

JULIEN JALÂL ED-DINE WEISS: A NOVEL TUNING SYSTEM FOR THE MIDDLE-EASTERN *QĀNŪN*

Ph.D. Thesis in Music

by

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PREFACE TO THE ONLINE EDITION

The herewith presented online edition of my dissertation was designed for the explicit purpose of providing a comprehensive introduction into Julien Weiss' tuning theory that would be most easily and quickly accessible. Some entire sections, especially from Chapter Five, were omitted because they address rather aesthetic and philosophical than technical-theoretical aspects of contemporary *maqām* composition. The reader is asked to accept that the name of the author and the URL of the document must accompany every citation, copy, or similar representation of any contents, figures, or tables taken from this thesis.

I would like to thank my advisory committee, in particular Prof. Ruhi Ayangil, for their support and many ideas and comments that helped to make this research project possible. I must emphasize that Julien Jalâl-Ed-Dine Weiss dedicated entire days and nights to the completion of my research and always invited me as a friend and guest to his house. I want to express my sincere gratitude for his immense contribution to my understanding of Middle-Eastern scales and tuning, for the many hours that I could study with him and learn from his abundant experience in various different local and stylistic contexts.

Also, I would like to acknowledge for the help of Prof. Hasan Uçarsu, Christopher Trapani, and Mr. Michael Zwenzner from Ricordi & Co. Publishers who provided me with additional materials for Chapter Five. Equally I want to mention my colleague Dr. Can Karadoğan who gave me very helpful advice during the official steps towards the completion of my degree and translated the related article for publication in the university's journal. Last but not least, I want to thank Erhan Tekin – who first introduced me to Julien in October 2009.

In conclusion, I recognize that I would not have been able to accomplish this thesis without the scholarship that I received from the DAAD/German Academic Exchange Service with which I could concentrate entirely on my studies especially during the first year of the program.

I would like to thank my close friends and family members with whose loving support and financial aid I was permitted to complete this research.

A handwritten signature in black ink, appearing to read 'Stefan Pohlit', with a long horizontal line extending to the right.

Stefan Pohlit, September 2011

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ABBREVIATIONS

Arab.	: Arabic
AD	: Amīn al-Dīk Affendi / أمين الديك افندى
AEU	: Arel-Ezgi-Uzdilek
BPS	: Bohlen-Pierce Scale
CA	: Prince Dimitrie Cantemir
CHR	: Chrysanthos of Madytos
CC	: Conference of Cairo
CO	: Collengettes
c, ct.	: cent(s)
DA	: Šayh ‘ali al-Darwīš / شيخ على الدرويش
FA	: al-Fārābī / الفرابي
fig.	: figure
IS	: ‘Ibn Sīnā / ابن سينا
JJW	: Julien Jalāl Ed-Dine Weiss
m.	: measure
MA	: Mansūr Awad / منصور أوض
MM	: Miḥā’il ‘Ibn Ġurgus Mušāqah / محائيل جرجس مشاقه
mwZ	: <i>muḡannab wustā’ Zalzal</i> / مجنب وسطاء زلزل
Q1-8	: Weiss’ prototype Nr. 8
Q9	: Weiss’ prototype Nr. 9
rd	: <i>ra’s al-dasātīn</i> / رأس الدساتين
RŠ	: Idrīs Rāḡib Bey / إدريس راغب بك and Iskandar Šalfūn / إسكندر شلفون
SD	: Sāfīyy al-Dīn / صافي الدين
YK	: Raūf Yektā
TR	: Christopher Trapani
Turk.	: Turkish
wf	: <i>muḡannab al-furs</i> / مجنب الفرس
wZ	: <i>wustā’ Zalzal</i> / وسطاء زلزل

CONVENTIONS

1. Initially, words that originated from the Arabic script were romanized with the “translit ls” true type font and according to DIN 31635 (DMG) standards. This norm was modified for the sake of simplicity as well as following the suggestion of the dissertation committee. For that reason, some specifically Arab phonemes appear in transliteration only as far as the common “Times New Roman” font allows. Scale names appear in their most common form of use. Sometimes, scales are spelled both in Arabic and Turkish fashion, in order to emphasize the different customs and contributions of distinct cultural zones of influence.

2. Ratios of super-harmonic (overtonal) proportions are written with the larger value being placed in the numerator, e.g. :

$$\frac{5}{4}$$

Ratios in which this order is reversed signify subharmonic intervals, e. g.:

$$\frac{4}{5}$$

3. Interval-sizes in cents often appear rounded for the sake of clarity. An account of more precise values for a number of most commonly used Pythagorean intervals is provided in Appendix D. Occasionally, some cent values were rounded upon JJW’s request and not in accordance to the general conventions. The most reliable indications are given in the tables of Appendices B and C.

4. It is acknowledged that addition and subtraction of interval ratios are obtained by multiplication or, respectively, division. However, rational operations are always written as additions and subtractions in order to offer a simpler impression of interval sizes.

5. Quotation marks sometimes help to distinguish the approximate or popular from the exact meaning of a term, as in the following example:
quarter-tone = half of a tempered semitone; “quarter-tone” = popular, imprecise understanding of interval sizes that are placed between the steps of a chromatic scale.

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