

## Preliminary Information on Transliteration and Additional Music Scores

The various historical events, revolutions, and changes in the Ottoman Empire and Greece have led to different uses of terminology, orthography, and alphabets. It is therefore necessary to explain briefly how this study has dealt with these peculiarities.

This study refrains from adopting the nomenclature generally used to refer to nationals of Greece, Turkey, and the Ottoman Empire. Although this topic deserves a more in-depth discussion, the dissertation aims to make a finer distinction between the ethnic backgrounds of specific persons. Therefore, the term “Greek” is used for Greek nationals of Greece, whereas the term “Ottoman-Greek” or “Ottoman-Greek subject” is used for members of the Greek- and Turkish-speaking Orthodox Christian group of Ottoman society. The same applies to “Armenian” and “Ottoman-Armenian.” In a similar way, this terminology is also used to distinguish between “Greek,” “Turkish,” and “Oriental music.” The author of this study uses the term “Ottoman music” to refer to the music of Ottoman Muslim and Christian musicians in the Ottoman Empire instead of “Ottoman-Turkish” or “Turkish” music as is often used today in Turkey. The problematic term “Oriental music” is used in this study in its historical context, as it was also used by both west and east European musicians themselves.

Geographical references are, whenever available, given in English. Thus, city names such as “Kōnstantinoupolē” are given as “Istanbul,” “Gelibolu” as “Gallipoli,” “Athēna” as “Athens,” “Navplio” as “Nafplio” etc. In the bibliography, Greek authors’ names are given in the original spelling. The spelling differs depending on whether the work was published in Greek or English. Thus, the same author may appear in two different spellings, such as in “Kardamis, Kostas” or “Kardamēs, Kōstas,” “Romanou, Katy” or “Rōmanou, Kaitē” etc.

Book titles and song lyrics, as well as quotations from Modern Greek, have been transliterated. The aim of the provided transliterations is to give interested readers the possibility of searching for the cited works in other library catalogues. This is beneficial for searching in Greek as well as international library catalogues. Volumes in Ottoman Turkish, titles and quoted passages from printed sources in Arabic alphabet have been transliterated into the Latin alphabet and adapted to Modern Turkish orthography. Since the majority of the printed sources used are stored in Turkish libraries, both Turkish as well as international users will find the books more easily if the titles are searched with Modern Turkish orthography. Transliterations of Ottoman-Turkish lyrics from the Greek or Armenian alphabet, or from Hungarian transcriptions, are presented in the Appendix section in Modern Turkish orthography.

Since this study refers to numerous persons and musicians that are commonly unknown, some additional biographical data is provided to avoid simple “name dropping.” Most of the data was obtained from printed or online encyclopedic sources, as well as monographs, which are indicated accordingly. Whenever a person could not be found in any of the consulted sources, the living dates were adopted from the data sheet of the

GND (Gemeinsame Normdatei). The author of this study does not provide any living dates if they cannot be found.

Some of the historical Greek and Turkish persons already have defined equivalents in English. Whenever there are established English versions of Greek and Turkish names, they have been adopted for this study. Thus, e.g., the study uses Sultan “Abdulhamid II” instead of “Abdülhamîd II” or “John of Damascus” instead of “Iōannēs Damaskēnos.” Other Turkish names in the Arabic alphabet are transliterated according to contemporary Turkish orthography. Titles in Turkish such as “Bey,” “Hanım” and “Pasha” are not translated but given with an uppercase letter, such as in “İhsân Hanım” or “Âsım Bey.”

Some of the Greek references in this volume use prefaces of song anthologies and books that used Greek lowercase letters to indicate the pagination. In order to facilitate easier reading, they are given first in the original Greek letters, followed by lower case Roman numerals. In this way, readers who may not be familiar with numerals in the Greek alphabet have the chance to look up the respective references.

This dissertation uses a variety of music sources from volumes that are difficult to access. In order to offer insights into the musical analysis of the pieces, the author of this study edited the songs that have been dealt with and provided these editions in the Appendix. They should not be understood as a true, scholarly edition of the original but as a medium to exemplify and visualize some of the phenomena that are analyzed and mentioned. The originals are often untidy, in the Arabic or Greek alphabet, and for someone not familiar with the two languages, they are difficult to access. Lyrics in the Greek alphabet are given in Latin letters. For the Ottoman music anthologies, the lyrics are transliterated according to Modern Turkish orthography. For the sake of consistency, the author prefers to use the terms “stanza” and “verse” although this concept did not always exist in the music culture that has been analyzed. The transcription of the “Sevastopol Song” from Hampartsum into staff notation is based on the transcription rules of the *Corpus Musicae Ottomanicae*.

In the same way, the author also provides some tentative translations from Modern Greek, Turkish, German, Italian, and French into English. In many cases, it is impossible to always suggest a suitable equivalent term. Therefore, the translations followed the principle: “as close as possible to the original and as free as necessary.” The main idea of the translations is to give those who do not know any Greek or Turkish the chance to read and understand the content of the quotations, book titles, or lyrics. Specific technical terms are given in italics when mentioned for the first time, and can be looked up in the glossary adjunct to this volume when they are not directly translated.

One last word has to be made on publication dates for the sources that were published before Turkey switched to the Gregorian calendar. Besides the hijri and rumi dates, the author also provides the corresponding year in the Gregorian calendar. In this regard, the reader is also recommended to consult the online calendar converter that is provided by the “Türk Tarih Kurumu” [Turkish Historical Society].