4.
The Reconstruction of Historical Ottoman Music

Do Early Notation Collections Represent the Music of their Times?

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Reflections upon Writing Music History

Writing history implies to evaluate, or, to use a contemporary phrase, it means making an assessment. Without this, the simple narration of events or phenomena in accordance with their chronological order would not entail writing a history. The task of the historian is to determine the relationship between periods and people and – as the topic is music – the genres and the styles with the totality which they belonged to over the course of time. It further involves identifying their place in this totality, and differentiating them from their predecessors, successors, and peers. A historian of music hence should know all the details of the music. The evolution of genres and forms indubitably falls into the remit of the historian, but the historian should also know the transformations of the *usûls* and *makams* over time. That means that they have to acquire at least some basic knowledge of the history of music theory.

Not only in our music, but rather in all traditions that are based on oral transmission, every composition has reached today with minor or major transformations owing to elements that musicians added to them, at least until the moment when written notation became a common practice. As an inevitable consequence we have several different versions of many compositions. The orally-transmitted music metaphorically resembles water carried in a sieve. The water keeps dripping out along the way and the water carriers compensate for this loss by filling it from his or her own sources. For some compositions this results in a loss of quality, but sometimes it makes them more delightful. While writing a Turkish music history it is thus incorrect to talk about certain styles as characteristic of certain periods or composers. Most compositions that were notated in the late 19th century bear the stylistic features of that time, while some compositions still continue some retrospective or comparatively older elements of styles. However, only a small minority of the songs that were passed down orally have been preserved in their 17th and 18th century styles. Some poems were recorded in the song-text collections (*mecmû'â*) as lyrics to songs of particular composers. But we cannot claim that the composer combined those lyrics with the composition at hand. The real composers of these works that we have today possibly will remain unknown forever. There are two reasons for this: (1) attributions might be wrong; (2) even though the attributions are right, the composition has lost its authenticity as it underwent changes. In this case, what should a historian engage with? The answer is certainly

the compositions. We can examine the compositions at hand in thousands of different ways, for example analysing the versions of the same composition one by one, and thus compare their differences. It suits scientific prudence to avoid evaluative judgments about composers and periods, particularly based on the results of these examinations.

Two Europeans, Ali Ufkî and Demetrius Cantemir, allow us to make evaluations about the periods of their *mecmû'â*s, though not about composers. These two chroniclers, unfortunately, made differing attributions, even for compositions written by their contemporaries. Despite this fact, they notated the compositions they heard in their environment with great loyalty. The strongest evidence for that is the fact that the notations that both collections provide for the same composition are pretty much identical to each other, even though Cantemir did not know the *mecmû'â* of Ali Ufkî. Owing to them, we have a comprehensive knowledge of 17th century Ottoman music. However, we know almost nothing about 18th century music, even though it is closer to the present day.

We should examine Ali Ufkî and Cantemir to understand to what extent they represent the music of their periods.

Do Early Notation Collections (Mecmû'â) *Represent the Music of Their Time?*

Actually it would be better to phrase the question as "Does notation represent music?" A symposium could be arranged to scrutinize this question, but for now it should be sufficient for me to say: Notation is nothing more than symbols written on paper. In order to create music that is alive out of these symbols, background knowledge of the music is necessary. This knowledge does not consist only of rules about the notation system. A musician also needs to know the particularities and the subtleties of the music tradition to which the composition belongs to, which is estimated to be represented by the notation. It is not possible to play the "right" music without knowing the musical notes and intervals, and even that is not enough. The musician needs at least the foundations of the performance style of the respective tradition. In the end, even if all this knowledge is available, the question will always remain as to whether the music performed from notation is the same music its composer or creator had in mind.

The first notated *mecmû'â* in Ottoman music is the *Mecmûa-i Sâz ü Söz* of Ali Ufkî Bey. This compilation covers compositions both with and without lyrics. Most instrumental compositions are *peşrev* and *sazende semâ'î*. Religious/*tasavvufî* songs also hold an important place among the notated vocal music. Most of the songs in this category are *ilâhî* and *tesbîh*. Ali Ufkî Bey notated songs in a more simple way than he did instrumental music, almost without adding any elements of melodic embellishment. Whereas *peşrevs* and *sazende semâîs* can thus be played

without any further elaboration, the songs remain uninspired if performed without embellishments. We do not claim this because of present day musical taste, but rather we draw this conclusion from a comparison of the styles of *peşrevs* that Ali Ufkî Bey notated. Unfortunately, because we do not have any sources that would provide us with hints regarding the performance style of the period, therefore we believe that we ought to invent embellishments based on the compositions in the *mecmû'â*.

In fact, these are all incidental details. Even before that, there are other, more basic, issues to brood over.

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Everyone with knowledge of the language of a given period can read its literary works. Mediators might be necessary to modernize the language of sources written in a more or less old language. However, the help that these mediators provide to literature readers is not enough to eclipse the literary work itself. For those who want to look at an old painting, a sculpture, or a piece of architecture just to enjoy it aesthetically, no mediator or other help is needed (apart from knowledge of art history and philosophy). Of course the meaning that everyone attaches to the materials they read or see, and the pleasure that they experience from it varies. The situation with older musical works, however, differs. Music listeners – and composers – already need a mediator, which is the performer. When it comes to music, that was been written with an obsolete notation system and forgotten afterwards, even this performer needs to be equipped with special knowledge. It is not enough for the performer to only decipher the notation system. S/he has to have a comprehensive wealth of knowledge to perform the music, thereby doing justice to its historical authenticity in front of an audience. However, however deep the musicians' knowledge is, and what approach will be used to bring this "different" music back to life, there is no escape from it being an "interpretation" of the composition than the "original" music.

There are essentially two approaches that we can take for the musical notations that belong to music, which was notated and forgotten:

1. Discovering the authentic character of the music within its own period and demonstrating as much loyalty to the historical data as possible.
2. Aiming at presenting the music in question according to the taste of a contemporary audience, far from the attempts at finding out their historical values and meanings.

Prior to developing an understanding about these two opposing approaches, let us take a look at some excerpts from the article entitled *Yaşayan Mazi* ("Living Past") of the writer and translator Sabahattin Eyüboğlu (1908-1973), a savant who made many contributions to the Turkish intellectual world:

What we need is, aside from historical information, a historical mind set or, in other words, a historical consciousness. You could argue these two things go together. Yet this is not necessarily so. History has always existed. But historical consciousness did not exist even in Europe until modern times.

[…] Historians generally move away from historical thoughts because they are bound to see the history in its own atmosphere and mind set, detaching it from contemporary reality. Historical consciousness, however, interweaves the reality of today with that of the past. The reference point of historical consciousness is the present time, whereas the reference point of the historian is the past. While historical information only cherishes the past, it is historical consciousness that experiences it.

Historical consciousness is nothing more than a realistic view upon the world, also encompassing the past. In Europe this world view has stimulated an adoration for the past during the Renaissance, a curiosity for science and rationalism during the 18th century, and eventually established the realism of the 19th century.

Historical consciousness does not necessitate enthusiasm for the past. Looking back to the past should not be a turn back to older times. If we forget that we are alive while we are wandering around the dead, we in a way become dead too. We should not live in the past, but the past should live inside us.

Turning back to the past should not be a turn back to a bygone mentality. Historical consciousness does not mean keeping the past alive. We have to assess the values of the past from a present day perspective. What keeps the past alive is its interpretation. Old beauties should be filled with new meanings. Otherwise, the past is nothing more than an ancient antique. In order for the past to become a contemporary value, it should be sieved through a new consciousness.

I mentioned in my article *Frenkten Türke Dönüş* (Transformation from European to Turkish)[1] in the first volume of the collection *İnsan*, the necessity to re-consider the Turkish past from a contemporary perspective in order, for example, to understand, appreciate and adopt Fuzulî or any other work of art from our own artistic viewpoint. But some of my friends did not agree with my opinion.

Some of the judgments of dissident friends that seem to be right, are, briefly: Historical consciousness should keep the past alive only in relation to its images and mind sets. We cannot detach anything from the past. The past is a whole entity. We have to understand Fuzulî in his world, from his perspective. We have to attach to his versus the same meaning as he did. The goal of history is find out about the past with the entirety of its material and spiritual values. A past stripped of its mind sets can simply not exist. We cannot take only the poem of Yunus Emre and leave aside his worldview. We cannot take only the mosque of Mimar Sinan and leave apart his architectural viewpoint. It is necessary to evaluate every artistic work in its own environment. Otherwise we would put forth claims that are not compatible with the historical facts. Interpretation is the enemy of factuality. It is commonly known that the Middle Ages are in a state of blindness due to its interpretations.

This objection is a characteristic expression of the above-mentioned viewpoint of historians about the past, and in terms of historiographic methods it is true. But I am convinced that it is this mind set that leaves no crumb of the past, keeping it completely in

1 This article is essentially about Yahya Kemal Beyatlı and was first published in 1938. But in this article, Eyuboğlu also gave answers to claims that Abdülbaki Gölpınarlı (without mentioning him directly) made in his treatise *Divan Edebiyatı Beyanındadır* (1945). It is understood that Gölpınarlı had explained the positions of this treatise previously, in a speech or written document.

> the field of science and research. I do not speak here of the writing of history but its relation to our spirit. […]
> Uncovering the past is something very different from what I just dwelled upon. History as a value that lives in our spirit is different from history seen as a reality that has been researched. We should not confuse living history with dead history. I speak of living history, a history that we have internalized. Dead history is a matter of research and the examination and the exploration of historical facts.
> France moved beyond Racine's world view already long ago, and also Racine's viewpoint of humanity has long been obsolete. However, if Phedre and Athalie still remain full of fresh excitements, it is not his soul that makes this miracle possible, but ours. Classical literature is one of the elements of the past, which is living, and thus transforming and thriving. Is a past that does not gain a new characteristic in every new era different from a mouldy drawer? The only stable things about an artistic work are its materials and forms. The excitement that it carries always renews its content. Finding the initial content of an art work and loving and adopting it with its initial content means only turning its dead side back to life. This is the job of archaeologists.
> The interpretation of the past does not mean to spoil the taste of an old work of art by attached meanings. The goal is to sift it through a new spirit and refill it with fresh tastes. Interpretation means that the new spirit appropriates the old world.
> To use an example from Nedim while referring to depictions of nature in literary works is an interpretation, because depictions of nature were never one of the artistic concerns of Nedim's world.
> It is an interpretation to place Jeanne d'Arc's sculpture in Paris, on a square where people who follow brand new ideals mingle. The meaning, that the new spirits attached to it have, are not those of the Middle Ages.
> It is thus interpretations that keep the past alive. A past left with its old clothing, old mind sets and historical facts is nothing but a mummy, a document and its place is in museums. If we want a Turkish school of thought to be European, we have to nurture it with our past. The secret of European civilization is its past that still lives on in its every word, and its history that turns to life in its every move. In Europe, no idea, no beauty remained buried six feet under; any new case has become the interpretation of an old case.

If I speak of my personal interest, I chose to take the compositions in the compilations of Ali Ufkî and Cantemir, just as Eyüboğlu put it, in the manner of an archaeologist, and to present them to a contemporary audience with their historical contents. As I mentioned above, even musicians sharing the same understanding might end up with different performances of this music. Of course these compositions can also be interpreted from different perspectives. Even polyphonic versions might be created. However, I believe that works that are almost unknown in the circles of classical Turkish music, should at first be presented to the audience in its historical context, and only afterwards also in modernized versions.

Demetrius Cantemir and the Music of his Time: The Concept of Authenticity and Types of Performance

Şehvar Beşiroğlu

In French "*authentique*" ("authentic") means "true" or "genuine" and *authenticité* ("authenticity") means "accuracy" and "genuineness". Folklore experts employ the term "authentic" to denominate something that is true to its origins. "Authenticity" is used in many senses in Western musical history, in particular in the context of performance. A concept which is deemed as important in performance has been described as a "historically informed performance" and a "performance paying attention to original instruments and techniques of that historical period." This concept was developed after music was approached scientifically in the 19th century, and after this musicology became a scientific discipline, taken as a positive science along with the philosophical movements of the time. As music history was re-evaluated from a positivist point of view, the terms "authenticity" and "authentic performance" were examined again. Until the 1970s, however, authentic performance was outside the focus of Western music history.

The question might be to what extent folkloric materials is true to its origin. In fact the notion of authenticity will not be attached to folkloric materials as long as we do not know the reasons for its emergence, their ways and realms of dissemination, neither their diversification. However, one of the basic principles of folklore is "authenticity" and the other one is "anonymity." Authenticity defines its basic structure, while anonymity means that the material is living because the material is also adopted, known and taught in new eras by the society in the context of time and place. These materials, which were created in the past, kept alive today and will be sustained in the future, determine the identity and the distinct characteristics of a society. With these principles, these materials will be memorized as cultural tradition by being watched, desired and listened to with a bodily pleasure and a spiritual excitement over a long time. The material is transferred from generation to generation by the same collaboration between the spirit and the body, and due to this demand and memorization pressure and enforcement are impossible. Thus materials which are the goods of every era and society are appreciated as folkloric materials. If these materials cannot be taken separately from the concept of time, time is also related to the concept of authenticity. If asked for the authenticity of folk dances and popular culture, we might state that this is "the oldest inaccessible history." The most important characteristic of authentic materials is that they also encompass materials which go back to an un-

Fig. 1: Ali Ufkî, *Mecmû'â-ı Saz ü Söz* (left) and a miniature belonging to the era of Ali Ufkî (right)

known historical depth, even pre-historical times and whose creator and time period cannot be detected.[1]

Based on this concept, this article will focus on the question of what authenticity means in the context of 16th and 17th century Ottoman-Turkish music and how the latter can be performed and interpreted. I will take the explanations of Demetrius Cantemir on the repertoire and performances in his first theory book as basis, with his understanding independent of Arabic and Persian music theory. This theory book and music compendium which was created in the late 17th century and presented to Ahmet II was *Kitâb-ı 'İlmü'l-Mûsıkî 'alâ Vechi'l-Hurûfât* (The Book of the Science of Music through Letters) written by Demetrius Cantemir, the prince of Wallachia and Moldovia. This book is the second work which records the instrumental repertoire of the 17th century. The first one was *Mecmû'a-ı Saz ü Söz* by Ali Ufkî (Albert Bobowski). Because this book was written using Western staff notation, it can be seen as the first notated musical collection. *Mecmû'a-ı Saz ü Söz* by Ali Ufkî Bey (of Polish descent) (1610-75) is a significant work due to the fact that it uses Western musical notation for the first time, and recorded both instrumental and vocal compositions of its time in one single collection. Ali Ufkî Bey wrote the Western musical notes from right to left (instead as usual from left to right), to adapt them to the Arabic alphabet, which was the first attempt to use this notation system on Ottoman-Turkish music.

The real name of Ali Ufkî Bey, who was born in Poland in 1610, is Wojciech Bobowski. He was kidnapped by Crimean Tatars and brought to Istanbul. As we do not know exactly when Ali Ufkî was brought to Istanbul, it is estimated that he lived in the palace for 19 years. He learned to play *santur* and joined the instrumentalists at the court. As a result of his talents, Ufkî became an *erbaş* (super-

1 Authenticity, *Oxford Dictinory*, www.oxforddictinoryonline.

visor and teacher of the palace music slaves) in the palace music school (*enderûn meşkhânesı*) and wrote several books. His books on music are *Mecmû'a-ı Saz ü Söz, Mezamir* (*Mezmurlar*, Psalter) and *Saray-ı Enderûn*. Under the pen name "Ufkî", he wrote hymnal poems (*ilâhî*) close to Turkish folk poetry, was occupied with miniature and attended all classes offered in the *enderûn*. In his book in which he notated 505 pieces of music, the forms he implemented were instrumental *semâ'î*, *ilâhî*, *murabba'*, *raks* and *raksiyye*, vocal *semâ'î*, *pişrev*, *şarkı*, *tekerleme*, *tesbîh*, *türki* and *varsağı*.

Ali Ufkî classified his songs in *fasıls* and the number of notated *fasıl* was 25. Among these *makams* are '*acem*, *'acem-'aşirân*, *'aşirân-bûselîk*, *beyâtî, bûselik* (also known as *bûselik-'aşirân* in our day), *çârgâh, evç*, *evç-huzi*, *gerdâniye*, *hisar*, *hüseynî*, *irak*, *mahur*, *muhayyer*, *nevâ*, *nihavend*, *nişâbûr*, *rast*, *sabâ*, *segâh*, *sünbüle*, *şehnâz*, *tahir*, *'uşşak*, *'uzzal*. In addition the names of 16 different *usûls* can be found. Some *usûls* are described in more than one way. These *usûls* are *berevşân*, *çenber*, *fahte*, *darb-ı feth*, *devr-i kebîr*, *devr-i revân*, *düyek*, *evfer*, *fer'i*, *hafîf*, *havi*, *muhammes*, *nîm devir*, *nîm sakîl*, *sakîl*, *semâ'î*. For the first time, Çağatay Uluçay announced this music to the world during his researches at the British Museum in 1948. After the facsimile edited by Şükrü Elçin in 1976, Hakan Cevher's doctoral studies (1998) on the *mecmû'â* were among the most important works on this issue. Cem Behar (2008) published a study of another manuscript by Ali Ufki which is located in the *Bibliothèque Nationale de France* in Paris.

Dimitri Cantemir (1673-1723), a statesman, scientist, historian, musicologist, composer and the prince of Wallachia and Moldavia, is the author of the most important manuscript on Ottoman-Turkish music, written in the first half of the 18th century. Because his father was the prince of Wallachia and Moldavia, as one of the provisions of a treaty, he was brought to Istanbul as a hostage at 14 years old. Suleyman II was the ruler of Ottoman Empire at that time. Cantemir studied history, literature, the Ottoman language, Arabic, and Persian at the *enderûn* school and worked on Western cultures with Ottoman-Greek teachers at the Greek Orthodox Patriarchate. He accepted Istanbul as his second homeland and worked to complete the construction of the palace located at Sancaktar in the Fener neighbourhood, which had been initiated by his father-in-law. Because he was a cultured man who was fond of art and science, in a short time he transformed the palace into a meeting place for artists and scientists. He continuously made researches and endeavoured to learn the customs and traditions of the country which he resided in, and he took notes for the books that he planned to write. He obtained extensive information on Ottoman-Turkish music during his time in the *enderûn*, learned to play *tanbur* and *ney* very well and even lent assistance to most *singers* and instrumentalists in musical terms. He observed that musicians did not utilise any music notation during their performances, wrote a scientific study on the theory of Turkish *makam* music and developed a notation system for the latter with musical values written in Arabic and time units repre-

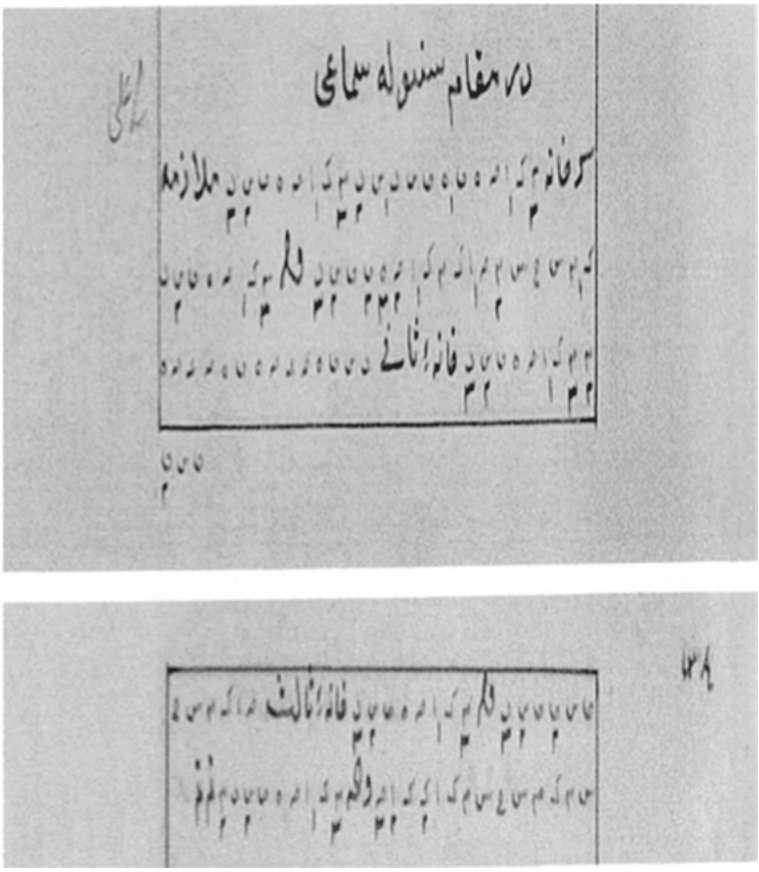


Fig. 2: Notation in Prince Demetrius Cantemirs *Kitâb-ı 'İlmü'l-Mûsıkî 'alâ Vechi'l-Hurûfât* (The Book of the Science of Music through Letters)

sented by numbers. He notated more than 350 compositions using this notation-system. As a theoretician, he initiated an understanding of Turkish *makam* music independent of Arabic and Persian musical literature and took an important role in this development. Cantemir's two volume book *Kitâb-i İlmü'l mûsiki 'alâ vechi' l-Hurûfât*, written aproximately in the early 18th century, is an important work because it brought a performance-focused, analytical and systematic understanding to the theory of Turkish *makam* music; also because of the letter notation used in it, a compound of the initials of the names of the notes, and invented by Cantemir himself, and because he wrote down more than 350 compositions of that era with this notation.

According to Cantemir, musical performance consists of two types: vocal and instrumental performances. While vocal forms are *taksîm*, *beste*, *nakış*, *kâr* and *semâ'î*, the instrumental forms are *taksîm*, *peşrev* and *semâ'î*. He categorized the *taksîm* form into vocal (*hânende*) and instrumental (*sazende*) forms; the *semâ'î* form

into instrumental and vocal *semâ'î*. According to Cantemir, *fasıl* performances can be categorized into three: vocal *fasıl* (*fasl-ı hânende*), instumental *fasıl* (*fasl-ı sazende*) and mixed *fasıl* (*karma fasıl*). The order of the performance in *fasl-ı sazende* is first instrumental (*sazende*) *taksîm*, then *peşrev* and *semâ'î*. In a *fasl-ı hânende*, after a vocal (*hânende*) *taksîm*, *beste*, *nakış*, *kâr* and *semâ'î* are performed in order. As to *karma fasıl*, after a instrumental (*sazende*) *taksîm*, *peşrev*, vocal (*hânende*) *taksîm*, *beste*, *nakış*, *kâr* and *semâ'î* are performed, the *fasıl* ends with instrumental and a vocal *semâ'î*.

On these works, Walter Feldman wrote the following remark:

> In the case of Turkish music, these "curious and isolated exceptions" form a considerable corpus documenting at least one major musical genre (and with it the system of modes and rhythmic cycles) over a period of almost four centuries. The sources for Ottoman Turkish art music in the 17th and the first half of the 18th century are unique among West Asian musics because they include extensive notations in addition to treatises, historical, biographical, literary and organological documents. The Turkish treatises also have a special ethnomusicological value because they are based on contemporaneous practice more than on earlier theory and because they reflect a continuous musical development which can be linked up with the music known from modern times. (Feldman 1996:20)

If we examine the book in detail, we can separate two sections. The first part includes the essence of the theory, the explanation of the notation, the definition of the origin of music, the categorization of *makams* and their analyses, the melodic progression of *makams*, consonances and dissonances, description of *taksîm*, theory of the systematist school, rhythmic circles, forms and a list of the instruments which existed at that time. The second part consists of over 350 songs that Cantemir notated with the alphabetical notation invented by himself.

When a study of Ottoman-Turkish music is the issue, only intervals, notes, the modal system and sound come to the mind, whereas musicians or groups of performance and interpretation of these sounds hardly seem to exist. Studies on this latter issue have hardly been published. Another important issue, in addition to the spread of the musical language, is the necessity of a definition, interpretation and a methodology. Definitions and interpretations that would make the music inventory accessible and might spread it among society, are only made by composers, performers and music writers. Although the 17th and early 18th century musical aesthetics in their written and sensory meaning cannot be achieved as a whole, they are connected to contemporary Turkish music through elements of stability in the musical structure and style. Contemporary performers tend to concentrate more upon differences rather than similarities. However, the ones among them who can express their thoughts best easily detect similarities between the music of 17th century documents and that of their own tradition.

In traditional Ottoman-Turkish music, "traditional" does not mean the same as "authenticity." Besides, "authenticity" does not mean a "good performance." In our day, a new style of performance belonging to the 20th century is popular and is applied for the performances of the entire Turkish *makam* music repertoire. This

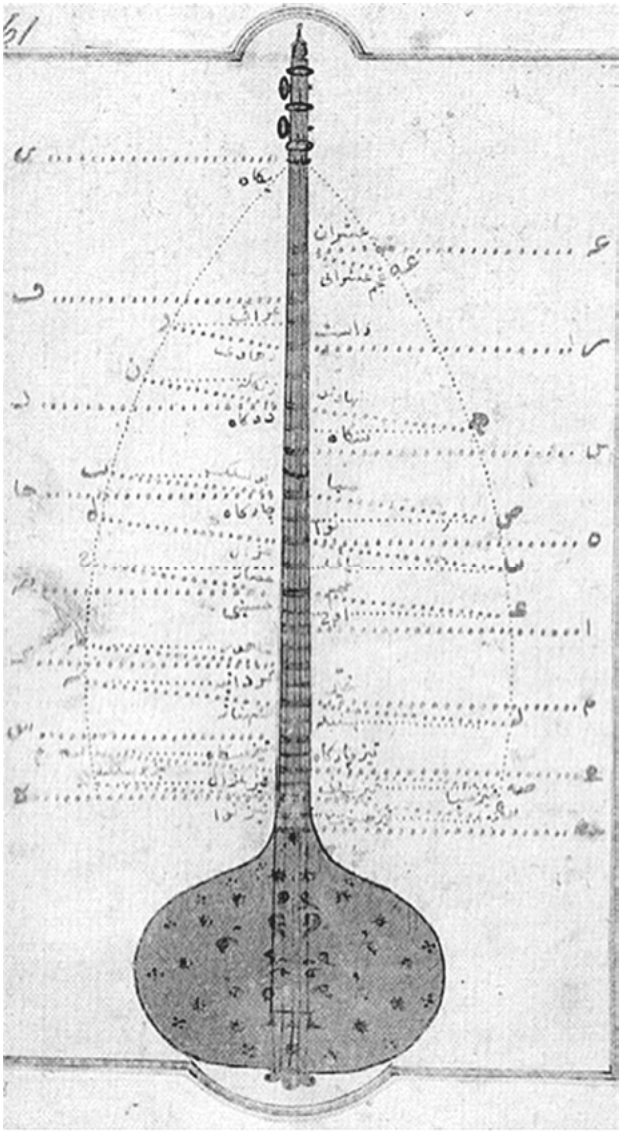


Fig. 3: Cantemir explained the *perdes* (notes or frets) used in the sound system with demonstrations on the neck of a *tanbur*.

new style has been transferred from the 19th century by oral tradition with *meşk*, after this it become widespread with the help of the 20th recording technology and is assessed as traditional. The Arabic term *meşk* denotes the practice of imitation and repetition. During their education calligraphy learners were requested to re-write a text which was written by their teachers. Learners continue this process until they are able to do it similar to their teachers' best version and earn the lat-

ter's approval. Similarly, students in music education need to repeatedly sing and play until they are appreciated by their masters. It is impossible to know with certainty when the *meşk* education began. Some historians put forth that the *meşk* technique is as old as music. The historical records also indicates the *enderûn* school which was founded during the era of Mehmet II the Conquerer. The *enderûn* school encompasses issues like science, literature, theology and art. We can presume the *meşk* system was started to be employed in the Ottoman Empire as early as the 15th century. But the *enderûn* was not the only institution that gave music education. Because their religious ceremonies were accompanied by music, the musical education in most dervish lodges (*tekkes*) was based on the *meşk* system. These two institutions, *enderûn* and the *tekkes*, were the main sources of musical education. Since in the music schools there were no techniques to transcribe and record music notation from the 13th century on, people made use of the *meşk* system. This situation continued until the adoption of the modern school system in the 19th century, the availability of written materials, and the development of recording techniques.

In the context of music education, *meşk* covers all aspects of music education including theory, instrumentation, vocal performance, the stylistic approach of the teacher, performance techniques and interpretation. However, the area of *meşk* in performance is not limited only to musical works. Almost every vocal composition in the classical repertoire was taken from the poems which are written in a rhythmic structure (*aruz*). This rhythmic structure has to be in concordance with the *usûl* of the music. The study of poetry hence became one of the foundations of music education. For the religious music repertoire, this gives rise to the need to teach students issues like theology and mystical philosophy during an education with the *meşk* system. This multidimensional aspect of the music education usually results in an education conducted over a long period of time, and leads to a unity of student and master for their whole life. For the beginner students, *meşk* was performed one-to-one or in small groups. Although there was no age limit for admission into a *meşk* community, the beginners were mostly young students who had been inclined towards music during their early education years. Commitment and inclination to music were not the only things they needed. The candidate's character, his/her specific attitudes and their commitment to the ethics of *meşk* were also important preconditions. After their initial education, individual gatherings were preferred and this situation were transformed into a productive dynamic for both teacher and master.

The most prominent characteristic of the *meşk* system is that it does not utilise a musical writing system. We do not encounter any of the notation systems developed and used over 400 years except the *ebced* system and then the notation system of Ali Ufkî. But none of them were preferred by any student or master. It is a fact that today's repertoire exhibits changes according to the periods because notation was not constantly in use and the repertoire has been passed to our gen-

eration through the *meşk* system. Thus only a small fragment of the repertoire was written down by means of a musical notation.

Turkish and foreign musicologists, as well as western travellers, made extensive and varied suggestions to explain the refusal of musical notation. As music performer and teacher I see Cem Behar's approach as the most feasible. Cem Behar (1987: 38) states that:

> We can observe this issue from a different perspective. When we take into consideration the whole Classical Turkish Music tradition, we can come to this conclusion: Notation is the standard version of the song and this standardization inevitably limits self-expression and interpretation that musicians love.

It is possible to find different versions of almost every song in the repertoire from various periods of time. While this difference results from the changing sources, hence the teachers and their schools in the *meşk* system, the main problem originates from this: According to both the sources and teachers of the *meşk* no source is more reliable than careful teachers or masters. The real problem is that the compositions are notated only many years after the death of their composer, and hence different versions of the compositions are accepted as belonging to the same composer. Since there is no possibility to compare the recent versions with the original compositions, it is generally misleading to accept the performances of compositions which were composed before the 19th century as testimony to the ideas of their composers. The performance of any composition depends on the initiative of the performer, his/her mood during the performance, the social status of the audience and their immediate requests. These different versions are performed according to the musical taste of their respective era. Thus, studying Ottoman-Turkish music, it is impossible for a researcher to analyse the repertoire according to centuries, composers and the characteristics of the era in which the composer lived.

Musician and musicologist, Eugene Borel commented on the various performances of different songs, in his article published in 1923:

> We can observe the Turkish melodies are disseminated with a certain loyalty. But we have to put aside our prejudices on this issue, and we have to try to understand the perspectives of the oriental musicians. At first the makam and rhythm do not change. The periods of rhythmic forms do not change. The tonal and melodic progression, rests, the proportions of poems and aranağmeler do not change, and also the main melody remains constant. Everything except for these is free to change. It is possible to use two eight note or triplet instead of a quarter note. The composition is a sketch where a performer exhibits his/her talent and elaborates it in every performance.

Since the old times, techniques have been proposed to write melodies down, either by evoking the movements of the melodies through rising and descending lines, or by representing the two basic elements of music, the notes and their duration. In the musical writing systems of old Greeks and Arabs, the notes were signified with letters and the durations either with some symbols or with numbers.

When the musical collection of Cantemir was consulted as a main source, the basic question that comes to mind about how a repertoire of a period can be performed, is: while interpreting the Ottoman-Turkish repertoire of the 16th and the 17th centuries, how should we interpret the explanations in the theory book of Cantemir and how can the musical collection be interpreted and performed?

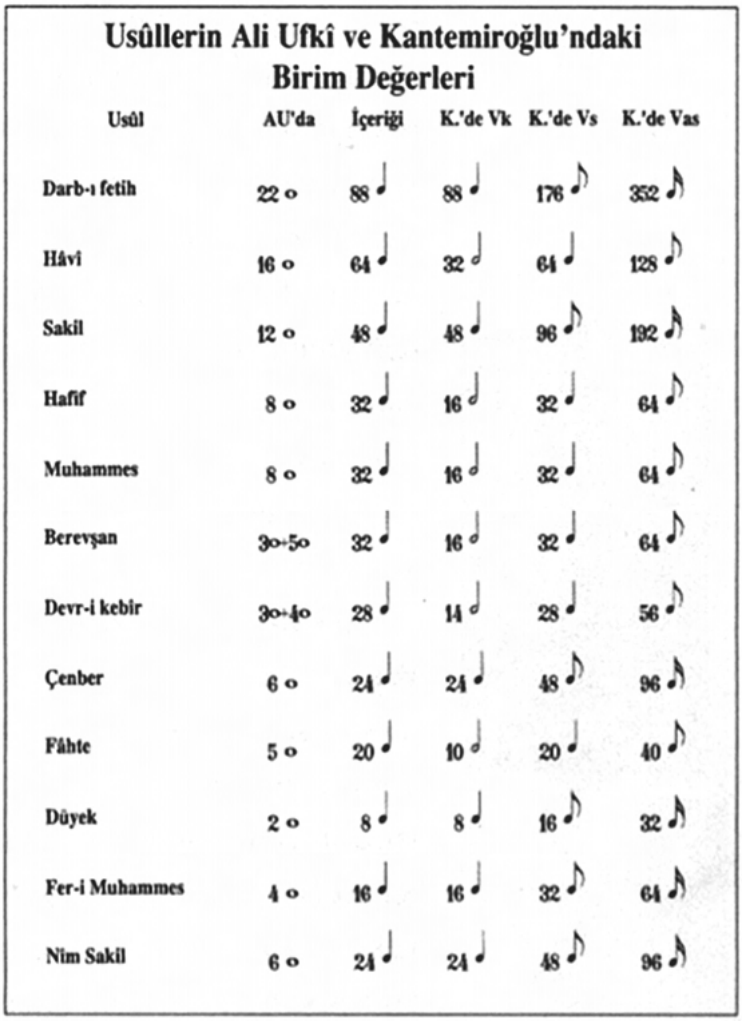
Elements of the Music Theory: Frets for the Notes, Intervals, Makams, *Sounds, Tuning*

The pitch system used in Cantemir's music theory is based on Safî al-Dîn's definition of seventeen intervals and eighteen notes. Cantemir divides the scales into whole tones (*tamâm perdeler*) and half tones (*nîm perdeler*). Whole tones are the basic scale notes which constitutes a *makam*. Half notes rarely assumes this function.

As a result of this analysis, some notes, intervals and *makams* that Cantemir defined do not bear resemblance to the Arel-Ezgi-Uzdilek tone system which is in use today. Examples for such *makams* include *sabâ*, '*acem-'aşirâni*, *nühüft*, *bestenigâr* etc., and examples for such notes are *beyâtî*, *sabâ*, *segâh*, *eviç* etc. Performing a composition of Cantemir's period using the Arel-Ezgi-Uzdilek tone system deployed today without corrections would affect the performance or interpretation of notes, *makam* and sound, and hence not reflect the style of Cantemir's period.

Tempo, Rhythm, usûl *Elements: Metronome, Rhythmic Forms* (usûl)

When we think of Cantemir as a person well-informed regarding Western music and the Western terminology, it leads us to the suggestion that he took both the metres he used for the perception of tempo and metronome, and the Western understanding of rhythm as a basis for the use of rhythmical forms and their explanations. Thus the time units that determine tempo and rhythmic forms will also be valid for the text. It was stated that this unit should be determined by the fastest pace that a plectrum can strum a *tanbur* and has to be divided into a large metre, a small metre and the smallest metre. For a larger metre one needs to move slowly as it is equivalent to an eighth note. The tempo of the small metre equals a quarter note, and the tempo of the smallest metre equals a half note. Despite these, the rhythmic forms in use today have been changed over time which led to differing transcription of the sources. While the performance style of the 20th century accentuates different issues, according to Cantemir's explanations the rhythmic patterns have to be implemented in the performances in order to balance between the melodic and rhythmic forms. When the accordance between the melodic and rhythmic forms is broken, the song becomes different.



Usûllerin Ali Ufkî ve Kantemiroğlu'ndaki Birim Değerleri

Usûl	AU'da	İçeriği	K.'de Vk	K.'de Vs	K.'de Vas
Darb-ı fetih	22 o	88	88	176	352
Hâvî	16 o	64	32	64	128
Sakil	12 o	48	48	96	192
Hafif	8 o	32	16	32	64
Muhammes	8 o	32	16	32	64
Berevşan	3o+5o	32	16	32	64
Devr-i kebir	3o+4o	28	14	28	56
Çenber	6 o	24	24	48	96
Fâhte	5 o	20	10	20	40
Düyek	2 o	8	8	16	32
Fer-i Muhammes	4 o	16	16	32	64
Nîm Sakil	6 o	24	24	48	96

Fig. 4: The table of *usûl*'s Yalçın Tura used in his transcription of the notations of Ali Ufkî and Cantemir.

Miḳdār-ı Ruḳūm-ı Vezn-i Usūlāt-ı Mūsiḳi ʿalā Vech-i Tecdīd

Ḍarb-ı Feth	Vezn-i kebīr	88	Vezn-i ṣaġīr	176	Vezn-i aṣgarü'ṣ-ṣaġīr	352
Ḥāvī	Vezn-i kebīr	32	Vezn-i ṣaġīr	64	Vezn-i aṣgarü'ṣ-ṣaġīr	128
Ṣaḳīl	Vezn-i kebīr	48	Vezn-i ṣaġīr	96	Vezn-i aṣgarü'ṣ-ṣaġīr	192
Çenber	Vezn-i kebīr	24	Vezn-i ṣaġīr	48	Vezn-i aṣgarü'ṣ-ṣaġīr	96
Remel	Vezn-i kebīr	28	Vezn-i ṣaġīr	56	Vezn-i aṣgarü'ṣ-ṣaġīr	112
Ḫafīf	Vezn-i kebīr	16	Vezn-i ṣaġīr	32	Vezn-i aṣgarü'ṣ-ṣaġīr	64
Nīm Ṣaḳīl	Vezn-i kebīr	24	Vezn-i ṣaġīr	48	Vezn-i aṣgarü'ṣ-ṣaġīr	96
Muḫammes	Vezn-i kebīr	16	Vezn-i ṣaġīr	32	Vezn-i aṣgarü'ṣ-ṣaġīr	64
Fer'-i Muḫammes	Vezn-i kebīr	16	Vezn-i ṣaġīr	32	Vezn-i aṣgarü'ṣ-ṣaġīr	64
Berevşān	Vezn-i kebīr	16	Vezn-i ṣaġīr	32	Vezn-i aṣgarü'ṣ-ṣaġīr	64
Derv-i Kebīr	Vezn-i kebīr	14	Vezn-i ṣaġīr	28	Vezn-i aṣgarü'ṣ-ṣaġīr	56
Nīm Devr(i)[139]	Vezn-i kebīr	9	Vezn-i ṣaġīr	18	Vezn-i aṣgarü'ṣ-ṣaġīr	36
Evsaṭ	Vezn-i kebīr		Vezn-i ṣaġīr	26	Vezn-i aṣgarü'ṣ-ṣaġīr	52
Devr-i Revān	Vezn-i kebīr	7	Vezn-i ṣaġīr	14	Vezn-i aṣgarü'ṣ-ṣaġīr	28
Fāḫte	Vezn-i kebīr	10	Vezn-i ṣaġīr	20	Vezn-i aṣgarü'ṣ-ṣaġīr	40
Düyek	Vezn-i kebīr	8	Vezn-i ṣaġīr	16	Vezn-i aṣgarü'ṣ-ṣaġīr	32
Frenkçīn	Vezn-i kebīr	16	Vezn-i ṣaġīr	32	Vezn-i aṣgarü'ṣ-ṣaġīr	64
Evfer	Vezn-i kebīr	9	Vezn-i ṣaġīr	20	Vezn-i aṣgarü'ṣ-ṣaġīr	40
Semāʿī-yi Raḳḳaṣ[140]	Vezn-i kebīr		Vezn-i ṣaġīr	10	Vezn-i aṣgarü'ṣ-ṣaġīr	20
Semaʿī-yi Ḥarbī	Vezn-i kebīr		Vezn-i ṣaġīr	12	Vezn-i aṣgarü'ṣ-ṣaġīr	24
Hezec	Vezn-i kebīr	22	[Vezn-i ṣaġīr]	44	[Vezn-i aṣgarü'ṣ-ṣaġīr]	88

Fig. 5: Table in the theory book of Cantemir: Metres (*vezn*) of the *usûls* that determine the metronome.

To conclude, compositions which were transferred by means of *meşk* and, beginning in the 19th century, were notated in Western staff notation show the same style of the 19th century. They are performed without taking their century of origin into account, and without thinking about any concept of "authentic performance". However, one of the most important concepts in the field of Turkish musicology that needs to be studied is early music studies, hence the style and the interpretation of these early periods is significant. In Turkish musicology studies, beginning with the transcriptions of Ali Ufkî and Cantemir and later with the performances and the interpretations of these compositions, will develop forward-looking points of view and comments. They will develop with further discussions of the sources, and thus clarify the place of the concept of "authenticity" in the performance of Ottoman-Turkish music.