

Turkish folk songs in Greek musical collections of the late Ottoman era¹

Evangelia Chaldæaki

Dr. in Historical Musicology, National and Kapodistrian University of Athens, Greece & Postdoctoral researcher, University of Ioannina, Department of Music Studies, Arta, Greece.

Email: evangelia_ch@yahoo.gr ORCID: 0000-0003-0398-3711

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Abstract

During the late Ottoman period, there was a great deal of interest in folk culture. After all, this was a period when the various ethno-religious communities of the Ottoman Empire began to form national states, such as Albania, Bulgaria, Greece, Romania, and Serbia. At the same time, the Ottoman state turned its attention to the Turkish people and began to shape the Turkish national identity in order to create a sense of unity among the Turkish-speaking Muslim community. In this effort to cultivate the national identity of the people, religion and folk culture were fully exploited. This study examines the musical collections published by the Greek Orthodox Christian community of the Ottoman Empire, specifically the *Efterpi* (1830), *Pandora* (1843), *Mecmua-yı Makamat* (1856 & 1872-1873), *Kallifonos Sirin* (1859 & 1888) and *Music Journal* (1896) editions. These collections were printed in Istanbul and addressed to Greek-speaking Orthodox Christians. They consist mainly of Greek Orthodox ecclesiastical music, Greek secular music, and some Greek folk songs. Interestingly, the collections additionally include Ottoman music and Turkish folk music. It should be noted that the main language of the collections is Greek, and some Karamanlidika, and the musical transcriptions have been written down in Byzantine notation. This paper presents data on these transcriptions. The songs are transnotated from Byzantine notation to Turkish staff notation. 3 of these transnotations are presented here. After this process, different results are obtained regarding the way the songs were transcribed by the Rum musicians in comparison to their transcriptions by Turkish musicians of a later period.

Keywords

Greek musical collections, late Ottoman period, musical transcriptions from Byzantine notation to Turkish staff notation, transcriptions of Turkish folk music in Byzantine notation, Turkish folk songs

Introduction

The Greek-speaking Orthodox Christians of the Ottoman Empire, also known as Ottoman Greeks or Rums, were an ethno-religious community with a rich musical tradition. This tradition, which existed during the entire Ottoman period, was generally divided into two categories, a division

still used by modern scholars: secular and religious music (Kalaitzidis, 2012:15-23)². The category of secular music includes all the musical genres that were used by the Rums outside their religious worship. These genres include Phanariot music³ and

¹ This paper was presented at Turkologentag 2023, the Fourth European Convention on Turkic, Ottoman and Turkish Studies, organized by the Chair of Ottoman and Turkish Studies of the University of Vienna, 21-23 September 2023. The research presented here is also part of the postdoctoral research currently being conducted by the author of this paper, entitled "Turkish and Greek folk music in Greek musical collections of the late Ottoman era: Musical transnotations, commentary and modern performance", which is a continuation of her dissertation (Chaldæaki, 2022a).

² The Greek musical tradition, i.e. the musical tradition associated with Greek culture, is also divided into two categories: folk (or secular/popular (Karas, 1982, p. 1)) and Byzantine music (Amargianakis, 2003). In modern times, rebetiko music is now considered to be a part of the Greek musical tradition.

³ Phanariot music is a musical genre created and used by the Phanariots, mainly during and after the 18th century (Chatzipanagioti-Sangmeister, Karanasios, Kappler & Chotzakoglou, 2013, p. 11). The Phanariots were a specific social group of upper-class Rums, who lived in the Fener ("Phanari" in Greek) district of Istanbul and had a strong political and social presence between the years 1660-1821 (Philliou, 2009, p. 151).

Greek folk music, but also Ottoman music and Turkish folk music, Arabic and Persian music, as well as some Western music. Since this division is very broad, the author of the present paper suggests a more specific categorization of the music of the Rums: 1. Religious music, which is the Greek Orthodox Christian ecclesiastical music, widely known as “Byzantine music”, 2. Secular urban music, which is the Ottoman music and elements of Arabic and Persian music, 3. Phanariot music and 4. Folk music, mainly in the Greek and Turkish language.

ΣΑΡΚΙ ΜΑΚΑΜ ΤΖΑΡΚΙΑΧ

Οἰσοθ.λε Σοφζάν. ᾠ Γα.

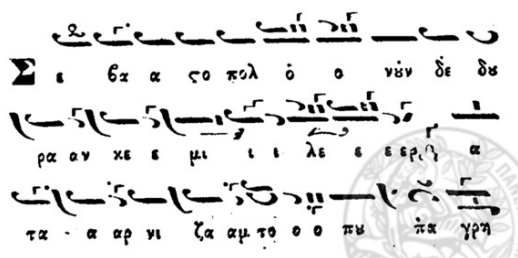


Photo 1. An example of Byzantine notation, also included in this paper’s Appendix

Rum musicians used Byzantine notation (see Photo 1 above) to create many musical collections of their music, at first only handwritten, and later handwritten and published. Along with the musical collections in Byzantine notation, they also produced a considerable number of anthologies, again handwritten and published, containing only the lyrics of songs. At this point, it should be noted that Byzantine music utilizes a notational system of great tradition, which has developed and changed over time. Roughly speaking, we can distinguish between the old and new methods of Byzantine notation. The old method was stenographic and used fewer signs, while the new method (also called “Neobyzantine notation”), in use since 1814, is more analytical (Morgan, 1966). This paper deals only with Neobyzantine transcriptions, so all references to Byzantine notation can be understood as Neobyzantine notation.

The aforementioned published Greek musical collections date from the mid-19th century and later. The main language of the collections is Greek, with some Karamanlidika (i.e. Turkish written with the Greek alphabet), and the musical transcriptions are written in Byzantine notation. They consist of Greek Orthodox ecclesiastical music, Greek secular music, and some Greek folk songs. The collections also include Ottoman music and Turkish folk music. These collections were addressed to the Greek-speaking Orthodox Christians, mainly in the Ottoman Empire, but also outside this region, since they contain the music used by the Rums, as described above.

The Greek musical collections published in Istanbul have not only provided us with a great deal of information about the music of the Rums, but have also been an undeniably important source for the music of the Ottoman Empire. This idea is supported by scholars both from the Aegean region and

⁴Throughout the paper, “Ottoman music” and “Ottoman musical tradition” is defined as “the dominant music and musical tradition of those urban areas of the Ottoman Empire where Turkish was the secular literary language of the Muslim population” (Feldman, 2001). This music was reproduced “primarily in Istanbul, Edirne, Izmir, Thessaloniki and, until the later 18th century, in cities of south-east Anatolia”, but also “genres of Ottoman music were supported by certain social classes in a predominantly non-Ottoman musical environment, for example in Cairo, Baghdad, Belgrade and Sarajevo” (Feldman, 2001). Ottoman music emerged in the late 16th century (Feldman, 2001), was connected to the Ottoman court, but was also consumed in other urban places, such as Mevlevi Houses, homes and even in some coffeehouses (Çakmur, 2016:13-14). Other terms used by scholars to describe this musical genre are “Ottoman court music”, “classical Turkish music” and “fasil music” (Çakmur, 2016:13-14).

⁵“Turkish folk music” is defined as the folk music in the Turkish language that can be found either during the Ottoman period or during the establishment of the Turkish state and after, in Ottoman, Turkish or other environments.

⁶More data on the history and theory of Byzantine notation can be found in this general bibliography: (Karas, 1982), (Stathis, 2001), (Troelsgård, 2011).

from around the world, as will be mentioned below in the related literature. Of course, the fact that the musical collections in question were written in Byzantine notation and with the Greek alphabet makes it impossible for the majority of musicologists to read and study them. Fortunately, however, there are a considerable number of studies and publications dealing with the transnotations of Byzantine notation into Turkish staff notation, again as will be mentioned later in this paper. Thus, we are now in a position to make assumptions and draw conclusions on the basis of the musical transcriptions found in the Greek musical collections. It should be noted that the term “transcription” is used here to refer to written records of musical pieces, while the term “transnotation” is used to refer to translations from one notational system to another. Also, “Turkish staff notation” is defined as the Arel-Ezgi-

Üzdilek notational system established in the late 1920s.

The transcriptions of Ottoman music and Turkish folk music found in Greek musical collections are important sources of these musical genres at the time the collections were created, as they also allow us to see what pieces of Ottoman music and Turkish folk music were available to the Rums of Istanbul, and to the Ottoman Empire in general, and how they were received by those populations. Furthermore, in cases where we have more recent transcriptions of the same songs, we can compare the two types of transcriptions to see if there have been any changes to the pieces over time, or if the changes are due to a different understanding of the pieces by the Rum musicians. This research deals only with the Turkish folk songs that can be found in Greek musical collections.

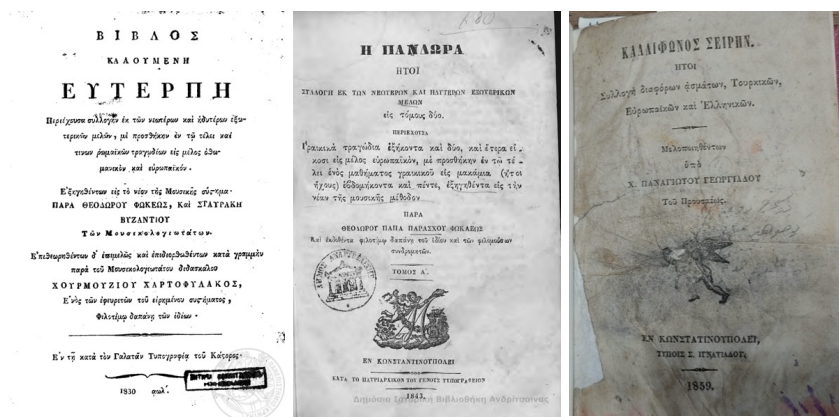


Photo 2. The title pages of Greek musical collections of the late Ottoman era (Fokaefs & Vyzantios, 1830), (Fokaefs 1843 & 1846), (Georgiadis, 1859)

More specifically, this study focuses on the Greek musical collections published in the late Ottoman period, that is roughly from the Tanzimat period to the establishment of the Turkish Republic (i.e. from the mid-19th century to the early 20th century). The reason for specializing in this particular period and in folk music is that this study attempts to establish a link between the content of these Greek musical collections and the social and political trends of the time. In particular, folk songs, both Greek and Turkish, began to be written down to a greater extent in

these collections during the late Ottoman period. This can be linked to the general interest in folk culture that arose during this period. After the Enlightenment, the French Revolution, and the formation of national states in the Balkan region, the cultivation of national identity became a controversial issue for all ethno-religious communities in the Ottoman Empire. And, of course, this question of nationalism permeated almost every aspect of the communities' lives, including musical culture.

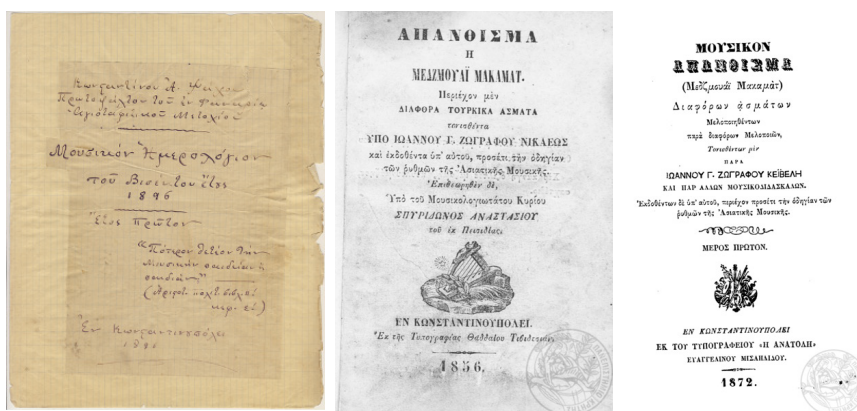


Photo 3. The title pages of Greek musical collections of the late Ottoman era (Chaldæakis, 2016), (Keivelis 1856, 1872 & 1873)

Related Literature

The most important Greek musical collections published from the 19th century onwards, as mentioned above, are those of Fokaefs (1843 & 1846), Fokaefs and Vyzantios (1830), Vlachopoulos (1848), Zografos Keivelis (1856, 1872 & 1873), Georgiadis (1859) and Vlachakis (1870). The present study examines only seven of these collections, as explained below. At the same time, the Rums also published theoretical books on Ottoman music, or “Asian music” as they called it (the term “Asian” includes Arabic and Persian as well as Ottoman music), including the works by Chalatzoglou, compiled in 1728 but published much later (Nafpliotis, 1900), Marmarinos (1749), also republished in modern times (Karakatsanis, 2004), Domestikos and Protopsaltis (1843), and Kiltzanidis (1881). Some of these theoretical works include musical transcriptions as well. The Rums also published anthologies of their music that contained only the lyrics of the songs and information about their musical context, the makam and usul, i.e. the scales and rhythmic cycles, as generally mentioned above and will be further discussed later in more detail. All these constitute the related literature on this research subject.

In addition, there are many studies that examine the above collections for various reasons. The works of Ambros (2021), Aydınli (2020), Bardakçı (1993), Behar (1993), Doğan & Çolakoğlu Sarı (2023), Erol (2015),

Kalaitzidis (2012), Kappler (2019), Kılıçarslan (2013), Şahin, Güray & Aydın (2018), and the research project “Intercommunal musical geographies of late Ottoman Istanbul” (National and Kapodistrian University of Athens, 2021) deal with the importance of Greek musical collections for Ottoman and Turkish music. Building upon that, there is ongoing research on the transnotations of these collections, such as by Apostolopoulos & Kalaitzidis (2019), Karazeris (2018), Andrikos & Papadopoulos (2021), and from the author of the present paper (Chaldæaki, 2022b).

The more specific topic of Turkish nationalism and the appropriate use of folk culture for this purpose has been developed in many works, such as those by Başgöz (1972), Değirmeci (2006), Öztürkmen (2012), Şenel (2015) and Mihçi (2023). Of course, there are also studies that deal with nationalism in the late Ottoman period in general, such as those by Balta (1987), Kamouzis (2012), Eissenstat (2015) and many others.

Aim of Study

One of the main aims of this research is to draw more attention to the musical transcriptions made by Rum musicians. The importance of these transcriptions has already been explained above, as well as the challenges of studying them, since they are generally transcribed in Byzantine notation and in Greek or Karamanlidika.

Another purpose of this study is highlight musical material on Turkish folk music. More importantly, the musical collections used for this research were created during a time when Turkish folk music had not yet been transcribed by its bearers.

The paper includes a list of 18 Turkish folk songs that could be found in 7 Greek musical collections. In order to find out whether these songs were popular enough at the time they were written down, further research was carried out in Greek anthologies and other musical sources of Ottoman music. In addition, this study includes transnotations of Turkish folk music pieces from Byzantine notation to Turkish staff notation, thus providing material in a universal musical language that is now more widely accessible to scholars. This means that this work provides documents not only for this research, but also for others that may arise in the near future. All of these are considered in the light of the political and social currents of the time in which the collections were published. All in all, this study may prove useful for the historiography of Turkish folk music and the music of the Ottoman Empire in general, while shedding some more light on the Greek musical collections and the ideological trends of the late Ottoman period.

Problem of Study

The Greek musical collections that are being studied for the purposes of this research are (see Photo 2-3 above):

- *Efterpi* (Fokaefs & Vyzantios, 1830), published in Istanbul,
- *Pandora* (Fokaefs, 1843), published in Istanbul,
- *Mecmua-yı Makamat* (Zografos Keivelis, 1856 & 1872-1873), published twice in Istanbul,
- *Kallifonos Sirin* (Georgiadis, 1859 & Kiltzanidis, 1888), published twice in Istanbul by two different editors,
- *Music Journal of 1896*, which was to

be published by Psachos in Istanbul but instead was published in 2016 by the National and Kapodistrian University of Athens (Chaldæakis, 2016).

Of course, as mentioned above, the Greek musical collections that include Ottoman music are generally more numerous. At present, only these seven collections are being studied because of the Turkish folk songs they contain, among other pieces of Ottoman music, since the other Greek musical collections do not include Turkish folk songs.

As already stated, the late Ottoman period was a time of great interest in folk culture. It was a time when the various ethno-religious communities of the Ottoman Empire began to form national states, such as Albania, Bulgaria, Greece, Romania, and Serbia, following the European trends of the Enlightenment and the French Revolution. At the same time, the Ottoman administration sought to forge an Ottoman identity for the entire population of the Empire, and later a Turkish identity for Turkish-speaking Muslims⁸. While trying to create a sense of unity within the Turkish-speaking Muslim community, religion and folk culture were fully exploited to cultivate the national identity of the people, as discussed above in the related literature. Because of the elements of folk culture, Turkish folk music appealed to all social classes, and not just to a few elites who had received musical education and used a written language. As a result, this genre of music became more interesting and more of its songs were documented in musical collections.

We also observe this in the Greek musical collections of the late Ottoman period. Even though these collections were produced

⁷ The author was part of the research team for this publication.

⁸ For these ideological currents, see relatively in the following general work on the uprising of modern Turkey: (Jürcher, 2004). More specifically for the period of modernization during the late Ottoman period see: (Berkes, 2002).

in the Ottoman Empire, since they were addressed to Rums and Greeks in general, we can clearly see that they were also influenced by the social and political currents of the late Ottoman era. This means that at a time when the Greek state had recently emerged and Greek identity was being strengthened, the Greek musical collections published in Istanbul were part of this trend and began to include more Greek folk music. However, as these were collections circulating in the

Ottoman state, they naturally contained relevant musical elements. All in all, the Greek musical collections of the period included more Greek and Turkish folk songs than earlier collections.

Method

As mentioned above, a total of 18 Turkish folk songs were found in Greek musical collections during this study (see Table 1 below).

Table 1. Turkish folk songs in Greek musical collections⁹

No	Song title	Ef 1830	Pa 1843	MM 1856	KS 1859	MM 1872	KS 1888	MJ 1896
1	Ateşim yanmadan tütünüm tüter			208-210		249-250		
2	Bahar erdi güzel seyre gelmez mi			236-237	119-121	293-294	104-106	
3	Bahar oldu sular çağlar					250-251		
4	Baharın zamanı geldi a canım			11-113		164-165		
5	Bir gemim var deryalarda dolaşır			126-128				
6	Bir küheylan at gerekdir aşıkılan yarışa			84-86		196-198		
7	Ey efendim a sultanım, gözüm doldu yaş ile			123-126		62-64		
8	Fesleğen ektim gül bitti			143-145	124-126	152-153		
9	Gel derim gelmez yanıma			239-241		295-296		
10	Gözümden gönlümden hayali gitmez	216-218						
11	Güzel gel aklımı aldın			108-110		163-164		
12	İki bülbül hiç bir dala konar mı			179-181		221-222		
13	İnme de turnam inme sen bu pinara			244-246		296-297		
14	Küçücükten bir yar sevdim ezeli			57-59		96-97		
15	Sevdiceğim aşıkını ağlatır		163-164					
16	Sivastopol önünde duran gemiler			246-248				
17	Şu karşıki dağda bir kuzu					190-191		
18	Zülfündedir benim baht-ı siyâhım							n.n.

⁹The acronyms apply to the following collections: Ef=Efterpi, Pa=Pandora, MM=Mecmua-yı Makamat, KS= Kalliphonos Sirin, MJ=Musical Journal.

The lyrics are, of course, written in Karamanlidika. Some of these songs were also included in Greek anthologies of the same period (see Table 2 below). These anthologies are:

- *Epanthousa* (1847), published in Istanbul,
- *Kalliopi* (1847), published in Istanbul,
- *I Orea Melpomeni* (1849), published in Istanbul,
- *I Terpsichori* (Stamatakis, 1853), published in Athens,

➤ *O Voulgarophanariotis* (Pneumatika, 1853), published in Istanbul,

➤ *I Echo tis Konstantinoupolis*, (Pneumatika, 1853), published in Istanbul,

➤ *O Skandalodis Eros* (1882), published in Patra,

and *Anatol türküleri*, (Stavridis, 1896), published in Istanbul and republished again in Istanbul in modern times (Balta & Çokona, 2017).

Table 2. The same Turkish folk songs in Greek anthologies of the same period¹⁰

No	Song title	Ep 1847	Ka 1847	OM 1849	Te 1853	BPh 1853	EK 1853	SE 1882	AT 1896 (2017)
1	Ateşim yanmadan					31	30-31		491
2	Bahar erdi								
3	Bahar oldu								
4	Baharın zamanı								
5	Bir gemim var								
6	Bir küheylan at					32			
7	Ey efendim a sultanım								
8	Fesleğen ektim								
9	Gel derim								
10	Gözümünden gönlümden	81-82							
11	Güzel gel				184			30	
12	İki bülbül								236-237
13	İnme de turnam		148						
14	Küçücükten								
15	Sevdiceğim			60-61					
16	Sivastopol önünde								
17	Şu karşıki dağda								
18	Zülfündedir								

¹⁰ The following collections are subject to the acronyms: Ep=Epanthousa, Ka=Kalliopi, OM=I Orea Melpomeni, Te= Terpsichori, BPh=O Voulgarophanariotis, EK=I Echo tis Konstantinoupolis, SE=O Skandalodis Eros, AT=Anadol Türküleri.

Further research was conducted on the lyrics of the songs, attempting to locate them in other Turkish musical collections and anthologies in order to compare the verses written down in each collection (see Table 3 below). For example, the lyrics of some of these songs were also included in the musical collection of Haşım Bey, commonly known as *Haşım Bey Mecmuası*, which was published in Istanbul in 1853 and again in 1864. This collection is of particular interest because it was published around at the same time as the Greek collections. Therefore, it

is useful for comparative purposes. There is also the collection by Kúnos, *Oszmán-Török népköltési gyűjtemény*, published in Budapest in 1889. Kúnos was a Hungarian scholar who conducted research in the late Ottoman Empire and documented, among other evidence, Turkish folk songs. This collection was republished in Turkish in 1998. One song was recorded in Ottoman Turkish language in the anthology *Şarkı Mecmuası*, published by anonymously in Istanbul in 1897.

Table 3. The same Turkish folk songs in collections of Ottoman music of the late Ottoman period¹¹

No	Song title	HB 1853	HB 1864	Kú 1889	Kú 1998	ŞM 1897
1	Ateşim yanmadan			270-271	31	
2	Bahar erdi					
3	Bahar oldu					
4	Baharın zamanı	203	171			
5	Bir gemim var			280-281	39	
6	Bir küheylan at		252			
7	Ey efendim a sultanım		110	254-255		
8	Fesleğen ektim					
9	Gel derim		505			
10	Gözümde gönümden	447	477			
11	Güzel gel	204	172			
12	İki bülbül					
13	İnme de turnam	465	506	291-292	50	
14	Küçükükten	126	122	315-316	70	
15	Sevdiceğim	296	278			
16	Sivastopol önünde			354-355	105-106	
17	Şu karşıki dağda	242	215	328-329	82-83	18
18	Zülfünderdir	311	290			

¹¹ The acronyms apply to the following collections: HB=Haşım Bey, Kú= Kúnos, ŞM=Şarkı Mecmuası.

It should be noted that the editors of the collections did not always label the songs as folk. In some cases, we found titles such as *μανέδες* (manedes), *σαρκή δαγιά* (şarkı dağı), but in general, the components of the origin of the songs or the documented method are not noted in the collections studied. Information on the places of origin could be gathered mainly from the sources identifying the songs as folk songs. As a first pass, these songs were recognized as part of the folk genre because of their apparent differentiation in the poetic text and melodic lines compared to the secular genre. Secondly, the research was extended to collections and studies of later periods in which these songs could be found, that served as sources of identification (see Table 4 below), i.e. studies of the folk culture and music of specific regions of modern Turkey. The studies used for this purpose were works such as:

- *Konya Halkıyat ve Harsiyatı* (Ergun & Uğur, 1926),
- *Köy Halk Türküleri* (Demirci, 1938),
- *İstanbul Türküleri* (Erbilek, 1961),
- *Rumeli Türküleri* (Nuş, 1996),
- *İstanbul'un bilinen ve bilinmeyen eski türküleri* (Ataman, 1997),
- *Muğla Türküleri* (Deveci, 2007),
- *İstanbul Çevresi Alan Araştırmaları* (Şenel, 2011),

or general studies of Ottoman music and Turkish folk music, such as:

- *Saz Şiiri Antolojisi* (Kocatürk, 1963),
- *Klasik Türk Müziği Antolojisi* (Tezel, 1975),
- *Türk Halk Şiiri Antolojisi* (Püsküllüoğlu, 1975),
- *Türk Musikisi Güfteler Antolojisi* (Üngör, 1981),

- *Halk Şiiri Antolojisi* (Elçin, 1988),
- *Folklor ve Türkülerimiz* (Özbek, 1975),
- *Büyük Türk Musikisi Ansiklopedisi* (Öztüna, 1990),
- *Evlerinin Önü Türküler* (Öztelli, 2002),
- an encyclopedia entry (Özcan, 2008),
- and more mainly the work *Türkischsprachige Liebeslyrik in Griechisch-Osmanischen Liedanthologien des 19. Jahrhunderts* (Kappler, 2019).

In other words, during this research, if a song seemed to be folk because of its poetic text and melodic lines, and it was then found in a study of Turkish folk music, it was classified as folk¹². Here are the relevant details for the songs that have been found in works of that kind. The numbering refers to Table 1 above (the song titles are listed in alphabetical order).

No. 1 Ateşim yanmadan tütünüm tüter

According to Kappler, this song has the characteristics of a folk song (Kappler, 2019: 491). Its transcription is found in the Turkish Radio and Television [TRT] archive, notebook 28, number 826, as a türkü from Antioch (Türkü, 1946). The song is transcribed by Erbilek as an Istanbul türkü (Erbilek, 1961:2478).

No. 2 Bahar erdi güzel seyre gelmez mi

The song is located in the TRT archive, number 1039 (Türkü, n.d. a). The song is also transcribed by Üngör (Üngör, 1981: 536).

No. 3 Bahar oldu sular çağlar

The poetic form of the song is of folk origin, but the music that has been written down by Keivelis is by Violakis. Üngör attributed this song to Hacı Arif Bey (Üngör, 1981:447). Kocatürk referred to the same song as folk (Kocatürk, 1963: 348-349). Nevertheless, the

¹² Extensive commentary on the folk musical genre can be found in the author's dissertation (Chaldæaki, 2022a).

theme pattern of the song is very common in Turkish folk poetry.

No. 4 Baharın zamanı geldi a canım

The poetic form of the song belongs to the genre *köçekçe* genre (Tezel, 1975:160), whereas Kappler observed that the content points to the *aşık* poetry and literature (Kappler, 2019:561). The song has been set to music by Hamamizâde İsmail Dede Efendi and is transcribed in the TRT archive, number 1025 (İsmail Dede Efendi, n.d. a).

No. 5 Bir gemim var deryalarda dolaşır

See further information provided later in this paper.

No. 6 Bir küheylan at gerekdir aşıkılan yarışa

The lyrics are attributed to the folk *aşık* poet Çorlulu (Öztüna, 1990a:203). It is transcribed in the TRT archive, number 2134 (Çorlulu, n.d. a).

No. 7 Ey efendim a sultanım, gözüm doldu yaş ile

The song's lyrics are attributed to the folk *aşık* poet Çorlulu (Öztüna, 1990a: 203), whereas the melody to Balıkçı Hafız Mehmet Efendi. The song is found in the TRT archive, number 4072 (Çorlulu, n.d. b).

No. 8 Fesleğen ektim gül bitti

This song has been set to music by Tanburi Mustafa Çavuş, also found in the TRT archive, number 4435 (Mustafa Çavuş, n.d.). Ataman transcribed it as an Istanbul *türkü* (Ataman, 1997:375).

No. 9 Gel derim gelmez yanıma

This specific song's melody is attributed to Hamamizâde İsmail Dede Efendi, but the lyrics belong to the folk genre *köçekçe*. According to Kappler, it is found in the TRT archive, notebook 155, number 4684 (Kappler, 2019:606) & (İsmail Dede Efendi, n.d. b). Üngör also transcribed it as a piece by Dede Efendi (Üngör, 1981: 544).

No. 10 Gözümden gönlümden hayali gitmez

The song has been set to music by Hamamizâde İsmail Dede Efendi. Erbilek transcribed it as a folk song (Erbilek, 1961:2478). It is found in the TRT archive with Dede Efendi's music, number 5505 (İsmail Dede Efendi, n.d. c) and also written down by Üngör (Üngör, 1981:1152).

No. 11 Güzel gel aklımı aldın

This is a *köçekçe* song that has been set to music by various composers. Haşım Bey's Anthology refers to a composer named Kıpti İbrahim, who is also noted in the listing of this song in the Greek anthology Terpsichori (Stamatakis, 1853: 184). Kappler confirmed that this song was performed by non-Muslims, mostly Roma (Kappler, 2019, p. 513). Üngör referred to the song as a composition by Hamamizâde İsmail Dede Efendi (Üngör, 1981:309). In the TRT archive, number 5845, it is also transcribed as a Dede Efendi composition, while it is reported as a *köçekçe* (İsmail Dede Efendi, n.d. d). Lastly, Öztüna attributed the composition to İbrahim Ağa (Öztüna, 1990a: 378).

No. 12 İki bülbül hiç bir dala konar mı

According to Kappler, the theme of the song refers to folk literature (Kapper, 2019, p. 588). The song is transcribed by Üngör (Üngör, 1981:479) and Öztelli (Öztelli, 2002:312). It is also found in a collection as a Konya *türkü* (Ergün & Uğur, 1926: 252), although the lyrics written there differ from the second verse and after.

No. 13 İnme de turnam inme sen bu pinara

See further information provided later in this paper.

No. 14 Küçücükten bir yar sevdim ezeli

This song has been set to music by Hamamizâde İsmail Dede Efendi (Öztüna, 1990a:398), but was transcribed as a folk song by Kocatürk (Kocatürk, 1963: 102) and Püsküllüoğlu (Püsküllüoğlu, 1975:223). Şenel wrote down a folk song in Fatih, Istanbul with a first verse "Küçücükten bir yar

sevdim”, but this is a different song (Şenel, 2011b:285-286). Dede Efendi’s version is also found in the TRT archive, notebook 245, number 7336 (Kappler, 2019:549) & (İsmail Dede Efendi, n.d. e), and it has also been transcribed by Üngör (Üngör, 1981: 992).

No. 15 Sevdiceğim aşıkını ağlatır

This song has been set to music by Hamamizâde İsmail Dede Efendi, although, Erbilek wrote it down as a folk song (Erbilek, 1961: 2426) and Üngör as a Dede Efendi song (Üngör, 1981, p. 706). The same transcription is found in the TRT archive, number 9798 (İsmail Dede Efendi, n.d. f).

No. 16 Sivastopol önünde duran gemiler

See further information provided later in this paper.

No. 17 Şu karşiki dağda bir kuzu

According to Kappler, this song has components that are common to the folk music of Anatolia, like the lack of rhythm

(Kappler, 2019: 697). Moreover, the lyrical context points to the folk music of Rumeli, for example the song “Şu karşiki dağda bir yeşil çadır”, that is written down as Rumeli türkü (Nus, 1996: 250). The song is also found in the folk music of the Gagauzs, Bulgaria’s Turkish speaking Orthodox Christians, specifically the verse “şu karşiki dâda bir kojun mejler” (Zajaczkowski, 1966:64). It has also been set to music by Hamamizâde İsmail Dede Efendi, transcribed by Üngör (Üngör, 1981: 224) and in the TRT archive, notebook 353, number 10501 (İsmail Dede Efendi, n.d. g).

No. 18 Zülfüdedir benim baht-ı siyâhım

The song has been set to music by Hamamizâde İsmail Dede Efendi, although Erbilek wrote it down as a folk song (Erbilek, 1961: 2427). In the TRT archive we also find it as a Dede Efendi song, number 11725 (İsmail Dede Efendi, n.d. h), where the lyrics are attributed to Keçecizâde İzzet Molla (1786-1829). The same applies for Üngör’s work (Üngör, 1981: 881).

Table 4. The same Turkish folk songs in collections and studies of Ottoman Turkish and folk Turkish music of later period¹³

No	Song title	E&U 1926	De 1961	Er 1961	Ko 1963	Te 1975	Pü 1975	Ün 1981	El 1988	Öz 1975	Öz 1990	Nu 1996	At 1997	Öz 2002	De 2007	Öz 2008	Şe 2011	Ka 2019
1	Ateşim yanmadan			2478														491
2	Bahar erdi							536										
3	Bahar oldu				348-349			447										
4	Baharın zamanı					160												561
5	Bir gemim var																	567
6	Bir küheylan at										203							503
7	Ey efendim a sultanım										203							
8	Fesleğen ektim							525					375					
9	Gel derim							544										606
10	Gözümden gönlümden			2478				1152										

¹³ The following collections are subject to the acronyms: E&U=Ergun & Uğur, De=Demirci, Er=Erbilek, Ko=Kocatürk, Te=Tezel, Pü=Püslüllüoğlu, Ün=Üngör, El=Elçin, Öz=Özbek, Öz=Öztuna, Nu=Nuş, At=Ataman, Öz=Öztelli, De=Deveci, Öz=Özcan, Şe=Şenel, Ka=Kappler. In the case of identical acronyms, please refer to the year of publication to find the correct work.

11	Güzel gel						309			378						513
12	İki bülbül	252					479					312				
13	İnme de turnam							168	454-455			329				429
14	Küçücükten			102		223	92			398					285-286	549
15	Sevdiceğim			2426			706									
16	Sivastopol önünde		259							234		700	226	103		607
17	Şu karşığı dağda						224			250						697
18	Zülfündedir			2427			881									

After identifying the songs in the folk genre, the transnotation process began for each one of them. As far as musical transnotations are concerned, the procedure is quite simple, but there are still a number of difficulties to overcome. First of all, the signs of Byzantine notation, which basically show the contour of the melody, whether it goes up or down, also include some embellishments and micro-analyses for the interpretation of the music. Additionally, there are the so-called “qualitative signs” which only describe certain expressive elements that distinguish the different chanting styles that exist in this musical tradition. This means that a given transcription can be interpreted in many ways. But in this transnotational process it was decided to transcribe the melody in a simpler form, rather than an analytical one with all the embellishments. Perhaps this is an issue that should be reconsidered for specific case studies. Other difficulties include the markings on makams and usuls, which were sometimes written down incorrectly by the Rums, as can be seen from the attempt to perform the transnotations. In these last two cases, some corrections had to be made to the transnotations in order to make them understandable for modern performance. For example, in some cases the accidentals had to be changed, and in others the time signatures or the rhythmic distribution of the melody and the poetic text within the musical bars had to be altered.

Results

Three Musical Examples of Turkish Folk Songs from the Greek Musical Collections

Sivastopol önünde duran gemiler

With all these facts in mind, let’s take a closer look at some musical examples from the transcriptions of Turkish folk music in Greek musical collections. One of the songs of particular interest is “Sivastopol önünde duran gemiler”, which we find documented in Keivelis’s collection of the year 1856 (pp. 246-248) (see Figures 8 in the Appendix). This is a türkü, which means a Turkish folk song, although it has been set to music by a well-known musician, Sermüezzın Rifat Bey (Özcan, 2008: 103) & (Öztüna, 1990b: 234). The melody of the song is Western in style, as it is a march referring to the Crimean War and in particular to the Siege of Sevastopol in 1854-1855. The lyrics of the song were also written down by Kúnos (Kúnos, 1889:3 54-355) & (Kúnos, 1998: 105-106). According to Kappler, the song is also found in the TRT archive, notebook 339, number 10072 (Kappler, 2019: 607). It was also transcribed in later studies by Demirci (1938: 259), by Devenci (2007: 226) and with different lyrics by Öztelli (Öztelli, 2002: 700). With that said, there are some differences in the lyrics between the various documents that have been found (see Tables 5 & 6 below).

Table 5. “Sivastopol önünde duran gemiler” in Keivelis’s collection

Sivastopol önünde duran gemiler	
Mecmua-yı Makamat 1856	
Σεβαστοπόλ όνουνδὲ δουράν κεμιλέρ	Sivastopol önünde duran gemiler
άτάρ νιζάμ τοπού παγρημὴ δελέρ	atar nizam topu yer bağrımı deler
Μιάν	Meyan
Φεργιάδ ιδέρ δουρούρ καρὶν άνελέρ	Feryat eder durur karın anneler
Νακαράτ	Nakarat
Άμάν παδισαχήμ ιζὶν βέρ πιζέ	Aman padişahım izin ver bize
σιλαδὰ βαλιδὲμ γιαλβαρήρ σιζέ	sılada validem yalvarır size
Άμάν παδισαχήμ σέν πιγλέρ γιασά	Aman padişahım sen binler yaşa
νοφουσούν κετζιόρ δάγιλε δασά	nüfusun geçiyor dağıla taş
πουλερτδὲ πεκλέγιόρ σάχ Όμὲρ Πασά	pürlerde bekliyor şah Ömer Paşa
Έιζάν	Eyzan
Σεβαστοπόλ ίτζινδὲ πὶρ ούφάκ δενίζ	Sivastopol içinde bir ufak deniz
μοσκοβοὺν κουλλεσί γιαγιόρ χένιζ	Moskofun kulesi yağıyor henüz
άράπ πὶν πασήδηρ κουμανδαδημίζ	Arap bin pasıdır kumandanımız
Έιζάν	Eyzan
Σεβαστοπόλ όνουνδὲ γιατάν κεμιλέρ	Sivastopol önünde yatan gemiler
τοπλαρήν σεσινδὲν γιέρ κόγ ίνιλέρ	toplarnın sesinden yer koy iniler
έσκιλέρ σεχίτ όλούρ κελίρ γεινιλέρ	eskiler şehit olur gelir yeniler
Έιζάν	Eyzan



Table 6. “Sivastopol önünde duran gemiler” in more collections of Turkish folk music

Sivastopol önünde duran gemiler			
Κύνος	Öztelli	Deveci	TRT
Sivastopol önünde yatan gemiler	Sivastopol önünde yatan gemiler	Sivastopol önünde yatan gemiler	Sivastopol önünde yatan gemiler
atar nizam topu yer gök iniler	atar nizam topu yer gök iniler	atar nizam topu yer gök iniler	atar nizam topu dünya iniler
eceli gelmeden ölen yiyitler	askere gidiyor baba-yiğitler	Aman da padişahım izin ver bize	askere gidiyor baba-yiğitler
Sivastopol önünde ufacak taşlar	Aman padişahım izin ver bize	sıladaki yavrular duacıdır size	Anacığım, anacığım bana ağlama
redif askerleri Balkanda kışlar	sılada nişanım ah eder size		eğer gelmez isem kara bağlama
ne dir benim başıma gelen işler	Sivastopol önünde sıra sıra söpütler		Sivastopol önünde sıra söğütler
Sivastopol önünde taş ben olayım	oturmuş binbaşı asker öğütler		oturmuş binbaşı asker öğütler

ela göz üstüne kaş ben olayım	askere gidiyor baba- yiğitler		vadesinden eyvel ölen yiğitler
yanlış yatanlara eş ben olayım	Aman padişahım izin ver bize		Anacığım, anacığım yine gelirim
Sivastopol önünde sıra söyütler	izin vermez isen dö- küver denize		eğer gelmez isem şehid olurum
binbaşı yüzbaşı asker öyütler	Sivastopol önünde bir dolu testi		
sılada yarımız mektu- bu bekler	testinin üstünde sam yeli esti		
Al yeşil bayrağı gelin mi sandın	analar babalar umu- dun kesti		
sefere gideni gelir mi sandın	Aman padişahım izin ver bize		
tirempet sesini davul mu sandın	sılada yavuklum ah eder size		
Eski seraylarda kuram çekilir			
kurası çıkanın boynu bükülür			
anası babası yola dökülür			
Kışlanın önünde bir uzun selvi			
kimimiz nişanlı kimi- miz evli			
sılada bıraktım ben bir saç teli			
Aman padişahım izin ver bize			
izin vermezseniz atın denize			
tutalım moskofu vere- lim size			

It is very interesting that this song has also been written down by a Rum, in a collection of this kind that contains Greek ecclesiastical music and Greek music in general, as well as Ottoman music and Turkish folk music. It may be that this song was very popular in Istanbul at the time when Keivelis was preparing his edition, and so he thought that he should document it. As mentioned above, we also find this song in the TRT archive, collected in 1948 (see Figure 2 in the Appendix).

This transcription was used for comparison with Keivelis's transcription, which was transnotated into the Turkish staff notation (see Figure 1 in the Appendix). This is a song in makam rast, starting from çargah. From just the small example below (see Example 1), we can see that the transcribed melody is the same in both cases, although there are some small differences in the melodic analysis and in rhythmic distribution.

TRT	 <p style="text-align: center;">ΣΙ ΒΑΣ ΤΟ ΠΟΛ Ο ΝΥΝ ΔΕ ΥΑ ΤΑ Ν ΓΕ ΜΙ ΛΕ Ρ</p>
ΚΕΙΒΕΛΙΣ	 <p style="text-align: center;">Siva - sto pol ö - nünde - du ra an ge - mi - le - er</p>

Example 1. Musical examples from the transcription and transnotation of “Sivastopol önünde duran gemiler”

İnme de turnam inme sen bu pınara

Another song we will explore here is “İnme de turnam inme sen bu pınara”. The song was included in Keivelis’s two collections of 1864 (pp. 244-246) and 1872 (pp. 294-297) (see Photo 6-7 in the Appendix). The lyrics of this song were also found in a Greek anthology that is dated earlier than Keivelis’s collection, *Kalliopi* (Unknown, 1847:148), and also in an even earlier

Greek anthology, *Melpomeni* (Tsakiridou, 2007:120). Furthermore, the song has also been included in the work of Haşim Bey as a köçekçe (i.e. a particular type of Turkish folk song), by Kúnos (Kúnos, 1889:291-292) & (Kúnos, 1998:50), and in later works by Elçin (Elçin, 1988:168), and by Özbek (Özbek, 1975:454-455). Of course, there are some differences between the various texts (see Tables 7 & 8 below).

Table 7. “İnme de turnam inme sen bu pınara” in Keivelis’s collection

İnme de turnam inme sen bu pınara	
Keivelis 1856 & 1872	
Ἔνμεδε δουρνάμ ἔνμε σὲ ποῦ πουναρά	İnme de turnam inme sen bu pınara
ἄβδου δουζάκ κουρμούς βάρ γιολούν ἀρά	avcu tuzak kurmuş var yolun ara
Μιάν	Meyan
Σέν πῖρ καρίπ κούσσουν μεβλιὰμ ὄναρά	Sen bir garip kuşsun mevlam onara
Νακαράτ	Nakarat
Ἐῖριμ ἔῖριμ ὀλμούς κελίρδε δουρναλάρ	Eğrim eğrim olmuş gelirden turnalar
Κατέρ κατέρ ὀλμούς κελίρδε δουρναλάρ	Katar katar olmuş gelirden turnalar
ἰκίδε δουρνάμ κελίρ ἀλλή καρελί	iki de turnam gelir allı karalı
πῖριν σαχίν οὔρμούς πῖριδε γιαρελί	birin şahin vurmuş biri de yaralı
ὄ γιαβριέ σόρουν ἀσλή νέρελι	o yavruya sorun aslı nereli
Ἐϊζάν	Eyzan
Ἔνμεδε δουρνάμ ἔνμε χαπῆρ σοραῖμ	İnme de turnam inme haber sorayım
καναδὴν ἀλτηνὰ ναγμὲ σουναῖμ	kanadın altına name sarayım
ναζλή δζανανημδάν χαπῆρ ἀλαῖμ	nazlı cananımdan haber alayım
Ἐϊζάν	Eyzan
Σεβαστοπόλ ὄνουνδὲ γιατὰν κειμιέρ	Sivastopol önünde yatan gemiler
τοπλάρην σεσινδὲν γιέρ κὸγ ἰνιλέρ	topların sesinden yer koy iniler
ἔσκιλέρ σεχίτ ὀλοῦρ κελίρ γεινιλέρ	eskiler şehit olur gelir yeniler
Ἐϊζάν	Eyzan

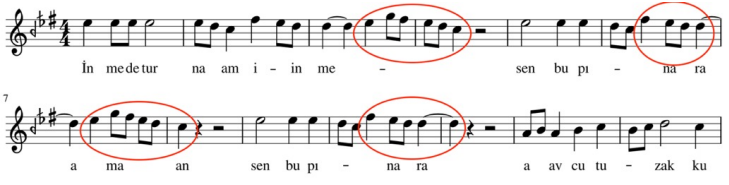

Table 8. “İnme de turnam inme sen bu pınara” in more collections

İnme de turnam inme sen bu pınara		
Haşim Bey 1853 & 1864	Kúnos	Elçin/ Özbek/ Öztelli
İkî de tûrnâm gelîr âllî kâralî	İkin turnam gelir allı karalı	İkin turnam gelir allı karalı
birisini şâhîn vurmuş birîde yâralî	birisini şahin vurmuş yaralı	birin şahin vurmuş biri yaralı
ō yāvruya şörun âslî nerelî	o yavruya sorun aslı nereli	o yavruya sorun aslı nereli
Naçarât	İnme turnam inme sen bu pınara	Katar katar olmuş gelir turnalar
Eğrîm eğrîm ölmüş ölmüş gelîrde tûrnâm	avcı tuzak kurmuş var yolun ara	eğrim eğrim ne hoş gelir turnalar
katâr katâr ölmüş gelîr de tûrnâlar	cümlemizin işi Mevlam kayıra	İnme turnam inme sen bu pınara
İnme tûrnâm inme sen bû pûnâra	İnme turnam inme burda kış olur	avcu tuzak kurmuş var yolun ara
âvcû tûzâk kûrmuş var yölun âra	böyle kalmaz elbet sonu hoş olur	hepimizin işi Mevlam onara
cümlemizin işin Mevlâm önâra	bastığım yerler donar taş olur	Katar katar olmuş gelir turnalar
Eyzân	İnme turnam inme haber sorayın	eğrim eğrim ne hoş gelir turnalar
İnme tûrnâm inme bû yolunda kış ölür	kanadın altına name sunayım	İnme turnam inme yolda kış olur
bâştıçığın yerler dönâr taş ölür	nazlı cananımdan haber alayım	bastığın yerler de donar taş olur
böyle kâlmâz şönüda hoş ölür		böyle kalmaz elbet sonu hoş olur
Eyzân		Katar katar olmuş gelir turnalar
İnme tûrnâm inme haber şörâyım		eğrim eğrim ne hoş gelir turnalar
kanâdîn altına nâme sonayım		İnme turnam inme haber sorayım
nazlı çanağımdan haber alayım		kanadın altına name sarayım
Eyzân		nazlı sevdiğimden haber alayım
m		Katar katar olmuş gelir turnalar
		eğrim eğrim ne hoş gelir turnalar

This song must be part of the Turkish religious folk tradition, especially the Bektaşî and Alevî traditions, where the crane bird (“turna” in Turkish) is widely used to symbolize the transfigured teacher or saint¹⁴. The song was transnotated from Byzantine notation to Turkish staff notation (see Figure 2 in the Appendix). In the musical example below (see Example 2) we notice a certain lack of rhythmic attention

in Keivelis’s transcription. This is common in transcriptions by Keivelis and other Rum musicians, as mentioned above, and will be discussed later in this paper. In this instance, there are some melodic lines that seem to be misplaced within the musical bars, that would fit better at the beginning of the bars. This means that Keivelis’s transcription has many rhythmic errors and needs several corrections to make the song comprehensible.

¹⁴ For the Turkish religious folk tradition see (Köprülü, 1991).

<p>Transnotation from Keivelis's transcription</p>	 <p>In medetur na am i - in me - sen bu pi - na ra a ma an sen bu pi - na ra a av cu tu - zak ku</p>
<p>Correction to Keivelis's transcription</p>	 <p>In medetur na am i - in me - sen bu pi - na ra a - ma - an sen bu pi - na ra a av cu tu - zak ku - urmu uş</p>

Example 2. Musical examples from the transnotation of “İnme de turnam inme sen bu pınara”

Bir gemim var deryalarda dolaşır

The third song chosen as a case study is “Bir gemim var deryalarda dolaşır”. The song was found in Keivelis’s first collection, published in 1856 (pp. 126-128) (see Figures 13 in the Appendix). The lyrics of this song have also been written down by Kúnos (Kúnos, 1889:280-281) & (Kúnos, 1998:39) (see Tables 9 & 10 below). The song could not be found in this original form in other

collections. However, one of its verses, “Demirciler demir döver tunç olur, sevip sevip ayrılması güç olur, sen gidersen benim halim niç’ olur”, is written down as a türkû from Rumeli (Türkû, n.d. b) & (Nuş, 1996, p. 100). The transnotation of this song shows a clearer transcription, compared to other problematic ones from Keivelis’s work (see Figure 4 in the Appendix).

Table 9. “Bir gemim var deryalarda dolaşır” in Keivelis’s collection

Bir gemim var deryalarda dolaşır	
Mecmua-yı Makamat 1856	
Πір кеѝм бѝр дерѝялаерде долашѝр	Bir gemim var deryalarda dolaşır
долашѝрда искелеѝге ѝянашѝр	dolaşır da iskeleye yanaşır
пенѝм ѝярѝм кѝудѝзудѝзекдер оѝнашѝр	benim yarım kûçûcektir oynaşır
Νακαράτ	Nakarāt
Πέν μαѝλ олдουѝм о дѝлберѝн касѝна	Ben mail oldum o dilberin kaşına
πέν даѝяанамам едасѝна наѝѝна	ben dayanamam edasına nazına
Демѝрѝзѝлер дерѝм доѝѝер тоутѝз олоур	Demirciler demir döđer tunç olur
сеѝѝит сарѝт аѝрѝлмасѝ кѝуѝтѝз олоур	sevip sarıp ayrılması güç olur
сѝн кѝдерсен пенѝм хаѝлим ѝдѝз олоур	sen gidersen benim halım niç olur
Еѝзѝн	Eyzan
Серѝбуѝѝе пегѝзѝѝор ѝяѝрѝмѝн поѝѝуѝ	Serviye benziyor yarımın boyu
тѝр кѝуѝзелѝ пегѝлемѝз дѝпѝлерѝн хуѝѝуѝ	bir gûzele beklemez dilberin huyu
ѝѝа хуѝѝрѝдѝр ѝѝахуѝт меѝлекѝдер соѝѝуѝ	ya hırdır yahut melektir soyu
Еѝзѝн	Eyzan
Серѝбуѝѝе пегѝзѝѝор ѝяѝрѝмѝн пелѝ	Serviye benziyor yarımın beli
Раѝѝа пасѝлаѝнѝдѝѝа ѝяѝкѝдѝрѝр еѝлѝ	raksa başlayınca yaktırır elli
Дерѝялаерѝ дѝндѝуѝ тѝѝесѝмѝмѝн селѝ	deryalara döndü çeşmemin seli
Еѝзѝн	Eyzan

Table 10. “Bir gemim var deryalarda dolaşır” in Kúnos’s collection

Bir gemim var deryalarda dolaşır
Kúnos
Bir gemim var deryaları dolaşır
dolaşır da iskeleye yanaşır
benim yarım çıtır-pıtır oynaşır
öpemedim sevemedim doyunca
Bir gemim var yelkenleri kadife
sevdiyimin kızkardaşı Şerife
sevda verdim ben bir sarhoş herife
öpemedim sevemedim doyunca
Bir gemim var kapakları gömüştün
ben vaz geçmem bu sevdadan bu işten
benim yârim pek hazz eder cümbüşten
öpemedim sevemedim doyunca
Bir gemim bar arkasında balıklar
bir sürü sultan önünden halayıklar
nedir bu naz nedir bu çalkayışlar
öpemedim sevemedim doyunca
Bir gemim var boyu pek çok uzundur
kuzuları besleyen bu koyundur
güzellerin sözleri hep oyundur
öpemedim sevemedim doyunca
Bir gemim var denizlerde çok oynar
geceleri başında fener yanar
ben gidersem o yar beni çok anar
öpemedim sevemedim doyunca
Bir gemim var saltıberdim engine
pek müşgüldür bulmak dengi dengine
şimdi rağbet güzel ile zengine
öpemedim sevemedim doyunca

Conclusion

As this paper has indicated from the beginning, Greek musical collections provide a wealth of information about the music that was generally reproduced in urban regions of the Ottoman Empire. This case study has also shown that Greek musical collections are useful sources particularly for Turkish

folk music, especially during the Ottoman period, a time when this music had not yet been musically transcribed by its bearers, the Turkish-speaking musicians of the Ottoman Empire. As such, these collections can be useful to researchers of Turkish folk music who wish to delve deeper into the origins of this particular musical genre. At the same time, these collections are helpful to folklore researchers who are also studying the origins of Turkish folk music, as well as the origins of the preoccupation with folk music. Of course, as mentioned above, this association with folk music in the late Ottoman period did not come about by chance. The social and political currents of the time led to a greater involvement with folk culture. Collections of folk material began to emerge at that time, although Folklore Studies were not yet established in the Ottoman Empire, the later Turkish State, and in the Greek State. For this reason, we can tentatively refer to this association with folk culture as ‘Primary Folklore’. A closer examination of the musical transcriptions and collections shows that the editors did use some of the later ethnographic methods for collecting songs, but of course they lacked the specific methodology.

The transcriptions of Turkish folk music and Ottoman music in general in the Greek musical collections bring many issues to light, many of which have already been highlighted by researchers. Firstly, the fact that Rum musicians wrote down these specific songs reveals that they were popular at the time. Secondly, these transcriptions sometimes show different interpretations of songs and pieces that were later transcribed by Turkish, or other, musicians, or even songs and pieces that are not found in other collections, but which are included in the Greek ones. Thirdly, the way in which Rum musicians transcribed Ottoman music is almost always problematic. The primary challenge is that not all Rum musicians had a correct understanding of the usuls, the rhythmic cycles of the Ottoman musical tradition and of the Turkish folk tradition.

Byzantine notation itself does not involve writing down musical measures, so this causes a rhythmic problem. This means that the transnotations from Byzantine notation to Turkish staff notation require a great deal of rhythmic correction before they can be comprehensible to a modern musician. Another major issue is the Rum musicians' understanding of the makams of the Ottoman musical tradition and the ayaks of the Turkish folk musical tradition. Although Rum musicians have conducted research and written studies on the performance of Ottoman music and its comparison with Byzantine music, the comparison of the makams with the modes of Byzantine music is not always accurate. This is of course a problem for the transcriptions, which in turn means that the transnotations sometimes need more editing to ensure that they accurately represent the songs and pieces they are writing down.

In conclusion, this study has attempted to address all these issues. Hopefully, when this postdoctoral research is complete, it will present more relevant issues. But more importantly, it will provide researchers with the complete transnotations of Turkish and Greek folk songs in Greek musical collections of the late Ottoman era.

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Appendix

ΣΑΡΚΙ ΜΑΚΑΜ ΤΖΑΡΚΙΑΧ
Oüssöfli Şarğıdır. 7 Ga.

μη η δε λερ *Miär*. Φερ γξα ατ ε δερ
 δε κ κ ρερ κα ρι επ α α νε ε ε
 λε ε ε ρ *Naçarät*. Α μα α αν πα
 δε ι πα α γημ ι ζιν θερ π. ζε
 σι λχ α α δα βα α λι ι ε δεμ γελ
 β ρη ηρ σι ζε

Σεβαστοπόλ önündë dourän iemilër,
 ätär niçäm topon iagremh eless,
 ferg ad ider duour arip anelër.
Naçarät.
 'Amän padisaghim izin eer izé,
 siladä balidëm galvarh sice.
 'Amän padisaghim sen pigler giasä,
 vorussün letzior sagile iaia,
 poureide peklegior sag 'Omër Pasä,
 eizan.

Photo 4. "Sivastopol önünde duran gemiler" from Mecmua-yi Makamat¹⁵

Σεβαστοπόλ ιτζινδέ πür ούφακ δενιζ,
 μοσκοθούν λουλλεσι γιαγίορ χένιζ,
 άράπ πιν κισήδερ λούμανδαδημιζ,
 εϊζάν.
 Σεβαστοπόλ önündë giasän kemilër,
 toplarhñ sezinðen gür kog inilër,
 eskilër segit olour kelir gienilër.
 εϊζάν.

Photo 5. "Sivastopol önünde duran gemiler" from Mecmua-yi Makamat

¹⁵ (Zografos-Keivelis, 1856, pp. 246-248).

Sivastopol önünde duran gemiler

Makam çargah
Usul sofyan

Si va - sto pol ö - nün de - du ra an ge - mi - le - er a ta - ar ni za am

6

Meyan

to - pu ba ğrı mı - de ler Ferya at e der du - rur - ka rı in a - nne -

12

Nakarat

le - er Ama - an pa di - şa - hum i zin ve - er bi ze sı la - da va -

18

li - dem yal va rı - ır sı ze

Figure 1. Transnotation of “Sivastopol önünde duran gemiler”

THM repertuar sıra no	2827	Derleyen	Ankara Devlet Konserv.
İnceleme Tarihi	21.02.1986	Derleme Tarihi	13.07. 1948
Yöresi	Kastamonu	Notaya Alan	Mehmet Özbek-17.01.1986
Kimden alındığı	İhsan Ozanoğlu	Süresi	60

Sivastopol Önünde Yatan Gemiler


Sİ VAS TO POL Ö NÜN DE YA TA — N GE Mİ LE ——— R
A TAR Nİ ZA — M TO PU DUN WA İ Nİ LER
AS KE RE Gİ Dİ YOR BA BA Yİ ĞİT LE ——— R
A NA CU ĞU — M A NA CU ĞU — M BA NA AĞ LA MA
E ĞER GEL ME Zİ SE ——— M KA RA BAĞ LA MA

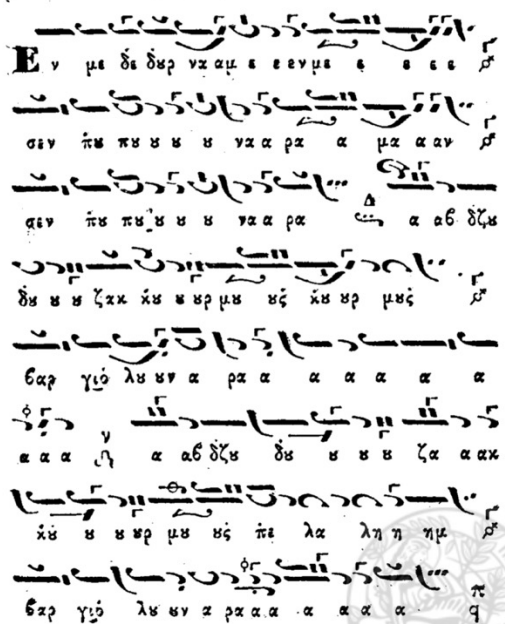
Sivastopol önünde yatan gemiler
Atar nizam topu dünya iniler
Askere gidiyor babayığitler
Anacığım, anacığım bana ağlama
Eğer gelmez isem kara bağlama
Sivastopol önünde sıra söğütler
Oturmuş binbaşı asker öğütler
Vadesinden evvel ölen yiğitler
Anacığım, anacığım bana ağlama
Eğer gelmez isem kara bağlama

Figure 2. “Sivastopol önünde duran gemiler” from the TRT archive¹⁶

¹⁶ (Türkü, 1948).

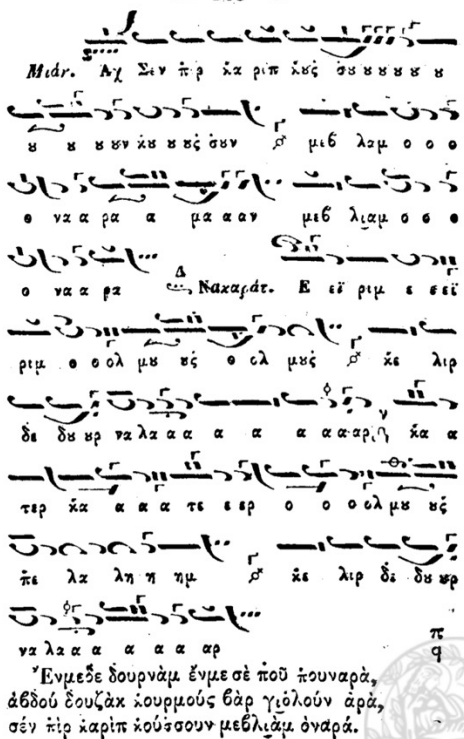
ΣΑΡΚΙ ΜΑΚΑΜ ΚΑΡΔΖΗΓΑΦ

Οδοσθε τζιριέ Σοφιάρ. γ Πα. 



Εν με δε δερ να αμ ε εεν με ε ο ε ε ρ
 σεν πς πς υ υ υ να α ρα α μα α αν ρ
 αεν πς πς υ υ υ να α ρα α α β δ ζ υ
 δς υ υ ζ κ υ υ υ ρ μς υς υ υ ρ μς ρ
 θαρ γιό λς υ ν α ρα α α α α α α
 α α α γ α α β δ ζ υ δς υ υ υ ζ α α α κ
 υ υ υ ρ μς υς πς λα λ η η η μ ρ
 θαρ γιό λς υ ν α ρα α α α α α α

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Midr. Αχ Σεν πρ ια ριπ λς υ υ υ υ υ υ
 υ υ υ υ υ υ υ υ υ υ υ υ υ υ υ υ υ υ υ
 ο να ρα α μα α αν με β λς υ υ υ υ υ υ
 ο να α ρα α *Νακαράτ.* Ε ει ριμ ε ε ει
 ριμ ο ο λ μς υς ο ο λ μς ρ υς υς λιρ
 δε δε υ ρ να λα α α α α α α α ρι γ α α
 τερ ια α α α τε ε ρ ο ο ο ο λ μς υς
 πς λα λ η η η μ ρ υς υς λιρ δε δε υ ρ
 να λα α α α α ρ π
9
 Ένμεδε δουρνάμ ένμε σέ ποϋ πουναρά,
 άβδού δουζάκ ιουρμούς θάρ γιόλου άρά,
 σέν πρ ια ριπ λούτσουν μεβλιάμ όναρά.

Photo 6. “Inme de turnam inme sen bu pinara” from Mecmua-yi Makamat¹⁷

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Νακαράτ.

Έριμ έιριμ όλμους ίελίρδε δουρναλάρ,
 ιατέρ κατέρ όλμους ίελίρδε δουρναλάρ.

Ίιξίδε δουρνάμ ίελίρ άλλή καρελί,
 π ρίν αχίν ουρμούς πριδε γιαρελί,
 ό γιαθριέ σόρουν άσλή νέρελι,
 έιζαν.

Ένμεδε δουρνάμ ένμε χαπέρ σοραίμ,
 ιαναδίν άλτηνά ναγμέ σουναίμ,
 ναζλή δζανανημδάν χαίέρ άλαίμ,
 έιζαν.

Photo 7. “Inme de turnam inme sen bu pinara” from Mecmua-yi Makamat

¹⁷ (Zografos-Keivelis, 1856, pp. 244-246).

İnme de turnam inme sen bu pınara

Makam karcıgar
Usul çifte sofyan

The image shows a musical score for the Turkish folk song "İnme de turnam inme sen bu pınara". The score is written in a single system with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is transcribed with notes and rests, and the lyrics are written below the notes. The score is divided into measures, with measure numbers 8, 15, 20, 26, 32, 38, 44, and 49 indicated. The lyrics are: "İn me de tur na am i - in me - sen bu pı - na ra a - ma - an sen bu pı - na ra a av cu tu - zak ku - ur mu uş ku - ur muş var yo lu un a - ra - a - av cu tu - za - ak ku - ur mu uş be - la - lı - m var yo lu un a - ra - a Ah sen bir ga ri ip kuş su - un ku - uş sun Mev lam o - na - ra a - ma - an Mev lam o - na - ra - E - eğ rim e - eğ rim o - ol mu - uş o - ol - muş ge lir de tu - ur na la - ar ka - tar ka - ta - ar o - ol mu - uş be - la - lı - m ge lir de tu - ur na la - ar".

İn me de tur na am i - in me - sen bu pı - na ra a -
8 ma - an sen bu pı - na ra a av cu tu - zak ku - ur mu uş
15 ku - ur muş var yo lu un a - ra - a - av cu tu -
20 - za - ak ku - ur mu uş be - la - lı - m var yo lu un a - ra -
26 a Ah sen bir ga ri ip kuş su - un ku - uş
32 sun Mev lam o - na - ra a - ma - an Mev lam o - na - ra -
38 Nakarat
- E - eğ rim e - eğ rim o - ol mu - uş o - ol - muş ge lir de tu - ur
44 na la - ar ka - tar ka - ta - ar o - ol mu - uş
49 be - la - lı - m ge lir de tu - ur na la - ar

Figure 3. Transnotation of "İnme de turnam inme sen bu pınara"

ΣΑΡΚΙ ΜΑΚΑΜ ΧΙΔΖΑΖΚΙΑΡ

Οδσοὺλι τζιφτὲ Σοφιάρ. Νη. χ

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Photo 8. “Bir gemim var deryalarda dolaşır” from Mecmua-yı Makamat¹⁸

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Σερβουγιέ πεγζέγιερ γιαριμίν πογιού,
 πίρ κίε ζελέ πεγζεμέζ διλπεριν χουγιού,
 γιά χουρίδιρ γιά χούτ μελέ κειρ σογιού,
 είζαν.

Σερβουγιέ πεγζέγιερ γιαριμίν πέλι,
 ραζά πασλαινδζα γιακνήρηρ έλι,
 δεργιαλερε δόνδού τζε σμιμίν σελι,
 είζαν.

Photo 9. “Bir gemim var deryalarda dolaşır” from Mecmua-yı Makamat

¹⁸ (Zografos-Keivelis, 1856, pp. 126-128).

Bir gemim var deryalarda dolaşır

Makam hicazkar
Usul çifte sofyan

Bir ge mi im va ar der ya - la ar da - do la şı - ır a - ma an

5 do la - şı - ır da - is ke - le ye - ya - na - şı ır do la - şı - ır da -

9 is ke - le ye - ya - na - şır Benimya - rı - ım kü çü - ce ek ti - ır oyna şı - ır

14 Nakarat a - ma an Ben ma - il o - ol du - um o dil - pe ri - in ka - şı na -

18 Nakarat ben da - ya na - ma - am e da - sı na - na - zı na

Figure 4. Transnotation of “Bir gemim var deryalarda dolaşır”

Biodata of Author



Evangelia Chaldaeaki has a Bachelor Degree in Turkish Language, Philology and History from the National and Kapodistrian University of Athens (2014), a MA in Folklore Studies from the same University (2017) and a Ph.D. from the Department of Turkish and Modern Asian Studies of the National and Kapodistrian University of Athens (2022) with a dissertation titled *Folk music in the Turkish and Greek musical collections of late Ottoman era: Popular culture and intercommunal relations* (in Greek). Currently, she is a post-doctoral researcher at the Department of Music Studies of the

University of Ioannina, with the research titled *Turkish and Greek folk music in the Greek musical collections of late Ottoman era: Musical transnotations, commenting and modern performance*. She is an experienced researcher in the field of Historical Musicology and has conducted extensive historical work through archival research, while at the same time being an active musician. Most of her work concerns archival research around her areas of studies, like Greek and Turkish music, culture and folklore. She holds a Diploma in Byzantine music, while she also teaches singing at the Center of Greek Music “Fivos Anogianakes” and takes part in concerts either as a soloist or with her choir “Fivos Anogianakes”. Since 2023 she is teaching at the Postgraduate Programme of the Department of Music Studies of the National and Kapodistrian University of Athens *Ethnomusicology and Musical Practice*. She has received several distinctions for her work. Her master thesis titled *K. A. Psachos and his contribution to recording and studying Greek folk songs* was published in 2017 as a monography from Edition Orpheus (in Greek).

Affiliation: Dr. in Historical Musicology, National and Kapodistrian University of Athens, Greece & Postdoctoral researcher, University of Ioannina, Department of Music Studies, Arta, Greece.

Email: evangelia_ch@yahoo.gr

ORCID: 0000-0003-0398-3711

