

## The transcription of *Çeçen Kızı* in Byzantine notation by Konstantinos Psahos in 1908

*Çeçen Kızı* is one of the most popular tunes in the repertoire of urban Ottoman music. The recording of the piece by Tanburi Cemil Bey contributed to its acceptance by a wide audience. Interestingly a variety of *Çeçen Kızı* versions exist on the island of Lesbos and in Preveza (mainland Western Greece)<sup>1</sup>. This paper focuses on a previously unknown transcription of *Çeçen Kızı* in the Byzantine notation system<sup>2</sup> by Konstantinos Psahos, included in his collection *Asias Lyra*, published in Athens in 1908, preceding Cemil Bey's recording.

### *The recording of Çeçen Kızı by Tanburi Cemil Bey*

One of the most interesting aspects of Cemil Bey's artistic career was his engagement with discography production. It is known that the great performer, composer and multi-instrumentalist, recorded 78 rpm disks for Favorite Record, Gramophone Concert Record and Orfeon Record<sup>3</sup> between 1905 and 1915. In his gramophone recordings he performed instrumental pieces that belong to major forms of Ottoman classical music, such as *Peşrev* and *Saz Semâisi*. Among them, he also performed his own compositions and numerous *Taksim*, the most standard-established improvisational genre in urban Ottoman music. In addition, he recorded *Gazel* (vocal improvisational genre) and *Şarkı* (songs with standard structure and morphology) accompanying singers such as Hafız Osman Efendi, Hafız Sabri Efendi, Hafız Yakub Efendi, Hafız Aşir Efendi, Hafız Yaşar [Okur] Bey. In his recordings Cemil Bey, apart from the *tanbur*, played *kemençe*, *lavta*, *yaylı tanbur* and *cello*. Furthermore, musicians who accompanied him with *ud* include Nevres Bey, Şevki

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<sup>1</sup>In this paper, the case of Preveza will be not presented. The analysis of this case is beyond the frame of this study. Regarding the existence of *Çeçen Kızı*'s version in Preveza as *Plevna* or *Plevra*, see League 2012.

<sup>2</sup>*Byzantine notation system, Parasimantiki and Byzantine Parasimantiki* are conventional terms referring to the new notation system of Greek-Orthodox Ecclesiastical music. The aforementioned system was invented and established in 1814 by Chrysanthos ek Madyton, Gregorios Protopsaltes and Chourmouzos Hartofylax.

<sup>3</sup>About Cemil Bey's action in discography, see Ünlü 2016, Strötbaum 2016, Mes'ud Cemil (2012) 201-207, Karakaya 2017 and Seltuğ (2017) 182-189.

Efendi, Fethi Bey, Bülbülî Salih Efendi with *violin*, Kadı Fuat Efendi with *tanbur* and Şemsi Efendi with *kanun*<sup>4</sup>.

Despite his engagement with the classical repertoire as an urban musician, Cemil Bey was very interested in idiomatic music genres coming from the folk music culture of Anatolia<sup>5</sup>. According to the sources and especially his biography, written by his son Mesut Cemil Bey, Tanburi Cemil was familiar with folk tunes and acquired knowledge about this style of music through his interaction with folk instrumentalists who came from rural regions of the Ottoman territory when they visited Istanbul<sup>6</sup>. Additionally, it is known that Cemil Bey played *çöğür*<sup>7</sup> and *zurna*<sup>8</sup>, instruments that hold a key position in the field of Anatolian folk music. Cemil Bey's relation to folk-popular music (rural and urban) is also based on his interaction with musicians who played the *lavta* and came from the islands of the Aegean region<sup>9</sup>. Moreover, Cemil Bey, according to narrations, had a very close relationship with Greek Orthodox musicians<sup>10</sup> and especially with Kemeñçeci Vasilaki<sup>11</sup>. These musicians who belonged to the *Rum* milieu of Ottoman Empire -some of them possibly *Roma*<sup>12</sup>- were very familiar with folk repertoire, such as *oyun havaları*, *sirtolar*, *köçekçeler*, *koşmalar*, *destanlar*, *tavşanlar* etc<sup>13</sup>. This appreciation of folk music motivated Cemil Bey to include in his discography tunes, improvisations and imitated soundscapes, referring to the idiomatic styles of rural music of Anatolia and the Balkans. For example, he recorded *Çoban Taksim* (Shepherd taksim), *Gayda*

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<sup>4</sup>Ünlü-Filiz (2016) 28-38.

<sup>5</sup>About this issue, see Güray-Levendođlu Öner 2017, Karahasanođlu-Çolakođlu Sarı 2016 and Öztürk (2017) 74-86.

<sup>6</sup>Mes' ud Cemil (2012) 117-119.

<sup>7</sup>Mes' ud Cemil (2012) 52, 198. According to Yılmaz Öztuna, except for *çöğür* Cemil Bey played also a variety of instruments belonging to the family of *Bađlama*, like *cura*, *bađlama*, *tanbura*, *bozuk* and *divan sazi*. Öztuna (2006) 187.

<sup>8</sup>Mes' ud Cemil (2012) 165, 166. On these pages, Mes' ud Cemil features the memories of Fahri Kopuz about Cemil Bey's learning and playing of *zurna*.

<sup>9</sup>Mes' ud Cemil (2012) 166-169.

<sup>10</sup>On Cemil Bey's relationship with Greek Orthodox Ottoman musicians, see for example Mes' ud Cemil (2012) 129, 130, 144 and Pappas 2017.

<sup>11</sup>About Cemil Bey's apprenticeship, close to Vasilaki, see Mes' ud Cemil (2012) 148-151 and Pappas (2017) 119-128.

<sup>12</sup>Regarding Cemil Bey's interactive experiences in the frame of Gypsy's music celebrations, see Mes' ud Cemil (2012) 137, 138. For corresponding narrations concerning the *Laz milieu* from Black Sea, İnal (1958) 127, Öztürk (2017) 80, 81.

<sup>13</sup>Mes' ud Cemil (2012) 130.

*Havası* (Bagpipe tune) and *Zeybek Havası*<sup>14</sup>, with *kemençe*, *Yanık Ninni* with *kaba kemençe*, *Kürdi Taksim* and *Gülizar Taksim* with *tanbur*, *Hüseyini Taksim* and *Ninni* with *yaylı tanbur*. Thus, it is possible in all of these instances for a lot of elements to be detected, that attest to Cemil Bey's influence by folk music of the Ottoman periphery, not only in the field of technique but also as regards to the esthetic-stylistic attitude.

One more fact that reflects Cemil Bey's engagement with folk music is the recording of the tune *Çeçen Kızı* (Chechen Girl). Cemil Bey recorded in 78 rpm (ORFEON Records, matrix number: 10521) the tune with the *kemençe*<sup>15</sup>. In this execution he plays an introductory improvisational theme and after that he performs the tune on *kemençe* while Kadı Fuat Efendi accompanies him with a "rythmical drone" on *tanbur*. The tune's rhythmical structure follows the model of *Usul Nim Sofyan*, while the melodic progression refers to a folk-idiomatic version of the modal phenomenon of *Hüseyini*. Cemil Bey's rendition established *Çeçen Kızı* in the contemporary repertoire that is played in Turkey not only in live performances but also in the field of discographic production. The effect of the aforementioned recording was immense not only on the musicians but also on the wider Turkish music aficionados' audience. Because of that, contemporary performances of the tune in Turkey have an absolute reference to Cemil Bey's recording. Therefore, although it is doubtful that *Çeçen Kızı* is his own composition, Tanburi Cemil Bey was usually mentioned as the composer of the piece. So, in this case the phenomenon of the identification of a music piece with a specific performance is detected as well as the establishment of the performer as the composer of the piece.

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<sup>14</sup>Cenk Güray and Oya Levendoğlu Öner attempted to find stereotypic phrases of this tune in several pieces that belong to the local idiom of Aegean region's *Zeybeks*. Güray-Levendoğlu Öner (2017) 102-104. Actually, after Cemil Bey's rendition several pieces referring to this rendition were recorded. For example, *Mandalio kai Mandalena*, Marika Papagika (vocal), USA 1926, *Mandalena*, Charilaos Piperakis (Cretan lyra, vocal), USA 1926, *Coşkun Zeybek*, Marhume Handan Hanım (vocal)-Hasan or Fuat Bey (tanbur), Istanbul 1932 –It is used only the first section of the piece as instrumental introduction-, *Mysterio Zeybekiko*, Ioannis Chalikias "Jack Gregory" (bouzouki), New York 1932, *Mysterio Zeybekiko* (2<sup>nd</sup> rendition), Spyros Peristeris (?), Athens 1932. See the website <http://rebetiko.sealabs.net/> (last approach 5/2/2019).

<sup>15</sup>The recording is available on the internet from the re-edition of KALAN (2016). <https://www.youtube.com/watch?v=iH95J48swk4> (last approach 5/2/2019). See also an early transcription of this recording in the APPENTIX of this paper.

### *The version of Çeçen Kızı in Lesvos*

The *Çeçen Kızı* “adventure” seems to begin before the recording of Tanburi Cemil Bey<sup>16</sup>. The tune known in Lesvos as *Ta Xyla* or *Ta Tabania* or *Kiourtiko* (Kurdish Tune)<sup>17</sup>, is one of the most popular local pieces, played on every occasion and danced as *syrtos*. There are a lot of narrations concerning the name, the origin, and the establishment of the piece in the local repertoire<sup>18</sup>. Generally, the trend is to relate the tune with the military repertoire and the brass bands, widely known in Lesvos as *fysera* (group composed by wind instruments)<sup>19</sup>. According to the older musicians of Agiasos, the tune used to be played as a *March* with *fysera*, in the main roads of the village during ceremonies and celebrations<sup>20</sup>. This information is substantiated by the currently oldest written source about the music of Lesvos. This is the hand-written collection of local clarinetist Panagiotis Sousamlis, which belongs to the archive of Anagnostirio in Agiasos<sup>21</sup>. The aforementioned collection which was written in Agiasos in 1904, contains not only local tunes and songs, but also a wide *corpus* of repertoire that was played in Lesvos at this period. In the score of *Ta Xyla* the title is *Kiourtiko* (Kurdish Tune) *March* and the transcription is appropriate for clarinet *Si bemol*. Therefore, in the score there are notes about the orchestration that mention instruments such as *clarinet, violin* and *bass trompone*<sup>22</sup>.

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<sup>16</sup>League 2012.

<sup>17</sup>Other names of the tune on Lesvos are *Ta tsamia*, *Ta xlarelia*, *Kiourtiko âlem havası*, *Skopos tou Osman Paşa*. See Dionysopoulos (1997) 94, Nikolakakis (2000) 251, League 2012.

<sup>18</sup>See Dionysopoulos (1997) 93, 94, Papageorgiou (2000) 152, Kolaxizellis (1950) 320-321, Anastasellis (1981) 2-4, Xatzivasileiou 1985, League 2012. These narrations in spite of their attractive character are very difficult to be proved historically. There are many versions that someone can assume about the origin and the incorporation of the tune in the local repertoire. Therefore, if we mind the fact that Tanburi Ali Efendi was from Lesvos, the whole issue seems more complicated. When the author of this paper shared with Theofanis Soulakellis the information that one of the masters whom Tanburi Cemil Bey admired and recognized as source was from Lesvos, Soulakellis -maybe motivated by enthusiasm- quoted in his book that according to the author of this paper Tanburi Cemil Bey learned the tune *Çeçen Kızı* from Ali Efendi. ed. Soulakellis (2009) 58. This information was never given to Soulakellis by the author of this paper. So, through this note maybe it is given the chance to restoring the truth.

<sup>19</sup>Dionysopoulos (1997) 94, League 2012.

<sup>20</sup>Dionysopoulos (1997) 94.

<sup>21</sup>See the APPENDIX of this paper, where the cover of the selection is presented.

<sup>22</sup>See the APPENDIX of this paper, where the Sousamlis' transcription is presented.

*Konstantinos Psahos and his trascription of Çeçen Kızı in Asias Lyra*

Konstantinos Psahos was an emblematic individual for the music life in Greece during the first decades of 20<sup>th</sup> century. He was born in Istanbul but came to Athens to organize the school of Byzantine-Ecclesiastical Music in the Conservatory of Athens in 1904. In addition, Psahos was very active in a variety of fields including composition<sup>23</sup>, collection and transcription of rural songs<sup>24</sup> in Byzantine and Western notation, theoretical and paleographic study and writing, procedure of teaching<sup>25</sup>, musicological arthrography<sup>26</sup>, etc. In addition, he was a connoisseur of the theoretical modal system and repertoire of Urban Ottoman Music. Thus, while he was in Istanbul he prepared the edition of a music diary for the year 1896, containing his own compositions in the genre of Greek-Orthodox Ecclesiastical Music. In several of these apart from the indication of the *Echos* (the theoretical model that is used in order to describe and categorize the melodic phenomena in Ecclesiastical music) he also defines the parallel phenomenon of the modal System of Ottoman *Makam*<sup>27</sup>. Furthermore, the aforementioned collection contains several of Psahos' compositions in the genre of urban Ottoman music. Two of them follow the form of *Peşrev* composed in *makam Pesendîde* and *Şedaraban*. Another one of Psahos' compositions included in the music diary is an *étude* in the improvisational genre of *Taksim* in *makam Uşşak*. In the music diary a large number of compositions is included in the vocal forms of *Beste* and *Şarkı* that belong to famous composers such as Hammâmızâde İsmail Dede Efendi, Sultan Selim III, Hacı Ârif Bey, Şevki Bey, Asdik Ağa, Rifat Bey. All the scores are written according to the notational system of the Ecclesiastical music and for the lyrics the alphabet of Greek language is used. Furthermore, the majority of these transcriptions belong to Konstantinos Psahos. This collective work remained unpublished until recently<sup>28</sup>. Additionally, in the personal library of Konstantinos Psahos a lot of manuscripts, collections and books

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<sup>23</sup>Chaldaiakis 2013.

<sup>24</sup>Chaldaiaki (2018) 65-97, Polumerou-Kamilaki 2013.

<sup>25</sup>Balageorgos (2013), Chaldaiaki (2018) 55-63.

<sup>26</sup>Chaldaiaki (2018) 116, 121-132.

<sup>27</sup>*Hemerologion* 2016. In the unit of Psahos' *Axion estin* except the *Echos* the corresponding phenomenon of Ottoman music is also quoted in this way: *Echos Fourth Plagal* "chromatikos" in Turkish *Hicazkar Kürdi* and *Echos First plagal* in Turkish *Hüseyini Âşiran*.

<sup>28</sup>This diary was published in 2016 by the Department of Music Studies of National and Kapodistrian University of Athens.

have been found regarding the repertoire of urban Ottoman music<sup>29</sup>. Undoubtedly, Psahos reaches the peak of his artistic “trajectory” related to the Ottoman music with the edition of *Asias Lyra* in 1908 in Athens<sup>30</sup>. As he highlights in the preface of *Asias Lyra* addressing Dimitrios Peristeris, he had an apprenticeship with the experts of Eastern music and because of their advice, he was able to escape from the “Labyrinth” -the complicated structure- of Asian (*sic*) music<sup>31</sup>.

At the beginning of the book Psahos presents -as introduction- a “*brief interpretation of all the makams included in Asias Lyra*” and after that a text under the title “*interpretative notes about Usuls*”. In the book, transcriptions in Byzantine notation system of vocal pieces in the forms of *Beste* and *Şarkı* are also presented, which belong to composers such as Hacı Arif Bey, Kanuni Garbis Efendi, Riza Efendi, Civan Ağa, Şevki Bey, etc, and also an *étude* for *Gazel* in *Makam Hicazkâr Kürdi* (*sic*)<sup>32</sup>, composed by Psahos. At the end of the collection the transcriptions of two instrumental pieces are quoted, the first one under the title *Melos Aravikon* (Arabic melody) and the second one under the title *Melos Kourdikon* (Kurdish melody). *Melos Kourdikon*<sup>33</sup> that is included in *Asias Lyra* is nothing more than an unknown version of *Çeçen Kızı*. Psahos transcribes the tune using the notation system of Ecclesiastical music in an over-analytical way. In addition, he uses the meaningless syllables *le*, *lle* and *lei* according to the usual practice for the transcription of instrumental pieces by Greek musicians coming from the circle of Ecclesiastical music. This practice was established to facilitate the tunes’ singing independently of the need of *parallagi* (the counterpart practice of *solfej* for the new *Parasimantiki* notation system).

As mentioned above, Psahos applies in his score a very analytical model according to the graphic imprint of the tune’s rhythmical background. Therefore, he prefers to use as main “rhythmical unit” (*time measurement unit*) not the total of the beat’s duration but the half of it. According to this methodology, the score is too analytical

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<sup>29</sup>[https://pergamos.lib.uoa.gr/uoa/dl/frontend/browse.html?p.id=col\\_psachos](https://pergamos.lib.uoa.gr/uoa/dl/frontend/browse.html?p.id=col_psachos) (last approach 8/2/2019).

<sup>30</sup>Regarding *Asias Lyra*, Plemmenos 2013 and Katsiklis 2008.

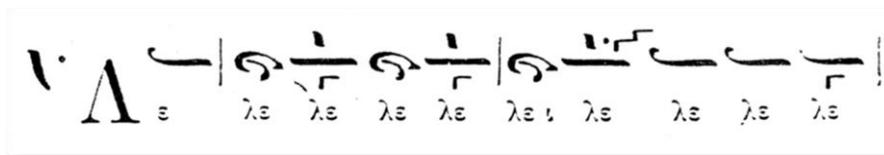
<sup>31</sup>*Asias Lyra* 1908.

<sup>32</sup>*Asias Lyra* (1908) 20-23.

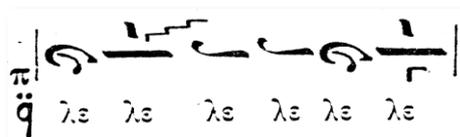
<sup>33</sup>*Asias Lyra* (1908) 55-58. This score is available in the APPENDIX of this paper.

because he must use many subdivisions of the beat. For the needs of this study a stenographic attribution in *Parasimantiki* of Psahos' transcription was attempted<sup>34</sup>. So, the crucial point was to double the rhythmic "material" of the score, facilitating the access to comprehension of the transcription. After that, a transcription transferring from Byzantine *Parasimantiki* to Western notation system was attempted as well<sup>35</sup>. In addition, an execution of this version was recorded with *lavta* for the needs of this study by the author of this paper. This rendition is available on the internet under the title "Çeçen Kızı -Konstantinos Psahos' version (1908)-": [https://youtu.be/rlh\\_mM7S\\_\\_w](https://youtu.be/rlh_mM7S__w) (last approach 25/5/2019).

Morphologically the most interesting element in Psahos' transcription is the use of rhythmical patterns. So, the score begins with the repetition (three times) of the main rhythmical form referring to the Rhythmical genre *Nim Sofyan* (*Usul Nim Sofyan*). Additionally, Konstantinos Psahos places alternative versions of these patterns into the main *corpus* of the tune, especially between its subunits joining in this way the different parts.



1. The rhythmical motifs used in the beginning of the tune

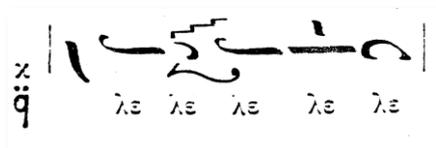


<sup>34</sup>This score is available in the APPENDIX of this paper.

<sup>35</sup>This score is available in the APPENDIX of this paper.

2. The rhythmical motif joining the sections of the score

Furthermore, Psahos' score gives another version according to the interpretation of the first melodic theme in the beginning of the tune.



1. The melodic theme in Psahos' version

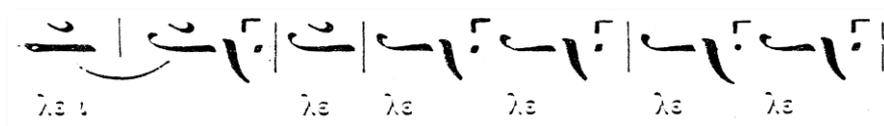


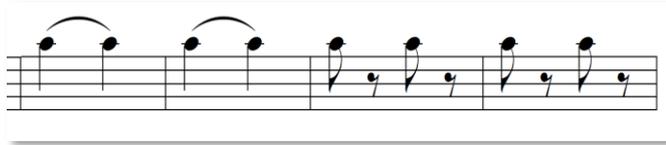
2. The melodic theme from Cemil Beys' recording execution



3. The melodic theme according to the performance practices and transcriptions from Lesvos

Another interesting characteristic in the score is the analytical use of notation after the phrase that begins from the leading tone and ends in the degree of *Muhayyer*. Psahos after the use of two measures without any analysis features the rhythmical and melodic dimension of this modal movement using spaces and then two different analytical ornaments.



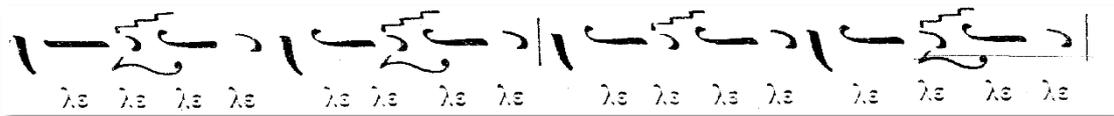


1. The rhythmical management of the phrase



2. The analytical -using ornaments- transcription of the second part of the phrase

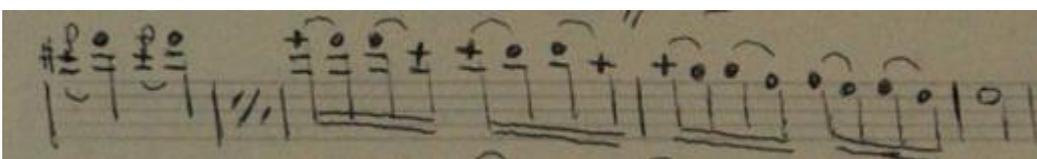
After that a descending phrase from La' (*Muhayyer Perdesi*) to the basic tonal center La (*Dügah Perdesi*) appears. The first attack of the phrase is the degree of *Tiz Segâh Perdesi*, that refers to the common rendition of this melodic theme by musicians from Lesvos.



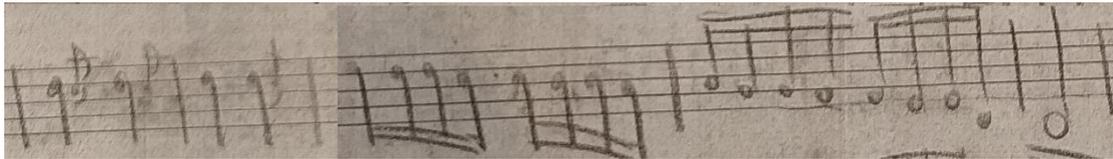
1. The phrase from Psahos' transcription



2. The phrase from Sousamlis' transcription

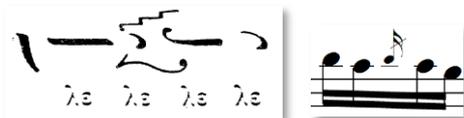


3. The phrase from one of Harilaos Rodanos' transcriptions



4. The phrase from the anonymous collection of Stratis Kazantzis' archive from Agiasos

In this phrase, Psahos uses the character of *Syndesmos*  that joins the notes into a micro theme requiring at the same time the use of a specific ornament like *appoggiatura*. So after the principal note the higher degree is also used without emphasis.



The minimalistic repetitive descending formula with the use of the characteristic ornament

Moreover, in Psahos' score a very characteristic phrase is featured that is very popular amongst the musicians of Lesvos. Thus, the previous descending theme is extended rhythmically and melodically because of the repetition of the after the main attack note threefold.



1. The primary "shape" of the motif



The second note of the motif is used threefold

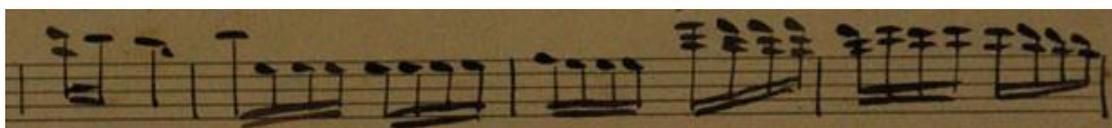
2. The "shape" of the motif in its extended version

In addition, according to the transcription of this theme, Psahos prefers to feature a very common practice amongst the performers of Anatolian folk music: the execution of the same phrase or its alternative version the second time one octave lower as *verso*. Musicians in Lesvos performing the local version of *Çeçen Kızı* "Ta

*Xyla*”, very often use this type of interpretation. This fact can be observed not only through accessing the recording performances of the piece originating from Lesvos, but also by studying the transcriptions of Sousamlis and Rodanos from Agiasos, that demonstrate this practice.



1. Alternative repetition of specific phrase one octave lower (Psahos’ score)



2. The same practice as detected in the transcription of Sousamlis



3. The same practice from one of *Ta Xyla*’ s scores of Charilaos Rodanos

Moreover, Psahos uses this technique according to the graphical attribution of the repetition of another phrase.



1. The phrase in the main tonal region



2. The same phrase one octave lower as repetition

This practise can also be found in Cemil Bey' s rendition. Although in this recording he prefers to play the repetition of a phrase in the upper region -one octave higher- the main idea of this practice is the same and also common in the circles of performers who play modal folk music in Turkey and Greece.

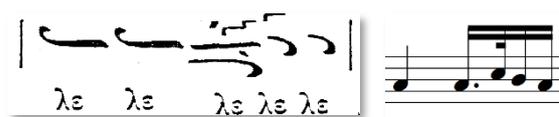
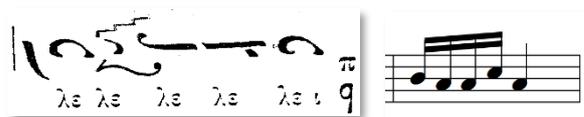
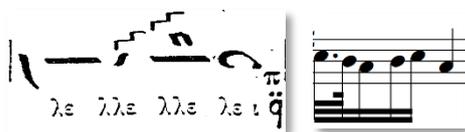


1. The main scheme of the phrase according to Cemil Bey's rendition



2. The same phrase one octave higher according to Cemil Bey's rendition

Furhermore, an interesting element related to the variety of the cadencial phrases to the basic tonic, which are detected in the frame of these versions.



1. Versions of cadencial phrases wich can be detected in Psahos' transcription

Another structural characteristic of Psahos' transcription is the repetitive melodic pattern in the last section of the tune. In this section of the piece a specific melodic and rhythmical pattern appeared that is repeated without any change through a descending melodic progression from the higher degree to the lower one<sup>36</sup>.



1. The descending phrase that includes stereotypic-repetitive melodic and rhythmical motifs (Psahos' score)



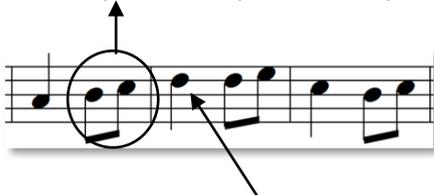
2. The same theme with melodic analysis of the second part of each motif (Psahos' score)

Regarding this last section of the piece, an interesting difference is detected in the version of Lesvos. In that, although the melodic material is the same, its management is rhythmically different. So, the melodic motif that begins from Si and ends to Re,



is divided into two parts. The first one (Si-Do) is incorporated in the previous measure and the second one (Re) is used as the main attack of the following measure, creating in this way the sense of *levare*.

The first part of the phrase incorporated in the previous measure



Re as the main attack of the second measure

<sup>36</sup>This practice *mutatis mutandis* refers to the compositional technique of *melodic chain* from Western music and the scheme of *palillogia* from Greek Orthodox Ecclesiastical music.

The beginning of the melodic phrase from the previous measure “prepares” the emphatic intonation of the attack. This practice contributes to the rhythmical elevation of the phrase, creating an atmosphere more appropriate for dance.

Concluding the morphological analysis of the piece, it is useful to mention that the *Çeçen Kızı* version in *Asias Lyra* seems like a compilation of Cemil Bey’s recording and the version of the tune that is played on Lesvos. In fact, in the aforementioned score phraseological motifs from these two sources are combined.

Actually, no one can be sure about the conditions under which Psahos’ transcription occurred. He probably transcribed the tune from a live performance or by memory. Alternatively, he could have written his score transferring to *Parasimantiki* from another system, like *Hamparsum* or the Western notation system, having as a source an older transcription-currently unknown to us. Finally, what is most important is that Psahos’ transcription, along with Sousamlis’ score, could be both recognized as valuable sources because of their chronological independence of Tanburi Cemil Bey’s recording.

Concluding, Konstantinos Psahos’ transcription of *Çeçen Kızı* can be considered as very useful “historical material” in regard to the comparative approach of this multivariate tune. Thus, as an early score, it holds a scientific “discussion” with the transcription of Sousamlis, Tanburi Cemil Bey’s recording and all of the oral material (recordings, live performances). Therefore, access to this source seems to fill several historical gaps of *Çeçen Kızı*’s attractive “adventure”. At the same time, Psahos’ *Kourdikon Melos* offers an amount of information regarding the structure and the interpretative dimension of the tune. Thus, this version could become an alternative source of “drawing” ideas for the contemporary performances of this popular tune in Turkey and Greece.

### **Acknowledgements**

I would like to express my deepest thanks to Cemal Ünlü, İsak Eli, Mehmet Söylemez, Dimitris Papageorgiou, Panagiotis Poulos, Eleni Kallimopoulou, Markos Skoulios, Panagiotis League, Antonis Ververis, Gianna Maistrelli, Anastasia Pipi, Lia Kanellis, Panagiotis Kaitatzis, Stefanos Fevgalas, Dimitris Koromilas, Stavros Sarantidis, Asineth-Fotini Kokala, Dimitris Kofteros, Stratis Kazantzis, Theodora Voutsas, who offered their valuable help in different levels according to the research, writing and editing of this paper.

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## APPENDIX



The cover of Şamli İskender's collection (külliyyat) that contains a transcription of Çeçen Kızı. İskender (n.d). (From Panagiotis Poulos' archive)



The label of the ORFEON RECORD's 78 rpm disk that includes *Çeçen Kızı's* recording by Tanburi Cemil Bey. (From İsak Eli's archive. With the intervention of Cemal Ünlü)

EĞİN HALAYLARI-17  
ÇEÇEN KIZI

SÜRESİ:

A version of a tune under the title of *Çeçen Kızı* from the Anatolian region of *EğİN* (former Armenian name of the region of *Kemaliye*). This version contains melodic material that is possible to be detected in Cemil Bey's rendition. The score is available in: <http://www.devletkorosu.com/index.php/nota-arsivi/nota-arsivi/turkuler> (last approach: 8/3/2019)



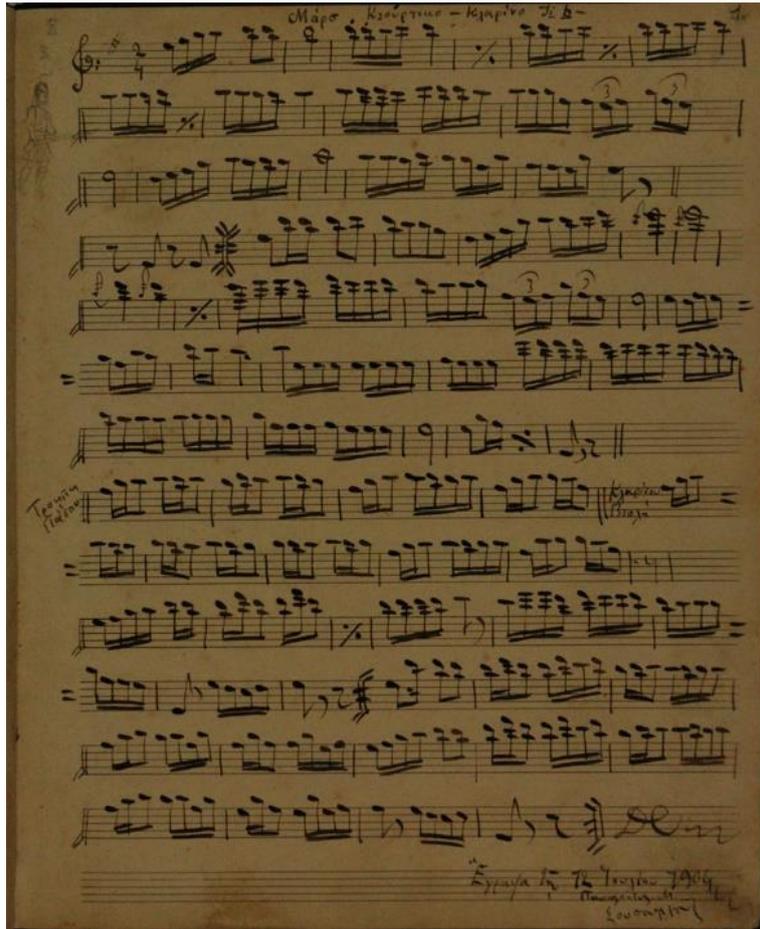
Transcription of *Çeçen Kızı* according to Cemil Bey's recording. On the top of the score "*Çeçen Kızı Merhum (deseased) Tanburi Cemil Bey*" is written in Ottoman Turkish. This information contributes regarding to the effort of the document's dating. So, this score must have been written after 1916 (year of Cemil Bey's death). İskender (n.d), Bara-Zadurian (1919) 39 and League (2012)



The cover of Panagiotis Sousamlis' handwritten score collection (1904). Archive of Anagnostirio of Agiasos



Panagiotis Sousamlis (1886-1940). Clarinetist and transcriber of the music collection of Anagnostirio of Agiasos (1904). From Panagiotis Sousamlis' archive



The transcription of "Kiourtiko-March" by Sousamlis. Agiasos 1904

227

ΤΑ ΞΥΛΑ - τὰ ταπάνια  
κιούρτικο

101

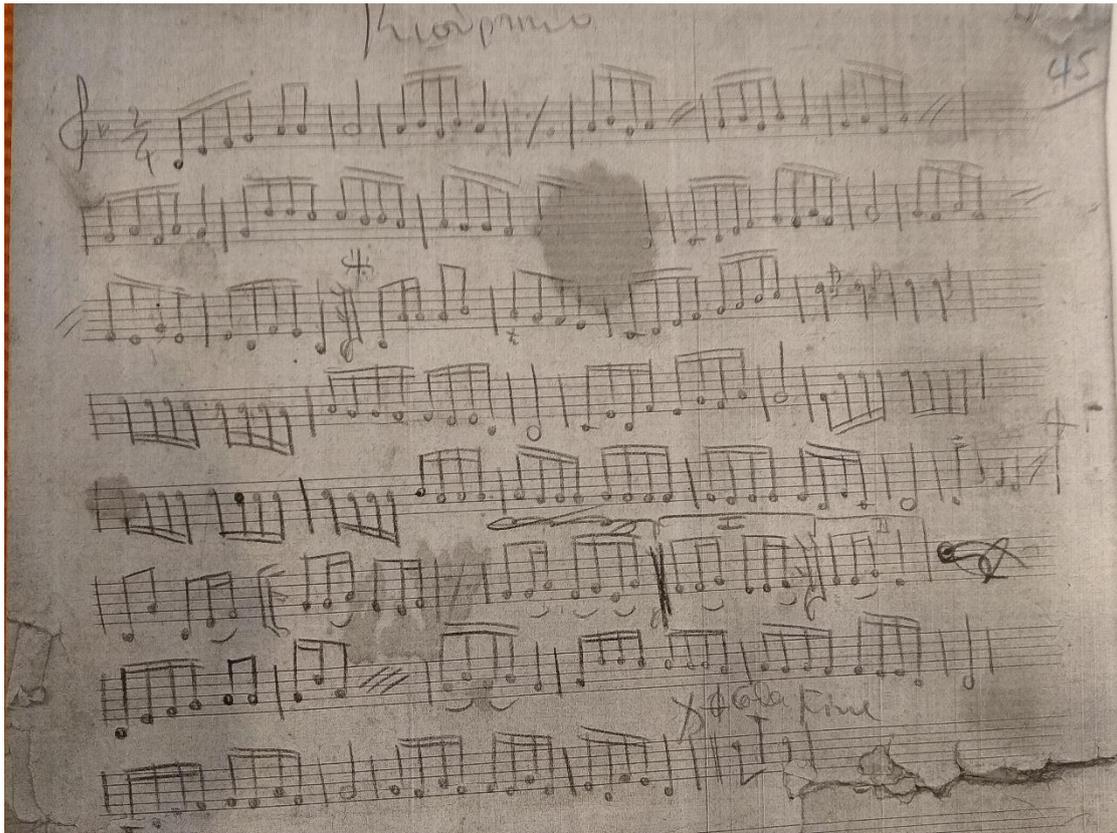
This image shows a handwritten musical score for the piece "Ta Xyla" (Kiourtiko, Ta Tapania). The score is written on aged paper and consists of ten staves of music. The notation is in a single system, likely for a violin, and includes various rhythmic values, accidentals, and dynamic markings. The piece is identified by the number 227 in the top left corner and the number 101 in the top right corner. The title "ΤΑ ΞΥΛΑ - τὰ ταπάνια" is written in Greek, with "κιούρτικο" (Kiourtiko) written below it.

269

τα ξύλα

This image shows a second handwritten musical score for the piece "Ta Xyla". The score is written on aged paper and consists of seven staves of music. The notation is in a single system, likely for a violin, and includes various rhythmic values, accidentals, and dynamic markings. The piece is identified by the number 269 in the top left corner. The title "τα ξύλα" is written in Greek above the first staff.

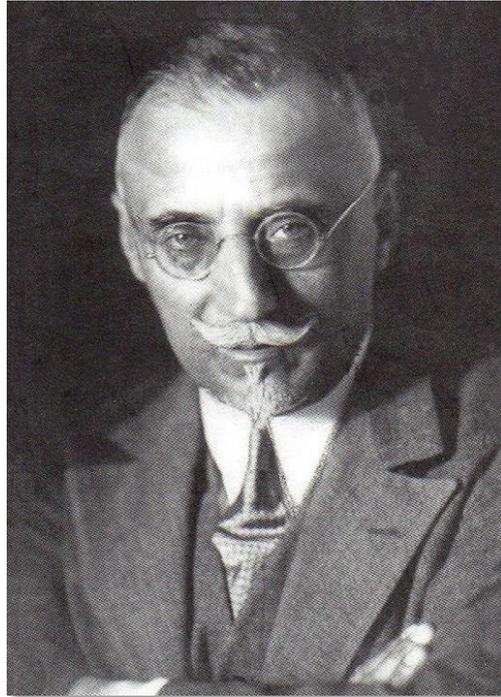
Transcriptions of "Ta Xyla" ("Kiourtiko", "Ta Tapania") by violinist Charilaos Rodanos, Pratsos (1963) 101, 121



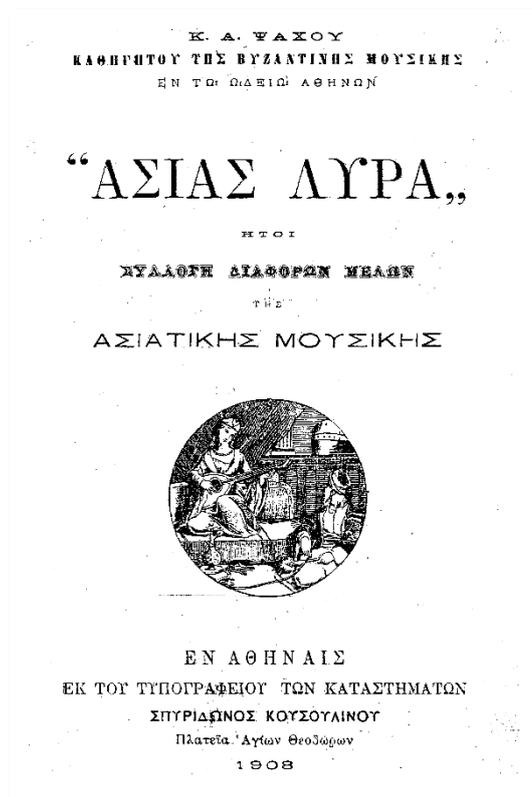
The anonymous transcription of "Ta Xyla" from Stratis Kazantzis' archive (Aghiasos)



Band of *fysera* in Aghiasos. The standing man with the violin is Charilaos Rodanos



Konstantinos Psahos (1869-1949), Academia of Athens 2013



The cover of "Asias Lyra", Athens 1908

# ΜΕΛΟΣ ΚΟΥΡΔΙΚΟΝ

Χρόνος γοργός μέτριος.

Ἦχος λ̣ ḡ Πζ

Λ ε | λ ε λ ε λ ε λ ε λ ε ι λ ε λ ε λ ε λ ε λ ε

λλε λε λε λε λε ḡ λ ε λ ε λ ε λ ε λ ε λ ε

λε λε λε λε λε λε λε λε λε λε λε λε λε λε

λε λε λε λε ḡ λ ε λ ε λ ε λ ε λ ε λ ε λ ε λ ε λ ε

λε λε ḡ λ ε λ ε λ ε λ ε λ ε λ ε λ ε λ ε λ ε λ ε

λε ι ḡ λ ε λ ε λ ε λ ε λ ε λ ε λ ε λ ε λ ε λ ε λ ε

λε ι ḡ λ ε λ ε λ ε λ ε λ ε λ ε λ ε λ ε λ ε λ ε

λε ι ḡ λ ε λ ε λ ε λ ε λ ε λ ε λ ε λ ε λ ε λ ε λ ε

λε ι λ ε λ ε λ ε λ ε λ ε λ ε λ ε λ ε λ ε λ ε λ ε

λε λε λε λε λε λε λε λε λε λε λε λε λε λε λε λ ε π'

λε λε λε λε λε λε λε λε λε λε λε λε λε λε λε

λε λε λε λε λε λε λλε λε ι ρ λε λε λε λε λε

λε λε λε λε λε λε λε λε ι ρ λε λε λε λε λε

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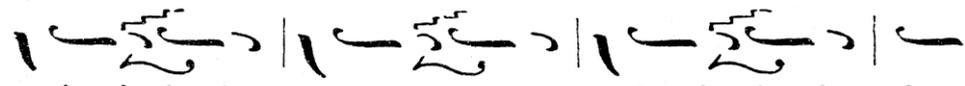
λε λλε λλε λε λε λε λε λε λλε λε λε λλε λλε λλε

λε λε λε λλε λε κ λε λλε λλε λε λε λε λε

λλε λε λε λλε λλε λλε λε λε λε λλε λε θ λε

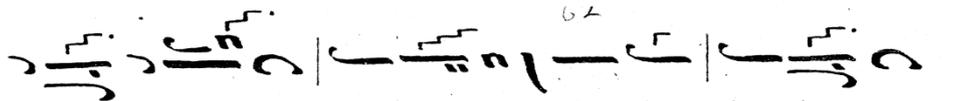
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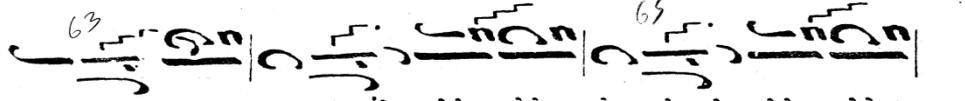
λε λε λε λε ι λε λε λε λε λε ρ λε λε λε λε


  
 λε λε λε λε λε λε λε λε λε λε λε

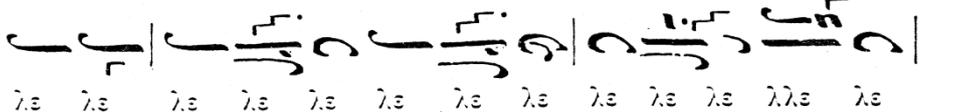

  
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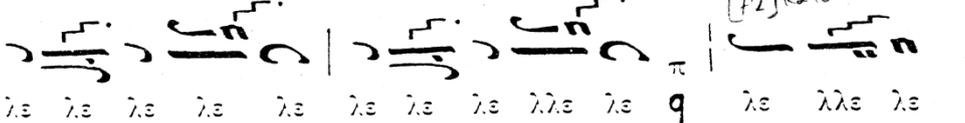

  
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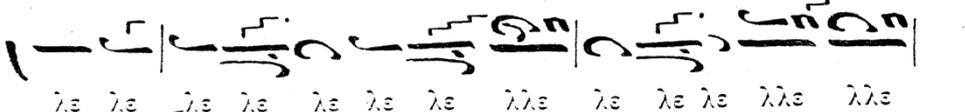

  
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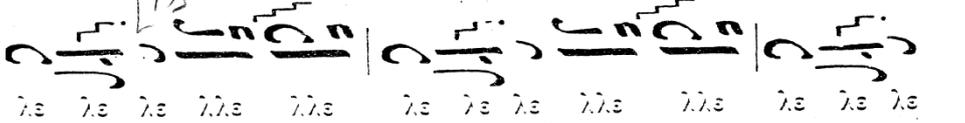

  
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 λε λε λε λε λε λε λε λε λλε λε ρ λε λλε λε


  
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 λε λε

The transcription of "Melos Kourdikon" by Psahos in "Asias Lyra", Psahos (1908) 55-58

Ἦχος λ̣ ρ̣ Πα̣

The image displays a page of musical notation in a steno-graphic system. It consists of 18 horizontal lines of rhythmic symbols and clefs. The notation is dense and complex, featuring various rhythmic values and clefs. The symbols are arranged in a way that suggests a specific melodic and rhythmic structure. The notation is written in black ink on a white background. The symbols are small and intricate, often resembling stylized letters or geometric shapes. The lines are separated by small gaps, and the overall layout is organized and systematic. The notation appears to be a shorthand or shorthand notation for a specific musical style or genre. The symbols are arranged in a way that suggests a specific melodic and rhythmic structure. The notation is written in black ink on a white background. The symbols are small and intricate, often resembling stylized letters or geometric shapes. The lines are separated by small gaps, and the overall layout is organized and systematic. The notation appears to be a shorthand or shorthand notation for a specific musical style or genre.

Çeçen kızı

Makam: Hüseyini  
Usul:Nim Sofyan

Konstantinos Psahos' version

7

13

19

25

31

37

43



Transcription transferring from *Parasimantiki* to Western notation system of Psahos' score  
by Niko Andrikos