

# *Makam* and Beyond: A Unified Theory in Julien Jalâl Ed-Dine Weiss's Last Composition

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THE French *kanun* player Julien Jalâl Ed-Dine Weiss (1953–2015) is remembered as an acclaimed virtuoso of *makam* music on the international stage. In the early 1980s, he became a student of Munir Bashir, moved to Aleppo, and founded the traditional *taht ensemble* Al-Kindi, famous for its interpretations of the historic repertoire. During the last decade of his life, he resided in Istanbul, concentrating on Ottoman court music.

Weiss, one of the first modern performers to harness the ritual *sema* of the *Mevlevi* order, often collaborated with Sufi singers and even converted to Islam. In his theoretical effort, however, he was driven less by divine initiation than by his fascination for acoustic science. Weiss believed that the Middle Eastern tradition should not be taught in conservatories but through oral, individual instruction. On the one hand, he felt dissatisfied with the Westernizing influence of twelve-tone equal temperament; on the other, due to his unique perspective as a foreigner, he experienced the modal system with its many local variations as a compound, transnational phenomenon. His tuning system for the *kanun* (Pohlit 2012) is noteworthy as the attempt of a practicing musician to reconcile theory with the diversity of performance culture.

Despite his intention to unite the divergent tuning customs of Turkey and many local sub-traditions in the Arab world, Weiss's effort never gained a following. Even in Erdoğan's Turkey, he was perceived both as an "Arab" and as a Westerner who deserved no place in Istanbul's legacy. After his death in 2015, most of his instruments were either lost due to the Syrian war or stolen.<sup>1</sup> The situation appears yet more unfortunate with regard to his written output: his abundant collection of transcriptions in his own notation has never been catalogued and remains unpublished. Even lesser known are his compositions in which he experimented with his theory. The following commentary explores Weiss's last work, *Spiritual Journey/Sinfonia Sacra*, completed in 2014 partly with my assistance. In this ambitious score, Weiss extended the concept of monophonic modality into Iran and India and enriched his style by borrowing from the two-mallet technique of the Persian hammered dulcimer, *santūr*. Due to Weiss's quite creative treatment of historical *makam* species, it seems difficult to provide a conclusive assessment of its importance. Weiss's major invention may be the periodic cells with which he assembled his large form-concept, relying on universal principles, such as symmetry and rhythmic cycles. Comparable to a Schenkerian model of foreground–background relationships, *Spiritual Journey* points toward a generalization of the concept of *seyir* (i.e., the linear progression of an unfolding *makam*) in what I call a "unified

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1. In 2016, through my procurement, one single specimen was eventually retrieved and sent to an archive in Berlin.

theory.” A full reproduction is provided as appendix, completed by myself from Weiss’s handwriting by May 2011. We continued to work on additional movements and minor revisions until June 2014. Weiss also consulted me when choosing the score’s final name with the subtitle “sinfonia sacra.”

#### THEORETICAL FOUNDATION

The century-old discrepancy between *makam* theory and practice must have been an important topic in Weiss’s career since its early stages. In 1985, Jean During, a close friend of his, published a sonographic analysis of selected modes which During had recorded with masters of the Iranian *radif*. During (1985, 118) stated that a limitation of the general scale to the common 17 notes would not encompass various effects of expressivity (such as vibrato and portamento), but that the results gave evidence of agreement on a basic, homogenic system. Jean-Claude Chabrier, Weiss’s instructor during the 1970s, in turn questioned the validity of historical treatises in practice: had popular performers ever comprehended the reasoning behind al-Farābī’s and Ṣāfī al-Dīn’s arithmetic systems, or had they not rather obtained their pitches by means of empirical string division in the manner of Maṣṣūr Zalzal from the eighth century (Chabrier 2001, 610)?

Major Turkish theorists, such as Hüseyin Sadettin Arel ([1968] 1991), Gültekin Oransay (1957), M. Ekrem Karadeniz ([1965] 2013), and Yalçın Tura (1988) were aware of this gap, exhausting themselves with defending various Pythagorean/comma systems in order to restore what they deemed an obstructed heritage. Arel’s 24-note scale, a curious amalgamation of commas and Western temperament, has often been taunted for its misrepresentation of certain notes, such as the low second degree of genre *uṣṣak*. Oransay was the first to raise the number of pitches from 24 to 29 notes per octave. Karadeniz chose 41 notes, and the trend in more recent approaches leads towards full chromaticism in order to transpose any given scale identically onto any pitch. At a board meeting in May 2011, the Istanbul State Conservatory of Turkish Music added a simple equal-tempered 48-note system to its curriculum. This approach, submitted by Nail Yavuzoğlu (2008), has been criticized by Ozan Yarman (2009), a graduate of the same institution, because it ignores the traditional function of commas, limmas, and diatonic intervals by transforming them into eighths of a tone. Yarman suggests a 79-note tempered grid, drawing on several historical references (2008). However, neither system has been recognized by performers. It seems likely that tradition as collective expression cannot be modified by intellectual effort alone, and Arel’s 24-note scale remains the standard Turkish method of notation.

Weiss’s source material was more diversified because he was trained by Arabs but performed on a Turkish *qānūn*. Pitches tuned as quartertones in the Arab world are only a comma lower than their upper neighbors in Turkey. The tradition of Aleppo was further distinguished by its high quartertone halfway between general-Arab and Turkish standard. Until the 1970s, Aleppian luthiers used to build a special *qānūn* model specifically applied to

local demand. When Weiss arrived in Aleppo, this instrument had already vanished; however, he had been introduced to it by Jean-Claude Chabrier in Paris and would later refer to it as a major inspiration to his own tuning system (Weiss and Pohlit 2014, 209–11).

Obsessed with mathematics, Weiss believed that any musical interval could be explained by the simplest corresponding ratio, even if this demanded complex fractions. Around 1990, he constructed a *qānūn* in just intonation and abandoned the constraint to place scale degrees within the nomenclature of a single general gamut (Pohlit 2012). Weiss's *qānūn* contains up to fourteen movable tuning levers ('*urāb* [Arab.] or *mandal-s* [Turk.], respectively) on each course of strings, dividing two adjacent Pythagorean semitones (or apotomes;  $2187/2048 \approx 113.69c$ ) into one *Zarlino semitone* (i.e., the distance between a minor and a major harmonic third,  $25/24 \approx 70.67c$  [Goldman 1991, 166]) and two syntonic commas ( $81/80 \approx 21.51c$ ) on either sides of it. The *Zarlino semitone* is further divided to obtain four *Zalzalian* intervals (i.e., *quartertones* of different sizes, referring to the empirical approach of the Abbasid lutist Maṣṣūr Zalzal al-Ḍārīb [Touma 1998, 32]). On position Re-3 of Table 1, which shows Weiss's first *qānūn* tuning system, this division provides Ibn Ṣīna's low neutral second ( $13/12$ , 138.57c), on Re-4 the common Arab three-quarter tone ( $12/11$ , 150.63c), on Re-5 a higher three-quarter tone for the Aleppian tradition ( $11/10$ , 165.00c). Table 1 shows Weiss's most common tuning system. Weiss's other tuning systems only differ in regard to these inner notes, but most of them were never realized. Two models disposed of an additional lower octave, extending the *qānūn*'s range onto D1.

Weiss tuned A4 (the *perde neva*) to pitch standard 440 Hertz. In contrast to Turkish and Arab standard notation, the *perde rast* is thus positioned at D4. Accidentals and key signatures are represented using Weiss's symbols (see Table 1), interval sizes occasionally measured in ratios and cent (c) equivalents.<sup>2</sup> With the exception of Weiss's specific spelling for indicating his own invented *usul* cycles, musical terms of Turkish-Ottoman music are written consistent with the standard rules outlined by the Turkish Language Association.

#### DEVELOPMENT OF *SPIRITUAL JOURNEY*

Weiss began composing *Spiritual Journey* during a period when his concert schedule was relatively empty, while he was recruiting new musicians to his Al-Kindi Ensemble, now based in Istanbul. The completion took Weiss several years because, as he stated, he could only engage in it when he felt sufficiently relaxed. Besides classical Ottoman sources, such as the Cantemir collection, I should quote Munir Bashir's *taqṣīm* style and Faramarz Payvar's *Čahār-Mezrāb* compositions for the Persian *santūr* as major influences. Considering *nihavent*, the main *makam* of *Spiritual Journey* which he viewed as a sort of Western G minor imported into the Turkish repertoire, Weiss also referred to Yorgos Bacanos, whose improvisations in *nihavent* were notably fast and ornamental.

2. 1,200 cents equal one octave or 12 tempered semitones.



the premiere, the rhythm section included *bendir*, *kudüm*, *tombak*, a pair of Indian *tabla*-s and a pair of *kös* (large bass drums from the Ottoman *mehter takımı*). An Indian *tānpurā* repeated the tonal axis D–A throughout the performance. The third movement in *nihavent* (“Meditation”) also served as backdrop for a separate *Dīkr* (a Sufi meditation on the omnipresence of God), including whirling dervishes, cantillations and solo improvisations, accompanied by the rhythmic breathing and whispering of the syllables “*Allāh-hū*.”

The first and longest movement is an extended Ottoman *peşrev* with seven modulating sections (*hane*-s, abbreviated H; see Figure 1). Until the structural transformation and a general slowing down of the basic pulse (Feldman 1996, 330), the Ottoman *peşrev* normally contained three H, each of them followed by an unalterable ritornello (*mülazime*). Since the nineteenth century, it has mostly contained four H, each of them closing with a shorter refrain, the *teslim* (T), which can be applied in respect to the shift of tonal centers. Weiss’s *peşrev*, however, combines seven H and a ritornello that Weiss named *teslim*. Due to its considerable length and its unaltered foundation in the main *makam*, T rather qualifies as *mülazime* in the sense of the older *peşrev*. T appears first after H<sub>3</sub> and then again, following the repeated H<sub>3</sub>, after H<sub>7</sub>.

Each movement is introduced by a new rhythmic cycle. The rhythmic foundation relies on *usul* cycles, some of them literal adaptations of *muhammes* (112/8, m. 101), *bereşşan* (16/8, m. 371), *fahte* (20/4, m. 391), and *yürüksemai* (12/8, m. 461). Some of them are written in two staves, one displaying the basic rhythmic weight (*düm-tek*), the other adding the diminutive substructure of smaller beats, *velvele*-s. The large symmetric cycles in H<sub>1</sub> to H<sub>7</sub> and in the second movement, however, are the composer’s inventions. “*Zenjir Mevlana*” (Appendix, p. 1, m. 1) is so long that one single cycle of it fills each of the *peşrev*’s seven H, consisting of  $99/8 + 37/8 + 99/8 = 235$  eighth notes. “*Zenjir Holy Grail*” in the final stretto of the third movement (Appendix, p. 22, m. 393) is similarly built of  $12/8 + 13/8 + 14/8 + 15/8 + 16/8 + 17/8 + 18/8 + 19/8 + 20/8 = 144$  eighth notes (see Table 2). Both of these “custom-made” *usul*-s are extensions of *zencir* (Turk. “chain,” 120/4), the longest *usul* of classical Turkish art music which, in turn, results from an array of different smaller cycles from the repertoire (Özkan 2000, 685–86).

#### PROLONGATION AND MODULATION IN THE PEŞREV

*Spiritual Journey* belongs primarily to the Turkish comma tradition and features only a few genuine quartertones. For that reason, it can be performed on both of Weiss’s major tuning systems (Pohlit 2012, 80, Tables 8 and 9) without substantial modifications. Weiss’s *nihavent*, the main *makam* in H<sub>1</sub>, H<sub>2</sub>, H<sub>4</sub>, and T, is a chimera of natural and harmonic minor. As Figure 2 illustrates, the *hicaz* tetrachord implied in its harmonic form brings it in close relationship with *neveser*, the subsequent *makam*.

H<sub>1</sub> → H<sub>2</sub> → H<sub>3</sub> → T → H<sub>4</sub> → H<sub>5</sub> → H<sub>6</sub> → H<sub>7</sub> → H<sub>3</sub> → T

Figure 1. The sections of Weiss’s *peşrev*.

Modal Structure	Rhythmic Cycles ('Uşul)
1. <i>Peşrev</i> in Maqām <i>Nahāwand</i>	
H1-7 T	<i>Zenjir</i> "Mevlāna" 235/8 = (99+37+99) <i>Muhammes</i> 112/8
2. "Coda" in Raga <i>Tōdī</i> 3. "Meditation" in Maqām <i>Nahāwand</i>	<i>Zenjir</i> "Jupiter" 47/8 = (7+19+7) <i>Nim Devrirevan</i> 14/16 <i>Hafif</i> (32/4) <i>Bereşan</i> 16/8 <i>Fahte</i> 20/4 <i>Zenjir</i> "Holy Grail" 144/8 = (12+13+14+15+16+17+18+19+20)
4. <i>Čahār-Mezrab</i> in — Iranian <i>Neva</i> — <i>Makam Nikriz</i> — "Just Intonation Blues"	<i>Yürüksemai</i> 12/8

Table 2. The four movements and their rhythmic cycles.

26 *hicaz tetrachord*

31 syntonic comma symmetry around A [yegah]  
perfect fourth

comparison:  
*neveser on rast*  
*nikriz* — *hicaz*

41

Figure 2. *Nihavent* and *neveser* in Hi.

*Nihavent* is usually explained as a transposition (*şed*) of *buselik* (Özkan 2000, 208). The third degree must always be a Pythagorean minor third. For instance, ‘Ali al-Darwīš from Aleppo (D’Erlanger [1935] 2001, 5:29, Fig. 9) labeled the Pythagorean third over *rast* as “*Kurdī Nahāwand*,” the higher, harmonic third as “*Kurdī Hijāz*.” Lifting the third degree to “harmonic minor” and transforming the first pentachord into *Nakrīz*, respectively, will produce *Nawā-’Ātar*. Weiss’s treatment of *Nihavent* is not necessarily canonical, by remaining too long on the first three degrees before reaching the fifth in the anacrusis of the first period. In the classical repertoire, with the exception of only a few pieces (such as Tanburi Mesut Cemil’s *saz semaisi*), its descending–ascending linear progression (*seyir*) rises immediately to the fifth in juxtaposition to the tonic. Munir Bashir, Weiss’s teacher, on the other hand, used to introduce the scale by gradual expansion and pausing on each note both in his improvisations and in compositions.<sup>4</sup> Bashir was known for his expansive improvisations, enriching his style with extended techniques to which Touma (1998, 183) attributes a certain philosophical/mystical quality. The general symbolic ambitions of Weiss’s score offer evidence of this influence. The linear progression (*seyir*) in his *peşrev* is characterized by a stepwise unfolding of small metric cells, based on the three-note formula D-E-F (*rast-dūgah-kürdī*) with minimal, but effective modifications as shown in Figure 3.

In the classical repertoire, a modulation must be supported by a small cadential formula (*asma karar*). In Weiss’s *peşrev*, however, the continuous up-and-down motion succeeds as an uninterrupted chain. This can be observed in H1, m. 39 (see Figure 4), where the melody overshoots the mark of the sequenced period, reaching from the note *kaba nim hisar* (B<sub>3</sub> natural minus a comma) unto the seventh degree. In m. 39, the sudden move into *neveser* emerges naturally as a rhythmic extension of the preceding period, following the unexpected

Figure 3 consists of three staves of musical notation. The first staff, measures 26-29, shows a melodic line in 10/8 time. It is divided into two boxes labeled 'a' and 'b'. Box 'a' covers measures 26-27, and box 'b' covers measures 28-29. The second staff, measures 30-31, shows a continuation of the melody. An arrow points to measure 30 with the label '[2nd Phrase]'. The third staff, measure 31, shows a 'pitch change around IVth degree' with a circled note and a dashed line above it.

Figure 3. Motivic cells with consistent metric orientation in the opening of H1.

4. Examples of Munir Bashir’s rendering of *nihavent* include the following albums on compact discs: Bashir ([1971] 2001; 1980; 1988).

Figure 4. Modulation to *neveser* in H1.

fifth consecutive quarter note of m. 38. The created suspense is prolonged until m. 43: without losing momentum, the *seyir* surrounds the new tonal center (*neva*, i.e., A<sub>4</sub>, the fifth degree) within an ambitus of two octaves (mm. 41–42). The passage sounds like an inserted supplement, taking on the role of a cadence, as if the descent onto the lower octave had to be tried out first before it could be attempted assuredly. Only after the lowest note A<sub>3</sub> (*yegah*) is reached (m. 43) does the listener understand, quasi in retrospect, that the register transfer merely anticipated the intended but yet unstable destination, A<sub>4</sub> (*neva*). It is all the more remarkable how this careful reordering of the *seyir* is embedded in the *usul*—an effect which resembles the turning of a page.<sup>5</sup>

Table 3 summarizes all *makam*-s of the *peşrev* in chronological order. The development of this modulating form suggests that Weiss planned his pitch content by focusing on the progression of interval structures which he inserted like brick stones of different sizes. As each H fills a single rhythmic cycle, all H are based on the same underlying pattern—a construction characteristic for the Turkish-Ottoman *peşrev* since the late eighteenth century. This is already exhibited in their opening passages. Table 4 conveys a general idea of how the tonal center shifts from *rast* to the upper octave, *gerdaniye*, in the middle of the piece. It should be noted how the main theme reappears in H<sub>4</sub> (i.e., after the first *teslim*).

Figure 5 shows that the *segah* family of *makam*-s enters, in Turkish comma intonation, in H<sub>4</sub>, with *irak*, *evcara*, and *müstear*<sup>6</sup> all starting from their respective fundamental pitches (Turk.

5. The last measure of each H serves the same function.

6. Contrary to common Turkish theory, the fourth degree of Weiss's *müstear* (normally *dik hisar*) is raised by a comma to the Pythagorean pitch *hüseyini* (B<sub>4</sub>).



*nihavent*

H1, 2, 4, T

*neveser* *hicaz*

H1

*hicaz*

H2

Arab *Rast*

H3

Arabic *rast* with low third

H3

Turkish *irak*

H4

Turkish *evcara*

H4

Turkish *hicazkar*

H4-5

*nikriz*

H5-6, 7

Turkish *rast*

H6

Turkish *pençgah*

H7

Arabic *muhayyer*

H7

Turkish *müstear*

H7

Table 3. Scales and çeşni-s of the peşrev.








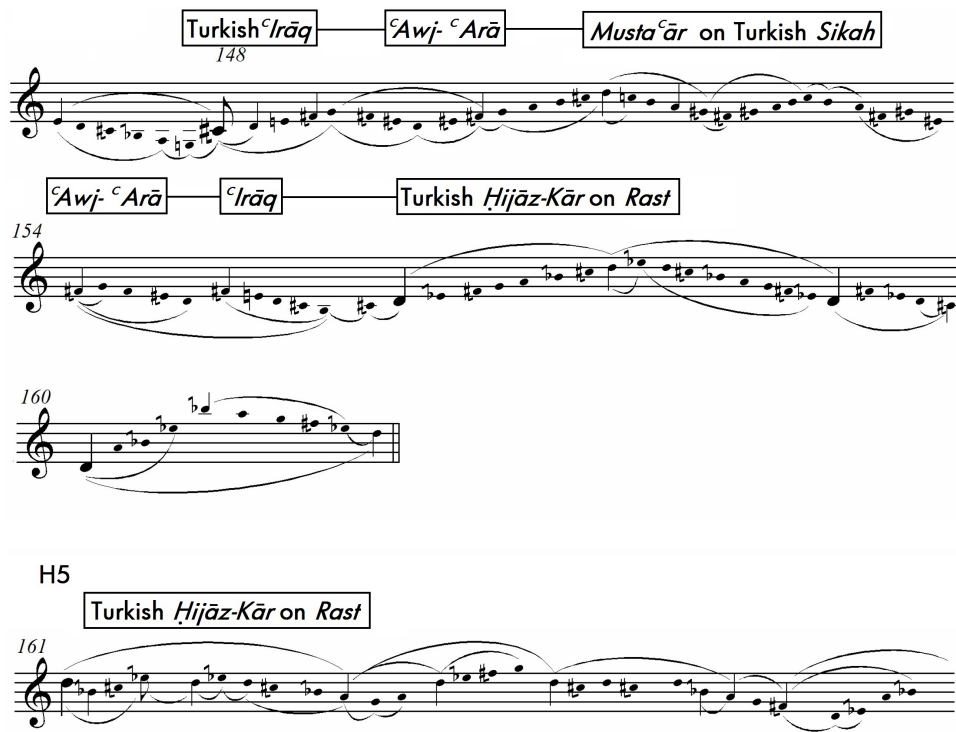
H1		<i>nihavent</i>
H2		<i>nihavent</i>
H3		<i>rast</i>
H4		<i>nihavent</i>
H5		<i>hicazkar</i>
H6		<i>nikriz</i>
H7		<i>pençgah</i>

Table 4. Openings to H1 to H7.



148 Turkish <sup>c</sup>Irāq — Awj- <sup>c</sup>Arā — Musta<sup>c</sup>ar on Turkish Sikah

154 Awj- <sup>c</sup>Arā — <sup>c</sup>Irāq — Turkish Hijāz-Kār on Rast

160

H5

161 Turkish Hijāz-Kār on Rast

Figure 5. Modulation from H4 into H5 in reduction.

*Yerinde*, “in place”). This family then returns in H7 after a whole H6 in *nakriz*, as shown in Figure 6. Most of H4 and the entirety of H5 are, however, based on Turkish *hicazkar* (see Figure 5). In the context of modulation, also note that in accordance with the Turkish “theory of attraction,” which states that certain notes may be lowered in descending scale progression, sequences sometimes involve microtonal alterations, giving the impression that some notes are moving slower than others (see Figure 7).

The figure displays musical notation for a modulation from H6 to H7. It consists of several staves:

- A staff labeled "185" with a box containing "nikriz on rast".
- A staff labeled "H6" and "186" showing a melodic line.
- A staff labeled "H7" and "211" with a box containing "pençgah".
- A staff labeled "221" with a box containing "muhayyer".
- A staff labeled "229" with boxes containing "(buselik on neva)", "müstear on segah", and "nihavent".

The notation includes various musical symbols such as notes, rests, and dynamic markings like "8<sup>vb</sup>".

Figure 6. Modulation from H6 into H7 in reduction.

The figure shows two staves of musical notation:

- The first staff is labeled "94" and shows a sequence of notes with microtonal adjustments.
- The second staff is labeled "97" and shows a similar sequence of notes with microtonal adjustments.

Figure 7. Periodic sequence with microtonal adjustment.

## IMPLIED POLYPHONY

The second movement follows the first without break—hence its denomination as “Coda” to the *peşrev*—and culminates in a dramatic, almost chaotic conclusion. By juxtaposing separate registers, as in Figure 8, Weiss evoked a certain responsorial quality, bordering on implied polyphony. He never went as far as to divide the ensemble systematically; however, only the *qānūn* possesses a suitable tessitura to perform the whole piece note by note, and as the arrangement was adapted, virtuosic passages were either transposed or simplified for instruments with limited range, such as the *kemençe* and the *rebab*.

In contrast to the modulating *seyir* of H1 to H7, T is composed in uniform meter and repeated figurations emphasizing its static function. Its architecture, gradually descending from the upper octave *gerdaniye* (D5) to *rast* (D4), is based on H1’s characteristic three-note opening (see Figure 9) and unfolds in similarly periodic fashion.

Throughout T, the scale is kept fresh by filtering pitch content into different collections and inserting sudden register transfers, such as in Figure 10. This technique becomes central



Figure 8. Register juxtaposition in H5.

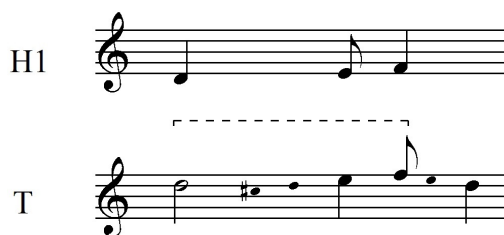


Figure 9. Opening motif of H1 and T in comparison.



Figure 10. Ascending “stair” of thirds in T.

in the second movement (“Coda,” Appendix, pp. 15–18), where the ensemble merges into a contiguous, pitched percussion instrument. Comparable to the Persian *Čahār-Mezrab*, a two-voice setting is achieved by sustaining the open fifth D–A (see Figure 11).

The first part of the third movement is written in two separate staves. A broken D-minor chord is topped by an additional voice performing an octave descent, as shown in Figure 12. The ingredients (descending scale segments and rhythmic foundation) certainly belong to the *makam* tradition, but, for some reason, it seems that Weiss himself felt uncertain about this section. Until the summer of 2011 (when the rest of the score was ready for a final edition), he continued to apply changes to it. Parts of his *Waşla Bağdadīyya* from 1986 rely on equally simple, repeated patterns rather than on the prolongation and linear progression of *makam* scales. However, in the latter case, they occur within the complexity of long, asymmetrical measures, reflecting Weiss’s preference for eccentric, unusual features. In the present piece, on the other hand, the rhythmical foundation remains rather plain and almost European in style. This combination originates in the idea of composing a *dīkr* ceremony (remembrance of God) based on material easy to coordinate within the ensemble and in combination with additional performances by vocalists and Sufi dancers.



Figure 11. Beginning of the second movement.



Figure 12. “Percussive” polyphony in the third movement.

The subsequent short stretto in *usul* “*Zenjir Holy Grail*” (Appendix, p. 22) recalls the *peşrev*, but serves nothing more than to bridge into the fourth movement. The final *Čahār-Mezrab*, on the other hand, became the grandest adaptation of the Iranian *santūr* tradition in Weiss’s œuvre. Intrigued by the instrument’s velocity, Weiss had already absorbed its two-mallet technique into his solo piece *Waşla Bağdadīyya* in *beyati*, composed for the 1986 *Babylon International Summer Festival* and issued in 1989 on compact disc (Al-Kindi 1989). The movement’s role may be compared to that of a “Rondo-Finale” because it combines different ideas from the previous movements, implying polyphony by juxtaposing periodic ostinatos, as shown in Figure 13, and quoting the main theme of the *peşrev*, shown in Figure 14.

### A LABORATORY OF PITCH SETS

Weiss’s method of construction by means of small metric cells characterizes all four movements of *Spiritual Journey*. Because of this organization, scales become deflected by higher-ranking structural decisions. Does it ultimately matter that Weiss “legitimized” his material by providing historical references, such as a “seventeenth-century form of *buselik*” (Weiss, personal communication) at the end of the third movement? In the classical Turkish-Ottoman repertoire, the linear progression of one specific *makam* always governs the different structural decisions—implying several levels of diminution from foreground textures onto the central background descent. Following Weiss’s concept, on the other hand, the structural importance of the *seyir* is replaced by a prevalent attention to smallest components of melody, the *çeşni*. By emancipating these modal subsets, the gravity of the *makam* as octave scale is not yet suspended, but—similarly to the consequences of the Tristan chord in European harmony—its cohesion seems more and more obsolete.

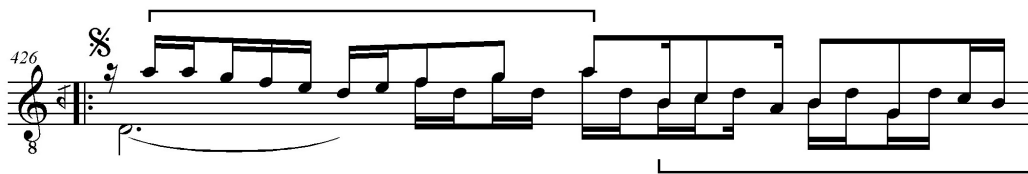


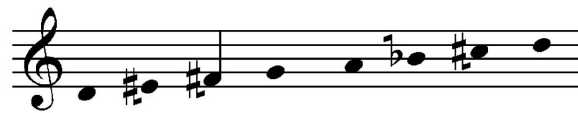
Figure 13. Responsorial confrontation of separate registers.



Figure 14. Recapitulation of the opening of H1 in the “*Čahār-Mezrab*.”

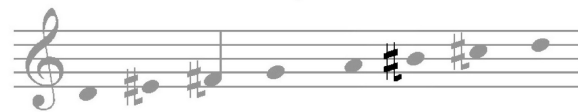
The most original invention in this regard is Weiss's attempt to generalize the *makam* phenomenon towards an acoustical theory of monophonic progressions. His "super-symmetrical" take on the Indian raga *tōdī*, thus, extends the Middle Eastern tradition beyond its native boundaries. Weiss explained this scale as a distant relative of *makam hüzzam* in Turkish intonation, observing that *hüzzam* could be likened to *tōdī* when written from its sixth degree. *Hüzzam*'s fundamental note (*karar*) is *segah*, written as F-sharp 4 in Weiss's score. As illustrated in Figure 15, the only manipulation necessary to produce the desired scale is raising the fourth degree, *hisar* (E-flat 5).<sup>7</sup> When based on the note *rast* (D<sub>4</sub>), as in Figure 16, Weiss's "super-symmetrical *tōdī*" is roughly equivalent to the scale of *hisar-kürdi*—*hisar* being a transposition of *neveser* on *dügah* and *hisar-kürdi* a variation featuring a minor instead of a major second.

*Hüzzam*, Written from Its Lower Sixth Degree



$\frac{75}{64}$	$\frac{256}{243}$	$\frac{16}{15}$	$\frac{9}{8}$	$\frac{16}{15}$	$\frac{75}{64}$	$\frac{16}{15}$
274.58 c	90.22 c	111.73 c	203.91 c	111.73 c	274.58 c	111.73 c

Alteration of the Fourth Degree



"Super-Symmetrical *Tōdī*",  
Written from the Sixth Degree



$\frac{5}{4}$	$\frac{6}{5}$	$\frac{5}{4}$	$\frac{4}{3}$	$\frac{4}{3}$		
$\frac{75}{64}$	$\frac{16}{15}$	$\frac{16}{15}$	$\frac{9}{8}$	$\frac{75}{64}$	$\frac{16}{15}$	$\frac{16}{15}$
274.58 c	111.73 c	111.73 c	203.91 c	274.58 c	111.73 c	111.73 c

Figure 15. Comparison between Turkish *Hüzzam* and "super-symmetrical *Tōdī*."

7. Please note that in common Turkish Arel-Ezgi notation, the *karar* of *hüzzam* (*segah*) is represented as B<sub>4</sub> with an inverted flat accidental (*koma bemolü*; Özkan 2000, 288).

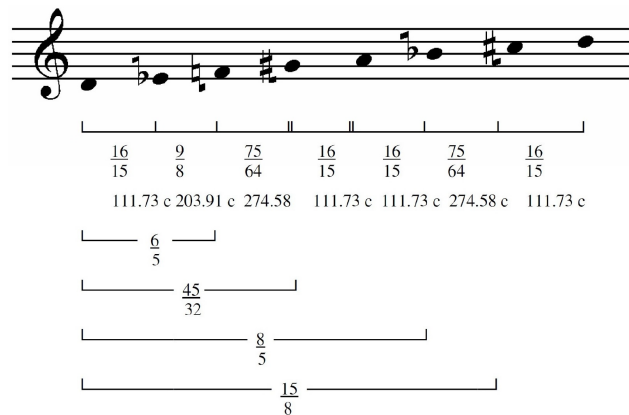


Figure 16. Weiss's "super-symmetrical *Tōdī*."

## CONCLUSIONS

After delivering key interpretations of the historic repertoire throughout his career, Julien Jalâl Ed-Dine Weiss dedicated his last work to his personal convictions, reflecting his transnational perspective on the *makam* principle. Contrary to today's dominance of musicological research and the quest for historical authenticity, *Spiritual Journey* is driven by an empirical effort to expand the tradition toward a general theory of pitch relationships. By both respecting the tradition and investing in its experimental advancement, Weiss followed the footsteps of his famous teacher, Munir Bashir. In the *peşrev*, this is achieved with as much creativity as meticulous organization, by tying together melody and rhythm as intrinsic units in a permutative cell structure. By limiting his material on scales in the Turkish comma system, Weiss explored the microtonal complexity of his tuning system cautiously in order to build a cohesive structure. However, he left many possible directions, such as the exhaustively attempted polyphony, undeveloped. The importance of this isolated contribution can only be demonstrated if it gains broader recognition among performers and theorists. For that reason I regard it as indispensable to make the score publicly available for further scrutiny.

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## APPENDIX

*Spiritual Journey - Sinfonia Sacra*

1

uṣūl Zenjir Mevlāna

 $\frac{235}{8} (99+37+99/8)$ 

Julien Jalāl Eddine Weiss

(final edition 2014 by Stefan Pohlit  
after the composer's instructions)

Musical notation for measures 1-4. The score consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The time signature is  $\frac{235}{8}$ . Measure numbers 10 and 13 are indicated above the staves. The notation includes eighth and sixteenth notes, rests, and bar lines.

Musical notation for measures 5-8. The score consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The time signature is  $\frac{235}{8}$ . Measure numbers 5, 10, and 13 are indicated above the staves. The notation includes eighth and sixteenth notes, rests, and bar lines.

Musical notation for measures 9-13. The score consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The time signature is  $\frac{235}{8}$ . Measure numbers 9, 10, and 13 are indicated above the staves. The notation includes eighth and sixteenth notes, rests, and bar lines.

Musical notation for measures 14-18. The score consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The time signature is  $\frac{235}{8}$ . Measure numbers 14, 17, and 18 are indicated above the staves. The notation includes eighth and sixteenth notes, rests, and bar lines.

Musical notation for measures 19-23. The score consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The time signature is  $\frac{235}{8}$ . Measure numbers 19, 22, and 23 are indicated above the staves. The notation includes eighth and sixteenth notes, rests, and bar lines.

Musical notation for measures 24-27. The score consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The time signature is  $\frac{235}{8}$ . Measure numbers 24, 26, and 27 are indicated above the staves. The notation includes eighth and sixteenth notes, rests, and bar lines.

2 *Spiritual Journey - Sinfonia Sacra*26 *Hane I*

3 *Spiritual Journey - Sinfonia Sacra*

*Hane II*

Musical score for *Hane II* from *Sinfonia Sacra*. The score consists of nine staves of music, each starting with a measure number. The notation is in treble clef with a key signature of one flat (B-flat). The time signature is 10/8. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *8<sup>vb</sup>* (pianissimo) and *8<sup>vb</sup>-1* (pianissimo), and a fermata over a measure at the end of the piece.

51

54

57

60

63

66

69

72

75

4 *Spiritual Journey - Sinfonia Sacra*

*Hane III*

76 *tr tr*

79

82 *tr tr*

85

87

89 *tr*

92 *tr tr*

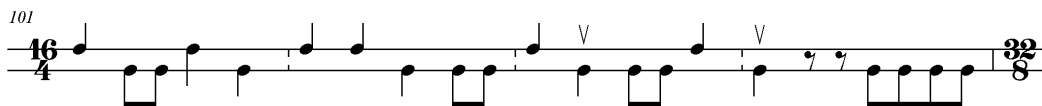
95 *tr tr tr*

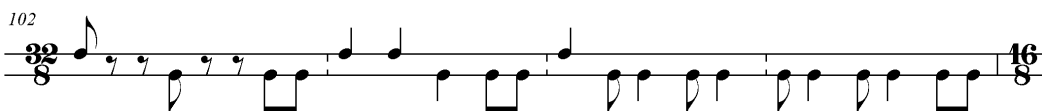
98 *tr*

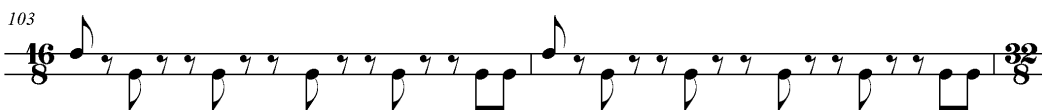
Detailed description of the musical score: The score is written for a single melodic line in treble clef. It begins at measure 76 with a 10/8 time signature. The key signature has one sharp (F#). The music is characterized by intricate rhythmic patterns, including eighth and sixteenth notes, and frequent trills (tr). The time signature changes to 13/8 at measure 79, then to 7/8 at measure 82, and back to 10/8 at measure 85. The piece concludes at measure 98 with a final 16/4 time signature. The notation includes various accidentals (sharps, naturals) and dynamic markings (p).

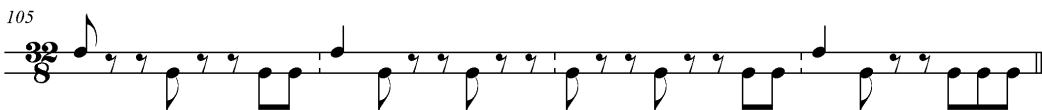
5 *Spiritual Journey - Sinfonia Sacra*

**uṣūl Muḥammes**

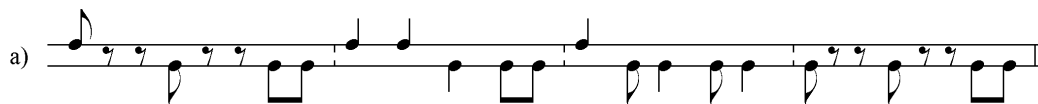
101 

102 

103 

105 

**uṣūl for Teslim**

a) 

b) 

c) 

6 *Spiritual Journey - Sinfonia Sacra**Teslim*

106  $8^{va}$   $8^{vb}$

108  $8^{va}$   $8^{vb}$

110  $8^{va}$   $8^{vb}$

112  $8^{va}$   $8^{vb}$

114  $8^{va}$   $8^{vb}$

116  $8^{va}$   $8^{vb}$

118  $8^{va}$   $8^{vb}$

120  $8^{va}$   $8^{vb}$

122  $8^{va}$   $8^{vb}$

7 *Spiritual Journey - Sinfonia Sacra*

124

8vb-----

126

8vb-----

128

8vb-----

130

8vb-----

132

134

8vb-----



8 *Spiritual Journey - Sinfonia Sacra*

*Hane IV*

136

139

142

145

148

151

154

157

160

9 *Spiritual Journey - Sinfonia Sacra*

*Hane V'*

161

164

166

169

172

175

178

181

184

The musical score consists of nine staves of music in treble clef. The key signature is one flat (B-flat). The time signature is 10/8. The score begins at measure 161 and ends at measure 184. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes accidentals (sharps and flats) and dynamic markings (accents). The score is presented in a clean, professional layout with clear staff lines and notes.

10 *Spiritual Journey - Sinfonia Sacra**Hane VI*

186

189

192

195

198

201

204

207

210

11 *Spiritual Journey - Sinfonia Sacra*

*Hane VII*

211

8vb-1 8vb-

214

(8vb)-

217

8vb-

221

8vb-

224

8vb-

227

8vb-

230

8vb-

233

8vb-

12 *Spiritual Journey - Sinfonia Sacra**Hane III*

Musical score for *Hane III*, measures 236-258. The score is written in treble clef and features a variety of time signatures: 10/8, 13/8, 7/8, 9/8, 10/8, 9/8, 8/8, 7/8, 11/8, 16/8, and 16/4. Trills (tr) are indicated above several notes. The piece concludes with a double bar line and repeat dots.

236 *tr tr*

239

242 *tr tr*

245

247

249 *tr*

252 *tr tr*

255 *tr tr tr*

258 *tr*

13 Spiritual Journey - Sinfonia Sacra

*Teslim*

261 *8<sup>va</sup>- -*

263 *8<sup>va</sup>- -*, *8<sup>vb</sup>- - - -*

265 *8<sup>va</sup>- -*

267 *8<sup>va</sup>- - - -*, *8<sup>va</sup>- - -*

269 *8<sup>va</sup>- - -*

271 *8<sup>va</sup>- - -*, *8<sup>vb</sup>- - - -*

273 *8<sup>va</sup>- - -*

275 *8<sup>va</sup>- - -*

277 *8<sup>va</sup>- - -*

The musical score for 'Teslim' is written in a single treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piece consists of nine staves of music, each beginning with a measure number (261, 263, 265, 267, 269, 271, 273, 275, 277). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. Above and below the notes, there are dynamic markings: *8<sup>va</sup>- -* (indicating an octave up) and *8<sup>vb</sup>- - - -* (indicating an octave down). The music features a melodic line with frequent ornamentation and a steady rhythmic pulse.

14 *Spiritual Journey - Sinfonia Sacra*

279

281

283

285

287

289

291

15 Spiritual Journey - Sinfonia Sacra

uşul Zenjir Jupiter

$\frac{47}{8}$

294

298

300 **always** (TODI)

303

305

308

310

313

315

318

320

The musical score consists of ten staves of music. The first two staves (measures 294-297 and 298-300) are in 47/8 time. The third staff (measures 300-303) is in 7/8 time and includes the instruction 'always' in a box and '(TODI)'. The remaining staves (measures 303-305, 305-308, 308-310, 310-313, 313-315, 315-318, and 318-320) are in 7/8 time. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#).



16 *Spiritual Journey - Sinfonia Sacra*

Musical score for "Spiritual Journey - Sinfonia Sacra" (Measures 323-340). The score is written in a single system with a treble clef and a key signature of one sharp (F#). The music features complex rhythmic patterns and dynamic markings.

Measures 323-324: 10/8 time signature. Measure 324 includes a dynamic marking of  $8^{vb}$  with a dashed line extending to the right.

Measure 325: 7/8 time signature.

Measures 326-327: 16/8 time signature.

Measure 328: 10/8 time signature.

Measures 329-330: 7/8 time signature.

Measures 331-332: 16/8 time signature.

Measures 333-334: 16/8 time signature.

Measures 335-336: 10/8 time signature.

Measures 337-338: 16/8 time signature.

Measures 339-340: 7/8 time signature. Measure 339 includes a dynamic marking of  $8^{va}$  with a dashed line extending to the right.

17 *Spiritual Journey - Sinfonia Sacra*

The musical score consists of nine staves of music, each starting with a measure number in the upper left corner. The key signature is three sharps (F#, C#, G#) and the time signature is 10/8. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings. A dashed line with the marking '8<sup>va</sup>' spans measures 359 and 360. The score concludes with a double bar line at the end of measure 361.

343

345

348

350

352

354

356

359 *8<sup>va</sup>*

361

18 *Spiritual Journey - Sinfonia Sacra*

Musical score for measures 364-370. The score is written in a single system with five staves. The key signature is three sharps (F#, C#, G#) and the time signature is 16/8. Measure 364 begins with a treble clef and a *8<sup>va</sup>* dynamic marking. Measure 365 starts with a bass clef and a *(8<sup>va</sup>)* dynamic marking. Measure 368 is marked with a *8<sup>va</sup>* dynamic marking. Measure 369 is marked with a *8<sup>va</sup>* dynamic marking. Measure 370 ends with a fermata over a whole note. The notation includes various rhythmic values, slurs, and dynamic markings.

19 Spiritual Journey - Sinfonia Sacra

uşul-s for accompaniment:

uşul Nim Devr-i Revān

a) 

uşul Hafif

b) 

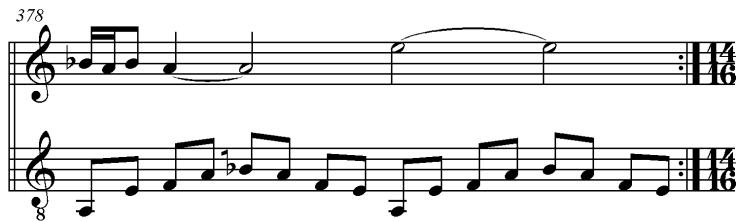
uşul Berefşān

371 

372 

374 

376 

378 

20 *Spiritual Journey - Sinfonia Sacra*

uṣūl Nim Devr-i Revān

379

382

385

388

uṣūl Ḥafif

389

390

21 *Spiritual Journey - Sinfonia Sacra*

## uşul Arabic Fahte

Musical notation for uşul Arabic Fahte, measures 390-391. The notation is in 2/4 time. Measure 390 shows a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Measure 391 shows a sequence of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, followed by a whole note G4.

## uşul Berefşan

Musical notation for uşul Berefşan, measure 392. The notation is in 16/8 time. The sequence of notes is: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

## uşul Zenjir Holy Grail

144/8

Musical notation for uşul Zenjir Holy Grail, measures 393-401. The notation is in 144/8 time. The sequence of notes is: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Measure 393 starts with a 144/8 time signature and ends with a 14/8 time signature. Measure 394 starts with a 14/8 time signature and ends with a 16/8 time signature. Measure 395 starts with a 16/8 time signature and ends with a 15/8 time signature. Measure 396 starts with a 15/8 time signature and ends with a 16/8 time signature. Measure 397 starts with a 16/8 time signature and ends with a 17/8 time signature. Measure 398 starts with a 17/8 time signature and ends with a 18/8 time signature. Measure 399 starts with a 18/8 time signature and ends with a 19/8 time signature. Measure 400 starts with a 19/8 time signature and ends with a 20/8 time signature. Measure 401 starts with a 20/8 time signature and ends with a 20/8 time signature.

22 *Spiritual Journey - Sinfonia Sacra*

402

404

406

408

410

411

413

415

417

419

23 *Spiritual Journey - Sinfonia Sacra*

*Tshahar-Mezrab (Neva)*

tombak

420  $\frac{24}{16} \parallel \frac{12}{16}$

422

423

424

425

426

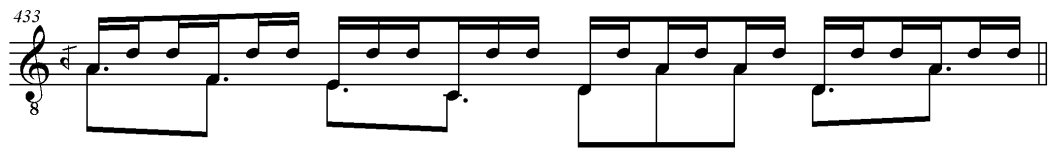
427

428

429

Detailed description: This musical score is for a Tombak, a traditional Persian drum. It consists of nine staves of music, numbered 420 to 429. The first staff (420) begins with a complex time signature of 24/16, which then changes to 12/16. The music is written in a single melodic line on a five-line staff. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are several repeat signs (double bar lines with dots) throughout the piece. A dynamic marking of 'p.' (piano) is present at the beginning of measures 426 and 428. The key signature is one flat (B-flat), and the overall style is characteristic of traditional Persian rhythmic notation.



24 *Spiritual Journey - Sinfonia Sacra*

25 *Spiritual Journey - Sinfonia Sacra*

The image displays a musical score for the piece "Spiritual Journey - Sinfonia Sacra". The score is written for a single melodic line in treble clef, with a 4/4 time signature. The key signature is one flat (B-flat). The score consists of nine staves, numbered 439 through 447. The music features a complex rhythmic pattern, primarily consisting of eighth and sixteenth notes, often grouped in beams. There are several instances of slurs and accents. A dynamic marking of *8<sup>va</sup>* (octave) is present above measures 442 and 445, indicating that the notes should be played an octave higher than written. The notation includes various note values, rests, and articulation marks.

26 *Spiritual Journey - Sinfonia Sacra*

448

449

450

451

452

453

454

455

456

27 *Spiritual Journey - Sinfonia Sacra*

457



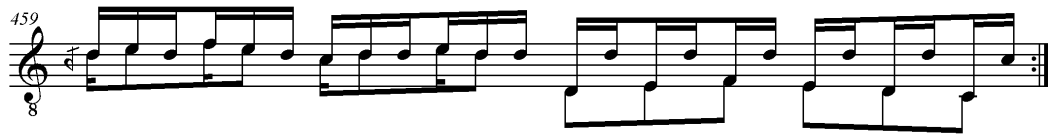
Musical notation for measure 457, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation includes a series of eighth notes and quarter notes, with a fermata over the final note.

458



Musical notation for measure 458, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation includes a series of eighth notes and quarter notes, with a fermata over the final note.

459



Musical notation for measure 459, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation includes a series of eighth notes and quarter notes, with a fermata over the final note.

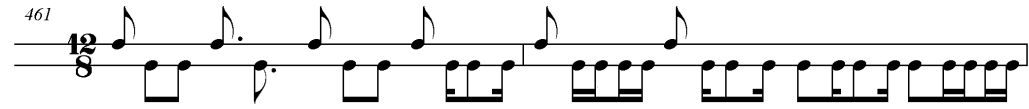
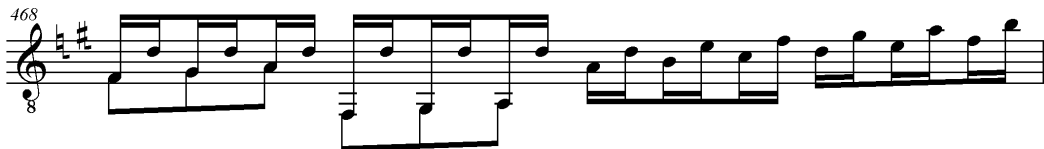
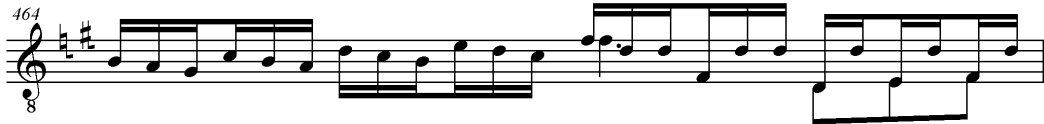
460



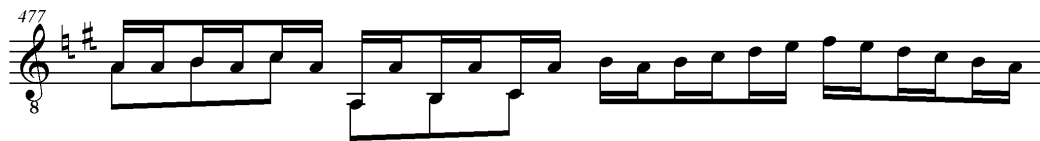
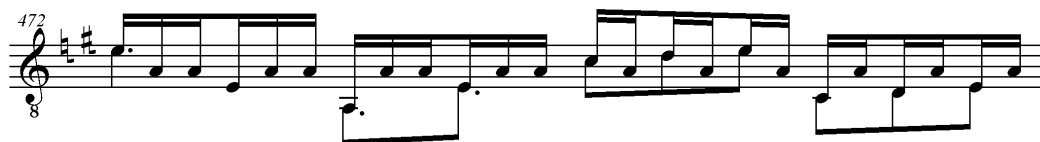
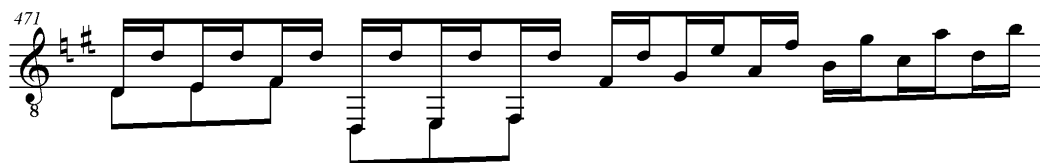
Musical notation for measure 460, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation includes a series of eighth notes and quarter notes, with a fermata over the final note.

28 *Spiritual Journey - Sinfonia Sacra*

uşul Yürük Semâ'î

*Nikriz*

29 *Spiritual Journey - Sinfonia Sacra*



30 *Spiritual Journey - Sinfonia Sacra*

Musical score for *Spiritual Journey - Sinfonia Sacra*, measures 479 to 487. The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music features a complex rhythmic pattern, primarily consisting of eighth and sixteenth notes, with frequent rests. The notation includes various articulations such as slurs and accents. The score is divided into nine systems, each starting with a measure number (479, 480, 481, 482, 483, 484, 485, 486, 487) and a common time signature (C). The key signature remains consistent throughout the page. The music is characterized by its intricate rhythmic structure and melodic lines.

31 *Spiritual Journey - Sinfonia Sacra*

Musical score for *Spiritual Journey - Sinfonia Sacra*, measures 488 to 496. The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into measures 488 through 496, with some measures containing multiple staves of music. The notation includes dynamic markings such as *8<sup>va</sup>* and *8<sup>va</sup>* with dashed lines indicating octave transposition. The score is presented on a single page with a white background and black ink.



32 *Spiritual Journey - Sinfonia Sacra*

497

498

499

500

501

502

503

504

505

Detailed description: This page contains nine staves of musical notation for the piece 'Spiritual Journey - Sinfonia Sacra'. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature of 8. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, and rests. The first four staves (497-500) feature a consistent eighth-note pattern. The fifth staff (501) includes four measures with a 4:3 time signature above the staff and four measures with a 4:3 time signature below the staff. The remaining staves (502-505) continue with rhythmic patterns, including some sixteenth-note runs and rests.

33 *Spiritual Journey - Sinfonia Sacra*

8<sup>va</sup>-----

506

8

507

8<sup>va</sup>-----

8

508

8<sup>va</sup>-----

8

509

8

510

8

511

8

512

8

513

8

514

8

The image displays a musical score for a piece titled "Spiritual Journey - Sinfonia Sacra". The score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a time signature of 8/8. The music is divided into measures numbered 506 through 514. Measures 506, 507, and 508 are marked with an octave sign (8<sup>va</sup>) and a dashed line above the staff, indicating that the notes should be played an octave higher than written. The melody consists of eighth and sixteenth notes, often beamed together in groups. Measures 509 through 514 show a continuation of the melodic line, with some measures featuring a dotted half note or a half note followed by a quarter note. The overall texture is a single-line melodic line.

34 *Spiritual Journey - Sinfonia Sacra*

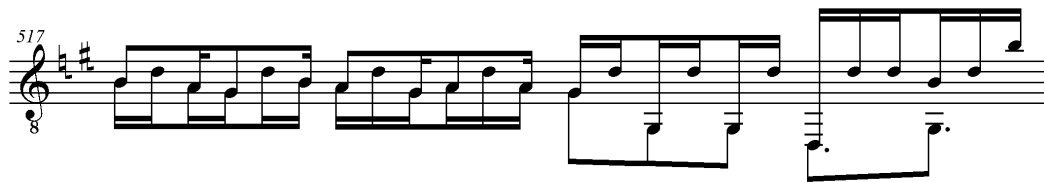
515



516



517



518



519



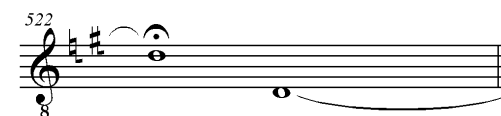
520



521



522





36 *Spiritual Journey - Sinfonia Sacra*

The image displays a musical score for a piece titled "Spiritual Journey - Sinfonia Sacra". The score is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music is organized into measures, with measure numbers 531, 532, 533, 534, 536, 538, 540, 542, and 544 clearly marked. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings. A fermata is placed over measure 544, and a dashed line extends to the right, indicating a continuation of the piece. The overall style is characteristic of contemporary classical or neoromantic music.

37 *Spiritual Journey - Sinfonia Sacra*

The image displays a musical score for the piece "Spiritual Journey - Sinfonia Sacra". It consists of nine systems of music, each labeled with a measure number from 546 to 554. Each system is written on a grand staff (treble and bass clefs) with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music features a complex, rhythmic melody with many sixteenth and thirty-second notes. The bass line is generally simpler, often consisting of dotted rhythms. There are some instances of fermatas or long notes in the bass line, particularly in measures 549 and 552. The overall texture is dense and intricate.

38 *Spiritual Journey - Sinfonia Sacra*

Musical score for *Spiritual Journey - Sinfonia Sacra*, measures 555 to 563. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The time signature is 8/8, with a 2/16 subdivision indicated at the end of measure 557. The music consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is placed over the final note of measure 555. The score is presented on nine staves.

39 *Spiritual Journey - Sinfonia Sacra*

The musical score consists of nine staves of music. Measures 564 through 568 are in 8/8 time with a key signature of three sharps (F#, C#, G#). Measures 569 and 570 are in 24/16 time. Measures 571 and 572 are in 7/8 time. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 572 concludes with a double bar line and two first endings marked '1' and '2'.



40 *Spiritual Journey - Sinfonia Sacra*

FIN

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