

# The Ottoman Tanbûr

## The Long-Necked Lute of Ottoman Art Music



Hans de Zeeuw





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Cover: Ottoman *tanbûr*, miniature painting from the *Tefhîmü'l-Makamat fi Tevlîdi'n-Nağamât* by Hızır Ağa (c. 1750).

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In Memory of Tanbûrî Cemil Bey (1871-1916)



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The instrument called *tanbûr* is the most perfect and complete instrument which we know or have seen because it performs completely and without fault all the sounds and melodies which appear by the means of the breath of men.

Dimitrie Cantemir, *Kitâb-i 'İlmü'l-Mûsîkî 'ala Vechi'l-Hurûfât*

It's an amazing instrument. The Turks should be proud of it. They should be proud of having and having created such an instrument.

Yehudi Menuhin cited by Necdet Yaşar

Yet when I wrote, the full facts were not at my disposal. The picture I drew was a provisional one – like the picture of a lost civilization deduced from a few fragmented vases, an inscribed tablet, an amulet, some human bones, a gold smiling death mask.

The Alexandria Quartet, Lawrence Durrell

## Preface and Acknowledgements

The origin of this book about the long-necked lute of *Ottoman art music*, the Ottoman *tanbûr*, is an article, *The Ottoman Tanbûr. Introducing the Long-Necked Lute of Ottoman Art Music*, published in 2018 in *Expedition*, a magazine of the University of Pennsylvania, Museum of Archaeology and Anthropology, U.S.A. The Ottoman *tanbûr* was also discussed in *Tanbûr Long-Necked Lutes along the Silk Road and beyond*, published by the Archaeopress in England in 2019.<sup>1</sup>

The cultural-historical conditions that contributed to the development of Ottoman art music (*Osmanlı san'at mûsikîsi*)<sup>2</sup> and the Ottoman *tanbûr* are explored and discussed in Chapter 1 *The Turko-Persian Culture*, Chapter 2 *The Rise of Ottoman Art Music and Ottoman Tanbûr*, and Chapter 3 *The Negligence, Exclusion, and Revival of Ottoman Art Music*. The construction, including fret and string tuning, is discussed in Chapter 4 *Construction*, the playing technique in Chapter 5 *Playing Technique*. In addition, Appendix 1 *Ottoman Tanbûr - Charles Fonton*, Appendix 2 *Ottoman Tanbûr - Guillaume-André Villoteau*, and Appendix 3 *Ottoman Tanbûr - Râuf Yektâ* are included. The book concludes with a *Glossary*, *Discography*, *Bibliography*, *Illustration Credits*, and an *Index*.

This study benefited from the work of many scientists in various scientific disciplines, as shown in the footnotes and *Bibliography*. I especially want to acknowledge the work of Henry George Farmer (1882-1965), Ismail Hakki Uzunçarşılı (1888-1977), Cafer Açın (1939-2012), Laurence Picken (1909-2007), Jean During, Richard Campbell, Tamila Djani-Zade, Cem Behar, Bülent Aksoy, Ersu Pekin, Jeremy Montagu (1927-2020), Walter Feldman, and Karim Othman-Hassan. For the broader background of this study have benefited from the work of numerous historians such as Marshall Hodgson (1922-1968), Robert Canfield, Erik Jan Zürcher, and Halil Inalcık (1916-2016), and art historians such as Stuart Cary Welch (1928-2008), Walter Denny, Banu Mahir, and Filiz Çağman.

Of great importance for the origin and early history of the Ottoman *tanbûr* is the work of 17th and 18th century scholars, artists, and travellers such as Evliyâ Çelebi, Wojciech Bobowski, Dimitrie Cantemir, Levnî (Levnî Abdülcelil Çelebi), Charles Fonton, Tanbûrî Küçük Artin, Hızır Ağa, Giambatista Toderini, and Guillaume-André Villoteau in the early 19th century.

The Ottoman *tanbûr* has been subject or part of several books and articles such as of Cafer Açın, *Tanbûr Yapım sanatı ve sanatçıları*, Bülent Aksoy, *Avrupalı gezginlerin gözüyle Osmanlılarda musikî*, and Cem Behar, *Kan Dolaşımı, Ameliyat ve Musikî Makamları. Kantemiroğlu (1673-1723) ve Edvâr'ının sıra dışı müzikal serüveni*; two theses, one by Özer Özel, *Tanbur Tekniği Üzerine bir Deneme* (An Essay on the Tanbur Technique) in and another one by Mustafa Aydın Öksüz, *Türk Musikisinde Tanbur Sazının Gelişme* (The Development of the Tanbur in Turkish Music), as well as in articles about acoustics and pitch frequency Cumhur Erkut, Tero Tolonen, Matti Karjalainen, and Vesa Välimäki, *Acoustical analysis of Tanbur, a Turkish long-necked lute* and Ali Gedik, Barış Bozkurt,

<sup>1</sup> See Zeeuw, J. de. *The Ottoman Tanbûr. Introducing the Long-Necked Lute of Ottoman Classical Music*; Zeeuw, J. de. *Tanbûr Long-Necked Lutes along the Silk Road and beyond*.

<sup>2</sup> In this study Ottoman art music (*Osmanlı san'at mûsikîsi*) will be used instead of Turkish art music (*Türk san'at mûsikîsi*) or Turkish classical music (*Türk klâsik müziği*) to underline the important role Turks, Greeks, Armenians, Jews, as well as Europeans played in its development and transmission. See Feldman, W. *Music of the Ottoman court*: 18.

and Cem Çırak, *A computational study on divergence between theory and practice of tanbur fretting*. The Ottoman *tanbûr* is also discussed by Walter Feldman in *Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire*. An author with a long-term interest in the Ottoman *tanbûr* is Ersu Pekin such as in his article *Surname'nin müziği 2: 18. yüzyıl başlarında İstanbul'da müzik* (Music in the Surname 2: Music in Istanbul in the Early 18th Century).

Many people contributed to this study. I'm deeply indebted to Dr Saskia Willaert of the Musical Instrument Museum (MIM) in Brussels for reading and commenting the first three chapters exploring and discussing the cultural-historical background of the Ottoman *tanbûr*. In Turkey, I'm grateful to the luthier Engin Topuzkanamış (Izmir) for reading and commenting Chapter 3 Construction, the luthier Elif Kızılhan (Istanbul) for sharing her knowledge and images, photographed by her brother Ahmed Kızılhan, of the making of the Ottoman *tanbûr*, and the Ottoman *tanbûr* player Murat Aydemir (Istanbul) for reading and commenting Chapter 4 Playing Technique.

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In France I thank Dr Alexandre Girard-Muscagorry of the Cité de la Musique – Philharmonie de Paris for his suggestions regarding the whereabouts of Guillaume-André Villoteau's Ottoman *tanbûr* (*tambour kébyr tourky*). Dr Boris Dubois and the L'equipe des Archives de Paris for sending me the auction results of the sale of the instrument collection of Adolphe Sax in Hôtel Drouot in 1877. One of the auctioned instruments was the *tambour kébyr tourky* of Guillaume-André Villoteau, acquired by Adolphe Sax from the collection of Edme-François Jomard. Although the person who purchased this instrument is known, I have not been able to trace the whereabouts of Villoteau's *tambour kébyr tourky* before the publication of this study.<sup>4</sup>

In America, I'm indebted to Professor Walter Feldman for generously sharing with me his view on the Ottoman *tanbûr* and Professor Walter Denny for drawing my attention to and sending me a digital image of an 18th-century Ottoman copy of an early 16th-century Safavid miniature painting of a *şeştâr*.<sup>5</sup> I thank Karim Othman-Hassan for generously permitting me to use images from *The Awakening of a Tanbur: Report of Restoration and Research Into the 18th Century Tanbur Belonging to His Highness Sheikh Hamad Bin Abdullah Al Thani*.

<sup>3</sup> See Bülent, B. *Avrupalı Gezginlerin Gözüyle Osmanlılarda Musiki*, especially the sub-chapter Onyedinci yüzyılda *tanbûr*: 63-70.

<sup>4</sup> Catalogue du musée instrumental de M. Adolphe Sax [Texte imprimé]: collection unique d'instruments de musique de tous temps et de tous pays: [vente à Paris. Hôtel des ventes mobilières, salle 3, 4-6 décembre 1877, Me Gustave Carré, commissaire-priseur].

<sup>5</sup> See Feldman, W. *Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire*, especially The *tanbûr*, The Origin of the Ottoman *tanbûr*, and The Ottoman *tanbûr* in the 18th century: 142-153.

I also would like to express my gratitude to the Free Library of Philadelphia, The Print Room of the University of Warsaw Library, Melissa Publishing House in Athens, the Plantage Bibliotheek of the University of Amsterdam, the Musical Instrument Museum (MIM) in Brussels, the Germanische Nationalmuseum in Nuremberg, Efrén López in Spain, the late Cafer Açın and Murat Aydemir in Istanbul for generously granting me permission to use images from their books, collections, and/or archives. I thank the Ottoman *tanbûr* player Hakan Dedeler for generously granting me the use of an image of him in concert with the Mannheimer Ensemble.

*Finally, I thank my wife Hülya for her loving support.*

Far from being the definitive study of the Ottoman *tanbûr*, its shortcomings and lacunae aim to initiate further research into the cultural-historical background of this exceptional instrument of the so-called *tanbûr* family, a group of long-necked lutes which evolved since ancient times over a vast geographical area in a cross-cultural exchange across political and cultural boundaries.<sup>6</sup>

Istanbul, February 2022

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<sup>6</sup> See for further reading and discussion Greve, M. Introduction, in M. Greve (ed) Writing the History of "Ottoman Music": 7-11; Aksoy, B. Preliminary Notes on the Possibility (or Impossibility) of Writing Ottoman Musical History, in M. Greve (ed) Writing the History of "Ottoman Music": 15-31; Zeeuw, J. Tanbûr Long-Necked Lutes along the Silk Road and beyond.

## General Introduction

Since their appearance in Mesopotamia towards the end of the 3rd century BC, lutes belong to the most common group of musical instruments. According to their design we can distinguish two types of ancient lutes: the *spike lute* and the necked lute. The *spike lute* has a rod-shaped neck which ends in or passes diametrically through a tortoise shell resonator or carved-out wooden bowl serving as soundbox.<sup>1</sup> The necked lute has a neck and bowl carved from a single block of wood (one-piece design) and in a later stage also composed of a bowl and a neck (composite design). The long-necked *tunbûr* appeared among numerous instruments played at the Persian Sâsânian court. Since many of them are known only by name, iconographic sources provide more reliable information about these instruments. Literary and Iconographical sources giving evidence of long-necked lutes predating the Sâsânian era (c. AD 224-651) are virtually absent.<sup>2</sup>

The originally two-stringed *tunbûr*, modified into *tanbûr* by the Arabs, diffused from the Persian realm<sup>3</sup> into the musical traditions along the Silk Road and beyond resulting in a variety of closely or distantly related *tanbûrs*. *Tanbûrs* are characterized by an oval-, pear- or round-shaped bowl and a long, narrow, and generally fretted neck, with two or more, occasionally doubled or tripled courses, each having its own characteristic sound, playing technique, and repertory.<sup>4</sup>

The development of *tanbûrs* was not just an evolution from simple to more sophisticated. Originally, two-stringed *tanbûrs* were strummed with the fingers of the right hand. Their simple construction masks the great difficulty of the virtuoso finger technique which evolved on the two-stringed *tanbûrs* of Persia and Central Asia, such as the Kurdish *tanbûr*, the *dotâr* and the *dutâr*, and the *dömbra*. On some *tanbûrs*, however, such as the Turkish and Azerbaijani *saz*, and the Uyghur, Tajik, Uzbek, and Afghan *tanbûr*, a plectrum is used.<sup>5</sup>

*Tanbûrs* are played in the art, Sûfî, folk, and popular musical traditions along the Silk Road and beyond. In Turkey, the name *tanbûr* mainly refers to the long-necked *tanbûr* of Ottoman art music, the Ottoman *tanbûr*, a distant relative of the long-necked lutes of the *tanbûr* family.<sup>6</sup> The Ottoman *tanbûr* plays, according to the music theorist Raûf Yektâ (1871-1935), the same role as the piano for Western composers. Most composers of Ottoman art music therefore play this

<sup>1</sup> The finding of two spike bowl lutes from Abusir el-Meleq, c. 8th century BC, demonstrates that the ancient Egyptians knew their way around carving out wooden bowls from a block of wood. The processing quality of the bowls also shows that the craftsmen had experience in processing wood.

<sup>2</sup> Eichmann, R., P. Pâffgen and N. Beyer. Lauten, in L. Finscher (ed.) Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik 5: 942-994; Hassan, S.Q., R. Conway Morris, J. Baily and J. During. Tanbûr, in S. Sadie (ed.) New Grove Dictionary of Music and Musicians 25: 61-62; Lawergren, B., H. Farhat and S. Blum. Iran, in S. Sadie (ed.) New Grove Dictionary of Music and Musicians 12: 528; See for further reading Zeeuw, J. de. Tanbûr Long-Necked Lutes along the Silk Road and beyond: 6-11.

<sup>3</sup> In this study 'Persia' is generally used to distinguish the 'Greater Iran' from the Iran as we know it today. See furthermore Garthwaite, G.R. The Persians: 1-3.

<sup>4</sup> Nowadays, music and musical Instruments have become globally in transnational networks of musicians on a scale which did not exist before blending with a wide range of musical traditions.

<sup>5</sup> Djani-Zade, T. Die organologische und ikonographische Gestalt der türkischen Lauten. Über das historische Zupfinstrument qâpâz-i ôz: 71; See also Zeeuw, J. de. Tanbûr Long-Necked Lutes along the Silk Road and beyond: 6-60.

<sup>6</sup> In many Turkish publications, *tanbûrs* are still related to Mesopotamian and Hittite *spike lutes*; See also Hassan, S.G., M. Conway, J. Baily and J. During. Tanbûr: 61; Yekta, R. La Musique Turque; See for further Zeeuw, J. de. Tanbûr Long-Necked Lutes along the Silk Road and beyond.



instrument.<sup>7</sup> Moreover, the Ottoman *tanbûr* has been a source of inspiration for many writers and poets such as the novelist Reşat Nuri Güntekin (1889-1956) and the poet Yahya Kemal Beyatlı (Ahmed Ağâh, 1884-1958).<sup>8</sup>

Music played an important role at the Ottoman courts in Istanbul and Anatolia during the 15th and 16th centuries when the Ottoman sultans and princes modelled their courts on those of the Tîmûrids, a Turko-Mongol dynasty (c. 1370-1507), and the Safavids, a Persian dynasty (1501-1722). The music performed at these Ottoman courts was not distinctly Ottoman, but reflected a wider regional, so-called Turko-Persian musical tradition. Since the Tîmûrid era until the end of the 16th century, a mixture of several basic instruments, among which various *tanbûrs*, were known to most musical traditions in an area stretching from Transoxiana to Anatolia.<sup>9</sup>

*Tanbûrs* are mentioned among the instruments of the Ottoman court ensemble in 15th-century literary sources. However, according to 16th-century sources, the *tanbûr* seems to have been excluded from the Safavid and Ottoman court ensemble and 'downgraded' to a private environment. The instruments mentioned in the *Cema'at-i mutribân* of 1525, an Ottoman document reporting the salaries of court musicians, mentions the *kemânçe*, 'ûd, *ney*, Ottoman *kopuz*, *çeng*, and *kanûn*. The absence of the *tanbûr* suggests that it had a secondary status until the rise of Ottoman art music and Ottoman *tanbûr* in the 2nd half of the 17th century.<sup>10</sup>

After a period of neglect and stagnation of Turko-Persian art music since the 2nd half of the 16th century, a more favourable climate emerged in Istanbul in the 2nd half of the 17th century, initiating the development of a distinctive Ottoman art music, moving away from the Turco-Persian art musical tradition, alongside which the Ottoman *tanbûr* evolved into an iconic instrument of Ottoman art music. The Ottoman *tanbûr* became part of the Ottoman court and Mevlevî âyîn ensemble and the instrument of composers and theorists to demonstrate and research the *makams*, the melodic basis of Ottoman art music.<sup>11</sup> The Ottoman *tanbûr* drove the 'ûd, which occupied a central position in the Ottoman court ensemble until the middle of the 17th century, out of favour during the 18th and part of the 19th century. Despite the revival of the 'ûd since the 19th century, the Ottoman *tanbûr* remained the favourite instrument of Ottoman art music, composers, and theorists.<sup>12</sup>

<sup>7</sup> "Le Tanbour est l'instrument favori des Turcs. Les anciens auteurs arabes et persans considèrent l'Oude comme l'instrument le plus parfait; mais les auteurs turcs réservent cette place d'honneur plutôt au Tanbour. Si on veut faire une comparaison, on peut dire que le Tanbour joue le même rôle que le piano pour les compositeurs occidentaux. En effet, la plupart des compositeurs turcs sont des joueurs de cet instrument". Yektâ, R. La musique Turc, in A. Lavignac (ed.) L'Encyclopédie de la Musique et dictionnaire du Conservatoire: 3016-3018.

<sup>8</sup> Açın, C. Enstruman Bilimi (Organoloji): 119.

<sup>9</sup> Feldman, W. Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire: 105; See for further reading and discussion Feldman, W. The Musical 'Renaissance' of Late Seventeenth Century Ottoman Turkey: Reflections on the Musical Materials of Ali Ufki Bey (ca. 1610-1675), Hafiz Post (d. 1694) and the 'Marâghî' Repertoire: 87-138.

<sup>10</sup> Feldman, W. Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire: 110, 145-146.

<sup>11</sup> Feldman, W. Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire: 146; See for further reading Feldman, W. The Musical 'Renaissance' of Late Seventeenth Century Ottoman Turkey: Reflections on the Musical Materials of Ali Ufki Bey (ca. 1610-1675), Hafiz Post (d. 1694) and the 'Marâghî' Repertoire: 87-138.

<sup>12</sup> See also Feldman, W. Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire: 114.

Notwithstanding its importance, the origin and early development of the Ottoman *tanbûr* is still unknown or not fully understood due to the absence or scarcity of literary and iconographic sources as well as surviving Ottoman *tanbûrs*.<sup>13</sup> Only during the 18th century literary and especially iconographic sources documenting the development of the Ottoman *tanbûr* became increasingly available. The visual evidence consists of indigenous sources being illustrations of literary texts, visual records of specific events, album paintings commissioned by Europeans of the Ottoman court, and a rich corpus of European paintings and drawings. Surviving instruments date only from the 19th century, except for two mid-18th-century Ottoman *tanbûrs*, one in the collection of the Victoria & Albert Museum in London, and one, recently restored by Karim Othman-Hassan, in the collection of Sheikh Hamad bin Abdullah Al Thani in Qatar.

*Tanbûrs* prior to the depiction of Ottoman *tanbûrs* by Levnî in the *Sûrnâme-i Vehbî* (Festival Book of Vehbî, 1729/30), are mentioned or discussed in three important 17th-century sources, the *Seyahatnâme* (Book of Travels, published posthumously in 1896) of Evliyâ Çelebi (1611-1685), the *Saray-ı Enderûn* (Topkapı Palace's Inner Court, 1665) of Wojciech Bobowski (Ali Ufkî Bey, 1610-1675), and the *Kitâb-i 'İlmü'l-Mûsîkî 'ala Vechi'l-Hurûfât* (The Book of the Knowledge of Music through Letters of Alphabet, c. 1700) of Dimitrie Cantemir (1673-1723).

Çelebi's *Seyahatnâme* and Bobowski's *Saray-ı Enderûn* include, unfortunately, no images of *tanbûrs*. Only Cantemir's treatise has an image of a *tanbûr* which is considered in this study to be an early form of the Ottoman *tanbûr*, thus dating the origin of the Ottoman *tanbûr* before 1700, that is in the 2nd half of the 17th century. Levnî's depictions of various Ottoman *tanbûrs* in the *Sûrnâme-i Vehbî* situate its further development, being part of the fundamental change of the instrumentation of Ottoman art music between 1650 and 1750, in the 1st half of the 18th century. The images of Ottoman *tanbûrs* in the work of Jean-Étienne Liotard, Charles Fonton, Hızır Ağa, and, in the early 19th century, of Guillaume-André Villoteau show the Ottoman *tanbûr* already in its present form. Its present form is also shown by the two aforementioned surviving mid-18th-century Ottoman *tanbûrs* of the Victoria & Albert Museum and Sheikh Hamad bin Abdullah Al Thani.<sup>14</sup>

After an interruption under Sultan Osman III (r. 1754-1754) and Sultan Mustafa III (r. 1757-1774), music became an important part of the Ottoman court again during the reign of the music-loving Sultan Selim III (r. 1789-1807). The death of Sultan Mahmud II (r. 1808-1839), the last sultan to support Ottoman art music, marked a turning point in the history of Ottoman art music. His successor Sultan Abdülmecid was the first sultan to support Western music at the Ottoman court. From that moment on, Ottoman art music and the Ottoman *tanbûr* suffered from official neglect and even rejection after the founding of the Republic of Turkey (*Türkiye Cumhuriyeti*) in 1923. This situation only changed after the foundation of the first Turkish music conservatory in 1975 at the Istanbul Teknik Üniversitesi (İTÜ) and the revival of Ottoman art music and Ottoman *tanbûr* since the late 1980s.

<sup>13</sup> Fires and earthquakes, sometimes lasting for weeks could also have played a role in the destruction and therefore absence of sources. A major earthquake in Istanbul in 1509 lasted for weeks. During Sultan Süleyman I's long reign several fires devastated the city. In 1757 a large fire destroyed half of the city within the city walls.

<sup>14</sup> Othman-Hassan, K. The Awakening of a Tanbur: Report of Restoration and Research Into the 18th Century Tanbur Belonging to His Highness Sheikh Hamad Bin Abdullah Al Thani; Feldman, W. Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire: 127-128; Zeeuw, J. de. The Ottoman *tanbûr*. Introducing the Long-Necked Lute of Ottoman Classical Music: 24-37.

Meanwhile, the construction of the Ottoman *tanbûr* changed in the 1st half of the 20th century. The bowl composed of thin ribs became less shallow, resulting in a lighter instrument which, in combination with an inward curving (concave) soundboard composed of two ultra-thin wooden plates, increased the sonority and resonance of the instrument. The number of microtonal frets increased further under the influence of the evolving *makam* system.<sup>15</sup>

Although the masters of the Ottoman *tanbûr* are mentioned in musical writings since the 17th century, our knowledge of the playing technique of the Ottoman *tanbûr* prior to the gramophone registrations of Tanbûrî Cemil Bey (1871-1916) is almost none. Tanbûrî Cemil Bey inspired prominent Ottoman *tanbûr* players, of which Ercüment Batanay (1927-2004) and Necdet Yaşar (1930-2017) belong to the most important ones influencing younger generations of Ottoman *tanbûr* players such as Murat Aydemir.<sup>16</sup>

Like the *ney*, the Ottoman *tanbûr* has survived the negligence and rejection of Ottoman art music since the reign of Sultan Abdülmecid and the establishment of the Turkish Republic. The Ottoman *tanbûr* is, unlike the *ney*, practically unknown outside Turkey.<sup>17</sup> It has always been and still is a highly sophisticated and delicate instrument that only a limited number of musicians mastered in Turkey such as Abdi Coşkun, Murat Aydemir, Murat Sâlim Tokaç, Birol Yayla, Gamze Köprek and Göknîl Bişak Özdemir. Outside Turkey the Ottoman *tanbûr* is only mastered by a few musicians such as Niko Andrikos in Greece, Efrén López in Spain, and Gilles Andrieux in France.<sup>18</sup>

Although the days of Ottoman art music and the Ottoman *tanbûr* seemed to be numbered after years of negligence and even exclusion, both have seen a significant revival since the late 1980s. The Ottoman *tanbûr* will continue to play an important role in Ottoman art music and has in the meantime also been introduced outside the domain of Ottoman art music.<sup>19</sup>

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<sup>15</sup> See for further reading Signell, K. Contemporary Turkish Makam Practice, in V. Danielson, S. Marcus and D. Reynolds (eds) *The Garland Encyclopedia of World Music. The Middle East Volume 6*: 47-59.

<sup>16</sup> Murat Aydemir. Personal communication; see also Özel, Ö. *Tanbur Tekniği Üzerine bir Deneme* (An Essay on the Tanbur Technique): 7.

<sup>17</sup> See Zeeuw, J. *The Ottoman tanbûr. Introducing the Long-Necked Lute of Ottoman Classical Music*: 24-37.

<sup>18</sup> See the Ince Saz CD's and Itrî & Bach.

<sup>19</sup> Feldman, W. *The Awakening of a Tanbur. A recording of the 18th Century tanbur belonging to his highness Sheikh Hamad bin Addullah Al Thani*: 28; Murat Aydenir. Personal communication.



# Chapter 1

## The Turko-Persian Culture and Heritage

### Introduction

Between the 9th and the 12th centuries, several independent Turko-Persian Islamic dynasties conquered the eastern provinces of the Abâssid Empire, Khorâsân ('Land of the Sun') and Transoxiana ('the land behind the Oxus'). They founded brilliant cities such as Samarqand, Herât and Bukhârâ, where the Tâhirids (821-873), the Sâmânids (819-999), and the Bûwayhids (954-1055) revived the ancient civilization of the Persian Achaemenian (c. 550-331 BC) and Sâsânian (c. AD 224-651) empires. This so-called Turko-Persian or Turko-Persian Islamicate culture spread by conquering peoples to neighbouring areas, especially by the Seljuqs (1040-1157) to Western Asia and the Ghaznâvids (977-1181) to the Indian subcontinent. The Turko-Persian culture became the culture of the ruling elite classes of Western, Central, and South Asia. To legitimize their rule and emphasize their majesty, they built lofty palaces, cultivated lavish gardens, and supported scholars, poets, musicians, architects, and craftsmen.<sup>1</sup>



Figure 1. The Turko-Persian World. © Author.

<sup>1</sup> The term 'Islamicate culture' was coined by Marshall Hodgson in the first volume of his ground-breaking *The Venture of Islam*. Hodgson used the term to describe cultural manifestations, such as architectural, literary styles, and musical traditions, which do not refer directly to the Islamic religion but to the "social and cultural complex historically associated with Islam and the Muslims, both among Muslims themselves and non-Muslims"; Canfield, R.L. (ed.), *Turko-Persia in Historical Perspective*: 1-34; See Canfield, R.L. (ed.), *Turko-Persia in Historical Perspective*: 1-34.

The rise of Turko-Persian art music during the Tîmûrid era (1370-1506) in the 15th century was influenced by Arab-Persian art music. Arab-Persian art music, which evolved among the Umayyads and the Abbâsids, was preceded by a pre-Islamic sophisticated Arab musical tradition that evolved during the Caliphate in Medina and the Persian musical tradition of which the first substantial literary and iconographic sources date to the Sâsânian era (c. AD 224-651). Great composers, musicians, and musical instruments were present at the Sâsânian courts. Medina was, despite frequent campaigns by religious authorities, a centre of fashion, elegance, frivolous poetry, and musical activities on a high sophisticated level. Musicians, mainly freed slaves of Persian origin, were invited in the houses of the wealthy and generously rewarded by them.<sup>2</sup>

Under the Umayyads (661-750) and the Abbâsids (750-1258), the Arabs united a vast area stretching from southern Spain to Central Asia. Mu'âwiya (r. 661-680), the founder of the Umayyad dynasty, moved the capital from Medina to Damascus where his successors created a rich and sophisticated court culture and a centre of musical activity.<sup>3</sup> An uprising in Khorâsân, known as the Abbâsid Revolution, led to the fall of the Umayyads who were defeated by the Abbâsids forces in 749. Only one member of the Umayyad family managed to survive by fleeing to Spain, where he founded a new empire under the old name of Umayyad.<sup>4</sup>

With the establishment of the Abbâsid Empire by Caliph abu-al'Abbâs (r. 750-754), Baghdâd became the musical heart of the Islamic world resulting in the 'Golden Age' of Arab-Persian art music of which the foundations were laid by the Umayyads. With the centre of gravity so close to the Persian world, the Abbâsids took over not only administrative elements, but also scientific, architectural, literary, and musical traditions and musical instruments. The interaction between the Arab and Persian cultural traditions is characteristic of the Abbâsid period and music and poetry played, like at the Persian courts, a central role in the Abbâsid court culture.<sup>5</sup>

Arab-Persian art music reached its peak at the magnificent and dazzling court of Caliph Hârûn al-Rashîd (r. 786-809), who was immortalized in the *Kitâb alf laila wa-laila* (The Thousand and One Nights).<sup>6</sup> Along with the 'ûd, the *tanbûr* was initially one of the most favoured instruments. It is therefore surprising that the *tanbûr*, unlike the 'ûd, has left so few iconographic traces. In the 10th century, Abu Nasr al-Farâbî (c. 870-c. 950), an Islamic philosopher and music theorist, made a distinction between two *tanbûr* types in his *Kitâb al-Mûsîqî al-Kabîr* (Great Book of Music): the *tanbûr al-baghdâdî* or *mîzânî* ('exactly measured' or 'regular', referring to the presence of frets), being very popular in Baghdâd, and the in Khurâsân played *tanbûr al-khurasânî*, introduced in Damascus by singing girls 'imported' from Khurâsân by the Umayyads, which was rarely played in Baghdâd.<sup>7</sup>

<sup>2</sup> Shiloah, A. Music in the World of Islam: 1-9, 11; Shiloah, A. The Dimension of Sound, in B.W. Lewis (ed.) The World of Islâm: Faith, People, Culture: 161-180; Shiloah, A. Arabische Musik, in L. Finscher (ed.) Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik 1: 686-766.

<sup>3</sup> Abraham, G. The Concise Oxford History of Music: 195-196.

<sup>4</sup> See Zeeuw, J. de. Tanbûr Long-Necked Lutes along the Silk Road and beyond: 14-18.

<sup>5</sup> Abraham, G. The Concise Oxford History of Music: 195-196; Hitti, P.K. 1990. History of the Arabs: 424-428; Zeeuw, J. de. Tanbûr Long-Necked Lutes along the Silk Road and beyond: 12-13; See for further reading Kennedy, H. When Baghdad Ruled the World. The Rise and Fall of Islâm's Greatest Dynasty.

<sup>6</sup> Seale, Y. The Nights Adventures of Harun Al-Rashid, in P.L. Horta (ed.) and Y. Seale (transl.) The Annotated Arabian Nights. Tales from 1001 Nights: 300-339; Farmer, H.G. The Music of the Arabian Nights: 172-185.

<sup>7</sup> Al-Farâbî, Abu Nasr. Kitâb al-Mûsîqî al-Kabîr; Wright, O. (ed.). On Music: An Arabic critical edition and English

In 1258, the Abbâsîd capital Baghdâd, which had already lost much of its attraction and importance around the mid-12th century, was invaded by the Mongols leaving Baghdâd completely depopulated and uninhabitable. Palaces, mosques, and hospitals were destroyed and the books and manuscripts of the libraries of Baghdâd were thrown into the Tigris and invaluable sources about music and musical instruments were lost forever. Arab-Persian art music broke down into a largely Western school in the Maghreb and Spain and a largely Eastern school in the Fertile Crescent, Persia, and parts of Central Asia.<sup>8</sup>

### The Rûm-Seljuq Turko-Persian Culture in Anatolia

The Seljuq Turks, who converted to Islam in the mid-10th century, spread the Turko-Persian culture to the west, where it formed the basis for a highly dynamic and inspiring era of scholarly and artistic production in the 12th century.<sup>9</sup> After the collapse of the Great Seljuq Empire (1040-1157), parts of Anatolia were ruled by a branch of the Seljuq family, known as the Seljuq Sultanate or Rûm-Seljuqs (c. 1081-1307), since the late 11th century. The Seljuq victory over the Byzantine army at Manzikert (1071) accelerated the decline of the Byzantine Empire (c. 330-1453) which had been a major political and religious power and a reassuring buffer zone between Europe and the Turks. It marked the beginning of the Turkification and Islamization of Anatolia and played a role in initiating the Crusades to the Holy Land.

Migrating to modern Iran, northern Iraq, Syria, and Anatolia, the Seljuqs encountered the musical traditions of the Middle East while bringing their own music consisting of epic heroic songs, wedding songs, hymns, and laments as well as musical instruments including the *tanbûr*. Long before the arrival of the Seljuqs, however, Turkish nomads emigrated to Anatolia. Whether *tanbûrs* were present before the 11th century, and if so, whether they contributed to the development of *tanbûrs* in Anatolia is unknown due to the absence or scarcity of literary and iconographic sources.<sup>10</sup>

The Turko-Persian culture flourished among the Rûm-Seljuqs who created a culture of distinctive hybridity by blending Persianate<sup>11</sup> artistic traditions with local styles rooted in Byzantium and the ancient eastern Mediterranean. Due to the support of the Rûm-Seljuqs, the Persian language, which was the language of poetry, science, and administration as well, spread across Anatolia. The population, however, spoke partly Greek, partly Turkish.<sup>12</sup>

The Rûm-Seljuq Persianate court in Konya became one of the thriving cultural centres in the Islamic world, joining such cities as Cordoba, Cairo, Aleppo, Damascus, and Samarra,

translation of Epistle 5 (Epistles of the Brethren of Purity); Sawa, G.D. Music Performance Practice in the Early cAbbâsîd Era 132-320 AH / 750-932 AD: 81-83; See furthermore Zeeuw, J. *Tanbûr Long-Necked Lutes along the Silk Road and beyond*: 12-14.

<sup>8</sup> Abraham, G. *The Concise Oxford History of Music*: 190-199.

<sup>9</sup> Canby, S.R., D. Beyazit, M. Rugladi and A.C.S. Peacock. *Court and Cosmos: The Great Age of the Seljuks*: 39.

<sup>10</sup> Köprülü, M.F. *Early Mystics in Turkish Literature*: 9, 218-220n7, 11, 12; Song Creators in Eastern Turkey. Reinhard, U. (CD-Booklet): 3; Feldman, W. *Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire*: 449; see also Uslu, R. *Selçuklu Topraklarında Müzik*; Picken, L. *Folk Musical Instruments of Turkey*: 263; Zeeuw, J. *The Turkish Long-Necked Lute Saz or Bağlama*: 12-17; See for further reading Zeeuw, J. de. *Tanbûr Long-Necked Lutes along the Silk Road and beyond*.

<sup>11</sup> The term Persianate refers to all areas where Persian language and culture were dominant.

<sup>12</sup> See for further reading Canby, S.R., D. Beyazit, M. Rugladi and A.C.S. Peacock. *Court and Cosmos: The Great Age of the Seljuqs*



attracting scholars, poets, dervishes, and musicians. Musicians were widely depicted, playing lutes, harps, flutes, and drums. Especially at the court of Sultan Alâ al-Dîn Kayqubâd I (r. 1219-1237), a well-known supporter of Persian poetry, music played an important role. The well-educated Seljuq rulers were familiar with Persian poetry. Some of them were poets themselves and showered their court poets with favours.<sup>13</sup>

The delight in music is visible on Seljuq lusterware and inlaid metal work. The Persian *mina'i* ('enamel') technique was used in Seljuq Anatolia to make ceramic tiles. They were excavated from the summer palace of Sultan Alâ al-Dîn Kayqubâd I, the Kubadabad Sarayı, located on the southwestern shores of lake Beyşehir west of Konya. One of the excavated tiles shows a cross-seated poet-musician (*ozan*), playing what seems to be a two-stringed *tanbûr*, resembling the poet-musician playing a two-stringed *tunbûr* (*tanbûr*) on the Freer Gallery of Art Sâsânian silver plate. Some Seljuq rulers were passionate music lovers and no doubt welcomed travelling poet-musicians to their courts.<sup>14</sup>



Figure 2. Poet-musician (*ozan*) playing a *tanbûr* in a cross-seated playing position with the neck pointed downwards like the *tanbûr* players on the Sâsânian silver plates, six-pointed star tile ensemble from the summer palace of Sultan Alâ al-Dîn Kayqubâd I, Anatolia, early 13th century (left). Sâsânian silver plate showing a poet-musician playing a *tunbûr* (*tanbûr*), AD 5th-7th centuries (right). © Museum für Islamische Kunst, Staatliche Museen, Berlin. Inv. nr. 00026603. © Courtesy Freer Gallery of Art, Smithsonian Institution, Washington, D.C.: Purchase – Charles Lang Freer Endowment. F1964.10.

<sup>13</sup> See for further reading Canby, S.R., D. Beyazit, M. Rugladi and A.C.S. Peacock. Court and Cosmos: The Great Age of the Seljuqs; Ertuğ, A. The Seljuks. A Journey through Anatolian Architecture; Recep Uslu emphasizes the importance of examining the music of the Anatolian beyliks and the Seljuq Empire for a better understanding of the history of Ottoman classical music or “Classical Turkish music” as he calls it. See for further reading and discussion Uslu, R. Is an Echo of Seljuk Music Audible? A Methodological Research, in M. Greve, Writing the History of “Ottoman Music”: 241-246; Neubauer, E. Musik zur Mongolenzeit in Iran und den angrenzenden Ländern. Der Islam 45: 240-242.

<sup>14</sup> See Arık, R. Kubad Abad. Selçuklu Sarayı ve Çinileri. Ertuğ, A. 1991. The Seljuks. A Journey Through Anatolian Architecture: 38-40; Sims, E. 2002. Peerless Images. Persian Painting and its Sources. 33-36; Canby, S.R., D. Beyazit, M. Rugladi and A.C.S. Peacock. Court and Cosmos: The Great Age of the Seljuks: 160-161; Makariou, S. (ed.). Les Arts De L'Islam Au Musée Du Louvre: 172-175; Zeeuw, J. de. Tanbûr Long-Necked Lutes along the Silk Road and beyond: 10-11.



One of the intellectuals arriving in Rûm-Seljuq Anatolia was Bahâ' al-Dîn Walad (d. 1231) and his family, among which his son Jalâluddîn (Jalâluddîn al-Balkhî, Jalâluddîn Rûmî, d. 1273). They arrived after long migrations from Balkh (present-day Afghanistan), escaping the advancing Mongol hordes of Chenggîz Khân (r. 1220-1258), and lived in several places before settling in Konya in the 1220s. In Jalâluddîn's time, scholars, artists, and mystics from all over the eastern Islamic world took refuge in Konya, one of the few safe places during the period of the Mongol conquest which devastated large parts of the Muslim world. As a result, Konya's intellectual and religious life flourished.<sup>15</sup>

Jalâluddîn Rûmî (from "Rûm", region of Anatolia where he settled), or Mevlânâ ("our master") as he is called by his followers, is one of Islam's greatest mystical poets. The order inspired by him, the Mevlevîs, known in the West as the Whirling Dervishes, attracted the interest of European visitors and artists who visited the Ottoman Empire since the late 17th century, especially Istanbul.<sup>16</sup> Among Mevlânâ's followers were also women and, initially, even female



Figure 3. Jalâluddîn Rûmî (Mevlânâ) meeting the dervish Shams al-Dîn Tabrîzî (1185-1248), the man who was to become his spiritual soul mate and change his life, *Nusretname*, 1584 (left). The Ottoman statesman and commander Serdar Lala Mustafa Paşa (c. 1500-1580) visiting the Mevlânâ Tomb in Konya in 1582. In the foreground dervishes whirling accompanied by an ensemble consisting of two neys, a kudüm, and a def (right). © Topkapı Sarayı Müzesi, Istanbul. H. 1230, folio 121a. © *Nusretname*. Topkapı Sarayı Müzesi, Istanbul. H. 1365, folio 36a.

<sup>15</sup> Schimmel, A. *Mystical Dimensions of Islam*: 312.

<sup>16</sup> Schimmel, A. *Mystical Dimensions of Islam*: 309-310; See for short biography Köprülü, M.F.D. Jalâl a-Dîn Rûmî, in M.F. Köprülü. *Early Mystics in Turkish Literature*: 201-204; See for further reading Işın, E. and C. Pinget (eds). *Doğu'nun Merkezine Seyahat 1850-1950. Journey to the Center of the East 1850-1950*; See also Feldman, W. *From Rumi to the*

shaykhs (*shaykha*) of Mevlevî *tarikats* were known as well. Moreover, “women and men were known to pray, share *sohbet* (spiritual conversation), and whirl within each other’s company, though more often as the centuries unfolded, women held their own *semas* and men also whirled in *zhikr* separate from women. However, in the time of Mevlana [Rumi], spontaneous *semas* would occur including both men and women”.<sup>17</sup>

The importance of music and dance in the devotional seance of the Mevlevîs can be traced back to Mevlânâ. Music played an important role in his poetry using musical instruments, such as the *ney*, the *rabâb*, and the *tanbûr*, as vehicles to reveal and express deeper spiritual meanings. In his *Dîvân* (a collection of poetry) the word *tanbûr* appears ten times and the *rabâb* as many as fifty-five times. In the *Masnâvî-yi Ma’navî* (Rhyming Couplets of Profound Spiritual Meaning), often referred to as ‘the *Qur’an* in Persian’, the word *rabâb* appears several times while the *tanbûr* is mentioned only once in the fourth book. The story goes that Mevlânâ himself played the bowed *rabâb*.<sup>18</sup> The most important instrument of the poetry and music of the Sûfî mystics is, however, undoubtedly the *ney* (reed flute). In the *Masnâvî-yi Ma’navî*, the *ney*, cut from the reed bed, symbolizes the longing of the soul, separated from the Divine, yearning for reunion.<sup>19</sup>

In 1243, the Rûm-Seljuqs suffered a major defeat against the Mongols in the Battle of Kösedağ (eastern Anatolia) resulting in a decline of their power as rulers. After the splitting up of the Mongol empire under the descendants of Chenggîz Khân, Anatolia became part of the Mongol Îl-Khânid Empire (1256-1353). Despite their passion for music, the Seljuqs and Îl-Khânids had, unlike the Tîmûrids after them, no fundamental and innovative influence on the performance and theory of music, nor on the development of musical instruments. The Mongols brought, like the Seljuqs, their own music, consisting of epic heroic songs, wedding songs, hymns, and laments.

In contrast to music, the luxuriously illustrated books produced between about 1280 and 1336 were undoubtedly the most significant achievement of the Îl-Khânid era, opening new perspectives in miniature painting. The Îl-Khânids gradually lost control of Anatolia, resulting in the rise and fall of various competing local and regional powers in the late 13th and 14th century. Despite the political upheavals, intellectual life continued to flourish and the Turco-Persian legacy probably somehow survived, an area of research requiring further investigation.<sup>20</sup>

One of the most influential of these local powers was led by the Turkmen warlord Osman (Sultan Osman I, 1258-1324 or 1326). By defeating a Byzantine army at Bapheon in 1302, he laid

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<sup>17</sup> Adams Helminski, C. *Women of Sufism, A Hidden Treasure*. Colorado: Shambhala Publications, Camille Adams Helminski was the first woman to translate a substantial part of the *Qur’an* in English, *The Light of Dawn, Daily Readings from the Holy Qur’an*, published in 1998.

<sup>18</sup> Arash Aboutorabi Hamedani. Personal communication; Schimmel, A. *Mystical Dimensions of Islam*: 317-318, 324-325.

<sup>19</sup> Şenay, B. *The Fall and the Rise of the Ney: From the Sufi Lodge to the World Stage*: 10.

<sup>20</sup> Neubauer, E. *Musik zur Mongolenzeit in Iran und den angrenzenden Ländern*: 233, 243, 248, 255; See also Komaroff L. and S. Carboni (eds). *The Legacy of Genghis Khan. Courtly Art and Culture in Western Asia, 1256-1353* and Hoffman, B. *Das Ilkhanat – Geschichte und Kultur Irans von der mongolischen Eroberung bis zum Ende der Ilkhanzeit (1220-1335)*, in W. Jacob, and C. Müller. *Dschingis Khan und seine Erben. Das Weltreich der Mongolen*: 244-251; Hillebrand, R. *The Arts of the Book*, in L. Komaroff and S. Carboni, *The Legacy of Genghis Khan. Courtly Art and Culture in Western Asia, 1256-1353*; Ilkhanid Iran: 135-136, 167.

the foundation of the rapidly expanding Ottoman Empire (Osmanlı İmparatorluğu). Ottoman myths surrounding the rise of their empire emphasize its origins in the Seljuq Sultanate of Rûm to which the Ottomans claimed direct succession via appointment by the last Seljuq sultan, Sultan Mesud II (r. 1303-1308). The Seljuqs were the first in a line of dynasties dominating the Middle East until the early 20th century of which the Tîmûrids (1370-c. 1507), the Safavids (1501-1722), and the Ottomans (c. 1300-1923) were the most famous.<sup>21</sup>

### The Tîmûrid Turko-Persian Art Music

The Tîmûrid Empire, founded by the Turko-Mongol warlord Tîmûr (r. 1370-1405) who is remembered for the barbarity of his conquest, encompassed large parts of Persia and Central Asia as well as parts of India and Anatolia. The Tîmûrid era became known for its dazzling



Figure 4. Tîmûr feasting in one of the many beautiful gardens of Samarqand. On the foreground a musician playing a *tanbûr*, early 15th century. © Courtesy Freer Gallery of Art, Smithsonian Institution, Washington D.C. S1986.47.

<sup>21</sup> Canby, S.R., D. Beyazit, M. Rugladi and A.C.S. Peacock. Court and Cosmos: The Great Age of the Seljuqs: 33.



revival of the artistic and intellectual life at their brilliant courts in Herât, Samarqand, Bukhârâ, Shîrâz, and Tabrîz. They belong to the most sophisticated courts in the history of the Islamic world where science, architecture, miniature painting, poetry, and art music flourished.<sup>22</sup> The Tîmûrid so-called Turko-Persian art music became the foundation for the development and diffusion of a highly sophisticated musical tradition, including musical instruments, over a vast geographic zone encompassing the eastern Islamic world.

In 1402, Ruy González de Clavijo (d. 1412), who had been appointed by the Spanish King Henry III of Castile-León (r. 1390-1406) as his ambassador at the court of Tîmûr in Samarqand, described the brilliance of the Tîmûrid court as a centre of culture and international trade. As a magnificent city of beautiful and impressive architecture, where the mosques, madrasas, mausoleums of Samarqand were decorated with dazzling colours of mainly turquoise-coloured ceramic tiles.<sup>23</sup>

Although many of the Tîmûrid warlords were like their Îl-Khânid predecessors ruthless rulers causing widespread death and destruction, they immediately understood that supporting and stimulating science and the arts could be a vehicle of political legitimacy, prestige, and imperial strategy. They shared the same characteristics with their closest contemporaries, the Medicis and Viscontis in Italy and other ruling classes in Europe, combining a strict piety with ruthlessness, pleasure-seeking, and aesthetic sophistication. The Tîmûrid Empire formed a dazzling cultural zone with glittering courts which attracted scientists, architects, poets, calligraphers, painters, craftsmen, and musicians. Despite all the enthusiasm for music, some rulers from time-to-time restricted music or issued extensive music bans for religious or political reasons.<sup>24</sup>

The state of music predating the amazing rise of Tîmûrid art music in 15th-century Samarqand and Herât is largely unknown. During the devastating conquest of Chenggîz Khân, many cities in Central Asia, such as Samarqand, Herât, and Bukhârâ, had been destroyed, including their libraries which were important sources of knowledge including about music and musical instruments.

The music at the Tîmûrid court in 15th-century Herât is well-documented. It seems reasonable to assume that since Herât was part of the Arab-Persian world of the Middle East, like the Seljuqs and Mongols before them, the Tîmûrids initially shared the art musical culture of that region. By the 13th century, a shared Arab-Persian theoretical system of music was in use in much of the Middle East and Central Asia. The principal theorist of this system was Safî al-Dîn Urmavî of Baghdâd (d. 1284) who was a pioneer of the so-called Systematist School of the Arab music theory.<sup>25</sup>

<sup>22</sup> In the West known as Tamerlane, Tîmûr was a romanticized subject in plays by Christopher Marlow (1587) and Jaques Pradon (1691) and in the operas of Alessandro Scarlatti (1706) and George Friedrich Handel (1724).

<sup>23</sup> See Chuvîn P. And G. Degeorge. Samarkand, Bukhara, Khiva.

<sup>24</sup> Levi, S.C. and R. Sela (eds). Islamic Central Asia: An Anthology of Historical Sources: 175-180; See also Chuvîn, P. and G. Degeorge. Samarkand, Bukhara, Khiva; Dale, S.F. The Muslim Empires of the Ottomans, Safavids, and Mughals: 3; See for further reading Lentz, Th.W and G.D. Lowry. Timur and the Princely Vision. Persian Art and Culture in the Fifteenth Century.

<sup>25</sup> During, J. and Sultanova, R. Zentralasien: 2319-2320, 2336; Baily, J. Music of Afghanistan: Professional Musicians in the City of Herat: 12-16; Wright, O. The Modal System of Arab and Persian Music A.D. 1250-1300: 1-19; Farmer, H.G. The Sources of Arabian Music: 48.

During the Tîmûrid era, the Turko-Mongolian influence, noticeable in the choice of musical forms and musical instruments, initiated the separation from Arab-Persian art music crystalizing into a distinguished Turko-Persian art musical tradition at the Tîmûrid court. This development took place during a period in the history of Persian music when the political and cultural centre shifted for over hundred years to Samarqand and Herât, then back to Persia under the Safavids.<sup>26</sup>

Before his death, Tîmûr had divided his territories among his two surviving sons and grandsons. After years of internal strife, the lands were reunited by his youngest son Shâh Rukh (r. 1405-1447). He established his long rule from his court in Herât where poetry, miniature painting, and music flourished and reached an amazing high level. Shâh Rukh's appointment of princes as governors led to a network of magnificent princely courts. As sponsors, calligraphers, and poets, they competed for poets, artists, craftsmen, musicians, and scholars. Ludovico di Varthema (1470-1517), the first Christian traveller to claim to have reached Herât, compared



Figure 5. Shâh Rukh having a good time drinking wine. The ensemble on the foreground consists of a *çeng*, *kemânçe*, vocalist, and a long-necked lute, *Shâh Rukh* seated in a garden, Herât, 1429. The high movable bipedal (two-footed) bridge is positioned on a skin-wooden soundboard, the strings are strummed with a long tortoise shell plectrum. © Topkapı Sarayı Müzesi, Istanbul. R. 1022.

<sup>26</sup> During, J. and Sultanova, R. Zentralasien: 2319-2320.

the city with ‘Renaissance’ cities like Florence. According to Hâfiz-i Abrû, a chronicler at the courts of Shâh Rukh, Khurâsân is the oyster-shell of the world within which lies, like a pearl, Herât.<sup>27</sup>

Since the 14th/15th centuries, there had been a growing interest in *tanbûrs* in the eastern part of the Islamic world, as evidenced by literature, Sûfî poetry, and their abundant depiction on miniature paintings. Sophisticated *tanbûrs* evolved in a courtly and urban environment. At the beginning of the 15th century, Abd al-Qâdir al-Marâghî (d. 1435), a legendary Persian scholar, composer, and musician serving at the courts of Tîmûr in Samarqand and Shâh Rukh in Herât, discussed various *tanbûrs* in the *Maqâsid al-Alhân* (The Meaning of Melodies, 1421) which he wrote while serving at the brilliant court of Shâh Rukh.<sup>28</sup> Marâghî described the size and shape of the bowl, the material used for the soundboard (wood or skin or a combination thereof), the length of the neck, the strings (silk, gut or brass), their number, thickness, tuning, and arrangement in single, double or triple courses, drone or resonating strings, the presence of frets and so on.<sup>29</sup>

The importance of music at the Herâtî court of the last Tîmûrid sultan, Sultan Husayn Mîrzâ Bayqarâ (r. 1469-1506), is mentioned by the Tîmûrid prince and founder of the Mughal Empire Bâbur (r. 1526-1530) in his memoirs, the *Baburnâma*. Although he does not mention the *tanbûr* as one of the instruments he observed, the ‘ûd, nây, *ghiççak*, and *qânûn*, they must have been present at the Tîmûrid courts according to literary and iconographic sources.<sup>30</sup> A double-page late 15th-century miniature painting by the legendary Bihzâd (c. 1465-1535) from the *Muraqqa-e-Gulshan* (Rose Garden Album), shows Sultan Husayn Mîrzâ Bayqarâ sitting in a blossoming garden listening to the music played by an ensemble consisting of an ‘ûd, *tanbûr*, *ney*, and *çeng*. On another miniature painting the sultan is listening to a musician playing a large Tîmûrid *tanbûr*.<sup>31</sup> Sultan Husayn Mîrzâ devoted the first decade of his reign to establish his power, controlling an area that encompassed two-thirds of modern-day Afghanistan and part of modern-day northeast Iran. The rest of his reign, considered to be the ‘Golden Age’ of Herât, he sponsored the arts and enjoyed drinking wine and listening to poetry and music.

The rich Tîmûrid musical tradition ended with the conquest of the Sheybânîd Uzbeks (1507-1598) at the beginning of the 16th century. Sultan Husayn Mîrzâ Bayqarâ did not witness the fall of his empire. He had died in 1506 being reduced in his final days to a caricature of former Tîmûrid grandeur through his obsessive attachment to wine, pigeon flying, and cock- and ram-fighting. The end of the Tîmûrid Empire did, however, not end the dynasty’s cultural impact. The Tîmûrid heritage lived on among the Uzbeks in Transoxiana and the so-called ‘Gunpowder

<sup>27</sup> During, J. and Sultanova, R. Zentralasien: 2319-2320; See for discussion about the concept of the Renaissances, Goody, J. Renaissances. The One or the Many?; Barry, M. Figurative Art in Medieval Islam and the Riddle of Bihzâd of Herât (1465-1535): 89.

<sup>28</sup> In the cosmopolitan urban centres throughout the Islamic world, such as Córdoba, Damascus, Baghdâd, and Istanbul in the West, and Herât, Bukhârâ, Samarqand, Kashgar, and Khotan in the East, various *maqâm* traditions (*maqâm*’ Arabic), Turkish ‘makam’, Azerbaijani ‘mugham’, Uzbek-Tajik ‘maqom’, Uyghur ‘muqam’), developed isolated from Western classical music.

<sup>29</sup> Abd al-Qâdir al-Marâghî. *Maqâsid al-Alhân*.

<sup>30</sup> Thackston, W.M. (transl.). The *Baburnama*. Memoirs of Babur, Prince and Emperor: 205-228.

<sup>31</sup> The *Muraqqa-e-Gulshan* (the ‘Rose Garden Album’ or ‘Flower Garden Album’), preserved in the Gulistan Imperial Library in Teheran, is a collection of miniatures and examples of calligraphy of various dates and origins, which were brought together by the Mughal rulers of India. See Barry M. Figurative Art in Medieval Islam and the Riddle of Bihzâd of Herât (1465-1535).



Figure 6. Blind female musician playing a large Tîmûrîd *tanbûr*, *A blind musician plays for Sultan Husayn Mirzâ Bayqarâ's harem*, Herât, 1481. The tuning pegs as well as the number of frets on the long neck are not clearly visible, the strumming of the strings with the right hand is not visible. © Author. © Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.: The Art and History Collection. LTS1995.2.142.

Empires', the Ottomans in the Mediterranean, the Safavids in Persia, and the Mughals in India (1526-1858).<sup>32</sup>

### The Safavids and Tîmûrîd Turko-Persian Art Music

During the Safavid era, Central Asia became increasingly isolated from the Arab-Persian musical tradition of the Middle East. The Safavid Dynasty is still largely considered to be a low

<sup>32</sup> See for further reading Canfield, R.L. (ed.). *Turko-Persia in Historical Perspective*; Dale, S.F. *The Muslim Empires of the Ottomans, Safavids, and Mughals*; Lentz, Th.W. and G.D. Lowry. *Timur and the Princely Vision. Persian Art and Culture in the Fifteenth Century*: 303-328; Zeeuw, J. *Tanbûr Long-Necked Lutes along the Silk Road and beyond*: 19-23.



point in the history of Persian music.<sup>33</sup> Music was, according to this point of view, suppressed by puritan rulers like Shâh Tahmâsp I (r. 1524-1576) who had become increasingly preoccupied with religion, and by the orthodox Shî'ite establishment for whom music led to frivolity and impiety. Yet, certain Sûfî *tariqas* continued to play sophisticated music during their devotional ceremonies. Highly refined verses of Sûfî poets were performed accompanied by the *setâr*, *kemânçe*, *ney*, and *daff*. Outside of the Sûfî *tariqas*, music was mainly played by a small group of brilliant musicians who performed in an intimate settings for passionate music lovers.<sup>34</sup>

Since 1978, much research has been done by Iranian musicologists who concluded that, though a few Safavid rulers banned music at their courts at various points during their reign, music-making was generally supported by the Safavid court. In the 16th and 17th centuries, miniature paintings and large murals show festive scenes with large amounts of wine and musical entertainment, demonstrating that music must have been highly valued by the Safavids.<sup>35</sup>

Both small and large three-stringed *tanbûrs* are abundantly depicted on miniature paintings such in the by Shâh Tahmâsp I commissioned *Shahnama-yi Shahi* (1520-1540). As one of the most luxuriously illustrated copies of the *Shâhnâme* of Ferdowsî (935-1020), an epic poem recounting the history of Persia before Islam from its mythic beginnings to the end of the Sâsânian Empire in AD 642, the *Shahnama-yi Shahi* is an important source of musical scenes and musical instruments including *tanbûrs*. A large six-stringed *tanbûr* (*şestâr*) is among the ensemble depicted on one of the large murals of the Chehel Sotoun Pavillion, *Shâh Abbâs II meeting Nadr Muhammad Khân*, c. 1647.<sup>36</sup>

Persia was until 1600 largely unknown to the Europeans. As Safavid Persia opened to the world, especially during the reign of Shâh Abbâs I (r. 1588-1629), it started to attract a growing number of European visitors. From Jean Chardin (1643-1713) and Engelbert Kaempfer (1651-1716), who visited the Safavid court at Isfahân, we know that *tanbûrs* (*tunbûras*) were favoured instruments. Chardin, a French wealthy jeweller who lived in Persia between 1664 and 1678, discusses various musical instruments among which the *tanbûr* in *Voyage de Monsieur le Chevalier Chardin en Perse, et autres lieux de l'Orient*.<sup>37</sup> Engelbert Kaempfer, a German physician and naturalist known for his tour to Persia, Japan, and Indonesia between 1683 and 1693, gave an accurate and detailed description of several Persian musical instruments including a small three-stringed *tanbûr* depicted on one of the illustrations in *Amoenitatum exoticarum politico-physico-mediarum fasciculi V*.<sup>38</sup>

<sup>33</sup> Lawergren, B., H. Farhat and S. Blum. Iran, in S. Sadie (ed.) New Grove Dictionary of Music and Musicians 12: 531. See for further reading Thompson, J. and S.R. Canby (eds). Hunt for Paradise. Court Arts of Safavid Iran 1501-1576.

<sup>34</sup> Shiloah, A. Music in the World of Islam. A Socio-Cultural Study: 98; During, J. and Sultanova, R. Zentralasien: 2319-2320; Lawgren, B., H. Farhat and S. Blum. Iran: 531; Zeeuw, J. Tanbûr Long-Necked Lutes along the Silk Road and beyond: 38-43.

<sup>35</sup> See for further reading and discussion Lucas, A.E. Music of a Thousand Years. A New History of Persian Musical Traditions.

<sup>36</sup> Canby, S.R. The Shahnama of Shah Tahmasp. The Persian Book of Kings: 12-18; Lucas, A.E. Music of a Thousand Years. A New History of Persian Musical Traditions: 84.

<sup>37</sup> Chardin, J. Voyages de Monsieur le Chevalier [Jean] Chardin en Perse, et autres lieux de l'Orient. Tome V, Description des Sciences, Chapitre VII De la Musique: 66-73; Kaempfer E. Amoenitatum exoticarum politico-physico-mediarum fasciculi V: Quibus continentur variae relationes, observationes & descriptiones rerum Persicarum & Ulterioris Asiae.

<sup>38</sup> Amoenitatum exoticarum politico-physico-mediarum. Fasciculi V. Quibus continentur variae relationes, observationes & descriptiones rerum Persicarum & ulterioris Asiae, multâ attentione, in peregrinationibus per universum orientem, ab auctore Engelberto Kaamfero (Five Booklets of Exotic Entertaining Information [literally pleasantnesses], political, physical, and medical, in which are included several relations, observations and descriptions





Figure 7. Fresco in the Chehel Sotoun Pavilion in Isfahân, *Shâh Abbâs II meeting Nadr Muhammad Khân*, c. 1647. In the foreground a musician is playing a large six-stringed *tanbûr* (*şestâr*) with a long tortoise shell plectrum. Furthermore, from left to right, a *santûr*, *kemânçe*, and daffs (top). Three-stringed *tanbûr*, *The Death of Zahhak* (detail, middle). Three-stringed *tanbûr*, *Isfandiyyar's Fourth Course: He Slays the Sorcerers*, 1520-1540 (detail, bottom). © Chehel Sotoun Pavilion, Isfahân. © The Metropolitan Museum of Art. Gift of Arthur A. Houghton Jr. 1970.301.52. © Agha Khan Museum, Toronto. AKM 00155.



## The Ottomans and Tîmûrid and Safavid Turko-Persian Art Music

Our knowledge of early Ottoman art music is still limited. Research so far suggests that the music of the early Ottoman period must have been related to the Arab-Persian art music of the Middle East. South-eastern Anatolian cities, such as Urfa, Diyarbakır, and Mardin, were closely linked to the Arab-Persian art music of Syria and Iraq. The rich architectural traditions of the south-eastern Anatolian cities bear witness to a flourishing cultural tradition in which music played an important role.<sup>39</sup> It is unknown whether *tanbûrs* were present among the musical instruments. Mardin was a haven for musicians during the Artuqîds (c. 1102-1409), a Turkmen dynasty in eastern Anatolia, northern Syria, and northern Iraq. Although the Artuqîd state was rather small, The Artuqîd courts were major artistic centres where the arts were supported.<sup>40</sup>

In the early years of the Ottoman Empire, the Ottomans were not very interested in science and the arts until members of the Ottoman ruling classes understood the importance of artistic support as a way of enhancing an image of Ottoman power. Art forms dear to the Ottoman court and Ottoman elite were poetry, calligraphy, miniature painting, storytelling, and music which in combination with the many festivities coloured to the year.

In the 14th century, large parts of the Byzantine Empire came under the control of the westward expanding Ottoman Empire. During the reign of Sultan Beyâzîd I (r. 1389-1402), the Ottoman court evolved into an important centre where poetry, music, and the sciences were supported. It is not known whether the Ottomans relied heavily on the south-eastern Anatolian cities where Arab-Persian art music was supported by the local elite. Ottoman literary musical sources from the 15th century suggest that, though not being fundamentally distinctive from Arab-Persian art music, Ottoman art music including musical instruments, among which *tanbûrs*, evolved in Anatolia.<sup>41</sup>

The name *tanbûr* reappeared in 15th-century Anatolian Turkish literature such as in a *gazel* dedicated to the *tanbûr* by the Karaman poet Aynî (Konya, 2nd half 15th century).<sup>42</sup> He mentions, while fusing Sûfî and secular ideas of music in his poetry, the *tanbûr* several times. The use of musical imagery and names of musical instruments had become one of the components of the Sûfî and *Dîvân* poetry since Mevlânâ. In one of his poems, Aynî presents the *tanbûr* as a manifestation of divine mysteries.<sup>43</sup>

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of Persian affairs, and of farther Asia, collected with great care during travels in all Eastern regions by Engelbert Kampfer).

<sup>39</sup> Feldman, W. Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire; Feldman, W. The Musical 'Renaissance' of Late Seventeenth Century Ottoman Turkey: Reflections on the Musical Materials of Ali Ufki Bey (ca. 1610-1675), Hafiz Post (d. 1694) and the 'Marâghî' Repertoire: 87-138.

<sup>40</sup> See Neubauer, E. Musik zur Mongolenzeit in Iran und den angrenzenden Ländern; Canby, S.R., D. Beyazit, M. Rugiadi and R. Holod (eds). Court and Cosmos. The Great Age of the Seljuqs: 20-23.

<sup>41</sup> Feldman, W. Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire: 40, 52-54, 494.

<sup>42</sup> The Karaman state (Karamanoğulları Beyliği (2nd half 13th century-1487) was the most powerful one of the beyliks, principalities which emerged after the collapse of the Rum Seljuq and Mongol power, encompassing central and south Anatolia with the former Rum Seljuq capital Konya as their capital. McCarthy J. The Ottoman Turks. An introductory History to 1923: 36.

<sup>43</sup> Such as in the Çengname of Ahmedî (15th century): *tanbüre*, the *Dîvân* of Nev (16th century): *tanbûr*, *şeşta*, the *Dîvân* of Hayretî (16th century, d. 1534): *şeşta*, the *Dîvân* of Nedîm (17th/18th century, 1681-1730): *tanbûr*, the *Dîvân* of Âsım (17th century): *tanbûr*, and the *Dîvân* of İbrahim Râşid (19th century): *tanbûr* (*tambur*).

Gel ey mitrib alıp âğûşa tanbûr

Fürûğ-ı nağmeden kıl bezmi nûr

Getürsün Zühreyi raksa sadâst

Sipihre velvele versin nevâsı

Nevâ-yı kilik ile minâ-yı tanbûr

Olur neşv-eşân rind-i mahmûr

Dü âlem sırrı var zîr ü beminde

Two

Elestü keyfi târ-i mülbeminde

Makâm-i Evc'den kılsa terâne

*Çıkar perde be perde lâmekâne*

Kulağı bursa bir sâzende nâgâh

Eder biñ gâfilî bir anda âgâh

Hümâ-yı nâgmeye mızrâbı perdîr

Sa'âdet lânesi şeklinde zâhir

Sarâb-i nağmesinden ey kadeh-nûş

Muhit-i neşve-i 'irfân eder cûş

Come, oh instrument player, and take to your lap  
the tanbûr,

Through pleasure of melody, fill the party with  
light.

Let its tones set Venus to dancing,

Let its sounds put the spheres in commotion.

The sound of the plectrum and the gourd of the  
tanbûr,

The wine-besotted rind becomes cheerful

In its treble and bass are the mysteries of the  
Worlds!

In its inspired string is the pleasure of 'Am I not  
your Lord?'

When it makes music in the makam of the apex,  
Note by note it ascends to the sphere Beyond  
Space.

When the players suddenly twists its ear,

A thousand unwary of the Truth are aware.

Its plectrum is a feather of the Bird of Paradise,

Which becomes manifest as the nest of felicity.

Oh drinker! Who drinks of melody's wine

The ocean of the intoxication of gnosis will  
overflow!<sup>44</sup>

In the same century, the *tanbûr* was also mentioned several times in the *Çengnâme* (The Book of the Harp) by Ahmed-i Dâ'î (d. 1421) who also used Sûfî and secular ideas of music in his poetry. In one of his poems Ahmed-i Dâ'î highlights the *tanbûr* as an instrument revealing divine mysteries. The *tanbûr* was, among other instruments, also mentioned in the *Dîvân-i Nevâ'î* by the Turkish poet and scholar Mir 'Alî Shîr Nevâ'î (Herât, 1441-1501), who stayed until 1481 at the magnificent court of Sultan Husayn Mîrzâ Bayqarâ (r. 1469-1506).<sup>45</sup> The *tanbûr* was furthermore mentioned by the poet İlyas Şücâ Revânî (1475-1524) in the *Revânî's İşretnâme* (İşret meaning Conversation, society, pleasure, enjoyment, the pleasure of the table. Revânî's book refers to all of them).<sup>46</sup>

In 1453, Ottoman troops led by Sultan Mehmed II (Fatih, the Conqueror, r. 1451-1481) took the Byzantine capital of Constantinople. He was not only renowned of his conquest of Constantinople but also for his passion of science and the arts. Fatih was a noted sponsor of literature and supported thirty Ottoman writers. He sent gifts to poets and writers all over the Islamic world. Writing under the penname Avni, he left behind a collection of about eighty poems, collected in his *Dîvân*. His vast library included scientific books on geography, medicine,

<sup>44</sup> Revised translation by Fatma Şen, Türkîyat Araştırmaları Enstitüsü, İstanbul Üniversitesi; Feldman W. Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire: 87-88. See for analysis of cited poem Felman, W. Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire: 88-89.

<sup>45</sup> Çalka, M.S. Nev'î Divânı'nda Mûsikî Terimleri. International Periodical for the Languages, Literature and History of Turkish or Turkic 3/2: 191.

<sup>46</sup> Uzunçarşılı, İ.H. Osmanlılar Zamanında Saraylarda Musiki Hayatı: 99-10; Sefercioğlu, M.N. Dîvan Siirinde Mûsikî ile İlgili Unsurların Kullanılışı.





Figure 8. Sultan Mehmed II smelling a rose, which he often mentioned in his poetry, while holding the white 'handkerchief' of rule, Naqqâsh Sinân Bey, Istanbul, c. 1480 (left). Panorama of Constantinople shortly before Sultan Mehmed II's conquest in 1453 (below). © Topkapı Sarayı Müzesi, Istanbul. H. 2153, folio 10a. © Hartmann Schedel, *Liber Chronicarum*, Nuremberg, 1493.



history, and philosophy in various languages. Sultan Mehmed II searched for scholars and artists in Arabia and Persia and attracted or forcibly transported them to the newly built Topkapı Sarayı, constructed on the eastern end of the peninsula where the Bosphorus, the Golden Horn, and the Sea of Marmara meet.

The historian Tursun Bey (1422/27-d. after 1490) describes in *Târîh-i Ebü'l-Feth* (Tursun Bey's History) the musical entertainment, which did not have a distinctive Ottoman character, during the circumcision festivities held for Şehzade Beyâzîd and Şehzade Mustafa, sons of Sultan Mehmed II, in a tent on an island in the Maritza River in Edirne in 1457. Tursun Bey mentions a court ensemble consisting of an 'ûd, *şestâr*, *tanbûr*, *rebâb*, and *barbut*. The presence of the *tanbûr* and *şestâr* indicate that *tanbûrs* were part of the Ottoman court ensemble in the 15th century.<sup>47</sup>

Sultan Mehmed II, who set a world historical date with the conquest of Constantinople, and Sultan Süleyman I (r. 1520-1566), who shaped an entire epoch, are well known. However, Sultan Selim I (r. 1512-1520, Yavuz, the Grim, for his savagely vicious and cruel ways), who ruled the Ottoman Empire for only eight years, is mentioned sporadically although he is one of the architects of the Ottoman Empire. Around 1500 it was not the Spanish Empire or the Holy Roman Empire that was the measure of all things, but the Ottoman Empire under Sultan Selim I. By murdering his (half) brothers and cousins as potential heirs to the throne, he followed the family law, established by Sultan Mehmed II, aiming to prevent civil wars. To spare him fratricide, Sultan Selim I renounced "to continue associating with women" after the birth of his son, and Süleyman could peacefully succeed his father.<sup>48</sup>

In 1516, Sultan Selim I had nearly tripled the empire's territory and established a governance structure that lasted well into the 20th century. He promoted and sponsored religious diversity, encouraged learning and philosophy, and was considered an accomplished poet. His almost completely in Persian composed poetic oeuvre, under the penname Selimî, seems to have been part of the Ottoman-Safavid propaganda war staging the sultan in a Tîmûrid cultural context as the Tîmûrid ideal of a sovereign being a fearless warrior and highly cultured intellectual at the same time. A lavishly illustrated copy of his *Dîvân*, thought to have been prepared for Sultan Selim I himself, the *Dîvân-i Sulţân* (*Dîvân of the Sultan*, 1515-1520) visualizes his ambitious goal. It was not a coincidence that in the same year the *Dîvân* of the Tîmûrid Sultan Husayn Mîrzâ Bayqarâ appeared at the Ottoman court.<sup>49</sup>

At the beginning of the 15th century, Abd al-Qâdir al-Marâghî mentions the *rûh-efzâ* ('increasing the spirits, prolonging life') among the in the *Maqâsid al-Alhân* discussed *tanbûrs*, and describes this *tanbûr* as follows: "Its corpus resembles a *turunj*, six strings<sup>50</sup> are attached to it; four of them are of silk. They are in pairs and are tuned like the *tanbûre-i türkî*. The other two, which are of brass can be tuned as desire".<sup>51</sup> Unlike al-Mârâghî, the Tîmûrid poet Awbahî (15th century)

<sup>47</sup> Tursun Bey (ed. Tulum, M.). *Tarih-i Ebü'l Feth*: 90.

<sup>48</sup> In his portrait of Sultan Selim I, Richard Knowles mentions in *The lives of the Othoman Kings and Emperors* (1610) that Sultan Selim I "was not greatly attracted to women, but more delighted with unnatural pleasure"; See for further reading Mikhail, A. *God's Shadow: Sultan Selim, His Ottoman Empire, and the Making of the Modern World*.

<sup>49</sup> Feldman, W. *Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire*: 28, 45, 146.

<sup>50</sup> As a six-stringed *tanbûr*, the *rûh-efzâ* was a *şestâr*.

<sup>51</sup> Al-Marâghî, Abd al-Qadir Ibnu Ghaibî. *Maqâsid al-Alhân*: 128; Feldman, W. *Music of the Ottoman Court. Makam*,

described the *rûh-efzâ* in the *Mukaddime-i Usûl* (Introduction to the Rhythmic Modes/Cycles) as a kind of ‘ûd though with a smaller bowl. In a poem in the *Dîvân* of the poet Zâtî (1471-1546), *rûh-efzâ* occurs as name of a *makam*.

According to the Ottoman biographer Aşık Çelebi (d. 1571) in *Meşâ’ir üş-Şu’arâ* (Lives of the Poets, 1568), *Şehzade* (prince) Korkut (1467-1513), the Sûfî-minded governor of Amasya and son of Sultan Beyâzîd II (r. 1481-1512), invented a *tanbûr* called *rûh-efzâ* or *gıdây-ı rûh* (‘food of soul or spirit’).<sup>52</sup> The ‘invention’ of instruments by scholarly rulers and musicians is acknowledged in several sources. The *tanbûr* invented by *Şehzade* Korkut could have been a ‘modification’ of the already in Anatolia present *rûh-efzâ* that probably passed into oblivion as it was not mentioned anymore in 16th-century sources.<sup>53</sup>

An anecdote about *Şehzade* Korkut, who was a poet, composer, and musician as well, recounts the visit of the Persian ‘ûd virtuoso Zeyn’el Abidin to his court in Amasya. Not expecting an Anatolian Turk to be well-educated in Persian art music, he played several simple folk tunes. Prince Korkut responded by saying “You have behaved to me in accordance with the saying of the Prophet, speak to people according to the level of their intelligence. However, I have some skills”. He took his *rûh-efzâ* and played his own composition after which Abidin had to admit that he had underestimated him.<sup>54</sup> As leading candidate to become the future sultan, he was executed in 1513 by his rival and future sultan Sultan Selim I.

The three-stringed *tanbûr* depicted on a miniature painting of a 15th-century *Shâhnâme* from Herât, showing Isfandiyâr, a Persian prince and one of the characters in the *Shâhnâme* holding a *tanbûr*, and the Anatolian modification of the *rûh-efzâ* by *Şehzade* Korkut prove according to Walter Feldman “that an instrument with a tangible relationship to the later Ottoman *tanbûr*”, suggest “some earlier basis, not just for the long-necked lute in general, but for a more specific type of *tanbûr* that became the Ottoman *tanbûr* in the 2nd half of the 17th-century Ottoman Empire” already existed in the 15th-century.<sup>55</sup>

To establish the 15th-century *rûh-efzâ* and Herâti *tanbûr* as an earlier basis for a type of *tanbûr* which became the Ottoman *tanbûr* seems debatable. The almost round shape of the bowl was not uncommon according to Persian miniature paintings and frescos. However, none of the depicted *tanbûrs* bear a close relationship to the Ottoman *tanbûr*, though some of their characteristics, such as the shape of the bowl, the high movable bipedal (two-footed) bridge, long multi-fret neck and playing technique with a long tortoiseshell pick, are also features of the Ottoman *tanbûr*. They do testify the significant contribution of Persian lutes of art music to the Ottoman *tanbûr* which evolved into a unique Ottoman instrument in the 1st half of the 18th century.

Composition and the Early Ottoman Instrumental repertoire: 144.

<sup>52</sup> Evliyâ Çelebi. *Günümüz Türkçesiyle Evliyâ Çelebi Seyahatnâmesi*: İstanbul (Cilt 1). Kahraman, S.A. and Y. Dağlı (eds): 640-641; Uzunçarşılı, I.H. *Osmanlılar Zamanında Saraylarda Musiki Hayatı*: 82; Feldman, W. *Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire*: 143.

<sup>53</sup> Feldman W. *Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire*: 145.

<sup>54</sup> Uzunçarşılı, I.H. *Osmanlılar Zamanında Saraylarda Musiki Hayatı*: 82-83.

<sup>55</sup> Feldman W. *Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire*: 143-144.





Figure 9. Musician with a three-stringed Tîmûrid *tanbûr*, detail of a miniature painting from a Herâti *Shâhnâme*, Herât, 15th century. © Author. © Unknown source.



The *rûh-efzâ* had, along with the other *tanbûrs*, disappeared from the Turko-Persian art music scene in the 16th century and was not mentioned again in the 17th century. A possible explanation for their absence in the Ottoman court ensemble could be that *tanbûrs* also no longer played a role in Safavid art music either. The expanding Ottoman Empire and the wars with the Safavids had resulted in a closer relationship with the Turko-Persian court musical

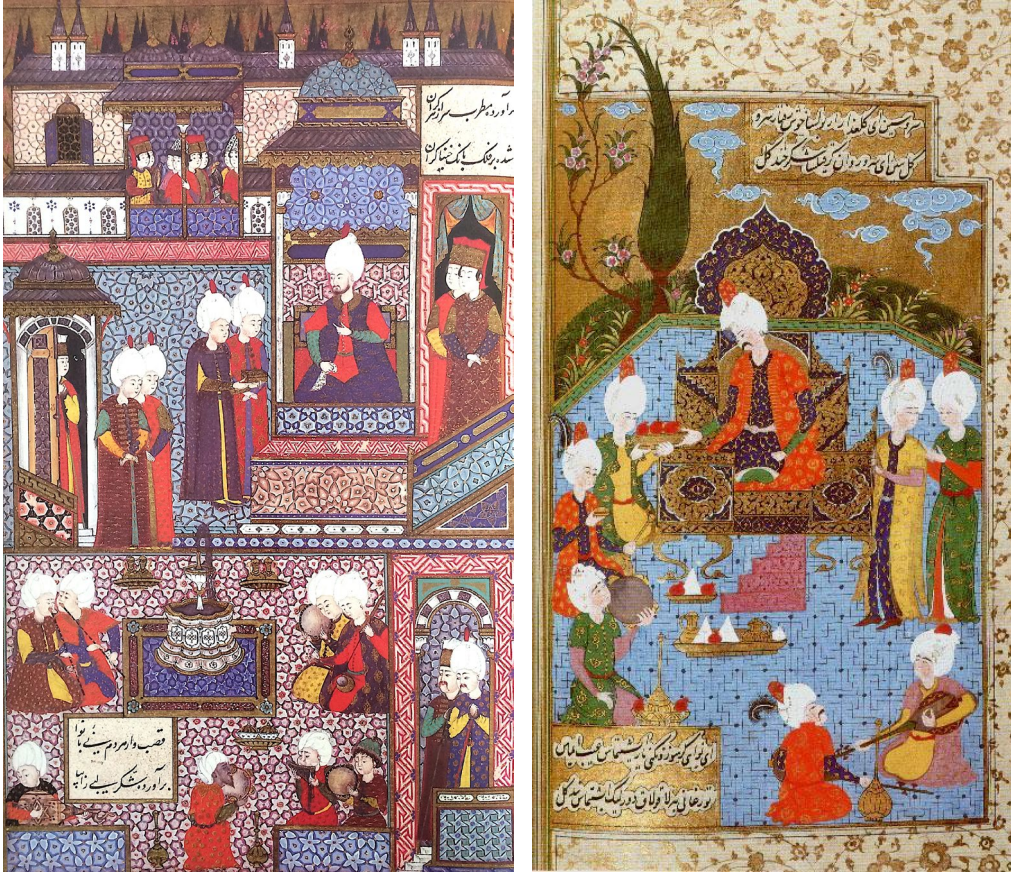


Figure 10. Sultan Süleyman I, courtiers, and attendants in the third courtyard of the Topkapı Sarayı, Circumcision festival of Bayezid and Cihangir, *Süleymânâme*, 1588. Gathered around a marble fountain, a 16h-century Ottoman court ensemble consisting of two neys, 'ûd, daïres, kemânçe, and a miskal (left). Prince in a courtyard entertained by musicians, two playing large a three-stringed tanbûr and a singer with a def, Entertainment in a palace courtyard, illustrated copy of the *Dîvân-i Nevâ'î*, c. 1530 by Mir 'Alî Shîr Nevâ'î (right). © *Süleymânâme*. Topkapı Sarayı Müzesi, Istanbul. R. 804, folio 412a. © *Dîvân-i Nevâ'î*. Topkapı Sarayı Müzesi, Istanbul. H. 1517, folio 477b.

heritage in the 16th century. Sultan Selim I and Sultan Süleyman I aimed to model their courts after those of the Tîmûrids and Safavids.<sup>56</sup>

An important iconographic source for the musical instruments played at the Ottoman court in the 1st half of the 16th century are the miniature paintings of the *Süleymânâme* (Book of Süleyman, 1588) showing the ney, çeng, 'ûd, kanûn, kemânçe, miskal, def, and clappers. Of these instruments, the kemânçe, 'ûd, ney, Ottoman kopuz, çeng, and kanûn are mentioned in the *Cema'at-i mutribân* of 1525, a document recording the salaries of Ottoman court musicians at the accession of Sultan Süleyman I. Tanbûrs were banished to more private environments

<sup>56</sup> Feldman, W. Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire: 113, 145-146, 494.



such as on a miniature painting from an illustrated copy of the *Dîvân-i Nevâ'î*, *Entertainment in a palace courtyard* showing a prince entertained by musicians playing three-stringed *tanbûrs* and a *def*.<sup>57</sup>

Under Sultan Süleyman I, the Turko-Persian art musical repertory was, despite the presence of Persian musicians at his court, scarcely sponsored, with more importance being given on the Turkish *murabba* (vocal genre) and *türkü*s (popular songs) than to the more refined Persian vocal genres. He was, like his father Sultan Selim I, more interested in poetry than music. Poetry was by far the most popular of the court arts. Sultan Süleyman I wrote poems under his penname Muhibbî which were collected in the *Muhibbî Dîvânı* (Dîvân of Muhibbî), one of the greatest 16th-century Ottoman literary works. The manuscript was magnificently illuminated by the innovative Kara Memi, the *nakkaşbaşı* of the *nakkashane* of the Ottoman court, showing the Ottoman interest in flowers and gardens. The representation of roses, tulips, carnations, hyacinths, symbolizing sacred and profane love, and cypresses, symbols of the ascension of the soul to heaven, add a mystical dimension to the *Muhibbî Dîvânı*.<sup>58</sup>

Sultan Süleyman I, whose taste for luxury won him the nickname 'Magnificent' in Europe, grew more scrupulous about religion in his late fifties. The Venetian ambassador to Constantinople between 1550 and 1552, Bernardo Navagero (1507-1565), reported to the Republic of Venice that Sultan Süleyman I not only had given up drinking wine and listening to music, but even ordered the musical instruments of the Topkapı Sarayı to be burned. This situation must have had a negative effect on art music at the Ottoman court in Istanbul, resulting in a marginalization and stagnation of art music. A more favourable situation emerged at the court of the music-loving Sultan Murad IV (r. 1623-1640), despite a growing opposition from the Islamic orthodox establishment since the 2nd half of the 16th century.<sup>59</sup>

The Ottoman Empire reached its greatest territorial extent under Sultan Süleyman I, including much of south-eastern Europe, the Caucasus, the Middle East, and North Africa. The expanding Ottoman Empire encouraged the Ottomans to distinguish themselves from the Turko-Persian heritage in poetry, the visual arts, and architecture by the end of the 16th century and, after a period of decline since the 2nd half of the 16th century, in art music in the 2nd half of the 17th century.<sup>60</sup>

<sup>57</sup> The artist who painted this miniature are probably brought from Tabrîz by Sultan Selim I in 1514. The style of painting was firstly seen in Herat c. 1490's in the Timurid workshop under the sponsorship of the Sultan Husayn Mirzâ Bayqarâ. The same painting style is also to be seen in the miniatures of some Safavid works prepared around 1530 in Tabrîz. The reason of this fact is: Safavids after capturing Herat from the Timurids in 1500's, brought some artists to Tabrîz who worked later in the Safavid court workshop. As a result, the same painting style occurs both in the manuscripts illustrated in the Ottoman workshop in Istanbul and in the Safavid's workshop in Tabrîz during the 1st half of the 16th century. Banu Mahir, Personal communication; Feldman W. Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire: 46, 110.

<sup>58</sup> Atasoy, N. Kara Memi: 9.

<sup>59</sup> Navagero, B. "Relazione dell'Impero Ottomano del Clarissimo Bernardo Navagero, Stato Bailo a Costantinopoli Fatta in Pregadi nel Mese di Febbrajo del 1553": 72-73; Feldman, W. Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire: 174; See also Feldman, W. The Musical 'Renaissance' of Late Seventeenth Century Ottoman Turkey: Reflections on the Musical Materials of Ali Ufki Bey (ca. 1610-1675), Hafiz Post (d. 1694) and the 'Marâghî' Repertoire: 135-137.

<sup>60</sup> See Feldman, W. The Musical 'Renaissance' of Late Seventeenth Century Ottoman Turkey: Reflections on the Musical Materials of Ali Ufki Bey (ca. 1610-1675), Hafiz Post (d. 1694) and the 'Marâghî' Repertoire.

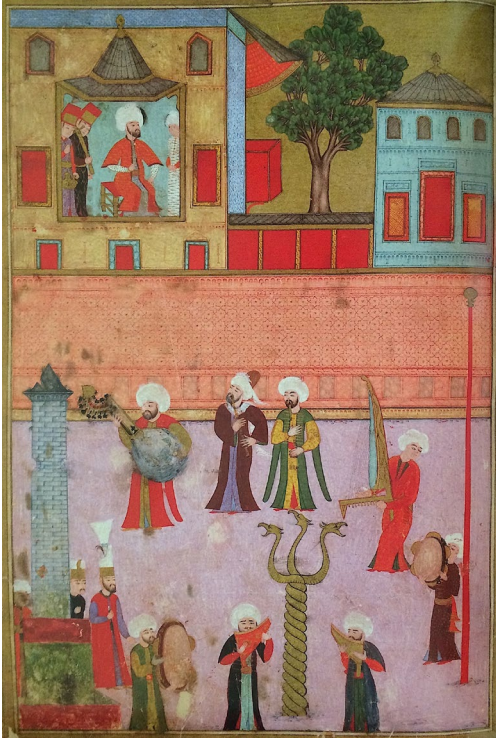


Figure 11. Musicians playing various instruments: *şehrud*, *çeng*, *miskal*, and *def* (above left folio), and *şehrud*, *ney*, clappers, Ottoman *kopuz*, *kemânçe*, and *def* (above right folio), *Sûrnâme-i Humâyûn*, 1585. On the left folio, Sultan Murad III and Şehzade Mehmed watch the festivities from a balcony of the Palace of Ibrahim Paşa on the Atmeydanı (the Hippodrome) in Istanbul. Nowadays, the Türk ve İslam Eserleri Müzesi (Turkish and Islamic Art Museum) is housed in the palace (top). Musician playing a three-stringed *tanbûr* (bottom).

© *Sûrnâme-i Humâyûn*. Topkapı Sarayı Müzesi, İstanbul. H. 1344, folios 18b-19a.

© *Sûrnâme-i Humâyûn*. Topkapı Sarayı Müzesi, İstanbul. H. 1344, folio 403b.

## The Decline of Ottoman Turko-Persian Art Music

While poetry, the visual arts, and architecture flourished during the 16th century revealing an increasingly distinguished Ottoman imagery moving away from the Persianate aesthetic, art music entered a period of decline in the 2nd half of the 16th century. The music performed at the Ottoman courts reflected a broader regional tradition based on Persian musical models and instruments, a situation that remained unchanged until the development of Ottoman art music in the 2nd half of the 17th century.<sup>61</sup>

A series of social, political, and religious historical events in both Ottoman Turkey and Safavid Persia resulted in a marginalization and stagnation of art music and upholding of the standards of Turko-Persian art music. However, some Ottoman sources suggest that small circles of influential musicians and their students managed, without much official encouragement or protection, to maintain a refined musical style including rudimentary elements of Turko-Persian art music. This situation could have formed the basis for the development of a distinguished Ottoman art music in the 2nd half of the 17th century.<sup>62</sup>

The *Sûrnâme-i Humâyûn* (Book of the Imperial Procession, 1585) is the most important document of musical instruments played at the Ottoman court in the 2nd half of the 16th century. It marks, moreover, the beginning of the *sûrnâme* as model for the *sûrnâmes* produced in the 17th and 18th century of which the *Sûrnâme-i Vehbî* (1729/30), showing the musical instruments played at the Ottoman court in the 1st half of the 18th century, is best known. Commissioned by the book-loving Sultan Murad III, the *Sûrnâme-i Humâyûn* documents the festivities celebrating the circumcision of his son *Şehzade* Mehmed, the future Sultan Mehmed III (r. 1595-1603), in 1582.<sup>63</sup>

One of the miniature paintings of the *Sûrnâme-i Humâyûn* shows a musician playing a three-stringed *tanbûr* indicating its presence at the Ottoman court. Due to the absence of 16th-century literary sources, it is not possible to determine what kind of *tanbûr*. Hatip Zâkîrî (?-1591/92), Hasan Efendi (1545-1623), and Gâzî Giray Bora Han (1554-1607) documented the music played at the Ottoman court without mentioning the *tanbûr*. Mustafa Âli of Gelibolu (1541-1600) did mention the *tanbûr* and the *şestâr* in *Mevâidü'n-nefâ'is fi Kavâ'idü'l-Mecâlis* (Table of Delicacies Concerning the Rules of Social Gatherings). Both instruments are also mentioned in 16th-century Ottoman *Dîvân* poetry.

Although the sultans Selim II (r. 1566-1574), Murad III (r. 1574-1595), Ahmed I (r. 1603-1617), and Murad IV (r. 1623-1640) were more interested in music than their predecessors, the absence or scarcity of literary and iconographic sources describing or depicting musical entertainment and musical instruments continued. It is only since the 18th century, that both Ottoman and non-Ottoman literary and iconographic sources give a more complete picture of musical entertainment and musical instruments at the Ottoman court.<sup>64</sup>

<sup>61</sup> Feldman, W. Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire: 494.

<sup>62</sup> Feldman, W. The Musical 'Renaissance' of Late Seventeenth Century Ottoman Turkey: Reflections on the Musical Materials of Ali Ufki Bey (ca. 1610-1675), Hafiz Post (d. 1694) and the 'Marâghî' Repertoire: 90-91, 125-126.

<sup>63</sup> See Atasoy, N. Surname-i Hümayun. An Imperial Celebration.

<sup>64</sup> See also Feldman, W. Feldman, W. Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire: 105-108.





Figure 12. Sultan Murad IV, courtiers, and attendants in a courtyard of the Topkapı Sarayı. On the foreground a musician is playing a *tanbûr* (*tanbura*?). © Topkapı Sarayı Müzesi, İstanbul. H. 1248.

The reign of the music-loving Sultan Mehmed IV (r. 1648-1687) shows a ‘revival’ in music. Around the same time, the musical training of talented *câriyes* (concubines) in the *Harem-i Hümayun* (Imperial Harem) of the *tanbûr*, *çöğür*, *ney*, *miskal*, *çeng*, *kanûn*, *santûr*, and *kemânçe* started. One of the miniature paintings in a costume album (1650-1660) from the Corner Museum in Venice shows Sultan Mehmed IV entering the harem with his son, while a black eunuch introduces them to *câriyes* playing six-stringed *tanbûrs* (*şestârs*) and a *kemânçe*.<sup>65</sup>

The teachers in the *Harem-i Hümayun* also instructed *câriyes* in their homes. Topkapı Sarayı Arşiv documents list teachers and their names, salary, and sometimes the names of the *câriyes* they instructed. Osman Ağa, a *çöğür* teacher, instructed women in the *Harem-i Hümayun* as well as at his home for which he received a monthly payment.<sup>66</sup> Women playing the instructed

<sup>65</sup> Uzunçarşılı, I.H. *Osmanlılar Zamanında Saraylarda Musiki Hayatı*: 87; Feldman, W. *Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire*: 28.

<sup>66</sup> Uzunçarşılı, I.H. *Osmanlılar Zamanında Saraylarda Musiki Hayatı*: 92.

musical instruments, among which six- and eight-stringed *tanbûrs*, are depicted on the so-called 'bazaar' miniature paintings, a genre that flourished since the reign of Sultan Mehmed IV.<sup>67</sup>

During the 17th century, the orthodox Islamic establishment increasingly opposed the religious and political influence of Sûfism and Sûfî practices, especially the ceremonies accompanied by music and dance.<sup>68</sup> Between 1630-1680, the opposition of the *Kâdizâdes* (*Kâdizâdiler*, *Kadizadelis* or *Kadizade-ites*), an Islamist movement, became increasingly violent by attacking Sûfism both verbally and physically.<sup>69</sup> Declaring all innovations as sinful (*haram*), the *Kâdizâdes* especially condemned coffee, tobacco, opium, wine, and other drugs and practices, such as singing, musical and whirling dances during the ceremonies of some Sûfî *tarikats* (mystical brotherhoods), especially the Mevlevîs. They had managed to establish a dense networks of *tarikats* (*tekkes*, monasteries) scattered all over the empire. In 1665, the *Kâdizâdes* even succeeded in having the public performances of Sûfî music and dance rituals forbidden, a ban that lasted almost twenty years.<sup>70</sup>

Although Sultan Murad IV cooperated with the *Kâdizâdes* on certain political and religious issues, he remained an active sponsor of music and continued to support and sponsor the Sûfî ceremonies. The religious fanaticism of the *Kâdizâdes*, opposing music, dance, and poetry as impious and undermining religious faith, therefore did not fundamentally disturb the development of Ottoman art music in the 2nd half of the 17th century in which the Mevlevîs played an important role.<sup>71</sup>

Two Important sources prior to the development of Ottoman art music and the Ottoman *tanbûr* are the *Mecû'a-ı Saz ü Sôz* (Collection of Instrumental and Vocal Works) and the *Saray-ı Enderûn* (Topkapı Palace's Inner Court, 1665) by Wojciech Bobowski (Ali Ufkî Bey, 1610-1675) and the *Seyahatnâme* of the travel writer Evliyâ Çelebi. Bobowski was a Polish prisoner of war who stayed at the Ottoman court as a musician and composer from 1628 until 1657 while Evliyâ Çelebi attracted the attention of Sultan Murad IV who made him a entertainer and boon companion in 1636. He started travelling in 1640 and continued to travel for over forty years. Staying around the same time at the Ottoman court, one wonders if they ever met.

Wojciech Bobowski mentions the instruments played at the Ottoman court: the tambor [*tanbûr*] or scheshtar [şęstar], *tchganah* [çagana], *thchigour* [çöğür], *tanbourah* [*tanbûra*], *teltanbourasi* [*teltanbûrası*], and *tscheschteh* [çęşte] of which the *tambor* and *scheshtar* were instruments to accompany delicate songs. On his return from the Baghdâd campaign in 1638, Sultan Murad

<sup>67</sup> See And, M. Ottoman Figurative Arts: Bazaar Painters: 103-115; Zeeuw, J. The Turkish- Long-Necked Lute Saz or Bağlama: 22-24.

<sup>68</sup> Sûfism has been persecuted over the centuries, including religious discrimination and violence such as the destruction of Sûfî shrines, tombs and mosques and the suppression of Sûfî orders and music, both by Sunni and Shia Muslims.

<sup>69</sup> Islamism refers to various forms of social and political activism advocating public and political life must be guided by Islamic principles or more specifically the full implementation of the Sharia (the Islamic order or law).

<sup>70</sup> Zilfi MC. The Kadizadelis: Discordant Revivalism in Seventeenth-Century Istanbul; Yonker C. The Kadizadelis. The Rise and Fall of an Islamic Revivalist Movement in the Ottoman Empire; Yonker C. The Kadizadelis. The Rise and Fall of an Islamic Revivalist Movement in the Ottoman Empire; see also for further reading Ocak, A.Y. Sufism and sufis in ottoman society. Sources-doctrine-rituals-turuq-architecture-literature-iconography-modernism.

<sup>71</sup> Zilfi MC. The Kadizadelis: Discordant Revivalism in Seventeenth-Century Istanbul; Yonker C. The Kadizadelis. The Rise and Fall of an Islamic Revivalist Movement in the Ottoman Empire; Artan, T, Arts and Architecture, in S.N. Faroqhi (ed.), The Cambridge History of Turkey, Volume 3, The later Ottoman Empire 1603-1839: 411.



Figure 13. Musician playing a Safavid six-stringed *tanbûr* (*şeştâr*) with a long tortoise shell plectrum, early 18th-century Ottoman copy of a Safavid miniature painting from around 1600. The long neck with many frets, the number of strings, and playing technique with a long tortoise shell plectrum resemble Bobowski's description of the *tanbûr*/*şeştâr* in the *Sarây-i Enderûn*. © Courtesy Walter Denny (Topkapı Sarayı Müzesi, Istanbul. H. 2162).

IV brought the composer and *şeştâr* player Şeştâri Murad Ağa (d. 1688) to Istanbul. Back in Istanbul he spent all his time in the *harem* partying with his favourites. His excessive drinking completely undermined his health, resulting in an early death at the age of twenty-eight.<sup>72</sup>

<sup>72</sup> Uzunçarşılı, I.H. Osmanlılar Zamanında Saraylarda Musiki Hayatı: 90; Feldman, W. Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire: 147.

Evliyâ Çelebi discusses the *tanbûrs* played in Istanbul: the *tanbûr*, *şestâr*, and *çartâ* (*tanbûrs* of art music), the *çöğür*, and *ravzâ* (*tanbûrs* of the *levend* group, unmarried young men serving in the irregular Ottoman army), and the *karadüzen*, *yonkar*, *yeltme*, *tanbûra*, *teltanbûrası*, *sünder*, and *şarkı* (the *tanbûrs* of folk music).<sup>73</sup> Matching these *tanbûrs* with 17th-century iconographical sources remains problematical because of their absence or scarcity. Anyway, the sheer number of long- as well as short-necked lutes as well as other instruments, such as the *çeng*, *kemânçe*, *kanûn*, *santûr*, and *miskal*, mentioned in 17th-century sources bear witness of a rich musical culture.<sup>74</sup>

Bobowski described the *tambor* (*tanbûr*) or *scheschtar* [*şestâr*] as follows: “The *tambor* [*tanbur*] or *scheschtar* [*şestâr*], which is a small guitar of three strings of brass wire whose neck is very long and contains a great number of frets to mark the tones and semitones. This instrument is not plucked with the fingers but rather a small strip or tortoise shell or a feather is used to play it”.<sup>75</sup> With three strings Bobowski, probably meant with three double strings.<sup>76</sup> The use of a feather and six strings is also mentioned by Jean Antoine du Loir in *Les voyages du Sieur du Loir* (1654) as “... certain instruments with six strings, which they can only play with a feather and which they call Tambours”.<sup>77</sup>

Bobowski’s synonymous use of *tambor* and *scheschtar* and mentioning of its size and the very long neck with many frets are consistent with the *şestâr* depicted on an Ottoman copy of around 1800 from a Safavid miniature painting of around 1600. Some musicians called the *tanbûr* also *şestâr*. Evliyâ Çelebi, however, distinguishes the *şestâr* from the other *tanbûrs* regarding the *tanbûr* as the dominant instrument of his time without mentioning any relationship with the *şestâr*.<sup>78</sup> The onion-shaped bowl, though smaller, long neck with many frets, and playing technique with a long tortoise shell plectrum are also characteristic of 18th century Ottoman *tanbûrs*. The *şestâr* is not mentioned anymore after 1700. The period prior to its disappearance from the ‘radar’ is certainly an important area for further research into the origin(s) of the Ottoman *tanbûr*.

By the 2nd half of the 17th century, Ottoman art music started to deviate from the Turko-Persian art musical tradition resulting in the development of an authentic Ottoman art music, one of the major surviving art musics of the non-Western world, and the Ottoman *tanbûr*, a member of the *tanbûr* family.

<sup>73</sup> Evliyâ Çelebi. *Günümüz Türkçesiyle Evliyâ Çelebi Seyahatnâmesi*: Istanbul (Cilt 1). Kahraman, S.A. and Y. Dağlı (eds): 640-642; Farmer, H.G. *Turkish Instruments of Music in the Seventeenth Century*: 34-43; Feldman, W. *Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire*: 169; Martin, R. (English transl.). *Sarây-ı Enderûn Turkish Music Quarterly* 3/4: 2; Farmer, H.G. *Turkish Instruments of Music in the Seventeenth Century*: 39-40; Feldman, W. *Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire*: 169; Uzunçarşılı, İ.H. *Osmanlılar Zamanında Saraylarda Musiki Hayatı*: 87, 92.

<sup>74</sup> See Uzunçarşılı, İ.H. *Osmanlılar Zamanında Saraylarda Musiki Hayatı*.

<sup>75</sup> Martin, R. (English transl.). *Sarây-ı Enderûn Turkish Music Quarterly* 3/4: 2.

<sup>76</sup> Feldman, W. *Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire*: 146.

<sup>77</sup> Loir, J.A. du. *Les voyages du Sieur du Loir*: 173; Feldman, W. *Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire*: 147.

<sup>78</sup> Evliyâ Çelebi. *Günümüz Türkçesiyle Evliyâ Çelebi Seyahatnâmesi*: Istanbul (Cilt 1). Kahraman, S.A. and Y. Dağlı (eds): 640; Farmer, H.G. *Turkish Instruments of Music in the Seventeenth Century*: 40; Feldman, W. *Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire*: 147, 169; Uzunçarşılı, İ.H. *Osmanlılar Zamanında Saraylarda Musiki Hayatı*: 87-88; See also Behar, C. *Kan Dolaşımı, Ameliyat ve Musiki Makamları*. Kantemiroğlu (1673-1723) ve Edvâr’ının sıra dışı müzikal serüveni: 168-169.

## Chapter 2

# The Rise of Ottoman Art Music and Ottoman Tanbûr

### Introduction

While Ottoman art music started to diverge from the Turko-Persian art musical tradition crystalizing into the development of a distinguished Ottoman art music in the 2nd half of the 17th century, a change in instrumentation took place at the same time. Whereas the 16th-century instrumentation of the Ottoman court ensemble was nearly identical to the instrumentation of the vast Turko-Persian zone, the Ottomans began eliminating some of these shared instruments around the mid-17th century. They replaced them with instruments, either by creating local variants of shared instruments, such as the *ney* and the *kanûn*, or by developing new ones, such as the Ottoman *tanbûr*. Various people living in the Ottoman Empire, such as upper-class Muslims, musicians of the Mevlevî *tarikat*, Greeks, Armenians, Jews, and Europeans as well, contributed to these developments.<sup>1</sup>

The most important composers during the early development of Ottoman art music were Tanbûrî Hâfız Post (1666-1694), who wrote the earliest document of Ottoman art music, the *Mecmû'â* (Collection of Lyrics), and İtrî (Buhûrizâde Mustafa İtrî Efendi (1640?-1712). Both were students of Kasımpaşalı Koca Osman Efendi (d. 1595/1600-1659/1660) who was one of the key figures of 17th century art music.<sup>2</sup> Unlike today, there was no difference between composers, performers, and teachers. Master musicians, such as the famous *tanbûrîs*, combined all three.<sup>3</sup>

While Ottoman art music and the Ottoman *tanbûr* evolved in Istanbul, the Ottoman court resided in Edirne, the second capital city of the Ottoman Empire after Bursa. Sultan Mehmed IV (r. 1648-1687) had relocated the Ottoman court from Istanbul to Edirne in 1658 as a response to the frequent palace rebellions, the political unrest, and the raging plague. Although the Ottoman court in the Edirne Palace (*Saray-ı Cedîd-i Âmire*), dating back to the reign of Sultan Mehmed II, was an animated place with poets and musicians whose sponsors were members of the court, the development of Ottoman art music and the Ottoman *tanbûr* did not take place in Edirne but in Istanbul.<sup>4</sup>

<sup>1</sup> Feldman, W. Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire: 127-128, 495, 497; Feldman, W. The Musical 'Renaissance' of Late Seventeenth Century Ottoman Turkey: Reflections on the Musical Materials of Ali Ufki Bey (ca. 1610-1675), Hafız Post (d. 1694) and the 'Marâghî' Repertoire: 91.

<sup>2</sup> Since the 17th century the Mevlevî dervishes had become the teachers of many of the Armenian, Greek, and Jewish musicians in Istanbul and Edirne who participated in the musical system of the Ottoman/Islamic civilization; See Feldman, W. The Emergence of Ottoman Music and Local Modernity: 179; Feldman, W. The Musical 'Renaissance' of Late Seventeenth Century Ottoman Turkey: Reflections on the Musical Materials of Ali Ufki Bey (ca. 1610-1675), Hafız Post (d. 1694) and the 'Marâghî' Repertoire: 88.

<sup>3</sup> Behar, C. 2006. The Ottoman musical tradition, in S. Faroqlı (ed.) The Cambridge History of Turkey. Volume 3. The Later Ottoman Empire, 1603-1839: 394, 403; See for further reading Behar, C. The Ottoman musical tradition, in S. Faroqlı (ed.) The Cambridge History of Turkey. Volume 3. The Later Ottoman Empire, 1603-1839: 393-407.

<sup>4</sup> See for further reading Özer, M. The Ottoman Imperial Palace in Edirne (Saray-ı Cedîd-i Âmire). A Brief Introduction; Akar, A., G. Mesara and H. Necdet İşli (eds). Edirne'de Osmanlı Kültüründen Dekoratif Örnekler ve Edirne Sarayı İznik Çinileri; Walter Feldman. Personal communication.



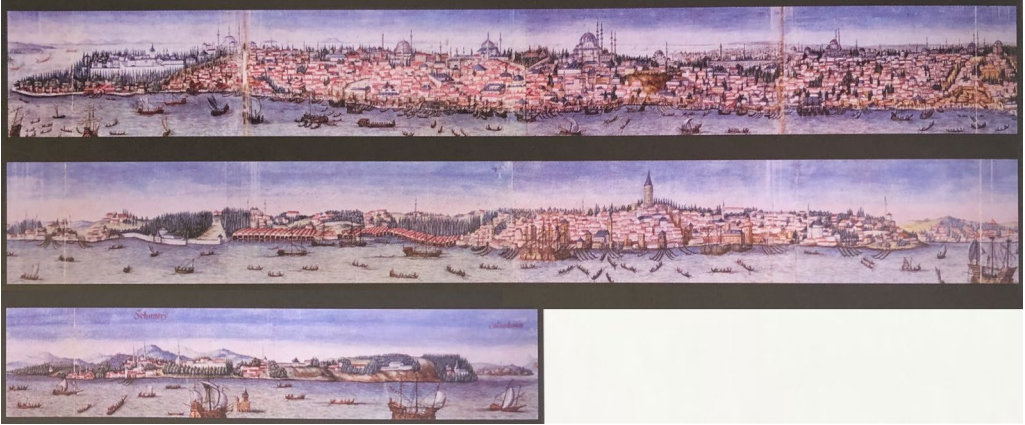


Figure 14. Panoramic view of Istanbul, Pera (Galata), and Üsküdar, anonymous Austrian artist, c. 1590. On the top panel, Topkapı Sarayı, the Süleymaniye mosque, the Valens aqueduct, and the Fatih mosque. On the middle panel, Pera (Galata) with the Galata tower and the Tersane shipyards. On the lower panel, Üsküdar on the Asian side and the Kız Kulesi. © Österreichische Nationalbibliothek, Vienna. Folios 159v-160r.

The Ottoman court continued to reside in Edirne during the reigns of Sultan Süleyman II (r. 1687-1691), Sultan Ahmed II (r. 1691-1695), and Sultan Mustafa II (r. 1695-1703) who was dethroned in 1703. His successor, Sultan Ahmed III (r. 1703-1730), was forced to move the Ottoman court back to Istanbul in the summer of 1703. The return to Istanbul was not only a crucial moment in the appearance of the city's urban and architectural landscape but must also have had major impact on the further development of Ottoman art music and, especially, the progress of the Ottoman *tanbûr* to its present appearance in the 1st half of the 18th century.

Among the new group of instruments the Ottoman *tanbûr* and the *ney* form a unique combination, sharing "an extreme volatility of overtones as well as the playing of slower tempos initiating a new musical aesthetic. The very long multi-fretted neck, including many microtones, and plucking of the strings with a long hard plectrum limits the playing speed of the Ottoman *tanbûr*, resulting in slower and more ponderous tempos with clearly distinguishable overtones being characteristic of Ottoman art music during the 18th century".<sup>5</sup>

Ottoman art music and the Ottoman *tanbûr* continued to progress well into the 19th century without any major discontinuity. Ottoman art music, in terms of both the general performance styles and the composition of ensembles, was essentially 'chamber music' performed in an intimate setting. Singing dominated over instrumental compositions representing only ten per cent of the total number of the existing compositions. The Ottoman court ensembles usually consisted of one or two singers and a few instrumentalists who showed their skills by regularly performing solo passages, either improvised or not. It was only after the establishment of the Republic of Turkey in 1923 that large orchestras gradually replaced the traditional small ensembles resulting in the performance of Ottoman art music on the concert stage.<sup>6</sup>

<sup>5</sup> See for further reading Feldman, W. The Emergence of Ottoman Music and Local Modernity: 173-179.

<sup>6</sup> Behar, C. 2006. The Ottoman musical tradition, in S. Faroqhi (ed.) The Cambridge History of Turkey. Volume 3. The Later Ottoman Empire, 1603-1893: 402-403.

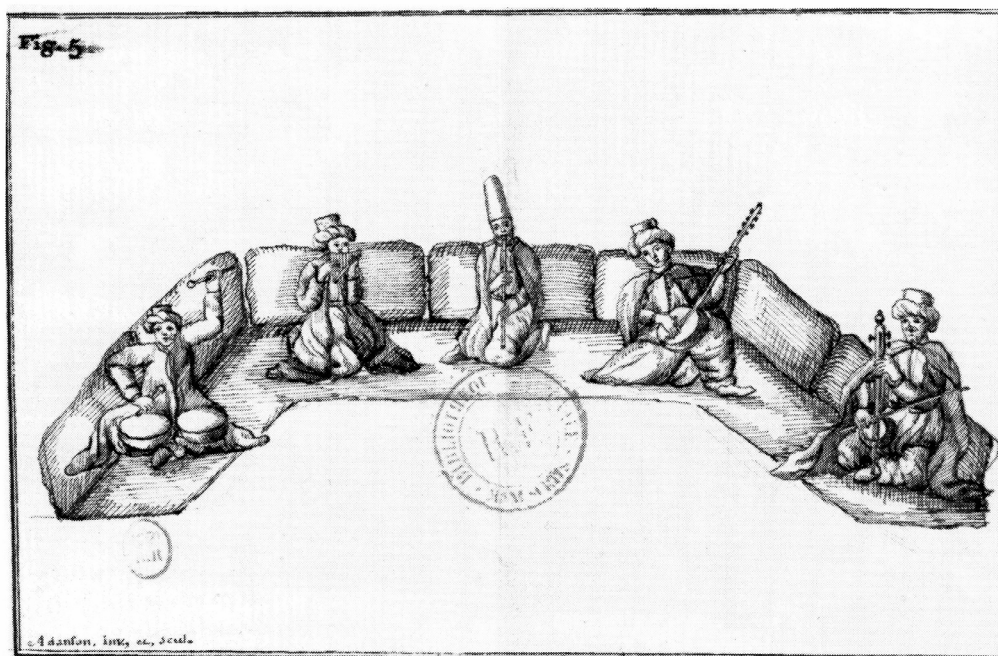


Figure 15. Mid-18th century Ottoman court ensemble consisting of a kudüm, miskal, a by a Mevlevî musician played ney, Ottoman tanbûr, and kemânçe, *Essai sur la Musique Orientale Comparée à la Musique Européenne*, Charles Fonton, c. 1751. © Fonton, C. *Essai sur la Musique Orientale Comparée à la Musique Européenne*.

The cyclical format distinguishes Ottoman art music from the musical traditions in the neighbouring Persian and Arabian zones. The appearance of cyclical concert formats, both for Ottoman court and Mevlevî music in the 16th and 17th century, was an Ottoman innovation. The cyclical compositional forms that came to form the courtly cycle, known as *fasıl*, are the instrumental and vocal form of Ottoman court music. A *fasıl* suite generally begins with a *peşrev* (instrumental prelude) which introduces vocal compositions using several types of *usûls* (rhythmic cycles). At certain points in the suite, a soloist may perform a *taksîm* (improvised music). The suite ends with a *saz semâ'î*, an instrumental piece played by the entire orchestra.<sup>7</sup>

The importance of the Mevlevîs to Ottoman art music involve the great spiritual significance attached to music, the beauty and sophistication of their *âyîn* compositions, high standards, and distinct style of performance on the *ney*, a Mevlevî version of the Persian *nây*, and the Ottoman *tanbûr*. Moreover, the role of the Mevlevîs in musical transmission and pedagogy is acknowledged.<sup>8</sup> Although Ottoman art music and the Mevlevî *tarikats* share the same modal

<sup>7</sup> Feldman, W. Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire: 177-195.

<sup>8</sup> Feldman, W. Ottoman Turkish Music: Genre and Form, in V. Danielson, S. Marcus and D. Reynolds (eds) *The Garland Encyclopedia of World Music. The Middle East Volume* 6:114, 119; The Persian *nây* differs from the Turkish *ney* in its structure and performance style, as it requires the use of the teeth and tongue technique. Şenay, B. The Fall and the Rise of the Ney: From the Sufi Lodge to the World Stage. *Ethnomusicology Forum* 23, 3: 405.



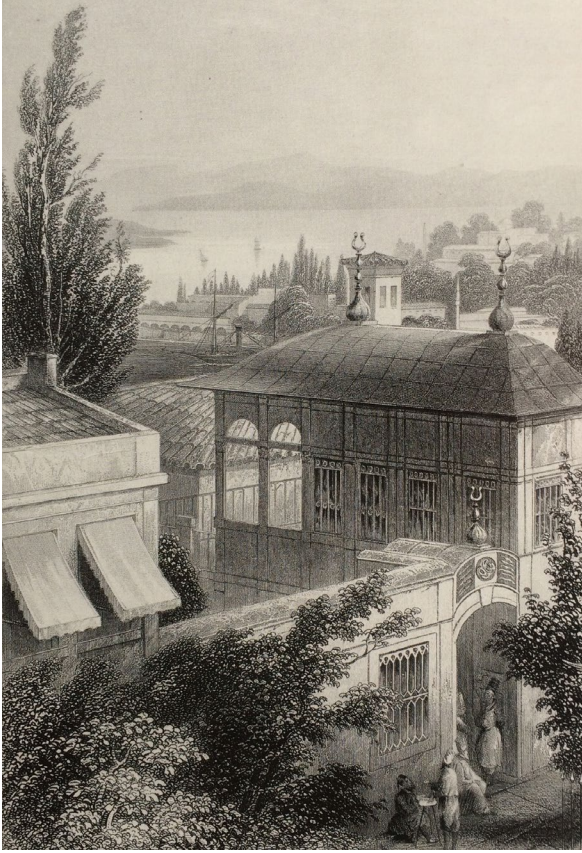


Figure 16. The Entrance of the Mevlevîhâne of Galata in Istanbul. In the background the Topkapı Sarayı, the Marmara Sea, and the Princess Islands, steel engraving, painter F. Wallis, engraver A.H. Payne, Leipzig/Dresden, 1850 (left). *Samâ'* at the Mevlevîyehâne of Galata, copper engraving by Lingée, Paris 1787-1820, of a painting by Charles-Nicolas Cochin. On the gallery three *ney* players and three *kudüm* players accompany the whirling dance of the dervishes (below). © Işın, E. (ed.). *Sultanatın Dervişleri Dervişlerin Saltanatı. İstanbul'da Mevlevîlik*: 217, 231.



system and instruments, the *ney* and the Ottoman *tanbûr*, their compositional form and performance style differ. The cyclical compositional forms that came to be known as the Mevlevî *âyîn*, an arrangement of instrumental and vocal pieces sharing many features with the *fasıl*, is a spiritual concert accompanied by the Mevlevî *âyîn-i* ensemble including dance (*semâ*, *samâ*).

The *semâ* is a form of meditation or mystical journey performed by dervishes wearing tall felt hats and a black cape which they lay down before starting to whirl in white stylized costumes ('Whirling Dervishes') to the accompaniment of the Mevlevî *âyîn-i* ensemble. The black cape symbolizes the dancer's earthly life, the white dress underneath represents a garment, a linen cloth in which a dead person is wrapped for burial, symbolizing the new birth in paradise, and the tall felt hat the dancer's own tombstone. In the 17th century the Mevlevîs had developed their *semâ*, which not only took place for a limited audience, into a highly ritualized ceremony in Istanbul. A Mevlevî *tarikat* had both a musicians' gallery and a clearly defined space for a non-participating audience. Women as well as non-Muslims were allowed to observe the Mevlevî devotional ceremony in Istanbul.<sup>9</sup>

From the 18th century onwards, the *semâ* ceremony became famous outside Turkey through European travel accounts, drawings, engravings, and paintings. The growing tourism resulted in books, travel guides and colourful 'orientalist' advertising posters. In the 2nd half of the 19th century, Istanbul came within reach to an ever-growing number of travellers as means of transportation improved through the introduction of steamships and railways. The Whirling Dervishes had become a theme in Europe with the onset of Orientalism. Visiting one of their devotional ceremonies became a must for tourists visiting Istanbul. The Mevlevîhâne (Mevlevî *tarikat*) of the Whirling Dervishes of Galata was undoubtedly the most famous of the *tarikats* visited by tourists on the European side of Istanbul.<sup>10</sup>

Following the establishment of the Republic of Turkey (Türkiye Cumhuriyeti) in 1923, the secular government wanted to block the influence of many religious institutions on state affairs, which resulted in the closure of the Sûfî *tarikats* in 1925. However, the Mevlevîs continued to perform their *âyîn-i şerif* illegally. In 1946 the *âyîn-i şerif* was officially permitted again in Konya on the anniversary of Mevlânâ's death.<sup>11</sup>

After the Mevlevî *tarikat* of Galata in Istanbul was renovated and converted into a museum in 1975, it became a centre of Mevlevî whirling dance performances organized by the Ministry of Culture and Tourism, travel agencies, and folkloric associations in which the dancers are not necessarily dervishes. *Semâ* performances (or 'shows') are held, often in a modified form excluding various purely religious components of the ceremony, in a great number of venues: in concert halls, restaurants, wedding saloons, hotels, and even at Istanbul's Sirkeci train

<sup>9</sup> See for description Mevlevî *semâ* Schimmel, A. *Mystical Dimensions of Islam*: 325; Feldman, W. *Music in Performance: Who are the Whirling Dervishes?*: 107; Binbaş, I.E. *Music and Samâ' of the Mavlaviyya in the Fifteenth and Sixteenth Centuries: Origins, Ritual and Formation*: 67-79; Feldman, W. *Ottoman Turkish Music: Genre and Form*, in V. Danielson, S. Marcus and D. Reynolds (eds) *The Garland Encyclopedia of World Music. The Middle East Volume* 6:118-119.

<sup>10</sup> Zarcone T. Dervişlerin "Gösterisi" ve İstanbul'daki Avrupalı Turistler (19. - 20. Yüzyıl). The "Performance" of Dervishes and The European Tourists in Istanbul (19th-20th Century), in E. Işın and C. Pinget (eds), *Doğu'nun Merkezine Seyahat 1850-1950. Journey to the Center of the East 1850-1950*: 81-95; See Catalogue, in E. Işın and C. Pinget (eds), *Doğu'nun Merkezine Seyahat 1850-1950. Journey to the Center of the East 1850-1950*: 99-312; See also Işın, E. (ed.), *Saltanatın Dervişleri. Dervişlerin Saltanatı. İstanbul'da Mevlevîlik. The Dervishes of Sovereignty. The Sovereignty of Dervishes. The Mevlevî Order in Istanbul*.

<sup>11</sup> Shiloah, A. *Music in the World of Islam. A Socio-Cultural Study*: 606.





Figure 17. The present-day entrance of the Galata Mevlevihâne in Istanbul (top). The Galata Mevlevî Ensemble, in the centre Al-Sheikh Nail Kesova. From left to right a kudüm, yaylı tanbûr, kanûn, neys, Ottoman tanbûr, and vocalists (bottom). © Author. © Unknown source.

station, the previous last stop of the famous Orient express. Obviously, the spiritual context is lost in this kind of whirling dance performances. In today's neo-conservative climate, there are sects aiming to revive the Sûfî traditions and rituals. The Ministry of Culture and Tourism appears to be the most active promotor of the *semâ*, reflecting "the state's political ambition to create its own liberal and nationalist image of Turkish Islam", i.e. a "humanistic, inclusionary, and tolerant vision of Turkish Islam".<sup>12</sup>

Throughout the Ottoman Empire, the *tarikats* had a high spiritual level: spiritual topics were discussed, calligraphy was done, poetry was written, and music composed. Although the Mevlevî *âyîn* and *semâ* tradition generally no longer exists, there are still a few *tekkes* where *âyîn* and *semâ* are practiced. The musicians who accompany the *âyîn* and *semâ* and even the dancers themselves are often no longer dervishes anymore.<sup>13</sup>

Nowadays, the *Galata Mevlevî Music and Sema Ensemble* performs under the direction of Al-Sheikh Nail Kesova, who composed several liturgical compositions for the ensemble, outside Turkey. An important activity is also the training of talented young musicians to maintain the Mevlevî tradition and to attract a younger audience. In 2008, the Mevlevî *semâ* ceremony became part of the UNESCO World Heritage.<sup>14</sup>

The instrumentation of the Mevlevî *âyîn-i* ensemble initially consisted of a *ney*, a *def*, and a *kudüm*. After 1650, the Mevlevî *âyîn-i* ensemble expanded including more *neys*, and a Ottoman *tanbûr*, *rabâb*, *ûd*, *kanûn*, *kudüm*, and a pair of *halile* (cymbals).<sup>15</sup> Occasionally a *yaylı tanbûr*, a cello, a *kemânçe*, and a *def* are also used. Some members of the Mevlevî *tarikats* were brilliant instrumentalists, such as Mehmed Celâleddin (1849-1908) and his son Mehmed Abdülbâki Dede (1883-1935), who were *postnişins* (religious heads) of the Mevlevîhâne of Yenikapı in Istanbul and excellent Ottoman *tanbûr* players.<sup>16</sup>

John Covell, Chaplain to his Majesty's ambassador in Istanbul from 1670 to 1677, already mentions the *tanbûr* as one of the instruments played by the dervishes in Istanbul.<sup>17</sup> Today the Ottoman *tanbûr* is still part of the Mevlevî instrumental ensemble accompanying the whirling dance during the Mevlevî *âyîn* (*semâ*). Outside Turkey, the *semâ* is still practiced in Sûfî *tarîqas* and at the Sûfî shrines of holy men in Aleppo, Damascus, Cairo, and India.

<sup>12</sup> Zarcone, T. Dervişlerin "Gösterisi" ve İstanbul'daki Avrupa Turistler (19. – 20. Yüzyıl. The "Performance" of Dervishes and the European Tourists in Istanbul (19th – 20th Century): 81-95; Şenay, B. The Fall and the Rise of the Ney: From the Sufi Lodge to the World Stage. *Ethnomusicology Forum* 23, 3: 419; See Yavuz, H. Secularism and Muslim Democracy in Turkey.

<sup>13</sup> Ederer, E. The Theory and Praxis of Makam in Classical Turkish Music: 127-128.

<sup>14</sup> See the Galata Mevlevî Music and Sema Ensemble. The Music of Islâm. Volume Fourteen. Mystic Music through the Ages. Volume fourteen, with compositions of among others Ali Ufkî, Hafiz Post, Buhûrîzade İtrî Efendi, and Al-Sheikh Nail Kesova, is part of the 17 CD edition The Music of Islâm, produced under supervision of David Parsons.

<sup>15</sup> Neubauer, E. and V. Doubleday. Islamic Religious Music: 606; Reinhard, U. Turkey: An Overview, in V. Danielson, S. Marcus and D. Reynolds (eds) The Garland Encyclopedia of World Music. The Middle East 6: 769.

<sup>16</sup> İşim, E. (ed.). Saltanatı Dervişleri. Dervişlerin Saltanatı. İstanbul'da Mevlevîlik (The Dervishes of Sovereignty. The Sovereignty of Dervishes. The Mevlevî Order in Istanbul): 248.

<sup>17</sup> Bent, J.Th. Early Voyages and Travels in the Levant II. Extracts from the Diaries of Dr. John Covell, 1670-1679: 169.

## The Origin of the Ottoman Tanbûr

Before the appearance of the image of a large five-stringed *tanbûr* in the *Kitâb-i 'İlmü'l-Mûsîkî 'ala Vechi'l-Hurûfât* (The Book of the Knowledge of Music through Letters of Alphabet, c. 1700) of Dimitri Cantemir, there already existed, according to Evliyâ Çelebi and Wojciech Bobowski, various *tanbûrs* in Istanbul.<sup>18</sup> Some of them had the required long neck for the growing number of frets, such as the six-stringed *şestâr*, the four-stringed *çartâ* and, although not belonging to art music, the five-stringed *çöğür* and the five-stringed *ravzâ*. The *şestâr* and *çartâ* appear to be borrowings from Persia.<sup>19</sup>

The *çöğür* had, compared to the thirty-three frets of Cantemir's *tanbûr*, twenty-six frets. The *ravzâ* was fretted like the *çartâ*. The number of frets is not mentioned. The *çöğür* was not only popular among the Janissaries, but was, according to literary and iconographic sources, also played by women at the Ottoman court. After the 17th century, the *çöğür*, *şestâr*, *çartâ*, and *ravzâ* are no longer mentioned anymore. Although not mentioned, the *çöğür* was depicted several times by Jean-Baptiste Vanmour in the early 18th century.<sup>20</sup>

The growing number of pitches/frets and scales of the *makam* system of Ottoman art music required a long neck for the exact location of the pitches/frets.<sup>21</sup> Though these *tanbûrs* had a long neck, none of them seems to have met the demand for a resonant and sonorous timbre. This may have been a defining moment in the development of the Ottoman *tanbûr* into a unique and new instrument in the 1st half of the 18th century and thus not just a modification of an existing *tanbûr* type. The carvel-built rib design of the bowl covered with an initially arched (outward curving, convex) soundboard and in a later stage with an ultra-thin inward curving (concave) flexible soundboard and long vibrating strings, resulted in the desired characteristic resonant and sonorous timbre.<sup>22</sup>

Cantemir's *tanbûr* was probably the same as the one played by his teacher Tanbûrî Angeli (c. 1615-1690), who also taught the *câriyes* (concubines) the *tanbûr* and *çöğür* at the Enderûn palace school of the Topkapı Sarayı, and other *tanbûrîs* such as Tanbûrî Hâfiz Post and Tanbûrî Mehmed Efendi.<sup>23</sup> Focusing in his treatise on an accurate representation of the principles of melodic movement of the *makam* system and the way *makams* related in musical practice, Cantemir unfortunately did not discuss the origin nor morphology of the *tanbûr*. Cantemir, as well as other theorists of Ottoman music, focused on the demonstration and elaboration of

<sup>18</sup> Cantemir's theory book and music collection was already known in the early 20th century. Theory books and treatises were in general undervalued. It was Eugenia Popescu-Judetzu who positioned Cantemir in the history of Ottoman music theory in articles published in the 1960s and book in 1973.

<sup>19</sup> See Evliyâ Çelebi, *Seyahatnâme*; Wojciech Bobowski *Sarây-ı Enderûn*.

<sup>20</sup> Behar, C. The Ottoman musical tradition, in S. Faroqhi (ed.) *The Cambridge History of Turkey*. Volume 3. The Later Ottoman Empire, 1603-1839: 404; Pekin, E. Theory, Instruments and Music, in H. Inalcık and G. Renda (eds). *Ottoman Civilization* 2: 1019.

<sup>21</sup> Behar, C. The Ottoman musical tradition, in S. Faroqhi (ed.) *The Cambridge History of Turkey*. Volume 3. The Later Ottoman Empire, 1603-1839: 404; Pekin, E. Theory, Instruments and Music, in H. Inalcık and G. Renda (eds). *Ottoman Civilization* 2: 1019.

<sup>22</sup> The rib design of the bowl, introduced by the Arabs around 800 on the 'ûd, was already known by the Ottomans before the 18th century.

<sup>23</sup> Uzunçarşılı, İ.H. *Osmanlılar Zamanında Saraylarda Musiki Hayatı*: 90-91, 100; Pekin, E. *Sultan Bestekârlar*. *Turkish Music Composed by Ottoman Sultans*: 31-32.



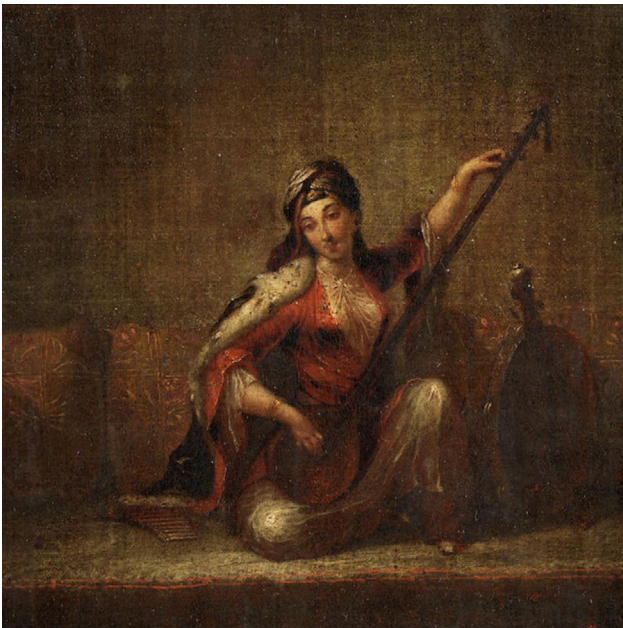


Figure 18. *Fille Turque* jouant du Tchegour, 1808-1828, engraving after a painting by Jean-Baptiste Vanmour (top). *Çarîye* tuning a tanbûr/çöğür, A Turkish Woman Playing a Tanbûr in an Interior, Circle of Jean-Baptiste Vanmour, 18th century (bottom). © *Recueil de cent estampes représentant différentes nations du Levant*, gravées sur les tableaux peints d'après nature en 1707 & 1708 par les ordres de M. de Ferriol et gravées end 1712 et 1713 par les soins de M. Le Hay, 1714. © Collection Aysegül and Ömer Dinçkok, Istanbul.

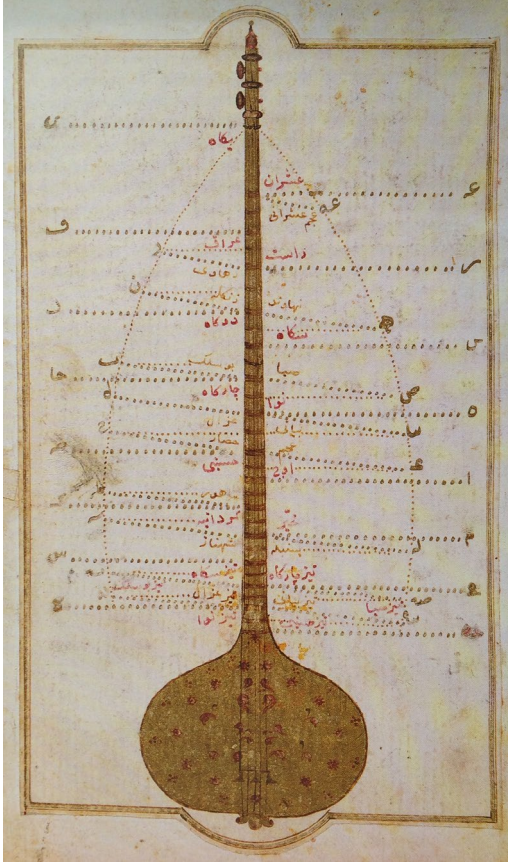
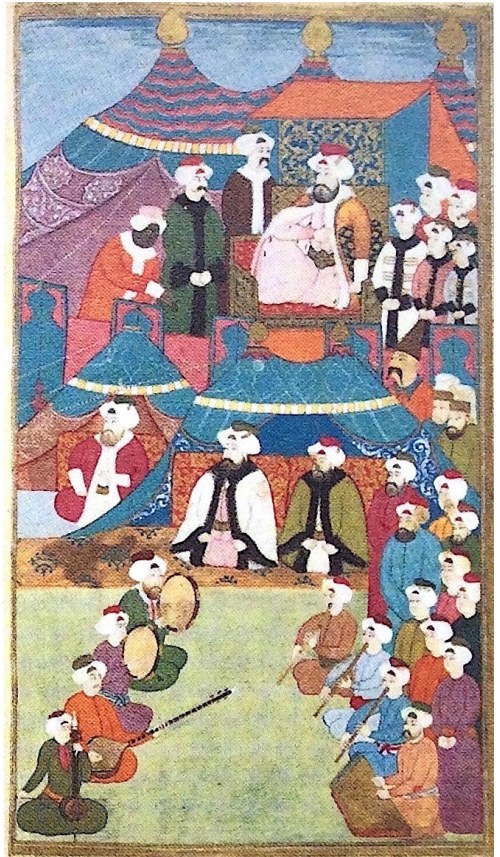


Figure 19. Image of an early version of the Ottoman tanbûr, *Kitâb-i 'İlmü'l-Mûsîkî 'ala Vechi'l-Hurûfât*, Dimitrie Cantemir, c. 1700 (left). Ottoman court ensemble consisting of a kemânçe, Ottoman tanbûr, defş, kanûn, and neys, the *Sûrnâme-i Vehbî* (copy) by Nakkaş Ibrahim Efendi, 1729/30 (below). © Cantemir, *D. Kitâb-i 'İlmü'l-Mûsîkî 'ala Vechi'l-Hurûfât*. © *Sûrnâme-i Vehbî* (copy). Topkapı Sarayı Kütüphanesi. A. 3594.





the modal structures of the Ottoman *makam* music, reflected by the fretting of the Ottoman *tanbûr*.<sup>24</sup>

The unusual shape of the bowl of Cantemir's *tanbûr* on the image in his treatise, being slightly oval and wider horizontally than vertically, attracts the attention.<sup>25</sup> The bowl was probably drawn this way by Cantemir to fit within the small format of his manuscript (90x153mm). He was more interested in accurately reproducing the pitches/frets, including microtonal ones, as well as their symbols next to the long neck, than to produce a realistic drawing of his *tanbûr*.<sup>26</sup>

Yet, the shape of the bowl of Cantemir's five-stringed *tanbûr* may still be close to its actual shape as suggested by the shape of the bowl of a five-stringed Ottoman *tanbûr* on a miniature painting by Nakkaş İbrahim (unknown, 1st half 18th century) from a copy of the *Sûrnâme-i Vehbî*.<sup>27</sup> It seems therefore reasonable to 'diagnose' Cantemir's *tanbûr* as an early form of the Ottoman *tanbûr*, considering that the by Cantemir intentionally misdrawn shape of the bowl of his *tanbûr* corresponds to the bowl of Nakkaş İbrahim's Ottoman *tanbûr*. This would date the origin of the Ottoman *tanbûr* before 1700, that is, in the 2nd half of the 17th century.<sup>28</sup>

The era after Dimitri Cantemir (1673-1723) is documented by the Mevlevî dervish Osman Dede (d.1730) and several Greek musicians and cantors such as Panagiotis Khalatzoglou (d. 1748), Kyrillos Marmarinos (d. 1756), and Petros Peloponnesios (1740-1778). Peloponnesios is considered one of the leading personalities of 18th century secular music in Istanbul, as a performer on the *ney* and Ottoman *tanbûr*, composer, and writer of texts (codices).<sup>29</sup>

### The Ottoman Tanbûr in the 18th Century

The return of the Ottoman court from Edirne to Istanbul and the succeeding reign of Sultan Ahmed III not only led to an extraordinary urban expansion, but also to a flourishing of literature, the decorative arts, music, and to an opening to Western traditions. Residing in Edirne, the Ottoman court had not been central to the sponsoring of music in the 2nd half of the 17th century. Instead, Istanbul became a great centre of support and sponsorship of Ottoman art music during the reign of Sultan Ahmed III, especially during the famous *Lâle Devri* (Tulip Period, 1718-1730), named after the annual festivities celebrating the blossoming of the tulip in the famous tulip gardens on the banks of the Bosphorus. The sponsorship of Ottoman art music continued throughout most of the 18th century, resulting in a rapid development of Ottoman art music and the Ottoman *tanbûr* which evolved during the 1st half of the 18th century into an instrument closer to its present form. Many great composers, some

<sup>24</sup> Popescu Judetz, E. *Tanburî Küçük Artin. A Musical Treatise of the Eighteenth Century: 140-145.*

<sup>25</sup> The use of iconography is often debated. Were the artists' models accurate? Which elements of the illustrations are imaginary and which are real? To what extent were artists obliged or even limited by the contemporary style and or demands of their patron? Moreover, the depiction of musical instruments requires certain skills; Bağcı, S., F. Çağman, G. Renda and Z. Tanıdı. *Ottoman Painting: 272-274*; Engin Topuzkanamış, Personal communication.

<sup>26</sup> Feldman, W. *Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire: 149*; Behar, C. *Kan Dolaşımı, Ameliyat ve Musikî Makamları. Kantemiroğlu (1673-1723) ve Edvâr'ının sıra dışı müzikal serüveni: 171.*

<sup>27</sup> The copy may have been commissioned by Sultan Ahmed III himself for Grand Vizier Damad İbrahim Paşa.

<sup>28</sup> The Ottoman *tanbûr* is, according to some researchers in Turkey today, an Ottoman musical instrument originally inspired by the bağlama (saz) and invented in Istanbul in the XVIth century in Istanbul. Bülent Aksoy. Personal communication; See also Aksoy, B. *Avrupalı gezginlerin gözüyle Osmanlılarda musikî.*

<sup>29</sup> Kalaitzidis, K. *Post-Byzantine Musical Manuscripts as Sources for Oriental Secular Music: The Case of Petros Peloponnesios (1740-1778) and the Music of the Ottoman Court: 141.*



Figure 20. Female ensemble (*câriyes*) consisting of a six-stringed Ottoman *tanbûr*, *def*, *miskal*, and *zurna*, *The musicians*, Levnî, 1720. The ensemble is framed by an arch supported by two pillars, an architectural detail implying that they are seated in one of the porticoes of the Topkapı Sarayı (left). Ottoman lady lounging in a garden while being entertained by an female ensemble playing a *def*, *kemânçe*, and an Ottoman *tanbûr*, early 18th century (right). © İrepoğlu, G. *Levnî. Painting, poetry, colour*. Image 17b: 174 (Topkapı Sarayı Müzesi, İstanbul. H. 2164, folio 17b). © Courtesy of the Free Library of Philadelphia, Rare Book Department, Lewis Collection. T9.

of whom wrote treatises in Ottoman, Armeno-Turkish, and Greek languages, came forward and the musical practice also included non-Muslim musicians of Greek, Jewish, Armenian, and Romanian descent.<sup>30</sup>

The architect of the *Lâle Devri* was the ambitious and innovative Grand Vizier Damad Ibrahim Paşa (in office 1717-1730). As grand vizier (*sadrazam*, ‘the alter ego of the sultan’) he gathered

<sup>30</sup> Feldman, W. The Musical ‘Renaissance’ of Late Seventeenth Century Ottoman Turkey: Reflections on the Musical Materials of Ali Ufki Bey (ca. 1610-1675), Hafiz Post (d. 1694) and the ‘Marâghî’ Repertoire, in M. Greve (ed.) *Writing the History of Ottoman Music*: 126, 128; Kalaitzidis, K. *Post-Byzantine Musical Manuscripts as Sources for Oriental Secular Music: The Case of Petros Peloponnesios (1740-1778) and the Music of the Ottoman Court*: 141; Feldman, W. *Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire*: 23.

the literary and scientific elite of his time around him and encouraged the translation and printing of many scientific works. The poet Seyyid Hüseyin Vehbî who wrote the text for the *Sûrnâme-i Vehbî* was one of artists gathered around Grand Vizier Damad Ibrahim Paşa. The introduction of the print press stimulated the development of a scientific and intellectual outlook of society over the next decades. New trends in poetry, music, musical instruments, miniature painting, calligraphy, and decoration were encouraged, and public and private secular architecture replaced religious architecture.<sup>31</sup>

During the reign of Sultan Ahmed III, the Ottoman court and elite lived extravagantly, in a way often compared to the *fête galante* and *fête champêtre* of rococo France.<sup>32</sup> More than before, court life involved parties and entertainment in kiosks, summer palaces, and gardens in the French style along the waterfront of the Golden Horn (Haliç) and the Bosphorus (Boğazi). Contemporary poetry and miniature paintings illustrate the worldly entertainments of people of all ranks while celebrations of royal births and circumcisions of princes and marriages were also documented by artists. Music played an important role on all these occasions. One of the prominent instruments was the Ottoman *tanbûr* and other *tanbûrs*, which were played by both male and female musicians. The musicians were mostly Turks, but also Greeks, Armenians, Jews, Arabs, and Tatars usually born in Istanbul.<sup>33</sup>

Female musicians were not only active at the Ottoman court, but also in the homes and palaces of the wealthy Ottoman elite where they performed Ottoman art music in ensembles including the Ottoman *tanbûr*. Ottoman ladies invited each other to their waterside palaces or mansions along the shores of the Golden Horn and Bosphorus while entertaining themselves with dance and music.<sup>34</sup>

The extravagant lifestyle during the *Lâle Devri* eventually led to the so-called Patrona Halil Rebellion, led by the Albanian ex-Janissary named Patrona Halil. The revolt, supported by the Janissaries (*Yeni Çeri*, New Army), against the extravagant luxury of the Ottoman court was mainly directed against Grand Vizier Damad Ibrahim Paşa. Many pavilions and mansions were razed to the ground. Sultan Ahmed III gave in to the demands of the rebels and handed over his grand vizier, who was also his son-in-law, to the Janissaries who strangled him. In addition, to save his own life and that of his children, he was forced to abdicate the throne which ended the dazzling *Lâle Devri*.<sup>35</sup>

The *Lâle Devri* proved to be a stimulating environment not only for the further development of Ottoman art music, but also for the development of the Ottoman *tanbûr*. However, while the development of Ottoman art music may have been well underway in the 2nd half of the 17th century with composers and teachers such as Koca Osman, İtrî, and Tanbûri Angeli, this does not apply to the development of the Ottoman *tanbûr*.<sup>36</sup>

<sup>31</sup> Kuban, D. Istanbul. An Urban History. Byzantion, Constantinopolis, Istanbul: 404.

<sup>32</sup> *Fête Galante*, term used in 1717 to refer to Watteau's Pilgrimage to Cythera and thereafter to design a category of art the term *Fête Galante* refers to occasions such as garden parties.

<sup>33</sup> See Sultan Bestekârlar. Turkish Music Composed by Ottoman Sultans (CD including Booklet).

<sup>34</sup> İnankur, Z. The world of Ottoman women and the 'Harem' as seen by western painters, in S. Rifat, B. Kıbrıs, and B. Akkoyunlu (eds) Portraits from the Empire. The Ottoman world and the Ottomans from the 18th to the 20th century with selected works of art from the Suna and İnan Kırâç Foundation Collection: 93-94; Musique ottoman. Chants du Harem. Ensemble des femmes d'Istanbul (CD-Booklet): 14.

<sup>35</sup> Mert, T. Dilhayat Kalfa. Lale Kadınlar Topluluğu. Lale Women Ensemble. Dilhayat Kalfa (CD-Booklet): 10-12.

<sup>36</sup> Walter Feldman. Personal communication.





Figure 21. Concert, animal acts, and Egyptian performers, *Sûsnâme-i Vehbî*, 1729/30. On the left folio, an Ottoman court ensemble consisting of *daire*s, *neys*, a five and seven-stringed Ottoman *tanbûr*, *kemânçes*, and *miskals*. The *ney* players and one of the Ottoman *tanbûr* players are members of one of the Mevlevî orders in Istanbul. The other musicians are secular musicians. On the right folio Sultan Ahmed III is sitting in the imperial tent while on the foreground Grand Vizier Damad Ibrahim Paşa is sitting in his tent (above). A magician, Haji Şahin and his troupe, tighrope-walkers, and dancers, *Sûsnâme-i Vehbî*, 1729/30. One of the musicians in the ensemble is playing a five-stringed Ottoman *tanbûr* with a round-shaped bowl (left).  
© *Sûsnâme-i Vehbî*. An illustrated account of Sultan Ahmed III's festival of 1720 (Topkapı Sarayı Müzesi. A. 3109, folios 52b-53a, folio 66a).





Figure 22. Âşiks playing five-stringed tanbûrs (çöğürs?) with an onion- or round-shaped bowl, details of two folios of the Parade of the Guildsmen, *Sûrnâme-i Vehbî*, 1729/30. © *Sûrnâme-i Vehbî*. An illustrated account of Sultan Ahmed III's festival of 1720 (Topkapı Sarayı Müzesi, Istanbul. A. 3109, folios 108a, 121a).



The miniature paintings of Levnî in the *Sûrnâme-i Vehbî* (1729/30), one of the most comprehensive visual accounts of the *Lâle Devri* documenting the festivities celebrating the circumcision of four sons of Sultan Ahmed III in 1720, are an important source of musical entertainment and musical instruments at the Ottoman court.<sup>37</sup> Compared to the musical instruments of the Ottoman court depicted in the *Sûrnâme-i Humâyûn* (1582), the ones depicted in the *Sûrnâme-i Vehbî* show a change in the instrumentation of the Ottoman court associated with the rise of Ottoman art music after the mid-17th century. The instruments depicted in the *Sûrnâme-i Humâyûn* are the *tanbûr*, *ney*, *şehrud*, *çeng*, *miskal*, *def*, *clappers*, Ottoman *kopuz*, and *kemânçe*. Depicted in the *Sûrnâme-i Vehbî* are the *ney*, Ottoman *tanbûr*, *çöğür*, *kemânçe*, *miskal*, *def*, *trumpet*, *zurna*, *drums* and *kettledrums*, *cymbals*, and *clappers*.

The *Sûrnâme-i Vehbî* is the main iconographic source of the early development of the Ottoman *tanbûr*. The Ottoman *tanbûrs* depicted by Levnî are mainly five-stringed versions, while only one, played by a Mevlevî musician, is a seven-stringed version. A six-stringed version was depicted by him on *The Musicians* (1720). They show that the instrument had entered a transitional phase during the 1st half of the 18th century, varying in shape, proportions, having an onion-shaped bowl with a bottleneck-like curve or a round-shaped bowl, covered with an arched composed soundboard with coloured small wooden side panels. The very long necks have many not clearly visible and therefore inconclusive number of frets. All versions are played with a long tortoise shell plectrum.<sup>38</sup>

Levnî, known for his accuracy and eye for details, also depicted several other *tanbûrs* (*çöğürs*?) with an onion- and or round-shaped bowl and a long neck in the *Sûrnâme-i Vehbî* played by urban *âşiks* (folk poets). However, the very long neck and number of strings and frets, as well as playing technique of the Ottoman *tanbûr*, differs visibly from the other *tanbûrs*. The Ottoman *tanbûrs* are played with a long tortoise shell plectrum, the other *tanbûrs* are played with the fingers or a small plectrum.

An eight-stringed version of the Ottoman *tanbûr* appears twenty years later on a painting by Jean-Étienne Liotard, *M. Levett et Mlle. Glavani en costume turc* (c. 1740), resembling the Ottoman *tanbûr* in its present appearance. The seven- and eight-stringed version of the Ottoman *tanbûr* dominate since the mid-18th century, having a hemispheric or almost hemispherical bowl covered with an arched soundboard composed of wooden plates with small side wings to which an unusual long neck for the still increasing number of frets was attached.<sup>39</sup>

Eight-stringed Ottoman *tanbûrs* resembling its present appearance also appear on images in Hızır Ağa's (d. 1760?) *Tefhîmü'l-Makâmât fi Tevlîdî'n-Nagamât* (Comprehending of the Melodic Modes/Maqamat and Producing of Naqamat, c. 1750) and Charles Fonton's *Essai sur la Musique Orientale Comparée à la Musique Européenne* (1751). In his treatise on Turkish music, Fonton severely

<sup>37</sup> "One wonders if Levnî's scenes would have been more effectively rendered as panoramic friezes on the wall of a large reception hall". Atıl, E. Levni and the Surname: 37. Murals as blown-up miniature paintings; See for further reading Yarasimos, S. The Imperial Procession. Recreating a World's order, in Ahmet Ertuğ (ed.) *Sûrnâme*. An illustrated account of Sultan Ahmed III's festival of 1720: 7-13; Koban, D. The Miniatures of *Sûrnâme-i Vehbi*, in Ahmet Ertuğ (ed.) *Sûrnâme*. An illustrated account of Sultan Ahmed III's festival of 1720: 15-20.

<sup>38</sup> See for further reading And, M. 40 Days 40 Nights. Ottoman Weddings, Festivities, Processions; Faroghi, S. and A. Öztürkmen (eds). *Celebration, Entertainment and Theatre in the Ottoman World*; Boyar, E. and K. Fleet (eds). *Entertainment among the Ottomans*.

<sup>39</sup> See also Othman-Hassan K. *The Awakening of a Tanbur: Report of Restoration and Research Into the 18th Century Tanbur Belonging to His Highness Sheikh Hamad Bin Abdullah Al Thani*.



Figure 23. *M. Levett et Mlle. Glavani en costume turc* by Jean-Étienne Liotard, 1740. Francis Levett, an English merchant and collector of the work of Liotard, is dressed as an Ottoman gentleman wearing a fur-trimmed robe and turban smoking a Turkish *çubuk*. Hélène Glavani wears a traditional Tartar costume and ‘plays’ an eight-stringed Ottoman *tanbûr* with a long tortoise shell plectrum. Next to her a beautifully ornamented six-stringed *saz*.

© Author (Paris, Musée du Louvre. AKG 230609).

criticized “what today might call today the ‘Eurocentrism’ implied by his contemporary colleagues’ judgement of the other’s music”.<sup>40</sup> Around the same time an anonymous compendium, *Kavâid-i Nağme* (The Rules of Melody) was published with instructions for playing the notes on the Ottoman *tanbûr* and a brief description of the *makams*.<sup>41</sup>

The scarcity or even lack of sources to reconstruct the origin and early development of the Ottoman *tanbûr* remains problematic and remains therefore an area of research requiring further research. Nevertheless, the few available mainly iconographic sources illustrate that the Ottoman *tanbûr* crystallized into its present appearance before the middle of the 18th century as can be seen on Liotard’s painting *M. Levett et Mlle. Glavani en costume turc*.<sup>42</sup> The question remains, however, whether the Ottoman *tanbûr* evolved from an earlier *tanbûr* type, defining it as a ‘mutation’ that maintained its basic design or as the result of a ‘mutation’ that

<sup>40</sup> Shiloah, A. *Music in the World of Islam*: xiii.

<sup>41</sup> Popescu-Judet, E. and A. Ababi Sırlı. *Sources of 18th Century music*. Panayiotis Chalathzoglou and Kyrillos Marmarinos’ *Comparative Treatises on Secular Music*: 11-12.

<sup>42</sup> See also Behar, C. *Kan Dolaşımı, Ameliyat ve Musıkî Makamları*. Kantemiroğlu (1673-1723) ve Edvâr’ının sıra dışı müzikal serüveni: 170.



Figure 24. Eight-stringed Ottoman *tanbûr*, *Tefhîmü'l-Makamat fi Tevlîdî'n-Nağamât*, Hızır Ağa, c. 1750 (left). Eight-stringed Ottoman *tanbûr*, *Essai sur la musique orientale comparée à la musique européenne*, Charles Fonton, 1751 (right). © Hızır Ağa. *Tefhîmü'l-Makâmât fi Tevlîdî'n-Nağamât*. © Fonton, C. *Essai sur la musique orientale comparée à la musique européenne*.

recreated the instrument's design in such a way that it became a new and unique instrument after a transitional phase.

In the *The Creation of New Instruments*, Jeremy Montagu (1927-2020) argues that while there is no uniformity in why and wherefore musical instruments change, there are three reasons for change: to improve the sound, primarily to increase the sound volume of an older type of instrument; to expand the repertory and/or range of an older instrument; and to create new sounds “which seems most often to be responsible for creating an instrument that is really new, rather than one which rests on the shoulders of one that is already known”.<sup>43</sup>

While there must have been a need for a precisely fretted long-necked lute for the definition, performance, and differentiation of distinct microtonal intervals of the *makam* there also seem to have been the search for a specific tonal colour, being a resonant and sonorous timbre, driving the development of the Ottoman *tanbûr* in an orchestrated approach by composers,

<sup>43</sup> See for discussion Montagu, J. *The Creation of New Instruments*; Behar, C. *The Ottoman musical tradition*, in S. Faroğlu (ed.) *The Cambridge History of Turkey. Volume 3. The Later Ottoman Empire, 1603-1839*: 404; Behar, C. *Kan Dolaşımı, Ameliyat ve Musıkî Makamları. Kantemiroğlu (1673-1723) ve Edvâr'ının sıra dışı müzikal serüveni*: 170.



Figure 25. Eight-stringed Ottoman *tanbûr* from the collection of Sheikh Hamad Bin Abdullah Al Thani, Qatar, c. 1750. The lute-like bridge is probably not original. © Courtesy Karim Othman-Hassan.

often Ottoman *tanbûr* players themselves, musicians, and instrument makers. Both the carvel-built bowl and especially the introduction of an increasingly and ultimately ultra-thin and flexible soundboard signify a major structural acoustically motivated change that, in combination with the long vibrating strings, eventually resulted in the desired characteristic resonating and sonorous timbre of the Ottoman *tanbûr*.<sup>44</sup>

Unfortunately, no Ottoman *tanbûrs* from before the mid-18th century have survived. Iconographic sources therefore remain important until surviving instruments increase in

<sup>44</sup> Othman-Hassan K. The Awakening of a Tanbur: Report of Restoration and Research Into the 18th Century Tanbur Belonging to His Highness Sheikh Hamad Bin Abdullah Al Thani: 73-74; Behar, C. Kan Dolaşımı, Ameliyat ve Musıkî Makamları. Kantemiroğlu (1673-1723) ve Edvâr'ının sıra dışı müzikal serüveni: 170; Cler, J., Talip Özkan. The Art of the Tanbûr, in Turquie. L'art du tanbûr. Talip Özkan (CD-Booklet): 15. See Othman-Hassan K. The Awakening of a Tanbur: Report of Restoration and Research Into the 18th Century Tanbur Belonging to His Highness Sheikh Hamad Bin Abdullah Al Thani: 16-24; Feldman, W. Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire: 152.





Figure 26. A concert at the English Palace (Pera House) in Istanbul by a group of dervish and secular musicians playing various musical instruments: a *muskal*, *neys*, violin, Ottoman *tanbûrs*, *santûr*, *kemânçe*, and *daffs*, *Concert by a Turkish orchestra*, c. 1779-1780. © Courtesy The Print Room of the University of Warsaw Library, from the Collection of King Stanisław August. Nr. 13517.

number towards the end of the 19th century. Surviving Ottoman *tanbûrs* all date from the 19th century with the exception of, as far as we know, the Ottoman *tanbûr* in the Victoria & Albert Museum in London one in the collection of Sheikh Hamad bin Abdullah Al Thani (Qatar). Both date from around 1750. Necdet Yaşar told Walter Feldman that the oldest Ottoman *tanbûr* he had ever seen played belonged to Sultan Selim III. Its whereabouts are unknown.<sup>45</sup>

The favourable musical conditions continued under the successor of Sultan Ahmed III, Sultan Mahmud I (r. 1730-1754). His reign is one of the last glorious periods of the Ottoman Empire during which music flourished. As a great sponsor of music, he encouraged musical activities at his court. He was, moreover, also an accomplished composer who learned to play the Ottoman *tanbûr* and *ney*. Ottoman art music and the Ottoman *tanbûr* continue to develop until the mid-19th century only to be interrupted under two successive sultans, Sultan Osman III (r. 1754-1757) and Sultan Mustafa III (r. 1757-1774), both strongly detesting music. With the closure of the Topkapı Sarayı *meşkhane* where music was taught and music gatherings were

<sup>45</sup> See Othman-Hassan K. The Awakening of a Tanbur: Report of Restoration and Research Into the 18th Century Tanbur Belonging to His Highness Sheikh Hamad Bin Abdullah Al Thani; Feldman, W. Music of the Ottoman court. Makam, Composition and the Early Ottoman Repertoire: 202.





Figure 27. Evening Entertainment on the Golden Horn, *Sûrnâme-i Vehbî*, 1729/30. On the left folio, Sultan Ahmed III and two of his sons are watching the fireworks from the balcony of the Aynalıkavak Sarayı. In the foreground on a raft in the Golden Horn an Ottoman court ensemble, including two Ottoman *tanbûrs*. On the right folio Grand Vizier Damad Ibrahim Paşa sits on the Aynalıkavak Sarayı quayside with guests and attendants while on a raft in front of them a military band. © *Sûrnâme-i Vehbî*. An illustrated account of Sultan Ahmed III's festival of 1720 (Topkapı Sarayı Müzesi. A. 3109, folios 125b-126a).

held, all musical activity in the palace came to an end, a decision that had no disruptive effect on Ottoman art music in Istanbul.

Some Ottoman sultans were also composers of Ottoman art music: Sultan Beyâzîd II (1481-1512), Sultan Murad IV (1623-1640), Mahmud I (1730-1754), Sultan Selim III (1788-1807), Sultan Mahmud II (1808-1839), Sultan Abdülaziz (1861-1876) and the last sultan, Sultan Mehmed VI (1918-1922).<sup>46</sup> Sultan Selim III and Sultan Mahmud II made significant contributions to Ottoman art music. Especially Sultan Selim III, who wrote 70 works and designed several new *makams*, is one of the most important composers of Ottoman art music. Under his reign (1789-1807), music returned to the palace. He established a group of masterful musicians and composers associated with his court. The number of musicians at his court, however, never exceeded

<sup>46</sup> Sultan Bestekârlar. Turkish Music Composed by Ottoman Sultans. Kalan CD 130/131.

more than twenty.<sup>47</sup> The performance of Ottoman art music was not limited to the Ottoman court and Ottoman elite according to a painting of a concert that took place at the English Palace (Pera House) in Istanbul around 1779-1780.

Sultan Selim II regularly stayed at the Aynalıkavak Kasrı, located on the banks of the Golden Horn, where he had a ‘music room’. The Aynalıkavak Kasrı palace, built during the reign of Sultan Murad IV (r. 1623-1640), was rebuilt by Sultan Abdülhamid I’s last grand vizier, Grand Vizier Yusuf Paşa (1785-1789). The palace also played an important role during Sultan Ahmed III’s festival of 1720 according to its appearance on miniature paintings in the *Sûrnâme-i Vehbî*. Today, only the pavilion dating back to the reign of Sultan Selim III is left of what was once the Aynalıkavak Kasrı, renamed Aynalıkavak Musiki Müzesi after its restoration between 1997 and 2010. Besides the music room, it houses an archive and a collection of musical instruments, including several Ottoman *tanbûrs*.<sup>48</sup>

Hardly any visual evidence of the Aynalıkavak Sarayı has survived except for a few miniature paintings and engravings of Antoine-Ignace Melling (1763-1831), a French painter and architect employed by Hatice Sultân (1768-1822), a sister of Sultan Selim III. His privileged position as a court architect and decorator enabled him to study and draw the imperial residences and magnificent palaces that once lined the banks of the Golden Horn and the Bosphorus. The engravings of *A Picturesque Voyage to Constantinople and the Shores of the Bosphorus. Voyage Pittoresque de Constantinople et des Rives du Bosphore*, printed in Paris in 1819, present the nowadays largely vanished amazing architectural universe of the city of the sultans for the first time to a European audience.<sup>49</sup> Melling returned to France in 1802 after falling out of favour. He was rumoured to be “emotionally involved” with Hatice Sultân, which the sultan did not approve of. After Melling’s departure, Sultan Selim III started to visit Hatice Sultân again, who was his favourite sister.

The sultans’ daughters were highly educated, and some were musically gifted, organizing indoor and outdoor parties and entertainment in their summer palaces and mansions along the Golden Horn and the Bosphorus. Beyhân Sultân (1765-1824) was one of the most famous of the wealthy *sultânas* owning various palaces and mansions.<sup>50</sup> Hatice Sultân and Esmâ Sultân (1778-1848) set the fashion of the days establishing centres of power second only to the sultans themselves. Like Madame de Pompadour (1721-1764), Hatice Sultân was involved in the interior design of her palaces stimulating artists, among which Antoine-Ignace Melling, to work for her. Esmâ Sultân, widowed at the age of twenty-five, had palaces and mansions on the Divanyolu, at Maçka, Tırnakçı, and Kuruçesme on the Bosphorus. In her palace there was a monthly order to pay the salary for teaching music to the *câriyes*. Among the teachers was the Mevlevî derviş İsmail Şeyda who instructed the Ottoman *tanbûr*.<sup>51</sup>

<sup>47</sup> Behar, C. The Ottoman musical tradition, in S. Faroqlı (ed.) The Cambridge History of Turkey. Volume 3. The Later Ottoman Empire, 1603-1839: 396, 405.

<sup>48</sup> See also Kuban, D. Ottoman Palaces. Vanished Urban Visions: 88-91.

<sup>49</sup> Melling, A.I. *A Picturesque Voyage to Constantinople and the Shores of the Bosphorus. Voyage Pittoresque de Constantinople et des Rives du Bosphore*. İstanbul ve Boğaz Kıkırlarına; Kuban, D. Ottoman Palaces. Vanished Urban Visions; Hamadeh, S. The City’s Pleasures: İstanbul in the Eighteenth Century: 30.

<sup>50</sup> Kuban, D. Ottoman Palaces. Vanished Urban Visions: 72-73; Kuban, D. The Palace of Beyhan Sultan on the Golden Horn, in D. Kuban, Ottoman Palaces. Vanished Urban visions: 92-95.

<sup>51</sup> Kuban, D. The Palace of Hatice Sultan, in D. Kuban, Ottoman Palaces. Vanished Urban visions: 84-87; Artan, T. Boğaziçi’nin Çehresini Değiştiren Soylu Kadınlar ve Sultanefendi Sarayları; Uzunçarşılı, İ.H. Osmanlılar Zamanında Saraylarda Musiki Hayatı: 109-110; Kuban, D. Ottoman Palaces. Vanished Urban Visions: 73; Duran, T. (ed.). Tarihimizde



Figure 28. The Neşatabad Sarayı of Hatice Sultân at Beşiktaş, Antoine-Ignace Melling, 1819 (top). Women on an outdoor trip in a *caïque* (a light skiff) on the Bosphorus, one of them playing an Ottoman *tanbûr*. On the hazy background the Hagia Sophia, *Morning on the Bosphorus* by Frederick Arthur Bridgman (1847-1928), who was one of the most prominent representatives of the American Orientalism School (bottom). © Melling, A.I. *A Picturesque Voyage to Constantinople and the Shores of the Bosphorus. Voyage Pittoresque de Constantinople et des Rives du Bosphore. Istanbul ve Boğaz Kıkıllarına*. © Flagler College, St. Augustine, Florida.



While some of the Ottoman princesses played the *miskal*, *zurna*, and *def*, others played the Ottoman *tanbûr* or learned to play western instruments. Şadiye Sultân (1887-1977), one of the daughters of Sultan Abdülhamid II (r. 1876-1909), took lessons on various instruments including the Ottoman *tanbûr*. Besides writing poetry, several Ottoman princesses, such as Ayşe Sultân (1887-1960), another daughter of Sultan Abdülhamid II, composed music.<sup>52</sup> Behice Sultân (1848-1876), one of the daughters of Sultan Abdülmecid, and Zekiye Sultân (1872-1950), also a daughter of Sultan Abdülhamid II, owned many musical instruments demonstrating their interest in music and the prominent position of musical entertainment at the Ottoman court. Unfortunately, their collections appear to have been sold at auctions or are lost.<sup>53</sup>

Musical entertainment played a vital role in the Ottoman *harem* (literally ‘a place not to be entered, a sacred place’). The 15th-century historian Tursun Bey wrote that if the sun had not been a female entity, it would never have been allowed to enter the *harem*. As the private residence of the sultan, the Topkapı Sarayı *harem* was probably the most fascinating of the Oriental *harems*, arousing tantalizing fantasies of eroticism behind closed doors.<sup>54</sup> Orientalist paintings, such as *Le Bain Turc* (1862) by Jean-Auguste-Dominique Ingres (1780-1867) depicting a group of concubines in the privacy of a *hamam* (bathing area), including one playing a *tanbûr*, undoubtedly contributed to the cult of the *harem*.<sup>55</sup>

Some talented concubines were virtuoso Ottoman *tanbûr* players while others played instruments such as the *çöğür* and *teltanbûrası* to accompany popular songs. They studied under the great masters who were active not only in the palace but also in the homes of the wealthy Ottoman elite performing Ottoman art music in an ensemble including the Ottoman *tanbûr*.<sup>56</sup> Certain instruments, such as the *zenné tanbûr* (the girl’s *tanbûr*) and the *zenné ‘ûd* (the girl’s ‘ûd), were adapted to the female anatomy.<sup>57</sup>

Little is known about the 17th-, 18th-, and early 19th-century lives and works of female composers of the Ottoman art music. Dilhayat Kalfa (d. c. 1737) was one of the most important female composers of the Ottoman era composing highly sophisticated music. She was a skilful Ottoman *tanbûr* player serving at the Ottoman court since 1677. Her life in the palace ended before or shortly after 1730 when Sultan Ahmed III was forced to abdicate after the Patrona Halil Rebellion.

<sup>52</sup> Atasoy, N. *Harem*: 119, 183; See also Artan, T. Eighteenth-Century Ottoman Princesses as Collectors: Chinese and European Porcelain in the Topkapı Palace Museum. *Ars Orientalis* 39: 113-147.

<sup>53</sup> Tezcan, H. Children of the Ottoman Seraglio. Customs and costumes of the princes and princesses: 214, 216.

<sup>54</sup> See for further reading Peirce, L.P. *The Imperial Harem. Women and Sovereignty in the Ottoman Empire*, Akman, F.B. *Ottoman Women in the Eyes of Western Travellers*, and Lewis, R. *Rethinking Orientalism: Women, Travel, and the Ottoman Harem*; Mansel, P. *Constantinople. City of World’s Desire, 1453-1924*: 81-109.

<sup>55</sup> See Baris Kibris, R. and G. Günkör. *Oryantalist Resmi. The Lure of the East. British Orientalist Painting*; Rifat, S., B. Kibris, and B. Akkoyunlu. *Portraits from the Empire. The Ottoman world and the Ottomans from the 18th to the 20th century with selected works of art from the Suna and İnan Kıraç Foundation Collection*.

<sup>56</sup> Rifat, S., B. Kibris, and B. Akkoyunlu. *Portraits from the Empire. The Ottoman world and the Ottomans from the 18th to the 20th century with selected works of art from the Suna and İnan Kıraç Foundation Collection*: 94-95.

<sup>57</sup> Semizoğlu, A. *Chants du Harem. Musique ottoman – Ottoman Music. Ensembles des femmes d’Istanbul* (CD-Booklet): 11; Atasoy, N. *Harem*: 183.

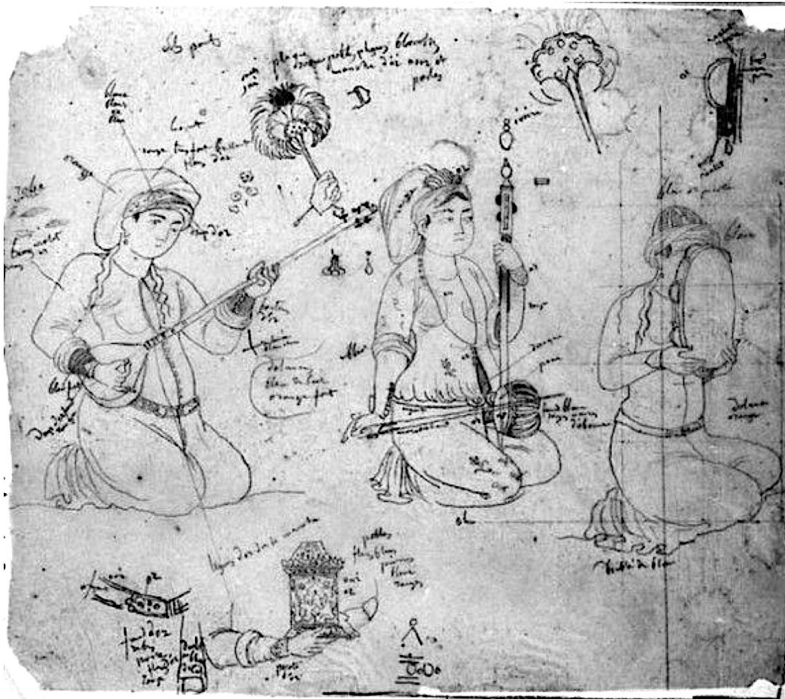


Figure 29. Women (*câriyes*) playing a *kemânçe*, five-stringed *çöğür*, and a *def*, *Costumes de la Cour et de la Ville de Constantinople*, Ottoman School, 1680-1690 (top).<sup>58</sup> Study by Ingres, who, according to the sketches he made of the women and their instruments, must have been familiar with this miniature painting (bottom). © Bibliothèque National de France, Paris.

<sup>58</sup> The style of the paintings in the album resembles the personal style of Huseyin İstanbuli who worked in İstanbul between 1680-1690. He was the master of Levnî whose female figures from 1720 are dressed in a different fashion. The album compilation's date may be 1720, but the paintings inside the album could have been done earlier. Banu Mahir. Personal communication.



## Chapter 3

# Negligence, Rejection, and Revival of Ottoman Art Music

### Introduction

The death of the last sultan to sponsor Ottoman art music, Sultan Mahmud II (r. 1808-1839), marked a turning point in the history of Ottoman art music. His successor, Sultan Abdülmecid (r. 1839-1861), was the first sultan to support Western art music at the Ottoman court. He invited the Italian composers Donizetti Paşa (Giuseppe Donizetti, 1788-1856) and Guatelli Paşa (Gallisto Guatelli, 1819-1900). From then until the end of the Ottoman Empire in 1918, Ottoman art music suffered from official neglect. This unfavourable climate even turned into a rejection of Ottoman art music after the establishment of the Republic of Turkey in 1923. However, since the establishment of the first Turkish music conservatory in Istanbul in 1975 and the revival of Ottoman art music since the late 1980s, there has been a growing interest in Ottoman art music and the Ottoman *tanbûr* among a new generation of composers, musicians, and audiences.

### The Ottoman Tanbûr in the 19th and Early 20th Century

The Ottoman *tanbûr* evolved from five- and six-stringed versions to seven- and eight-stringed versions in the 18th and 19th centuries. The number of frets increased and the plucking of the strings with a long tortoise-shell plectrum became standard. According to iconography, the bowl decreased in size around the mid-18th century and then increased again, and the decorative elements of the soundboard, including the side wings, gradually disappeared.

In the early 20th century, the bowl was made of very thin ribs and became less deep as well resulting in a lighter instrument. The inward curving soundboard, whose decree of concavity



Figure 30. A part of the *Panorama du bosphore* by Joseph Schranz, 1850, showing the Bosphorus during the reign of Sultan Abdülmecid. From left to right the Sea of Marmara, the Topkapı Sarayı, and the skyline with the great mosques. © Schranz, J. *Panorama du bosphore. De la mer noire jusqu'à la mer de marmara dessine d'après nature par J. Schranz. Lithographie a la maniere noire par L. Sabatier. Publie par J. Missirie & J. Schranz à Constantinople.*



Figure 31. Engraving from *Description historique technique et littéraire des instruments de musique des orientaux*, Guillaume-André Villoteau, 1823. In the centre the *tambour kébyr tourky* (Ottoman *tanbûr*), on the left the *tanbour charqy* and *tanbour boulg'hâry*, on the right the *tanbour bouzourk* and *tanbour baghlama* (left). The *tambour kébyr tourky*, on the left the *tanbour bouzourk*, on the right the *tanbour baghlama*, MIM Brussels. © Courtesy Plantage Bibliotheek, University of Amsterdam, Amsterdam. © Mahillon, V.-C. *Catalogue descriptif & analytique du Musée instrumental du Conservatoire royal de musique de Bruxelles*, 1893-1922, Pl. X, 163, Courtesy MIM Brussels.

increased during the 20th century, today usually consists of two ultra-thin wooden plates glued together, resulting in a natural echo and richness of the harmonics, creating a balance between expressiveness and introversion. In addition, the number of frets further increased due to an increase in microtonal pitches.<sup>1</sup>

Between 1798 and 1801, the French musicologist Guillaume-André Villoteau (1759-1839) accompanied Napoleon on his campaign in Egypt as a member of a large group of scientists and artists. Their observations and impressions are documented in numerous drawings, paintings, and articles published in the *Description de l'Égypte ou recueil des observations et de recherches qui ont été faites en Égypte pendant l'expédition de l'armée française, publié par les ordres de sa majesté l'empereur Napoléon le Grand*, published between 1808 and 1828. Villoteau describes

<sup>1</sup> Cler, J. Talip Özkan. *The Art of the Tanbur* (CD-Booklet): 14-15; Behar, C. *Kan Dolaşımı, Ameliyat ve Musîkî Makamları*. Kantemiroğlu (1673-1723) ve Edvâr'ının sıra dışı müzikal serüveni: 170; Feldman, W. *Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire*: 152; Othman-Hassan K. *The Awakening of a Tanbur: Report of Restoration and Research Into the 18th Century Tanbur Belonging to His Highness Sheikh Hamad Bin Abdullah Al Thani*: 73-74.

with great accuracy the various *tanbûrs* he observed in Cairo, including the Ottoman *tanbûr*, the *tambour kébyr tourky tourky* (large Turkish *tanbûr*), in *Description historique technique et littéraire des instruments de musique des orientaux*.<sup>2</sup> Along with his detailed notes on the Egyptian musical culture, he also took a collection of musical instruments to France among which the *tambour kébyr tourky*.

Villoteau's Ottoman *tanbûr* surfaced in 1863 in the catalogue of the private collection of Edme-François Jomard (1777-1862), a French cartographer, engineer, and archaeologist who also participated in Napoleon's campaign in Egypt. Jomard mentions, among other *tanbûrs* ("tambours"), a *tambour kébyr tourky*. The same instrument appears again in the auction catalogue of Adolphe Sax's (1814-1894) musical instrument collection, at the Hôtel Drouot in Paris in 1877, under lot number 390 as *guitare égyptienne, kebyr tourkey*. The last page of the auction catalogue explicitly states that Villoteau's instruments directly passed from Jomard to Sax. According to the auction results of the instrument collection of Adolphe Sax, the Ottoman *tanbûr* of Villoteau was sold to a certain Mr. Delval, where the trail ends for the time being.<sup>3</sup>

The Ottoman *tanbûr* in the collection of the MIM in Brussels belonged to the collection of François-Joseph Fétis (1784-1871), a Belgian musicologist, composer and one of the most influential 19th-century music critics. After his death in 1871, his sons Édouard and Adolphe sold all his musical instruments to the Belgian State. Fétis bought the Ottoman *tanbûr* (*tambour kébir-tourky*) along with fifteen other instruments in Alexandria in 1839, through the intermediary of the Belgian consul there, for his personal collection, a purchase for which he claimed to have made great financial sacrifices.<sup>4</sup>

Both Fétis and Victor-Charles Mahillon (1841-1924), the first curator of the MIM in Brussels, describe the Ottoman *tanbûr* (*tambour kebyr tourky*) as a large Turkish Mandolin. Fétis rightly states that the instrument has been played since the early 18th century. Mahillon mentions the Ottoman *tanbûr* having eight strings, tuned in pairs, 36 frets and, like Villoteau's Ottoman *tanbûr*, an extra wooden fret on the soundboard, and a total length of 138 cm.<sup>5</sup> Eighteen-, 19th, and early 20th-century Ottoman *tanbûrs* can be found in museum collections, such as in the Musical Instrument Museum (MIM) in Brussels, the Germanische Nationalmuseum in Nuremberg, and the Metropolitan Museum of Art in New York, and private collections such

<sup>2</sup> Villoteau, G-A. *Description de l'Égypte ou recueil des observations et de recherches qui ont été faites en Égypte pendant l'expédition de l'armée française*, publié par les ordres de sa majesté l'empereur Napoléon le Grand. État moderne. Tome premier. Description historique, technique et littéraire des instruments de musique des orientaux. Première Partie. Des instruments à cordes connus en Égypte. Du tambour charqy, 265-275; Du tambour boulgahâr, 275-279; Du tambour bouzourk, 279-287; Du tambour baghlama: 287-290.

<sup>3</sup> Nous nous bornerons à citer, entre autres, les Instruments africains, rapportés d'Égypte en l'an VI de la République par Villoteau, et qui lui ont servi pour ses monumentales études sur la musique orientale. Ces magnifiques et uniques spécimens sont passés directement de la Collection de m. Jomard, de l'Institut, dans celle de M. SAX. [Sax, Adolphe]. Catalogue du musée instrumental de M. Adolphe Sax. Collection unique d'instruments de musique de tous temps et de tous pays: 41; Jomard, M. 1863. Catalogue des Objets D'Antiquité et de la Collection Ethnographique: 20. [Sax, Adolphe]: Catalogue du musée instrumental de M. Adolphe Sax. Collection unique d'instruments de musique de tous temps et de tous pays: 34, 41; A copy of the the auction results of the collection of Adolphe Sax is in the Archives de Paris – Département des publics in Paris.

<sup>4</sup> See Fétis, *Histoire Générale de la Musique*, ii, 1869-1876, vol. 2: 37, 115-116; Saskia Willaert, MIM, Brussels. Personal communication.

<sup>5</sup> See for discussion *tanbûr* Fétis, F-J. *Histoire de la Musique*, ii, vol. 2: 115-116; Mahillon, V-C. Mahillon. *Album des instruments extra-européens du Musée du Conservatoire royal de musique de Bruxelles*. Volume 1: 163.



Figure 32. Three seven-stringed Ottoman *tanbûrs*, Turkey, 2nd half 19th century (left). An eight-stringed Ottoman *tanbûr*, Turkey, 2nd half 19th century (right). © Courtesy Karim Othman-Hassan. © Courtesy Germanische Nationalmuseum, Nuremberg, Rück Collection. Inv. nr. MIR1325.

in the collections of Sheikh Hamad bin Abdullah Al Thani (Qatar) and Zeki Bülent Ağcabay (Istanbul).<sup>6</sup>

The eight-stringed Ottoman *tanbûr*, depicted by the Ottoman painter Osman Hamdi Bey (1842-1910) on *İki Müzisyen Kız* (1880), also gives a good impression of its appearance in the 2nd half of the 19th century. An exceptionally Ottoman *tanbûr* dating from the 2nd half of the 19th century appears in *Greek Popular Musical Instruments* (1991) by Fivos Anoyanakis (1915-2003) under the name of *tambourás*. A striking feature of this ‘*tambourás*’ are the chromatically tuned 22 frets.<sup>7</sup>

During the reign of Sultan Abdülhamid II (r. 1876-1909), urban music was dominated by a popular version of Ottoman art music associated with the so-called *gazino* night clubs in Beyoğlu, Istanbul’s European quarter. While some musicians with aristocratic and bureaucratic backgrounds continued to work at the court, there were others, such as the famous Ottoman *tanbûr* player Tanbûrî Cemil Bey (1871-1916), who avoided the court and “accepted aspects of the *gazino* style as part of the creative flux of the musical tradition”. The Ottoman *tanbûr* maintained its position at the Ottoman court throughout the 19th century while a significant group of aristocratic ‘amateur’ musicians and composers, usually associated with the Mevlevî *tarikats*, tried to uphold the older court performance standard of Ottoman art music.<sup>8</sup>

<sup>6</sup> Othman-Hassan K. The Awakening of a Tanbur: Report of Restoration and Research Into the 18th Century Tanbur Belonging to His Highness Sheikh Hamad Bin Abdullah Al Thani: 70.

<sup>7</sup> Anoyanakis, F. *Greek Popular Musical Instruments*: 209-247.

<sup>8</sup> Feldman, W. The Musical ‘Renaissance’ of Late Seventeenth Century Ottoman Turkey: Reflections on the Musical Materials of Ali Ufki Bey (ca. 1610-1675), Hafiz Post (d. 1694) and the ‘Marâghî’ Repertoire: 129-130.





Figure 33. Mid-19th century eight-stringed Ottoman *tanbûr* and *def*, *İki Müzisyen Kız*, 1880, by Osman Hamdi Bey (left). Eight-stringed Greek *tambourás* (Ottoman *tanbûr*), 2nd half 19th century (right). © Suna and İnan Kiraç Foundation Collection, İstanbul. © Courtesy Melissa Publishing House, Athens. Anoyanakis, F. *Greek Popular Musical Instruments*. Illustration 108, page 247.

Although Ottoman art music was held in low esteem by the Ottoman establishment, there appeared to be a growing interest and appreciation for the *gazinos* and their legendary performers of which the flamboyant Zeki Müren (1931-1996), a prominent Turkish singer, composer, and actor “famous for his compelling voice and precise articulation in his singing of both Ottoman art music and contemporary songs”, was probably the most famous. Unfortunately, İstanbul’s glamorous *gazinos*, where the Ottoman *tanbûr* and *yaylı tanbûr* were among the instruments of the *gazino* ensembles, have gradually disappeared since the 1970s.<sup>9</sup>

Safiye Ayla (1907-1998) was probably the most famous female singer of the *gazinos* in the 20th century and the first women to sing for Kemal Atatürk. She also performed in many theatres, on the radio and television, and in films. Like Zeki Mühren, she also worked with the composer and Ottoman *tanbûr* player Selahattin Pınar (1902-1960). *Gel Gitme Kadın* (Come and Go Woman) of Selahattin Pınar, a song sung by Safiye Ayla and Zeki Mühren, was one of Atatürk’s favourite

<sup>9</sup> See *İşte Benim Zeki Müreni*; Aksoy, B. *Zeki Müren 1955-63 Kayıtları* (CD-Booklet): 47.





Figure 34. Zeki Müren performing at the Tepebaşı Bahçesi gazino in Istanbul with in the background the composer and Ottoman *tanbûr* player Selahattin Pınar (top). Safiye Ayla accompanied, among others, by Selahattin Pınar and the *ûd* player Yorgo Bacanos (1900-1977), here playing a *çembüs*. © Unknown sources.



Figure 35. Six-stringed *yaylı tanbûr* of Tanbûrî Cemil Bey (left). Eight-stringed *yaylı tanbûr* by Zeynel Abidin Cümbüş who was the first to produce a *yaylı tanbûr* with an aluminium soundbox (middle). Contemporary eight-stringed *yaylı tanbûr* by Pâki Öktem (right). © Mevlânâ Müzesi, Konya. Inv. nr. 1282. © Courtesy Bülent Ağcabay, Istanbul.

songs. The equality of the sexes proclaimed by Atatürk encouraged women to enter the public sphere. They became more visible, especially in the *gazinos* in Istanbul. Some of them, such as the Safiye Ayla, Müzeyyen Senar (1918-2015), Perihan Altındağ (1925-2008), and Sabite Tur Gülerman (1927-1989), became celebrities who were chased by paparazzi. The glamorous large *gazinos* of mid-20th-century Istanbul vanished after the 1970s.<sup>10</sup>

The *yaylı tanbûr*, which evolved after Tanbûrî Cemil Bey began playing the Ottoman *tanbûr* with a bow, has a long and fretted neck attached to a round wooden bowl or metal resonator covered with stretched skin or acrylic top. The *yaylı tanbûr* is, unlike the Uzbek-Tajik *satô* and Uyghur *satâr*, in general not considered an instrument of the *makam* tradition. Although this appears to be changing recently, the *yaylı tanbûr* is often still seen as a casino or tavern instrument. In the last century, two famous *tanbûrîsi*, İzzeddin Ökte (1910-1991) and Ercüment Batanay (1927-2004), also played the *yaylı tanbûr*. Another virtuoso *yaylı tanbûr* player was Fahrettin Çimenli (1934-2018). Today the *yaylı tanbûr* is still played by musicians in and outside Turkey, in Greece by Evgenous Voulgaris and in Spain by Carlos Ramírez who also plays other string instruments such as the *bağlama*, *lavta*, *cümbüş*, and *dutâr*.<sup>11</sup>

<sup>10</sup> Women of Istanbul (CD-Booklet): 3-4, 17.

<sup>11</sup> See also Zeeuw, J. de. *Tanbûr Long-Necked Lutes along the Silk Road and beyond*: 88-93.

## Ottoman Art Music and Ottoman Tanbûr and The Republic of Turkey

The Republic of Turkey (Türkiye Cumhuriyeti) was proclaimed in Ankara On October 29, 1923, with Mustafa Kemal Paşa (1881-1938, or Atatürk, 'Father of the Turks'), as the first president. One of the ways to establish a national consciousness was to create of a national musical culture (*milli musiki*). The ideas of Mehmet Ziya Gökalp (1875-1925), which influenced Atatürk, played an important role in this process. Gökalp believed the Ottoman era had alienated the Turks from their Central Asian past, resulting in a socio-cultural split between the Ottoman elite and the common Turkish people. This separation was partly reflected in the coexistence of two musical forms: the Ottoman *makam* tradition and the folk musical traditions of Anatolia. To end this division, the Turkish society and culture had to focus on their Central Asian past. In the context of progress, Turkey should at the same orientate itself towards Europe.

As for Turkish music, Gökalp believed that there should be only one genre, being folk music enriched with elements of European music. In this way, folk music could play an important role in the formation of a national consciousness. Ottoman art music, which was a typical exponent of the decadent Ottoman court life, had no place anymore in the musical culture of the Republic of Turkey. This policy resulted in a neglect of the Ottoman art music. Moreover, the abolition in 1925 of the Sûfî orders and the ban of *tekkes* as well as the systematic pursuit of a revolution in music (*musiki inkılabı*), were another major blow to Ottoman art music.<sup>12</sup>

The nationalist cultural policies pursued by the Turkish state at different periods also had various implications for the teaching of Ottoman art music and its instruments, including the Ottoman *tanbûr*. A series of institutional changes were introduced to abolish the official teaching of Ottoman art music. In 1925, a law was passed banning the teaching of Turkish music in all primary and secondary schools, followed by the closure in 1926 of the Eastern Music Section of Darül Elhân, the first official conservatory of the Ottoman era. The hostile attitude towards Ottoman art music even took the form of banning of radio broadcasts twice, in 1928 and in 1936.

Under the new secular conditions of the Republic of Turkey, performances of Ottoman art music and *fasıl* were marginalized in the 1940s and 1950s under the influence of large choral and radio performances. A traditionalist response to these developments since the 1980s resulted in the performance and recording of the classical *fasıl* under the direction of the composer Alâeddin Yavaşca (1927), one founders of the first State Conservatory of Turkish Music in 1975. After the affiliation of the conservatory with the Istanbul Technical University (İTÜ) in 1990, he was appointed as professor and head of the of Vocal Education Department of the İTÜ Turkish Music State Conservatory (Türk Musikîsi Devlet Konservatuarı), today Turkey's most prestigious conservatory.

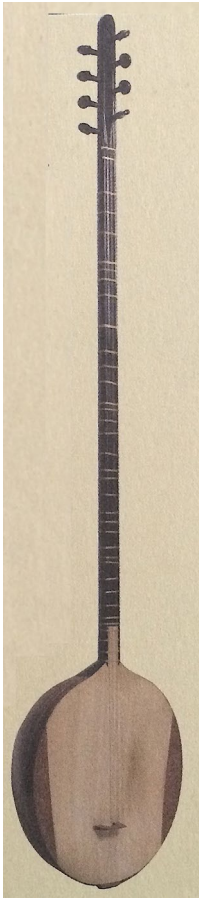
In 1994, a recording of Ottoman court music was released by the *Meral Uğurlu Ensemble* of Meral Uğurlu (1937), a highly regarded female singer of Ottoman art music, consisting of a *kemânçe*, *kanûn*, Ottoman *tanbûr*, *ney*, and 'ûd.<sup>13</sup> She studied with Münir Nürettin Selçuk (1900-1981) who

<sup>12</sup> Şenay, B. The Fall and the Rise of the Ney: From the Sufi Lodge to the World Stage. *Ethnomusicology Forum* 23, 3: 413.

<sup>13</sup> Feldman, W. Ottoman Turkish Music: Genre and Form, in V. Danielson, S. Marcus and D. Reynolds (eds) *The Garland Encyclopedia of World Music. The Middle East Volume* 6: 117.



Figure 36. The *Bezmâra* ensemble in concert in Sakarya (Istanbul). The instruments played are, from left to right, a *kudüm* (*nakkare*), *ney*, *çeng*, *santûr*, Ottoman *kopuz*, *kanûn*, *şehrûd*, and Ottoman *tanbûr* (above). *Bezmâra* eight-stringed Ottoman *tanbûr* (left). © Unknown source. © *In Search of the Lost Sound*. *Bezmâra*. Kalan CD-161.



was a popular singer and composer of Ottoman art music also playing the Ottoman *tanbûr* and *yaylı tanbûr*. The *Bezmâra*, an ensemble founded by Fikret Karakaya in 1996, performs and records 16th- and 17th-century compositions of Ottoman art music on copies of historical instruments: the *çeng*, *kopuz*, *şehrud*, *kanûn*, 'ûd, *kemânçe*, Ottoman *tanbûr*, *miskal*, *ney*, *nakkare* (*kudüm*), and *daire*.<sup>14</sup> In 2009, the Golden Horn Ensemble, consisting of a *kemânçe*, cello, *kanûn*, Ottoman *tanbûr*, *ney*, *daire*, and *kudüm*, released a CD with compositions collected by Wojciech Bobowski (Ali Ufkî, 1610-1677).

An innovative approaches to the playing technique of the Ottoman *tanbûr* was undertaken in the late 1980s by Ercüment Batanay (1927-2004), while Necdet Yaşar (1930-2017) is renowned for his unsurpassed *taksîms* (instrumental improvisations) and knowledge of the *makam* system. Both inspired a new generation of Ottoman *tanbûr* players.

Outside Turkey, the *Ensemble Al Kîndi* (Syria), founded in 1983 by the composer and *qanûn* player Julien Jalâl Eddine Weiss (1953-2015), released *Parfums ottomans. Musique de Cour Arabo-Turque \* Arabic-Turkish Court Music* in 2006. In 2011, *Hespèrion XXI* of Jordi Savall (Spain), released *La Sublime Porte. Voix d'Istanbul 1430-1750*. In 2017,

<sup>14</sup> See Discography.





Figure 37. Two early 20th century seven-stringed Ottoman *tanbûrs* (left). Two contemporary seven-stringed Ottoman *tanbûrs* made by Paki Öktem (right). The variation in size and shape of the bowl are still features of Ottoman *tanbûrs*. © Courtesy Zeki Bülent Ağcabay, Istanbul.

Niko Andrikos (Greece) released *Sedef* with compositions inspired by vocal (*şarkı*, *gazel*) and instrumental forms (*saz semaî*, *taksîm*) of Ottoman art music. In these recordings, the Ottoman *tanbûr* is one of the accompanying instruments.

Among some musicians, especially in Istanbul and more particularly among families who have lived there for generations, there is a feeling that some traditions of Ottoman art music and Ottoman *tanbûr* have been lost, such as *meşk* (master-student relationship), the knowledge of the *makams* and their number, and the length of *taksîms*. In a society largely indifferent to the value and richness of Ottoman art music, one of the major surviving art musics of the non-Western world, this heritage is in danger of being lost. This feeling is accompanied by a nostalgic longing for an Istanbul-related Ottoman cultural tradition that is a synthesis of Turkish, Byzantine, Arab, and Persian musical traditions, continuously performed, enjoyed, and maintained over the centuries by a multicultural urban Ottoman society consisting of Greek and Armenian Christians, and Jews, as well as a dominant Muslim majority.<sup>15</sup>

People used to play music together and attend each other's festivals and ceremonies, both religious and secular, and shared in a unique culture, including poetry, literature, cuisine, architecture, calligraphy, and decorative arts, as well as music. Istanbul's minority communities have shrunk over the course of the 20th century for a variety of reasons, affecting its cosmopolitan character. The migration of a large majority of uneducated villagers from

<sup>15</sup> Ederer, E. The Theory and Praxis of Makam in Classical Turkish Music 1910-2010: 123-127.



Figure 38. Murat Aydemir and Trio Naz Barı (top). Hakan Dedeler in concert with the Mannheimer Ensemble under conductor Marco Santini (middle). Efrén López playing an Ottoman *tanbûr*, on the foreground a *kudüm*, on the background a *Oğur sazı* (bottom).  
© Courtesy of Murat Aydemir, Istanbul.  
© Courtesy Emre Mollaoğlu, Turkey.  
© Courtesy Efrén López, Spain.

rural Anatolia since the 1950s has resulted in a further decline of Istanbul's traditional culture. In the meantime the city's population grew after the 1960s from about 1 million to almost 20 million today.<sup>16</sup>

According to others, among which also musicians, the widespread pessimistic view on the survival of Ottoman art music appears not to be so dark considering the current vitality of Ottoman art music. The revival of the Ottoman art music and Ottoman *tanbûr*, of which the days seemed to be numbered, since the late 1980s resulted in a rehabilitation of Ottoman art music. This has led to an increasing recovery of the Ottoman art music and the interest of scholars in the Ottoman *tanbûr*, which continues to play an important role in the education, performance, and theory of the Ottoman art music into the 21st century.<sup>17</sup>

In contrast to the popularity of the *ney*, both inside and outside Turkey, the Ottoman *tanbûr* attracts less attention. Nowadays, only a few '*tanbûrîs*', both men and women, play the Ottoman *tanbûr*, such as Abdi Coşkun, Murat Aydemir, Murat Sâlim Tokaç, Özer Özel, Gamze Ege Köprek, Pelin Değirmenci, Göknil Bişak Özdemir, and Hakan Dedeler. Outside Turkey the Ottoman *tanbûr* is seldom mastered by musicians such as Gilles Andrieux in France, Niko Andrikos in Greece, and Efrén López in Spain.

The Ottoman *tanbûr* will probably not change fundamentally in appearance and construction anymore. Innovations in today's technology, tools, and materials, such as carbon fibre, do not affect its construction. Today's Ottoman *tanbûr* is made in various shapes and sizes. The most common string length (nut-bridge) is 104 cm. Although eight strings are preferred, seven strings are also an option depending on the performer.<sup>18</sup> The number of pitches is still debated, leading to questioning the number of frets on the Ottoman *tanbûr*. The number of tied-on movable nylon frets ranges from twenty-seven (Tanbûrî Cemil Bey) to forty-nine (Raûf Yektâ), and from sixty-five (Necdet Yaşar) to even ninety-eight (Nail Yavuzoğlu). Although the increase in the number of frets is dictated by the need for transposition, there is no standard, the number of frets continues to vary depending on the player's preferences.<sup>19</sup>

Meanwhile, the Ottoman *tanbûr* has found his way outside the domain of Ottoman art music, such as in the ensemble *İncesaz* and the *Trio Naz Barı*, and in the film music *Erir* of *Anlat Istanbul* of Ümit Ünal, Yücel Yolcu, Ömür Atay, and Selim Demirdelen, composed by Gökhan Kırdar and played by Özer Özel. In 2011, Murat Aydemir (Ottoman *tanbûr*) released, together with Ertan Tekin (*duduk*) and Çağ Erçağ (*cello*), *İtrî and Bach*, a CD devoted to these composers.

<sup>16</sup> Ederer, E. The Theory and Praxis of Makam in Classical Turkish Music 1910-2010: 123-127; See also Pamuk, O. Istanbul. Hatırlar ve Şehir. Talking about the past and the spirit of Berlin, Karl Lagerfeld said that there is not much left of what Berlin was all about: its spirit. also applies to Istanbul. You could say this also applies to Istanbul.

<sup>17</sup> Şenay, B. The Fall and the Rise of the Ney: From the Sufi Lodge to the World Stage. *Ethnomusicology Forum* 23, 3: 407.

<sup>18</sup> Elif Kızıllhan. Personal communication.

<sup>19</sup> See Gedik, A.C. and B. Bozkurt 2009. Evaluation of the Makam Scale Theory of Arel for Music Information Retrieval on Traditional Turkish Art Music.

## Chapter 4

# Construction

### Introduction

*Tanbûrs* are made since ancient times and in the meantime have undergone various morphological changes under the influence of changing musical and tonal demands. Originally a small two-stringed instrument, the *tanbûr* evolved into instruments with three or more, occasionally doubled or tripled courses, and a varying number of differently tuned frets and strings. In addition to the ancient one-piece design, a composite design was introduced consisting of a carved-hollowed-out or carvel-built bowl, like the Ottoman *tanbûr*, with an attached neck and a wooden soundboard.<sup>1</sup> The Ottoman *tanbûr* is mainly made in Istanbul, the cradle of the Ottoman *tanbûr*, by a few luthiers for a small market such as Sacit Gürel, Arslan Çekiç, Hüseyin Fırat, Metin Deniz, and Elif Kızıllan.

The contribution of instrument makers to the history of music and musical instruments is remarkable and often little appreciated. While in the meantime modern technology has been introduced, the construction of musical instruments is still a highly sophisticated handicraft and as such an art form. Musical instruments are among the most beautiful and meaningful artefacts. Besides sound, they also display a fascinating combination of technology, artistry, symbolism, and religious beliefs. They are abundantly depicted in art and can be found in museums and private collections around the world.<sup>2</sup>

During the Ottoman era, musical instruments were made by instrument makers organized into guilds. According to court documents, some of them were employed by the Ottoman court to make and repair instruments.<sup>3</sup> Evliyâ Çelebi mentions the guilds of musical instrument makers in his *Seyahatnâme*: the *tanburcıyân*, *cârtâcıyân*, *şestâriyân*, long-necked lutes of art music, the *çöğürçiyân* and *ravzâcıyân*, long-necked lutes of the *levend* group, and the *yonkârcıyân*, *karadüzenciyân*, *yeltmeciyân*, and *teltanburcıyân*, long-necked lutes of folk music.<sup>4</sup> They worked anonymously and therefore remained unknown until the end of the 19th century when individual instrument makers began to identify themselves, such as the Armenian Garabet Danielian and the Greek Manolis Venios, while the luthier Ziya Usta, a Muslim, was an experienced ‘ûd and Ottoman *tanbûr* maker who made Ottoman *tanbûrs* for, among others, the legendary Ottoman *tanbûr* player Tanbûrî Cemil Bey.<sup>5</sup>

Traditionally being a handed-down tradition, making high-quality musical instruments takes years of training and experimentation. The making of Ottoman *tanbûrs* is learned through oral and practical transmission by master luthiers and on the instrument departments of

<sup>1</sup> See for further reading Zeeuw, J. *Tanbûr Long-Necked Lutes along the Silk Road and beyond*.

<sup>2</sup> Kuronen, D. Beauty for Eye and Ear in MFA Highlights Musical Instruments. Museum of Fine Arts: 11-19.

<sup>3</sup> Topkapı Saray Museum Archives D.9306/3, cited by Ersu Pekin.

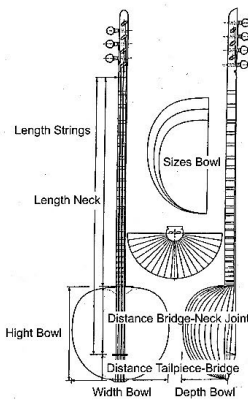
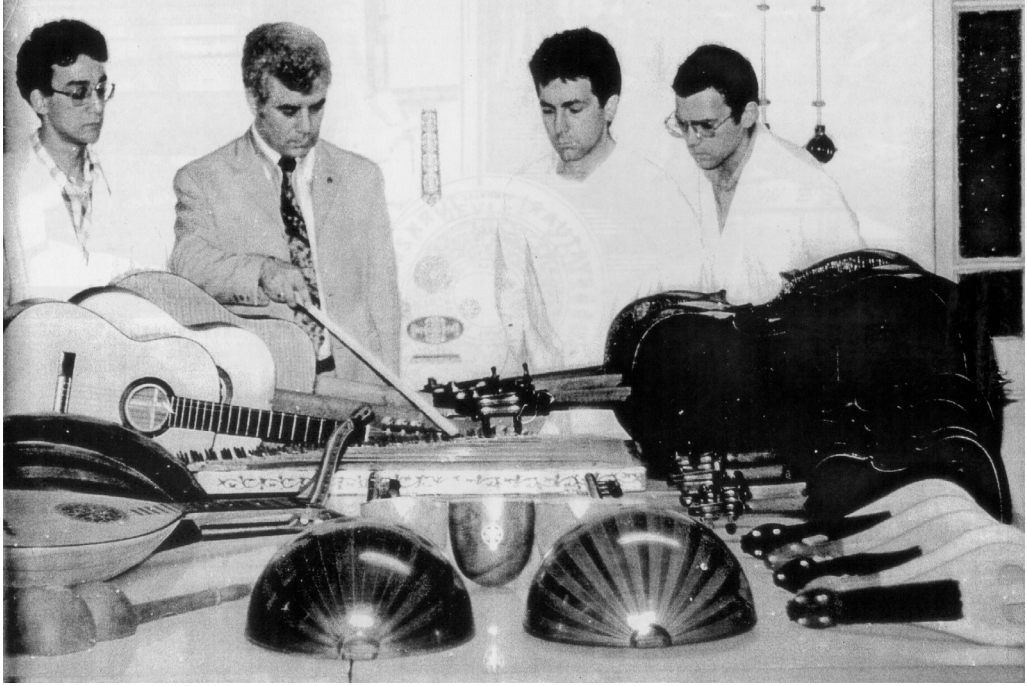
<sup>4</sup> Evliyâ Çelebi. *Günümüz Türkçesiyle Evliyâ Çelebi Seyahatnâmesi*: Istanbul (1. Cilt – 2. Kitap). Kahraman, S.A. and Y. Dağlı (eds): 627-628; Feldman, W. *Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire*: 169; Uzunçarşılı, İ.H. *Osmanlılar Zamanında Saraylarda Musiki Hayatı*: 87, 92.

<sup>5</sup> Rachel Beckles Wilson. Personal communication.





Figure 39. Elif Kızılhan in her workshop in Kadıköy, Istanbul. The *yaylı tanbûr* and the *lavta* are made on request. © Courtesy Elif Kızılhan, Istanbul.



Standard sizes Ottoman tanbûr, Cafer Açın							
Tanbur name	Bowl Height	Bowl Width	Bowl Depth	Bridge Tailpiece	Bridge Neck	Neck Length	String Length
Yarım Tanbur 2/4 Çocuk Tanburu	26,5	23,97	11,98	6,66	20	60	80
Uç Çeçrek Tanbur 3/4	30	27	13,5	7,5	22,5	67,5	90
Küçük Boy Kız Tanburu	32,5	29,37	14,88	8,16	24,5	73,5	98
Orta Boy Kız Tanbura	33,5	29,98	14,99	8,33	25	75	100
Büyük Boy Kız Tanbura	34	30,6	15,3	8,5	25,5	76,5	102
Küçük Boy Erkek Tanburu	34,5	31,17	15,58	8,66	26	78	104
Orta Boy Erkek Tanbura	35,5	31,78	15,89	8,83	26,5	79,5	106
Büyük Boy Erkek Tanbura	36	32,4	16,2	9	27	81	108
Orta Boy Meydan Tanbura	37	32,97	16,48	9,16	27,5	82,5	110
Büyük Boy Meydan Tanbura	37,5	33,58	16,79	9,33	28	84	112

Figure 40. The late Cafer Açın and students (top). On the foreground the bowls of two Ottoman *tanbûr*s. Standard sizes Ottoman *tanbûr* by Cafer Açın (bottom). © Courtesy Cafer Açın, Istanbul.

conservatories and technical universities in Turkey. Academic training in instrument making dates to the establishment of an Instrument Manufacturing Workshop at the Ankara State Conservatory in 1936. Cafer Açın (1939-2012), former head of the Enstrüman Yapım Bölümü Başkanı, Türk Müziği Devlet Konservatuvarı, İstanbul Teknik Üniversitesi (Instrument Section of the State Conservatory, Istanbul Technical University) attempted, in an 'academic' approach, to standardize instrument making in Turkey. He published several books, including *Tanbûr. Yapım sanatı ve sanatçıları* (Tanbûr. Master Luthiers and Musicians), in which he introduced a

standard for the construction, stringing, and the number of tied-on movable frets and their tuning reflecting his academic approach.<sup>6</sup>

Although theory prescribes fixed pitch interval values and a fixed number of pitches, in practice both the number of pitches and pitch intervals have some flexibility, depending on the musicians and makers of the Ottoman *tanbûr*. In the meantime, several studies have appeared discussing the fretting of the Ottoman *tanbûr*, being the application of theoretical frequency ratios.<sup>7</sup>

A still unexplored area is, maybe except for the work of Fikret Karakaya and the Bezmârâ ensemble, the reconstruction of Ottoman historical instruments. In Europe, instrument makers are involved in the research and making replicas of historical instruments. Their involvement grew with an increasing demand for replicas of historical replicas during the ‘Early Music Revival’ in Europe around the middle of the 20th century. This development has led to a scientific approach in which instrument making plays a central in collaboration with experts in various fields of organological research, such as radiologists, musicologists, and musicians.<sup>8</sup>

An interesting example of this is the work of the Spanish musician, musicologist, medievalist, and organological expert Jota Ramîrez and luthiers. In 2004 he started to the documentation and reconstruction of the musical instruments, in association with luthiers, represented in Spanish iconography of the 13th century among which the miniature paintings of the Cantigas de Santa Maria, a collection of lyric and narrative poems devoted to the Virgin Mary in Galician-Portuguese, commissioned by Alfonso X (Alfonso el Sabio, the Wise or the Learned, r. 1252-1284) King of Castile and Leon. Unlike the iconographic sources, only a few literary sources were available. Books about musical instruments and their construction were lost in 1499 during a book burning ordered by Cardinal Jiménez de Cisnoros (1436-1517). Ramîrez work resulted in 2019 in the by him so-called “Alphonsian Musical Instrumentarium”, an amazing total of sixty replicas of musical instruments. They are documented and depicted in *Instrumentos Musicales De La Tradición Medieval Española* and can be heard on various CD recordings, especially *Instrumentos para loar a Santa Maria of the Ensemble Alfonsi Jota Ramîrez*.<sup>9</sup>

The reconstruction of historical instruments in Turkey remains an unexplored field due to the scarce or even absence of sources, surviving musical instruments, and lack of research and experience in making replicas of historical instruments. Moreover, being an oral tradition, literary sources, drawings, templates, patterns, forms, tools, notebooks or writing of any Ottoman *tanbûr* maker are also absent.<sup>10</sup> The reconstruction of a 17th-century eight-stringed Ottoman *tanbûr* by the luthier Sacit Gürel in 1996, based on Fikret Karakay’s sketches of 17th-century miniature paintings, remains therefore debatable for the time being. Although

<sup>6</sup> Açın, C. Tanbûr. Yapım sanatı ve sanatçıları.

<sup>7</sup> See Yekta, R. Türk Musikisi; Yavuzoğlu, N. 21. Yüzyılda Türk Müziği Teorisi; Gedik, A.C., B. Bozkurt, and C. Çırak. Computational study on divergence between theory and practice of tanbur fretting.

<sup>8</sup> Pérez, M. and E. Marconi (eds). Wooden Musical Instruments – Different Forms of Knowledge: Book of End of WoodMusICK, COST Action FP1302; Othman-Hassan K. The Awakening of a Tanbur: Report of Restoration and Research Into the 18th Century Tanbur Belonging to His Highness Sheikh Hamad Bin Abdullah Al Thani.

<sup>9</sup> Ensemble Alfonsi Jota Ramîrez. Instrumentos para loar a Santa Maria: CD-Booklet; See also Martínez, J. Instrumentos Musicales De La Tradición Medieval Española; See also Keller, J.E. and R.P. Kinkade. Iconography in Medieval Spanish Literature and Zeeuw, J. Tanbûr Long-Necked Lutes along the Silk Road and beyond: 14-18.

<sup>10</sup> Surviving instruments are generally ‘hybrids’ with parts surviving from an earlier period and additions from more recent times.

iconographic sources provide important information about the appearance of Ottoman *tanbûrs* in the absence of documentation about instrument making and surviving instruments, the study of iconographic sources is complex requiring the support of written sources, as well as a knowledge of pictorial conventions and musical culture.<sup>11</sup>

To make replicas of historical Ottoman *tanbûrs*, an in-depth research of the construction of Ottoman *tanbûrs* throughout history, including CT scanning of surviving instruments, should be carried out. In addition, the materials used, including the varnishes, must be established. Unfortunately, surviving Ottoman *tanbûrs* only date from the 19th century, exception for two 18th-century Ottoman *tanbûrs*, one in the collection of the Victoria & Albert Museum in London, the other, restored by Karim Othman-Hassan, in the collection of Sheikh Hamad bin Abdullah Al Thani, Qatar.

Karim Othman-Hassan's conscientious restoration of the Al Thani Ottoman *tanbûr* is well-documented by him in *The Awakening of a Tanbur: Report of Restoration and Research Into the 18th Century Tanbur Belonging to His Highness Sheikh Hamad Bin Abdullah Al Thani*. Prior to the restoration, a CT scan of the instrument was made, after which the instrument was taken-apart for restoration. Finally, the instrument was rebuilt again. Though being inconclusive on the construction of 18th-century Ottoman *tanbûrs*, the restoration of the Al Thani Ottoman *tanbûr* offers a unique and very valuable insight in the construction and design of a mid-18th-century Ottoman *tanbûr*.<sup>12</sup>

A characteristic feature of the construction of the Al Thani Ottoman *tanbûr*, compared to Ottoman *tanbûrs* of a later date, is the design of the 'heel block' (upper block, top block, front block). The dove-tail joint of the neck of the Al Thani Ottoman *tanbûr* is glued into a recess in a 'prominent tongue-shaped' neck block.<sup>13</sup> Unlike the Al Thani Ottoman *tanbûr*, the neck of the present Ottoman *tanbûr* is glued into a recess in flat-shaped neck block. The area around the neck-bowl joint of the Al Thani Ottoman *tanbûr*, as well as of the Victoria & Albert Ottoman *tanbûr*, is covered with a decorative semi-circular wooden cover cap (heel cover cap). On the other side, the glued-on ornamented tailpiece of both instruments covers the area of the tail block on which the ends of the ribs or staves are glued. Another notable feature of these two surviving Ottoman *tanbûrs* is the bridge, which is probably not the original one known from 18th-century iconography and is therefore most likely a later modification.<sup>14</sup>

The number of surviving Ottoman *tanbûrs* only increased since the 2nd half of the 19th century. Instead of an arched soundboard with two centre panels with small side panels (*yanak*, cheeks), the slightly arched soundboard was composed of six small panels without side panels. The bowl is no longer bottle-necked shaped towards the bowl-neck joint. A reason for this could be that a round-shaped bowl made it possible to extend the neck towards the bowl for the increasing number of frets, while remaining within reach of the player's left arm. Since the

<sup>11</sup> Winternitz, E. The Iconology of Music: Potentials and Pitfalls, in B.S. Brook, E.O.D. Downes and S. van Solkema (eds) 1975. Perspectives in Musicology: the Inaugural Lectures in Ph.D. in Music at the City University of New York: 80-104; See for discussion Eichmann, R. The Design of the Ancient Egyptian *Spike Lutes*: 363.

<sup>12</sup> See Othman-Hassan K. *The Awakening of a Tanbur: Report of Restoration and Research Into the 18th Century Tanbur Belonging to His Highness Sheikh Hamad Bin Abdullah Al Thani*.

<sup>13</sup> Also known from the Iranian *tanbûr* and the Turkish *saz*.

<sup>14</sup> Othman-Hassan K. *The Awakening of a Tanbur: Report of Restoration and Research Into the 18th Century Tanbur Belonging to His Highness Sheikh Hamad Bin Abdullah Al Thani*: 70-75.





Figure 41. Neck block, semi-circular ornamented cover cap, and bridge of the Al Thani Ottoman *tanbûr* (left column). Neck block, semi-circular cover cap, and high bipedal (two-footed) bridge of the contemporary Ottoman *tanbûr* (right column). © Courtesy Karim Othman-Hassan. © Author.

20th century, the bowl was composed of thinner ribs and an inward curving ultra-thin flexible soundboard of two wooden plates.<sup>15</sup>

### The Anatomy of the Ottoman Tanbûr

The Ottoman *tanbûr* has a semi-hemispherical bowl (*tekne, gövde*) covered with an ultra-thin inward curving flexible soundboard (*göğüs, kapak*, 1-1.5 mm thick), an attached multi-fretted (*perdeler*) one-piece straight long neck (*sap*) with a pegbox (*eğmeli burguluk*) with tuning pegs (*düzen burguları*). Furthermore, a tailpiece (*tel takacağı*), a high movable bipedal (two-footed)

<sup>15</sup> See also Othman-Hassan K. The Awakening of a Tanbur: Report of Restoration and Research Into the 18th Century Tanbur Belonging to His Highness Sheikh Hamad Bin Abdullah Al Thani.

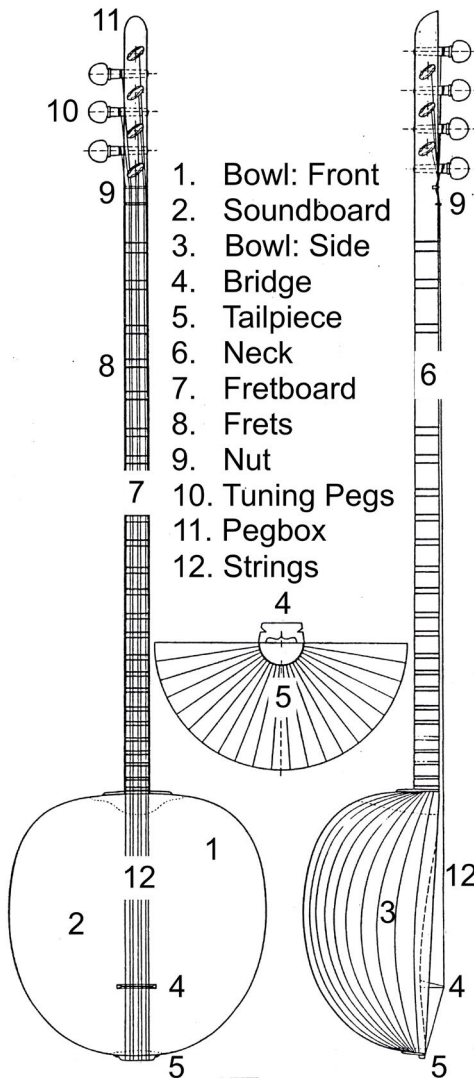


Figure 42. Anatomy Ottoman *tanbûr*. © Courtesy Cafer Açın/Author.

### The Choice of Wood

Different types of wood are used for the Ottoman *tanbûr*. Hardwood for the bowl and softwood wood for the soundboard, preferably pine or spruce (*çam ağacı* or *ladin ağacı*). The wood of the

trapezoidal-shaped bridge (*alt eşik*), a nut (*baş eşik*), and a 'threshold ligature' (*tel köprüsü*) on the peg-side to keep down the strings (*teller*).

The Ottoman *tanbûr* is made in various dimensions and specified by the length of the strings, being the distance between the bridge and the nut, 100, 102, 104, 106, 108, 110 cm.<sup>16</sup> The other dimensions are determined by the ratio reference to the string length. For example, the ratio of the string length to the length of the fretboard is 4/3. The most common stringed length today is 104 cm with a fret board length of 78 cm. Although an eight-stringed version is preferred nowadays, seven-stringed versions, in which the 4th course is reduced to one string, are made on request of musicians.<sup>17</sup>

The fragile Ottoman *tanbûr* is extremely sensitive to climatic changes and therefore requires constant care. When not played, the strings must be loosened to prevent the neck from warping and the ultra-thin flexible soundboard from collapsing. The soundboard is a delicate component easily affected by changing weather conditions. Another important point is the storage of the Ottoman *tanbûr*. In winter heating is a problem. Wood is an organic material and when it dries out it can warp and deform spoiling the timbre. In addition, the ribs can crack. The instrument should therefore be stored in a cool place. During the summer the Ottoman *tanbûr* should be kept out of the sunlight and protected from humidity.<sup>18</sup>

<sup>16</sup> Compared to the Ottoman *tanbûr* measuring 120 cm with a mensur of 104 cm and a total number of 48/49 movable frets, the long neck of the Uyghur *tanbûr* lengthening 140 cm with a mensur of 125 cm, 5 steel strings (2-1-2), and a total number 33 movable frets including 13 non-movable ones glued on the soundboard. See Litip, T. and I. Tursun. Uyghur Musical Instruments. Kashgar: Kashgar Uyghur Press: 48, 74-75.

<sup>17</sup> Gedik, A.C., B. Bozkurt and C. Çırak. A computational study on divergence between theory and practice of tanbur fretting: 92-93; Aydemir, M. Tanbur Metodu: 10-12; Elif Kızılhan. Personal communication.

<sup>18</sup> Aydemir, M. Tanbur Metodu: 15.

bowl and soundboard must be free of knots. Neck, pegbox, tuning pegs, nut, and bridge are made of hardwoods: oak, beech, mahogany, juniper, or plum (*meşe ağacı*, *gürgen ağacı*, *maun*, and *erik ağacı*). Since several types of wood are scarce or hardly available in Turkey, exotic woods are also imported of which mahogany is widely used because it is relatively cheaper.<sup>19</sup>

Trees that grow at high altitudes and in harsh conditions, such as cold weather and a poor soil, are excellent. The wood of these trees is hard (small cells of the same size) and therefore has a good resonance. Wood from trees grown in rich soil under favourable conditions is soft (large cells of unequal size) and therefore less resonant. Soft woods are not as strong as hard woods and therefore bend more over time. Trees suitable for instrument making are usually harvested between mid-October and mid-November when sap flow stops. Processing takes place between January and April.

### The Drying of Wood

Properly dried and seasoned results in an instrument that is more resistant to large differences in temperature and humidity. In addition, the way the wood is dried is also important. Wood that has been dried naturally in an area with proper ventilation and temperature or exposed to the temperature and humidity conditions of the changing seasons will give better results than kiln dried wood.

Most instrument makers cannot afford long storage times for wood due to the high costs. Wood is therefore dried in a kiln. Factory built instruments are often made of kiln-dried wood, instruments build by master luthiers or in small workshops usually are not. Naturally dried wood is 'alive' and considered superior because drying the wood in a kiln (oven) 'kills' the wood. Kiln-dried wood (*fırın kurutma*) lowers the moisture level to 6-8% in a very short time. However, after the wood has been removed from the kiln, it absorbs humidity from its surroundings again and its moisture level becomes the same as outside. The problem with kiln-dried wood, however, is that drying goes so fast that it causes 'internal stress' in the wood.

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### Construction Process

A luthier generally has a building strategy in mind. The starting point is the design and the types of wood used for the different parts of the instrument.<sup>20</sup> The order of assembly is always the same: bowl, neck and pegbox, and soundboard after which the instrument is polished (gloss or matt) and the tuning pegs, nut, frets, bridge, and strings are mounted. The size and shape of the bowl, the length of the neck, and the number and tuning of the tied-on movable frets vary by luthier or musician.

<sup>19</sup> Engin Topuzkananış. Personal communication.

<sup>20</sup> See Picken, L. *Folk Musical Instruments of Turkey*: 273-275.

## The Bowl, Neck, and Soundboard

The shape of the bowl, like the curvature of the soundboard (or belly), is delicate and complex “with many variables in air-mass distribution each producing nuances in tone colour, power, projection, and balance”.<sup>21</sup> The bowl is made of 19, 21 or 25 thin ribs (carvel-built design), depending on the skill of the luthier, and usually made of hardwoods, such as juniper, walnut, padauk, mahogany, curly maple or plum. Before the 20th century, the ribs of the bowl of Ottoman *tanbûrs* were slightly wider, thicker, and fewer in number: 7, 9 or 11. The carvel-built design, known in Turkey at least since the 15th century according to a translated 14th-century Persian source discussing the construction of the ‘ûd, allows structures to be kept light and resonant.<sup>22</sup>

The wood used to make the neck depends on the luthier’s preference such as hornbeam, plum, and juniper. The attached long, straight, and slightly tapering one-piece neck including the pegbox, is glued in a trapezoidal-shaped joint of the neck block to which the ends of the ribs are glued. The neck varies in length according to the size of the bowl. Holes are drilled in top of the neck for the 7-8 tuning pegs which are made of hardwoods such as ebony or palisander, drilled: 3/4 laterally and 4 frontally.

The tonal characteristics are determined by several closely interrelated factors that are very difficult, if not impossible, to separate. The most important factor, however, is the soundboard, the Ottoman *tanbûr*’s acoustical heart determining the volume, timbre, and resonance.<sup>23</sup> The characteristic resonant sonorous timbre of the Ottoman *tanbûr* evolved after the 17th century. Changing musical and tonal ideas which guided the tonal development of the Ottoman *tanbûr* are therefore essential to an understanding of the construction of the soundboard. In the past, according to iconography and surviving instruments, the soundboard consisted of two-centre plates with small side-wings or four, five, six plates of wood. Today’s ultra-thin two-piece inward curving (convex) flexible soundboard is made of resonant spruce.

The initially thicker soundboard probably had, unlike the *ney* and the *rebâb*, not the required resonance and sonority required for Ottoman art and mystical music. Over time, the soundboard became no thicker than 1-1.5 mm, resulting in the characteristic meditative sound of the Ottoman *tanbûr* being rich in harmonics and creating a balance between expressiveness and introversion. The resonant and sonorous timbre not only results from its ultra-thin soundboard, but also the bowl whose ribs had also become thinner, and the vibrating length of the strings (104 cm).<sup>24</sup>

<sup>21</sup> Lundberg, L. Historical Lute Construction: 18.

<sup>22</sup> The carvel-built design of the ‘ûd not only arrived and spread in Europe, but also travelled to Persia and beyond and Turkey according to Persian and Ottoman miniature paintings. See Neubauer, E. Der Bau der Laute und ihre Besaitung nach arabischen, persischen und türkischen Quellen des 9. Bis 15. Jahrhunderts. Zeitschrift für Geschichte der Arabisch-Islamischen Wissenschaften III: 283.

<sup>23</sup> The famous Spanish guitar maker Antonio de Torres built a cardboard/papier mâché guitar in 1862 with a top made of high-quality wood to prove that the soundboard is the most important factor for the quality of the sound than any other factor.

<sup>24</sup> See for acoustical analysis Erkut, C., T. Tolonen, M. Karjalainen and V. Välimäki. Acoustical analysis of Tanbur, a Turkish long-necked lute; Erkut, C. and V. Välimäki. Model-Based Sound Synthesis of Tanbur, a Turkish Long-Necked Lute; Cler, J., Talip Özkan. The Art of the Tanbûr, in Turquie. L’art du tanbûr. Talip Özkan (CD-Booklet): 11-12, 14-15.





Figure 43. The ribs are attached to each other over a mold using a heating machine or a heated tool after which the bowl is finished.  
© Courtesy Elif Kızılhan, Kadıköy, Istanbul.



Figure 44. Neck-bowl joint. Sometimes paper linings (rib reinforcements) are glued inside the bowl to strengthen the joints. Between the head block and tail block a wooden crossbar is positioned to support the fragile bowl. © Courtesy Elif Kızılhan, Kadıköy, Istanbul.



Figure 45. Processing of the ultra-thin two-piece soundboard. © Courtesy Elif Kızılhan, Kadıköy, İstanbul.

According to the Ottoman *tanbûr* player Ahmet Nuri Benli, a student of Ercüment Batanay, even minor changes in the construction of the Ottoman *tanbûr* affect the timbre. According to him, the introduction of thinner soundboard ruined its timbre which became ‘thinner’. In addition, by playing multiple notes with the fingers of the left hand on each strike of the plectrum, the strumming of the strings evolved to one note per strike. Moreover, the plectrum used to be 1.5 mm. Ercüment Batanay used a plectrum of 1 or 2 mm, while one nowadays plays with a 5 mm thick plectrum.<sup>25</sup>

Another feature of the soundboard has been the presence of a soundhole (*kafes*). Hâşim Bey’s (1815-1868) sketch and scale of an Ottoman *tanbûr* in *Mecmû’atü’l Makamât* (1864) shows a soundboard with a soundhole. Some images from the first half of the 20th century also show Ottoman *tanbûrs*, including *yaylı tanbûrs*, with a large soundhole in the soundboard, a feature that has been abandoned, although not on the *yaylı tanbûr* still having a soundhole in the soundboard or below the tailpiece.

<sup>25</sup> Ederer, E. The Theory and Praxis of Makam in Classical Turkish Music 1910-2010: 136. Quoted by Gedik, A.C., B. Bozkurt and C. Çırak. A computational study on divergence between theory and practice of tanbur fretting. *Journal of Interdisciplinary Music Studies* 6 (1): 100.



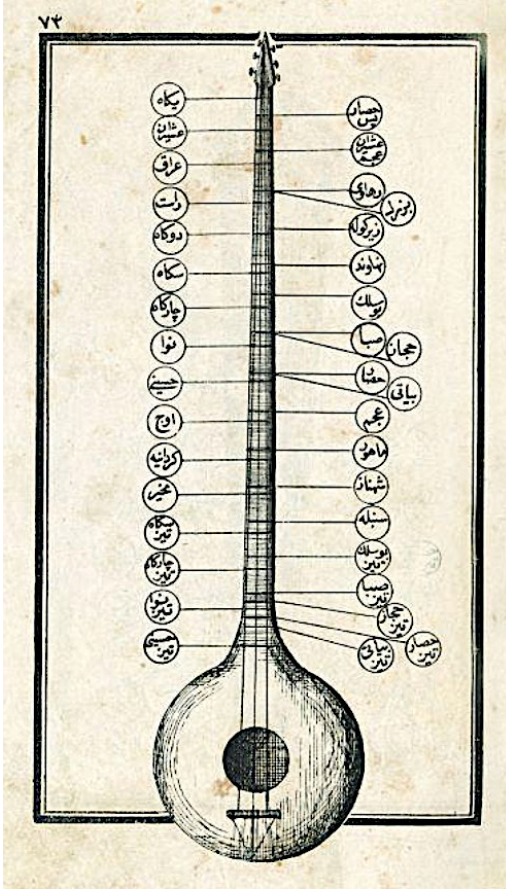


Figure 46. Image of Ottoman *tanbûr* with a soundhole, Hâşim Bey, *Mecmuâ'-i Kârhâ ve Nakşhâ ve Sarkiyyât*, 1864 (left). Ottoman *tanbûr* with soundhole played by Izzeddin Ökte (1910-1991, top right). Evgenous Voulgaris playing a contemporary version of the yaylı *tanbûr* made by Elif Kızılhan (bottom right).

© Hâşim Bey, *Mecmuâ'-i Kârhâ ve Nakşhâ ve Sarkiyyât*. © Unknown sources.

### Bridge, Nut, and Tailpiece

The characteristic high movable bipedal (two-footed) trapezoidal-shaped bridge of the Ottoman *tanbûr*, held in place by the downward pressure of the strings, probably became a standard feature after the 18th century. The 18th century bridges on the images of Cantemir and Fonton show high three-footed movable bridges, except for Hızır Ağa, which looks like a high four-footed movable bridge.

The trapezoidal-shaped bridge, which is generally 5-7 mm thick at the base and 1-1.5 mm at the top, is made of juniper, yew, maple, or other hardwood. It positions the strings at an appropriate height above the fingerboard, transferring the vibrations of the strings to the soundboard. The bridge is very sensitive having its own resonant frequency, depending on the thickness, shape, and cut-out that affect the tonal characteristics. Without being cut-out,





Figure 47. High two-, three-, and four-footed bridges on a Safavid miniature (1), Cantemir (2), Fonton (3), and Villoteau (4), respectively. The contemporary Ottoman *tanbûr* generally has a high movable bipedal (two-footed) trapezoidal-shaped bridge. © Author.

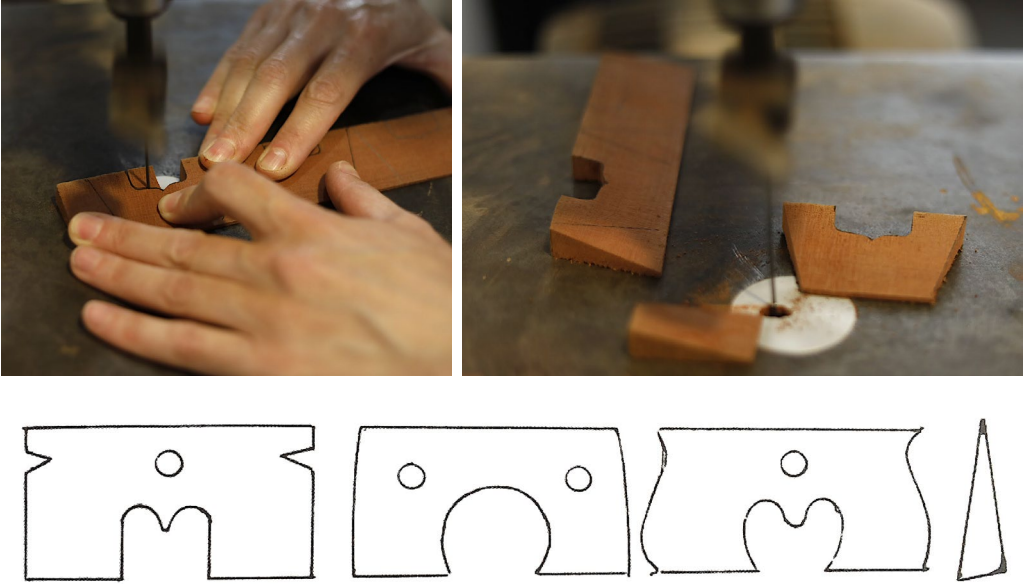


Figure 48. Cutting the bridge (top). Different cut bridges and side view (bottom). © Courtesy Elif Kızılhan, Kadıköy, Istanbul. © Akan, M. Tanbur Metodu: 27.

the bridge transmits less sound in the middle and too much in the high-frequency range, thus contributing to the sonorous timbre of the Ottoman *tanbûr*. With different cut-outs, thickness, types of wood or age of the bridge, adjustments can be made to tailor the sound to the player's preferences.

The nut (*baş eşik*) is a small strip of made of hardwood or bone embedded firmly in the surface of the neck. A threshold ligature (*tel köprüsü*), also made of hardwood or bone, is embedded in the neck on the peg-side to press the strings (*teller*) on the straight neck when exiting the nut. A tailpiece (*tel takacağı*) of hardwood anchoring the strings is glued on the heel block between the ribs and covered with a semi-circular shaped piece of wood (heel cap).

### Frets, Strings, and Tuning

The Ottoman *tanbûr* is regarded by theorists as the standard instrument of Ottoman art music encompassing its entire tonal spectrum and having the technical possibilities to produce the tonal nuances, modal deviations, and facilitate a wide choice of transpositions and modulations. The modal scale was codified by Dimitrie Cantemir at the beginning of the 18th century. Cantemir did not follow Abd al-Qâdir al-Marâghî who used the older Perso-Arabic system of letter combinations to designate the notes of the general scale. Instead he associated these notes with the names of the modal entities when describing the fret tuning of the early Ottoman *tanbûr*.<sup>26</sup>

<sup>26</sup> See for further discussion Feldman, W. Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertory: 195-218, 230; Popescu-Judet, E. Tanburî Küçük Artin. A Musical Treatise of the Eighteenth Century: 140-145; Akdoğan, O. Türk müziğinde perdelar.

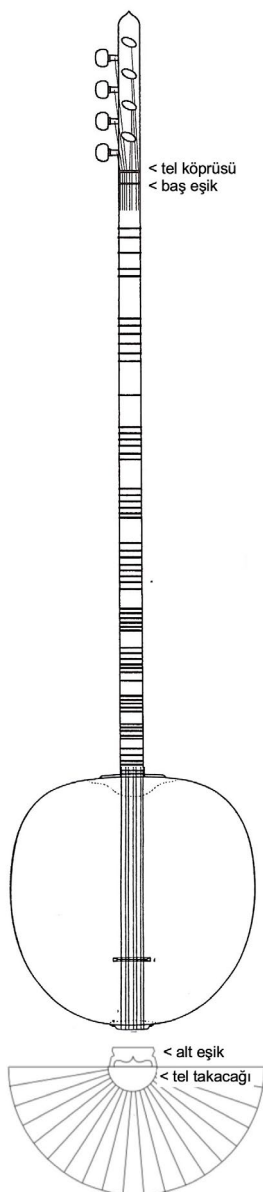


Figure 49. The nut (*baş eşik*, top) and threshold (*tel köprüsü*) to secure the strings (bottom). © Author.

Cantemir divided his general scale into *tamâm perdeler* (lit. ‘whole frets’ or ‘whole tones’) and *nîm perdeler* (lit. ‘incomplete’ or ‘half’ frets or tones) of various sizes. His concept was followed by successive theorists and musicians up to Raûf Yektâ who attempted to establish the intervals of the general scale on a mathematical basis at the beginning of the 20th century. The two-octave range of the Ottoman *tanbûr* gives a succession of *tamâm perdeler* and *nîm perdeler* that form the framework of Ottoman art music. A ‘basic’ scale consists of all the *tamâm perdeler* ranging from *yegâh* (D) to *tîz neva* (d’).<sup>27</sup>

The general scale of Ottoman art music, following the westernization policy in music, was standardized by Sâdettin Arel (1880-1955) Suphî Ezgi (1869-1962), and Salih Murat Uzdilek (1891-1967) resulting in the Arel-Ezgî-Uzdilek system.<sup>28</sup> Although the Arel-Ezgî-Uzdilek (or A-E-U) system, following a precedent set by Raûf Yektâ (1871-1935) and therefore also called the Yektâ-Arel-Ezgî-Uzdilek system, has its shortcomings, it became the framework for a new system of *makam* pedagogy that successfully supplemented (rather than replaced) the traditional master-student learning (*meşk*). However, there is not one Ottoman *tanbûr* that can be ‘physically’ linked or tuned in accordance with the Arel-Ezgî-Uzdilek system.<sup>29</sup>

The number of frets, formerly made of gut, nowadays of monofilament fishing line, varies depending on the Ottoman *tanbûr* type, neck length or preferences of the player. It is important that the frets and strings are tuned correctly. Luthiers therefore use their own templates to tune (position) the frets according to set measurements. Over time, the frets may need to be moved slightly due to the physical changes of the instrument. In addition, frets can be added or removed according to the player’s preferences.<sup>30</sup>

The number of tied-on movable nylon frets and the way they are tuned to the modal scales of Ottoman art is still debated. Gedik, Bozkurt, and Çırak concluded in their

<sup>27</sup> Feldman, W. *Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertory*: 195, 201.

<sup>28</sup> The formal elements of Ottoman art music, especially the melodic system, have been studied in detail in Turkey. Along with Suphî Ezgi, who wrote a six-volume work on Turkish music, the most important modern Turkish music theoreticians were Raûf Yektâ (1878-1935) and Sâdettin Arel.

<sup>29</sup> Ederer, E. *The Theory and Praxis of Makam in Classical Turkish Music 1910-2010*: 95.

<sup>30</sup> Aydemir, M. *Tanbur Metodu*: 16-17.



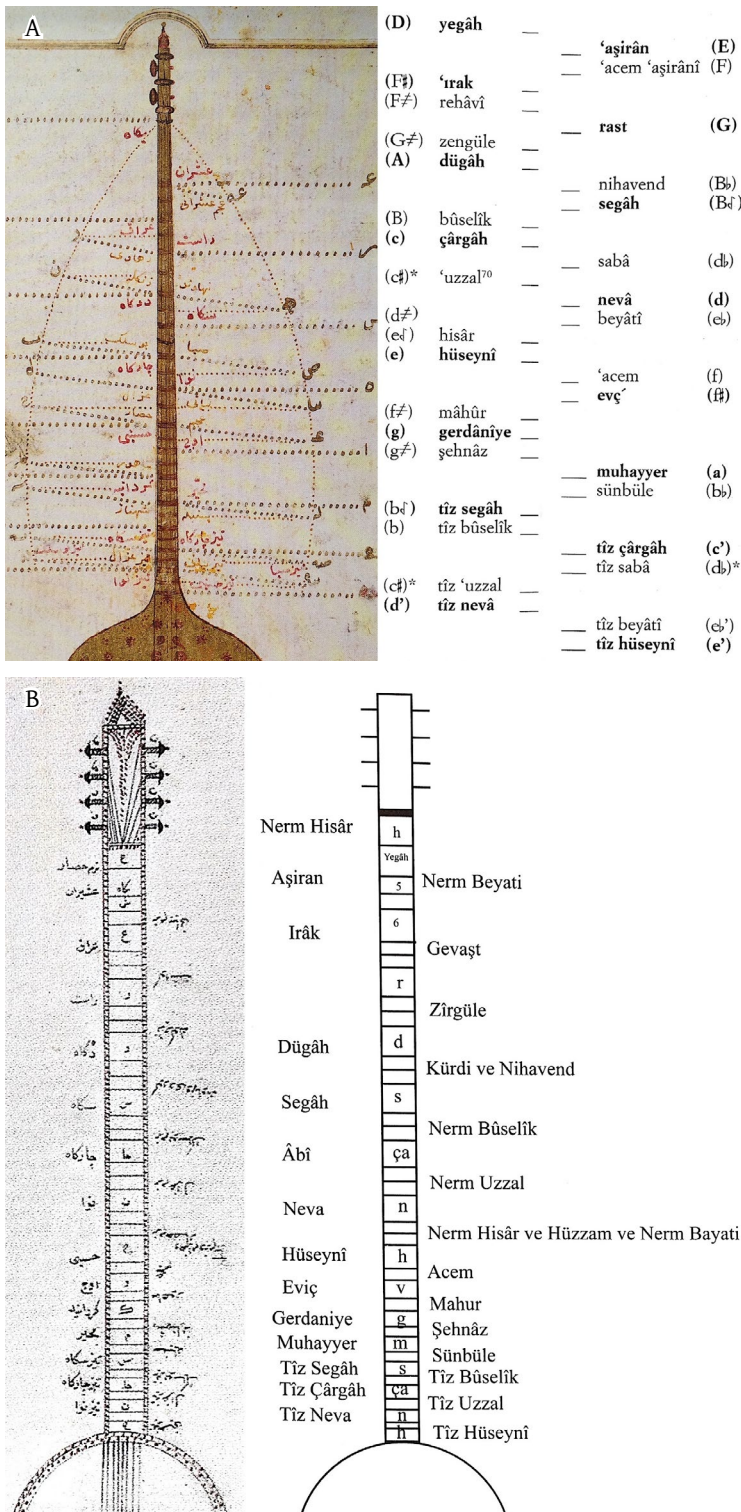


Figure 50A, B. Pitch interval values/fret tuning Ottoman *tanbûr*. Dimitrie Cantemir: 33 (A), Derviş Es-seyyid Mehmed Emin: 37 (B) ranging from *yegâh* to *tîz neva*. Compared with Hızır Ağa: 34, Fonton: 36, Toderini: 34, Villoteau: 32, Raûf Yektâ: 49, Erçüment Batanay: 42-43 and 48, and Necdet: Yaşar 65. © Cantemir, *D. Kitâb-ı 'İlmü'l-Mûsikî 'ala Vechi'l-Hurûfât*. © Doğrusöz, *N. Mûsikî Risâleleri*. Ankara Milli Kütüphane, 131 Numeralı Yazma (Derviş Es-seyyid Mehmed Emin, *Der Beyân-ı Kavaid-i Perde-i Tanbur*: 135.



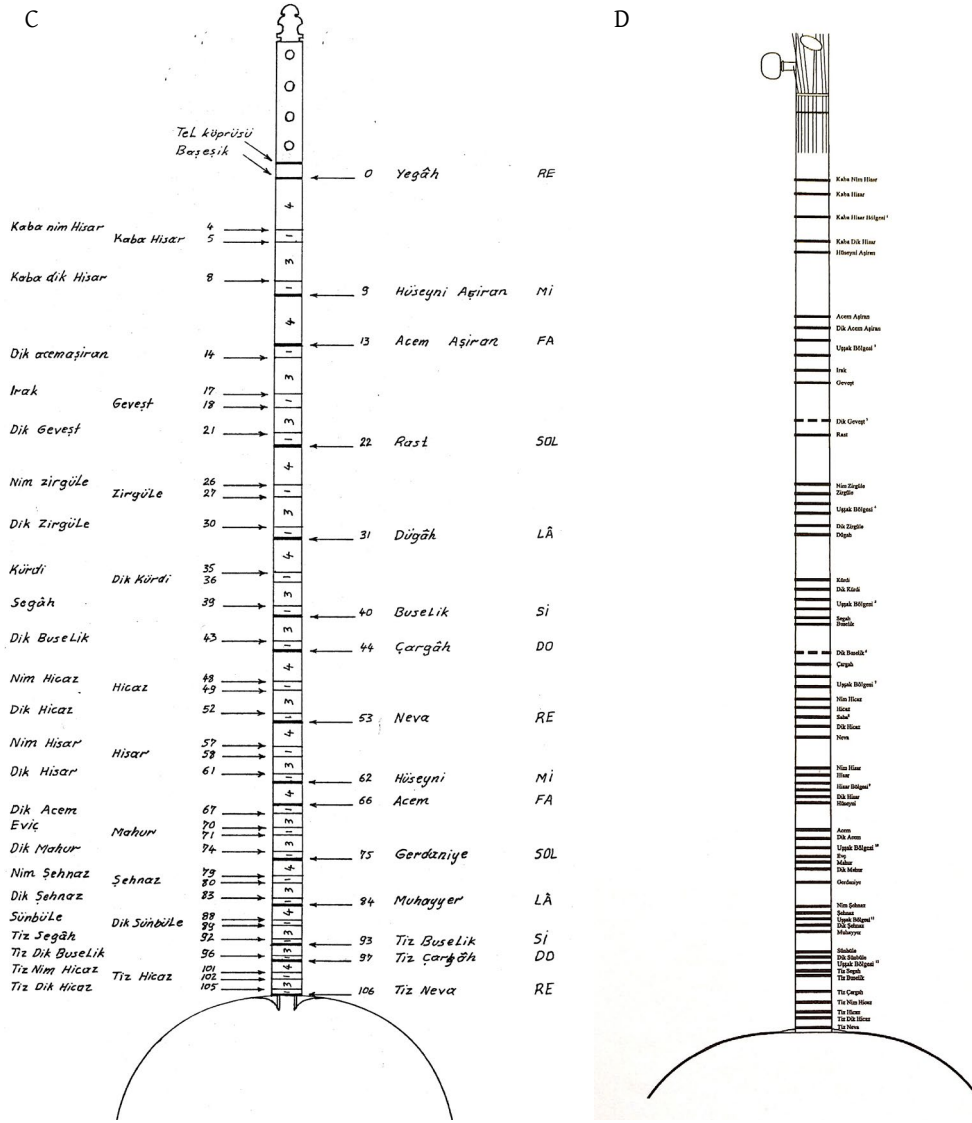


Figure 50C, D. Pitch interval values/fret tuning Ottoman tanbûr. Cafer Açın 48 (C), and Murat Aydemir: 57 (D) ranging from yegâh to tîz neva. Compared with Hızır Ağa: 34, Fonton: 36, Toderini: 34, Villoteau: 32, Raûf Yektâ: 49, Ercüment Batanay: 42-43 and 48, and Necdet: Yaşar 65. © Cantemir, D. *Kitâb-i 'İlmü'l Mûsikî ala Vechi'l-Hurûfât*; Feldman, W. *Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertory*: 203. © Doğrusöz, N. *Mûsikî Risâleleri*. Ankara Milli Kütüphane, 131 Numeralı Yazma (Derviş Es-seyyid Mehmed Emin, *Der Beyân-ı Kavaid-i Perde-i Tanbur*: 135. © Courtesy Cafer Açın, Istanbul. © Aydemir, M. *Tanbur Metodu*: 19.

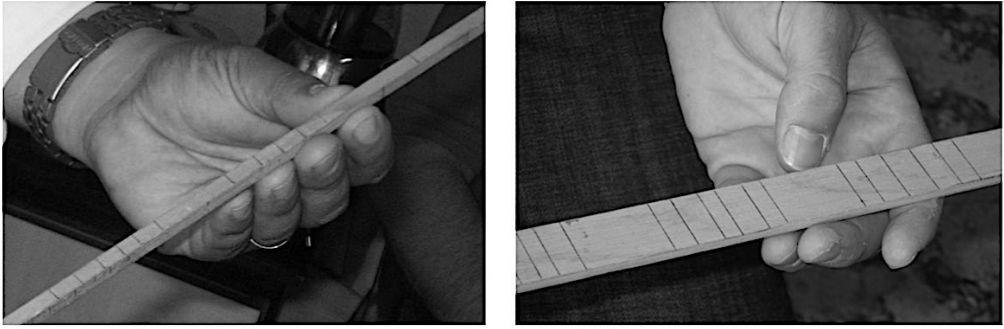


Figure 51. Templates used by the luthiers' Çökun (left) and Karatekeli (right) to position the frets. © Gedik, A.C., B. Bozkurt and C. Çırak. A computational study on divergence between theory and practice of tanbur fretting. *Journal of Interdisciplinary Music Studies* 6 (1): 95.

computational study on the discrepancy between theory and practice “that the discussion and the empirical results about *tanbûr* fretting and the automatic estimation of fret locations of master *tanbûr* players for the performance of specific pieces evidently supply useful information for the production, performance and education of the instrument”.<sup>31</sup>

While theory dictates fixed pitch intervals values and a fixed number of pitches, in practice they have a degree of flexibility depending on the performers and luthiers. Although discussed in various musical treatises, only a few studies, for example of Raûf Yektâ, Cafer Açın, and Nail Yavuzoğlu, have based the fretting of the Ottoman *tanbûr* on the application of theoretical frequency ratios. However, fret compensation and the change in the length and tension of the strings when pressed with a finger of the left hand, a well-known problem, is neglected. A correct tuning of the frets and strings is therefore important.<sup>32</sup>

The strings run from the tailpiece over the movable bridge via the nut to the tuning pegs. The Ottoman *tanbûr* has seven (2-2-2-1) or eight (2-2-2-2) strings.<sup>33</sup> The tuning of the Ottoman *tanbûr* is as follows:

String		Name in Turkish Music	Name in Western Music
First course	Two .30 steel	Re <i>Yegâh</i> 110 Hz	La (A) 440 Hz
Second course	Two .50 bronze	La <i>Kaba Dügâh</i> or Sol <i>Kaba Rast</i>	Mi (E) or Re (D)
Third course	Two .30 steel	Re <i>Yegâh</i>	La (A)
Fourth course	One .50 bronze	La <i>Kaba Dügâh</i> or Sol <i>Kaba Rast</i>	Mi (E) or Re (D)
	One .60 bronze	Re <i>Kaba Yegâh</i>	La (A)

<sup>31</sup> Gedik, A.C., B. Bozkurt and C. Çırak. A computational study on divergence between theory and practice of tanbur fretting: 87.

<sup>32</sup> Gedik, A.C., B. Bozkurt and C. Çırak. A computational study on divergence between theory and practice of tanbur fretting. *Journal of Interdisciplinary Music Studies* 6 (1): 87; Rauf Yekta Türk Musikisi; Yavuzoğlu, N. 21. Yüzyılda Türk Müziği Teorisi; Açın, C. Tanbûr. Yapım sanatı ve sanatçıları.

<sup>33</sup> Gedik, A.C., B. Bozkurt and C. Çırak. A computational study on divergence between theory and practice of tanbur fretting: 92-93; Elif Kızılhan. Personal communication.



Figure 52. Ornamented bowl of the Al Thani Ottoman *tanbûr* (left). Ornamentation with celestial symbols of the bowl of the Victoria & Albert Ottoman *tanbûr* (right). © Courtesy Karim Othman-Hassan. © Victoria & Albert Museum. Inv. nr. 576-1872.

The first course, the so-called *Yegâh* course, produces a frequency of 110 Hz. However, according to the tuning fork or tuner the first course produces a frequency 440 Hz. The first course must therefore be tuned two octaves below 440 Hz. Tuning the *Yegâh* course to a frequency of 440 Hz, would tear the string and/or crack the soundboard. The tuning of the Ottoman *tanbûr* should therefore be learned from a teacher. The rest of the courses are tuned to the first pair. The tuning of the first pair can be changed when transposition is required.<sup>34</sup>

The strings are generally plucked with a plectrum (*bağa*) made of tortoise shell, held between the thumb, index finger, and middle fingers with the lower flat end to pluck the strings. The plectrum is generally 12 cm long, 9-10 mm wide, and 1-1.5 mm thick. Both ends of the stiff plectrum, which are slightly different, are used to achieve a different timbres.

### Ornamentation

Ottoman *tanbûrs* are generally not ornamented, except for the use of different colours of wood for the ribs of the bowl. Lavishly and skilfully ornamented Ottoman *tanbûrs* could in the past be found in a courtly or aristocratic setting reflecting status and wealth. Precious materials, such as ivory, mother-of-pearl, or silver, were used for inlay work, as can be seen on the richly and

<sup>34</sup> Aydemir, M. Tanbur Metodu. Tanbur Method: 16-19.

skilfully ornamented Al Thani and Victoria & Albert Ottoman *tanbûrs*. According to luthiers and musicians, inlay and veneer have a negative effect on the timbre of the instruments. For them musical instruments are all about tonal quality.<sup>35</sup>

See YouTube for registrations of the making of the Ottoman *tanbûr*. Search for *tambur yapımı*.

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<sup>35</sup> See for further reading Kuronen, D. Beauty for Eye and Ear, in D. Kuronen, MFA Highlights Musical Instruments: 11-20; Othman-Hassan K. 2018. The Awakening of a Tanbur: Report of Restoration and Research Into the 18th Century Tanbur Belonging to His Highness Sheikh Hamad Bin Abdullah Al Thani.



## Chapter 5

# Playing Technique

### Introduction

Our knowledge of the history of the playing technique of the Ottoman *tanbûr* and its masters, the *tanbûris*, is next to nothing due to an almost complete lack of sources. Although the masters of the Ottoman *tanbûr*, such as Tanbûrî Angeli, Tanbûrî Hâfiz Post, Tanbûrî Mehmed Efendi, and Tanbûrî Küçük Artin, have been mentioned in musical writings since the 17th century, the first reliable and informative sources mention Tanbûrî Izak Efendi (1745?-1814) as one of the first masters of the Ottoman *tanbûr*. He raised the standard of the playing technique and is nowadays considered the founder of the so-called ‘classical style’ or ‘old style’ playing technique of the Ottoman *tanbûr*. Tanbûrî Izak Efendi was also an accomplished composer and teacher of the Ottoman *tanbûr* who taught Sultan Selim III to play the Ottoman *tanbûr*.<sup>1</sup>

Representatives of the classical style in the are Tanbûrî Numan Ağa (1750-1834), Tanbûrî Zeki Mehmed Ağa (1776-1845), and Tanbûrî Küçük Osman Bey (1825?-1885). The first of the *tanbûris* to move away from the classical style developing his own playing technique was Tanbûrî Büyük Osman Bey (1816-1885), a son of Tanbûrî Zeki Mehmed Ağa. Over time, Tanbûrî Büyük Osman Bey’s style replaced the classical style.

The classical style resurfaced after being handed over by one of the last masters of the classical school, Tanbûrî Abdülhalim Efendi (1824-1869), to the composer and musicologist Suphi Ezgî (1869-1962) and by him to Mesut Cemil (1902-1963). Abdülhalim Efendi was one of the most virtuoso Ottoman *tanbûr* players of his age. He built his own mosque and religious school in Kozyatağı where he lived serving as a muezzin, preacher, and sheikh. He made his living out of the big yard of his mosque growing grapes and selling them, taught at his religious school. He also went to statesmen’s and rich people’s homes to give music lessons. He was a very generous, hospitable, and charitable person. He anonymously paid for the transportation costs of his students who came to his school from far away districts of the city. He died at the age of seventy-two and was buried in the yard of his own mosque.

Mesut Cemil, a son of the legendary Tanbûrî Cemil Bey (1871-1916), partially revived the classical style. Although his playing style of the Ottoman *tanbûr* resembles that of his father, who he once called the “Mevlanâ of music”, he departs from it at the same time. Mesut Cemil’s playing style is characterized by deliberate less strokes with the broad side of the plectrum amplifying the resonance of the Ottoman *tanbûr*, and a masterful use of the ring finger for the ‘*carpma*’ technique known from the *saz* which he also played. Two of the last important *tanbûris* representing the classical style are Tanbûrî Cemil Özbal (1908-1980) and Tanbûrî İzzeddin Ökte (1911-1987).<sup>2</sup>

<sup>1</sup> Sources playing technique Ottoman *tanbûr*: Akan, E. Tanbur Metodu; Aydemir, M. Tanbur Metodu; Özel, Ö. Tanbur Tekniği Üzerine bir Deneme.

<sup>2</sup> Aksoy E. Mesut Cemil (1902-1963). CD-Booklet): 4; Murat Aydemir. Personal communication.



Figure 53. Tanbûrî Cemil Bey (top). Tanbûrî Cemil Bey's grave on the Merkezefendi Mezarlığı, Fatih, Istanbul (bottom). © Unknown source. © Author.

Tanbûrî Cemil Bey, born into a highly cultivated Ottoman family looking toward the West, was probably the most legendary *tanbûrî*. With his non-classical playing style, rejected by traditionalists such as the great 20th-century music theorist Raûf Yektâ, he was a mediator between tradition and innovation. As a young man he encountered western music and instruments. Cemil Bey played various other instruments, such as the *lavta*, *saz*, *kemânçe*, violin, and cello. He was the first to play the Ottoman *tanbûr* with a bow (*yaylı tanbûr*). His outdoor trips usually ended up in one of the *meyhanes* of Topkapı where musicians came to play music and sip their *rakı*. Towards the end of his life he became increasingly depressed and started drinking. Neglecting his situation, he was eventually diagnosed with tuberculosis and died at the age 42. He was laid to rest in the Merkezefendi Cemetery after prayers in the Fatih mosque in Istanbul.<sup>3</sup>

Max Hampe, a German sound engineer of the English Gramophone Company, was the first one to record Tanbûrî Cemil Bey's sound with a portable studio equipment. Many of his recordings, being of a low quality due to their physical condition, recording quality, and manufacturing defects, were made between 1912-1915 on the Orfeon label of the German Blumenthal Brothers. The Orfeon studio was in the Katırcıoğlu Han in Istanbul's Sirkeci district and their factory in Feriköy.<sup>4</sup>

Tanbûrî Cemil Bey's solo performances, characterized by a remarkable left-hand speed and ability to improvise, led to a new class of musicians, the soloist. The speed and vitality of his playing technique may have been due to the recording capacity of the 78 RPM gramophone records, 3.30-3.40 minutes. The performances therefore had to be faster, 'speeding' the *taksîms* and the progression of the musical phrases.

He was influenced by Western music as can be heard on his *Acemaşiran* and *Rast taksîms* while ignoring the classical playing technique of his predecessors. Though rejected by Raûf Yektâ, the Ottoman court and Mevlevî lodges did not oppose him. He composed three or four *peşrevs* (instrumental prelude), one or two *saz sema'îs* and *sirtos* (instrumental genres), and a few songs. On the long run, his reputation was significantly supported by the record industry. His legacy therefore continues to inspire new generations of *tanbûrîs* of which Ercüment Batanay (1927-2004) and Necdet Yaşar (1930-2017) are probably the most important and influential ones to influence a younger generation of Ottoman *tanbûr* players.<sup>5</sup>

Ercüment Batanay (1927-2004) was one of the main representatives of the playing style of Mesut Cemil and Tanbûrî Cemil Bey. His later period is characterised by an innovative approach to the playing technique of the Ottoman *tanbûr* in compositions such as 'Kilise çanları', 'Tanburi Sonatı', 'Ağız Armonikası Refaktinde Tanbur', 'Endülüs Geceleri' and 'İspanyolita'. In addition to the stiff tortoise shell plectrum, he also used a flexible plectrum. This makes him therefore probably the most innovative 20th century *tanbûrî*. Ercüment Batanay was, furthermore, a

<sup>3</sup> Tanburi Cemil Bey. Külliyyatı Collection (CD-Book): 49-56, 120-121.

<sup>4</sup> Ünlü, C. A Teacher who taught beyond his time and place, in Ünlü, C. and A.Ş. Filiz Kalan Tanburi Cemil Bey on 78 RPM Gramophone Records Hundred-Year-Old Recording: 7-9, 11, 27.

<sup>5</sup> Ünlü, C. A Teacher who taught beyond his time and place, in Ünlü, C. and A.Ş. Filiz Kalan Tanburi Cemil Bey on 78 RPM Gramophone Records Hundred Year-Old Recording: 9-11; O'Connell, J.M. Snapshot: Tanburi Cemil Bey: 757-758; The musical heritage of Tanburi Cemil Bey, originally on 78 RPM records, was made available in 2016 on CD by employing modern technology: Tanburi Cemil Bey Külliyyatı Collection. Kalan, Istanbul; Murat Aydemir. Personal communication.



Figure 54. Ercüment Batanay playing the Ottoman *tanbûr* in his home in Istanbul. © Unknown source.

virtuoso on the *yaylı tanbûr*, the bowed *tanbûr*, on which he performed in *gazino* ensembles in Istanbul.<sup>6</sup>

Mesut Cemil (1902-1963), who was an outstanding Ottoman *tanbûr* player, founded the Istanbul Classical Music Chorus after he moved to Istanbul in 1951. With this chorus he gave weekly 45-minute radio programs which became an inspiration for many young and talented musicians such as Necdet Yaşar (1930-2017). While still being a university student, Mesut Cemil's radio programs inspired him to master the Ottoman *tanbûr* and becoming an outstanding and influential *tanbûrî*.<sup>7</sup> He managed, on Mesut Cemil's advice, to produce a louder sound without losing the sonorous timbre of the Ottoman *tanbûr*. He, moreover, developed an advanced expressive right-left-hand technique using the wide edge rather than the pointed edge of the of the plectrum. According to Necdet Yaşar, 'plucking the strings with the pointed rather than the wider edge of the plectrum, achieving speed isn't difficult, but you don't get the intense, sonorous resonating sound that is produced by vibrations in the instrument's wide bowl. You only get the sound produced on the soundboard of the instrument, the thin sound that comes from the strings alone. The difficult thing on the Ottoman *tanbûr* is to use the plectrum in such a way to achieve the full sonorous and resonating sound of the instrument as well as speed'.<sup>8</sup>

Necdet Yaşar was celebrated for his *taksîms* and knowledge of the *makam* system, the modal framework for composition and improvisation of Ottoman art music. Unfortunately, in recent decades fewer and fewer *makams* were played threatening to result in a permanent loss of *makams*: "if the full- potential richness of any single *makam* depends upon its relations

<sup>6</sup> Murat Aydemir. Personal communication; Ercüment Batanay. *Tanbur. Yenikapı Müzik*.

<sup>7</sup> Zeeuw, J. The Turkish Long-Necked Lute Saz or Bağlama: 40-42; Şenay, B. The Fall and the Rise of the Ney: From the Sufi Lodge to the World Stage. *Ethnomusicology Forum* 23, 3: 414-415.

<sup>8</sup> Aksoy, B. Necdet Yaşar, in Necdet Yaşar (CD-Booklet): 24-25; Aksoy, B. Necdet Yaşar. Niyazi Sayın, Necdet Yaşar. *Türk Müziği Ustaları, Masters of Turkish Music* (CD-Booklet): 48-51; see also Özel, E. Necdet Yaşar'ın Taksimlerinden Hareketle Tanbur Etüdleri (Tanbur Etudes Based on Necdet Yaşar's Taksims).



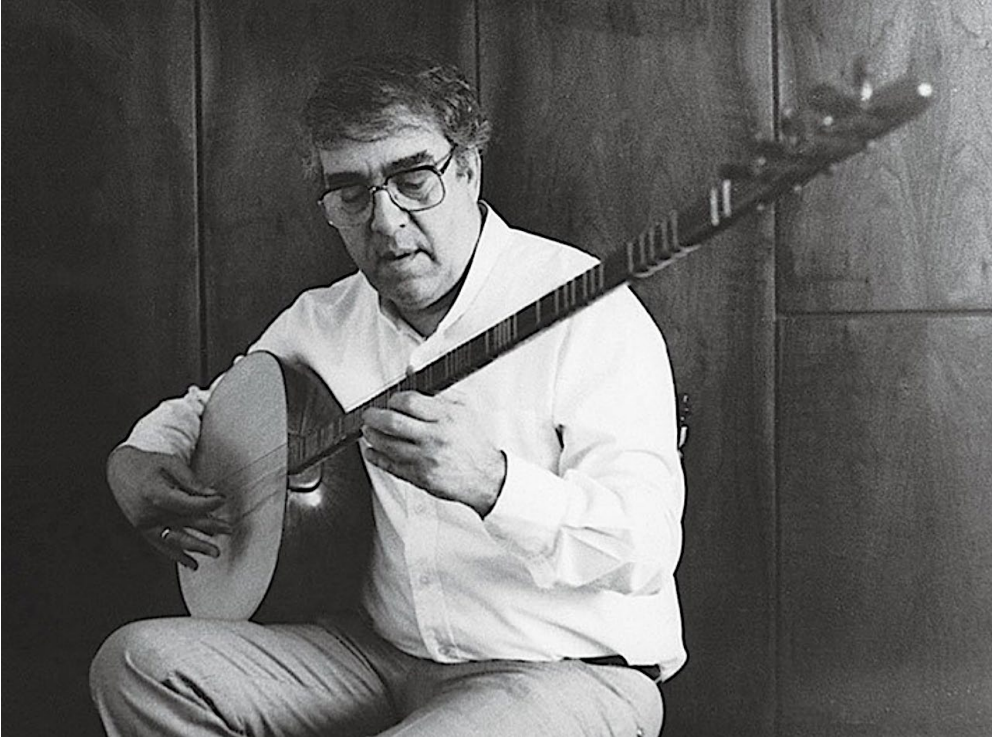


Figure 55. Necdet Yaşar (top). Büzürg Klâsik Takım (Büzürg Classic Ensemble) under the direction of Necdet Yaşar (bottom). © Unknown sources.



Figure 56. Tanbûrî Lâika Karabey. © Unknown source.

to (potentially all) other *makams*, then the richness of each *makam* is diminished by the disappearance of any other. A drastic loss of *makams* or of *makam* details threatens to spiral into a compression of the whole system into only a few *makams*, whose details relate only to each other”.<sup>9</sup> His knowledge of the *makams* and his creativity resulted in *taksîms* (instrumental improvisations) that are unsurpassed in melodic structure, style, and technique. While playing a *taksîm*, he explores the potential of the Ottoman *tanbûr*, composing a piece like a composer, with beautiful melodies of spiritual depth. As such they are a source of inspiration for a new generation of Ottoman *tanbûr* players.<sup>10</sup>

Tanbûrî Lâika Karabey (1907-1989), a student of Tanbûrî Hikmet Bey (1880-1923), a nephew and student of Tanbûrî Cemil Bey, was an important female Ottoman *tanbûr* player.<sup>11</sup> She learned the old school principles of Ottoman *tanbûr* playing technique from Suphi Ezgî. Lâika Karabey was not only a performing artist, performing and conducting concerts on the radio, and teacher of many students, but also the first female writer on musical topics and criticism advocating Hüseyin Sâdettin Arel’s controversial views on music.<sup>12</sup> She, moreover, played an

<sup>9</sup> Ederer, E. The Theory and Praxis of Makam in Classical Turkish Music 1910-2010: 115-116, 120-121.

<sup>10</sup> See for further reading Erüzün Özel, A. Necdet Yaşar’ın Taksimlerinden Hareketle Tanbur Etüdları (Tanbur Etudes Based on Necdet Yaşar’s Taksims).

<sup>11</sup> Tanbûrî Hikmet Bey participated in the music meetings of music lovers around Tanbûrî Cemil Bey. He composed various beautiful songs. Besides the Ottoman *tanbûr*, he also played the violin and was familiar with Western music.

<sup>12</sup> Karabey, L. Garplı Gözüyle Türk Musikisi; Karabey, L. Tambur Kılavuzu.

important role in the establishment of the Türk Müziği Devlet Konservatuvarı, affiliated with the Istanbul Teknik Üniversitesi. Two *peşrevs*, a *saz semâ'i*, and four songs are known from her.<sup>13</sup>

Nowadays, the Ottoman *tanbûr* is still an instrument that only a few musicians have mastered, such as Abdal Çoşkun, Murat Aydemir, Murat Sâlim Tokaç, Birol Yayla, Gamze Köprek, and Göknil Bişak Özdemir. Abdi Coşkun (1941) was a student of Necdet Yaşar. His style can be situated between the style of Necdet Yaşar and the classical style of İzzeddin Ökte. *Tanburi* Murat Aydemir (1971), who worked as a guest artist under the direction of Necdet Yaşar, is also a composer and teacher who published *Turkish Music Makam Guide* in 2010, including two CDs on which sixty different *makams* are recorded and analysed.

Conservatories in Turkey teach students Ottoman art music through *makams* and theory within a framework of curricula. In addition to this education, students must also learn the spiritual dimensions of the *makams*, the fundamentals of the forms used in the melodies, and how the masters of the past approached Ottoman art music from master musicians (the hoca-talebe relationship or *meşk*, the master-student relationship).<sup>14</sup> Until the mid-20th century, a musician was not considered a master until he had studied with one or more acknowledged masters.<sup>15</sup>

The tradition of *meşk* can be documented as early as the later part of the 16th century. The music education of the pages (*ıçoğlanı*) attached to the Topkapı Sarayı was centralized in a single *meşkhane* around 1630. Wojciech Bobowski (Ali Ufkî) gave a detailed and vivid account of the music education practice and daily life in the *Sarây-ı Enderûn*. Over time, *meşk* became much more than a simple pedagogical method. Musical mastery, for example, was – and to some extent still is – dependent on the dedication to the memory of as many compositions as possible. A new composition could only be taught, spread, and performed through oral transmission. This process created a web of transmission chains connecting generations of composers and performers.<sup>16</sup>

Since the 2nd half of the last century, various teaching methods (*Tanbur Metodu*) for the Ottoman *tanbûr* have been published by Ottoman *tanbûr* players such as Sadun Aksüt (1932) in 1994, Emin Akan (1929) in 2007, Özer Özel (1968) in 1997 in his PhD dissertation, and more recently, in 2018, by Murat Aydemir. His *Tanbur Metodu*, including a DVD, aims to be a guide to learning the playing technique of the Ottoman *tanbûr*. The included DVD demonstrates how to hold the plectrum, pluck the strings, and plectrum angles. Murat Aydemir emphasizes, however, that the playing technique of the Ottoman *tanbûr* cannot be learned through a method, but only through *meşk*.<sup>17</sup>

The foundation of Turkish music education is still the master-apprentice relationship (*meşk*). *Tanbur Metodu* should be considered as a guide in the *meşk* system. They are mainly used by

<sup>13</sup> See Uçar, A., and Gül, A. Atatürk Kitaplığı Laika Karabey Kataloğu. Istanbul: Büyükşehir Belediyesi.

<sup>14</sup> See Aydemir, M. Turkish Music. Makam Guide.

<sup>15</sup> Aydemir, M. Turkish Music. Makam Guide: 13-14.

<sup>16</sup> Behar, C. The Ottoman musical tradition, in S. Faroqhi (ed.) The Cambridge History of Turkey. Volume 3. The Later Ottoman Empire, 1603-1839: 395; see for further reading and discussion Ederer, E. The Theory and Praxis of Makam in Classical Turkish Music 1910-2010.

<sup>17</sup> Aydemir, M. Tanbur Metodu. Tanbur Method; Ederer, E. The Theory and Praxis of Makam in Classical Turkish Music 1910-2010: 110-111.





Figure 57. Murat Aydemir demonstrating the playing position and holding the plectrum (*mızrap*). Various sized tortoise shell plectrums. © Courtesy Murat Aydemir.

teachers as reference material because they know what to add or change during the lessons. Repertory is a more valuable source of theory than theoretical texts and a useful source of information that students need when learning to improvise. A popular reference book is *Türk Müsıkîsi Nazariyatı ve Usûlleri* (Turkish Music Theory and Rhythmic Cycles) of 1984 by İsmail Hakkı Özkan (1941-2010). While largely being a reproduction of the Arel-Ezgî-Uzdilek system, it does introduce some improvements.<sup>18</sup>

### Playing Position

The bowl is placed on the right thigh by the seated player so that the soundboard and fingerboard are parallel to his chest. The slightly upwards pointing neck rests on the palm between his thumb and forefinger with the wrist slightly bent. The instrument does not rest on the left hand, so it can easily slide up and down the neck.

### Left Hand Finger Technique

The melody is played on the first course in a horizontal fashion (linear playing technique), while the other courses generate the drone, resonate, or produce the tonic during improvisations.<sup>19</sup> For a good understanding of fingering, the numbering of the fingers of the left hand is important. The index finger (*işaret parmağı*) is number one, the middle finger (*orta parmak*) two, the ring finger (*yüzük parmağı*) three, the little finger (*küçük parmak*) four. Unlike the playing technique of the *saz/bağlama*, the thumb (*baş parmak*), used to shorten the third course, is not used in the playing technique of the Ottoman *tanbûr*.

Fingering is determined by the following principles. A whole tone is played with the index and the ring finger. Bigger jumps with the first and fourth fingers or simply by sliding the hand up and using the first, second or third finger. Shorter distances are played with the index and middle fingers. The index finger does most of the work and is supported by the other fingers.

<sup>18</sup> Ederer, E. The Theory and Praxis of Makam in Classical Turkish Music 1910-2010: 7.

<sup>19</sup> Gedik, A.C., B. Bozkurt and C. Çırak. A computational study on divergence between theory and practice of tanbur fretting: 92-93.





Figure 58. Hand position and finger numbering. © Author.

### Right Hand Plectrum Technique

During the earlier 17th century, a feather or tortoise shell plectrum (*bağa*) was used to play the *tanbûr*. The tortoise shell plectrum became standard after the middle of the 17th century. Depictions of the Ottoman *tanbûr* in the 18th century show a single plucking technique using a tortoise shell plectrum.

The stiffness and size of the tortoise shell plectrum, the extremely thin soundboard, and height of the bridge make it impossible or difficult to play fast rhythmic patterns. The length of the neck and the large number of closely spaced frets can be considered as an ergonomic ‘obstacle’ to quite fast executions of rhythmic elaborations. Therefore, with the help of the fingers of the left hand, moving up and down the long neck, rhythmic subdivisions or ornamentations are added to the rhythmic given by the plectrum.<sup>20</sup>

The angle of the plectrum’s edge plucking the strings varies. Differences in plectrum angles affect tone, right hand position, technical skill, and even style. They have led to several different

<sup>20</sup> Murat Aydemir. Personal communication.



Figure 59. The inflexible plectrum, of which the lower part is clamped between the tip of the thumb and the index finger, has a long and narrow oval shape of which the other end extends between the index and middle finger. The plectrum is approximately 12 cm long, 9-10 mm wide, and 1-1.5 mm thick. © Author.

playing styles. An accentuated note is played with a downward movement and the other notes with an upward movement of the plectrum. The right hand is moved as little as possible.

The speed, flexibility, and energy required for plucking the strings are the result of a rotational movement of the arm and wrist. The strings are plucked halfway down the centre of the bowl with a plectrum. Close to the bridge the strings sound sharp or metallic, towards the middle and further the timbre becomes softer and fuller.<sup>21</sup>

### Execution Melody

While in Western polyphonic music the octave is, since the 18th century, divided into twelve exactly equal intervals (twelve-tone equal temperament), Ottoman monophonic art music distinguishes at least twenty-four intervals per octave including microtones. The size of an interval is expressed in so-called *komas*.<sup>22</sup> A whole tone contains nine commas, a microtone four making fifty-three commas in an octave. The fixed whole tones or base tones of the octave scale, called *tam perde*, form the basic interval frame reflected by the fretting of the Ottoman *tanbûr*. They are fundamental and unchangeable. The halftones, called *nim perde*, define

<sup>21</sup> Aydemir, M. *Tanbur Metodu*: 10-11.

<sup>22</sup> Different methods are used for the calculation of some intervals.

different microtonal sizes that create the ascending and descending movement of scalar progressions and determine the microtonal intonations and deviations.<sup>23</sup>

The two-octave range of the first course of the Ottoman *tanbûr* provides a succession of basic tones and halftones that provide the framework for a variety of tonal possibilities capable of reproducing the scales, melodies, tonal nuances, and modal deviations to create a wide choice of transpositions and modulations. The long neck, the many closely spaced frets, and long and hard tortoise shell plectrum define the playing technique of the Ottoman *tanbûr*, limiting speed resulting in slower and more elaborate tempos, being characteristic of Ottoman art music.<sup>24</sup>

Though the melody, basically a single line without many chords, is played on the first course,<sup>25</sup> players like Murat Aydemir and the late *saz/bağlama* virtuoso Talip Özkan (1939-2010), who mastered the Ottoman *tanbûr* after years of study resulting in 1994 in *Turquie. L'art du tanbûr*, also play the middle course widening the ambitus of the Ottoman *tanbûr* by a quarter note. The echo effect created by the player defines the instrument as a contemplative instrument in combination with the richness of harmonics creating a perfect balance between expressiveness and introversion.<sup>26</sup>

An important feature of Ottoman art music is that the notes are never played as written and are enriched by ornaments, such as arpeggios (a series of notes), vibratos (a regular, pulsating change of pitch), legatos (a smooth transition from note to note with no intervening silence), tremolos (a quick repetition of a tone or a quick alteration of two tones), *çarpmas* (quickly hammering of the string by the second or third finger), which cannot be expressed in notation and change according to the performer and instrument. The ornamentations played on the Ottoman *tanbûr* have been copied by musicians from the great masters and teachers and used as a guide to develop their own style.<sup>27</sup>

See YouTube for registrations (*tambur dersler*) of the playing technique of the Ottoman *tanbûr*.

<sup>23</sup> Signell, K. Contemporary Turkish Makam Practice, in in V. Danielson, S. Marcus and D. Reynolds (eds) *The Garland Encyclopedia of World Music. The Middle East Volume 6*: 47-48 (see K. Signell also for further reading); Aydemir, M. Turkish Music. Makam Guide: 7-8. See also Aydemir, M. *Tanbur Metodu*; Gedik, A.C., B. Bozkurt and C. Çırak. A computational study on divergence between theory and practice of tanbur fretting. *Journal of Interdisciplinary Music Studies* 6 (1): 87-113.

<sup>24</sup> Popescu-Judet, E. *Tanburî Küçük Artın. A Musical Treatise of the Eighteenth Century*: 109, 140, 142.

<sup>25</sup> Playing the melody on one string (or two unison strings), as opposed to breaking up the melody between two or more strings on a short-necked lute.

<sup>26</sup> Cler, J., Talip Özkan. *The Art of the Tanbûr, in Turquie. L'art du tanbûr*. Talip Özkan (CD-Booklet): 15.

<sup>27</sup> Ederer, E. *The Theory and Praxis of Makam in Classical Turkish Music 1910-2010*: 129-131; Murat Aydemir. Personal communication.

## Appendix 1

### Ottoman Tanbûr - Charles Fonton

Charles Fonton *Essai sur la musique orientale comparée à la musique européenne*.<sup>1</sup>

The material of this instrument is ordinary wood. The soundbox, in the form of a hollow hemisphere, must be only fir, well-seasoned and sonorous. It is covered on top with two planks glued together and without any opening. The length of the neck is commonly about three feet (one meter), and the diameter of the soundbox 10-11 inches (27 cm). If one desires to ornament this instrument one covers it with nacre, ivory, silver, or gilt.

The *tanbûr* has eight strings grouped in pairs. They are all of steel wire, except the last, being of gut, which lies a bit off to the side of the instrument. The first four strings, which are thinner than the others, are tuned to *Nevâ* or octave Re. The next two are thicker, one set to *Çargâh* or Ut and the last two to *Dügâh* or La. The utility of these double strings is to render the sound fuller and more harmonious. The strings are plucked with a tortoise shell plectrum (*mızrap*), which is held between the thumb, index, and middle fingers with only a short bit extended. The left hand, meanwhile, must run rapidly up and down the entire length of the neck requiring frequent practice.

We have already said something about the division of the neck. All the tones and semitones are each marked separately on it and in such a fashion that they cannot be confused with each other. But, to leave nothing to be desired by the reader, who understands the language, we have written next to each of these divisions, which are called *perde*, the names that these *perde*-s bear and which have been given by the different musicians. These names are written only in Turkish letters because, signifying nothing in themselves, it seemed unnecessary to change so much of the writing of the image.

The principal tones are marked opposite the large intervals and in larger letters. These do not vary at all; but the names of the semi-tones are not the same in ascending and descending. Therefore, on the left side of the instrument are marked the names of the *perde*-s when one passes from one tone to the next higher one, and on the right side when one passes from one tone to the next lower. It is like our accidentals, which are considered sharp or flat according to whether one is counting from below or above.

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<sup>1</sup> Martin, R. (translation). Fonton, C. Essay Comparing Turkish Music with European Music. Turkish Music Quarterly: 5.



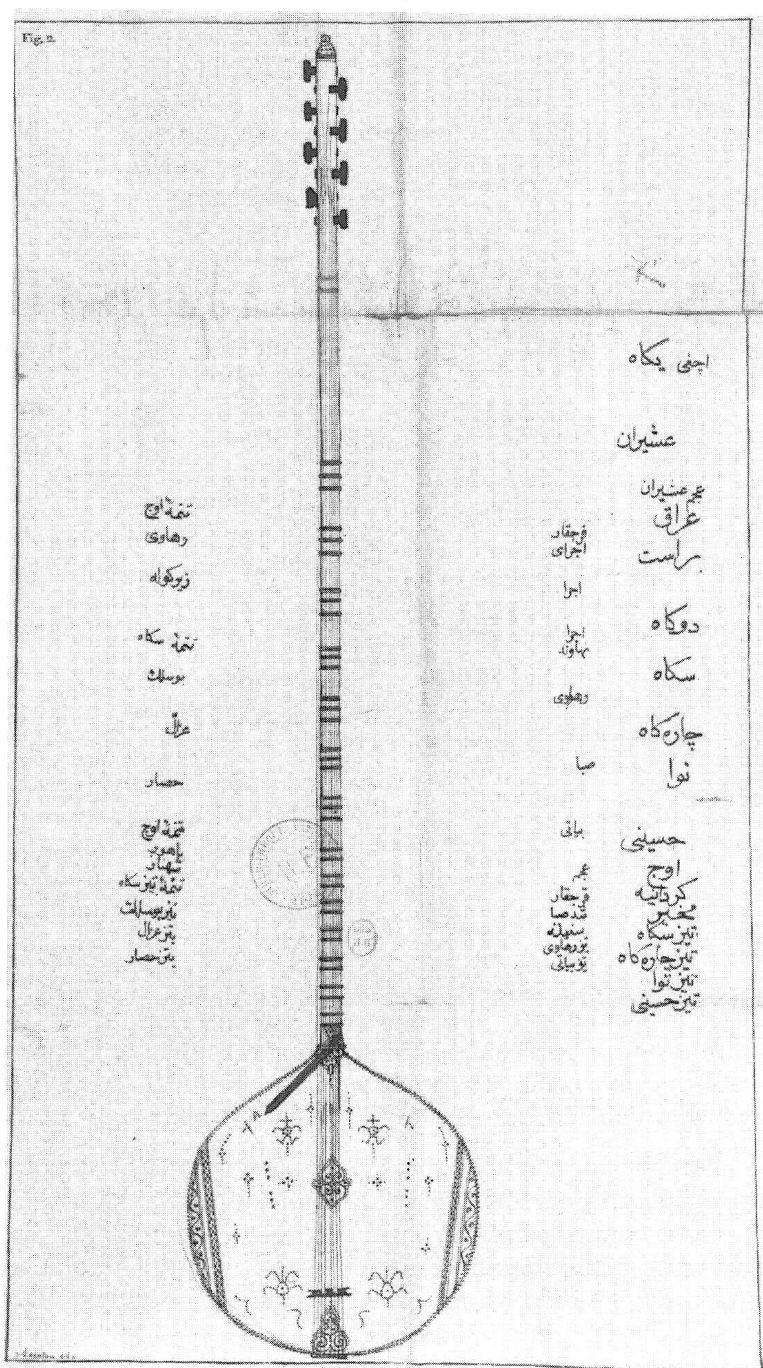


Figure 60. Image eight-stringed Ottoman tanbûr from *Essai sur la musique orientale comparée à la musique européenne* of Charles Fonton.

## Appendix 2

### Ottoman Tanbûr - Guillaume-André Villoteau

Guillaume-André Villoteau *Description historique technique et littéraire des instruments de musique des orientaux*.<sup>2</sup>

On the *tambour kébyr tourky* (large Turkish *tanbûr*), its parts, shape, dimensions, and proportions, it's use and the tuning of this instrument.

The *tambour kébyr tourky*, or large Turkish mandolin, is an instrument 1.340 m tall (134 cm), of which the neck and pegbox alone measure 1,05 m: the body of the instrument and its string holder make up the rest, i.e., 325 mm.

One may consider the body of the instrument as of two different sides: one which is convex and more than hemispherical, that is the back side, called *dahar* in Arabic; the other is flat, this being the front side or belly, called *ougheh* in Arabic.

The *Qaçah*, or the round and more than hemispherical part of the *tanbour Tourky*, is made from a very nice reddish timber, with a silky finish and figured, with numerous dark browns, almost black ('to scorched') veins that give a pleasant pattern. This part is primarily made of nine large ribs (these ribs are called *barât*), which extend from below the neck joint to the other diametrically opposite end of the body  $\Omega$  where they join and converge in a single point, the last being hidden concealed by the string holder's tip of the tail. Their length thus encompasses the entire curve of the body's circumference in its depth (lit. 'height'), from A to  $\Omega$ : each of them is 54 mm wide on the tip of the curvature they describe, and they taper gradually towards the top and bottom ends. Right next to those nine ribs, and close to the belly, there are two more, one on each side (of the belly); they are made from the same timber as the others; but unlike them, they are less broad at the tip of their curve than at the ends, on the contrary, they become wider to meet the belly's level. The last (two extra ribs) measure about 41 mm at their widest and about 27 mm at their narrowest point. Like the former (first nine ribs) they also emerge from under the neck joint and reach under the large part of the string holder that extends below the body (of the instrument) where they join.

The front side, called *ougheh*, which we call the belly, is perfectly circular in what forms the top of the body. Its diameter is 318 mm; it is solid ('full'), without sound holes, and somewhat convex; which gives reason to believe that it is supported internally by a small pillar (which we call the sound post) responsible for the arching. This side consists of four spruce boards, all of which run vertically, but all four together, in their widest point, are no more than 253 mm wide; the missing bit is completed by a small board of mahogany on each side, decorated

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<sup>2</sup> First part / String Instruments known in Egypt. Chapter II, Article II (862-865). On the Tanbour kebir Tourky (large Turkish tanbur), its parts, shape, it's measurements and proportions, its use, and the tuning of this instrument. Customized version of a translation Daniel Franke, in K. Othman-Hassan. The Awakening of a Tanbur: Report of Restoration and Research Into the 18th Century Tanbur Belonging to His Highness Sheikh Hamad Bin Abdullah Al Thani: 82-90.



Figure 61. From left to right, the *tanbour boulghâry*, *tanbour charqy*, *tambour kébyr tourky* (Ottoman *tanbûr*), *tanbour bouzourk*, and *tanbour baghlama*, engraving *Description historique technique et littéraire des instruments de musique des orientaux* (1823) of Guillaume-André Villoteau.

along the longest line, i.e. the side furthest from the rim (the inside) by two strips of mother of pearl veneer, each 6 mm wide and 180 mm high. The two central spruce boards end in a tip that extend across the neck joint across A to a distance of 86 mm. This part has a mother-of-pearl decoration inlaid in the wood in a layer of 'Spanish wax' (i.e. sealing wax, cf. "Fabrique de la cire d'Espagne ou à cacheter; Encyclopédie ou *Dictionnaire raisonné des sciences des arts et des métiers*, vol. 3 (plates) Paris, 1763, cf. also: Alphonse Chassant, Pierre Delbarre, *Dictionnaire de sigillographie pratique: contenant toutes les notions propres à faciliter l'étude et l'interprétation des sceaux de moyen âge*. J.-B. Dumoulin, 1860) which also fills the gaps in the ornament pattern. At the other end of the belly, right above the string holder, is another ornament in the shape of a half ellipse 'divided by its small diameter with the tip of its curve terminated by an angle' (i.e. cut halfway at a right angle): it's made of a single piece of mother of pearl, 43 mm wide, pierced with eight polygonal holes, also filled with molten sealing wax.

Under this last ornament and on the joint between the belly rim and the last rib of the hemispherical part, the string holder T is glued, in Arabic called *koursy* (chair), i.e. 'the seat': it consists of two parts: one tapering towards one point, which we will call the string holder' tail: this one is made of black painted mahogany wood and 63 mm wide at the base: the other forms a covered protrusion on the bottom of the instrument, at Ω, a small piece of ebony veneer, through where four pairs of holes are drilled, to pierce through and fasten the strings; the rest of the string holder is flat, cut at the edges, extends over the hemispherical part of the body and ends exactly where the nine large ribs meet. It is likely that this part of the string holder serves to stiffen the ribs by strengthening the point where they meet: the protruding ridge of the string holder, which is pierced by four pairs of wholes is covered by a small strip of tortoise shell, equally pierced by the same number of holes through which the strings are pulled.

A string of reed covers the connection between belly and outer ribs from the string holder to the neck joint on either side of the belly, along the entire length, preventing this point from falling apart (this strip can be found on any oriental (eastern) tanbour).

The neck M is flat at the front (the finger board) and rounded at the back. It is 4 mm wide at the joint with the belly and 25 mm around the nut. A small groove runs on the right side, 11 mm from the finger board, over the entire length and part of the pegbox as well. This also occurs on all other types of *tanbour*. The neck is mainly made up of three parts: one (B) of beech wood on the base, which runs across laps the corpus. The visible part is 90 mm high. On the front, the double-pointed spruce boards of the middle part of the belly are glued. This part also features the mother-of-pearl decoration mentioned above. The latter marks the maximum height of this piece, the base of the neck. The other piece covers the entire round part of the neck including the pegbox (C). It is made of one large portion of rock cherry wood, 917 mm high and 'grafted' on the base. The frontal, flat side is carved 9 mm deep, all over the neck from s to B. This void is filled with the third part, also of rock cherry, flat and as long as the carved space mentioned above. It fills the entire depth of the void up to the height of the pegbox and the surface of the base (B). On each side of this third piece to the second is a small strip of spruce. Perhaps this strip even extends through the inside of the neck under the third piece just covering it. Only removing the latter by removing – which we didn't consider appropriate – could fix this.



Over the entire space from the nut to the belly the neck is divided unequally by frets called *mouâda' ed-desâty*n in Arabic. Each of these frets consists of five turns of a thin gut string, wrapped very tightly and closely together around the neck: there are a total of 36 such ligatures. In addition, there is a fret made of a hard and thin stump of an eagle feather, glued on the belly 29 mm from the last gut string fret on the neck. So, the total number of frets is 37.

A small piece of mahogany serves as nut. It is positioned and mounted between the third piece of the neck and the pegbox. There are four pairs of small, very lightly carved notches on this nut, for the strings.

We have already mentioned that the pegbox, called *bengâk* in Arabic, is only the extension of the round part at the bottom of the neck; yet, if we consider this pegbox separately we find that it is 207 mm high including the pointed piece of ivory at the end. Five mm below this is a small circle, also ivory, inlaid in the wood. Eight small notches/grooves, stretch lengthwise 29 mm above the nut, designed to receive the strings and facilitate their transition under a ring we might call a kapodaster. The latter consists of 13 rounds of very thin copper wire. Its function is to press the strings on the pegbox or keep them in the small grooves which they are fed into to keep them low, and this means they are carried over the nut. Otherwise, the strings, which are attached to the pegs outside the pegbox, would stray too far from the neck and not cross the nut. That would make it difficult to finger them.

There are eight pegs made of mahogany, called *aouatâd*, stakes in Arabic. In the beginning of this chapter, we have described their shape and place and there is nothing more to say.

## Appendix 3

### Ottoman Tanbûr - Raûf Yektâ

Raûf Yektâ. La musique turque, in A. Lavignac (ed.). L'Encyclopédie de la Musique et dictionnaire du Conservatoire: 3016-3018.<sup>3</sup>

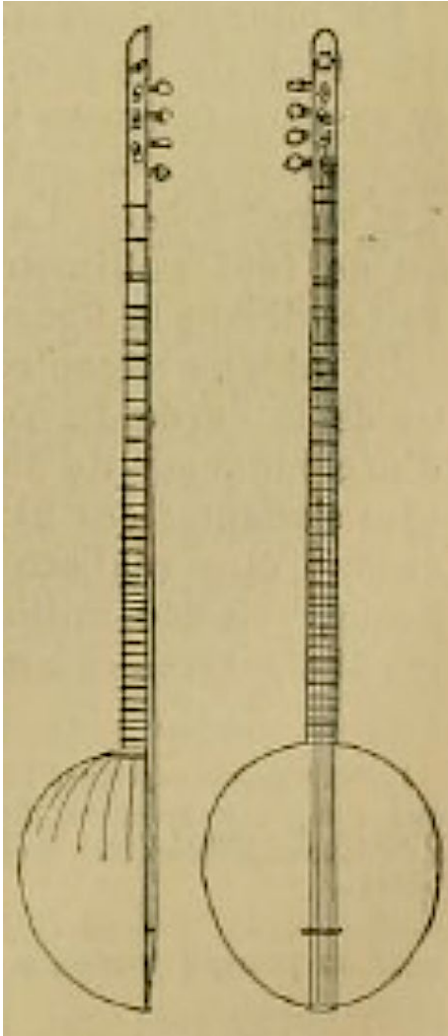


Figure 62. *Tanbour*.

#### II. Plucked Necked String Instruments

##### The Tanbour

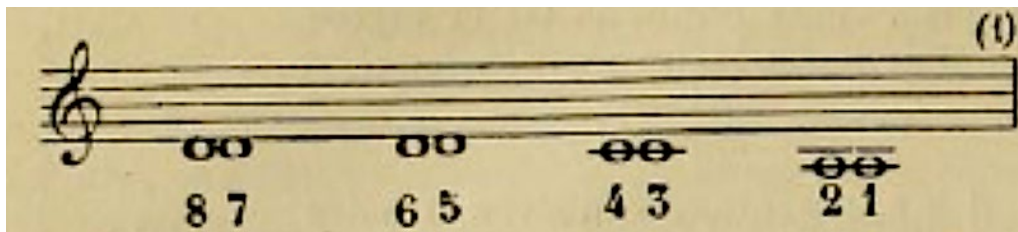
The Tanbour is the favourite instrument of the Turks. The ancient Arabian and Persian authors consider the *Oude* to be the most perfect instrument; but the Turkish authors reserve this place of honour rather for the *Tanbour*. If we want to make a comparison, we can say that the Tanbour plays the same role as the piano for Western composers. Indeed, most Turkish composers are players of this instrument.

The Tanbour has eight strings, which are tuned two by two as shown in Figure 63.

The importance attributed to Tanbour by the Turks is based on the consideration of it to be a precision instrument, a kind of sound level meter [sonomètre] so to speak; in fact, the ligatures, which consist of a small intestine that is twisted around the neck five times and then tied up, divide the lower half of the entire string into 24 parts according to the Turkish system. As a practical demonstration of this system, the Tanbour acquires great historical importance.

We know that the oldest genre of Greek music, called the “enharmonic genre”, was nothing other than the practice of music based on a scale of twenty-five notes in the octave, forming twenty-four quarter notes. To demonstrate this, Fétis, in the 3rd volume of his *History* (pages 29 and 30), reproduces the testimony of Aristide

<sup>3</sup> This article, the first modern synthesis on Turkish music, was written in 1913 and published in the *Encyclopedia of Music and Dictionary of the Conservatory*, edited by Albert Lavignac, part one, Volume V: 2945-3064. Paris, 1922. Translation author.

Figure 63. String tuning *tanbour*.

Quintilian, a Greek writer of the 3rd century AD, as well as a facsimile of the notation taken from a manuscript of Aristide's work in the Bibliothèque Nationale de Paris, n° 2450, fol. 101 r°.

According to Fétis, Aristide Quintilien said: "We give here the harmony (tonal scales) we find in the ancients: the first octave is developed by twenty-four sharps (quarter tones), and the second increases in semitones." Now, the system of Turkish music, the most perfect practical demonstration of which is to be found on the 7th, is the same as that of Quintilian. Moreover, Fétis, after having tried to translate the notation of this system, perfectly catches a glimpse of this truth by writing the following lines:

"As we see, this tonal scale is identical with the one Toderini found among the Turks, who had drawn it from Persia; it is similar to the divisions of the Persian and Arab Tanbourahs, with quarter tones in the low octave and semitones in the upper octave." Here, we find it useful to demonstrate, in the form of a table, the positions of the 24 ligatures which (including the open string d) produce the 25 low octave notes, which are drawn from half of the strings 7 and 8 of the Tanbour. The length of the vibrating string is 1064 mm on my Tanbour on the image above.

1. In explaining the tuning of the strings of the Tanbour, Fétis makes a serious mistake by saying that strings 6, 4, and 2 are stretched to the upper octave of strings 5, 3, and 1; he did not ask himself how one could tune a 1064 mm long string on note D. See op. cited, volume II, page 117.

The opposite table shows the division of half of the Tanbour string. We know that this is a length of 532 mm to which these 24 ligatures must fit; but in the high octave, having to be carried out on half of this length, 266 mm, it is necessary to position all the 24 ligatures in the low octave and these are so close that the eye cannot distinguish them while playing. To solve this problem, we had to remove nine of these 24 ligatures which were too close in the high octave; and yet this does not mean that we have given up the notes employed in the low octave; the ligatures, which are made of a thin cord of gut, can easily be shifted by hand.

2. However, it seems to us that he has not succeeded in translating this notation faithfully, since his translation into modern notation comprises 23 intervals in the octave instead of 24. The most accurate translation would be given later on the occasion of the keys.

Before starting to perform a piece the Tanbour player therefore arranges the ligatures of the high octave according to the mode in which this piece is composed. We see it here to be necessary to give a second table to show which ligatures are situated in the high octave; we are,

NOS D'ORDRE	POSITION DES LIGATURES EN MILLIMÈTRES	NOMS MODERNES DE 24 SONS L'OCTAVE GRAVE	NOTES ÉQUIVALENTES
1	1064	Yéguiah.	<i>ré</i>
2	1009,97	Nim peste hissar.	<i>ré #</i>
3	996,38	Peste hissar.	<i>ré #</i>
4	958,69	Dique peste hissar.	<i>ré #</i>
5	915,78	Husséini-achiran.	<i>mi</i>
6	897,75	Adjem-achiran.	<i>fa #</i>
7	885,67	Dique adjem-achiran.	<i>fa #</i>
8	852,17	Araque.	<i>fa #</i>
9	840,70	Guévachte.	<i>fa #</i>
10	808,89	Dique guévachte.	<i>fa #</i>
11	798	Raste.	<i>sol</i>
12	757,48	Nim zengoulé.	<i>sol #</i>
13	747,29	Zengoulé.	<i>sol #</i>
14	719,02	Dique zengoulé.	<i>sol #</i>
15	709,34	Duguiah.	<i>la</i>
16	673,32	Kurdi.	<i>la #</i>
17	664,26	Dique kurdi.	<i>la #</i>
18	639,13	Séguiah.	<i>si</i>
19	630,52	Poucélisque.	<i>si #</i>
20	606,67	Dique poucélisque.	<i>si #</i>
21	598,5	Tchariguiah.	<i>do</i>
22	568,11	Nim hidjaz.	<i>do #</i>
23	560,47	Hidjaz.	<i>do #</i>
24	539,26	Dique hidjaz.	<i>do #</i>
25	532	Néva.	<i>ré</i>

Figure 64. Division of half of the *tanbour* string.

NOS D'ORDRE	POSITION DES LIGATURES EN MILLIMÈTRES	NOMS MODERNES DE 24 SONS DE L'OCTAVE AIGÛ	NOTES ÉQUIVALENTES
25	532	Néva.	<i>ré</i>
26	504,99	Nim hissar.	<i>ré #</i>
27	498,19	Hissar.	<i>ré #</i>
28	479,35	Dique hissar.	
29	472,89	Husséini.	<i>mi</i>
30	448,88	Adjem.	<i>fa #</i>
31	442,84	Dique adjem.	
32	426,09	Évidj.	<i>fa #</i>
33	420,35	Mahour.	<i>fa #</i>
34	404,45	Dique mahour.	
35	399	Guerdanié.	<i>sol</i>
36	378,74	Nim cheh-naz.	
37	373,65	Cheh-naz.	<i>sol #</i>
38	359,51	Dique cheh-naz.	
39	354,67	Mouhayère.	<i>la</i>
40	336,66	Sunebulé.	<i>la #</i>
41	332,13	Dique sunebulé.	
42	319,57	Tiz séguiah.	<i>si</i>
43	315,26	Tiz poucélisque.	<i>si #</i>
44	303,34	Dique tiz poucélisque.	
45	299,25	Tiz tchariguiah.	<i>do</i>
46	284,06	Nim tiz hidjaz.	
47	280,24	Tiz hidjaz.	<i>do #</i>
48	269,63	Dique tiz hidjaz.	
49	266	Tiz néva.	<i>ré</i>

Figure 65. The ligatures situated in the high octave.

furthermore, obliged to give this table since the names of the notes change in the high octave. In the column of equivalent notes, we will only give the names of the notes for which a special ligature is placed on the neck of the Tanbour:

Let us add that except for strings 1 and 2 which are made of brass, all the others are made of steel.



# Discography

From the 1960s onwards, audio cassettes became the main medium for the distribution of music. The production costs were low, and they could be played on simple and inexpensive cassette recorders. The cassettes were distributed via a network consisting of small music shops, but also in shopping arcades, at bus stations, and quays for ferries, etc. Towards the end of the last century, we also see that the number of CD recordings increasingly replaced the cassettes.

In the meantime, CD releases have dropped drastically, and there are many reasons for that. Lesser interest in 'world music' is certainly one of them. However, the main reason is that the main way to buy and listen to music is through commercial downloads and streaming services. Younger generations no longer buy CDs. Then there's the fact that practically everything is available for free as piracy downloads or on YouTube. For example, if a new CD is released, a few days later you will find it somewhere on an internet site to be downloaded for free. Everywhere the music industry is down seizing, not only in the West, but also in Turkey and even in Iran and especially in India where the production of CDs featuring traditional music is dramatic. In 2016, however, music streaming profits, first by *Spotify* and later by *Apple* and *Amazon*, gave some labels the largest increase in sales in more than a decade. Unfortunately, not the entire music industry has benefited from streaming.<sup>1</sup>

## CD-Select

- Andrieux, G and K. Erguner. *Musique classique Ottomane. Ottoman art music. Al sur* ALCD 104.  
Andrieux, G. and N. Nalbantoğlu. *Ney: Musique classique ottomane. Arion* CD ARN64719.  
Andrikos, N. *Sedef. Kalan* CD-95.  
Aşk Devotee. Sema Töreni. *İsfahan Âyin-i Şerîfi. Zekâi Dede Efendi. İstanbul Yenikapı Mevlevîhânesi (DVD+CD). Yenikapı Müzik* CD -.  
Aydemir, Murat. *Tanbur. Kalan* CD 431.  
Bezmârâ. *Turkey. Splendours of Topkapi. Opus 111. OPS* 30-266.  
Bezmârâ. *Yitik sesin peşinde. In search of the lost sound. Kalan* CD 161.  
Bezmârâ. *'Mecmûa'dan Saz ve Söz. Saz & Söz from 'Mecmûa'. Kalan* CD 296.  
Bezmârâ. *Tarab-ı Kevser. Kevserî Mecmûası'ndan Seçmeler I. T.C. Kültür ve Turizm Bakanlığı'nın Katkılarıyla* CD -.  
Cemil, Mesut. *Mesut Cemil (1902-1963). Kalan* CD-328-329.  
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- Turquie. La cérémonie des derviches de Konya. VDE-GALLO CD 1324.
- Üstad Tambur. Yaylı Tambur Taksimleri. Yavuz Asöcal. CD -.
- Yaşar, Necdet. Kalan CD 102.
- Yaşar, Necdet. Kalan CD 273.
- Search YouTube for registrations of the masters of the Ottoman *tanbûr*, such as Tanbûri Cemil Bey, Mesut Cemil, İzzedin Ökte, Ercüment Batanay, Necdet Yaşar, Abdi Coşkun, Murat Aydemir, Özer Özel, and Gamze Ege Köprek.

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## Glossary

Âyîn ( <i>mukabbele</i> ).	Devotional ritual of a <i>tarikât</i> often accompanied by music and dance.
Bağlama.	Key instrument of the Turkish <i>bağlama</i> family further consisting of the <i>cürâ</i> , <i>tanbura</i> , <i>divan sazı</i> , <i>meydan sazı</i> .
Çârtâ.	Ottoman <i>tanbûr</i> of Ottoman art music.
Çeng.	Ottoman harp.
Cent.	One-hundredth of a Western tempered semi-tone used in the measurement of Ottoman intervals.
Çöğür.	Ottoman <i>tanbûr</i> of popular music.
Cümbüş yaylı <i>tanbûr</i> .	Type of bowed Turkish <i>tanbûr</i> .
Daff.	Generic name for a frame drum in the Arabian world.
Def, daire.	Ottoman frame-drum with or without jingling dishes.
Dîvân.	The collection of the entire output of a given poet.
Dotâr, dutâr.	Names for various <i>tanbûrs</i> in Iran and Central Asia.
Fasıl.	Suite-like form of Ottoman art music. The <i>fasıl</i> was the instrumental and vocal form representing Ottoman court music. A <i>fasıl</i> generally begins with an instrumental <i>peşrev</i> which introduces vocal compositions using several types of <i>usûl</i> . At specific moments a soloist may perform a <i>taksîm</i> . The <i>fasıl</i> ends with a <i>saz semâ'î</i> .
Gazal ( <i>ghazal</i> , <i>ghazel</i> ).	'Flirtation, 'love', the main genre of classical Persian, Ottoman, and Azerbaijani poetry dominating vocal performance of classical music. Originally a general term for love poems in Persian poetry. While the theme of love continued to predominate, <i>ghazals</i> were sometimes also poems of praise. Of great importance was the mystical use of love poetry. Major lyric form in Ottoman poetry. Improvised singing of lyric texts corresponding to the instrumental <i>taksîm</i> (vocal <i>taksîm</i> ).
Gazinos.	Turkish nightclubs which gradually disappeared since the 1970s.
Halile.	Ottoman Cymbals.
Kanûn.	Trapezium-shaped Ottoman zither.
Karadüzen.	Ottoman <i>tanbûr</i> , also name of a <i>saz</i> tuning.
Kemânçe	(Ottoman), <i>Kemenche</i> (Arabic), <i>kamânča</i> (Persian). Literally 'small bow', the most common term through much of the Persian world for a spike fiddle with a small, often spherical, resonating chamber.
Koma.	Microtonal pitches, Ottoman art music.
Kudüm (or <i>nakkare</i> ).	Small pair of Ottoman kettle drums used in the Ottoman <i>fasıl</i> and Mevlevî <i>âyîn-i</i> ensemble.
Lavta.	Turkish short-necked lute.
Maqâm.	Modal framework for composition and improvisation. The term <i>maqâm</i> , of which the origin is unknown, passed from Arabic into Persian, Kurdish, and Turkic languages. The foundation of



	the Arabic <i>maqâm</i> tradition was laid by the Umayyads. In the cosmopolitan urban centres throughout the Islamic world, such as Córdoba, Damascus, Baghdâd, and Istanbul in the West, and Herât, Bukhârâ, Samarqand, Kashgar, and Khotan in the East, the various <i>maqâm</i> traditions, Ottoman ‘ <i>makam</i> ’, Azerbaijani ‘ <i>mugham</i> ’, Uzbek-Tajik ‘ <i>maqom</i> ’, Uyghur ‘ <i>muqam</i> ’.
<i>Makam tonal scale.</i>	A paradigmatic concept based upon the fundamental scale of the Ottoman <i>tanbûr</i> which is considered the standard instrument of the Ottoman <i>makam</i> tradition. Although the <i>makams</i> are monophonic, it’s a monophony enriched by the multiplicity of sounds and modes, and by the diversity of the rhythmic cycles ( <i>usûl</i> ) employed. Within a <i>makam</i> we can distinguish two levels. On an abstract level theoretical knowledge and on an empirical level knowledge based on performance. A <i>makam</i> has, according to the 20th century theorists Raûf Yektâ and Hüseyin Sâdettin Arel, six elements being (1) a tetrachord and a pentachord (scale types), (2) ambitus, (3) beginning, (4) dominant, (5) tonic ( <i>finalis</i> ), and (6) movement ( <i>seyir</i> ). From a performers point of view, a <i>makam</i> might be defined in five elements being (1) scale, (2) melodic unfolding, (3) modulation, (4) stereotyped motives, and (5) tessitura.
<i>Meşk.</i>	Master-student relationship, the ultimate way to learn to master the Ottoman <i>tanbûr</i> .
<i>Meşkhane.</i>	Music education room in the Topkapı Sarayı.
<i>Miskal.</i>	Ottoman pan flute.
<i>Mukâbele-i şerif, âyîn şerif.</i>	Ritualized Mevlevî ceremony including music and dance.
<i>Murabba.</i>	Vocal genre.
<i>Ney, Nây.</i>	End-blown flute in the Arabian world, Persia, and Turkey.
<i>Nîm perdeler.</i>	Half tones of different microtonal sizes which create ascending and descending movement of scalar progressions and determine the microtonal intonations and deviations.
<i>Ottoman kopuz.</i>	Short-necked lute of Ottoman art music.
<i>Ottoman tanbûr.</i>	Long-necked lute of Ottoman art music.
<i>Peşrev.</i>	Instrumental prelude.
<i>Rabâb, rebâb.</i>	Generic name for an unfretted bowed fiddle.
<i>Ravzâ.</i>	Ottoman <i>tanbûr</i> of folk music
<i>Risâle.</i>	Theoretical treatises.
<i>Rûh-efzâ, gıday-ı rûh.</i>	Tîmûrid <i>tanbûr</i> discussed by al-Mâraghî, Anatolian variant invented by the Ottoman prince Şhezade Korkut.
<i>Semâ, samâ’.</i>	Mevlevî devotional séance.
<i>Santûr.</i>	Ottoman Hammered dulcimer.
<i>Şarkı.</i>	Ottoman <i>tanbûr</i> of folk music. Urban form of the Turkish folk song ( <i>türkü</i> ),
<i>Satâr, Satô.</i>	Uyghur-Tajik bowed <i>tanbûr</i> .
<i>Saz semâ’î.</i>	Instrumental genre.
<i>Şehrud.</i>	Ottoman short-necked lute Ottoman art music.

<i>Semâ.</i>	'Hearing', 'Listening', especially in Sûfîsm. Also used as a synonym for music or a concert or recital.
<i>Şeşde.</i>	Ottoman <i>tanbûr</i> of folk music.
<i>Şeştâr.</i>	Persian six-stringed <i>tanbûr</i> .
<i>Setâr.</i>	Four-stringed Persian <i>tanbûr</i> .
<i>Sirto.</i>	Instrumental genre.
<i>Spike lute.</i>	Long-necked lute with a tortoise shell or wooden resonator and a rod-shaped neck.
<i>Sünder.</i>	Ottoman <i>tanbûr</i> of folk music.
<i>Taksîm.</i>	Introductory instrumental improvisation in Ottoman art music. The major significance of the <i>taksîm</i> (Arabic <i>taqsim</i> ), often referred to in musicological treatises of the Middle East as an instrumental improvisation, is to create consonance by uniting the different modal entities of the <i>makam</i> system through modulation. While an earlier form of the <i>taksîm</i> possibly relied less on modulation since the end of the 17th century extensive modulations became more important. Historical records list hundreds of <i>makams</i> . Contemporary virtuoso performers, instrumentalists as well as singers, can improvise in around fifty or more <i>taksîms</i> . <sup>1</sup>
<i>Tamâm perdeler.</i>	Fixed whole tones or basic tones of the octave scale.
<i>Tanbour baghlama.</i>	Small four-stringed saz (Egypt).
<i>Tanbour boulghâry.</i>	Small four-stringed saz (Egypt).
<i>Tanbour bouzork.</i>	Large six-stringed saz (Egypt).
<i>Tanbour chargy.</i>	Large four-stringed saz (Egypt).
<i>Tanbûr.</i>	Mutated by the Arabs from <i>tunbûr</i> . General name for long-necked lutes of art, mystical, and folk musical traditions.
<i>Tanbûra.</i>	Ottoman <i>tanbûr</i> of folk music.
<i>Tanbûr al-khurasânî.</i>	Two-stringed <i>tanbûr</i> played in Umayyad Damascus.
<i>Tanbûr al-baghdâdî (or mîzânî).</i>	Two-stringed <i>tanbûr</i> played in Abbâsid Baghdâd.
<i>Tanbûre-i tûrkî.</i>	Two-stringed Turkish <i>tanbûr</i> .
<i>Teltanbûrası.</i>	Ottoman <i>tanbûr</i> of folk music.
<i>Tunbûr.</i>	Two-stringed Sâsânian <i>tunbûr</i> , mutated by the Arabs to <i>tanbûr</i> .
<i>Tûrküs.</i>	Popular songs.
<i>‘ûd.</i>	Arab short-necked lute found in various versions throughout the Islamic world.
<i>Usûl.</i>	Term for rhythmic cycles.
<i>Yaylı tanbûr.</i>	Bowed Ottoman <i>tanbûr</i> .
<i>Yonkar.</i>	Ottoman <i>tanbûr</i> of folk music.
<i>Yürük semâ’î.</i>	Genre in Ottoman <i>fasıl</i> music.
<i>Yeltme.</i>	Ottoman <i>tanbûr</i> of folk music.
<i>Yonkâr.</i>	Ottoman <i>tanbûr</i> of folk music.
<i>Zenné tanbûr.</i>	Ottoman girl's <i>tanbûr</i> .

<sup>1</sup> See Feldman, W. Music of the Ottoman Court. Makam, Composition and the Early Ottoman Instrumental Repertoire: 275-299; See for further discussion Aydemir, M. Turkish Music. Makam Guide, which includes two CDs on which sixty different makams are recorded accompanied by transcriptions and analysis of one *taksîm* and a composition for each makam.

## THE OTTOMAN TANBÛR

*Zenné 'ûd.*  
*Zurna.*

Ottoman girl's 'ûd.  
A double-reed, conical-bore oboe.

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