



Diferentiation of Symphonic Music in Saygun's 1st Symphony, 1st Part Formal and Armonical Approaches

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ABSTRACT

Evaluation made to the first part of Adnan Saygun's 1st Symphony coincides to 1950's. It has been observed that the concept of tradition reflects itself in the works of Saygun as one of the main characteristics of composer's musical identity and the view of aesthetics. However, the materials taken from Turkish traditional music have been used in a very personal way in the music of Saygun. The richness of the harmonic language becomes the overall platform for the presentation of these Non-European musical elements. This kind of creative approach to the usage of the materials of traditional Turkish music gives the most unique sound of the piece, which forms a continuous change. The maqams are not used with their traditional progressions, but as mode series. Saygun in 1940's follows a different mentality with different technique and understanding within his musical characteristic. Symphonies, string quartets, composed within this period are accepted as masterpieces. Saygun in his 1st Symphony reinforces western musical sonata form within his own musical philosophy and mentality. He reflects important elements in his own musical language. Within this mentality, he includes chords and harmonies selected within musical mode he uses. He establishes harmonic language with polymodal and polytonal elements. Besides, he takes into account of Turkish Folk Music and Classical Turkish Music mode structures. One of the important points within Saygun's music is the importance given to the continuum expanding sentence modes and increasing textural passages. In this article, Saygun's bi-cultural approach is also had been emphasized.

Keywords: Symphony, analysis, form in music.

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Senfonik Müziğin Ahmed Adnan Saygun Birinci Senfonisi Birinci Bölümündeki Farklılaştırılmaları

ÖZ

Ahmed Adnan Saygun'un birinci senfonisinin ilk bölümü üzerine yapılan değerlendirme Saygun'un 1950'li yıllarına denk gelir. Söz konusu eserin çözümlemesinde, Saygun'un müzikal kişiliğinin ve sanatsal görüşlerinin temelinde önemli bir dayanak noktası olan gelenek kavramının, senfonik müzik boyutundaki yansımaları gözlemlenmektedir. Ancak, bu geleneksel öğeler Saygun'un müziğinde yalın olarak kullanılmamışlardır. Eser boyunca karşılaşılan makam dizileri geleneksel kullanımlarından farklı olarak sergilenirler. Avrupa müziğinin 20. yüzyılda eriştiği armonik dil zenginliği eser boyunca bu geleneksel öğelerin sunulduğu bir ortam olarak belirir. Biçimsel olarak sürekli bir gelişimin hakim olduğu müzikte, Türk Müziği öğelerinin besteci tarafından ne kadar soyut yaklaşımlarla kullanıldığı dikkat çekicidir.

Saygun müzikal kişiliği çerçevesinde yaklaşık olarak 1940'larda farklı bir üretim, farklı bir teknik ve anlayış içerisinde girer. Bu dönemde yazdığı senfonileri, yaylı çalgılar dörtlüleri başyapıt olarak kabul edilir. Birinci senfonide de Saygun Batı müziği sonata formu anlayışını kendi mantığı ve felsefesi içerisinde pekiştirir. Açıkçası kendi müzik dili içerisinde önemli öğeleri yansıtmaktadır. Bu anlayış içerisinde kullandığı modlarda dizi içerisinde seçilmiş akorlar ve armoniler barındırır. Armonik dilini polimodal ve politonal öğelerle kurmaktadır. Bunların dışında Türk Halk Müziği ve Klasik Türk Musikisi'ndeki makam kuruluşlarını da göz önünde bulundurmaktadır. Saygun'un müziğinde bahsi edilmesi gereken diğer bir konu da sürekli genişleyen cümle kuruluşları ve artan dokusal pasajlara verilen önem olmuştur. Bu yapılar üzerine değinilen makalede Saygun'un iki kültürlülük yaklaşımı da vurgulanmaktadır.

Anahtar Sözcükler: Senfoni, analiz, müzikte form.

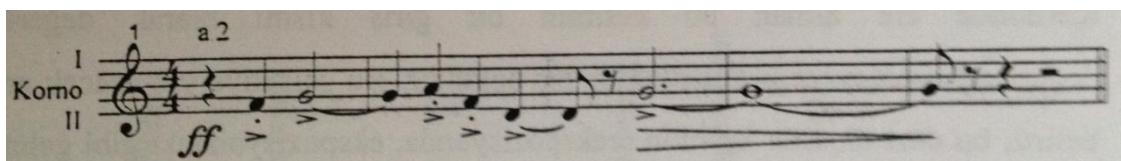
INTRODUCTION

When Saygun started composing symphonies, this is the maturing period of his music. In this period several elements like; originality within his harmonies, free commitment to modal scales, chord structures, use of instruments, formal mentality developed. Saygun chose modal developments instead of melodic transitions in the 1st part of his 1st Symp. There are pentatonic or tetrachordal colors in his textures. In the armonical mentality that support this structure is the successive establishment of free tones. In addition to these elements, he gives place to (rank) polymodal structures. Previously mentioned structures, when organised with discordant voices, give music a mystical change and extracts Saygun's armonical tongue. Saygun let performs aforementioned passages with different instruments of different tonal voices. Saygun used smaller orchestra in his 1st Symp. There are 1 Flute, 1 Oboe, 2 Clarinet, 2 Bassons, 2 F Horn and strings. No drums are included in this Symp.

Op.29, 1st Symp. Was written in sonata form. Thematic materials in music mainly consists from paternal works rather than melodies. With its form mentality, it has several similarities with Beethoven's first Symp. Exhibition section, the structure of development and re-exhibition is similar to classical sonata form. It is seen that Saygun uses ideas, transitions and units more covered in form. Sometimes a piece that seems like introductory idea, may become a part of main theme or a form that is koda-kodetta style closing groups. When stylistic structure of 1st Symp is investigated, exhibition part consists of 81 measures, development 74 measures and re-exhibition part consists of 65 measures.

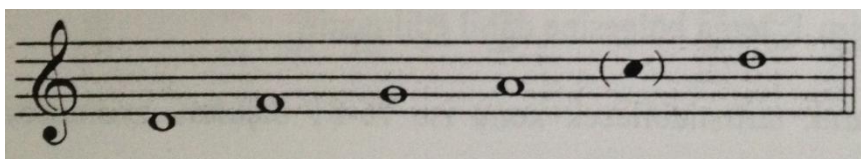
Harmonical or Modal Language of the Symphony

First theme division of the piece consists of two parts. Each of these parts can be separated into 3 sentence with 4 measures.

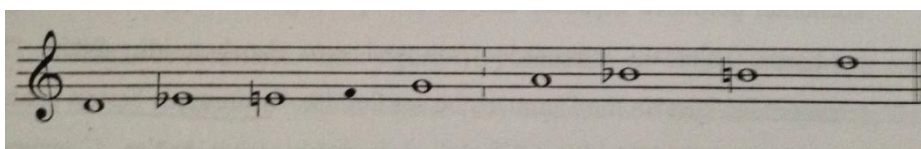
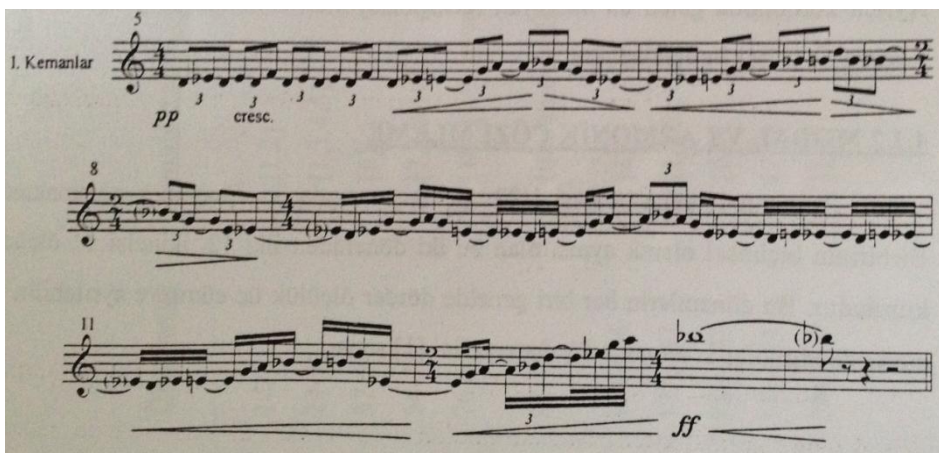


In the sample, the scale shows similarity to a mode where Saygun points in his theory books.

(Pentatonic Scales)

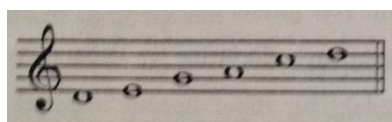


2nd and 3rd sentences of aforesaid part is presented by 1st violins. Here the scale pointed is as seen below.



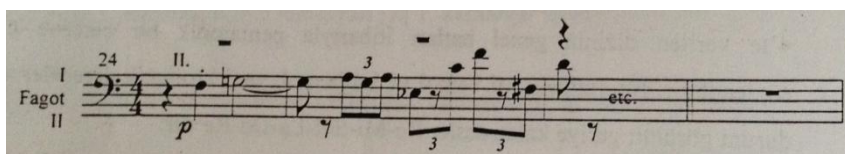
In above table, two different tetracodes are given. Saygun named these types of tetracodes as Chromatic Tetracodes in his theory books. In Saygun's armonical approach, it is seen that pentatonic scales and tetracord structures are connected. The table where two different terachords are seen are structured over chromatic tetracord. 1st part of the 1st Symp is based on this tetracord. When chromatic voices are extracted, sclae becomes pentatonic scale. This is one of the base of Saygun's musical language. Mid-stop voices connects tetracord structure and pentatonic scales.

Pentatonic Scales



From 24th measure of the piece bridge material begins as a transition region between themes. Axes change perpetually in the bridge where it meets canonic structures.

Bridge

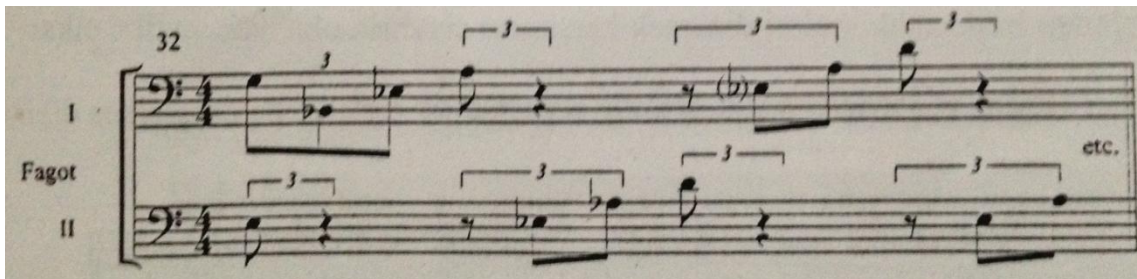


Presenting first material in the bridge shows that Saygun considers the colors of the orchestra separately. In this manner, we can say that the development part of the

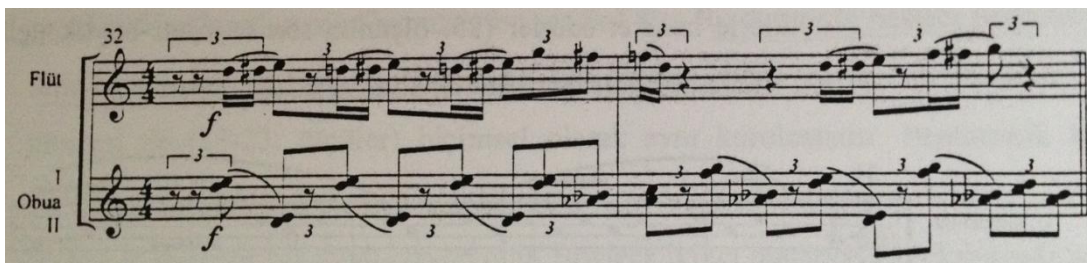
piece starts immediately after first theme is put. Other material in the bridge part is the bitonal/modal pattern prominent with minor third interval. We can also see this structure in Bartok's Orchestral Concerto. In the bridge accompanying material 2nd violins move separate small thirds.



Starting from 28th measure, 1st material loses its effect. From this point more patternal color predominates in the music. As the slow introductions of instruments becomes apparent, yazı bulks and reaches to its top. In the frame of armonical tongue of those movements, in addition to minor third intervals movements, new patterns are presented.



Another example for the cromatic tetrachords can be seen in the 2nd measure where flute and oboe plays.



The solo of the oboe presents a more free melody when considered with previous sections. There is a mystical impression in the area. Solos appears mainly with woodwinds. There are chord structures of long melodies with strings. 1st theme with strings and 2nd theme with woodwinds is a type of structure mainly seen in symphonies of Beethoven. Difference between 1st and 2nd themes is the pattern

fourth interval. The use of fourth interval in the second theme instead of Third interval increases the emphasis.

37 *Poco meno mosso*

Flut

Obua I

Klarinet I

Korno I

Yaylılar

dolce

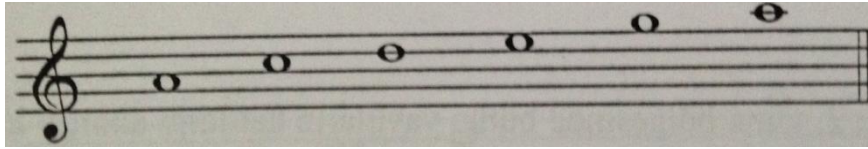
pp

The score shows five staves: Flute, Oboe I, Clarinet I, Horn I, and Strings. The Flute part features a melodic line with a *dolce* marking and a slur over a series of notes. The Oboe I part has a *pp* marking and a similar melodic line. The Clarinet I, Horn I, and Strings parts are mostly silent, with the strings providing a harmonic accompaniment. The strings are marked *pp* and play a series of chords, with some notes marked with a *b* (flat) and a *pp* marking.

The image shows a page of a musical score for a symphony, likely from a 19th-century composer. The score is divided into three systems, with measures 39, 40, and 50 marked. The instruments listed are Flute I (Fl. I), Oboe I (Ob. I), Clarinet I (Cl. I), Horn I (Krn. I), and Bassoon (Yaylıklar/Yaylı). The music features various dynamics such as *p*, *pp*, and *ppp*, and markings like *dolce* and *j*. The notation includes slurs, accents, and fingerings.

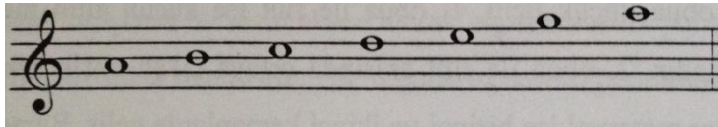
The image shows a single musical staff with a treble clef. It contains a series of notes: a half note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. This sequence of notes represents a specific melodic series.

Serie in the second theme material resembles Huseyni Maqam. When the first note in this part considered as note La, the following Serie given in Table 11 comes up.

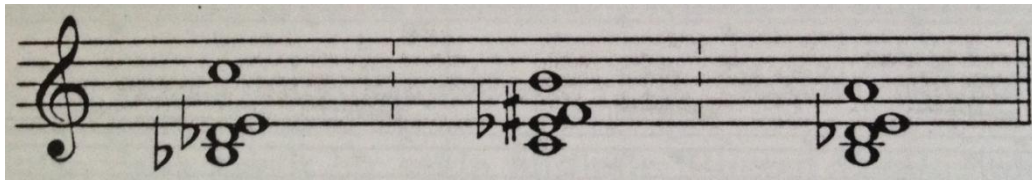


This serie also remebers us pentatonic serie example. One of the interesting part is the one starting from 55th measure. This is where thematic materials are mainly used. Pattern of clarinet expands to all woodwinds with succesive intros.

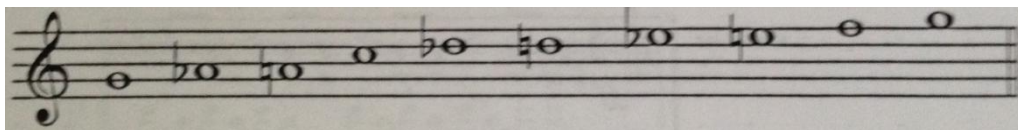
The voices those we see in Table 13 are La eolyen mode.



Within thematic region inside 60th measure, we meet lengthening chords by 1st and 2nd violins.



There are chromatic serie movement between 72 and 74 measures, at first starting with violins and violas then continueing with only violins. .



Musical score for strings, measures 110-113. The score is in 4/4 time and features five staves: I. Kemanlar, II. Kemanlar, Viyolalar, Viyolonsel, and Kontrbaslar. The key signature has one sharp (F#) and the time signature is 4/4. The dynamic marking is *ff*. The music consists of a rhythmic pattern of eighth notes with triplet markings (3) over groups of three notes.

A close-up of a chord in treble clef. The notes are G4, A4, B4, C5, D5, E5, F#5, and G#5. This is a do sharp added diminished seventh and augmented fifth chord.

Above chord is obtained from do sharp added diminished seventh and augmented fifth pauses.

Musical score for woodwinds, measures 121-124. The score is in 4/4 time and features four staves: Flut, I. Obuga, II. Obuga, and I. II. B♭ Clarinet. The key signature has one sharp (F#) and the time signature is 4/4. The music consists of a rhythmic pattern of eighth notes with quintuplet (5) and triplet (3) markings.



Kodetta part of the piece is divided into sections. First section corresponds to measure 206-213. At this point, chordal structure of strings is in an armonical frame where fourth gaps are dominant.

Musical score for strings, starting at measure 206. The score is for five parts: I. Kemanlar, II. Kemanlar, Viyolalar, Viyolonseller, and Kontrbaslar. The time signature is 4/4. The key signature has one sharp (F#). The score shows a chordal structure with a dominant fourth interval. The dynamics are marked *fff* (fortissimo). The score is in a single system with five staves.

2nd section of the Kodetta begins from 214th measure. In this section winds voice chords whereas strings voice rhythmic patterns. There happens a change in duties. Here, in both group polymodal effect is used.

Codetta, second part and final

The image displays a musical score for the Codetta, second part and final, spanning measures 214 to 217. The score is arranged in four systems, each with two staves (treble and bass clef).

- System 1 (Measures 214-216):** Labeled "Ufemeliiler" on the left. The top staff is marked *fff*. The bottom staff is also marked *fff*. The music consists of long, sustained notes with a fermata over the final measure.
- System 2 (Measures 214-216):** Labeled "Yaylılar" on the left. The top staff is marked *fff* and includes the instruction *simile*. The bottom staff is also marked *fff* and includes the instruction *simile*. The music features rhythmic patterns with triplets and accents.
- System 3 (Measures 217-219):** Labeled "Ufl." on the left. The top staff is marked *fff*. The bottom staff is also marked *fff*. The music consists of long, sustained notes with a fermata over the final measure.
- System 4 (Measures 217-219):** Labeled "Yaylı." on the left. The top staff is marked *fff*. The bottom staff is also marked *fff*. The music features rhythmic patterns with triplets and accents.

CONCLUSION

Saygun's 1st Symp is identical with its structure in classical symphony mentality and modal elements. It follows 3 partite sonata form. Modal features mainly fit with the hypotetic frame given in the 3rd part of this study. In addition there are passages with varying difficulties in terms of instrumental technics.

Ahmed Adnan Saygun is one of the prominent composer of 20th century. In addition to his composer position, he was very productive as much as author on

musicology, educator and ethnomusicologist. His identification both includes Western and Turkish cultures but his personal features always predominates. Symphonic Works of Saygun are important sources for his individual personal style. In his music and symphonies, prominent modality follows a personal and individual separate path and methodology. Although his origins are mainly based on Turkish musical culture and traditions, he doesn't barely present and exhibits. He differentiates modal elements of Turkish musical culture with his personal style. Saygun takes tradition of symphonic style in a reformist way and brings mentality of development to forefront. By doing so modal relations and musical language becomes abstract and comprehension of relations among themes become difficult.

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