

**ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL OF ARTS
AND SOCIAL SCIENCES**

**THE RESEARCH OF THE EARLY NINETEENTH CENTURY OTTOMAN
MUSICAL STYLE THROUGH THE EXAMINATION OF THE EFTERPI
MUSICAL COLLECTION**

M.A. THESIS

Georgios KARAZERIS

Department of Music

Music M.A Program

SEPTEMBER 2018

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409151112**

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Thesis Advisor: Prof. Dr. Nilgün DOĞRUSÖZ DİŞİAÇIK

SEPTEMBER 2018

Georgios Karazeris, a M.A. student of ITU Graduate School of Arts and Social Sciences, Student ID 409151112, successfully defended the thesis entitled “THE RESEARCH OF THE EARLY NINETEENTH CENTURY OTTOMAN MUSICAL STYLE THROUGH THE EXAMINATION OF THE EFTERPI MUSICAL COLLECTION”, which he prepared after fulfilling the requirements specified in the associated legislations, before the jury whose signatures are below.

Thesis Advisor: **Prof. Dr. Nilgün DOĞRUSÖZ DİŞİAÇIK**
Istanbul Technical University

Jüri Üyeleri : **Assoc. Prof. Dr. Hikmet TOKER**
Istanbul University

Asst. Prof. Dr. Miltiadis PAPPAS
Istanbul Technical University

Date of Submission : 13 September 2018
Date of Defense : 13 September 2018

*To my family and especially to my brother Vasilis and my soul brothers
Nikos, Ioannis and Mertcan*

FOREWORD

The current research was a difficult task with many difficulties occurring in the analysis, formation and finally depiction of the ideas and results into paper. First and foremost, I would like to express my gratitude to my advisor Professor Nilgün Doğrusöz for two reasons, firstly because she helped me a lot for the completion of the current research and secondly and most important she was there whatever I needed with kindness and care. Furthermore, I would like to thank the professors Miltiadis Pappas and Hikmet Toker for their significant observations and comments upon the current text, a process that helped me a lot in order to correct many mistakes. Moreover, I would like to thank my professor in ethnomusicology all those years Robert Riegler for teaching me so many great things during those two years in MIAM. Without this knowledge, I would not be able to complete this research.

However, I would not have completed this research without the assistance of two great upcoming scholars and at the same time two great friends, Şule and Ergin, who contributed a lot in the transliteration of the Karamanlidika linguistic idiom to Modern Turkish alphabet.

September 2018

Georgios KARAZERIS

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THE RESEARCH OF THE EARLY NINETEENTH CENTURY OTTOMAN MUSICAL STYLE THROUGH THE EXAMINATION OF THE EFTERPI MUSICAL COLLECTION

SUMMARY

In the current research, we study the musical style of the early 19th century through a primary source of that time, the Efterpi musical collection. This source provides us with vital information regarding particular socio-musical features and it gives us the opportunity to acquire new knowledge concerning the musical performance of this period. Furthermore, Efterpi musical collection has not been studied adequately by the current scholarship and this research reveals many unknown elements of the musical style as well as the mindset of the Ottoman musicians in the beginning of 19th century.

In Chapter 2, we present the social and cultural context starting from the middle of 18th century till the beginning of 19th century in order to have a clear picture regarding musical notation, performing context (e.g. Ottoman Palace) as well as many different aspects of the Ottoman musical style of that period. It is really important to mention the historical context of the early 19th century in order to understand the reasons that an element of the musical style occurs in the musical repertoire.

In Chapter 3, we prepare a full presentation of the Efterpi musical collection including many issues such as musical form, the Byzantine musical notation and the Karamanlidika linguistic idiom regarding poetry. Such an analysis is important in order to understand the structure of the book and to prepare the reader before the analysis of the upcoming compositions. Afterwards, we depict the five selected musical pieces (one Beste, two Şarkı and two Yürük Semai) and we analyze them in terms of melodic elaboration, makam progression, rhythmical distribution and musical form in order to acquire elements of musical style of the early 19th century.

Finally, in the conclusion we demonstrate the data we acquired from the five selected compositions and through extensive evaluation we concluded to ten (10) important musical features of the early 19th century Ottoman musical style and we prove that the Ottoman music tradition did not change as rapidly as it is believed. Those significant elements shed light to a highly unexplored research field and it provides the current scholarship with a great opportunity to perform further research concerning the musical style of the early 19th century.

19. YÜZYILIN BAŞLARINDAKİ OSMANLI MÜZİK STİLİNİN EFTERPİ MÜZİK KOLEKSİYONUNUN İNCELENMESİ ARACILIĞI İLE ARAŞTIRILMASI

ÖZET

Mevcut araştırmada, 19. yüzyılın başlarındaki müzik stilini o zamanın ana kaynağı olan Efterpi müzik koleksiyonuyla inceliyoruz. Bu kaynak bize belirli sosyo-müzikal özellikler hakkında önemli bilgiler sağlamaktadır ve bize bu dönemin müzikal performansı ile ilgili yeni bilgiler edinme fırsatı vermektedir. Ayrıca, Efterpi müzik koleksiyonu mevcut akademisyenler tarafından yeterince çalışılmamıştır ve bu nedenle bu araştırma, 19. yüzyılın başlarında Osmanlı müzisyenlerinin zihniyetinin yanı sıra müzik tarzının pek bilinmeyen unsurlarını ortaya koymaktadır.

İkinci bölümde müzik notasyonuna, performans ortamına (örn. Osmanlı Sarayı) ve Osmanlı müzik stiline birçok farklı yönüne dair net bir resme sahip olmak amacıyla 18. yüzyılın ortalarından başlayarak 19. yüzyılın başına kadar olan sosyal ve kültürel bağlamı sunuyoruz. Müzikal repertuarda müzik stiline herhangi bir unsurunun ortaya çıkma nedenlerini anlamak için 19. yüzyılın başlarındaki tarihsel bağlamı anlamak gerçekten önemlidir.

Üçüncü bölümde müzikal form, Bizans müzikal notasyonu ve şiir ile ilgili Karamanlıca deyimi gibi birçok konuya değinerek Efterpi müzik koleksiyonunu detaylı olarak inceliyoruz. Bu tür bir inceleme, kitabın yapısını anlamak ve eserlerin analizinden önce okuyucuyu hazırlamak için önemlidir. Daha sonra seçtiğimiz beş eseri (bir Beste, iki Şarkı ve iki Yürük Semai) tanıtıyoruz ve 19. yüzyıl başlarındaki müzik stiline unsurlarını anlayabilmek amacıyla bu eserleri melodik detaylandırma, makam progresyonu, ritmik dağılım ve müzikal form açısından değerlendiriyoruz.

Sonuç bölümünde, seçilen beş besteden elde ettiğimiz verileri sunuyoruz ve kapsamlı değerlendirmemiz ışığında 19. yüzyılın ilk dönemindeki Osmanlı müzikal tarzının on (10) önemli müzikal özelliğine ulaşıyoruz. Bu sayede, Osmanlı müziği geleneğinin sanıldığı kadar hızlı değişmediğini kanıtıyoruz. Bu önemli unsurlar, henüz keşfedilmemiş bir araştırma alanına ışık tutuyor ve akademisyenlere 19. yüzyılın başlarındaki müzik tarzıyla ilgili daha fazla araştırma yapmak için büyük bir fırsat sunuyor.

1. INTRODUCTION

In the middle of 18th century, Ottoman music was in a transitional period in terms of musical style due to the fact that the Ottoman Empire was in a process of westernization. From the Tulip Era (1718-1730) the Sultans adopted and implemented new politics in terms of state organization and this procedure affected Ottoman music as well. The arrival of European travelers as well as musicians developed a network of intercultural exchange and the Ottoman musicians (regardless their religion or ethnicity) played a key role in the enrichment of the Ottoman music tradition. This new tension expanded furtherly in the end of 18th century where Sultan Selim III (1761-1808) was the first Sultan who ever attended an opera performance. Furthermore, he hired plenty of musicians in the Ottoman court including Armenians, Greeks, Jewish and Turkish performers who were famous and popular at that time. Later on, Sultan Mahmud II (1786-1839) continued Selim's efforts to westernize the Ottoman Empire and promoted courtship to the musicians in the Ottoman Palace as well (Çolakoğlu, 2013, p. 126-133).

The problematic issue concerning the lack of musical notation in the Ottoman music was one of the first concerns in Selim's agenda, since the music was learnt from master to apprentice through oral transmission. The development of musical notation in the western world brought him in the decision to promote and command the creation of a musical notation, capable of depicting adequately most of the musical features of the Ottoman/Turkish music. At this task which was firstly started by Alî Ufki (1610-1675), Nayi Osman Dede (d. 1730) and Dimitrie Cantemir (1673-1723), the dervish of the Yenikapı Mevlevihanesi Abdülbaki Nâsır Dede (1765-1820) (Uslu & Doğrusöz, 2009, p. 1-17), formulated a new alphabetical notation (ebced) based on the theories of the Systematist School by Safiyüddin Urmevî (d. 1294) and Dimitrie Cantemir's alphabetical notation. Finally, in the beginning of the 19th century, Hamparsum Limonciyan (1768-1839) managed to establish a musical notation based on the Armenian medieval musical notation in combination with neumes from the Armenian religious performance of his time (Kerovpyan & Yılmaz, 2010, p. 49). At

the same period, the Greeks reformed the Byzantine musical notation, from the Old Method (pre-1814) to a more descriptive and analytical method, the New Method (1814-today). This endeavor spread in the Ottoman musical repertoire as well and in 1830 the three contributors, Theodoros Fokaeas (author) (1790-1851), Chourmouziou Chartofylax (supervisor) (1790?-1840) and Stavrakis Vyzantios (contributor) (?-1835), published the first printed Greek musical collection containing 89 Ottoman musical compositions, including some Phanariot songs in the end of the book (Bardakçı, 1993, p. 10) and they transcribed them by using the New Method of the Byzantine musical notation as well as a special linguistic formula called Karamanlidika (Karamanlıca) (Bardakçı, 1993, p. 11). This particular idiom depicts the Ottoman/Turkish poetry by using the Greek alphabet in addition with extra dots and symbols for the correct pronunciation of the corresponding words. This effort, however, was not widely accepted among the Ottoman musicians and it was mostly circulated and taught in Greek Ecclesiastical Schools as well as Greek private music classes, one of which Theodoros Fokaeas owned himself (Kalaitzidis, 2012, p. 167-170).

The Efterpi musical collection, however, is of great significance because it has not been studied by the current researchers adequately and it contains valuable information regarding the musical style of the early 19th century as well as some missing poetical texts. It consists of pieces by well-known composers such as Hammamizade Ismail Dede Efendi, Dellalzade Ismail Ağa, Zeki Mehmet Ağa, Küçük Mehmet Ağa, Tabî Mustafa Efendi and the Sultans Selim III and Mahmud II. Furthermore, it provides us with different versions of Ottoman music compositions comparing to the contemporary sources and in most cases the modern transcriptions do have many differences and personal interventions. Moreover, Theodoros Fokaeas might have used both manuscripts of his time as well as live performances in order to notate the Efterpi's transcriptions. Those performances were done in a particular house and they were performed by a single singer or singers, the origins and the identity of which is unknown.

Thus, in the current research, we chose to transcribe five pieces, one Beste, two Yürük Semai and two Şarkı for three purposes, one to notate them in the western musical notation as a new source for the contemporary scholarship, in the second level to compare them with the modern scores and finally in the third level to depict

the musical style of that period through grouping the ornaments and the musical features that are of particular importance in the Ottoman music scholarship. Furthermore, I selected those five specific pieces for three reasons, one to adequately represent the contents of the book since the majority of the pieces belong to the Şarkı form, a middle rating of Yürük Semai and very few Beste, secondly to pick compositions that belong to different makam families and thirdly to represent the musical tension of the period. The aim of the current research is to depict and analyze the musical style of the early 19th century (certainly started long before this period) and to prove that the change that occurred in the Ottoman music was not a rapid procedure and by no means is an enormous change as it believed in the current scholarship. Rather, the Ottoman musicians were the active actors of this process, borrowing musical material from various sources and adjusting them in the already existing musical style which had already been determined long before the 19th century.

2. TOWARDS THE DEPICTION OF THE EARLY 19TH CENTURY OTTOMAN SOCIO-CULTURAL CONTEXT

2.1 Depicting the Ottoman Music History (1750-1830)

It would be a false statement to imply that we can indeed write the history of the Ottoman music since we do not have sufficient sources for this purpose. The existence of important musical collections dating from the Early Ottoman Period till the Period of the Turkish Republic do not provide enough information about the musical style in which the current research stands for. First of all, we need to find a sufficient definition of what consists of Ottoman music and which music is non-Ottoman. Thus, the term “Early Ottoman Period” is a problematic definition if we assume that it describes the period before and a bit after Abdülkadir Meragi (1360-1435) who is considered to be one of oldest musicians of the Ottoman Music. It is indeed odd to use this term for two different reasons, first the fact that the Ottoman Empire was not big enough to affect the middle eastern medieval musical world (13th-15th century) because of the Persian and the Byzantine influence, and secondly the fact that the Arabs and the Persians were dominant in terms of music theory and musical consideration till approximately the end of 17th century. It seems that Persian culture was in charge even after the establishment of the Ottoman Empire and it is interesting that the Greeks considered the Ottoman music as Arabo-Persian music (Popescu-Judetz & Sirli, 2000, p. 9). Moving now to the creation of the Turkish Republic in 1924, the regime considered Ottoman music as Turkish in order to construct a unified ideology for the new state (Wright, 2013, p. 6). This definition, however, is problematic due to the fact that the ethnic minorities, such as the Armenians and the Greeks, were two of the most important contributors in the evolution of the Ottoman music from the early stages to its modernization in 19th century. Thus, we need to be more modest trying to over skip specific terms that blur our perspective and at the same time use the term Ottoman music in order to define the historical period and the social context in which it was being performed. Moreover, we will avoid terms such as “art music” or “classical music” due to the

fact that they create distinctive hierarchies between the different genres of the Ottoman music. Thus, folk music (*halk müziği*) is also an artistic kind of music, since it represents the music of the common people in the different regions of the Ottoman regime in contrast with the music in the Ottoman court which was composed and performed under the courtship of the imperial authority. Thus, Ottoman music includes all the musics that thrived during the Ottoman Empire even though many of them possess certain ethnic minorities' elements that distinguish them from other genres. Finally, we need to mention that Ottoman music is not only Turkish music, except the pieces that were composed during the years of the Turkish Republic, and it rather consists of Armenian, Greek, Turkish, Jewish, Persian and Arabic musical elements that were mixed and finally unified in a single musical tradition. For this reason, we are not going to use the term "Turkish" in the current research since it cannot at all describe and define a widely multi-cultural tradition.

The history of the Ottoman music has been partly written in the current scholarship and there are certain gaps that are needed to be filled in the upcoming years (Aksoy, 2015, p. 15). Scholars such as Walter Feldman and Owen Wright contributed a lot in order to create a historical structure upon which ethnomusicologists should enhance and produce. In the current research, we are going to analyze the social and historical context starting from the middle 18th century till the early 19th century taking into consideration that the *Efterpi* musical collection was published at 1830. Thus, we need to count approximately 70 to 80 years before the publication of the book due to the fact that Theodoros Fokaeas included pieces belonging to the middle and the end of 18th century. In addition, we are going to depict the history of the Ottoman music with only a few details, since it is more important for the current research to emphasize in the musical collections as well as the data that they can provide us for the respective social context.

Briefly, thus, in the period 1750-1830, the Ottoman Palace was in a process of constant change due to the influence of the western world in the Ottoman society. The Persian cultural domination that existed throughout the 17th century in the court was gradually decreased from the beginning of the 18th century, though it was still active till the middle of 18th century. The beginning of the Tulip Period (1718-1730) was a milestone in the Ottoman music history and the Ottoman history in general, because the Sultan was in close contact with the European powers in a

multidimensional way including intercultural exchange. The most important factors of the westernization process consisted of the tolerance to the non-Muslim minorities in the Ottoman Palace and the uprising of urban middle-class musicians in the Ottoman society (Feldman, 2001). The former one was not a new feature in the common life of the Ottoman court, since there were a few non-Muslim musicians in the court long (e.g. only Angelis with Greek origins) before the Tulip Period as well. However, after that period the musicians increased significantly with plenty of Greek and Armenian musicians joining the court (Feldman, 1996, p. 50-51). This fact demonstrates the idea of equality among the musicians, since religion as well as language was not any more a matter of further conflict in the Ottoman court. Ali Ergur and Nilgün Doğrusöz (2015) at their article *Resistance and Adoption towards Written Music at the Crossroads of Modernity: Gradual Passage to Notation in Turkish Makam Music* depict the importance of the European influence in the Ottoman culture in terms of music starting from the beginning of the 18th century and so on in the 19th century.

“Indeed the Ottoman society experienced a modernization process from early eighteenth century onward. During the second half of the eighteenth and the entire nineteenth centuries, the opposite forces were observed in Ottoman society: at the same time the state political power was dramatically declining, cultural change and institutional renovation were also in play. Especially in urban areas modern life forms emerged.” (p. 146)

At the same time, common people started attending Ottoman music festivals in the imperial gardens of the Sultan at the Bosphorus Sea and the court musicians enhanced their relationship with the folk music performers and they were affected especially in the aşık folk poets as well as folk music too (Feldman, 2002a, p. 771). Moreover, the uprising of the urban middle-class musicians was the starting point for musical performance outside the Topkapı Palace with many of them earning courtship depending on their skills and fame. Analytically, the social counterpoise of the Ottoman court was the musicians who performed and composed music outside the palace and they contributed a lot in the Ottoman musical repertoire that is still performed today. For instance, Greek taverns (meyhane) were one of the most significant centers for musical performance of any kind of music, including popular music and dance, and likewise Turkish coffeehouses (kahvehane) functioned in almost the same way (Feldman, 2002b, p. 116).

Thus, the idea of musical individualism thrived in the Ottoman society due to the fact that a given musician did not only belong to a given community or a social group but he/she was also responsible to compose, “advertise” him/herself, and perform without being promoted by the Ottoman court or a given institution. Thus, the musicians were in constant competition between them and this fact might be one of the reasons that Ottoman music became more complicated in the 19th century. The new social needs of modernity required short pieces, melodic virtuosity and simple rhythms, in an effort to gain the social respect and afterwards in the end of the century particular positions in the new state institutions.

Another key factor in the preservation and performance of the Ottoman music were the Mevlevi Tekkes which played a significant role in the construction of what we call today Ottoman music. Analytically, they were in close contact with the Ottoman Palace and they oftentimes performed during the meşk with the rest of the Ottoman court musicians. For instance, Sultan Selim III (1761-1808) was a Mevlevî himself and he was in close contact with the dervish Dede Efendi in the Galata Mevlevihane to whom he visited a lot and performed together in both Ottoman court and the Mevlevî Tekke. Furthermore, though the oldest notated Mevlevî Âyîn occurred in the year of 1795 through the book “Tahrîriye” by Abdülbâki Nâsır Dede (Uslu & Doğrusöz, 2009, p. 121-160) the Mevlevî Tekkes functioned as music schools that one could learn not only the Mevlevî tradition but the Ottoman music tradition as well (Kalaitzidis, 2012, p. 44-50). Since there were not any notated manuscripts indicating melodic structure, the musical transmission was primarily an oral process between the apprentice and the master.

“From the seventeenth to the nineteenth century, the influence of the Mevlevîs on the music of the Ottoman court may be seen in the dominance of Mevlevî ney players (neyzen) at court, in the new position of the ney in the courtly ensemble, in the replacement of the Persian ney (ney-i İrakîye) by the local type, and in the eventual displacement of all other wind instruments (such as the panpipe mîskal) from the courtly ensemble (...) throughout the Ottoman period the numerous Mevlevî tekke functioned as small conservatories where the principles of Ottoman art music in addition to the specifically Mevlevî repertoire, were taught to any talented students, including non-Muslims (...) unlike the medieval Sufî samâ, the Mevlevî semâ was not presented to a restricted audience: women and non-Muslims were allowed to observe the rituals in Istanbul. A Mevlevî tekke had both a musicians’ gallery and a clearly demarcated space for a nonparticipating audience” (Feldman, 2002b, p. 114, 118, 119)

2.1.1 Living and working conditions in the Ottoman palace

In order to understand the social context surrounding the court musicians, we need to observe the living and the working conditions in which they used to live during most of the periods in the Ottoman Empire. Ali Ufkî's (1610-1675) musical collection *Mecmûa-i Sâz ü Söz* written in the middle of 17th century, provides us with valuable information concerning the common life of the musicians inside and outside the court (Behar, 2004, p. 47). First of all, we need to know that some musicians used to live outside the Ottoman Palace for various reasons that we cannot really explain, and at the same time some others used to stay in the corresponding building that the musicians belonged to. In terms of working conditions the court musicians had a specific role in the palace and they were mostly perceived as entertainers in the service of the Sultan (Ali Ufki, 1679, p. 76-89). Thus, they were separated in two categories, the ones who belonged to the Mehter bands (kaba saz) who used to join and encourage the Ottoman army and at the same time create fear to the enemy during the fight, and the ones who used to perform Chamber music (ince saz) during the meşk proceedings (Cehver, 2016, p. 27-28). The first category is not a matter of the current research and there are plenty of books concerning this subject. The second category of musicians were highly estimated by the Sultan who was many times generous if a given musician performed outstandingly. Furthermore, the salary of each musician depended on the status that he/she had in the Ottoman court. They were separated in two categories, the free musicians who were hired in the palace, and the enslaved musicians, such as Ali Ufkî, who we cannot be sure if they were paid or just served the Sultan. However, it was not only a matter of performance but of composition as well. We need to know that the composers of vocal music as well as the vocalists were more estimated than the instrumental music or the instrumentalist him/herself. Thus, most of the times the Sultan used to evaluate the composer and then the performers who played the piece in front of him. Except the gratitude or the harshness of the Sultan, the musicians had particular conventions that they had to follow, especially during the preparation period before the concerts. Analytically, there was a specific practice house called Meşkhâne that the musicians used to have their rehearsals before the concert date. During those rehearsals they were responsible to form the program of the upcoming concerts including the pieces that were going to perform. In the concert day, the musicians stood in a raised place

particularly constructed for them, and they had specific seats depending on their expertise. In fact, the vocalists were always in front and the instrumentalists behind them and the seats depended on the instrument (Feldman, 2002a, p. 770-771). Finally, we previously aforementioned the issue of equality between the non-Muslim ethnic minorities and the Muslim musicians and we stated that during the Tulip Period (1718-1730) the former ones earned more prestigious positions in the court. In his treatise, Ali Ufkî mentions that the ethnic minorities already had this treatment during the 17th century as well. However, the gradual increase of Greek, Armenian and Jewish musicians in the palace in the 18th century proves that the idea of equality was more mature, especially in the middle of the century.

2.1.2 Sources: musical collections

However, there is not much information concerning the musical practice in the Ottoman Palace from the middle of 18th century to early 19th century and our sources are separated in two categories, the European travelers who jotted down their impressions while visiting Constantinople¹, and the musical collections (*Mecmualar*) written by musicians and officers of the Ottoman court which provide us valuable information regarding common life and musical performance in the Topkapı Palace. However, we need to mention only the most important musical collections starting from the 17th century which include musical notation in order to understand the differences between them and finally the different mindsets that people used to have from the 17th century till the early 19th century. On the other hand, the diaries of the European travelers in Istanbul consist of memories and observations which only a few are going to be included in the current research. The first musical collection that has been recorded is *Mecmûa-i Sâz ü Söz* written by Ali Ufkî (1610-1675)² (Elçin, 1976) or as his real name was Albertus Bobovius, a Polish unfree musician which was captured by the Tatars in the middle of the 17th century. His collection is one of a kind, since he was probably the only one in the court who knew the Baroque western musical notation and he used it in order to notate Ottoman music compositions. His transcriptions are still difficult to be accurately explained due to

¹ For more information see: Aksoy B. (2003), *Avrupalı Gezginlerin Gözüyle Osmanlılarda Musiki*, İstanbul: Pan, p. 48-92

² Moreover, he depicted valuable information regarding the common life of the Ottoman Palace in his book: Ali Ufki (1679), *Topkapı Sarayı'nda Yaşam*, Yerasimos St., & Berthier A. (Ed.), İstanbul: Kitap Publications, p. 12-22

the fact that the Baroque musical notation had not been evolved enough in order to possess the analytical tools that were needed for a sufficient music depiction. At the same time, he notated both vocal and instrumental compositions writing from right to the left following the rules of the Arabic alphabet (Ergur & Doğrusöz, 2015, p. 152). This musical collection is the only one written in any kind of western notation before 19th century and unfortunately nobody continued his work after he passed away in 1675. This endeavor depicts a musician (composer and performer) who came from a distant social context comparing to the Ottoman culture and he tried to notate and perform the Ottoman compositions for reasons that we cannot be sure of. The balance between orality and literacy was under discussion in Central Europe and musical notation was probably widely used either as a full descriptive enchiriadis or a mnemonic tool at the musical performances in the music halls. Thus, we can assume that he probably notated the music for individual purposes, such as preservation and musical performance, since he did not have any students in the Ottoman court.

In the beginning of the 18th century, the transcribers used their own alphabetical notations in order to depict the compositions of their time. The most important musical collections were written by Dimitrie Cantemir in his book *Kitâbu 'İlmi'l-Mûsikî âlâ Vechi'l-Hurûfât* (c. 1700)³ (Kantemiroğlu, 2001, p. XLI-LII), in which he notated more than 350 instrumental pieces starting from the beginning of the 18th century by using his own alphabetical notation and Nayi Osman Dede's theory book *Rabt-ı Tâbirât-ı Mûsikî* and music collection *Nota-yı türki* (c. 1680) (Hariri, 1992, p. 47), in which he used his own alphabetical notation from which Cantemir was influenced in order to formulate his own notation (Doğrusöz, 2006, p. 47). There are many speculations concerning the probability of having met or getting influenced to each other but we cannot be sure, though the two musical notation are alike. The shift to alphabetic notations as an endeavor to notate music proves the fact that Ali Ufkî's Baroque musical notation was probably not known to the musicians in the beginning of the 18th century. Moreover, we can be sure that Cantemir was aware of the western notation since he travelled a lot due to his imperial responsibilities, and it is quite surprising that he did not try to implement it in the Ottoman music. On the

³ For more information concerning his general contribution see: Bîrsan Ch. (2004), *Dimitrie Cantemir and the Islamic World*, Istanbul: The Isis Press, p. 1-10.

other hand, he was trained in the Greek Orthodox College⁴ (or otherwise called *Megali tou Genous Scholi*) located in the district of Phanar, Balat in Istanbul and he learnt the Byzantine music tradition, even though he did not show particular interest afterwards. Thus, we can assume that he preferred to use a kind-of neumatic notation because it was probably easier for him to handle comparing to the western notation of his time. His notation was the basis of other musical collections and treatises such as Mustafa Kevserî's book *Kevserî Mecmûası*⁵ (1730-1750), who transcribed 539 instrumental pieces (344 from Cantemir's book, 195 original) by using Cantemir's and Nayi Osman Dede's musical notation (Ergur & Doğrusöz, 2015, p. 153). However, Dimitrie Cantemir's musical notation disappeared gradually (at least from the musical performances) starting from the end of 18th century till the end of 19th century. Eugenia Popescu-Judetiz (1996) mentions very well:

“Kantemiroğlu's notes fell soon into oblivion, though the preoccupation of practitioners with notation continued for the purpose of memorization. Abbot Toderini explains in his book written in the late 18th century how Turkish musicians of his time used “fancy notes”, meaning by this phrase some rudiments of notation as mnemonic aid (1789, vol.1 1:219)” (p. 35)

Another interesting composer was the non-Muslim Tanburî Küçük Artin of Armenian origin, who wrote an extensive diary in which he used Armenian neumes and the alphabetical musical notation of his time in order to notate pieces and experiences from his long journey starting from the Ottoman Istanbul to India and the city of Delhi (Popescu-Judetiz, 2002, p. 133-192). The first treatise of Greek origins was made by Panayiotis Chalantzoglu from Trebizond⁶, in his treatise *Σύγκρισις της αραβοπερσικής μουσικής προς την ημετέραν εκκλησιαστικήν* (15th of June 1728) in which he discusses the categorization and classification of the makams as well as the depiction of the usûl and their beats and then he compares them with the Byzantine music theory and practice (Popescu-Judetiz & Sirli, 2000, p. 12-15). Likewise, Kyrillos Marmarinos, who was the Archbishop of Tinos Island located in

⁴ According to Miltiadis Pappas the institute was more a college than a school.

⁵ For further information see: Popescu-Judetiz E. (1998), *Kevserî Mecmuası*, Istanbul: Pan, p. 62-85. You can also see: Ekinci M. U. (2016), *Kevserî Mecmuası: 18. Yüzyıl Saz Müziği Külliyatı*, Istanbul: Pan, p. 80-102. Furthermore: Ekinci M. U. (2012), The Kevserî Mecmûası Unveiled: Exploring an Eighteenth-Century Collection of Ottoman Music, at *Journal of the Royal Asiatic Society*, Vol. 22, No. 2, Cambridge: Cambridge University Press, p. 214

⁶ He was the founder of the current Patriarchal musical style, Archon Protopsaltis in the Ecumenical Patriarchate of Constantinople too and student of the well-known teachers Damianos Vatopedinos and Kosmas Makedon in the Mount Athos.

Cyclades island complex at the Aegean Sea and student of Panayiotis Chalantzoglu, in his treatise *Εισαγωγή Μουσικής* (13th of March 1749) he expanded Chalantzoglu's ideas including parts that belong to the Byzantine music theory. However, the most important contributor in terms of musical manuscripts and productivity is Petros Peloponnisios (1730-1777) who notated plenty of Peşrevs, Semâ'îs, Terkîbs and Phanariot Songs starting from 15th century in three dossiers written in the end of the 18th century by using the Old Method of the Byzantine musical notation accompanied by Three Codices containing eleven Taksîms in many makams.

“In these three manuscripts Petros transcribes the repertoire generally heard in the Ottoman court, revealing, in parallel, his deep knowledge of that tradition. Petros transcribed what he heard, what he was taught and what he composed and sang or played on ney and tanbur. He transcribed his own works, the works of his contemporaries, but also of those much earlier than him, as perceived by the oral tradition of the Ottoman court.” (Kalaitzidis, 2012, p. 48)

Furthermore, there is an Autograph Collection by Petros Vyzantios written in the shift to the 19th century containing five Şarkı and one Nakış Ağır Semai pieces, Four Codices and One Fragment of Secular Music by Nikiforos Kantouniaris written in the beginning of 19th century containing songs from Dede Efendi and Sultan Selim III, and Five Autograph Fragments by Grigorios Protopsaltis containing two Peşrevs and two Semâ'îs.

In the end of 18th century, Sultan Selim III (1761-1808) ordered Nâsır Abdülbaki Dede (1725-1821) to invent a new musical notation that would be able to notate in a descriptive and analytical way the Ottoman music compositions so that the musicians would be able to perform a given piece by looking the score immediately (Popescu-Judetz, 2007, p. 59-62). Thus, in his musical collection *Tedkîk ü Tahkîk* (end of 18th century) (Tura, 2006, p. XIII-57) he tried to combine the old theories of Safiyüddin Abdülmümin Urmevî (d. 1294) in combination with the Cantemir's alphabetical notation in order to create a new musical notation (ebced) (Ergur & Doğrusöz, 2015, p. 153-155). Likewise, Hızır Ağa (middle of 18th century), a violin player at the Ottoman court in the 18th century, used similar elements in his musical collection *Tefhîmü'l-Makâmât fî Tevlîdi'n-Nağamât*⁷ (Uslu, 2009, p. 5-10). However, it is quite interesting that the composers tried only to invent a musical notation through letters

⁷ For more information see: Yücel H. (2013), Kemâni Hızır Ağa ve Tefhîmü'l-Makâmât fî Tevlîdi'n-Nağamât Çevirisindeki Perdeler, at *International Refereed Online Journal of Social Sciences*, Vol. 37, Jalal-Abad, p. 1-16

or alterations of them. Since the western musical notation was not known to the Ottoman musicians, except the period at the very end of 18th century and so on, it seems that the Arabic, Armenian or Greek alphabets were essential in the construction of a proper Ottoman musical notation. Eugenia Popescu-Judetz (1996) cites an illustrative explanation regarding the mindset of the Ottoman musicians.

“(…) that alphabetical signs form a semiotic language interrelated with linguistic paradigms and connected with the spectrum of a culture exposed to the interpretation of the esoteric transmitted through visual messages. (…). The trademark of Turkish alphabetical notes in iconicity whose score is justified by cultural conventions. Essentially iconicity refers to an extensive network of signs whose meanings are necessarily related to the external reality of language, so that music acquires the dimensions of a language of second order.” (p. 39-40)

In the very end of 18th century, the idea of depicting music on paper split the Ottoman musicians in three categories, *Traditional Conservatism* in which musicians continued to transmit music orally to their apprentices, *Inner Reformism* in which the masters transmitted music through the alphabetical musical notation that they most of the times invented, such as all the aforementioned musicians and their collections (except Ali Ufkî), and the *Outer Reformism* in which the masters transmitted music by using the western notation, a practice though that maturely started in the middle of 19th century (Ergur & Doğrusöz, 2015, p. 160). This conflict was the start of a new era in the Ottoman music history since the musicians, scholars and officials started using musical notation in the Ottoman court from then on. The failure of the composers and performers to establish an easy and practical musical notation led the Christian ethnic minorities (Greeks and Armenians) to continue the endeavor of spreading their own musical notation to the rest of the musicians. Thus, there were two important personalities Hamparsum Limonciyan and Theodoros Fokaeas that formed a mutual competition in order to promote their own notation to the Sultan. The latter already had the musical notation ready to be implemented, while the former invented a new one by using the neumes of the Armenian medieval neumatic notation (Popescu-Judetz, 1996, p. 42-43). However, the complexity of the New Method of Byzantine musical notation was an obstacle for further spread among the Ottoman musicians, whereas Hamparsum created a simple well-structured musical notation that could be learnt easily by an outsider who had not had any idea about the Armenian liturgical tradition. Thus, from the 1790's till 1820's there were massive changes in the Ottoman palace and Ottoman social context in general. Analytically,

the makams that were used from the Ottoman musicians reduced in number dramatically comparing to the beginning of 18th century, the usûl oversimplified for the new needs of the westernization processes and the musical forms was shortened down so that the simple ones, such as the Şarkı form, fit with the new social context. Furthermore, loud instruments substituted the softer ones and one of the reasons consists of the fact that Ottoman music was being performed outside the Topkapı Palace as well. However, though the Hamparsum notation became the dominant musical notation of the Ottoman music, the oral musical transmission never stopped to occur till nowadays. This music tradition was and still is a highly oral tradition in which notation reminds, indicates but never specifies the performance of a musician.

“Makam music was considered to be genuinely oral culture that could not be fixed, and also had strong roots as a musical practice. In this context, memory was conceived as the very basis and founding quality that made makam music valuable. (...). This valorizing of the memory as musician’s best quality was not only a matter of tradition nor a pragmatic technical preference, but also a part of a culture surrounding the imagination, creation, education, performance, and sharing of the music from master to pupil as rings of a chain” (Ergur, & Doğrusöz, 2015, p. 158)

However, though the New Method of Byzantine musical notation failed to be spread among the Ottoman musicians, the Greeks and especially the extremely active Theodoros Fokaeas continued publishing Ottoman music compositions in small collections such as the Efterpi musical collection (1830) to which this research stands for.

2.2 The Efterpi Musical Collection

2.2.1 Introduction

Efterpi musical collection contains many interesting compositions from different periods of the Ottoman music history and it is one of the most important sources of the middle 18th century and early 19th century musical practice in the Ottoman court. It contains 260 pages and it can be divided into two parts in terms of genre, the Ottoman music compositions which constitutes the biggest part of the book consisting of 225 pages, and the Greek Phanariot songs which were composed in two distinct compositional techniques, the makam-oriented pieces and the ones based on the rules of the Eurogenetic art music which both of them are out of the scope of the current research. Thus, the first part of the collection consists of 89 pieces covering a

range of three centuries, except the composition by Abdülkadir Meragi (1360-1435) which probably belongs to the end of 14th- beginning of 15th century. Since there is only few information concerning the musical style as well as the mindset of the composers in a period between 1750 – 1820, Efterpi is a source of significant importance because it consists of the first printed publication being written in New Method of Byzantine musical notation⁸ that depicts, not only the compositions and their makams, but also the musical style of this period persuasively, the “remaining” lyrics of the compositions (see below) which are not available today, as well as elements of musical form through the depiction of specific structural parts of the melody, such as nakarat, hane etc. Moreover, there are plenty of primary sources, starting from Ali Ufki to Haşim Bey, that provide valuable information regarding the composers of Efterpi musical collection that we already analyzed above and their contribution help us in order to understand the mindset of the Ottoman society as well as the musical conventions of each period. Moreover, there are many other similar Ottoman musical collections written by Greeks in 19th century which followed the publication of Efterpi and they are of significant importance too due to the fact that they also depict the musical practice of different periods in the Ottoman music⁹. However, they have not received much attention from the ethnomusicologists and I am sure that this research will be the starting point for further investigation.

2.2.2 The three authors and their contribution

The three contributors of the book, Chourmouziou Chartofylax as the editor and supervisor (1790?-1840), Theodoros Fokaeas (1790-1851) as the author and Stavrakis Vyzantios (?-1835) in assistance, belonged to the Greek community of Istanbul and they were really active in the Ottoman social sphere since they published a lot of books including Byzantine hymns and Ottoman compositions. Furthermore, they composed plenty of ecclesiastical music compositions and they contributed in the reformation of the Byzantine ecclesiastical music in the beginning

⁸ For more information about the New Method Byzantine musical notation see: Chrysanthos from Madytos (1821), *Εισαγωγή και Μέγα Θεωρητικόν της Μουσικής*, Athens 2003: Kouloura Publications, p. 1-50

⁹ Efterpi (1830), Melpomeni (1832) Pandora (1843 and 1846), Armonia (1848), Terpsihori (1853), Kalliphonos Seirin (1859), Lesvia Sapfo (1870), Apantisma (1872) Scandalodis Eros (1882) and Asias Lyra (1908). For more information see: Bardakçı M. (1993), *Fener Beyleri'ne Türk Şarkıları*, Istanbul: Pan, p. 29-60.

of the 19th century. Analytically, Chourmouziος Chartofylax (1790?-1840) was born in the island of Heybeliada (Chalki) at the Marmara Sea and he grew up in a Greek Orthodox cultural environment¹⁰. He possessed the title of Chartofylax in the Ecumenical Patriarchate of Constantinople and he was one of the members of the Patriarchal Committee of 1814 and a key figure in the invention and dissemination of the New Method of Byzantine musical notation. From a young age he started learning the Byzantine music tradition and he had great teachers such as Iakovos Protopsaltis and Georgios Kris, who especially the first was a Leader of the Right Choir in the Ecumenical Patriarchate of Constantinople. After he learnt the new notation he transcribed plenty of ecclesiastical hymns from the old notation and he composed many pieces which are still in use today¹¹. Moreover, he systematized the new musical orthography of the New Method notation and he was one of the three contributors of the Efterpi musical collection. Analytically, in the second page of the book the publishers mention “Επιθεωρηθέντων δ’ ἐπιμελῶς καὶ ἐπιδιορθωθέντων κατὰ γραμμὴν παρὰ τοῦ Μουσικολογιωτάτου διαδασκάλου Χουρμουζίου Χαρτοφύλακος ἐνὸς τῶν ἐφευρετῶν τοῦ εἰρημένου συστήματος” which means “Supervised with diligence and corrected line by line by the Scholar of Music, Teacher Chourmouziος Chartofylax one of the inventors of the new system” (Chourmouziος Chartofylax, 1830, p. I). Finally, he died in Istanbul at the year of 1840 and he is considered as one of the saviors of the Byzantine musical tradition since he published plenty of works from the Late Byzantine Era such as two volumes of the Palaion Kratimatarion.

The author of the Efterpi musical collection, Theodoros Fokaeas (1790-1851), was born in the city of Foça (Fokaia) in the middle of the Aegean Seashore and he moved to Istanbul from a young age to study Byzantine music with great teachers such as Georgios Kris, Grigorios Protopsaltis and Chourmouziος Chartofylax, who was First Chanter in the Ayios Dimitrios Orthodox Church in the Tatavla (Kurtuluş) district of

¹⁰ For more information regarding the Greek Community and Identity in the 19th century see: Erol M. (2015), *Greek Orthodox Music in Ottoman Istanbul: Nation and Community in the Era of Reform*, Bloomington: Indiana University Press, p. 128-150

¹¹ His contribution in the reformation of the Byzantine notation is of great importance because he saved many Byzantine and post-Byzantine hymns by transcribing them to the new notation and he contributed to the needs of his time by publishing books such as *Anastasimatarion* and others which were very important for the liturgical needs of the Orthodox Church. For more information see: Chatziyiakoumis M. K.(2011), *Μνημεία και Σύμμεικτα Εκκλησιαστικής Μουσικής*, Athens: Center for Research and Publications, p. 534-535

Istanbul in which Theodoros Fokaeas was the Second Chanter. He was one of the most important personalities of his time since he edited and published plenty of books with various contents starting from Byzantine hymns to Ottoman music, such as *Efterpi* (1830) and *Pandora* (Volume I – 1843, Volume II – 1846). Furthermore, he had a particular authority to edit and publish almost any book concerning Byzantine music or any Greek book of his time and this is the reason why his compositions became so popular till today¹². For example, in the second page of the *Efterpi* musical collection the Fokaeas mentions “Εξηγηθέντων εις τὸ νέον τῆς Μουσικῆς σύστημα παρὰ Θεοδώρου Φώκεως, Καὶ Σταυράκη Βυζαντίου Τῶν Μουσικολογιωτάτων” which means “Transferred to the new musical system by Theodoros Fokaeas and Stavrakis Vyzantios, the Scholars of Music”. The third of the three contributors, Stavrakis Vyzantios (beginning of 19th century), was born in the Tatavla (Kurtuluş) district of Istanbul and he used to chant in the church of Ayios Nikolaos of Galata with Theodoros Fokaeas. He was not so famous at his time since he only composed 7 pieces in which only 4 survive today. However, he contributed a lot in the publication of the *Efterpi* musical collection in 1830 and he cooperated a lot with Theodoros Fokaeas in order to transcribe the compositions¹³. However, we need to know that most of the work have been done by Theodoros Fokaeas and in a smaller scale by Chourmouziou Chartofylax and Stavrakis Vyzantios. Finally, *Efterpi* was used at his own music schools as an *encheiriadis* for young chanters who wanted to learn the Ottoman music.

2.2.3 The influence of the collection in the Ottoman social context

At this point we need to mention about the function of the *Efterpi* musical collection in the Ottoman musical sphere as well as its popularity among the Ottoman musicians in order to understand the reasons that Fokaeas chose to publish it. As we already aforementioned in Chapter 2, the Greeks and the Armenians competed each other in order to formulate a musical notation proper for the needs of the Ottoman music in general, including court music and folk music. In fact, Chourmouziou Chartofylax, Theodoros Fokaeas and Stavrakis Vyzantios and on the other side Hamparsum Limonciyan tried to spread their respective musical notations to

¹² For more information see: Chatziyiakoumis M. K. (2011), *Μνημεία και Σύμμεικτα. Εκκλησιαστικής Μουσικής*, Athens: Center for Research and Publications, p. 536-540

¹³ For more information regarding Stavrakis Vyzantios see: Tsiamoulis Ch., & Erevnidis P.(1998), *Ρωμιοί Συνθέτες της Πόλης (17^{ος} – 20^{ος} αι.)*, Athens: Domos Publications, p. 30-31

“secular” music (as they used to call the Ottoman music), since the alphabetical notations failed to notate this musical tradition sufficiently. In this context, Fokaeas published the first musical collection called Efterpi in order to be taught in the Greek Ecclesiastical Schools and Music Organizations (Musicophiles) as an obligatory lesson for the upcoming young ambitious chanters. Kyriakos Kalaitzidis (2012), cites a part of a statement by Theodoros Fokaeas who comprehensively analyzed the purpose of this publication and he was definitely one of the teachers in those schools.

“Let it be known that (...) I also have a school, teaching both ecclesiastical and secular music. The fee for the novice student (...) for the teaching of Euterpe and the Pandora (is) 300 gurûş as proclaimed by T. Phokaeus in the epilogue of Pandora (1843)” (p. 167)

Furthermore, Anestis Hanende (Performer of Ottoman music) and Georgios Violakis (First Chanter of the Ecumenical Patriarchate of Constantinople) were also taken lessons by those schools (either the ecclesiastical ones or either amateur music schools). It is quite interesting that after their publication, they became one of the compulsory lessons in the Greek schools’ program in order to enlarge the musical perspectives of the young chanters and at the same time to encourage them in order to perform or make research in the Ottoman “secular” music. Kyriakos Kalaitzidis stated that “the notating of secular pieces was motivated by the pleasure and aesthetic enjoyment of music. It clearly also served the objectives of preservation and musicological study, however, it was mainly utilized in melopoeia, in performance and teaching” (Kalaitzidis, 2012, p. 170)

However, since the New Method of Byzantine Notation failed to be spread and recognized by the Ottoman musicians, it did not acquire much popularity outside the Greek community. In fact, it is really interesting that the serious examination of the Greek musical collection started quite recently and they were totally unknown to many Turkish musicologists and musicians till today. Moreover, the Fokaeas’ effort to teach Ottoman music (court and folk music) by using Byzantine musical notation fell into oblivion especially in the beginning of the 20th century. Though he tried to involve nationalistic/patriotic elements in the introduction of the Efterpi musical collection due to the Greek Uprising and finally Rebellion in the 1821, the book stayed in the scope of the music schools of Constantinople and the establishment of the western musical notation in the end of the 19th century among the Ottoman musicians brought both Hamparsum and Byzantine notation to decline in use at

Ottoman music. However, Efterpi is a musical collection of great importance due to the fact that it depicts the composers who were famous and popular in the early 19th century, the musical style of the Ottoman music at the same period and the musical tensions in terms of the westernization processes that occurred from the period of Sultan Selim III (1761-1808) till the reign Sultan Mahmud II (1786-1839). It consists of a widely unknown source of knowledge regarding the Ottoman music dating from the middle 18th till the early 19th century and the current research aims to depict the musical style through those transcriptions, a procedure and analysis that can be observed in following paragraphs.

2.2.4 The context of musical performance during the transcription process

However, it is important to research the musicians and the place that the compositions were performed in the Efterpi musical collection. In the introduction of the book, Theodoros Fokaeas mentions that he transcribed the correspondent pieces only by hearing them and thus without the use of any musical manuscript. However, we cannot be sure about the latter due to the fact that at this time there were plenty of manuscripts among the musicians and we should also add that in many occasions Fokaeas exaggerated a lot in his introductions¹⁴. Furthermore, Chourmouzos Chartofylax possessed or had access to plenty of manuscripts to which many of them contained Ottoman music. Thus, we can assume that both musical manuscripts and live transcriptions had been done before the publication of this musical collection. Furthermore, many of the pieces that were included in the Efterpi, were composed by composers that were still alive and we cannot exclude the possibility that the pieces were transcribed by the composers themselves. Since we cannot be sure of such a claim, the fact that the pieces were composed 20 or 30 years from the publication of the Efterpi musical collection constitutes it one of the most important sources for the current scholarship. Thus, there are three possible places that Fokaeas might have transcribed the compositions, during a concert at the Ottoman Palace, during a ritual in the Mevlevi Tekke or during a private performance in a house, either at his own house or the performer's/composer's one. While observing the well-structured melodies and the general editing of the Efterpi, it seems difficult to believe that Theodoros Fokaeas was so capable to notate a whole composition by hearing it only

¹⁴ In the book *Pandora*, Theodoros Fokaeas transcribed many compositions from the Efterpi musical collection differently.

once¹⁵. Thus, in a live concert or a ritual that the performer cannot stop due to the social and religious rules that he/she needed to perform, the only option seems to be the private performance. It is more persuasive to make this statement due to the fact that the transcriber had the opportunity to stop the performer in order to transcribe a musical phrase or to mention him/her to play it again so that he could add further details. This fact puts the question of the appearance of the original composer in such an in-house performance context. The composers such as Numan Ağa, Şakir Ağa and even Dede Efendi might performed in such a context, whereas the non-living Abdülkadir Meragi, the Sultan Selim III who we cannot even believe that he performed especially Fokaeas or Tabi Mustafa Efendi who lived long before the publication of the Efterpi. Thus, we can assume that he transcribed some of the older composers by third musicians who knew the old repertoire and they performed for the needs of the Efterpi's publication. In conclusion, the Ottoman pieces had been probably transcribed in a house context and they were performed by third musicians or by the composers themselves the percentage of which is impossible to be known. Furthermore, Fokaeas used possibly many manuscripts in order to depict some old pieces, but we cannot be exactly sure how extensive he used them in the writing process.

2.2.5 Musical notation discourse in the Ottoman music – the applicability of the Byzantine and Western musical notations

The issue of musical notation is a matter of discussion between most of the scholars concerning ethnomusicology, composition, performance and musicology in general. The way we notate music depends on a high degree to our own musical background, the environment we grew up and the culture we learnt to imitate. For instance, issues regarding equal temperament still concerns some western musicologists as they follow what they think it is “musically correct”. On the other hand, a musician or a scholar from India thinks that his theoretical system is the correct one since it very well serves the musical tradition of his region (Nettl, 2015, p. 26-37). Thus, we need

¹⁵ In the introduction of the Efterpi musical collection, Theodoros Fokaeas mentions that he listened to the performers only once in order to transcribe them on paper. However, it is not possible to transcribe a piece in such an analytical way just by hearing it only one time. Thus, we believe that Theodoros Fokaeas wanted to sell this book to the musicophiles (music lovers) and for this purpose he wrote a “catchy” introduction including the need to serve for the rise of the Greek nation. Since the national revolutions were the spirit of that time, Fokaeas used this movement in order to promote his books and to sell as an active publisher.

to escape from terms that do not treat the musics of the world equally and try to shorten up our discussion in the Ottoman music to which this research stands for. We will never get into trouble about the accurate pitches that the musicians used to perform in the early 19th century. This endeavor would enormously fail due to the fact that we only have the names of the pitches in various collections but not their exact frequencies. Thus, we need to be more modest in our targets for this research and musical notation is a path to investigate in deep.

Owen Wright (1988) in his article *Aspects of Historical Change in the Turkish Classical Repertoire* mentions:

“The high degree of melodic elaboration in the modern versions of some of these, as compared with the much simpler versions recorded in the 17th century sources, suggests either that the 17th century notations are here melodic outlines that would have been highly embellished in performance, or that a process of gradual amplification, necessarily accompanied by a reduction in speed of performance, has occurred” (p. 1)

Later on in his book *Words Without Songs: A musicological Study of an Early Ottoman Anthology and its Precursors*, he claims that a rhythmical retardation occurred in terms of tempo and he states that the tempo started slowing down gradually especially in the 19th century. His claim is based on the duplication of the usûl rhythmical cycles and the extensive melodic elaboration that started to occur with the invention of the new notations in the end of the 18th century and the beginning of 19th century. However, there is a small issue concerning the previous theory regarding the amount of change that it is depicted. Indeed, there were many things that changed from the middle of 18th century and so on, but it is impossible for a tradition that is widely oral and strict to change rapidly in just a period of 80 years, especially when we talk about duplication and extensive melodic elaboration. Thus, the synoptic musical notation of the 17th century was probably consisting of the skeleton of the melody that was going to be performed in the Ottoman Palace. It provided the musicians, though probably nobody was able to read them in that period, the mindset of the composer to which he/she used the oral tradition in order to embellish it during the performance. Furthermore, we need to take into account that the musical notation was not as descriptive as it is today, and the Baroque musical notation had many problems that are still a matter of discussion among the musicologists of the Eurogenetic art music. Thus, we can assume that probably nobody performed the transcriptions of Ali Ufkî, who was the only one to know well

this notation. In the Byzantine musical notation, and especially the Old Notation and its simplification by Petros Peloponnisios (1730-1777), the chanters used the notation in order to remember particular melodic phrases or details, but definitely not to read music from the musical manuscript. After the reformation of the Byzantine notation to the New Method by the Patriarchal Committee (1814), the notation became more descriptive and thus more analytical and it was able to depict the orally-transmitted melodic elaborations. However, even today the New Method musical notation is used many times by the chanters in order to remember some musical phrases which comes from the oral tradition, being transmitted orally by the master chanter (Protopsaltis) every Sunday throughout the Greek Orthodox Churches. This practice was not only a matter of the Greeks since also Armenian Church tradition is also orally transmitted, despite the Hamparsum musical notation which was invented long after the middle of 18th century. As a result, the Ottoman music was already being performed with the proper ornamentations before the 18th century and throughout the 17th century. The synoptic musical notations do not depict the actual melodies that used to be performed in the Ottoman court, since the Baroque musical notation was not ready yet to depict melodies analytically. On the other hand, we can clearly see that the melodies became more complicated in the 18th century since the westernization process started already from the Tulip Period. However, it is impossible to claim that the Ottoman musical tradition changed rapidly, a notion that cannot stand due to the fact that there were strict regulations in the Ottoman Palace regarding musical practices and appropriateness. At her treatise, Eugenia Popescu-Judet (2000) mentions about Kyrillos Marmarinos (beginning of 18th century) and she depicts his mindset of memorization in order to transcribe the rhythmical cycles of his time mentioning that “here and there Kyrillos marks some double-time duration with the indication düüm and teek, a mnemonic devise mostly used by instrumentalists for memorization purposes, not for writing down the value of beats” (p. 135)

In terms of musical notation, Theodoros Fokaeas chose to transcribe the Efterpi’s compositions by using the New Method of Byzantine musical notation. However, it is not the first time that the Greeks used the Byzantine musical notation in order to depict Ottoman compositions. Analytically, during the end of the Byzantine Empire, the Romans introduced many Terennüms in the Byzantine chant by using the name

“Kratimata” or “Terennismata”. Moreover, it was a period of artistic renaissance in the Byzantine Palace and there was a tendency to ornament the Byzantine chant from the Roman musicians and chanters¹⁶. During the post-Byzantine/Ottoman period the Greeks were still active in musical transcription. Kyriakos Kalaitzidis in his book *Post-Byzantine Musical Manuscripts as Sources for Oriental Secular Music (15th to Early 19th Century)* he depicts a great amount of Greek manuscripts to various languages such as the Autograph Codices of Petros Peloponnisios dating from the 15th century till the end of 18th century, the Autograph Collection of Petros Vyzantios from the late 18th century to the early 19th century and many others such as Nikiforos Kantouniaris and Grigorios Protopsaltis (Kalaitzidis, 2012). On the other hand, Eferpi consists of the first Greek printed publication regarding Ottoman music and at the same time it constitutes the first collection of secular music being written in the New Method of Byzantine musical notation. Furthermore, in the beginning of 19th century, there was a big tendency to establish, spread and nominate the New Method of Byzantine musical notation in the Greek Orthodox churches of Istanbul as well as to the rest of the Greek communities in the Ottoman Empire. However, it was not widely accepted in the beginning and there were many chanters who questioned its objectivity in terms of validation and accurateness comparing to the Old Method¹⁷. Another persuasive reason is that Byzantine chant was being transmitted orally through the Greek music schools and institutions such as the Fourth Patriarchal Byzantine Music School in Phanar (now Fener, Balat) (Papadopoulos, 1904), inside the Greek Orthodox churches or at specific houses. Furthermore, the Old Method was structured in order to assist oral transmission since it does not specify rhythm, pitch or intervals comparing to the western notation. Moreover, it was mostly used as a mnemonic notation through which the teacher transmitted the ecclesiastical melodies and the compositions to the students who learnt them by heart. Thus, Fokaeas needed to nominate the New Method of Byzantine musical notation to the chanters, and they did so by publishing important books such as *Tameion Anthologias* (1824), *Heirmologion* of Petros Peloponnisios (1825), *Neon*

¹⁶ For more information see: Kalaitzidis K. (2012), p.p. 68-69 and Stathis G. (2006), *Οι αναγραμματισμοί και τα μαθήματα βυζαντινής μελοποιίας και πανομοιότυπος έκδοσις του καλοφωνικού στιχηρού της Μεταμορφώσεως “Προτυπών την ανάστασιν” μεθ’ όλων των ποδών και αναγραμματισμών αυτού εκ του Μαθηματαρίου του Χουρμουζίου Χαρτοφύλακος*, Αθήνα: Ίδρυμα Βυζαντινής Μουσικολογίας, p. 60-74

¹⁷ For more information concerning the relation between notation and orality see: Ong W.J. (2002), *Orality and Literacy: The Technologizing of the Word*, New York: Routledge, p. 94-98

Anastasimatarion (1832), Mousiki Melissa (1847, 1848) in terms of Byzantine chant and many others for secular music that we already aforementioned before, such as Efterpi and Pandora (Chatziyiakoumis, 2011, p. 537-540).

Furthermore, the rising need of the Ottoman society for modernization¹⁸, and thus transcription and preservation, motivated both Armenians and Greeks to establish a system of musical notation that would not only preserve the Ottoman music but at the same time to allow musicians to perform through a score/paper in a descriptive and analytic way during the performance. Thus, Fokaeas needed to be competent among the musical intelligentsia in the Ottoman society such as Hamparsum Limonciyan (1768-1839), who was the first Armenian who invented a new musical notation based on the already existed Armenian chant notation¹⁹. At the same time, the Greeks formulated the New Method of Byzantine musical notation started from 1814 till 1824 (Chatziyiakoumis, 2011, p. 534) and it was permanently established quite late in the Greek Orthodox churches in the end of 19th-beginning of 20th century²⁰. Thus, the Greeks tried to compete Hamparsum musical notation by publishing plenty of Ottoman music compositions in the New Method notation in music collections such as Efterpi. However, the New Method of Byzantine musical notation had one important disadvantage comparing to the Hamparsum musical notation, it was too complicated for the composers and the performers to learn it in a short time. On the other hand, Limonciyan formed a new musical notation that was more practical and at the same time easier to be learnt in relatively little time among the Ottoman musicians and that's the reason why it was established as the main musical notation of the Ottoman court till its substitution by the western notation in the end of 19th century.

¹⁸ For more information regarding the crucial changes in the Ottoman society from the middle of 18th century to the beginning of 19th century see: Ergur A. & Doğrusöz N. (2015), Resistance and Adoption towards Written Music at the Crossroads of Modernity: Gradual Passage to Notation in Turkish Makam Music, at *International Review of the Aesthetics and Sociology of Music*, Vol. 46, No. 1, Zagreb: Croatian Musicological Society, p. 146

¹⁹ For more information about Hamparsum Limonciyan see: Hamparsum Limoncuyan – Turkish Music Portal, Retrieved 02/05/2018,
URL: <http://www.turkishmusicportal.org/en/composers/detail/hamparsum-limoncuyan>

²⁰ Iakovos Nafpliotis, former First Chanter of the Ecumenical Patriarchate of Constantinople, mentions that his teacher Georgios Violakis knew the Old Method and he was using both of them. Furthermore, Georgios Violakis published a treatise concerning the New Method of Byzantine musical notation and its comparison with Petros Peloponnisios musical notation. For more information see: Violakis G. (1899), *Μελέτη Συγκριτική τῆς νῦν ἐν χρήσει μουσικῆς γραφῆς πρὸς τὴν τοῦ Πέτρου τοῦ Πελοποννησίου καὶ πρὸς τὴν ἀρχαιότεραν γραφὴν*, Constantinople, p. 13-41

The main question, however, of great significance is how can a Greco-Byzantine musical notation fit with the elements and the musical features of the Ottoman court music? How can the neumes depict the micro-intervals, the rhythms/usuls as well as the melodic progressions in general of this monophonic tradition? The answer to those questions can be found in the Byzantine music itself. Byzantine chant is a monophonic tradition that contains melodies which possesses most of the microtonal intervals that are performed in the Ottoman music as well as specific neumes that have particular functions in the melody concerning modes/makams, modulation and duration²¹. Moreover, through the New Method of Byzantine musical notation, specific musical features such as duration, rhythmical organization, mode recognition and solmization²² were established. Going deeper to the transcription process, Theodoros Fokaeas transcribed the compositions of many different composers in a really unique way. Since the New Method consists of particular rules regarding specific note values, such as half, quarter, eighth and sixteenth (even thirty-second) notes, Fokaeas used them to transcribe the compositions either by ear²³ or from other existed manuscripts of his time (Kalaitzidis, 2012, p. 44-51, 57-59). However, there are certain problematic issues in the New Method of Byzantine musical notation concerning the neume *digorgon* which occurs in most of the compositions of the Efterpi musical collection. According to Chrysanthos from Madytos, the neume *digorgon* unites three different neumes into one beat, having in mind that the usûl is not important in this case since there are not any usûls in the

²¹ For more information about the Byzantine chant see: Chrysanthos from Madytos (1821), *Εισαγωγή και Μέγα Θεωρητικόν της Μουσικής*, Athens 2003: Kouloura Publications, p. 1-23

²² In the Old Method there was not any note names, like Eurogenetic art music (sol, la, si etc.). There used to be symbols called “Martyries” that reminded the musicians to which pitch they are. However, after the establishment of the New Method of Byzantine music notation, the “Three Teachers” established a new system of note names, NI PA VU GA DI KE ZO regarding DO RE MI FA SOL LA SI.

²³ In the introduction of Efterpi musical collection Theodoros Fokaeas mentions “...πόσον ὁμως ἐπίπονον ἔργον εἶναι τὸ νὰ παραλαμβάνη τις διδασκόμενος ἀπὸ μόνης φωνῆς τοῦ λάρυγγος τοιαῦτα μέλη, τόσον δεινὰ διὰ τοὺς λεπτοτάτους σχηματισμούς των με ταχύτητα ἱκανήν, διὰ τὰς ἀναμειγμένους πρὸς ἀλλήλας διατονικὰς, χρωματικὰς τε, καὶ ἑναρμονίους ἰδέας των, διὰ τὰς μεταξὺ συνεχεῖς ἀλλαγὰς τοῦ χρόνου των (ὄυσὸν παρ’αυτοῖς λεγομένου) καὶ ἐντ’αὐτῷ νὰ ἀγωνίζεται διὰ νὰ τὰ ὑποβάλλη καὶ εἰς τὴν γραφὴν διὰ τῶν χαρακτήρων τῆς Μουσικῆς, κατὰ τοὺς περι συντάξεως κανόνας αὐτῆς...” which means “...how painful task however is for an apprentice to receive the compositions only through the larynx of the singer, which are so difficult because of their fast and detailed ornamentations, with the combined diatonic, chromatic and enharmonic elements, and at the same time the continuous alteration of their rhythm (as they called them usûl) and for all these to fight in order to transcribe them with the neumes of the new musical notation, according to its rules...” (Introduction of Efterpi)

Byzantine chant²⁴. However, in the case of Ottoman music there are three types of this combination. Taking into consideration that we count 4/4 rhythm as a standard meter, the neume can be transcribed as an eighth note accompanied by two sixteenth notes, in a second occasion as two sixteenth notes with an eighth note and in a third occasion as a triplet of eighth notes. Though, Chrysanthos of Madytos (1821) differentiated them by using the neume *apli*²⁵, which is put in different sides of *digorgon* in order to differentiate each of the three combinations in terms of note duration, there are many problematic issues occurring in the Efterpi musical collection due to the fact that in many cases Fokaeas did not use the neume *apli* during the transcription of the Ottoman pieces. As a result, it was really difficult for me to understand and choose the correct combination in each juncture regarding the three aforementioned possibilities. However, in many occasions, melodic progressions as well as the melodic contours helped me a lot in order to depict those difficult and confusing neumatic combinations as accurate as possible and it is up to you to evaluate them. Another problematic issue that confused me many times are rests that exist inside the compositions. Through the New Method of Byzantine musical notation, the “Three Teachers²⁶” defined clearly the duration of the rests by combining the neumes *vareia* and *apli*. Thus, the more *apli* neumes exist next to *vareia*, the longer the rest lasts. Analytically, in the rhythm of 4/4, if *vareia* has one *apli*, then the rest lasts for one beat (a quarter note rest). If *vareia* has two *apli*, then the rest lasts for two beats (a half note rest), for three *apli* three beats (a dotted half note rest) and for four *apli* four beats (a whole note rest). Accordingly, when the rhythm is 6/8, each *apli* that is added next to *vareia* is counted as an eighth note rest and so on. However, there are many rests in Efterpi that were transcribed incorrectly or misprinted in the Ottoman compositions. Though Fokaeas includes an index in the end of the book (*παροράματα*) that define the incorrect parts of the pieces consisting of rests and errors regarding melodic content, there are plenty of mistakes in terms of rhythmical distribution in more than 50% of the Efterpi’s compositions. In many occasions there are more beats (*apli*) concerning the needs for the completion of the rhythmical cycles (*Usuls*) as well as many missing or misprinted beats (*apli*). In

²⁴ There are only three rhythmical patterns in the Byzantine chant, 2/4, 3/4 and 4/4. However, the rhythm is not stable during the performance of the pieces because the melody follows the rules of prosody.

²⁵ A dot under the neume.

²⁶ Chourmouzios Chartofylax, Grigorios Protopsaltis and Chrysanthos from Madytos

terms of melodic construction, the three authors seem to be really systematic during the transcription process. The melodies are really well-structured, though there are mistakes concerning rhythmical deviations that we stated above. However, there are some problematic issues in these transcriptions too. The first case is the issue of *tetragorgon* which appears to be the most blurry neume in the transcriptions. Like *digorgon* unites three different neumes/notes into one beat, *tetragorgon* unites five different neumes/notes into one beat. However, this scheme is quite unusual in the Ottoman music as well as in the Byzantine chant and it mostly appears in the Eurogenetic art music as a quintuplet (πεντάηχο). We can assume that *tetragorgon* was used by Fokaeas in order to depict an extremely ornamented musical phrase or musical progression that was impossible to be transcribed accurately aurally. Furthermore, those elaborated phrases depict the orality of the Ottoman music tradition to which a particular melody can be played in countless ways by the court musicians or the musicians outside the palace, depending on their musical background, their teachers as well as the general social environment they grew up (Nettl, 2015, p. 237-255). In contrast to *digorgon*, in the case of *tetragorgon* I transcribed the five united neumes as equals to each other. Thus, one *tetragorgon* consists of five eighth notes in one beat of 4/4 meter and five sixteenth notes in one beat of 6/8 meter. The second case concerns some parts of improvisation that exist in some pieces. Theodoros Fokaeas used the neume of *Taheia* and *Metria* in order to define the deceleration of the rhythm and its resolution in the corresponding compositions. However, there are many problematic issues that occur during the examination of those phrases. First of all, it occurs that it is really difficult to transcribe those melodies in western musical notation due to the fact that they cannot be measured according to the *usûl* of the piece neither by any measurement tools of the western musical notation. Thus, we can assume that probably the performers stopped playing for these particular bars, including the percussionist, and the singer (*hanende*) probably performed an improvisation²⁷. However, we should not conclude that these improvisatory parts were included in the “original” pieces of the corresponding composers, since it was really common for the Ottoman musicians to

²⁷ We cannot be sure that the pieces were performed by only a single singer. However, the three authors state that they transcribed the pieces aurally, though this fact does not prevent the appearance of one or more instrumentalists during the performance. As we will see below there are many points that are highly instrumental but they were covered by lyrics, especially in the Şarkı pieces, with lyrics such as “amân”, “ömrüm” etc. This fact indicates the appearance of one singer with a single individual performance.

change or rearrange melodies or phrases during the musical performance. On the other hand, those practices illustrate the creativity of the early 19th century musical life of Istanbul as well as the rules and the breakdowns and its functions as a great map of the musicians' mindset during the performance. Thus, in the improvisatory parts I chose to transcribe the melodies according to the *usûl* of the piece and I also putted rests on the parts that missing beats occur. Moreover, I used particular numbers on the top of the bars that improvisation occurs such as ①, ② and ③ in order to notate the return of the rhythm. In conclusion, there are many mistakes (*παροράματα*) in the compositions that are included in *Efterpi* for misprinting reasons. Analytically, there are many neumes that are half-printed, such as *apli* which in some cases is difficult to be seen especially when it is put under other neumes in order to imply longer duration, or not-printed, such as *apli* that is put next to *vareia* in order to imply a rest. However, the notation is quite clear in general and it can be easily transcribed.

At this point, we should also think about the applicability of the western musical notation to the music it notates, in this case Ottoman music. During the end of 19th century, the Ottomans embraced the western musical notation which was considered as the most “complete” and “descriptive” notation among the others, including the Hamparsum notation too. However, as it is well known certain problematic issues occurred during the adaptation of the new musical notation. Analytically, the new western European notation does not have the appropriate tools in order to describe microtonal intervals. Rather, it was constructed in order to depict the equal temperament system of the Eurogenetic art music and at the same time it represents a polyphonic tradition in which accuracy and particularism are out of question²⁸. However, the Ottoman musicians adopted the staff notation, along with many western European musical instruments²⁹, and they transformed it according to the needs of the Ottoman music. In order to accomplish that, they introduced additional symbols that could be able to describe the microtonal intervals not only in theory but during the performance as well³⁰. However, though the Ottoman theorists specified

²⁸ For more information regarding the transition to the western musical notation see: Ayangil R. (2008), *Western Notation in Turkish Music*, at *Journal of the Royal Asiatic Society*, Vol. 18, No. 4, Cambridge: Cambridge University Press, p. 411

²⁹ Some of the musical instruments that were adopted from the Eurogenetic art music are the violin, the piano and the clarinet.

³⁰ We chose to use the same method as well. See Appendix B.

which intervals are the “correct” ones and thus “must” be performed, it does not seem to have been adopted in the musical practice and performance in the period of its adaptation in the Ottoman music history. Analytically, the musicians did not (and do not) perform the new symbols of the staff notation, due to the fact that oral tradition was still very strong among the Ottomans and the relationship between the apprentice and the teacher defined the performance of the former regardless musical notation. Moreover, the musicians did not (and do not) perform specific intervals particularly in pitches that are moveable/changeable, such as the continuous alteration between *acem* and *evic*, the instability of *segâh perde* and in many other occasions depending on the *makam*. Even today, the staff notation is used as a “guide” or as the melody-skeleton provider for the musicians in order to remember and perform the piece. However, western notation could not depict the musical style or otherwise put the *tavir* of a given composition and it remained mostly in the corpus of orality, as well as the timbre of the compositions, an element of sound that started to be studied quite late in the contemporary ethnomusicology³¹. Since the staff notation depicted only the skeleton of the melody, the musicians performed the pieces upon the musical notation by using their memory and the musical conventions of their time.

On the other hand, the New Method of Byzantine musical notation does work as a descriptive notation. As we have seen before, the western notation has certain advantages, such as duration accuracy, rhythmical discrimination, as well as notable disadvantages, such as description of musical style, microtonality depiction and timbre description³². However, though New Method of Byzantine musical notation had been “westernized” during the reformation period 1814-1824, the new notation have certain advantages and disadvantages as well. Starting with the advantages, the New Method is able to describe duration, by using the neumes of quantity, rhythm, by using the bars³³, but it is unable to depict the microtonality, musical style and

³¹ For more information concerning the timbre see: Patil K., Pressnitzer D., Shamma S., & Elhilali M., (2013), Music in Our Ears: The Biological Bases of Musical Timbre Perception, PLOS Computational Biology 9 (10), Retrieved at: 03/05/2018,

URL: <http://journals.plos.org/ploscompbiol/article?id=10.1371/journal.pcbi.1002759>

³² Brinner B., Performing Practice: II. Non-Western and Traditional Music, *Grove Music Online*, Macy L. (Ed.), Retrieved at: 24/5/2018, URL: <http://www.grovemusic.com>

³³ At this point, it is really important to note that there is not a clear rhythmical pattern in the Byzantine chant. Analytically, the musicians use bars inside the hymns in order to differentiate the rhythmical patterns that occur depending on the duration of the syllables as well as the type of the

timbre. However, comparing to the western staff notation, the New Method can “imply” both microtonality and musical style. In western staff notation, the melody is petrified into the pentagram and it requires particularism and accurateness. In the New Method, however, there are specific neumes, called qualitative neumes, which specify the function of a musical phrase depending on their position in the melody, as well as intervallic freedom to the musicians through diastematic neumes which do not demand particular frequencies during the ascension or descension of the melody. Analytically, the neumes *oligon*, *petasti* and *kendimata* obligate the performer to ascend one voice or otherwise put one interval upwards. However, it does not describe if a performer should ascend a quarter note, a semi-tone, a whole tone or another type of tone. The same happens with bigger intervals such as an octave, a fifth, a fourth, a third and so on. This system of quantity ascension or descension does not provide with a particular definition which interval needs to be performed in a given particular occasion. However, from another perspective, New Method is a musical notation that is closer to the needs of the Ottoman music, since it encourages oral transmission throughout the musical notation itself. Thus, in a given makam, the moveable/changeable pitch is demanded to be performed according to what a performer have learnt from his/her teacher. The neumes are just there to remind the performer that there is an interval there, either it is an ascended or descended one. Thus, in comparison with the western staff notation, the New Method does not attempt to describe intervals in terms of frequency, rather it tries to remind or otherwise put “to imply”. The same process occurs in the depiction of the musical style in the score during the performance. There are specific symbols, such as *ποιητικοί χαρακτήρες* (Neumes of Quality), that when they are combined with specific neumes, such as *ποσοτικοί χαρακτήρες* (Neumes of Quantity), they imply specific melodic embellishment without the need to notate them. Thus, an ornament that cannot, or barely can, be notated in the western staff notation can be implied indirectly through a neumatic scheme in order to remind the performer its existence during the performance. However, the New Method is unable to describe the timbre of the compositions, since this element of the sound was not so important for the composers and performers of the 19th century. In conclusion, comparing western

chant that is being chanted. Thus, though it is impossible to notate the *usûl* of the Ottoman piece, we can count the quarter, the eighth notes and the rest of the notes in order to calculate the time units and thus to distinguish and describe the rhythmical cycles-*usûls*.

staff notation and New Method of Byzantine musical notation is like comparing two totally different cultural backgrounds to which they came from. Their logic and sound tools differ a lot from each other, since they have different perspectives on how the sound should be categorized and described through time. However, the New Method seems closer to the musical needs of the Ottoman musicians and Eferpi musical collection depicted those elements of sound in an indirect but efficient way for someone who knows how to interpret them.

2.2.6 Usûl and the issue of improvisation in the Ottoman musical sphere

The rhythmical cycles, called usûl, are essential for the melodic construction in the Ottoman music especially till the middle of 18th century. The idea of using rhythmical patterns as cycles derives from the Arabic originated *ramal* in the 8th century in which it was used in order to accompany male dancers (Mukhannath) in Mecca (Neubauer, 2017, p. 17). It is really impressive that those usûls had been maintained and spread not only in the Ottoman Empire but in Persia, India and Central Asia as well till the 15th century (8 centuries!!!) that the *ramal* did not have any relationship with the original one. Though Dimitrie Cantemir mentioned about it theoretically, it was no longer performed in the Ottoman court in the beginning of 18th century.

“(…) indicating that for the second half of the seventeenth century it would be prudent not to categorize the Ottoman usul system as something distinct and sui generis, but to speak of a common Ottoman-Safavid core set of rhythmic structures” (Wright, 2017, p. 47)

The break in the tradition between the 15th century and the 17th century was one of the reasons that the old rhythmical cycles, such as *ramal*, had been widely out of use by the Ottoman musicians. The Ottoman usûl system of the 17th century had little or none connection with the *ramal* and the Persian influence was dominant in the Ottoman Palace. Starting from the 17th century, the rhythmical cycles was being shortened down as we approach the end of 18th century. The big difference occurred in the melodic construction and its relationship with the usûl. Till almost the middle of 18th century the melodies were structured based on the usûl of the piece with highly repetitive motion. In the end of 18th century and the beginning of the 19th century, the melodies are more elaborated and the system of the rhythmical cycles (usûls) were not properly applied in the melodic structure. The westernization of the

Ottoman society brought the duplication of the usûl so that the melody can be more elaborated and ornamented.

“By the last two decades of the eighteenth century, important changes occurred in the usûl system as well. These changes were always in the direction of doubling. For example, devr-i kebîr was doubled to 28 beats (from 14), and muhammes was doubled to 32 beats (from 16). In the small usûl, ağır ‘heavy’ versions appeared: ağır aksak (9/4), alongside aksak (9/8) and ağır aksak semâ’î (10/4), alongside aksak semâ’î (10/8). In the small usûl, both the doubled version and the original version continued to be played for different genres. For the longer usûl, usually only the new doubled version survived. In some cases, however, the old version continued to be performed as a nîm ‘half’ of the new doubled usûl: nîm hafif (16 beats-new hafif in 32 beats-old hafif in 16 beats); nîm sakîl (24 beats-new sakîl in 48 beats-old sakîl in 24 beats).” (Feldman: 2002b, p. 123)

During the end of the 18th century, westernization processes brought new trends in the Ottoman musical performance. In the Eferpi musical collection (1830), there are plenty of improvisatory parts surprisingly, indeed, inside the compositions despite their form or usûl. Improvisation, though, was not a product of 18th century westernization due to the fact that Taksîm, either vocal or instrumental, had already existed in the vocal fasıl of the 17th century. However, we cannot be sure, neither have we any sources concerning the way Taksîm was indeed performed and we can only speculate or hypothesize. In the end of 18th century, we observe an increasing appearance of improvisation in the Ottoman music. The needs of westernization required new competition relationships and one of the ways to achieve that was virtuosity and improvisation. Kyriakos Kalaitzidis in his book *Post-Byzantine Music Manuscripts as a Source for Oriental Secular Music (15th to Early 19th Century)* cites Three Codices of Eleven Taksîms by Petros Peloponnios (1730-1777) found in the Iviron and Xeropotamou monastery dating from the end of 18th century written for the eight modes of the Byzantine music, one in the First Mode (Uşşak and its products), two in the Second Mode (Hüzzam and its products), one in the Third Mode (Old Çargâh and its products), one in the Fourth Mode (Segâh and its products), one in the Plagal First Mode (Hüseyni and its products), one in the Plagal Second Mode (Hicaz and its products), two in Varys Mode (Bestenigar, Irak and its products) and two in the Plagal Fourth Mode (Rast and its products) (Kalaitzidis, 2012, p. 57). The fact that Petros Peloponnios, who had a deep knowledge of the Ottoman music and Mevlevi Ayins, depicted eleven Taksîms among his transcriptions, indicates its significance among the Ottoman musicians in the end of

18th century. Eferpi musical collection is a great example regarding the extensive use of improvisation, either by fitting it to the melodic content of the piece or either by breaking the usûl in order to fit it in. It seems that improvisation was one of the required skills for an Ottoman musician in order to demonstrate his/her virtuosity without even thinking the consequences that this action might bring to the Ottoman repertoire. Walter Feldman provides us with valuable information concerning the musical status of the improvisatory form Taksîm in the Ottoman musical sphere.

“(…), during the eighteenth century the taksîm significantly influenced the development of both transposition and modulation in the composed repertoire. The taksîm gave musicians scope to experiment with transpositions and modulations that were not generally current. The combination of flowing rhythm, improvisation, codified melodic progressions, and modulation proved to be highly influential within the Ottoman Empire, where it came to largely define the nature of makam music. (…). By the later eighteenth century, the expansion of the usûl system had led to a radical break not only between melodic structure and poetic meter (such a break had already developed in the seventeenth century), but also between melodic structure and the usûl system.” (Feldman, 2002b, p. 122)

Furthermore, there were significant changes in the usûl rhythmical cycles such as Devr-i Kebir, Muhammes and Hafif, since their durations were doubled in comparison to the 17th century ones respectively. Thus, the usûl Devr-i Kebir consisting of 14 beats transformed to 28 beats, the usûl Muhammes from 16 beats to 32 beats and the usûl Hafif from 24 beats to 48 beats (Feldman, 2002b, p. 122). Finally, new makams evolved from the traditional ones, called secondary makams, such as Suzidilara makam, Hüzam-ı cedid, Evc-ara invented by Sultan Selim III who admired music and he encouraged musical performance in the Ottoman Palace as well as many other musicians such as Sadullah Ağa who invented the Aşiran-Zemzeme makam and Halim Ağa who invented Suz-i dil makam (Tura, 1997, p. XI).

“The reduction or simplification of rhythmical patterns is a stunning indicator of such as technical change, which in fact represents a more comprehensive social one that animated it. Although rhythmic patterns (usûl-s) have been played more slowly, a contradictory movement accompanied this transformation: the melodic expression became denser than its old forms, in order to fill this musical void, creating more virtuosic compositions, instead of emphasizing the repetitive character of the melody (Feldman, 2002: 122-128)” (Ergur & Doğrusöz, 2015, p. 146-147)

2.2.7 Musical form in the Efterpi musical collection

Theodoros Fokaeas separated the parts of each form in a clear and recognizable way. Efterpi musical collection includes three different forms of Ottoman music, Beste, Yürük Semai and Şarkı. Analytically, there are 89 compositions, 10 Beste, 12 Yürük Semai and 67 Şarkı, a fact that depicts the increasing popularization of the Şarkı form starting from the end of 18th century onwards. During the modernization of the Ottoman Empire, the society needed simple and shorter forms in order to create an easy-listening environment for the masses. Like Kâr form in the beginning of 18th century, Beste became less popular among the musicians due to its large form (Ergur & Doğrusöz, 2015, p. 166). Furthermore, it seems that Yürük Semai endured through time and it was still in use during the 19th century. On the other hand, Fokaeas followed almost the same formal structure in order to categorize the different parts of the aforementioned forms. Analytically, he used the term *στίχος* for hâne, the term *τερενούμ* for terennüm and the term *μιάν* for meyân.

In the Beste and Yürük Semai form, he followed the typical order: First Hane (Birinci Hâne) – Terennüm – Second Hane (İkinci Hâne) – Terennüm – Meyân – Meyân Terennüm – Fourth Hane (Dördüncü Hâne) – Terennüm. Likewise, *στίχος* – *τερενούμ* – *στίχος* – *τερενούμ* – *μιάν* – *τερενούμ* – *στίχος* – *τερενούμ*. In some cases, though, he did not write the terennüm after the hâne parts because he already included them inside the hâne parts. Similarly, in the şarkı form, Fokaeas followed the typical order: First Hane (Birinci Hâne) – Meyân – Nakarat – Second Hane (İkinci Hâne) – Meyân – Nakarat – Third Hane (Üçüncü Hâne) – Meyân – Nakarat – Fourth Hane (Dördüncü Hâne) – Meyân – Nakarat. Likewise, *στίχος α'* – *μιάν* – *νακαράτ* – *στίχος β'* – *μιάν* – *νακαράτ* – *στίχος γ'* – *μιάν* – *νακαράτ* – *στίχος δ'* – *μιάν* – *νακαράτ*. Thus, we can categorize the forms as follows in terms of melodic content: Beste and Yürük Semai as AABA³⁴ and Şarkı as AAAA³⁵. Furthermore, it seems that meyân part defined the numerical categorization of the *στίχος* in the şarkı form because it exists inside the form structure of *στίχος* and not as a separate part. Thus, we can observe that the şarkı form contains *στίχος α'* (first hâne), *στίχος β'* (second hâne), *στίχος γ'* (third hâne) and *στίχος δ'* (fourth hâne) in a numerical order

³⁴ A (First Hâne-Terennüm) A (Second Hâne-Terennüm) B (Meyân-Meyân Terennüm) A (Fourth Hâne-Terennüm)

³⁵ A (First Hâne-Terennüm) A (Second Hâne-Terennüm) A (Third Hâne-Terennüm) A (Fourth Hâne-Terennüm)

and meyân belongs to the inner structure of the hâneler. On the other hand, in the Beste and Yürük Semai forms, meyân does not belong to the hâne parts and it exists as a distinct part in the structure of the form. Thus, we can observe that after the first and the second hâne and before the fourth hâne, meyân constitutes the third part of those big forms and it also contains its own terennüm too.

At this point we should analyze why all of the hâne belongs to the same formal categorization. Speaking about the melodic contours, all the hâne have the same melody and they are almost identical. In the şarkı form the melodies of the first hâne, the meyân and the nakarat are repeated to the three remaining hâneler. However, the *seyir* of the makams in the şarkı form is implemented microanalytically inside the prototype A part of the piece. Speaking about ascending makams³⁶, the melody starts to unfold during the first hâne, following the meyân that the melody ascends to the high registers of the makam and finally the nakarat which functions as the *refrain* of the composition where the melody descends to the basic tonal center of the makam. Likewise, the melodic behavior changes if the makam is a descending one or an ascending-descending one accordingly. In the case of the Beste and the Yürük Semai forms, however, the *seyir* of the makams unfolds in a quite different way. Taking into account an ascending makam, the first hâne and its terennüm constitute the basic melodic material for the remaining B and D parts except the meyân part (C part). During the latter part, the melody unfolds to the higher register of the makam and its terennüm follows the same path. However, there is not a specific part with the function of nakarat (as a refrain) in those two forms. Thus, the fourth hâne follows the same melody with the first hâne and it makes almost the same cadence in the end of the compositions. Another interesting issue is the numbers of the hâne in the big forms of Beste and Yürük Semai. Though, Beste compositions are really consistent and they contain three hâne and one meyân, some Yürük Semai compositions consist of one hâne plus a meyân (in the case of Dellalzâde İsmail Ağa's Yürük Semai there are two hâne and no meyân) and some others are full, containing three hâne and one meyân. There are many possible explanations concerning the differentiation between the two-part Yürük Semai and the four-part Yürük Semai compositions. First of all, we should take into consideration that the composers dating from the beginning of

³⁶ For more information regarding makam categorization see: Aydemir M. (2015), *Turkish Music Makam Guide*, Istanbul: Pan, p. 23-30

17th century till the beginning of the 18th century, used to compose three hâne for both Yürük Semai and Beste forms. However, it is really interesting that there are two-hâne compositions rather than four or three-hâne forms. Thus, this probably occurs either because the poem requires it or either because there are missing parts in Efterpi musical collection.

2.2.8 Realization of the mindset – new vs old repertoire and the issue of primary and secondary oral transmission

At this point we need to classify the repertoire that is depicted in the Efterpi musical collection in order to understand the musical tensions among the Ottoman musicians. Thus, we can separate the compositions into two categories, the Old Repertoire starting from Abdülkadir Meragi (1360-1435) till the beginning of the 18th century and the New Repertoire³⁷ starting from the middle of 18th century till the early 19th century. Analytically, the composers Numan Ağa (1750-1834), Şakir Ağa (1779-1840), Kemani Ali Ağa (1770-1830), Dede Efendi (1778-1846), Hekimbaşı Abdülaziz Efendi (1736-1783), Dellalzade İsmail Ağa (1797-1869), Mustafa İzzet Efendi (1801-1876), Sultan Mahmud II (1786-1839), Tab’i Mustafa Efendi (1705-1770), Sultan Selim III (1761-1808), Zeki Mehmet Ağa (1776-1846), Sadullah Ağa (1730-1812?), Yorgaki Şivelioglu (around 1780), Corci (?-1805), Hafız Mehmet Efendi (?-1835?), Rıza Efendi (end of 18th century), Yorgaki Hanende (end of 18th century-1810), Şeyda Hafız (end of 18th century), Küçük Mehmet Ağa (end of 18th century) and Usta Yani (early 19th century) belong to the New Repertoire and we can assume that they were really famous during the publication of Efterpi (1830), whilst they were still alive or the opposite. On the other hand, the Old Repertoire over skips the 100 year limit from the Efterpi musical collection and it includes the composers Abdülkadir Meragi (1360-1435), Şeştari Murad Ağa (end of 16th-1639?), Sadık Efendi (1630?-1709?), Salih Ağa (?-1725), Zaharya (1680-1750), Ebubekir Ağa (1685-1759) and Hindiler which has probably been composed in the beginning of the 17th century³⁸. On the other hand, we do not possess any information

³⁷ We should take into consideration that the term “new” is well applicable to the conventions of that time because the pieces had been composed 70 to 80 years before Efterpi was published, and thus it can indeed be considered as “new”.

³⁸ For more information regarding the issue of old and new repertoire see: Doğrusöz N. D. (2015), From Anatolian *Edvâr* (Musical Theory Book) Writers to Abdülbâkî Nâsır Dede: An Evaluation of the History of Ottoman/Turkish Music Theory, at *Writing the History of “Ottoman Music”*, Istanbul: Orient-Institut Istanbul, p. 77-86

concerning İstavri Efendi (?), Küçük Hoca (?), Çeşmibimar Şakir Bey (?), Osep Ağa (?) and Sinan Mikail (?) and their biographies are totally unknown to the current scholarship. Thus, from the aforementioned categorization we can understand that there is a clear distinction between the Efterpi's contemporary repertoire (New Repertoire) and the old "classical" pieces (Old Repertoire) which were of highest esteem in the Ottoman court. Moving now to the mindset that this distinction might create, it is clear that the historical past, especially the Old Repertoire compositions, was considered as the basis in which the new composers ought to build upon and at the same time create their own personal style as well. The gradual change in the features of the Ottoman music from the middle 18th century and so on, created new needs and definition requirements concerning makam and its expansion, usûl and its duplication (shortening as well in the Şarkı form), melodic elaboration and the need for depiction through musical notation, seyir and its re-definition and finally form and its diminution. Thus, we can assume that the "change" in the Ottoman music occurred in the middle of 18th century and not before it. Furthermore, it is really surprising that he transcribed a piece by Abdülkadir Meragi, a composer who lived in the 15th century. However, it is well known that Meragi is considered as one of the oldest composers of Ottoman music and he was highly respected even after four centuries. Moreover, Fokaeas depicted probably the most prominent composers of his time and this fact gives us valuable information about their status too. For example, Dede Efendi, Şakır Ağa and Numan Ağa seemed to be very popular during the beginning of 19th century, because Fokaeas included plenty of their compositions in the Efterpi musical collection.

Thus, in terms of musical practice, the publication Efterpi musical collection rises an important question. How did the early 19th century musicians perform the 17th century and early 18th century compositions³⁹? Efterpi musical collection answers this question partly. Though the latter compositions had been transcribed in the collection in an ornamented and clear way, we can assume that Efterpi's transcription is a performance of a particular musician(s). Analytically, the Ottoman

³⁹ For more information concerning historical performance as well as the new discipline of historical ethnomusicology see: McCollum J., & Hebert D. G. (2014), *Methodologies for Historical Ethnomusicology in the Twenty-First Century*, at *Theory and Method in Historical Ethnomusicology*, McCollum J., & Hebert D. G. (Ed.), London: Lexington Books, Retrieved at: 14/09/2018, URL: <http://eds.b.ebscohost.com/eds/ebookviewer/ebook?sid=606549ec-2dea-416a-9b21-ba1dd9d08071%40sessionmgr101&vid=0&format=EK>

music was an orally transmitted tradition without the use of any musical notation till the establishment of the Hamparsum notation. Thus, every musician performed a given composition in a different way than another one depending on his/her musical background, his/her teacher as well as his/her social context that he/she came from. As a result, the old compositions coming from the 17th century and the early 18th century, were transcribed according to what the transcriber (whoever he was) heard this particular time that a particular musician performed or according to a possible manuscript which also depicts a specific way of performance by an unknown writer that he/she borrowed it or found it from. The same occurs for the contemporary compositions that belong to the same period chronologically that the Fokaeas lived. We cannot be totally sure that the compositions were being transcribed while the original composers performed them. There were many performers who played those pieces written in the Efterpi collection, and we cannot claim any originality in the transcriptions of Efterpi.

We can, though, depict the conventions that people used to include in their performances during the early 19th century. It is easier and more accurate to depict how the musicians performed or in other words “musical style of the early 19th century”, rather than assuming any claims of originality and pureness upon Efterpi’s transcriptions. However, since we differentiated the older compositions deriving from 17th century and early 18th century and the more contemporary ones from the middle 18th century till the beginning of 19th century, it will be interesting to study the oral processes that those two different repertoires were transmitted from generation to generation. Thus, oral processes can be divided into two categories, the primary orality and the secondary orality. The former one belongs to the compositions that were composed and performed during the period of the transcribers and it describes the notion that Fokaeas was able to listen to an original composition from the composers him/herself. Thus, a possible transcription of Fokaeas in the Efterpi’s collection, is probably close (but not accurately close) to how the “original” could have sounded like. In this case, primary orality is very important due to the fact that it gives us a “sense” of how the original pieces were performed. On the other hand, secondary orality belongs to the compositions that were composed and performed out of the social and cultural context of the period that Fokaeas transcribed them and it describes the notion that the teachers of that

time taught those compositions according to the way their own teachers transmitted them. In this case, “originality” falls in the gap, since the teachers of the early 19th century used the conventions of their time in order to transmit those old compositions that they had never heard from their actual composers. In contrary, secondary orality can give us valuable information about the musical style of this period. Since the performers didn’t hear the original pieces, Theodoros Fokaeas depicts how their contemporary musicians used to perform those pieces. Through this study, we can observe the conventions of the early 19th century and get one step closer to describe the musical style of this period.

2.2.9 Efterpi and the depiction of the poetry

In the current research, we are not going to emphasize in the poetical text of the Efterpi’s musical compositions due to the fact that it requires further linguistic analysis. Though many of them contain new lyrics that are not available to the contemporary scholarship, this issue is quite sensitive and it needs further investigation by the linguists who are specified in the Ottoman poetry (dîvân high poetry). Since we speak about a language that is a mixture of Arabic, Persian/Iranian and Turkish, sufficient knowledge of all of those languages is required in order to analyze their inner structure⁴⁰. Though the Ottoman language was written with Arabic alphabet, Fokaeas managed to transliterate the original alphabet into Greek alphabet so that the Greeks would be able to understand them. Analytically, they added many punctuation marks onto the Greek letters in order to depict the different accents of the Ottoman language comparing to Greek⁴¹.

Analytically, many Greeks and Armenians did not know how to read and write the Arabic alphabet and this fact created the need to invent a new linguistic formula that would be able to depict the Ottoman language on paper. One of the most important musicians of Armenian origin was Tanburî Küçük Artin (middle of 18th century) who depicted his impressions from his long journeys to Persia and India by using the

⁴⁰ For more information regarding the categorization of the languages and their elements including the Ottoman language see: *A Companion to Linguistic Anthropology* (2009), Duranti A. (Ed.), Oxford: Blackwell Publishing, p. 46-72

⁴¹ This hybrid alphabet is called Karamanlidika (or Karamanlîca in Turkish). For more information see: International Conference on Karamanlidika Studies, Balta, E., & Kappler, M. (2010). *Cries and whispers in Karamanlidika books: Proceedings of the first International Conference on Karamanlidika Studies (Nicosia, 11th-13th September 2008)*. Wiesbaden: Harrassowitz, p. 219-228

Armenian alphabet. Likewise, the Greeks created their own linguistic formula by using the letters of the Greek alphabet which were proper not only for the depiction of the Ottoman words but also for their correct pronunciation, though there were many problematic issues that occurred during this process due to the fact that the Greek alphabet does not contain sufficient letters to depict it. Thus, the Greeks added additional symbols such as dots onto the Greek letters in order to record the correct accents of the Ottoman language and at the same time those transcriptions provide us with valuable information regarding the Ottoman pronunciation starting from the middle of the 18th century till the end of the 19th century. In the Efterpi musical collection, Fokaeas gives us precious knowledge concerning the pronunciation of the early 19th century but there are certain mistakes in the transcriptions regarding missing words and misheard lyrics from the performer during the transcription process.

In terms of lyrics depiction onto the paper, Fokaeas chose different methods according to the form of the piece. In the şarkı form, he chose to write the lyrics of the first hâne, the meyân and the nakarat below the musical notation in order to function as the prototype for the following lyrics. Thus, the remaining parts B, C and D, are written in simple text form below the notated music. Getting closer to the way Fokaeas depicted the şarkı form, he used the first verse with notated music and the rest three of them in written form below the music. However, most of the şarkı contain four stanzas, while some of them contain three. Moreover, taking into account that the meyân and the nakarat are included inside the structure of the stanza, we observe that Efterpi provides us with valuable information about missing hânes that do not exist in the contemporary scholarship. Furthermore, we know that the current transcriptions consist of one to two different stanzas in the şarkı form and they are quite complete in Beste and Yürük Semai forms. Indeed, in the latter two forms the lyrics that already exist in the contemporary transcriptions are included in the Efterpi musical collection as well. However, in the Şarkı form there is a great gap in terms of lyrics availability in the contemporary transcriptions, since there are many contemporary transcribers who depicted only what they knew/remembered. Thus, Fokaeas included all the lyrics of the songs (şarkılar) and they divided them into their counterparts, the hânes, the meyâns and the nakarats respectively.

In this process, though, there were many mistakes in the original texts of the book. Analytically, there is a big issue concerning the validity of the texts due to the fact there was not sufficient technological availability at that time. Thus, we should separate the words being written according to the pronunciation of that time and the words that were misheard by the transcriber. In the first occasion, the book provides a great amount of information regarding specific linguistic issues about Ottoman language such as pronunciation (for example old: itmek, modern: etmek). On the other hand, the transcriber (whoever he was) wrote the lyrics of the compositions with many typos, such as missing letters or added letters, and many wrong punctuation marks, such as marks upon letters that do not correspond to the words of the Ottoman language.

However, Eferpi musical collection provides us with great information concerning the lyrics of the şarkı compositions, such as Dede Efendi's ones, in which there are many missing lyrics in the contemporary transcriptions, especially in the şarkı form as well as in a few Beste and Yürük Semai. First of all, we should mention that most of the composers did not always include their poems in their compositions. On the other hand, they used poems from previous centuries such as Leyla Hanım (18th century), a practice that was very common among the musicians of the Ottoman court (Üngör, 1991, p. 1206). Moreover, the term "classics", can be also applied in the lyrics of the songs as well. Analytically, many Ottoman court members and residents, including the Sultan, gave great value to the past, the early Ottoman musicians as well as great masters of poetry and music. Thus, we observe that many poems were written in 17th century and many of them in 15th century as well and they functioned as available texts for the musicians of the next generations to compose music upon them, either by using the original text or either by composing new poems based on the older ones.

3. DEPICTION AND ANALYSIS OF THE SELECTED COMPOSITIONS

3.1 Bestenigâr Yürük Semai – Abdülkadir Meragi (1360 – 1435)

3.1.1 Biography of Abdülkadir Meragi

In the Efterpi musical collection, there are plenty of compositions from different periods of the Ottoman history mainly from the middle 18th century till the beginning of the 19th century. In this vast repertoire, it is quite interesting that Chourmouzios Chartofylax and his colleagues chose to include a piece, dating from the end of 14th century/beginning of 15th century, which indicates the wide performance of Abdülkadir Meragi's pieces among the Ottoman musicians (Kalaitzidis, 2012, p. 196). At the same time, the notion of the preservation of the ancestral music can be clearly observed in the Ottoman musical society and especially amongst the Greeks and the Armenians. It cannot be explained otherwise how a composition, dating from the late 14th century and the beginning of 15th century, found a place in a collection dating from the beginning of the 19th century. Furthermore, the book seems to be divided based on the notion the of "old" and "new" repertoire, including composers from the middle of 18th century to the beginning of 19th century as the "new" repertoire, and on the other hand including composers from the late 14th century till the beginning of the 18th century being counted as the "old" repertoire.

On the other hand, Abdülkadir Meragi was a mythical personality in the history of the Ottoman music. His compositions constitute the oldest source of notated music in the Ottoman music tradition and he was the first composer and theorist who managed to theorize the Ottoman music by using the Systematist School found by Safiyüddin Abdülmümin Urmevî (Popescu-Judetz, 1996, p. 19-20). Even nowadays many musicians define him as the founder of the "Turkish music", a statement that has clear nationalistic roots following what Benedict Anderson in his book *Imagined Communities* (1983) spoke about the artificial construction of the nations in the 19th and the 20th centuries accordingly (Anderson, 2006, 37-46). It seems that Meragi was a great theorist because he did not only theorized Ottoman music, but he also

developed his own system of alphabetical notation in two octaves based on the phonetic notation of the Systematist School (TDV Islam Ansiklopedisi, Volume 1, p. 242). He had Azerbaijani origins and he spoke fluently Persian and Arabic. Except being an exceptional theorist he composed masterpieces and he became a well-known composer not only to the musical world of his time, but throughout all the centuries of the Ottoman music history. Finally, he composed plenty of pieces among which the Bestenigâr Yürük Semai “Dervîş recâ-yı pâdişâhî ne-küned” which is going to provide us with interesting information regarding the early 19th century musical style.

3.1.2 Issues of originality and intervention

We should also have in mind that the aforementioned piece was transcribed during the beginning of 19th century. It is quite reasonable for someone to question the authenticity of the transcription since it was originally composed five centuries before the publication of the Efterpi collection. Thus, we should expect many changes as well as interventions in the collection, comparing to the original composition, including the musical conventions of the early 19th century. Moreover, we can assume that even if there was a manuscript that Fokaeas chose to transcribe to the New Method of Byzantine musical notation, it should probably have been another version of the Meragi’s composition. In general, thus, it is really difficult to assume that Meragi’s composition have not been changed across time and the transcription of the Efterpi is probably based on another Meragi’s version. However, this transcription provides us with a clear idea concerning the musical conventions of the early 19th century and probably from the middle 18th century as well.

3.1.3 Available sources

In order to understand and depict the musical conventions of the early 19th century through the transcriptions of the Efterpi collection, we need to mention the current sources we have for the Abdülkadir Meragi’s Bestenigâr Yürük Semai as well as how do the contemporary musicians transcribe it today. One of the sources, thus, is the scores we have through the online archives which are available in public. Thus, from the TRT archive there is a modern version of the Meragi’s piece with code number 3308 which is just a version of the various ways that it can be performed (Online TRT Archive). However, the transcriber is unknown regarding the latter

score and there are many differences comparing to Efterpi's transcription in terms of lyrics. On the other hand, Meragi's Bestenigâr Yürük Semai is also depicted in the book *Darü'l-Elhan Külliyyatı*, which is similar to the TRT archive's one too. However, Fokaeas transcribed Meragi's composition in a totally different way than the former ones and below, we are going to analyze those differences in comparison with the TRT score (see Appendix C). Finally, those transcriptions bring the Efterpi musical collection in front as a great primary source to which academicians could acquire much knowledge about the early 19th century musical conventions.

3.1.4 Terminology in the efterpi musical collection

The original transcription in the Efterpi musical collection can be seen in the Appendix A at the last pages of the current research. The paper has 14,5 centimeters length and 21 centimeters amplitude with an open yellow color and musical notation written in black ink as well as the lyrics of the piece. The lyrics are written in Greek script including many symbols onto and under the letters indicating the pronunciation of the words, though sometimes miswritten or misheard. In the top of the piece Theodoros Fokaeas wrote “Γιουρῶδκ Σεμαῖ μακὰμ πεστενιγκιαρ” which means “Yürük semai makam bestenigâr” indicating the form, the *usûl* as well as the makam of the composition. Next to this description, there is a neume with the Greek letter “Z” indicating the *Zω* (*Zo*) pitch which is equivalent to Irak pitch. Accordingly, next to the Irak pitch there is the neume *Taheia* which indicates the tempo of the piece. The musical notation belongs to the New Method of Byzantine musical notation and the piece follows its musical conventions. In order to transcribe the piece from the aforementioned musical notation to the western musical notation, I take under consideration the *usûl* of the piece according to which the categorization of the units to beats has been done. Furthermore, the contemporary score helped me a lot to confirm some issues concerning the distribution of the lyrics in the score, the melodic separation to bars as well as issues concerning the form of the piece. On the other hand, Fokaeas separated the internal parts of the composition by writing the names of the different parts before the notation. Thus, there are words written in Greek script such as *τερενούμ*, *Στίχος* and *μιάν* (*Terennüm*, *Stihos* and *Miyân*) which indicates their role in the piece. It is quite interesting, though, that Fokaeas used a Greek word, which means line or verse, in order to indicate the Ottoman word *Hâne* which was not used during that time or it was unknown to him, a hypothesis of

which is probably not realistic because they studied, performed and transcribed this music extensively. Furthermore, the Greek word *Στίχος* is written with a capital “S” in any part of a new *Hâne* throughout the composition, which probably indicates the beginning of a new “cycle” of *Hâne* and *Terennüm*. Finally, in the end of the piece, there is a small problematic issue concerning the rests and time counting. As it occurs in most of the Efterpi’s transcriptions, the rests that must complete the bar are not enough to complete a 6/4 cycle. Analytically, the word “vây” consists of the beats 1 and 2 and the rest of the rests cover the beats 3 and 4 while the beats 5 and 6 are missing. However, this is a typical phenomenon occurring in most of the pieces in the Efterpi musical collection and it probably occurred due to printing typos or rhythm miscalculation. However, there are many mistakes in the Efterpi’s transcription and at this point I would like to state that I am really thankful to the contemporary transcription that provided me a guide to interpret them and finally correct them. First of all, in the word “*ey yâr-i men*” of the *Terennüm* of the *Birinci Hâne* there is a typo concerning the rests at the end of the melody. Thus, in the original transcription there is only one quarter note rest before the next musical phrase and I corrected it by extending its duration. Furthermore, if someone observe carefully the neume of the rest, he/she can notice that there is a space between the *vareia* and the *apli* neumes that it is accompanied with. The same incident occurs in the end of the same part after the word “vây” where an *apli* is missing. Moreover, a similar mistake regarding the issue of the rests occurs in the *Terennüm* of the *Meyân* where there are four quarter note rests instead of three while in the *Dördüncü Hâne* there is an additional quarter note rest that is not needed in the melody. Likewise, another error occurs in the *Terennüm* of the *İkinci Hâne* in the third “*Tâ dir*” where a *klasma* and a *tetrapli* are missing. This particular phrase is really problematic and it needed a lot of editing in order to be corrected and transcribed in the western notation. On the other hand, Fokaeas did not calculate the rhythmical cycle when he transcribed the improvisatory word “*men*”. Since it was a free-rhythm melody, he chose to notate it by using the neumes *Metria* and *Taheia* without, however, positing it in the *usûl* of the piece. As a result, there are many missing beats (particularly three) during the performance of the improvisatory part and it is really difficult to describe accurately how the musician/s performed it during the transcription process. However, I chose to frame this particular musical phrase by putting the symbol ① in the score in order to differentiate it from the rest of the piece.

3.1.5 The depiction of the poetry

Since many Greeks did not know the Arabic alphabet, Theodoros Fokaeas chose to write the lyrics by using the Greek alphabet, a practice which was also used by the Armenians as well. However, there are many letters that is difficult to be depicted in Greek script because they are not used in the Greek language such as ş, ğ, ı, ö and ü or others that do have different accentuation than their equivalent in Greek such as ç and c. Furthermore, the piece is written in the 15th century Farsi/Persian language and its depiction requires special linguistic symbols such as â, î, and û which declare duration of the tonicized word during its pronunciation. At the same time, the letter â can be pronounced as “aa”, by doubling the duration of the letter, or as “ia” by adding the letter “i” before the tonicized letter. This phenomenon occurs only in the letter “a” and not in the other aforementioned letters. A good example concerning the previous statement is the word “*recâ-yı*” that is pronounced as “re-caa-yı” for the doubling of the duration, and the word “*kâse-i meh*” that is pronounced as “kia-se-i meh”. However there are a few mistakes in the text which occur due to the lack of knowledge of the Persian language from Fokaeas or he misheard the lyrics. The word “*küned*” is written as “künet”, the word “*gedâyî*” as “kedâni” and the word “her” as “er”. Below we attach the lyrics of the piece and a table regarding the correlation between the Greek and the Ottoman/Persian letters in the Efterpi musical collection in the Appendix E. Finally, the lyrics of the song as they are written today in the TRT score can be found in *Türk Musikisi Güfteler Antolojisi* written by Etem Ruhi Üngör (1991, p. 87-88).

BİRİNCİ HÂNE (Στίχος)

Derviş recâ-yı pâdişâhî ne-küned

TERENNÜM (Τερενούμ)

Yâr ey yâr-i men

Ey dost mîr-i men

Ey dost yâr-i men

Yâr makbûl-i men vây

İKİNCİ HÂNE (Στίχος)

Ez kâse-i meh mihr gedâyî ne-küned

TERENNÜM (Τερενούμ)

Yâr ey yâr-i men

Ey dost mîr-i men

Ey dost yâr-i men

Yâr makbûl-i men vây

Tâ dir ten ni ten ni ten ni tânâte nedir ney

Tâ dir ten ni ten ni ten ni tânâte nedir ney

Tâ dir ten ni ten ten nen ni ten nen ni ten nen ni te nen vây

Tâ dir ten ni ten ten nen ni ten nen ni ten nen ni te nen vây

MEYÂN (Μιάν)

Kâmil hiredeş ân ki hamûş est fasîh

TERENNÜM (Τερενούμ)

Yâr ey yâr-i men

Ey dost mîr-i men

Ey dost yâr-imen

Yâr makbûl-i men vây

DÖRDÜNCÜ HÂNE (Στίχος)

Her kâse ki pür-şevêd sedâyî ne-küned

TERENNÜM (Τερενούμ)

Yâr ey yâr-i men

Ey dost mîr-i men

Ey dost yâr-i men

Yâr makbûl-i men vây

3.1.6 Melodic elaboration

In terms of the melodic elaboration, the transcription of Efterpi contains plain melodic construction with only a few ornaments in every part of the piece. Starting with the *Birinci Hâne*, the melody is much more simplified than the depictions of the TRT score, especially in the word “pâdişâhî”, while in other parts, such as the words “ne-küned”, the melodies are similar to each other. Furthermore, in the beginning of the piece, there is an interesting ornamentation occurring in the word “recâ-yî” that is

quite different from the TRT score (see figure 3.1 and 3.2). Since we speak about a piece that was probably performed in different social contexts, such as the Sufi Mevlevihane, the Ottoman Palace or in scheduled gatherings in royal houses, we should take into consideration that the melody as well as the musical style was changing according to the social context it was performed. Thus, we can assume that this transcription was made out of any religious social context and probably it illustrates a performance by a well-known singer or by a group of musicians gathered in a specific non-religious place⁴². It is worth to mention that since the New Method of Byzantine musical notation does not possess any repetition neume, because it has no function in the Byzantine chant, Fokaeas preferred to re-write the melody again rather than using any other neume or a symbol from another musical notation. Looking to the TRT score, the modern musicians use the word “vây” in order to form a transitional bar from which the general phrase is repeated. On the other hand, Fokaeas does not use this word while the *Birinci Hâne* finishes in the word “*ne-küined*”.



Figure 3.1 : Melodic Elaboration on Çargâh Pitch (Top my transcription, Below TRT’s transcription).

⁴² However, we cannot be sure if this hypothesis is correct or false. We can just assume since there is no evidence concerning the location of the performance.



Figure 3.2 : Melodic Elaboration from the Çargâh Pitch to Dügâh Pitch (Top my transcription, Below TRT’s transcription).

Moving to the *Terennüm* of the *Birinci Hâne*, we can clearly observe a different musical perspective. In the first phrase “*ey yâr-i men*” the Efterpi’s transcription depicts a clear idea of the melody that the musician/s probably performed, while in the TRT score we can observe a chain of descended notes starting from Neva pitch to the Dügâh pitch (see figure 3.3). It seems that either the TRT transcriber notated a modern version of this phrase either he was confused for what to transcribe. The same occurs in the word “*dost mîr-i men*” where there is a clear problematic issue concerning the depiction of this particular melody by the TRT transcriber, whereas in the Efterpi’s transcription the melody is simple and convincing (see figure 3.4).



Figure 3.3 : Melodic Elaboration from the Neva Pitch to Dügâh Pitch (Top my transcription, Below TRT’s transcription).



Figure 3.4 : Melodic Elaboration in the Cadence to Irak Pitch (Top my transcription, Below TRT’s transcription).

Moreover, in the repetition of the words “*ey dost yâr-i men, yâr makhbûl-i men*” there is a totally different approach concerning the elaboration of the melody as well as the small cadence that occurs in the first word “*men*” of the musical phrase. In the TRT score, he/she transcribed the melody in a quite ornamented way by using sixteenth notes, whereas the melodies are really simply written in the Eferpi’s transcriptions. The surprising element, though, is the small cadence that occurs in the TRT score in the first word “*men*” of this particular phrase. The latter score, makes a cadence in the Rast pitch before it descends to the Irak pitch later. However, in the transcription of the Eferpi collection there is no cadence in the Rast pitch accordingly (see figure 3.5). Instead, the melody descends directly to the Irak pitch after a short passage. In the end of the *Terennüm*, Theodoros Fokaeas included the word “*vây*”, though not for repetitive reasons. However, it is quite interesting that the melody contains sixteenth notes and it looks like the contemporary melodic cadences which proves that it was an ornament well-known to the musicians from the late 18th century (see figure 3.6).



Figure 3.5 : Melodic Elaboration from the Neva Pitch to Rast Pitch (Top my transcription, Below TRT’s transcription).



Figure 3.6 : Melodic Elaboration in the Cadence to İrak Pitch (Top my transcription, Below TRT’s transcription).

Since the *İkinci Hâne* is similar to the *Birinci Hâne*, the *Terennüm* of the former is of quite significance due to its extension and its “modernity”. Though its first part mostly imitates the previous *Terennüm* and the melody of the beginning words “Tâ dir...” mostly imitates the melody of the *Birinci Hâne*, there are many triplets of sixteenth notes that occur in the last section of the melody. Especially, from the bar 40 till the end of the *Terennüm*, Fokaeas used triplets of sixteenth notes in order to depict the passage from *Bestenigâr makam* to *Müsteâr makam*. However, they transcribed this melody by using the neume *zygos* which has many similarities with the *Müsteâr makam* but also a small difference. In the *Müsteâr makam*, the *Çargâh* pitch is performed with a sharp, the *Segâh* pitch remains the same with a two comma flat and the *Dügâh* pitch is performed according to the melodic construction either with a sharp or either neutral. In the *zygos* occasion, though both *Çargâh* and *Segâh*

pitches having the same accidentals, the Dügâh pitch has a permanent sharp whilst the melodic movement of the piece (see figure 3.7 and 3.8). Thus, in the TRT score the melody makes cadences with a Rast on Rast pitch till it makes the final cadence in the Irak pitch. On the other hand, Fokaeas chose to put a permanent sharp on Dügâh till the resolution of the melody to La neutral and its descendance to the Irak pitch. Those interesting points demonstrate the differences that occurred during the early 19th century and the misinterpretations of the TRT score either by lack of knowledge or either by mistake. We can also assume that there might be many mistakes in the Efterpi musical collection as well because we analyze a piece that has changed a lot through time. However, taking a look to the transcription of Efterpi one can observe clear melodic construction and surety in the transcription process. Instead, the TRT score contain a lot of uncertainties clearly observed through the melodic constructions and the melodic elaboration is used many times as an instrument to “cover” an unknown passage or a misremembered phrase. Another interesting issue concerning the triplets have been discussed a lot among the Ottoman music scholarship. We can assume that triplets was an innovation that were added during the modernization of the Ottoman music starting from the 19th century. On the other hand, the substitution of the Hamparsum notation to the European musical notation brought new melodic possibilities to the composers who used them in order to ornament not only the melodies they composed but the older repertoire as well. Going back to the Efterpi musical collection we can clearly notice that there are many triplets in the melody as well. Thus, we can understand that the melodic innovations did not start to occur due to the notational reformation that started in the end of the 18th century. It is clear that most of the innovations in terms of melodic elaboration as well as westernized melodies must have come from the intercultural exchange between the Ottoman Empire and the western world before 19th century dating probably to the second half of 18th century. Likewise, the adoption of the western staff notation in the end of 19th century did not happen suddenly but through consistent intercultural exchange between the Ottomans and the Europeans. Since we speak about an orally-transmitted musical tradition, the musicians probably followed the same way of acquiring knowledge either by performing with western musicians or either by listening to Eurogenetic art music in one of the Ottoman concert halls or the Ottoman Palace.



Figure 3.7 : Müstear Triplet melodic elaboration on the Segâh Pitch (Top my transcription, Below TRT’s transcription).



Figure 3.8 : Müstear Melodic Elaboration on the Rast Pitch (Top my transcription, Below TRT’s transcription).

Moving on to the *Meyân* part, the two transcriptions are quite similar and they are both consistent and clear in terms of melodic construction. It seems that the sources both of the transcribers used were similar in this particular part. While the TRT score uses some elaborative eighth and sixteenth notes, the melody is simpler in Efterpi’s transcription. What is quite interesting, though, is that the final cadence of Efterpi’s transcription is quite elaborative (see figure 3.9). Looking to the melodic construction of the cadence, one can easily understand that it was probably performed by a *hanende* who wanted to demonstrate the musical style of the period. This particular ornament is still being performed today and it is one of the most important ornaments in the correct execution of the musical style.



Figure 3.9 : Melodic Elaboration on the Eviç Pitch (Top my transcription, Below TRT’s transcription)

In the *Terennüm* section of the *Meyân* part, the two transcriptions differ a lot and the TRT score is again unclear in terms of melodic construction. In the latter occasion, the melody have a lot of eighth notes following a descending chain of notes starting from Neva pitch to Dügâh pitch and then to Irak pitch. This “easy” way to transcribe a probably “unknown” melody can be seen clearly in the TRT score and this part has many similarities with the *Terennüm* of the *Birinci Hâne* where the melody is unclear too. On the other hand, the melodic construction of the Efterpi’s transcription is really simple and reductive (see figure 3.10). Though it has three triplets of eighth notes, the rest of the melody consists of quarter notes and plain descending-stepwise melodic motion. On the other hand, we can again observe the western influence in the transcription of the Efterpi musical collection due to the appearance of those three triplets. Analytically, one can see that the triplets do not fit with the rest of the melody and it is probably an early 19th century musical convention⁴³. It is quite difficult to believe that the descended quarter notes with typical plain and repetitive movement were written with those three triplets by Meragi. Finally, the *Dördüncü Hâne* and its *Terennüm* have the same melodic structure with *Birinci Hâne* and its *Terennüm* respectively.

⁴³ Miltiadis Pappas believes that the eighth note triplets derive from instrumental performance.

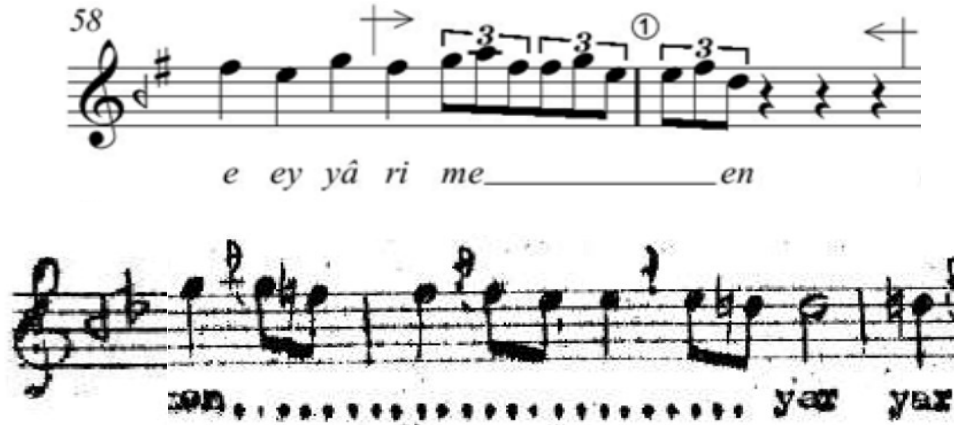


Figure 3.10 : Triplet Melodic Elaboration from Muhayyer Pitch to Neva Pitch (Top my transcription, Below TRT’s transcription).

3.1.7 Makam progression

On the other hand, Bestenigâr makam looks quite different than the TRT transcription in terms of intervallic relation between the pitches. Analytically, the current score notates the makam by using a flat in the Neva pitch indicating that there is a Saba movement in the Dügâh pitch. Thus, when the melody moves around the Çargâh pitch the contemporary musicians perform a small tri-chord Hicaz while afterwards Uşşak comes back with the Neva pitch being neutral. However, in the transcription of the Eferpi musical collection, there is not any Saba movement inside the piece and it mostly follows the “traditional” way of Bestenigâr by using a small tri-chord of Segâh from Irak pitch to Dügâh pitch and then a tetrachord of Uşşak from Dügâh pitch to Neva pitch (see figure 3.11.). Due to this fact we can assume that the piece has changed a lot during the modernization process of the last years of Ottoman Empire and the first years of the Turkish Republic. Moreover, it depicts a possible way that Bestenigâr makam was performed during the early 19th century in Istanbul. However, it does not provide us with a clear idea of its *seyir* because it represents mostly the melodic progression of Bestenigâr makam from the end of 14th till the beginning of 15th century. Regarding the Eferpi’s musical transcription, the melodic progression of the piece is simple and quite structural.



Figure 3.11 : Different Key Signatures (Top my transcription, Below TRT's transcription).

In the *Birinci Hâne*, the melody moves around the Çargâh pitch extending from Rast pitch to Hüseyini pitch probably close to the Nigâr movement we use today or in other words close to the Major scale of the Eurogenetic art music (see figure 3.12.). The only exception occurs in the descendance of the melody from Çargâh pitch to the Dügâh pitch where there is temporal tri-chord Uşşak movement till it returns to the Çargâh pitch.



Figure 3.12 : Çargâh (Nigâr) Tri-chord on Çargâh Pitch (My transcription).

In the *Terennüm* of the *Birinci Hâne*, the melody follows the melodic progression of Uşşak makam by emphasizing the Neva pitch and by making a short cadence in the Dügâh pitch it returns to Irak pitch. Though the *seyir* is quite simple and predictable, it might provide us with some information about how the Bestenigâr makam used to be performed six centuries ago. Moreover, it seems that this makam was an extension of Uşşak makam starting a third below to Irak pitch till a third above to Eviç pitch. One could tell that it is a simplified and inadequate explanation or interpretation but there are a lot of evidences that occur in the melodic construction. First of all, we need to know that in the Byzantine chant there was (and still exist) a type of Uşşak different than the current we use today. Analytically, there is the tri-chord Uşşak, the tetra-chord Uşşak and the penta-chord Uşşak known as Hüseyini (see figure 3.13 and 3.14). Since we speak about the end of 14th century and the beginning of 15th century, the Byzantine Empire still existed and it seems impossible

to me that Meragi did not have any connections with the Byzantine secular music. Furthermore, the empires functioned as crossroads between musicians from different origins living in the same empire or other regimes as intercultural exchange was the mainstream at that time. An interesting example occurred in the Byzantine palace where there were musicians from different origins, especially at the last years of the Byzantine Empire, including Persians and Armenians (Gothein et al., 1972, p. 102). Another intercultural exchange occurred in the Late Byzantine Era, where many Persian influences were introduced in the Byzantine Palace, such as Persian carpets and many other goods. Thus, getting back to the transcription of *Efterpi*, the melody finally follows the conventions of this particular period though the melody was probably already changed partly due to its antiquity. In the *İkinci Hâne*, the tri-chord model comes back and it follows the melodic progression of the *Birinci Hâne* with only a few differences due to its different lyrics comparing to the latter part.



Figure 3.13 : Uşşak Tetra-chord on Dügâh Pitch (My transcription).



Figure 3.14 : İrak Tri-chord on İrak Pitch (My transcription).

The *Terennüm* of the *İkinci Hâne*, however, constitutes the most significant melodic progression of the whole composition and it demonstrates a great variety of different melodic movements with exceptional interest. Analytically, in the beginning it combines the melodic progression of both the *Birinci Hâne* and its *Terennüm*, and particularly in the words “*Yâr ey yâr-i men, ey dost mîr-i men, ey dost yâr-i men, yâr makbûl-i men*” as well as in the beginning of the “meaningless” words such as “*Tâ dir ten ni ten...*”. Moreover, in the third “*Tâ dir...*” the *seyir* changes and it follows the rules of makam Müsteâr by descending from the Neva pitch to the Segâh pitch, and afterwards the rules of Segâh makam by ascending and descending from the Segâh pitch to the Rast pitch till it finally makes a final cadence at the Irak pitch (see figures 3.15 and 3.16). This movement is really interesting because it depicts the

mindset of the early 19th century musicians and it differs a lot from the TRT score. In the latter transcription, the transcriber chose to notate it as a Rast movement from the Segâh pitch to the Rast pitch. It is really hard, though, to assume or to make a hypothesis regarding which of those two transcriptions are closer to the original idea of Abdülkadir Meragi. However, it provides the readership with a different perspective of this particular melodic phrase and it can be further studied and analyzed in another academic research. Furthermore, if we assume that this particular movement was an intervention of the early 19th century musicians, there is again a modulation to Rast makam in the contemporary score because it is unlike for this movement to occur in the Bestenigâr makam, especially in the end of 14th/beginning of 15th century where melodic repetition and poetic strictness were more important elements than melodic elaboration.



Figure 3.15 : Müstear Movement on Segâh Pitch (My transcription).



Figure 3.16 : Müstear Movement on Rast Pitch (My transcription).

Moving on to the *Meyân* part, the melodic construction is based on the Segâh movement on the Eviç pitch (see figure 3.17). Analytically, the melody moves around the Eviç pitch to a range from the Tiz Segâh pitch till the Neva pitch following the *seyir* of Bestenigâr makam. Moreover, in the *Meyân* part both the Efterpi's transcription and the TRT's one are similar in terms of melodic progression. Furthermore, I chose not to add any sharps in the Hüseyini pitch during the Segâh movement on the Eviç pitch, with an exception to the final cadence of the melody, because it is up to the performer to choose how many commas he/she should add to it in order to perform the melody. At the same time, there is not any specific neume in the Efterpi's transcription that indicates a particular frequency. Instead, it

leaves space to the musician to perform it according to how he learnt it from his teacher or according to his own taste.



Figure 3.17 : Eviç Movement on Eviç Pitch (My transcription).

In the *Terennüm* of the *Meyân* part, the melody descends from the Eviç pitch to the Neva pitch (see figure 3.18) in order to return to the Uşşak tetra-chord extending from the Neva pitch to the Dügâh pitch (see figure 3.19) in order to make a final cadence in the Irak pitch (see figure 3.20). The same occurs in the TRT score, though there are many problematic issues concerning the melodic movement too. Finally, in the *Dördüncü Hâne* and its *Terennüm*, the melody descends following the *seyir* of the Bestenigâr makam as well as the melody of the *Birinci Hâne* and *İkinci Hâne* as well as the melody of the former's *Terennüm*.



Figure 3.18 : Rast Tetra-chord to Neva Pitch (My transcription)



Figure 3.19 : Uşşak Tetra-chord on Dügâh Pitch (My transcription)



Figure 3.20 : Irak Tri-chord on Irak Pitch (My transcription)

3.1.8 Usûl and rhythmical distribution

An aspect of sound worth of attention is the rhythmical structure of the piece or otherwise put *usûl*. Especially, we are going to analyze the relation between the melody and its rhythmical structure in order to understand how the musicians performed the piece. Before starting to analyze the composition we should know that the *usûl* is 6/4 and it is performed as a combination of three quarter notes accompanied with a quarter note and a half note. Starting from the beginning of the piece in the words “*Dervîş recâ-yî pâdişâhî ne-küined*”, the melody follows the *usûl* of the piece though it does not possess any half note or a quarter note and a quarter note rest in the last part of the bars. Analytically, the musicians paid particular attention in the beats 1, 2 and 3 where they performed different melodic combinations based on the Yürük Semai *usûl* such as a half note accompanied by a quarter note, a quarter note with a half note, three quarter notes and a half note with two eighth notes. In the beats 5 and 6 where the *usûl* finishes, they use interesting combination such as two quarter notes, two eighth notes and a quarter note and two sixteenth notes accompanied by three eighth notes, the latter as a bridge to the final cadence in the Çargâh pitch. However, Fokaeas found an interesting way to maintain the *usûl* regarding the aforementioned combinations. We can clearly observe that after an ornamentation or a combination of notes in the beats 5 and 6, the next beat 1 of the following cycle consist of either a half note or continuous quarter notes in order to sustain the rhythmical cycle during the performance (see figure 3.21).



Figure 3.21 : Rhythmical Scheme 1 (My transcription).

In the word “*pâdişâhî* ” the melody consists of six quarter notes, thus a continuous melody, and the next part has a half note accompanied by two eighth notes. The same happens in the word “*recâ-yî*” where there are two eighth notes and a quarter note and three quarter notes in the next bar.

In the *Terennüm* of the *Birinci Hâne*, the rhythmical structure of the *usûl* is clearly depicted through the melodic construction. The half notes are present not only in the beats 1, 2 and 3, but also in the beats 5 and 6 indicating a melody which is more

discipline to the rhythmical cycle comparing to the *Birinci Hâne*. Moreover, all these half notes occur in the Neva pitch which is a clear indication of Uşşak makam. Thus, the *usûl* indicates not only the numerical categorization of the note values to the bars, but also the indication of a specific makam in the most important part of the cycle. In the *İkinci Hâne*, the melody as well as the rhythmical distribution is identical to the *Birinci Hâne* with the only difference occurring in the lyrics.

Moving to the *Terennüm* of the *İkinci Hâne*, the relation between the melody and the *usûl* is quite blurred. In the first part of the *Terennüm*, the melody follows the conventions of the *Terennüm* of the *Birinci Hâne* and during the words “*Tâ dir...*” the conventions of the *Birinci Hâne* and the *İkinci Hâne* including the rhythmical distributions accordingly. However, in the third “*Tâ dir...*” the melody is more elaborated with many ornaments and it does not follow the rules of the *usûl* efficiently. The triplets of sixteenth notes promotes improvisation rather than rhythmical discipline (see figure 3.22). On the other hand, the structural distribution of the eighth notes accompanied with the quarter notes in the Segâh movement fits with the *usûl* of the piece and it constitutes an interesting bridge between the previous musical phrases and the final cadence of the *Terennüm*.



Figure 3.22 : Rhythmical Scheme 2 (My transcription)

In the *Meyân* part, the melody follows the *usûl* accurately with schemes consisting of a half note and a quarter note in the beats 1, 2, 3 or a rest and two quarter notes or a dotted half note, and a half note in the beats 5, 6 or a quarter note and a quarter note rest except the four eighth notes that occur in bar 52 which is a passage for a temporal ornamented cadence in the forthcoming bar 53.

In the *Terennüm* of the *Meyân* part, the relation between the melody and the *usûl* is similar to the *Meyân* part. Likewise, the melody follows the conventions of the Yürük Semai *usûl* with the only exception occurring in the first “*ey yâr-i men*” where there are three triplets of eighth notes indicating a disobedience concerning the rhythmical structure.

Finally, the *Dördüncü Hâne* and its *Terennüm* follow the conventions of the *Birinci Hâne* and its *Terennüm* without any change in terms of melody and rhythmical distribution. Moreover, we can observe that individual expression was a standard practice in the early 19th century musical practice. The appearance of eighth and sixteenth note triplets indicates the need for individual expression, personal intervention and artistic demonstration to the musical circles of the Ottoman society. In this mindset, the relationship between rhythm and improvisation is under debate the performance of which depended mostly on the social context. The transcription of the Efterpi musical collection demonstrates a performance which was probably been performed in a non-religious place because there is not any space for the musicians to stop the *usûl* and perform an improvisation except the Taksim and some specific forms of music which are improvisatory. Thus, we can assume that the notated piece was probably performed in a house either between the transcriber and the musician/musicians, either in a gathering by an important person or in another place that it is impossible to find out. In those social contexts, the coexistence between improvisation and rhythmical distribution can be achieved without any official supervision. Furthermore, this version of the piece could not be performed in the Ottoman court because of the increased individuality of the singer. If we assume that there were many performers in the Ottoman Palace, including instrumentalists and singers, individual expression is accomplishable but not a permanent practice.

On the other hand, there is a small improvisatory part in the transcription occurring in the bars 58 and 59, a fact that demonstrates the highly non-structural mindset of the musicians during the performance. Thus, we can observe that the Ottoman musicians tended to alternate the compositions depending on their mood, inspiration or based on their educational background. At the same time the compositions were transmitted orally through the dipole teacher-apprentice and the interpretation of the teacher to a piece dating four centuries ago is probably an interpretation of his own teacher who did the same thing. Going back to the improvisatory part occurring in the *Terennüm* of the *Meyân*, the successive triplets were probably an innovation or otherwise put the “new” element of that period. The intervention of the “new” in an extremely old piece should not surprise us at all, since a lot of changes had already been occurred in the meantime before Efterpi was published in 1830. Furthermore, it seems that the triplets were one of the musical conventions of that time and it cannot

be considered as a full range improvisation (see figure 3.23). The latter term describes a melody of improvisation that is “individual” and “personal” to the performer and it does not have any direct correlation to a musical convention. However, as it is widely known most of the ornaments and the melody constructions comes from the society itself which functions as a “cultural school” for its own members. On the other hand, we can “dare” to categorize the improvisation in two categories, the direct and the indirect improvisation. The former term describes the improvisatory melodies that can be easily distinguishable from a culturally-trained ear and its melodies consist of conventional musical phrases widely played in the social context. The latter term, though, describes the improvisatory melodies that are indirect in relation to the social context and cannot be easily recognized by a culturally-trained ear due to either out-of-social-context origins or either blurring/hiding the melody in such a way that it cannot be understood from the members of the society at once. Thus, the improvisation that occurs in the bars 58 and 59, can be easily categorized in the category of the direct improvisation because this musical scheme was probably widely used at that time⁴⁴.



Figure 3.23 : Rhythmic Scheme 3 (My transcription).

3.1.9 Musical Form

In terms of musical form, the piece is structurally transcribed and organized according to the musical conventions of the early 19th century. The transcription starts from the *Birinci Hâne* and the melody is repeated two times before moving to its *Terennüm*. The interesting element in this point occurs is the way which Theodoros Fokaeas used to repeat the melody. As it is aforementioned above, there is not any repetition neume in the Byzantine chant. Thus, they chose to re-write the melody one more time, a practice that is it widely known to the Byzantine music chanters who either write the first sentence of a hymn as an indication of repeat or

⁴⁴ As we are going to see in the *Suzidilara Yürük Semai* by Sultan Selim III there is an improvisatory part as well. This part is categorized as an indirect improvisation because the melody is unconventional and probably consists of a personal inspiration.

either writing the word *δύς* which means “two times” or the word *τρεις* which means “three times” after the hymn. Moreover, like most of the *Hânes* the lyrics include only poetry and its repetition. After the second repetition of the *Birinci Hâne* the *Terennüm* comes upon. In this part we can observe that there are not any repetitions since the lyrics do not belong to the poetic structure of the *Birinci Hâne* and they mostly have “ornamenting” character. Furthermore, there are not any “terennismata⁴⁵” in this part which is quite surprising due to its elaborative character in the composition. When the *Terennüm* of the *Birinci Hâne* ends, the *İkinci Hâne* occurs following mostly the conventions of the *Birinci Hâne* including poetry and melodic construction. The most interesting part in terms of form occurs in the *Terennüm* of the *İkinci Hâne* where different elements of the piece comes together. Structurally, it includes the melody of the previous *Terennüm*, then the melody of the *Birinci Hâne* (thus the *İkinci Hâne*’s as well) and finally an extensive “terennismata” till the end of the part. As in the previous *Terennüm*, the lyrics do not belong to the main poetry and they mostly have ornamented character. Afterwards, the *Meyân* part comes upon which combines melodic intensity and poetic beauty and it is considered as the top of the pyramid in a composition in terms of *seyir* and poetical expression. Like *Birinci Hâne* and *İkinci Hâne*, the *Meyân* is repeated again by re-writing the melody two times. Its *Terennüm* functions as a bridge between the highest pitches and the lower pitches to which the melody should descend and finally return to the tonic in Irak pitch. The lyrics follow the conventions of the first *Terennüm* while the melody is really different comparing to the previous parts of the piece. When the latter part finishes, the *Dördüncü Hâne* and its *Terennüm* come upon and they follow the conventions of the *Birinci Hâne* and its *Terennüm* accordingly. Thus, the form of the piece, including the internal forms as well, in terms of melodic construction consists of:

⁴⁵ This term was taken by the Ottoman word “*terennüm*” and is Greekanized as “terennismata” (τερηνίσματα). It is widely used in the Byzantine musicology and it describes the meaningless words “*Tâ dir nen ten ni nâ te rirem*” etc which were added in the Byzantine chant during the Byzantine Renaissance in 14th and 15th century. During that time, those little phrases were introduced to the Byzantine chant and they were performed extensively in Hagia Sophia Cathedral Church as well as in the Byzantine Palace during the various ceremonies. For more information see: Stathis G. (2006), *Οι αναγραμματισμοί και τα μαθήματα βυζαντινής μελοποιίας και πανομοιότυπος έκδοσις του καλοφωνικού στιχηρού της Μεταμορφώσεως “Προτυπών την ανάστασιν” μεθ’όλων των ποδών και αναγραμματισμών αυτού εκ του Μαθηματαρίου του Χουρμουζίου Χαρτοφύλακος*, Αθήνα: Ίδρυμα Βυζαντινής Μουσικολογίας, p.p. 60-79

A – B – A – (B, A, C) – D – E – A – B

A: Melody of the *Birinci Hâne*

B: Melody of the *Terennüm* of the *Birinci Hâne*

C: Melody of the third “*Tâ dir...*” in the *Terennüm* of the *İkinci Hâne*

D: Melody of the *Meyân*

E: Melody of the *Terennüm* of the *Meyân*

3.1.10 Results of the first piece

In the first piece composed by Abdülkadir Meragi (end of 14th-beginning of 15th century) “*Derviş-i recâ-yı pâdişâhî ne-küned*” in Bestenigar makam in the form of Yürük Semai, the singer performed according to the musical conventions of the early 19th century without being aware of the original composition or ever met the composer as well. This fact gives us a great opportunity to study and analyze those interventions which are going to lead us one step closer to the demonstration of the musical style. To begin with the *Birinci Hâne*, the first ornamentation⁴⁶ (?) occurs in the bar 2 and it is repeated again in the bar 6 as well. Analytically, the emphasis on the Çargâh pitch with two eighth notes comparing to the neighboring notes and their functionality, definitely reflects a vocal vibration at this point since it is indeed the dominant tonal center at this stage of the melody. Another interesting ornamentation occurs in the cadence occurred in the bar 4 and its repetition in the bar 8. Analytically, the descending combination of the two sixteenth notes with the remaining eighth notes, proves that this particular ornamentation, which is widely performed today, was in use from the early 19th century (if not earlier) as well. In the *Terennüm* of the *Birinci Hâne*, there is an interesting cadential melodic elaboration occurring in the end of the bar 12 and it is partly repeated in the bar 16, which is widely used today as well. This ornamentation is of particular interest because in combination with the previous aforementioned one in bar 4, demonstrates the origins of the correspondent contemporary elaborations in a tradition that didn’t break (but also did not remained unchanged) though the modernization processes started in the beginning of 20th century. In the *Terennüm* of the *İkinci Hâne*, the singer performs a triplet of sixteenth notes after a dotted quarter note in bars 40 and 41 and its

⁴⁶ The issue of what consists of an ornamentation and what is not, is a big issue that hasn’t been discussed among the academicians adequately.

repetition in bars 45 and 46, which is not relevant with a 15th century musical composition. These note combinations indicates the wide use of triplets in the musical style of that period which occurs in the Terennüm of the Meyân as well. In the Meyân, there is a significant melodic ornamentation occurring in the bar 53 and it is repeated in the bar 57. This musical scheme demonstrates that in the early 19th century the singers used to ornament the cadences of the pieces that were going to perform depending certainly on the composition and its inner melodic structure. The fact that he/she performed a piece that derives from the 15th century, demonstrates an extensive need to intervene the melodic content by putting conventional elements in order to make it more contemporary to that period. This phenomenon occurs in the next ornamentation in the Terennüm of the Meyân in the bars 58 and 59. The singer used three triplets of eighth notes in order to reach the Neva pitch, which are totally irrelevant with the melodic structure of the compositional technique of the Abdülkadir Meragi. This fact demonstrates that the performers were highly influenced by the western world and this element were introduced and finally became a part of the musical style of that time. In terms of makam progression there are some interventions in the Efterpi's transcription of particular significance. The use of Müstear makam instead of a Rast movement in the sixteenth note triplets occurring in the Terennüm of the İkinci Hâne demonstrates the musical convention and the tendency of the period. However, though this particular movement is probably a 19th century musical convention, there is not any indication of a Saba movement in the Bestenigar Yürük Semai of Abdülkadir Meragi during that period. Finally, in terms of usûl the use of the eighth note triplets as well as the sixteenth note triplets creates rhythmical problems in the performance of the piece. Thus, we can assume that the singer slowed down the tempo of the piece in order to enhance the idea of demonstration, exaggeration and self-virtuoso image to the transcribers during the performance.

3.2 Suzidilara Yürük Semai – Sultan Selim III (1761 – 1808)

3.2.1 Biography of Sultan Selim III

The Efterpi musical collection was published in the year 1830, a period that a lot of changes occurred in the Ottoman Empire. The Sultan Mahmud II (1761-1839) tried to defend the lands of the Ottoman province against the National Revolutions that

occurred during his reign (Encyclopedia Britannica – Mahmud II). Thus, in an unstable political situation like this, the Ottoman society was living those turbulences and the ideological conflicts between its members segregated the whole empire. In this social instability, Theodoros Fokaeas included the Sultan Selim III (1761-1808) in the collection for musical and non-musical reasons. Selim was the Sultan who wanted to reform and modernize the Ottoman Empire, though he found many conservative social groups against him. At the same time, he wanted to reform the whole empire by getting inspiration from the French Enlightenment and its ideas. In the sphere of the Ottoman music, he brought new ideas and influences from the western world and he contributed a lot in the “modernization” of the court music. Thus, Fokaeas included his piece in the Efterpi musical collection now only because of his valuable contribution in the Ottoman court music but also for his general mindset and reforms since the minorities supported the westernization of the empire extensively. On the other hand, he included only one of his compositions and they chose so strategically. Except the fact that the Suzidilara makam is Selim’s invention, it was probably a very famous piece among the Ottoman musicians at this time. Furthermore, we observe that there are not any other Sultans included in the set list of the book except the Sultan Mahmud II (1785-1839) who has three pieces in the set list of the Efterpi musical collection. However, the latter Sultan, though he composed pieces that are still performed today, we can assume that he was probably added in the set list due to political reasons because he had been the Sultan when the book was published.

Selim III (1761-1808) was a well-educated Sultan getting encouraged by his uncle Abdülhamid I (1725-1789). He faced the political and economic challenges of his time but he never lost his interest in music (TDV İslam Ansiklopedisi, Volume 36, p. 420). From a young age, he started learning ney and especially tanbur by the most famous player of that time Tanburi İzak (Fresko Romano) (1745-1814), a Jewish cantor who excelled in terms of musical style (*tavır*) and he was probably the best tanbur player of his time. Selim’s love about music brought him among the best musicians who paid special attention to his musical education. Among those musicians are Abdülhalim Ağa, Vardakosta Ahmet Ağa, Küçük Mehmet Ağa, Numan Ağa, Şakir Ağa, Şadullah Ağa, Emin Ağa, Kômürcüzade Hafız Efendi, Tanburi İzak and Dede Efendi. At the same time 5/10 composers, namely Küçük

Mehmet Ağa (end of 18th century), Numan Ağa (1750-1834), Şakir Ağa (1779-1840), Sadullah Ağa (1730-1812?), Dede Efendi (1778-1846), are included in the Efterpi musical collection who were probably still quite famous in the Ottoman society even after the death of Selim III at 1808. Since westernization was his “moto”, he challenged the old rules of the Ottoman music and he invented plenty of makams such as Arazbar Buselik, Neva Kürdî, Pesendide, Şevkefza, Şevk-u Tarâb, Hicazeyn, Hüseyinî Zemzeme, Neva Buselik, Rast-ı Cedit including Suzidilara makam and he composed many fasıls based on the new makams that are still being performed today. His Suzidilara Yürük Semai is considered as a “classic” and it was probably really famous at his time. We can prove that by the lack of pieces composed by the previous Sultans in the Efterpi musical collection. Moreover, he reformed the place where the meşkhâne occurred to a larger space and he introduced music to the Harem, though it is not clear if he permitted women to perform or it was just for his entertainment. Another interesting aspect of his personality was his open-minded perspective for the minorities as well as the Mevlevi Tekkes. Tanburi İzak was not the only non-Muslim musician in the Ottoman court and Selim’s friendship with Dede Efendi, who often came and played for him demonstrates a Sultan who wanted cooperation and not hostility. At the same time, Selim was a Mevlevi himself in the Galata Mevlevi Tekke and he often attended many Mevlevi Ayıns with Dede Efendi whom Selim admired a lot. Furthermore, he used a different name when he composed a piece and a totally different name when he wrote poems. In the former category he composed many pieces under the name “Selim Dede” and in the latter category he wrote plenty of poems under the name “İlhamî”. Furthermore, he also composed music for his own poems as well as older poems. Finally, his passion about music can be seen in his effort to solve the issue of musical notation that was highly discussed among the Ottoman musicians. Though Ali Ufki and Dimitrie Cantemir invented their own notation along with Nayi Osman Dede, the court musicians still learnt and performed orally through extensive listening. Selim wanted to solve this important issue and he ordered both Abdülbaki Nasır Dede and Hamparsum Limonciyan to invent a new musical notation that would be able to not only preserve the musical repertoire but to be also a medium so that the musicians could perform by score and not by memory. While Abdülbaki Nasır Dede’s effort to invent a new notation based on the Systematist School of Safiyüddin Abdulmümin Urmevî (d. 1294) and Dimitrie Cantemir’s alphabetical notation failed due to its

impracticality, Hamparsum Limonciyan invented a new musical notation based on the Armenian Medieval Notation and his new notation was widely accepted. Thus, Sultan Selim III promoted a lot the idea of musical notation in the Ottoman musical society and the depiction of music onto the paper, though musical notation became an instrument for the phenomenon of “literate” orality to which musical score functioned as a medium between the skeleton of the melody and the “actual melody” still being learnt orally. Though Sultan Selim III died in 1808 by his political enemies, he remained among the Ottoman musicians as the “Reformist” of the Ottoman music and his reputation still existed 22 years after his death since his piece is included in the Eferpi musical collection being published in 1830.

3.2.2 Issues of originality and intervention

Taking now the discussion to the issue of authenticity, we divided above the oral processes occurred between the teacher and the apprentice into two categories, the primary orality and the secondary orality. Furthermore, we categorized the piece of Abdülkadir Meragi as a secondary orality composition due to its antiquity and its constant change till the early 19th century. However, the Suzidilara Yürük Semai of Sultan Selim III (1761-1808) can be only categorized in the primary orality because it was transcribed in the Eferpi musical collection only 40 to 50 years approximately after its composition by Selim III. Moreover, the piece was widely performed among the musicians even after Selim’s death in 1808, a fact which proves that Eferpi’s transcription is probably the more accurate depiction comparing to Selim’s original manuscript. At the same time, the new makams of Sultan Selim III were widely accepted among the Ottoman musicians and his fasıler were probably considered as “classics” because they consisted of the first pieces ever composed in those new makams. Furthermore, the new pieces functioned as the new “guides” of *seyir* and melodic elaboration of the new makams and that’s probably one of the reasons that his compositions were precious among the Ottoman musicians. In this interesting social context, Theodoros Fokaeas wanted to depict the “classic” Suzidilara Yürük Semai but it is quite surprising the fact that they did not include more Selim’s pieces in the Eferpi musical collection. In contrary, they included plenty of compositions from his surrounding musicians such as Numan Ağa, Sadullah Ağa, Dede Efendi, Şakir Ağa and Küçük Mehmet Ağa. In terms of orality, the transcription contains a few individual interventions and it mostly depicts a particular performance probably

in a gathering or a face-to-face musical performance. As we already aforementioned, improvisation or personal intervention was a norm in the Ottoman music and it depicts the ability of the musicians to create new ideas or “to improve” the melodies according to their taste or their musical background. Thus, someone can also question the validity and the authenticity of the transcription since we cannot know the exact melody that Selim III composed for this particular part. However, we should also consider that the improvisatory parts in the Efterpi musical collection were put carefully in specific parts of the pieces without destroying the composition. Moreover, we can also understand the mindset of the musicians who probably didn’t exaggerate themselves so much during the musical performance. In most of the pieces that are included in the Efterpi musical collection, the improvisatory part (wherever it exists) occurs in a specific part of the piece, either in a particular *Hâne* or a *Terennüm* or a *Meyân*, leaving the rest of the melody to be depicted in a clear and analytical way. Furthermore, the transcription is written in a really simple way with only a few ornaments occurring in specific parts of the melody which follows the musical conventions of the early 19th century. Thus, in conclusion we can assume that the piece belongs to the category of the primary orality, whilst the improvisatory part that occurred in all of the *Terennüm* parts, and it consists of a great source closer than ever to the original composition comparing to the contemporary score which is really ornamented and it follows the musical conventions of the 20th century.

3.2.3 Available sources

In order to analyze the transcription that occurs in the Efterpi musical collection, we need to mention the sources that already exist concerning the piece of Sultan Selim III. The available sources of examination is the TRT’s score (code number 1805) (Online TRT Archive) and private transcriptions from the 20th century such as Tolga Göyenci (Ab ü tâb ile bu şeb hâneme cânân geliyor – Nota Arşivleri) and an unknown one too (Nota Arşivleri). Those sources contain many interventions inside the melody as well as extensive elaboration in terms of melodic structure. On the other hand, the book *Darü’l-Elhan Külliyyatı* is a source that we should also count because it was written in the first years of the Turkish Republic where the lack of written scores made the new state musicologists to start transcribing the musicians around Turkey in order to preserve the Ottoman repertoire. However, those transcriptions have some mistakes in terms of both melodic construction and depiction of the

poems, though many of these transcriptions had been transcribed by Ottoman manuscripts from libraries' collections⁴⁷. Even those depictions have some mistakes and in some cases they depict the lack of knowledge of older stages of the Ottoman language especially in the depiction of pieces written in Persian, Arabo-Persian, even old Turkish language. In all this uncertainty, the Efterpi musical collection contains a melody which is clear and well-structured following the rules of the *usûl* and the musical conventions of the early 19th century and probably of the middle 18th century as well. Furthermore, it is important to mention that the transcriptions we already aforementioned look like each other and we chose the transcription of Tolga Göyenc (we will use this source with the capital letters TG for shortcut reasons) because it is closer to the Efterpi's transcription too (see Appendix C).

3.2.4 Terminology in the efterpi musical collection

The piece is transcribed in a yellow style paper with 14,5 centimeters length and 21 centimeters amplitude. In the beginning it mentions “Γιουρδούκ σεμαί, μακάμ, σουζιδίλ ἀρά” which means “Yürük Semai, makam, suzidilara”, a clear indication regarding form and modality. Next to this indication, Theodoros Fokaeas indicates the pitch “Nη” which is equivalent to “Sol” as the tonality of makam Suzidilara and afterwards he noted the tempo of the piece by using the neume *Taheia*. Though he tried to depict the tempo of the Selim's composition, it is practically impossible to understand its tempo because the information that Chrysanthos of Madytos provides us with are not accurate enough to make safe conclusions. The piece is written with black ink and it is separated into different parts following the musical conventions of the Yürük Semai form. Analytically, Fokaeas transcribed next to the beginning of each part the name of the subparts Στίχος (Hâne), Τερενοῦμ (Terennüm) and Μιάν (Meyân). Furthermore, between the end of the *İkinci Hâne* and the beginning of the *Meyân* he mentions that “εἶτα τὸ τερενοῦμ τοῦ ἀ· στίχου, ἀχ ἔλ ἀμάν κ·τ·λ·” which means “afterwards the terennüm of the Birinci Hâne, ah el amân etc.”. However, in this particular part there is a small problem occurring in the depiction of the lyrics. As it is widely known, a part of the lyrics of the *Hâne* part is transferred to its *Terennüm* as well. Thus, he did not probably think about this issue and he probably

⁴⁷ The Abdülkadir Meragi's and Sultan Selim III's pieces are archived in TRT and their editions in the Darü'l Elhan are the same with the latter source. In our analysis, we found out that those particular transcriptions have many mistakes for reasons that we already explain in the melodic elaboration, makam progression and rhythmical distribution analysis.

tried to save some space in order to transcribe all the pieces of the book. In the *Terennüm* of the *Meyân* part, a part of the latter is included in the lyrics of the former, thus it is really difficult to believe that the *Hâne* parts don't do so. Finally, the same phrase is repeated at the end of the *Dördüncü Hâne* and it is probably again a mistake. However, this description is written only in this piece and it does not occur anywhere else in the Efterpi musical collection. We can assume that, though Fokaeas wanted to save some space for the upcoming transcriptions, he wanted to do so in the other pieces as well.

However, the only possible explanation that we can give is that they probably forgot to do it in the other pieces because there cannot be any other reasons occurring in terms of form, melodic structure and spatial depiction. Moreover, the phrase *şebistân geliyor* is too big in order to fit with the melody (symbol ③). However, there is a similar issue in the *Terennüm* of *Meyân* as well where the phrase *âfet-i hûş* is too small and the performer use the interjection “ey” in order to fit with the melody. Thus, we can assume that the musicians adjusted the melody according to the lyrics of the poem. Though the former phrase is difficult to be put in the melody, and counting that the Efterpi collection does not notate this particular phrase, a contemporary musician can adjust the phrase with the melody according to the intonation of the Ottoman language. Furthermore, there is a mistake occurring in the *Terennüm* of the *Meyân* and especially in the word “*yüzüm âhım*” where there is a missing quarter note rest before the next phrase “*söyle nedir*”. This kind of mistakes is a norm in the Efterpi musical collection and they occur in almost every piece that is transcribed in the collection. The advantage, however, is the well-structured melodies which give us hints or otherwise put “show you the way” of what Fokaeas really wanted to transcribe. However, the piece does not have any other mistakes and it seems that it was written with clarity and surety. Its simplicity and clarity in terms of melodic construction demonstrates Fokaeas who had a clear idea of what he wanted to transcribe as well as the correct tools to achieve it on paper. Thus, in terms of transcription from the New Method of Byzantine musical notation to the Western notation, I mostly followed the methodology that I used in the previous piece by Abdülkadir Meragi. Likewise, the *usûl* of the piece consists of 6/4 following a rhythmical pattern of three quarter notes accompanied by a quarter note and a half

note throughout all the composition⁴⁸. Moreover, every *hâne* (Στίχος) is written with the capital letter “Σ” (S) which indicates that a new repetition occurs. Analytically, the *Birinci Hâne* is followed by a *Terennüm* which contains a part of the former’s lyrics. When the *İkinci Hâne* starts, it repeats the melody of the *Birinci Hâne* in order to have a repetition. Thus, every combination of *Birinci Hâne* and *Terennüm* can be considered as a “package” which is being repeated again and again except the *Meyân* part. Thus, Fokaeas needed to separate the repetitions by writing every Στίχος (Hâne) with a capital letter. On the other hand, he transcribed the lyrics beneath the melody including many dots and punctuation signs above the text in order to depict the correct pronunciation of the words. Another interesting element of the composition is the improvisatory part occurred in every *Terennüm*. In contrast with the piece by Abdülkadir Meragi, the improvisatory part which occurs in the word “amân cânim amân” can be measured in terms of the Yürük Semai *usûl* and it does not contain any missing beats. While Meragi’s piece have missing beats in its improvisatory part, Selim’s transcription is so well-structured that even the improvisatory part is “on time” (we indicate the improvisatory with the symbol ①). However, it is really difficult to believe that it was in fact “on time”, even though it was transcribed so, and it was probably another “free-rhythm” improvisation or free-moving “on time”. The second option seems more convincing, since the improvisation is well-structured in the piece, even though it is difficult to post any objective statement. On the other hand, the fact that the piece had been composed some years before the Efterpi musical collection was published, makes us think that the musicians knew how to make an improvisation to a contemporary melody of them, whereas the Meragi’s piece was out-of-time too old fashioned for the musicians to perform an improvisation on that piece. At the same time, those improvisations occurred in the early 19th century followed the musical conventions of this specific era and it was probably easier for the musicians to perform an improvisation for Selim’s piece which followed the musical conventions of that time rather than Meragi’s piece being composed in the end of 14th and the beginning of the 15th century. Furthermore, Fokaeas used the neume *endophonon* (symbol ②) in the *Terennüm* of the *Meyân* part and particularly in the word “ah el-amân”. It is, however, really

⁴⁸ For more information concerning the relationship between the rhythm and the melody see the next paragraphs.

surprising that he used this rare neume probably in order to sustain the letter “n” of the word “*amân*” through nose with closed mouth simultaneously. In the Byzantine chant, it is rarely used in the hymns of the Greek Orthodox Church and it can be found only in the old repertoire starting from the late Byzantine Empire till the end of 17th century especially in the Old Mathimatarion. Moreover, the duration of the syllable “amân” consists of two quarter notes which is actually too quick in order to be heard and performed with the *endophonon* unless the tempo is extremely slow. Thus, we can assume that they put this neume in order to connect the musical phrase with the next one “*ey yüzüm*” to which the first pitch has a duration of a half note.

3.2.5 The depiction of the poetry

In terms of the lyrics depiction, it was quite hard to transfer the words to the modern Turkish script. In contrast with the composition by Abdülkadir Meragi which was written in the 14th/15th century Persian language, the piece “*Âb ü tâb ile bu şeb hâneme cânân geliyor*” composed by Sultan Selim III is written in 18th century Ottoman language. Even though the lyrics are closer to what is now called Turkish language, there are many words that are not used any more in modern Turkish or they are previous stages of the ones we use today as well. A great example occurs in the *Terennüm* of the *Birinci Hâne* and particularly in the word “*İlişmiştir*”. Analytically, this word is a synonym with the word “*İrişmiştir*” which is at the same time the ancestor of the word “*Erişmiştir*” which is used as the contemporary lyrics of the piece. It seems, thus, that the musicians may have not known a small part of the lyrics because of their inability to read the Arabic alphabet. Thus, we can clearly observe that the musical transmission regarding the lyrics as well as the melody occurred through oral processes in which mistakes, mishearing or even word substitutions occurred due to memorization difficulties. On the other hand, the depiction of the Greek script to modern Turkish, though difficult as aforementioned, was easier than Meragi’s piece because the language that is used is closer to the 19th century linguistic conventions than the distant Persian idiom of the 14th/15th century. Furthermore, the problematic issues regarding the accurate demonstration of the lyrics from the Greek script to the modern Turkish script are discussed analytically in Chapter 2 of the current research. Finally, the lyrics of Tolga Göyenci’s transcription can be found in *Türk Musikisi Güfteler Antolojisi* by Etem Ruhi Üngör (1979, p. 1079).

Birinci Hâne (Στίχος)

Âb ü tâb ilebuşeb hâneme cânân geliyor

Terennüm (Τερενούμ)

Ah el-amân ey yüzü mâhım
Söyle nedir benim günâhım
İlişmiştir göklere âhım
Feryâd ederim şekvâ ederim
Senden balâya amân canım amân
Ah cânân geliyor
Amân canım amân
Ah cânân geliyor

İkinci Hâne (Στίχος)

Ah halvet-i ülfete bir şem-i şebistân geliyor

Terennüm (Τερενούμ)

Ah el-amân ey yüzü mâhım
Söyle nedir benim günâhım
İlişmiştir göklere âhım
Feryâd ederim şekvâ ederim
Senden balâya amân canım amân
Ah şebistân geliyor
Amân canım amân
Ah şebistân geliyor

Meyân (Μιάν)

Ah perçem-i zîver-i dûş ü niğeh-i âfet-i hûş

Terennüm (Τερενούμ)

Ah el-amân ey yüzü mâhım
Söyle nedir benim günâhım
İlişmiştir göklere âhım
Feryâd ederim şekvâ ederim
Senden balâya amân canım amân

Ah ey âfet-i hûş
Amân canım amân
Ey âfet-i hûş

Dördüncü Hâne (Στίχος)

Ah dil-i sevdâzedeye silsile cünbân geliyor

Terennüm (Τερενούμ)

Ah el-amân ey yüzü mâhım
Söyle nedir benim günâhım
İlişmiştir göklere âhım
Feryâd ederim şekvâ ederim
Senden balâya amân canım amân
Ah cünbân geliyor
Amân canım amân
Cünbân geliyor

3.2.6 Melodic elaboration

In terms of melodic elaboration, the Efterpi's transcription is written in a rather simple way trying to follow the rules of the Yürük Semai *usûl*. On the other hand, the TG score seems more elaborative comparing to the Efterpi's transcription with a lot of influences from the musical conventions of the 20th century. Starting with the *Birinci Hâne* the melodic structure is really simple following the rules of the rhythmical cycle by using a quarter note and a quarter note rest in the beats 5 and 6 while the note values in the beats 1, 2, 3 and 4 are mostly quarter notes and only a few eighth notes. Though, the transcription contains a couple of sixteenth notes and some eighth notes, the performer was probably really skilled because he/she knew when and where to put those ornamented notes in order not to break the *usûl* of the piece. The ornament in the bar 4 is remarkable because it combines both simplicity and ornamentation (see figure 3.24). Moreover, the upcoming ornaments occurring in the bars 5 and 6 do have specific function in the melodic structure as they connect the "strong" pitches between them⁴⁹ in order to formulate the melody. Thus, we observe that ornamentation was not only a matter of self-demonstration but also a

⁴⁹ "Strong pitches" are the notes that are essential to the *seyir* of the makam and they usually have long duration.

unique ability of the musician to perform where it was necessary throughout the piece. On the other hand, the TG score follows the *usûl* of the piece with a few ornaments especially in the end of the part. The big breakdown between the Efterpi's transcription and the TG score consists of at the last part of the *Birinci Hâne* before the beginning of its *Terennüm*. In the TG score, the transcriber notated a long ornamented melody in the end of the part in order to form the proper conditions for the repetition of the *Birinci Hâne*. On the other hand, in the transcription of the Efterpi musical collection there is not any repetition of the *Birinci Hâne* at the end of that part (see figure 3.25). Rather, the Fokaeas used the word “*geliyor*” as a bridge between the *Birinci Hâne* and its *Terennüm* which is something quite new and it gives a different perspective concerning the musical performance of the composition. Thus, the musician who performed the piece in the Efterpi musical collection preferred to continue to the *Terennüm* part without any repetition. However, we cannot be sure that the *Birinci Hâne* was not indeed repeated by the musicians of the early 19th century. We can only be sure that it was just a performance that occurred in a specific place and time for the needs of the publication. However, it gives us an idea of how the composition was performed eventually in this period and the well-structured melody proves that it was indeed a good quality performance.

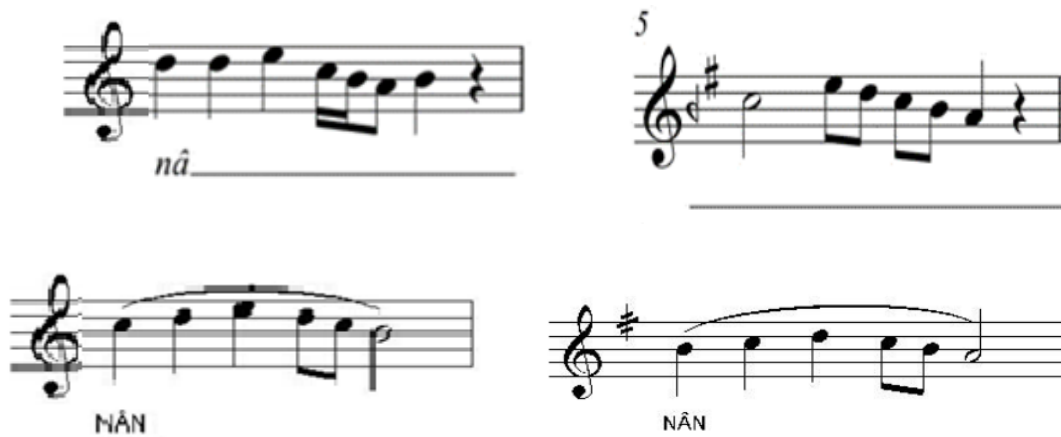


Figure 3.24 : Melodic Elaboration to Segâh Pitch and to Dügâh Pitch (Top my transcription, Below Tolga Göyenc's transcription)⁵⁰.

⁵⁰ The key signature is written in the second part of the figure.



Figure 3.25 : Melodic Elaboration in the Cadence to Dügâh Pitch (Top my transcription, Below Tolga Göyeneç’s transcription).

In the *Terennüm* of the *Birinci Hâne*, the introduction in the word “ah el-amân” is quite different comparing to the TG score. In the latter occasion, the melody functions as an introduction of the new upcoming Hicaz makam and afterwards the actual melody is depicted. On the other hand, in the Efterpi’s transcription the melody starts from the aforementioned words and the melodic structure is combined really well with the next bar. It seems that the melody between the bars 9 and 10 in the latter transcription, complete each other in terms of melodic structure. In the TG score, however, there is a clear confusion when the melody is repeated in the word “*Ah el-amân yüzüm âhim*” and its repetition in the word “*söyle nedir benim günâhim*”. The TG score notates a musical phrase which is really inconsistent and it tries to connect the repetition of the melody with a musical scheme that is not connected with the piece and it is probably an intervention of the musician who performed it (see figure 3.26).



Figure 3.26 : Melodic Elaboration towards the Cadence to Dügâh Pitch (Top my transcription, Below Tolga Göyeneç’s transcription).

Moving now to the next musical phrase “*İlişmiştir göklere âhum*” or as it is transcribed today “*Erişmiştir göklere âhum*”, the melody of the Efterpi’s transcription is different than that of the TG score. In the latter transcription, the melody is quite elaborative and the melody in the syllable “*gök*” is probably an intervention of the performer (see figure 3.27). On the other hand, the melody of the Efterpi musical collection contains mostly quarter notes in simple stepwise motion and a structured cadence in the end of its repetition. We can clearly understand that the TG transcription consists of a lot of interventions from the musicians of the 20th century. This phenomenon is not uncommon among the musicians since we can assume that the same happened in the piece by Abdülkadir Meragi where, though the melodic structure was again simple, the melody changed a lot throughout the centuries and Efterpi’s transcription is mostly a “photo” of the way the musicians performed the piece in the early 19th century. Going back to the comparison process, the TG score includes an additional melody in order to connect the end of the musical phrase with its beginning in order to repeat it one more time, whereas this musical phrase does not exist in the Efterpi’s transcription.

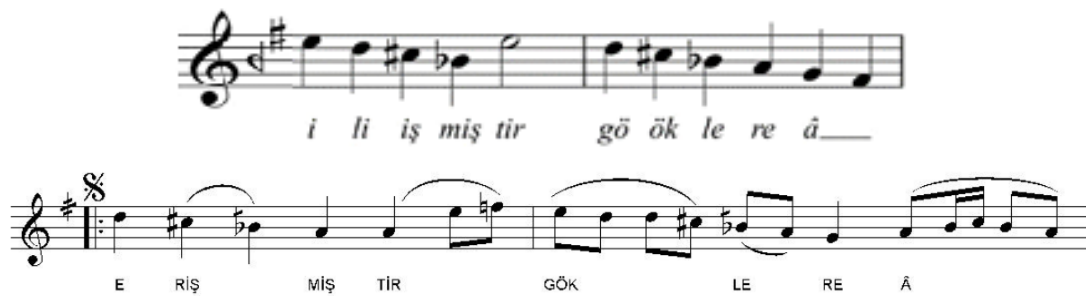


Figure 3.27 : Melodic Elaboration from the Neva Pitch to the Dügâh Pitch (Top my transcription, Below Tolga Göyenç’s transcription).

In the next musical phrase “*Feryâd ederim şekvâ ederim*” the Efterpi’s transcription is again simple and consistent with clear structure and melodic depiction. There is only a few elaboration but it mostly follows again the musical conventions of the *usûl*. On the other hand, the melodic structure of the TG score is again illusive and really ornamented. Except that fact, the melody is not repeated after its completion and it moves on directly to the next musical phrase. However, in terms of form this constitutes a big mistake⁵¹ and, since the transcription was done from a given performer which we cannot know, we should be ready to question the TG

⁵¹ We only criticize in terms of form and not in terms the melodic validity.

transcription if it contains mistakes especially in terms of form. On the other hand, the Efterpi's transcription is well-structured in terms of melodic depiction and it repeats this particular phrase before moving on to the next musical phrase (see figure 3.28). The biggest evidence, though, occurs in the next word “*amân cânim amân cânân geliyor*” where the diversity between the two transcriptions grows up. In the last word “*cânân geliyor*” the melody of the TG score is so elaborative that it is difficult to understand clearly the cadence of the piece (see figure 3.29). The melody is moving too quick and it does not make the necessary “ending” movement that is required in order to finish the *Terennüm*. However, in the Efterpi's transcription the melody is again (as always) simple and in the end of the *Terennüm* the melody consists of a half note with a quarter note and a quarter note with a half note before the last bar which consists of a tied dotted half note with a half note in the same pitch followed by a quarter note rest. On the other hand, though, the improvisatory part of the musical phrase occurring in the word “*amân cânim amân*” is really an interesting phenomenon by itself especially in the Efterpi's transcription. If we see closely in the TG score, especially this particular musical phrase, we can observe that the melody does not only descend in chain but also the melody is a bit improvisatory though it follows the conventions of the rhythmical cycle. Likewise, the melody that occurs in the transcription of the Efterpi musical collection is even more free-rhythmical than the TG's one. While the melodic construction of the latter transcription is quite common to modern performer, the improvisation of the Efterpi's transcription is quite illusive and we can categorize it to the indirect improvisation due to its ambiguity, though it follows in a way the melody of the TG score. It is also quite impressive that this improvisation was transcribed “on time” in the Efterpi musical collection, though the neumes that indicated a slower tempo than the rest of the piece, and it seems that this part was mostly performed as an improvisation in the early 19th century and it continued to be performed likewise till today.

fer yâd e de ri im şek vâ e de ri im

FER YÂD E DE RİM ŞEK VÂ E DE RİM SAZ

Figure 3.28 : Melodic Elaboration from the Rast Pitch to the Yegâh Pitch (Top my transcription, Below Tolga Göyence's transcription).

a mâ ân ca ni im a mâ ân

A MAN A MAN

Figure 3.29 : Improvisation from the Neva Pitch to the Segâh Pitch (Top my transcription, Below Tolga Göyence's transcription).

Though the *İkinci Hâne* and its *Terennüm* imitate the melodies of the *Birinci Hâne* and its *Terennüm* accordingly, there is an interesting issue worth of our attention in terms of lyrics. As it is aforementioned before, Theodoros Fokaeas states that the *Terennüm* is repeated after the completion of the *İkinci Hâne*. However, he did not probably think about the issue of the lyrics in the *Terennüm* and especially its last part which contains a part of the *İkinci Hâne* lyrics. However, it would be an unimportant issue if the lyrics fitted with melody which actually do not. The same happens in the *Terennüm* of the *Meyân* where the word “ey” is added in order to fit with the melodic structure. Thus, as it is noted in the note ③ of the attached score, the musicians did have the ability to alternate either the melody in favor of the text, either the text in favor of the melody (see figure 3.30). However, there is a small issue concerning the adaptation of the word “şebistân geliyor” in the melodic structure of the *Terennüm* because it contains too many syllables in order to fit in. As a result, I did not change the melody of the piece and instead I filled in the lyrics below the melody by taking into account the melodic and textual structure of the

Terennüm of the *Birinci Hâne*. Finally, I put the syllable “şeb” into parenthesis below the rest in order to leave space to many different possible interpretations for the upcoming potential performers. In this case, the melody should change in order to adopt the missing syllable and its handling is left to the musicians to decide.



Figure 3.30 : Melodic Incompatibility with the Lyrics (My transcription).

In the *Meyân* part, the melody of the Efterpi’s transcription is again simple and it follows the conventions of the rhythmical pattern of the piece. Analytically, the melodic structure contains a half note or a quarter note and a quarter note rest in the beats 5 and 6 while in the beats 1, 2, 3, and 4 the melody moves in stepwise motion with only a few ornamentations mainly before the final cadence. On the other hand, in the TG score the melody is more elaborative, though it is quite close to the melodic structure of the Efterpi’s transcription. However, there is a big difference occurring in the last repetitive bars occurring in the TG score which does not appear in the latter transcription. As it is already aforementioned, the TG score consists of many repetitive melodies which aim to unite the last bars of a particular bar with its beginning in order to have a repetition. In contrary, the transcription of the Efterpi musical collection does not repeat its parts except the *Terennüm* part where the musical phrases are doubled (see figure 3.31). Neither has it contained any repetition neume that indicates repetition, since this kind of symbol does not exist in the New Method of Byzantine musical notation. Though we cannot be sure that there was indeed any repetition after the end of the *Hâne* and the *Meyân*, the “repetitive” melody of the TG score occurring in the bar 34 in the word “...fet-i hûş” seems out of context in terms of melodic unity with the previous bars or it is probably a later intervention in the 20th century. On the other hand, the Efterpi’s transcription is simple and discipline to the *usûl* of the piece and it ends with a plain cadence in the Hüseyini pitch in order to connect the *Meyân* part with its *Terennüm*.

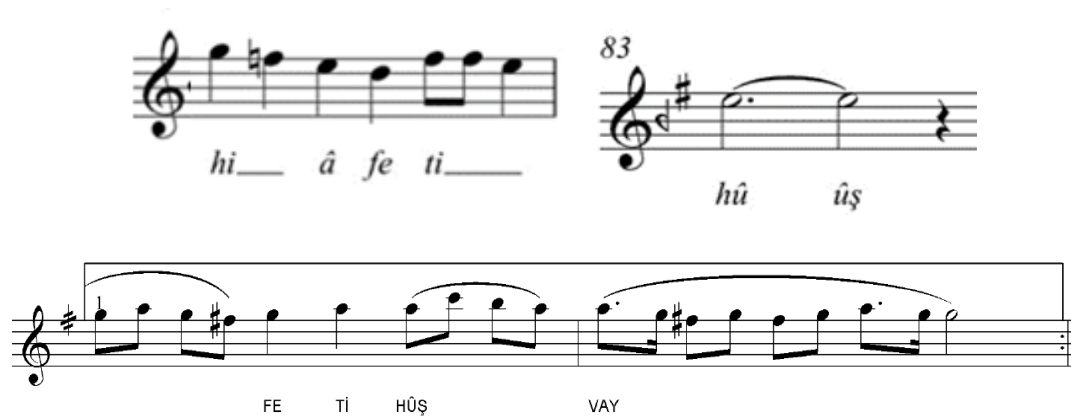


Figure 3.31 : Melodic Elaboration in the Cadence to Hüseyini Pitch (Top my transcription, Below Tolga Göyenc’s transcription)⁵².

The *Terennüm* of the *Meyân* part consists of more or less the same melodic structure with the previous *Terennüms*. However, there are some interesting differences worth of our attention in terms of melodic construction and lyrics depiction. In the beginning of the piece, occurring in the Efterpi’s transcription, the melody is really different than its equivalent in the TG score and it actually represents a totally different musical perspective in terms of musical thought. Though we are going to analyze the way the makam unfolds, this particular melody is something completely new, not only in terms of makam modulation but it does not also have any connection with the TG’s one. Thus, we can assume that either it consists of a personal interpretation of the performer or either that it used to be played in this way too in the early 19th century. Thus, in the word “*ah el-amân yüüzüm âhım*” it seems that the TG score is closer to the melodic structure of the piece, though we cannot be sure that it is the original melody that Selim III composed. However, the melody of the same word in the Efterpi’s transcription is not only new but quite innovative for someone who performs this particular piece today. Except the freshness of the melody, the neume *endophonon* is put in the word “*el-a-mân*” and it depicts the sustain of the letter “*n*” (see figure 3.32.). We cannot be sure again that this neume was really performed in the Ottoman court by Sultan Selim III himself or by his surrounding musicians. But it is, however, a quite remarkable melody with different structure and makam elaboration which is probably a product of personal

⁵² The key signature is written in the second part of the figure.

intervention rather than part of the “original” melody⁵³. The melody is again simply written following the rhythmical pattern of the piece.

Figure 3.32 : Endophonon on the Hüseyin Pitch (Top my transcription, Below Tolga Göyenc’s transcription).

Moving on now to the next musical phrase “*söyle nedir benim günâhum*” the melody of both the TG score and Eferpi’s transcription follow the musical conventions of their equivalent *Terennüms* as we already analyzed above. Finally, in the bar 108 we can observe the phenomenon we already described concerning the changing of the melody in order to serve the lyrics or in contrary the changing in the position of the text in order to serve the melody. In this case, the melody does not change and Fokaeas added the word “*ey*” in order to fill the melodic structure, since the word “*âfet-i hûş*” is too small to fit in within the melody. Finally, in the *Dördüncü Hâne* and its *Terennüm* the melody imitates the *Birinci Hâne* and its *Terennüm* accordingly so that the composition will finish in the way it started.

3.2.7 Makam Progression

Since makam Suzidilara is a new makam invented by Sultan Selim III, he composed whole *fasıls* based on those new makams in order to define its *seyir*, its melodic progression as well as its modulations to neighboring makams. For this issue, Murat Aydemir in his book “*Turkish Music Makam Guide*” he states that:

⁵³ Even for this statement we cannot be sure. Since this research demonstrates a new musical collection of Ottoman court compositions, we can only make suppositions about the melodies that occur. However, as we stated before we can assume that the melodies that are transcribed and have been composed at approximately 50 years before the publication of the Eferpi musical collection are probably closer to the original ones, whereas those ones who belongs to different periods of the Ottoman music history have been changed a lot and their transcriptions are only just small “photos” depicting how these piece were performed at this particular period of the Ottoman music history, thus the early 19th century.

“For example, unlike Rast, which extends with the Rast tetrachord below the tonic, the makam Suzidilara does not usually descend below Yegâh. It is impossible to differentiate the two makams if these dissimilarities do not appear in the performance” (Aydemir, 2010, p. 46)

Looking now carefully to the transcription of the Efterpi musical collection we can observe that the melody indeed descends from the Rast pitch to the Yegâh pitch in the word “*ile bu şeb*” making the distinction between Rast and Suzidilara quite blurry (see figure 3.33). Furthermore, Theodoros Fokaeas transcribed Selim’s composition by putting the same accidental that he used for the Uşşak tetrachord and accordingly to the Rast one as well. Thus, we can rather agree with the second part of Aydemir’s statement regarding the difficulty to “differentiate the two makams”, especially when we are talking about the context of a musical performance. Thus, in the *Birinci Hâne* the melody follows the *seyir* of the makam and it moves in terms of the Rast pentachord from Rast pitch to the Neva pitch. Except the first two bars that the melody moves around a Rast tetrachord from the Yegâh pitch to the Rast pitch, in the bar 4 there is a Segâh movement around the Segâh pitch. Thus, it seems that the melody follows the musical conventions of the makam Rast rather than those from the Çargâh musical scale. Furthermore, the rest of the melody that occurs till the end of the *Birinci Hâne* is simple and focuses on the important tones of the makam. Likewise, the unfolding of the makam in the TG score is really close to the Efterpi’s one with the main difference occurring in the repetitive part which does not exist in the latter piece.



Figure 3.33 : Yegâh Pitch in Suzidil Makam (My transcription).

In the *Terennüm* of the *Birinci Hâne* the makam elaboration is again similar in both the Efterpi musical collection and the TG score. The melody, in both cases, moves around the Dügâh pitch implementing a Hicaz tetrachord extending from the Dügâh pitch till the Neva pitch in the word “*ah el-amân ey yüzüm âhım, söyle nedir benim günâhım*”. Analytically, the melody follows the tetrachord Hicaz in the word “*ah el-amân*”, then it descends with a Nikriz movement from the Neva pitch to the Rast pitch in the word “*ey yüzüm*” and it returns to the tonic of Hicaz in the word “*âhım*”

(see figure 3.34). Likewise, a similar melodic movement occurs in the second part of the lyrics ending with the same cadence. Moreover, in this particular musical phrase we can observe that there is an instrumental part in the TG score after the word “*günahım*” that does not exist in the Efterpi’s transcription. Though, the makam unfolding is similar to each other, the bridges that occur between the words “*ahım-söyle*” and “*günâhım-erişmiştir*” seems out of the context of the makam elaboration in the TG score. Analytically, in the former occasion the melody reaches the Irak pitch through an elaborative musical phrase starting from the Neva pitch to end in the Irak pitch. However, it seems that the melody “gets stuck” during the changing of the two bars where the Dügâh pitch is repeated. In the latter occasion the instrumentalist performs a melody which ascends from the Dügâh pitch to the Neva pitch, a fact that occurs a lot in the modern transcriptions. However, we can observe that in the next phrase “*erişmiştir*” the melody, though it starts from Neva pitch, does not stay around this pitch, rather it descends to the Dügâh pitch and it moves around it. On the other hand, Fokaeas did not notate any instrumental part in their transcription and he chose to transcribe the melody in a discipline manner as well as in a highly structural way.



Figure 3.34 : Hicaz Tri-chord on Hüseyini Pitch, Nikriz Penta-chord on Rast Pitch, Hicaz Cadence on Dügâh Pitch (My transcription).

In the next word “*ilişmiştir göklere âhım*” (*erişmiştir göklere âhım* in the TG score) the melody in the Efterpi’s transcription follows the pentachord Hicaz from the Dügâh pitch to the Hüseyini pitch, it descends as a Nikriz from the Neva pitch to the Rast pitch in the word “*göklere*” and it continues ascending to the Hüseyini pitch at the word “*âhım*” at first and in the end of its repetition it makes a cadence to the tonic of Hicaz in the Dügâh pitch (see figure 3.35). In the same part though, the TG transcription consists of a melody which ascends till Acem pitch without any necessity, since the melodic behavior does not require it. It seems to me that this melody, except the case that it is probably a personal intervention, does not seem to fit with the melodic structure and certainly not written by Selim III himself. At the

same time, we observe that Selim was a great composer since he knew the rules of the Ottoman music and he composed the melody based on his own rules which, however, does not mean that they belong to the scope of the “absolute freedom”. If one sees the transcription of the Efterpi musical collection, he/she can observe the discipline and the structuralism behind the music.



Figure 3.35 : Hicaz Penta-chord on Hüseyini Pitch, Nikriz Penta-chord on Rast Pitch, Hicaz Cadence on Dügâh Pitch (My transcription).

In the next musical phrase “*feryâd ederim, şekva ederim*” the melody aims to make a cadence in the Yegâh pitch and it does so by following a Buselik movement at the Rast pitch in the word “*feryâd ederim*”, and then a Hüseyini movement at the Yegâh pitch as a small cadence (see figure 3.36). On the other hand, the melody follows a Buselik movement on the Yegâh pitch in the TG score which is not so common in terms of the *seyir* of the Suzidilara makam. Analytically, Theodoros Fokaeas put the diatonic neume of KE (ΚΕ) which means that there should be a Hüseyini movement from the Dügâh pitch to the Yegâh pitch. It’s hard to guess which of those two depictions was originally composed by Selim III since both of them look like each other. In the next small musical phrase in the word “*senden balâya*” the melody descends to the tonic of Hicaz in the Dügâh pitch, while in the TG score the instrumentalist connects this phrase with the next improvisatory musical phrase.



Figure 3.36 : Buselik Movement on Rast Pitch, Buselik on Yegâh Pitch (My transcription).

In the last musical phrase before the end of the *Terennüm* in the word “*amân cânım amân*” (*amân amân amân* in the TG score) the two transcriptions differ a lot to each other. The transcriber of the TG score notated a musical phrase which is loyal to the rhythmical cycle of the piece which however possess a flavor of “rhythmical improvisation” as it descends sequentially from the Çargâh pitch to the Dügâh pitch

(see figure 3.37). On the other hand, Fokaeas notated a musical phrase that is really blurry and difficult to write down. The melody consists of many notes with short values including a quintuplet of sixteenth notes in just a single bar. Looking now carefully to his mindset, in the first word “*amân*” the melody moves around the Çargâh pitch in an ornamented way and it functions as the main motive to which the next musical phrase follows in order to descend from the Çargâh pitch to the Segâh pitch occurring in the words “*cânım amân*”. However, though the two transcriptions differ a lot to each other, they have a common element, the improvisation is “on time”. Both of these phrases had been transcribed in order not to break the rhythm but to follow the *usûl* of the piece and since this phenomenon occurs in both early 19th century and the 20th century, we can assume that Selim III probably left space to the musicians in order to demonstrate their skills during the performance. Finally, in the word “*ah cânân geliyor*” (*ah geliyor vây* in the TG score) the melody returns to the tonic of the Suzidilara makam in the Rast pitch. In conclusion, the melody of the piece in the *Birinci Hâne* moves around the Rast makam musical conventions while in its *Terennüm* the melody modulates and it moves around the musical conventions of the Hicaz makam ending with a cadence in the Dügâh pitch. Moreover, the *İkinci Hâne* and its *Terennüm* consist of the same melodic structure and makam unfolding comparing to the *Birinci Hâne* and its *Terennüm* accordingly.



Figure 3.37 : Improvisation “On Time” (My transcription).

In the *Meyân* part, the melody ascends to the Gerdaniye pitch following the *seyir* of the Suzidilara makam. Starting from the musical phrase “*ah perçem-i zîver-i dûş*”, the melody moves around the Gerdaniye pitch in order to support it as an important tonal center of the *seyir* in the beginning of the *Meyân*. In the next musical phrase “*ü nîgeh-i*” the melody follows the Segâh movement on the Eviç pitch till the end of the bar. Likewise, the melody of the TG score follows the same direction with the Efterpi’s one with only tiny differences in both the aforementioned musical phrases. However, it is worth of our attention the way that the modern transcriber connects the words “*zîver-i dûş*” and “*ü nîgeh-i*” by implementing a transitional melody from

the Gerdaniye pitch to the Eviç pitch which does not occur in the Efterpi's transcription. In the next word “*âfet-i hûş*”, the melody of the latter piece follows the Rast movement descending from the Gerdaniye pitch to the Neva pitch, then moving again to the Eviç pitch and finally it makes a short cadence in the Hüseyini pitch in order to prepare the transition from the *Meyân* part to its *Terennüm*. In the same musical phrase at the TG score, the melody moves in a quite elaborative way and it is probably again a product of individual intervention (see figure 3.38). Though the melody follows a Rast movement from the Gerdaniye pitch to the Neva pitch, it stops afterwards in the Hüseyini pitch and then “it gets lost” in the constant ornamentation that occur not only in the last bar but in the repetitive bars too. Those continuous melodic elaborations cannot be a part of Selim's original composition since they do not fit with the simplicity as well as the character of the melody in general.



Figure 3.38 : Too elaborative melody (Tolga Göyenci's transcription).

In the *Terennüm* of the *Meyân* part, the melody is quite similar with the previous *Terennüms* of the other parts. However, there are some interesting points that are worth of attention. Following the musical phrase of the *Meyân* part which ended at the Hüseyini pitch, the melody in the word “*ah el-amân ey yüzüm âhım*” and its connection with the next word “*söyle nedir benim günâhım*” is really new and it differs a lot from the TG score. Theodoros Fokaeas chose to include the neume *endophonon*, which in terms of makam unfolding it emphasizes the Hüseyini pitch since the melody follows the Hüseyini movement. Thus, in the first bar of this part the melody stays in the aforementioned pitch with only a short ascension to the Muhayyer pitch before it returns again to the Hüseyini pitch. The same happens in the second bar as well but at this time the melody descends from the Hüseyini pitch to the Neva pitch. The most interesting bar, though, is the third one where the melody surprisingly ends in the Buselik pitch. However, Fokaeas maintained the melodic structure of the piece in the word “*söyle...*” where the melody follows the tetrachord Hicaz from the Dügâh pitch to the Neva pitch. However, the same occurs in the TG score in which the first and the second bars are similar with the Efterpi's ones but the

third bar is a “connection” bar. In the latter bar, the transcriber tried to connect the melody with the next musical phrase. Thus, the melody ends in Dügah pitch in the third bar and it moves on in the next bar. On the other hand, those particular musical phrases are not connected in the Efterpi’s transcription and there is a quarter note rest that separates them. The appearance of the short cadence in the Buselik pitch at the Efterpi’s transcription seems that it is an incomplete cadence of a Buselik movement on Dügâh since the melody stays in the Buselik pitch and then it modulates to Hicaz makam in the next musical phrase (see figure 3.39). However, the melody is really new comparing to the TG source and it gives a different perspective in terms of musical performance. Moving on now to the rest of the bars in the *Terennüm* of the *Meyân* the melody is similar to the its previous equivalents and it has the same melodic construction as well as the same makam unfolding. Finally, the *Dördüncü Hâne* and its *Terennüm* have the same melody with the *Birinci Hâne* and its *Terennüm* because of the makam’s *seyir* and it makes a final cadence in the tonic of the Suzidilara makam in the Rast pitch.



Figure 3.39 : Cadence on the Second Degree of Buselik, Connection with Hicaz makam (My transcription)⁵⁴.

3.2.8 Usûl and rhythmical distribution

As it is well known the melody should always follow the rhythmical cycle of the piece or otherwise put the *usûl* in the Ottoman language, and especially the Yürük Semai rhythm is a musical entity that has strict rules concerning note grouping in the respecting bars. Analytically, the latter *usûl* consists of three quarter notes accompanied by a quarter note and a half note in a 6/4 rhythm, while the last half note is a key in order to separate it from the Semai rhythmical structure (3/4). Thus, the melodies of the two transcriptions follow those rules sometimes strictly and in other occasions trying to break it for different purposes depending on the context. Starting now from the *Birinci Hâne* of the Efterpi’s transcription, the melody follows the *usûl* of the piece in a rather strict way. The note groupings are quite consistent

⁵⁴ The key signature is written in the second part of the figure.

and they consist of a quarter note and a quarter note rest or two quarter notes in the beats 5 and 6 and on the other hand quarter notes and half notes in the beats 1, 2, 3 and 4. In the TG score the melody follows the rhythmical cycle of the piece and it contains half notes in the beats 5 and 6 and quarter notes in the beats 1, 2, 3 and 4, though both of the transcriptions have elaborative melodic passages. However, in the word “*geliyor vây*” occurring in the TG score the melody is too ornamented in terms of the *usûl* distribution, though the musical phrase functions as transitional bars in order to connect the end of the part with its beginning (see figure 3.40).

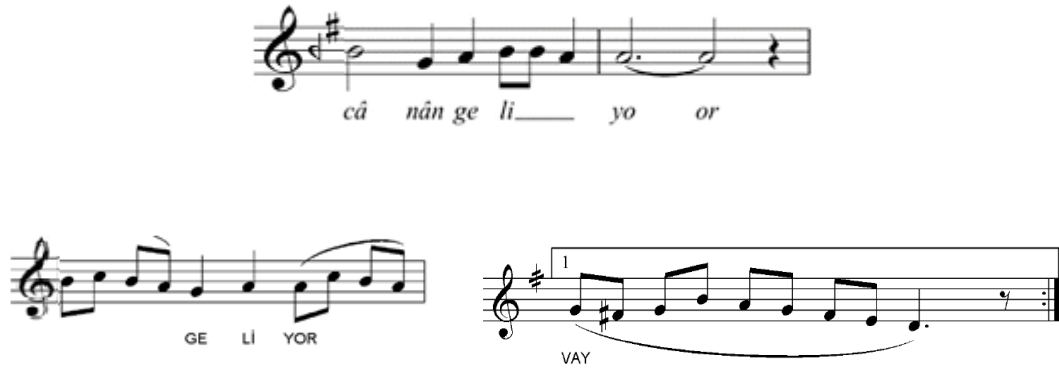


Figure 3.40 : Rhythmical Scheme 1 (Top my transcription, Below Tolga Göyenc’s transcription)⁵⁵.

In the *Terennüm* of the *Birinci Hâne*, the rhythmical distribution of the two transcriptions differs a lot to each other. As it is well known the beats 4, 5 and 6 of the *usûl* Yürük Semai consist of a quarter note accompanied with a half note. Though the melody in the *Birinci Hâne* follows this rhythmical deviation, the melody of the *Terennüm* part of the TG score is not so strict in terms of rhythmical distribution. Analytically, except the word “*ah el-amân*”, in the musical phrase “*ey yüzüm âhım, söyle nedir benim günâhım*” there are three eighth notes and two sixteenth notes or four eighth notes or a dotted quarter note with an eighth note in the beats 5 and 6 leaving the melody without any rest in terms of the Yürük Semai rhythmical cycle. In contrary, in the word “*ah el-amân ey yüzüm âhım, söyle nedir benim günâhım*” in the Efterpi’s musical transcription the melody stops in the beats 5 and 6 which is crucial for the implementation of the *usûl*. Thoroughly, there are a quarter note and a half note or two eighth notes and a quarter note (mostly for preparing the cadence to the Dügâh pitch). Furthermore, the structure of the melody in the piece is well notated with a great emphasis in the rhythmical distribution of the notes as well as

⁵⁵ The key signature is written in the second part of the second figure.

prepared cadences. On the other hand, the melody of the TG score is not well structured and we can clearly see it in the repetition bars where the *usûl* is “sacrificed” in order to form a bridge between the end of this particular part and its beginning (see figure 3.41).



Figure 3.41 : Rhythmical Scheme 2 (Top my transcription, Below Tolga Göyenç’s transcription).

In the next musical phrase “*ilişmiştir göklere âhım*” the melodies of the two transcriptions look like the ones in the previous aforementioned musical phrase “*ah el-amân ey yüzüm âhım, söyle nedir benim günâhım*” in terms of note groupings. The one in the TG score does not follow the *usûl* strictly including similar note groupings such as a quarter note and two eighth notes or three eighth notes and two sixteenth notes in the beats 5 and 6, while the one in the Eferpi’s transcription includes a half note or two quarter notes or two eighth notes and a quarter note (mostly for cadence preparation) in the same respected beats. Especially in the word “*ilişmiştir*” that the melody stops due to the appearance of the half note in the transcription of the Eferpi musical collection, we can clearly observe the rhythm of the piece without any melodic interventions (see figure 3.42).



Figure 3.42 : Rhythmical Scheme 3 (Top my transcription, Below Tolga Göyeneç's transcription).

In the next musical phrase “*feryâd ederim, şekvâ ederim senden balâya*” the two melodies are similar with the only difference occurring in the TG score which contains more ornaments. In terms of note grouping, the transcription of the Efterpi, though more analytical, is again more strict than the TG’s one. Though sixteenth and eighth notes occurring in the beats 5 and 6, Fokaeas did not surpass the limits and he tried to combine both ornamentation and rhythmical discipline. Likewise, the TG melody is stricter, though it also consists of extensive ornaments. In the last musical phrase of the *Terennüm* in the word “*amân cânım amân ah cânân geliyor*” (*amân amân amân ah geliyor* in the TG score) there is an improvisatory section occurred at the first three words and a final cadence in the last word in the tonic at the Rast pitch. This improvisatory part is of significant attention because it has been transcribed “on time” with the rhythm of the piece in both pieces. In the TG score, the melody in the word “*amân amân amân*” descends from pitch to pitch with respect to the *usûl* of the composition and it does so by implementing a dotted quarter note and an eighth note rest in the beats 5 and 6 for every descension. On the other hand, Fokaeas chose to transcribe the improvisation in just a single bar which is really difficult to be grouped in terms of rhythmical distribution. Though the melodic structure is similar with its equivalent in the TG score, the note groupings are totally different. Moreover, it seems impossible for a singer to perform those quick note values without slowing down the tempo (even temporarily) or in other case the percussionist to stop playing the rhythm even for one bar (however is the duration of that bar). In the last part of the musical phrase in the word “*cânân geliyor*” (*ah geliyor vâý* in the TG score) the note groupings are again very different. In the TG score, the melody is too ornamented if we take into account that this musical phrase is cadential since it

includes eight eighth notes and only two quarter notes in the whole bar before the half note in the Rast pitch. On the other hand, in the Efterpi's transcription the melody contains two half notes and two quarter notes before the cadence to the Rast pitch being notated as a dotted half note tied with a half note and a quarter note rest in the end of the bar (see figure 3.43). Finally, the *İkinci Hâne* and its *Terennüm* contain the same rhythmical groupings comparing to the *Birinci Hâne* and its *Terennüm* respectively.

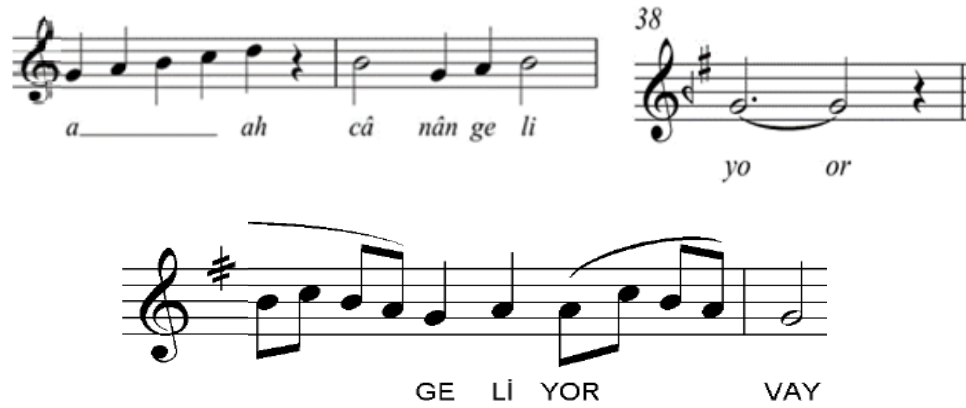


Figure 3.43 : Rhythmical Scheme 4 (Top my transcription, Below Tolga Göyenc's transcription)⁵⁶.

In the *Meyân* part, however, both of the two transcriptions follow the rhythmical cycle of the piece in a quite strict way. In the word “*ah perçem-i zîver-i dûş ü nîgeh-i âfet-i hûş*” the melody of the Efterpi's transcription is simple including a half note or a quarter note and a quarter note rest while in the TG score the melody is similar with only a short elaboration in the word “*zîver-i*”. However, the repetitive bars that occur in the end of the *Meyân* are again out of the context of the melodic structure (see figure 3.44). It seems that most of the repetitive bars are probably modern interventions occurring in the 20th century because none of them appear in the Efterpi's transcriptions. Furthermore, their melodic structure does not fit with the *usûl* of the piece since the note groupings do not match with those of the rhythm in general.

⁵⁶ The key signature is written in the second part of the first figure.

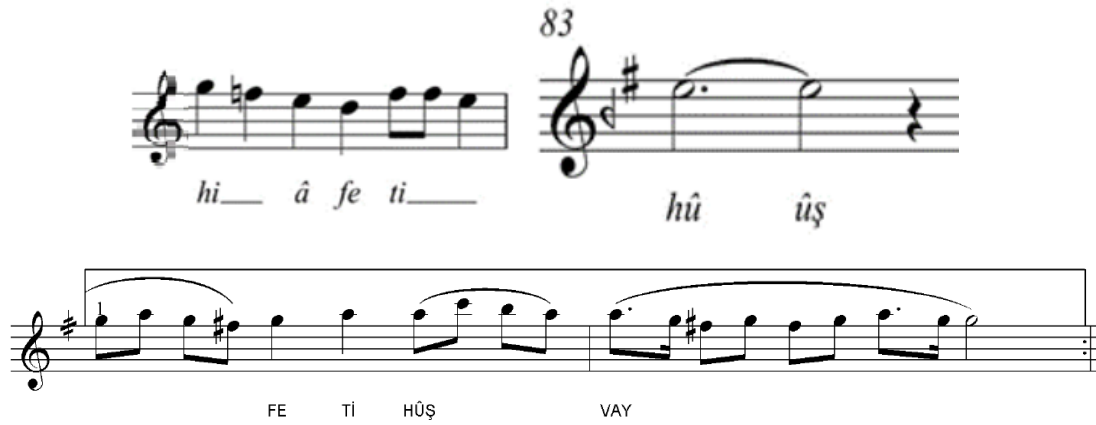


Figure 3.44 : Rhythmical Scheme 5 (Top my transcription, Below Tolga Göyenç's transcription)⁵⁷.

In the *Terennüm* of the *Meyân* part, the melodic structure is similar to that occurring in the previous *Terennüms* with a small difference in the beginning. Analytically, in the word “*ah el-amân ey yüzüm âhım*” the melody is really different as we already aforementioned in the makam unfolding section as well as in the section of the melodic elaboration of the piece. However, in terms of rhythmical distribution and note grouping the melody consists of two quarter notes or a quarter note and a quarter note rest in the beats 5, 6 and half notes and quarter notes in the beats 1, 2, 3, and 4. Thus, we clearly observe that Theodoros Fokaeas paid attention to the general structure of the melody, its shape as well as the rhythmical note grouping of the notes in the respected *usûl* of the piece. Finally, the melody of the *Dördüncü Hâne* and its *Terennüm* follow the melodic and rhythmical structure of the *Birinci Hâne* and its *Terennüm* respectively.

3.2.9 Musical form

Since we analyzed the melodic elaboration, the makam unfolding and the rhythmical distribution of the piece, it's time now to focus on its form and especially how Fokaeas chose to separate the subparts of the composition. As we have already seen, the *Yürük Semai* by Abdülkadir Meragi is separated by using specific words which indicate their role in the general structure of the piece. The word *Στίχος* was used for the *Hâne* part, the word *τερrenoύμ* for the *Terennüm* part and the word *μύαν* for the *Meyân* part. There are two interesting issues that we can talk about in terms of terminology. First of all, the word *Στίχος* is written by using the Greek capital letter “Σ” while the other parts do not contain any capital letter. In order to explain this fact

⁵⁷ The key signature is written in the second part of the first figure.

we need to understand the mindset of Fokaeas and the function of the Hâne in the form of the piece. Thus, we can clearly see that the Hâne part is the starting point to which the Terennüm follows and imitates a part of the former's lyrics. On the other hand, the form Yürük Semai consists of specific rules so that each part has a specific function not only in terms of rhythmical distribution but mostly for the *seyir* of the makam. Taking under consideration those important facts of the form, Theodoros Fokaeas wanted to note down the significance of the Hâne part as the starting point of each melodic phrase and at the same time to use it as a model of repetition to the upcoming Hânes. The second issue that occurs is the use of the term “Μιάν” in order to indicate the Meyân form accordingly. However, if we transliterate the Greek-script written word it turns to “mi(y)an”, which actually confirms the older stage of the word Meyân that we use today. This fact provides us with further evidence for the existence of this word and it seems that it was widely used among the Ottoman musicians. Thus, we can clearly observe that the contemporary musical terminology was partly used in the early 19th century as well including terms such as Terennüm (Τερενούμ), Meyân (Μιάν, Miyan later Meyân) and Nakarat (Νακαράτ, as we are going to see later in the analysis of the Dede Efendi's composition). It is quite interesting, however, that the term Hâne does not occur in any of the Efterpi's musical transcriptions. Moreover, Fokaeas chose to include a Greek word for the description of the Hâne part in contrast with the other parts in which he used the Ottoman words in Greek script. It seems impossible to me that the word “Στίχος” (Stihos) was used in the Ottoman Palace in order to indicate this particular part, neither can it be believed that it was used by the Ottoman composers or the rest of the ethnic minorities in Istanbul. Thus, it seems that there was not any specific term that was used for the description of the Hâne part, and he probably borrowed the term Στίχος from the terminology of the Greek poetry, since there was not any word available to be used for this occasion.

Starting now from the *Birinci Hâne* of the composition, the bars are well structured and the piece moves linear without any repetitions in terms of melodic structure. Analytically, the melody serves the text without any inner repetitions and at the same time the former is simply written so that the text can be heard in a clear manner. Furthermore, we should point out that, in contrast with the piece by Abdülkadir Meragi, the melody of the *Birinci Hâne* is not repeated in its *Terennüm* and the

different parts of the piece possess their own melodies except the repetitions of the *Hâne* as well as some repetitions of the *Terennüm* to their equivalents. In the *Terennüm* of the *Birinci Hâne*, the inner form is totally different comparing to the *Birinci Hâne* and there is at least one repetition for every musical phrase that occur in this part. The word “*ah el-amân yüzüm âhum*” and the musical phrase “*söyle nedir benim günâhum*” have common melodic structure, though the melody of the first bar differs comparing to the melody of the fourth bar. Moreover, there is not any bridge between the two musical phrases since the cadence occurring in the *Dügâh* pitch is sufficient for its repetition. Afterwards, in the musical phrase “*ilişmiştir göklere âhum*” the melody is repeated note-by-note and there is a bridge which connects the end with the beginning of the phrase appearing in the bar 17. Likewise, the next musical phrase “*feryâd ederim şekvâ ederim*” follows exactly the same mindset as the previous musical phrase with the only difference that there is not any bridge that connects its repetition. However, it seems that the musical phrase “*senden balâya geliyor*” functions as a bridge-phrase between “*feryâd ederim şekvâ ederim*” and the end of the *Terennüm* “*amân cânım amân ah cânân geliyor*”, since it is not repeated and it also functions as a cadence for the previous former phrase. Moving now to the last phrase of this part, in the word “*amân cânım amân ah cânân geliyor*” the melody is repeated again including the improvisatory part in bars 31 and 35. Furthermore, it also contains a repetition bar in bar 34 in order to connect the end of the musical phrase with its beginning. Finally, in the *İkinci Hâne* and its *Terennüm* the formal structure of the melody is the same with the *Birinci Hâne* and its *Terennüm* respectively. Analytically, the *İkinci Hâne* follows the linear structure of the *Birinci Hâne* by projecting the text without repetitions, whereas its *Terennüm* follows the repetitive structure of its equivalent with extensive repetition of the different melodic structures till the final cadence. In the *Meyân* part, the melodic movement looks like the one from the *Birinci Hâne* and the *İkinci Hâne*. Analytically, in the word “*ah perçem-i zîver-i dûş ü nigeht-i âfet-i hûş*” the melody serves again the text and there are not any repetitions in this part. On the other hand, the *Terennüm* of the *Meyân* part looks like to its equivalent in the *Birinci Hâne* with the only difference occurring in the first melody that occurs in the beginning of the melody. As we already aforementioned before, the musical phrase “*ah el-amân ey yüzüm âhum*” and “*söyle nedir benim günâhum*” occurring at the *Birinci Hâne* have similar melodic structures and the latter melody functions as the repetition of the former one with tiny

differences. In the same musical phrase that exists in the *Terennüm* of the *Meyân*, the melody of the former phrase is totally different than its equivalent, since it is influenced by the *Meyân* part which implements by its nature the higher register of the makam unfolding. Though the obvious influence that occur in the former phrase, the melodic structure still keeps its repetitive character in the latter phrase where there is a modulation from Hüseyini makam (or an incomplete Buselik) to Hicaz makam and its typical structure. Thus, Theodoros Fokaeas does not break the inner form of the melody since it is still repeated even indirectly till the end of the latter musical phrase. In the rest of the *Terennüm* the melody follows the same inner formal conventions till its cadence. Moreover, in the *Dördüncü Hâne* and its *Terennüm* the melody follows the inner formal conventions of the *Birinci Hâne* and its *Terennüm* accordingly. Finally, the form of the composition by Sultan Selim III in terms of the inner structure of the piece and its overall in general consists of:

**A – B (B1a, B2, B3, B4) – A – B (B1a, B2, B3, B4) – C – B (B1b, B2, B3, B4) –
A – B (B1a, B2, B3, B4).**

A: Melody of the *Birinci Hâne*

B: Melodic structure of the *Terennüm*

B1a: Melody of the first repetitive musical phrase

B1b: Altered melody of the first repetitive musical phrase

B2: Melody of the second repetitive musical phrase

B3: Melody of the third repetitive musical phrase

B4: Melody of the fourth repetitive musical phrase

C: Melody of the *Meyân*

3.2.10 Results of the second piece

In the second piece by Sultan Selim III (1761-1808) “*Âh âb ü tâb ile by şeb hâneme cânân geliyor*” in Suzidilara makam in the form of Yürük Semai, demonstrates the compositional techniques of the end of 18th century and it depicts the *seyir* of the newly invented Suzidilara makam by Selim III. In the previous piece, we observed that the singer performed a composition dating three centuries before the Efterpi’s publication and he/she did not have any connection with its social and cultural context. Thus, the comparison of the two compositions, Meragi’s and Selim’s, belonging to the same form, both of them are Yürük Semai, demonstrates huge

differences in terms of compositional technique and performance. Thus, Selim's composition depicts the technique of the end of 18th century and it is a great opportunity to analyze it and write down the musical style that it was performed for the needs of the Efterpi musical collection. Thus, we do not need to analyze the *seyir* of the new makam, whereas we should depict the techniques that it was composed in order to understand the mindset of the composer. In the Birinci Hâne, the first interesting ornament occur in bar 4 where the singer implements a circulation around the Segâh pitch. Analytically, it indeed consists of one of the most important melodic passage in the contemporary performance and it is of great interest that it used to be performed in the end of 18th century as well. Another interesting melodic technique exists in bar 5 where the performer chose to include the two pairs of eighth notes functioning as a bridge between the Çargâh pitch and the Dügâh pitch. The use of eighth notes continues in bar 6 in which the singer connects the Çargâh pitch with the Segâh pitch. Finally, there is a cadential ornamentation in the bar 7 in which the performer implements the two eighth notes with a vibrational vocal technique in order to emphasize the Dügâh pitch which is dominant in the next part. In the Terennüm of the Birinci Hâne, the melody contains six eighth notes in the bar 10 and its repetition in the bar 13 with particular function in the musical composition. Analytically, the first pair functions as an emphasize of the C sharp pitch, the second pair as a path to a temporal Nikriz movement in the Rast pitch and the third pair is cadential and it emphasizes the Dügâh tonal center. Another interesting ornament occurs in the bar 21 and its repetition in the bar 25 and 29, where the two eighth notes function as an emphasize of the Dügâh pitch. In the bar 22 and its repetition in the bar 26, we can again observe a similar cadential musical scheme with the one in the Birinci Hâne in the bar 4 circulating around the Rast pitch. However, the most interesting ornament that with no doubt exists in the whole composition occurs in the bar 31 and its repetition in the bar 35 where there is definitely a musical improvisation. The depiction of six eighth notes and thirteen sixteenth notes in total in just a single bar, consists of a total contradiction to the rest of the melodic structure. At this point, thus, the singer wanted to demonstrate him/herself by performing an extensively elaborated melodic line, though a simpler version of this melodic phrase occur in the TG score as well. Definitely, the performer slowed down the tempo of the rhythm and this practice was a standard in the performance practice of the early 19th century due to the fact that in many of the

Efterpi's composition there is an improvisatory part too. The uprising and dominance of the Taksîm form among the Ottoman musicians, introduced the temporal improvisation as a virtuosic demonstration for the performers in order to show their skills and knowledge of the makam as well. In the Meyân, there are two interesting ornaments to mention about, one occurring in the bar 78 where the eighth notes function as an ornamentation between the Muhayyer pitch and the Eviç pitch, and one in the bar 82 where the pair of eighth notes function as an emphasis to the final cadence on the Hüseyini pitch. Though the melodic structure in the Terennüm of the Meyân is the same with the rest of the Terennüms, the melodic phrase occurring in the bars 84 to 86 is totally new comparing to modern transcriptions. This huge differentiation from the TG score cannot be easily explained due to the fact that someone needs to see the original manuscript of the Sultan Selim III in order to make a safe conclusion. However, the melody is of particular significance because Fokaeas notated the neume *endophonon*, which according to the Byzantine music theory it requires from the singer to perform the pitch by nose with closed mouth. This musical practice was not (and is not) unknown to the Ottoman musicians because it gives an emphasis to an important pitch. However, the text of the aforementioned pitch is the end of the word “amân” before the beginning of the word “ey yüzüm ahım”. This fact proves that the bar 84 was probably performed in a slightly reduced tempo before the continuation of the Terennüm. In terms of makam progression, the piece does not have any difference comparing to Rast makam and the *seyir* is the same with the TG score. Finally, in terms of usûl the piece is really consistent following the Yürük Semai rhythmical pattern and there is only a small “break” of the rhythm during the improvisation part occurring in the bar 31, which seems to exist in many compositions of the Efterpi musical collection.

3.3 Uşşak Şarkı – Dede Efendi (1778-1846)

3.3.1 Biography of Dede Efendi

Theodoros Fokaeas depicted not only the musical conventions of the early 19th century but also the musical preferences of the musicians as well as the composition mentality of the composers. The choice to include Dede Efendi and his piece “*Pür-âteşim açtırma sakın ağzımı ey yâr*” in Makam Uşşak was not at all by luck. Dede Efendi was a great personality of his time and he was well known not only among

the Ottoman musicians but he was highly admired by the Sultan Selim III (1778-1846) with whom he participated in many Mevlevi Ayins. The most important fact, though, was his great contribution to the Greek minority as well as the Armenian minority of Istanbul where he had plenty of students including Grigorios Protopsaltis, the Leader Chanter of the Ecumenical Patriarchate of Constantinople, and Hamparsum Limonciyan, inventor of the Hamparsum musical notation which was widely accepted by the Ottoman musicians in the beginning of 19th century. Dede Efendi's reputation and his open-minded life perspective persuaded Fokaeas to include 12 compositions of his in the Efterpi musical collection. Finally, another interesting aspect that is worth of our attention is that Dede Efendi was still alive when the book had been published in 1830, a fact that proves his value as a key composer of his time and he was probably considered as such by his fellow composers and performers as well.

Dede Efendi (1778-1846) was a big personality of his time and he was extremely famous both as a composer and performer. He was born in the 9th of January of the year 1778 in the Şehzadebaşı district of Istanbul. He started his music education with Mehmed Emin Efendi at the age of eight and he later started learning ney by Ali Nutki Dede at the Yenikapı Mevlevihane. It is quite surprising, however, that he took the title of Dede in the age of 21 at 1799, since it is the highest honor that a Mevlevi can acquire in just a short time (TDV İslam Ansiklopedisi, Volume 23, p. 93). This fact proves that he was not only a great composer and performer but he was also an exceptional personality because he managed to combine the old with the new in terms of musical style as well as his general attitude to both Greeks and Armenians. He had great relationship with the Sultan Selim III (1778-1846) and his compositions were played extensively in the Ottoman Palace. It seems that Sultan Selim III and Dede Efendi were not only friends but they probably shared the same musical values and ideas. Selim invented plenty of makams and he contributed a lot in the creation of a new musical style the idea of which became extremely famous among the musicians. Likewise, Dede Efendi invented his own makams as well and he composed plenty of compositions with a unique musical style which combines the “old” with the “new”. Along with composers such as Numan Ağa (1750-1834) and Şakir Ağa (1779-1840), Dede Efendi was not only one of the musicians who continued the innovations of Sultan Selim III, but he also put his own impact to the

musical conventions of the early 19th century. Furthermore, he had plenty of students and many of them were non-Muslims such as Grigorios Protopsaltis and Hamparsum Limonciyan two of the biggest musicians of this period. Moreover, many Greeks started to attend Mevlevi Ayins in the Galata Mevlevihane and the Yenikapı Mevlevihane and the two communities had excellent relationship and they performed many times together in the Tekke (Kalaitzidis, 2012, p. 152-153). Moreover, he composed plenty of pieces in different forms such as Kâr, Kâr-i Nâtik, Yürük Semai, Ağır Semai, Beste, Köçekçe, Türkü and Şarkı including many Mevlevi Ayins (Feldman, 2002c, p. 779). In 1846 he decided to travel to Mecca in order to make a pilgrimage in the most famous center of Islam. Unfortunately, he couldn't reach his destination because on his way he contracted cholera and he died and his tomb is located in Mecca.

3.3.2 Issues of originality and intervention

The dipole of authenticity and intervention is a matter of discussion among the academicians and especially among ethnomusicologists. A musical composition can be evaluated in many ways from different perspectives which, however, will never conclude to be the authentic one unless it consists of the original manuscript of the composer or a copy of it by another performer. In the latter occasion, though, the copied manuscript can contain either a personal interpretation of the copied piece or either personal interventions according to the musical conventions of the time the piece was copied. Thus, we need to be very careful when we talk about authenticity of a given transcription and it would be incorrect to claim any authenticity especially in Ottoman music in which the musicians used to perform the compositions according to their own taste and socio-musical background. However, taking into account the chronological distance between a given transcription and the date it was actually composed, we can assume that a given musical source, either a musical collection or either a manuscript which is closer to the year the piece was actually composed, possess a higher degree of validity comparing to later transcriptions. Though we cannot claim authenticity in any matters, those manuscripts can help us in order to have a general picture of how would the piece really sounded like when it was composed. Likewise, Dede Efendi's composition in the Efterpi musical collection provides us with great information concerning this general picture and it gives us an idea of how the musicians used to perform this piece at that particular

time, thus 1830. As it is known, Ottoman music was (and is still) being transmitted orally among the musicians and thus we already divided above this phenomenon to primary orality and secondary orality. Since the Efterpi musical collection was published in 1830, Dede Efendi was still living during that time and this fact gives more credit to the Efterpi's transcription. Thus, we can categorize the piece in the primary orality comparing to the pieces by Sultan Selim III (1778-1846) and Abdülkadir Meragi (1360-1435) which were composed before the publication of the Efterpi musical collection. However, we cannot be sure that Dede Efendi himself performed his compositions for the needs of the publication of this collection since Fokaeas does not mention the performers neither the composers of the pieces they transcribed. However, the fact that the piece belongs to the primary orality gives great value to the transcription of the Efterpi and it is the first notated score in the Ottoman music of the beginning of 19th century that was notated while the composer was alive.

3.3.3 Available sources

In order to understand the value of the Efterpi musical collection we need to compare its transcription with the contemporary transcriptions. Therefore, we should mention that there are four available sources that we have today concerning the Uşşak Şarkı by Dede Efendi. The first contemporary available score has been transcribed by Ramazan Tokgöz in 7th of December in the year 2012 and it is published online (Neyzen.com Archive). This transcription is close to the Efterpi's one in terms of melodic construction and rhythmical distribution, though there are significant differences between them that we are going to point out below. This endeavor, however, is quite new comparing to older transcriptions and though it is well structured with a lot of details, the melody of the piece cannot be trusted because the melodic structure has important differences comparing to the Efterpi's musical collection. Furthermore, there is another score available to be examined in the private collection of Cüneyd Orhon with the manuscript number 727 and it has been transcribed in the year 1991. This transcription is totally different than that of Ramazan Tokgöz in terms of melodic construction and makam unfolding. The third transcription exists in the archive of the TRT with the code number 8792 to which the transcriber and the year that the transcription took place is not known (Online TRT Archive). Likewise, the fourth transcription of the Dede Efendi's Uşşak Şarkı

occurs in the private collection of Câhit Gözkân called “KÛTÛK” who took the piece from the original handmade manuscript of Kânûnî Mehmet Bey. The transcriber of the piece is Bilâl Kavçakar and the further edition was made by Cemil Altınbilek (Neyzen.com Archive). Furthermore, we should mention that all the transcriptions differ to each other and they sometimes contain totally different melodic structures. This interesting phenomenon can be easily explained due to the plurality of the sources in terms of manuscripts and depictions of individual performances which on the other hand reject any claim of authenticity among those transcriptions. It seems that personal intervention changed the piece a lot and the question of the “original” melody has again risen up and it will be discussed and analyzed below. For this research we are going to compare the Efterpi’s transcription with the TRT’s score for two reasons (see Appendix C). Firstly, the two melodies are similar and this fact will help us in order to understand the musical style of the piece more adequately. Secondly, we can answer many questions concerning melodic structure, rhythmical distribution, makam unfoldment and formal structure more efficiently if the scores are closer to each other. On the other hand, we cannot devalue the other sources occurring in the private collections, but since the current research emphasizes in the depiction of the musical style of the late 18th century and the early 19th century we need to choose a source which is close to the Efterpi’s transcription in order to analyze the musical conventions of that time.

3.3.4 Terminology in the efterpi musical collection

In the transcription of the Dede Efendi’s piece “*Pür-âteşim açtırma sakın ağzımı ey yâr*” in the Efterpi musical collection, Theodoros Fokaeas used the same stylesheet in terms of musical depiction. The piece is notated onto a yellow paper with 14,5 centimeters length and 21 centimeters amplitude and the musical notation as well as the lyrics are depicted with black ink. In the beginning of the transcription Fokaeas notated the form, the makam and the rhythm of the composition as follows “Σαρκί, μακάμ οὐσάκ ὀὐσῶλ ἀγὶρ σεμαῖ” which means “Şarkı, makam uşşak usûl ağır semai”. However, the composer is not written next to these indication in any of the piece in the Efterpi, though they definitely knew who composed them as well as the performers who played them. Next to this sentence, there is the neume of Pa (Πα) which is the equivalent note of the Dügâh pitch and it declares the tonic of the Uşşak makam to the performer. Furthermore, in contrast with the previous two Yürük

Semai pieces that we have already transcribed and analyzed, the current composition belongs to the Şarkı form and the inner formal structure is different. Thus, Fokaeas chose to depict the inner form of the Şarkı by using the terms Στίχος α' (Birinci Hâne), Στίχος β' (İkinci Hâne), Στίχος γ' (Üçüncü Hâne) and Στίχος δ' (Dördüncü Hâne). Moreover, he separated those parts into smaller subparts since every Hâne consists of shorter units of the inner form, μιάν (Meyân) and νακαράτ (Nakarat) for each Hâne of the piece. In addition, we are going to analyze its form in the last part of the analysis of the Dede Efendi's Şarkı. The rhythm of the piece in 10/4 consisting of a half note with a quarter note accompanied by three half notes and a quarter note, and it is performed in slow tempo since it contains a lot of sixteenth notes in the corresponding bars of the composition. However, the Efterpi's transcription has many mistakes in two different sections, durational note irregularities and rhythmical distribution errors. In the first occasion, there are many parts in which durational neumes or otherwise put quantity neumes (ποσοτικοί χαρακτήρες) are missing or misprinted during the publication of the collection. A good example occurs in the word "*Bilmez miyem*" in the *Meyân* part of the *Birinci Hâne* in which the first note was notated as a half note but the correct one is a dotted half note. In the second occasion, the only mistake occurs in the final cadence of the piece where only two half note rests are notated and the remaining half note rest is missing. However, if one looks carefully to the original transcription in the New Method of Byzantine musical notation, he/she can clearly observe that the two missing dots (thus one half note rest) had not been printed with the score because there are two gaps between the first dot and the fourth dot which I corrected. You can find the original score in the Appendix 1. Another interesting aspect is the lack of tempo indication in the beginning of the piece which was present in the piece by Sultan Selim III (1761-1808) and Abdülkadir Meragi (1360-1435). However, we cannot be sure about the reason of that absence, since many compositions in the Efterpi musical collection do not have any tempo indication too. We can just assume that Theodoros Fokaeas probably had a clear idea about the tempo of the piece which possess those neumes than other pieces which he was not sure. This is, of course, just a hypothesis and it could be a conscious or unconscious neglect of indication of the tempo. Moreover, the tempo neumes occurring in the Byzantine chant are really problematic too and they are rarely used only for stating the change of the pulse. Those neumes lost their value later when the modern Byzantine transcriptions came upon by the publication

of Byzantine chant books in the 20th century without any tempo neumes included. In contrary, tempo was a matter of orality and it was learnt (and it is still learnt) by the teacher who performed every Sunday in the church. Furthermore, there are some problematic issues concerning the melodic endings in particular parts of the composition. Analytically, in the end of the bars 2, 9, 10 and the beginning of the bar 12, the melody is incomplete because in all of the occasions there are four sixteenth notes accompanied by rests without any long note between them. On the other hand, the melodic structure is very complicated in order to group the different units in the *usûl* of the piece.

3.3.5 The depiction of the poetry

In terms of textual representation, the piece belongs to the Şarkı form and it has different structure than the Yürük Semai compositions that we analyzed before. Thus, in the Efterpi musical collection Theodoros Fokaeas decided to write the lyrics according to the form of each piece and he separated them into two categories, first are the Şarkı form pieces and secondly are the Yürük Semai and the Beste compositions. The main reason for this categorization is the extensive size of the latter forms in comparison with the former form which is shorter. Now that we categorized the forms of the Efterpi musical collection, we need to know that the Şarkı form consists of a particular structure that is repeated four times due to the conventions of the form. Furthermore, Şarkı has almost double amount of lyrics and at the same time two times less melodic content in comparison to the bigger forms. Thus, Fokaeas chose to include the first part of the lyrics below the melody and the second, third and fourth part of it in the end of the composition. This type of representation has one advantage and one disadvantage. In the latter situation, though the melody of the first part of the lyrics functions as the “prototype” for the rest of the parts of the lyrics, there might be many issues concerning the applicability of the text to the music. A similar example occurred in the Sultan Selim III’s Yürük Semai where the lyrics of the *İkinci Hâne* could not fit with the melodic structure of the *Terennüm*. The positive side of that representation is the fact that for the first time we have the full text of the piece, since the contemporary scores have only the first “prototype” lyrics. Though the issue of putting the text to music still remains an issue of discussion, we cannot devalue the significance of the new lyrics which were

probably omitted later for shortening purposes. Moreover, we finally have the poem by Leyla Hanım (18th century) which was incomplete before the current research.

“Bu sebeple şarkı hem bestekâr hem de şairler tarafından geliştirilmiştir. XVII. yüzyıldan itibaren pek çok şairin şarkı güftesi kaleme aldığı veya bunların şarkı tarzında yazdıkları şiirlerin bestelendiği bilinmektedir. Bunlar arasında Nâilî, Nazîm, Nedîm, Şeyh Galib, Enderunlu Fâzıl, Enderunlu Vâsıf, Pertev Paşa, Leylâ Hanım, Fatîm Efendi, Osman Nevres gibi isimler öne çıkmaktadır.” (TDV İslam Ansiklopedisi)

In Chapter 2, we already mentioned the issues regarding the transfer from the Greek alphabet to the modern Turkish alphabet. The lyrics of the Efterpi’s transcription have a few differences comparing to the contemporary score from TRT. Since we only have the first part of the lyrics, we will solely compare those particular words. The first difference occurs in the end of the *Birinci Hâne* in the word “*ağzımı ey yâr*” where the word “*zinhâr*” occurs in the contemporary score instead of the former lyrics. Another interesting point occurs in the beginning of *Meyân* in the word “*Bilmez miyem*”. Moreover, each *Hâne* is written with the Greek word Στίχος (Stihos) and its first letter is always capital because they represent the beginning of another repetition of the prototype structure. The same happens in the beginning of each *Hâne* where the first letter of the first word is always written with a capital letter. Finally, Fokaeas noted the inner form of the piece by grouping the lyrics to their corresponding formal structure⁵⁸. Finally the lyrics of the TRT score can be found in *Türk Musikisi Güfteler Antolojisi* by Etem Ruhi Üngör (1991, p. 1206).

Birinci Hâne (Στίχος)

Pür-âteşim açtırma sakın ağzımı ey yâr
Zâlim beni söyletme derûnumde neler var

Meyân (Μίαν)

Bilmez miyem ittiklerini eyleme inkâr amân ey

Nakarât (Νακαράτ)

Zâlim beni söyletme derûnumde neler var

⁵⁸ See Appendix A

İkinci Hâne (Στίχος)

Aşkınıla yürek yâreleri işler onulmaz
Meydân-ı muhabbette bu hicrân unutulmaz

Meyân (Μιάν)

Âşık sana çoksa bana dilber mi bulunmaz

Nakarat (Νακαράτ)

Zâlim beni söyletme derûnumde neler var

Üçüncü Hâne (Στίχος)

Bed-çehre rakibin acep âdem mi sanırsın
Bir gün olur anden dahi ey şuh usanırsın

Meyân (Μιάν)

İttiklerine nâdim olursun utanırsın

Nakarat (Νακαράτ)

Zâlim beni söyletme derûnumde neler var

Dördüncü Hâne (Στίχος)

Her derdine ben sabredeyim şuh-i cihânım
Bendene cefâ âdetin olsun gine cânım

Meyân (Μιάν)

Tesîr ider elbet sana bu âh u fegânım

Nakarat (Νακαράτ)

Zâlim beni söyletme derûnumde neler var

3.3.6 Musical elaboration

In terms of melodic elaboration, we are going to analyze the melodic structure of the Efterpi's transcription and we will compare it with the score from TRT archive with code number 8792. The purpose of this comparison is to understand the differences between the two transcriptions in order to depict the musical style of the early 19th

century. Moreover, we need to know that since we analyze a Şarkı piece the melodic structure is much more ornamented than the bigger forms Yürük Semai and Beste. Thus, we will use different criteria to evaluate what is ornamented and what constitutes a “simple” melodic line, since Dede Efendi composed a piece which combined the old style with the new style of composition.

In the *Birinci Hâne*, in the word “*pür-âteşim aç...*” the melodic structure of the Efterpi’s transcription follows the conventions of the *usûl* with only a few sixteenth notes which are used in order to connect the slower melodic parts. Similarly, the melodic structure of the TRT score follows the same path with the Efterpi’s one but there is not any rest in the beat 10 in the end of the bar (see figure 3.45). This fact happens probably in order to fit the melody that occurs in the end of the bar having four sixteenth notes and two quarter notes. However, it doesn’t seem that this melody fits in this particular place and the Efterpi’s depiction looks more persuasive.



Figure 3.45 : Melodic Elaboration on Dügâh Pitch (Top my transcription, Below TRT’s transcription).

In the next word “...*turma sakın*” the Efterpi’s transcription contains three triplets of eighth notes occurring in the beats 1, 2 and 3 and then after the two eighth notes there is one dotted quarter note and an eighth note. However, it seems that there are some problematic issues that occur in the bar 2. First of all, the dotted quarter note with the eighth note occur in the beats 5 and 6 whereas in the TRT score they are notated in the beats 4 and 5. According to the *usûl* of the piece the grouping of that unit is probably wrong and the TRT’s seems more accurate. The second issue is the four sixteenth notes in the end of the bar accompanied by two quarter note rests. However, the melody was not probably performed like that because it is impossible for the musical conventions of the Ottoman music for somebody to perform a fast melodic movement without combining it with a slower one. On the other hand, the TRT score is well structured and the final cadence to the Rast pitch is already

prepared before (see figure 3.46). In the beginning of the bar there are three triplets of eighth notes in the Efterpi's transcription. As we have already seen, the triplets was a new stylistic feature that entered the Ottoman music composition from the end of 18th century. Dede Efendi followed the mindset of Sultan Selim III who brought new ideas to the Ottoman music from Eurogenetic art music, since he was the first Sultan who attended a full scale opera. Finally, it is worth to mention that there is not any rest in the last beat of the bar which is a general phenomenon in the TRT transcription.



Figure 3.46 : Melodic Elaboration from the Neva pitch to Rast Pitch (Top my transcription, Below TRT's transcription).

In the next word “*ağzımı ey yâr ah*” in bars 3 and 4 at the Efterpi's transcription, the melody combines simplicity with ornamentation. Analytically, in the beats 4, 5 and 6 there is an interesting melodic elaboration without breaking the *usûl* of the piece. This fact occurs in the previous Efterpi's transcriptions as well and it seems that Fokaeas managed to accomplish what Sultan Selim III wanted, the combination of the old rules with the new ones. It seems that he did not only support the reformation by including a lot of composers who belonged to this ideological movement, but they also transcribed compositions that combined those rules and elements and brought an equilibrium between the “old” and the “new”⁵⁹. In those two bars, thus, there are some interesting points that we can mention about. First of all, we observe that the cadence of bar 3 occurs in the beginning of the bar 4 and there is an additional cadence in the end of the bar 4 as well. In the TRT score, those cadences exist too and they have been transcribed at the same beats as the Efterpi's ones. However, the problematic issue in the former score is the fact that there is no rest between the first

⁵⁹ At this point, we need to state that Sultan Selim III had plenty of musicians beside him that they were not only good composers and performers, but on the other hand they were able to combine the already existing musical tradition (Pre-Selim Period) and the new musical ideas (Selim's Period) including new makams and usûller. In other words, he needed them to be able to be the core of the new wave in the Ottoman music.

and the second cadence and furthermore no rest between the second cadence and the next bar where the melodic movement is totally different. In contrast, the transcription has one eighth note and two sixteenth notes which function as a bridge between the two cadences and only one staccato note in order to take a short breath between the second cadence and the beginning of the next bar. Furthermore, the melody of the TRT score is too analytical (a lot of sixteenth notes) and there are only a few rests in the whole piece. On the other hand, the Efterpi's transcription is well structured at this point with two quarter note rests occurring between the cadences respectively (see figure 3.47).



Figure 3.47 : Melodic Elaboration on the Cadences to Dügâh Pitch (Top my transcription, Below TRT's transcription).

In the next word “*zâlim beni söy...*”, the melodic structure of the Efterpi's transcription is simple emphasizing the pitches Acem and Neva accompanied by a quarter note rest in the end of the bar. Similarly, the melody of the TRT score follows the same path with the Efterpi's one without the rest in the end in order to connect this bar with the next one. However, there is a problematic issue that occurs in the TRT transcription. In the end of the bar 5 and the beginning of the bar 6, there is a melodic unit that consists of a dotted eighth note with a sixteenth note plus four sixteenth notes in the end of bar 5 that is repeated three times (if we count the third repetition as a product of the first) and they do not occur in the same bar. Instead, they are “breaking” the *usûl* of the piece fail to demonstrate the temporal cadence of the piece to the Neva pitch (see figure 3.48). On the other hand, in the Efterpi's transcription the aforementioned melodic unit is repeated only two times in the same bar in the beats 1, 2, 3 and 4 of the bar 6 without breaking the rhythm of the

composition. In addition, the temporal cadence to the Neva pitch is well depicted through a quarter note and a quarter note rest in bar 5.



Figure 3.48 : Melodic Elaboration from the Eviç Pitch to the Neva Pitch (Top my transcription, Below TRT's transcription).

In the next word “...letme derû...”, except the melodic unit that we already mentioned before, the melodic structure of the two transcriptions are totally different. The contemporary score has a lot of sixteenth notes and a melody that ascends and descends rapidly till it makes a short cadence in the Segâh pitch. In contrast, the melodic structure of the Efterpi's transcription does not ascend beyond the Hüseyini pitch and on the other hand has a temporal flat in the Neva pitch which we are going to analyze below. Finally, the melody makes a cadence in the Segâh pitch with a similar melodic structure comparing to the TRT's one (see figure 3.49).



Figure 3.49 : Melodic Elaboration from the Çargâh Pitch to the Segâh Pitch (Top my transcription, Below TRT's transcription).

In the next word “...numde neler var ah”, the melody of the Efterpi's transcription is simple containing mostly eighth notes and only some sixteenth notes for the elaboration purposes. At this point, however, we can make a safe conclusion concerning the musical style of the early 19th century through this point. In the beats 3 and 4, the musical unit consisting of a dotted sixteenth note accompanied by a thirty second note and two eighth notes appeared in the bar 3 and a part of it in the

bar 6 as well. It seems that this specific musical unit was a trend in the Şarkı form and it is probably a product of the musical style of that period. Another interesting point is that the TRT score contains two full bars in terms of melodic elaboration, whereas the melody of the Efterpi's transcription makes a final cadence in the beginning of bar 8 and it uses the last part of the same bar as a bridge between the *Birinci Hâne* and the *Meyân* part (see figure 3.50). However, for the first time in the current research we see a bridge that connects the inner form of a given piece. In the *Yürük Semais* that we analyzed before, the different parts of the inner structure were not connected by a melodic bridge, rather there was a melodic preparation in the last bars of a part in order to enter to the next one. At the same time, the word “ah” is used in order to substitute the instrumental part and it was probably not composed in this way by Dede Efendi. Theodoros Fokaeas chose to include only vocals without any instrumental interventions. Thus, when the bridge came upon they preferred to add this meaningless word in order not to leave any empty space. Furthermore, the bridge functions as a makam modulation between the last bar of the *Birinci Hâne* and the first bar of the *Meyân* part.



Figure 3.50 : Melodic Elaboration in the Cadences to the Dügâh Pitch (Top my transcription, Below TRT's transcription).

In the *Meyân* part, the melodic structure follows the musical conventions of the new makam which was introduced in the melodic bridge in the last bar of the *Birinci Hâne*. Similarly, the melody of the TRT score follows the same path with the Efterpi's transcription with some differences that we are going to point out from now on. In the word “*Bilmez miyem it...*” of the bar 9 at the Efterpi's transcription, though the melodic structure combines both eighth and sixteenth notes, the melody is not complicated at all. In contrary, it is well structured with clear direction and

particular cadence. The only exception, though, occurs in the last part of the bar where there are four sixteenth notes accompanied by two quarter note rests (see figure 3.51). As we already mentioned, this notated part is probably incorrect because a fast melodic movement needs a slow note value to restore the balance according to the musical conventions of the Ottoman music. However, there are two quarter note rests after the four sixteenth notes which is impossible to exist in terms of musical style and rhythmical distribution regardless the *usûl* of the piece. On the other hand, the melody of the TRT score is very close to the Efterpi's one and there are small differences only in the last part of the musical phrase which probably is more "correct" comparing to the Efterpi's depiction. However, the ascension of the melody to Muhayyer pitch in the Efterpi musical collection, in contrary with the TRT score where the melody ascends to B flat pitch, is probably the one close to the "original" score because it implements the pentachord Hicaz from the Muhayyer pitch to the Neva pitch. The addition to B flat is probably a contemporary intervention in order to elaborate the melody of the composition.

9
MEYÂN (Mıâv)
Bil me ez mi ye em i it

WEL BEL
BIL MEZ MI YEM ET

Figure 3.51 : Melodic Elaboration on the Neva Pitch (Top my transcription, Below TRT's transcription).

In the word "...tiklerini", there are significant differences between the Efterpi's transcription and the TRT's one. In the former's piece, the melody emphasizes the Gerdaniye pitch with only dotted quarter notes and eighth notes and in the end of the bar it makes a short cadence in the Eviç pitch. Likewise, we can observe that the last four sixteenth notes are not accompanied by a longer note value as we already explained before and instead there are two quarter note rests in the last part of the bar. On the other hand, the melodic structure in the TRT score is similar when the melody moves around the Gerdaniye pitch but totally different in the short cadence that occurs in the Eviç pitch. Analytically, the melody ascends in the C pitch and it descends in a stepwise motion to the Neva pitch and finally to the Eviç pitch where it

stops temporarily (see figure 3.52). This extensive ornamentation that occurs in the short cadence of the bar also exists in most of the short temporal cadences throughout the piece, for example bars 1, 3, 7, 8, 9 and 10 (the current one). It seems that those occasions are probably again personal interventions by the modern performers, since the simplicity of the first part of the melody cannot be combined with an extensively ornamented melodic line that occurs in the last of the bar. Therefore, the Efterpi's melodic structure, though the issue of the long value note remains to be solved, is probably closer to the actual melody that Dede Efendi composed in the early 19th century.



Figure 3.52 : Melodic Elaboration from the Gerdaniye Pitch to the Eviç Pitch (Top my transcription, Below TRT's transcription).

In the word “*eyleme in...*”, the two transcriptions have similar melodic structures with very close melodic content. In the Efterpi's transcription, the melody consists of three triplets of eighth notes, a trend that it was widely used at that time by the Ottoman musicians. Similarly, the melody of the TRT score contains three units of a dotted eighth notes accompanied by a sixteenth note with the same melodic direction as the Efterpi's one. Furthermore, the two melodies are quite different in the middle part of the bar and it seems that the melodic idea is not clear here. However, the melodic structure of the Efterpi's transcription is based on the Çargâh pitch and the melody ascends and descends considering the fact that this pitch is the tonal center till the beginning of the next bar. Thus, the short cadence of the melody to the Çargâh pitch is prepared through the indirect indication of the pitch in the melodic movement. On the other hand, in the TRT transcription the melody descends in the Çargâh pitch only at the end of the bar and it makes the short cadence in the beginning of the next bar. However, the melodic line that occurs in the beats 4, 5, 6, 7 and 8, as well as its role in the bar is really difficult to be described and at the same

time its extensive elaboration makes the task of musical idea impossible to be identified (see figure 3.53).



Figure 3.53 : Melodic Elaboration from the Gerdaniye Pitch to the Neva Pitch (Top my transcription, Below TRT's transcription).

In the next word "...*kâr amân ey*", the melodic structure is totally different between the two transcriptions. Except the first beat where there is a short cadence in the Çargâh pitch, from the beat 4 at the Efterpi's transcription the melody is not ornamented and it again emphasizes the Çargâh pitch by following a Nikriz movement from the Muhayyer pitch to the Çargâh pitch. On the other hand, the melodic structure of the TRT score aims to make a final cadence in the Dügâh pitch. Later, we are going to analyze the makam unfoldment and the significant difference between the two transcriptions. In the process, the two melodies use the same melodic material by implementing sixteenth notes with an ascending and descending melodic line to reach the final cadence of the *Meyân* part (see figure 3.54). Finally, in the *Nakarat* part in the word "*Zâlim beni söyletme derûnumde neler var*", the melody is the same with that in bars 5, 6, 7 and 8, except the melodic bridge that unites the *Birinci Hâne* with the *Meyân* part. In the end, we need to mention that the melody that occurs in the *Birinci Hâne* corresponds with the ones in the *İkinci Hâne*, *Üçüncü Hâne* and *Dördüncü Hâne*. Accordingly, the melody of the *Meyân* part corresponds with all the *Meyân* parts of the *Hânes* and finally the melody of the *Nakarat* part corresponds with all the *Nakarat* parts of the *Hânes* too.



Figure 3.54 : Melodic Elaboration from the Eviç Pitch to the Neva Pitch (Top my transcription, Below TRT’s transcription).

3.3.7 Makam progression

In terms of makam unfoldment of the Dede Efendi’s piece, the two transcriptions have significant differences in terms of makam understanding and in this paragraph we are going to demonstrate those dissimilarities. Since we already analyzed the melody in terms of elaboration, it’s now time to observe the *seyir* of the makam through the two transcriptions in order to comprehend the important differences between them. Starting from the *Birinci Hâne*, in the word “*Pür-âteşim aç...*” the melody ascends from the tonic pitch and it follows the Hüseyini pentachord from the Hüseyini pitch to the Dügâh pitch. Similarly, the melody in the TRT score follows the same direction comparing to the Efterpi’s transcription with tiny differences that we already analyzed in the section of melodic elaboration. In the next word “*...tırma sakan*”, the two melodies follows again the same direction but there is a big difference occurring in the last part of the bar. Analytically, in the Efterpi’s transcription the melody follows a Rast movement by descending from Neva pitch to the Rast pitch, which is a norm for the *seyir* of the Uşşak makam (see figure 3.55). On the other hand, in the TRT score the melody has the same melodic movement but it follows a Nikriz movement from Neva pitch to the Rast pitch. This fact does not follow the *seyir* of the piece because the modulation from Uşşak makam to Nikriz makam for just a short time is probably again a personal intervention (see figure 3.56). Furthermore, the Efterpi’s transcription is well structured and the melody modulates only in the *Meyân* part. In addition, it is difficult for me to believe that Dede Efendi put this Nikriz movement at that particular point of the melody since it comes back to Uşşak makam at the next bar.



Figure 3.55 : Rast Penta-chord on Rast Pitch (My transcription).



Figure 3.56 : Nikriz Penta-chord on Rast Pitch (TRT's transcription).

In the word “*ağzımı ey yâr ah*”, the melodies of the bars 3 and 4 complete each other because the *seyir* asks the melody to ascend in the bar 5 in the next musical phrase. Thus, the final cadence to the Dügâh pitch is necessary in order to confirm the tonality and to be ready in order to move on in the higher register of the melody. In this direction, the two transcriptions are similar in terms of melodic structure and there are only a few differences that occur between them. In the Efterpi's transcription, the melody makes two cadences, one in the beginning of the bar 4 and another one in the end of the bar 4. In order to do so, the melody ascends from the previous cadence on Rast pitch to the Hüseyini pitch and it makes the first cadence with a Hüseyini movement from the Hüseyini pitch to the Dügâh pitch. The second cadence, however, is of great importance because the melody ascends to the Acem pitch and then it descends from Muhayyer pitch to the Dügâh pitch. The significance of this cadence, thus, is that it consists of a preparatory melodic line which connects the lower registers of the makam with the higher ones (see figure 3.57). Moreover, the implementation of two consecutive cadences in the Dügâh pitch would not have any role if there was not a purpose behind its implementation. Likewise, in the TRT transcription the melodic structure is the same comparing to the Efterpi's depiction with similar cadences occurring in the beginning of the bar 4 and the end of the same bar.



Figure 3.57 : Preparatory Cadences on Uşşak Pitch (My transcription).

In the next word “*zâlim beni söy...*”, the new tonal center is the Neva pitch and the melody emphasizes the Acem pitch a lot. In the Efterpi’s transcription, the melody ascends to the Acem pitch and it moves around it till the final cadence in the Neva pitch by implementing a short Buselik tetra-chord from Gerdaniye pitch to the Neva pitch (see figure 3.58). On the other hand, the melody of the TRT score does not make a final cadence in the Neva pitch. Instead, the melody that occurs in the end of the bar is a repetitive unit that keeps going on in the next bar, though the melody at the beginning of the bar is similar to the Efterpi’s transcription. It seems again that the TRT source is probably incorrect because the lack of cadence in the Neva pitch “breaks” the *seyir* of the piece and it leads the melody to a continuous “travel” till the next final cadence in the upcoming bar 6 (see figure 3.59).



Figure 3.58 : Emphasis on Eviç Pitch, Cadence on Neva Pitch (My transcription).



Figure 3.59 : Emphasis on Eviç with Unclear Melodic Movement (TRT’s transcription).

In the word “*...letme derû...*”, the two melodies have different direction and significant differences between them. In the Efterpi’s transcription, the melody extends from the Hüseyini pitch to the Dügâh pitch and it makes a final cadence in the Segâh pitch. This melodic behavior can be easily explained because the melody follows the rules of the *seyir* and this musical phrase functions as the last step before the final cadence to the Dügâh pitch in the next bar and the conclusion of the *Birinci Hâne* (see figure 3.60). On the other hand, the melodic structure of the TRT score cannot be explained, except the final cadence in the Segâh pitch, for two reasons. Firstly, the melody extends till the Muhayyer pitch without taking into account the strict *seyir* of the makam and secondly it is so elaborated that it does not have a specific melodic identity and it only serves the idea of virtuosity (see figure 3.61).



Figure 3.60 : Çargâh (Nigâr) Tri-chord on Çargâh Pitch, Melodic Movement around Segâh Pitch (My transcription).



Figure 3.61 : Çargâh (Nigâr) Tri-chord on Çargâh Pitch, Uşşak Tetra-chord to Muhayyer Pitch, Rast Tetra-chord on Neva Pitch, Small Emphasis on Segâh and Neva pitches, Melodic Movement around Segâh Pitch (TRT's transcription).

Finally, in the word “...numde neler var ah” of the Eferpi’s transcription, the melody ascends to the Muhayyer pitch and with a short ornamentation it makes a final cadence to the Dügâh pitch by implementing a Hüseyini pentachord from the Hüseyini pitch to the Dügâh pitch. Similarly, the melodic structure of the TRT score follows the same path with the Eferpi’s transcription but it seems that those stepwise motion melodic movements cannot be so reliable in terms of melodic validity. Rather, it seems to me that the transcriber of the TRT score was not quite sure about the melodic content of this particular part of the melody because he/she does the same thing in previous bars where there is a lot of ornamentation, thus confusion (!). In the end of the bar 8, there is a melodic bridge which connects the *Birinci Hâne* with the *Meyân* part, which is differently transcribed in the two notated pieces. In the Eferpi’s transcription, the melody modulates from the Uşşak makam on Dügâh pitch to Hicaz makam on Neva pitch by implementing a small tri-chord Hicaz on the Neva pitch (3.62). Though the melody of the TRT score modulates to Hicaz on the Neva pitch as well, the melodic content that occurs after the final cadence on the Dügâh pitch is too elaborative to function as a melodic bridge. Furthermore, it is very close to the melodic structure of the next bar which is totally incorrect when we talk about a melodic bridge or otherwise put a modulative melodic bridge (see figure 3.63).



Figure 3.62 : Rast Tetra-chord on Neva Pitch, Uşşak Tetra-chord on Hüseyini Pitch, Uşşak Tetra-chord on Dügâh Pitch, Hicaz Bridge on Neva (My transcription).



Figure 3.63 : Same Melodic Movement with the Previous Figure, Extreme Ornamentation (TRT's transcription).

In the *Meyân* part, the melody modulates from Uşşak makam on the Dügâh pitch to Hicaz makam on the Neva pitch. In the word “*Bilmez miyem it...*”, the two transcriptions are very similar to each other with almost the same melodic line. In the Efterpi's transcription, the melody moves around the Neva pitch which is the new tonic of the makam and it follows a Hicaz pentachord from Muhayyer pitch to the Neva pitch. Similarly, the melody in the TRT score follows the same path in comparison with the Efterpi's transcription. However, it seems that there is a problematic issue in the Efterpi's transcription concerning the end of that particular bar, where there are two quarter note rests. As we already aforementioned, in the end of the bars 2, 9, 10 and the beginning of 12 there are four sixteenth notes accompanied by two quarter note rests which is a really problematic scheme because there is not any note with long value between the sixteenth notes and the rests (see figure 3.64). However, we can assume that it was probably omitted by Fokaeas during the transcription of the piece.



Figure 3.64 : No melody after the last four sixteenth notes (My transcription).

In the next word “*...tiklerini*”, the two transcriptions look like each other with significant differences though. In the Efterpi's transcription, the melody moves around the Gerdaniye pitch in order to emphasize the fourth degree of the Hicaz

tetrachord extending from the Gerdaniye pitch to the Neva pitch and then from Muhayyer pitch it makes a final cadence in the Eviç pitch. Likewise, the melody of the TRT score follows again the same melodic path with a small difference in the end of the bar, where the melody descends from the C pitch in order to make a final cadence in the Eviç pitch (see figure 3.65). However, the difference between the two transcriptions is the fact that in the TRT score there is a small Kürdi tri-chord occurring between the C pitch and the Muhayyer before the final cadence. In contrary, this ornamented melodic line does not appear in the Efterpi's transcription and it is probably an ornamentation that was added later by the performers (see figure 3.66).



Figure 3.65 : Melodic Movement around the Gerdaniye Pitch, Cadence on Eviç Pitch (My transcription).



Figure 3.66 : Melodic Movement around the Gerdaniye Pitch, Kürdi Tri-chord on Muhayyer, Cadence on Eviç Pitch (TRT's transcription).

In the next word “*eyleme in...*”, there is a clear confusion in the TRT score regarding the role of the melody to the *seyir* of the piece as well as its connection with the previous bar especially in the beats 4, 5, 6, 7 and 8. Analytically, in the beginning of the bar the melody is clear and descending, whereas in the aforementioned beats it ascends and descends without any specific direction if we taking into account that *seyir* is more important than the melody, especially when we talk about Dede Efendi (see figures 3.67 and 3.68). In the end of the bar, the melody prepares the cadence which appears in the beginning of the next bar in the Çargâh pitch. On the other hand, in the Efterpi's transcription the melody has a specific direction to the Çargâh pitch. Analytically, as it occurs in the TRT score, the melody descends with three eighth note triplets from Gerdaniye pitch to the Neva pitch. Afterwards, in the beats 4, 5 and 6 the melody moves around the Çargâh pitch and in the beats 7, 8 and 9 it follows a Nikriz movement from the Muhayyer pitch to the Çargâh pitch, while the

10th beat functions as a preparation for the final cadence in the beginning of the next bar. Thus, we can observe that the melodic structure of the Efterpi's transcription is based on the Nikriz melodic movement on the Çargâh pitch, whereas in the contemporary score this phenomenon occurs only in the last part of the bar and the melody occurring in the middle of the bar does not have any function.



Figure 3.67 : Hicaz Tetra-chord on Neva Pitch, Nikriz Tri-chord on Çargâh Pitch, Nikriz Hexa-chord on Çargâh Pitch (My transcription).

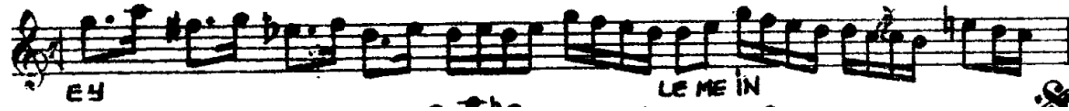


Figure 3.68 : Hicaz Tetra-chord on Neva Pitch, Another Hicaz Tetra-chord on Neva Pitch, Another Hicaz Tetra-chord on Neva Pitch (Melodic Uncertainty) (TRT's transcription).

Finally, in the word "...*kâr amân ey*", the two transcriptions are totally different in terms of *seyir* implementation. In the Efterpi's transcription, the melody follows a Nikriz movement from the Muhayyer pitch to the Çargâh pitch and it makes a final cadence in the same note (see figure 3.69). Thus, the Efterpi's score emphasizes to the significance of the Çargâh pitch in the *seyir* of the makam. On the other hand, the melody in the TRT transcription follows a Kürdi movement from the C pitch to the Muhayyer pitch and then a Buselik movement from Muhayyer pitch to the Neva pitch and finally a full scale descension from Muhayyer pitch to the Dügâh pitch (see figure 3.70). In conclusion, we can tell that the melody modulates from the Hicaz makam on Neva to Uşşak makam on Dügâh. However, the two cadences are totally different in terms of the final cadence in the end of the *Meyân*. Both of them are valuable but we need to investigate which cadence is closer to the one that Dede Efendi indeed composed. The only way to find out is to observe all the piece structurally and try to understand how the general *seyir* of the piece works. Analytically, we already observed that in the end of the *Birinci Hâne* there is a melodic bridge which modulates the melody to Hicaz makam on the Neva pitch. Likewise, after the *Meyân* part, the *Nakarât* is again back to the Uşşak makam on the Dügâh pitch. However, there is not any melodic bridge between the *Meyân* and the

Nakarât and thus probably the Efterpi's transcription is correct again. On the other hand, this is just a hypothesis and we cannot be sure that the Efterpi's cadence was the one that Dede Efendi composed. However, since the piece is structured in this way in terms of *seyir* and melodic distribution, it seems to me that the Efterpi's final cadence is closer to the truth because it continues the makam of the *Meyân*. Finally, the melody of the *Nakarât* follows the makam unfoldment of the bars 5, 6 and 7 of the *Birinci Hâne* and it makes a final cadence on the Dügâh pitch.



Figure 3.69 : Nikriz Tri-chord on Çargâh Pitch, Cadence on Çargâh Pitch (My transcription).



Figure 3.70 : Rast Tri-chord on Çargâh Pitch, Kürdi Tri-chord on Muhayyer Pitch, Buselik Penta-chord on Neva Pitch, Uşşak Tetra-chord on Dügâh Pitch (TRT's transcription).

3.3.8 Usûl and rhythmical distribution

In terms of the *usûl* of the piece, the rhythmical structure of the Aksak Semai is 10/4 consisting of a half note and a quarter note accompanied with three half notes and a quarter note. At the same time the Dede Efendi's composition is performed in slow tempo due to the fact that for each beat there might be four sixteenth notes or similar fast note values. At the same time, as it is well known the ratio between the tempo of a given piece to the content of each beat determines the intensity that the rhythm is going to have. For example, if a piece consists of sixteenth note and thirty second notes (thus huge melodic content in each beat) and at the same time the tempo is slow in order to fit with the melodic structure, then the rhythm cannot be easily clarified by the listeners, particularly when we talk about an *usûl* that does not contain fast note values as we demonstrated before. Rather, if one observes the Efterpi's and the TRT score, he/she can assume that it can be performed as discrete rhythmical units without including them in a rhythmical structure. This phenomenon occurs especially in the TRT score, where there are not any rests in the end of the

bars and the melody is continuous except the final cadences. In contrary, in the Efterpi's transcription there is at least one quarter note rest in the end of the bars, except the bar 11, and it seems more structurally oriented to the *usûl* of the piece comparing to the score from TRT.

Starting from the word “*pür-âteşim aç...*”, in the Efterpi's transcription the melody is well structured and it follows the rhythm of the piece, especially in the beat 10 where there is a quarter note rest. Similarly, the melody in the TRT composition follows the same rhythmical distribution but in the beat 10 there is a quarter note. In most cases, however, in the beat 10 of the TRT transcription there are mostly either a quarter note or a staccato quarter note and it functions as the last quarter note beat of the *usûl* in order to move on to the next bar (see figure 3.71).

The figure consists of two musical staves. The top staff is titled "BİRİNCİ HÂNE (Στίχος)" and is in 10/4 time. It shows a melody with lyrics "Püür âteşim aç". The melody is continuous, with a quarter rest at the end of the bar. The bottom staff is in 2/4 time and shows a melody with lyrics "PÜR Â TE ŞİM AÇ". The melody is also continuous, with a quarter note at the end of the bar.

Figure 3.71 : Rhythmical Scheme 1 (Top my transcription, Below TRT's transcription).

In the word “*...turma sakın*”, the melody in the Efterpi's transcription is problematic in terms of rhythmical distribution to the beats of the rhythm. Analytically, the dotted quarter note occurs in the beats 5 and 6 and it does not fit with the *usûl* of the piece at all. Another issue occurs in the beat 9 of the same bar, because there is not any melodic content and it is probably a mistake. In contrary, in the TRT score the dotted note occurs in the beats 4 and 5 and it fits with the rhythm as well, while in the end of the bar there is again a quarter note in the beat 10 (see figure 3.72).



Figure 3.72 : Rhythmical Scheme 2 (Top my transcription, Below TRT's transcription).

In the next word “*ağzımı ey yâr ah*”, the melody in the Efterpi’s transcription consists of a half note and two eighth notes in the beats 8, 9 and 10 in the bar 3 which is quite interesting because the last note of the Aksak Semai *usûl* contains a quarter note. Instead, the melody has an eighth note in the end of the bar and it does not fit to the rhythm of the piece. On the other hand, the second cadence that occurs in the end of the bar 4 is well structured and there is one half note and a quarter note rest in the beats 8, 9 and 10 of the bar. In contrast, the melody in the TRT score follows the conventions of the rhythmical structure and it only contains an eighth note accompanied by two sixteenth notes, which function as a small melodic bridge before the cadence in the bar 4 (see figure 3.73).



Figure 3.73 : Rhythmical Scheme 3 (Top my transcription, Below TRT's transcription).

In the next word “*zâlim beni söy...*”, the melody in the Efterpi’s transcription is well structured in contrast with the bars 3 and 4. There is a quarter note rest in the beat 10 and the note values are not short and quick. On the other hand, the melodic structure of the TRT score is not well distributed in terms of rhythm. In the beats 8, 9 and 10,

there is an extensive elaboration of the melody which “breaks” the half note and the quarter note rhythmical structure that occurs in those beats (see figure 3.74).

Figure 3.74 : Rhythmical Scheme 4 (Top my transcription, Below TRT’s transcription).

In the word “...letme derû...”, the melody in the Efterpi’s transcription is again well structured with a quarter note rest occurring in the last beat of the bar 6. Likewise, the melody in the TRT score follows the rhythm and it ends with a quarter note in the beat 10. In the word “...numde neler var ah”, the melody in the Efterpi’s transcription has the same problematic issue that occurred in bar 3 as well regarding the last eighth note before the cadence, whereas the melodic bridge between the *Birinci Hâne* and the *Meyân* is well structured inside the *usûl* of the piece. On the other hand, the melody in the TRT score has a small melodic bridge consisting of an eighth note and two sixteenth notes occurring in the bar 7 in order to prepare the melody for the final cadence in the beginning of the next bar. Finally, in bar 8 the melody is well structured and it ends with a quarter note at the beat 10 (see figure 3.75).

Figure 3.75 : Rhythmical Scheme 5 (Top my transcription, Below TRT’s transcription).

In the *Meyân* part, in the word “*Bilmez miyem it...*” the melody in the Efterpi’s transcription is well distributed, especially in the beats 1, 2 and 3 but not equally good in the beat 9. Similarly, the melody of the TRT score follows similar note grouping comparing to the Efterpi’s transcription and it contains a quarter note in the beat 10 as well. In the next word “*...tiklerini*”, the melody in the Efterpi’s transcription is similar with the previous bar with only difference occurring in the beats 1, 2 and 3 where there is one dotted quarter note and three eighth notes instead of a dotted half note. Likewise, the melody in the TRT score has the same structure with the previous bar as well. In the next word “*eyleme in...*”, the melody in the Efterpi’s transcription has similar structure with the previous bar but there is a significant difference that occur in the beat 10. At this point, the melody functions as a bridge in order to connect the melody with the upcoming cadence that occurs in the next bar (see figure 3.76). The same rhythmical structure occurs in the melody of the TRT score which has the same function comparing to the Efterpi’s transcription.



Figure 3.76 : Rhythmical Scheme 6 (My transcription).

Finally, in the word “*...kâr amân ey*”, there is a problematic issue in melody of the Efterpi’s transcription in the beats 1, 2 and 3. Though the cadence occurs in the Çargâh pitch, there is a half note rest in the beats 2 and 3 which cannot be put after the four sixteenth notes (see figure 3.77). However, the rest of the melody is well distributed in terms of the *usûl* of the piece. Similarly, the melody in the TRT composition is well structured in terms of rhythmical distribution and it ends with a quarter note in the beat 10. Finally, in the *Nakarât* section the melody is rhythmically distributed as we described in the bars 5, 6, 7 and 8 accordingly.



Figure 3.77 : Rhythmical Scheme 7 (My transcription).

3.3.9 Musical form

In terms of musical form, the piece belongs to the Şarkı form and it has significant differences comparing to the Yürük Semai that we analyzed before. Analytically, Theodoros Fokaeas categorized the different parts of the composition by using the terms, Στίχος α' (Birinci Hâne), Στίχος β' (İkinci Hâne), Στίχος γ' (Üçüncü Hâne) and Στίχος δ' (Dördüncü Hâne). Moreover, for the inner structure of the *Hânes* the piece is divided likewise, *μύαν* (Meyân) and *νακαράτ* (Nakarât). Thus, every *Hâne* consists of one *Meyân* and one *Nakarât*. Furthermore, the lyrics of the *Nakarât* are the same for every repetition, whereas the lyrics of the *Meyân* are different in each *Hâne*. Going now to the inner structure of the piece, the melody of the *Birinci Hâne* is repeated in the *İkinci Hâne*, *Üçüncü Hâne* and the *Dördüncü Hâne* as well. Accordingly, the melody of the *Meyân* of the *Birinci Hâne* is repeated in the *Meyân* of the other *Hânes* too. Finally, since the lyrics of the *Nakarât* are the same in any repetition, therefore the melody is also repeated in every *Hâne* as well. In the inner form of the piece, the *Birinci Hâne* contains two different subparts. The first occur in the word “*pür-âteşim açtırma sakın ağzımı ey yâr ah*”, where there is a final cadence in the Dügâh pitch in the bar 4, and the second occur in the word “*zâlim beni söyletme derûnumde neler var ah*”, which contains the melody that is used in the *Nakarât* part. In the *Meyân* part, there are four extensive bars and therefore the bars 9 and 10 are similar to each other while bar 11 prepares the melody for the final cadence in bar 12. Finally, the *Nakarât* part, contains the second subpart of the melodic structure of the *Birinci Hâne* before the final cadence in the Dügâh pitch. This structure is repeated three more times till the end of the poetry in the last *Nakarât* of the *Dördüncü Hâne*. Thus, the general formal structure of the piece can be divided as follows.

$$\mathbf{A (A1, A2) - B - A2} \quad (\text{x4})$$

A: Melody of the *Birinci Hâne*

A1: Melody of the first subpart of the *Birinci Hâne*

A2: Melody of the second subpart of the *Birinci Hâne*

B: Melody of the *Meyân*

(x4): This structure is repeated four times

3.3.10 Results of the third piece

In the third piece by Dede Efendi (1778-1846) “*Pür ateşim açtırma sakın ağzımı ey yâr*” in Uşşak makam in the form of Şarkı, the melody is much more elaborated than the ones in the Yürük Semai form. Thus, due to the fact that we will depict the ornaments of such as piece, the criteria of what consists of an ornament and which one is not, is totally different comparing to the previous three pieces. In the Birinci Hâne, there is an interesting ornamentation occurring in the bar 2 where the singer performs three triplets of eighth notes starting from the Neva pitch till the Dügâh pitch. Furthermore, in the end of the bar the singer descends to the Rast pitch by using four sixteenth notes which is an interesting ornamentation as well. The most interesting ornamentation, though, exists in bar 3 in the beats 5 and 6 where the melody contains extensive syncopation which creates melodic tension during the performance. Furthermore, the same melodic schemes are extensively used in the 7 and 8 as well. Furthermore in the end of the bar 3 we can clearly observe a contemporary melodic phrase occurring in the beats 8, 9 and 10 that, however, was widely used in the early 19th century as well. Finally, in bar 6 in the beat 5 there is a D flat which was probably performed by the singer intentionally in order to demonstrate his/her knowledge of the makam’s intervals as well. In the Meyân, there are two interesting ornaments worth of mentioning, one in the bar 11 with three triplets of eighth notes occurring in the beginning of the bar, and the last two sixteenth notes that occur in the end of the same bar which was performed by specific vocal vibration technique by the singer. In the Nakarat, there is a significant quintuplet in the bar 14 which was probably again performed as an improvisatory part by the virtuosic singer. In terms of makam progression, the melody follows the musical conventions of the Uşşak makam and then it modulates to Hicaz on Neva pitch. Finally, it returns to the Uşşak makam in the Nakarat part and it ends on the Dügâh pitch. In terms of usûl, the melody is well distributed in the rhythmical cycle of Ağır Semai. It is of particular importance that Fokaeas notated a quarter note rest at almost all of the bars in the transcription and this fact depicts the knowledge and counting of the rhythmical cycle by the singer during the performance.

3.4 Şehnaz Şarkı – Numan Ağa (1750 – 1834)

3.4.1 Biography of Numan Ağa

Theodoros Fokaeas supported the reformation from Sultan Selim III (1761-1808) and he included many composers who belonged to this new movement such as, Şakir Ağa (1779-1840), Numan Ağa (1750-1834) and many others. The two aforementioned composers were in close contact with Selim and they were either his teachers or performed for him or performed with him, since he spent plenty of time enjoying music. We can assume that they were probably doing all of them, especially Numan Ağa who was a famous Tanbur player and composer as well. Moreover, Fokaeas seemed to really appreciate Numan Ağa because he included 6 pieces of him in the Efterpi musical collection in contrast with bigger composers such as Küçük Mehmet Ağa and Ebubekir Ağa who only have 2 and 3 compositions included respectively. Furthermore, the composers Numan Ağa, Şakir Ağa and Rıza Efendi have the same amount of compositions in the Efterpi musical collection and they were probably important personalities of the early 19th century. However, we need to mention that there are totally 22 anonymous pieces in the Efterpi musical collection, which means that some of these might be theirs as well. Thus, we observe that the three composers Numan Ağa, Şakir Ağa and Rıza Efendi represented the new reformation movement that started by Sultan Selim III⁶⁰. Moreover, they composed new pieces in the new makams that started to be invented after Selim and they continued this endeavor after his death in 1808.

Numan Ağa (1750-1834), was one of the most important composers of his time and his reputation brought him to the Ottoman Palace by Sultan Selim III (1761-1808). He was born at approximately 1750 in the city of Istanbul in the Enderun district and he started learning the Tanbur from a young age (Kim Kimdir). When he completed his apprenticeship, he started teaching Tanbur and he became a famous performer among the Ottoman musicians. His finest student was his son Zeki Mehmet Ağa who excelled as a performer of Tanbur (TDV İslam Ansiklopedisi, Volume 23, p. 272). At the same period, Sultan Selim III and Mahmud II considered music in a high esteem and they had been hiring a lot of musicians in the Ottoman court. Thus, Numan Ağa started to serve in the Ottoman military as a sergeant and he played

⁶⁰ He composed many compositions in the new makams of that period and he was in close contact with the Sultan Selim III himself.

Tanbur for the Sultan himself. Therefore, Sultan Selim III hired him in the Ottoman Palace and Numan Ağa was one of the musicians who were in close contact with him as well (Selim III – Turkish Music Portal). Since he got hired in the Ottoman court, he met a lot of influential musicians and he started composing new pieces in both vocal and instrumental genres. Furthermore, he met Dede Efendi, though we cannot be sure if he met him before or after he took the position in the Ottoman court, and together they composed many compositions in the Rast-ı Cedîd style that was invented by the Sultan Selim III himself. He composed several pieces to which only 70 survive today, among them are 6 Peşrev, 6 Saz Semai and many Şarkı as well. His piece “*Seninle yalnız birlikte...*” in Şehnaz makam is a masterpiece and as we will see below the transcription that occurs in the Efterpi musical collection does not have any connection with the only available contemporary score from TRT. Finally, Numan Ağa passed away in the year 1834 in the city of Istanbul and he remains as one of the most important composers who followed the Selim’s Reformation in Ottoman music.

3.4.2 Issues of originality and intervention

The issue of authenticity that is of particular importance among the Ottoman musicologists and the ethnomusicologists, makes us consider the validity of a given transcription in comparison with another one in terms of chronological categorization. In this concept, an 18th century composition that was transcribed in the 20th century can be evaluated as less valid than one that was transcribed in the beginning of 19th century. Thus, time or *chronos* (which means time in Greek) is very important in order to assess the two different scores that we are going to analyze below. In the concept of authenticity, we should take into account that Numan Ağa was still alive when the Efterpi musical collection was published (1830). Thus, as it occurred with Dede Efendi who was also alive at this particular year, Numan Ağa’s transcription is of great value because for the first time we have a score that is really close to what he indeed composed. The new transcription is well structured with specific melodic movements and the *usûl* of the piece fits with the melodic structure as well. Moreover, it is new because the only score that it is available in the TRT Archive with the code number 9614, contains a lot of errors and it is totally different comparing to the Efterpi’s transcription (Online TRT Archive). Thus, the Efterpi’s transcription can be categorized among the depictions that belong to the primary

orality because at the time Efterpi musical collection was published (1830), Numan Ağa was 80 years old. Thus, this particular transcription is probably really close to what he really had in his mind and at the same time it is the most reliable source we possess. In addition, we already aforementioned the issue of the “classics” that Theodoros Fokaeas used in order to categorize the compositions of the collection. Analytically, in the Efterpi musical collection there are many pieces dating from the end of 14th century till the beginning of 18th century and we categorized them in the “old” repertoire since they appeared before the Reformation by Sultan Selim III. On the other hand, there are compositions dating from the middle of 18th century till the beginning of 19th century that we categorized them in the “new” repertoire since they were influenced by the Reformist ideas and they contain most of the musical conventions of the late 18th century and early 19th century. Thus, in this wide categorization, Numan Ağa belongs to the “new” repertoire of the Ottoman music and below we are going to analyze the piece in terms of melodic elaboration, makam unfoldment, *usûl* distribution as well as the formal structure of the composition.

3.4.3 Available sources

In order to analyze the piece we need to know the sources that already exist for the piece “*Seninle yalnız birlikte...*” composed by Numan Ağa (1750-1834). The first source we have comes from the TRT Archive with code number 9614 (Online TRT Archive) which however does not contain any transcription available for the visitors. Analytically, the analytical details of the piece that are written in the database of the archive is as follows: Repertoire Number = 9614, The first lyrics of the piece = *Seninle yalnız birlikte sâde*, Poet = Anonymous, Makam = Şehnaz, Form = Şarkı, Usul = Ağır Aksak, Composer = Numan Ağa. Furthermore, in the end of the page there is a note that mentions the fact that there is not any score available. Paradoxically, however, the score was finally found in the Nota Arşivleri online source (Nota Arşivleri) with the same code number with the TRT Archive (See Appendix C). On the other hand, there are not any other sources available and the Efterpi’s transcription seems to be the second source that is now available to the ethnomusicologists.

3.4.4 Terminology in the efterpi musical collection

The Numan Ağa's composition "*Seninle yalnız birlikte...*" in Şehnaz makam, has been transcribed by Theodoros Fokaeas following all the stylesheet conventions that was used in the previous pieces. The composition is written in yellow paper with 14,5 centimeters length and 21 centimeters amplitude and the notation is printed with typical black ink. As it occurs in every transcription, the composer of the piece is not mentioned, though it was found in the available sources we already analyzed above. In the upper side of the piece, Fokaeas wrote "Σαρκί, μακάμ σεχνάζ ούσοϋλ σοφιάν" which means "Şarkı, makam şehnaz usûl sofyan". Thus, he provides us information concerning the form, the makam (mode) and the *usûl* (rhythm) of the piece. Next to this indication, there is a neume that represents the tonic of the Şehnaz makam, Pa (Πα), which is equivalent with the Dügâh pitch in the makam musical system. Furthermore, since we are talking about a Şarkı piece, the indication of the formal structure is very important in order to differentiate the different parts of the composition. Thus, Fokaeas defined the different parts with the terms Στίχος α' (*Birinci Hâne*), Στίχος β' (*İkinci Hâne*), Στίχος γ' (*Üçüncü Hâne*) and Στίχος δ' (*Dördüncü Hâne*). Moreover, he separated the subparts of the *Hânes* by using the terms *μύαν* (*Meyân*) and *νακαράτ* (*Nakarat*). In the melodic structure of the piece there were three misprinting mistakes occurred in the *Nakarat* part of the composition. Those mistakes concerns two quarter note rests and another four quarter note rests in the end of the piece that were misprinted and they were easily corrected due to the fact that the melody of this specific part is a repetition of a corresponding melody that occurs in the *Birinci Hâne* and especially in the bars 6, 7 and 8. The rest of the lyrics that occur in the *İkinci Hâne*, *Üçüncü Hâne* and the *Dördüncü Hâne* are not written under the notation as it occurs with the *Birinci Hâne*. Instead, they are written in text form with black ink in the end of the composition, since their melodic structure is the same comparing to the notated *Birinci Hâne*. Finally, though the *usûl* is written in the upper part of the piece, there is not any indication regarding the tempo of the composition comparing to the two Yürük Semaî pieces. Moreover, the lyrics of the piece is of great significance because they determine the character and the spirit of the piece. As we already explained before in the Dede Efendi's composition, the form of the Şarkı is totally different in comparison with the Yürük Semaî and the Beste forms and the lyrics are distributed

in a totally different way. Likewise, every *Hâne* possesses its own *Meyân* and *Nakarat* in terms of poetry but all of them have the same melodic structure as follows: the *Birinci Hâne* have the same melody with the *İkinci Hâne*, the *Üçüncü Hâne* and the *Dördüncü Hâne* but they have different lyrics between them, the *Meyân* of a given *Hâne* have the same melody with the *Meyân* of the other *Hânes* but different lyrics between them, and the *Nakarat* has the same melody and the same lyrics with the *Nakarat* of the other *Hânes*.

3.4.5 The depiction of the poetry

On the other hand, the Ottoman words are depicted in Greek script as we already analyzed before. The most important contribution of the Efterpi's transcription is the fact that it contains new lyrics that were not known before the current research. In the contemporary score from the TRT Archive, the transcription contains two series of poetry, whereas the Efterpi's transcription consists of four full series of poetry, a fact that is very important for further linguistic research. The lyrics that exist in the TRT score corresponds to the lyrics of the *Birinci Hâne* and the *Dördüncü Hâne* of the Efterpi's transcription respectively. Furthermore, in the *İkinci Hâne*, the word "sonra" is written as "soğra" in the Efterpi collection. However, the "ğ" had been put in order to depict the old pronunciation of the word. Thus, in the early 19th century, instead of the letter "n" coming from the tongue, it was pronounced with the nasal letter "n".

Birinci Hâne (Στίχος)

Ah seninle yalnız birlikte sâde
Buluşalım yarın Haydarpaşa'de

Meyân (Μιάν)

Amân neye lâzım ikimizden ziyâde

Nakarat (Νακαράτ)

Buluşalım yarın Haydarpaşa'de

İkinci Hâne (Στίχος)

Benim söylediğim gibi idersen
Başım üzerine sonra ne dersin

Meyân (Μιάν)

Fenerbahçesi'ne dahî gidersen

Nakarât (Νακαράτ)

Buluşalım yarın Haydarpaşa'de

Üçüncü Hâne (Στίχος)

Geçen gün gibi gine beni satma

Seyr yerlerini bir bir aratma

Meyân (Μιάν)

Efendim gel sözü gayri uzatma

Nakarât (Νακαράτ)

Buluşalım yarın Haydarpaşa'de

Dördüncü Hâne (Στίχος)

Oturup biz bize deryâye karşı

Dönüp gâhîce de sahrâye karşı

Meyân (Μιάν)

Amân yalvarırım Ada'ya karşı

Nakarât (Νακαράτ)

Buluşalım yarın Haydarpaşa'de

3.4.6 Melodic elaboration

In terms of melodic elaboration, the two transcriptions have significant differences between them and at this paragraph we are going to analyze those differences and we will try to find out the reason that those differences occur in the respective compositions. We will understand that the two transcriptions are so distant to each other as if another composer wrote the two compositions. As we already aforementioned, the question of which type of melodic structure can be considered as elaborative, has already discussed, since the Yürük Semai and the Şarkı forms

consist of totally different rules. The latter form should be perceived as the new “fashion” of the Selim’s period, not as a form since it was already in use from 17th century in the Ottoman Palace, but as an instrument of modernization of the Ottoman music. Therefore, the melodic structure of the Şarkı form contains more ornamented melodies comparing to the big forms such as Beste and Yürük Semai, due to the fact that Şarkı composition was based mainly on the rhythms 8/8, 9/8 and 10/8. Those rhythmical cycles provide the opportunity for extensive melodic lines as well as artistic freedom. Moreover, the slowing down of the tempo in many Şarkı compositions with the indication “Ağır” which means “slow”, allow the melody to have more “melodic content” in each beat and at the same time it gives space for improvisatory parts during the performance of the piece.

Starting now with the analysis of the two pieces, in the word “*ah seninle ya...*” the melody in the Efterpi’s transcription is well structured with well distributed eighth notes as well as two quarter notes and a half note. Moreover, the melodic line has a clear direction and it cannot be considered as elaborative at all. On the other hand, in the TRT score the melody is more ornamented with a totally difference melodic direction to the Hüseyini pitch. Furthermore, the melody does not extend till the syllable “...*ya...*” and it makes a short cadence in the word “...*seninle...*” (see figure 3.78). However, though the two melodies have totally different direction, they are similar in terms of melodic structure using similar compositional techniques.

BİRİNCİ HÂNE (ΣΤΙΧΟΣ)

Ah se ni in le ya

(Ah) se - nin i le

Figure 3.78 : Melodic Elaboration from the Tiz Neva Pitch to Muhayyer Pitch (Top my transcription, Below TRT’s transcription).

In the word “...*lunız birlik...*”, the melodic structure in the Efterpi’s transcription is similar to the previous musical phrase. Analytically, it consists of the same notes considering the fact that the beats 1, 2 and 3 is a development of the half note and the

quarter note that occurs in the previous bar. Thus, we observe that the transcription in the Efterpi musical collection is strictly written with specific melodic lines and only a few ornaments which helps the melody to persist the musical style of the piece. On the other hand, the melodic structure in the TRT score is again totally different comparing to the Efterpi's one. The melody contains a lot of eighth notes with ascending and descending melodic behavior and it makes a final cadence in the Neva pitch. Moreover, the melodic behavior is quite consistent, though it ends in a totally different pitch comparing to the Efterpi's transcription. Furthermore, the lyrics in this particular bar in the TRT score do include only the syllables “*yalmız bir...*” under the melodic line of the piece. However, the melodic structure remains loyal to the melody of the first bar with only some additional ornamentations (see figure 3.79).



Figure 3.79 : Melodic Elaboration from the Hüseyini Pitch to Muhayyer Pitch (Top my transcription, Below TRT's transcription).

In the word “...*te sâde*”, the melody in the Efterpi's transcription unfolds with different melodic schemes as well as higher expressivity. Analytically, the melody starts with an elaborative scheme consisting of two sixteenth notes and one eighth note and then there is a dotted quarter note accompanied by an eighth note. This melodic structure in the beginning of the bar, “plays” with the *usûl* of the piece and it creates tension during the performance process. In the end of the bar the melody continues without any stop because it has been composed in order to function as a preparatory musical phrase till the final cadence in the next bar. On the other hand, the melody in the TRT score is totally different comparing to the Efterpi's transcription in terms of melodic direction. Though the target of the two melodies is to make a final cadence in the Muhayyer pitch, the tools that are used for this purpose make the process of the comparison a difficult task. The Efterpi's melody extends beyond the Muhayyer pitch with specific ornamentations, while the TRT

melody starts from C sharp and it continues by ascending to the higher registers of the makam. Finally, the lyrics of the bar in the TRT score does not include the same syllables with the Efterpi's one due to the fact that the two transcribers chose different ways in order to connect the melody with the next musical phrase (see figure 3.80). However, we cannot evaluate the validity of a given piece by counting the distribution of the lyrics in the composition. Thus, we cannot be sure about the transcription that is closer to the original manuscript yet. Furthermore, it is quite surprising that Fokaeas did not use any words such as “cânım” or “amân” in the musical bridge, since he did so in the piece by Dede Efendi, because the Şarkı form contains many short instrumental parts between the different parts of the inner form in the compositions. At this point, we can assume that the next bar was not considered as a distinct musical phrase or a melody of particular importance and this hypothesis is probably valid due to the fact that there is a word “amân” in the first bar of the *Meyân* part. Thus, Theodoros Fokeas did not probably want to put an instrumental musical phrase at that particular space since the poetry of the piece cannot be interrupted or be subordinated by the melodic structure. In contrast, the melody in the TRT score is quite elaborative by using the words “a cânım” in order to make the final cadence in the Muhayyer pitch.



Figure 3.80 : Melodic Elaboration from the Tiz Neva Pitch to Muhayyer Pitch (Top my transcription, Below TRT's transcription).

In the next word “*buluşalım yarın haydar...*”, the two transcriptions are quite similar comparing to the previous musical phrases. The melody in the Efterpi’s transcription consists of simple note values with particular emphasis at the important tonal centers of the makam till the final cadence in C sharp. Likewise, the melody in the TRT score follows the same melodic path with the Efterpi’s transcription too (see figure 3.81).



Figure 3.81 : Melodic Elaboration from the Muhayyer Pitch to the Çargâh Pitch (Top my transcription, Below TRT’s transcription).

Finally, in the end of the *Birinci Hâne* in the word “...*paşade*”, the melody at the Efterpi’s transcription functions as the preparatory melodic line before the final cadence at the bar 8. Moreover, there is a melodic bridge after the cadence in order to connect the *Birinci Hâne* with the *Meyân* part by using the word “*amân*” in the end of the same bar. As we already aforementioned above, this melodic bridge was probably performed by a musical instrument. Thus, since all the transcriptions of the Efterpi’s musical collection belong to vocal forms, Fokaeas chose to fill the instrumental parts with words such as “*amân*” or “*cânım*” in order not to leave the notation without lyrics. However, we cannot generalize our assumptions to all of the Efterpi’s collection. Thus, it is safer to make this justification in the already analyzed compositions such as Dede Efendi’s and Numan Ağa’s ones. Similarly, the melody in the TRT score follows the same path with the Efterpi’s transcription and it makes a final cadence in the tonic of the makam. However, there are two repetitive bars after the current musical phrase and they function as a transition between the final cadence of the bar and the beginning of the bar 5. On the other hand, there is not any repetition at the end of the bar 8 in the Efterpi’s transcription (see figure 3.82). However, we can assume that the *Birinci Hâne* or a part of it was repeated but we cannot be sure accurately. Analytically, the melody of the last bar before the *Meyân* part ends in the Hüseyini pitch, whereas in the Efterpi’s transcription it ends in the

Neva pitch. However, in the next bar the melody emphasizes the Neva tonal center that puts the latter melodic movement into a more privileged position. Furthermore, the latter melodic bridge creates the aesthetic of the Neva pitch by moving around it. On the other hand, the former melody creates the aesthetic of the Hüseyni pitch by ascending to Acem pitch which is irrelevant to the upcoming musical phrase.

The figure consists of three musical staves. The top staff is a clean transcription in G major (one sharp) with lyrics 'pa pa şa da A mâ ân' and the title 'MEYÂN (Mıâv)'. The middle and bottom staves are handwritten transcriptions of the same passage, showing more complex rhythmic and melodic details.

Figure 3.82 : Melodic Elaboration in the Cadence to Dügâh Pitch (Top my transcription, Below TRT’s transcription).

In the *Meyân* part, the two melodic structures are totally different in terms of final cadences and melodic direction. In the word “*neye lâzım ikimizde*”, the melody in the Efterpi’s transcription contains simple note values and it emphasizes in the C sharp tonal center of the makam. Afterwards, it ascends as a sequence based on the first four eighth notes that occur in the bar 10 and it makes a final cadence in the Muhayyer pitch. On the other hand, the melody in the TRT score, though it is similar in the bar 9, tries to follow the sequential behavior of the Efterpi’s transcription but it breaks it in the final section of the bar 10 (see figure 3.83). However, the different melodic structures between the two transcriptions are reasonable due to the fact that the melody of the next bar is the same with the melody that occurs in the bar 3. As we already observed before, the melody of the *Birinci Hâne* is totally different between the two transcriptions. Thus, it is reasonable to state that the melodies need to make different cadences based on the general structure of the respective pieces. Moreover, in the word “*ziyade*”, both melodies follow the melodic line of the bar 3 accordingly. Finally, in the *Nakarât* part the melody is the same with the one at the word “*buluşalım yarın Haydarpaşa’de*”. However, the question that is worth of

attention is about the repetitive bars that occur in the end of the *Nakarat* in the TRT score. Do the repetition bars occur for both the *Birinci Hâne* and the *Nakarat* parts? How can a subpart of the *Birinci Hâne* be repeated separately from the previous subpart which does not do so? Those questions are crucial for the validity of a given transcription, if we consider that the *Nakarat* part is usually repeated. In contrast, we can observe that the TRT score was offhand transcribed with particular problems in terms of formal depiction.

9

ne ye lâ zim i ki mi iz de en

11

zi zi yâ de

ne ye lâ zim i ki mi iz de en

Figure 3.83 : Melodic Elaboration from the Çargâh Pitch to Muhayyer Pitch (Top my transcription, Below TRT's transcription).

3.4.7 Makam progression

In terms of makam unfoldment, the Efterpi's transcription is consistent and the melody follows the *seyir* of Şehnaz makam. On the other hand, the TRT score follows its own makam unfoldment and there are many problematic issues that we are going to analyze below. In the word “*ah seninle ya...*”, the melody in the Efterpi's transcription moves around the Muhayyer pitch by following a Buselik movement from the Tiz Neva till the Muhayyer pitch in order to emphasize the first tonal center of the Şehnaz makam (see figure 3.84). In contrary, the melody of the TRT score follows a small Buselik movement from the Tiz Neva the Muhayyer pitch but it continues and it makes a Hicaz movement from the Buselik pitch till the Hüseyini pitch (see figure 3.85). However, the issue about such a movement is the fact that the Muhayyer is not emphasized in the beginning of the piece, which is of great importance for the *seyir* of the makam.

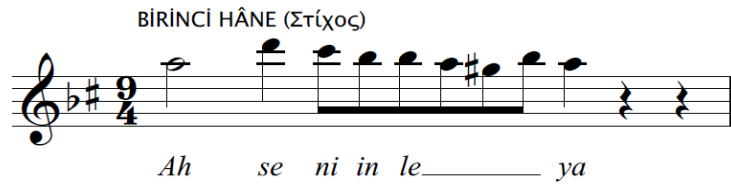


Figure 3.84 : Buselik Tetra-chord on Muhayyer Pitch (My transcription).



Figure 3.85 : Buselik Tetra-chord on Muhayyer Pitch, Hicaz Penta-chord on Hüseyni Pitch (TRT's transcription).

In the next word “...*lunz birlikte*”, the melody in the Efterpi's transcription follows a short Hicaz movement in the Hüseyni pitch and then it returns to the Muhayyer pitch by implementing a melody that emphasizes this particular tonal center (see figure 3.86). On the other hand, the melody in the TRT score follows a Hicaz movement from the Hüseyni pitch to the Muhayyer pitch but afterwards it follows a Nikriz movement from the Muhayyer pitch to the Neva pitch (see figure 3.87). However, at this point the two transcriptions start to walk away from each other and it seems that the Efterpi's transcription is carefully structured based on the *seyir* of the makam, whereas the TRT's one moves too fast in terms of *seyir*.



Figure 3.86 : Hicaz Tetra-chord to Muhayyer Pitch (My transcription).



Figure 3.87 : Hicaz Tetra-chord to Muhayyer Pitch, Nikriz Penta-chord on Neva Pitch (TRT's transcription).

In the word “...*te sâde*”, the melody in the Efterpi's transcription follows a Buselik movement from the Tiz Neva till the Muhayyer pitch by emphasizing the Buselik pitch which functions as a “tension-note” in terms of compositional technique.

Afterwards, the Hicaz in the Hüseyni pitch disappears and the melody has three important functions. Firstly, it emphasizes the Muhayyer pitch which is one of the most important tonal centers of the Şehnaz makam, secondly it functions as a preparatory modulation because in the bar 5 the melody modulates temporarily to a “fake” Buselik movement on Gerdaniye in bars 5 and 6 and thirdly it functions as a preparatory melodic bridge for the final cadence in the Muhayyer pitch in the next bar (see figure 3.88). In contrast, the melody in the TRT score ascends without any Hicaz movement from the C sharp pitch to upper C pitch and then it follows a Rast movement from the B natural pitch to the Rast pitch and then it returns to the Muhayyer pitch without any cadence. Finally, there is not any Hicaz movement and instead the melody emphasizes the Muhayyer tonal center (see figure 3.89).



Figure 3.88 : Buselik Tetra-chord on Muhayyer Pitch, Melodic Movement around Muhayyer Pitch (My transcription).



Figure 3.89 : Rast Tetra-chord on Gerdaniye Pitch, Hicaz Tri-chord to Muhayyer Pitch (TRT’s transcription).

In the next word “*buluşalım yarın haydar...*”, the melody of the Efterpi’s transcription follows a “fake” Buselik movement from the B natural pitch to the Rast pitch and then it follows a Nikriz movement from B natural pitch to the Neva pitch and it finally makes a final cadence in the C sharp pitch (see figure 3.90). Similarly, the melody in the TRT score follows exactly the same melodic movement with the Efterpi’s transcription and it makes a final cadence in the C sharp pitch.

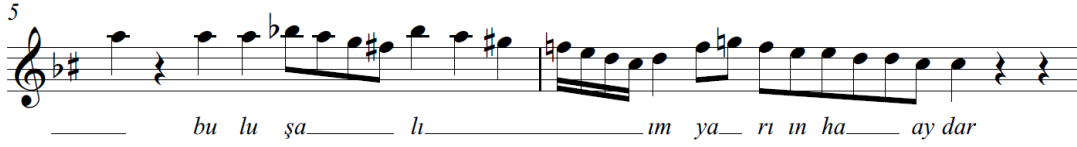


Figure 3.90 : “Fake” Buselik Movement around Gerdaniye Pitch, Nikriz Penta-chord on Neva Pitch, Buselik Tetra-chord on Neva Pitch, Cadence in the Third Degree of Hicaz Tri-chord on Dügâh Pitch (My transcription).

Finally, in the word “...paşade” the melody in the Efterpi’s transcription follows a Hicaz movement from the Dügâh pitch till the Acem pitch and then back to the Dügâh pitch. Afterwards, it ascends to the Neva pitch and it follows a Hicaz tetrachord from the Neva pitch till the final cadence in the Dügâh pitch. Likewise, the melody in the TRT score follows the same melodic path and it makes a final cadence in the Dügâh pitch. Moreover, we already discussed about the issue of the repetitive bars that occur in the TRT score. However, the melody in the second repetitive bar does not follow the *seyir* of the makam as well as the next musical phrase that occurs in the next bar, considering the fact that the first repetitive bar fits with the needs of the melody since it makes a cadence in the Muhayyer pitch. Analytically, the melody in the second repetitive bar makes a final cadence in the Hüseyni pitch which is totally inequivalent with the next musical phrase where the melody emphasizes at the Neva pitch (see figure 3.92). On the other hand, in the Efterpi’s transcription there is a melodic bridge in the word “amân” that emphasizes the Neva pitch which is totally correct in terms of the *seyir* of the makam and melodic behavior as well (see figure 3.91).

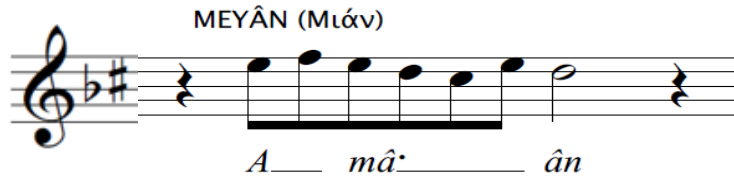


Figure 3.91 : Hicaz Tri-chord on Neva Pitch (My transcription).



Figure 3.92 : Hicaz Penta-chord to Hüseyni (TRT’s transcription).

In the *Meyân* part, in the word “*neye lâzım ikimizden*” the melody in the Efterpi’s transcription emphasizes the Neva pitch in the beginning of the bar and then it makes a final cadence in the C sharp pitch. Afterwards, it moves sequentially from the Neva pitch and it follows an ascending sequential Nikriz movement from the Neva pitch to the Muhayyer pitch and it makes a final cadence in the Muhayyer pitch (see figure 3.93). On the other hand, the melody of the TRT score follows the same melodic path with the Efterpi’s one with a big difference occurring in the end of bar 10. In the latter occasion, the melody follows a Nikriz movement to the Neva pitch and it makes a final cadence in the Neva pitch (see figure 3.94). This huge difference can be easily explained because the upcoming musical phrase in the next bar has different melodic content between the two transcriptions. In the word “*ziyâde*”, the melodies in the Efterpi’s transcription and the TRT score contain the same melodic content with the bars 3 and 4. Finally, the melodic content of the *Nakarât* part is the same with the one in bars 5, 6, 7 and 8 in both transcriptions.



Figure 3.93 : Melodic Movement around Çargâh Pitch, Sequential Ascension to Muhayyer Pitch (My transcription).



Figure 3.94 : Melodic Movement around Çargâh Pitch, Nikriz Tetra-chord on Neva Pitch (TRT’s transcription).

3.4.8 Usûl and rhythmical distribution

In terms of rhythmical distribution, the melodic units of the two transcriptions are well distributed and there are only a few issues that we can practically analyze. In the word “*ah seninle yalnız birlik...*”, the melody in the bars 1 and 2 has the same melodic structure and thus it is distributed in exactly the same way. The melody follows the rhythm of the piece and particularly in the beat 9 where there is a quarter note rest in both occasions. Similarly, the melody in the TRT score is distributed in the same way with the Efterpi’s transcription with the only difference occurring in

the beat 9 where there is an eighth note rest instead of a quarter note rest. This occurs due to the fact that the transcriber wanted to extend the duration of the last note at each corresponding bar and he/she noted a dotted quarter note instead of a quarter note and two quarter note rests in Efterpi's transcription in bar 1 and a half note and a quarter note rest in the bar 2 of the same piece. In the next word "...te sâde", the melody in both transcriptions is transitory and it functions as a connection between two different cadences. Thus, the melodies are continuous with only one cadence that occurs in the beginning of the bar 4. Moreover, the *usûl* of the piece is temporarily subordinated due to the aforementioned needs of the composition.

In the word "*buluşalım yarın haydar...*", the melody in the Efterpi's transcription follows exactly the rhythmical cycle of the piece. Analytically, there are three quarter notes in the beats 7, 8 and 9 at the bar 5 and two quarter note rests in the beats 8 and 9 in the bar 6. Similarly, the melody in the TRT score follows the same melodic path with the Efterpi's transcription with the only difference occurred in the end of the bar 5. Analytically, there is a melodic scheme consisting of a dotted quarter note and three eighth notes in the beats 7, 8 and 9 that does not fit with the rhythm as it happens in the Efterpi's one. On the other hand, it does not "break" the *usûl* comparing to previous occasions that we already analyzed in previous compositions. However, the Efterpi's depiction is simpler and more essential to the Aksak rhythmical cycle comparing to the TRT's score (see figure 3.95).



Figure 3.95 : Rhythmical Scheme 1 (Top my transcription, Below TRT's transcription).

In the next word "*paşade*", the melody in both transcriptions is continuous and it prepares the final cadence in the tonic of the Şehnaz makam. Thus, the rhythm is again subordinated for the cadential melodic function of the melody and then it regains its value in the bar 8 where it is of great importance since the melodic bridge in the word "*amân*" does not only provide the pitch preparation but at the same time

it returns the rhythmical structure for the next part of the composition. Though the aforementioned word does not appear in the TRT score, the melody extends the syllable “*da*” with the same exactly rhythmical function.

In the *Meyân* part, in the word “*neye lâzım ikimizden*” the melody in the Efterpi’s transcription contains one quarter note and two quarter note rests in the beats 7, 8 and 9 at the bar 9 and two quarter notes and one quarter note rest in the same beats at the bar 10. Likewise, the melody in the TRT score follows almost the same rhythmical distribution with the Efterpi’s transcription with the differences occurring in the values of the rests that we already analyzed above. In the word “*ziyâde*”, the melody is the same with the one in the bars 3 and 4 and it follows the same rhythmical conventions that we already aforementioned. Finally, in the *Nakarât* part, the melody is again correspondent to the one in the bars 5, 6, 7 and 8 including their rhythmical distribution.

3.4.9 Musical form

In terms of form, Theodoros Fokaeas grouped the parts of the composition in the same way that he did for the pieces that we already analyzed. Since the form of the piece is Şarkı, the parts that constitute it are separated accordingly with the terms Στίχος α’ (*Birinci Hâne*), Στίχος β’ (*İkinci Hâne*), Στίχος γ’ (*Üçüncü Hâne*) and Στίχος δ’ (*Dördüncü Hâne*) and each of them contains one *μιάν* (*Meyân*) part and one *νακαράτ* (*Nakarât*) part. Analytically, in terms of poetry all the parts have different poetical texts except the *Nakarât* part that it has the same lyrics in any occasion. In terms of melodic content, all the *Hânes* contain the same melody but they do not do so with the *Meyân* parts and the *Nakarât* parts who possess their own distinctive melody. On the other hand, it is quite interesting to analyze the inner form of the piece in order to understand the mindset of Numan Ağa. Analytically, the *Birinci Hâne* is separated into two distinctive subparts, the first starting in the word “*ah seninle yalnız birlikte sâde*” and the second in the word “*buluşalım yarın Haydarpaşa’de*”. The second musical phrase can be separated from the former one because it is also included in the *Nakarât* part and thus it is of great importance in the performance of the composition. The former subpart functions as the introduction melody for each upcoming *Hâne*. The *Meyân* part contains four bars and the melody is again separated into two subparts, the first in the word “*neye lâzım ikimizden*” and the second in the word “*ziyâde*”. The former musical phrase exists only in the *Meyân*

part and it consists of its melodic core, whereas the latter musical phrase is the repetition of the second part of the second subpart of the *Birinci Hâne*. Finally, the melody of the *Nakarat* part is the melody of the second subpart of the *Birinci Hâne* and it functions as the “refrain” of the composition for each *Hâne*. Thus, the general formal structure of the piece consist of the parts and the subparts that are included above.

A (A1 [A1a, A1b], A2) – B (B1, A1b) – A2

A: Melody of the *Birinci Hâne*

A1: Melody of the first subpart of the *Birinci Hâne*

A1a: Melody of the first part of the first subpart of the *Birinci Hâne*

A1b: Melody of the second part of the first subpart of the *Birinci Hâne*

A2: Melody of the second subpart of the *Birinci Hâne*

B: Melody of the *Meyân*

B1: Melody of the first subpart of the *Meyân*

Analytically:

General structure of the *Birinci Hâne*

A: Ah seninle yalnız birlikte sâde, buluşalım yarın Haydarpaşa’de

A1: Ah seninle yalnız birlikte sâde

A1a: Ah seninle yalnız birlik...

A1b: ...te sâde (ziyâde in the *Meyân* part)

A2: buluşalım yarın Haydarpaşa’de

B: Amân neye lâzım ikimizden ziyâde

B1: Amân neye lâzım ikimizden

3.4.10 Results of the fourth piece

In the fourth piece by Numan Ağa (1750-1834) “*Ah seninle yalnız birlikte sâde*” in Şehnaz makam in the form of Şarkı, the melody is much simpler comparing to the Dede Efendi’s composition. The first interesting ornamentation occurs in bar 3 where the singer performed a combination of two sixteenth notes with an eighth note. This melodic scheme seems extremely modern and it is of particular significance that it was performed at this time. In the bar 4, there is an interesting melodic phrase including syncopated quarter notes accompanied with eighth notes which

demonstrates a musical phrase that functions as an extensive ornamentation around the Muhayyer pitch. Finally, the cadence in the last beat of the bar 7 demonstrates another cadential musical scheme comparing to Dede Efendi which is also widely used today. In the Meyân, there is a melodic chain starting from the Neva pitch to the Muhayyer pitch in the bar 10. In terms of makam progression, the melody follows the musical conventions of the Şehnaz makam, though there are important differences in terms of *seyir* between the Efterpi's transcription and the TRT score.

3.5 Rahatülervah Beste – Tab'î Mustafa Efendi (1705-1770)

3.5.1 Biography of Tabî Mustafa Efendi

In this social context, Tab'î Mustafa Efendi experienced all the social fermentations of his time including ideological conflicts and socio-cultural instability. In the period between 1705 and 1770 there were four Sultans that reigned the Ottoman Empire, Sultan Ahmed III (reigned 1703-1730), Sultan Mahmud I (reigned 1730-1754), Sultan Osman III (reigned 1754-1757) and Sultan Mustafa III (reigned 1757-1774). However, Tab'î Mustafa Efendi lived at exactly this transitional period of the Ottoman music, though his personality does not seem to belong in those debates. On the other hand, Fokaeas chose to include two of his compositions in the Efterpi musical collection. We choose to include this piece due to the fact that it represents the transitional period between the “old” and the “new” and his compositional technique is of great significance.

Tab'î Mustafa Efendi (1705?-1770), was an exceptional personality of the middle 18th century and he was one of the most well-known composers in the Ottoman Empire. He was a really emotional person due to the fact that he used to spend a lot of time alone in isolation and at the same time a structural mind with great balance between rhythm, makam and poetry (Tabi Mustafa Efendi – Esendere Kültür Merkezi). He was born in Istanbul at the district of Üsküdar at approximately 1705 (without any surety) and he became famous for his unique compositional techniques which combined perfectionism, close to the idea of Classicism in Europe, and romanticism due to the fact that there is a lot of lyricism in his poetry. When he became famous among the Ottoman musicians, he started teaching music in the Enderun School that was responsible to produce new officials for the Ottoman Palace under the nickname “Tab'î”. Moreover, Sultan Osman III (1699-1757) appointed

him as a he must appointed to Muezzinan-i Hassa in the Ottoman court which is quite strange due to the fact that Osman did not like music and he probably appointed him for religious purposes. During that time he composed almost 100 pieces to which only 34 survive today, including 4 instrumental pieces, 1 Kâr, 12 Beste, 8 Ağır Semai and 9 Yürük Semai (Tabi Mustafa Efendi – Turkish Music Portal). Moreover, he was a great poet and an expert in calligraphy and he composed music for his own poems with a lot of emotional content and lyricism. However, Tab'î could not probably stand the Sultan and his weird behavior and he suffered a lot during his residency in the Ottoman Palace. His psychology was not in a good condition and that is the reason that he was isolated from the other members of the court and after a while he lost his inspiration to compose more pieces. Furthermore, he left the Ottoman Palace after the death of the Sultan Osman III due to the fact that he was probably enclosed from the Sultan himself. We cannot otherwise explain why he couldn't leave the Ottoman court long before the Sultan's death since we was practically suffering. We do not know much about his life in Istanbul after he left the Ottoman Palace and the only trace that exists during this period is that he moved to Galata in 1763 and seven years later in 1770 he passed away.

3.5.2 Issues of originality and intervention

The issue of authenticity has been vividly analyzed by the ethnomusicologists in a great extent. Since the manuscript of Tab'î Mustafa Efendi cannot be studied for the current research, we need to examine the available transcriptions for further examination. Moreover, we already questioned the advantages and the disadvantages of the primary and secondary sources as well as their reliability in order to get closer to the original manuscript of the composer. Thus, the Efterpi's transcription of Tab'î Mustafa Efendi's "*ah aldırıp kendini hüsnün seyr iden seyyâh olur*" in Rahatülervah makam belongs to the secondary orality, since it was composed at minimum 60 years before the publication of the Efterpi musical collection. Thus, the piece might have many personal interventions by the performers and we cannot be sure that the piece was transcribed from the manuscript of Tab'î himself or from one of his students. On the other hand, the only source that we already possess in the TRT archive is paradoxically almost the same transcription with the Efterpi's one, an observation of great importance due to the fact that the two transcriptions have a distance of approximately 100 years between them. Thus, we can assume that both

transcriptions, especially the Efterpi's because it is closer to the period that Tab'î Mustafa Efendi lived, are really close to the original manuscript of the composer and the new depiction that we are going to analyze below demonstrates another perspective of the piece. Another important aspect of sound is rhythm which is crucial in order to understand the behavior of the melody as well as its melodic content. In this aspect, thus, the two transcriptions contain the same amount of rhythmical cycles, the same amount of bars and the same way of note grouping in the correspondent beats of the piece. Moreover, in this particular piece the melodies are so identical that you can barely understand the difference between the two transcriptions. This phenomenon is extremely admirable if we consider the fact that the two depictions have one century difference and the melodic stability of the contemporary score is an outstanding fact. Moreover, the two transcriptions seem that they have been notated in the same period of the Ottoman music history in which many changes occurred especially during the 19th century and the beginning of the 20th century. We should also take into consideration the fact that many compositions that were transcribed in the beginning of the 20th century, as we already analyzed many of them above, consist of corrupted melodic content or personal interventions by the musicians during the performance context. Thus, the Rahatülervah Beste by Tab'î Mustafa Efendi provides us with a great opportunity to decipher more in the musical transcriptions of the 19th century and on the other hand question/challenge the contemporary scores in an effort to reach the "original" musical ideas of the composers by taking into account the social and cultural contexts they lived.

3.5.3 Available sources

Thus, in order to analyze the current composition we need to mention the available sources that already exist for the researchers. The Rahatülervah Beste by Tab'î Mustafa Efendi exists only in the TRT Archive with code number 341 available online (Online TRT Archive). The analytical details of the piece that are written in the database of the archive is as follows: Repertoire Number = 341, The first lyrics of the piece = Aldırıp kendini hüsnün seyreden seyyâh olur, Poet = Anonymous, Makam = Rahatülervâh, Form = Beste, Usul = Çember, Composer = Tabî Mustafa Efendi, Sender: Büşra Aköz. Moreover, the database provides us with an extensive two page transcription being indicated as Bölüm 341_1 and Bölüm 341_2

respectively, including the *usûl*, the name of the composer, the first words of the piece, the notation and the poetry in the end of the second page (See Appendix C). On the other hand, there is not any other source available for the current composition and the Efterpi's transcription consists of a new second source of the piece for the Ottoman musicology and the ethnomusicologists too.

3.5.4 Terminology in the efterpi musical collection

In the Efterpi's transcription, Theodoros Fokaeas have been transcribed the Tab'î Mustafa Efendi's Rahatülervah Beste "*Aldırıp kendini hüsnün seyr iden seyyâh olur*" by following the same stylesheet with the previous pieces that we already analyzed above. The composition has been transcribed in a yellow paper with 14,5 centimeters length and 21 centimeters amplitude and the musical notation as well as the lyrics are notated with black ink. Moreover, the composer is not mentioned in the beginning of the piece as it happens in all the transcriptions of the Efterpi musical collection. Furthermore, in the beginning of the piece Fokaeas wrote "Πεστὲ, μακάμ ραχατούλ ερβαχ ὄυσοῦλ τζεμπέρ" which means "Beste, makam rahatülervah usûl çember". Thus, he indicates the form, the mode and the rhythm of the piece by using the Greek letters that are equivalent to the Ottoman pronunciation. Next to the aforementioned statement, he wrote the tonic of the Rahatülervah makam which is located in Zo (Zω) or otherwise put in the Irak pitch. Moreover, there is an improvisatory part in the beginning of each *Terennüm* and we indicate it by using the symbol ①. In terms of form, we need to know that the Beste form has totally different formal structure comparing to the Şarkı form that we already analyzed before. Analytically, it has the same form with the Yürük Semai that we analyzed in the beginning of the second part of the current research with the only difference occurring at the long rhythmical cycle that the Beste has in comparison to the Yürük Semai, 6/4 or 6/8 rhythm. Thus, the different parts in the Beste form are separated by using specific terminology which also occurs in the first two pieces that we aforementioned before, Στίχος (*Birinci Hâne*), τερενούμ (*Terennüm*), Στίχος (*İkinci Hâne*), τερενούμ (*Terennüm*), μιάν (*Meyân*), τερενούμ (*Terennüm*), Στίχος (*Dördüncü Hâne*), τερενούμ (*Terennüm*). Furthermore, the melodic structure is well transcribed in the yellow paper and the bars are well structured based on the Çember usûl of the piece.

3.5.5 The depiction of the poetry

In terms of textual analysis, there are important differences that occur in the Efterpi's transcription in the Beste form comparing to the previous two Şarkı and the lyrics of the composition can be also found in the second volume of Etem Ruhi Üngör's book *Türk Musikisi Güfteler Antolojisi* on page 898. The first that we should take into consideration is the form of the piece which consist of totally different structural organization which we already aforementioned in the previous paragraph. Thus, all the lyrics of the composition have been written below the musical notation similarly to the two Yürük Semai pieces by Abdülkadir Meragi (1360-1435) and Sultan Selim III (1761-1808). At the same time, Tab'î Mustafa Efendi composed both the music and the lyrics of the Rahatülervah Beste and he did so in most of his pieces as well. Moreover, in terms of lyrics each *Hâne* possesses its own poetical text and the *Terennüms* contain the words “*ömrüm amân amân*” for further melodic elaboration and the second part of the poetical text of the *Hâne* they belong to in their second line. However, if we compare the two transcriptions in terms of lyrics, there are some tiny differences which occur due to the fact that the Efterpi's transcription depicts an older stage of the Ottoman/Turkish language or a substitution of a word with another one. Thus, in the Efterpi's musical collection there is the word “seyr iden” instead of “seyr eden” and on the other hand the words “sanma derdine” occurs instead of “sanma aşkına” and “böyle hâlet var” instead of “söyle hâletmar” accordingly. Moreover, we need to mention that the contemporary score contains the complete poetry by Tab'î Mustafa Efendi comparing to the previous two Şarkı pieces that there were missing lyrics. Finally, Fokaeas depicted the poetry of the piece by writing the Ottoman language in Greek script, a phenomenon that has been discussed extensively on Chapter 2 and the introduction of Chapter 3. Finally, the lyrics of the TRT's score can be found in the second volume of *Türk Musikisi Güfteler Antolojisi* by Etem Ruhi Üngör (1991, p. 898).

Birinci Hâne (Στίχος)

Aldırıp kendini hüsnün seyr iden seyyâh olur

Terennüm (Τερενούμ)

Ömrüm amân amân

Seyr iden seyyâh olur vâý

İkinci Hâne (Στίχος)

Sanma derdine düşenler bir dahi iflâh olur

Terennüm (Τερενούμ)

Ömrüm amân amân

Bir dahi iflâh olur vâý

Meyân (Μιάν)

Böyle hâlet var kelâm-ı rûh-bahşında senin

Terennüm (Τερενούμ)

Ömrüm amân amân

Rûh-bahşında senin vâý

Dördüncü Hâne (Στίχος)

Her bir âvâzen makâm-ı rahatü'l-ervâh olur

Terennüm (Τερενούμ)

Ömrüm amân amân

Rahatü'l-ervâh olur vâý

3.5.6 Melodic elaboration

In terms of melodic elaboration, we are going to analyze the way in which the melody is structured based on the ornamentation degree of the two transcriptions. However, we will not focus on the makam unfoldment or the rhythmical distribution because we are going to do so in the upcoming two thematic sections. Thus, this process will eventually demonstrate the few melodic differences between them and it will give us the opportunity to examine the reason they occur. Our focus will be mostly in the Efterpi's transcription since it is the second and in parallel the new source of the Tab'î Mustafa Efendi's piece and the TRT score will help us in order to understand and explain the differences that occur in the Efterpi's transcription. Finally, we need to know that the two transcriptions are so close to each other that we can barely understand the differences between them. Thus, the forthcoming

analysis will have a different structure comparing to the compositions that we discussed before. Analytically, it will be based on the bars that consist of one rhythmical cycle of the piece. Therefore, one Çember rhythmical cycle (24/4) contains 6 bars of 4/4 and the cycle is repeated 4 times in the *Birinci Hâne* and 2 times in the *Terennüm*. However, we need to clear up that we are not going to analyze the melodic elaboration based on the *usûl* of the piece. In contrary, we will just borrow the rhythmical cycles of the piece in order to organize our analysis because the two transcriptions are identical and the process of performing a bar-to-bar evaluation is meaningless. Finally, we notated the aforementioned rhythmical cycles by using double bar lines in order to indicate the end of each cycle. On the other hand, we need to mention that the term “ornamented melody” has a different application in the Beste form than the Şarkı and the Yürük Semai compositions. Since the rhythmical cycle is extensive comparing to the shorter rhythmical cycles of the other forms, the melody should be evaluated with different criteria based on the conventions of the Beste form and due to this fact the melody is more strictly structured.

Thus, in the word “*Ah aldırıp kendi...*”, occurring in the first cycle of the piece (bars 1-6), the melody in the Efterpi’s transcription is simple following the conventions of the form and there are some interesting issues but not of particular importance comparing to the TRT score. Analytically, the melody that occurs in the first beat of the bar 3 in the TRT score consists of an eighth note and a dotted quarter note, whereas in the Efterpi’s transcription there is a tied half note. This melodic movement occurs in the Efterpi’s transcription too and especially in the bars 13 and 18 and it is probably a melodic variation. Another difference exists in the bar 4 where instead of a dotted half note, Theodoros Fokaeas notated a half note and a rest. This occasion happened due to the fact that the musicians didn’t probably perform the rest in the TRT score in contrast with the Efterpi’s transcription. Even if the transcriptions have been transferred to paper by an earlier manuscript, we need to know that the Ottoman music was being transmitted orally. Thus, the manuscripts that already exist and the ones that disappeared in the edge of time contain transcriptions of live performances following the social and musical conventions of their time. The same occurs in the bar 6, where the Neva pitch is notated with two

eighth notes in the beginning of the bar in the Efterpi's transcription and with a quarter note in the TRT score (see figures 3.96, 3.97 and 3.98).

BİRİNCİ HÂNE (Στίχος)

A ah a al di

Ah Ah Al Her di bir

Figure 3.96 : Melodic Elaboration on the Hüseyini Pitch 1 (Top my transcription, Below TRT's transcription).

ri ip ke en

rip a ken vâ

Figure 3.97 : Melodic Elaboration on the Hüseyini Pitch 2 (Top my transcription, Below TRT's transcription).



Figure 3.98 : Melodic Elaboration from the Hüseyini Pitch to the Neva Pitch (Top my transcription, Below TRT’s transcription).

In the word “...*dini hüsnü*...” occurring in the bars 7 to 12, the two melodies are more than identical with only tiny differences that are not important to mention. In the word “...*ün seyr iden seyyâ*...” occurring in the bars 13 to 18, there are some important things of little significance that we can analyze. First of all, in the first bar of the cycle we can observe the melodic scheme of an eighth note accompanied with a dotted quarter note that we already noted in the first cycle of the piece. Moreover, in the bar 14 the two transcriptions contain two different combinations of two sixteenth and an eighth note before the temporal station in the B flat pitch. As the transcriber of the piece from the New Method Byzantine musical notation to the western notation, I already explained the problematic issue of the neumatic schemes that contain the neume *digorgon* previously. Thus, in this particular melodic scheme that occurs in the Efterpi’s transcription we chose to transcribe this neumatic complex by using the two sixteenth notes before the eighth note. However, since the melody of this section functions as a preparation to the B flat pitch, I do not think that its shape is of great importance and I leave it open to the personal interpretations of the performers. Another difference occurs in the bar 16 where the melody makes a final cadence in the Dügâh pitch. The melody in the TRT score makes a cadence by using the conventional scheme of an eighth note, a quarter note, two sixteenth notes and finally a quarter note accompanied by a quarter note rest. This particular combination exists in many contemporary compositions including a vast amount of repertoire from the 17th century to the 20th century. The melody in the Efterpi’s transcription has the same pitches in terms of melodic movement but totally different note values comparing to the TRT score. However, the same cadential melodic

scheme, that occurs in the TRT score, exists in a descending motion in the bar 35 which means that it was quite familiar to the musical practice of the early 19th century. Going back now to the one in the bar 16, it gives further emphasis on the tonic of the makam and the melodic scheme functions as a notification of Hicaz tri-chord from the C sharp pitch to the Dügâh pitch as well as less significance in the rhythmical structure of the cadence. In contrary, the TRT depiction emphasizes in the rhythmical construction of the cadence with particular significance in the C sharp pitch and secondarily in the tonic of the makam. In the next word “...yâh olur ömrüm amân” occurring in the bars 19-24, the melodies are again more than identical and there are not any significant things to mention in terms of melodic elaboration (see figure 3.99, 3.100 and 3.101).



Figure 3.99 : Melodic Elaboration from the Çargâh Pitch to the Segâh Pitch (Top my transcription, Below TRT’s transcription)⁶¹.



Figure 3.100 : Melodic Elaboration in the Cadence to Dügâh Pitch 1 (Top my transcription, Below TRT’s transcription).

⁶¹ The key signature of this particular phrase occurs in the second part of the first figure.



Figure 3.101 : Melodic Elaboration in the Cadence to Dügâh Pitch 2 (Top my transcription, Below TRT’s transcription)⁶².

In the *Terennüm* of the *Birinci Hâne*, in the word “*amân seyr iden seyyâ...*” occurring in the bars 25-30, the melodic structure starts with a two-an-a-half-bar improvisation occurring in the bar 25 and 26. However, Fokaeas did not count the rhythmical structure of the improvisation and this fact creates a problem concerning the Çember rhythmical structure of the composition. Analytically, it is highly unusual for a musician to perform an improvisation in the middle of a *Beste* and especially in the transition between two subparts of it. Thus, we just transcribed accurately what it is notated in the *New Method* of Byzantine musical notation without changing any note and we chose to put a quarter note rest and a half note rest in order to complete the missing beats of the two bars. Furthermore, it seems that this particular transcription in the *Efterpi*’s transcription was probably performed by a singer without any instrumental accompaniment, though there are bars between the *Birinci Hâne* and the *Terennüm* that were probably instrumental and it was covered by the *Hanende* with the words “*ömrüm amân*”. In the TRT score, the melody is not improvisatory but it looks like the *Efterpi*’s one with the only difference occurred in the note values which have double duration comparing to the *Efterpi*’s ones. Another interesting difference occurs in the bar 28 in the *Efterpi*’s transcription where the final cadence that occurs in the *Irak* pitch is the same with the one in the bar 16 of the same transcription. Though we already analyzed this issue before, it seems that Fokaeas insists to use two types of cadential melodic movements, one rhythmically oriented occurred in the bar 35 and one emphasizing the final note that the cadence is implemented about occurred in the bars 16 and 28. On the other hand, the melody in

⁶² The key signature of this particular phrase occurs in the second part of the first figure.

the TRT score uses a conventional cadential melodic movement by emphasizing the rhythmic distribution of the notes (see figures 3.102, 3.103 and 3.104).

Figure 3.102 : Improvisation from the Gerdaniye Pitch to Rast Pitch (Top my transcription, Below TRT's transcription)⁶³.

Figure 3.103 : Melodic Elaboration from the Çargâh Pitch to İrak Pitch (Top my transcription, Below TRT's transcription).

Figure 3.104 : Melodic Elaboration from the Dügâh Pitch to Neva Pitch (Top my transcription, Below TRT's transcription).

⁶³ The key signature of this particular phrase occurs in the second part of the second figure.

In the next word “...âh olur vây” occurring in the bars 31 to 36, the two melodic structures are similar with only a few differences, due to the fact that in the TRT score the melody modulates to another makam which does not happen in the Efterpi’s transcription. When the melody of the TRT score returns to the initial makam in the bar 33, there is only a tiny difference at the last beat of the bar 34 which occurs due to the fact that there is again a *digorgon* neume which leaves the position of the two sixteenth notes accompanied by an eighth note free to personal interpretation. In the end, the two melodies make a final cadence in the Irak pitch by using the same melodic movement. Finally, the *İkinci Hâne* and its *Terennüm* possess the same melodic content with the *Birinci Hâne* and its *Terennüm* respectively (see figures 3.105, 3.106 and 3.107).



Figure 3.105 : Melodic Elaboration from the Hüseyni Pitch to Dügâh Pitch (Top my transcription, Below TRT’s transcription).



Figure 3.106 : Melodic Elaboration from the Çargâh Pitch to İrak Pitch (Top my transcription, Below TRT’s transcription).

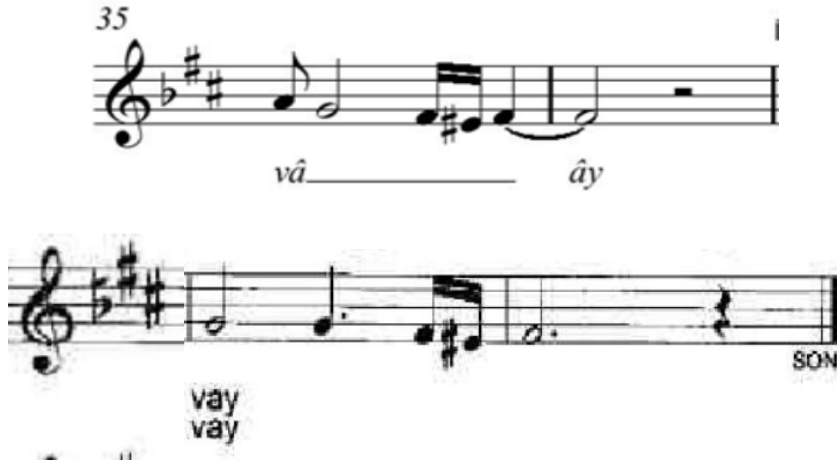


Figure 3.107 : Melodic Elaboration in the Cadence to İrak Pitch (Top my transcription, Below TRT’s transcription).

In the *Meyân* part, in the word “*ah böyle hâlet va...*” occurring at the bars 73 to 78, the melodies are identical between them and it seems that the differences that exist in the bar 73 occur due to makam modulation processes. Furthermore, in the bar 76 we can observe again the typical cadential melodic movement of the Eferpi’s transcription, whereas in the TRT score the cadence has been structured in a rhythmically oriented way (see figure 3.108).



Figure 3.108 : Melodic Elaboration in the Cadence to Hüseyini Pitch (Top my transcription, Below TRT’s transcription).

In the next word “*var kelâm-ı*” occurring at the bars 79 to 84, the two melodies are more than identical between them and there is nothing significant to mention for this cycle. In the word “*...rûh-bağında*” occurring at the bars 85 to 90, there are some interesting differences that exist in the last bar of the cycle. Firstly, the melodic structure of the two melodies are very close to each other in the bars 85 to 89 and the small differences that occur are not important for further analysis. In the last bar of

the cycle, the melody in the Efterpi's transcription has a descending character starting from the Segâh pitch to the Rast pitch. On the other hand, the melody in the TRT score moves around the Rast pitch and it makes a cadence in the same pitch. However, it seems that the Efterpi's transcription is more accurate in terms of melodic structure because the melody in the bar 89 finishes in the Segâh pitch and in the bar 90 it continues from the Segâh pitch to the Rast pitch. In contrary, the melody in the TRT score descends extremely abruptly to the Rast pitch which seems incorrect according to the melodic structure of the composition. Moreover, since in the next cycle the melody makes a final cadence in an important tonal center of the makam, it is wrong to emphasize the Rast pitch because it will be so in the upcoming cycle (see figures 3.109, 3.110 and 3.111). In the next word, "...*da senin*" occurring at the bars 91 to 96, the two melodic structures are more than identical and thus not important for further analysis. Furthermore, the *Terennüm* of the *Meyân* part has the same melodic content with the previous ones that we already discussed about above. Finally, the *Dördüncü Hâne* and its *Terennüm* contain the same melodic content with the *Birinci Hâne* and its *Terennüm* respectively.



Figure 3.109 : Melodic Elaboration on the Neva Pitch (Top my transcription, Below TRT's transcription)⁶⁴.

⁶⁴ The hey signature of this particular phrase occurs in the second part of the first figure.

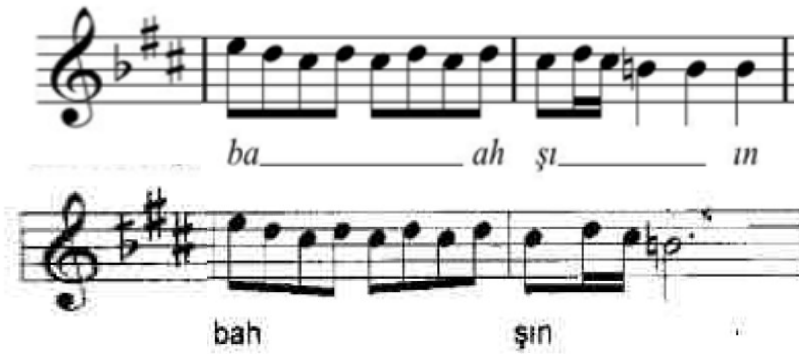


Figure 3.110 : Melodic Elaboration from the Hüseyni Pitch to Buselik Pitch (Top my transcription, Below TRT’s transcription).



Figure 3.111 : Melodic Elaboration from the Buselik Pitch to Rast Pitch (Top my transcription, Below TRT’s transcription).

3.5.7 Makam progression

In terms of makam unfoldment, the melodies of the two transcriptions have some significant differences and in some cases one’s makam modulation may not appear in the other transcription. Furthermore, as we did so in the previous melodic elaboration analysis, we are going to use the rhythmical cycles of the piece in order to discuss the *seyir* of the makam. Therefore, we are going to examine the differences that occur in the makam unfolding between the two compositions and then we will try to find out the reasons that those differences occur. Thus, in the word “*ah aldırıp kendi...*” occurring at the bars 1-6, the melody in the Efterpi’s transcription gives an emphasis to the Hüseyni pitch by following a Hüseyni movement in the bars 1 and 2 and then an Uşşak tetrachord from the Muhayyer pitch to the Hüseyni pitch at the bars 3 and 4 (see figure 3.114) and finally the melody follows a Buselik movement from the Gerdaniye pitch to the Neva pitch at the bars 5 and 6 (figure 3.115). Similarly, the melody of the TRT score is identical to the Efterpi’s one but with a big difference occurring at the bar 2 where it emphasizes in the C sharp note of the Hicaz pentachord. It is really surprising that two melodies that are so close to each other

have a huge difference like that (see figures 3.112 and 3.113). Furthermore, it is would be risky to assume which transcription is the correct one due to the fact that both Hüseyni pentachord and Hicaz pentachord belongs to the *seyir* of the Rahatülervah makam.



Figure 3.112 : Hüseyni Penta-chord to Hüseyni Pitch (My transcription).



Figure 3.113 : Hicaz Penta-chord to Hüseyni Pitch (TRT's transcription).



Figure 3.114 : Uşşak Tetra-chord on Hüseyni Pitch (Top my transcription, Below TRT's transcription).



Figure 3.115 : Buselik Tetra-chord on Neva Pitch (Top my transcription, Below TRT's transcription).

In the next word “...*dini hüsünü*...” occurring in the bars 7 to 12, the melody in the Efterpi's transcription emphasizes the C sharp pitch in the bars 7 and 8, and then it makes a small station in the Hüseyini pitch (see figure 3.116). It is clear that in this stage of the melody the Hüseyini pitch is of great importance for the *seyir* of the makam before the descension to the next significant tonal center. Afterwards, the melody follows an Uşşak tetrachord from the Muhayyer pitch to the Hüseyini pitch at the bars 9 and 10 (see figure 3.117) and in the end it follows a Buselik movement from the Gerdaniye pitch to the Neva pitch (see figure 3.118). Likewise, the melody in the TRT score has the same modal progression with the Efterpi's one without big differences in the melodic construction.

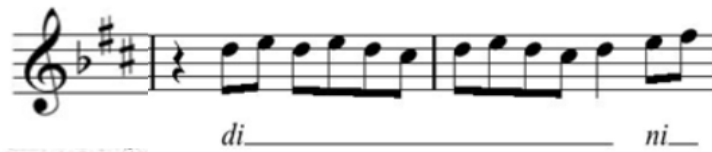


Figure 3.116 : Melodic Movement around Neva Pitch (My transcription).



Figure 3.117 : Emphasis on Hüseyini Pitch (My transcription).



Figure 3.118 : Uşşak Tetra-chord on Hüseyini Pitch, Buselik Tetra-chord on Neva Pitch (My transcription).

In the next word “...ün seyr iden seyyâ...” at the bars 13 to 18, the melody emphasizes the C sharp pitch in the bar 13 and the B flat pitch in the bar 14 (see figure 3.119), and then it follows a Hicaz tetrachord from the Hüseyini pitch till the Dügâh pitch in the bars 15 and 16 (see figure 3.120). Afterwards, it follows a short Uşşak movement from the Neva pitch to the Dügâh pitch at the bars 17 and 18, in order to descend to the Rast pitch in the next cycle (see figure 3.121). Similarly, the melody in the TRT score has the same content with the Eferpi’s one with a small difference occurring in the next cycle.



Figure 3.119 : Emphasis on the Third Degree of the Hicaz Tri-chord on Dügâh Pitch, Emphasis on the Third Degree of the Hicaz Tri-chord on Segâh Pitch (My transcription)⁶⁵.



Figure 3.120 : Hicaz Tetra-chord on Dügâh Pitch (My transcription).

⁶⁵ The key signature of this particular phrase occurs in the second part of the figure.



Figure 3.121 : Uşşak Tetra-chord on Dügâh Pitch (My transcription)⁶⁶.

In the word “...yâh olur ömrüm amân” occurring in the bars 19-24, the melody in the Efterpi’s transcription makes a small cadence in the Rast pitch from the melody of the previous cycle to the beginning of the new cycle in the first beat of the bar 19 and then it implements a preparation melody in order to make a final cadence in the Rast pitch in the bars 19 to 22. Then it modulates to the Hüseyini pentachord from the Dügâh pitch to the Hüseyini pitch by naturalizing the C sharp note to C natural (minus one comma) in the bars 23 and 24 and the melodic structure functions as a bridge between the *Birinci Hâne* and the *Meyân* parts. In contrast, the melody in the TRT score follows a clear Uşşak movement from the Neva pitch of the previous cycle to the Dügâh pitch in the first beat of the new cycle (see figures 3,122, 3,123, 3,124). However, this fact is not so important for further analysis since the melodic content of the melody is again identical to the Efterpi’s one.



Figure 3.122 : Rast Tri-chord on Rast Pitch (Top my transcription, Below TRT’s transcription)⁶⁷.

⁶⁶ The key signature of this particular phrase occurs in the second part of the figure.

⁶⁷ The key signature of the second musical phrase occurs in the second part of the second figure.



Figure 3.123 : Uşşak Tri-chord on Dügâh Pitch, Cadence on Rast Pitch (Top my transcription, Below TRT's transcription)⁶⁸.



Figure 3.124 : Emphasis on Neva Pitch (Top my transcription, Below TRT's transcription).

In the *Terennüm* part, in the word “*amân seyr iden seyyâ...*” occurring in the bars 25 to 30, the melody in the Efterpi's transcription is mostly preparatory due to the final cadence that occurs in the bar 28. Analytically, it follows a full-scale Rast movement from the Gerdaniye pitch to the Rast pitch through the improvisatory part in the bar 25 and then it descends slowly till the final cadence to the tonic of the makam at the Irak pitch in the bar 28 (see figure 3.125 and 3.126). Surprisingly but at the same time amazingly, the melody ascends to the Dügâh pitch and it follows an Uşşak tetrachord from the Dügâh pitch to the Neva pitch (see figure 3.127). This melodic contrast from the Irak makam feeling to the Uşşak makam atmosphere is of great importance for the current composition. The contradiction is incredible and it demonstrates a composer who knew well how to compose a piece by using correctly the musical conventions of his period. However, this is a well-known compositional technique since the Uşşak movement on the Dügâh pitch in terms of Irak makam is a

⁶⁸ The key signature of the first musical phrase occurs in the second part of the first figure.

seyir requirement from the composer. This fact, however, does not occur in the TRT score and the Uşşak movement has been replaced by a Saba movement from the Dügâh pitch. Analytically, in the last bar of the current rhythmical cycle, the melody follows a Hicaz movement from the Çargâh pitch to the Hüseyini pitch and in the next cycle it makes a final cadence in the Dügâh pitch (see figure 3.128). This Saba melodic movement is also occurred in the TRT score of the piece by Abdülkadir Meragi “*Derviş recâ-yı pâdişâhî ne-küned*” and it consists of a modern phenomenon that probably started happening in the 20th century. On the other hand, both compositions that are transcribed in the Efterpi musical collection do not contain any Saba melodic movement and the New Method of Byzantine musical notation does not leave any space for further discussion.

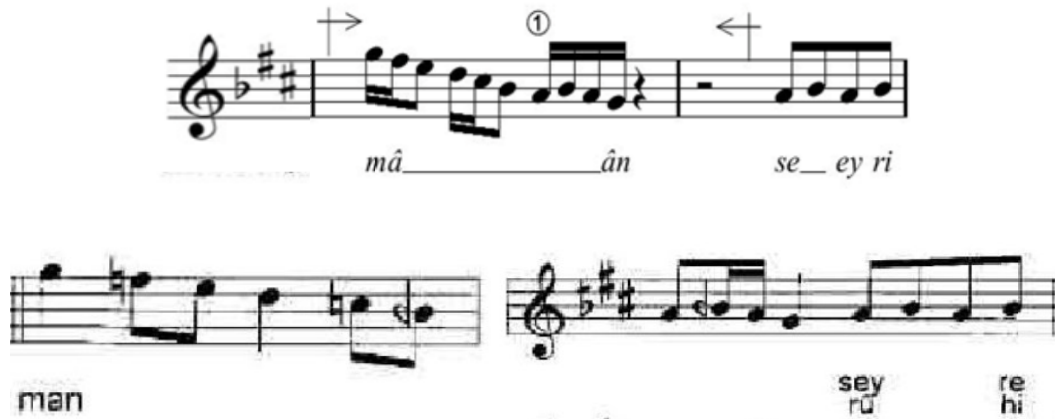


Figure 3.125 : Full Scale Rast descendance on Rast Pitch (Top my transcription, Below TRT’s transcription)⁶⁹.



Figure 3.126 : Cadence on İrak Pitch (Top my transcription, Below TRT’s transcription).

⁶⁹ The key signature of the second musical phrase occurs in the second part of the second figure.



Figure 3.127 : Uşşak Tetra-chord to Neva Pitch (My transcription).



Figure 3.128 : Saba Movement on the Çargâh Pitch (TRT’s transcription).

Finally, in the word “...âh olur vây” occurring in the bars 31 to 36, the melody in the Efterpi’s transcription follows a short Buselik movement from the Acem pitch to the Neva pitch and then it follows an Uşşak movement from the Neva pitch to the Dügâh pitch in the bars 31 and 32 (see figure 3.129). Finally, it ascends to the Çargâh pitch and it descends in a stepwise motion till it makes the final cadence in the tonic of the makam in the Irak pitch in the bars 32 to 36 (see figure 3.132). Similarly, the melody in the TRT score is close to the Efterpi’s one with a big difference occurring in the first bar of the cycle. Analytically, it follows a Hicaz movement from the Acem pitch to the Çargâh pitch (see figure 3.130) and then it follows an Uşşak movement from the same pitch to the Dügâh pitch (see figure 3.131). Though the melody is indeed identical to the Efterpi’s one, this melodic movement is a mainstream in the TRT scores and especially in makams that they have their tonic to the Irak pitch. However, this out-of-nothing movement does not seem to appear in the Efterpi’s musical collection since Fokaeas follows the “traditional” perception of the makam with an Uşşak tetrachord after the ascension of the melody from the Irak pitch to the Dügâh pitch. Finally, the melody and thus the makam unfoldment of the *İkinci Hâne* and its *Terennüm* have the same content with the *Birinci Hâne* and its *Terennüm* accordingly.



Figure 3.129 : Buselik Tri-chord on Neva Pitch, Uşşak Tetra-chord on Dügâh Pitch (My transcription).



Figure 3.130 : Saba Movement on Çargâh Pitch, Uşşak Tri-chord on Dügâh Pitch (TRT's transcription).



Figure 3.131 : Uşşak Tetra-chord on Dügâh Pitch, İrak Tri-chord on İrak Pitch (Top my transcription, Below TRT's transcription).



Figure 3.132 : Cadence on İrak Pitch (Top my transcription, Below TRT's transcription).

In the *Meyân* part, in the word “*ah böyle hâlet va...*” occurring in the bars 73 to 78, the melody in the Efterpi’s transcription emphasizes at the Muhayyer pitch (see figure 3.133) and it follows a Hicaz movement from the Muhayyer pitch to the Hüseyini pitch in the bars 73 to 76 (see figure 3.134) and in the end of the cycle it moves around the Neva pitch in the bars 77 and 78. On the other hand, the melody in the TRT score after giving an emphasis to the Muhayyer pitch then it follows an Uşşak tetrachord from the Muhayyer pitch to the Hüseyini pitch (see figure 3.134) and then it moves around the Neva pitch (see figure 3.135). However, the huge difference between the two transcriptions is really unconventional due to the fact that they contain the same melodic entities. Thus, two melodies with the same melodic direction is almost impossible to move to different makam paths because each makam possesses its own melodic movements as well as melodic progressions and final cadences. Thus, one of the two melodies is probably the correct one since they consist of the same melodic idea and it is difficult to make a safe hypothesis about one’s validity. However, if we evaluate the Efterpi’s transcription as the older one and closer to the social context of the period, then we can assume that it is probably the correct one.

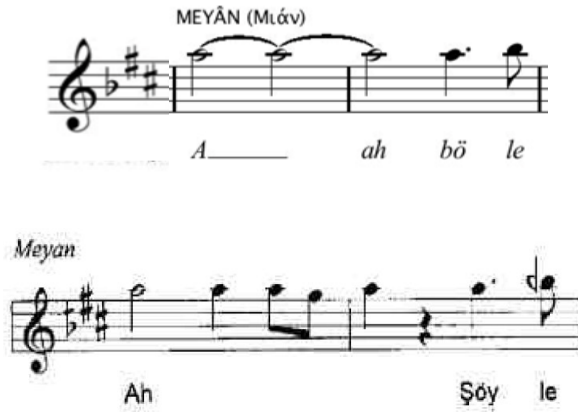


Figure 3.133 : Melodic Movement around Muhayyer Pitch (Top my transcription, Below TRT’s transcription).



Figure 3.134 : Hicaz Penta-chord and Uşşak Penta-chord on Hüseyini Pitch (Top my transcription, Below TRT’s transcription)⁷⁰.



Figure 3.135 : Melodic Movement around Neva Pitch (Top my transcription, Below TRT’s transcription).

In the next word “*var kelâm-i*” occurring in the bars 79 to 84, the melody in the Efterpi’s transcription emphasizes at the Hüseyini pitch in the bars 79 and 80 (see figure 3.136) and then it follows a short Uşşak movement from the Gerdaniye pitch to the Hüseyini pitch in the bars 81 and 82 (see figure 3.137). Afterwards, it follows a Buselik movement from the Gerdaniye pitch to the Neva pitch by using the C sharp note from the Hicaz tetrachord starting from the Dügâh pitch to the Neva pitch as a leading tone to the Neva tonal center in the bars 83 and 84 (see figure 3.138). Likewise, the melody in the TRT score follows exactly the same melodic progression with the Efterpi’s one and there is nothing significant worth of analysis at this point.

⁷⁰ The key signature of the first musical phrase occurs in the second part of the first figure.



Figure 3.136 : Emphasis on Hüseyini Pitch (My transcription).



Figure 3.137 : Uşşak Tetra-chord on Hüseyini Pitch (My transcription).



Figure 3.138 : Buselik Tetra-chord on Neva Pitch (My transcription).

In the next word “...*rûh-bahşında*” occurring in the bars 85 to 90, the melody in the Efterpi’s transcription follows an Uşşak tetrachord from the Dügâh pitch to the Neva pitch in the bars 85 to 87 (see figure 3.139) and then it follows a Nişambur movement from the Neva pitch to the Buselik pitch (see figure 3.140) accompanied by a Segâh movement around the Segâh pitch in the bars 88 and 89 (see figure 3.141). Finally, in the last bar of the cycle it follows a Rast tri-chord from the Segâh pitch to the Rast pitch in the bar 90 (see figure 3.142). Similarly, the melody in the TRT score follows the same melodic movement with a tiny difference that we already discussed in the melodic elaboration analysis. In the bar 90 of the TRT score, the melody descends very radically from the Segâh pitch to the Rast pitch and it moves around the Rast pitch. This melodic behavior is incorrect due to the fact that in the next rhythmical cycle the melody functions as a preparation for the final cadence in the Rast pitch. Thus, it would be useless to move around the Rast pitch, since it will eventually happen afterwards and it is probably a modern intervention or an error by the performer.



Figure 3.139 : Emphasis on Neva Pitch (Top my transcription, Below TRT’s transcription)⁷¹.

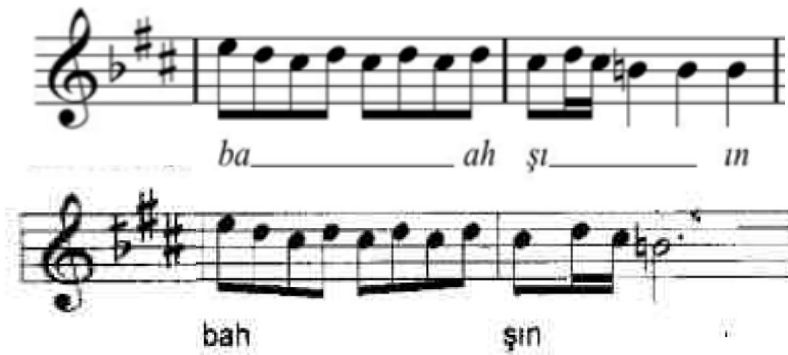


Figure 3.140 : Nişambur Movement on Buselik Pitch (Top my transcription, Below TRT’s transcription).



Figure 3.141 : Segâh Movement on Segâh Pitch, Rast Tri-chord on Rast Pitch (My transcription).



Figure 3.142 : Rast Tri-chord on Rast Pitch 1 (TRT’s transcription).

Finally, in the last cycle of the *Meyân* part, in the word “...*da senin ömrüm amân*” occurring in the bars 91 to 96, the melodic structure in the Efterpi’s transcription functions as a preparation for the final cadence in the Rast pitch in the bar 94.

⁷¹ The key signature of the first musical phrase occurs in the second part of the first figure.

Likewise, the melody in the TRT score follows the same path with the Efterpi's one and it makes a final cadence in the Rast pitch (see figures 3.143, 3.144 and 3.145). Furthermore, the *Terennüm* of the *Meyân* part has the same melodic content with the *Terennüm* of the *Birinci Hâne*. Finally, the melody of the *Dördüncü Hâne* and its *Terennüm* possesses the same melody with the *Birinci Hâne* and its *Terennüm* respectively.



Figure 3.143 : Rast Tri-chord on Rast Pitch 2 (Top my transcription, Below TRT's transcription)⁷².



Figure 3.144 : Uşşak Tri-chord on Dügâh Pitch, Cadence on Rast Pitch (Top my transcription, Below TRT's transcription).

⁷² The key signature of the second musical phrase occurs in the second part of the second figure.

95 TERENNÜM (Τερενούμ)

Ö öm rüm a mâ— ân a

Öm rüm a man a r

Figure 3.145 : Emphasis on Rast Pitch (Top my transcription, Below TRT's transcription).

3.5.8 Usûl and rhythmical distribution

The piece “*ah aldırıp kendini hüsnün seyr iden seyyâh*” composed by Tab’î Mustafa Efendi contains a complicated rhythmical structure that needs to be analyzed carefully. The combination between the melodic structure and its distribution in the rhythmical cycle of Çember usûl consists of the basic tools in order to understand the way that those two important elements cooperate each other. Thus, one Çember rhythmical cycle of 24/4 consists of six bars and each cycle has the same rhythmical structure, no matter what the note groupings per cycle. Analytically, the composition contains four cycles in the *Birinci Hâne*, two cycles in the *Terennüm* and we also added the *Meyân* part which has four cycles due to the fact that it has its own melodic content. Moreover, in the Appendix D we depicted the rhythmical structure of the Çember usûl (24/4) and we added all the cycles of the different parts of the piece vertically. This diagram will help us in order to understand the way that the melodic structure fits with usûl. Furthermore, we need to know that we cannot evaluate the Beste form in the same way as we did with the Şarkı and the Yürük Semai forms above, since their rhythmical cycles were much shorter than the current piece. Thus, in contrast with the previous compositions, we are going to evaluate the Rahatülervah Beste cycle by cycle in order to understand the mindset of the composer. Starting now with the rhythm of the piece, the Çember usûl consists of 24/4 and it has a rhythmical structure that is clearly depicted in Appendix D. This long rhythm contains two consequent Sofyan meters (4/4 + 4/4), two consequent Yürük Semai meters (6/4 + 6/4) and one meter of 4/4 in the end of the usûl. Moreover, we previously proved that the Efterpi’s transcription and the TRT score are almost identical to each other and there are not many differences in terms of melodic elaboration. Though, we did find significant differences in the makam

unfoldment, we stated that their melodic structure was unusually and surprisingly similar to each other. Thus, in this section we are not going to compare the two transcriptions because of their similarities. In contrary, we will try to understand the way in which Tab'î Mustafa Efendi composed the Beste through the Efterpi's transcription. Furthermore, since the Efterpi's transcription dates from 1830, it consists of a reliable source for further analysis of the rhythm, due to the fact that the Efterpi musical collection has 60 years difference from the death of the composer. In the first cycle of the *Birinci Hâne* occurring at the bars 1 to 6, the melody starts with two quarter notes and a half note, though the Çember rhythm starts with a half note and two quarter notes. However, we will see later that this phenomenon is very common in the compositional style of Tab'î Mustafa Efendi and it should not surprise us. In the second Sofyan section of the usûl the melody becomes more elaborative with eight eighth notes and afterwards in the first and the second Yürük Semai sections it tries to create tension with various schemes such as a dotted eighth note and a sixteenth note, a half note in the beats 14 and 15 and two quarter note rests accompanied with the eighth notes. Finally, in the last 4/4 section the melodic structure finishes with two eighth notes, two sixteenth notes accompanied with one eighth note and finally a quarter note in the last beat. In the first cycle we can already observe some interesting elements that determine the compositional style of Tab'î Mustafa Efendi. It seems that the first two Sofyan cycles function as introductory meters and the melody follows their rhythmical structure as well. However, we should consider that the melody does not have to follow the usûl note-by-note, because Tab'î composed his piece taking into consideration the rhythm, though he did not imitate it. Furthermore, the melody in the two Yürük Semai meters tries to create tension in the rhythmical structure and it does so with the ways we already analyzed above. Finally, in the last 4/4 meter the melody functions as a melodic conclusion and at the same time as a bridge to the upcoming cycle. In the next cycle occurring in the bars 7 to 12, the melody in the first Sofyan meter is more elaborative comparing to the previous cycle but it has almost the same content in the second Sofyan meter with the previous cycle. Then, in the two Yürük Semai meters the melody creates again tension with one eighth note accompanied by two sixteenth notes and a dotted quarter note occurring between the beats 18 and 19. Finally, in the last 4/4 meter the melody is again transitional to the next cycle consisting of six eighth notes and a quarter note. In the next cycle occurring in the bars 13 to 18, the

melody is well structured and it follows a simple melodic line in the two Sofyan meters. Afterwards, in the two Yürük Semai meters and especially the second one, it creates melodic tension and it does so by including an eighth note between the beats 14 and 15, two quarter note rests and a half note between the beats 18 and 19. Finally, in the last 4/4 meter the melody is again transitional but for the first time we can observe a melodic tension that exists in the beat 23. However, since the tension does not extend to another beat, it is not of particular importance for further analysis. In the next cycle occurring in the bars 19 to 24, the melody is simple in the two Sofyan meters and it contains eighth notes and a quarter note in the beginning. Then, in the two Yürük Semai and the last 4/4 meter the melody does not create any tension and it is simpler in contrast with the previous cycles due to the fact that it consists of the last cycle of the *Birinci Hâne* and it functions as a transitional melody to the *Terennüm* part.

In the *Terennüm* part, in the first cycle occurring in the bars 25 to 30 the melody is more elaborative in the first Sofyan meter and much simpler in the second one. This fact can be easily explained because the *Terennüm* part is always more ornamented than its *Birinci Hâne* in terms of formal structure. However, as we will see below the melody is not extremely elaborated due to the fact that Tab'î Mustafa Efendi needed to have balance in his composition. Furthermore, this compositional technique depicts the personality of the composer too, because it reflects the musical conventions of his time as well as his emotional worries. Furthermore, the melody in the two Yürük Semai meters creates much tension with an eighth note accompanied by a dotted quarter note and two quarter note rests in the beat 14 to 18. Finally, in the last 4/4 meter the melody is mostly transitional consisting of four eighth notes. In the next cycle occurring in the bars 31 to 36, the melody in the first Sofyan meter is again a bit ornamented especially in the beats 3 and 4, but not in a radical way. In contrast with the first Sofyan meter, the second one is almost empty with only a quarter note, a quarter note rest and a half note. At this point, there is an interesting element that is worth of our attention. Analytically, we can observe that the melody is composed with great equilibrium and the subparts of the meters fit well to each other. In the Yürük Semai meters, the melody does not create tension due to the fact that it makes a final cadence in the tonic of the makam in the Irak pitch.

In the *Meyân* part, in the first cycle occurring in the bars 73 to 78, the melody in the two Sofyan meters is very simple since it contains three tied half notes, a dotted quarter note accompanied by an eighth note. At the same time, the melodic structure is different comparing to the previous parts because it serves the needs of *seyir* to ascend in the higher register of the makam. Therefore, Tab'î Mustafa Efendi tried to accomplish this requirement without “breaking” the rhythm of the piece and at the same time he achieved to emphasize the Muhayyer pitch in such a way that both usûl and melody are demonstrated. Then, in the two Yürük Semai meters the melody creates much tension with an eighth note, a dotted quarter note and two quarter note rests in the beats 14 to 18. Finally, in the last 4/4 meter the melody functions as a transition to the new upcoming cycle with two quarter notes and four eighth notes. In the next cycle occurring in the bars 79 to 84, the melody in the two Sofyan meters is more elaborated comparing to the previous cycle but it still remains simple considering the fact that in the *Birinci Hâne* and the *Terennüm* the melody in the Sofyan meters was relatively more ornamented. Moreover, in the two Yürük Semai meters the melody does not create tension, since it does not intervene the beats of the usûl. This melodic feature is of particular significance because most of the Yürük Semai meters functioned as a tension creator, trying to question the rhythm and they tried to “play” with the beats of it. However, the melody is again more elaborative than the two Sofyan meters and it follows the rhythmical conventions of the composition. Thus, we can assume that the two Yürük Semai meters has two distinct functions, one primary and one secondary. Analytically, the former occasion is the phenomenon of melodic elaboration as a crucial requirement for the needs of the usûl, and the latter is the issue of melodic tension which appears to be of significant importance in order to formulate a balance between melodic structure and rhythmical implementation. We cannot be perfectly sure that the former element is more important than the latter. On the other hand, we assume that both features are equally important in the construction of the Yürük Semai meters which are one of the most (if not the most) significant parts of the usûl. Finally, in the last 4/4 meter the melody is again transitional and it consists of a dotted quarter note and five eighth notes. In the next cycle occurring in the bars 85 to 90, the melody in the two Sofyan meters is again simple and it looks like the previous cycle. Furthermore, in the two Yürük Semai meters the melody is much more ornamented but there is not any tension in the melodic structure. Then, in the last 4/4 meter the melody functions again as a

transition to the last cycle of the *Meyân* part and it consists of two quarter notes and four eighth notes. Finally, the last cycle occurring in the bars 91 to 96, contains exactly the same melodic and rhythmical content with the fourth cycle of the *Birinci Hâne* in the bars 19 to 24.

3.5.9 Musical form

In terms of form, the Rahatülervah Beste have many similarities with the Yürük Semai form and this occurs due to the fact that the two forms share the same formal construction, though their huge difference in terms of usûl. Analytically, Theodoros Fokaeas depicted the different parts of the form by choosing specific terminology coming from the Greek language or consisting of Greek transliteration from the Ottoman language as follows, Στίχος (*Birinci Hâne*), τερενούμ (*Terennüm*) and μιάν (*Meyân*). As we already analyzed before, they used the Greek alphabet as a medium in order to write the Arabic-written Ottoman language, which was not understood from the biggest part of the Ottoman population. Accordingly, they also used this method in the depiction of the form as well in order to separate the different parts of the Beste form. Focusing now to the inner structure of the form, it's quite interesting that the first two bars of the *Terennüm* part belong to the same rhythmical cycle of the *Birinci Hâne*. In this case, Fokaeas probably gave the priority to the formal structure of the piece rather than the rhythmical one. However, the melody of that particular point in the TRT score is distributed in the same way and it belongs to the *Terennüm* in terms of melodic categorization and to *Birinci Hâne* in terms of usûl. This phenomenon should not surprise us due to the fact that it functions as a melodic bridge between the two aforementioned parts and it is meaningless to analyze it furtherly. In terms of inner structure, the *Birinci Hâne* consists of four rhythmical cycles which contain different melodic contents. On the other hand, the *Terennüm* part contains its own melodic structure consisting of two rhythmical cycles and it does not have any similarities with the one in the *Birinci Hâne*. Finally, the *Meyân* part has its own melodic content totally distinct from the two aforementioned parts with the only exception occurred in its fourth cycle where it imitates the fourth cycle of the *Birinci Hâne*. However, this exception does not provide enough evidence in order to categorize this cycle distinctly from the rest of the inner form. Rather, it appears to be a loan from the *Birinci Hâne* in order to connect the *Meyân* with its

Terennüm. Thus, the form of the Rahatülervah Beste can be depicted in an analytical way as follows below.

A – B – A – B – C – B – A – B

A: Melody of the *Birinci Hâne*

B: Melody of the *Terennüm*

C: Melody of the *Meyân*

3.5.10 Results of the fifth piece

In the fifth piece by Tabî Mustafa Efendi (1705-1770) “*Âh aldırıp kendini hüsün seyr iden seyyâh*” in Rahatülervah makam in the form of Beste, the melody contains significant melodic movements that are important for our analysis. In the *Birinci Hâne*, there is an interesting ornamentation in the cadential melodic scheme consisting of one eighth note accompanied by two sixteenth notes in the bar 4 in the beat 1. Again, this melodic combination is really contemporary as well and it functions as an emphasize of the Hüseyin tonal center. Another interesting ornament exists in bar 13 in the beat 1 and 2 where the singer performs an ornamentation in order to emphasize the C sharp which is an important tonal center. Furthermore, there is puzzling cadential musical scheme in bar 16 in which the singer performed the third eighth note with vocal vibration in order to connect it with the Dügâh tonal center. Finally, there is a cadential ornamentation occurring in the bar 21 in the beat 4 which can be considered as a musical convention of that time. In the *Terennüm*, there is an improvisatory part occurring in the bar 25 which the singer probably performed it by slowing down the tempo of the rhythm. This part has many similarities with the one in the Sultan Selim III’s piece with the only difference that there is a gap of three quarter notes before the regular tempo returns. Another interesting melodic passage occur in the bar 31 where there are two pairs consisting of two sixteenth notes accompanied by an eighth note. This melodic phrase looks like the eighth note triplets that occurred in the previous pieces and we can consider that they were probably performed with a similar vocal technique. Finally, in the bar 35 there is an interesting cadential musical phrase that is really similar with the contemporary cadences. Finally, in the *Meyân* there is an ornament occurring in the bar 88 that is totally related with the Nişambur movement from the Neva pitch to the B natural pitch. It is interesting that this melodic scheme is again really close to the

contemporary Nişambur melodic passages and it is an important factor of the melodic construction.

4. CONCLUSION

In the current research we examined one of the most important primary sources, the Efterpi musical collection, dating from the beginning of the 19th century (1830). This collection has not been studied adequately in the contemporary scholarship and it constitutes a highly unexplored book. The author, Theodoros Fokaeas, transcribed 89 Ottoman compositions that were really popular in the swift of the 19th century including pieces from various periods by using the New Method of Byzantine musical notation. Analytically, Fokaeas considered Sultan Selim III (1761-1808) as a turning point for the Ottoman music and he divided the repertoire into two distinct categories, the “Old” repertoire (15th century till the beginning of 18th century) and the “New” repertoire (middle of 18th century till the beginning of 19th century). This musical collection provides us with great information regarding the musical style of the early 19th century as well as many other conclusions that we are going to mention above. The target of this research is to determine and depict the musical style of this period through the examination of the Efterpi musical collection. To do so, we chose five musical compositions from this book and we transcribed them in the western musical notation including special symbols concerning commas and microtonal pitches that are required for such a process. The selection of the musical pieces have been done with certain criteria such as form (two Şarkı, two Yürük Semai and one Beste), rhythm/usûl (Çenber, Yürük Semai, Ağır Semai and Aksak), importance of the composer (Dede Efendi, Abdülkadir Meragi, Tabi Mustafa Efendi, Sultan Selim III and Numan Ağa) and mode/makam (Bestenigar, Uşşak, Şehnaz, Suzidilara, Rahatülervah). Later on, we compared our transcriptions with the modern ones (mostly TRT archive and one from the private archive of Tolga Göyenci) in order to find more elements of musical style as well as the synchronicity of the Efterpi’s pieces too.

Thus, in order to depict the musical style of the early 19th century, we need to combine the results that come upon after an extensive research and analysis of the five compositions that has already been done above. The ornamentations, that we

already selected in order to demonstrate the musical style, has been chosen carefully with certain criteria based on the musical conventions of a vocal performance in the beginning of the 19th century.

Table 4.1 : Table depicting important musical phrases of the musical style.

Ornamentations	Description
Bestenigar Yürük Semai	
	Ornamentation on C
	Ornamented melodic passage
	Cadential ornamentation
	Extended ornamentation
	Cadential ornamentation
	Extensive ornamentation

Table 4.1 (continued) : Table depicting important musical phrases of the musical style.

Ornamentations	Description
Suzidilara Yürük Semai	
	Ornamented melodic passage
	Transitional melodic passage
	Transitional melodic passage
	Cadential ornamentation
	Emphasis on C#-Path to Nikriz-Cadential to Dügâh pitch
	Cadential ornamentation
	Cadential ornamentation
	Extensive improvisation
	Short ornamentation

Table 4.1 (continued) : Table depicting important musical phrases of the musical style.

Ornamentations	Description
	Cadential ornamentation
	New melodic material
Uşşak Şarkı	
	Extensive ornamentation
	Cadential ornamentation
	Extensive ornamentation
	Cadential ornamentation
	Selected ornamentation

Table 4.1 (continued) : Table depicting important musical phrases of the musical style.






Ornamentations	Description
	Extensive ornamentation
	Cadential ornamentation
	Extensive ornamentation
Şehnaz Şarkı	
	Selected ornamentation
	Ornamented melodic passage
	Cadential melodic passage
	Melodic chain
Rahatülervah Beste	
	Cadential ornamentation

Table 4.1 (continued) : Table depicting important musical phrases of the musical style.

Ornamentations	Description
	Selected ornamentation
	Cadential ornamentation
	Cadential ornamentation
	Extensive improvisation
	Extensive ornamentation
	Cadential ornamentation
	Nişambur melodic passage

The aforementioned table provides us with much data concerning the musical style of the early 19th century. Thus, there are ten (10) distinct elements of the musical style of this period with great significance to the modern scholarship.

a) Balance between simplicity and ornamentation: This element is present in all the pieces we already analyzed in Chapter 3 and it is a general norm in the Eferpi musical collection. The influences of Eurogenetic art music indeed exist in the five musical compositions as well as in the musical collection (triplets, improvisation for virtuosic purposes, massive appearance of the Şarkı form in the contents of the book). However, the strict rules of the Ottoman musical tradition are dominant in the

five musical pieces too and they seem to highly determine the melodic content and its progression in the score (surety of melodic movement, surety of the makam's *seyir*, amazingly stable rhythmical structure, clear vocal ideas from the vocalist). As a result, the Ottoman music tradition was not lost or changed during the westernization period of the beginning of 19th century. There was a great balance between simplicity and ornamentation in the composer's and performer's mindset and it seems that simplicity was the primary concern among the Ottoman musicians.

b) *Balance between the "Old" and the "New" dipole:* In the scope of the previous musical element, the discussion moves to the general mindset of the Ottoman composers and performers. The term "simplicity" includes elements such as rhythmical simplicity, careful ornamentation and on the other side the term "ornamentation" contains musical features such as melodic elaboration and virtuosic improvisation. Thus, the former term (simplicity) belongs to "Tradition", a cultural and social musical complex with particular rules in terms of musical performance with particular origins dating from the 17th century. The importance of the "Old" is still present in the current musical conventions of the "Turkish classical music" and it was of vital significance in the beginning of 19th century. In contrary, the latter term (ornamentation) belongs to both "Tradition" and "Personal Interpretation", since melodic elaboration is one of the most important features of the Ottoman music. The difference between the "proper" ornaments and the "innovational" ones are indeed a deep discussion that cannot be explained in a single research. However, the triplets or the improvisation into a musical composition of this period do consist of "innovational" elaborations even though they became a "norm" in the 20th century. Thus, the dipole of the "Old" (Tradition) and the "New" (Personal Intervention) was very important in the mindset of the Ottoman musicians during the musical performance as well as during the composition of the musical pieces.

c) *Rhythmical discipline and melodic repetition:* In the contemporary research, great scholars such as Walter Feldman and Owen Wright emphasize on the duplication of the usûller as well as the melodic freedom in the swift to the 19th century. However, the five musical compositions of the Eferpi musical collection (1830) demonstrate a quite different reality comparing to the previous two assumptions. We need to be very careful about conclusions that are too general and fail to describe the whole Ottoman musical repertoire of that period. Though improvisation was a trend of that

time, it was extremely limited in the five musical pieces and they extended from one to one and a half bar. Thus, the duplication of the Ottoman rhythms cannot be explained due to virtuosic purposes. Furthermore, since the shorter forms (Şarkı) were the dominant ones in the compositions process, the longer forms (Beste) cannot provide us with answers regarding “the change” of the musical style because they were neglected by the Ottoman musicians in the middle of the century. On the other hand, melodic freedom does not exist in the Efterpi musical collection at all. Analytically, there are melodic phrases with clear behavior, direction and musical idea. It seems that the only element of personal freedom (if such a term exists) occurs in the improvisatory parts which have an extent of one to one and a half bar (!). Thus, we can clearly observe that the five musical pieces contain rhythmical discipline (this can be found in the relationship between the usûl and the melodic content) and melodic repetition (this can be clearly observed in the well-structured melodies with specific direction as well as repetition of the musical phrases in the formal structure). As a result, the rules of the 17th century musical conventions were still active in the beginning of the 19th century as well and this fact was a part of the musician’s mindset too.

d) Sofyan usûl variations and the difference with the contemporary Sofyan: We can find this rhythmical structure in plenty of musical compositions in the contemporary musical performance and it is mostly counted as a 4/4 meter. However, in the Efterpi musical collection the Sofyan usûl can be found as a 9/8 (Aksak) or 8/8 (Düyek) meter. Analytically, it seems that Sofyan was a considerably stable rhythmical structure with a specific musical meter as well as with particular beats (düm, tek) and it was performed according to the oral tradition. Though we cannot be sure about the exact rhythmical structure of its varieties, Sofyan usûl was a very popular rhythm containing different meters (9/8, 8/8) and it seems that its content was obvious to the Ottoman musicians of that period.

e) Virtuosic Improvisation: In plenty of musical compositions in the Efterpi musical collection, there are improvisatory parts extending to a bar or one and a half bar. This musical feature was a norm in the musical practice of the early 19th century and it was probably a product of the European cultural influence in the Ottoman social

sphere. In the middle of 18th century⁷³, the virtuosic performance appeared for the first time in a massive level and the individualistic musical expression affected most of the composers and performers of that time and later on too. It was spread so rapidly that it took a central place in the Ottoman musical style as well. Above 50% of the Efterpi musical collection's pieces contain improvisatory sections and Theodoros Fokaeas seemed quite pleased with that since he didn't consider them as a foreign element. Since they became a part of the musical style, the improvisatory parts is of significant importance due to the fact that they do not destroy the skeleton of the melody. In contrary, they are based on the melodic content of the piece and, even if some of them "break" the usûl of the compositions, they do not alternate the melody as well as its essence.

f) Extensive use of the Triplets by the Performers: It is really interesting that Theodoros Fokaeas included many triplets in most of the Efterpi's musical compositions including eighth and sixteenth note triplets as well. This musical feature seemed to be a norm in the musical performance at that time and it probably derived from the Eurogenetic art music. However, the Ottoman musicians borrowed those influences, including the triplets, and they adopted them according to the strict rules of the Ottoman music tradition. In most of the pieces, we already analyzed above, the triplets are smoothly put in the correspondent compositions and especially in the Abdülkadir Meragi's piece. Furthermore, the aforementioned composition contains triplets that are not included in the original composition and it provides us with an additional evidence regarding their importance in the musical performance of the early 19th century.

g) Similar ornamentation between the Efterpi and Modern Scores: Those similarities can be found in the Chapter 3 of the current research and they have already been analyzed in great extent in the Table 4.2 in the current chapter. The contemporality of the Efterpi's musical phrases is of great interest because it proves that the Ottoman musical tradition did not change massively. There are plenty of melodic phrases that sound quite modern and especially many cadences that are really similar to the

⁷³ Petros Peloponnisios notated many Taksîm transcriptions dating from the middle of 18th century and, since he was a famous personality of his time, it is more accurate to put the approximate period at this time. (Kalaitzidis, 2015, p.p. 57)

modern musical performance. Thus, we can understand that the musical style of that period was not so different than that of our time.

h) *Clear understanding of the Musical Style from the Performers:* The ornamentations in the Table 4.2 demonstrate a 19th century singer(s) who has a clear idea and opinion about the “musical style” of his/her period. Furthermore, they illustrate a vocalist who is not only strict, but he/she also has an exact opinion about aesthetics and elegance in the Ottoman musical performance. Though we cannot be sure about the identity of the singer since Theodoros Fokaeas does not mention so, we can understand that he/she was a famous vocalist of the beginning of the 19th century. It seems more persuasive that the Efterpi’s musical compositions were performed by more than one singers due to the extensive content of the collection. Thus, we can assume that the five musical compositions were performed at least by two or more vocalists without any surety. In any case, the performers had a clear mindset of how and in which way to perform a given composition based on its form, usûl, makam and melodic content. The presence of musical improvisation and contemporaneous ornamentations were a part of the musical style along with many other elements that we are going to analyze below.

i) *Vocal Vibratto in the long duration notes:* There are many long notes in the five musical pieces either for cadential purposes or either because the melody requires it. Thus, there are two distinct categories regarding the long notes, the half notes which are notated alone or with other notes of the same pitch, and the two or more successive quarter notes which have the same pitch content. In both cases, it seems that the vocalist used to perform them in vibratto style depending on the melodic context. Of course we cannot generalize this assumption to all the half and the successive quarter notes with the same pitch because of the variety of the Ottoman melodic content. However, this particular vocal element was a part of the vocal musical style of the early 19th century as well.

j) *Nasal Throat Vocal Style with Unwritten Microtonal Pitches:* This particular musical feature was of great importance in the musical performance of that period. There are plenty of musical phrases that contain elaborative melodic units that require skilled singers with great vocal abilities. Furthermore, most of the cadential melodies are very ornamented and they move so likewise till they stop in the tonal center of the makam. Moreover, there are many *omalon* and *syndesmos* neumes in

those phrases as well as in other parts of the pieces too. Those neumes require an elaborative performance in the correspondent melodic unit and Theodoros Fokaeas transcribed them in all of the Efterpi's compositions. Thus, the vocalist performed with a nasal throat vocal style with plenty of microtonal pitches that are needed in order to sing such ornaments. However, Fokaeas did not notate them in the Efterpi musical collection due to the fact that such a transcription cannot be accomplished either by the lack of tools in the New Method of Byzantine musical notation or either by the extensive amount of melodic information, a fact that makes a musical score difficult to be read by a performer. Rather, he used the neumes *Syndesmos*, *Endophonon* and *Omalon* in order to represent those pitches in the musical score.

Thus, the vocal musical style of the middle of 18th century to the early 19th century was a combination of many different musical features that are described above. It seems that the Persian-influenced period, starting from the 17th century till the beginning of the 18th century, determined in a high scale the musical style of the next period as well. Though, the ornamentation became more extensive in the musical style of the end of 18th century, the singers had a clear view and opinion of the way that the Ottoman tradition should be performed. Furthermore, the musical values of the 17th century such as rhythmical discipline to the usûl and melodic repetition were still active in the end of the 18th century due to the fact that the Efterpi's transcriptions contain well-structured melodies in terms of rhythmical distribution and a high percentage of melodic repetition. From the ornamentations we cited above, we can understand that the singers used to perform in a vibrato ornamentation style with microtonal unwritten pitches, close to the contemporary musical practice. Though we cannot mention more about the timbre of the singer since we do not have any information regarding it, we can state with particular certainty, taking into consideration the ornamentations we analyzed, that the singers performed with a nasal throat style. Another interesting aspect of the vocal musical style is the fact that most of the ornamentations sound extremely contemporary. Nowadays we can listen to great performers of what it is called "Turkish classical music" and we observe that there are great similarities between the contemporary performers and the ornamentations dating from the middle 18th till the early 19th century. Thus, in the Chapter 3 of this research we found ten (10) distinct socio-musical features of the

early 19th century musical style which played a key role in the musical performance of that time:

- *Balance between Simplicity and Ornamentation*
- *Balance between the “Old” and the “New”*
- *Rhythmical discipline and Melodic repetition*
- *Sofyan usûl and the difference with the contemporary Sofyan*
- *Virtuosic Improvisation*
- *Extensive use of the Triplets by the Performers*
- *Similar ornamentation between Efterpi and Modern Scores*
- *Clear understanding of the Musical Style from the Performers*
- *Vocal Vibrato in the long duration notes*
- *Nasal Throat Vocal Style with Unwritten Microtonal Pitches*

Those musical elements are of great significance due to the fact that they provide us with plenty of information about the musical performance as well as the cultural mindset of that period to the contemporary scholarship. Since the beginning of the 19th century is a blurry period in terms of primary sources and data, this research illustrates some elements and practices of the Ottoman musicians at that time, in the dawn of the western influence in the Ottoman Empire.

Thus, from the aforementioned ten (10) musical elements we can understand that the Ottoman music did not change rapidly during the westernization period (beginning of 19th century and so on) as it is believed in the modern scholarship. In the beginning of the 19th century, many musical traditions in the Balkan region adopted new musical instruments coming from the west such as the clarinet and the violin. However, this process functioned in a prosperous way because the performers adjusted the local musical traditions onto the new musical instruments. Furthermore, the latter ones provided the performers a pallet of choices that they didn't have before such as larger tessituras, easier playing techniques and better quality of musical instruments. Accordingly, the Ottoman music tradition followed exactly the same musical path, since it had had an active role during the Ottoman social transformation. Thus, instead of a passive role according to which the musicians stopped performing or started rejecting certain Ottoman music rules, the performers

of the Ottoman music did have an active role through which they adopted the western musical loans to the existing Ottoman music tradition.

However, there are still more things to be accomplished concerning the musical style of the early 19th century. The current research sheds light to just a part of the musical conventions of that time as well as its socio-cultural context. As it is well-known the description of the musical style in a particular period requires a lot of research in different aspects of the social and cultural context. Thus, a linguistic research of the Efterpi's lyrics is needed as well as the difference of its lyrics in comparison with the contemporary ones. Furthermore, the examination of the older Turkish words in the Efterpi musical collection or words that do not exist in the contemporary scores is of great importance in order to contribute in the contemporary linguistic scholarship as well.

Moreover, we need to understand that the musical style of the early 19th century did not changed rapidly. Thus, this research puts in front the question of the affection of the westernization process in the Ottoman music. Since the answer to this question is a balance between the "Old" and the "New", the current scholar can perform further research in the transitional period between the middle of 18th century and the beginning of 19th century. It is important not to make general assumptions about a particular period and this research brings to light a society that did not change massively as it is widely believed. In contrary, it seems that the Ottoman musicians borrowed many musical features from the western world and they adopted them in the living tradition of their time (**active role**)⁷⁴.

Finally, the ten (10) musical elements that we found in Chapter 3 of the current research consist of only a small part of the musical style of the early 19th century. Since we used a particular primary source (Efterpi musical collection), the data we acquired are extremely important in order to contribute to the current scholarship with valuable and precious information regarding the musical style of this period as well as to motivate more scholars to continue the research upon this topic.

⁷⁴ The same occurred in the Balkans as well in which the musicians adopted the new musical instruments deriving from the western culture (clarinet and violin) and they implemented the local music traditions in combination with the new sounds, tessituras and techniques that the new instruments provided them.

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APPENDICES

APPENDIX A: Chourmouzios Chartofylax (1830), Βίβλος Καλουμένη Ευτέρπη,
Athens: Koultoura Publications

APPENDIX B: My transcriptions

APPENDIX C: - TRT Online Archive
- Tolga Göyenc Archive
- TRT Online Archive
- TRT Online Archive
- TRT Online Archive

The particular links are included in my bibliography.

APPENDIX D: Çember usûl

APPENDIX E: Greek/Ottoman letters and symbols (Karamanlidika)

ναζ ιδερελ ρεφαριμι.
 μιάν· σείρειλε χέρ έτβαριμι.
 νακαράτ βάρισα γκιοσέρ πέρ έσίμ.
 Στίχος δ·

Πενθενέθιρ πού χούτσουάν,
 γκιρμουσμουσορ δέβρι ζεμάν·
 μιάν· πέρ κερρέ πάλ ιστέ τζιχάν·
 νακαράτ· βάρισα γκιοσέρ πέρ έσίμ.

Γιουρδούκ σεμαί.
 Δέ ερ βι σι ρε μακάμ πέσενγκιάρ.

τζα α ι πα α δι σα α χι νε κιου νε ε
 ε ε ετ γη δε ερ βι σι ρε τζα α ι
 πα α δι σα α χι νε κιου νε ε ε ετ γη

τερενούμ· Γιαρ ε ει για ρι με ε εν π ει δο ος
 μι ρι ε με ε ε ε εν ει δο ος για ρι
 με εν γιαρ μακ που λι με ε εν βα α αι

Στίχος· Ε εζ κια σε ι μεχ γη μι χι ιρ

Figure A.1 : Bestenigâr Yürük Semai – Abdülkadir Meragi (1360-1435)

κε δα α ι νε κίου νε ε ε ε ετ ρρ ε εζ
 κια σε ι μεχ ρρ μι χι ιρ κε δα α ι νε
 κίου νε ε ε ε ετ ρρ τερενούμ. Γιαρ ε ι
 για ρι με ε εν ρ ει δο ος μι ρι ι με ε ε εν
 εν ει δο ος για ρι με εν γιαρ μακ που λι
 με εν βα α αι τα α διρ τερ ρι τερ ρρ
 ρι τε ερ ρι τα α ρα τε ε λε ε δι ι ιρ
 νε ει ρρ τα α διρ τερ ρι τερ ρι τε ερ
 ρι τα α ρα τε λε ε δι ι ιρ λε ει ρρ
 τα δι ι ιρ τερ ρι τε ε ε ε ε ερ τερ λερ
 ρι τερ λερ ρι τερ λερ ρι τε λε ε ερ βα α α

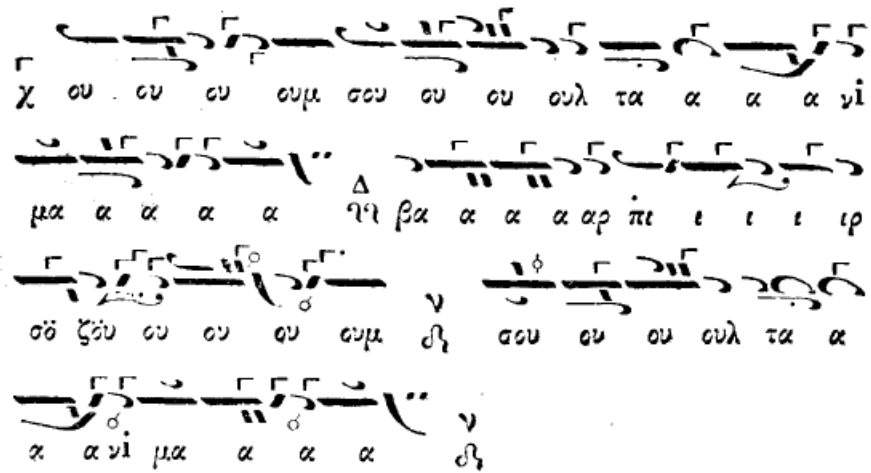
Figure A.1 (continued) : Bestenigâr Yürük Semai – Abdülkadir Meragi (1360-1435)

αἰ τα δε ε ε ερ τετ ηε τε ε ε ε ε εη
 τετ κετ ηε τετ κετ ηε τετ κετ ηε τε κε ε εη
 βα α α αἰ μιάν. Κια μιλ χῖ ρε
 δεσ αν κη χα μου σεσ φα σι ε ε ε ε ε ε εχ
 κια α μιλ χῖ ρε δεσ αν κη χα μου σεσ φα σι ε ε
 ε ε ε ε εχ τερευούμ. Γιαρ ε ἰ για ρε χ
 με ε ε ε ε ε εν χ εἰ δο ος με ρε μεν ρ
 εἰ δο ος για ρε με εν γιαρ μακ που λι με ε εν
 βα α α αἰ Στίχος. Ε ερ κια
 σε κη πούρ σε βε ετ σε δα α ἰ νε ε κλου
 να ε ε ε ε ετ ηρ ε ερ κια σε κη πούρ σε

Figure A.1 (continued) : Bestenigâr Yürük Semai – Abdülkadir Meragi (1360-1435)

βε ετ σε δα α ι νε κίου νε ε ε ετ ηη
 περευούμ. Γιαρ ε ει για ρι με ε εν η ει δο σς με
 ρι ε με ε ε ε εν ει δο σς για ρι με εν
 γιαρ μακ που λι με ε εν βα α α αι
 Σε ε ε ε ε σε Πεςε, μακαμ εβιτς. ουσουλ μοναμες.
 ε δα α δα α α α α α α
 α α α α α α περ ε ε ε ε ε ε ε ε ε
 ε ει λε η δι ι ι ι ι ι ι ι ι ι
 ι ι η πε ε ε ε ε ε πε ε ε νε
 χου ουε δγ γκε ε ε γκερ δα α α α
 α α α α α α γκε ε ερ δα νι ι ι ι ι

Figure A.1 (continued) : Bestenigâr Yürük Semai – Abdülkadir Meragi (1360-1435)



Στίχος β·

Γαελιόκεν άμα τζόκ γερί ,
 έλδι μεράκ δούνδέν περί .
 μιάν . ίζνίν έλούρσα , έί περί .
 νακαράτ· βάρ πέρ σόζούμ σουλτανιμά .

Στίχος γ·

Πέν κίμλε γκιόινούμ έίλεγιμ .
 σεσσίζ τζιχανί νέίλεγιμ .
 μιάν . μακπουλ έλούρσα σόίλεγιμ .
 νακαράτ· βάρ πέρ σόζούμ σουλτανιμά .

Στίχος δ·

Α γ γαρέ έτμε ραχπετί ,
 λουτρετ ένούτμα ίζετί .
 μιάν· κέρμα ουζατμάμ σοχπετί .
 νακαράτ· βάρ πέρ σόζούμ σουλτανιμά .

Γιουρόν σεμαί , μακάμ , σουζιδιλ άρά · ρ χ

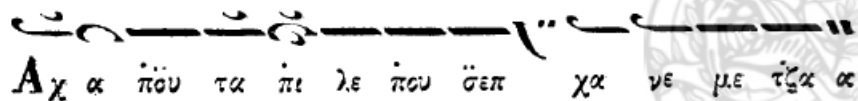


Figure A.2 : Suzidilara Yürük Semai – Sultan Selim III (1761-1808)

να α α α α λ α α α α α α α

αν τζα ναν γκε λι ι ι ορ ρ τερενοῦμ. αχ

ελ α μαν ε εϊ γιου ζουμ α α α χιμ σοϊ

λε νε δερ πε ε νιμ γιου να α α χιμ

ι λι ισμις τερ γιοκ λε ρε α α χι ι ι εμ ι λε

ισμις τερ γιοκ λε ρε α α α χιμ φερ γιαδ

ε δε ε ε ρε ε ε ε εμ ρ σεκ βαϊ δε ρε ε ε

ε εμ ρ φερ γιαδ ε δε ε ε ρε ε ε ε εμ

σεκ βαϊ δε ρε ε ε εμ ρ σεν δεν πε λα α α

για χ α α μα α αν τζα α νι μ α α

μα α αν χ α α αχ τζα ναν γκε λι ο ο

Figure A.2 (continued) : Suzidilara Yürük Semai – Sultan Selim III (1761-1808)

ο ορ χα α μα α αν τζα α νι ιμ α α
 μα α αν χα α αχ τζα ναν γμε λι ορ ρι

Στίχος· Αχ χαλ βε τε ουλ φε τε πιρ οεμ
 ι σε πι ι σα α α α α α α α ρι α
 α α α α πι σαν γμε λι ι ι ορ ρι

είτα τὸ τερενούμ τοῦ ἀ· σίχου,
 ἀχ ἔλ ἀμάν κ. τ. λ.

μιάν· ρι Αχ περ τζε με ζε βε ρε οου ρι οου
 νε γμε χι α α α α ρι α α α α
 χι ι α φε τε ι ι γονο νούμ αχ ελ α μα αν
 εϊ γου ζούμ α χι ι ι ι ιμ σοϊ λε νε ορι
 πε ε νιμ γκου να α α χιμ ι λι ι ο μί ε τερ

Figure A.2 (continued) : Suzidilara Yürük Semai – Sultan Selim III (1761-1808)

γλιοκ λε ρε α α χι ε ε ιμ ε λε ισ μις τιρ γλιοκ λε
 ρε α α α χιμ π φερ γιαδ ι δε ε ε
 ρε ε ε ε εμ σεκ βα ι δε ρε ε ε εμ Δ φερ γιαδ ε
 δε ε ε ε ρε ε ε ε εμ σεκ βα ι δε ρε ε ε εμ Δ
 σεν δευ πε λα α α για α α μα α α
 αν τζα α νι ιμ α α μα α αν χ α α
 αχ Δ εϊ α φε τι χου ου ου ους χ α α
 μα α αν τζα α νι ιμ α α μα α αν χ α
 α αχ Δ εϊ α φε τι χους ορ Στίχος
 Δχ δε λε σεβ δα ζε δε γε σιλ σε λε τζουμ
 πα α α α α α α α α π α α α α αν

Figure A.2 (continued) : Suzidilara Yürük Semai – Sultan Selim III (1761-1808)

τξουμ παν γχε λε ι ι ορ π
9

και παλιν το τερενομ του α· σίχου,
αχ ελ αμαν κ· τ· λ·

Αχ μου πτε λα α α α Σαρκι· μακαμ μαχουρ· γ
δουουλ σοφιαν· δ

γι ι ι ιμ χα α α αι λι ι ι δε ε εμ

δερ γη πι ι ι ι ι ι ι ι βε φα α γε ε

ε ε ε ε ε ε ε ε γη α τε ε σι ι ι

ι α α α α σκιν λα α α δου ου ου

σου ου ου χ γιο ο ο νου ου ου ουλ σε εβ

δα α α α α γε ε ε ε ε ε ε ε ε

α α α αχ γη

Ζερ ρε ε τξε ε με ε ε ε ε ερ χα α α μετ



Figure A.2 (continued) : Suzidilara Yürük Semai – Sultan Selim III (1761-1808)

ε ε ρα α χ μ ε ε ι λ ε γ κ ε ε ε ε ε
 ε ε λ ρ ρ τ ζ ο υ ρ μ ο υ μ ο υ α φ ε ε ι λ ε ε ε γ κ ε
 ε ε ε ε ε λ ρ ρ γ κ ε ε ε ε ε ε ε ε ε
 ε ε γ κ ε ε λ μ ε ε ε ε σ ι ν α ρ ζ ι ε ι
 ι ι μ π ε ε ν μ ι ι χ ν ε τ ι ι χ ι ι ι τ ζ ρ α
 α α α ν ι λ ε τ ζ α ρ α α α α α α α α α
 α α α α α α α α α ν ι ι ι μ δ α ν ο υ
 σα αν δι ιμ Σαρκι, μακαμ ουσσακ π
 ουσουλ αγερ σεμαι. ρ
 Που ου ουρ α α α α α α τε σι ιμ α α τ ζ ρ ρ
 τ ι ι ι ι ι ι ι ι ι ι ι ρ μ α σ α
 χ ι ι ι ν ρ α α α α α α α α α α α

Figure A.3 : Uşşak Şarkı – Dede Efendi (1778-1846)

α αγ ζι μι ε ε ε εϊ για αρ π α α α α α
 αχ ρ ζα α λι ε ε ε ε εμ πε νε ε
 σο ο ο αι δλ λε ε ε ε ε ε ε ε ε
 ε ε ετ με δε ε ρου ου ου ου λη νε ε ε ε ε
 ι ι ι ι εμ δε νε ε λε ε ερ βα αρ ρ α α
 α α α αχ Δ μιάν Πιλ με ε ε ε ε
 ε εζ με γομ ε ε ε τε ε ε ε ε ε
 ε ε κλε ρε ε νε ε ε ε ε ε ε ε
 ε ε ε ε εϊ λε με ε ε ε ε ε ιν κια αρ ρ
 α α α α α α μαν ε ε εϊ ρ νακαραιτ.
 Ζα α λι ε ε ε ε εμ πε νε ε σο ο ο αι δλ

Figure A.3 (continued) : Uşşak Şarkı – Dede Efendi (1778-1846)

Στίχος δ·

Πάκ σου διλι ίσκεσεγέ,
 μέιλ ιττι πού νεβρεσεγέ·
 μιάν· σόρ φαίκι πάπεσεγέ·
 νακαράτ· τουτί μισάλι σόζλερί, άχού μισάλι γκισζλερί· κτλ·

Αχ σε νι εν λε ε ε Σαρκί, μακάμ σεχνάζ·
 ούσούλ σοριάν πα·

για π' λι ι νι ι ι ιζ πι ιρ λικ π' τε ε ε

ε ε ε ε ε τε σα α δε ε ε ε ε ε

ε ε ε π' που λου σα α α λι ι ι ι ι ι

ιμ Δ για ρι εν χα α α αι θερ πα α

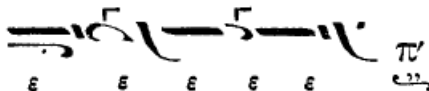
α α α α πα σα α α δε π' μιάν·

Α μα α αν ρ νε ε ε γε ε λια α ζιμ

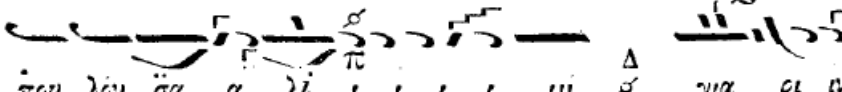
ι ι ι ι κε ι ι ι μι ι ι ιζ θεν π'

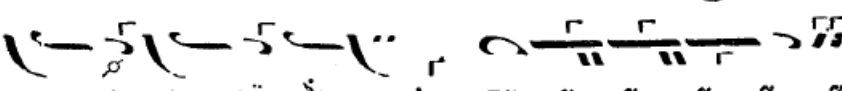
ζι ι ι ι ι ι ι ι ζι α α δε ε ε ε ε ε

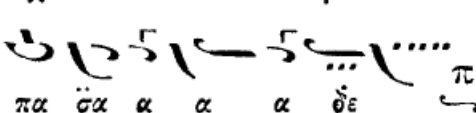
Figure A.4 : Şehnaz Şarkı – Numan Ağa (1750-1834)


 ε ε ε ε ε π'

νακαράτ.


 που λού σα α λι ε ε ε ε ιμ Δ για ρι εν


 χα α α αι δερ πα α α α α α


 πα σα α α α δε π

Στίχος β'.

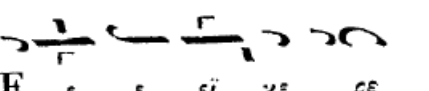
Πενίμ σοϊλεδγιμ, γκιπί ιδέρσαν,
 πάσιμ ούζερινέ σάγρα νέ δέρσαν.
 μιάν· φενέρ παχιζεσινέ δνχι γκιδέρσαν.
 νακαράτ· πουλουσαλιμ γάριν χαιδέρ πασαδέ.

Στίχος γ'.

Γκετζέν γκιούν γκιπί γκινέ πενι σάτμα,
 σείρ γερλερινι πέρ πέρ αράτμα.
 μιάν· εφένδιμ γκίλ σόζού γάρι εζάτμα.
 νακαράτ· πουλουσαλιμ γάριν χαιδέρ πασαδέ.

Στίχος δ'.

Ο'τυριούπ πιζ πιζέ, δεργιαγέ καρσί,
 δονούπ γιαχιτζέδε, σαχραγέ καρσί.
 μιάν· αμάν γιλθαρίριμ, αδαγέ καρσί.
 νακαράτ· πουλουσαλιμ γάριν, χαιδέρ πασαδέ.


 E ε ε ει κε ρε

Σαρλί, μακάμ πουσελίχ, π.
 ούσουλ, δεβρι ρεβάν. q

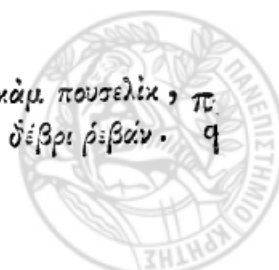


Figure A.4 (continued) : Şehnaz Şarkı – Numan Ağa (1750-1834)

Π'εσέ, μακάμ. ραχατούλervβάχ. ρ.
 Α α α α α αχ ούσσούλ τζεμπέρ,
 α α αλ δε ρε ε επ κε ε εν χ' δε ε
 ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε
 ε
 ου ου ου ου ου ου ου ου ου ου ου ου ου ου ου
 ου ε σε ε εϊ ρε δε ε ε ε ε ε εν σε
 ε ε ε π για α α α α α α α α για
 α α α α α α α α αχ ο λου ου ου ου ου ου ου ου
 τερεναύμ. Ο' ομ πρόνμα μα α αυ α χ μα α α
 α αν χ σε εϊ ρε δε ε ε εν σε ε ε ε ε ε
 για α α α α α α α α α α α α α

Figure A.5 : Rahatülervah Beste – Tabî Mustafa Efendi (1705-1770)

α α α αχ π ο λου ου ου ου ου ου ου
ου ου ου ου ουρ βα α αι Στίχος
Α α α α αχ σα α αυ μα δε ε ερ δε
ε ε ε νε ε ε ε ε ε ε ε ε ε
νε ε ε ε ε ε ε ε ε ε ε ε ε ε ε
ου λε ε ε ε ε ε ε ε ε ε ε ε ε ε
ε ε ε ερ π ε ι ι ερ δα χι ε ε ε ε
ε ε ε ερ π λα α α α α α α α α
λα α α α α α α α α αχ ο λου ου ου
ου ου ουρ δε τερευόμε Ο ομ πρόουμ α
μα α αυ α χ μα α α αυ χ πι ιρ δα

Figure A.5 (continued) : Rahatülervah Beste – Tabî Mustafa Efendi (1705-1770)

δ ε ε ε ε ε ε ε ε ε ε ε
ε ε ε ε ε π σ ε ν ι ε ε ε ε ε ε ε
ε ε ε ε ε ν βα α αι Στίχος
Α α α α α χ χ ε ε ε ρ π ε ρ α α α γ α
α α α ζ ε ε ε ε ε ε ε ε ε ε ε Δ
ε ε ε ε ε ε ε ε ν μα κα α α ε κα α α
μ ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε
α ε ε ε ε ρ α α α χ α τ ο ν ου ου ου ου ε
ε ε ε ρ π βα α α α α α α α βα
α α α α α α χ ο λ ο υ ου ου ο λ ου ου ρ ρ
τερενούμ. Ο ου π ρ ο υ μ α μα α αν α χ μα α *

Figure A.5 (continued) : Rahatülervah Beste – Tabî Mustafa Efendi (1705-1770)

α αν χ ρα α χα τού ου ουλ ε ε ε ερ
 βα α α α α α α α α α α
 α α α αχ ο λου ου ου ου ου ου
 ου ου ου ου ουρ βα α α αι
 Χατ γκε ελ δε ρου Γουρουνι σεμαϊ, μακαμ
 ραχα:δουλερβαχ
 χι: διλ πε ρε ε νεβ πε ετ πε ζε δου ου ου
 σε ι ι ι ι ι χατ γκε ελ δε ρου χι
 διλ πε ε ρε ε νεβ πε ετ πε ζε δου ου ου
 σε ι ι ι ι ι τερνονου. Για λα γε
 λε λε ελ λε ι γε λε λα α α τι ιρ γε λε λε
 ε ε ελ λε τζα νεμ γε λε λε ε ε ελ λε

Figure A.5 (continued) : Rahatülervah Beste – Tabî Mustafa Efendi (1705-1770)

APPENDIX B

Bestenigar Yürük Semai

Usûl: Yürük Semai

Composer: Abdülkadir Meragi (1360-1435)

Poet: Abdülkadir Meragi (1360-1435)

Transcriber: Georgios Karazeris (1991-)

BİRİNCİ HÂNE (Στίχος)

De er viş i re câ— yı pâ— di şâ— hî ne— kü— ne—

5

ed de er viş i re câ— yı pâ— di şâ— hî ne— kü— ne—

9

TERENNÜM (Τερενούμ)

ed Yâr e ey yâ ri me— en ey

12

do ost mî ri— me— en ey do ost yâ ri me— en

15

İKİNCİ HÂNE (Στίχος)

yâr mak bû li me— en vâ— ây E ez kâ se i meh mi hi ir ge dâ—

19

yî ne— kü— ne— ed e ez kâ se i meh mi hi ir ge dâ—

23

TERENNÜM (Τερενούμ)

yî ne— kü— ne— ed Yâr e ey yâ ri me— en ey

27

do ost mî ri— me— en ey do ost yâ ri me— en

30

yâr mak bû li me— en vâ— ây tâ— dir ten ni ten ni te en ni tâ—

34

nâ te— ne— di— ir ne— ey tâ— dir ten ni ten ni te en ni tâ—

Figure B.1 : Bestenigar Yürük Semai – Transcriber: Georgios Karazeris (1991-)

2

38
nâ te ne_ di_ ir ne_ ey tâ di_ ir te en ni te_

41
en te en ne en ni te en ne en ni te en ne en ni te ne_ en

44
vâ_ ây tâ di_ ir te en ni te_ en

47
te en ne en ni te en ne en ni te en ne en ni te ne_ en vâ_ ây Kâ
MEYÂN (Μιάν)

50
mil hu re deş ân ki ha müş est fa sí_ ih kâ_

54
mil hu re deş ân ki ha müş est fa sí_ ih Yâr
TERENNÛM (Τερενούμ)

58
e ey yâ ri me_ en ey do ost mî ri men ey

62
do ost yâ ri me en yâr mak bú_ li me_ en vâ_ ây He er
DÖRDÛNCÛ HÂNE (Στίχος)

65
kâ se ki pür se ve ed se dâ_ yî ne_ kü_ ne_ ed he er

69
kâ se ki pür se ve ed se dâ_ yî ne_ kü_ ne_ ed Yâr
TERENNÛM (Τερενούμ)

73
e ey yâ ri me_ en ey do ost mî ri_ me_

Figure B.1 (continued) : Bestenigar Yürük Semai – Transcriber: Georgios Karazeris (1991-)

76

en ey do ost yâ ri me_____ en

78

yâr mak bú li me_____ en vâ_____ ây

G.K.

Figure B.1 (continued) : Bestenigar Yürük Semai – Transcriber: Georgios Karazeris (1991-)

Suzidilara Yürük Semai

Usûl: Yürük Semai

Composer: Sultan III Selim Han (1761-1808)

Poet: Sultan III Selim Han (1761-1808)

Transcriber: Georgios Karazeris (1991-)

BİRİNCİ HÂNE (Στίχος)

Ah â bü tâb i le bu şeb hâ ne me câ_ nâ_

5

ân câ nân ge li_ yo or

9

TERENNÜM (Τερενούμ)

Ah el a mân e_ ey yü_ zü mâ_ hu im söy le ne dir

13

be_ ni im gü nâ_ hu im i li iş miş tir gö ök le re â_

17

hu_ im i li iş miş tir gö ök le_ re â_ hu im

21

fer yâd e de_ ri_ im şek vâ e de ri_ im

25

fer yâd e de_ ri_ im şek vâ e de ri_ im

29

sen de en ba lâ_ ya_ a_ mâ_ ân ca_ ni im a_ mâ_ ân

32

a_ ah câ nân ge li_ yo_ or

35

a_ mâ_ ân ca_ ni im a_ mâ_ ân a_ ah câ nân ge li

Figure B.2 : Suzidilara Yürük Semai – Transcriber: Georgios Karazeris (1991-)

2

38 İKİNCİ HÂNE (ΣΤΙΧΟΣ)

yo or ah hal ve ti ül fe te bir şe mi şe bi__

42 stâ__ bi stân ge li__

46 TEREENNŪM (Τερενούμ)

yo or Ah el a mân e__ ey yŭ__ zŭ__ mâ__ hu im

50 sō le ne dir be__ ni im gü nâ__ hu im i li iş miş tir

54 gö ök le re â__ hu__ im i li iş miş tir gö ök le re â__

58 hu im fer yâd e de__ ri__ im şek vâ e de

62 ri__ im fer yâd e de__ ri__ im şek vâ e de

66 ri__ im sen de en ba lâ__ ya__

69 a__ mâ: ân ca__ ni um a__ mâ ân a__ ah (şeb) bi stân ge li

72 yo__ or a__ mâ__ ân ca__ ni um a__ mâ ân a__ ah (şeb)

75 MEYÂN (Μεγάν)

bi stân ge li yo or Ah per çe mi zî ve__ ri dŭş

Figure B.2 (continued) : Suzidilara Yürük Semai – Transcriber: Georgios Karazeris (1991-)

79

 ü ni ge hi a _____ hi â fe ti _____

83
 TERENNÜM (Τερενούμ) ②

 hû ûş Ah el a mâ ân ey yû zû mâ hi _____ im

87

 söy le ne dir be ni im gü nâ hi im i li iş miş tir

91

 gö ök le re â hû _____ im i li iş miş tir gö ök le re â _____

95

 hû im fer yâd e de ri _____ im şek vâ e de

99

 ri _____ im fer yâd e de ri _____ im şek vâ e de

103

 ri _____ im sen de en ba lâ ya _____

106

 a mâ ân ca ni im a mâ ân a ah ey â fe ti

109

 hû _____ ûş a mâ ân ca ni im a mâ ân a ah

112
 ③ DÖRTÜNCÜ HÂNE (Στίχος)

 ey â fe ti hû ûş Ah di li sev dâ ze de ye

116

 sil si le cû ün bâ _____ ân

Figure B.2 (continued) : Suzidilara Yürük Semai – Transcriber: Georgios Karazeris (1991-)

120 TERENNÜM (ΣΤΙΧΟΣ)

cün bân ge li yo or Ah el a mân e ey yü zü mâ

124

hu im sö le ne dir be ni im gü nâ hu im

128

i li iş miş tir gö ök le re â hu im i li iş miş tir

132

gö ök le re â hu im fer yâd e de ri im

136

şek vâ e de ri im fer yâd e de ri im

140

şek vâ e de ri im sen de en ba lâ ya

144

a mâ ân ca ni im a mâ ân a ah cün bân ge li

147

yo or a mâ ân ca ni im a mâ ân

149

a ah cün bân ge li yo or

Figure B.2 (continued) : Suzidilara Yürük Semai – Transcriber: Georgios Karazeris (1991-)

Uşşak Şarkı

Usûl: Ağır Semai

Composer: Dede Efendi (1778-1846)

Poet: Leyla Hanım (17th century)

Transcriber: Georgios Karazeris (1991-)

BİRİNCİ HÂNE (Στίχοσ)

Püür â te şî im a aç

ti ir ma sa kı in

a ağ zı m. e ey yâ âr a ah

zâ li im be ni sö öy

le et me de rü

nu um de ne le er va ar a ah

MEYÂN (Μετάσ)

Bil me ez mi ye em i it

ti ik le ri ni

e ey le me i in

kâ âr a mâ ân e ey

Figure B.2 (continued) : Suzidilara Yürük Semai – Transcriber: Georgios Karazeris (1991-)

2

13 NAKARAT (Νακαράτ)

Zâ li im be ni sö öy

le et me de rû

nu um de ne le er va ar

Figure B.2 (continued) : Suzidilara Yürük Semai – Transcriber: Georgios Karazeris (1991-)

Şehnaz Şarkı

Usûl: Aksak (Sofyan)

Composer: Numan Ağa (1750-1834)

Poet: ?

Transcriber: Georgios Karazeris (1991-)

BİRİNCİ HÂNE (Στίχος)

1
Ah se ni in le_____ ya lı_____ nı_____ ız bi_____ ir lik

3
te_____ te sâ_____ de_____

5
_____ bu lu şa_____ lı_____ m ya_ rı m ha_____ ay dar

7
MEYÂN (Μέλαν)
pa_____ pa şa_____ da A_ mâ:_____ ân

9
ne_____ ye_ lâ_____ zım i_____ ki_____ mi_____ iz de en

11
zi_____ zi yâ_____ de_____

13
NAKARAT (Νακαράτ)
_____ Bu lu şa_____ lı_____ m ya_ rı m ha_____ ay dar

15
pa_____ pa şa_____ da
-G.K.

Figure B.3 : Şehnaz Şarkı – Transcriber: Georgios Karazeris (1991-)

Rahatülervah Beste

Usûl: Çenber

Composer: Tabî Mustafa Efendi (1705-1770)

Poet: Tabî Mustafa Efendi (1705-1770)

Transcriber: Georgios Karazeris (1991-)

BİRİNCİ HÂNE (Στίχος)

A ah a al di ri ip ke en

5 di ni

9 hü üs nü

14 ün se ey ri de en se ey yâ

18 yâ âh o lu

22 TERENNÜM (Τερνούμι)

ur Ö öm rüm a mâ ân a mâ ân se ey ri

27 de en se ey yâ

31 âh o lu ur

35 İKİNCİ HÂNE (Στίχος)

vâ ây A ah sa an ma de er

40 di ne ne

Figure B.4 : Rahatülervah Beste – Transcriber: Georgios Karazeris (1991-)

2

44

 dü şe şe en le

49

 er bi ir da hi i if lâ

54

 lâ âh o lu

58
 TERENNÛM (Τερενούμ)

 ur Ö öm rüm a mâ ân a mâ ân

62

 bi ir da hi i if lâ

67

 âh o lu ur

71
 MEYÂN (Μιάν)

 vâ ây A ah bö le hâ

76

 le et va va ar ke

81

 lâ mi

86

 rûh i ba ah şı in da

91

 da da se ni in

Figure B.4 (continued) : Rahatülervah Beste – Transcriber: Georgios Karazeris (1991-)

95 TERENNÜM (Τερενούμ)

Ö öm rüm a mâ ân a mâ: ân rû hi

99

ba ah şı in da

103

se ni in

107 DÖRTÜNCÜ HANE (Στίχος)

vâ ây A ah he er bir â

112

vâ ze ze

116

en ma kâ kâ mı

121

ra ha tü ül e er vâ

126

vâ âh o lu

130 TERENNÜM (Τερενούμ)

ur Ö öm rüm a mâ ân a mâ: ân

134

ra ha tü ül e er vâ

139

âh o lu

Figure B.4 (continued) : Rahatülervah Beste – Transcriber: Georgios Karazeris (1991-)

4

142

ur vâ ây

G.K.

Figure B.4 (continued) : Rahatülervah Beste – Transcriber: Georgios Karazeris (1991-)

APPENDIX C

DERVİŞ RECA'YI

BESTELİGİNE NAKİŞ YÜRÜK SEZGİ HOCA ABDÜLKADİR KARAGİ

Der viş re ca yi pa di şa
hi me kü ned vay der vay yar
Ey ya ri men yar yar mi ri men
..... Ey dost..... ya ri men yar li men vay ga
ka se i meh mi hir ke da yi neki ned vay
ka se ki dir se ved sa da yi neki ned vay
vay yar Ey ya ri men..... yar
yar mi ri men Ey dost ya ri men
yarmak bu li men vay ta
dir te ne ten ni ten ni ta ne tene dir ney ta
ney ta dir te ni ten..... tennendirtenendir

Figure C.1 : Derviş Recayı, (TRT Online Archive).

- 2.

(Bestonigör nakış yürük semai devama)

ten nen dir te nen vay ta
dir te ni ten,..... tenendärten nen dir
ten nen dir te nen vay ka vay
mîl ha re deg an ki ha mu
gâzî ta sî hî kâ hî yar
yî yarîmen,..... yar yar mî rî men
..... ey dost yarî men
yar mak bulî men vay hâş

Dervîş-i recây-i padişâhî nekûned
yî yarîmen yar yar mîrî men ey dost yarîmen yar makbulîmen vay

Hz kâse-i meh-i mihr-i gedâyî nekûned
vay ey yarîmen yar yar mîrî men ey dost yarî men yar makbulîmen
vay ta dir te nâ ten ni ten ni ta hâ te ne dir hey ta hey ta
tir tenî ten ten nen dir tenen dir ten nen dir te nen vay
gâmil-i hiredeg an ki hâşgest (vasîhî)

Her kâse-ki pîr şevd şedây-i nekûned
Terennûn

Figure C.1 (continued): Dervîş Recayi, (TRT Online Archive).

SÛZİDİLÂRÂ
Âbü Tâb ile Bu Şeb-1

Usûlü: Yürüksemâi ♩ =84

Beste: Sultan III. Selim Han

AH ÂB Ü TÂB İ LE BU ŞEB HÂ NE ME CÂ NÂN
 NÂN NÂN GE Lİ YOR
 VAY VAY
 AH EL A MAN EY YÛ ZÛ MÂ HIM
 SÖY LE NE DIR BE NİM GÛ NA HIM SAZ
 E RİŞ MIŞ TİR GÖK LE RE Â
 HIM SAZ HIM SAZ
 FER YÂD E DE RİM ŞEK VÂ E DE RİM SAZ
 SEN DEN BA LÂ YA SAZ A MAN A MAN
 A MAN AH GE Lİ YOR VAY SAZ SON

Figure C.2 : Sûzidilârâ, Âbü Tâb ile Bu Şeb-1, (Tolga Göyenc Archive).

SÛZİDİLÂRÂ
Âb-ü Tâb ile Bu Şeb - 2

AH PER ÇE Mİ Zİ VE Rİ DÜ Şİ Nİ GE Hİ

A A A

FE Tİ HÜŞ VAY

FE Tİ HÜŞ VAY SAZ

AH EL A MAN EY YÜ ZÜ MÂ HIM

SÖY LE NE DIR BE NİM GÜ NA HIM SAZ

Tolga
09-01-2009

ÂB-Ü TÂB İLE BU ŞEB HANEME CÂNÂN GELİYOR
HALVET-İ ÜLFETE BİR ŞEM-İ ŞEBİSTAN GELİYOR
PERÇEMİ ZİVER-İ DÜŞ-Ü NİGEHİ ÂFET-İ HÜŞ
DİL-İ SEVDAZEDEYE SİL SİLE CÜNBAŞ GELİYOR
AH EL AMAN EY YÜZÜ MAHİM SOYLE NEDİR BENİM GUNAHIM
ERİŞMİŞTİR GÖKLERE AHİM, FERYAD EDERİM, ŞEKVA EDERİM
SENDEN BALAYA AMAN AMAN AMAN AH GELİYOR

Figure C.3 (continued) : Sûzidilârâ, âbü Tâb ile Bu Şeb-1, (Tolga Göyenc Archive).

8792

UŞŞAK
(Pür öteyim açtırma sakın)

Loz & Önderoğlu Karaf

MEVLÂ : RÖR NERAK BERNÂ

DEDE EFENDİ

PÜR A TE ŞİM AÇ
TIR MA DA KİN
ME Zİ ME ZİN
HÂR BEL A CA NİM
ZAR LİM DE Nİ SÖL
LET ME DE RÜ
NUM DA NE LER
VÂZ BEL A CA NİM
BİL MEZ Mİ YH ET
TİK LE Rİ Nİ
EY LE ME İN
KARAR BEL A CA NİM

Figure C.4 : Uşşak, Pür öteyim açtırma sakın (TRT Online Archive).

Şehnaz Şarkı

(Nispetiye ağı)
Rafik Fırsından

Usul: Ota alkak

(AA) Se - nin i - le ya - la - le
ni - gi - lik - de - de
ge - re - ci - de - de
sa - nim
Bu - lu - sa - mın ya - rın hay - dar
ma - ha - sa - da
- da
Mi - yan Ne - ye la - zım i - ki - mi - den

Seninle yalnız birlikte sâde
~~Buluşalım yarın Haydarpaşada~~
Neşe lazım ikimizden ziyâde
Buluşalım yarın Haydarpaşada

2. Dönüt kâhı sahsaya kârse
Dönüt kâhı sahsaya kârse
Ammen yalvarım âdaya kârse
~~Buluşalım yarın Haydarpaşada~~ 2.A

Figure C.5 : Şehnaz şarkı, seninle yalnız birlikte, (TRT Online Archive)

RAHATÜ'L-ERVÂH (Hicaz Irak) BESTE

Aldırıp kendini hüsnün seyreden seyyâh olur

USÛL: ÇEMBER

BESTE: TAB'Î MUSTAFA EFENDİ

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody is accompanied by a bass line. The lyrics are written below the notes. The score consists of 12 staves. The lyrics are: Ah Ah Al di rip a ken vä di ze di ze ni zen hüs ma nü kä nü kä nün mi sey ra re den ha tül sey er yâh vâh yâh vâh o lur o lur Om rüm a man a man sey rü re hi den bah sey şin yâh da yâh da o se lür nin vâh vâh SON

Figure C.6 : Rahatü'l-Ervâh (Hicaz Irak) Beste, Aldırıp kendini hüsnün seyreden seyyâh olur, (TRT Online Archive).

Meyan

Ah Şöy le hâ let
ma mar ke
lâ mı
rû hi bah şın
da da
da se nin

Aldırıp kendini hüsnün seyreden seyyâh olur
Sanma aşkına düşenler bir dahi iflâh olur
Şöyle hâletmar kelâm-ı rûh bahşında senin
Her bir âvâzen makâm-ı rahatü'l-ervâh olur

Terennüm:
ömrüm aman aman seyreden seyyâh olur

Figure C.5 (continued) : Rahatü'l-Erâh (Hicaz Irak) Beste, Aldırıp kendini hüsnün seyreden seyyâh olur, (TRT Online Archive).

APPENDIX D

The image shows a page of handwritten musical notation for the 'Çember usûl' (Circular Rhythm). At the top left, the time signature is $\frac{24}{4}$. The notation consists of 10 numbered lines (1-10) of rhythmic symbols. The symbols are a mix of vertical strokes, some with flags, and some with dots, representing different rhythmic values. Some lines include rests or specific rhythmic patterns. The notation is written on a grid of dashed lines. The symbols are arranged in a way that suggests a specific rhythmic sequence for each line.

Figure D.1 : Çember usûl.

APPENDIX E

Table E.1 : Greek/Ottoman letters and symbols

Greek Alphabet	Ottoman – Turkish
A, α	A, a
B, β	V, v
Γ, γ	Y, y or G, g or Ğ, ğ
Γκ, γκ	G, g
Δ, δ with dot	D, d
E, ε	E, e
Στ, στ, ς	St
Z, ζ	Z, z
H, η	İ, i
Θ, θ	-
I, ι or İ, i	İ, i or I, I
İ, ï	İ, i *
K, κ	K, k or G, g
Λ, λ	L, l
M, μ	M, m
N, ν	N, n
Ξ, ξ	Ks, ks
O, o or Ö, ö	O, o or Ö, ö
Oυ, ου	U, u
Öυ, öυ	Ü, ü or Öy, öy
Π, π or with dot	P, p or B, b
P, ρ	R, r
Σ, σ or with two dots	S, s or Ş, ş
T, τ	T, t
Τζ, τζ	Ç, ç or C, c
Υ, υ	Y, y (Open Vowel)
Φ, φ	F, f
Χ, χ	H, h
Ψ, ψ	-
Ω, ω	-

CURRICULUM VITAE



PHOTO

Name Surname : Georgios KARAZERIS
Place and Date of Birth : Maroussi, Athens: 10/10/1991
E-Mail : epicaskarazeris@yahoo.com

EDUCATION

- **B.Sc.** : 2015, Technological Educational Institute,
Department of Traditional and Folk Music

PROFESSIONAL EXPERIENCE AND REWARDS:

- Two scholarships awarded by the Greek Government in 2011 and 2012.

PUBLICATIONS, PRESENTATIONS AND PATENTS ON THE THESIS:

- Aesthetical and Musicological Analysis of the First and the Tenth Eothina from Konstantinos Priggos, B.A.

OTHER PUBLICATIONS, PRESENTATIONS AND PATENTS:

- Presentation in the International Medieval Conference 2018 in Leeds, UK with the subject "Putting Medieval Music into Practice: The Byzantine Musical Performance and Transmission in the Ecumenical Patriarchate of Constantinople"