Ottoman music as a source of inspiration for today's composers

Applying aspects of Ottoman Classical music within current compositional practice

Research paper by

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Ottoman music as a source of inspiration

for today's composers

How can I, as a composer, understand the rich tradition of Ottoman Classical music and as a result, inform my compositional work?

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1. Preface

The title of this research paper depicts my compositional practice over the past two years and illustrates the influence of Ottoman Classical (OC) music on contemporary musical practices today. By outlining and critically evaluating my compositional process, the research aims to suggest methods of composing that are influenced by, and arise from a deep understanding of OC music. I do not intend to use elements from this rich music tradition in a purely eclectic way, or to compare it with European Classical (EC) music but rather to juxtapose them (having both approaches in a parallel dimension) and experiment with different compositional approaches. This meeting of cultures naturally produces some kind of tension; I am not willing to view that as a 'problem' but rather as a challenge that suggests new possibilities. Most importantly, this is a practice as research approach where composition, which is my artistic practice, becomes both my subject and my tool of research.

One important aspect that shapes composers' personalities is of course their experience as listeners (consciously or subconsciously) as well as the place where they grew up, which often has an impact on their relationship with sound. This was undoubtedly the case for me since I grew up being exposed to Greek Byzantine music through listening to it and learning to sing it. This was also the time I discovered EC music and started piano lessons that eventually lead to my passion for composition. My perception of music, or aesthetic criteria, has developed through my interaction with Byzantine music, one of the first musical memories of my life.

From an early age, I was drawn into both music traditions and later on in my life when I realised how much Byzantine relates to Ottoman music, I went on to listen and study the music that was written and performed during the Ottoman Empire in its main multicultural musical centres. My fascination in this music was driven by the importance and expressive quality of the melody. After listening to and performing of both Ottoman and European Classical music, this research grew from a need to explore further, understand and eventually shape an ideology and an aesthetically strong approach towards composing with these two musical traditions as the main impetus.

2. Introduction

The first part of the paper consists of my methodology where I will explain my approach to the research question. In doing so, I will talk about the main sources I drew inspiration and gained information from and finally demonstrate my practice as research. Furthermore, I will give a brief historical background of Ottoman music and its characteristics in relation to what I will be later focusing on. For the latter I will talk about specific composers, without dealing with political or sociological matters of this era but rather focusing on the musical elements used and developed by the composers-performers. The role of composition in Ottoman Classical music will also be mentioned as part of the music making and repertoire development.

The second part focuses on composition, making references to how European and Ottoman Classical traditions were influenced and how a musical identity was shaped for each. Moreover, I will discuss the idea of using elements from both musical practices whilst mentioning the possibilities and challenges that arise. Works by other composers will be mentioned and used as case studies, allowing me to apply certain critiques on how I perceive these works as both a listener and composer.

In the final part of the paper I will expand on my approach and methodology and focus on the "Degrees of Engagement Diagram" where a set of my recent compositions will be used as practical examples for the research question. After I discuss about the compositions for each category, I will go on to summarize my conclusions and reflections on this diagram method and discuss how it can be used again as a compositional tool. Finally, following the above theoretical and practical examples, I will present my conclusions and underline the most significant results of my research findings. The Appendix, provides an introduction to Ottoman music theory, which will be helpful for readers who are not particularly familiar with the subject. This is meant to be the beginning of what I wish to be a long study of Ottoman music in relation to my creative musical practices. I also hope this compositional attempt can inform other composers too, fascinated by this research subject.

3. Methodology

I approach the research question in both a practical and a theoretical manner. As already mentioned, the need to expand my knowledge on this research topic was a result of my fascination with learning more and developing ideas around OC music. Although I had a natural inclination towards OC music, I did not have the chance to study it, as opposed to the case of EC music.

As I was growing up, my interest in Eastern Mediterranean musical traditions was driven by the immediate and direct emotional response and relationship I had as a listener. In the case of EC music the key impetus for studying it was curiosity. I was focused on EC composition for the first four years of my studies (London 2011-2015) whilst regularly listening to Byzantine music and folk music traditions of the Eastern Mediterranean, namely Greek, Cypriot, Armenian and Turkish. It was at the end of this period that I felt the urge to learn more about these traditions. I then started composing pieces inspired by their musical elements and found that the connecting factor which brought these together in a way that I could understand and relate to, was OC music and in particular its melodic approach and emotional impact.

The deeper I go into OC music the more I understand how much it is performance orientated. In my opinion, in order to really understand the function of all the different musical elements that comprises the music as a whole, you need to learn to perform it yourself. I begun Turkish Ney lessons and learned to play the frame drum in order to dive into the melodic and rhythmical organisation structures of the music. Furthermore, a very important practice is the extensive listening of recordings and live performances, in order to grow familiar with and ‘tune my ears’ to the characteristics of this music. (see chapter 4.2)

Somehow listening to Byzantine music in my childhood made it accessible to follow OC music in the sense of understanding its structure and melodic character. However, there is such a complex and rich spectrum of different variations of modes (‘Makams’), rhythms (‘Usul’) and compositional forms like ‘Peşrev’ and ‘Semai’ (all to be discussed later in the paper). Therefore, having a theoretical understanding is

essential in order to reach a point of familiarisation with the material and as a result use them to perform and compose.

In order to get a better understanding of the subject and to develop a method through which to realise my research question, I drew information and inspiration from the following sources: The 'Makam, Modal Improvisation and compositional approaches' weekly class led by Michalis Cholevas (research supervisor) in Codarts-Rotterdam where I learned about the structure of the Makams and rhythms through the OC music repertoire whilst also discussing relevant musical matters to that (tuning, phrasing etc.). I have also been a member of the 'Mediterraneo ensemble' with Cholevas as the leader, where I got the chance to perform (piano and singing) and compose pieces for the group's instruments (violin, oud, lavta, ney, clarinet, tar, sandur, guitar, piano, yayli tanbur and percussion) whilst receiving valuable feedback from the performers. An important experience was to take part in the monthly group lessons taught by ney master player Kudsi Erguner (UNESCO artist for peace) where I could see the way he approached each composition of the OC music repertoire and how he communicated the essence of the music to the students.

Moreover, I participated in a five-day seminar about Ottoman music (July 2016 in Cyprus) led by Cholevas where we learned pieces from the repertoire and gave a public concert. I also took part in a six-day seminar on Modal Composition (July 2016, Crete) taught by Ross Daly where I got the chance to understand his way of approaching composition and get feedback on several short pieces that I wrote. I am going to elaborate on the above points in Chapter 7, where I will talk about my work.

These experiences were very useful for me and offered another way of viewing composition as a concept and practice, something I have been discussing during my lessons with my teachers Yannis Kyriakides (research supervisor) and Calliope Tsoupaki. They both have a connection with the music of the Mediterranean and have composed pieces inspired by that music in direct or indirect ways.[1] Kyriakides also studied and performed Makam music during his carrier, something that gave me the chance to communicate my research question accurately and receive valuable feedback.

[1] See Chapter 6.2 where I refer to examples of their work.

The key principle of my methodology is the decision I have taken from the beginning of my research to develop my general questions, concepts and conclusions through practical challenges I encounter. Hence, the main method, which is the one that helps me view and evaluate my work, is composition. As I will describe in a more detail in Chapter 7, there are different aspects of OC music that I am dealing with in my compositions and for that reason I place the pieces into four categories, namely Structure, Instruments, Elements and Combination.[2] In this way I can clearly draw conclusions that correspond to specific ways of using OC music as a source of inspiration and most importantly learn through the process; shaping my approach towards applying aspects of this musical tradition in my works.

[2] see degrees of engagement diagram in chapter 7.2

4. Ottoman Classical music

4.1 Brief Historical Background

Ottoman Classical music emerged during the Ottoman Empire that lasted over six centuries (15th until the first two decades of the 20th century)[3] and embodied the traces of various musical cultures, with modality as their mutual characteristic. These traditions are considered modal because of their primary focus on melodic expression, which lies beyond the concept of a scale or mode, but is closer to the concept of a melodic path (I will go in more detail later in this chapter). Another characteristic element is the limited use of polyphony (harmony), occasionally appearing as shifting drones or repetition of short ostinati that supports the melody, which has the most significant role.

The centre of OC music was Constantinople (Istanbul)[4], were it was performed alongside various musical culture practices and was the one that these cultures could relate to.[5] OC music was "…a polyglot mix of Arabic, Persian, Greek, Jewish, Armenian and Turkish cultural inheritances, developed through a long history of direct and sustained interactions among distinct and stable communities".[6]

Figure 1:Map of Ottoman Empire

[3] See figure 1, which depicts the Ottoman Empire's territory at it's greatest extent (end of 17th century).

[4] ,as well as Izmir, Konya, Bagdad and Damascus and it was played in the sultan's courts and the Mevlevi ceremonies.

[5] Τσιαμούλης, *Ρωμηοί Συνθέτες της Πόλης* (Αθήνα: ΔΟΜΟΣ, 1998), p.23

[6] Michael Church, *The other classical musics* (New York: The Boydell Press, 2015), p.299

Although each area had a particular musical style and theory, they could all be understood through the OC music makam[7] system through the common elements used, based on the form and function of this music and its melodic development. This was a major factor that turned musicians to this repertoire and inspired composers of various ethnicities (see Chapter 6.1 for examples) to write pieces following this system of rich modes, rhythms and compositional forms. [8]

4.2 Characteristics

Here I will mention nine important characteristics of OC music and I will give more details in the Appendix (Chapter 9).

1. **Classical, not folk:** OC music developed in the court and was institutionalised. However, by the end of the Ottoman Empire its concerts were secular, although much of the repertoire was rooted in the sacred.[9]
2. **Amalgamation of cultures:** Under the Ottoman rule, there was a rich ethnic, religious and musical diversity of cultures that contributed to shaping OC music to an important degree.
3. **Oral tradition and its evolution to notation:** It started as an oral tradition but has developed notation systems borrowed from traditions like Byzantine, Armenian liturgical and EC music.
4. **Monodic:** The music is expressed through one melody played by multiple voices at the same time, each having an idiosyncratic interpretation of it. A term that more accurately represents OC music rather than monophonic or heterophonic.[10]
5. **Tuning & ornamentation:** A single whole tone (e.g. distance from C to D), is split into 9 comas but when it comes to practice these subdivisions can be

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[7] Makam, carries the meaning of 'melodic mode' in Ottoman music-theory writings since the thirteenth century. (Church, p.295)
[8] For more details on these, see Appendix.
[9] Church, p.312
[10] Monodic, is a term used by Karl L. Signell in his book *Makam: Modal practice in Turkish Art Music*, (USA: Usul editions, 2008), p.16

unstable; usually leaning towards the direction of highly ornamented lines which create a kind of 'melodic gravity shift' that determines their tuning.[11] This system was introduced in the 20th century (see Appendix).

6. **Makam & seyir:** Makam can be described as a set of melodic modes that are created with the combination of tetrachords and pentachords. They derive from a set of enharmonic, diatonic or chromatic intervals (there are around 60 main makams). Seyir is the characteristic melodic pathway and behaviour that makes a makam recognisable. It also refers to the melodic direction of a makam (ascending, descending or ascending-descending).

7. **Usul:** This term comprises all the concepts of measure, tempo, rhythm but also melodic style and direction, while it curries information about specific parts of compositional forms. It is built out of low and high-pitched sounds, which not only accompanies a melody but also implies particular melodic motions. It is also crucial to the structural design of a composition and it can span between 2 and 128 beats (there are around 40 main usul).

8. **Taksim:** An improvisation that follows a melodic path (seyir) in order to portray a makam through its particular tuning, phrasing and ornamentation and ethos. A taksim can also move through different makams, by combining tetrachords and pentachords to modulate and change the melodic intensity and feeling.

9. **Instruments & performers:** OC musical instruments as Robert Labaree beautifully describes, "…are as much the product of the aesthetic values of makam music as they are the creator of those values".[12] Some of the instruments are the oud, qanun, kemence, bendir and darbuka. The melodic instruments and their timbre tends to be modelled on the human voice, such as the Turkish ney and the Yayli tanbur.

> *"The emphasis of makam music on conversational interaction among performers engaged in continuous variation of melody, allows it to stand out in the global array of musical practices"*[13]
> – Robert Labaree

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[11] Here I am referring to the practice of musicians to tune certain pitches slightly lower or higher according to the direction of the melody.
[12] Church, p.308
[13] Ibid, p.317

4.3 Composition in Ottoman Classical music

The word composition in Turkish ("beste") roughly means 'to attach' and it describes the role of melody with rhythm and form.[14] We could say that the melody is attached to the rhythm in a way that follows its structure and even follow its melodic hints (given with the low and high pitched sounds). Rhythm is also attached to the compositional form, meaning that it determines the beginning and end of each phrase, section and structure of a piece.[15]

An important influence on the composition repertoire of OC music was the Mevlevi order of dervishes, a spiritual ceremony of Sufism that featured the famous whirling dancing practice and was founded in the 13th century. The collection of this ritual music contains most of the highly regarded compositions of OC music in forms such as Peşrev and Semai (see Appendix).[16] Composers would continuously experiment in structural and stylistic ways within these two compositional forms.

Two factors, which played an important role in composition, were performance and also notation (with the latter to be only recently introduced). OC music is performer-centered, with instrumentalists and singers taking liberties in interpreting music of past or new compositions. The nature of the music allows each performer to create a unique interpretation to a piece, not only by following what is written but also improvising around it. A large number of OC compositions continue to be preserved and performed today most importantly because they are appreciated and filtered through several generations of performers.

The second important factor in the development and preservation of OC compositions is notation. Although it started as an oral tradition, OC music was gradually notated in various systems before eventually adopting the European pentagram notation system in the 1930s. Using a set of special microtonal accidentals, this system is still in use today. Most of the repertoire is written down; however there are some musicians who

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[14] The word translates to 'setting' or 'composition'. Cholevas introduced me to the meaning of 'to attach' (03/2016).

[15] Every melody can be considered an improvisation when played outside a specific rhythmical and compositional concept. When it is attached to a fixed rhythmical form, it becomes a composition.

[16] This two forms appear as an interlude and outro of the Mevlevi ceremony.

believe precious qualities of the old oral tradition are disappearing.[17] This brings into question notions of preservation, rooted in conflicting ideas of simplicity and complexity. Having a notational system that compresses music's information when sound is transmitted on paper, with only the skeleton of the piece to exist, can be actually very clear in shaping an interpretation of the composition because of two reasons: OC music is written always following elements that are well known and practiced through its history (i.e. makams and usuls), so there is a pre-determined path that the melody suppose to follow; in this sense the performers 'translate' the simple written part to often highly ornamented sound. The second reason, is that recordings of OC music repertoire exist since 1895[18], making it possible not only to understand how some makams were developed (through Taksim recordings) but also how compositions were performed.[19] Personally, I believe that this notation system although not completely accurate in phrasing, tuning or ornamentation still provides the basic outline of ideas that performers can use to develop compositions.

Moreover, with this notation system OC music has become available to many musicians across the world, enabling composition to be accessible. Of course notation cannot, by itself, convey a meaningful musical idea without the theoretical knowledge and practice behind it. The instructions on 'what' a performer should do are visible on paper, but 'how' a piece should be performed depends on an internal familiarisation with all the detailed elements that are not visible. That results in an expansion of performance variations and as discussed above, in compositional variations through notation within the music's
"long-standing invitation to invent new modal and rhythmic structures out of old ones".[20]

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[17] Karl L. Signell, p.2-3

[18] The phonograph (invented by T.A Edison) became popular after its first appearance in Istanbul by 1895. In 1900 the first gramophone disk recordings were made.
Turkish Recording History, Cemal Ünlü, http://www.turkishmusicportal.org/history.php?id=12&lang2=en <accessed 13/02/2017>

[19] The recordings captured only a part of the whole world of makam music.

[20] Church, p.317

5. Compositional influences

5.1 Idea of identity in the music of European & Ottoman Classical traditions

Both EC and OC music obtained their identity through the way they were constructed, focusing on specific musical elements and also as a result of multi-cultural interactions. Of course the idea of identity in music can be driven by greater cultural forces (e.g. art and political movements) or by personal search and exploration (that can go beyond a single cultural influence).

European Classical music with the harmonic 12-tone equal temperament system pushes music in one direction and Ottoman Classical music with the melodic non-equal tempered system pushes music in another direction. In the EC music, many voices can coexist with different parts achieving a highly rich and complex sound as a result. In OC music, this kind of sound happens when voices follow the same melody. However the texture is not monophonic but closer to the concept of heterophony with simultaneous variations of a single melody. The tonal system of OC music includes unstable degrees (pitches that are not always tuned and played in the same way), something that haven't promoted harmonic development but let to an extensive growth of melodic expression in relation with the rhythm.[21]

As discussed in Chapter 4, OC music is a combination of various cultures that shaped its development and direction. In a similar way, EC music is also the result of the various musical traditions of which it is composed.

> *"It is not sufficiently realized that Western music, after all, is based on older forms that are identical with – or, at any rate, comparable to – those found today outside Europe"*[22] – Jaap Kunst

For the two music traditions discussed, there are two events in history, which determined the path that the music followed. Musical nationalism of the

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[21] Ton de Leeuw, in his book *Music of the Twentieth century, A study of its elements and structure*, accurately talks about this subject by saying "Eastern art music making is based on melic-rhythmic material, in which the vertical moment plays a secondary role. The step towards a primarily vertical oral phenomenon, taken by the West, has never occurred in the East. Through the absence of a highly developed simultaneity, the melodic and rhythmic element has flourished unprecedentedly in the East". (p.127)

[22] Ibid. p.117

19th century in EC music came as a need from the musicians to go against the dominant music tradition by enhancing the musical cultures they grew up in. As for OC music the opposite happened by the end of the Ottoman Empire in the beginning of the 20th century. It was at this time that a turn towards Western Classical music was encouraged and OC music was underestimated. A statement, very characteristic of this situation, made by Halil Bedii Yönetken, the director of the Fine Arts in Turkey, 1924, claims:

> *"The musical technique of the West is, among all others, the most evolved, the most precious and the most powerfully expressive…*
> *Our national music will be born when our national melodies will be set according to this technique. Our musical future depends on it. It is truly our single hope for the future"*[23]

What he described as 'national music' was not only born, but also extensively developed in the previous centuries. His view about national music is clearly one, where an influence from another musical culture is the result of a purpose rather than an expressive need. Examples of this kind of influence of EC to OC music can be heard in pieces by the Turkish Five, a group of five Turkish composers who used the instrumental writing of EC music to present a new way of approaching their folk music.[24]

Certainly, this happened from the side of EC composers too, who borrowed the rhythm and makam practices of OC music and used them to flavour their compositions.[25] We can say that these EC composers fit into the discourse of Orientalism because of their representations of the 'East' in their music that often has a romanticised and exotic character. In my opinion, their music is not done in a way that is culturally aware, sensitive or knowledgeable of the musical cultures used; it is formed out of their imagination which controls the representation of the 'East', the orientalised 'Other'. This, in its turn, affected EC music audiences perception of that the 'East' sounds like, forming generalisations and stereotypes of these countries, all grouped into one whole, the 'East'.

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[23] Robert Labaree, *Turkey*, in *The other classical musics*, by Michael Church (New York: The Boydell Press, 2015), p.316

[24] An example of a composition is the *Qanun concerto* by Hasan Ferit Alnar. The other 4 composers were Cemal R. Rey, Ulvi C. Erkin, Ahmet A. Saygun and Necil K. Akses.

[25] An example of a composition is *The capture of Kars* by Modest Mussorgsky. Other composers were W.A Mozart, L.V Beethoven and J. Brahms.

The idea of identity in music is not one-sided and it doesn't come *ex nihilo*; it is not only shaped by the surrounding environment, but also by choice of the musicians. With this in mind, hybridity in composition, a matter that was important for me during my research will be discussed next.

5.2 Fusion/hybridity: A problematic compositional attempt or a device of creative musical outcomes?

> *"We must bear in mind that the process of acculturation, the fusion and adoption of elements from different cultures, may be counted among the most familiar phenomena of universal art history"* [26] *– Ton de Leeuw*

I believe that hybridity of two types of music, distinct in character, can result from a conscious decision or a subconsciously driven process. This occurs when the musician is being immersed in the music and relates to it by listening, performing or composing. An idea that needs to be expressed sonically cannot really be limited to just critical judgment. However, as soon as it enters an area where two strong musical traditions coexist like OC and EC music, then strong opposing views may possibly arise. A composer who deals with this kind of matter, like myself, needs to question it according to how s/he uses the music and what s/he wants to achieve with this fusion or hybridity through composition.

Two composers who deal with the above aspect in their work are Calliope Tsoupaki and Ross Daly. They both had EC music training and they also share a fascination in modal music and in particular traditions of the Eastern Mediterranean, namely OC and Greek Byzantine music. At the same time, they have a contrasting way of looking at the idea of bringing EC and OC music together whilst composing. It is not my purpose to compare these two approaches but to observe and understand them.

Calliope Tsoupaki is a Greek composer who has been influenced by Greek Byzantine music throughout her carrier with *Lucas Passion* exemplifying this influence. Although she did not formally study Greek Byzantine music, she draws inspiration

[26] Ton de Leeuw, p.118

from its expressive melodic character. In her oratorio, along with the EC ensemble there are 4 byzantine singers, kemençe, ney, and qanun. For these musicians the notation is not idiomatic of tuning, phrasing or ornamentation since the purpose of the composer was to leave the player free to interpret the given melodies using his/her own performance practice. Rather, she approached the use of the OC instruments and Byzantine singers as a compositional tool that offers freedom and enriches her music.[27]

Ross Daly is an Irish composer and multi-instrumentalist who spent most of his life travelling and learning to play various instruments of modal music. He believes that in order to create something new musically, especially when using a music tradition that has a rich history, you need to have a deep knowledge of the past. Only in this way can you then suggest something new that will serve as a continuation of the tradition.[28] When I met him (in July 2016) and discussed my research question with him, he had a very strong opinion about the idea of EC and OC music being in a single compositional concept explaining that it is problematic. He also stated that he has never came across a work of a composer who has made a satisfactory piece of music whilst respecting both traditions.

I think he would also agree with Mantle Hood who wrote the following: "A premature concern with the comparison of different musics has resulted in an accumulation of broad generalities and oversimplifications".[29] In a few words, Daly believes that in order for a composer to be able to use elements from a modal tradition s/he has to be highly involved in it as a performer.

Apart from dealing with the question of hybridity as a compositional method, the perception of the listener plays an important role too; in the end whatever this fusion produces, it will be perceived as a sonic entity. On the one hand it depends if the use of more than one musical culture in a piece is recognised by a listener; and on the other, if the tension or contrast of these cultures affects in a positive or negative way an audience. In my work, I do not separate my pieces according to their relationship

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[27] Source of this information is a meeting I had with Calliope Tsoupaki in October 2016.
[28] Source of this information is a radio interview of Ross Daly in a Greek station on the 26th of June 2016. http://webradio.ert.gr/958fm/
[29] Karl L. Signell, *Modal practice in Turkish Art Music*, (USA: Usul editions, 2008), p.21

with OC music when it comes to a performance. It certainly has a different impact to a listener, familiar with this tradition; although my goal is to communicate my feelings and ideas whilst using elements from OC music and convey a meaning to audiences, no matter what their musical background is.

As a composer there is no single path you should follow in order to be able to use elements from a music tradition and express your own feelings and ideas. However, as soon as two heterogeneous music traditions like EC and OC come together, there are some unavoidable challenges to be dealt with. Of course it is also possible to ignore completely the natural conflict that occurs, however, as we saw in both examples of the composers mentioned, the goal is to be able and accurately express what you want to say, within the music tradition used. There is no definition for the correct-simultaneous approach of two music traditions and this itself is a motivational factor, as it has been for me whilst working on this paper.

6. Work of others

6.1 Examples of compositions by Petros Lambadarios & Tatyos Efendi

Before I mention some contemporary examples of composers who have been influenced by OC music, I would like to talk about two of the most well-known composers who highly contributed to the repertoire of OC music. It has definitely had a big influence on me, to see how these composers wrote refined pieces of music within compositional forms that highlight the importance and beauty of the melody. I will talk about the 2 first sections of each piece since for the purpose of this research I want to focus on the use of elements like melody, rhythm and structure, rather than go into details such as modulation and relationship of various modes used within a piece. In the Appendix I provide an introduction to OC music theory where I go deeper into these aspects.

Petros Lambadarios (1730-1778) was a Greek composer and byzantine chanter who wrote music for both ecclesiastical and secular music. He was a well-respected musician of the Ottoman court and he was also described as 'κλέφτης-thief' because of his ability to notate in byzantine notation music he heard in the court.[30]

Tatyos Efendi (1858-1913) was an Armenian composer and qanun[31] player. Apart from having strong and lyrical melodic lines (something reflecting a deep understanding of makam music), he was also a prolific composer with a big number of works in a variety of compositional forms and makams.[32]

I chose to make a commentary analysis on two pieces by these composers which demonstrate in a great way the compositional form used, the rhythm, melody and the relationship-interaction of these three.

Nihâvend Peşrev by P. Lambadarios (figure 2) is a composition in the peşrev form and in makam Nihâvend (a combination of buselik pentachord and kürdi tetrachord - see Appendix). This form consists of four sections (Hane) and a melody which is

[30] Τσιαμούλης, p.23
[31] Plucked string instrument with rich tuning possibilities; very common in OC music.
[32] Koutis, *Developing phrasing in taksim,* Research paper (Rotterdam: 2016), p.15

repeated after every section (Teslim). Each completed phrase is conceived in 32 beats (8 bars) and within this space, the melody which is reinforced by the rhythm pattern (Hafif usul)[33] develops in a stepwise motion, highlighting the important degrees of the makam with G as the tonic. In the 1st Hane, the melody emphasises the 5th and 1st degrees while having a short cadence on the 3rd in the third line, before it finishes on the 5th. The Teslim begins on the 5th and then ends to the tonic through a step-wise motion highlighting each of the degrees and in result the colour of the makam.

I find it a very successful melody in the sense that it uses both rhythm and pitch effectively, reusing and transforming them like bars 5 with 17 and 3 with 11. It is also successful in the way each of the final cadences (end of Hane and Teslim) is prepared from the previous degrees of the makam, so that they have a strong arrival feeling in the melody. Listening to the recording of the piece gives a better impression on the melody's direction since it embellishes the simple notation with ornaments and rhythmic variations like in the first two bars of the Teslim (0:55).

Figure 2: Nihâvend Peşrev [Sound excerpt 1]

[33] This is a rhythm in 32/4 with specific subdivisions of the beats. Aydemir, Makam Guide (Istanbul: Pan, 2010), p. 212

Karciğar Saz Semâî is a composition of T. Efendi (figure 3) in the Semai form and in makam karciğar (see Appendix). This form consists of four sections (Hane) like the Peşrev and a melody which is repeated after every section (Teslim). The rhythm is in 10/8 (Aksak Semai usul, 3+2+2+3)[34] and the fourth Hane is normally in a different rhythm. In contrast to the piece by Lambadarios, this has a much faster rhythm that allows more embellishment on the melody. The composer is also using a range of a 7th from the first bar, giving a more playful character to the melody instead of approaching each degree slowly. In this case the tonic is the A and it is the dominant degree along with the 4th in the Hane.

The Teslim emphasises the higher tonic and passes through the 4th degree to finish on the tonic. Efendi uses different phrase lengths to anticipate the final cadence by having one-bar phrases in the Hane and in the Teslim changing it to two-bar phrases. Also the use of the rhythm is very successful in the sense that the whole melody is connected by using two particular patterns throughout; the dotted 8th followed by a 16th note and the four 16th followed by a quarter note. A characteristic of the melody is the unstable pitch of E that becomes natural and gradually goes back to its normal tuning like in bar 6 (0:26).

Figure 3: Karciğar Saz Semâî [Sound excerpt 2]

[34] Aydemir, Makam Guide (Istanbul: Pan, 2010), p. 211

6.2 Contemporary musicians who deal with my research subject and how I perceive their work as a listener and composer

As important it is to look back to the way OC music was used traditionally by composers, it is also important to know how today's composers approach this music when creating new works. There are many examples where OC music inspires contemporary musicians and it finds a place together with EC music in the means of expressing emotions and ideas. I will present some examples in three sections characterised by the way OC music is used intentionally as a compositional tool, as opposed to being included in a piece unintentionally.

An example on the latter case is ***Atopia*** by Yannis Kyriakides, a piece for flute, viola, vibraphone and electronics based on a set of microtonal chords. As a listener I perceive this piece with a tonic on D and a phrase that can be translated into a tetrachord of Uşşak makam from D, where the second degree is slightly lower; a colour identical in moments within the composition, like for example the second chord of the piece (0:56). When I told the composer I perceived the piece in this way, he explained that although he studied and played OC music in the past, it was not an intentional reference to it. **[sound excerpt 3]**

Here are the three sections where OC music is used as a compositional tool:

- Juxtaposition – Contrast between music & instruments

I will first talk about using an existing piece and in a way re-composing it by applying it to a non-idiomatic setting as far as instruments and interpretation of the music (phrasing, tuning and ornaments) are concerned. In their album Itrî & Bach, classical cellist Çağ Erçağ with tanbur player Murat Aydemir and duduk player Ertan Tekin performed a compilation of arrangements from pieces written by two great 18th century composers; OC composer Mustafa Itrî and EC composer J.S Bach. ***Prelude in B flat major No.22***, is an example where although the instruments follow the melody with minimal additional expressive alterations, only the sound of the tanbur and duduk alone, creates a contrast which in my taste is not clashing with the piece. **[sound excerpt 4]**

An example where I have completely different feeling as a listener from the previous piece I discussed, is the ***Eviç taksim***, an arrangement of an improvisation by the 19th

century Ottoman composer and multi-instrumentalist Tanburi Cemil Bey by the Kronos string quartet. The performers here, tried to imitate exactly the melodic embellishments of the kemence[35] improvisation **(sound excerpt 5)** something that clearly creates a clash emanating from the lack of familiarisation with OC music, evident in the tuning and ornamentation of the melodic phrasing. **[sound excerpt 6]**

Here I would like to mention two compositions that use instruments of OC music so as to colour an EC conceived piece. ***Pervane/Sommerfugl***, is an interlude of a Norwegian folk song where a boy's choir is combined with an OC singer who sings in Norwegian and a Turkish ney player, both improvising above the textures created by the choir **[sound excerpt 7]**. The second example is ***Cognitive consonance***, a composition by Christopher Trapani where the qanun is combined with a EC ensemble and electronics. The instrument is not used in its traditional setting or tuning but rather in a non-tempered ensemble writing. Although the sound is part of a complex sound world it still resembles the music it belongs to **[sound excerpt 8]**.

- Alteration between orchestration, tuning and ornamentation

In this section I would like to mention two quite contrasting compositions that bring elements from both EC and OC music close together, such that they become a united voice. In that way, instead of primarily creating a strong contrast (as in the examples of the previous section) they now sustain this contrast within an organic soundscape. ***Passacaglia*** is a piece by the 17th century Italian composer Biagio Marini that was transcribed and arranged by Mehmet Cemal Yesilçay, director of Pera Ensemble[36] in 2013. The EC instruments play the main theme of the composition and then the OC instruments repeat until the whole ensemble creates a united sound that blends together harmonically with respect to each instrument's sound characteristics **[sound excerpt 9]**.

In ***A scene from a fairy tale***, Greek guitarist and composer Antonis Apergis attempts to include sections of EC instrumental passages to combine the music mainly played a

[35] Bowed string instrument common in the Eastern Mediterranean music traditions.
[36] Ensemble that includes both EC and OC musical instruments.

group consisting of qanun, fretless guitar, ney, flogera, zourna and frame drums[37]. In the beginning a horn quartet has a choral-like passage and later (section of sound excerpt) a duo of cello and oboe leads the music to the final part when the entire ensemble joins. Although the duo has a very distinct character from the other instruments it's not contrasting in sound mainly because of the rich harmonic language that exists throughout the piece. **[sound excerpt 10]**.

- Style applied to non-idiomatic instruments

Here I would like to mention two Turkish musicians, who had a EC training in music and came to compose a piece clearly influenced not only by OC music but specifically by its instruments. In their practice they try, in a way, to use the limitations of their instruments to achieve the sound implied by their pieces. ***Black earth*** is a solo piano piece by Fazil Say, which is constructed with two main sounds; the normal piano sound and playing whilst muting the strings that appear at the beginning and ending of the piece. The composer tries to give an improvisatory feeling to the composition presenting each phrase with the muted piano sound that is similar to what would have been an oud in an OC ensemble **[sound excerpt 11]**.

The second example is Guitarist Celil Refik Kaya, who arranged ***Hüseyni Saz Semaisi***, a composition for oud by Cinüçen Tanrıkorur. Today it is common to see fretless and microtonal guitars used for this kind of repertoire but Kaya decided to perform it on the classical guitar, something that requires real-time tuning changes throughout the piece to follow the hüseyni makam (with lowered 2nd and 6th degrees). It is a great example of an OC piece of music performed by an instrument of EC music, yet giving an interpretation, appropriate to what the composition asks for, whilst keeping the original sound of the instrument without being highly contrasting to the music **[sound excerpt 12]**.

[37] Flogera is a type of flute used in Greek folk music and zournas is an instrument similar to duduk but with a higher-piercing sound.

7. My practice as research

7.1 More details on my approach and methodology

In order to shape a method by which I could understand the characteristics of OC music it was important to seek out the approach of other musicians on composition: how they develop a new musical idea and in what way they analyse and perceive an already existing piece. Thus, in addition to researching the compositional approaches mentioned in the previous chapter I also took lessons with Kudsi Erguner and Ross Daly, two musicians that I highly value. Erguner, as a ney master would approach his group lessons always in the following manner: First he would play an existing composition with the students, then discuss the structure of the piece (makam, usul, seyir, form, modulations)[38] and finally before playing the piece again he would advise each student to improvise, having the 'composer's path' in mind; following the shape of the melody while highlighting the important pitches throughout.

Daly would suggest ways to begin on a new composition by deciding on the rhythm, makam and form of the piece and then first of all getting used to the rhythmical pattern before thinking of the melody in order that the pitches would fall naturally on the rhythm allowing the music to flow.[39] He would then play the new compositional ideas of the students and comment on three main areas: The relationship of melody with rhythm, the recognisability of each makam used and the direction of the melody (seyir). I tried to implement both musicians' approach in my practice. The new pieces I wrote follow the logic of an OC composition in the sense of the melody and rhythm having a close relationship and a function towards presenting the structure of the piece (e.g. *Sol Aurorae, Olive Tree* and some more pieces presented later on, in this chapter).

Since composition is both my subject and my tool of research I use it to test ideas. I do not wish to make only a direct judgment on the music but also to observe the result and shape an image around these ideas. Some pieces have a conceptual direction, with the use of the musical elements to serve the purpose of the works (e.g. *Swash,* see 7.3) and some others have an emotional direction, with the musical elements coming as a

[38] See Appendix for an explanation of these terms
[39] Here I am referring to the rhythm subdivisions and also the high-low pitch patterns (see Appendix at the section on rhythm - usul)

need of the work to be expressed (e.g. *White* dove, see 7.3). Also, for some pieces there is a combination of the two (e.g. *Hypnosis,* see 7.3). During the two years of my research I composed a set of pieces, which relate to OC music in various ways and I will classify them in detail next.

7.2 Degrees of Engagement Diagram

It is not entirely possible to describe exactly the way that I was influenced by OC music when composing the set of pieces I am about to present. However, there are certain aspects of that music tradition which I used so that my compositions reach a degree of engagement with OC music. As you can see from the diagram below, there are four categories spanning from the point where OC music is not so prominent (background) to the level that it is recognisable (foreground) within the composition.

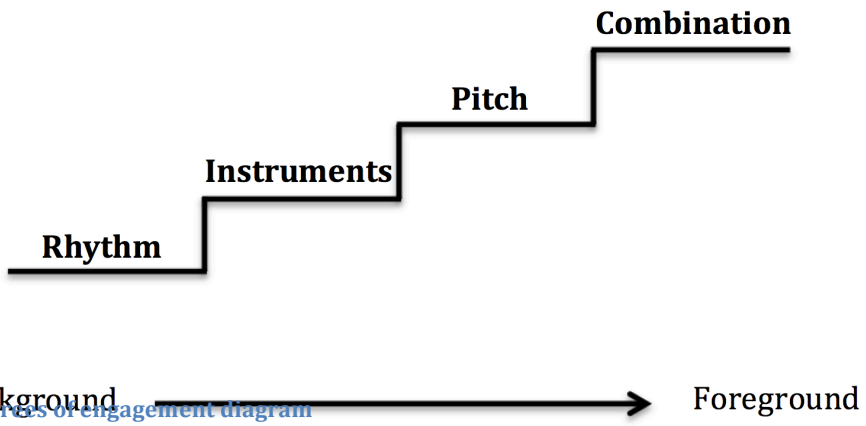

Figure 4: Degrees of engagement diagram

The first degree – 'Rhythm', refers to pieces that make use of an usul rhythmic cycle as the only element of OC music combined with a concept in a EC music composition.

The second degree – 'Instruments', includes works written for instruments of EC music either in combination with or imitating the sound of the ones from OC music.

The third degree – 'Pitch', consists of compositions that use tetrachords and pentachords from the 'makam' system as the main pitch source. From the makam, the

tonal material are used with not necessarily the melodic progression (seyir).

The fourth degree – 'Combination', refers to pieces using the previous elements and in some cases, following a compositional form of OC music. Rhythm and pitch have a shared function in shaping the melody and character of these pieces.

7.3 Examples of compositions according to the diagram and analysis/commentary

Here I will show examples of pieces I composed according to each of the degrees and also some, which I wrote before having the diagram in mind.[40] Moreover, I will choose five of those to analyse in more detail.[41]

Rhythm

- **Pédales étude**

This piece is a study for the three pedals of the grand piano. Harmony and rhythm are entirely controlled by the combination of the pedals, along with playing the keys in the normal way and plucking the strings. It is a very fragile piece to perform and it includes fast changes between playing the keys and silently depressing the hammers. Throughout, the rhythm is in 9/8 (2+2+2+3) following the Aksak Usul pattern.

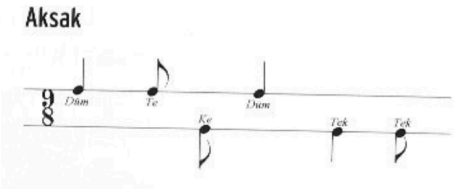

Figure 5: Aksak usul

Figure 6: Pédales étude [Sound excerpt 13]

- **A pebble on a distant shore**

In this composition I concentrate on a few fragile sounds from each instrument, bringing them to the foreground with the goal of exploring their sound possibilities whilst they interact and develop along the piece. In the 3rd part of the piece which is the longest one, I make use of the 10/8 Aksak Semai usul rhythm (3+2+2+3) in a very slow pulse where the pattern is shaped by the three instruments together. The function of this rhythmical pattern is of course not the same as in an OC piece but I use it here so the irregularity of it creates a complex rhythmical pattern within the three parts.

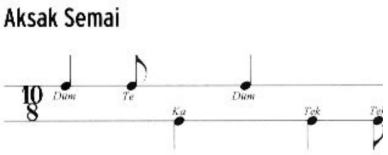

Figure 7: Aksak Semai usul

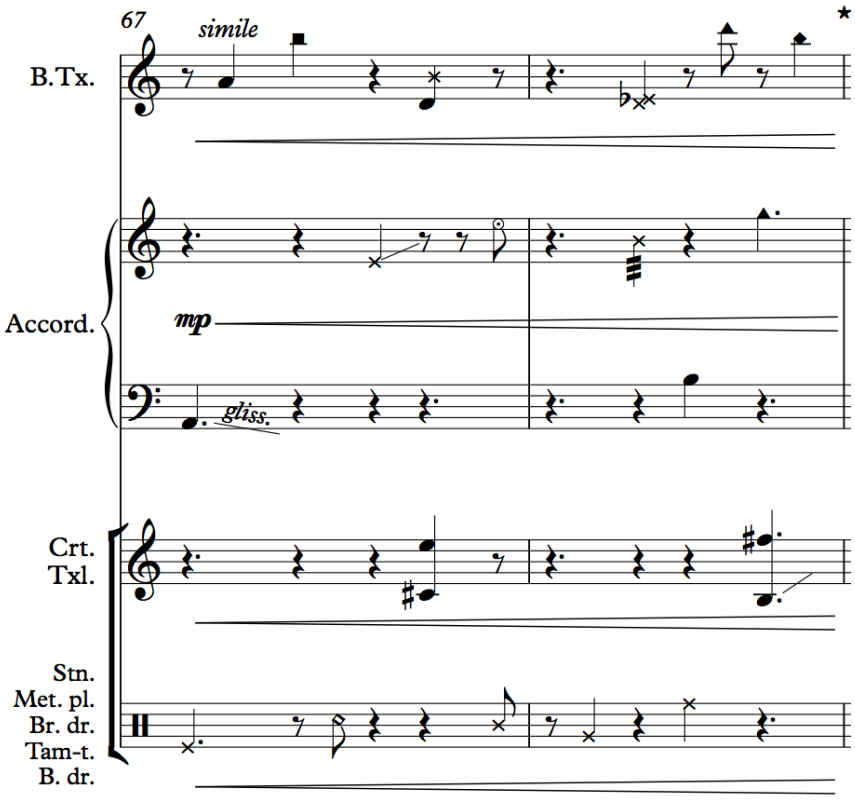

Figure 8: A pebble on a distant shore [Sound excerpt 14, Recording 1, Score 1]

The use of the 10/8 rhythm does not follow its suggestion of melodic movement with low and high sounds (see figure 7), but it serves as the original rhythmical idea that is developed in the composition. This pattern is stretched into a two bar phrase with the second bar starting on the second 16th note giving each phrase longer to complete.

Instruments

- **Άνεμος-Wind**

I wrote this piece for piano, violin, Turkish and Arabic ney, Cretan lute, double bass and Cretan lyra. The pitch materials derive from octatonic scales and there is no indication of rhythm. The score depicts the skeleton of the piece and the performers are invited to improvise around that. Apart from the piano and double bass, I didn't write the parts in the idiomatic way for the instruments as far as tuning or ornaments are concerned. The focus is more on the combination of these sounds within the free structure of the music. In the example below (which is the last part of the piece) there is a repetitive harmonic cycle on the piano and all other instruments improvise around that simple melody (starting at part F). This idea derives directly from OC music, where embellishing a given melody is essential.

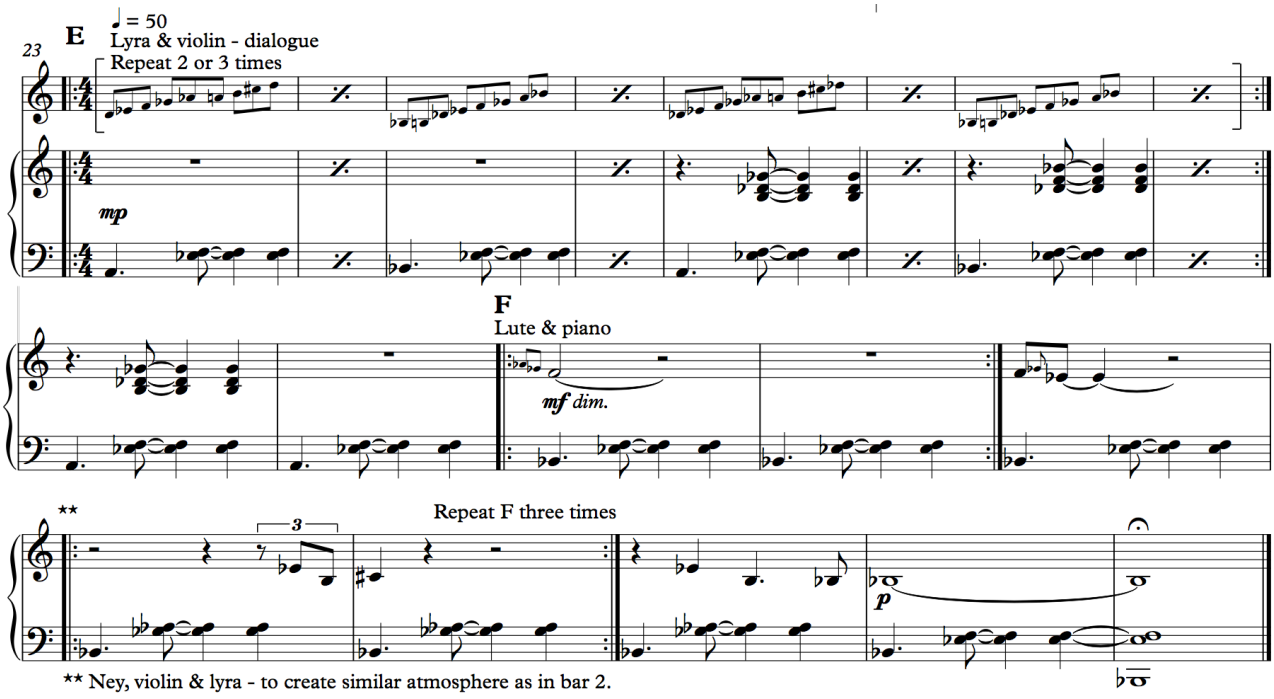

Figure 9: Άνεμος – Wind [Sound excerpt 15]

- **Κυματογραφή – Wave script**

In this soundscape composition I tried to depict the image of the Mediterranean by including recordings of different sounds people normally encounter in this area (like sea waves, church bells etc.). After I took samples of all the sounds and also recordings of people speaking in four languages, I decided to include 3 short improvisations on the Turkish oud, something that brought together the structure of the piece and gave a story-telling character to the composition. **[Sound excerpt 16]**

- **Hypnosis**

The main musical element of this composition is the imitation of the Turkish ney sound from the clarinet (by removing the mouthpiece and blowing sideways in the instrument). The percussion, double bass and accordion players improvise around a predetermined set of sounds according to the clarinet's melodies. I tried to bring a characteristic sound in the ensemble without having the source of it. Of course it depends on the audience whether they recognise the sound and connect it to that of the ney or not.

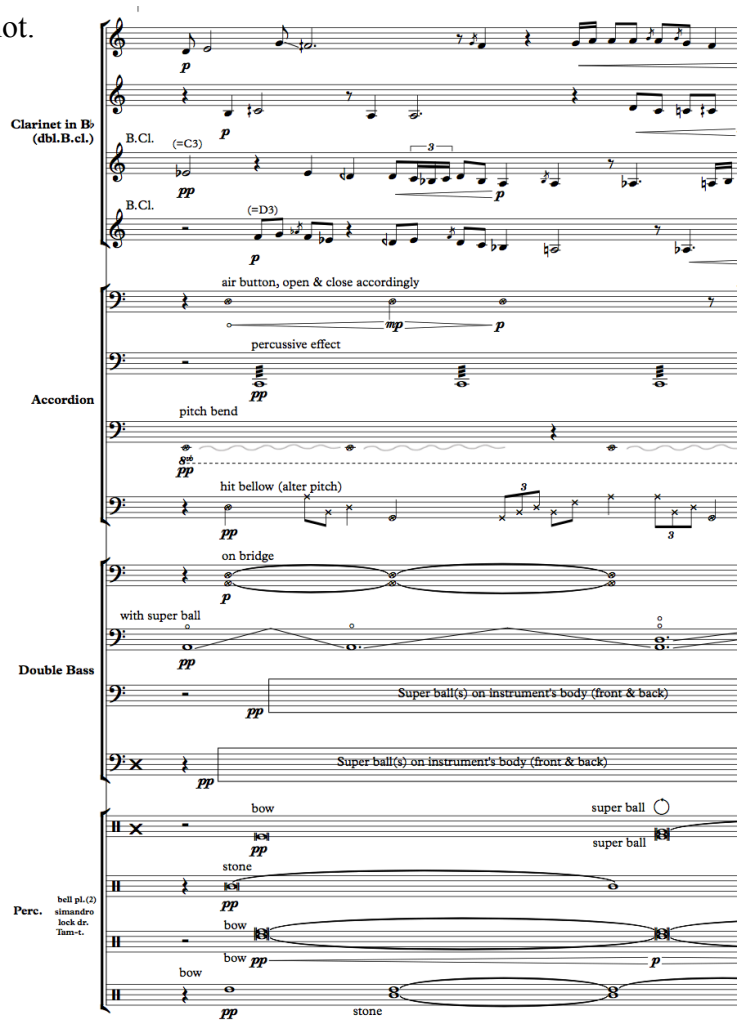

Figure 10: Hypnosis [Sound excerpt 17]

- **Silent wave**

I approached this composition for 6 voices (2 soprano, mezzo-soprano, tenor, 2 baritones) through a set of improvisations I did by singing and adding layers on top of each other. I wanted to create a similar result with one of the last recordings I made and I tried to notate a free part where the voices blend together in an improvisatory section **[sound excerpt 18].** Although I thought of the melody in the Hüseyni makam (see Appendix), I did not want to ask for its specific tuning from the classical singers but keep the ornamentation and in some way imitate the colour of this particular mode. I was not interested from the beginning about reproducing the sound of this makam but using it to express the music through the singers' abilities and interpretations.

Figure 11: Silent wave [Recording 2, Score 2]

Pitch

- **I see 1 as I**

In this piece for solo violin, there is a clear distinction between EC and OC music. Both the techniques applied and also the sounds are differentiated. On the one hand there are lyrical melodies based on makam Rast with A as the fundamental (see Appendix) played on the 1st and 4th strings; and on the other two strings a mixture of fast gestures and extended techniques are implemented. The idea was to create the challenge of switching between these two styles for the violinist.

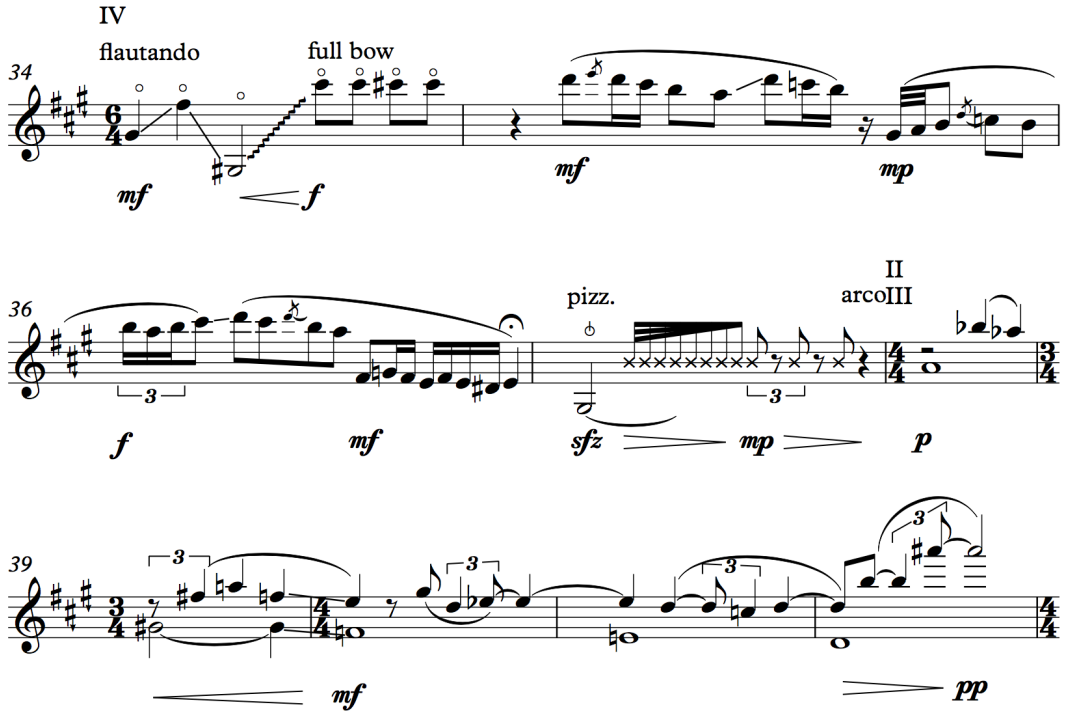

Figure 12: I see 1 as I [Sound excerpt 19]

- **Two similar pebbles on a distant shore**

This composition for alto flute, bass clarinet and double bass, explores a system of repetition and development having both the feeling of stasis and kinesis. Subtle differences and deviations from the pattern that appears 24 times, drives the listener's attention to the details; zooming in from the big image and allowing the unique qualities of similar material to be recognised. All the pitch material derive from makam tetrachords, although not used in a melodic function but more in a harmonic one.

For example, below (transposed score) in bar 38 these 3 pitches can be found in Hüseyni makam from E and in bar 42 in Sabah makam from E (lowered 2nd and flat 4th degrees).

Figure 13: Two similar pebbles on a distant shore [Sound excerpt 20]

- **Swash**

Swash, as a compositional idea was firstly formed by using the imagery of waves, with the simple dual element of cause & effect, i.e. the formation of waves and the rush of seawater on the beach after they break. This concept is presented seven times in the piece using the arch-like structure of a wave to inform musical elements such as density of texture and tempo. The harmony of the entire piece is based on 2 poly-chords and both rhythmic patterns and melodic cells derive from OC music. I combined rhythms of 3, 4 and 5 beats as you can see in figure 14 and used three dominant rhythmical patterns throughout the piece. For example in the second bar of figure 16, the alto flute has a retrograde version of rhythm B and the bass clarinet repeats a retrograde version of rhythm A. In the same bar, the tenor with the second trombone are having the melodic cells 1a and 1b as shown at figure 15 while S1, S2

and M-S are used as a pedal to sustain the pitches and create an overlap of these intervals.

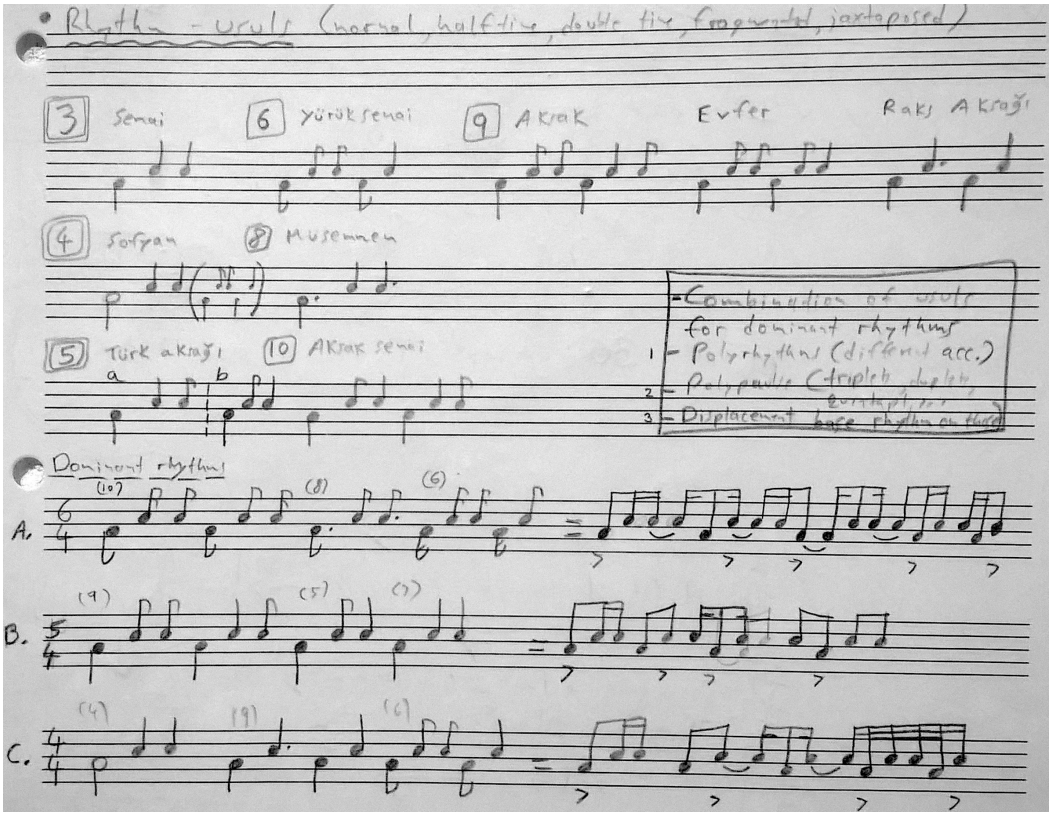

Figure 14: Swash – Rhythmical elements

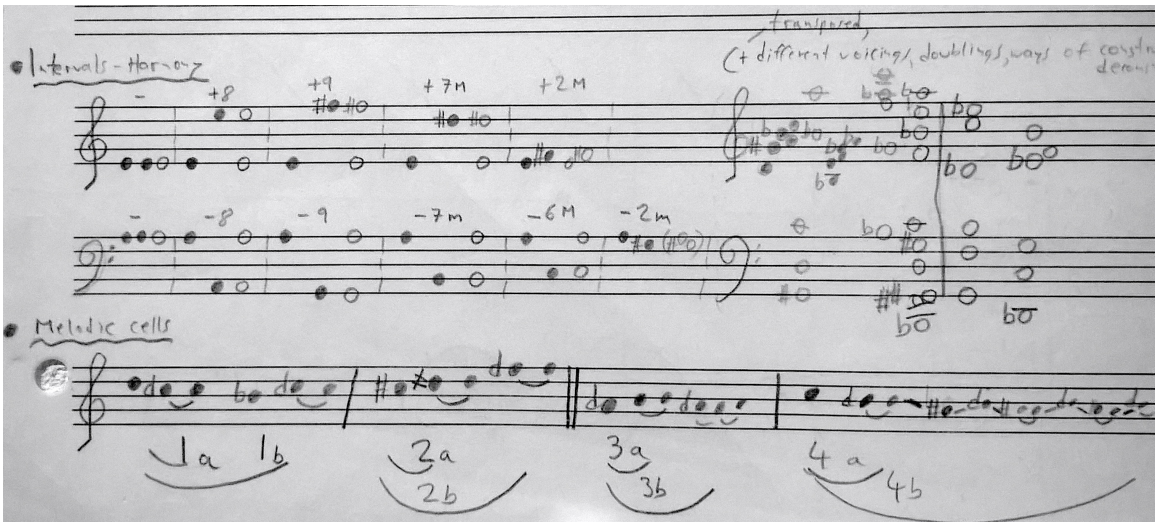

Figure 15: Swash – Melodical elements

Figure 16: Swash [Sound excerpt 21, Recording 3, Score 3]

Combination

- **Sol Aurorae**

This piece was first conceived as a single melody in makam hüseyni (see Appendix), without rhythm or specific instruments in mind. Later, I added a 7/8 rhythmic pattern (3+2+2)[42] and wrote the first version for piano, violin, turkish ney, cretan lute and double bass. The musicians followed the same single-page and were free to embellish the melody. Below you can see the last two melodic phrases of the piece.

Figure 17: Sol Aurorae – first version [Sound excerpt 22]

Having harmonies on the piano along with the violin and ney playing a microtonal melody was a challenge to work with. The second and sixth degree of the makam (in the first version these are the D and A) are slightly lower but even that is not precise – they are unstable pitches that move according to the direction of the melody. I was playing the piano in that ensemble and I decided to avoid these 2 pitches in all the harmonies I played, so a tuning clash would not happen. Yet, in the end I found that the overall sound was not very homogenous, so I made a second version for 11 players (clarinet, ney, trumpet, oud, lavta, sandur, 2 voices, 2 violins, percussion) and I felt that this version had a better result because of the combination of the instruments and because I wrote individual parts, adding counter melodies. Below you can see the same part as in the first version. (next 2 pages)

[42] This rhythm does not belong to OC music but it is usual for Greek music with the name 'Kalamatianos', although here in a slower version.

Figure 18: Sol Aurorae - second version A [Sound excerpt 23]

Figure 19: Sol Aurorae - second version B [Sound excerpt 23]

Although the second version is much more detailed than the first one, it still allows freedom in interpretation. This piece made me question the idea of notation. Musicians of OC music always had the score as a representation of the general idea, as a platform where they could give their own expressive interpretation. I made versions of that same piece for duo and trio groups and I finally decided to write a 4-part score where all the melodies that appear in the piece are written but the decision of what instrument plays which one, is left open to the performers. I find this version closer to the idea of the piece too: being strict in terms of following the specific makam (hüseyni) and free in shaping the melody into a piece of music.

[Score 4, Recording 4,]

- **White dove**

I wrote this piece during a seminar on modal composition with Ross Daly. As an exercise he introduced the students to a rhythmic pattern in 7/4 (as shown on the top left in the score below) and asked us to internalise the rhythm before we wrote any melody. I tried to compose this piece so that the melody 'falls naturally' on the rhythm: this concept, in a way, shaped the whole composition.

Figure 20: White dove [Sound excerpt 24]

- **A few words about you**

The two main elements this composition consists of is Curcuna rhythm (3+2+2+3) and makam Uşşak (see Appendix for both). The voice, violin and ney follow the same score and phrase the melody following the makam's character.[43] The melody follows the rhythmic pattern of 10/8 and at the end it splits into two individual lines, which complete each other rather than creating a harmonic relation.

Figure 21: A few words about you [Sound excerpt 25]

- **Hüzzam Peşrev 'Θύμησες'**

The Peşrev is an important compositional form of OC music. It is also quite demanding for composers because of its long melodic and rhythmic patterns and its usually slow usul. In this composition, in contrast with the previous ones from the same 'degree', the melodic progression (seyir) is very important in the sense thst it follows the suggested path of the makam. I decided to write it in makam hüzzam (see Chapter 6.1 on the Peşrev by P. Lambadarios and also the Appendix for the form and makam) trying to be faithful to the rules of this complex form without attempting to deviate from it. The melody follows the slow 28-beat usul Devr-I Kebir (see top left of beginning of score for pattern) while highlighting the important degrees of makam

[43] This is the idea of Seyir, described in chapter 4.2. In bars 30 there is a short modulation to makam Kürdi on pitch E.

hüzzam in between passing notes. For example, the important pitches at bars 1-10 are in order D, E, D, C and finally B the fundamental pitch. Moreover, for the makam to be recognisable, apart from the key signature some pitch alterations are needed like the F becoming natural when descending (2nd line of Teslim) or the B becoming flat also when descending (3rd line of Teslim). An important pitch is the A# that has the role of the leading tone preparing the arrival of the B. Below the first 2 sections are presented. The piece is written for any instrument of OC music and percussion. There are another 3 sections that modulate in different makams.

Figure 22: Hüzzam Peşrev 'Θύμησες' [Sound excerpt 26]

- **Καημός – Yearning**

This piece has a very slow rhythm in 9/8 (2+2+2+3)[44] and the melody is written in hüseyni makam from D (see Appendix). The rhythm allows a quite embellished melodic line and I decided to notate that exactly, instead of giving the basic skeleton of the melody. I wrote the text after the melody and it was quite challenging to accommodate the right punctuation, length and meaning of the words in accordance with the rhythm of the melody. A characteristic of the melody is that in both part A and B it finishes on the second lowered degree (E) creating an unresolved tension.

Figure 23: Καημός - Yearning [Sound excerpt 27]

[44] This rhythm is found in Greek music with the name 'Kamilieriko Zeimbekiko'.

- **Olive tree**

A very big number of OC music repertoire is written in Semai form (see Chapter 6.1 on the Semai by T. Efendi and also the Appendix for the form). This compositional form is characteristic for the 10/8 rhythmical pattern and its strophic-like structure, very similar to the Peşrev. Although 'Olive tree' shares the rhythm, the repetition of the main melody and the fact that at the 4th section the rhythm changes like in a Semai, it differs in the following ways: The main melody, which is repeated, appears as the first instead of the second one and also it is not repeated after part D. Part C sounds two times as fast in terms of the melodic rhythm (something unusual in a Semai) and finally, the second melody is also repeated towards the end. A kind of a variation of the Semai compositional form is created.

Figure 24: Ελιά – Olive tree [Sound excerpt 28, Recording 5, Score 5]

7.4 Conclusions and reflections on the set of compositions

Composing this set of pieces during the two years of my research gave me the opportunity to learn more about OC music in relation to my work. However, I also saw my research as a platform where I could experiment with different ways of approaching the same question. Each of the compositions that I presented in the previous section of the paper followed a different path, whilst bringing up challenges that had a big impact on my compositional practice.

In the first group of pieces 'Rhythm', the rhythmical patterns are detached from their normal function of coexisting with the melody, providing a space where sound events happen. In ***A pebble on a distant shore***, this is clear with the three instruments gradually shaping the slow 10/8 pattern. The rhythm is not meant to be recognisable, as in the case of ***Pédales étude*** where it exists throughout the piece with the rest of the piano sounds to be based on that.

'Instruments', the second group, consists of pieces with the sound of instruments of OC music physically or metaphorically. ***Άνεμος – Wind***, is a piece where the combination of the piano with ottoman instruments is successful, because the performers are 'tuning in' with the piano instead of the opposite (something that would have been impossible). In ***Silent wave***, although I composed the piece with a strong indication of how the melodies should be sung, the performers were free to interpret it, being able to concentrate on the ornamentation; the tuning was not specified following a makam to give room for the singers to concentrate on expressing the melody.

In the third group of pieces 'Pitch', I used a set of pitches that belong to various makams, outside their context and function but as part of a EC composition concept. The piece ***I see 1 as I***, although strong conceptually, as it combines the two playing styles on the violin with a very detailed notation and directions for interpretation, does not carry the same weight sonically. It needed more care in the transitions between the various techniques and a better way of combining each section of the piece, something that I feel worked fine in ***Two similar pebbles on a distant shore***. Each of the three instruments had a melody that would go clearly from a starting to an ending point where

the meeting of the voices would happen giving the sense of arrival – purpose to the melodies.

The last group ‘Combination’, consists of compositions that the musical elements used have a more natural function and role within the pieces than the previous three groups. Here I tried to include melodies and rhythms in a way so that they compliment each other and also serve the compositional form they belonged to. ***Sol Aurorae*** is an example where each line is closely connected to the rest and the result sounds (at least to my ears) very organic. The long process of performing and arranging this piece for various instrumentations was a key factor in finalizing it and crystalizing each voice’s role within the composition. As for the ***Hüzzam Peşrev,*** I do not consider it as a finished composition yet, since I believe it needs time to be performed, and performers’ feedback is required so as to clarify my understanding of the piece. It is a case where even though I was satisfied with the composition in terms of concept and notation, the performance of it revealed aspects that make the makam not clearly recognisable; something that is important in such a form and more generally in this kind of music.

In this set of compositions, what had an important role in shaping my decision-making and in result the music, were the performers. In a way, all the compositions are written with the musicians in mind. That fact, determined the notation and the amount of details, which appear on the scores. This interaction with the musicians, helped me develop both my understanding and compositional skills, firstly by attempting to communicate my ideas and secondly by trying to translate that on paper. The process of composing these pieces, helped me to find the most appropriate way of notating my ideas and made me re-evaluate the ways and context I used elements from OC music.

The use of usul rhythms, makams and compositional forms of OC music in a new composition, can give endless possibilities to the composer but also many challenges. As discussed in Chapter 5.2, these challenges are up to the individual to perceive in a restricted or in an uplifting way when writing and expressing an idea comes into play. I found the ‘Degrees of engagement diagram’ very helpful in observing the resulting compositions and understanding how to better include elements of OC music in my writing as part of a practice as research.

7.5 How can this diagram method be a tool for my future compositional work?

The method that is presented above, does not only serve as a kind of categorization system for new pieces but it becomes a useful tool to help understand and improve the way I incorporate elements of OC music, by looking back and analysing previous pieces. Each new piece is a step further and a continuation of the previous ones and the diagram can be used again and again. The more compositions I write, the better I can understand of the material and become familiarised with OC music. This should help me develop a more solid compositional practice.

8. Conclusions

8.1 Aim and objectives throughout the research period. Development and realisation of method – compositions.

The purpose of this research, apart from presenting my personal approach to the question, is to show ways in which OC music can provide compositional tools for today's composers (especially those with a EC background). It is not a guide on how to correctly achieve that or a definite set of instructions. Such a statement would go against the individual creativity of composers. The paper and the composition examples illustrate possible ways in which Ottoman Classical music can be used. Most importantly as a compositional practice, this research still has an on-going process of discovering and composing, through which I grow as a composer.

The path that my research took, was one where it was closely connected to almost all the compositions I wrote during this two-year period and although referring to some historical and theoretical facts, being more musical and less musicological. The reason is that I wanted to follow a method that would focus on, and consequently enrich my compositional practice. There can't be guidelines on the right way of approaching EC and OC music in a single concept but only suggestions through compositions. In that sense, I have dealt with a question that cannot be answered only through theory but also through practice. This is still an area not extensively studied before and as such it is free of methods and open to new interpretations.

8.2 Most important results and suggestions for further research on the subject.

The important results of this paper are, on the one hand the set of compositions, where the ways I approached the research question are demonstrated; and on the other, the diagram that can be used as a method. The points discussed on the use of OC music in today's practice (Chapter 6.2) and the two opposing views on this matter (Chapter 5.2) are key to these results as they have informed the study.

A step for further research would be for a composer to become as familiar as possible with both EC and OC music practice. Then the resulting compositions will go a step further in dealing with the research question. Moreover, an idea would be to compose pieces to be performed by a EC ensemble and then recompose them for an OC ensemble. In this way, having two different versions of the same piece will be a challenge for the composer to adapt the material for each of these ensembles. The composer can then recompose those pieces for a combination of the two ensembles. In this way, the same material will be arranged for a third time and after having heard the previous two versions it would be helpful to draw conclusions and decide on the way they will be used. Consequently, the composer can form opinions as to what elements of both traditions can be used together and how.

This research can be useful to composers who are fascinated by the topic and are willing to incorporate OC music in their language. It is written in a way that can be read and understood by composers who are familiar with OC music. However, it can also be an introduction to composers who have not yet studied or practiced this kind of musical tradition.

Finally, this research is the beginning of a process where OC music plays an important role in my compositions. My future goal is not to approach Ottoman and European music as two distinct traditions that need to be realised separately and then put together while composing, but rather to approach them together, as a natural amalgamation, articulated in a single expressive voice.

9. Appendix

Abbreviations: OC – Ottoman Classical / EC – European Classical

9.1 Introduction to Ottoman Classical music theory

Notation

Repertoire collections were created in a variety of notation systems from as early as the 13th century until the early 20th century. Below I will present four main notation systems of OC music from the 18th to the 20th century.[45]

Based on the Arabic alphabet, Dimitrie Cantemir (1673-1723) developed this notation system in the early 18th century. The pitches are shown by letters that remind the performer of the notes names.

Figure 25: Notation - Arabic alphabet

[45] All examples are taken from: Ali Ergur and Nilgün Doğrusöz, International Review of the Aesthetics and Sociology of Music, Vol. 46, No. 1 (JUNE 2015), pp. 145-174 Published by: Croatian Musicological Society http://www.jstor.org/stable/24327332

Hampartzum Limoncuyan (1768-1839) devised a system based on Armenian Church music in the late 18th century.

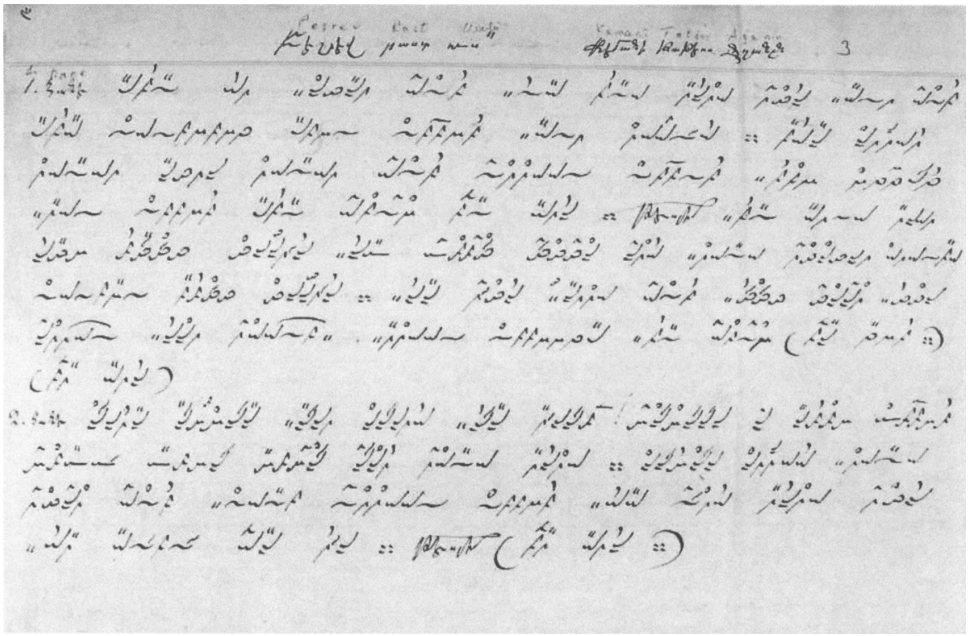

Figure 26: Notation – Armenian Church music

In the early 19th century Chrisantos of Madaytos (1770-1846) used the Greek Byzantine ecclesiastical notation based on symbols showing ascending or descending intervals.

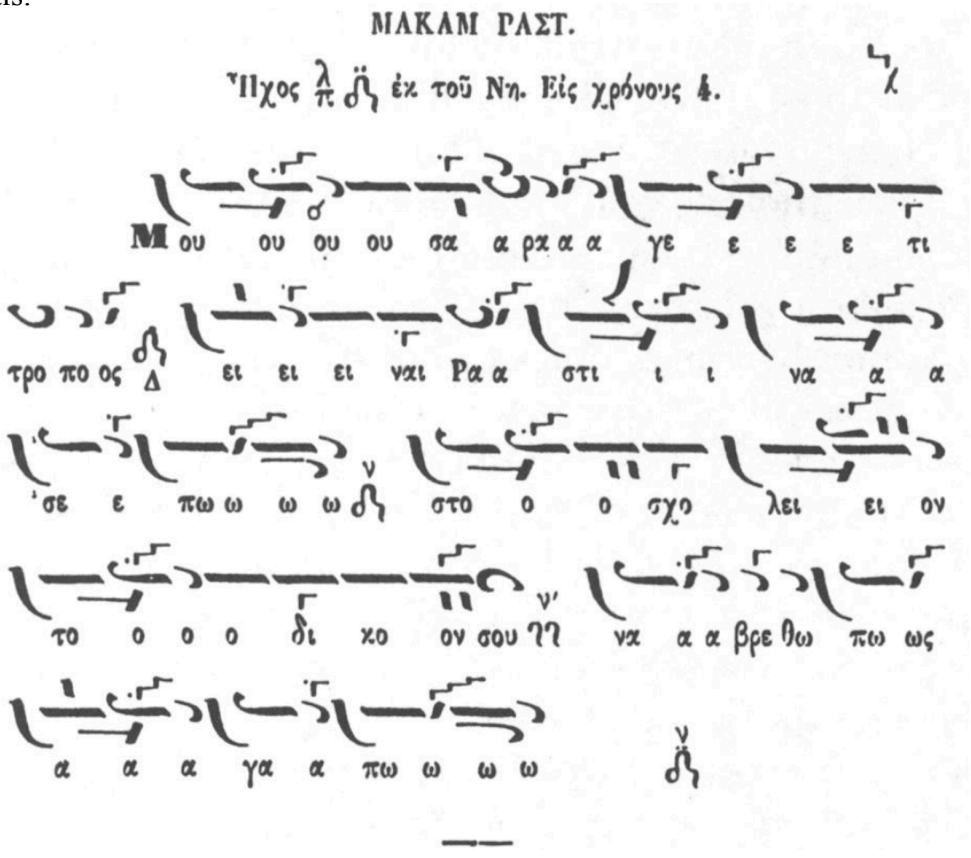

Figure 27: Notation – Greek Byzantine

The forth example is the European notation system which replaced the previous ones. It was brought by Giuseppe Donizetti (1788-1856) in the middle of the 19th century. Later in 1930's the Ezgi-Arel notation system was developed and it is the one that it's still in use today.

Figure 28: Notation – European notation (G. Donizetti)

Pitches & Accidentals

In OC music each pitch has its own name in a two-octave range. Even the microtones are given their own. Transposing a melody or a piece has a different colour thus a different name.

Note	Name	Note	Name
C	kaba çârgâh	C	çârgâh
C♯/D♭	kaba nim hicaz	C♯/D♭	nim hicaz
C♯/D♭	kaba hicaz	C♯/D♭	hicaz
C♯/D𝄭	kaba dik hicaz	C♯/D𝄭	dik hicaz
D	yegâh	D	nevâ
D♯/E♭	kaba nim hisar	D♯/E♭	nim hisar
D♯/E♭	kaba hisar	D♯/E♭	hisar
D♯/E𝄭	kaba dik hisar	D♯/E𝄭	dik hisar
E	hüseynî aşiran	E	hüseynî
F	acem aşiran	F	acem
F♯/G♭	dik acemaşiran	F♯/G♭	dik acem
F♯/G♭	ırak	F♯/G♭	eviç
F♯/G♭	geveşt	F♯/G♭	mâhur
F♯/G𝄭	dik geveşt	F♯/G𝄭	dik mâhur
G	rast	G	gerdaniye
G♯/A♭	nim zirgüle	G♯/A♭	nim şehnaz
G♯/A♭	zirgüle	G♯/A♭	şehnaz
G♯/A𝄭	dik zirgüle	G♯/A𝄭	dik şehnaz
A	dügâh	A	muhayyer
A♯/B♭	kürdî	A♯/B♭	sünbüle
A♯/B♭	dik kürdî	A♯/B♭	dik sünbüle
A♯/B𝄭	segâh	A♯/B𝄭	tiz segâh
B	bûselik	B	tiz bûselik
C𝄭	dik bûselik	C𝄭	tiz dik bûselik
C	çârgâh	C	tiz çârgâh

Figure 29: Pitch names [46]

[46] The tables in pages 49 and 50 are taken from *Taksim development and violin techniques,* a research paper by Michalis Kouloumis.

A whole step is divided into 9 parts, the comas and the accidentals are variations of the flat and sharp of European notation system. Although this notation system suggests strict precision, there are movable pitches in almost every makam that can be performed slightly flat or sharp according to the direction of the melody. Also the dominant degrees of each makam have a strong gravity to 'pull' the pitches located around them.

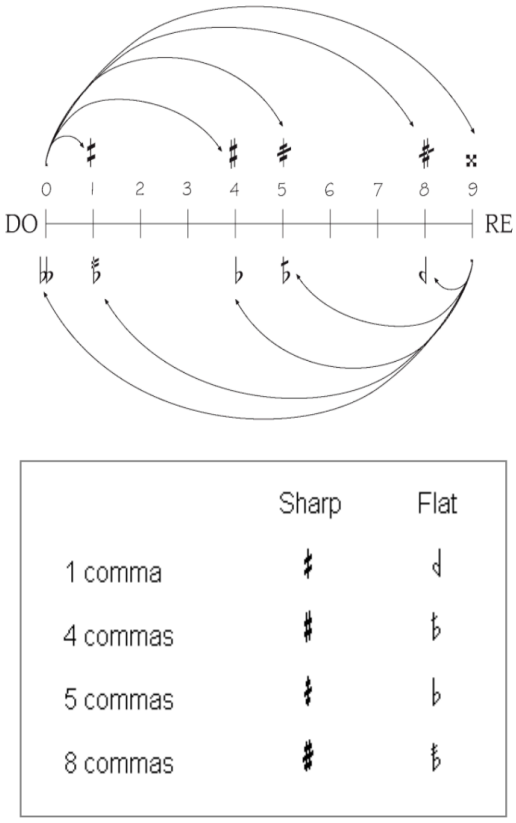

Figure 30: Accidentals

Makams

Makams are constructed with combinations of tetrachords and pentachords (figure 31). They can be divided in two categories: simple and compound makam, with the latter to be a combination of makams. According to their intervals makams can be described as enharmonic (Çargâh, Buselik, Kürdi), diatonic (Rast, Hüseyni) and chromatic (Hicaz).

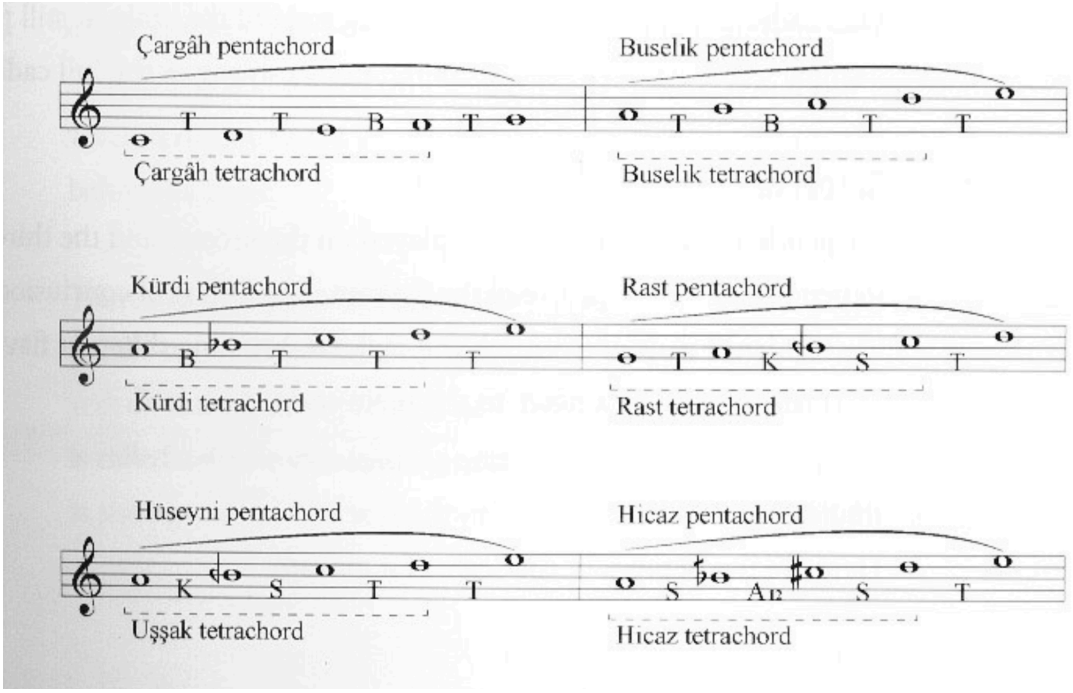

Figure 31: Makams [47]

Hüzzam is the makam that the piece in figure 22 is based on

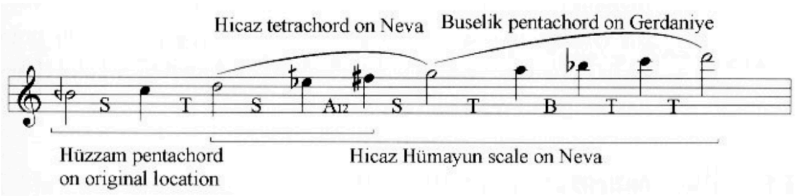

Figure 32: Hüzzam makam

Usul

These rhythm structures are as important for the melody and compositional form as to provide a rhythmical pattern to a piece. Ağır (heavy) usul tends to be slower, something that leaves more space for rhythmic subdivisions, while yürük (fast) usul tends to be faster. Each usul has low (dum) and high-pitched (tek) sounds that usually are closely connected to the melodic direction of a piece. There are short usul, like the Sofyan (figure 32) and also long ones like Havi (figure 33). The last two examples are the usul I mentioned in Chapter 6.1 and also in 7.3.

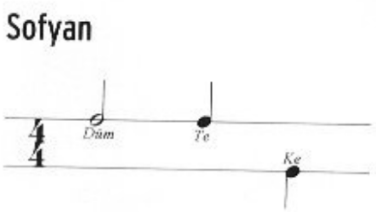

Figure 33: Usul - Sofyan

[47] This tables in pages 51 and 52 are taken from *Makam Guide* by Murat Aydemir.

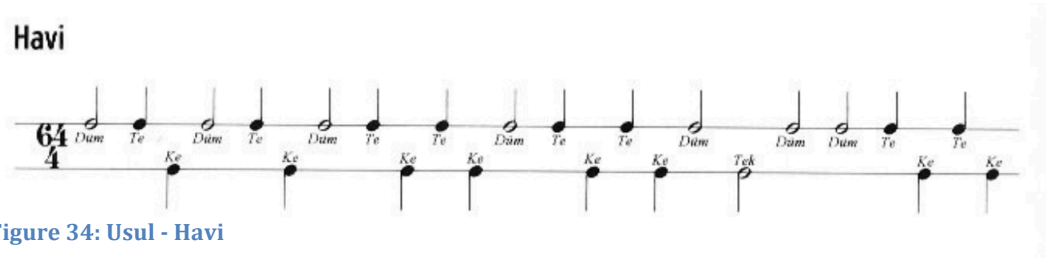

Figure 34: Usul - Havi

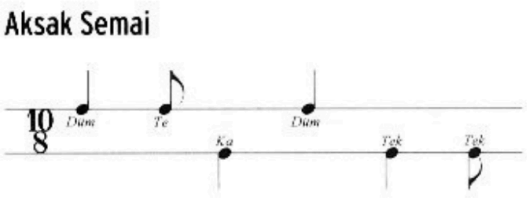

Figure 35: Usul – Aksak Semai

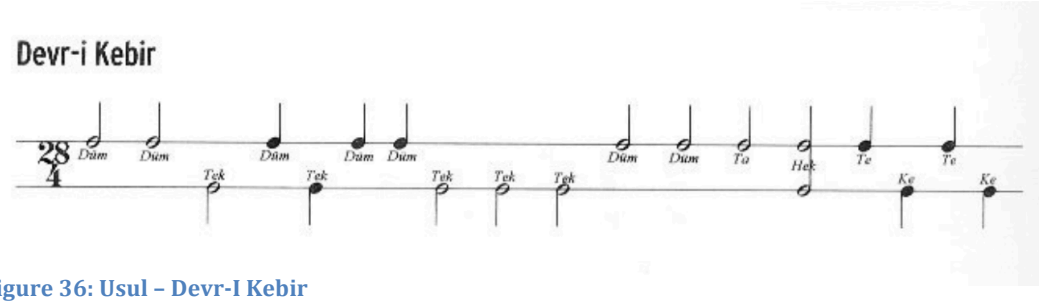

Figure 36: Usul – Devr-I Kebir

Compositional forms

In OC music, compositional forms are divided in vocal and instrumental. Some of the vocal forms are the kar, şarkı and beste; all parts of fasil a suite that includes both vocal and instrumental forms. More instrumental forms include the Mevlevi Ayin-i-Serif, Taksim, Semai and Peşrev. I will talk about the last two that are used in this research.

Both Semai and Peşrev, share a similar structure of having five in total melodies; 4 Hâne and 1 Teslim. The Teslim is played after every Hâne and it has the function of returning the melody to the fundamental makam that the composition is written. The 1st Hâne is in the same makam and the 2nd 3rd and 4th can modulate to other makams. The Semai is in Aksak Semai usul (figure 34) and the Peşrev in Devr-I Kebir usul (figure 35). As it's obvious from the rhythmic patterns the Peşrev can be a much longer and demanding composition (see Chapter 6.1 for the Semai by Tatyos Efendi and the Peşrev by Petros Lambadarios).

10. Acknowledgments

Throughout this two-year period a number of people have shown me their support and played an important role for me to complete my work and gain a deeper understanding of the subject. I would like to thank:

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My family and close friends for their ceaseless support and love. Special thanks to Laura Rakotonirina, Iris Pissaride and Michael Pandelides for reviewing my paper.

11. Epilogue

The painting on the title page is by Karl Talip Kara (b.1978), a Turkish painter who travelled around the world in his early twenties, visiting countries of both West and East letting himself being immersed in their cultures. His work combines influences from both European and Ottoman art. As an artist he found his own expression through a diversity of influences. Today his artworks are appreciated and exhibited in both Istanbul and European cities.[48]

The most important aspect of composition is sound, comparable to the artwork of a painter. You cannot clearly see the process but only make assumptions by viewing the artwork. In that effect, creating a judgment before experiencing an artwork would be a wrong way of perceiving it. In my understanding, artworks themselves are free of conceptual attachments and as artists we should try and be more like them and find freedom within them.

> Music can exist in a space beyond classification or attachment to place and meaning…it can be a pure expression. Expression of feelings and ideas, which are by nature free and must stay free within artistic creation.

[48] Painting on the title page: Palace - Gulhane Parc Istanbul Turkey by Karl Talip Kara. All information about the artist are found in this website, http://turkishpainter.blogspot.nl/2013/12/turkish-painter-karl-talip-kara-ottoman.html

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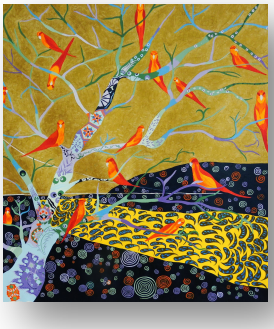
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