# International Academic Research in Music Studies

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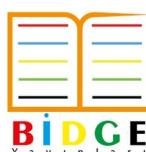
EDITOR'S PREFACE

The field of music studies continues to expand through interdisciplinary approaches that bring together cultural music theory, analysis, historical inquiry, performance studies, pedagogy, and institutional research.

Under the title International Academic Research in Music Studies, this book comprises three distinct yet complementary chapters that illuminate the multifaceted nature of contemporary music scholarship. Each chapter offers an original perspective on its subject while engaging with broader historical, methodological, and conceptual issues of significance to the international academic community.

The opening chapter, "Examining the Concepts of Musician and Music Teacher Through Movies: Tous les Matins du Monde and Whiplash", investigates how cinematic narratives construct and problematize the identities of musicians and educators. Through a comparative reading of two influential films, the study reveals how discipline, mentorship, artistic struggle, and pedagogical authority are portrayed within different cultural contexts. This chapter contributes to ongoing discussions on music pedagogy by demonstrating how film can shape public perceptions of musical professionalism and artistic identity.

The second chapter, Neumatic Khaz Notation in Turkish Classical Makam Music: A Study of the Hamparsum Notation System, offers an analytical and theoretical examination of the Hamparsum notation system, which has maintained its significance from past to present in the transmission of the Turkish classical makam repertoire. By situating the system within its neumatic historical origins, the chapter provides a comprehensive evaluation of its structural and conceptual foundations. It highlights both the well-known and the lesser-known—or frequently misunderstood—

aspects of the Hamparsum notation system, which holds a significant place in contemporary scholarship due to its historical depth and theoretical refinement. In doing so, the chapter offers a broad and informed perspective for researchers who wish to engage with this field.

The final chapter, "Reputation Management and Public Visibility in Traditional Turkish Music Institutions: The Case of the Emin Ongan Üsküdar Music Society", focuses on the institutional dimension of Turkish classical makam music culture. Examining one of Turkey's most prominent traditional music communities from past to present, the study analyzes how organizational identity, public engagement, and cultural heritage management intersect in shaping institutional reputation. This chapter offers a significant contribution to broader discussions on cultural sustainability, community interaction, and the evolving role of music institutions in the public sphere within the field of Traditional Turkish Makam Music.

Considered collectively, the investigations into representation, historical notation, and institutional culture articulated across these three chapters elucidate the ways in which musical practices may be apprehended with heightened analytical depth across diverse temporal and contextual frameworks. Concurrently, the volume aspires to advance interdisciplinary discourse, catalyze new scholarly trajectories, and serve as a substantive and authoritative resource for scholars, educators, and students engaged in the global field of music studies.

Gülay KARAMAHMUTOĞLU

CONTENTS

CHAPTER 1

EXAMINING THE CONCEPTS OF MUSICIAN AND MUSIC TEACHER THROUGH MOVIES: TOUS LES MATINS DU MONDE AND WHIPLASH

EKİN ÇORAKLI KAHRAMAN[1]

Introduction

Rousseau (1975, p. 257) defines music as "the art of combining the sounds in a manner pleasing to the ear". However, the arrival of these pleasant sounds to the human ear depends on some subjects and the actions of these subjects. The first of these subjects is the composer who creates the musical work, and the second is the performer who puts the musical work into sound. As a matter of fact, Rousseau (1975, p. 256) shared the definition of musician equally among those who compose and perform music. Another important subject, which is in the background but still essential, is the teachers who train musicians. According to Swanwick (2003, p. 42), the role of the music teacher is to strengthen the relationship between people and music by developing awareness, depth of attention and interest. In particular, individual instrument or voice teachers, considering the time and communication they spend with the students, can penetrate

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the lives of musicians both professionally and emotionally, and help them develop a musical identity as well as improve their relationship with music.

The concept of music, musicians and music educators, on the one hand, appear with different musical styles in different cultures, on the other hand, they unite at a common point with their presence in all cultures. It is seen that many creations of different countries such as historical books, literary works, paintings include the concepts of music, musicians and music teachers. The same is true for the art of cinema, which presents life in motion and in the closest way to reality. Tecimer (2006, p. 11) stated that films are both collective and social products that carry the personal impact of their creator on the minds of different people. In addition to this, as Kiraz Demir (2022, p. 373) explains, movies show the characters with different identities and lifestyles to the audience, enabling them to connect with these personalities and generate ideas about the meaning of life. Based on these considerations, it can be said that films about music and musical subjects also help to gain an idea about musical identities with different backgrounds and to develop different perspectives on music.

When we look at the films about music in world cinema, it is seen that the biographies of musicians constitute the majority of them. Examples of these are films about the lives of great composers such as Mozart, Beethoven, Chopin (Forman,1984; Rose, 1994; Vidor, 1945) and important performers such as David Helfgott, Jacqueline du Pré (Hicks, 1996; Tucker, 1998). Within the scope of this research, it is planned to examine the films Tous les Matins du Monde (Corneau, 1991) and Whiplash (Chazelle, 2014), which focus on the concepts of musician and the music teacher. The reason that prompted the researcher to make this study was that the art of cinema has a strong ability to reflect people, life and society, and therefore, an examination of the reflection of the interaction of

musicians and music teachers in cinema can provide opportunities for discussion on the cultural and universal aspects of these subjects. In addition, it is thought that seeking answers to questions such as what music means to these two subjects, what happens during the learning phase of music, and what changes occur on both sides afterward in the light of movies will help develop different perspectives on the concepts of musician and music teacher.

When the literature is reviewed, it is seen that both films have been a research topic in separate studies. Pagan (2002) who examined the relationship between film and music by analyzing the Tous les Matins du Monde, Zabłocka (2016) who examined the teacher portraits in both Whiplash and Dead Poets Society, and Aji, Gemilang, and Hikmah (2022) who investigated the role of the teacher in Whiplash can be given as an example. However, there is not any research that examines the musicians and music teacher figures in these films together and analyzes the common and different perspectives between them.

In the light of all these considerations, the aim of the research is determined as to examine the concepts of musician and music teacher through the films Tous les Matins du Monde and Whiplash. Document analysis, one of the qualitative research methods, was used as a research method in order to evaluate the films in terms of their perspectives on musicians and music teachers. The reason why the films in question were chosen to be examined is that, in addition to reflecting the relationship between musician and teacher who have a one-to-one and intense educational relationship, both films convey the processes of musicianship and music education related to two different music genres, namely western classical music and jazz music. Therefore, it is hoped that the research will not only provide the discussion opportunities mentioned in the previous paragraphs, but also provide thinking about the common dynamics of these genres.

The Concept of Musician

Defining the existence of music on paper as hidden and the aural version of it as performative, Igor Stravinsky emphasized that these two appearances assume two musicians called the creator and the performer (2000, p. 84). More specifically, the realization of the music depends on the composer's notation of the composition in his mind and the performer's making these notes reach to the ears of the listeners through the performance. Today, although it is possible to create compositions and performances via artificial intelligence in the digital environment, music reaches the ear traditionally through musicians who create and perform it. The fact that large groups of people still show interest in social events such as concerts and festivals held in all music genres proves the importance of the interaction of human-made music with society and the presence of musicians.

Rousseau (1975, p. 74) defines composing, which is the first branch of musicianship as "to invent new music, according to the rules of art" and the composer as a person "who composes music, or forms the rules of composition". Schopenhauer (1969, p. 260), on the other hand, described composer as a genius and stressed that he expressed the deepest wisdom by showing the essence of the world. While the composer expresses this universal language, he acts with a sudden knowledge of inner nature of the work in which the function of mind is disabled (Schopenhauer, 1969, p. 263). We can define this sudden emergence of knowledge expressed by Schopenhauer as inspiration. However, when thinking about composing, it would be appropriate to include musical knowledge and work as well as the concept of inspiration. Hence, as Hargreaves, Miell, and MacDonald (2002, p. 13) stated, most of the people who create music are professionals who work hard even though their work is limited by daily demands. When we look at the lives of the composers, we see that most of them have detailed musical

education and an intense work tempo. In addition to being a church musician and composer, Bach's injury to his eyes by copying notes by candlelight at night (Büke, 2005) and Mozart's not only receiving education from his father at a very young age but also having an intense musician life including European tours are examples of this situation (Büke, 2017). This physical effort, which continued in the 19th century, left its place to innovative thoughts in the 20th century, and creative musical ideas such as the polytonality that Charles Ives combined with native American music or the 12 voice technique of Schönberg that democratically gave equal importance to all sounds emerged (İlyasoğlu, 2013, p. 212). Jazz music also became popular in this century, motivating the composer/performer to show creativity on improvisation, although it does not have creativity in terms of harmony (Mimaroğlu, 1995, pp. 132-134). In our century, classical music composing continues around the atonality and minimalism that dominated the second half of the 20th century, while traditional classical music continues to exist, especially within the scope of film soundtracks. Music genres such as jazz, pop and ethnic continue to be a creative field, both autonomously and interactively with each other and with western classical music. Russenello (2023), in his article on the present day of jazz music, states that "jazz has gone through a kind of ego death" in the last 10 years and is in connection with hip-hop, visual art, contemporary poetry and the Black Lives Matter movement which reveals the interaction of jazz with different music genres, branches of art and social events. This is true for all music genres and shows that the mentality of composing is also changing in the new world.

The performers, who form the second branch of musicianship, transform the music produced by the composer into sound and bring it to the ears of the listener. Robert Schumann, stated that being worthy of the title of musician depends on feeling the music not only with the fingers but also in the head and heart (Fenmen, 1997, p. 78).

Hüseyin Sermet also mentioned that it is important for the musician to hear the sound in his head with the same quality before making it (Bayer, 2019, p. 131). Therefore, it would be correct to describe performing as a complex activity that not only involves internalization and deep understanding of the notes one plays but also includes long and detailed work, rather than a simple activity such as just reading and playing the notes. In addition, the performer establishes a relationship with the work and can change the meaning of the work in many ways by using the power of interpretation (Swanwick, 2003, p. 21). It can even be said that every time the piece is performed by different performers, various colors of the piece emerge. Levinson (1987, pp. 87-88) reinforced this idea by explaining that the piece is single and permanent, while potential performances are multiple and temporary, which makes it difficult to evaluate the success of any performance. It is seen that virtuosity was glorified in classical western music, especially in the 19th century, and this interest continues in 20th century and today. With the popularization of jazz in the 20th century, performers with high improvisation skills emerged, and names such as Lous Armstrong, Miles Davis, Charlie Parker had great influences (Mimaroğlu, 1995, p. 136). However musicians who perform in both classical and jazz music have made statements about the difficulty of the profession. Fazıl Say (2017, p. 17) mentioned the difficulties of being a concert pianist and explained that he stayed in hotels for almost 250 days a year and that he could not even open his suitcase. In addition to this, the pianist also emphasized the necessity of getting an ethical and academic education with intensive work starting from the childhood years in order to become a musician (Say, 2017, p. 91). In a study on famous jazz musicians in Turkey, musicians stated that jazz music is a challenging journey for performers, as well as a versatile and developing journey (Acar & Kesendere, 2018, p. 88). Despite the difficulty of this "journey" and the digitality factor in music

mentioned above, performing in every musical genre is still a demanding and admired profession.

The Concept of Music Teacher

The music teacher, in the simplest terms, is the person who undertakes the task of conveying the teachable features of the art of music to the person or persons. This transmission should ideally be in a way that develops the student's musical awareness, interpretation skills and independence as well as technical competence. Fenmen (1997, p. 26) stated that the music teacher should enable the student to gain the ability to express the beautiful and to transfer the musical feeling inside him to the outside. Swanwick (2008, p. 12), on the other hand, stressed that the good enough teacher supports the development of musical independence by allowing the student to immerse himself in the symbolic world represented by music.

It would be appropriate to divide the music teacher into two as a classroom teacher and a private instrument instructor. Thus, while the music teacher who teaches the class is responsible for a more general music education, the private instrument teacher conducts face-to-face and detailed education. Today's general music education aims to develop the love of music, creativity and enjoyment of making music together, as well as teaching music academically. However, there may be different dynamics in instrument teaching. Davidson, Moore, Sloboda, and Howe (1998), found that the role of teachers' personality traits has an impact on students' success in early music instrument education, but it becomes more important that teacher have good performance and professional skills in later periods. Daniel and Parkes (2017) also stated that especially when it comes to instrument education at university level, musicians with high-level performances are on the field instead of teachers with pedagogical competence, and in their study on educators they determined that the influence of the master-

apprentice tradition is still valid, which means that many of the today's educators build their pedagogy on their experiences with their previous teachers. All these results reinforce the idea that the instrument teacher is a strong and effective role model to the student with his success and expertise.

The interaction of music teachers with their students and their impact on their lives can also be seen in the biographies of various musicians. Hanns Eisler (2014, pp. 22-23) went to Schönberg, the respected teacher and composer of that time, in order to receive a serious education in composition, and thanks to this education he began to compose remarkable compositions. However Schönberg whom he described as a difficult teacher, criticized harshly Eisler's interest in labor movements, and the relationship between the teacher and the student was broken. Fazıl Say (2001, pp. 27-30) respectfully explained that Mithat Fenmen, whom he took lessons from the age of four to twelve, created a free environment in the lessons and enabled the development of his creativity as well as his performance. After his teacher criticized the French Suit in E major, which Say played in a class a few days before his death, this piece turned into passion for Say and he played this piece in memory of his teacher in the recording he made sixteen years later. İdil Biret established a special relationship with her piano teacher William Kempff, in addition to their detailed studies, and she expressed her commitment to him by saying "There has never been a day that I didn't think about him" (Xardel, 2019, pp. 77-86). Such unique and strong relationships between musicians and music teachers can leave a lasting effect and traces on the lives of musicians. Therefore, it would not be wrong to say that this interaction leads to numerous musical creations that have not yet been heard.

Tous Les Matins du Monde: Marin Marais and Monsieur de Sainte Colombe

Tous Les Matins du Monde is a film based on the relationship between Marin Marais, a young and nascent musician, and his master, Monsier de Sainte Colombe, a qualified musician and composer in 17th century France. The movie was transferred to the cinema from Pascal Quignard's novel of the same name (Grewe, 2013, p. 115) and the characters in the movie existed in real life (Burden, 2011, p. 458). In addition to the musician-teacher relationship, these two different characters motivate the audience to think about contrasts such as old-new, idealism-pragmatism, seclusion-popularity and country-city.

The musician who represent the youth and the new in the film is Marin Marais. Marin, the son of a shoemaker, was taken to the church of the Louvre Castle at the age of six because of his beautiful voice. However, after nine years of singing, he was thrown out when his voice cracked as a result of puberty. After being unhappy in his father's shoemaker's shop, Marin studied with some teachers with the desire to become a famous cellist and was eventually sent to Sainte Colombe by his last teacher. At the age of 17, he went to Colombe's house to make him listen to his playing, which ended with Colombe accepting him reluctantly, and afterwards, as a result of his adoration for palace musicianship, his lessons with his master came to an end. However, with the help of Colombe's daughter Madeleine, he was able to access his master's performance techniques and compositions, and after causing his daughter's death, he met with him again to take one last lesson. Even after Marin became the chief musician of the palace, Saint Colombe accompanied him spiritually.

Monsieur de Sainte Colombe is the musician and teacher who represents the old and the wisdom in the movie. Despite being a successful viola da gamba performer who is popular in London and Paris, Colombe slowly closed his doors to the world and dedicated himself to music after he lost his beloved wife. Working on his

instrument for 15 hours a day by creating a world of his own in a small hut, he made it possible to hold the viola da gamba differently on his knees, to give a more meaningful sound from his instrument by adding a seventh string, and to keep the bow between two fingers in order to rub the bow more gently. Thus, he provided an effective virtuosity and was able to play all the notes of human voices. Aloof from his daughters, Colombe nevertheless taught them to play the viola da gamba when they grew up, and the three of them gave occasional concerts over the years. With these concerts, Colombe's fame spread further, but he rejected sharply to the intermediaries who offered him to play at the king's palace. Every time Colombe woke up, he played "Graveyard of Sorrows" he had composed for his wife, believing that she had actually visited him. He taught the young violinist Marin for a while, but due to the fact that he found his musical performance and philosophy of life superficial, he quit giving him lessons. After the death of his eldest daughter, Colombe continued his introverted life even more sadly and alone.

In the movie, two different portraits of musicians were drawn by considering the different characters of Marin and Colombe. Marin is talented but -in Colomb's point of view- he cannot feel the music deeply enough and prefers making music more for gaining popularity and wealth. While accepting him, Colombus was impressed by the life story he told and said, "I accept you because of your pain, not because of your art". After a while, it turned out that Colombe's feelings were correct and he broke Marin's instrument after he learned that Marin was playing in front of the king. Here, the concept of palace musicianship symbolized living for the fame and money that music brings, instead of living for music alone. Therefore, music is the means for Marin, and the end for his master, Colombe. The duality of the palace and the country can also be defined through the palace musicianship. Thus, it is seen that Marin chose the palace and a flamboyant musical life away from nature

wheras Colombe preferred a spiritual life in the countryside, where he was integrated with nature and music. Marin and Colombe, on the other hand, have commonalities in terms of their composer identities and the feeling of love that drives them to creativity. For example, Marin wrote "The Dreamer" for Colombe's daughter Madeleine, and Colombe wrote many works for his wife, such as "The Graveyard of Sorrows". However, they reveal different approaches in terms of love in line with their characters. After Marin got the love of Madeleine, his love gradually disappeared and he used her only to reach her father's instrument technique and compositions. Unlike him, Colombe could not forget his beloved wife and playing all his works for her, he was consoled by seeing her dream while working on his instrument. In a nutshell, love is temporary for Marin, eternal for Colombe. Nevertheless, despite all these differences, it is seen that Marin has undergone a change in his adulthood, and he has taken a path towards devotion to music as his master.

When it comes to the teacher-student relationship, it is seen that Colombe reflects an idealist philosophy of education in an authoritarian manner and Marin has difficulty in adapting to it. When Marin made him listen to his playing for the first time, Colombe rejected him saying "You make music, sir, but you are not a musician.", and gave him a chance after listening to his composition upon the insistence of his daughters. For Colombe, who later said that he gave Marin a chance because of the pain he suffered, the main element in playing an instrument is to reflect emotions. The person who can reflect the emotions in his work is the person who feels these emotions himself, so the character also has a role in playing the instrument. However, Colombe didn't find this type of character and musicianship in Marin as well as he didn't respect his opinions on music. Despite all these, Marin understood the value of his teacher and admired his playing technique and compositions. Hence,

throughout the movie, we see that Marin is getting closer to being a musician in parallel with this admiration. Even after he became the chief musician in the court of the king, Marin did not stop thinking about him and after Madeleine's suicide, he continued to listen to his teacher regularly under the hut in which he was practicing. One night, when Marin plucked up his courage and asked for one last lesson, his teacher felt his sadness and sincere love for music and shared his works with him. The adult Marin, whom we see at the opening and at the end of the movie, is now a person who feels alone in the superficial and ostentatious palace life and seeks depth in his musical performance, just like his teacher. Marin's devotion and respect to his teacher is proven when he sees the phantom of Colombe in the last scene telling him "I am very proud of myself for raising you".

Whiplash: Andrew Neiman and Terence Fletcher

Whiplash is a film based on the relationship between young and ambitious jazz drummer Andrew Niemann, studying at Shaffer Conservatory in New York, and famous conductor and educator Terence Fletcher. Although the Shaffer Conservatory in the movie does not exist in real life, it is thought to be inspired by the Julliard Music School in New York (Pace, 2015). While creating the character of Terence Fletcher, the director and screenwriter of the movie, Damien Chazelle, was inspired by a teacher he took lessons during his music education (Zabłocka, 2016, p. 88). Unlike Tous les Matins du Monde, the film takes place in the 21st century.

Andrew Niemann who creates the portrait of a young musician student in the film, is a 19-year-old conservatory freshman. He was raised by his father, a literature teacher, after his mother abandoned him when he was a baby. Andrew, who has an introverted nature, wants to be among the great musicians in jazz drums and works hard to achieve this goal. Andrew's industriousness and perseverance increased even more after he caught the attention of his conservatory

teacher and conductor Terence Fletcher, whom the whole school admired. Dedicating his whole life to music, Andrew put his relationship with the girl he liked and his social life in the background for this cause. Fletcher's hard and ruthless nature pushed his limits so much that it caused him to quit music for a while, but eventually his passion for music found him again.

Terence Fletcher, who portrays the educator in the film, is a musician and teacher who is devoted to music just like Andrew. Fletcher has such a sensitive ear that he notices the slightest mistake in the orchestra. This ability and discipline at the same time, made him have a great reputation in the conservatory. However, Fletcher has a stern and tactless personality, so his students both look forward to and shy away from his attendance at orchestra lessons. What he is looking for in students is a great passion for music and never giving up, just like the old jazz masters. When he does not see this in the student, he gives up on the student, but when he sees it, he aims to force the student to reach the last limit of his ability. Andrew is one of these students, and throughout the film we see Fletcher educating Andrew on his own principles, eventually bringing him to the highest point of his talent.

In the movie Tous Les Matins du Monde, it was stated that the young student and the wise master reflected different characters and music understanding from each other. Whereas, despite the differences in terms of age and experience between Andrew and Fletcher in Whiplash, there are many common points in their characters and their views on music. Andrew is an ambitious and assertive student and aspires to become a top musician, like masters such as Buddy Rich and Charlie Parker. Aiming to produce a perfect sound from his orchestra and only be first in the competitions, Fletcher has no tolerance for mediocrity just like Andrew. The perfectionism of both leads Andrew to work until his hands are bloodied, and Fletcher to batter the members of the orchestra with his words and actions. At

the same time, both musicians have problems in social relations. This similarity between the nature of the two musicians becomes clearer when the two scenes of the films are analyzed. Having dinner with his family, Andrew is seen to be hurt by the fact that the achievements of his two cousins, who are successful in American football and school, are met with excitement, but there is no reaction to his being the lead drummer in the jazz orchestra of the best music school in New York. In an environment where his musical success is underestimated but the average success of his cousins is praised, Andrew gives an example of Charlie Parker and conveys that being the most successful musician of the 20th century is the real achievement. He also reflects his philosophy of life and music by responding to his father, who criticized Parker's miserable life and death, "I'd rather die drunk, broke at 34 and have people at a dinner table talk about me than live to be rich and sober at 90 and nobody remembered who I was". Fletcher's philosophy of music is also better understood in conversations with Andrew at a jazz club outside of the school setting, in which he criticizes today's pragmatist world and attributes the dying of jazz to the lack of effort to get great performances. Disdainful of Starbucks jazz albums, Fletcher declares that the word "good job" is harmful. Good music is formed only if a person is forced beyond what is expected, and a good musician will not be discouraged no matter what.

When we look at Andrew and Fletcher's student-teacher relationship, we encounter an authoritarian and idealistic teacher and a student who respects him intensely as in Tous les Matins du Monde. Fletcher made Andrew feel at first that he cared about him as a student, and was particularly interested in technical details of his work, such as speed and equality. Fletcher's aim, as he himself mentioned, is to take the student from being a good musician to becoming a great artist. To this end, Fletcher used abusive words and condescending statements about Andrew's family life and tried to

increase his level of ambition by making him perceive other drummers of the orchestra as rivals. Andrew was highly motivated by the interest of his teacher, but when his teacher's harsh reaction was added to the setbacks he experienced before a competition, he left school and quit playing his instrument. Fletcher's harsh manner also led to the suicide of a student, and Fletcher leaved the school after Andrew testified against him. However, the confession of Fletcher, whom Andrew met in a bar, that all he did was for him to be perfect, and his offer to become a drummer in his newly founded jazz orchestra brought Andrew back to music. In the last scene of the movie, it is seen that Fletcher created a duel at the orchestra concert, allowing Andrew to show all his creative and performing spirit on stage, so that he, as an educator, achieves his goal.

Result and Discussion

In this research, the concepts of musician and music teacher were examined through two films, Tous les Matins du Monde and Whiplash. The portraits of musicians and music educators in the films have both common and different points that will be discussed in the proceeding paragraphs.

In the movie Tous les Matins du Monde, the idea that musicianship should be made for itself, rather than focusing on any success, fame or award, comes to the fore. The purpose of the musician is not just to play notes, but to give emotion to music, and in order to reach this point, it is necessary to experience genuine emotions and build a life on music. In the movie Whiplash, the importance of the musician's dedication to music was also emphasized, but the fame, success and permanence that came at the end of this effort were shown as positive returns. It is stated in both films that musicianship requires individual hard work, and there may be a kind of loneliness, seclusion and separation from social life for this cause. The emphasis that musicianship includes dedication and hard work in both films is in parallel with the lines of Fazıl Say (2017) which stress the great

effort musicianship requires and the research of Acar and Kesendere (2018) in which the jazz musicians mentioned the difficulties through the way of becoming a musician. The concept of adding emotion to music, which is also emphasized in Tous les Matins du Monde, is in accordance with Schumann's (Fenmen, 1997) statement that music has to be felt in the heart. In the same movie, it can be said that the character Colombe, who establishes a spiritual communication not only with music but also with nature and adopts the principle of making music for itself, reflects the deep wisdom that Schopenhauer (1969) attributed to the musicians. The emphasis on success and fame in Whiplash is thought to be due to the fact that the film takes place in New York, which is a representation of today's competitive world. The French film Tous les Matins du Monde, on the other hand, reflects Europe's more traditional and conservative view of music.

When films are examined from the perspective of the student-music teacher relationship, it is seen that there are disciplined and idealistic teachers who show an authoritarian and harsh attitude in reflecting their ideals to the students in both films. Again, in both films, it is seen that the musician students admire their teachers despite their relentless and intolerant characters. It can be said that the reason for this is that both teachers are extremely successful and respected musicians, and as a result, a natural master-apprentice relationship emerged. Despite being set in different centuries and locations, the deep reflection of the master-apprentice relationship in both films supports the conclusion that Daniel and Parkes determined in their research in 2017 that the master-apprentice relationship is still valid in professional instrument education. The study by Davidson et al. (1998) in which they concluded that the student attaches particular importance to the teacher's performance in the later stages of instrument education, also confirms the unconditional respect developed by young musicians for their teachers in the films. In

addition, the close and intense relationship of important musicians such as Eisler (2014), Say (2001) and Biret (Xardel, 2019) with their teachers is in parallel with the student-teacher relationship in the films. Besides these common points about teaching in the two movies, there are also some differences. Colombe, the teacher in Tous les Matins du Monde, emphasizes expressing emotion in music, while Fletcher, the teacher in Whiplash focuses more on speed and equality. The main reason for this is, in the first movie the musical ideas are given through the viol, which is the string instrument identified with the concept of time and sonority, whereas the jazz drum, which is the main instrument in the second movie, focuses on rhythm and takes on the task of giving rhythm in the orchestra. As another reason, the character differences of Colombe, who chooses a secluded and spiritual life, and Fletcher, who lives a city life dominated by competition and speed, can be stated.

Despite the depth and emotion that music contains, musicianship and the process that leads to musicianship requires discipline and includes difficult stages. Although the films Tous les Matins du Monde and Whiplash take place in different periods and deal with different musical styles, they reveal the physical and spiritual effort spent for this special art created through sounds. The researcher hopes that films made on music will be examined in terms of other elements in the future, thus creating new possibilities for discussion about the nature of this art.

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CHAPTER 2

NEUMATIC KHAZ NOTATION IN TURKISH CLASSICAL MAKAM MUSIC: A STUDY OF THE HAMPARSUM NOTATION SYSTEM

GÜLAY KARAMAHMUTOĞLU [1]

Introduction

Musical notation systems are an indispensable instrument in dealing with music and also have an important place in music research. It has been accepted that the past of the notation systems was as older as the alphabets. Humankind needed to write down the voice, which was used to communicate as the form of letters. In the same manner, they felt to write down a melody so, the first studies in written music arose and music notations appeared in a primary form. These were simply used to remember a known melody at first, become today's formation after completion its development in the wide period.

Different various types of musical notation that have been used by different cultures and civilisations on the Earth, within historical terms (samples are known or not in today). The first one has been used more than the other has especially ancient times. Some

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cuneiform on the Sumerian tablets, which have been known as a musical notation, has been accepted as the earliest examples of the musical notation.

From the beginning of music there are two general types of musical notation: Alphabetical notations and symbolical notations. For example, The international (European) staff notation that has been using by many countries in the world recently is symbolical notation and, Sumerian notation is alphabetical.

Music has always been an important part of the Turk's life. Turks had used many sorts of musical notation systems. In the duration of Ottoman, writing down the music was not acceptable thought for the musicians and composers of the Turkish classical makam music that techniques and other elements of music like makams, usuls…etc was teaching and learning by a kind of memorisation method called "Meşk (Meshk)". However, with this method, it is not possible to keep in mind compositions without changing.

From the beginning of the first quarter of nineteenth century, a new, simple musical notation system, which was easier to use, introduced in classical Turkish music. It was Hamparsum notation. In Turkish makam music, before introducing of international (European) staff notation, among the various musical notation systems: Ebced (Abjad), Nay-i Osman Dede, Dimitri Kantemir, Abdülbaki Nasır Dede, Ali Ufkî, etc. Hamparsum notation was the widely used one. It is a musical notation system developed by Hamparsum Limonciyan (1768-1839) who was encouraged and demanded by Sultan Selim III (1761-1808). His contemporary Abdülbaki Nasır Dede's (1765-1821) notation system did not use but the practical system of Hamparsum Limonciyan spread rapidly and used by a lot of classical Turkish music composers and musicians. This musical notation system has proved useful to thousands of compositions have been reach today.

History of Musical Notation Systems in Turkish Classical Makam Music

Music has consistently played a significant role in the lives of Turkic peoples. Scholars have not yet established an exact date for the initial adoption of musical notation in the Turkish cultural sphere. Al-Farabi (872–950) developed a notation that used characters taken from the alphabet in order, and this method operated as a tablature for performance practice.

A source written in Middle Asian Turkish in the thirteenth century describes an old Middle Asian Turkish musical notation called Ayalgu in Old Chagatai (Çağatay) Turkish. Moreover, during the Uyghur (Uygur) period, musical performance was learned and practised not only by watching a master but also by writing and reading scores. According to a strong and credible observation in Tansukname, Uyghur musicians used certain writings as musical notation for their performances.

During the Ottoman era, compositions were transmitted, studied, and internalized through a pedagogical practice known as *Meşk* (also spelled *Meshk*). This traditional aural method relied on the intimate, iterative relationship between master and pupil, in which repertoire and performance practice were conveyed by demonstration, imitation, and correction rather than by written scores. For many musicians of the period, rendering works from notation was culturally and pedagogically marginal, so musical knowledge was preserved and propagated primarily through oral transmission.

Although a number of notation systems were devised by theorists of makam music to describe pitch relationships and to provide illustrative examples across different periods, these systems remained largely confined to scholarly circles and did not achieve broad popular adoption. Such notational schemes typically

comprised theoretical tables, geometric diagrams, and alphabetic signs intended to explicate theoretical principles rather than to serve as practical performance scores. Consequently, a substantial portion of the classical Turkish repertoire has been lost or survives only in altered forms, since many works were never fixed in a widely used, durable notation.

The earliest systematic studies of classical Turkic music appear to have emerged following the conversion of Turkic peoples to Islam. Although a definitive chronology remains elusive, evidence indicates that Muslim musicians employed notational practices as early as the ninth century. The earliest attested system in this milieu is the Ebced notation, an alphabetical or alphanumeric scheme derived from the Arabic Ebced letter-values, which functioned as a means of encoding pitch and melodic information within a literate theoretical framework.

The origins of Ebced notation are not firmly established. The earliest surviving treatise that employs this system is commonly identified as Risāla fī Ḥibrī Ta'līf al-Alḥān, attributed to the ninth-century Arab philosopher Al-Kindi (c.790–874). Contemporary accounts also attribute to Al-Farabi a makam music theorist and musician Turkic origin, an alphabetic notational method that operated as a form of tablature; his scheme appears to have represented practical performance information while remaining closely linked to prevailing oral pedagogies.

In the seventeenth century, Ali Ufki Bey, a musician of Polish origin (c. 1600–c. 1700), was the first to apply the five-line European staff to the notation of classical Turkish music. In his anthology Mecmua-i Saz u Söz, he transcribed melodies according to Ottoman orthographic convention by writing from right to left; the musical lines are set on a five-line staff using the bass clef, while the Turkish lyrics appear partly beneath the staff and partly below the system. He did not introduce new symbols to represent the microtonal

accidentals of the Turkish makam system, so his transcriptions rely on conventional Western clef notation without specialized signs for the finer pitch distinctions of the repertoire.

Kutb-i Nâyî Osman Dede (c. 1652–1730) introduced modifications to alphabetic notation grounded in Arabic letterforms and employed this adapted system within Ottoman musical practice. His revisions sought to align traditional alphabetic signs with the practical needs of Ottoman repertoire, thereby extending the use of letter-based notation alongside prevailing oral pedagogies. His descendant, Abdülbaki Nasır Dede (1765–1821), who was a contemporary of Hamparsum Limonciyan, subsequently elaborated a new notational scheme that drew on the ancient Ebced tradition while incorporating substantive alterations. Nasır Dede's system represents an intermediate stage in the long history of attempts to reconcile alphabetic and theoretical notation with the microtonal and modal requirements of classical Turkish makam music.

Dimitri Kantemir (Kantemiroğlu; 1673–1821), a scholar of Romanian origin, devised an alphabetic notation for classical Turkish music in which individual letters corresponded to the names (or syllables) of traditional pitch classes. He set out the theoretical foundations and practical applications of this system in a treatise entitled "Kitabu'l ilm'ül Musiki-i Ala Vechil Hurufat", which articulates both his notational conventions and their use in transcribing modal repertory; Kantemir's work thus represents a notable effort to reconcile the makam system with an alphabetic means of inscription.

In Turkish classical makam music, before introducing of international (European) staff notation system, among those musical notations, the system of Hamparsum Limonciyan (1768-1839) was the widely used one. Hamparsum was encouraged and demanded by Sultan Selim III to develop a new musical notation system with his contemporary Abdülbaki Nasır Dede. The notation system of

Abdülbaki Nasır Dede did not use but Hamparsum's practical system spread rapidly and used by a lot of Turkish makam music composers and musicians.

In the nineteenth century, the Italian musician Giuseppe Donizetti (c. 1788-1856), invited to Istanbul by Sultan Mahmud II to provide instruction at the Muzıka-i Humayun, initiated a systematic transition from the prevailing Hamparsum alphabetic notation to the five-line European staff. Donizetti implemented the international staff in pedagogical practice and incorporated it into the conservatory curriculum, thereby familiarizing a generation of Ottoman musicians with Western notational conventions. During and after the Tanzimat reforms, several composers and notators of Turkish classical makam music, notably Notacı Emin Efendi (1845-1907) and Muallim İsmail Hakkı Bey (1866-1927), adopted the European staff for the transcription and dissemination of their works, marking an important shift in the written transmission of the Ottoman musical repertoire.

Notacı Emin Efendi published the first collections of fasıls and individual pieces in 1876. Many of the pieces were harmonised for the piano (Fenn-i Musikiden 1876) (Popescu-Judetz: 1996, 45). Muallim Ismail Hakki Bey published some fasıls and later on introduced staff notation in his music lessons (1897 and later). Just the beginning of this century Şamlı Selim and then his brothers Şamlı İskender and Tevfik published Turkish music with notes for about three decades (1901 through 1920s), making available a large body of melodies to music aficionados (Popescu-Judetz: 1996, 46).

Because the five-line Western staff proved inadequate for representing the microtonal intervals and modal subtleties of traditional and Turkish classical makam music, a sustained program of notational reform was undertaken by scholars and theorists such as Hüseyin Sadettin Arel (1880-1995), Rauf Yekta (1871-1935), Ali Rıfat Çağatay (1869-1935), and Suphi Ezgi (1869-1962). These

researchers extended and adapted the conventional staff by introducing additional lines, modified clefs, supplementary symbols for microtones and accidentals, and various graphic devices intended to capture makam-specific pitch relationships and performance practice. Their interventions sought to reconcile the descriptive needs of Turkish makam theory with the practical requirements of transcription and pedagogy, producing hybrid notational systems that remained compatible with European staff conventions while accommodating the finer pitch gradations and theoretical constructs of the Ottoman tradition.

Hamparsum Limonciyan [2] (1768-1839)

Hamparsum Limonciyan was born in 1768 at a house in Beyoglu as the son of a poor Armenian Catholic couple who came from Harput to Istanbul. His parents only had afforded him to graduate from the primary school. After graduation, he had been sent a tailor as a novice to earn money and, to have an occupation by his family. Because Hamparsum was very fond of and talented on music, he attended to Armenian churches to evaluate his musical abilities and knowledge meanwhile.

Protecting the poor talented children was a tradition among the wealthy Turkish families at that time in Ottoman Empire so were the wealth Armenian families too. Hovannes Çelebi (Chelebi) Düzyan the director of Darphane was the person who protected young Hamparsum. Therefore, he attended his music education in the Düzyans' House at Kuruçeşme.

After he worked both, in church choir and music studies in Duzyans' House, his musical talent developed in his youth, he was appointed as a "Baş Mugannî (Head Singer/Cantor)" in Meryem Ana Church. He attended to mevlevîhâne to learn Turkish classical

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[2] Hampartzum Limonjian: He also has known and called Hamparsum the Father (Baba Hamparsum), Hamparsum Ağa.

makam music that he was very fond of, at the same time. It is most likely that he was presented to Sultan Selim III by one of the musicians whom he met and from whom he received instruction during his training at the Beşiktaş Mevlevihane.

Sultan Selim III the twenty-eighth Ottoman Sultan, was a progressive one who had a profound interest in music. He was the one of the best composers in classical Turkish makam music and a good musician, and also a poet and hattat. He was good at playing Tanbur and Ney. Selim III was a Mevlevî, and he always interested in the musical activities in Mevlevihanes and other musical centres in the city in his whole life. He encouraged the musicians in the Ottoman Palace to study and research on Turkish classical makam music and awarded them. Classical Turkish music had the most brilliant period, which called "Golden Time/Age of Turkish Classical Makam Music" in the present day, during his sultanate.

Selim III tried to protect invaluable compositions of Turkish classical makam music being forgotten so, he demanded and encouraged the musicians in the palace to develop a new practical music notation system to save many compositions of classical Turkish music. It was Abdülbaki Nasır Dede Efendi (1765-1821) and Hamparsum Limonciyan who developed a new musical notation system.

Abdülbaki Nasır Dede, who was Nayi Osman Dede's grandson and contemporary of Hamparsum Limonciyan, developed a musical notation system based on classical ebced notation and, represent his studies named "Tahririye" and "Tedkik u Tahkik" to Sultan Selim III. His notation system has not been used so much as the musical notation of Hamparsum Limonciyan.

Hamparsum's studies on developing a new musical notation took two years, from 1813 to 1815. At the end of this period, he represented his work including six notebooks to Sultan. All of the

compositions in his work were the instrumental Turkish makam music as Peşrev and Saz Semaisi. Because it was easier than Abdulbaki Nasır Dede's, the notation of Hamparsum had been used widely. Dede Efendi was the one who liked and supported to his notation system. Hamparsum's notation has not only used by Turkish musicians but, also Armenian and the others. Both Hamparsum's and Abdulbaki Nasır Dede's musical notation systems were inadequate for reflecting pitches of Turkish classical makam music.

Hamparsum inherited many compositions of Turkish classical makam music. Nine Peşrevs, five Saz Semâiis, Fasıls in Beyâti Araban and Bestenigâr maqams, Beyâti Beste, two Semâis, Nişâburek Kâr-ı Natık, Dügâh Beste and Yürük Semâi, and three Şarkı are the some of those compositions. He also composed Armenian hymns by using classical Turkish makams and usûls in Armenian language.

Hamparsum Limonciyan got married when he was 27 and had six children. He earned his life on music as a teacher. He grooved many pupils n his house at Haskoy-Istanbul. Tanburi Aleksan (1815-1864), Bedros Çömlekçiyan (1785-1840), Aristakes Hovannesyan (? - ?), and his son Zenop Limonciyan (1810-1866) were the some of his pupils. The one of them, Aristakes Hovannesyan developed his notation system by making some additions and rules afterwards. Except developing a musical notation system, and being a composer, Hamparsum was a violin player and a good Hanende and also a Tanbur player a little. Hamparsum Limonciyan passed away at 1839 when he was 71, in Haskoy. His grave in Beyoğlu Surp Agop Armenian cemetery.

HAMPARSUM NOTATION

Hamparsum Notation system has proved useful to many performers and composers not only Turkish but also Armenian and others. There are innumerable manuscripts that written in

Hamparsum notation have existed. Some of them have been translated today's international (European) staff notation system but some of them are still waiting for us.

These manuscripts enlighten us to have an idea of melodic structure and musical elements have been used in classical Turkish music in the past. Hamparsum notation has proved useful to thousands of compositions have been come down today. So study on those manuscripts, which have been written down in Hampasum notation system, is very important for historical, theoretical and musicological research of Turkish classical makam music.

Historical Basics of Hamparsum Notation

Musical notation system of Hamparsum Limonciyan based on the Medieval Armenian musical notation of which is a type of neumatic notation that named "Khaz". Khaz notation was the musical notation used about ten centuries, from the eighth to eighteenth centuries. There are no sufficient evidence to verify when, where, how, and by whom the Khazes created. Khaz system made possible to write down mono-vocal melodies and an Armenian religious music such as hymns called "Sharakan". This musical notation system was included a lot of different symbols to indicate the pitches, duration, the strength of sounds, and the other elements of music but, it was difficult to use in a practical way.

The Armenian Khaz notation system was composed of two independent subsystems: one prosodic and the other musical. Flesher conducted a comparative analysis of the prosodic signs by classifying them into four categories—according to their numerical distribution, their functional subdivisions, and their practical correspondences to the Greek system as interpreted through Armenian grammar. This study, in turn, contributed to the emergence of the hypothesis—advanced by many scholars and researchers in the field—that the signs of the Armenian prosodic system ultimately

derive from the Greek tradition (A'tayan, 1999, p. 22; Karamahmutoğlu: 2020, p. 329).

The same hypothesis was reiterated by Meliktan, who stated that the Armenian prosodic Khaz signs originally derived from Greek and were introduced to the Armenians by Greek colonies. Such hypotheses naturally raise the question of whether this widely circulated view is in fact accurate (Karamahmutoğlu: 2020, p.329).

Figure 1. A hymn written in the Armenian Khaz notation system [3]

There were many expressive details of the performances, twenty-five neumatic signs and twelve Armenian consonants,

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[3] An Armenian hymn preserved in the Jerusalem Armenian Patriarchate Collection (Armenian Hymnaire 1322, Jerusalem Armenian Manuscript 1644, p. 245) Date of download: 16 Nov. 2020. https:/ /shnorhali.com/khaz/

denotes about melodic motifs and rhythmic etc. Thus, Khaz system was put out of use, and almost forgotten in the eighteenth and nineteenth centuries. Every sign of Khaz notation, plus twenty-five or twelve Armenian consonants, denotes the rising and falling direction of the standard melodic motifs, as well as rhythmic and even expressive details of the manner of performance.

Although capable of expressing considerable musical complexity, Khazes could not exactly express pitch or time and served mainly as a reminder to one who already knew the melody. From the 16th century the Khaz notation became progressively more complicated, and it eventually became incomprehensible to church musicians.

On the Hamparsum Notation System and the Armenian Alphabet: For scholars who maintain that the Khaz notation system—forming the structural foundation of Hamparsum notation—derives from the Armenian alphabet and its letter forms, an examination of the Armenian script itself is sufficient to challenge this assumption. Whether one considers the alphabet in its present form or traces its historical development, only three letters can be identified as bearing any resemblance to the signs employed in Hamparsum notation: *Pen* (P), which appears in both uppercase and lowercase forms; the lowercase letter *Be* (b); and the lowercase letter *Re* (R) (Figure 2).

Hamparsum made some changes and additions on old Khaz system. There are seven symbols for the seven notes of the octave and additional dashes, which used to distinguish the octaves in his system. The durations have been marked with auxiliary symbols, which are dots, lines, and circles.

Figure 2. The letters of the Armenian alphabet (together with their numerical values)[4]

Yeghia M. Tsntsesian (1834-1881) improved Hamparsum notation accommodating it with the principles of Western music for an established twelve-tone chromatic scale of two octaves from C to c' (1933). Toward the end of the century, the Armenian printer Hovannes Mühendisyan of Istanbul devised typesets for Hamparsum notes and made it possible to print them. Nigoghos Taşçıyan was the first to be published in 1874 with a volume of religious hymns, shortly preceding the first publications with Western notes. The Armenian press continued to print religious music but ceased to print Turkish and Armenian secular music in the first decades of the 20th

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[4]Armenians of Anatolia Once Upon a Time (Facebook Group):
http://ermenikulturu.com/wp-content/uploads/2014/08/alphabetbig.jpg

century in the face of growing success of Western notes. (Popescu-Judetz: 43)

The Characteristics of Hamparsum Notation

The easiness of its writing the reason why Hamparsum notation has been widespread and used for a long time. It is easy to write, read and understand. Each sound represented by single symbols and those symbols are very simple. There is no need to know the names of pitches in classical Turkish music to remember them. Those advantages make Hamparsum notation more useful than the other systems that used in Turkish classical makam music.

There is no need to staff and clef sign in Hamparsum notation. It has been written and read from left to right.

There are seven Khaz based symbols to represent seven basic sounds in Hamparsum notation. Those symbols which names are: *Pouch* (*Pou*), *Ékortch* (*É*), *Vérnaghagh* (*Vé*), *Bénkortch* (*Bé*), *Khosrovayin* (*Kho*), *Nérknakhagh* (*Né*), *Parouik* (*Pa*) are based on Armenian Khaz Notation System (Figure 3).
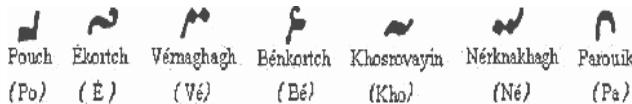
Figure 3. Seven Basic Symbols in Armenian Khaz System [5]

The scale which consists of seven basic sounds in Armenian Khaz notation, adapted on the Major scale of today's sound system of classical European music has been arose: *Pou = Do, É = Re, Vé = Mi, Bé = Fa, Kho = Sol, Né = La, Pa = Si* (Figure 4).

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[5] Polatyan 1998.

Figure 4. Seven Basic symbols in Khaz system which adapted on the Major scale of today's classical (European) music sound system (starts with Pou = Do) [6]

When this scale adapted on Armenian folk music it starts with Bé. But the values of intervals (1 – 1 – ½ - 1 – 1 – 1 – ½) do not change. In this situation, regarding in the main scale that Do Major in European classical music Bé = Do (Figure 5).

Figure 5. Seven Basic symbols in Khaz system which adapted on Armenian folk music (starts with Bé = Do) [7]

These symbols indicating the sounds in classical Turkish music are classified by starting from Yegâh: Pou = Yegâh, É = (Huseyni) Aşiran, Vé = Irak, Bé = Rast, Kho = Dügâh, Né = Segâh, and Pa = Çargâh (Figure 6).

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[6] Polatyan 1998
[7] Polatyan 1998
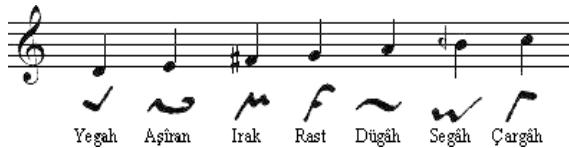
Figure 6. Seven Basic symbols in Khaz system which adapted on Turkish classical makam music (starts with Pou = Yegâh) [8]

Upper and lower octaves have been explained by adding short lines under the symbols indicating seven basic sounds of Hamparsum notation. Nevertheless, when explaining pitches Gerdâniye, Muhayyer, Tiz Segâh, Tiz Bûselik, and Tiz Çargâh these short lines are added to the body of basic symbols instead of bottoms.

In this system there are no special signs for both sharp, and flat, to separate one from the other. And also, there is no special sign has been used as a flat to lowering a pitch, only a short line (~), which placed on the symbol of pitch, used as an accidental sign instead of sharp. This short line (~) raise pitch one half step nevertheless, it does not indicate being made high-pitched is diatonic or chromatic. So, while being translated to musical notation system at the present, flats or sharps are decided according the makams or tonality of the melody. In other words, comas of sharp and flat can only be understood by examining style used in makams. In addition, a sign called natural, which cancels the flat or sharp, has not been used in Hamparsum notation. (Figure 7)

Figure 7. Use of (~) as an accidental sign in Hamparsum Notation [9]

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[8] Illustrated by Gülay Karamahmutoğlu (1999).
[9] Illustrated by Gülay Karamahmutoğlu (1999).

Some differences in use are noticeable because there are more sounds in classical Turkish music. The pitches, which are Acem Aşiran, Geveşt, Zirgüle, Kürdi, Bûselik, Hicaz, Hisar, and upper and lower octaves with comas of these keys, have been considered as high-pitched of basic sound.

Durational signs place to the top of the symbols, which indicate pitches. The duration in Hamparsum notation is represented by dots (˙), vertical lines or comas ('), ("), and little circles (º), (ºº) and a sign as (λ) that placed on the symbols of sounds (Figure 8).

Figure 8. Durations in Hamparsum Notation [10]

There is no clef sign and time signatures in Hamparsum notation. However, the usul and makam of the melody is written on title.

Durational details as syncope, triplets, dotted notes and more have been indicated in Hamparsum notation (Figure 9).

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[10] Illustrated by Gülay Karamahmutoğlu (1999)

Figure 9. Indication of durational details as syncope, triplets, dotted notes etc.in Hamparsum notation.[11]

Hamparsum Limonciyan indicates the beats in complicated rhythmic forms (patterns) of Turkish classical makam music called "usûl", as groups in order to make them comprehensible. This is the other easiness of his system. It provides the beginners to learn easily the usuls and musical forms in classical Turkish music (Figure 11 and 15).
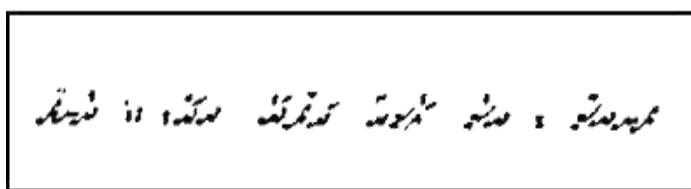

Figure 10. Indication of usul's beats as groups in Hamparsum notation.

λ	/	λ
:	.	.
dum	tek	tek
3	2	2

In the simple usûls, the sign (:), is used to indicate at the end of the measure instead of measurement lines. In addition, it is used to separate measurements of the simple usuls from each other in the big usul. But in the big usûls including simple usûls, (::) sign is used to indicate the end of the usul (Figure 12).
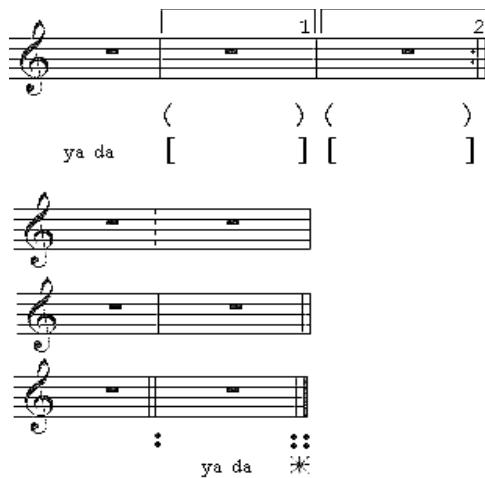
Figure 12. Indication of measurement lines in Hamparsum Notation [13]

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[12] Gülay Karamahmutoğlu (1999)
[13] Gülay Karamahmutoğlu (1999)

Repetition signs of typical European classical music which are "Prima Volta" and "Seconda Volta" have been marked over the final passages at the end of phrases. And, "Segnio", "Coda", "DC." have been used as European classical notation.

Furthermore, Hamparsum notation employs slur lines; triolets are likewise represented by a slur placed above or below the three pitch symbols, covering all three (Figure 13).
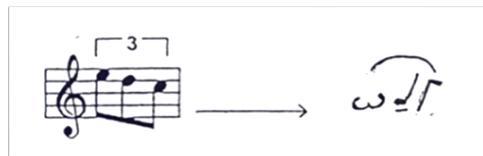

Figure 13. Triolet/Triplet in Hamparsum Notation [14]

There are two types of Hamparsum notation, which one was *normal* and the other was *coded/hidden*. There is not sign for duration and other details of the pitches in coded/hidden Hamparsum notation. This one does not give any information about the melodic structure. It only has been used to remember a melody, which already known by the performer. There is another type of Hamparsum notation, which is different from the coded/hidden one. It does not contain time signature but can be understood which usul is used, by its rhythmic structure. In fact, it is the version of normal one, which the composers may have been forgotten or not needed to put in time signatures and some other details without any intention. So, this one has been incorrectly called as coded/hidden Hamparsum notation.

In Hamparsum's system of musical notation, the Segâh pitch occupies a central position as one of the seven fundamental symbols that constitute the principal scale. The Bûselik (B) pitch, by contrast, is represented by adding a sharpening stroke to the symbol corresponding to the Segâh pitch. From this, it may be inferred that Hamparsum regarded either the Yegâh or the Rast makam scale as the principal scale (a matter on which differing views exist); however, regardless of which is taken as the principal scale, this distinction does not affect modern transcription practices.

Different Ways of Hamparsum Notation From The Others

1. Hamparsum notation is written from left to right, and no manuscript source examined to date exhibits any deviation from this practice.

2. There is no need to know the names of pitches in Turkish classical makam music to remember them. Each pitch represented by single symbols and those symbols are very simple. Those advantages make Hamparsum notation more useful than the other systems in classical Turkish music. It is easy to write, read and also understand.

3. It based on the Medieval Armenian musical notation of which, is a type of neumatic notation that called "Khaz". Hamparsum made some changes and additions.

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[15] Illustrated by Gülay Karamahmutoğlu (1999)

4. Pitches and duration are the two most basic parameters of a musical notation system. Using just those two parameters a functional piece of music can be write down. Durational signs and pitches are apparently represented in Hamparsum notation.

5. The complicated rhythmic forms (patterns) of Turkish classical makam music named "usûl" are very obvious in Hamparsum notation. Hamparsum indicated the beats in usûls as groups in order to make them comprehensible (Figure 13).
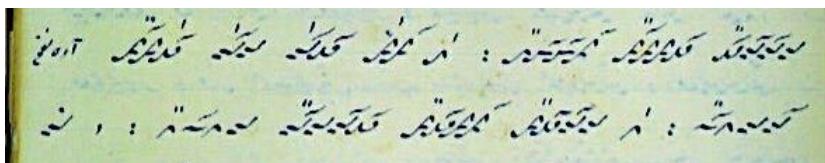

Figure 15. The grouping of pitch signs in Hamparsum notation according to the usûl beats.

6. Musical notation system can be used to inherit of both repertoire and performance at this time. But the many systems have been used to remember a melody which already known in the past. Hamparsum notation has been used both repertoire and performance. This characteristic of Hamparsum notation distinguishes it from each musical notation systems that used in classical Turkish music.

7. There is some difference usage of Hamparsum notation between in the classical Turkish music, classical European music and Armenian folk music. The main scale, which consists of seven basic sounds in Hamparsum notation, starts with Pou both in classical Turkish music and in classical European music. But, in classical Turkish music Pou = Yegâh and in classical European music Pou = Do. In Armenian folk music, the main scale starts with Bé. In this situation, regarding in the main scale that Do Major in European classical music Bé = Do. But the values of intervals (1 – 1 – ½ - 1 – 1 – 1 – ½) do not change in each of them.

8. Durations have been indicated by Arabian numbers in the other musical notation systems based on alphabetic and Ebced notations. Durations in Hamparsum notation have been indicated by dots, vertical lines, little cycles, and commas on the top of pitches.

9. Repetition signs of typical European classical music which are "Prima Volta" and "Seconda Volta" have been marked over the final passages at the end of phrases. And also, "Segnio", "Coda", "DC." have been used as European classical notation.

10. In addition, there is a variety known as "Secret Hamparsum Notation," which contains only as many additional signs as are sufficient to assist the writer alone in reading it, or in which the signs are not used in their conventional forms (indeed, in some cases no signs are used at all). For this reason, such notations are extremely difficult—and in certain instances impossible—to decipher. In some examples, no symbols indicating durations or microtonal intervals are encountered, nor are there any groupings that would allow *usûl*s to be understood.

Secret Hamparsum Notation was primarily used by composers and musicians, as well as by certain closed circles, who wished to retain exclusive control over the works they composed or learned. Because the existing signs are employed in unconventional ways and are not written so as to clarify *usûl* patterns, this variety is also referred to as "Encoded" Hamparsum Notation.

Often confused with the secret–encoded variety, there exists yet another type in which microtonal intervals are more or less indicated, and although duration symbols may be absent, groupings are used to suggest the *usûl*structure. This type differs from the secret form described above and is, to some extent, more decipherable; it is therefore more appropriately termed "signless" or "mute." For, although the result is not always clear and unambiguous, it remains

possible to decipher such notation by drawing on *usûl* patterns and the melodic progression (*seyir*) of the *makam*.

These notations were most likely not produced with the intention of concealing the work from others or deliberately misleading those attempting to decipher it; rather, they may represent incomplete transcriptions resulting from the writer's omission of certain signs—perhaps due to haste or a perceived lack of necessity for further detail.

Conclusion

Across the various musical notation systems used in classical Turkish music—excluding the Hamparsum notation and that of Ali Ufki—it is evident that the symbols representing pitches were derived from letters of the Arabic alphabet. These letters were employed singly, in pairs, or in triplets to denote pitch names, selected according to criteria such as the initial letter of the pitch name, the stress pattern in pronunciation, or the position of the relevant syllable within the word. Consequently, familiarity with the pitch nomenclature of the classical Turkish music sound system was essential for learning and applying these notational practices. It is also well known that literacy was not widespread in the Ottoman Empire; many individuals could read but not write, largely due to the complexity of the Arabic script. For this reason, notation systems based on the Abjad and Arabic alphabets were not preferred in practical musical contexts and remained largely confined to their inventors and music theorists.

Ali Ufki's notation was comparatively easier to learn than other alphabetic systems based on the Ebced (Abjad) and Arabic scripts. He adapted the international (European) staff notation to the right-to-left orientation of Arabic writing. Despite this relative simplicity, Turkish musicians did not adopt the system, most likely due to the challenges posed by the five-line staff.

Some foreign sources have hypothesized that the Hamparsum notation emerged because Sultan Selim III deemed the notation of Abdülbaki Nasır Dede inadequate. Abdülbaki Dede's system encompassed thirty-eight pitches across two octaves, from Yegâh to Tiz Hüseynî, whereas the Hamparsum notation included twenty-eight pitches in two octaves. This hypothesis, however, is untenable. Nonetheless, it is true that both Hamparsum's and Abdülbaki Nasır Dede's systems were insufficient for fully representing the pitch inventory of Turkish classical makam music.

Among all these systems, the Hamparsum notation stands out as the most practical. Its symbols are simple, clear, and uniform. It does not require prior knowledge of pitch names within the classical Turkish music sound system, and the processes of writing and reading melodies are considerably easier than in other systems.

A particularly significant feature of the Hamparsum notation is that it was the first musical notation system in classical Turkish music to be written from left to right. During the Ottoman period, the Arabic alphabet was used, and writing proceeded from right to left; consequently, many notation systems were adapted to this orientation. Hamparsum's system, however, departed from this convention.

The Hamparsum notation comprises twenty-eight pitches across two octaves. For this reason, its symbols are insufficient for numerically representing the full pitch set of classical Turkish music. It lacks distinct signs for flat, sharp, and natural alterations, a limitation frequently cited by researchers. Yet it is often overlooked that alphabetic notations based on the Arabic script also lacked dedicated symbols for these alterations. Moreover, those systems required the memorization of numerous pitch symbols and, by extension, the pitch names themselves, since each pitch was represented individually.

In this respect, the Hamparsum notation is demonstrably simpler and more practical. Each pitch is indicated by a single, straightforward symbol, and there is no need to memorize pitch names. These advantages render the Hamparsum notation more functional and accessible than the other systems historically used in Turkish music.

Subsequent users of the Hamparsum notation introduced certain additions to the system as needed after Hamparsum Limonciyan. During my examination of the Hamparsum manuscripts catalogued as No. 1637 at the Istanbul Atatürk Library, I identified three previously unrecorded signs/symbols corresponding to the pitches known in classical Turkish music as *Dik Zirgüle*, *Dik Hisar*, and *Dik Mahur* (Figure 16).

| Dik Zirgüle | Dik Hisar | Dik Mahur |

Figure 16. Three new symbols equivalent to pitches "Dik Zirrgüle", "Dik Hisar", and "Dik Mahur" in Nr.1637 Hamparsum manuscripts at Istanbul Ataüurk Library. [16]

In this system there are no special signs for both sharp, and flat, to separate one from the other. And also there is no special sign has been used as a flat to lowering a pitch, only a short line (~), which placed on the symbol of pitch, used as an accidental sign instead of sharp. This short line (~) raise pitch one half step nevertheless, it does not indicate being made high-pitched is diatonic or chromatic. So, while being translated to musical notation system

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[16] Illustrated by Gülay Karamahmutoğlu

at the present, flats or sharps are decided according the makams or tonality of the melody. In other words, commas of sharp and flat can only be understood by examining style used in makams. In addition, a sign called natural, which cancels the flat or sharp, has not been used in Hamparsum notation.

Hamparsum Limonciyan indicates the beats in complicated rhythmic forms (patterns) of classical Turkish music called usuls, as groups in order to make them comprehensible. This is the other easiness of his system. It provides the beginners to learn easily the usuls and musical forms in classical Turkish music. I think, personal achievement of Hamparsum as a music teacher has an important role at the same time.

There are two types of Hamparsum notation, which one was normal and the other was coded/hidden Hamparsum. In the coded Hamparsum notation, there is no sign for duration and other details of the pitches. The notation does not give any information about the melodic structure. It only used for remembering a melody which already known by the performer. There are no measurement lines and the values of notes are not definite in the coded Hamparsum. It can not been understood the rhythmic structures. This one has been used mostly by some non-Muslim groups, and some musicians who may have been wanted to hide some musics from each others and to keep the musical repertoire in their hands. There is another type of Hamparsum notation, which is different from the coded/hidden one. This one has been incorrectly called as coded/hidden Hamparsum but in fact it is a version of normal Hamparsum notation. It does not contain time signature but can be understood which usul is used, by its rhythmic structure. So, it is the normal one, which the composers may have been forgotten or not needed to put in time signatures and some other details without any intention.

The Hamparsum notation system proved highly valuable to a wide range of performers and composers—not only Turkish, but also

Armenian and other communities. A substantial corpus of manuscripts written in Hamparsum notation has survived, and these sources provide significant insight into the melodic structures and musical elements employed in classical Turkish music in earlier periods. Whereas various notation systems developed by Turkish music theorists were primarily intended to explain sound systems and to present theoretical examples across different historical contexts, the Hamparsum notation was designed explicitly for practical musical use.

It is evident that Hamparsum Limonciyan approached music primarily as a practitioner. He was, above all, a musician, performer, composer, and teacher rather than a music theorist. This practical orientation fundamentally shaped the character of his notation system, making it notably simple, functional, and readily comprehensible. The system's usability and clarity reflect Hamparsum's pedagogical experience and his deep engagement with the practical needs of musicians.

Taken as a whole, the evidence demonstrates that the Hamparsum notation system endures not merely as a method of transcription, but as one of the most effective and enduring frameworks for preserving the historical memory, performance practices, and pedagogical traditions of Turkish classical makam music.

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CHAPTER 3

REPUTATION MANAGEMENT AND PUBLIC VISIBILITY IN TRADITIONAL TURKISH MUSIC INSTITUTIONS: THE CASE OF THE EMİN ONGAN ÜSKÜDAR MUSIC SOCIETY [1]

ALP ÖZEREN [2]

Intruduction

Traditional Turkish Makam Music is often approached merely as a musical genre; yet in practice, it constitutes a multilayered field shaped by master–apprentice lineages, institutional structures, and a deeply embedded cultural memory. The institutions that sustain this field occupy a distinctive position within the public sphere not only through their artistic production but also through the historical continuity and symbolic capital they embody. However, the public visibility and reputation of these institutions are not fixed or self-sustaining statuses that emerge automatically over time. Rather, institutional reputation and public visibility are dynamic constructs that are continuously renegotiated

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and reconstructed in response to shifting social and cultural conditions.

The public standing of these institutions is largely interpreted through their long historical trajectories, the performers they have trained, and their contributions to the continuity of the tradition. Possessing a deep-rooted history is often regarded as a sufficient basis for public legitimacy, while strategies of visibility, representation, and communication tend to be treated as secondary concerns. This perspective carries an implicit assumption that the historical accumulation underpinning institutional reputation will preserve itself over time without deliberate intervention.

However, contemporary transformations in the modes of musical production and circulation render this assumption increasingly open to debate. With the widespread diffusion of communication technologies and the expansion of the public sphere through digital platforms, cultural institutions are now evaluated not only on the basis of the activities they undertake but also on how these activities are perceived and represented in the public domain. For music institutions with significant historical prestige, this shift necessitates a reconsideration of the relationship between inherited symbolic authority and contemporary public perception (Habermas, 2004; Hall, 1997). The growing gap between the internal structures of institutions and the ways in which they are publicly perceived brings forth the need for renewed assessment within the field of traditional music as well.

When approached from this perspective, the tension between historically acquired statuses and contemporary forms of representation becomes increasingly visible. Institutional reputation emerges as a fragile domain that reflects either the continuity or the weakening of the relationship between "symbolic heritage" and the "current public context." Within institutions of Traditional Turkish Music, this fragility is often shaped not through explicit debate but

through entrenched habits, tacit assumptions, and the postponement of questions related to visibility. As the distance between an institution's internal reality and its public representation grows more pronounced over time, the sustainability of its reputation becomes correspondingly more complex.

The Emin Ongan Üsküdar Music Society provides a significant and distinctive example through which this discussion can be concretely articulated. With a history extending over a century, the society stands as one of the oldest and most widely recognized institutions in the field of Traditional Turkish Makam Music in Turkey, having long functioned both as a site of musical training and as a cultural point of reference. Despite its historical prestige, however, the society's contemporary public visibility and modes of representation often do not correspond to the leading position it once occupied. This discrepancy brings to the forefront the question of how institutional reputation is managed under present-day conditions, independent of the artistic quality of the institution's production.

In this section, issues of reputation management and public visibility within institutions of Traditional Turkish Art Music are examined through the case of the Emin Ongan Üsküdar Music Society. The purpose is not to evaluate the institution itself or to propose idealized models, but to make visible the representational challenges that traditional music institutions encounter in contemporary public spheres and to explore the historical, cultural, and institutional dynamics through which these challenges take shape. In doing so, the study seeks to situate the delicate balance between institutional continuity and public visibility within a critical yet contextually grounded analytical framework, highlighting how traditional musical heritage is negotiated, mediated, and rearticulated in the present.

Construction, Continuity and Fragility of Reputation

In the context of cultural and artistic institutions, reputation represents a multilayered construct that extends far beyond temporary popularity or momentary public attention. It is shaped through the interaction of elements such as historical continuity, institutional memory, and social recognition. In traditional music institutions in particular, reputation emerges as the public manifestation of accumulated symbolic value and the cultural production of meaning over time (Bourdieu, 1991; Fombrun, 1996). For this reason, long-standing institutional experience becomes one of the fundamental pillars that shapes not only the internal functioning of an institution but also its po sition within the public sphere.

Institutions of this kind have, over time, brought together qualities such as recognizability, legitimacy, and prestige by virtue of their historical standing. These qualities often create the impression that they can be sustained without deliberate effort, leading institutions to operate under the assumption that the prestige accumulated in the past will preserve itself automatically. Such an approach may result in the strong reproduction of institutional legitimacy within the internal environment while simultaneously pushing its public representation into the background. Consequently, reputation becomes not only a source of institutional strength but also a comfort zone that enables the postponement of visibility-related concerns (Bourdieu, 1993).

The field of cultural production is not a static structure. The relationships among institutions, actors, and practices shift over time, and the introduction of new forms of representation, communication technologies, and participants continually reshapes the balance of the field. In other words, positions acquired in the past are not preserved automatically. When traditional music institutions attempt to sustain their presence solely by relying on historical

accumulation, they risk a gradual weakening of their influence within the field. Such weakening rarely occurs through abrupt ruptures; rather, it unfolds through silent, incremental, and often imperceptible processes (Bennett, 1995).

Understanding this process requires careful attention to the formation of institutional reflexes. The internal dynamics of a music institution are shaped by its performance practices, pedagogical orientations, ritualized behaviors, and everyday patterns of conduct. Over time, these arrangements come to be perceived as a natural and enduring order; the stronger the institution's internal coherence, the more likely it is to regard outward representation as a secondary or even unnecessary concern. While such an orientation reinforces the internal integrity of institutional identity, it can simultaneously limit the institution's visibility and its capacity for engagement within the public sphere.

When reputation remains primarily an internally shared domain of recognition, the institution's presence in the public sphere becomes increasingly fragile. Although institutional values may be preserved robustly within the internal environment, gaps may emerge regarding how these values are perceived externally. The disjunction between internal coherence and external representation may not produce an immediate or visible problem, yet it gradually narrows the institution's influence over the long term. Under such conditions, reputation ceases to function as a secure legacy of the past and instead becomes a relational field that is continually tested within contemporary contexts (Habermas, 2004).

In traditional music institutions, such transformations rarely manifest as overt crises or abrupt ruptures. Rather, they unfold through quiet, incremental processes. While the institution's artistic production, pedagogical orientation, and internal operational patterns largely remain intact, its visibility within the public sphere gradually diminishes. This dynamic produces an expanding gap

between institutional reality and public perception. Over time, this distance does not entirely erase the institution's historical gravitas, yet it renders increasingly ambiguous the extent to which that gravitas is felt or recognized in the public domain.

This uncertainty renders the question of representation a central site of tension. Representation is not confined to how an institution narrates itself; it is equally shaped by how it is narrated by others. When an institution does not construct its own narrative in a systematic manner, its public representation tends to emerge in fragmented, incidental, and often reductive forms. In such cases, elements such as historical depth, aesthetic orientation, and institutional continuity may recede into the background, leaving the institution recognizable only through a narrow set of images or limited references (Hall, 1997).

Although historical accumulation provides a strong foundation for an institution, this foundation remains vulnerable to erosion unless it is actively connected to contemporary representational practices. Thus, the sustainability of reputation depends on developing forms of representation that preserve the internal coherence of tradition while simultaneously rendering that tradition visible and intelligible within contemporary public contexts (Benjamin, 2009; Bauman, 2017).

The presence of cultural institutions in the public sphere also entails participation in the production of meaning regarding which values are deemed legitimate, which practices are positioned at the center, and which actors are recognized as competent. This process is not limited to how an institution presents itself; it is equally shaped by the images, narratives, and discourses that circulate around it (Hall, 1997). When representational practices are not consciously constructed, the institution often becomes associated with images that are nostalgic, reductive, or merely incidental, confining it to a narrow and frequently outdated set of public perceptions.

Public visibility, for cultural institutions, is not limited to media presence or reaching broader audiences. Particularly within traditional art domains, the quality of visibility must be evaluated in relation to questions such as the values through which an institution is recognized, the representational language it adopts, and the contexts in which it enters the public sphere. Visibility, therefore, should be understood less as a matter of quantitative reach and more as an issue tied to the qualitative dimensions of representation. In institutions of Traditional Turkish Makam Music, public visibility has often been shaped not by deliberate strategies but by historical habits and entrenched institutional reflexes. Choosing not to be visible has, in some cases, been interpreted as a sign of artistic seriousness or fidelity to tradition, while communication and representational practices have been associated with risks of popularization, superficiality, or commercialization. This orientation has led to the adoption of a limited and tightly controlled mode of public representation, confining the outward-facing narratives of institutions to a narrow frame.

Yet the transformation of the public sphere has made the consequences of this cautious stance increasingly visible. The public sphere is not merely a space in which ideas circulate; it is also a relational network through which legitimacy, recognition, and social meaning are produced. In this context, withdrawing from visibility rarely remains a neutral silence; rather, it creates conditions in which the institution's public perception becomes ambiguous and a disjunction emerges between its historical gravitas and its contemporary representation. Silence, instead of safeguarding the institution's narrative, may in fact leave that narrative open to being shaped by others (Habermas, 2004).

Neither the absence of media presence nor limited visibility ensures full control over representation. On the contrary, such

conditions may facilitate the construction of an institutional narrative through incomplete, superficial, or nostalgically confined images.

When an institutional narrative is insufficiently articulated, the forms of representation that circulate in the public sphere tend to rely heavily on incidental sources. Personal testimonies, limited media appearances, or isolated audio-visual recordings may, over time, become the primary reference points shaping the institution's broader public perception. Such fragmented narratives fail to convey institutional continuity and historical depth in a coherent manner, resulting in increasingly reductive forms of representation (Hall, 1997). In this process, the institution's public image begins to be shaped less by its internal reality and more by the narrow set of circulating narratives. Although this contingency does not entirely erase the institution's historical prestige, it significantly influences which aspects of that prestige become visible. Over time, the institution risks being remembered not as a multifaceted cultural actor but through a limited repertoire of repetitive and constricted images.

The tension between visibility and popularity within the field of Traditional Turkish Makam Music further complicates the question of representation. The tendency to equate visibility with popularization has led many institutions to adopt a cautious or distant stance toward their presence in the public sphere. Over time, this distance has, in some cases, evolved into a de facto withdrawal. Yet visibility need not be reduced to popularization. It is possible to develop representational forms that preserve institutional identity, artistic integrity, and historical continuity while still engaging with contemporary contexts (Bennett, 1995). From this perspective, public visibility is not an arena to be avoided by traditional music institutions but rather a domain with which they inevitably interact. Even the choice to remain absent from the public sphere produces meaning and shapes how the institution is perceived over time.

Avoiding visibility—whether consciously or unconsciously—does not eliminate representation; it merely shifts the direction and boundaries of representation beyond institutional control (Habermas, 2004).

Thus, not participating in the public sphere continues to generate powerful meanings, often in ways that unfold outside the institution's own intentions. Consequently, distancing oneself from visibility does not abolish representation; instead, it weakens institutional authority over it and opens the institution's public image to narratives constructed by external actors.

Emin Ongan Üsküdar Music Society: Historical Reputation and Institutional Memory

The Emin Ongan Üsküdar Music Society stands among the most prominent institutions embodying organizational continuity within the field of Traditional Turkish Art Music in Turkey. From its establishment onward, the functions it assumed positioned the society far beyond the scope of a conventional music-education institution; it evolved into a central hub where musical circles were shaped, aesthetic criteria circulated, and the repertoire was preserved. In this respect, the society is not regarded as a temporary formation tied to a particular period or generation, but as a cultural actor endowed with historical continuity (Arslan, 2011).

The historical reputation of the Emin Ongan Üsküdar Music Society is not confined to the performers it has trained or the activities it has organized. What is truly constitutive is the institutional memory that has formed over time and been transmitted across generations. This memory is preserved largely through oral transmission, personal testimonies, and the sharing of collective experiences. Such modes of transmission—common within the broader tradition of Turkish music—cultivate a strong sense of belonging and continuity within the society's internal sphere,

enabling the institution to continually reproduce its legitimacy among its own members. Yet this same structure also contributes to the limited scope of its outward-facing narrative, allowing institutional memory to circulate in the public sphere only in fragmented and partial forms (Öztan, 1970).

The physical spaces in which the Society operated across different periods bear tangible traces of this continuity (see Figure 1).
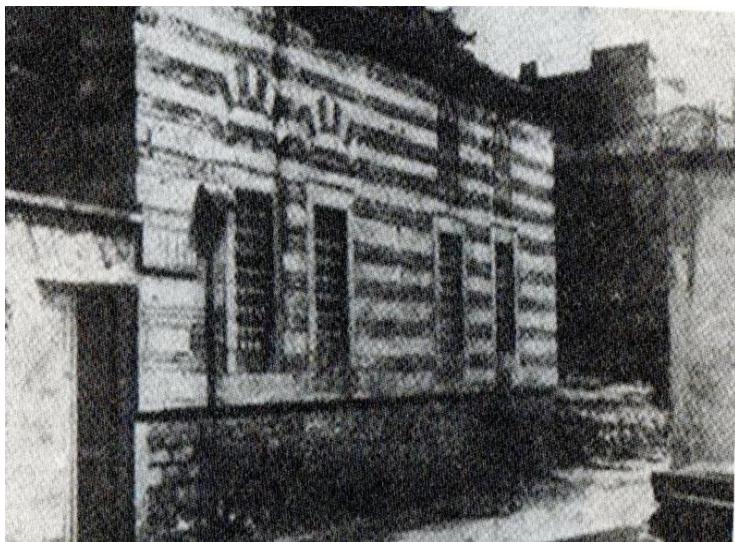
Figure 1. One of the buildings used by the Üsküdar Music Society in different periods—the Society's third headquarters. The preservation of institutional continuity despite these spatial transitions demonstrates that historical reputation is reproduced not only through individuals or repertoire, but also through physical spaces and the urban memory to which they contribute.[3]

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[3]Arslan, M. (2011). The historical and cultural presence of the Üsküdar Music Society in the history of Turkish Art Music (pp. 870–890). In Proceedings of the 7th International Congress on Turkish Culture. Ankara: Atatürk Culture Center Publications.

The reputation of the Üsküdar Music Society has been reinforced through its master–apprentice pedagogical model, the performers it has trained, and its strong connections with influential figures in the field of Turkish music (see Figure 2). Within this framework, the Society has come to embody not only its own institutional identity but also a particular aesthetic and ethical orientation associated with Traditional Turkish Art Music. For many decades, this representational authority was accepted without contestation, positioning the Society as a central point of reference within the field (Özeren, 2024).

This historical position has gradually led the Society to be perceived not merely as a productive institution but also as an authority offering implicit criteria regarding how the music it cultivates should be performed, taught, and evaluated. Specific performance practices, repertoire preferences, and pedagogical approaches became closely associated with the Society, enabling its institutional reputation to circulate widely within musical circles. In this way, the Society's influence extended far beyond a single physical location, spreading into a broader cultural sphere through the musicians it trained (Arslan, 2011). However, this circulation was seldom the result of institutionally planned or systematically executed representational strategies. The Society's historical impact was transmitted largely through personal relationships, individual testimonies, and the internal memory of its community. The institution itself did not develop mechanisms to render this accumulated knowledge visible in the public sphere or to transform it into a lasting narrative. Consequently, while the Society's authority was strongly felt within musical circles, its public representation remained more limited and fragmented (Öztan, 1970).

Figure 2. *1920 group photograph of the Anadolu Music Society accompanied by a printed narrative from the period. The institutional origins and historical continuity of the Üsküdar Music Society can be traced in such early documents not only through performance practices but also through the strong institutional memory and representational language formed around its founders.*[4]

One of the defining features of historical prestige is the assumption that values acquired in the past will naturally carry themselves into the future. Although the Üsküdar Music Society

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[4] Öztan, N. (1970). The Üsküdar Music Society and its founder Ata Bey. Musiki ve Nota, 10, 16–19; Üsküdar Music Society Archives.

occupied a pioneering and influential position for an extended period, this position does not always find the same clarity of resonance in today's public sphere. Historical prestige, if not continually reproduced and reinterpreted within contemporary contexts, risks gradually becoming merely a remembered achievement (Bourdieu, 1993). The persistence of institutional memory within the Society contrasts sharply with the relative weakness of its outward-facing narrative. While knowledge and experience concerning the Society's past have accumulated and circulated internally, the stories conveyed to the broader public have remained limited, creating a widening gap between historical prestige and contemporary public perception. In the present-day public sphere, prestige cannot be sustained solely through trust anchored in the past; it gains significance through the ways in which that past is articulated, contextualized, and made intelligible within current discursive environments.

Within this framework, the historical prestige of the Emin Ongan Üsküdar Music Society functions simultaneously as a source of strength and an area of vulnerability. The esteem inherited from earlier generations places the institution in a privileged position, yet it can also create a zone of comfort that delays the need to adapt to shifting public conditions. For this reason, the Society's historical standing should not be viewed as a static legacy to be preserved unchanged, but as a dynamic form of cultural capital that requires continual reinterpretation through contemporary modes of representation (Benjamin, 2009; Bauman, 2017).
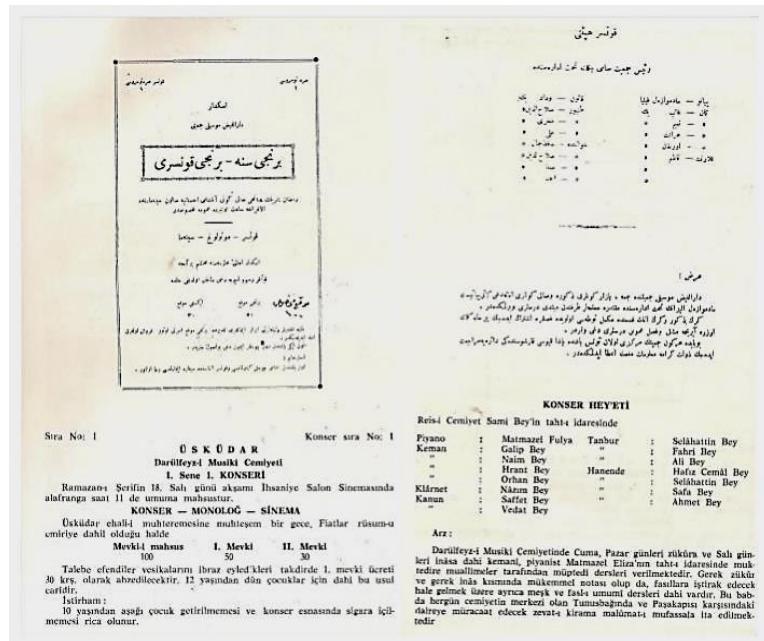
Figure 3. Program for ÜMC's First Concert, commemorating the 50th anniversary of service to Turkish music. Orhanlar Printing House, Istanbul, 1967.

Erosion of Reputation: Quiet and Gradual Processes

In traditional music institutions, the weakening of reputation often unfolds as a slow, almost imperceptible process of gradual erosion. Even when the artistic quality of production remains largely intact, the distance between public perception and institutional reality can widen over time. As this gap grows, a reputation once regarded as firmly established becomes increasingly fragile. The case of the Emin Ongan Üsküdar Music Society illustrates how a distinguished past, on its own, may not be sufficient to sustain institutional prestige in the present (Bourdieu, 1993; Fombrun, 1996).

One of the key factors contributing to this erosion is the central role of the discourse of amateurism within the institution's identity. In the field of Traditional Turkish Art Music, amateurism has long been associated with sincerity, voluntarism, and moral commitment—values that have generated a positive internal meaning for the community. Yet when this discourse begins to substitute for representational and communicative practices, it produces different effects in the public sphere. While the emphasis on amateurism may reinforce the internal coherence of artistic production, it can also evolve into a language that obscures the institution's professionalism, expertise, and continuity in the eyes of external audiences (Asna, 1998; Okay & Okay, 2001).

Media, Communication, and the Absence of Institutional Narrative

Another factor contributing to the quiet erosion of reputation is the irregular and limited use of media and communication channels. The institution's activities often become visible through individual initiatives, personal networks, or ad-hoc announcements; yet such efforts fall short of constructing a coherent and sustained institutional narrative. As a result, public perception tends to form in largely incidental ways, making it difficult to establish a holistic connection between the institution's past, its present operations, and its future aspirations. When the institution does not articulate its own story in a systematic manner, that story is instead shaped by others— frequently in fragmented, incomplete, or superficial forms (Tortop, 1993; Yavuz, 2016).

The absence of a coherent institutional narrative constitutes a significant challenge to the long-term sustainability of reputation. When an institution fails to articulate its historical accumulation, pedagogical philosophy, and aesthetic principles through a consistent and publicly intelligible discourse, its presence in the public sphere becomes diffuse and difficult to grasp. In such cases,

the institution's identity is shaped less by its own lived practices and more by the fragmented, often reductive accounts that circulate externally. This dynamic not only obscures the complexity of the institution's internal culture but also weakens the continuity between its past achievements and its contemporary aspirations. Over time, the gap between internal legitimacy and external visibility widens, creating a situation in which the institution retains strong symbolic authority within its own community while appearing increasingly indistinct or peripheral to broader audiences. A reputation that remains vibrant internally may thus lose its resonance in the public domain unless it is supported by deliberate, sustained, and contextually attuned forms of representation.

The Distance Between Institutional Memory and Public Perception

The disjunction between institutional memory and contemporary practices of representation constitutes one of the central dynamics that deepens the silent erosion of reputation. Traditional music institutions have often succeeded in preserving their historical accumulation within their internal spheres; however, they have struggled to develop institutional mechanisms capable of translating this legacy into the public domain. As a result, younger generations tend to perceive the institution's historical role in abstract or narrowly framed terms, rather than as a living and continuously reproduced cultural force. Consequently, symbolic values that once held considerable weight are no longer effectively regenerated within contemporary contexts, causing historical legitimacy to fade progressively within the modern public imagination (Bourdieu, 1991).

A further dynamic that accelerates the erosion of institutional reputation is the deliberate—or at times unconscious—withdrawal from public visibility. When invisibility becomes equated with safeguarding tradition, the institution's capacity to engage with

contemporary public contexts is weakened, limiting the development of outward-facing narratives. Yet retreating from the public sphere does not result in a neutral or inconsequential silence. On the contrary, such withdrawal creates conditions in which the institution's story is shaped by external actors, effectively transferring the authority of representation to others. Although this transfer may not produce immediate or overt problems, it gradually establishes a landscape in which institutional reputation becomes increasingly vulnerable. Over time, the absence of a self-articulated public presence allows fragmented, simplified, or even inaccurate portrayals to dominate, thereby undermining the durability and coherence of the institution's symbolic standing.

Within this framework, the decline in reputation observed in the Emin Ongan Üsküdar Music Society is linked less to the quality of its artistic production than to structural shortcomings in the domains of representation, visibility, and communication. The Society's historical prestige continues to serve as a strong point of reference within the field; however, when this prestige does not find clear and sustained resonance in the contemporary public sphere, the institution's reputation becomes increasingly fragile (Özeren, 2024).

Transformation in Digital Representation: From Visibility to Memory

In recent years, the functioning of the public sphere has increasingly been shaped by digital environments. Access to information about cultural institutions now occurs less through physical spaces and more through online searches, social media platforms, and video-sharing sites. For traditional music institutions, this shift creates a new plane of representation in which institutional presence is defined not only through face-to-face interactions but also through the digital traces they produce. Consequently, an institution's public visibility is no longer determined solely by where and how it operates in physical terms, but also by the ways in which

it is represented within digital spaces (Bennett, 1995; Bauman, 2017).

In this emerging context, digital platforms have become the primary carriers of institutional visibility. Yet such visibility does not, in itself, generate a positive or negative meaning. Rather, the quality, framing, and continuity of the content circulating in digital environments play a decisive role in shaping institutional representation. For this reason, the digital public sphere should be understood not merely as a new promotional channel for traditional music institutions, but as a site of meaning-making in which institutional identity is actively reconstructed.

Fragmented Content, Dispersed Representation: The Weakening of Institutional Control

The limited digital visibility of the Emin Ongan Üsküdar Music Society creates a striking void within this new representational landscape. The absence of a continuous, coherent, and institutionally produced digital narrative renders its public representation fragmented and largely beyond institutional control. Information encountered through search engines typically consists of user-generated materials that are contextually detached, partial, and inconsistent. Such conditions make it increasingly difficult for the Society's historical position, pedagogical orientation, and aesthetic identity to be perceived in a comprehensive manner within the public sphere.

A similar pattern emerges in the circulation of content on video-sharing platforms. Footage presumed to belong to the Society is typically uploaded from individual recordings or personal archives, resulting in representations that focus on isolated moments or brief performance excerpts. Such materials offer only limited insight into the institution's historical trajectory, pedagogical continuity, or aesthetic orientation. In the absence of an

institutionally crafted narrative framework, these fragmentary recordings gradually become the dominant reference points shaping public perception (Özeren, 2024). As a result, the process of representation slips out of the institution's direct control and begins to take on a form that is shaped by contingent circumstances, dispersed sources, and increasingly fragmented modes of circulation. What emerges is a representational landscape in which meaning is produced through scattered and uncoordinated contributions rather than through a coherent institutional framework, thereby weakening the stability and continuity of the institution's public image.

The Problem of Digital Memory: The Fragility of Transmission and Archival Continuity

The absence of institutional visibility in digital environments does not imply a complete withdrawal from representation. On the contrary, such gaps are frequently filled by other actors. Over time, non-institutional narratives can come to substitute for the institution's own identity, particularly for younger generations whose first point of contact with the institution occurs through digital platforms. When this initial encounter is mediated by fragmented, incomplete, or highly subjective content, it fails to convey the institution's historical depth and cultural significance, resulting in an increasingly superficial mode of representation (Bennett, 1995; Habermas, 2004).

The absence of a sustained digital presence is closely intertwined with the ways in which institutional memory enters the public sphere. In traditional Turkish Makam Music institutions, memory has historically been preserved through oral transmission, embodied practice, and face-to-face pedagogical relationships. The digital environment, however, introduces a new terrain in which this memory can be documented, stabilized, and transmitted across generations with greater continuity. When this terrain is not actively

utilized, the circulation of institutional memory becomes dependent on fragmented, fragile, and often highly subjective narratives produced outside the institution's control. As a result, the depth, coherence, and historical specificity of the institution's cultural legacy risk being overshadowed by partial representations that dominate public perception.

For this reason, digital visibility should not be understood merely as a matter of promotion or communication. The digital sphere plays a strategic role in organizing, archiving, and transmitting institutional memory into the public domain. When an institution produces digital content that conveys its history, pedagogical philosophy, and aesthetic principles in a coherent and sustained manner, it gains the capacity to guide its own representation rather than leaving it vulnerable to accidental or externally constructed narratives. Such an approach does not weaken tradition; on the contrary, it renders tradition intelligible within a broader public context and re-establishes the bridges of continuity that connect the past to the present through digital means.

ASSESSMENT: A NEW SEARCH FOR BALANCE İN TRADITIONAL INSTITUTIONS

In institutions dedicated to Traditional Turkish Music, reputation and public visibility hinge upon a delicate balance between the past and the present. This balance neither assumes that historical heritage will preserve itself automatically nor requires that institutional identity be fully reshaped according to contemporary expectations. Rather, the central question concerns how historical prestige can be reinterpreted and made meaningful within current public contexts. The case of the Emin Ongan Üsküdar Music Society illustrates both the possibilities and the limitations of this search for equilibrium, offering a concrete example of how tradition, institutional identity, and modern representational demands intersect.

In this context, institutional reputation should not be understood as a fixed attribute secured once in the past. Rather, it constitutes a form of institutional capital nourished by historical accumulation yet continually reinterpreted within shifting public conditions. The historical prestige of the Society still functions as a powerful point of reference; however, this prestige does not always find the same degree of resonance in today's public sphere. Such variability is less a reflection of the inherent strength of the tradition itself than of the representational channels through which that strength is circulated. In other words, the endurance of tradition depends not only on its internal vitality but also on the modes of mediation that render it visible, intelligible, and meaningful in contemporary contexts.

This study approaches the question of balance between the preservation of tradition and the pursuit of public visibility from multiple angles. Such a balance cannot be reduced to a simple choice between an uncompromising reverence for tradition, closed off to change, and an uncritical adaptation of institutional identity to contemporary expectations. Rather, the central issue lies in determining how historical knowledge and accumulated cultural capital can be meaningfully connected to the narrative forms through which the present articulates itself. The challenge, therefore, is not to choose between past and present, but to understand how the legacy of tradition can be re-interpreted, mediated, and communicated within today's evolving representational frameworks.

The analysis conducted through the case of the Emin Ongan Üsküdar Music Society points to a broader set of issues relevant to other historically rooted institutions as well: namely, the question of how a meaningful connection can be forged between the public narratives of the past and those of the present. This challenge extends beyond a single institution and touches upon the wider problem of

how inherited cultural legacies are translated, mediated, and re-articulated within contemporary representational frameworks.

In conclusion, reputation within institutions of Traditional Turkish Art Music is not a static value secured in the past, nor a legacy that can be preserved unchanged over time. Rather, it constitutes a dynamic form of institutional capital that must be continually reinterpreted in relation to the shifting conditions of each historical moment. The sustainability of this capital depends on developing balanced modes of representation that safeguard the essence of the tradition while engaging meaningfully with contemporary public narratives. Without such efforts, historical prestige risks being reduced to a nostalgic remnant—an evocative memory of the past that no longer carries interpretive force in the present.

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