

Part Two

I Genres of Secular Music

The second part of this book deals with the prime issues concerning the repertoire of secular music: musical form, theoretical system, and lastly, notation. In this chapter, more specifically, the genres found in the sources are examined. A host of new elements are presented, broadening knowledge on the structure of pieces, their nomenclature, and many other topics. Moreover, the trends and developments, which characterised various musical periods, are observed within the music encompassed in the four centuries of secular music manuscript tradition.

The surviving repertoire is classified into two categories. The first, is works for which the genre is clear, either because it is adequately described or because it was discerned and concluded through this study. The second, is works of unclear or undetermined genre. As already noted in the chapter, *Historical Overview*, the genre is clearly stated in manuscripts of the 18th and 19th centuries, the first references being by Petros Peloponnesios. In the centuries before that, no relevant references were given in the headings of the pieces. Obviously, the scribes were not sufficiently familiar with the genres of secular music in order to add such descriptions. Lastly, works where a clear genre is identified are distinguished as either folk, or as genres within the repertoire of the art music of Constantinople.

Greek Folk Music

The number of folk songs, as already noted, is disproportionately small in comparison to the total number of transcriptions. Eighteen songs exist in total, originating from six codices, which are classified into two time periods. The first fifteen were transcribed in the 16th and 17th centuries, and the final three in the 19th century:

16th c.: Iviron 1189 (one song)

17th c.: Iviron 1054 (one song), Xeropotamou 262 (three songs) and Iviron 1203b (thirteen songs)

19th c.: Vatopediou 1428, LKP 152/292 (three songs)

This categorisation is based on the fact that the manuscripts of the 16th and 17th centuries preserve songs of the early post-Byzantine period, for which no other available sources exist. These fifteen songs are of particular value and present similarities in melodic development, musical form, and language style. These similarities will be examined below. It is worth noting that their style and musical form, in conjunction with their dating close to the conquest of 1453, enable the view that they are possibly Byzantine songs or at least heavily influenced by the Byzantine period.

The last three songs also present interest as they preserve both the music and the poetic text of the folk songs. They originate from the late 18th to early 19th century. However, they will not be examined here, as they do not exhibit anything new from the point of view of musical form.¹

The Oldest Notated Folk Song

Χαίρεσθε κάμποι χαίρεσθε, Folk, *echos* plagal IV and plagal IV nana, Iviron 1189, 125v (see plate 2).

In his presentation at the Academy of Athens, G. T. Stathis (1976), who brought this song out of obscurity, concluded that it is the oldest transcribed folk song. His article also presents an initial analysis as well as a reconstruction of the structure of the song. According to Stathis, hieromonk Leontios Koukouzelis probably copied the song from another codex. In addition, he observes that the main stanzas are written in iambic 15-syllable and *echos* plagal IV triphonic, while the three refrains are in trochaic 8-syllable and 7-syllable, in *echos* plagal IV.

The song has a particularly unusual structure. It has three main stanzas *Χαίρεσθε*, *κάμποι*, *χαίρεσθε...*, *Ἐχω βοτάνιν τῆς φιλιᾶς...*, *Νὰ συνηθίσει τὸ πουλὶ...* which are sung on the same melody with the four half verses, having the musical form ABCB (Baud-Bovy 1992:22). They are each followed by the exact same *kratema* whose non-lexical syllables are not of the *psaltic* tradition, but are similar to those used in the *terenniūm* of Eastern music, possibly of Persian origin. Finally, as a kind of final refrain, three stanzas are sung to the same melody as the refrains *Δάφνη καὶ μερσίνη ἐσύ σαι...*, *Τὰ πουλίτζα κοιλαδοῦνε...*, *Τὸ φιλίν τὸ μὲ ζητᾶς...*. According to G. T. Stathis (1976:188-189), the reconstructed song is as follows:

Χαίρεσθε, κάμποι, χαίρεσθε,
χαίρεσθε τὸν καλὸν μου·
περδίκια κακανίσετε
κι ἀποκομίσετε τὸν.

Dousti yallalli doustom
yaila lla llalle

¹ The three songs are:

Ἄμαν, βουνὰ παρακαλῶ εἰπῆτε Island song, *echos* IV *legetos*, *segâb*, ó 2 2 ó i, Vatopediou 1428, 156.

Κόρη μαλαχματένια μου Song from Zakynthos, *echos* plagal IV, *rast*, Iași 129, 333 / Vatopediou 1428, 304.

Ξένος ἡμονν κι ἥρθα τώρα [folk], *echos* plagal IV, 7 /χ, LKP 152/292, 287.

It should be noted that in Vatopediou 1428, a song with the indication “Nisiotikon” (“Island song”) (Αν κι αὐτὸν τὸ κακε βλέπεις, p. 186) is found. Nikeforos labels it Nisiotikon, however, the poetic text is in the style of the Phanariot songs, and he himself adds the following indication further down: “island song, adapted to these lyrics and notated by Nikeforos”, therefore it is not included here among the folk songs.

tarailine dos toum

yayalale tallallalle

tarla tarla tanatirine

Δάφνη καὶ μερσίνη ἐσύ 'σαι
κοὶ τὰ φύλλα σου μυρίζουν·
κοὶ τὰ φύλλα σου μυρίζουν
κοὶ χειμών' κοὶ καλοκαίρι.

Ἐχω βιτάνιν τῆς φιλιᾶς
νὰ σπείρω 'γὰ στὲς στράτες·
τὰ μονοπάτια τὰ περνᾶ
γοργὰ νὰ μὲ τὴ φέρουν.

Dousti yallalli doustom
yaila lla llalle
tarailine dos toum
yayalale tallallalle
tarla tarla tanatirine

Τὰ πουλίτζα κοιλαδοῦνε
'γείρου δὲν τὸν ἀγαπᾶς·
κᾶν παράσκυψε καὶ πέμε,
νιότερε, καὶ τί γυρεύεις.

Νὰ συνηθίσει τὸ πουλὶ¹
νὰ μπεῖ στὸ περιβόλι·
νὰ κακανίζει τὰς αὐγὰς
ῳ διὰ τὴν ποθητήν μου.

Dousti yallalli doustom
yaila lla llalle
tarailine dos toum
yayalale tallallalle
tarla tarla tanatirine

Τὸ φιλίν τὸ μὲ ζητᾶς
ἀκόμη οὐκ ἥρτεν ὁ καιρὸς·
κι αὐτὸ δύνομαι ποσῶς
ν' ἀπομένω λυγερή.

It is not known whether this song is a representative sample of songs of similar form or if it is a unique and isolated case. Moreover, the use of Persian words in the *terenniūm* is also of interest. Unfortunately, it is not known whether the insertion of the *terenniūm* was made by the scribe or whether the song was actually sung like that. Perhaps it is connected to the section of Persian music that precedes it in the same manuscript, where an extensive use of *terenniūm* with the ex-

act same or similar syllables is observed. In any case, this fact obviously suggests influences upon song structure from the *mathemata* of the *psalitic* art (Stathis 1979:149-159; Anastasiou 2005:123-166). The *kratemata* here do not delineate the three parts of the song, but rather they delineate each main verse from the refrain. In summary, its structure is as follows:

First stanza

terennium

First refrain

Second stanza

terennium

Second refrain

Third stanza

terennium

Third refrain

Despite the restrictions imposed by the *Old Method* of notation in which the song is written, its melismatic character becomes apparent from the study of the way its notation was architected. Its unbalanced, extended melodic treatment of certain syllables in the main stanzas is of interest. Such treatment is seen at the endings of verses that extend over many syllables, while in contrast, the refrains have a syllabic melody, as is generally the case for the rest of the music score:

Ἐχω βοοτα-βοτάνιν τῆς να-τῆς φιλιᾶς
νὰ σπείρω γὰ στὲς στραααααααάτες·
τὰ μο-τὰ μονοπααάτια τὰ περνααᾶ
γοργὰ νὰ μὲ τὶ φεεεεεεεεεεέρουν.

The prolonging of cadences is not unknown in Byzantine *melopoeia*. It is very commonly found up to our days. It is a method familiar to Byzantine composers, who among others, contributed to the appearance of the genre of *kratemata*². Influences from the *mathemata* of Byzantine *melopoeia* are obvious here as well.

² For the genesis and origin of *kratemata*, see Anastasiou 2005:77-97.

Oral tradition has not preserved any song similar to this one. Its structure, melodic treatment and overall sophistication magnify its importance. It is not only the oldest transcribed song, but also a unique example of secular Byzantine *melopoeia*. Finally, the use of the term “folk” could be avoided since this specific song differs significantly with respect to the musical form of folk songs, at least as they are known today. It is probably the creation of an imaginative composer, possibly inspired by a folk melody, and bears all the characteristics of a product of high culture; a miniature artistic composition³. It is estimated that the song must be somewhat older than the date of writing of codex 1189 in which it is preserved. High culture required a suitable social environment to flourish, and such an environment existed in the years before the fall of Constantinople.

*Fourteen Folk Songs from the 17th c.*⁴

These songs originate from three manuscripts dating from the early to the middle of the 17th century. However, it is estimated that they are older than the time of their transcription. Thirteen of these, which constitute the main body of the collection, are found in MS Iviron 1203b and have attracted the interest of researchers in the past.⁵ They do not appear to bear uniform characteristics in regard to musical form, though their study is hindered by significant difficulty as all songs are written in the old music notation. It is however possible to express certain observations and findings:

Firstly, all songs belong to the soft diatonic genus. Eight of them are in *echos* IV, three in *echos* I, and three in *echos* plagal IV. The quantitative data here shows an unusual domination of *echos* IV as well as a complete absence of the chromatic genus.

Secondly, according to Bertrand Bouvier (1955:72-75; 1960; 1967), certain songs preserved in these specific manuscripts were either transcribed in the late 17th century or later, or they are also found in living oral tradition with similar or even identical poetic verses:

Αιτὲ ποῦ κάθεσαι ψηλὰ εἰς ὄρος χιονισμένον, Fo1k, echos IV: Iviron 1203b, 4v.

Διώχνεις με μάνα διώχνεις με καί γάρ πηγαίνει θέλω, Fo1k, echos IV: Iviron 1203b, 3v.

Εἰς πρασινάδα λιβαδιοῦ καὶ κάτω σ' κρύο πηγάδι, Fo1k, echos IV: Iviron 1203b, 4r / Xeropotamou 262, 211v.

Εἰς τὰ ψηλὰ παλάτια, στά 'μορφα βουνά, Fo1k, echos IV: Iviron 1203b, 1r.

Εἰς ὑψηλὰ βουνά, εἰς ὄρος χιονισμένον, Fo1k, echos IV: Xeropotamou 262, 212r.

Θολίβει με τοῦτος ὁ καιρός, λυπεῖ με ὁ χρόνος τοῦτος, Fo1k, [echos I]: Iviron 1203b, ατ.

³ Samuel Baud-Bovy (1992:22) is also convinced of the art music origins of the song.

⁴ The complete table of songs is given on p. 83.

⁵ See analytical list of citations in the Introduction of this book, p. 24.

Κάλεσμα κάμνει ό βασιλιάς, κάλεσμα κάμνει ἀφέντης, Fo1k, *echos* I: Iviron 1203b, γν.

Ολα τὰ Λωδεκάνησα στέκουν ἀναπαμένα, Fo1k, *echos* plagal IV: Iviron 1203b, 1v.

Ολοι τὰ σίδερα βαστοῦν κι ὅλοι στὴ φυλακὴ εἶναι, Fo1k, *echos* plagal IV: Iviron 1203b, γτ.

Οταν λαλήσῃ ὁ πετεινός κι ἐκκλησίες σημαίνουν, Fo1k, *echos* plagal IV: Iviron 1203b, 1v.

or at least they share many common references:

Τ' ἀηδόνια τῆς ἀνατολῆς καὶ τὰ πουλιὰ τῆς δύσης, Fo1k, *echos* I: Iviron 1203b, βν / Xeropotamou 262, 212v.

Θωρεῖς τον ἀμάραντον πᾶς κρέμεται στὸν βράχο, Fo1k, *echos* IV: Iviron 1203b, 2r.

Ἄγριον πουλί, μερόθον μον καὶ γένον μερωμένον, Fo1k, *echos* IV: Iviron 1054, 172r / Iviron 1203b, 3r.

As well as this, their melodies also appear to exhibit many similarities. Therefore, from a poetic point of view, the songs can be classified as folk. This conclusion is reached, first and foremost, by the study of their poetic texts as published, revised and annotated by Bouvier.

Thirdly, listed below are three of the fourteen songs of the group studied here. In their heading, they bear the description “*organikon*”, literally meaning “instrumental”, a description that is contradictory to the existence of poetic text in the songs.

Εἰς τὰ ψηλὰ παλάτια, στά ἡμορφα βουνά, *echos* IV, Iviron 1203b, 1r.

Εἰς ὑψηλὰ βουνά, εἰς ὅρος χιονισμένον, *echos* IV, Xeropotamou 262, 212r.

Θωρεῖς τὸν ἀμάραντον πᾶς κρέμεται στὸν βράχο, *echos* IV, Iviron 1203b, 2r.

The question of what is actually meant by the “*organikon*” description here, must be asked. The answer relates to the rhythmic substance of these three songs compared to the rest of the fourteen. It is known that in the *Old Method* of notation the “*organikos dromos*”, literally “instrumental way” or “instrumental style”, of the *Sticherarion* in the slow style is based on rhythmic bars and denotes pieces in a certain rhythm, as opposed to the slow *Papadikon* melos, which lacks a specific rhythmic structure (Apostolopoulos 2002:227, 229). Hence, these three songs are performed with some kind of rhythm that the scribes of these two manuscripts either did not mention or were not in a position to mention due to their lack of knowledge, or their inability to define the style. These three pieces are therefore distinguished from the other eleven songs, which can be reasonably assumed to be belonging to the genre of arrhythmic *epitrapezion* songs.

Fourth, in all fourteen songs, an extended development and a melismatic character is evident, with each stanza occupying between five to nine lines of music score in the *Old Method* of notation. Two of the songs, which have been transcribed into the *New Method* by Thomas Apostolopoulos⁶, allow the conclu-

⁶ These two songs can be found on the CD *Κοσμική μουσική ἀπὸ Ἀγιορειτικοὺς κώδικες βυζαντινῆς μουσικῆς*. *Exegesis* attempt by the *psaltes* Andreas Tsiknopoulos, recited by S.

sion – and not just the assumption – to be made, that they have a more extended melodic development and elaboration compared to their contemporary surviving counterparts. For example, song No. 3 of the collection, *Όλοι τὰ σίδερα βαστοῦν κι ὅλοι στὴ φυλακὴ εἶναι*, exhibits a close relationship with the well-known Macedonian *epitrapezio* song, *Ntoíla*, both in terms of its theme and its music.

The musical score consists of eight staves of music in G major (one sharp). The lyrics are written below each staff in Greek. The lyrics are: Ό λοι τα σι δε, ρα βα στού στού ούν κι_ό ο, λοι στη φυ λα κι_ 'ναι κι_ό, ο τα πει νό ο, ος ο Κω, δρο σιά μου, ο Κω ω στα α ντής.

Extended melodic development such as this is not however found in folk music that survives today. Based on the above evidence, a hypothesis can be made that these songs were possibly of art music origin or, at the very least, that they were influenced by art music. Bouvier (1955:15) also made similar speculations for the song *Θλίβει με τοῦτος ὁ καιρός* without however justifying his position. Samuel Baud-Bovy (1992:22-23) also made similar speculations for this song, as well as *Κάλεσμα κάμνει ὁ βασιλιάς* motivated by the particularities of the poetic text. This speculation however, is contrary to the undisputed folk origins of the poetic text.

Lambros (op. cit., 426) and K. Romanos (1996: I, 164) where “the Aramis [Perikles Aravanitos] sings *Όλα τὰ Δωδεκάνησα στέκουν ἀναπαμένα* at a function at Parnassos (1903).”

Hence, a paradox occurs, where the poetic text is folk and the music is of high art origins. It cannot be excluded of course that the melismatic elements and any elaboration, may be extensive interventions of the scribe. Bouvier's (1955:51) assessment of the song *Eις πρασινάδα λιβαδιοῦ καὶ κάτω σ' κρύο πηγάδι* is relevant here. Noticing that this song survives in six versions in western Crete, he hypothesises that

“either Athanasios gave us an old form of the song which later evolved and became faster, or that he took the old, plain song to which he or his advisor, added his own elements”.

However, this possibility seems quite extreme too. The theory that appears to be perhaps closest to the truth, is that at the time of creation or transcription of these songs, folk songs had a more extended melodic development. As a genre, older folk songs and especially *epitrapezior* songs had a more extended form compared to their contemporary counterparts – as transmitted to this day by oral tradition and by sound recordings or in notation from the late 19th century onwards. Indeed, in relation to the above-mentioned example, Bouvier (1955:51-52) deems, always with the necessary reservation, that

“the Iviron song... (is) a fragment of an old *paraloge*⁷ and the contemporary versions are subsequent renditions of that. Some poet from western Crete must have taken an older song, similar to the Iviron song, and by condensing it and giving it a faster narrative rhythm, must have put together the simple and beautiful song still heard today.”

This process, described so simply by Bouvier, could hold true for all the songs of the collection, which survive in a more condensed form today. A related note is made by S. Lambros (1914:424) in the first relevant publication of the thirteen songs of Iviron Monastery:

“...the text [of the contemporary counterparts] is very much similar to the original, accounting for any changes incurred through oral tradition, which took place over a long period of time...”.

It appears that, for some reason, more extended musical phrases were favoured in past times and that whatever the influences ecclesiastical *melos* had upon folk song, they adapted dynamically over the course of time. Folk songs were of extended form, like ecclesiastical compositions were, while later, the trend of abridging works in the *psaltic* art influenced folk tradition as well.

Art Music of Constantinople

The use of the term “art music of Constantinople” was explained in the chapter titled “The Social Context – The Cultural Environment”. In this section here, the genres performed at the Ottoman court, as well as “Phanariot songs” as they

⁷ Translator's note: A *paraloge* is a narrative song; a folk ballad.

have come to be known, are examined. These genres make up the vast majority (over 90 percent) of the transcriptions, witnessing, among other things, the aesthetic orientations and artistic pursuits of the scribes, as well as those of the musical community of the Greeks of the time.

Their study allows the drawing of conclusions on the more general customs of the time regarding the urban music of Constantinople. The majority of the sources originate from the 18th and 19th centuries. At that time, the long and extended vocal genres, such as the *kár*, were no longer fashionable and for that reason they are rarely found in the manuscripts. Petros's transcriptions, which constitute the most important source on this music, from the 18th century, preserve mainly *peşrevs* and *semâ'is*, while in RAL 927 his transcriptions constitute the first collection of Phanariot songs. A relatively small number of *bestes*, *ağr* and *yürüük semâ'is*, and *şarkis* are found, while from the late 18th century onwards, Phanariot songs dominate in the sources.

The genres of Ottoman music were performed in a sequence of pieces that came to be called *fasıl*. *Fasıl* draws its origin from the Arabic *nûba* and constitutes a macro-form where the pieces are performed in a certain successive order by genre, with the unifying element being their common *makam*. For example, a typical succession of pieces in a *fasıl* as it took shape in the middle of the 19th century is as follows:

Taksîm

Peşrev

Taksîm

One or two *bestes*

Taksîm

Ağr semâ'i

Taksîm

Yürüük semâ'î

One, two or more *şarkis*

Saz semâ'î

The above ordering of pieces is indicative only and is open to many variations, with the addition or subtraction of genres. However, with the exception of one single case in the sources, no listing of works was found with the logical grouping of genres that would indicate a *fasıl*. The exception is fragment LKP (dossier) 59 written by Gregorios Protopsaltes. Apart from that, the only related evidence found is in the manuscripts of Petros, where, when a *peşrev* is transcribed in one *makam*, usually it is followed by a *semâ'i* in the same *makam*. This leads to the

conclusion that any knowledge and understanding of Ottoman music by the scribes was more theoretical in nature and less experiential. They probably heard the transcribed songs individually and fragmented. Potentially, apart from Petros Peloponnesios for whom relevant accounts exist, the rest of the scribes did not experience a *fasıl* themselves, especially in its natural environment, in the palace for example. They probably heard the elements of a *fasıl* from other Greek musicians who participated in concerts at the palace. Otherwise, examples in the sources of transcriptions organised on the logical grouping of a *fasıl* would have been found. Petros, of course, from what is known, was present at the concerts of the palace in the capacity of a musician. It is however unknown as to why he did not order his transcriptions based on the logic of a *fasıl*.

In particular, the three manuscripts of Petros containing art music of Constantinople, even though not adhering to the logic of the *fasıl*, contain content defined by the music customs of the court. For example, in Gritsanis 3, as in LKP (dossier) 60, the vast majority of pieces given are instrumental. That is not surprising given that the music of the Ottoman court for various reasons, makes a great shift towards instrumental music during the 17th century. Finally, another important finding is that in the third quarter of the 18th century, the time in which Petros was most active, pieces which were composed in the previous centuries, reaching back as far as the 16th century, were performed in the Ottoman court and in art music circles. It can be easily observed that this music had a vivid continuity, with the 16th century as a boundary – essentially coinciding with the consolidation of Ottoman rule over the former Byzantine region. The above may allow the determination of the chronological time frame pertaining to the beginnings of this new musical reality, as being the 16th century.

The surviving genres in the sources are as follows:

A. Musical genres of the Ottoman court

Instrumental genres

1. *Peşrev*
2. *Saz semâ'î*
3. *Taksîm* (revealing the *echoi*)
4. *Seyir*

Vocal genres

1. *Kâr*
2. *Beste*
3. *Semâ'î* (*ağır* and *yüriük*)
4. *Sarkı*
5. Compositions of indiscernible genre

B. Phanariot songs

Genres of the Ottoman Court

A Instrumental Genres

Pesrev

The *pesrev*⁸ is an instrumental genre that has the character of an introductory piece within the grouping of *taksıms*, vocal, and instrumental compositions sharing a common *makam*, commonly known as *fasıl*. The word *pesrev* comes from the Persian word *pishrow*. Its etymology reveals its functional role in the macro-form of *fasıl*, as the term means to “come before” or “precede”. Its rhythmic cycle is traditionally a longer one: 16-bar, 20-bar, 24-bar, 28-bar, 32-bar and so on up to 64-bar. From the 16th century when it first appeared, until the late 19th century, the *pesrev* was the crown of instrumental musical creation. Its structure, as well as a series of characteristics pertaining to its musical form, did not remain unchanged over time. Some of these characteristics evolved or were modified, others disappeared and yet others appeared in the course of time. The manuscript tradition of ecclesiastical music contributes to what is known overall about the genre of the *pesrev*, not only with respect to musical form, but also by the broadening of the corpus of the repertoire with newly discovered works. Previously unknown *pesrevs* by known composers come to the surface, thus contributing to a more complete outline of the composer’s work. In addition, many other *pesrevs* of unnamed composers are discovered as well, which at present remain undated.

Information from the Sources

One hundred and forty-four *pesrevs* survive, having been transcribed into the notation of the *psaltic* art, excluding those that for various reasons were found incomplete. Sixty-six of those either state the composer’s name explicitly or their composer could be identified, while around seventy-eight *pesrevs* remain unattributed to a composer as yet. With the exception of two *pesrevs* transcribed by Gregorios Protopsaltes in LKP 2/59a and one composed by Ioannis Protopsaltes transcribed by the unknown scribe of Iviron 1038, all the rest originate from two autographs of Petros Peloponnesios, MSS Gritsanis 3 and LKP (dossier) 60. The following observations and references concern these two codices of Petros, unless another reference source is explicitly stated.

⁸ An extended study on the genre of *pesrev* is published by Feldman (1996:303-459) together with a historical overview, structural analysis and a rich bibliography on the topic. In Turkish literature, the work which stands out is Yavaşça 1985. A brief presentation of the genre is given by Özalp (1992:5-7). In the Greek language, a description is given in Kiltzanidis 1978:165; Tsiamoulis & Erevnidis 1998:291-292; Smaniss 2011:334 and I. Zannos (accompanying text of LP “Βόσπορος, Ἐλληνες Συνθέτες τῆς Πόλης 17ος-19ος αι., OM 2LP A/001-2, 1989). See also, Wright 1988:1-108; 2000.

Codex Gritsanis 3 is dominated by instrumental compositions, and in particular, *peşrevs*. One hundred and twenty of them in total are found therein, while LKP (dossier) 60 contains approximately twenty-four. They all date from the middle of the 16th century through to the middle of the 18th century. The anonymous pieces that could not be otherwise identified, prove difficult to date with certainty. The *peşrevs* of known composers, dating from the 16th century are eleven in number, from the 17th century are twenty-five, and from the 18th century are twenty-six. Given the fact that for the 18th century no *peşrevs* survive in other written sources, these twenty-six transcribed *peşrevs* are of particular importance for the study of the genre.

First of all, regarding the name of the genre, it is observed that Petros often writes the term in slightly varied ways, from *pestrefi* to *pestrefi*:

Gritsanis 3

5v *pestrefi* of Mr. Zacharias, *makam bestenigâr, usûl devrikebîr, echos varys*
 68r another *pestrefi aşîrân, usûl çenber*.

LKP (dossier) 60

11r *pestrefi makam karcıgar, düyek* from *rast teterela terelela*
 30v *pestrefi* by Hasan Aga, *düyek, from diigâb, hüseyinî*

“*Pestrefi*” is the name used also by Gregorios in LKP 2/59a and by the unknown scribe of Iviron 1038. This spelling perhaps preserves a different pronunciation of the word than that which is known today. Petros only sometimes inscribes the name of the genre, while he always gives the *makam* and the *usûl*. A detailed observation, however, of the structure and the melodic development of these works leads to the safe conclusion that they are, indeed, *peşrevs*:

Gritsanis 3

7v *makam büzürk, usûl zencîr*. Then the *orta hâne*. Then the *ser hâne* for *mülazime*
 8r *Son hâne*. Then the *ser hâne* for *mülazime*
 83r *mâhûr tatarban, usûl düyek*. Then the *mülazime*, 2nd *terkîb*, *orta hâne*, 2nd *terkîb*, then the *mülazime*, *Son hâne*, 2nd *terkîb*, then the *mülazime*

LKP (dossier) 60

36r the *agaraza sakili hüseyinî* from *diigâb*
mülazime
 2nd *terkîb*
 36v *orta hâne*
 37r the *son hâne hicâz*

Apart though from the examination of these particular works from the perspective of musical form, there is other clear evidence supporting the claim they are *peşrevs*. Some of these compositions are found in the collections of Bobowski and Dimitri Cantemir, written a hundred and ten, and sixty years, respectively,

before those of Petros⁹, therefore it is possible to ascertain their genre from these sources as well. The following are some indicative examples:

Seif miseyn naziresi, makam arak, tonyek, Gritsanis 3, 61v → *Irak Nazire-i Seyfî'l-Misri, Düyek*, Cantemir, f. 103-104, work 194.

Asik huseini, tonyek, Gritsanis 3, 148r → *Aşik Hüseyînî Düyek*, Cantemir, f. 46-47, work 84.

Muhayer douyek kioutsouk Ali Pei, Gritsanis 3, 154v → *Pişrev-i 'Ali Beğ, der Maķām-ı Muhayyer, Uşûlş Düyek*, Bobowski, 70-1.

Neva [peşrev] [Persian], [echoes plagal II], feri mouhames, LKP (dossier) 60, 25v. → *Nevâ Acemler Fer-i Muhammes*, f. 37, work 68.

Gioulistan pentziougiaj [peşrev] [Persian], [echoes plagal IV tetraphonic], douyek, Gritsanis 3, 146v. → *Pencgâb Gülistân Düyek*, Cantemir, f. 17-18, work 27.

Houseini [peşrev] [Indian], [echoes plagal I], devri revan, LKP (dossier) 60, 52r. → *Hüseyini Dev-i Revân Hindliler*, Cantemir, f. 93, work 172.

[Rast] gioul tevri pesrefi [unspecified composer], echoes plagal IV, devr-i kebîr, Gritsanis 3, 231v. → *Rast Gül Devr-i Devr-i kebir*, Cantemir, f. 67, work 122.

Houseini gamzekiar naziresi pesrefi [unspecified composer], [echoes plagal I], douyek, Gritsanis 3, 246v. → *Hüseyini Nazire-i Gamzekâr Düyek*, Cantemir, f. 170-171, work 314.

Houseini soukonfêzar naziresi [peşrev] [unspecified composer], [echoes plagal I], douyek, LKP (dossier) 60, 39v. → *Hüseyini Nazire-i Şüküfêzâr Düyek*, Cantemir, f. 50, work 90.

Hitzaz tourna, [peşrev] [unspecified composer] [echoes plagal II], sakîl, LKP (dossier) 60, 22v. → *'Uzzal Turna Sakîl*, Cantemir, f. 176-177, work 324.

Segâh [roubban peşrev] [unspecified composer], [echoes IV legetos], douyek, Gritsanis 3, 60v. → *Segâh Ruhban Düyek*, Cantemir, f. 97-98, work 182.

Beyati [peşrev] [Behrâm Ağa (Nefîri)], [echoes IV], devr-i kebîr LKP (dossier) 60, 18r. → *Pisrev-i Behram Nefiri*, Bobowski f. 69-1.

Neva bougiouk [peşrev] [unspecified composer], [echoes IV], douyek, LKP (dossier) 60, 26r. → *Büyük Nevâ Düyek*, Cantemir, f. 38-39, work 70.

Rast mourasa pesrefi [unspecified composer], [echoes plagal IV], douyek, Gritsanis 3, 218v & Gritsanis 3, 220v. → *Rast Muraşş'a Düyek*, Cantemir, f. 113, work 214.

Neva bougiouk [peşrev] [unspecified composer], [echoes IV], tsember, LKP (dossier) 60, 47r. → *Büyük Neva çenber*, Cantemir, ff. 102-103, work 191.

The Practice of Naming Peşrevs

The study of the corpus of *peşrev* transcriptions leads to the finding that in their titles, apart from the usual indications concerning the genre, the composer, the

⁹ Bobowski's collection was written around 1650. Unfortunately, both Cantemir's and Petros's collections are undated.

makam, the *usûl* and the *echos*, other details are found as well, which at first glance either seem unusual or raise questions:

“*Pesrev kûb-pâre, makam hisâr*”

“*Makam need, usûlez sakîl, eipliler subb-i sabar*”

“The *turna sakili, hicâz*”

“*Hüseyînî şevk-efzâ nazireut, düyek*”

“*Pesrev gûl devri*” and others.

The clarification by the scribe of Iviron 1038, on f. 681r, where the *pesrev* of Ioannis Protopsaltes is introduced, is enlightening:

Pesrev, called Isach Sakili, also known as *karapataki*, written by Mister Ioannis Protopsaltes [...]

The scribe clearly informs the reader that the *pesrev* has a name: “*Isach*”. *Sakili* means *usûl* “*sakîl*”, while the term “*karapataki*” will be analysed extensively below. The practice of naming *pesrevs* is also seen in the other two main sources of art music of Constantinople, the collections of Bobowski and Dimitri Cantemir, while W. Feldman (1996:305-306) characteristically mentions that:

“Each individual *pesrev* was seen as a distinct, sometimes named entity, not as a generic combination of *makam* and *usûl* which fulfilled a function within the cycle”.

The above is quite reminiscent of the phenomenon of naming the *kratemata* of the *psaltic* art, already in existence in the 14th century (Anastasiou 2005:393-406).

The *pesrev* names found in Petros’s collections are:

Ασîk [Aşik] (Lover), Gritsanis 3, 148r.

Γαμζεκîáp [Gamze-kár] (Arrogant view), Gritsanis 3, 246v.

Γγελικνçík [Gelincik] (Young bride), LKP (dossier) 60, 32v.

Γγιουλισtáv [Gülistan] (Rose garden), Gritsanis 3, 146v.

Γκιούλ τéþpí [Gül Devri] (The time of roses), Gritsanis 3, 231v.

Κιανpát [Kaynat] (Existence), Gritsanis 3, 247v & LKP (dossier) 60, 38r.

Κιοχ πapé [Kûl-pâre] (Mountain), Gritsanis 3, 22v.

Μπouγιοúk [Büyuk] (Great), LKP (dossier) 60, 26r & 47r¹⁰.

Ρouχpáv [Rouhban] (The monks), Gritsanis 3, 60v.

Σaλiñtçák [Salincak] (Vibration), LKP (dossier) 60, 45r.

Σoñloú [Soylu] (Majestic, Artistocrat), Gritsanis 3, 234v.

Σouκiouφeçár [Şüküfezár] (Blooming garden), LKP (dossier) 60, 39v & 27v / Gritsanis 3, 110v.

¹⁰ They are different *pesrevs* sharing the same name.

Σουλεϊμάναμε [Süleymân-Nâme], Gritsanis 3, 170v.

Σούπχον σαχάρ [Subb-i Sahar] (Dawn), Gritsanis 3, 186v.

Τουρνά [Turna] (Crane, Heron), LKP (dossier) 60, 22v.

Χατχάπ [Haphap], Gritsanis 3, 103r.

However, certain care must be taken in the clarification of names as misunderstandings and mistakes may easily occur. For example, on f. 18r of LKP (dossier) 60, the name “behram” is found, which refers to a composer and not to a *peşrev*.¹¹

A Wealth of Descriptions and Details Pertaining to Musical Form

The wealth of descriptions and details provided in the transcription headings is noteworthy. Petros does not stop at transcribing the melody, he also gives performance instructions using the musical terminology of his time. The following indicative samples are from the analytic catalogue of Gritsanis 3 of LKP (dossier) 60¹²:

Gritsanis 3:

42v *Segâh makam, usûl muhammes, echos IV legetos. Ser hâne, orta hâne, terkîb, ser hâne and müllazime, son hâne usûl sofyan.* 2nd terkîb, 3rd terkîb. Then *ser hâne müllazime*.

50v *Makam acem, usûl çember, peşrev ama çember.* The same. *Müllazime.* The same. *Terkîb.* The same. Then the 1st terkîb. *Orta hâne. Tolapi.* 2nd terkîb. *Müllazime. Son hâne.* Again.

68r another *peşrev aşîrân, usûl çember.* The same, *müllazime, tolapi, 2nd terkîb, orta hâne, 2nd terkîb, ntolapi,* next the *ser hâne* and then the *müllazime, Son hâne, tolapi, ntolapi,* next the *ser hâne* and then the *müllazime.*

218v *Peşrev murasa, makam rast, usûl diyek. müllazime, 2nd terkîb, 3rd terkîb, orta hâne, 2nd terkîb, 3rd, 4th, then the last terkîb of the müllazime and later from the beginning the müllazime until the end then the son hâne, Son hâne, 2nd terkîb, 3rd terkîb, of the orta hâne, then the last terkîb of the müllazime and immediately following müllazime from the beginning and it then it finishes.*

LKP (dossier) 60:

6v The *irak darbeyn*, from *irak, müllazime* from *dügâh*, 2nd *terkîb* from *nevâ*, 2nd *terkîb* from *irak*, the *orta hâne* from *nevâ*, 2nd *terkîb* from *muhayyer*, the *müllazime* from the beginning, the *son hâne* from *rast* (and indications, *bûselik, sabâ*).

¹¹ “*Beyâti devrikelbîr*, starts from *nevâ* and *beyâti*, called *mechrom*”. It is the *beyâti peşrev* of Behrâm Ağa (Nefiri).

¹² It is observed that in this manuscript, Petros insists on indicating the tonic of each piece or each part (*hâne, müllazime, terkîb* etc.).

11r *Pesrev makam karcıgar, düyek* from *rast teterela terelela*, the *mülazime* from *segâh, teterela terelela*, 2nd *terkîb* from *segâh teterela terelela*, 3rd *terkîb* from *rast teterela terelela*, 4th *terkîb* from *segâh teterela terelela, orta hâne* from *segâh teterela terelela*, the *son* from *nevâ teterela terelela*.

47r The *büyük nevâ çember*, from *nevâ, mülazime* from *hüseyînî*, 2nd *terkîb* from *segâh, orta hâne* from *nevâ, mülazime*, the *son* from *nevâ* with *nihatvent, beyâti*.

Similar descriptions, either shorter or more analytic, accompany the transcription of nearly all *pesrevs*. Such descriptions are invaluable. They generally allow, firstly, a clear understanding of the musical form or structure of each work providing indications for as accurate a performance as possible. Secondly, they allow the ascertaining of the outline of the parts of each composition and its comparative study against other available sources of the time, thus enriching knowledge on the musical form of the *pesrev*. And thirdly, the descriptions also allow the drawing of more general conclusions about the structure and layout of the basic musical genres at the time of Petros, regardless of the fact that the collection also contains works dating from much earlier. At the same time, given that Petros essentially recorded not only the music of the *pesrevs* but also the performance instructions he himself was perhaps taught, they constitute a significant source indicating the manner in which this music was taught. And lastly, they are another proof, indeed a strong one, of the fact that a large part of this terminology gradually changed from the late 18th century onwards, to such a degree that contemporary musicians cannot understand it without the necessary explanations.

Despite the fact that only two *pesrevs* survive in the autographs of Gregorios Protopsaltes, these are also significant for the study of the genre. In LKP 2/59a, Gregorios, continuing in the tradition of Petros, does not stop at the faithful transcription of the melody. He also lists very detailed performance instructions, with a focus on musical form and theory. The relevant introduction of *beyâti darb-i fetih pesrev* of Tanbûrî Isak, occupies one whole page of the manuscript and related extensive comments are inserted frequently within the music score, between parts.¹³ Excerpts from the analytical catalogue constructed for this book are presented case by case in the relevant sections.

¹³ “1r *Pesrev* called *beyâti*, composed by Isak. *Beyâti* starts from *echos IV* and it finishes on *aneanes* and instead of *eviç* it touches *acem* a few times, touches *eviç* and the *phthora* of *neanes* is placed so to know when it has to be *acem* and when *eviç*; this *pesrev* also mixes in *hüzzâm* when you see the *phthora* of *neanes* on *nevâ* then it is *hüzzâm*; it also does *arabân* with the same *phthora* with the difference that we put the *nemano* on *gerdâniye* [...] so here is the *beyâti*.

However, this *pesrev* finishes on *neagie* [...] the first *hâne* is called *ser hâne*, the second one is called *miilazime*, the third one is called *orta hâne*, the fourth *hâne* is called *zeyl* which finishes on *agia* and the // this *hâne* is called *son hâne*. The *pesrev* whose *usûl* is *zarbî fetih* must have five *hânes* [...] the *pesrev* being *zarbî fetih* in its *usûl* it is five *hânes* therefore this *usûl* has 44 *zarpia* for each *hâne*, so there is one *usûl* which has forty four single beats that is *zarpia*.

Form

The form of the *peşrev* as it developed from late 18th century until today has four parts:

1st *Hâne* → *teslîm*

2nd *Hâne* → *teslîm*

3rd *Hâne* → *teslîm*

4th *Hâne* → *teslîm*

The above structure however, is not found in the manuscripts examined here, since older *peşrevs* prior to late 18th century studied in this work display different terminology and more variation in terms of structure. The basic nomenclature of the parts in use at the time were as follows:

Ser (head or first) *hâne* → *mülazime*

Orta (middle) *hâne* → *mülazime*

Miyan hâne → *mülazime*

Son (last) *hâne* → *mülazime*

The above terminology was the main one in use at the time of Petros and it reveals differences to that which was used by Bobowski and Cantemir several decades earlier (*hâne-i sani* and *hâne salis*, instead of *orta* and *son hâne*). The form of the *peşrev* is varied and does not always follow the above-mentioned basic structure. In certain *peşrevs*, Petros does not give the names of the parts at all. The sections however are clear and can be identified by the notation. Even when he does explicitly give the names of the sections, he rarely names the *ser hâne*. When he does name the *ser hâne* it is because it also takes the role of the *mülazime*. This

1v Second *hâne* called the *mülazime*, [echoes] plagal IV *terelelele*.

2r And again the *mülazime* up to this point where it has the *neagie* and then the *teslîm* is performed by ascending to *eviç* and it finishes on *nevâ* to enter the *orta hâne* with a good *istitai* because the *orta hâne* starts from *gerdâniye*, so that is how it finishes, you ascend from *rast* to *eviç* like that
[echoes] plagal IV *terelelele*

And again [the] *orta hâne* and at the end as it is with the red [writing] only with the two [of them] it finishes [on] *rast* and here is the 4th *hâne* that is the *zeyl* which starts from *bûselik* [continues on the next page]

2v Note that this *hâne* starts from *bûselik* and works like this: *bûselik çârgâh nevâ* and *büzzâm* up to where the *phthora* of [echoes plagal II] is found on top of the three *ison* signs which as on the *perde* of *çârgâh* then follows the *hüseyînî* and raising the *phthora* it works from there as *hüseyînî acem hisâr* up to this *martyria* [...] that is in *metrophonia* the note is *ananes* while in the melos it is *neanes* and then again with the *phthora* of [echoes III] which is in front of the *martyria*, that is with the *perde* of *acem* it returns to its normal state, that is, to *beyâti*
[echoes] plagal IV *terelelele*

5th *hâne* which is the last one, starts [from] *büzzâm temtirilelele*

3r Each *hâne* as it is written, twice".

occurs frequently in the *peşrevs* that were composed from the middle of the 17th until the middle of the 18th century:

Gritsanis 3

7v *makam büziürk, usûl zencîr*. Then the *orta hâne*. Then the *ser hâne* for *mülazime*.

8r *Son hâne*. Then the *ser hâne* for *mülazime*.

109r *segâb makam, karapazae, usûl sakîl. orta hâne*, then the *ser hâne* for *mülazime*.

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4v The *küçük zencîr, hüseyînî*, begins,
ser hâne mülazime.

In general, his transcriptions are dominated by *peşrevs* with a single *mülazime*:

Ser hâne → *mülazime*

Orta hâne → *mülazime*

Son hâne → *mülazime*

It is also observed that the *miyan hâne* is missing, since *peşrevs* with four *hânes* had not yet appeared. Moreover, Petros often uses the words “Πάλιν” meaning “again”, “ὅμοιον” meaning “similarly”, “τὸ αὐτό” meaning “the same one”, “δὶς” meaning “twice”, “ἄπαξ” meaning “once”, and “εἰς ἀρχῆς” meaning “from the beginning”. Their meaning and functional role is clear and for that reason no further commentary is deemed necessary.

Structural Elements of the Peşrev

Apart from the above terms, in certain cases Petros also uses the terms *ζέιλ* (*zeyl*), *τολάπι* (*tolapi*) and, even more frequently, *τερκίπι* (*terkib*). In rare occasions, the term *τεσλίμ* (*teslim*) is also found. These terms indicate a structural unit of smaller size in comparison with the *hânes* and the *mülazime* and they are discussed below.

Zeyl

Zeyl literally means “appendix”¹⁴. From the collections of Bobowski and Cantemir it can be seen that it appears as part of the form of *Peşrevs* throughout the whole of the 17th century. From the transcriptions of Petros and Gregorios it is found that the *zeyl* exists even up until the early 19th century. After that, it is not found in the art music of Constantinople. The *zeyl* was performed after the second *hâne* without an intermediate *mülazime*, instead, the *mülazime* was played after the *zeyl*. In Petros’s manuscripts, the word *zeyl* is mentioned thirteen times

¹⁴ For more on the *zeyl*, see. W. Feldman 1996:319-320 & 513 and O. Wright, *Cantemir II*, pp. 537-539.

in total. In LKP 2/59a, Gregorios clearly delineates its existence after the *orta hâne*. From the outline of the *peşrev*, the following form is observed:

Ser hâne → *müllazime*

Orta hâne → *müllazime*

Zeyl

Son hâne → *müllazime*

The oldest *peşrev* which includes a *zeyl* is “*külb-pâre*” *peşrev* of Ağa Mu'min (Gritsanis 3, 22v). The rest of the *peşrevs* containing *zeyls* are:

Uşşak [peşrev] [Solakzâde, [echos I], *hafif*, Gritsanis 3, 161v]

Muhayyer *peşrev* Solakzâde, *echos* I heptaphonic, *darbî fetib*, Gritsanis 3, 28r.

Hicâz [peşrev] Küçük Hatîb, *echos* plagal II, *muhammes*, Gritsanis 3, 109v.

Uşşak *peşrev* Dimitri Cantemir, *echos* I, *darbî fetib*, Gritsanis 3, 43v.

Müste'âr *peşrev*, Tanbûrî Haman Moisi, *echos* IV *legetos*, *muhammes*, Gritsanis 3, 44v.

Uşşak *peşrev* [Torlak Neyzen], [echos I], *evsat*, Gritsanis 3, 133v.

Beyâtî *peşrev*, Tanburi Isak, *echos* IV, *zarpufet*, LKP 2/59a, 1r.

Rast [peşrev] [unspecified composer], [echos plagal IV], *darbî fetib* (*zarbî pesrev*), LKP (dossier) 60, 41v.

Rast [peşrev] [unspecified composer], [echos plagal IV], *darbî fetib* (*zarbî fetib*), LKP (dossier) 60, 43v.

Bûselik [peşrev] [unspecified composer], [echos plagal I hard diatonic], *düyek*, Gritsanis 3, 217v.

Mâbûr [peşrev] [unspecified composer], [echos plagal IV⁷], *darbî fetib* (*zarbî fetib*), Gritsanis 3, 236r.

[*Pesrev*] [unspecified composer], [echos plagal II], *sakîl*, Gritsanis 3, 227v.

[*Pesrev*] [unspecified composer], [echos IV], ger *darbî fetib* (*zarbî fetib*), Gritsanis 3, 239v.

Tolapi

The label, *tolapi*, is found only in Gritsanis 3. Absolutely no reference to or explanation of the term is found in the Greek or other literature. Moreover, the meaning of the word itself does not allow the drawing of any conclusion as to its purpose.¹⁵ The study of the four *peşrevs* in which the term *tolapi* appears, reveals that

¹⁵ From the Greek-Turkish dictionary: “ντουλάπι” (cupboard), “έρμαριο” (cabinet) και “κομπίνα” (scam), “σκευωρία” (scheme), “ζαβόλιά” (rogue).

the term is related to the form, that is, it is some kind of a subdivision of the *peşrev*. In three cases, the *tolapi* label is found after the second *terkîb* (51v, 48v & 86), without however there being a clear distinction in the music, like, for example, a *martyria* of an *echos*. In the fourth *peşrev* (68r) the term is used four times. Two after the second *terkîb* (second *terkîb* of *mülazime* and second *terkîb* of *orta hâne*) and twice in succession after *Son hâne*. The four *peşrevs* in which the term *tolapi* is found are:

Dügâh peşrev *Kemâni Yorgi, fabte*, Gritsanis 3, 86v.

Râbat-fezâ peşrev *Kemâni Yorgi, darbeyn - devrikebîr soyfan*, Gritsanis 3, 48v.

Acem peşrev [unspecified composer], *ama çember*, Gritsanis 3, 51v.¹⁶

[*Hüseyin*] ‘*Aşîrân peşrev* [unspecified composer], *çember*, Gritsanis 3, 68r.

Terkîbs

In the transcriptions of *peşrevs*, the subdivision of the *hânes* of a *peşrev* or an instrumental *semâî* into smaller component parts is called “*terkîb*”:

Gritsanis 3, 107v of Cantemir, *segâh makam, usûl* berfşan. *mülazime*, 2nd *terkîb*, *orta hâne*, and then the *ser hâne*. after that the *mülazime*, the second *terkîb* of *orta hâne* is on the reverse side, *son hâne*, 2nd, 2nd *terkîb*, first the *ser hâne* then the *mülazime*, the second *terkîb* of *orta hâne*, again.

Gritsanis 3, 83r *mâhûr tatarhan, usûl düyek*. then the *mülazime*, 2nd *terkîb*, *orta hâne*, 2nd *terkîb*, then the *mülazime*, *son hâne*, 2nd *terkîb*, then the *mülazime*.

LKP (dossier) 60, 3r The *diğâh devrikebîr* from *diğâh*, the *mülazime* from *diğâh*, 2nd *terkîb*, *orta hâne* from *rast*, 2nd *terkîb* from *şehnâz* and *hicâz*, the *son hâne* from *zîrgûleli* with *bûselik*.

The word “*terkîb*” means “union” or “synthesis”. Its use in the compositions of the Ottoman court appears to denote two things: firstly, an entity of a certain modal character and secondly, a section of a composition. Petros mainly uses the term with the latter meaning.¹⁷ The *terkîb* appears as a subdivision of each *hâne* in all the *peşrevs* transcribed in the collections of Bobowski and Cantemir, therefore it can be safely assumed that it was a characteristic of all *peşrevs* of the 16th and 17th centuries. Petros’s transcriptions show that this method continued during the 18th century as well, since the term appears in nearly all the *peşrevs* in his manuscripts. This finding negates W. Feldman’s view that “By 1750 the *terkîb* divisions had disappeared from Turkish music”¹⁸. Petros wrote the two codices under examination in the third quarter of the 18th century, and makes extensive use of the term, as does Gregorios Protopsaltes in his works dating from the early 19th century.

¹⁶ The same *peşrev* is also preserved in MS LKP 60, however the transcription is most likely unfinished and there are no indications for “*tolapi*”.

¹⁷ The first meaning is referred to in “*Echoi and Makams – Rhythmic Cycles and Usûls*”.

¹⁸ Feldman 1996:338. Information on the *terkîb* is found on pp. 321 & 336-8.

From the study of the corpus of *peşrevs* it is understood that usually each *hâne* consists of two, or more rarely three or four, *terkîbs*. However, Petros indicates the *terkîbs* from the second onwards and almost always omits the indication for the first. A *terkîb* is composed of one or two *usûl* cycles, depending, as is the case ultimately for each *hâne*, on the duration of the *usûl* and never beginning or ending in the middle of an *usûl* cycle. In certain *peşrevs*, as seen also in other sources of the time, a discrepancy is observed in the number of *terkîbs* and consequently in the size of an *hâne*. An indicative example is the *hüseyînî düyek şükkîfezâr peşrev* of Hasan Can (Gritsanis 3, 110v). In Petros's manuscript, its structure is generally similar to Cantemir's transcription, with the addition of one or two extra *terkîbs*. It can be reasonably assumed that they are either a creative addition of Petros's, or that he transcribed the piece as he was taught or as it was performed in his time, that is, with the specific additions.

In only one *peşrev*, the indication of each *terkîb* is accompanied by the name of a *makam*. That *peşrev* is *hicâz nev kislât fâhte* by Kemâni Yorgi (Gritsanis 3, 188v) and the *terkîb* there represents both notions at the same time: firstly that it is a description of modal behaviour, and secondly an indication of a structural unit of a *peşrev*. Given below is a part of the analytical catalogue that was constructed during the course of the writing of this book:

188v *Hicâz makam, usta tziortzinin, peşrev nev kislât, usûl fâhte, mülazime dügâb, 2nd, 3rd mubayyer, 4th kiûrdî, 5th terkîb bûselik, 6th terkîb muperka, 7th terkîb isfâhân, 8th terkîb hüseyînî, 9th terkîb aşîrân, teslîm, orta hâne, 2nd terkîb, again and it moves to evîç (martyria of heptaphonia) 3rd terkîb, 4th terkîb, 5th terkîb irak, 6th terkîb bestenigâr, 7th terkîb râbatîi'l-ervâb, teslîm twice then it moves to çârgâb and then begins either the mülazime or the orta hâne and it finishes.*

192v *Son hâne sabâ, 2nd terkîb 'uşşak, 3rd terkîb maye, 4th terkîb müste'âr, 5th terkîb makam büzzâm, 6th terkîb makam beyâtî, 7th terkîb makam acem, 8th terkîb acem aşîrân, 9th terkîb rast, 10th terkîb rehâvî, 11th terkîb nikrîz makam, 12th terkîb nibavent makam, 13th terkîb nişâbûr, 14th terkîb pencâb, 15th terkîb mâhûr, 16th terkîb, 17th terkîb tâbir, 18th terkîb gerdâniye, 19th terkîb arazbâr, 20th terkîb nevâ, 21st terkîb niühüft, teslîm, then the mülazime.*

It is a very rare and special type of *peşrev*, although at present it is not known whether this special character was given to it when Kemâni Yorgi himself composed it or whether it was adapted during its transcription by Petros. In any case, it exhibits the following form:

Ser hâne in *hicâz makam*, consisting of two *terkîbs* (which are not mentioned)

Mülazime, consisting of nine *terkîbs* and one *teslîm* in eight different *makams*

Orta hâne, consisting of seven *terkîbs* and one *teslîm* in four different *makams*

Mülazime, of unknown form

Son hâne, consisting of twenty *terkîbs* and one *teslîm* in twenty different *makams*

Mülazime, of unknown form

This is a very interesting matter in need of more research, which, however, does not fall into the scope of the present study.

Teslím

The term *teslím* (cadence) is found four times in the examined sources, appearing three times in *hicáz nev kislát fahfe* by Kemâni Yorgi (Gritsanis 3, 188v) and once in *beyâti darbi fetih peşrev* of Tanbûrî Isak (LKP 2/59a, 1r) transcribed by Gregorios Protopsaltes. It is known that in the early 19th century, the term *teslím* replaced the term *mülazime* to describe the part of the *peşrev* or the *semâ'i* that acted as the ritornello. In this case though, it represents an older meaning. During the 17th and 18th centuries, the *terkîbs* of an *hâne* or *mülazime* ended with a special melodic line, a long cadential phrase.¹⁹ That is, the role of the *teslím* was that of a closing part, a cadence, and a part of the *terkîbs*. Gregorios in LKP 2/59a (f. 2r) explains its operation clearly:

“And again the *mülazime* up to this point where it has the neagie and then the *teslím* is performed by ascending to eviç and it finishes on *nevâ* to enter the *orta hâne* with a good *istitati* because the *orta hâne* starts from gerdâniye, so that is how it finishes, you ascend from rast to eviç like that”.

This is also found in Gritsanis 3 (188v) in the *mülazime*

mülazime dügâh, ..., 9th *terkîb aşırân, teslím* (followed by the *orta hâne*)

in *orta hâne*

..., 7th *terkîb râbatü'l-ervâh*, [the] *teslím* twice then [it goes] into *çârgâh* and then starts the *mülazime* or the *orta hâne* and finishes,

and in *son hâne*

..., 21st *terkîb nübüft, teslím*, then the *mülazime*.

Some Notes on the Makams and Usûls of the Peşrevs

The *peşrevs* preserved in the manuscripts of ecclesiastical music are associated with a great variety of *makams* and *usûls*, covering the broad spectrum of available combinations²⁰. Certain *peşrevs*, which use more than one *usûl* in their development, are of interest:

¹⁹ The *terkîbs* in Bobowski's collection followed one another without a *teslím*, while in Cantemir's versions, they finished with an elaborate *teslím*.

²⁰ For more information see the chapter titled “*Echoi and Makams – Rhythmic Cycles and Usûls*”.

a) *Hüseynî peşrev* of an unspecified composer (Gritsanis 3, 115v), which consists, rhythmically, of four different *usûls*:

(Ser hâne) / düyek

Mülazime / çenber

Orta hâne / fabte

Mülazime

Son hâne / bereşan

b) *Hüseynî peşrev* by Mehmet Ağa (Gritsanis 3, 122v) in *düyek*, but with the *mülazime* in *çenber*

and

c) *Sabâ değişme* (LKP 60, 15r) in four different *usûls*:

Ser hâne hâffî

Mülazime sakîl

Orta hâne havî

Son darbîfetîb

This phenomenon of the changing of the rhythmic cycle in the different parts of a *peşrev* is called *değişme*, that is, change or variation.²¹

On the topic of melodic variations, the surviving *peşrevs* generally confirm what is already known. They exhibit movement to different *makams*, mainly in the last *hâne* or even earlier in some cases. Some *peşrevs* remain in the same *makam* in all *hânes*, and those are usually the oldest, since modulation was rare prior to the 17th century. In his *peşrev* transcriptions, Petros, indicates *makam* changes analytically in LKP (dossier) 60:

- 3v 2nd *terkîb* from *sebnâz* and *hicâz*
 the *Son hâne* from *zîrgûleli* with *bûselik*
- 4v the *son hâne* with *hisâr*
- 7r the *son [hâne]* from *rast* (and examples, *bûselik*, *sabâ*)
- 7v *nazlı diğâh*
- 27r the *son [hâne]* from *nevâ* with *beyâtî* and *nibavent*
 2nd *terkîb* from *çârgâh* with *nibavent*
- 34v the *son [hâne]* from *diğâh* and *acem*
- 41r the *son hâne* from *diğâh* with *hicâz*
 maye
- 42r the *zeyl nevâ* with *hicâz*
 the *son hâne* from *gerdâniye* with *mâhûr*
 mâhûr

²¹ Few details exist about *değişme* in the literature. Short references are found in Öztuna 1990, I, 212 and Wright 2000:70.

He does not generally do the same in Gritsanis 3, where, with the exception of two or three *peşrevs*²², he does not indicate the movements to other *makams*, though this can be deduced by reading the music score. The reason for his change in approach to the annotation method of modulations, may be due to the improvement in his notating method seen in the Gritsanis manuscript, therefore he probably did not deem it necessary to list any *makam* changes by name. The analytical commentary of *beyâti darbî fetih peşrev* by Gregorios in LKP 2/59a is invaluable for understanding the manner in which *makams* behave in terms of movement and modulation. The introduction begins with a presentation of the main *makam* of the *peşrev* and continues with an explanation of the modulations to other *makams* through the various degrees of the scale²³. The trend towards compositions in which a great number of modulations occurred, was already established by the late 18th and early 19th centuries, and a characteristic representative of that trend was Tanburi Isak, to whom the abovementioned *peşrev* belongs.

Special Types of Peşrevs

The manuscripts examined here raise questions, as they contain certain terms related to the genre of the *peşrev*, which are no longer in use in contemporary Eastern music. These terms are *nazîre*, *küll-i külliyât*, *karabatak* and *murasa*.

Nazîre

Nazîre, meaning imitation, is a technical term found in three *peşrevs* in Petros's manuscripts that has disappeared from modern Turkish music terminology. Its origin is literary and refers to "parallel" compositions. That is, it refers to the creation of a new poem on the basis of another, older poem. In music, the term meant a method of composition where a new *peşrev* was created based on another, older *peşrev*. Even though in certain cases, the *nazîre* replicated the original *peşrev* in certain parts of the *ser hâne* or *mülazime*, it was not considered an imitation but rather a new composition. In some cases, *nazîre* composers were inspired by older pieces, however, that did not mean they copied or adapted pieces from the older *peşrevs* into their own compositions.²⁴ The following "nazîre" *peşrevs* survive in Byzantine music manuscripts:

²² *Bestenigâr* [peşrev] [Unspecified composer], *varys* tetraphonic diatonic, *sakîl*: *orta hâne* in *eviç* (Gritsanis 3, 75r) / *Hicâz* *peşrev* *nev kislât* Kemâni Yorgi, [echoes plagal II], *fâbte*: see above for analytical information on the movements to various *makams* (Gritsanis 3, 188v).

²³ See p. 270-271.

²⁴ See Feldman 1996:413-415 and in particular the chapter for the *Nazîre* on pp. 431-440 and Wright 2000:71, 134, 565.

1. *Irak nazîre* [peşrev] *Seyf el-Mîsrî*, *echos varys, düyek*, Gritsanis 3, 61v. → The original piece is *irak düyek* to *Seyf el-Mîsrî*, Cantemir, ff. 21-22, work 34.
2. *Hüseynî gamze-kâr nazîre* [unspecified composer], [echoes plagal I], *düyek*, Gritsanis 3, 246v. → The original piece is *hüseynî gamze-kâr nazîre* by unspecified composer, Cantemir, ff. 178-179, work 327.
3. *Hüseynî şükûfezâr nazîre* [Peşrev] [unspecified composer], [echoes plagal I], *düyek*, LKP (dossier) 60, 39v. → The original piece is *Hüseynî şükûfezâr nazîre* of Hasan Can, Cantemir, f. 16, work 25.
4. *Muhayyer peşrev* [Osman Dede], *echoes plagal I heptaphonic, devrikebîr*, LKP 2/59a, 4r. → The original is probably *sünbüle devrikebîr peşrev* of Kemanî Mustafa Ağa, Bobowski f. 284.

It is obvious that the first three are clearly stated as being “*nazîre*”, in other words, imitations. As for the fourth, the conclusion is reached by the study of relevant literature.²⁵

Küll-i külliyyât

Küll-i külliyyât aksak-fabte, of unspecified composer, which is preserved in manuscript LKP (dossier) 60 (1r-2v) is a very interesting type of *peşrev*, differing from the rest:

- 1r The *küll-i külliyyât hüseynî usûl aksak fabte* from *dugâh*
The *mülazime* from *hüseynî*
Terkîb 4 from *acem*
- 1v *Terkîb* 5 from *acem*
Terkîb 6 from *dugâh*
Terkîb 7 from *acem*
Orta hâne from ////
- 2r From *hüseynî*
Hisâr
From *hüseynî* with *bûselik*
From *muhayyer*
- 2v *Terkîb* from *acem*
Terkîb from *tiz bûselik*

The *küll-i külliyyât*, (meaning compendium) or *fibrîst* (meaning index) *peşrev* originates from a medieval Persian vocal genre called *kollîyât*, and is associated with a *taksîm* by the same name, beginning in one *makam*, modulating to many others

²⁵ This *peşrev* is also found in Cantemir's collection (f. 67, work 122). The original is indirectly referenced by Wright (2000:577) and is identified in Bobowski (Cevher 2003: 860 – 862).

in a very fitting and harmonious manner and returning to the first *makam*; its character being purely educational. The purpose of this type of *peşrev* was the presentation of the total *makam* system, and its form was spectacularly different than the usual *peşrevs*, with every *terkib* in a different *makam* from the other. According to O. Wright (1992:138),

“[in] effect, the *külli Külliyyat* may have had almost symbolic importance, representing a summit of technical skill but, as a result, existing on the margin rather than within the mainstream of normal compositional practice”²⁶

The *külli Külliyyat peşrev* in MS LKP (dossier) 60, also bears the basic characteristics of the genre. It is of medium or small size compared to the other four surviving *peşrevs* of its type. It is in *makam hüseyinî*, like the three surviving *peşrevs* in Cantemir's collection. Unfortunately, the manuscript is worn out at the place where the *usûl* is defined. It is given in *aksak* and *fahite*, however more study is required on that. The numbering of both the *terkibs* and the *makams* transcribed is also problematic. It appears that either its transcription is incomplete or that in the time of Petros that particular tradition had faded; a fact which impacted its transcription and preservation.

As a genre, *külli Külliyyat peşrev*, like *makamlar kiari*²⁷, the educational compilation of verses for the study of *makams*, is associated with the *Methods of Ecclesiastical Music*²⁸. The similarities with respect to form, technical level of difficulty, and their use, are many. The *Methods* are clearly older, with the first available manuscripts dating from the 14th century, although as a practice they are significantly older. At the moment there is no comparative study available affording the opportunity to distinguish whether the creation and development of the *külli Külliyyat peşrev* or of the *makamlar kiari* was influenced by the *Methods*. Nevertheless, such a relationship can possibly be speculated.²⁹

²⁶ For the *külli Külliyyat peşrev* see also Feldman 1996:296-297, 314 & 320; Özalp 1969:6; Öz-tuna 1990, I, 466-467; Wright 2000:539-540. See also the three *külli Külliyyat peşrevs* which are preserved in Cantemir's collection (work 22, pp. 13-14; work 24, pp. 15-16; work 159, pp. 157-159) and one in the collection of Bobowski (pp. 172-3).

²⁷ The *makamlar kiari* of Peyzade Yiagos Karatzas (verses) and Yiagos Theologos (melody) “was originally written in the old system of music by the most musical teacher Konstantinos Protopsaltes, and already [transcribed] into the new [system] by Mr. Stephanos First Domestikos of the Great Church of Christ”. It is preserved in Stephanos First Domestikos, *Ἐρμηνεία τῆς ἐξωτερικῆς μουσικῆς καὶ ἐφαρμογὴ αὐτῆς εἰς τὴν καθ' ἡμᾶς μουσικῆς ἐρανισθεῖσα καὶ συνταχθεῖσα παρὰ Στρ. Α. Δομεστίκου, ἐπιθεωρηθεῖσα δὲ παρὰ Κονσταντίνου Πρωτογάλλου τῆς Χ. Μ. Ἐκκλησίας*. Νῦν πρῶτον τύποις ἐκδίδεται παρὰ τῶν Διευθυντῶν τοῦ Πατριαρχικοῦ Τυπογραφείου, Constantinople, Patriarchal Press of the Nation, 1843.

²⁸ Of the multitude of *Methods* and manuscripts that contain them, some indicative references are: Ό θέλων μουσικήν μαθεῖν; Αρβαζ ἀρβαζ ὑπίγνησεν; Οὕτως οὖν ἀναίβενε; Ἰσον, ὀλίγον, ὀξεία, πεταστή; Χαίρον ὡς μαθητά καὶ λέγε τὰ χαρμόσουνα; Άρχον τροχέ χαρμόσουνε; Ἐπέστη ἡ εἰσόδος τοῦ ἐνιαυτοῦ by Xenos Koronis; Μία, μία, ανανες, δύο, δύο and others.

²⁹ It cannot be excluded that the *hicâz nev kislât fahite peşrev* of Kemânî Yorgi (Gritsanis 3, 188v) examined above, is also a *külli Külliyyat*. The great number of *makams* inside a single *peşrev* allows this hypothesis.

Karabatak

The word *karabatak* literally means “cormorant”. Initially this meaning creates the impression that this is a *peşrev* name such as those discussed earlier. In music terminology however, it denotes a particular performance characteristic of a *peşrev* or *semâ’î*: some *hânes*, usually the third in order, was performed by only one or two instruments of the orchestra alone, thus creating a noticeable change, an alternation, in the orchestra's dynamic and timbre.³⁰ This particular information allows for the drawing of another conclusion concerning orchestration. Given the heterophonic treatment of the melody and since the performance of an *hâne* by one or two instruments was an action predictable by the composer, hence the assignment of the special name, it is then possible to assume quite safely that, in general, instrumental pieces were performed by the full orchestra from beginning to end.

The above clarifications contribute to the interpretation of the titles of the two surviving *karabatak peşrevs*:

Pestrefi called Isach sakili also known as karapataki ... (Iviron 1038, 681r). → *bicâz Karabatak peşrev*, Ioannis Protopsaltes, *echos* plagal II, *sakîl*, Iviron 1038, 681r.

Segâh makam, karapatak, ousoules sakîl... (Gritsanis 3, 111r). → *segâh karabatak peşrev*, [Hızır Ağâ], [echos IV legetos], *sakîl*, Gritsanis 3, 109r.

Murassa'

Unfortunately, it was not possible to draw conclusions with surety about the term *murassa'*. It literally means lead-plated, or tin-plated, which is a notion unrelated to music. *Rast murassa' peşrev* in *usûl düyek* of unspecified composer is transcribed twice in Gritsanis 3 (218v & 220v) with little differences in orthography, while it also exists with the same title in Cantemir's collection (work 214). In the Gritsanis manuscript, “*mourasa kioutzouk*” is also found (Gritsanis 3, 214v), whose form resembles that of a *peşrev*. Öztuna³¹ informs that a genre bearing the name *murassa'* existed in the 15th century, however no more information is given. On the other hand, Petros clearly refers to it as a *peşrev*. A possible expla-

³⁰ The choice of the name is quite successful, since this alternation reflects the flight of the cormorant (phalacrocorax cargo). Its flying exhibits altitudinal shifts with short periods of gliding through the air. See the related edition of the Greek Ornithological Society *Ta nov-λιά της Ελλάδας, της Κύπρου και της Ευρώπης*, Athens 2007, pp. 28-29. Few pieces of information on *karabatak* are found in Özalp 1969:6, Öztuna 1990 I, 428, W. Feldman, texts accompanying the CD *Lalezar – Music of the Sultans, Sufis & Seraglio, Volume IV Ottoman Suite*, Traditional Crossroads CD 80702-4304-2, New York 2001, p. 6. The same disk includes an audio recording of this composition (track 1).

³¹ Öztuna 1990, I ,69; Wright (2000 :569) also cites the term, again without giving any related information.

nation is that it is a type of *peşrev* originating from the older genre with the same name, or somehow associated with that.

A Final Word

Lastly, there are also words whose meaning was not determined. They are potentially technical terms, names of *peşrevs*, or first names of composers. It is certain though that the compositions belong to the genre of the *peşrev*. The unknown words are listed here in hope that future research will uncover their meanings:

Ey plerinin, Gritsanis 3, 134v / **eyplilerin**, Gritsanis 3, 73v

Pegli, Gritsanis 3, 230r

Nevgulat, Gritsanis 3, 202v.

Tevir, LKP (dossier) 60, 2

Nev Kislat, Gritsanis 3, 188v.

A comprehensive and in depth examination of the form and structural behaviour of *peşrevs* and their particular characteristics surviving in the manuscripts of ecclesiastical music, exceeds the boundaries of this work, which is limited to drawing conclusions and information from the four available manuscripts. The above, constitutes a contribution to the advancement of knowledge on this significant instrumental genre, as well as to the definition of the main directions for further investigation into the source material. The combination of *exegesis* in the *New Method*, their transcription into staff notation, and their musical performance, will result in a more complete study as well as a more analytical commentary.³²

Petros Bereketis – “Nagmes omou me to Pesrefi”, Theophanis Karykis – “Pesrefi”, and the Relationship Between Peşrevs and Kratemata

At the end of this section on *peşrevs*, two *kratemata* for which the issue of whether they belong to the corpus of the repertoire of the *peşrev*, is outstanding, are examined. As already mentioned in the beginning of this book,³³ the only pieces from the genre of *kratemata* integrated into the corpus of secular music were those containing syllables different to the usual non-lexical syllables of Byzantine *melopoeia* such as *terirem*, *tenena*, etc. However, two *kratemata* explicitly bear the title “*pesrefi*”, a term clearly referring to the genre of the *peşrev* and not simply a title related to secular music, such as, the name of a musical instrument.

³² This method is a basic requirement for drawing conclusions with more surety about some particular characteristics, especially the size of each *hâne*, which depended on the number of rhythmic cycles (*usûls*) after which the *hâne* was completed, as well as the movements to other *makams*.

³³ See Introduction, pp. 22-23.

For that reason, they are discussed here, their relationship to the genre of *peşrevs* remaining an open question:

Theophanis Karykis, *echema kaloumenon pesrefi* [*echema* which is called *peşrev*], *echos varys*

Petros Bereketis, *nagmes me to pesrefi* [*nağme* with the *peşrev*], *echos plagal I*³⁴

Karykis's composition is found only in three manuscripts, while Bereketis's is found in a multitude of codices³⁵, one instance being an *exegesis* by Chourmouzios (MHS 712, 218r-220r), a fact that allowed a more analytical examination. No foreign or other syllables are found in their music score, apart from those commonly used in the *kratemata* of ecclesiastical music. Moreover, a *peşrev* form is not discernable; instead a typical three-part layout of a *kratema* with two *nenanismoi* and one extended intermediate *teretismos* is evident. There is still a possibility that these two pieces are in some way associated with secular music; however, in no case do they present the characteristics of the form of a *peşrev* or any other secular genre. Their character and melodic development place them clearly in the corpus of ecclesiastical music. The term “*pesrefi*” in their title was perhaps the result of the widespread custom for many *kratemata* to be given names pertaining to secular music (Anastasiou 2005:393-406).

However, this melding of concepts, namely of the genres of the *peşrev* and *kratema*, motivated a further investigation into this issue. *peşrevs* and *kratemata* come from two different musical worlds. The *peşrevs* constitute the crown jewel of the instrumental repertoire of secular music while the *kratemata* are “the pinnacle of Byzantine *melopoeia* from the point of view of the artistic listening experience” (Stathis 1979:116), however both genres have certain attributes in common. A first observation is the common custom of giving a name to the composition, a rare practice in the rest of the genres of both secular and ecclesiastical music. Moreover, *peşrevs* and *kratemata* are noticeably different from the tradition each belongs to, since such traditions were centred on serving the poetic text in musical practice and production. A main characteristic of both is their instrumental nature, and independence from the text, which results in more freedom in terms of the melodic workings of the pieces. Nonetheless, the most interesting fact is that the origins of the *peşrev* are found in a genre very familiar to *kratemata*, the *terennüm*³⁶. According to O. Wright and W. Feldman, in the Timurid period and during the 16th century in the Ottoman court, the *peşrev* must have been performed as a vocal genre with special syllables of the *terennüm* style, and it devel-

³⁴ According to Cantemir, the term *nağme* is synonymous with *taksim*. The title therefore could be translated as “*taksim* with the *peşrev*”.

³⁵ At least twenty-three codices from have been found so far. A more systematic investigation may increase that number considerably. Karykis's *peşrev* is found in manuscripts NLG 867, 426r, Iviron 988, 381r, and Panteleimonos 1012, 239v.

³⁶ For the *terennüm* see related: Tanrikorur 1991; 2003:171-187; Feldman 1996:308-310; Wright 1992:163-164, 168-72.

oped into a purely instrumental genre in Turkey during the early 17th century.³⁷ Similar information is also given by E. Seroussi: Jewish manuscripts from Turkey preserve the use of *peşrev* as an actual vocal genre from the late 16th century, even though poetic text is used there instead of non-lexical syllables³⁸.

Hence, both in Theophanis Karykis's time and a little later in the time of Petros Bereketis (early 18th century), the *peşrev* still existed as a vocal genre with the defined structure discussed above. Whatever the inspiration of these two composers from the secular music of the time during the composition of their *krate-mata* named “pesrefi”, it emanated from a vocal genre, related to the genre of *kratemata*, and not from instrumental *peşrevs* in the form they are known today.

Saz Semâ’î

The *saz semâ’î*³⁹, as its name states, is an instrumental genre.⁴⁰ It is traditionally the last part of a *fasıl* set even though in the last few decades it is also performed on its own, independent from the macro-form of the *fasıl*. The term *semâ’î* is found in Eastern music with various meanings. The original stem of the work is associated with *semâ’*, the liturgical practice of the *Mevlevi* dervishes. Its whole layout is quite reminiscent of the *peşrev*, by which it was influenced during its development, though there are a few differences between them as well.

Today, it has three or four parts and a 10-beat rhythmic cycle. Its parts are called *hânes* (singular, *hâne*) and the *mülazime* or *teslîm* is played after each *hâne*. The last *hâne* presents a change of *usûl* to a three or six beat cycle (3/4, 3/8, 6/4, 6/8). From the middle of the 20th century onwards, the *semâ’î* gradually undermines the importance of the *peşrev* and becomes the focus of instrumental composition and performance. A result of that development, was the introduction of different rhythms in the last *hâne*, such as 7/8 (*nihatent saz semâ’î* of Mesut Cemil Bey), and 9/8 (*nikriz saz semâ’î* of Refik Fersan), as well as its uneven lengthening.

³⁷ See many references on the topic in Wright 1992, as well as in Feldman 1996:308. A little later (310), Feldman also notes that “Such a description (of Marâghî) allows for the possibility of the existence of vocal *pîshrows*, sung to the usual non-textual syllables, e.g. *terennâ*, *ten*, *dir*, *nâ*, *yel* *lel* *lî*, etc.”.

³⁸ Seroussi 1991. The only difference between the Jewish and Ottoman vocal *peşrevs* is the use of poetic text by the former and not of non-lexical syllables characterising the latter.

³⁹ The most extensive presentation of the instrumental *semâ’î* is given by Feldman 1996:460-493, together with a historical overview, form analysis and a rich bibliography related to the topic. In Turkish literature the work of Yavaşça 1985 stands out. An outline presentation of the genre is given by Özalp 1982:7. An introduction-style description in Greek is given by Tsiamoulis & Erevnidis 1998:292) and Ioannis Zannos (CD booklet “Βόσπορος, Έλληνες Συνθέτες της Πόλης 17^{ος}-19^{ος} αι., OM 2LP A/001-2, 1989). See also, Wright 1988:1-108, 2000.

⁴⁰ *Saz* means “instrument” in Turkish, therefore the noun is here converted to an adjective. Çantemir refers to the instrumental *semâ’î* as *semâ’î-i sazende*. During the 18th century the term was modified to *saz semâ’î* or *saz semâ’îsi*, as it is known today.

Information from the Sources

A sufficiently large number of instrumental *semâ’is*, approximately forty-five in total, survive in the manuscripts, in thirty-one different *makams*. This number, relative to the preserved transcribed *peşrevs*, reveals both their importance and their place in the musical practice of the Ottoman court. For nineteen of them, their composer was named or was identified, while for around twenty-five the composer remains unidentified, two of them labelled “old” (“παλαιόν”). With the exception of two *semâ’is* transcribed by Gregorios Protopsaltes in LKP 2/59a, all the rest are preserved by Petros Peloponnesios in MSS Gritsanis 3 and LKP (dossier) 60. The following observations and references concern those two codices of Petros, unless Gregorios’s dossier is explicitly referenced. As mentioned above, instrumental compositions dominate MS Gritsanis 3. That is where the vast majority of *semâ’is* is preserved, thirty-nine in number, while the remaining four are found in LKP (dossier) 60. As a result, the available sources essentially originate from the third quarter of 18th century and from the first quarter of the 19th century (which the two *peşrevs* preserved by Gregorios are dated from) covering a time period of two centuries, that is, from the third half of the 16th century to the third half of the 18th century. The anonymous *semâ’is* and those of unidentified composers, all found in the two manuscripts of Petros, are hard to date with surety. The *semâ’is* of named and/or identified composers originate from the 16th century (one *semâ’i*), 17th century (six *semâ’is*) and from the 18th century (eight *semâ’is*), while three more are by named composers for whom no other details are known, thus making it possible to classify the pieces by date.

To the above information, the following must be added: The *semâ’i* transcriptions of Cantemir and Bobowski are also few in number and lack historical depth. They are often incomplete and lacking references such as those indicating movements to other *makams*. Lastly, they are missing *semâ’is* in basic *makams*, therefore making it impossible to compare. The fact that there are no other available sources from the early 18th century until the time of writing of the two manuscripts of Petros⁴¹, increases the importance of the available transcriptions in Byzantine notation. It is also possible to assume that the anonymous, undated *peşrevs* originate from this period, regardless whether they were composed by Petros himself or by other, earlier composers.

It is worth noting that neither Petros nor Gregorios ever used the term *saz* in headings. They only write *semâ’i* with various spellings. Moreover, the practice of name giving is here very limited compared to what occurred with the genre of the *peşrev*, the only *semâ’is* with a name being the following:

⁴¹ It is the sixth period (1710 – 1780) in the chronological classification of *semâ’is* according to W. Feldman (1996: 465-466).

Segah büyük semâ'i [unspecified composer], *echos IV legetos*, Gritsanis 3, 63v.

Hüseyînî turna saz semâ'i A ġa Mu'min, [echos plagal I], Gritsanis 3, 155r.

This finding regarding the absence of name giving for *semâ'is* is supported by the fact that neither of the above two *semâ'is* is preserved in other manuscripts of the time. Moreover, in the two other main sources of art music of Constantinople, the collections of Cantemir and Bobowski, no named *semâ'is* are found, except for *büyük semâ'i hüseyînî*⁴². The two *semâ'is* surviving in Byzantine notation that bear a name in their heading, may possibly be the result of the influence of similar *peşrevs*. For example, *segâh büyük semâ'i* (Gritsanis 3, 63v) has the same name with *nevâ büyük peşrev* (LKP (dossier) 60, 26r, *usûl düyek*) and *nevâ büyük peşrev* (LKP (dossier) 60, 47r, *usûl çember*)⁴³, while *hüseyînî turna saz semâ'i* (Gritsanis 3, 155r) has the same name as *hicâz turna peşrev* (LKP (dossier) 60, 22v).

Indications Pertaining to Musical Form

The form of the *semâ'i*, as mentioned above, since the 19th century is four-part:

1st *Hâne* → *teslîm*

2nd *Hâne* → *teslîm*

3rd *Hâne* → *teslîm*

4th *Hâne* → *teslîm*

However, in the sources concerning *semâ'is*, which were composed prior to the late 18th century, a three-part form is presented with the parts named as follows:

Ser (head) *hâne* → *müllazime*

Orta (middle) *hâne* → *müllazime*

Son (last) *hâne* → *müllazime*

This form is also confirmed by the transcriptions of Cantemir and Bobowski. More generally, the term *miyân* is not found, neither is the term *teslîm*, which, similarly to the *peşrev*, appears after the 19th century. Questions are raised by the fact that the *usûl* is not mentioned in the transcribed *semâ'is*, even though, in general, performance rubrics are given, together with other details that clarify the form of each work:

LKP 2/59a

3r *Semâ'i* called *arabân beyâtîsi* composed by Tatari for the *gümüsü gerdan* which is played in every *beyâtî* starting from *dügâh*, that is from [echos] plagal I *terelelele*

⁴² Cantemir's theory book contains information about the existence of this particular *semâ'i*, but he does not transcribe it in his musical collection. It is included by Petros in MS Gritsanis 3, 176v: *Büyük Semâ'i Hüseyînî*.

⁴³ As already discussed, they are two different *peşrevs* sharing the same name.

Another *terkîb* of *ser hâne* [echos] plagal I *terelelele*
Müllazime from [echos] plagal I *terelelele*
 Another *terkîb* of *miülazime* from [echos] II *terelelele*

3v Third *terkîb* of *miülazime* [echos] IV *terelelele*
Orta hâne from [echos] plagal I *terelelele*
 Another *terkîb* of the *orta hâne* *terelelele*
 This one as it is

And again the same one from *muhayyer* as it is and then the *son hâne* [echos] plagal I *tem-terelia*
 Another *terkîb* of *son hâne* *terelelele*
 Third *terkîb* of *son hâne* *terelelele*

LKP (dossier) 60

13r *semâ’î acem aşîrân*, old, from *dügâh*
 13v *orta hâne* from *dügâh*
 14r the *son hâne* from *çârgâh*
 21r *semâ’î hicâz*, starting from *dügâh*
orta hâne from *şebnâz*
 21v *müllazime*
 22r the *son* [hâne] from *dügâh*
 49r *semâ’î acem* from *nevâ*
müllazime from *acem*
 then this one
 49v *terkîb* first this one
 the *orta hâne* from *dügâh*
müllazime
 the *son hâne* from *segâh* with *beyâti*
 50r the *müllazime*

Gritsanis 3

103v *semâ’î makam Beyâti*, *usta tzortzinin*, *echos* I. again from the start. At the end ... [short musical phrase] it moves to *hüseyînî* and the *müllazime* starts, 2nd *terkîb*, again. Then finishes in *muhayyer* and the *orta hâne* starts. 2nd, 3rd, *son hâne*. From the beginning of the *son hâne*, then it moves to *hüseyînî* and the *müllazime* starts.

The term *terkîb*, which was discussed analytically in the presentation of the *peşrev* above, is often found, and the corresponding existence of this practice in the *semâ’îs* is noted. The parts of the *semâ’î* consist of one, two, or three *terkîbs* that are clearly referenced, both in Petros's transcriptions, and in those of Gregorios.

Usûl

The rhythmic character of the *semâ'îs* is of special interest. It was mentioned above that questions were raised by the fact that the transcribed *semâ'îs* never mention the *usûl*, while both Petros and Gregorios always mention it in the *peşrevs*. Additionally, any variation in rhythm from 10-beat to 3 or 6-beat, considered standard in today's instrumental *semâ'îs* as they have been transmitted to us, is not noted.

Here, it must be taken into account that essential characteristics of the *semâ'î* changed in the late 17th century, the main change being a modification of its rhythm. It is known that the *semâ'î* as a genre is part of the music history of various regions of Central Asia with its *usûl* always being 6/8. All *semâ'îs* in Bobowski have a 6/8 rhythm, while in Cantemir two groups are distinguished: an older group with a 6/8 *usûl*, and a newer with 10/8. Subsequently, however, this rhythmic form (6/8), of Mongolian origin, disappeared from every Turkish secular genre in the late 18th century and few pieces survive today, only within the Sufi repertoire (Feldman 1996:463). The vocal *yürrük semâ'î*, the *son yürrük* of *Mevlevi semâ*, as well as the fourth *hâne* of the modern *semâ'î peşrev*, all in six-beat rhythm, witness the relationship and kinship with the old *semâ'î*. Hence, according to W. Feldman (1996:465-466), the critical periods over which the modification of rhythm took place are:

Period 5 (1690 – 1710): The *usûl* becomes 10/8 for all *hânes*. Return to (old) *usûl* 6/8 in the third or fourth *hâne*.

Period 6 (1710 - 1780): No available sources exist.⁴⁴

Period 7 (1780 – 1815): Standard 10/8 rhythm, with a change in the last part. No *terkîbs*. Four *hânes* without a ritornello.

Period 8 (1815 – 1850): 10/8 rhythm, three *hânes* and a fourth in 6/8 or 6/4 (*sengin semâ'î*). Modulations in the 2nd and 3rd *hâne*. After 1850 the 4th *hâne* had to use a variation of a 6/8 pattern instead of the old classical rhythm of the *semâ'î*.

The fact that absolutely no reference to the *usûl* of the *semâ'îs* exists in the sources, limits any contribution towards enlightenment on this topic. On the other hand, this exact absence shows what was obvious for the scribes: the *usûl* of the *semâ'îs* was already fixed to 10/8.

⁴⁴ Apart from those presented in this book.

Taksîm⁴⁵

The original meaning of the term *taksîm* was “division”. The *taksîm* is a structured improvisation with an introductory character, adhering to certain rules directly related to the *makam* it is named after, e.g. *hicâz taksîm*, *uşşak taksîm*, and so on. Initially, it referred to either vocal or instrumental performance, however, from the 19th century onwards it is performed as an instrumental genre only. As concluded from the sources, the oldest notated *taksîms*, a series of twelve, originate from Petros Peloponnesios. They are found in the codices of Iviron 997, Xeropotamou 305 and Xeropotamou 299 and they are introduced as

“Proemia, that is *taksîm* in Turkish, pieces composed by Mr. Petros Peloponnesios”

As mentioned above, the series consists of twelve complete *taksîms* in the eight *echoi*: one in each *echos* with the exception of two in *echos* II, two in *echos* III, two in *echos varys*, and two in *echos* plagal IV.⁴⁶ The term *taksîm* (*ταζίμ*) is also used by Apostolos Konstas in his theory book as an alternative name for the great or slow *paraklitiki* (Apostolopoulos 2005:149). This fact, in conjunction with the absence of a *makam* name and the existence of only the name of the *echos* in the headings of these specific *taksîms*, leads to the speculation that perhaps the use of the term by Petros also referred to possible introductions, or in other words, preludes, of *Cherubic* hymns. However, the study of their notational make-up and the nature of their musical form, classifies them as belonging to the corpus of secular music. In any case, their melodic development reflects the logic of key movements between ranges exactly as it is preserved in contemporary *taksîm* tradition in the Near East. For example, in the *taksîm* of *echos* plagal IV⁴⁷ the melody moves to *echos* I and II, resting intermediately on *Vou* and on *Ga*, then moving to *echos* plagal IV heptaphonic, followed by successive downward movements towards the tonic *Ni*.

Seyir⁴⁸

The theory book of Kyrillos Marmarinos contains the oldest notated *seyirs* of Eastern Music (HESG 305⁴⁹ and LKP 124[123]). As seen also from its name (*seyir*

⁴⁵ A short monograph on *taksîm* is given by Akdoğu 1989. See also, Öztuna 1990, II, 370; Danielson, V., Marcus, S., Reynolds, D., (ed.) 2002, *The Garland Encyclopaedia of World Music*, Volume 6, *The Middle East*, New York and London, p. 1178 in the entry *taqîm*; Feldman 1996:274-294.

⁴⁶ For an analytical table of Petros's *taksîms* see chapter “Catalogue of Secular Compositions”, p. 155.

⁴⁷ Its *exegesis* in the *New Method* by T. K. Apostolopoulos has been included in the CD “En Chordais”, Petros Peloponnesios, track no 10.

⁴⁸ On the *seyir* see Feldman 1996:260-273.

⁴⁹ Popescu-Judetz & Sirli 2000:18.

= course), the *seyir* is a musical genre of limited range that reveals the melodic progression of a *makam*. In his transcriptions though, Kyrillos does not use the term *seyir* but instead uses the, probably self-inspired, term “clarity” (“σαφήνεια”):

“Clarity, which and how many *echoi* comprise each *makam*, and what is its progression from beginning to the end”.

The *seyirs* are very reminiscent of the logic of the lengthy *apechemata* of the *Old Method*, the difference being that the *apechemata* introduce the *echos* to follow and concern liturgical practice, while the *seyirs* are used strictly for educational purposes; they serve as learning tools for understanding the *makams*. A genre related to the *seyir*, though much longer, is the *makamlar kiari*, known only from its printed publications, as no manuscripts containing this genre, although certain to have existed, survive today. A few decades prior to Kyrillos, Dimitri Cantemir, whom Panagiotis Chalatzoglou seems to imitate in his corresponding work, records a good number of *seyirs* in text, in his theory book. The “clarities” of Kyrillos, seventy-two in number, unfold over one, two, or more rarely, three lines of music score in the *Old Method*, resembling the length of *seyirs* as they have been transmitted in Eastern music to the present.

Kyrillos lists the *seyirs* based on the position of the tonic of each *makam* on the *diapason* scale of ecclesiastical music according to the system of the *Old Method*:

Ni - *Rast, rebâvî, nikrîz, pençgâb, nihavent, zâvil, mâhûr, mumberka, pençgâb* (other)

Pa - *Dügâb, dügâb* (pure), [found in order after çârgâb] *sabâ, kara dügâb, zamzeme*

Vou - *segâb, karcîgar, maye, müste'âr, geveşt*

Ga - *çârgâb*

Di - *Nevâ, yegâb, pençgâb* (other?), *bûzî, hüzzâm, nişâbûr, isfabân, niübüft, arabân, nihavent kebîr*

Ke (Pa) - *Hicâz, 'uzzal, zirgûle, hümayûn, sehnâz, şehnâz bûselik, suri, hüseyîn, hüseyîn aşîrân, kiocek, selmek, hüseyîn kürdî, horasan, acem, kürdî, acem kürdî, nevrûz-i acem, paisan kürdî, beyâtî, 'uşşak, bûselik, bûselik aşîrân, hisâr aşîrân, hisâr, hisâr bûselik, gerdâniye bûselik, vecdi*

Zo - *acem aşîrân, irak, sultânî-irak, muhâlif irak, dilkeş-hâverân, dilkeş, râhatü'l-ervâb, bestenigâr, evîç, baba tâbir, 'arazbâr*

Nî' - *gerdâniye*

Pa' - *muhayyer, muhâyyîr bûselik, sünbüle.*

The list above is followed by the textual description of thirteen *makams* without a music score:

Zirevked, babri nazik, rufyî irak, gûlizâr, beste isfabân, beste hisâr, bûzî bûselik, hisarik, nevrûz-I rufmî, zilkeside, musikar, rekk 'uzzal, sefer.

B Vocal genres

In this section, the vocal genres of Ottoman music, preserved in Byzantine music manuscripts, are examined. Before reviewing each particular genre, listed here, are some findings that are valid across the whole of this category.

- a) In these particular transcriptions, there are often cases of ambiguity and problems with determining the genre. Moreover, the pieces are often lacking references to the composer, *makam* and *usûl*, a fact that makes the identification of each work difficult to a great degree.
- b) The poetic text of vocal compositions is in the Ottoman language with heavy influences from Persian and Arabic *divân* poetry.⁵⁰
- c) The verses are written with Greek characters, a practice which relates to the *Karamanlidika* literature. The transliteration is often problematic, a fact shown by the comparison of the poetic text of the available transcriptions with those from the Turkish sources. The writing direction is left to right, underneath that of the music notation.
- d) There are unusual types of compositions consisting of three, four, five or even six identical parts. No similar types are found in the forms of Eastern music, and they are either fragments of transcriptions, or vocal genres that are unknown.

Kâr

*Kâr*⁵¹ is considered the most extended, oldest and most artistic vocal genre of Ottoman music. *Kâr* is the Persian translation of the Arabic word ‘*amal*’, which means “work”, and is used to name every part of the macro-form “*nûba*” (Feldman 2005a:408). In the manuscripts, the Greek scribes maintain the Ottoman pronunciation “*kâr*” (*kiar*) instead of the Persian one “*kar*”. As a form, it exhibits great freedom and complexity in its structure, a main characteristic of which is the pronounced presence of *terennüms*, in its different parts. Moreover, it nearly always starts with a *terennüm* (Bektaş 2005). Its structure is usually two, three, or four-part. In each part, an alternation of verses of the poetic text with *terennüms*, with or without meaning, is evidenced. Its performance faded fairly early, due precisely to its length, as well as the fact that it demanded a very high level of musical virtuosity.

There are few *kârs* surviving in the sources, nine in total, by eleven scribes, in sixteen manuscripts and fragments. Their freedom of form and lack of clear information about their structure, as well as the rare reference to the genre in their

⁵⁰ Ursula Reinhard, “Turkey: An Overview”, *Garland 6, The Middle East*, p. 773.

⁵¹ On the genre of *kâr* see Wright 1992:166-172; Yavaşça 1985:403-473; Özalp 1969:11-14, Öztuna 1990, I, 426-427, Özkan 1987:84-86.

headings, lead to reservations with regard to their classification. In any case, the genre was transcribed from the middle of the 16th century, by Leontios Koukouzelis (Iviron 1189), Athanasios Katepanos (Iviron 1203), Kosmas the Macedonian (Iviron 1080), Petros Peloponnesios (Gritsanis 3 & LKP 137), Ioannis Konidaris (Stathis), Nikeforos Kantouniaries (RAL 784, Iași 129, Vatopediou 1428, CAMS P1), Gregorios Protopsaltes (LKP dossier 81), Ioannis Pelopidis (LKP 152/292) and the unspecified scribes of the manuscripts Iviron 1038, Xeropotamou 329, Gennadius 231, and Archdiocese of Cyprus 33.

With regard to the composers, firstly, there is Georgios Soutsos, who however, composes on Greek verses. One work attributed by Turkish sources to Abdülkadir Marâghî, and another with a clear reference to Nikeforos Kantouniaries in its heading, have been identified, but it is not certain they are indeed *kârs*. Moreover, only three out of the nine, are explicitly labelled as “*kârs*”. They are those originating from the manuscripts of Petros, Nikeforos, and Gregorios and his students. Gregorios in particular, states this with absolute clarity in LKP (dossier) 81, 1r:

The following, by the most genial archon postelnikos Mr. Georgios Soutsos, text and music. Notated by me, Gregorios lambadarios as taught by him. *Makam bestenigâr, usûl hâffî*. It is called *kiari* by the external [secular] musicians, *echos varys*, Zo.

The information in the sources pertaining to the genre's form is poor. In some, the *miyân* is indicated. There is no other information of interest regarding musical form. Its main structural attribute is the existence of lengthy *terennüms* in the beginning and the middle of the music score.

Of special interest is the “Persikon” [Persian] piece transcribed first in Iviron 1189 and fragmented in Iviron 1080, Iviron 1203 and Xeropotamou 329:

Persikon Yelleyellelli... Etierkian, echos varys

Terennüm... (6 lines)

Houn esbakiol yarama

Terennüm... (18 lines)

Echos varys

[H]alast karampen ei jima bag dan ki peizzen

O ki yi arama gda gda do

Terennüm... (10 lines)

Abonye ragda kleoyoetzen ain

Jabanet shekastou tin bou rayoune

Jan tan pediela la pri pri pri ke

Terennüm... (11 lines)

Hastouha ristab kenparahhafi ashian kardi

Terennüm... (12 lines)

*Echos varys**Ei ki mpertos titan bha me ain oki tariiii**Terennüm... (4 lines)**Kifsta mpo iki takin talpekes ke dehem**Kif tampr kitam kin dil peke ekede hem**Terennüm... (4 lines)**Kiafules asike ekpelampri kiafules asike belaba**Terennüm... (5 lines)**Ta bo eah amza etili buberi gdi tiritana**Terennüm... (12 lines)*

The initial impression is that they are different works. The second piece in particular, *Ei ki mpertos titan bha me ain oki tariiii*, is found as an autonomous piece in MSS Iviron 1080, Iviron 1203 and Xeropotamou 329. In Iviron 1080, f. 130v *Tiritana... Kiafules asike ekpelampri kiafules asike*, also exists, without any other indications. It is estimated that this is not a different composition but a verse of the preceding *Ei ki mpertos titan bha me ain oki tariiii*. That is, while they seem like two different works, they are probably one. Its second part starts with an extended *kratema*. That is how it is also preserved in Iviron 1203, as one piece. It is possible that the same holds for *Ei ki mpertos* as well, that is, it is a part of the composition preserved in complete form only in Iviron 1189. On the other hand however, the manuscripts list different *echoi*: Iviron has *echos varys* and Xeropotamou has *echos I* (Atzemikon organikon *Ei ki mpertos titan bha me ain oki tariiii, echos I*). The study of the versions in manuscripts Iviron 1080, 130r and Iviron 1203, 239v found that they are related with respect to their notation. In contrast, Iviron 1189 being the oldest one, has a different writing style.

Therefore, the following two possibilities arise:

- The whole Persian music section in Iviron 1189 is a *kâr*, its initials marking the beginning of each part.
- The section contains two or three *kârs* or other works of undetermined genre with musical form characteristics very similar to those of the *kâr*.

The 17th century, during which the oldest manuscript, Iviron 1189, was written, is the peak period of the *kâr* as a genre, therefore, given the structural characteristics discussed above, it is speculated that these pieces comprise one or more sections of *kârs*.

Lastly, let it be noted that this piece seems to be related to the [piece missing heading] *Dir tarou dilli terella...* preserved in MS Megistis Lavras E4, f. 244r, also dating from the 16th century. The plain verses given at the end of the Iviron manuscript are the same as the Megistis Lavras manuscript. However, the melody of the first is in *echos plagal IV* while the second is in *echos varys*.

The following pieces are also considered *kârs*, as they are seen to bear the general characteristics of that genre. They have extended development, they begin

with a *terennüm*, and they have *kratemata* interspersed in the middle, as well as elaborate melodies:

Ach Tanatini dir dir ten til lelel bûselik [kâr] [Hoca], *sakîl*, LKP 137, 27r.

[*Uşşak kâr*] *Yeyeli yeyela canim cibayimen* [unspecified composer], *echos* I, Iviron 1038, 662r.

*Tanadir nenena yâr aman ach gel yârim ach cenanum Nikephoros Kantouniares*⁵², *echos* I, *büseynî, sofyan*, RAL 784, 135v / Iaş 129, 8 / Vatopediou 1428, 9.

One more composition of Georgios Soutsos (RAL 784, 161v / CAMS P1, 4 / Iaş 129, 310 / Vatopediou 1428, 320) in *makam mâhûr* and *usûl hâsîf*, belongs to this genre although in the manuscript heading the scribes name it a *beste*. It begins with an extended *terennüm* and there are also *terennüms* interspersed between the verses:

Tadir dir diride en terede lla der der ten tene tine tiine ach tenena dir neî aman
 Τὴν ὥραίαν σου εἰκόνα στὸν καθέπτην ὃν ιδῆς
 Θέ νὺ σὲ φανοῦν οἱ ἄλλαις δίχως ἄλλο ἀηδεῖς
 Chéi chéi chéi chéi chéi yâr chéi chéi chéi chéi dost acha acha éi aman
 Μαῦρον πουλὶ μου, θέ νὺ σὲ φανοῦν οἱ ἄλλαις δίχως ἄλλο ἀηδεῖς.

The second *beyti* and the *miyân* have a similar form:

Terennüm

First verse

Second verse

Terennüm

Second verse

Lastly, *Rizachti chaxariraman* in *echos varys* (Stathis, 38r) is also considered a *kâr*. The scribe labels it “*kratema*” and its length is around four pages in the *New Method*. However, the scribe notes that “most of it is missing”! Some parts can be discerned by the change of rhythm annotated by the scribe as well as by the long *terennüms*.

Beste

The *beste*⁵³ is a vocal genre of extended length, its main characteristic being the *kalophonic* character of the melody. The term originates from the Persian meaning

⁵² It is not clear if it is by Nikeforos. The manuscript states “By Nikeforos [...] a game of imagination [translator’s note: musical fantasia], followed by an Arabic hymn in verses”. It is estimated that it is some Arabic hymn to which a “game of imagination” composition of Nikeforos’s precedes.

⁵³ The main bibliographical references on the genre of *beste* are: first and foremost in Turkish literature the distinguished work of Yavaşça 1985:474-501. A brief presentation of the genre is given by Özalp (1992:14-17) and Özkan (1987:86-87) and an introductory-type description is given in Greek by Tsiamoulis & Erevnidis (1998:293). See also, Feldman 2005a:413-417 and 2005b:225-234.

“whole” or “encompassed”, however, the genesis of the genre took place within the Ottoman musical environment in the 17th century. In the Turkish language the meaning of the word is “attached” or “dedicated”, while in musical terminology, it means a musical work, a composition. Its rhythmic cycle is traditionally long, as is also seen in the *peşrev* and the *kâr*: 16-beat, 20-beat, 24-beat, 28-beat, 32-beat and so on up to 64-beat.

It usually has four verses and unfolds in two possible ways; a differentiation which gives it its name as a result: *murabba' beste* and *nakış beste*. The former has four parts and the latter two. The typical structure of *murabba'* is:

1. verse	A1	<i>zemin hâne</i>
<i>terennüm</i>	A2	
2. verse	A1	<i>nakarat hâne</i>
<i>terennüm</i>	A2	
3. verse	B1	<i>miyân hâne</i>
<i>terennüm</i>	B2	
4. verse	A1	<i>nakarat hâne</i>
<i>terennüm</i>	A2	

The first, second and fourth parts have exactly the same melodic line. In the third, called *miyân*, the melody ascends to the higher range of the notes of the *makam* and exhibits a greater tendency of movement to other *makams*. All four parts are concluded with a *terennüm*. *Nakış* (meaning “embroidery”) *beste* presents a greater variability in its form and it usually extends over two verses. Its basic shape is as follows:

<i>hâne</i> I	A	verse 1
	b	second half-verse of verse 1
<i>hâne</i> II	B	verse 2
<i>miyân hâne</i>	C	verse 2
<i>hâne</i> III	Dd	<i>terennüm</i> , second half-verse of verse 2
	b	second half-verse of verse 2
	b	second half-verse of verse 2, cadence

The *beste* dominates vocal compositional creation for approximately two centuries, the 18th century being considered its peak period. The composers of the time considered the *beste* the most practical form, gradually abandoning the relatively lengthier *kâr*, a fact related to the evolution of the broader aesthetic preferences of the Ottoman court.

Information from the Sources

The number of available sources is relatively small. Compared to the *peşrevs* and *semâ’is*, *beste* transcriptions are scattered throughout quite a few manuscripts spanning a short period of time. Correspondingly, the knowledge and new evidence drawn from the music manuscripts is limited. Approximately thirty-eight *beste* transcriptions are preserved, seventeen for which the composer was given or has been identified, and nineteen which appear anonymously. For six of them, reservations exist as to whether they are indeed *bestes*.

At first glance, it is found that until the late 18th century the scribes, and consequently the *psaltic* community in general, do not have any particular familiarity with this specific genre. Its form is rarely stated explicitly and any name is absent, while other times misleading or confusing titles are given such as:

bestes called *naia* (Iviron 1038, 670r)

Furthermore, in MS Panteleimonos 994 for instance, the description “*semâ’i*” is given on a piece although it is actually a *beste*, and other times, a composition belonging to a different genre is characterised as a *beste*. The *usûl* and the *makam* are almost never mentioned, the parts comprising the internal structure are not named and the composer’s name is usually missing. Apart from these problems, certain *bestes* preserved in the manuscripts of Petros LKP 137 and Gritsanis 3 are especially poorly written, thus making their *exegesis* into the *New Method* and their performance difficult. All of the above increase the difficulties in the study and the drawing of conclusions with surety.

On the Genre of Beste

The oldest transcription of *bestes* in the sources dates from 1680 in MS Ecumenical Patriarchate 6 (ff. 111v-112r). Therein, the scribe Kosmas the Macedonian records a piece titled, *Atzemikon erotikon imeteron*. The composition begins with *Isaki zade // Dol Tourkjalous pade*, it is in *echos* plagal IV, but no other identifying details, such as genre, *makam* and *usûl*, are given, although it was extensively copied for nearly two centuries.⁵⁴ The following layout can be discerned in the composition:

A + A1 *terennüm*
 B + B1 *terennüm*
 C + B2 *terennüm*
 D + A2 *terennüm*

⁵⁴ For the codices containing this composition, as well as for who composed it see p. 81, fn 22.

Where A, B, C and D are different melodic units with their only common parts being the *kratemata* A1 - A2 and B1 - B2. All four parts end with the phrase *Sakimei zalom Hey Dol Tourkjaloum pade* and one *terennüm*. Its structure bears resemblance to the examples of *nakis bestes* as presented by A. Yavaşça (1985:489-501; see also figure 11) in his related study.

A little later than this first transcription of a *beste*, in codex Gritsanis 8, dating from 1698, the term *murabba'* is found for the first time:

328 *Murabba', [echos] protovarys, Siatepe steie sike*
 330 Another one in *echos* plagal IV *Ruşlerin cena emancüyir*
 335 and the same again, another in *echos* plagal II, that is, nenano, *Menasi yime cuniperi*

That should not be a surprise, since until the 18th century and in order to define this particular genre, instead of the term *beste*, the term *murabba'* was used, which in Persian literally means “square”, but in the composition of the Ottoman court it means the genre of the four-part *beste*. Hence, murabbas are often found in Ali Ufkî's collection, as well as in the various *mecmu'as* (although they preserve only the poetic text), essentially revealing the genre of *murabba' beste*⁵⁵. The term *beste* is found a little later, in the early 18th century (Iviron 949):

175v *Beste, echos* plagal I *mezil iste*

The use of the term *murabba'*s in the heading of the relevant section in Gritsanis 8 is however misleading, since only three of the seven compositions are indeed *bestes*, presenting the typical four-part layout of *murabba' beste*. There is no special annotation for each part, nor are they named, the conclusion above was reached though an examination of their musical form. The parts a, b and d are notationally similar (*zemin* and *nakarat hâne*), while the third part, which is the *miyân hâne*, clearly differs. Thus, looking beyond the information contained in the heading and applying this method, leads to the conclusion that in this particular manuscript, the following compositions belong to the genre of the *beste*:

Murabba' [beste] [unspecified composer], Siatepe steie sike, echos proto varys, Gritsanis 8, 328.

[*Rast*] *Murabba' [beste] [unspecified composer], Ruşlerin cena emancüyir, echos* plagal IV, Gritsanis 8, 330.

[*Hicâz hümâyûn murabba' beste*] [unspecified composer], *Menasi yime cuniperi, echos* plagal II nenano, Gritsanis 8, 335.

[*Rast*] *Ey canum canasalounoupna* [unspecified composer], *echos* plagal IV, Gritsanis 8, 332.

⁵⁵ Apart from Gritsanis 8, the term is found only one more time in a manuscript, specifically in Gritsanis 3, 214v: “*Murabba'* küçük [Unspecified composer], however there are no verses to confirm that it is indeed a *murabba'* *beste*. Perhaps the scribe intended to add them later, resulting in an incomplete transcription.

A little later, in the early 18th century, in Panteleimonos 994, a similar phenomenon is found. In the five compositions attributed to Kyrrilos Marmarinos, the term *semâ'i* is mentioned twice and there is no mention of the term *beste* or even *murabba'*. Nevertheless, an examination of the notation and musical form of the whole transcription shows that they are two pieces after all: one *ağır semâ'i* and one *beste*. The *ağır semâ'i* begins on f. 323v and ends on 324r and the *beste* begins on 324r and ends on 325v. Moreover, the *beste* is recorded in full:

1. verse	<i>Abe diri xoulfisia him sapa</i>	A1	(<i>zemin hâne</i>)
<i>terennüm</i>	<i>Yeleleli</i>	A2	
2. verse	<i>Ab naliana sebnaze</i>	A1	(<i>nakarat hâne</i>)
<i>terennüm</i>	<i>Terekiye</i>	A2	
3. verse	<i>Ab mehalepene temekrifтара</i>	C1	(<i>miyân hâne</i>)
<i>terennüm</i>	<i>Yeleletereli</i>	C2	
4. verse	<i>Ab perelaiſia skounaptare</i>	A1	(<i>nakarat hâne</i>)
<i>terennüm</i>	<i>Yeleleli tereli</i>	A2	

Therefore the complete title of the composition is formed as follows:

Hüseyinî [beste] Abe diri xoulfisia chim sapa Kyrrilos Marmarinos, *echos plagal I*, Panteleimonos 994, 324r.

A similar problem also occurs in Iviron 1038 where the mention of the genre of *beste* is also misleading:

663r *Arabic beste, echos plagal I Segringoulingoulo*

670r *Bestes called naia, echos IV Ormatipichereitzcha*

It is observed that the first composition is probably a vocal *semâ'i*, while the label “*naia*” makes it unclear whether it belongs to that genre. Only for the pieces below can there be relative certainty:

Beste Ormatipichereitzcha [unspecified composer], echos IV, Iviron 1038, 670r.

[‘Uşşak] *beste*⁵⁶ *Yar kimin canesi [unspecified composer], echos I, Iviron 1038, 672r.*

[‘Uşşak] *beste Bagipakerpe [unspecified composer], echos I, Iviron 1038, 664r.*

The label *sarki* by Nikeforos Kantouniakes in RAL 784, 176r⁵⁷, is also an error, as it is estimated that the piece is a *beste*. Its form is A-B-C-A and a *terennüm* is found at the end of each verse. Moreover, its length is long for a *sarki* and its *usûl (remel)* is similarly long. All of the above evidence leads to the conclusion that it is a *beste*.

⁵⁶ Even though at first glance they appear to be three different songs, they possibly comprise one *beste* after all. In the manuscript, the *beste* begins on f. 672r (Another one // difficult of mine), and continues on ff. 672v ([echos] I *Yar Efendim penteteriya*) and 673r ([echos] I *Yar byzyfeta*).

⁵⁷ *Hicâz sarki Birla ach za seni [old], echos plagal II, remel, RAL 784, 176r.*

In a similar fashion, the examination of the musical form of the available transcriptions, allows for a fairly confident classification of a series of works belonging to the genre of the *beste*, although a relevant inscription is missing from their headings:

Hüseyin' [beste] Ab yar cemâlin Hânende Zacharias, echos plagal I, LKP 152/292, 144.

Hacın yâr hizzâm [beste] [unspecified composer], [echos II], hâfiş, Gritsanis 3, 182v.

The layout of the work transcribed in Gregoriou 23 (f. 187v) is unusual. It bears the ambiguous heading “*Heirmos Ismailitikos*” and it consists of the following parts:

A + 2 lines of *terennüm*

A + 2 lines of *terennüm*

B + 2 lines of *terennüm*

A + 2 lines of *terennüm*

11 lines of *kratema*

C (one and a half times as long as A and B)

A + 2 lines of *terennüm*

Half of the piece bears the characteristics of a *murabba' beste*, however, the intercession of a lengthy *kratema* and the additional poetic text, as well as the fourth stanza with the melody of A are confusing.

In some *bestes* in MSS Gritsanis 3, LKP 60 and LKP 137, Petros usually only transcribes the first and second part. The fact they are *bestes* is concluded with the help of four plain text verses listed prior to the notation of the melody. It can be clearly discerned that the first part is a transcription of the first verse and the second part is a transcription of the third verse. This allows the speculation that the second and fourth verse are performed according to the melody of the first verse, exhibiting therefore the typical four-part layout of the *murabba' beste*. These compositions are:

Tegafoul didî civrem o sobinaz eviç [beste], Tanbûrî Haham Musi, nim devri, [echos plagal IV hard diatonic], Gritsanis 3, 238v.

Moulmouzoun gülsen [beste] Tanbûrî Haham Musi, LKP 137 (dossier), 23r.

Kanite vora sayei servi [beste] Kemânî Yorgi, havî, Gritsanis 3, 121v.

Yar pilim ēim pezmize //// Ismael Tsaous, Gritsanis 3, 167r.

Edir zoufloune ta/dir [beste] testeichi Emîr-i Hac, [echos I], hâfiş, LKP 137 (dossier), 5v.

Bey zade acem followed by text only verses and then the music score [echos varys] Yâr oloup, LKP (dossier) 137, 3v.

text only verses and then the music score [echos varys] *Yâr oloup kögin // sedi padiselin* [unspecified composer], *echos varys, remel*, Gritsanis 3, 242ar.

It is with several reservations that following pieces from LKP 137, which are especially poorly written and hard to make use of, are classified as *bestes* :

Mour dil tzasmede chadaze rast [beste] [unspecified composer], [echos plagal IV], LKP 137 (dossier), 19r.

Gördabol tabi cane dir eviç [beste] [unspecified composer], [echos varys], LKP 137 (dossier), 20r.

Chep nasezaleh havî [beste] [unspecified composer], LKP 137 (dossier), 20v.

Hey ab itmez idim [beste] [unspecified composer], *moubapez tatlı*, LKP 137 (dossier), 22v.

as well as the following pieces from three other manuscripts:

Sechakisoupchouvisali canum [unspecified], [echos varys diatonic], *düyük*, Gritsanis 3, 163r.

Hey tahtibi camir aman [unspecified composer], *echos varys* diatonic, 7/χ, LKP 152/292, 149.

Pir igris [unspecified composer], *echos* plagal IV, 7/χ, LKP 152/292, 289.

[*Hicâz* nakiş beste] *Hey cisme-i abu bizrin* [unspecified composer], *echos* plagal II, Stathis, 33r / LKP 152/292, 164.

It should be noted that from the *bestes* preserved in the sources, only three were found in Turkish sources as well, thus also allowing the identification of their composer:

Hicâz beste Ah olmada dirlele roupoute gamze [*Olmada diller rubûde gamze-i câdîsuna*], [A b d ül-halim A ġ a]⁵⁸, *echos* plagal II, [baʃʃ], [verses by Fitnat Hanım], Stathis, 30v / LKP 152/292, 159.

[*Sabâ*] *beste Mezil iste* [*mecliste âftâb gibi bir nev-civan gerek*] [*Ke mânî Yorgi*]⁵⁹, *echos* plagal I, [baʃʃ], verses by Râif, Iviron 949, 175v.

Sâzkâr beste, Bir dil oloutzak olousechin [*Bir dil olicak ol meh-i hüsünün*] E1ias, *echos* plagal IV diaphonic, *remel*, verses by Elias, LKP (dossier) 59, 1.

Indications and Information Pertaining to Musical Form

Apart from the above details, the information that can be gathered about the genre of the *beste* is poor. It reasonably leads to the conclusion that up until the 18th century, when the *beste* flourished as a genre, the *psaltic* world was not particularly familiar with it. A similar limitation is observed also in terms of the

⁵⁸ Identified from *TRT Repertuari*, work No. 8477 and Öztuna 1990, I, 15. The scribe of MS Stathis mistakenly gives Ismail Dede Efendi as the composer with the following note: "this one was composed by the excellent Ottoman teacher Ismailakis. It was transcribed by Theodoros Phokianos". In contrast, the scribe of LKP 152/292, 159, appears to be better informed and attributes it to the correct composer.

⁵⁹ Identified from *TRT Repertuari*, work No. 7530.

makams and the *usûls* of the *bestes*. In the available transcriptions, references to the *makam* and the *usûl* are very rare. Any sporadic references are found from the third quarter of the 18th century onwards, in Petros's manuscripts. There are no annotations pertaining to musical form, nor any performance rubrics, and the parts comprising each *beste* (*miyân*, *nakarat*, etc.) are generally missing. For example, Nikeforos Kantouniaries in codex RAL 784 names all four parts in the following manner: (a), b, *miyân* & d or as (*beyti* b), *beyti* b, *miyân* & *beyti* d. The term *beyti* is also used in two *bestes* in Iaşı 129 and Vatopediou 1428, while the scribe of Gennadius 231 refers to the *veilou* (ff. 5r, 5v) and the scribe of LKP 152/292 in certain cases uses the term *miyân*.

This lack of explicit annotations in *bestes* should not be surprising. It is the rule for the music scores written in staff notation, which were widely circulated in Turkey during the 20th century. *Beste* transcriptions consist only of the first section and the *miyân*, which is the only part named. The two or four verses comprising the poetic text of the *beste* are given in plain text at the beginning, or more commonly at the end of a piece. Therefore, a correspondence in the manner of transcription of the *bestes* with that of the scribes of post-Byzantine music codices is discerned.

The *miyân hâne* was briefly discussed in the introduction to the genre of the *beste*.⁶⁰ The term *veilou* is not found in the Turkish literature, from which a clearer explanation could have been sought.

The scribes, preserving compositions of G. Soutsos either out of ignorance, confusion, or an error on the part of the composer, name some of his compositions *beste*, while, however, they are *kârs*⁶¹. Similarly, it is observed that in three *kârs* by Soutsos, the broader section containing within it the individual parts, is concluded with a musical section called *beste*.

[*Nişâbûrek*] *beste*, Πρέπει πιὸ νὰ μὲ θρηνεῖ καὶ Ἀνατολὴ καὶ Δύσις, Georgios Soutsos, *echos* plagal IV, *sofyan*, verses by Georgios Soutsos, RAL 784, 173r / Vatopediou 1428, 341.

Karari beste Εἰς ἐκείνην ὁποῦ εἶναι τῶν παθῶν σον ἡ κρηπίς, Georgios Soutsos, *echos* I from low Ke, verses by Georgios Soutsos, RAL 784, 4v / Iaşı 129, 329 / Vatopediou 1428, 15.

[*Mâhûr*] *beste*, Γίνεται στὰ ἄλλα κάλη, Georgios Soutsos, *echos* plagal IV *heptaphonic*, *hafîf*, verses by Georgios Soutsos, RAL 784, 167v / CAMS P1, 12 / Iaşı 129, 314 / Vatopediou 1428, 324.

It is of a very short length, almost two lines in the *Old Method* notation, which excludes the possibility that it is indeed a *beste*. No probable explanation is revealed by the literature, thus it can be assumed that it is an indication of a cardinal structural unit which bears the same name as the extended genre of *beste*.

⁶⁰ See above, p. 227.

⁶¹ For more see the section on *kârs*, pp. 223-226.

Vocal Genres of Semâ’î – Ağır and Yürük Semâ’î

Both a study of the instrumental *semâ’î*, and a brief discussion on its origins were previously presented. There are two kinds of vocal *semâ’îs*, the *ağır* (heavy, slow) and *yürük* (fast). Their form resembles a small version of the *murabba’ beste*, though it exhibits a greater number of variations. The main differentiation pertains to their rhythmic character: the *usûl* and the tempo. The *ağır semâ’î* has a 10-beat rhythm, 10/4 or 10/8, and is performed in a slow tempo, as its name reveals. Sometimes, the *usûl* changes to 6/4 in the fourth part. The *yürük semâ’î* in contrast has a 6-beat rhythm, 6/8 or 6/4, and a faster and more “joyous” tempo. During the performance of a *fasıl*, *ağır semâ’î* is found immediately after the *beste*, while *yürük semâ’î* is the last of the vocal compositions and before the *saz semâ’î*, which is the last piece.

The scribes who recorded vocal *semâ’îs* do not seem particularly familiar with that form. For that reason, the distinction and classification of *semâ’îs* in cases where the genre is not clearly mentioned, is problematic. Moreover, this difficulty is increased when the *usûl* is not explicitly stated.

Twenty-seven vocal *semâ’îs* survive in total. Five of them are *ağır*, eight are *yürük*, while for the remaining fourteen of them, their type remains undetermined. It should be noted here that eight of them have Greek verses: five by Georgios Soutsos and four “*exomeritika*” (s. “*exomeritikon*”), as named by Nikeforos Kantouniaries.

These twenty-seven *semâ’îs* are found across thirteen manuscripts. The term *semâ’î*, is seen for the first time in the corrupted form, “*soumat*”, in MS Gritsanis 8 (in the year 1698), while a little later the unknown scribes of Panteleimonos 994 and Timios Prodromos 93, transcribe a *semâ’î* by Kyrillos Marmarinos. A contribution to the preservation of this genre was also made by Petros Peloponnesios, with the codices Gritsanis 3 and LKP (dossier) 137, and by his student Petros Byzantios with LKP 19/173. Most are written by Nikeforos Kantouniaries in MSS RAL 784, CAMS P1, Iaşı 129 and Vatopediou 1428. This group of scribes who preserved *semâ’îs* is completed by Gregorios Protopsaltes (LKP (dossier) 59), Ioannis Konidaris (Stathis) and Ioannis Pelopidis (LKP 152/292).

The composers named in the sources are Kyrillos Marmarinos, Tab’î Efendi⁶², Ismail Dede Efendi, Georgios Soutsos and Peligratzoglou, for whom we have no information. Furthermore, *semâ’îs* by Abdülkadir Marâghî and Tab’î Mustafa Efendi were identified and attributed to their composers during the course of this work.

The details derived regarding the form of the genre are very few. Its constituent parts are very rarely mentioned. In older transcriptions (until the middle of

⁶² It is worth noting that no vocal *semâ’î* is found in his catalogue of works in the Turkish sources.

the 18th century) lengthy *terenniūms* are discerned in the middle of the compositions. Short *terenniūms* are also found in the *semâ'is* dated from the middle of the 18th century until the early 19th century. Petros Peloponnesios, Petros Byzantios, Gregorios Protopsaltes and in certain cases Nikeforos Kantouniares, seem to be more familiar with the genre, hence their annotations are somewhat clearer. In some *semâ'is*, the above-mentioned scribes explicitly annotate the form A - A - B - A, where B = *miyân*.

Nikeforos uses the term “*beyti*” in three *semâ'is* to indicate the plain text verses, which, it can be reasonably assumed, were sung to the exact same melody as the first verse. In two *semâ'is* he indicates three *beytis* and in another, four:

[*Muhayyer*] *semâ'i*, *Bir cesmi pisourmesiach Taousianikon*, *echos I, sofyan*, verses by Georgios Soutsos, RAL 784, 140r / Iași 129, 48 / Vatopediou 1428, 49.

[*Sedd-i arabân*] *semâ'i*, *Bir orum dilber Taousianikon*, *echos plagal II phthorikos, sofyan*, RAL 784, 145r / Iași 129, 128 / Vatopediou 1428, 119.

[*Beyâti arabân*] *semâ'i*, *Gönül verdim Taousianikon*, *echos IV, sofyan*, RAL 784, 150r / Vatopediou 1428, 224.

The same term is found one more time in

Hüseyî 'aşîrân yûriük semâ'i, *Xéria muov étoimaaθħjtè yà và σφιέστε καλά*, Georgios Soutsos, *echos I* from low Ke, verses by Georgios Soutsos, RAL 784, 3r / Vatopediou 1428, 14.

Here though, it concerns parts A2 and A4, where in the last section the term “*sani*” is added, becoming *beyti sani*. Potentially, this term was in use when Nikeforos transcribed these particular pieces. However, that cannot be concluded from the literature, or from contemporary musical practice.

Twice, he also gives the term, *nakarat*, though only plain text verses are given along with it. Lastly, in four of his *semâ'is* labelled as such, Nikeforos Kantouniares probably makes a mistake. All four are very short – only three or four lines of music score in the *old notation*, their length thus rendering their classification very difficult:

[*Mahûr*] *semâ'i Δèv içenþro tı và kámω*, [*exomeritikon*], *echos plagal IV*: Iași 129, 337 / Vatopediou 1428, 319.

[*Mahûr*] *semâ'i Δèv tò μετανοιόνω ὅτι ἔφτασα và σ' ὄγαπῶ*, [*exomeritikon*], *echos plagal IV*: Iași 129, 337 / Vatopediou 1428, 319.

Mahûr semâ'i Ο ἔρωτας μὲ ἔκανε πολλὰ và συντυχαίνω, *exomeritikon*, *echos plagal IV*: Vatopediou 1428, 319.

Nişâbûrek semâ'i Τῆς τύχης ἡ κακὴ βουλή, *exomeritikon*, *echos plagal IV*, Iași 129, 331 / Vatopediou 1428, 343.

Şarkı

*Şarkı*⁶³ in Turkish literally means “song”, while at the same time the term is used to refer to the shortest vocal genre in Ottoman music. It appears in Ottoman music in the middle of the 17th century, but its peak period as a genre was from the middle of the 19th century (Feldman 2005:116-117) onwards, a fact which is also reflected in the sources. Traditionally, the rhythmic cycle of *şarkis* is of limited length, up to 15 beats. Usually they have four verses and the typical form is similar to that of the *murabba' beste*:

1. verse, melody	A	(<i>zemin</i>)
2. verse, melody	B	(<i>nakarat</i>)
3. verse, melody	C	(<i>miyân</i>)
4. verse, melody	B	(<i>nakarat</i>)

The above layout is the rule, which, however, has many exceptions and variations omitted here for reasons of economy and relevance to the topic.

Information from the Sources

In the music manuscripts of the psaltic art, twenty-three *şarkis* are found in a total of eleven manuscripts and booklets. There are also another three pieces which bear the inscription *şarkı*, but were ultimately classified as Phanariot songs. Taking into account the compositional output of the time, this number seems rather small. Of these, sixteen explicitly state the genre in their heading, while for one of them, this is certain because the genre and composer were identified from its incipit. Two more are also labelled as “*şarkı*”, but they have Greek verses. For the remaining nineteen pieces, some reservations remain, for some more than others, with respect to their genre. The pieces attributed to their composers in the sources along with those whose composer was identified, are only ten.

All surviving *şarkis* originate from manuscripts dating from the middle of the 18th century onwards. That is, there are no transcriptions of *şarkis* before the late 18th century. This is because the *şarkı*, as described above, becomes the centre of attention of the musical matters of Constantinople after the middle of the 19th century.

The preserved *şarkis* are transcribed by Petros Byzantios, Nikeforos Kantouniaries, Ioannis Konidaris, Ioannis Pelopidis and the anonymous scribes of LKP 169, LKP (dossier) 73, Gennadius 231 and CAMS, P2.

⁶³ An extensive study on the *şarkı* is found in Yavaşça 1985:122-245, and Özkan 1987:87-89. A brief presentation of the genre is given by Özalp 1992:19-24. An introductory-style description in the Greek language is given by Tsiamoulis & Erevnidis 1998:294). See also Feldman 2005b:215-220, Öztuna 1990, II, 232-236.

Indications and Information Pertaining to Musical Form

The typical form of the *sarki* described above (A-B-C-B) is adhered to by only three of the transcribed *sarkis*, while three others present small variations: A-A-B-A, A-B-B, A-B-C (three times). Ten *sarkis* have a simple two-part layout with the *miyân* explicitly annotated in some. Six *sarkis* have from four to six parts, all of which are identical in melody. Lastly, in the remaining eleven, no parts can be discerned by studying the notation, or they are of very short length.

In general, there is no labelling of the parts, nor any performance information or instructions. Sometimes, there are references to terms such as, *miyân*, *nakarat* and *beyti*. Of these, the first two were discussed above. The term *beyti* could be related to the Turkish word *beyit*, which means double verse. From the way it is used it can be concluded that it refers to each section of music comprising the *sarki*.

With the exception of nine *sarkis*, in which the *usûl* is not mentioned, the rest are all in the simple and easy to understand *usûls* of *sofyân* (4-beat) and *düyük* (8-beat). It is obvious that the scribes were not familiar with more complex *usûls*, or they did not have a special preference for them.

Unspecified Genre

In two manuscripts from two different periods there are some compositions consisting of from three up to six identical parts. The first manuscript is Gritsanis 8 (year 1698) and the second, LKP 152/292 (year 1827). The following works are found in them:

Hey canim canasalounoupna, echos plagal IV, Gritsanis 8, 332.

“Ethnikon varvarikon” Pencesin tekiglemeş ol, echos I, Gritsanis 8, 337.

“Varvarikon” Sala sala koloun seiibi, echos I, Gritsanis 8, 339.

“Mousoulmanikon” Olusu güstüne köprü, echos varys, Gritsanis 8, 341. 341.

Hey şonce [unspecified composer], echos plagal II, 7/8, LKP 152/292, 141.

Ab, ben bilmedim [unspecified composer], echos plagal II, 7/8, LKP 152/292, 175.

Düstügöy nuba [unspecified composer], echos plagal IV, 7/8, LKP 152/292, 185.

Makam, *usûl* or genre are not mentioned in any of the above works, thus making their study difficult. Moreover, none of the pieces were located in the available catalogues of Ottoman music. Their dating is difficult, and so they may be considered contemporary to the period in which the codices were written. However, the following findings are stated below in the hope that future research will shed more light upon the matter.

Compositions originating from Gritsanis 8.

The first two each have four identical parts; the third has six and the last composition, five. They are three or four lines long in the *Old Method*, with the exception of the last composition, which is somewhat longer – seven to eight lines. A *terennium* is found only in the third composition, which extends to approximately two lines.

Compositions originating from LKP 152/292:

The first composition has three identical parts, the second has five, and the third has four. They are clearly longer, taking up one to two manuscript pages each, and written in the *New Method*. The elaborate nature of the melody and the absence of a *kratema* can be discerned.

There is no relation between the two manuscripts and the pieces found transcribed in them. Moreover, they were written very far apart chronologically. As for the first group, it is found that at the time they were transcribed, there were two genres with similar characteristics: *varsagi* and *türki*. However both genres are clearly of shorter length, while the pieces examined here are certainly longer. Their size alludes to them being of the genre of *beste*, which however, has a different form. It cannot be excluded that they belong to a different, yet unknown, genre. If this is the case, the absence of a reference and a description, if not of notated examples as well, of such a genre is puzzling. The above observations are made in the hope that they will contribute to a further investigation of the genre.

A similar phenomenon is also discerned in six compositions that are explicitly named *sarkis*, each having between four and six identical parts, without any melodic difference:

Rast şarkı, Sevdimin aslı yaslı [unspecified composer], *echos* plagal IV, *sofyan*, RAL 925, 36r / LKP 19/173, 151r.

Hicâz şarkı, Ah kim düstü gönü'l bir güzel [unspecified composer], *echos* plagal II, ó 2 ó i, LKP 19/173, 153v.

Hicâz şarkı, Bey ben yasa vardim kûl [unspecified composer], *echos* plagal II, *sofyan*, RAL 925, 37v / LKP 19/173, 150r.

[Segâh] şarkı, Tzoukinsedepirichaki [unspecified composer], *echos* IV *legetos*, *sofyan*, LKP 19/173, 152r.

Uşşak şarkı Ismail Dede Efendi, *echos* I, *sofyan*, verses *Mehin ceynle halim diyer gün bey ledivah*, RAL 784, 137v / İaşı 129, 29 / Vatopediou 1428, 38.

Rast şarkı, Bu busule Ismail Dede Efendi, *echos* plagal IV, *sofyan*, verses by Ismail Dede Efendi, RAL 784, 158r / Vatopediou 1428, 296.

Finally, the attempt to determine the genre of twenty-six compositions that appear to belong to the repertoire of the Ottoman court was fruitless:

Taraxisezicifiz nibavent kepir Tanbûrî Haham Musi, [echos plagal IV hard diatonic]: Gritsanis 3, 122r.

Yar pilim ēim pezmize //// Ismail Tsavous: Gritsanis 3, 167r.

Kögin // sedi padisebin [unspecified composer], *echos varys, remel*: Gritsanis 3, 242ar.

Ab vetcichious niounseirderken [unspecified composer], *echos IV legetos, segâh*: CAMS P2, 46.

Ech zaleves pirngon zeïra [unspecified composer], *echos plagal IV, rast*: RAL 925, 57r.

[*Rast şarkı*] *Mecdi di yel bey dil rupa*⁶⁴ “another Turkish one”, *echos plagal IV*: Stathis, 40r.

[*Hüzzâm*] *Ey gönce-î payimel* “another Turkish one”, *echos II*: Stathis, 41r.

[*Rast*] *Dost o giöi nounoumsa nadim dieipiri* “another Turkish one”, *echos plagal IV*: Stathis, 42r.

[*Hicâz*] *Chenkiami sefadır* “another Turkish one”, *echos plagal II*: Stathis, 43r.

[*Rast*] *Cemalin'ten cuda olmak benim* “another Turkish one”, *echos plagal IV*: Stathis, 44r.

[*Rast*] *Mıschameti halime gel* “another Turkish one”, *echos plagal IV*: Stathis, 45r.

[*Uşşak*] *Semâ-i Eirele gül rugikinev* [unspecified composer], [*echos I*]: Stathis 37r / LKP 152/292, 172.

[*Hicâz*] *Ab, ben bilmedim* [unspecified composer], *echos plagal II, 7/χ*: LKP 152/292, 175.

[*Rast*] *Düstügöy nuba* [unspecified composer], *echos plagal IV, 7/χ*: LKP 152/292, 185.

Hey gönce [unspecified composer], *echos plagal II, 7/χ*: LKP 152/292, 141.

Hey tahtibi camir aman [unspecified composer], *echos varys diatonic, 7/χ*: LKP 152/292, 149.

[*M*] *antousaintir* [unspecified composer], *echos plagal IV, sofyan*: LKP 152/292, 137.

Medise gel [unspecified composer]: LKP 152/292, 195.

Bir bibeden [unspecified composer], *echos I, sofyan*: LKP 152/292, 134.

Poutilpin pempiyen [unspecified composer], *echos plagal I*: LKP 152/292, 138.

Bir ığlis [unspecified composer], *echos plagal IV, 7/χ*: LKP 152/292, 289.

Rast Eymeh cepiğim [unspecified composer], *echos plagal IV Nη, 7/χ*: LKP 152/292, 196.

⁶⁴ The annotation “Another Turkish one, along the same lines, transcribed by Ioannis” appears in the manuscript.

Rast Cananedine bir tanesi [unspecified composer], *echos* plagal IV, *sofyan*: LKP 152/292, 139.

Ai ma canum [unspecified composer], *echos* plagal II, γ/χ : LKP 152/292, 295.

Aman canayonum [unspecified composer], *echos* plagal II, γ/χ : LKP 152/292, 297.

Igontzempagivefa [unspecified composer], *echos varys* diatonic, γ/χ : LKP 152/292, 296.

Genres of the Ottoman Court with Greek Verses

The musical genres of the Ottoman court include certain vocal compositions, around twelve in number, the poetic text of which is in Greek. Nearly all of them cite Georgios Soutsos as the composer. It is observed that Soutsos made an attempt to couple the Greek language with Ottoman form, composing in genres of art music and using the shared modal tradition as a common denominator. That is, he moved further than the new-found genre of Phanariot songs and experimented with the use of the Greek language in forms developed clearly on the basis of Ottoman *divâñ* poetry with its related metric and rhythmic patterns. The two others who composed genres of the Ottoman court with Greek verse, are the unspecified composer of the *beste* Ωσάν νὰ ἔπιες τὸ νερὸν τῆς λήθης and Nikeforos Kantouniaries, with two *şarkis* (*Τύχη σκληρὰ καὶ αὐστηρά* and *Σκληρά μον τύχη ἔλεος*), which rather mimic Soutsos. The compositions are as follows:

Kârs

[*Hüseyinî*] *Aşırân kâr*, *Ta dir tene teni tene*, *Amâñ muânia muon* àv *ζηρανθοῦν οἱ πικροί σας ποταμοί*, Georgios Soutsos, *echos* I from low Ke, *sofyan*, verses by Georgios Soutsos, RAL 784,1r / Iași 129, 11 / Vatopediou 1428, 13.

Bestenigâr kâr, *Tatataadir*, *Ἐως πότε τύχην ἔχεις*, Georgios Soutsos, *echos varys tetraphonic chromatic*, *haffif*, verses by Georgios Soutsos, LKP (dossier) 81, 1r / Stathis, 27r / Gennadius 231, 51v / LKP 152/292, 122 / Archdiocese of Cyprus 33, 1.

Mâbûr [*Kâr*], *Tadir teneni, aman*, *Tὴν ὄραιαν σον εἰκόνα, στὸν καθρέπτην* àv *ἰδῆς*, Georgios Soutsos, *echos* plagal IV heptaphonic, *haffif*, verses by Georgios Soutsos, RAL 784, 161v / CAMS P1, 4 / Iași 129, 310 / Vatopediou 1428, 320.

Bestes

Nişâbûrek beste, *Tí μεγάλη συμφορά, τί ἡμέρα, τί ειδήσεις*, Georgios Soutsos, *echos* plagal IV, *sofyan*, verses by Georgios Soutsos, RAL 784, 168r & 189v / Iași 129, 327 / Vatopediou 1428, 339 / Stathis, 20v / Gennadius 231, 3r / LKP 152/292, 70. It has all four parts transcribed and named.

Rast [*beste*] Ωσάν νὰ ἔπιες τὸ νερὸν τῆς λήθης, [unspecified composer], *echos* plagal IV, ó 2 ó i, RAL 925, 59r / LKP 19/173, 148r.

Ağır Semâ'î – Yüriük Semâ'î

[Mâhûr] *Ağır Semâ'î*, *Oi σειρῆνες τριγυριζονν*, Georgios Soutsos, *echos* plagal IV heptaphonic, *ağır*, verses by Georgios Soutsos, RAL 784, 164v / CAMS P1, 8 / Iași 129, 312 / Vatopediou 1428, 322.

[Nişâbûrek] *Ağır Semâ'î*, *Tí κακὸν θανατηφόρον, τί ἀνίστος πληγή*, Georgios Soutsos, *echos* plagal IV, verses by Georgios Soutsos, RAL 784, 170v / Iași 129, 328 / Vatopediou 1428, 340 / Stathis, 23v / LKP 152/292, 75.

[Mâhûr] *Yüriük Semâ'î*, *Ἐμψυχώθηκαν σὲ σένα αἱ καθόλον ἀρεταί*, Georgios Soutsos, *echos* plagal IV heptaphonic, *ağır*, verses by Georgios Soutsos, RAL 784, 166r / CAMS P1, 10 / Iași 129, 313 / Vatopediou 1428, 323.

[Nişâbûrek] *Yüriük Semâ'î*, *Ἡστραπτε στὸ πρόσωπόν σου καλλονὴ ἀγγελικὴ*, Georgios Soutsos, *echos* plagal IV, verses by Georgios Soutsos, RAL 784, 171v / Iași 129, 329 / Vatopediou 1428, 341 / Stathis, 25r / LKP 152/292, 78.

Hüseyînî Aşîrân Yüriük Semâ'î, *Χέρια μου ἐτοιμασθῆτε γὰ τὰ σφιζετε καλά*, Georgios Soutsos, *echos* I from low Ke, verses by Georgios Soutsos, RAL 784, 3r / Vatopediou 1428, 14.

Both Nikeforos and Soutsos, mainly the latter, also composed works with Ottoman verses, adhering strictly to the rules of composition:

Rast beste, Arzit metiya Georgios Soutsos, *echos* plagal IV, *fi-rengi fer'*, RAL 784, 152r / Iași 129, 281.

Rast beste, Zalîvez bir Georgios Soutsos, *echos* plagal IV, *hafîf*, RAL 784, 153v.

Nişâbûrek şarkı, Gönüler sangaïdini Georgios Soutsos, *echos* plagal IV, *sofyan* small, verses by Georgios Soutsos, RAL 784, 173v / Iași 129, 329 / Vatopediou 1428, 342.

Hüseyînî [Kâr] Tanadir nenena yâr aman ach gel yârim ach cenanum Nikeforos Kantouniaries, *echos* I, *sofyan*, RAL 784, 135v / Iași 129, 8 / Vatopediou 1428, 9.

The following songs are also of interest because of their bilingual (Greek and Turkish) poetic text:

Beyâtî arabân semâ'î Iki de turna gelir of the Gypsies, *echos* IV, *sofyan*, Vatopediou 1428, 120. / followed by the same in text only Greek verses ...

Rast şarkı Bu busule Ismail Dede Efendi, *echos* plagal IV, *sofyan*, verses Ismail Dede Efendi, RAL 784, 158r / Iași 129, 288 / Vatopediou 1428, 296.

Rast şarkı Tûxñî σκληρὰ, Ismail Dede Efendi, *echos* plagal IV, *sofyan*, verses by Nikeforos Kantouniaries, RAL 784, 159r.

Arabân beyâtî semâ'î Soyle gizel rohti, Ismail Dede Efendi, *echos* IV, *sofyan*, verses by Ismail Dede Efendi, RAL 784, 142r / Iași 129, 126 / Vatopediou 1428, 117.

“Hellenisation” of Şarkıs

Along the same lines, it is worth noting that Nikeforos Kantouniaries added Greek verses to one *şarkı* by Dede Efendi. He transcribed it in RAL 784 and introduced it as

158r *Şarkı* by royal khanendeh Ismailakis, most beautiful, transcribed by Nikeforos who also compiled and added the Greek verses for the sake of some friends. *Makam rast, [echos]* plagal IV, *usûl sofyan*, in Turkish *Bou chousoule*

159r In Greek [echos] plagal IV *Tóχη σκληρὰ καὶ αὐστηρά*

Lastly, Nikeforos again names one of his Phanariot songs “*şarkı*”:

Rast Şarkı Σκληρά μου τόχη ἔλεος, Nikeforos Kantouniaries, *echos* plagal IV, *sofyan*, verses by Nikeforos Kantouniaries, RAL 784, 70v / İaşı 129, İaşı 129, 292 / Vatopediou 1428, 300.

The Terennüm in Vocal Compositions

The study of the corpus of the surviving vocal genres of Eastern music, finds that their content is embellished with non-lexical syllables, corresponding to the Byzantine *kratemata*, which do not convey any meaning, rather give the voice the ability to improvise without the restriction of a poetic text. Their use is universal in the extended genres of the *kâr* and *beste*, while they are only used occasionally in *ağır semâ’î*, *yürüük semâ’î* and *şarkı*. *Terennüm* is also found in one of the works of undetermined genre in which all its parts are identical, in the folk song “*Xai-peosθε κάμποι, χαιρέσθε*”, and in the following compositions of undetermined genre: *Persikon Ar yi yi yi a to go go gor ri gi*, NLG 2401, 122v, *tâsnîf persikon* by Abdülkadir Marâghî, Leimonos 259, 184r, Gregoriou 23, 187v, and in Theophanis Karykis’s work ending with the words *Doustum yelela... janim del del er he tanni tanni... rinetine zulfe....* The *terennüm* syllables are found either with or without meaning. Listed below, as an example, are some of the syllables found in Eastern musical genres:⁶⁵

- a) *Te-ne-nen, te-ne-nen-nâ, ten-nen, ten-nen-ni, Ye-le-lel-li, De-re-dil-lâ, dir-dir, Lâ-nâ, ten-dir*, etc (îkâî or *anlamsız terennüm*)
- b) *A cânum, aba abha, Ab cenânum, Beli ömrüm, Cânâ, Efendim, Gel, Gel efendim, Ömrüm cânum*, etc. (lafzî or *anlamli terennüm*)

Their use in the East is documented from the 16th century at least, but their origin is unknown at present. In the literature on Eastern music they are generally referred to as the genre of the *terennüm*. The term is of Arabic origin: *tarâñîm* is

⁶⁵ An extensive catalogue of the syllables found in Ottoman music is given by Tanrıkorur (1991).

the plural of *tarnîma* meaning hymn or song.⁶⁶ It has been determined that the similar syllables of *tanatin*, *tanandin* etc. were used in Persian classical music from the 11th century for the comprehension and teaching of the rhythmic cycles, and after the 16th century were replaced by the *dîm tek tekke* etc. of the Ottomans.⁶⁷ Their use in composition is not witnessed prior to the 16th century. That is, they were exclusively confined to the areas of theory and teaching. From the 16th century onwards they are found in various forms, though they never developed into an autonomous genre as happened in Byzantine music. A possible explanation is given by taking into account the fact that the neighboring non-Greek peoples had no such need, since instrumental music occupied a dominant place in high culture.

At first sight, the similarity between the names *terennüm* and *terirem*, as well as between some other non-lexical syllables in use in Eastern music and those of the *kratemata* of ecclesiastical music, are obvious:

Eastern Music	Byzantine Music
<i>terennüm</i>	<i>terirem</i>
<i>tini</i>	<i>tini</i>
<i>tenena</i>	<i>tenena</i>

From the above, as well as by examining the way they were used in the available vocal compositions, the following findings are obtained:

A. The two categories of *terennüm*, that is, those with and those without meaning, resemble the *mathemata* and the *anagrammatismoi* of the Byzantine *melopoeia*. It is observed that the meaningful syllables extend the melody by repeating and varying certain syllables of the poetic text, as occurs in the *echemata*.⁶⁸

ale ge on ebe ge ge ge hantos aboua gkaon allege (NLG 2401, 122v)

Jan tan pediela la pri pri pri ke (Iviron 1189, 122r)

Bouhou tasina taggana

anaiter bou tasina taggana (Leimonos 259, 185r)

B. The *terennüms* play a regulatory role within the structure of vocal compositions, as is the case for the *kratemata* in Byzantine *melopoeia*.⁶⁹ The parts of each composition are separated by *terennüms*. This phenomenon is seen universally in *kârs* and *bestes*, and to a smaller extent in *ağır* and *yürüük semâ’is*. Reference must be made here to the relevant sections concerning the transcribed *kârs* and *bestes* which are the most elaborate musical genres of Eastern music, as well as to those

⁶⁶ Its root is *rannama* which means “to sing”.

⁶⁷ See related, Bardakçı 1986:78-88, where a discussion of *usûls* in Marâghî’s theory book is also found.

⁶⁸ See related Anastasiou 2005:77-97 & 123-167.

⁶⁹ See in particular, Stathis 1979:149-160; Anastasiou 2005:123-126.

works of undetermined genre, all of which were mentioned above and are examined here below.

Amongst the pieces of Eastern origin there is also a Greek piece, the *Xaipeσθε κάμποι, χαιρεσθε* (Iviron 1189). In its poetic text, a *terennüm* is inserted, with syllables that are not in Greek but in Persian. Given that *kratemata*, at least of this form, are unknown in the Greek tradition, as is their insertion within the musical and poetic text, it is speculated that it is an excellent example of a cross-cultural exchange.

C. The piece labelled “*Persikon*” in codex NLG 2401, as well as the *täsnîf persikon* of Abdülkadir Marâghî from Leimonos 259 enable the shifting back in time of the date of the first use of the *terennüm* in art music traditions of the East, by at least one century, to the 15th century.

The above, in conjunction with the discussion on *kratemata* in the section about *pesrevs*, support the hypothesis of a significant cross-influence between the art music traditions of the East and Byzantine ecclesiastical music. Given that the work of G. G. Anastasiou has now provided a clear picture regarding the appearance and evolution of the genre of *kratemata*, from the late 13th century and definitely from early 14th century,⁷⁰ it can be reasonably speculated that, in an unknown place and time and under undetermined circumstances, an osmosis took place in the broader framework of relations and cross-influences between the *psaltic* art and the music traditions of the Near East, which not only affected the course of development of the *pesrev* by giving it characteristic attributes of the *kratemata*, but also defined the form of the vocal compositions.

To the above, the traditional use of the terms of secular music to name *kratemata*, such as: *nai, nagmes, pesrefi, tasrif* and others, can be added. Moreover, a link was found during the study of the *kratemata* bearing the name “*pesrefi*”. All of these points, justifiably lead to speculations and theories of a common origin. Additionally, it seems that prior to the 16th century, and now prior to the 15th century according to the sources examined here, the *terennüm* was not used by the Eastern nations. The use however of non-lexical syllables such as *tanatin, tananin* etc., by the Persians for the comprehension, memorisation and teaching of the *usûls*, already in existence in the 11th century, leads to the hypothesis that the appearance and evolution of the *kratemata* and the *terennüm* are somehow related. The existence of non-lexical syllables in the Persian tradition perhaps became the motivation or even the inspiration for the use of similar non-lexical syllables by the Byzantine composers in the body of the musical text, while in turn, Persian, Ottoman and Arab composers along the way, adopted the Byzantine

⁷⁰ Interesting information on the Byzantine *apechemata* in the West is found in Maliaras 2007:387-394), estimating that these were already known to the West at least from the first half of the 9th century, if not earlier.

practice of using non-lexical syllables in composition, as well as their function as a regulating section within the form of vocal compositions.

Phanariot Songs

The bibliographical references to this important genre of Neo-Hellenic artistic creation are poor, concern mainly their poetic aspect, and are definitely disproportionate to both the volume of the source material and its importance. For this reason, the analysis of this genre will probably exceed the strict examination of musical form. The genre of Phanariot songs was discussed by J. Plemmenos (2010) in “*Ottoman Minority Musics: The Case of 18th-century Greek Phanariots*” and by Nicolae Gheorghita (2010) in “Secular Music at the Romanian Princely Courts During the Phanariot Epoch (1711-1821)”. Other than this, the occupation with the *melos* of Phanariot songs is limited to a few lines in the works of Samuel Baud-Bovy, *Δοκίμιο για το Δημοτικό Τραγούδι* (Athens, 1984, pp. 58-60), M. F. Dragoumis, “Δημοτική καὶ λόγια μουσικὴ στὴν προεπαναστατικὴ Ἑλλάδα” (*Τζαζ*, pp. 206-207, 240-243, 266-267, Athens, 1979/80) & “Τὸ φαναριώτικο τραγούδι” (addendum to *Μισμαριά, Ἀνθολόγιο φαναριώτικης ποίησης*, Andia Frantzis (ed.), Athens, 1993, pp. 283-298) and in L. Vranousis, *Ἐφημερίς* 1797, vol. Προλεγόμενα (Academy of Athens 1995, pp. 291-296 & 615-617), where a short musicological note by G. T. Stathis can also be found⁷¹. Lastly, a first small morphological presentation of Phanariot songs as a special genre with general characteristics was included in the accompanying text of the recording “En Chordais”, *Petros Peloponnesios* by the author of this book. In that text, an initial definition was given in the following note

“these songs have come to be called “Phanariotika” because their composers and lyricists-cantors, men of letters and nobles-lived in the Phanar district of Constantinople or came from it. According to Chysanthos, amongst the “Phanariots”, who formed the Greek elite, there was even “a song -writing craze”. By absorbing Arabic makams and combining them with Byzantine echos and French verse systems, they produced an interesting musical output”.

The name “Phanariot songs” is considered suitable, as used by Samuel Baud-Bovy (1984:55), Markos Dragoumis (1979/80:241-242; 1993:283-298), and Andia Frantzis (1993:14), and is used in this book here as well. More rarely, amongst *psaltic* circles, the name “*psaltic* songs” is found, encompassing, however, other similar songs as well.

These vast majority of these songs in the manuscripts are notated in the *Old Method*. Only the first stanza is notated and the rest of the verses, where given, are sung according to its melody. The songs mainly preserved in the *New Method* are songs by Gregorios and few or none by other composers. The *exegesis* of

⁷¹ Apart from the above bibliographical references, see also Politis 1966; Kamarianos 1959:94-112; and K. O. Dimaras (ed.), *Ιστορία τῆς Νεοελληνικῆς Λογοτεχνίας*, Athens 1948.

many songs were later included in secular music publications, printed and circulated during the 19th century, while earlier, on the 22nd of May 1797, as already mentioned, the first printed Phanariot song was published, transcribed into the old music notation.⁷² The study of the available sources leads to the conclusion that the period of their appearance is the third quarter of the 18th century, and their peak lasted until the middle of the 19th century. A similar conclusion was also reached by Andia Frantzis (1993:17) who wrote that:

“The manuscript anthologies, the *mizmagies* (*mecmua*’), flourish during the fifty years before the Greek revolution; more accurate boundaries of that practice remain however uncertain”.

Around 1770, Petros Peloponnesios wrote the earliest musical anthology of Phanariot songs and, from what it seems, he composed the oldest of them. It is believed that he himself was the one who introduced the genre of Phanariot songs. This is supported by the following: firstly, the manuscript tradition shows he is the oldest known composer of Phanariot songs, with the exception of Ioannis Protopsaltes, who, even though was his teacher in the *psaltic* art, is essentially his contemporary and only one song is attributed to him. Secondly, he is the scribe of the oldest surviving anthology of Phanariot songs in MS RAL 927⁷³. Thirdly, compared to the music teachers of his time, Petros seems to be the most familiar with secular music and, as a result, given also his great talent in composition, was innovative in creating a new genre. Finally, he wrote a great number of songs, a hundred and twelve in total, which occupy a dominant place in the corpus of the music manuscript collections and they comprise the basic corpus of the Phanariot songs. The study of the surviving songs shows that Petros excels in this genre in terms of quantity, the variety of the *echoi* and *makams* used, as well as the inclusion of the works in many manuscript anthologies. The rest of the composers wrote a much smaller number of songs and it seems they imitated Petros’s example.

Apart from Petros, the known named composers of Phanariot songs listed in chronological order are: Ioannis Protopsaltes (1), Iakovos Protopsaltes (12), Petros Byzantios (10), Georgios Soutsos (15), Manuel Protopsaltes (1), Gregorios Protopsaltes (31), Nikeforos Kantouniares (66), Athanasios Dimitriados (1), Ioannis Konidaris (3), Panagiotis Pelopidis (7) and Ioannis Pelopidis (36). These,

⁷² See related mention in chapter “Historical Overview”, p. 71. Analytical bibliographical citations of these editions are found on p. 72. On the other hand, Phanariot songs in staff notation were published in certain publications of the period prior to the Greek revolution, such as those of Guys and of Laborde: P. Guys, *Voyage littéraire de la Grèce*, vol. II, Paris 1783, p. 41; J.B. Laborde, *Essai sur la musique*, vol. I, Paris 1780, p. 427; Werner von Haxthausen, *Nengriedische Volklieder*, Münster 1935. Von Haxthausen’s transcriptions took place in 1814-15, it was just that the manuscript was published much later. See related M. Dragoumis 1979/80:241-242 and 1993:287, fn. No. 8, Leandros Vranousis, *Pῆγας*, 1954, pp. 205-206.

⁷³ For more see chapter “The Sources”.

twelve named composers, and perhaps some anonymous ones as well, produced the corpus of the known repertoire of Phanariot songs over a period of approximately seventy years.⁷⁴ There are 295 songs preserved by known composers, and 133 preserved anonymously, that is a total production of around 428 songs.

A Few Words on the Poetry

Following here, are some observations on the poetry of the Phanariot songs. The Phanariot songs give more weight to the verse than to the music. This is also seen by the length of the melodic lines of each song in comparison to the number of verses, with up to twenty verses in each song. Often the initials of the verses form an acrostic with a female name such as “*Ταρσίτσα*” (*Tarsitsa*), “*Εύφροσύνη*” (*Ephrosini*), “*Εύτερπη*” (*Euterpe*), “*Μαριώρα*” (*Mariora*), “*Βιτορίτζα*” (*Vitoritza*), “*Αλεξάνδρα*” (*Alexandra*), “*Σοφίτσα*” (*Sophitsa*), “*Σμαραγδίτσα*” (*Smaragditsa*), or a male name such as “*Παναγιωτάκης*” (*Panagiotakis*).⁷⁵ The verses are in trochaic 15-syllable, alternating 8-syllable and 7-syllable, 5-syllable or pseudo 10-syllable, iambic and trochaic 8-syllable or trochaic 11-syllable, either catalectic or acatalectic, with influences from the French and Italian poetry of the time.⁷⁶ Their themes are to a great extent romantic, while patriotic, laudatory, cautionary and other songs are found, as well as some that take on the role of a riddle⁷⁷.

Their literary and aesthetic worth, is greatly doubted by scholars. Skarlatos Byzantios (1869:599) states that such songs were:

“one more loathsome than the other”.

and went on noting that:

“But the poets of that time, lacking true poetry, as it is considered today, were concerned with filling their vaccum of ideas, with rushed, but exact, rhyme and puns, in the absence of loftiness, aestheticism, rhythm and the rest of the virtues of poetic beauty...”.

Leandros Vranousis⁷⁸ characterises them as:

“most miserable verses, like most of their kind”

⁷⁴ One song each is also found by the following composers, for whom however, it was not possible to find any other information: Skouloubris Chios, Yiagos Ağa Siphnios, and Spyridon Laphaphanas.

⁷⁵ See for example the MSS: Gennadius 231, 24r-25r acrostic *Tarsitsa* (*Ταρσίτσα*); 25r-26v acrostic *Ephrosini* (*Εύφροσύνη*). RAL 1561, 1r acrostic *Vitoritza* (*Βιτορίτζα*); 35v acrostic *Alexandra* (*Αλεξάνδρα*); 37r acrostic *Panagiotakis* (*Παναγιωτάκης*); 124r acrostic *Sophitsa* (*Σοφίτσα*); 127v acrostic *Smaragditsa* (*Σμαραγδίτσα*); 157r acrostic *Mariora* (*Μαριώρα*).

⁷⁶ See related, L. Vranousis 1995:296 & 619-620; Frantzis 1993:12, 16; Baud-Bovy 1980:1224-1226.

⁷⁷ “Αντωνίου Φωτεινοῦ Ἰατροῦ αἴνιγμα στιχουργικόν” *Υποστρόγγυλος ὑπάρχω, ὑπομέλανος εἰμί*, Nikeforos Kantouniaries, *echos* plagal IV, rast, ó 2, (Vatopediou 1428, 288).

⁷⁸ Leandros Vranousis, *Ρήγας* (Βασική Βιβλιοθήκη 10), Athens 1953, p. 209.

describing the poetry as

“meaningless and dry”

and Dragoumis (1979/80:242) notes that they are distinguished by:

“boring rhyme, inartistically stated sentences and a plethoric use of Turkish words”.

Frantzis (1993:15) is in agreement with that, considering that:

“the Phanariots write verses with insistent and almost monotonous rhyming”.

However, she herself notes that:

“the verse making versatility of the Phanariots attracts special interest, mainly because it heralds the development of the artistic Neo-Hellenic verse-making, not exclusively related anymore with iambic 15-syllable” (Frantzis 1993:16).

Lastly, three cases of bilingual songs are noted, where one half-verse is in the Turkish language and the second is in Greek:

Gül ratsızı gibı bülbül uynuya kalmış, τρέχα τώρ’ αὐτὸ μὲ λέγει, φέτος δὲν λαλοῦμαι μεῖς, unspecified, echos varys diatonic pentaphonic, râbatîi'l-ervâh, sofyan: RAL 784, 53v / Iași 129, 255 / Vatopediou 1428, 263.

Hey gönüülfergiateileme sapreilecu zizeman, κ’ ἵσως τὴν ὑπομονήν μουν λυπηθῆ ἡ τόχη μ’ κἀν, unspecified, echos IV⁷⁹, beyâti, sofyan: RAL 927, 56r / RAL 925, 51v / LKP 19/173, 89r / ELIA, 52r / RAL 784, 107v / CAMS P2, 27 / Iași 129, 116 / Vatopediou 1428, 107.

Σ’ ἔνα πονλί meil verdim odur benim büyük derdim, unspecified, echos plagal IV diphonic, saz-kâr, sofyan: RAL 784, 73v / Iași 129, 299 / Vatopediou 1428, 309.

The poets are often the composers themselves, such as Petros Peloponnesios, Iakovos Protopsaltes, Petros Byzantios, Georgios Soutsos, Athanasios Dimitriadis, Yiagos Aga Siphnios, Manuel Protopsaltes, Gregorios Protopsaltes, Nikeforos Kantouniares, Ioannis Konidaris, Spyridon Laphaphanas, Panagiotis Pelopidis and Ioannis Pelopidis.⁸⁰ Other poets referenced or whose identity was possible to determine in the course of this book, are Yiagos Karatzas, Kyrillos Archidiakonos, Nikolaos Logadis, Govdelas Philosophos, Alexandros Sophianos, Selim III⁸¹, Athanasios Christopoulos, Dimitrakis Mourouzis, Alekos Balasidis, Germanos of Old Patras, Giakovakis Rizos, Nikolakis Eliaskos, Theodorakis Negris, Antonios Photinos, Dionysios Solomos, and Ioannis Vilaras, while the poets of a great number of verses remain unknown.

⁷⁹ RAL 925 gives the indication: *echos I*.

⁸⁰ Petros Peloponnesios, Petros Byzantios, Manuel Protopsaltes, Spyridon Laphaphanas, Panagiotis Pelopidis and Ioannis Pelopidis are listed as poets with reservation, since they are not explicitly listed in the manuscripts as the poets of the verses of their songs.

⁸¹ The verses were composed in their Greek translation.

Observations on Musical Form

Phanariot songs are found in a great variety of *makams*, but in a small number of rhythmic cycles. It seems that the composers, and by extension the scribes, were very familiar with the variety in the modal system, due to the great structural kinship between *echoi* and *makams*. In contrast, they exhibit great discrepancies in the naming of the *usûls*, a fact that reveals their limited knowledge on the topic. The vast majority of these songs are in *usûl sofyan*, even though songs are also found in *düyek*, *yüriik semâ'î*, *aksak semâ'î*, *frengî* and others. Often different scribes give a different *usûl* in the description of the same song. The songs are generally two-part, and these parts are of differing lengths, with the second part acting essentially like the *miyân* in the vocal genres of the art music of Constantinople. In the *miyân*, a movement is observed to the higher range of the *makam*, that is, a melodic climax is observed. Hence, a typical form of Phanariot songs is the following:

1st verse first melodic line + second melodic line

2nd verse (Miyân) third melodic line + fourth melodic line

The development of the melodic phrases directly depends on the make-up of the verses of each song. For example, the pattern of a stanza made up of two decasyllabic verses is very common. Each stanza in turn is developed into four melodic lines of two bars each, which follow the behaviour of the *echos - makam* that the song belongs to:

Petros Peloponnesios, *Tí σκληρότις εἶναι φῶς μου, echos IV legetos, makam segâb, usûl sofyan*. RAL 927, 38v

Part I

Ti σκλη ρό τη ης εί ναι φω ως μου, α φού τό σον σε πο θο

τη ην δι κτί σον την α γά πην

Part II

τη ην δι κτί σον την α γά πην

Gregorios Protopsaltes, *Móvov εῖσαι ποὺ κατ' ἔτος, echos plagal I phthorikos, beyáti-arabán*, Çifte düyek. LKP (dossier) 76, 3

Part I

πού νού ει σαι
κατ' ε το ος
ταις καρ δι αι αις ζω
ο γο νεις

Part II

α να πνε ε ουν
το ον α ε ρα
με τα α κρα ας
η δο νη ης

Another common form is the two-part structure with the asymmetric pattern of two melodic phrases of two bars each in the first part and three phrases of two bars each in the second:

Metre	Part I	Part II	Verse	Song
10	4	2+2+2	15-syllable+8+8+7	Ἐνας ενύμορφος πλανήτης
10	4	2+2+2	15-syllable+8+8+7	Τρέξετε ἔρωτες ἐλάτε

Moreover, an example of a more extended form is found in songs where the melodic development extends to twenty bars. In the first part, there are two melodic lines of four bars each in the first type of 15-syllable verse, while the second part

presents four melodic lines. Of the four lines of the second part, the first two are two bars each, and the last two are four bars each. The three first lines of the second part are in the second type of 15-syllable verse and the fourth line repeats the second half-verse:

Metre	Part I	Part II	Verse	Song
20	4+4	2+2+4+4	15-syllable	Συλλογὴ πολλῶν χαρίτων
20	4+4	2+2+4+4	15-syllable	Πιὰ ἵνσάφι κάμε δέφι

Gregorios Protopsaltes, Συλλογὴ πολλῶν χαρίτων, *echos varys heptaphonic chromatic, eviç-ârâ, sofyan.*

A1: Συλλογὴ πολλῶν χαρίτων

A2: σ' ἔνα σῶμα νὰ δοθῆ

B1α: μήτ' ἐφάνη

B1β: μήτ' ἡκούσθη

B2α: μήτ' κὰν νὰ εἰπωθεῖ

(See figure 15)

Πιὰ ἵνσάφι κάμε δέφι, Gregorios Protopsaltes, *echos plagal I, strf bñselik, sofyan.*

A1: Πιὰ ἵνσάφι κάμε δέφι

A2: ὅδικα νὰ τυραννεῖς

B1α: την καρδιά που

B1β: σὲ λατρεύει

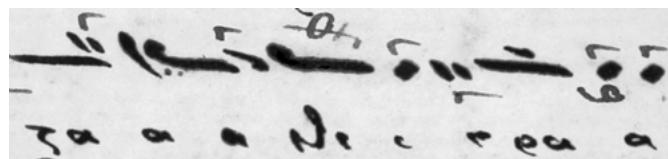
B2α: νὰ φονεύσεις δὲν πονεῖς

B2β: νὰ φονεύσεις δὲν πονεῖς

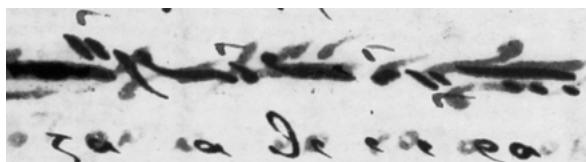
This repetition of a part of the last verse with a different melodic line is a structural element borrowed by the vocal genres of the Ottoman court and is called *nakarat*. The phenomenon of repetition of verses or phrases is observed in various forms, the main one being the repetition of each verse with a variation of the last bar acting as a bridge to the subsequent phrase:

Gregorios Protopsaltes, *Ἐλπίζα καὶ πάλι ἐλπίζω, echos plagal I spathios, hisâr bñselik, çifte düyü (Stathis, 2v – 3r).*

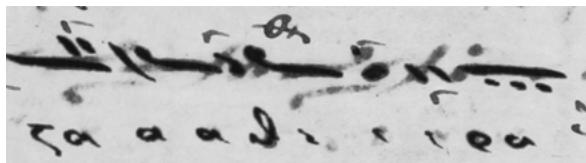
Cadence 1a



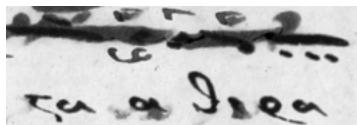
Cadence 1b



Cadence 2a



Cadence 2b

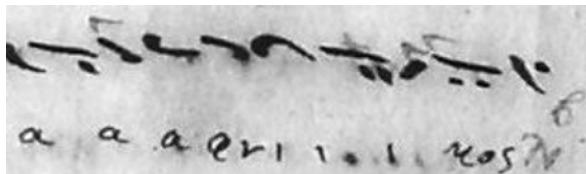


Ἐνας εὐμορφος πλανήτης, Gregorios Protopsaltes, *echos* plagal IV *diphonic*, *sâzkâr*, *sofyan*, verses by Nikolaos Logadis (LKP 152/292, 23).

Cadence 1a



Cadence 1b



In general, there is great diversity in the structure of Phanariot songs. As mentioned above, song structure directly depends on the metric pattern and the structure of the poetic text. However, that does not mean that a song with decapenta-syllabic verses, for instance, will have the same melodic development as another with decapentasyllabic verses. Each composer had the freedom to construct the melodic development of each song as he so desired; there were no restrictions placed on form. The following cases are listed below for the sake of example:

Metre	Part I	Part II	Verse	Song
10	4	4+2	15-syllable	<i>Ἐχεις φῶς μου κάλλος νούρι</i>
12	6	6	alternating 8 & 7-syllable	<i>Βλέπω ναὶ πᾶς ἀμφιβάλεις</i>
16	10	6	alternating 8 & 7-syllable	<i>Πανδαμάτωρ εἰν' ὁ ἔρως</i>
16	4+4	4+4	alternating 8 & 7-syllable	<i>Εἰς ἑνα κάλλος θαυμαστόν</i>
16	4+4	4+4	4 X 8-syllable	<i>Στὸ ταξίδι τῆς ζωῆς μουν</i>
20	4+6	4+6	15-syllable+8+8+7 X 2	<i>Μὲ τὰς ζωηρὰς ἀκτῖνας</i>
24	12	12	8 + 15-syllable & 15+8-syllable	<i>Τὰς σειρήνων μελωδίας</i>
28	4+5+5	5+5+4	alternating 8 & 7-syllable	<i>Τί περιφορὰ ἀθλία</i>

The “rules” stated and described above have exceptions as well. These are songs which are classified as Phanariot, but follow the structural rules of other genres, such as the *kâr*, the *beste*, the *ağır semâ’i* and the *yürrük semâ’i*. The compositional output of Georgios Soutsos is exclusively of the above forms of the Ottoman court, something that is not seen in regard to any other composer.⁸² The relevant sections where these genres were examined, in each case mention the songs preserved in ecclesiastical music manuscripts that have Phanariot verses. Here, this phenomenon is simply noted, since these works follow the rules of the aforementioned genres. They are also named “Phanariot songs” because with the exception of their musical form, they fulfil all other classification criteria of this genre: poetic text, social environment they were created in, composers etc.

Phanariot songs, in general, were influenced by the vocal genres of the Ottoman court, especially by the *şarkı*, which seems to have been their prototype. *Şarkı* was the shorter and “lighter” of genres, and its preferred *usûls* (two beat up to fifteen beat) are more reminiscent of the Phanariot songs than lengthy compositions that use rhythmic cycles starting from twenty-beats and reaching up to one-hundred and twenty-eight. Moreover, most Phanariot songs are named “*şarkı*s” in their headings by the authors of Pandora. In contrast, similar explicit labels are absent in manuscript collections, with the exception of the transcriptions of the *şarkı*s of Turkish composers as well as the following two songs:

Rast Şarkı, *Σκληρά μου τόχη ἔλεος*, Nikeforos Kantouniares, *echos* plagal IV, *sofyan*, verses by Nikeforos Kantouniares, RAL 784, 70v / Vatopediou 1428, 300.

Nişâbûrek Şarkı, *Gönüler sangaïdini* Georgios Soutsos, *echos* plagal IV, *sofyan* short, verses by Georgios Soutsos, RAL 784, 173v / Vatopediou 1428, 342.

Nonetheless, apart from the above influences, these songs were definitively influenced by the post-Byzantine *melopoeia* – the climate in which they were born and flourished. The character of the music of Phanariot songs resembles that of the fast *sticheraric* or the slow *heimologic* style of ecclesiastical music, always within the narrow bounds of the style of the stanza. Each syllable is presented

⁸² See relevant catalogues in chapter “Catalogue of Secular Compositions”.

with two up to four vocal signs. Usually, a syllable takes up two beats, while often it occupies three and a half beats according to the following pattern:

Έχεις φῶς μον κάλλος νούρι, echos IV, segâh, çifte düyek



Ένας εῦμορφος πλανήτης, echos IV diphonic, sâzkâr, sofyan



Συλλογὴ πολλῶν χαρίτων, echos varys heptaphonic chromatic, eviç-ârâ, sofyan



Πανδαμάτωρ εἰν' ὁ ἔρως, echos IV with zygos, müste'âr, çifte düyek



Ἐλπίς α καὶ πάλι ἐλπίζω, echos plagal I spathios, hisâr búselik, çifte düyek



In very rare cases it exceeds four syllables, like in the song *Tί περιφορὰ ἀθλία*, where it takes up to six:

Tί περιφορὰ ἀθλία, echos IV, müste'âr, düyek.



Another interesting element alluding to the environment of ecclesiastical music is the total absence of a purely instrumental part such as an introduction or a bridge. That leads to the conclusion that perhaps they were sung without instrumental accompaniment or, that it was not deemed necessary. And this is a clear distinction from the vocal genres of the Ottoman court, which contain instrumental parts either as introductions or as bridges. Unfortunately, there is no

available direct or indirect information on the topic of instrumental accompaniment of the Phanariot songs, even though it is known that some of their composers (Petros Peloponnesios, Iakovos Protopsaltes, Petros Byzantios and Gregorios Protopsaltes), and Athanasios Christopoulos the poet, played musical instruments.

With these above notes, the discussion of Phanariot songs is completed. The above discussion certainly does not completely cover the issue of their structure, however, it is the first systematic presentation, and it is hoped it will contribute effectively to possible future research.

Works Unclassified by Form and/or Tradition

In the previous section, genres that were already known, were examined. Moreover, they are genres, for which an analysis possibly leads to safe conclusions, since there are adequate available sources. However, some of the works of secular music are not classified into some specific genre. Here, some observations are state, as a starting point for their further investigation.

Aryi yi yi a to go go gor ri gi Persikon, echos IV, NLG 2401,122v.

The codex dates from the early 15th century (see plate 1), and is the earliest sample of secular music written in Byzantine notation. The score spans eleven lines in the Byzantine notation of the time. It is known that a multitude of *kratemata* have been preserved bearing the title “*persikon*” or “*atzemikon*”, which however, were excluded from the field of study of this book since there is no other evidence supporting their classification into secular music. In this instance, the certainty that this piece is indeed a transcription of secular music stems from the examination of the poetic text,⁸³ the body of which includes extended *terenniūms*:

*Aryi yi yi a to go go gor ri gi gi gi abou agk on
 ale ge on ebe ge ge hantos aboua gkaon allege
 ne be ge ge be ge ge da ni gi gi tou mpel ha // gi
 hair hiar agiar yi argiar argarou ti animebe gegetzi
 rillavaga rimetzi animegge anatla fafigi
 ebege hege hart ou a tlafa figi ehegege
 begege hegege ibalmpir varou tanatiri
 tanatiri tanatiri na tanatiri tanatiri tanatiri na tiritana
 tiritana tiritana na tilde tilde tilde tati
 rilitana rilitana ratala titiri taraila tititi tanatirite yatirilala
 lela e jiam balmpir varou*

⁸³ This piece was examined together with renowned Iranian musician, Kiya Tabassian.

It is nonetheless very hard to define the genre of this particular composition and to discern any specific characteristics pertaining to form. Only two *martyria* divide the text, which do not seem to define special parts. More conclusions can be potentially drawn from a future *exegesis* of the piece into the *New Method*.

Tâsnîf Persikon *Ab yarim, eteroud ritteri tina tillilir* Abdülkadir
Marâghî, *echos* I, Leimonos 259, 184r

In the manuscript tradition, the term *tasnif* is found as a name in *kratemata* such as that of Chrysaphis in *echos* I⁸⁴. As well as this, the term is known from Persian art music.⁸⁵ However, in Marâghî's time, the term *tasnif* was used to refer in general to the genre and not some specific form. This piece is particularly extended as it occupies four pages of score in the *old notation*. The first two and a half pages are in *echos* I, and the other one and a half pages are in *echos* II with intermediate transitions to other *echoi*. The form, discerned by examination of the score, is as follows:

[short phrase of poetic text]
terennüm (five and a half lines)

[short phrase of poetic text]
terennüm (fifteen and a half lines)

[three lines of poetic text]
terennüm (three lines)

[three lines of poetic text]
One line of *terennüm*

[three lines of poetic text and short phrases of *terennüm*]

This is a unique sample of a notated secular composition from the 15th century and its importance for that reason is great (see plate 3).

[Composition of undetermined genre] *Anene... Anene... Doustum yelelu...*
janim del del er he tunni tunni... rinetine zulfe... **Theophanis Karykis,**
***echos plagal* I, Megistis Lavras E9, 141v / Iviron 1203, 176v / Ecumenical Patriarchate 6, 111v / Iviron 1080, 94r / Koutloumousiou 449, 205v / NLG 897, 425v / NLG 941, 404r / NLG - MHS 399 / Iviron 988, 366v / Great Meteoron 416, f. 56a / Koutloumousiou 446, 517v / Panteleimonos 1012, 241r / NLG 2175, 814v / Xeropotamou 330, 378r / Xeropotamou 305, 310v / LKP 45/195, 551v / NLG - MHS 722, 386v.**

⁸⁴ No citations to particular codices are given, since it is included in the content of nearly all *Kratemataria*, both as a self-contained codice or as a special section inside the *Papadikes*.

⁸⁵ On the *tasnif* see, as an example, Tabassian 2005; Talai 2005.

Karykis has a leaning towards secular music, and apart from this composition, *kratemata* of his are known, which even though are classified as ecclesiastical music, bear titles which reveal clear influences from secular music: *ethnikon* (ἐθνικόν), *nai* (νái), *ismailitikon* (ισμαηλιτικόν), *pesref* (πεσρέφ). This composition is found in many manuscripts, *exegised* into the *New Method* by Chourmouzios Chartophylax as well, therefore any differences pertaining to its notation or musical form can be readily observed. It unfolds like a *kratema*, and it is possible to distinguish the following parts:

- a *nenanismos* ending with the word “dos”
- b *tererismos* ending with the words “doustuum yellela”
- c *nenanismos*
- d *tererismos*

while at the end its poetic text ends with words of Persian origin, which however are reminiscent of the cadential phrase of a *beste*:

Doust ai teremet nena... doustum yeleta janim del del er be tanni tanni ni rinetine zulfe an doust / janim dil dil kendi zulfe yek doust.

The above lead to the conclusion that Karykis attempts to compose secular music but, without knowing it sufficiently, he moves between the genre of *kratemata* and that of the *beste* or the *peşrev* with the use of non-Greek syllables (see figure 4).

Yene Persiab jibunou Theophanis Karykis, echos plagal I, Sinai 1327, f. 190r - Aineseräi Ioasaph the New Koukouzelis, echos plagal I, Sinai 1327, f. 190v

No parts, *terennium* or other characteristics pertaining to musical form are discernible in either work. It is concluded that both works are compositions of poems from the Persian or Ottoman language with a melodic behaviour alluding to the genre of *beste*. However, the genre cannot possibly be determined with certainty.

Ἀναρχος Θεὸς καταβέβηκε, [unspecified composer], echos I, Gritsanis 8, 324 (see figure 5)

This manuscript preserves the oldest notated version of the alphabetic *acrostic* song on the birth of Jesus Christ.⁸⁶ It is in *echos* I and *echos* plagal I and the poetic text unfolds with the first letter of each verse being one of the twenty-four letters of the Greek alphabet. The transcription is of great importance as it allows the comparative study of a “song” which oral tradition has preserved through to this

⁸⁶ On the religious alphabetic acrostic songs see more in Kakoulidis 1964, especially pp. 17-20 and E. Sagriotis, “Αλφαριθμοί ἀκροστιχίδες”, *Φόρμαγξ*, pp. 2-3, Season 2, Year 4 (6) vol. 23-24, (15-31 March 1909).

day. Indeed, this particular alphabetic *acrostic* song, since it belongs to the popular genre of the carols, became wide spread as a folk song among the refugee populations. However, both in its poetic text and in its melody, its art music origins are evident.

The importance of this particular composition is also due to the fact that all twenty-four stanzas are given in music notation. It is observed that the alphabet evolves melodically in two alternating musical themes with the exception of the first verse “Αναρχος Θεός καταβέβηκε”, the melody of which is different from the rest:

1st Theme

Αναρχος Θεός καταβέβηκε

2nd Theme

Βασιλεὺς τῶν ὄλων καὶ Κύριος

Δεῦτε ἐν σπηλαιῷ θεάσασθαι

Ζητοῦν προσκυνῆσαι τὸν Κύριον

Θεός, Βασιλεὺς προαιώνιος

Κράζει καὶ βοᾶ πρὸς τοὺς λειτουργοὺς

Μέγα καὶ φρικτὸν τὸ τεράστιον

Ξένον καὶ παράδοξον ἄκουσμα

Πάλιν οὐρανοὶ ἡνεώχθησαν

Σήμερον τὰ πάντα εὐφραίνονται

“Υμνους καὶ δεήσεις ἀνέμελπον

Χάριν τοῖς ἀνθρώποις ἐπέλαμψεν

Ω παρθενομήτωρ καὶ Δέσποινα

3rd Theme

Γηγενῆς σκιρτᾶται καὶ χαίρεται

Ἐξ Ανατολῶν μάγοι ἔρχονται

“Ηνεγκεν ἀστήρ μάγους ὁδηγὸν

Τίδων καὶ Ἡρώδης ὡς ἔμαθεν

Λέγεται σοφοί καὶ διδάσκαλοι

Νύκτα Ἰωσήφ ρῆμα ἤκουσεν

Ο μακροθυμῆσας καὶ εὐσπλαχνος

Ρήτορες ἐκθόντες προσέπεσον

Τάξεις τῶν ἀγγέλων ἐξέστησαν

Φῶς ἐν τῷ σπηλαιῷ ἀνέτειλεν

Ψάλλοντες Χριστὸν τὸν Θεὸν ἡμῶν

The poetic text exhibits similarities, to some degree, though without music notation, to the surviving version in the MSS Megistis Lavras K113 (year 1518), Megistis Lavras K 22 (year 1697), Megistis Lavras I 165 (17th century), Dochiarou 124 (year 1712) and University of Thessaloniki (year 1792). The main simi-

larity of these manuscripts, which preserve only the poetic text, with Gritsanis 8 is the absence of the stanza returns *Ἐπονέμη*, *Ἄγιος* etc., which are known from the version recording the oral tradition of the Pontos refugees in the journal *Xρονικά τοῦ Πόντου* 1 (1943-44).

Incomplete Transcriptions from MS LKP (dossier) 137

This manuscript is dominated by a series of transcriptions bearing only the *makam* name as a title that have a score without words or *terelela* etc. Relevant excerpts from the analytical catalogue are listed below:

- 12r *sâzkâr*
- 12v *nibavent*
‘uṣṣak
- 14r *pençâb*
- 15v *bicâz*
- 16r *arazbâr*
- 16v *nülbijft*
- 17r ‘uṣṣak
- 18r *râbatî’l-ervâb*
- 18v ‘uṣṣak
- 21r *eviç*
bisâr
nikrîz
- 21v *nikrîz*
büseynî
- 23v *dügâb*
- 32v *arazbâr*
sâzkâr
rast
- 33r *nim dügâb*
- 33v *beyâtî*
bisâr beyâtî
- 34v *arazbâr*
‘uṣṣak
- 35r *sâzkâr*
- 35v *büzzâm*
- 36r *büzzâm*
- 36v *nevâ*
- 39r *arazbâr*
rast

39v *nübüft* [echoes] IV

eviç [echoes] *varys*

40r *Müste'ár*

mâhûr

It cannot be excluded that some of them are *makam seyirs* or part of a *küll-i külli-yât peşrev*. However, most likely, Petros wrote the music aiming to complete the poetic text or the *terella*, and the rest of the annotations later. This suspicion is supported by the fact that many of the scores have a melodic development greater than what was common in the “methods”. In some of them especially, the indications “twice” and “*m[ü]lazime*” are found, clearly alluding to a *peşrev* or a *semâdî*. Furthermore, it is found that these pieces are not ordered sequentially but have other compositions interspersed between them. Also, some of them are repeated in subsequent folios:

12r *sazkâr* & 32v *sazkâr* & 35r *sazkâr*

12v ‘uşşak & 17r ‘uşşak & 18v ‘uşşak & 14r *pençâb*

16r ‘arazbâr & 32v ‘arazbâr & 34v ‘arazbâr & 39r ‘arazbâr

16v *nübüft* & 39v *nübüft*

21r *eviç* & 39v *eviç*

nikrîz & 21v *nikrîz*

32v *rast* & 39r *rast*

35v *büzzâm* & 36r *büzzâm*