

# INTERCOMMUNAL

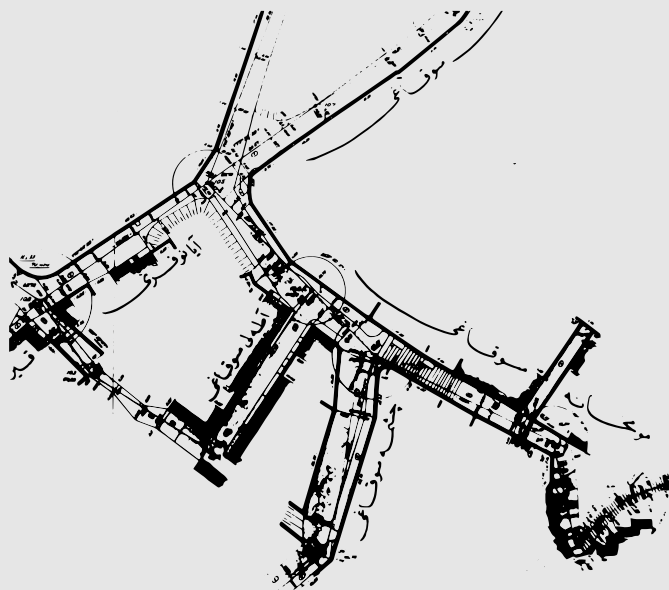
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# MUSICAL

2021

# GEOGRAPHIES

INTERNATIONAL CONFERENCE



ETHNOMUSICOLOGY AND CULTURAL ANTHROPOLOGY LABORATORY, DEPARTMENT OF MUSIC STUDIES  
SCHOOL OF PHILOSOPHY, NATIONAL AND KAPODISTRIAN UNIVERSITY OF ATHENS (NKUA)

# OF LATE OTTOMAN ISTANBUL



HELLENIC REPUBLIC  
National and Kapodistrian  
University of Athens



ETHNOMUSICOLOGY &  
CULTURAL ANTHROPOLOGY  
LABORATORY



**H.F.R.I.**  
Hellenic Foundation for  
Research & Innovation

INTERMUSIG

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## Description

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The musical life of Istanbul during the 19th centuries echoed the shifting political and social situation of the Ottoman Empire, which was marked, among other factors, by the implementation of major political and cultural reforms. Key transformations in the field of music, like the decline of traditional forms of patronage of Ottoman music offered by the Court, the expansion of printing, the emergence of new patterns of sociality and public entertainment, such as social clubs and concert halls had a significant impact on the geographies of musical activity in the city. In this context, the spatial dimension of music-making reinforced and sustained cultural distinctions but also forged ties between different social groups and ethno-religious communities that were mutually responding to the challenges of Ottoman modernity.

This conference presents aspects of the output of the research project InterMusiG in dialogue with invited scholars. The primary objective of this research project is to study the spatial dimension of intercommunal musical relations in late Ottoman Istanbul that were situated in the intersection

between the abovementioned major transformations of modernity. Focusing specifically on informal modes of sociality, spaces of public musical performance and the field of music publishing, InterMusiG maps and analyses the fields of intercommunal musical interaction and/or exclusion that were shaped in the form of collective networks and individual itineraries within the shifting urban environment of Istanbul. The overall aim of the project is to address those understated intermediary spaces formed by the interplay between music, text and space in the context of late Ottoman intercommunal relations and to foreground on the one hand their potentiality as ‘thresholds of emancipation in processes of major social and political transitions, and on the other hand their role as a means for vouchsafing continuity.

InterMusiG is funded by the Hellenic Foundation for Research and Innovation (H.F.R.I.) under the “First Call for H.F.R.I. Research Projects to support Faculty members and Researchers and the procurement of high-cost research equipment grant”.

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## Participation information

The conference will be held in hybrid format. Speakers wishing to attend in person will meet at the Auditorium of the Library of the School of Philosophy, NKUA. Registered members of the audience will be invited to attend via webex and YouTube livestreaming.

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## Registration will be open until OCT 27 2021

<https://forms.gle/jZsabKsrAvjjsq5dA>

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## 9:00 AM - 9:00 PM Friday, Oct 29 2021

(UTC+03:00) Athens, Bucharest

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| Live streaming: | <a href="https://tinyurl.com/45wrd5ye">https://tinyurl.com/45wrd5ye</a>       |
| Website         | <a href="http://intermusig.music.uoa.gr/">http://intermusig.music.uoa.gr/</a> |
| Contact:        | <a href="mailto:intermusig@gmail.com">intermusig@gmail.com</a>                |

Original image credit: İrfan Dağdelen (ed.). 2005. İstanbul - Rumeli Ciheti Haritaları I. İstanbul: İstanbul Büyükşehir Belediyesi Başkanlığı Kütüphane ve Müzeler.

09.00-09.30

**Welcome speeches**

Achilleas Chaldaeakis, Dean of the School of Philosophy, NKUA

Anastasia Georgaki, Chair of the Department of Music Studies, NKUA

Pavlos Kavouras, Director of Ethnomusicology and Cultural Anthropology Laboratory (NKUA)

09.30

**Introductory speech**

Panagiotis C. Poulos, NKUA, PI InterMusiG  
InterMusiG and the spatial turn in the study of Ottoman music

10.00-11.00

**Printing musical cultures**

Eleni Kallimopoulou, University of Macedonia, InterMusiG  
*Greek printed music collections in 19th-century Istanbul: towards a cultural history of their makings, readings, and circulations*

Jacob Olley, University of Cambridge  
*Letters from the city: Ottoman flâneurs on musical life in Istanbul during the 1870s*

Discussant: Nikolaos Mavrelas, Democritus University of Thrace, InterMusiG

BREAK

11.30-12.30

**Keynote Speech**

Walter Feldman, NYU Abu Dhabi  
Intercommunal musical geographies and competing modernities of later Ottoman Istanbul

12.30-13.30

**Interaction and exclusion in the music workspace**

Panagiotis C. Poulos, NKUA, InterMusiG  
*Greek-Jewish relations and music sociality along the Golden Horn*

Anna Vakali, Kadir Has University, InterMusiG  
*Conflict, rivalry and violence between musicians in late Ottoman Istanbul: a view from the Ottoman archives*

Discussant: Sophia Prokou, NKUA, InterMusiG

BREAK

16.30-17.30

**Sources, transmission, notation**

Kyriakos Kalaintzidis, University of Ioannina  
*Secular music in 19th century Byzantine music manuscripts*

Nikos Andrikos, University of Ioannina, InterMusiG  
& Gerasimos Papadopoulos, NKUA, InterMusiG  
*Reading between the "music lines": Methodological challenges in approaching Greek notated musical collections*

Harun Korkmaz, Türkiyat Araştırmaları Enstitüsü  
*Texts about music: reflections on the relations between the different ethno-religious communities living in 19th-century Istanbul*

Discussant: Panagiotis C. Poulos, NKUA,  
InterMusiG

17.30-18.30

**Visualizing spatial musical relations**

Markos Katsianis, University of Patras,  
InterMusiG & George Panagiotopoulos, National  
Technical University of Athens, InterMusiG  
*Data requirements for musical geographies*

Onur Oner, Independent Scholar  
*The Circulation of musical knowledge: a digital approach to the networks of musicians in late Ottoman Istanbul*

Discussant: Eleni Kallimopoulou, University of  
Macedonia, InterMusiG

19.00-20.00

**Round table: Intercommunal musical relations and Ottoman music history**

Merih Erol, Özyeğin University  
Jacob Olley, University of Cambridge  
Panagiotis C. Poulos, NKUA, InterMusiG

Convenor: Eleni Kallimopoulou  
University of Macedonia, InterMusiG

BREAK

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# ABSTRACTS

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Eleni Kallimopoulou, University of Macedonia, InterMusIG

## **Greek printed music collections in 19th-century Istanbul: towards a cultural history of their makings, readings, and circulations**

This paper offers an insight into musical life in 19th-century Istanbul as glimpsed from Greek printed music collections. Such collections typically contained a selection of songs of Ottoman art music. Their lyrics were written down in the Karamanlidika script (Turkish language in the Greek alphabet), while the melodies were notated in the New Method, the reformed music notation that was officially adopted by the Ecumenical Patriarchate in 1814 and paved the way for the printing of Byzantine notation. As hybrid printed books situated in-between Greek, Karamanlidika and

Ottoman Turkish book production and history, as well as in-between Ottoman-Turkish and Byzantine musicology, these collections have to date not received enough scholarly study. Musical historiography, for its part, has mostly tapped these collections for information on late Ottoman repertoire, focusing mainly on their textual content. Attention to their networks of production and circulation as well as to their reading publics may reveal much more about the late Ottoman culture of music printing, the interconnections and transfers within and between late Ottoman musical communities, and their spatial distribution both within Istanbul and beyond.

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Jacob Olley, University of Cambridge

## **Letters from the city: Ottoman flâneurs on musical life in Istanbul during the 1870s**

Beginning in the 1870s, Ottoman journalists wrote regularly about the nightlife of Istanbul. These descriptions belong to the genre of ‘city letters’ (şehir mektupları), written by educated observers who wandered the streets of Istanbul reflecting on the conditions of contemporary urban life – a kind of Ottoman flânerie. Typically taking a critical and humorous perspective, these reports were published in weekly or daily newspapers (Basiret, Sabah) and satirical journals (Diyojen, İbret, Çingiraklı Tatar) by journalists such as Teodor Kasap (1835–1897), Basiretçi Ali Efendi (1838–1912) and other anonymous authors. They were addressed to a multi-ethnic bourgeois readership of bureaucrats, professionals and intellectuals, and were part of a larger debate about the

status of Istanbul as a modern, civilised city. In this paper, I will focus on descriptions of musical performers and listeners in public venues such as ballrooms, theatres, cafes, nightclubs, and in streets and open spaces. As well as giving an insight into the rich and varied musical life of Istanbul in the 1870s, the paper will discuss how debates about music in public space were used by Ottoman intellectuals to address broader social and political questions. Some of the key themes that emerge are anxieties about morality and gender relations; the regulation of labour, time and monetary value; the imitation, adaptation or rejection of European cultural forms; and the transformation of the urban landscape and soundscape of Istanbul under the impact of new technologies and social practices.

Walter Feldman, NYU Abu Dhabi

## **Intercommunal musical geographies and competing modernities of later Ottoman Istanbul**

In the 1990s Ottomanist Rifa’at Abou-El-Haj employed the term “a locally generated modernity” for a process that began in the later 17th century, continued throughout the 18th century, and partly conflicted with attempts to modernize Ottoman society along Western lines in the first half of the 19th century. The musical and social materials employed within the current project cover the century after this earlier process of modernity had folded into the newer one.

In addition to empirical study of the existing sources, it is necessary to interpret these against the backdrop of what had been achieved during the previous era in the status of musical performance and composition of

many types and genres, on several social strata, and encompassing several secular, religious and mystical forms of expressions. All of these must be understood also in connection with areas of musical professionalism, as well as upper, middle and lower class musical amateurism. I will attempt to identify several musical and social areas in which changes in the Ottoman state and its economic basis, changed relationships with several European powers, and new opportunities for, and conflicts among the various ethno-religious segments of Istanbul society, produced a somewhat novel series of musical products and social connections during the mid to late 19th century.

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Panagiotis C. Poulos, NKUA, InterMusIG

## **Greek-Jewish relations and music sociality along the Golden Horn**

The sparseness of references on potential contacts and interaction between Greek and Jewish musicians in Istanbul in the 19th century reflects the general demarcation of the two communities. This demarcation was, among other reasons, determined by the intensification of intercommunal competition that was grounded on the politics of the Ottoman modernity. Illustrative of this void is the absence of Jewish composers of the Ottoman urban genre from the Greek printed musical collections that started being published in 1830 and circulated among church musicians and music aficionados. By contrast to the environment of literate musicianship the

domain of music entertainment, particularly in modest districts along the Golden Horn like Balat and Hasköy, suggest a greater degree of intercommunal contact. Given the acknowledged impact of the domain of entertainment in the popularisation of the urban vocal repertoire in the late 19th century this paper examines how music sociality of lower social groups reinforced and sustained intercommunal relations. Drawing on state and communal archival material combined with musical evidence this paper explores the way music sociality is implicated in the broader context of Ottoman modernity.

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# ABSTRACTS

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Anna Vakali, Kadir Has University, InterMusiG

**Conflict, rivalry and violence between musicians in late Ottoman Istanbul: a view from the Ottoman archives**

The paper will present preliminary findings of a broader research focusing on music/entertainment, musicians of higher and lower social classes and inter-communal life in 19th century Ottoman Istanbul. Research has been conducted in the Ottoman Archives of Istanbul (Directorate of States Archives/Başbakanlık) and the archives of the kadi courts of Istanbul at the ISAM Library in Istanbul. The present paper will focus on selected cases from both the kadi courts and the secular courts of the Tanzimat, in order to illuminate two kinds of

interactions: On the one hand, it will present some of the disputes evolving between quotidian musicians of 19th-century-Istanbul, who appeared before court; on the other hand, it will elaborate on disputes between various communities of the Ottoman capital's neighbourhoods pertaining to issues connected with entertainment. The general aim is to reflect on the role of music/entertainment in inter-communal relationships, in a time of rapid modernization, reform, as well as the proliferation of nationalist ideas.

Harun Korkmaz, Türkiyat Araştırmaları Enstitüsü

**Texts about music: reflections on the relations between the different ethno-religious communities living in 19th-century Istanbul**

In 18th-century Istanbul, different congregational and ethnic groups started to come together in the public sphere. This created an environment of cultural transfer and exchange among the various congregations, which reached its climax from the beginning of the 19th century. Turkish classical music started to be written in Hamparsum notation which adapted the ancient note system of Armenian church music. The elements of the Rum Church and Profan Music met those of Turkish music. A number of Jewish musicians emerged as masters who deeply affected the music

in Istanbul. Gypsy composers entered the palace with their songs. In addition, the effect of western culture and music became more pronounced in the city. In the field of music print, developments included the writing down of Turkish music using Greek letters, of Italian cantos with Arabic letters and of Persian lyrics in Armenian letters. In this way the cultures of the different ethno-religious communities were intertwined with each other. The paper will present a portray of these interactions through an examination of written documents.

Kyriakos Kalaintzidis, University of Ioannina

**Secular music in 19th century byzantine music manuscripts**

Post-Byzantine musical manuscripts constitute a very important written source for the secular music of the Middle East. They cover a time span from late 14th to the year 1830, when there appeared the first printed collection of secular music titled Euterpe. The production of manuscripts of course does not cease with the publication of Euterpe.

Transcriptions of secular music continued to be a favourite occupation of the Psaltec community. Noteworthy manuscripts exist later than 1830, such as MIET 37, RAL 2238, RAL 1561, LKP 169/309, LKP 170/310, Philanthidis/CAMS and others which we present briefly.

Nikos Andrikos, University of Ioannina, InterMusiG  
Gerasimos Papadopoulos, NKUA, InterMusiG

**Reading between the "music lines": Methodological challenges in approaching Greek notated musical collections**

Musical sources in the 19th century constitute a diverse and complex corpus that reflects the intensified processes of modernization undertaken by the different communities of the Ottoman Empire. The advancement of music print and the publishing activity of the Greek-Orthodox community constitutes an important component of this corpus that has been sparsely studied in terms

of its value as a source for intercommunal interaction and for the transformation of transmission and performance of Ottoman urban music. This paper presents a methodological overview for the approach and analysis of Greek music collections using byzantine notation, and attempts a preliminary critical assessment of the position of these collections in the broader network of transmission of Ottoman urban music.

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# ABSTRACTS

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Markos Katsianis, Univerity of Patras, InterMusiG  
George Panagiotopoulos, National Technical Univeristy of Athens, InterMusiG

## Data requirements for musical geographies

The emphasis on the spatio-temporal dimension of intercommunal musical relations as a key aspect of the InterMusiG research project poses significant challenges in both the sound conceptual modelling of the collected historical data, as well as in their geographical representation through web-mapping applications. We approach this line of research through an overview of available tools and examples that try to link people across

space and time. Using an event-centered conceptualization of musical encounters, the major data classes of the project are identified and integrated into a high-level conceptual definition using elements from the CIDOC-CRM and the FRBRoo extension. We conclude by discussing the data registration procedure and work linked to the development of the project's repository and map interface.

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Onur Oner, Independent Scholar

## The circulation of musical knowledge: a digital approach to the networks of musicians in late Ottoman Istanbul

Multifarious connections, complex relations and interactions between individuals are important to correctly phrase the networked society. To draw a more intelligible picture on the social system that is underpinned by complex relations with innovative devices is the primary aim of this paper. It offers an unconventional approach to represent the social milieu of musicians that lived in late Ottoman Istanbul. The overall plan is to create a relational database (big data) out of dispersed historical sources and to digitally visualize the social networks of musicians. Software Gephi will convert the big data into many and various visual forms based on a number of algorithms

it offers. The program will unveil and visualize the influential actors from which musical knowledge originated, and simultaneously will help to evaluate the significance of channels in which music was transmitted from one to another. Put differently, the system will generate diverse grounds that would permit multiple interpretations regarding the complex nature of relations among musicians as well as interactions between sub-clusters that shaped the network structure of musicians. All in all, the study promises an innovative projection to the communities of musicians in late Ottoman Istanbul.

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# LIST OF PARTICIPANTS

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|--------------------------|--|
| Nikos Andrikos           | University of Ioannina, InterMusiG                         |
| Merih Erol               | Özyeğin University   |
| Walter Feldman           | NYU Abu Dhabi  |
| Kyriakos Kalaintzidis    | University of Ioannina                                     |
| Eleni Kallimopoulou      | University of Macedonia, InterMusiG                        |
| Markos Katsianis         | University of Patras, , InterMusiG                         |
| Harun Korkmaz            | Türkiyat Araştırmaları Enstitüsü                           |
| Nikolaos Mavrelou        | Democritus University of Thrace, InterMusiG                |
| Jacob Olley              | University of Cambridge                                    |
| Onur Oner                | Independent Scholar  |
| George Panagiotopoulos   | National Technical Univeristy of Athens, InterMusiG        |
| Gerasimos Papadolopoulos | InterMusiG   |
| Panagiotis C. Poulos     | National and Kapodistrian Univeristy of Athens, InterMusiG |
| Sophia Prokou            | National and Kapodistrian Univeristy of Athens, InterMusiG |
| Anna Vakali              | Kadir Has University, InterMusiG                           |

