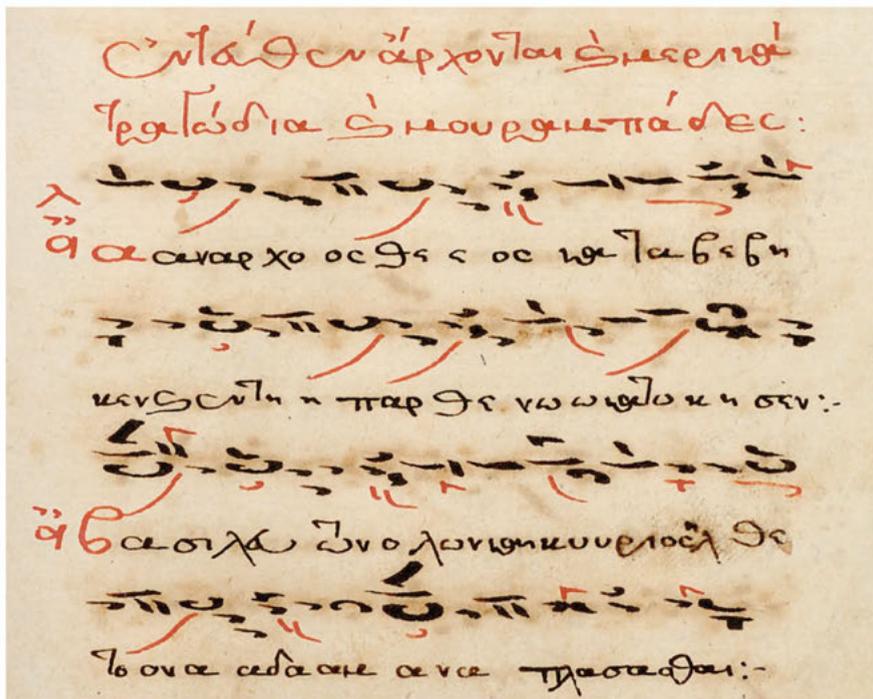


Post-Byzantine Music Manuscripts as a Source for Oriental Secular Music (15th to Early 19th Century)

Kyriakos Kalaitzidis



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by
Kyriakos Kalaitzidis

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Acknowledgements

The idea for this English edition of Kyriakos Kalaitzidis' Ph.D. thesis came into being during the conference entitled "Writing the History of "Ottoman Music"", which was organized by the Orient-Institut Istanbul in cooperation with the State Conservatory for Turkish Music of the Technical University Istanbul in November 2011. We had planned to invite Kyriakos Kalaitzidis to share his experience as a performing musician, but he proposed a paper on Ottoman music in post-Byzantine music manuscripts. As it turned out almost none of the Turkish and international experts on Ottoman music in attendance had ever heard about this research and these sources. The paper itself caused a true sensation: By mining diverse post-Byzantine manuscript collections in libraries and monasteries for the first time, Kyriakos Kalaitzidis discovered about 4,200 pages of previously unknown notations of secular Greek, Ottoman and Persian music.

After the publication of two known collections of Ottoman art music prior to the 19th century, Ali Ufki's Mecnua and the collection of Cantemir, these new sources promise a third outstanding historical corpus of compositions. The English translation of Kyriakos Kalaitzidis book, however, is only a first step. All these newly discovered notations need to be transcribed and carefully edited, a project that might last for years. As Kyriakos Kalaitzidis points out several times in his book, there are many fields that urgently require further and more detailed research.

Beyond the notations also the Greek perspective on Ottoman music history will be new and refreshing for many scholars and students working on Ottoman music. We hope that this book convinces many of them to enforce a Turkish-Greek cooperation in the field of traditional music.

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Martin Greve,

Istanbul, August 2012

Preface

My occupation with the music of the Near East led to an understanding early on, of the significance of the music manuscript tradition as a source for secular music. I gained some of this understanding through the preparation of the audio CDs “Zakharia Khanendeh”, “Petros Peloponnesios” and “Secular Music from Athonite Codices of Byzantine Music”. And so, in September 2004, when I accepted the kind encouragement of professor G. T. Stathis to write a doctoral dissertation, the “subject matter” was already ripe to a great degree. Consequently, the topic of the thesis and the scope of the musical material to be examined, were defined in collaboration with G.T. Stathis as supervising professor.

From the initial stages of this work, the disproportion when comparing the source material to the relevant literature became apparent – the former being considerably rich, and the latter of limited extent and poor. Therefore, making the music manuscripts the focal point of this research, and utilising the available literature as a supplement to this, was deemed the most appropriate method with which to progress. The steps that followed are below:

- Location and collection of literature relevant to the topic.
- Study, indexing and cross-referencing of facts and information.
Location of manuscripts and loose leaves of codices containing secular music, resulting in the compilation of an analytical table.
- Photography and digitisation of the source material.
- Writing of an analytical descriptive catalogue for each manuscript.
- Development of a “General Plan” for the dissertation.
- Authoring of the work.

This work covers the primary and secondary aspects of the topic and is aimed at both experts in the field, as well as a wider audience with interests in musicology.

During the development of this work, many debts of gratitude were accumulated. As a small gift in return, I would like to express my gratitude towards my supervisor, Professor G. T. Stathis, for his encouragement, trust, advice, suggestions, corrections, and in-depth discussions on issues related to this work.

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The directors and staff of the library of the Ecumenical Patriarchate of Constantinople; the director of the National Library of Greece, Ms. Keti Kordouli and the Department of Manuscripts and Incunabula; the late Penelope Stathi, academic associate of the Research Centre for Medieval and Modern Hellenism of the Academy of Athens; the director of the Griksanis Library, Father Panagiotis Kapodistrias; the librarians of the Holy Monastery of Iviron, Monk Theologos and of the Holy Monastery of Agiou Pavlou, Father Nicodemos, and monks Father Kyriion of the Holy Monastery of Panteleimonos and Father Gregorios of the Holy Monastery of Gregoriou; the abbot of the Holy Monastery of Leimanos, Archimandrite Nicodemos; the director of the Patriarchal Institute of Patristic Studies, Professor George Martzelos and the staff of the Department of Manuscripts; the department of Music Studies of the University of Athens for granting access to the library of Konstantinos Pachos; the Gennadius Library director, Maria Georgopoulos, and Ms. Katerina Papatheofanous; the managers of the Historical and Palaeographical Archive of the Cultural Foundation of the National Bank of Greece and of the Hellenic Literary Archive, as well as Agamemnon Tselikas and Dimitri Portolos; the managers of the Romanian Academy Library in Bucharest; and the deputy director Şehvar Beşiroğlu, professor Mehmet Bitmez and the library staff of the Turkish Music State Conservatory and of the Centre for Advanced Studies in Music in Istanbul; Markos Dragoumis and the Musical Folklore Archives; the library staff of the Cité de la Music and Institut du Monde Arabe in Paris, the library of the Historical and Ethnological Society of Athens; the Centre of Sinaitic Studies of the University of Athens, the Library of Byzantine and Medieval History (AUTH) and the Library of the Theological School (AUTH).

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Kyriakos Kalaitzidis

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