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TESTIMONIES OF OTTOMAN TURKISH MUSIC IN K. A. PSACHOS'S PERSONAL ARCHIVE

CHALDÆAKI Evangelia¹

ABSTRACT

Konstantinos A. Psachos was born on May 18, 1869 (Safer 6, 1286) in Mega Revma [Arnavutköy], Istanbul and died on July 9, 1949 in Nea Smyrni, Athens. He was a multi-faceted scientist, of international status and recognition; he was a musician, musicologist, composer, music teacher, researcher and writer, as well as an inventor of an Organ. He played a leading role in the restoration of Byzantine Music, and today is undoubtedly recognized as the academic founder of the sciences of Byzantine Musicology and Music Folklore. He also contributed to the study and dissemination of Ottoman Turkish (Asian, as he called it) music in Greece. However, this aspect of his work

¹ Evangelia CHALDÆAKI, Dr. in History of folk music in the late Ottoman era, Department of Turkish Studies and Modern Asian Studies, National and Kapodistrian University of Athens, Greece & Postdoc researcher, Department of Music Studies, University of Ioannina, evangelia_ch@yahoo.gr,  <https://orcid.org/0000-0003-0398-3711>.

remains largely unknown and underappreciated. This paper will present the relevant facts, located in Psachos's personal archive. The aforementioned archive, which remains in his residence, contains the scientific and artistic activities of K. A. Psachos, collected and organized by himself, a record of his published and unpublished life works.

Keywords: Konstantinos A. Psachos, musical archive, Ottoman Turkish music in Greece, Asian music, Ottoman Turkish music.

PSAHOS'UN ÖZEL ARŞİVİNDE BULUNAN OSMANLI TÜRK MÜZİĞİ BELGELERİ

ÖZ

Konstantinos A. Psahos 18 Mayıs 1869 (6 Safer 1286) tarihinde İstanbul Arnavutköy'de doğmuş ve 9 Temmuz 1949 tarihinde Atina, Nea Smirni'de vefat etmiştir. Uluslararası düzeyde çok yönlü bir bilim adamı olarak tanınmış ve saygınlık kazanmıştır. Psahos müzisyen, müzikolog, bestekar, müzik öğretmeni, araştırmacı, yazar olmanın, yanısıra bir organum da icad etmiştir. Bizans müziğinin restorasyonunda önemli bir rol oynamış olan Psahos, günümüzde de Bizans Müzikolojisi ve Müzik Folkloru bilimlerinin akademik kurucusu olarak görülmektedir. Osmanlı Türk musikisinin (kendi deyimine göre "Asya müziğinin") Yunanistan'da yayılmasına önyak olmuştur. Fakat bugüne kadar, Psahos'un bu konuyla ilgili çalışmaları yeterince tanınmış ve takdir edilmiş değildir. Bu makale, Psahos'un özel arşivinde yapılan araştırmanın neticesinde varılan sonuçların açığa çıkarılmasını hedefler. Halihazırda Psahos'un evinde bulunan arşiv kendisi tarafından derlenip düzenlenmiş olup, kendisinin bilim ve sanat alanında yürüttüğü etkinlikleri, hayatı boyunca ürettiği yayınlanmış veya yayınlanmamış eserleri içerir.

Anahtar kelimeler: Konstantinos A. Psahos, Müzik arşivi, Yunanistan'da Osmanlı Türk musikisi, Asyalı müziği, Osmanlı Türk müziği.

INTRODUCTION²

Konstantinos A. Psachos's³ work in Ottoman Turkish music, Asian as he called it, is known, but not appreciated enough. To begin with, he must have been taught this music genre during his stay in Istanbul, between years 1869 and 1904. In Psachos's personal archive, located in his residence, we find a folder with the name "Asian Music" («Ασιατική μουσική») which provides us with more information about his study and work around Ottoman Turkish music⁴. The folder contains books, articles, notes, and musical transcriptions which seem to have been mostly collected during his stay in Istanbul. However, we don't have enough facts about how he accessed this information, or about the teachers from which he learned. The only evidence of his education in Ottoman Turkish music is a picture located in his personal archive. This picture depicts an orchestra of Ottoman Muslim musicians. It is marked with the following note, handwritten by Psachos:

*"Cevat-Nuri Efendi. The little orchestra of the Mevlevihane (tekke) in Pera, consisted of one violin, two neys and one kanun, conducted by the leader of the dervishes Cevat Nuri Efendi. He was also my teacher in Asian Music. K. a. Psachos"*⁵.

It should be noted that Psachos also left in his archive a large collection of books and manuscripts, which were all bought by the Department of Music Studies of the National and Kapodistrian University of Athens in 1991, and they now comprise the so-called Psachos's Library. Among the various manuscripts, one can find a significant representation of Ottoman Turkish music. They have been partially been studied up until today (Kalaitzidis, 2012: 31-35).

Following Istanbul, Psachos moved to Athens in 1904, at the invitation of the Istanbul Patriarch, Joakim the 3rd, in order to establish the first School of Byzantine and Ecclesiastical Music at the Athens Conservatoire. After having taught various lessons in schools in Istanbul, served as a cantor in temples, written studies and registered in relative associations, he was in the position to compile the curriculum and direct this new school. He taught there until 1919 and then founded his own conservatory, which he called the *National Music Conservatoire*, which only operated until the

² Special thanks to Photini Downie Robinson for the English proofreading, to Sophia Prokou for proofreading the papers's abstracts in Turkish, to Ersin Cüneyt Mihçi for assisting with the extended abstract's translation in Turkish, and to Gerasimos-Sofoklis Papadopoulos for checking the musical transnotations from Byzantine notation into Turkish staff notation.

³ Biographical details on Psachos see in Chaldæaki, 2018: 35-6.

⁴ More details on Psachos's personal archive see in Chaldæakis, Loupas & Chaldæaki, 2021a: 188. See also Loupas, 2013 for a brief description of it and relevantly in Chaldæakis, Loupas & Chaldæaki, 2021b.

⁵ In Greek: «Τσεβάντ – Νουρηΐ Έφένδης. Ἡ μικρὰ ὀρχήστρα τοῦ Μεβλεχανέ (τεκε) τοῦ Πέραν ἐξ ἑνὸς βιολιού, δύο νέϊ και ἑνὸς κανονίνου [sic], ὑπὸ τὸν ἀρχηγὸν τῶν Δερβισῶν Τζεβὰτ Νουρηΐ Έφένδην. Εἰς αὐτὸν ἐξησκήθην και ἐγὼ εἰς τὴν Ἀσιατικὴν μουσικὴν. Κ. α. Ψάχος» (Plemmenos, 2013: 131). In the course of the paper, texts given in *italics* and inside quotation marks are transcriptions from Psachos's archive, translated into English.

year 1922. The curriculum of the School of Byzantine and Ecclesiastical Music included the instruction of Asian Music as well as Ecclesiastical Music, Music History, Elements of Orthodox Christian Worship, European Music and Greek Folk Music. In contrast, Psachos instituted three schools at the National Music Conservatory: Byzantine, Greek Folk, and Asian Music. While in Athens, Psachos also published a book which he called *Asias Lyra* (Psachos, 1908), that contained only compositions of Ottoman Turkish music (17 in number), as well as 1 Kurdish and 1 Arabic. He also published several articles in Greek newspapers regarding Ottoman Turkish music. Another of his works, on the subject of Ottoman Turkish music (which he never did publish), was a Music Journal from the year 1896. This journal, discovered in his archive, consists of 31 compositions of Ottoman Turkish music, along with 19 of Greek ecclesiastical music, 13 Greek folk songs and various treatises about music in general. Part of this was released as a Music Journal in 2016, by the Department of Music Studies of the National and Kapodistrian University of Athens (Chaldæakis, 2016).

The folder “Asian Music” of Psachos’s archive contains 1,072 digital files in total. These files were digitized and partly categorized during the research program “Digitalization, Documentation and Promotion of the Archive of K. A. Psachos”⁶, in which the author of the present article was working. References to most of the archival findings are also included in the unpublished doctoral dissertation of the author (Chaldæaki, 2022). This paper thoroughly presents the facts around Ottoman Turkish music, located in Psachos’s archive, aiming to shed some light on his contributions to the study and promotion of the aforementioned music in the Greek environment.

FINDINGS AND ARGUMENT

Musical transcriptions and notes on Ottoman Turkish music

The majority of the files in the folder “Asian Music” are musical transcriptions of Ottoman Turkish music, about 121 in number. The titles of the compositions are presented in Table 1 in this paper’s Appendix. The recordings are written in Karamanlidika and in the notational system of Byzantine music, but there are also a few written in the Ottoman Turkish language and some in the European staff notation. This evidence has been documented by Psachos or by other people who sent

⁶ The research program was co-funded by the European Union and Greek national funds through the Operational Program “Supporting Researchers with an Emphasis on Young Researchers – Cycle B” (MIS: 5047970) and run between years 2020-2021.

transcriptions to him, since clearly some of them don't bear the handwriting of Psachos. The compositions are attributed to the following musicians: Zaharya Hanende, Gregorios Protopsaltis, Osman Bey, Tanbûri Mustafa Çavuş, Abdurrahman Şevket Bey, Vardakosta Ahmet Ağa, Hacı Emin Bey, Sultan Selim, Hamamzâde İsmail Dede Efendi, Kazasker Mustafa İzzet, Haşim Bey, Necip Ahmet Paşa, Hacı Arif Bey, Kômürcüzâde Hafız Mehmet Efendi, Rifat Bey, Nikoğos Ağa, Nabizâde Nazım Bey, Tanbûri Ali Efendi, Şevki Bey, Hacı Faik Bey, Mahmut Celâleddin Paşa, Kemeñeci Nikolaki, Asdik Ağa, Lavtacı Civan Ağa, Tanbûri Cemil Bey, Kanûni Garbis Efendi, Rıza Efendi, Santûri Edhem Efendi, Selânikli Ahmet Bey, Şekerci Cemil Bey, Giriftzen Asım Bey, Ahmet Rasim, Bimen Şen, Muhlis Sabahattin Ezgi, Kemeñeci Aleko Bacano, Kanûni Nubar Efendi, Sadettin Kaynak, İsak Varon Efendi, Merkel Efendi, Baha Bey, Galip Bey, a few from Psachos and some from anonymous composers.

In some of the scores Psachos has noted the date of the transcription, such as years 1891, 1894, 1889 and 1899. From this we can conclude that he was occupied with these compositions during his stay in Istanbul. It should be noted that most of the pieces published in Psachos's "Asian Lyra" are also found in this folder, except for the 1 Kurdish and 1 Arabic instrumental pieces previously mentioned, as well as 3 şarkı with the titles "Sanmayın mâzîyi der hâtır ederken ağlarım", "Aman ey yâr-i cefâ-pîşe nizâr etme beni" and "Ey şûh-i cihân sebdi seni can". The same applies for his Music Journal, in which only 3 peşrev compositions and 5 şarkı are not found in the archive, in particular, an anthem for Sultan Abdülhamid, "Ey veliğini ümmeti âlem şehinşâhi cihân", and the titles "Çîn-i geysûnîne zencîr-i teselsül dediler", "Azimetin nereden böyle bî-nikâb senin", "Dilber olacak âşıkına eyleye çâre" and "Ah bülbülüm bir gülekim şevkimi efzûn eyler". It should be noted that by looking at the compositions in other musical collections containing Ottoman Turkish music and published by Greek musicians, we notice that a lot of them recur between the collections. However, that is not the case in Psachos's publications, suggesting that he didn't obtain the musical pieces from other Greek collections and that they emerged from his personal research⁷. Besides, most of the compositions are attributed to Ottoman Turkish musicians of his era.

Some handwritten notes on the end or the sides of the musical transcriptions indicate Psachos's sophisticated understanding of European music. E.g.: "This song should be written for the right

⁷ The subject of the compositions of Ottoman Turkish that are repeated through the Greek publications is presented analytically in the dissertation thesis of the author (Chaldæaki 2022).

hand also in piano, and the harmonics for the left hand. Psos”⁸ and the following, which was handwritten by Psachos on some of his transcriptions: “*Translation from the European. K. a. Psachos*”⁹. By “translation” Psachos of course meant “transnotation”, but here we will keep the first word as an exact rendition of the Greek word used by Psachos. Another frequent note found on the transcriptions is “*Accentuated by K. a. Psachos*”¹⁰, perhaps also meaning that he transnotated the recording into Byzantine notation, or that he transcribed it himself, according to proper orthographical form. There are also transcriptions from lessons of European music, mostly dictation exercises, but also of scales, which seem to have been written down by Psachos himself while being taught during his residence in Istanbul. This is very important documentation, as we do not have any verification on where and when Psachos was taught European music, or Ottoman Turkish music, as already referenced above. With respect to Byzantine music, he mentioned his uncle as his first teacher, and that later he was taught in the Patriarchic Central Hieratic School, by Theod. Mantzouranis. But there is no mention of any education in the other music genres. More extended musical notes are also contained in the folder, like explanations of Ottoman Turkish music theory, analysis of usul and makam, and memos.

Other evidence around Ottoman Turkish music

Books

The folder “Asian Music” also contains copies of book publications. Interestingly, we find the book of Ioannis Zografos-Keivelis “Musical Collection or Mecmua-i Makâmat” («Μουσικόν Απάνθισμα ή Μετζμουάι Μακαμάτ»), published in 1872, with various notes by Psachos, mostly corrections on Keivelis’s writings. These edits are explained by Psachos on a note that was discovered in a different spot in the same folder:

“Most of the secular musical pieces found in the collection by Ioannis Keivelis are, by rhythmical aspect, completely flawed. This fact establishes that the author gave bare minimum importance to the usuls employed by them, and that he collected only scattered melodies to finish his book. For this reason, I was compelled to correct the musical meters, in order to teach them properly in my students”¹¹.

⁸ In Greek: «Τὸ ἄσμα νὰ γραφῆ καὶ διὰ τὸ δεξιὸ χέρι τοῦ πιάνου, καὶ ἡ ἀρμονία εἰς τὸ ἀριστερόν. Ψς».

⁹ The Greek prototype: «Μετάφρασις ἐκ τοῦ Εὐρωπαϊκοῦ. Κ. α. Ψάχος».

¹⁰ In Greek: «Ἐτονίσθη ὑπὸ Κ. α. Ψάχου».

¹¹ The prototype text in Greek: «Τὰ πλεῖστα τῶν ἐν τῷ ἀπανθίσματι τοῦ Ἰωάννου Γκείβελη ἐξωτερικῶν μελῶν εἰσὶν ὑπὸ ῥυθμικὴν ἀποψιν ὅλως ἀτελεῖ, καθ’ ὅπερ ἀποδεικνύει ὅτι ἐλαχίστην σημασίαν ἔδωκεν ὁ συγγραφεὺς εἰς τὰ οὐσούλια δι’ ὧν μελωδοῦνται, περισυλλέξας μόνον τήδε καὶ κείσε ἀπλᾶς μελωδίας ἵνα πληρώσῃ τὸ βιβλίον του. Διὰ τοῦτο καὶ ἡμεῖς ἐν τοῖς πλείστοις ἠναγκάσθημεν, χάριν τῆς ἀκριβοῦς πρὸς τοὺς μαθητὰς παραδόσεως, ἵνα προσθέσωμεν ~~πολλὰς~~ τοὺς ἐλλείποντας χρόνους, ἀφαιρέσωμεν δε ἄλλους περιττοὺς. ΚΨ».

As described in the memo, Psachos made a lot of corrections in the rhythmical aspect of Keivelis's transcriptions. In general, Psachos believed that most of the Greek musicians that wrote down Ottoman Turkish music frequently produced rhythmical mistakes in the transcriptions, due to the more complex rhythms of Ottoman Turkish music which could not be comprehended by Greeks (Psachos, 1908: γ'). At the same time, he advocated that Greeks should study Ottoman Turkish music as they would greatly benefit from it. That is why he took special care to transnotate Ottoman Turkish music in Byzantine notation, employing a method that he personally invented. He actually used the same method to transcribe Greek folk music. His system included the following 5 innovations in the Byzantine notation: 1. He used meters of a single and double line to indicate the beginning and ending of an usul meter. This was not normally applied in Byzantine notation, where we don't find meters. 2. He transcribed non-lyrical melodic lines, meaning the melodic bridges *aranağme*. These are accompanied by meaningless syllables, "le ley lam". 3. He utilized the repeat signs of the staff notation. 4. He also used the tie symbol from staff notation, to combine two musical characters that span the same syllable. Whereas there is a similar sign in the Byzantine notation, this is applied to connect two characters, the second of which will be performed with one breath and not with the same syllable as the previous one. 5. He uses triplets, which again are not normally indicated in Byzantine notation. For a visual representation, please refer to the two musical examples in the Appendix of this paper.

In the folder are also registered copies of the "Forminx" periodical issues in which the translation of the Turkish theoretical treatise "Talâtat-ı Meşhûre-i Osmaniye" was published. This was translated by Meletios Aristovoulos and published by Nilevs Kamarados (Kamarados, 1907). Moreover, we find the following books:

- *Nota Muallimi* written by Hacı Emin Efendi in 1884 in Istanbul.
- *Γενί Σαρκιλέρ*, an anthology with the author and year of publication unspecified, written in Karamanlidika.
- *Σον βε Ναδιδέ Σαρκιλάρ*, published in 1889, also an anthology in Karamanlidika.
- *Σον βε Νατιτέ Σαρκιλάρ Μετζμουασί*, published in 1891, an anthology in Karamanlidika.
- *Nevay Dil yahud İki şarkı mecmuası*, published in 1894, an anthology in the Ottoman Turkish language.
- *Şarkı Mecmuası*, published in 1897, also an anthology in the Ottoman Turkish language.
- *Sefay Dil*, published in 1899, on more anthology in the Ottoman Turkish language.

Correspondence

This folder also includes some correspondence. Within these testimonies, the name of Konstantinos Vafidis (1880-1961) appears quite often. Psachos seemed to correspond with Vafidis, who had sent him a significant number of musical transcriptions of Ottoman Turkish music but also of Greek folk music during the year 1945, written in Byzantine notation, and some in staff notation. Vafidis was an active musical personality of Veria, as he was a public school teacher, cantor, composer, and also teacher of European and Greek ecclesiastical music (Xynadas, 2020). Moreover, he accomplished musical transcriptions of Greek folk music of the area, as also transcriptions of folk material. We don't either have information on who his teachers in Ottoman Turkish musical tradition and culture really were. But he must have had a basic knowledge of the Ottoman Turkish language, since he sometimes wrote the song lyrics of his transcription in Karamanlidika, others in the Latin alphabet and others in Ottoman Turkish.

One letter found in the folder, unsigned, contains information about the music of the Arabs. It has a memo written by Psachos on the side:

“This sender was supposed to mail me the translation of three dissertations about the Byzantine organ, which were published in the periodical ‘El Mahrin’, written in Arabic. Unfortunately, he silenced abruptly, without me knowing why. K. a. Psachos”¹².

Psachos had a very interesting interaction with Al. Xanthopoulos. The latter sent him a translation, from Ottoman Turkish to Greek, of an article written by Ali Rifat Çağatay (1867-1935), referring to Psachos. The letter from Xanthopoulos is dated 20th December 1895, but the prototype article by Çağatay could not be tracked down. There, Çağatay wrote about a publication of Psachos in the periodical “Nea Efimeris”, which apparently commented on a series of Çağatay’s articles entitled “Fenn-i Mûsikî Nazariyatı” and published in the periodical “Malûmat Mecmuası” during the year 1895 in the issues 1-7, 9-11, 13, 14, 16, 20, 21, 23 and 28 (Özcan, 1993: 167). Unfortunately, Psachos’s publication couldn’t be detected. Çağatay suggested in “Fenn-i Mûsikî Nazariyatı” a new way of writing Ottoman Turkish music in the European notational system, introducing some new accidentals. In Psachos’s library we find copies of Çağatay’s articles from the “Malûmat Mecmuası”. This evidence suggests that there must have been some misunderstanding between Çağatay and Psachos, probably due to translation issues. In particular, Çağatay wrote in his article,

¹² The Greek text has as follows: «Ὁ αὐτὸς ἐπρόκειτο νὰ μοὶ στείλει μετάφρασιν τριῶν πραγματειῶν περὶ τοῦ Βυζαντινοῦ ὄργάνου, αἱ ὁποῖαι ἐδημοσιεύθησαν εἰς τὸ περιοδικὸν ‘Ἐλ Μαχρίν’ ἀραβιστί. Δυστυχῶς ἀπότόμως ἐσίγησε χωρὶς νὰ γνωρίζω διατί. Κ. Α. Ψάχος».

the one translated by Xanthopoulos, that Psachos misunderstood some of his theories about the tonality of Ottoman Turkish music. Along with Xanthopoulos's letter, we also find the following memo from Psachos, which shows that this probably was not the case:

“Note. Rifat Bey was informed of my treatise by someone forthright, who distorted my writings ‘I wonder how a musician as worthy as Rifat Bey confuses bûselik with segâh, etc.’ to ‘I wonder how it is possible to assort Rifat Bey among the musicians’ (!!!) Malignity that can explain only someone who truly knows what means to be completely forthright. K. A. Psachos”¹³.

In his letter, Çağatay also referred to the issue of the subdivision of the tone in Ottoman Turkish music, in comparison to that of European music, a burning issue among Ottoman Turkish musicologists of that time.

Translations

Within the “Asian Music” folder of Psachos's archive is found the name of Ioannis Chloros (19th-20th century). Chloros seems to have translated for Psachos the music theory book “Nota Muallimi”, written by Hacı Emin Efendi (1845-1907) (Hacı Emin, 1302 [1884]). This fact is indicated by the following notes of Psachos found on the translated text: “*Translation per word from the Turkish text by Chloros*” and “*The original Turkish book is found in the library of ‘Musical Publications’. Psos*”¹⁴. Chloros was actually a teacher of the Ottoman Turkish language at the Greek Orthodox College (Μεγάλη του Γένους Σχολή) located in Fener in Istanbul, as well as director of the Patriarchal Ottoman Office, and published a dictionary of Ottoman Turkish-Greek and Greek-Ottoman Turkish language in 1899 in Istanbul, and a grammar book in Greek regarding the Ottoman Turkish language (Chloros, 1899 & 1900). Psachos may have needed this translation for publication, or just for his personal study and for his teaching classes. However, the fact that Psachos needed a translation of this book is very engaging. As stated above, in the folder “Asian Music” there are some musical scores with the lyrics written in Ottoman Turkish or in Karamanlidika, as well as some more publications in the Ottoman Turkish language. The author of this article always assumed that Psachos had a basic knowledge of Ottoman Turkish. After all, he

¹³ In Greek: «Σημείωσις. Ὁ Ριφάτ Βέης τῆς διατριβῆς μου γνώσιν ἔλαβε διὰ κάποιου παρρησιάδου, ὅστις τὸ ὑπ' ἐμοῦ

γραφέν “ἀπορῶ πῶς μουσικὸς τῆς ἀξίας τοῦ Ριφάτ Βέη συγγέει τὸ Πουσελικ (β.α.) μετὰ τοῦ Σεγκιὰχ (β.χ.) κτλ”, τὸ διέστρεψεν εἰπὸν εἰς τὸν Ριφάτ Βέη ὅτι ἔγραψα “ἀπορῶ πῶς ὁ Ριφάτ Βέης συγκαταλέγεται μεταξὺ τῶν μουσικῶν” (!!!) Κακοήθεια τὴν ὁποῖαν δύναται νὰ δικαιολογήσῃ μόνον ὁ γνωρίζων τί ἐστὶ παντελῶς παρρησιάδης. Κ. Α. Ψάχος».

¹⁴ The prototypes in Greek: «Μετάφρασις ἐκ τοῦ τουρκικοῦ κατὰ λέξιν ὑπὸ Χλωροῦ and Τὸ Τουρκικὸν πρωτότυπον εὔρηται ἐν τῇ Βιβλιοθήκῃ τῶν “Μουσικῶν Ἐντύπων”. Ψς».

was born and raised in the Ottoman state. But here it seems like he needed help in understanding a specialized text written in this language.

In the archive we also find more theoretical works of Ottoman Turkish music, translated from the Ottoman Turkish into Greek. We also find notes with citations to Ottoman Turkish musicological works, whereas sometimes there are descriptions in Greek of the contents of these writings. In particular, we find a note with a short description of M. Kösemihal's book "Balkanlara Mûsikî İlerleyisi" (Kösemihal, 1937), as well as citations to the work of I. Kúnos "Oszmán-Török népköltési gyűjtemény" (Kúnos, 1889), to the book of M. R. Gazimihal "Şarkı Anadolu Türkü ve Oyunları" (Gazimihal, 1929), and to the "Hamsinâme" of İ. Hamamizâde (Hamamizâde, 1928). Extensive notes on theoretical issues of Ottoman Turkish music are also present, expressly by the titles: "*Theory of the Science of Music, Interpretation of the Turkish Rhythms*", dated 11 November 1894, translation notes on the music relevant work of H. Helmholtz¹⁵, a "*Catalogue of Ottoman Compositions Published by Hacı Emin Bey*" which consists of 217 compositions and some sporadic notes related to usuls and makams. All of these seem to be memos for studying or for teaching purposes.

Musical examples



Two compositions of Ottoman Turkish music, selected from Psachos's collection as described above and presented in Table 1 of the Appendix, were transnotated from Byzantine notation into Turkish staff notation for the purposes of this paper. The compositions are in the şarkı form, "Sertâ kadem ey pembe ten" by Giriftzen Asım Bey in makam rast and usul aksak (Examples 1-3) and "Fîrâkınla zâlim harâb oldu can" by Şevki Bey in makam hicaz and usul çifte sofyan (Examples 4-6). In the Appendix, the full scores are provided in Turkish staff notation, as well as the prototype transcriptions of Psachos and transcriptions of the same songs from the archive of the Turkish Radio and Television (TRT) for comparison purposes.

In particular, by examining Psachos's transcriptions in comparison to the ones from TRT, we observe that they are almost the same. This fact suggests many conclusions. One of them regards the sufficiency in which Psachos transcribed the songs, since he doesn't seem to have made any mistakes in rhythmical or melodic aspect. In this point we should highlight the fact that most of the

¹⁵ Helmholtz, 1885: 280-285. Psachos actually cited pages 456-460, obviously of the prototype edition of this work. Here is the citation on a different edition. The extract concerns the tonality of Arab-Persian music.

pieces were recorded by oral transmission, whereas in rear cases Psachos transnotated them from staff notation scores (these are noted in the Appendix table). Another conclusion examines the aspect that the compositions remained the same over time, since Psachos's transcriptions are earlier than the ones of TRT.

Generally, Psachos's recordings are transcribed in a more analytical way than the ones of TRT. Besides, Byzantine notation is better suited to a more complex method of transcribing melodies. Furthermore, Psachos's transcriptions seem appropriate for instruments as well as vocalists, since he also documented the various aranağme, the musical bridges between lyrics.

TRT	
PSACHO S	

Example 1. Musical examples from the şarkı "Firâkımla zâlim harâb oldu can" with the more analytical way of notating in Psachos's case, including an aranağme (circled).

In the cases of these non-lyrical passages, he always accompanied them with meaningless syllables, "le ley lam", as stated above. This probably suggests that the transcriptions were intended more for a vocal use. Besides, Psachos was a vocalist, not an instrumentalist, and he used these scores in his lessons, which again were vocal.

TRT	
PSACHOS	

Example 2. Musical examples from the şarkı "Sertâ kadem ey pembe ten" with meaningless syllables under the aranağme in Psachos's case

In the two songs examined here we find only one aranağme transcribed in the TRT score of the şarkı “Sertâ kadem ey pembe ten” which is not written down by Psachos.

TRT



PSACHOS



Example 3 shows two musical staves. The top staff, labeled 'TRT', is in 9/8 time and shows the melody for 'Ser ta - - - ka dem - SAZ -'. A red circle highlights a specific aranağme (a melodic flourish) at the end of the phrase. The bottom staff, labeled 'PSACHOS', is in 8/8 time and shows the melody for 'Ah Ser ta - - ka - de em'.

Example 3. An aranağme in the şarkı “Sertâ kadem ey pembe ten” not noted by Psachos

In the case of the şarkı “Fîrâkınla zâlim harâb oldu can” there are some differences in the aranağme Psachos transcribed after the nakarat. In TRT’s score, this aranağme finishes in neva but in Psachos’s in düğah.

TRT



PSACHOS



Example 4 shows two musical staves. The top staff, labeled 'TRT', is in 2/4 time and shows the melody for '(Aranağmesi)'. A red circle highlights a specific aranağme at the end of the phrase. The bottom staff, labeled 'PSACHOS', is in 2/4 time and shows the melody for 'a ma - an e - el a ma - an e el a ma - an e - el a - man'. A red circle highlights a specific aranağme at the end of the phrase.

Example 4. Differences in an aranağme of the şarkı “Fîrâkınla zâlim harâb oldu can”

After that, Psachos documented a bigger and more complex finishing melody for the şarkı. But in both cases, the ending is in düğah.

TRT



Example 5 shows a musical staff labeled 'TRT' in 2/4 time, showing a finishing melody for the şarkı. The staff ends with a double bar line and the word 'Oğuz' written below it.

25

le - le le - le le - le - le le le le le - le le le le - le le le le - le

PSACHOS

28

le - le - le le - le le le - le - e le - le le - le - le le - le -

30

le - le le le le le - le ley le le le - ley le le le le - le - le - le le - le - le

Example 5. Different finishing melody in the şarkı “Fîrâkûnla zâlim harâb oldu can”

Also, in the şarkı “Sertâ kadem ey pembe ten” he transcribed a finishing aranağme which is not included in the TRT score. Generally, the ending is different. But in Psachos’s case the şarkı ends in rast and in the TRT in gerdaniye.

TRT

ben - SAZ - Lüt fay - le sen
gel - SAZ - ey gül - be den - SAZ - E

PSACHOS

25

sen le - le le le le sen ley le le le le - le - le le le le - le - ley le

28

le le le le le le le le - le - le - ley le - le - ley le le le le le le le le le le lam

Example 6. Different finishing melody in the şarkı “Sertâ kadem ey pembe ten”

Lastly, at one point in the şarkı “Sertâ kadem ey pembe ten” we find some dissimilarities in the intervals. But these can be attributed to expressive variation, rather than to different understandings of the makam.

TRT

PSACHOS

Example 7. Differences in intervals in the şarkı “Sertâ kadem ey pembe ten”

CONCLUSION

Undoubtedly, Psachos’s personal archive sheds light on the comprehension and study of Ottoman Turkish music by Greek scholars. The various testimonies found there - musical transcriptions, notes, books, publications, correspondence, translations- suggest an academic with a versatile interest in this kind of music. One can conclude that Psachos’s concern was not only to transcribe melodies of Ottoman Turkish music, but to remain well-informed around this topic, even by keeping up with the latest news, as demonstrated by the discovered facts relevant to Çağatay.

It is well known that many Greek musicians of his era wrote books around the theory of Ottoman Turkish music or published relevant musical collections (e.g. I. Zografos-Keivelis, Th. Fokaefs, St. Byzantios etc.). But, as stated by Psachos himself, triggered by the case of Keivelis, the perception of Ottoman Turkish music in these works is irrelevant to the real one. The difficulty in understanding Ottoman Turkish music is actually stated by these scholars themselves in the prefaces of their publications, e.g. by Keivelis:

“For a long time, I desired to learn secular music by a hânende, so I started my apprenticeship with the relevant rhythms (usul) and the expression style in 1851. Since then and after a lot of effort and expense I am occupied with my training, whilst attending formal musical performances, for the sake of rhythm and instrumental music (Keivelis, 1856: γ’)¹⁶.”

¹⁶ The Greek text: «Τὴν ἐξωτερικὴν Μουσικὴν ἐπιθυμῶν πρὸ πολλοῦ νὰ παραδοθῶ ὑπὸ διδασκάλου ἐξωτερικοῦ (Χανεντὲ) κατὰ τὴν ἐπιθυμίαν μου ἠρξάμην εἰς τα 1851 τῆς παραδόσεως αὐτῆς μετὸν ῥυθμὸν (Οὐσοῦλι) καὶ ὕφος τοῦ αὐτοῦ συστήματος, καὶ ἔκτοτε ἀσχολοῦμαι, μετὰ πολλῶν κόπων καὶ ἐξόδων, πρὸς γύμνασιν, παρειαρισκόμενος ἐπίτηδες εἰς μουσικὰς συμφωνίας ἐπισήμους, χάριν τοῦ ῥυθμοῦ καὶ τῆς ὀργανικῆς Μουσικῆς».

The author of this article ascribes this flawed effort to the fact that Greek musicians tried to comprehend Ottoman Turkish music through Byzantine music. In other words, they didn't put themselves in the context of this music, but they observed it as outsiders. Additionally, although Byzantine music is related to a vast oral tradition, it stays strongly connected to a written tradition and it is taught as a combination of both. Ottoman Turkish music, on the other hand, is only an oral musical tradition, a fact which must have led to the Greek musician's difficulty in learning it, since they were accustomed to the oral-written parallel. In the preface of "Efterpi", Th. Fokaefs and St. Vyzantios state this exact fact, that it is strenuous to learn these compositions only by vocal performance.

Psachos himself was also an outsider on Ottoman Turkish music, since he belonged to a different ethnoreligious group of the Ottoman Empire. Even so, he avidly tried to make sense of this musical tradition, by studying with Ottoman Turkish expert musicians, reading around it, and lastly by listening and writing down this music efficiently, as proved above. He also states in his Musical Journal that he made his transcriptions available to famous musicians of secular music so as to correct them, which costed him a lot of effort and a significant amount of money. Primarily, his interest was not only to cultivate himself through this process, but to make Ottoman Turkish music sufficiently known to the Greek audience, since he transcribed it into Byzantine notation and taught it in his classes in Greece.

Overall, his work helps us understand how Greek scholars and musicians perceived Ottoman Turkish music and moreover, the way in which they studied it. Furthermore, his transcriptions provide testimonies of Ottoman Turkish music of his era and can be proven quite useful in its study. Primarily, they prove that Ottoman Turkish music was accessible to Greek musicians of the Ottoman Empire, who, apparently put a lot of effort into perusing it and notably spent money on it! Secondly, these transcriptions provide researchers with a musical corpus. Finally, after critical examination, this evidence can help us draw conclusions about the reproduction of Ottoman Turkish music in that era, in contrast to earlier and later years. This fact was demonstrated accordingly in this paper, by examining two şarkı from Psachos's collection. Hopefully, this study will bring out more comparative views on Greek and Turkish musical transcriptions of Ottoman Turkish music, since it also provides a full list of Psachos's transcriptions of Ottoman Turkish music compositions.

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APPENDIX

Table 1. Catalogue of the musical records of Ottoman Turkish music in Psachos's archive

NO.	FIRST LYRIC	GENRE	COMPOSER ¹⁷	MAKAM	USUL	PSACHOS'S NOTES
1.	?	şarkı	-	hicaz	düyek	
2.	?	şarkı	-	hüzzam	yürük semai	
3.	-	şarkı	Merkel Efendi	hüzzam	aksak	
4.	Af eyle suçum ey gül-i ter başıma	şarkı	-	hicaz	semai	sent by someone
5.	Ah canım senin olsun beni	şarkı	Şevki Bey	hicaz	aksak	
6.	Al sazımı sen sevdiçeğim	şarkı	Bimen Şen	sultani yegah	sengin semai	sent by K. Vafidis
7.	Aldı aklımı bir civelkâr	şarkı	Kömrüczâde Hafız Mehmet Efendi	ferahnak	ağır düyek	
8.	Aşk olsun o rindâne ki gönünde emel yok	şarkı	Şevki Bey	uşşak	aksak	
9.	Aşk-ı mesudumuzu hâlik-i sevdâ korusun	şarkı	Kemençeci Bacano	Aleko	segah	devri hindi sent by K. Vafidis
10.	Atfetme sakın hançeri müjgânının nâgâh	şarkı			rast	written by an ignorant, he sent it for checking
11.	Batarken ufukta bu akşam güneş	şarkı	Sadettin Kaynak	hüzzam	curcuna	sent by K. Vafidis
12.	Beni bizâr ederken serzenişler	şarkı	Hacı Arif Bey	suzinak	aksak	
13.	Bezm-i gelüb duymadın	polka	Hacı Emin Bey	-	2/4	
14.	Bezm-i vaslında civânım bilesin yok kederim	şarkı	Selânikli Ahmet Bey	acem kürdi	ağır aksak	sent by K. Vafidis
15.	Bildir ne suçum var bana	şarkı	Santûri Edhem Efendi	nihavend	sengin semai	
16.	Bin yaşasın Abdul Hamit Han	şarkı	K. A. Psachos	hicaz		
17.	Bir acayıp hâb-ı gaflete	şarkı	-	rast	tek sofyan	
18.	Bir görüşte aklımı aldın ne eylediyim bilmedim	şarkı	-	uşşak	ağır aksak	sent by K. Vafidis
19.	Bir gün seni görmesem olur bana	şarkı			devri hindi	written by Stavrakis Byzantios
20.	Bir güzele bende oldum tâ gönülden vuruldum	şarkı	-	suzinak	sofyan	sent by A. Parinas
21.	Bir katre içen çeşme-i pür-hûn-ı fenâdan	şarkı	Şevki Bey	uşşak	aksak & çifte sofyan	
22.	Bir nigâh et ne olur	şarkı	Şekerci Cemil Bey	hicaz	aksak	
23.	Bir oğlan vezir olsa	şarkı		uşşak	yürük semai	
24.	Bıçak düşmez belinden efem	şarkı	Şevki Bey	[muhayyer]	aksak	
25.	Bozuldu lânesi üftâdegâmn	semai	[Lavtacı Civan Ağa]	hicaz	yürük aksak	

¹⁷ The names of composers inside brackets indicate cases that they were not referenced on the transcriptions and were added by the author of this paper.

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26.	Bu dehrin germ ü serdinden	şarkı	[Şevki Bey]	uşşak	çifte sofyan	accentuated by Psachos
27.	Bugün hâli firâkı yar ile bi tâb-ü gıryanım	şarkı	-	rast	aksak & curcuna	
28.	Can hasta düşüp şiddeti sevdâyı serinden	şarkı	Baha Bey	uşşak	aksak	
29.	Cam-ı aşkın içtim oldum derd-nâk	şarkı	Şevki Bey	suzinak	ağır aksak	
30.	Canım dediğim kastediyor canıma vallah	şarkı	[Şekerci Cemil Bey]	suzinak	aksak	
31.	Cevr etme bana böyle	şarkı	[Hacı Arif Bey]	suzinak	tek sofyan	
32.	Çeşm-i mahmûrun sebeptir nâle vü feryâdına	şarkı	Asdik Ağa	hicaz	ağır aksak	translated from the European notation
33.	Dağları aşım da indim ovaya	şarkı	Bimen Şen	hüseyni	çifte sofyan	sent by K. Vafidis
34.	Deşme dağı sine-i süzânımı	şarkı	[Hacı Arif Bey]	hicazkar kürdi	türk aksak	
35.	Devr-i lâinde baş eğmem bâde-i gül-fâme ben	şarkı	Hacı Faik Bey	[tahir buselik]	aksak	
36.	Dinle aklın var ise pîri mugânın pendini	şarkı	Hacı Arif Bey	karcıgar	aksak	
37.	Diyemem ben elemi dehr ile dilgir olsun	şarkı	Selânikli Ahmet Bey	saba	ağır aksak	sent by K. Vafidis
38.	Doktor ne için nabzımı ele aldın	şarkı	Şevki Bey	hicaz	aksak	
39.	Dün gece rüyada gördüm ben seni	şarkı	Hacı Arif Bey	nihavend	aksak	
40.	Düşeyim derken evvâh vefalısına	şarkı	Rıza Efendi	hicaz	ağır aksak	
41.	Endâmının hayâlini gözlerimden silemem	şarkı	Bimen Şen	hüzzam	ağır aksak	sent by K. Vafidis
42.	Esti nesimi nevbahar	şarkı	Hacı Arif Bey	rast	türk aksak	
43.	Ey gözüm ağlama dildâr uyanır	şarkı	Hacı Arif Bey	uşşak	aksak	
44.	Ey gülnihâl-i işvebâz	şarkı	Giriftzen Asım Bey	rast	türk aksak	
45.	Ey kerem-fermâ şehinşâh-ı cihân	şarkı	Rifat Bey	rast		translated from European notation
46.	Ey veliy-yi nimet-i âlem şehinşâhı cihân	marş	Necip Ahmet Paşa	-	4/4	
47.	Fırâkınla zâlim harâb oldu can	şarkı	Şevki Bey	hicaz	çifte sofyan	translated from European notation
48.	Gamdan âzâde heman dünyâda bir meyhânedir	şarkı	[Rifat Bey]	rast	curcuna	
49.	Gamzeden hançer takınmış bi-amandır gözlerin	şarkı	Mehmed Efendi	hicaz		
50.	Gerçek kıyamam gözüm	şarkı	-	sazkar	yürtük aksak	
51.	Garip gönülüm mahzun yine	şarkı	Tanbûri Mustafa Çavuş	gerdaniye buselik	devri revan	
52.	Getir sâki bâde mâye-i candır	şarkı	Rifat Bey	hicazkar	düyek	
53.	Gönül kurtulmuyor derd ü elemden	şarkı	Kanûni Garbis Efendi	rast	aksak	
54.	Gönül seni âlemde	şarkı				

55.	Gör halimi câna bana hicrin neler etti	şarkı	Hacı Faik Bey	hüzzam	yürük semai	
56.	Gördüğüm gün rüyini ey mehlaka	şarkı	[Nikoğos Ağa]	hüseyni	aksak	sent by someone
57.	Gül yüzünde şebnemi eski gördük	şarkı	Galip Bey	hicaz	sengin semai	
58.	Güzel gün görmedi avâre gönlüm	şarkı	[Hacı Arif Bey]	hüzzam	curcuna	sent by K. Vafidis
59.	Hâb gâh-ı yâre kirdim arz için ahvâlimi	şarkı	Giriftzen Asım Bey	rast	katakoft	
60.	Hayli demdir bağlâmp kaldık şitâdâ zâr ile	şarkı	Kömürçüzâde Hafız Mehmet Efendi	bestenigar	ağır sofyan	
61.	Hoş yaratmış bâri ezel	şarkı	Nikoğos Ağa	ferahnak	curcuna	
62.	İltifât eyle bana yırtayım artık kefeni	şarkı	Şevki Bey	hicaz	aksak	
63.	İnfîlîm tâli-i nâsâzedir	şarkı	[Santûri Edhem Efendi]	nihavend	aksak	
64.	İştîyakın pek ziyândır feryâd edersin	şarkı	Rıza Efendi	hicazkâr kürdi	aksak	
65.	Leb-i renginine bir gül konsun	şarkı	Ahmet Rasim	rast	düyek	sent by K. Vafidis
66.	Mahmur baksın âşık-ı bir lütfü bedeldir	gazel	Konstantinos Psachos	hicazkar kürdi	-	published in "Asias Lyra"
67.	Mecbur oldum ben bir güle	şarkı	Haşim Bey	bestenigar	ağır aksak	sent by V. N. Kamarados
68.	Mest-i zehr-i firkat-i hicrânım	şarkı	[Hacı Arif Bey]	hicaz	düyek	sent by someone
69.	Mey içerken düştü aksın camuma	şarkı	Şevki Bey	saba	aksak	
70.	Meyl edib ağıyarı aldın yanına	şarkı	[Kemani Rıza Efendi]	hüzzam	ağır aksak	sent by K. Vafidis
71.	Mirâtı ele alda bak Allahı seversen	şarkı	Mahmud Celâleddin Paşa	uşşak	sengin semai	
72.	Mümkün müdür âşıkından ayrılmak	şarkı		hicaz		written by an ignorant, he sent it for checking
73.	Müştâkı cemâlin gece gündüz dili şeydâ	beste	Hamamızâde İsmail Dede Efendi	suzinak		
74.	Nâr-ı âşıkla senin ey nev-civân	şarkı	Rifat Bey	nihavend	ağır aksak	
75.	Ne için geçmez acep bir günüm âzâd-ı elem	şarkı	Şevki Bey	uşşak	aksak	
76.	Ne sûretle artık Allah'a edelim sana sükür	şarkı	Konstantinos Psachos	saba	devri hindi	
77.	Nihâl-i işve bir nevres-fidânımsın benim	şarkı	Vardakosta Ahmet Ağa	muhayyer sünbüle	devri revan	
78.	Nihansın dîdeden ey mest-i nâzım	şarkı	Hacı Faik Bey	rast	curcuna	
79.	O gülüm kumral saç sinemi yaktı	şarkı	-	hicazkar		written by Stavrakis Byzantios
80.	Ölse de âşık onulmaz yâresi	şarkı	Şevki Efendi	uşşak	ağır aksak	
81.	Pek güzelsin ey şeh-i milk-i vefâ	şarkı	[Kömürçüzâde Hafız Mehmet Efendi]	beyati	devri revan	
82.	Ruhumda bu şeb hicr-i visâlin yanıyorken	şarkı	Bimen Şen	hüzzam	yürük aksak	sent by K. Vafidis
83.	Samur kaoli feda böyle	şarkı		hicaz		written by Stavrakis Byzantios

Psahos'un Özel Arşivinde Bulunan Osmanlı Türk Müziği Belgeleri

84.	Sen bana vad-i visâl ettin de zalim gelmedin	şarkı	Hacı Arif Bey	hüzzam	aksak	
85.	Sertâ kadem ey pembe ten	şarkı	Giriftzen Asım Bey	rast	aksak	
86.	Seyr etmek için seyrini ey rûh-i revânım	şarkı	İsak Varon Efendi	ferahfeza	sengin semai	sent by K. Vafidis
87.	Sinenin âşık-ı şuridesidir buselerim	şarkı	Selâikli Ahmet Bey	hüzzam	ağır aksak	sent by K. Vafidis
88.	Söyle ey sevki hayâtım hûrî-yi cennet misin	şarkı	Kanûni Nubar Efendi	rast	ağır aksak	sent by K. Vafidis
89.	Şeb midir bu yâ sıvâd-ı âh-ı pinhânım mıdır	şarkı	[Kazasker Mustafa İzzet Efendi]	maye	ağır aksak	
90.	Teşrifini özler canım	şarkı	-	hüseyni		
91.	Titriyorken dudaklarımda adın	şarkı	Sabahattin Ezgi Muhlis	hicazkar kürdi	9/8	sent by K. Vafidis
92.	Tıfl-ı nâzeninim unutmam seni	şarkı	[Rifat Bey]	hicaz	2/4	
93.	Tır-ı nigâhın aç ciğer-gâhuma yâre	şarkı	Tanbûri Ali Efendi	saba	yürük semai	
94.	Uzun saçların sırma telleri	şarkı	Abdurrahman Şevket Bey	hicazkar kürdi	2/4	sent by K. Vafidis
95.	Vuslatından gayrı el çektim	şarkı	[Hacı Arif Bey]	rast	katakoft	sent by K. Vafidis
96.	Yoktur elemi aşkın o parlak seherinde	şarkı	Kömürcüzâde Hafız Mehmet Efendi	hicazkar kürdi	sinkin semai	sent by K. Vafidis
97.	Zerrece rahm etmedin sen nâle vü feryâdıma	şarkı	Selânikli Ahmet Bey	hicazkar kürdi	ağır aksak	sent by K. Vafidis
98.	Zevk-i sevdâ duymadın âşık perestâr olmadın	şarkı	[Nabizâde Nazım Bey]	hicaz	ağır aksak	sent by K. Vafidis
99.	Zülfün târ-ı şuyayı basıramdır şânesi	şarkı	Kömürcüzâde Hafız Mehmet Efendi	rast	ağır aksak	
100.	Zülfündedir benim baht-ı siyâhım	şarkı	Hamamızâde İsmail Dede Efendi	buselik	ağır aksak semai	
101.	-	beste	-	hicazkar kürd,		
102.	-	beste	Zaharya Hanende	hüseyni	çember	
103.	-	beste		bestenigar		
104.	Visâl-i yâre gönül sarf-ı himmet istermiş	beste	Hacı Faik Bey	nihavend	zencir	
105.	-	peşrev	-	şedaraban	devri kebir	
106.	-	peşrev	-	suzinak	devri kebir	translated from European notation
107.	-	peşrev	-	hicazkar kürdi		accentuated by Psachos
108.	-	peşrev	-	nihavend		
109.	-	peşrev	Hamza	saba	düyek	
110.	-	peşrev	Hamza	saba	2/4	
111.	-	peşrev	Osman Bey	nihavend	devri kebir	
112.	-	peşrev	Sultan Selim	pesendide		
113.	-	peşrev	Tanbûri Cemil Bey	mahur	düyek	sent by K. Vafidis

114.	Bülbül peşrevi	peşrev	-	mahur	düyek	
115.	-	saz semâi	Kemençeci Nikolaki	mahur	aksak semai	sent by K. Vafidis
116.	-	taksim	Konstantinos Psachos	-	-	
117.	-	taksim	Konstantinos Psachos	ısfahan	-	
118.	-	taksim	Konstantinos Psachos	-	-	
119.	-	taksim	-	ferahnak	-	
120.	-	taksim	-	saba	-	translated from European notation
121.		kar	Gregorios Protopsaltis			

Serta kadem ey pembe ten

Makam rast, Usul aksak

Giriftzen Asım Bey

Ah Ser ta - - ka - de em e -

5 ey pe - mbe - ten le le le le le Mec bu -

8 - ru un o - ol du - um i - - şte -

12 1. 2. — MİYAN
ben le - le le le le le ben le le le - le - le Lu utf e ey

15 e - ey - le - ge - el ey gü -

18 NAKARAT
- ül be - den le le le le le Vi ra - ne -

22 gö - - nlü - üm ey - ey le -

25 1. 2. — ARANAĞME
sen le - le le le le le sen ley le le le le - le - le le le - le - ley le

28 le le le le le le le le le - le - le - ley le - le - ley le le le le le le le le le le le lam

K. A. Psachos Archive, Transcription by Evangelia Chaldaeaki

Note 1. Transnotation of the şarkı "Sertâ kadem ey pembe ten" from Psachos's archive

Kısak

RAST Şarkı

Güftzen Asım Bey

(♩:112).

Ser ta - - - ka dem - SAZ - -

pen be ten - - SAZ - -

me bu ra rum ol ne gön

dum lüm is ey te ten - - SAZ - -

ben - - SAZ - - Lüt fey le

gel - - SAZ - - ey gül - -

be den - SAZ - -

Note 3. "Sertâ kadem ey pembe ten" from the TRT archive

Fırakınla zalim harab oldu can

Makam hicaz, Usul çifte sofyan

Şevki Bey

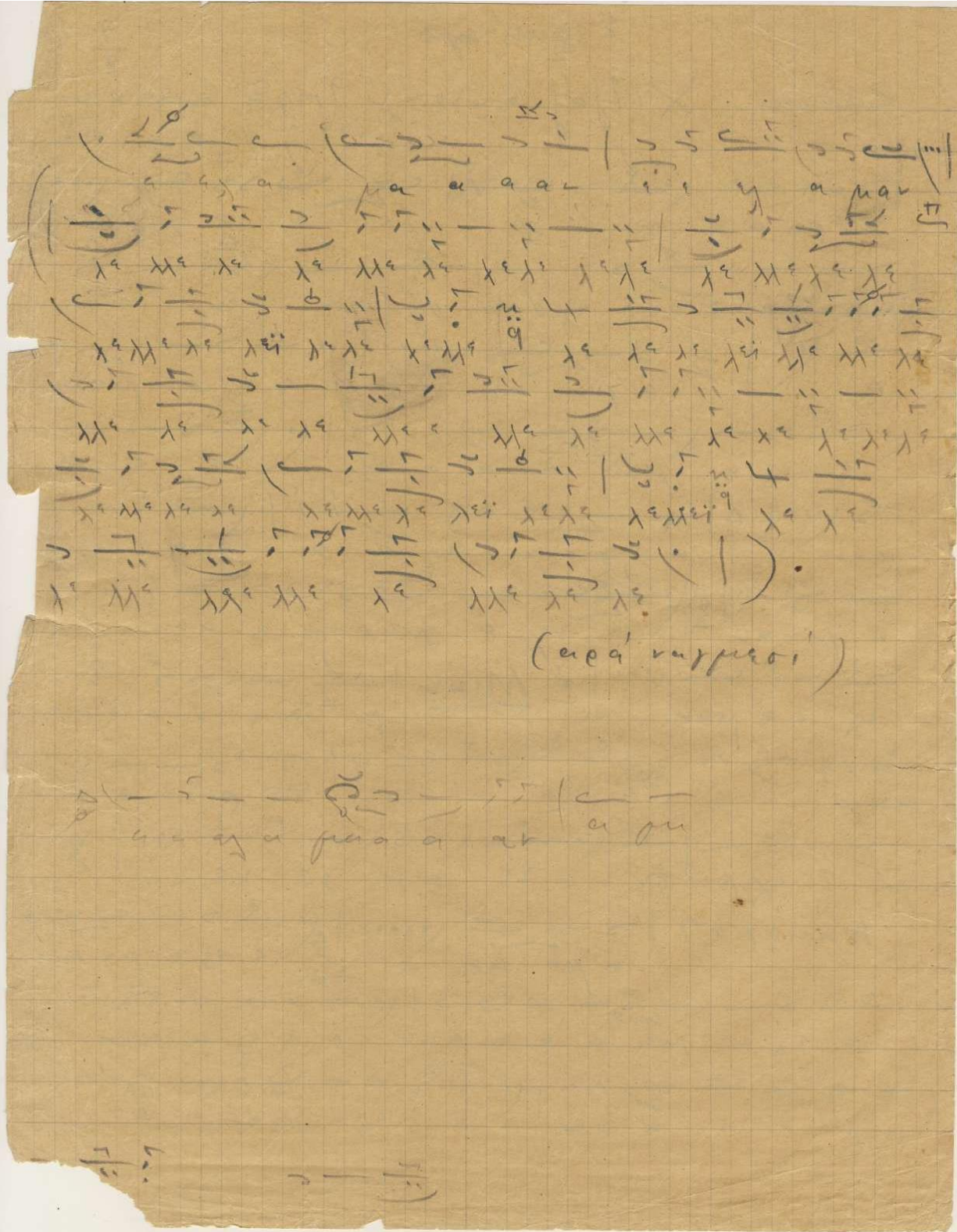


Note 4. Transnotation of the şarkı "Firâknla zâlim harâb oldu can" from Psachos's archive

The image shows a page of handwritten musical notation on aged, yellowed paper. At the top, the title "Σέρωνι άγα" is written in Greek letters. Below the title, the lyrics are written in a mix of Greek letters and the Greek alphabet. The lyrics include: "Σέρωνι Χίλφαϊ έσοϊ, 911φ2ι έαγία", "φ. πα α υι ιν χα φα ε α χιμ", "χουρα α α ο ο ε ε ε ε ε ε ε ε ε ε", "α () α μα ατ () α ε α ματ", "ε ε α μα α α α α α α α α α", "ματ () α α α α α α α α α α α ε ε", "α μα ατ () α α μα α α α α α α", "ε α ματ () Μιατ () Νε ε ε ε ε ε ε", "μου ε ε ε ε για α α πι να α α", "μι ι χ ρι πα 9ε ε ε ε χ ε χ ε", "Ναναρε ε () α μα ατ () α ε α μα ατ", "α ε α μα α α α α α α α α α ματ", "α μα α α α α α α α α α α α ματ".

The musical notation consists of several staves with notes, stems, and beams, typical of a vocal line transcription. There are also some markings that look like bar lines and clefs. The paper shows signs of age, with some staining and a torn edge at the bottom right.

Note 5a. "Firâknla zâlim harâb oldu can" from Psachos's archive



Note 5b. "Firâkınla zâlim harâb oldu can" from Psachos's archive

4 4 7 1

TRT MÜZİK DAİRESİ YAYINLARI
TÜRK SAN'AT MÜZİĞİ No:937

HİCAZ ŞARKI

USÛLÜ: AKSAK

" Firâkıyla zâlim harâb oldu cân "

BEŞTE: ŞEVKİ BEY
GÜFTE: EKREM BEY

Fi ra kın la za lim harab ol du can

a man el a man el a man el a man

a man el a man el a man el a man

Ne dir cür müm ey ya rı na mih ri ban

a man el a man el a man el a man

a man el a man el a man el a man

(Aranağmesi)

Oğuz

Firâkıyla zâlim harâb oldu cân
Amân el-amân el-amân el-amân
Nedir cürmüm ey yâr-ı nâ-mihribân
Amân el-amân el-amân el-amân

(Feülün Feülün Feülün Feül)

Note 6. "Firâkıyla zâlim harâb oldu cân" from the TRT archive

GENİŞLETİLMİŞ ÖZET

Konstaninos A. Psahos 18 Mayıs 1869 (6 Safer 1286) İstanbul Arnavutköy'de doğmuş ve 9 Temmuz 1949 tarihinde Atina, Nea Smirni'de vefat etmiştir. Uluslararası düzeyde çok yönlü bir bilim adamı olmanın yanı sıra, bir organum da icat etmiştir. Bizans müziğinin restorasyonunda önemli olarak tanınmış ve saygınlık kazanmıştır. Psahos müzisyen, müzikolog, bestekâr, müzik öğretmeni, araştırmacı ve yazar bir rol oynadı ve bugün Bizans Müzikolojisi ve Müzik Folkloru bilimlerinin akademik kurucusu olarak sayılmaktadır. Ayrıca, Osmanlı-Türk musikisinin (kendi deyimine göre “Asya müziğinin”) Yunanistan'da yayılmasına önyak olmuştur. Fakat bugüne kadar, Psahos'un bu konuyla ilgili çalışmaları yeterince tanınmış ve takdir edilmiş değildir. Bu makale, Psahos'un özel arşivinde yapılan araştırmanın neticesinde varılan sonuçların açığa çıkarılmasını hedefler.

Psahos'un kendisi tarafından derlenip düzenlenmiş olan arşiv, bilim adamının ikamet ettiği evde bulunmaktadır; bilim ve sanat alanında yürüttüğü etkinlikleri, hayatı boyunca yarattığı, yayınlanmış ve yayınlanmamış, eserlerini içerir. Bunun dışında, Psahos'un bıraktığı geniş kitap ve el yazımı eserlerinin tümü 1991 yılında Atina Ulusal ve Kapodistrias Üniversitesi Müzik Çalışmaları Bölümü tarafından satın alınarak Psahos Kütüphanesi oluşturulmuştur. Çeşitli el yazımı eserlerinin arasında Osmanlı-Türk musikisi ile ilgili kitaplar dikkate şayandır. Söz konusu eserler bugüne kadar kısmen incelenmiştir. Bu çalışmanın yazarı “K. A. Psahos arşivinin dijitalleştirilmesi, belgelenmesi ve tanıtımı” programı kapsamında, araştırma ekibi üyesi olarak görev yapmıştır. Proje çalışmaları sayesinde ışığa çıkan belgeler arasında, Psahos'un “Asya müziği” olarak adlandırdığı bir klasör özellikle dikkatleri üstüne çekmektedir. Toplam 1072 dijital dosyadan oluşan klasör yukarıda bahsi geçen programın ihtiyaçlarına göre sıralanmış ve kategorilere ayrılmıştır. Bulunan belgeler, bu makalede, üç büyük kategoriye ayrılarak incelenmektedir: 1. Müzik transkripsiyonları ve Osmanlı-Türk musikisi ile ilgili notlar, 2. Osmanlı-Türk musikisi ile ilgili diğer kanıtlar: Kitaplar, yazışmalar ve çeviriler ve 3. Müzik örnekleri.

Birinci kategoride Psahos arşivinde bulunan tüm Osmanlı-Türk musikisi nota transkripsiyonları yer alır. 121 adet eser içeren bu liste tüm eserlerin başlıkları ile birlikte makaleye bir tablo sunulmaktadır. Ayrıca ekteki listeye, mevcut olan bestekâr, usul ve makam gibi önemli bilgiler de dahil edilmiştir. Transkripsiyonlar Bizans notası bazıları da batı usulü nota ile yazılmıştır. Güfte Karamanlıca yazılmış, Psahos'a gönderilmiş olan bazı nadir transkripsiyonlar ise, Osmanlıcadır. Genel olarak, transkripsiyonlar Psahos'a atfedilmiştir ancak aralarında başkalarının kayda

geçirdiği transkripsiyonlar da vardır. Bu transkripsiyonlarda Psahos'un el yazısıyla eklediği notlar, kişiliği hakkında aydınlatıcı ek bilgi sağlar. Örneğin, not ettiği tarihler sayesinde Psahos'un, bestelerini notaya dönerken İstanbul'da bulunduğu ve sıkça rastlanan, "Avrupa notasından çevrilmiştir" ve "Vurgulama K. A. Psahos'undur" gibi eklemeler, Avrupa müziği konusunda da çok sağlam bilgiye sahip olduğu sonucuna götürmektedir.

Bizans müziği eğitimi dışında, Psahos'un, esas olarak, Avrupa yahut Osmanlı-Türk musikisi eğitimi alıp almadığı konusunda fazla bilgiye sahip değiliz. Arşivin bu klasörü Psahos'un biyografik verilerine bir nebze ışık tutmaktadır. Ayrıca arşivin başka bir bölümünde, arkasında kendi yazısıyla yazılmış bir not ile Osmanlı-Türk musikisi hocası Cevat Nuri Efendi'nin bir fotoğrafı da yer almaktadır.

Ancak esas olarak, Psahos arşivinin ikinci kategorisinde yer alan belgeler, alimin Osmanlı-Türk musikisine duyduğu ilgi ek bilgi sağlar. "Asya müziği" klasöründe bulunan kitaplar, yazışmalar ve çeviriler Psahos'un Osmanlı-Türk musikisine derinden ilgi duyduğunu göstermektedir. Araştırmalarını kendi gayretiyle ve müzikle ilgili yayınları takip ederek gerçekleştirdiğini anlıyoruz. Mesela Ioannis Zografos-Keivelis'in *Mûsikî mecmuası yahut mecmua-i makâmât* [*Μουσικὸν Ἀπάνθισμα ἢ Μεδζμουάι Μακαμάτ*] kitabının nüshası Psahos'un dosyasında bulunması dikkat çeken bir husustur. Psahos bu kitapta Keivelis'in notalarıyla ilgili birçok düzeltme yapmıştır. Psahos Yunan sanatçıların çoğunun Osmanlı-Türk musikisinin ritmik unsurları hakkında hatalı bilgiye sahip olduklarını belirtir. Bu nedenle, düzeltmelerinin çoğu bu konuyla ilgilidir. Ritimleri uygun şekilde çevirdiğinden emin olmak istemiştir. Psahos'un transkripsiyonlarının iki tanesini inceledikten ve TRT arşivinde bulunan eserlerle karşılaştırdıktan sonra, bu konuya muvaffak olduğunu anlıyoruz. Makalenin, ikinci kategori olarak sınıflandığımız bölümde, Psahos arşivinde bulunan belgeler, Psahos'un Osmanlı-Türk musikisini Bizans notasına çevirme yöntemine yaptığı göndermeler yer almaktadır. Burada "Asya müziği" klasöründe bulunan diğer kitapların da ayrıntılı bir listesini sunmayı amaçlıyoruz.

Psahos'un Osmanlı-Türk musikisine karşı derin ilgi duyduğunu dosyada bulunan yazışmalardan ve ona gönderilmiş müzikle ilgili malzemenen anlıyoruz. "Asya müziği" klasöründe bulunan ve Ali Rifat Çağatay'ın Psahos'a yaptığı göndermeyi de içeren makalenin Yunanca çevirisi bulunması özellikle dikkat çekmektedir. "Nea Efimeris" adlı mecmuada yayınladığı bir makaleye atıfta bulunan Çağatay, 1895 senesinde Malûmat gazetesinde sunduğu "Fenn-i Mûsikî Nazariyatı" başlıklı yazısını yorumladığından söz eder. Bu belgelerden, Çağatay ve Psahos arasında çeviri

sorunlarından kaynaklanan bir yanlış anlaşılma olduğunu anlıyoruz. Çağatay makalesinde, Osmanlı-Türk müziği ses perdeleriyle ilgili düşüncelerini Psahos'un yanlış anladığını belirtir.

Osmanlı-Türk musikisi ile ilgili çeşitli yayınlar hakkında çeviriyle ilgili notlar bulunmaktadır. İlginç bir not, Osmanlı-Türkçesi üzerine çalışan bir Yunan bilgini olan İoannis Hloros'a aittir. Hloros Hacı Emîn Efendi'nin "Nota Muallimi" adlı müzik nazariyat kitabını tercüme etmiştir. Psahos'un Osmanlı-Türkçesinden Yunanca'ya yapılacak çevirilere ihtiyaç duyduğu çok ilgi çekici bir gerçektir. Yukarıda belirtildiği gibi, Psahos arşivinde Osmanlı-Türkçesi veya Karamanlıca yazılmış müzik transkripsiyonları yanı sıra başka Osmanlı-Türkçesinde yazılmış yayınlar da bulunmaktadır. Bu makalenin yazarı her zaman Psahos'un Osmanlı-Türkçesi bilgisine sahip olduğunu varsaymıştır. Ne de olsa Osmanlı devletinde doğmuş ve büyümüştü. Ancak bu dilde yazılmış özel bir metni anlamak için yardıma ihtiyaç duyduğu anlaşılmaktadır.

Psahos arşivinden Osmanlı-Türk musikisi belgelerini sunan çalışmanın üçüncü kategori olarak sınıflandırılmış bölüm, bu makalenin yazarı tarafından Bizans notasından batı notasyonuna çevrilmiş şarkı formundaki iki bestenin yorumlarından ibarettir. Şarkılar, Giriftzen Asım Bey'in rast makamı ve aksak usulunda olan "Sertâ kadem ey pembe ten" ile Şevki Bey'in makam hicaz ve çifte düyek usulunda olan "Firâkınla zâlim harâb oldu can" dır. Makalenin ek kısmında bu parçaların orijinal basımlarıyla beraber batılı nota sistemine geçirilmiş halleri ve TRT arşivinden karşılaştırma amacıyla alınmış notalar da eklenmiştir. Genel olarak Psahos'un kayıtlarının TRT kayıtlarından pek farkı yoktur. Elbette bunlar farklı zaman dilimlerindedir, bu da bize Psahos'un Osmanlı-Türk musikisini eşzamanlı bir şekilde aktarma biçimi (Psahos'un büyük hedeflerinden biri), ve bestelerin zaman içinde nasıl meşk edildiği hakkında yeni ipuçları verebilir.

Yukarıdaki konular makalenin sonuç bölümünde özetlenmiştir. Genel olarak, Psahos arşivi, araştırmacıların, Yunan bilim adamlarının ve müzisyenler Osmanlı-Türk musikisini nasıl algıladıklarını ve onu nasıl incelediklerini anlamaya yardımcı olmaktadır. Ayrıca, Psahos'un transkripsiyonları, dönemin Osmanlı-Türk musikisine dair tanıklıklar sağlamakta ve bu konuya yönelik çalışmalarda oldukça faydalı olduğunu göstermektedir. Öncelikle, Osmanlı-Türk musikisinin Osmanlı İmparatorluğu'ndaki Yunan müzisyenler tarafından erişilebilir olduğunu kanıtıyor ve buna ek olarak, söz konusu transkripsiyonlar araştırmacılara bir müzik külliyatı getiriyor. Son olarak, eleştirel bir incelemeden sonra, bu kanıt, önceki ve sonraki yılların aksine, Osmanlı-Türk musikisi icrası hakkında sonuçlar çıkarmamıza yardımcı olacaktır. Psahos'un Osmanlı-Türk musikisi bestelerinin çevirilerinin bir listesini de sağlayan bu çalışma sayesinde,

Osmanlı-Türk musikisinin Yunanca ve Türkçe müzik çevirilerine ilişkin karşılaştırmalı görüşlerin vurgulanacağını umuyoruz.