Summary

The term *ἐξωτερικὴ μουσικὴ*, literally, *external music*, was used extensively by post-Byzantine music teachers in order to denote non-ecclesiastical music, that is, the music that is commonly called today, "secular". The music manuscripts of ecclesiastical music comprise the most significant written source of the secular music of the East. This is evidenced by the volume of the sources, the time span and the variety of genres covered, the *echoi*, the *makams* and *usûls* contained within them, the composer names preserved within them, and the wealth of information and inscriptions they convey. The chronological boundaries of the source material extend from the 15th century through to 1830 – the year of publication of the first printed collection of secular music. Their existence gains particular importance from the fact that the rest of the peoples of the region, with the exception of the Armenians, had not developed a notational system until the middle to late 19th century, when, almost concurrently, Arabs, Persians and Turks adopted staff notation, devising extra modulation signs in parallel, to represent the intervallic variety of their musical traditions.

The quantitative evidence is impressive: fourteen self-contained manuscripts, twelve fragments, and a large number of individual folios dispersed within ecclesiastical music codices; all together, a total of 4,200 pages containing transcribed secular pieces. The manuscripts bear witness to fifty-three named composers including Greeks, Turks, Persians, Arabs, Jews, as well as to many anonymous composers as well, with a total of approximately 950 works recorded within them. The main volume of the material, preserves art music of Constantinople, both from the Ottoman court and Phanariot songs. Some compositions of Eastern origin, but of undetermined genre, as well as a few Greek folk songs are found within the manuscripts, and they also bring to light previously unknown compositions and new versions of already known pieces.

Secular music transcriptions appear as a consequence of the appearance of the genre of *kratemata*, which also became the connecting link between ecclesiastical and secular music; in essence, the gateway through which secular Eastern music influenced the Byzantine *melos*. The notation of secular pieces was initially a fragmented effort, evidenced in a few individual folios within ecclesiastical music manuscripts. From the 18th century onwards however, the first self-contained *Anthologies* of secular music were made, the main contributor to this development being Petros Peloponnesios.

The secular music scribes are the very same as those that created the Byzantine music codices: *protopsaltai* and *lambadarii* of the Ecumenical Patriarchate, music teachers or *hieropsaltai* and clerics of any rank, monks, and laymen. In the cases where prominent personalities were involved in the production of the manuscripts, the credibility and value of the transcriptions is increased. The

most important scribes of secular music are: Leontios Koukouzelis, Athanasios Katepanos, Kyprianos Hieromonk Iviritis, Kyrillos Marmarinos, Petros Peloponnesios, Gregorios Protopsaltes and Nikeforos Kantouniares. A significant number of codices were produced in the codex writing workshops of the monasteries of Mount Athos, especially during the 16th and 17th centuries, as well as in Constantinople and the Dunabian Principalities, in the two centuries that followed.

Petros Peloponnesios is both prominent and iconic. He compiled the first self-contained collections of secular music (MSS Gritsanis 3, LKP (dossier) 60, LKP (dossier) 137, RAL 927), where he preserved the largest volume of the instrumental repertoire of the music of the Ottoman court. He was the first to present each composition with its *makam*, *usûl* and genre, while at the same time recording a multitude of composers. Lastly, he seems to have introduced the genre of Phanariot songs and it was he who compiled their first anthology.

The notation of secular pieces was motivated by the enjoyment, the aesthetic pleasure and the love of learning of the scribes. Along the way, the transcriptions and the related extant manuscripts, influenced musical practice in the *psaltic* circles, creating the conditions enabling new opportunities for their utilisation. Their natural consequence was the systematic transcriptions made by later music teachers, as well as the printed music collections, the first being *Euterpe* in 1830. From the early 19th century, secular music *Anthologies* were seen as a readily usable, practical teaching tool within the *psaltic* circles but also within their surrounding musicophile circles, where the teaching of secular pieces was integrated into the music education program.

The study of the corpus of the transcriptions in relation to texts and sources of the *psaltic* world from the 19th century, leads to important historical and sociological conclusions, thus revealing the spiritual awakening and extroversion of Modern Hellenism in the years after the fall of Constantinople. The material, although appearing heterogeneous at first sight, must be seen in the context of the *psaltic* world's regard of Eastern music as being akin and familiar. According to their aesthetic and knowledge, the *psaltai* and scribes understood Eastern music as part of their Byzantine and post-Byzantine heritage. There was a widespread perception that the non-Greeks preserved many elements of Greek music in their musical traditions. The *psaltai* and scribes were rather convinced that Greek music influenced and defined the birth and development of the related traditions of the East. This conviction, is expressed emphatically in sources of the 19th century, a period that offers a satisfactory number of texts shedding light onto the ideological framework and the motivation for the transcriptions. This, however, did not hinder them from composing patriotic songs with revolutionary content, which are found in the late 18th century and early 19th centuries, a time of national awakening.

With regard to musical form, the sources bring new evidence to light, broadening our knowledge of musical form, naming conventions, and many other

topics. Trends and developments in various time periods are observed, encompassed in the four centuries of manuscript tradition. The sources preserve folk songs, genres of Ottoman court music, Phanariot songs and compositions of undetermined form.

Folk songs are found only in the manuscripts of the 16th and 17th centuries. They are of particular value and present similarities in their melodic behaviour, musical form and language style. These characteristics, in conjunction with their chronological proximity to the fall of Constantinople in 1453, allow the statement that they are probably purely Byzantine songs or at the very least, heavily influenced from the Byzantine period. At the time of the creation or the transcription of these songs, folk songs in general were characterised by longer melodic lines compared to contemporary folk songs, which were transmitted by oral tradition and subsequently recorded as audio or in notation from the late 19th century onwards. Lastly, in one of the songs from the manuscripts (*Χαίρεσθε κάμποι, χαίρεσθε*), the insertion of *kratemata*, seen commonly in *kalophonic mathemata,* is worth noting.

The genres of the music of the Ottoman court can be distinguished as either instrumental (*peşrevs*, *saz semâ'îs*, *taksîms* and *seyirs*), and vocal (*kârs*, *bestes*, *semâ'îs* (*ağır* and *yürük*) and *şarkıs*). There are one hundred and forty-four *peşrevs*, forty-five instrumental *semâ'îs*, twelve *taksîms*, seventy-one *seyirs*, nine *kârs*, thirty-eight *bestes*, twenty-seven vocal *semâ'îs* and thirty-six *şarkıs* preserved in Byzantine *parasimantiki* within post-Byzantine music manuscripts. The contribution of the sources towards a deeper understanding of these genres is two-fold. The discovery of new works broadens the corpus of the repertoire and at the same time enriches the available knowledge regarding their musical form. The sources provide information about the layout of their sections and the structural entities comprising the genres, as well as the particular types of genres. One particular form, the *terennüm*, analogous to the Byzantine *kratemata*, shape and beautify the form of vocal genres. Noteworthy here as well, is the profound knowledge of Petros Peloponnesios on the music matters of the Ottoman court, as also shown by the comparison between the information conveyed by Petros and that of other sources of the time.

The Phanariot songs comprise a special genre of *Neo-Hellenic* artistic creation. They are songs which are commonly called Phanariot, due to the fact their composers and poets lived in the suburb of Phanari (Fener) in Constantinople, or came from there. The assimilation of Arabic *makams* and their combination with Byzantine *echoi* and with French poetic styles, resulted in an interesting production. Around 1770 Petros Peloponnesios wrote the first musical anthology of Phanariot songs and, from what it seems, he composed the oldest one of them. Phanariot songs exist in a great variety of *makams* but in a small number of rhythmic cycles. The vast majority of these songs are in *usûl sofyan*, even though there are also songs in *düyek*, *yürük semâ'î*, *aksak semâ'î*, *frengi* and others. Their form is generally of small extent consisting of two parts, the second part acting

essentially like the *miyân* in the vocal genres of the art music of Constantinople. Phanariot songs give more weight to the verse in comparison to the music.

The body of transcriptions also contains a number of works of undetermined genre and/or tradition, for which certain findings are presented depending on each case.

Interesting details are presented on the use of the *makams* during the examined period, as well as on the correspondences of *echoi* and *makams* and the function of the rhythmic cycles (*usûls*) in composition. The correspondences of *echoi* and *makams* offered, require a critical evaluation. Problems arise in some cases, at least according to today's understanding of the theoretical systems of ecclesiastical and Eastern music. Initially from the 15th through to the 17th century, in the heading of each piece only the *echos* is given by the scribes, either with its initial *martyria* or in writing. Any references to *makam* and *usûl* are absent. During the second period, from the 18th century to 1830, a qualitative difference appears: the *makam* and *usûl*, as well as the genre of each composition is stated, resulting, from then on, in a more complete identifying description.

With the exception of two manuscripts (LKP (dossier) 60 & LKP 2/59a), there are generally no clear inscriptions in the sources indicating a modulation or transposition of the tonic. Conclusions pertaining to modulation are drawn only by the tracing of *phthorai*, and the thorough study of the melodic behaviour of each composition. In fragment LKP 2/59a, Gregorios Protopsaltes improves the manner of representing movement to other *makams*, compared to his initial attempt in LKP (dossier) 60. He is more analytical and descriptive, revealing a possible educational aspect to his work. The codex writing style of ecclesiastical music also influenced the method of organisation of the repertoire, with the ordering criterion being the eight *echoi*. With the appearance of the first extensive music collection, the majority of compositions are transcribed on the basis of the *echoi* and their subdivisions, or their *makam* correspondences.

The *usûls*, a phenomenon less known within the theory and practice of both secular and ecclesiastical Greek music, remained unchartered territory for a long time. The scribes of secular music seem to have not been particularly familiar with them, the only exception again in this case being Petros Peloponnesios. The earliest *usûl* indications in his autographs are in words, without using explanatory symbols. The symbols 0 I used to define rhythm, especially within a composition, are found for the first time in MS Gritsanis 3 (f. 203r). Generally, only two *usûls* are represented with these symbols in the sources, *sofyan* and *yürük semâ'î*. The former is consistently written as ó 2 and read as *düm te ke*, while the second one is found in three similar versions: ó 2 ó i, ó 2 2 ó i & ó i i ó i where all three are read as *düm tek tek düm tek*. The *usûls* do not only establish the rhythmic content of the compositions but also shape their duration, essentially delineating the boundaries of the constituent parts. The task of *exegesis* is greatly facilitated, since the rhythmic cycles delineate the sections of the piece and define their duration.

The secular pieces are written in the *heirmologic* style, with the relatively simple formula of doubling or quadrupling the durations of the old vocal signs. The appearance and wide use of the genre of the *kratemata*, which clearly provided greater freedom to the composer, created an appropriate and favourable plane for notating secular pieces. The comparative study of works surviving in both the *Old* and the *New Method*, or in the *Old Method* and in staff or numerical notation shows the stenographic nature of the Byzantine *parasimantiki*. The voiceless signs mainly used by the scribes are the *psephiston*, *antikenoma*, *vareia*, *piasma*, *lygisma* and more rarely the *paraklitiki*, *eteron*, *apoderma*, *omalon* and *parakalesma*.