CMO Corpus Musicae Ottomanicae

Critical Editions of
Near Eastern Music Manuscripts

Codex TR-IÇAĞATAY YZPER2

Critical Edition of Hampartsum Manuscript YZPER2

In The Private Archive of Ali Rifat Çağatay

Transcription & Commentary

Salih Demirtaş

Münster

2022

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Critical Editions of Near Eastern Music Manuscripts

General Editor: Ralf Martin Jäger

Editors: Nejla Melike Atalay, Neslihan Demirkol, Salih Demirtaş, Marco Dimitriou, Ersin Mıhçı, Semih Pelen

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CMO1-VI/2

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List of Abbreviations

General Abbreviations

AEU	Arel-Ezgi-Uzdilek
ca.	circa
cat.	catalogue(d)
CMO	Corpus Musicae Ottomanicae
d.	died
div., divs.	division, divisions
ed.	edited, edition
facsim.	facsimile
fl.	flourished
fol., fols.	folio, folios
H	hâne
ITU	Istanbul Technical University
l., ll.	line, lines
lss.	loose sheets
MIAM	Centre for Advances Studies in Music
mm	millimeters
ms.	manuscript, manuscripts
no., nos.	number, numbers
n.p.	no publisher; no place of publication
OTMAG	ITU Ottoman-Turkish Music Research Group
p., pp.	page, pages
r	recto
r.	reigned
RISM	Répertoire International des Sources Musicales
T	teslîm
Tr.	Turkish
trans.	Translated by, translator(s)
TRT	Türkiye Radyo ve Televizyon Kurumu
v	verso
vols.	volumes

Library Sigla

RISM	Library	City
ARM-Ym	Matenadaran	Yerevan
F-Pbn	Bibliothèque Nationale de France	Paris
GB-Lbl	British Library	London
TR-Am	Millî Kütüphane	Ankara
TR-Iam	İstanbul Arkeoloji Müzeleri Kütüphanesi	Istanbul
TR-Iboa	T.C. Cumhurbaşkanlığı Devlet Arşivleri Başkanlığı Osmanlı Arşivi	Istanbul
TR-Içağatay	Ali Rifat Çağayay archive (private collection)	
TR-Iüne	İstanbul Üniversitesi Nadir Eserleri Kütüphanesi	Istanbul
TR-Iütae	İstanbul Üniversitesi Türkiyat Araştırmaları Entitüsü Kütüphanesi	Istanbul
TR-Istek	Surp Takavor Ermeni Kilisesi (private collection)	Istanbul

GENERAL EDITOR'S FOREWORD

1. On the Context of Transmission of Ottoman Art Music

1.1 Overview: Music Notation Systems and Repertoire Collections in the Ottoman Empire

Among the traditional musical cultures of the Near East, only the Ottoman practical musical repertoire has been preserved since the seventeenth century in written sources that do not primarily serve the purpose of music theory. The sources include music manuscripts in several forms of notation dating back to about 1650, and printed music collections dating from the late nineteenth century onward.

A repertoire collection in the proper sense first emerged around the middle of the seventeenth century with the manuscripts of the Polish-born Alî Ufukî [Albert Bobovski] (c. 1610-75), which are primarily based on a variant of Western staff notation.[1] At the turn of the eighteenth century, the Mevlevî-Şeyh Nâyî Osmân Dede (1652?-c. 1730) and the Moldavian Phanariot Dimitri Cantemir [Tr. Kantemiroğlu] (1673-1723) developed similar notational methods roughly simultaneously.[2] Both recorded more extensive instrumental repertoires for the first time, with a letter and syllable notation indicating specific pitch levels, in which durations were expressed by numerals. Cantemir's notation was still used in the first half of the eighteenth century by the Mevlevî Mustafa Kevserî Efendi (+ ca. 1770).[3] Towards the mid-eighteenth century Tanburi Küçük Artin (+ mid-eighteenth century) used another notation system, but according to current scholarship it was not used to record a musical repertoire.[4] Finally, in the late-eighteenth century, Mevlevî Abdülbakî Nâsır Dede (1765-1821), at the request of the musically educated Sultan Selîm III. (1761-1808, r. 1789-1807), developed an ebced notation that served him in 1794/95 to compile a collection of Selîm's compositions for the latter's library. In addition, with the post-Byzantine neumatic notation - also used in the eighteenth century by Greek musicians such as Petros Peloponissios (+1777) to record the Ottoman secular repertoire - another, functionally fundamentally different

[1] F-Pbn Turc 292 & GB-Lbl Sloane 3114. For a critical edition of F-Pbn Turc 292, see HAUG 2019–20.

[2] TR-Iütae 100. Scholarly editions in WRIGHT 1992, and TURA 2001; facsim. (treatise) in BEHAR 2017; partial editions in POPESCU-JUDETZ 1973.

[3] See EKİNCİ 2012. Critical edition in EKİNCİ 2016.

[4] ARM-YM 9340 & POPESCU-JUDETZ 2002.

notation was available in the Empire. Neumatic notation is a recording medium for primarily vocal music; it notates the intervallic progression of melodic lines.[5]

The first notation system to find lasting interethnic dissemination was the so-called Hampartsum notation developed by a group of Armenians around Hampartsum Limonciyan (1768-1839) before 1813. The notation, based on semantically reinterpreted signs of the Armenian Khaz notation, was excellently suited as a recording medium for the Ottoman art music repertoire due to its simplicity and clear structure. From the mid-1830s, Western staff notation was increasingly used alongside it.[6] The manuscript holdings in both forms of notation are highly relevant for the understanding of the transmission of an art music culture that was cultivated into the early twentieth century in the metropolises of present-day Turkey, as well as in the urban centers of Syria and Egypt. The sources are of outstanding importance for music research, which can for the first time explore historical phenomena and musical cultural processes, as well as for Middle-Eastern studies as a whole.

1.2 On previous editions and publications

Several of the music manuscripts written before the nineteenth century are available today in scholarly-critical editions (see above). The intentional preservation of works of the Ottoman art music tradition - now considered "classical" - in printed editions with scholarly ambitions, began around 1926 at the Istanbul Darü'l-Elhân under the auspices of Rauf Yekta (1871–1935), Ali Rıfat Çağatay (1867–1935), and Ahmed Irsoy (1869–1943) with the innovative *Dārüʾl-elḥān küllīyātı*. Their special quality lay not only in the use of the variant of Western staff notation developed by Rauf Yekta and analytically semanticized for the first time on the basis of mathematical calculations, but also in the fact that the first usûl cycle in each piece is included and presented together with the melodic line in the form of a score.

Unlike the earliest musical manuscripts of Ottoman art music, the extensive corpus of handwritten sources from the nineteenth century has not yet been made available in reliable critical editions. The reason for this is not that the manuscripts are unknown or inaccessible: All authoritative Turkish music researchers are aware of Hampartsum notation, and several printed music editions from as early as the *Dārüʾl-elḥān küllīyātı* reproduce notational phenomena that clearly refer to sources in Hampartsum notation. This fact has long been known, and Kurt Reinhard even mentioned it as a shortcoming of the editions of the Darü'l-Elhân that, "all source references are missing, the poets are often not named, and critical or

[5] Sample editions in APOSTOLOPOULOS & KALAİTZİDİS 2019.

[6] A detailed account of the notational situation in the 19th century and of the importance of the manuscript transmission of music develops the Advisor's Foreword, pp. xviii–xxiii.

explanatory annotations are very rarely present".[7] Rather, it seems to be primarily the interdisciplinary complexity of the challenges of a comprehensive edition project, that have prevented it thus far. Unlike in the context of the singular manuscripts of the seventeenth and eighteenth centuries, scholarly editing here can no longer be undertaken by a single researcher. Not only is the corpus too extensive for this, but the successive indexing of the accessible manuscript collections and the print editions potentially related to them, as well as the development of novel digital infrastructures, is too complex. In addition, indexing of the manuscripts according to accurate philological rules, and editing of the song lyrics for example, requires specialist knowledge of literature studies.

2. "Corpus Musicae Ottomanicae" (CMO) - Project and Edition Concept

The work of an interdisciplinary team on the scholarly indexing and editing of nineteenth century Ottoman music manuscripts has been made possible since 2015 by the project "Corpus Musicae Ottomanicae", which has been approved by the German Research Foundation as a long-term project with a duration of 12 years (DFG project number: 265450875). It encompasses a total of four subprojects: 1.The music edition and its publication (WWU Münster, Professorship of Ethnomusicology and European Music History); 2.The text edition and philological supervision (WWU Münster, Institute of Arabic and Islamic Studies); 3.Digital Humanities including the development of an online source catalog with a publication platform and an MEI extension for the notational parameters of music of the Near East (perspectivia.net, Max Weber Foundation); and 4.Content development of the CMO source catalog and the inclusion of the various project-related works from the international academic community.[8]

The interdisciplinary working CMO team is supported in its work by an Academic Advisory Board, which currently consists of the following scholars: Prof. Rûhî Ayangil (Istanbul), Prof. Dr. Thomas Bauer (Münster), Prof. Dr. Nilgün Doğrusöz-Dişiaçık (Istanbul), Prof. Dr. Walter Feldman (New York), Dr. Michael Kaiser (Bonn), Prof. Dr. Mehmet Kalpaklı (Ankara), Prof. Songül Karahasanoğlu (Istanbul, speaker of the advisory board), Prof. Dr. Andreas Münzmay (Paderborn), Prof. Dr. Christoph K. Neumann (Istanbul) and Prof. Dr. Sonia T. Seeman (Austin). Prof. Dr. Evi Nika-Sampson (Thessaloniki) and Prof. Dr. Fikret Turan (Istanbul) supported the advisory board as external guests. Former advisory board members are Prof. Ş.

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[7] REINHARD 1972, p. 267. The original quote reads: "*alle Quellenangaben fehlen, die Dichter oft nicht genannt sind und nur sehr selten kritische oder erläuternde Anmerkungen vorhanden sind*".

[8] Current information on the CMO project is provided by the trilingual online portal (https://www.uni-muenster.de/CMO-Edition/en/index.html). The source catalog and the CMO editions can be used via a separate online portal (https://corpus-musicae-ottomanicae.de/content/index.xml).

Şehvar Beşiroğlu (Istanbul) (†) Prof. Dr. Raoul Motika (Istanbul), Dr. Richard Wittmann (Istanbul) and Dr. habil. Martin Greve (Istanbul). We would like to take this opportunity to express our sincere thanks to all members and guests of the Academic Advisory Board for their considerable and fruitful support, without which the project could not have been carried out in its present form.

The comprehensive edition and source cataloguing project could not have been carried out without the support of numerous libraries and collections, which have granted CMO access to their holdings and made our work possible through advice and assistance, not least by providing digital copies and granting publication permits. We would like to thank them all very much.

2.1 Fundamentals of the Critical Edition

The CMO editions make available to both researchers and historical performance practitioners, the corpus of historical transcriptions of Ottoman art music that still exists today and is accessible to researchers, as it was recorded and collected in the course of the nineteenth century, primarily in the cosmopolitan metropolis of Istanbul. The editions stay as close as possible to the original sources in terms of musical and textual content, uncensored and without omissions in the richness of their performative variants. Also the texts underlying the vocal works are published for the first time according to their performance variants.

As emic transcriptions, the present manuscripts represent the performative repertoire of the nineteenth century in its synchronic richness as well as in its historical development. Even though current research is able to establish references between individual manuscripts that point to a collecting and copying practice that developed in the nineteenth century, the manuscripts do not represent the repertoire in a standardized way, but rather as a collection of variants. For this reason, the aim of the CMO editions is **not to reconstruct historical-critical editions of musical "works"**, but to consider each individual notation as an independent variant within an opus cluster **in the form of a critical edition** that takes into account all necessary, but not all possible concordances. The intention is to represent the diversity of the historical performative repertoire.

2.2 Edition Design

An edition of Ottoman music manuscripts from the nineteenth century must take into account a multitude of factors that vary depending on the handwritten originals or the notation method that was used.

It is the basic principle of CMO editions that they allow direct conclusions to be drawn about the handwritten music source, and in the best case even allow its reconstruction. In doing so, the edition should approach as closely as possible the notation practices commonly used today. At the same time, the particularities and characteristics used in the original score will be represented by the systematic use of appropriate diacritical signs, and the edition will be accompanied by an explanatory critical report.

A particular challenge in the edition is that no contemporary calculations of pitches or interval ratios based on physical system formations are available for the tonal systems used in the nineteenth century. The only exceptions are a few printed Greek music theories, but these remain largely unexplored in terms of their significance for an analytical understanding of the Ottoman tonal system.[9] Present projections of pitch designations on to, for example, the neck of the long-necked lute Tanbûr, illustrate concepts in the history of ideas, but not unequivocally determinable and calculable pitches.

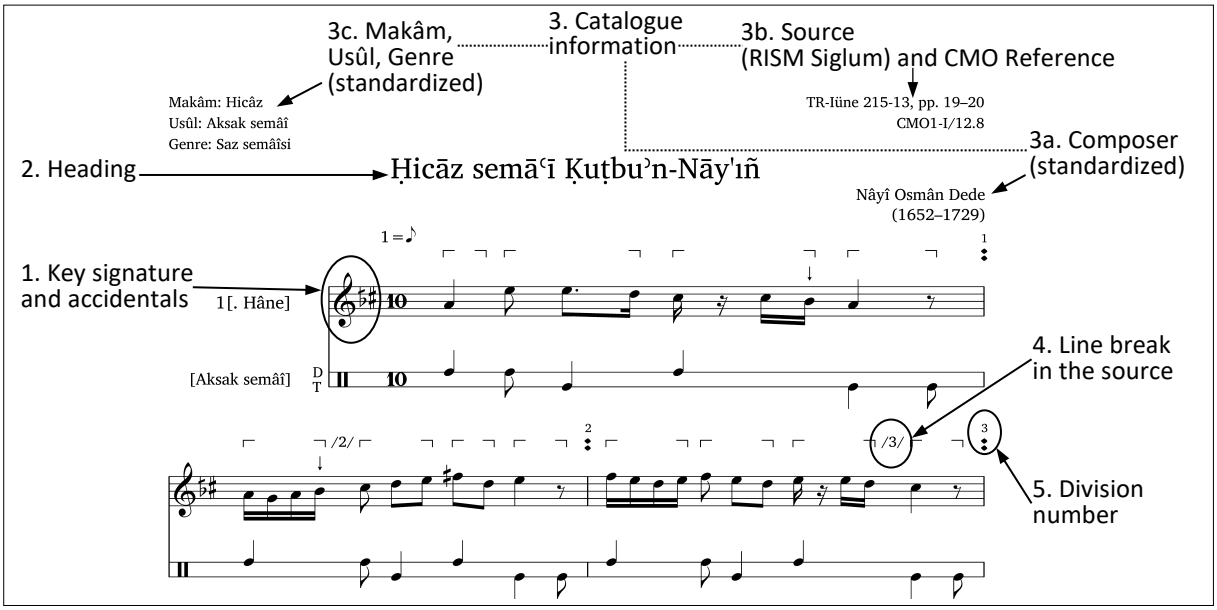
When editing manuscripts in Hampartsum notation as well as in Western staff notation, the individually notation-specific meanings of the pitch signs have to be reconstructed in their musical context. For each individual piece of notation, the "pitch set" that is used is extracted, based on the evidence provided by the manuscript. In addition, the critical report explains why, how, and on what basis the additions or reconstructions were made.

In cases where changes, additions, or partial compositional variants have been entered into a historical notation by a second, likely historical hand, the editor will take into account all information from the original. The edited musical text reproduces the notation of the first hand; the later additions are documented in the critical apparatus, as well as the decisions of the editor relevant to the transcription. In this way, the user is able to see the different variants, to understand the editor's interpretations and, if necessary, criticize his/her decisions.

[9] See DOMESTIKOS 1843 for the most important Greek source on this issue.

2.2.1 The general design of the sheet music edition

Each edited music notation includes the following information:

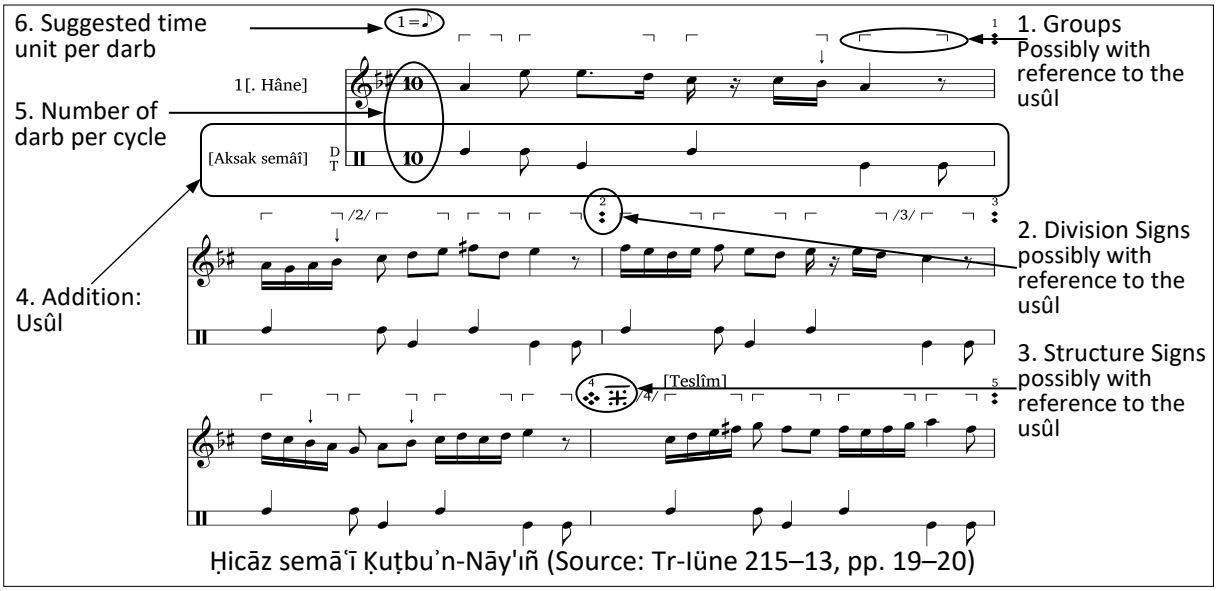


1. Key signature and accidentals are supplemented to correspond to today's standards and avoid the extensive use of accidentals in the score.
2. The original heading is added in scholarly transcription.
3. The catalogue information is added in standardized spelling, as it is also given in the source catalog:
    a. Composer name
    b. Source reference (RISM-Siglum) and the CMO reference number
    c. Makâm, usûl and genre
4. Line breaks in the original manuscript are presented in the music edition by two slashes above the system, which contain the corresponding line number of the original.
5. Division numbers indicated above the division signs serve for easier navigation through the score. The editor's comments given in the critical commentary also use division numbers and can be used similarly to locate a division within an edited piece.

2.2.2 Special features concerning the edition of manuscripts in Hampartsum notation

Hampartsum notation intentionally does not reproduce all elements of the recorded music with equal precision. Moreover, in comparison to Western staff notation, it gives a different weighting to the parameters. It includes meta-information that is primarily related to the underlying rhythmic cycle usûl and which would be lost without the use of an apparatus of diacritical signs and a specific notation that continuously reproduces a contemporary variant of the underlying usûl in addition to the melodic line on a second staff. CMO uses a set of

diacritical signs that supports the marking of technical aspects of the notation system.[10] The semantically relevant groupings of the Hampartsum signs are marked, as well as the division signs and the structural signs, which in many cases are related to the underlying usûl. The rhythmic usûl cycle, latently present in the notation and usually mentioned in the title of the piece, is also supplemented as a substantial element, sourced from contemporary sources where possible. As a result, the critical editions of the CMO represent various levels of information, which the original manuscript source provides. Whereas performers can use the scores without taking the diacritical apparatus into consideration, it contains various pieces of metadata that may be of special interest for scholars.



Ḥicāz semāʿī Ḳuṭbuʾn-Nāy'ıñ (Source: Tr-Iüne 215–13, pp. 19–20)

1. The counting unit is a digit indicating the sum of the beats (darb) of the usûl (5). The darb indicates the indivisible total number of beats in one usûl cycle, as given in contemporary usûl notations from the nineteenth century. The music edition follows the examples of contemporary usûl sources, that only indicated the darb but not the exact relation to a rhythmic value as is the case in Western music (i.e. 4/4)

2. The entire edited score is accompanied by the underlying usûl (4), which is, whenever possible, based on a contemporary source. Thus, the CMO basically follows the model of the *Dārüʾl-elḥān küllīyātı*, but provides the usûl for the whole piece and not only for the first cycle(s). This makes it possible for the user to study the melody line in relation to the usûl.

3. The usûl is the primary time-organizing-element in Hampartsum notation. This fact is accounted for in the manuscript sources by marking the end of an usûl cycle with a

[10] Cf. JÄGER 1996B.

division sign consisting of two dots in shorter usûls (2) and very frequently four dots in larger ones. In the music edition, the end of the usûl cycle is additionally marked by a bar line (2). Division signs may also imply more functions according to the musical contexts in which they appear. For example, regardless of a possible subdivision of the usûl, it can specify an internal structuring that usually includes four groups of notation signs. In this case, the division sign is represented in the music edition by a dotted line within as well as the two-dot sign above the system. The end of a usûl cycle is marked in this case by a four-dot structural sign (3).

4. The time unit stands in relation to the darb of the usûl cycle, and is based on the editor's suggestion (6).

5. Within the internal structuring indicated by a two-dot sign, single or multiple characters are grouped in clear demarcation from each other (1). These internal groups are indicated in the music edition by markers above the system (1). Precise marking of the internal groups is of great importance, especially in very early notations in Hampartsum notation, since there they contribute to the reconstruction of the rhythmic structure of the melodic line, which in many cases is not always clear.

2.2.3 The critical report

The critical report details editorial decisions. In addition, it provides information that points out formal or content-related peculiarities.

The critical report includes the metadata that also appear in the source catalog: "Source," "Location," "Makâm," "Usûl," "Genre," "Attribution," and "Work No." The work number is an especially useful tool, since it indicates the opus cluster to which the edited piece belongs and links it in the CMO catalog to all known variants of the work. The "Remarks" section allows the editor to provide notes, for example, on the source of the usûl variant that was used. In the structure overview the number of hâne (H) as well as their internal structure is indicated. The number of usûl cycles running in the respective hâne (H) and in the following teslîm (T) is given, and the repetitions of the sections and subsections are indicated. The "Pitch Set" indicates the Hampartsum signs that were used in the piece, and the editor's interpretation of them. "Notes on Transcription" document readings and editorial decisions. Finally, the relevant concordances that were used for the editing process, are provided. The initials represent the name of the music editor, given at the end of each edited score and critical commentary.

2.3 CMO Edition Plan

The "Corpus Musicae Ottomanicae" is designed to be executed over a period of 12 years. The first seven years are dedicated to the critical edition of manuscripts in Hampartsum notation, the last five years to the edition of Ottoman music manuscripts in Western staff notation. The overall edition plan includes the manuscripts indexed to date, arranged according to the libraries that own them.[11] Using the funding from the Deutsche Forschungsgemeinschaft (DFG), which is expected to last until 2027, CMO will publish selected, relevant vocal and instrumental music manuscripts in both notations, and will benefit from a steadily growing number of primary sources. At the same time, digital infrastructures will be further developed, which also applies to the source catalog. CMO works in cooperation with RISM - Répertoire International des Sources Musicales – and the edition design is under continuous development.

In cooperation and in constant exchange with international scholars and performing artists, CMO is developing the methodological foundations and the technical infrastructure for the edition of the nineteenth-century "Corpus Musicae Ottomanicae". The complete publication of the extensive material, which in principle also includes the diverse Greek sources, will be left to the musicological community. Music researchers and institutes are cordially invited to support CMO in its extensive work by taking on individual edition projects.

Prof. Dr. Ralf M. Jäger

Münster, October 2022

[11] An overview of the two edition parts with the planned series is available online at https://corpus-musicae-ottomanicae.de/content/edition/browse.xml. The editions published to date can also be accessed via the Editions overview ("Browse editions").

ADVISOR'S FOREWORD

"[The notation] writes, reads, plays the voices of every nation,

just like someone who can read a book he has not seen."

Hampartsum Limonciyan (Hasköy 1837)

Ottoman society entered a period of rapid modernization, beginning in the early eighteenth century. In addition to cultural change, one of the most important indicators of modernization has been the writing of music. Throughout the second half of the eighteenth century and the nineteenth century, Ottoman society manifested conflicting regarding the writing of music. With the exposure of composers, instrumentalists and lyricists to formal education in music, the need to write music spread gradually. Music lovers were still praised for their skills of memory, which were not just a matter of tradition or a pragmatic preference, but represented links in a chain from master to apprentice and expressed a culture that surrounded imagination, creation, education, performance practice and sharing. But while oral transmission preserved its long-established legitimacy, especially among performers and singers, the Hampartsum notation was increasingly adopted by the society and the numbers of those familiar with it who knew it increased rapidly. those who know it rapidly increase. Hampartsum Limonciyan (1768–1839) described, in the draft document[12] he wrote in Hasköy, Istanbul in 1837 titled "Baba Hamparsum'un Vasiyetnamesi" (En. Father Hampartsum's Testament), the new notation system for the science of music. He was careful to mention that Agop Çelebi (1793–1847) was familiar with European (orig. Frenk) music, that he himself knew Greek (orig. Rum) music, and that Agop Çelebi's uncle Andon Çelebi (1765–1814) had a good knowledge of Ottoman music. Regarding the development of the notation system:

> "I, '*Viraço* [Tr. muganni, En. Chanter] *Hampartsum*' myself developed my method for the science of writing *yerajiştağan* [Tr. musiki, En. Music] at the mansion of Düzyan family.

[12] This document is located in the personal archive of Rauf Yekta and it is published together with the facsimile in the book titled *Rauf Yekta Bey'in Musiki Antikaları* (DOĞRUSÖZ 2018, p. 182). The document is probably translated from Armenian to Turkish by Rauf Yekta. In another primary source written in Istanbul by the Mxit'arist cleric Minas Pıjışkyan (Arm. Bžškean) dated 1815, the process and technical features of the Hampartsum music notation are described (OLLEY 2017A, pp. 74–80). While Hampartsum Limonciyan's autobiography is also mentioned in this source, according to the information provided by Hisarlıyan and Ankeğya, the location of autobiography is not known (KEROVPYAN & YILMAZ 2010, pp. 89–94).

> However, it was rough [at that time]. We, three of us together, examined [the notation sytem]: Agop Çelebi, with a keen knowledge of the Frankish note, my own knowledge of *ipsalitik* (ie Greek music), and his uncle Andon Çelebi, with a good knowledge of Ottoman music."[13]

He underlined that the function of the notation system would serve musicians just as books served people who could read; he feared that relying on oral transmission to learn music (Tr. meşk) could lead to the music's oblivion, whereas the music could become permanent once written:

> "[The notation] writes, reads, plays the voices of every nation, just like someone who can read a book he has not seen…. If they learn this science, they will not become dependent on *meşk*…it is not possible to forget at all."[14]

The information Kerovpyan and Yılmaz (2010: 90) mention, which is conveyed from Pıjışkyan, reflects a similar intention:

> "While talking about the difficulties encountered in the teaching of Armenian Church Music at the beginning of the nineteenth century, Pıjışkyan states that the problem of 'being without notation' is also valid for Ottoman music; this problem came to the agenda as an issue that needs to be solved in the meetings at Düzyan's mansion."

Music notation gained particular momentum with the encouragement of two reformist sultans in the Ottoman court: Selim III and Mahmud II. While some studies associate Hampartsum notation with the reign of Selim III (r. 1761–1808), new studies have confirmed its context in the reign of Mahmut II (r. 1808–1839). We learn from Pıjışkyan, who contributed to the process of the creation of Hampartsum music writing together with Agop Çelebi, Andon Çelebi and Hampartsum Limonciyan, that the formation process of the Hampartsum notation system started in 1808 and was completed in 1812. If we accept these date ranges, it is clear that Selim III could not have given any order to create the notation system and Limonciyan could not have presented the notation to Selim III due to his death in 1808.[15]

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[13] Original Turkish text: "Bu yerajiştağan (yani musiki), ilminin yazmasının bulunması Düzoğulların yalısında yazıların yolunu buldum kendim 'Viraço [muganni] Hamparsum'. Fakat kaba idi. Agop Çelebi, Frenk notasını, keskin bilmekle, kendim ipsalitikayı (yani Rum musikisini) bilmem ile ve amcası Andon Çelebi Osmanlı musikisi keskin bilmekle, üçümüz birlikte incelettik…" (DOĞRUSÖZ 2018, p. 182).

[14] Original Turkish text: "Her milletin sesini yazar, okur, çalar, aynı okumak bilen görmediği kitabı okur gibi….bu ilmi öğrenseler muhtaç olmazlar meşke…zerre unutmak olmaz." (DOĞRUSÖZ 2018, p. 182).

[15] KEROVPYAN & YILMAZ 2010, p. 46; BAŞER 2018, p. 51; BAŞER 2014, p. 804.

The musician who was ordered by Selim III to develop a notation system was Abdülbâkî Nâsır Dede (1765–1821), the sheikh of the Yenikapı Mevlevîhânesi. In 1794, he wrote his work entitled *Tahrîriye*, in which he would write both makâm pieces with lyrics and instrumental makâm music. In his treatise, apart from describing the rules of music writing, he also recorded the Mevlevî ritual in makam Sûz-ı dilârâ composed by Selim III and the peşrev of Musâhib Seyyid Ahmed Ağa with the ebced musical notation system he developed himself. However, based on historical evidence it appears that neither Nasır Dede nor any other musician on the Ottoman stage used the notation system of Nasır Dede. [16]

The establishment of the first Eurocentric court music band (Muzika-yı Hümayûn), upon the abolition of the Janissary band during the reign of Mahmut II, accelerated the need for music writing. It can also be said that Hampartsum music notation served to facilitate the transition to European score notation. While the Hampartsum notation system was already known among musicians in Ottoman society, Giuseppe Donizetti (1788–1856) as the conductor of Muzika-yı Hümayûn, had to learn Hampartsum notation as well in order to teach European compositions and performance of genres such as marches, polkas, foxtrots, waltzes, etc. Indeed it is possible to analyze such a change as a dialectical process that includes both the growing needs of accelerating urban life and reformist political interventions.[17]

Hampartsum notation, which clearly played a dominant role in the performance and transmission of the musical tradition of the period, could easily record the repertoire of religious works that were difficult to write such as church music genres *dağ*, *meğeti* ve *şaragan*. On the other hand, the notation system became a key medium to transmit the Ottoman corpus to the present day, including makam compositions with lyrics (*beste*, *ağır semai*, *yürük semai* etc.), instrumental repertoire (*peşrev* and *saz semai*, etc.), the newly emerged *şarkı* genre and Mevlevî rituals which are the long-running genre of Sufi music. One of the most important features of Hampartsum notation is related to its very practical and pragmatic function since there is no need for spcialist paper with European music staff when taking notes.

Could Hampartsum Limonciyan have imagined how many genres of repertoire that transcended so many borders, would be recorded with "international" Hampartsum notation system today? The leading figures of the period who accepted social change as a necessity were well aware of Hampartsum notation. Neyzen Emin Dede (1883–1945) recorded 81 pieces with Hampartsum notation in the *fihrist taksim* genre, which were difficult to write with notation.[18] On the initiative of Yusuf Ziya Demircioğlu (1887–1973), the assistant director of the first music conservatory of the Ottoman era, *Dârülelhân*, Rauf Yekta Bey (1871–1935) as

[16] USLU & DOĞRUSÖZ DİŞİAÇIK 2008, p. 15.

[17] ERGUR & DOĞRUSÖZ 2015.

[18] ERGUNER 2016, p. 132.

the member of the committee that was responsible for identifying and cataloging the notation and oral sources of Turkish music (*Konservatuar Tasnif ve Tespit Heyeti*), used Hampartsum notation to record the folk songs and makams of some folk songs during their compilation trips around Turkey in the four summers beginning from 1926. For example, a *türkü* compiled from a performance by Osman Efe, who played kaval in the Aspozi village of Bor, was written with Hampartsum notation.[19] While evaluating his 78-rpm records, Tanburi Cemil Bey, one of the leading composers and performers of the period, wrote the fourth hane of his Neva Peşrev with Hampartsum notation in his lined notebook.[20] While more examples could easily be given, this is not the role of this foreword.

With the widespread use of Hampartsum and Western staff notation, many prominent societal figures ensured that the works of makam music were recorded by sponsoring talented contemporaries in the second half of the nineteenth century. Thus, the first large-scale notation collections begin to form. Among these music patrons, there were state officials such as Ethem Paşa, Necip Paşa, Halim Paşa and members of Sufi circles such as Baba Raşit Efendi and Aziz Dede, as well as figures such as Rauf Yekta Bey, Abdülkadir Töre and Hüseyin Sadettin Arel.[21] Thanks to their curiosity and drive, a significant part of the period's music has been recorded. For many years, it was not possible to research the collections in state institutions, as the works were not classified. The personal collections of notations such as those of Halim Paşa and Dr. Hamit Hüsnü Bey at TRT Istanbul Radio; and Leon Hanciyan, Astik Ağa and İsmail Hakkı Bey at TRT Ankara Radio were introduced to the masses after being closed for many years, through the projects entitled "TRT Külliyat" and "Geçmişin Ruh İzleri", by a committee of which I was also once a member. These collections were transferred to the Cumhurbaşkanlığı Arşivi and they are open to the public. The collection of Hüseyin Sadettin Arel, donated to the Istanbul University Türkiyat Araştırmaları Ensititüsü in 1955, was catalogued and became accessible recently. The musical notation section of the Şerif Muhiddin Targan collection donated to the Süleymaniye Library in 1974 was catalogued and opened to the public in 2014. In contrast to these collections that were inaccessible for a long time, the notation collection of Ekrem Karadeniz in the Süleymaniye Library and the Laika Karabey notation collection in the İBB Atatürk Kitaplığı were opened to researchers shortly after they were donated.

Today, the opening up of both institutional archives and private archives has paved the way for the emergence of national and international projects. The first major project began in 2009 under the Department of Ethnomusicology at Würzburg University. The goal of the

[19] DOĞRUSÖZ 2018, p. 197.

[20] ÜNLÜ 2016, pp. 448, 487.

[21] ÜNGÖR 1966A, ÜNGÖR 1966B.

project was to find original manuscripts written in different notations and to bring them together in a large catalogue. With the international Corpus Musicae Ottomanicae (CMO) project carried out by the Musicology Institute of Münster Westfälische Wilhelms University in Germany, digital copies of Hampartsum music manuscripts in Turkish and European libraries were obtained. The goal of the project is to develop reliable music and text editions of these manuscripts to be achieved through jointly determined transcription and translation parameters. Professor Ralph M. Jäger has successfully managed a long-term project by overcoming the legal and bureaucratic hurdles. The Max Weber Foundation's IT department has supported the development of the project's infrastructure and technical issues. In 2009, an international network began to form in parallel. The aim here was to draw scholars working on Ottoman music manuscripts to the project, so that it could encompass as wide a range of topics as possible. This strategic cooperation is of great importance to the realization of the project. With this in mind, the CMO Advisory Board formed to define scientific parameters for the transcription process that would preserve the originality of the pieces. In these music editions, even the most basic points in the manuscripts were carefully and extensively discussed and special signs were determined for transcriptions. The Orient-Institut Istanbul, which has a recognized expertise in Turkish and international scientific studies, is among the stakeholders of the project and also supports it at the institutional level.

Most of the written repertoires of Ottoman music formed at the end of the nineteenth and the beginning of the twentieth century are still in the personal archives. Due to the scarcity of written sources, it was very important to initiate the cataloging, identification and examination of private archives in addition to the resources available in in the libraries of institutions and organizations. With this very intention, the personal archive of ud player and composer Ali Rifat Çağatay (1867–1935), one of the most important figures representing the transition period in Turkish Music in the early twentieth century, helped me to create a study group and project that worked on his collection. Also towards this end, the Ottoman / Turkish Music Research Group (OTMAG), which aims to contribute to the field of musicology by examining private music collections that have not come to light until now and contain the primary sources of Turkish music, was officially established in May 2014 under the coordination of the Istanbul Technical University Turkish Music State Conservatory. OTMAG, which has been working on the collections of Rauf Yekta, Ali Rifat Çağatay and Dürrü Turan, has successfully presented these works to the academic scene via various media, including books, panels, exhibitions, concerts and radio programs.

Ali Rifat Çağatay's notation-based materials are divided five different groups: manuscripts written with Hampartsum notation (HDEF), manuscripts written with European staff notation (BDEF), miscellaneous notebooks (MTDEF), printed notations (MATPER), and loose sheet notation manuscripts (YZPER). Apart from the compositions which belong to the traditional

fasıl repertoire, the manuscripts consist of Çağatay's compositions, sketches of his compositions, etude-like works and harmony notes.

I had the chance to see the entire archive of Ali Rifat Çağatay held by Alp Altıner, the grandson of Çağatay, and the Hampartsum manuscripts in the archive of Rauf Yekta Bey with the consent of his grandson Cem Yektay who unfortunately passed away in 2018. These two special archives have enabled us to produce a number of new studies. Two MA theses were prepared from this archive. One of them is on the manuscript YZPER2. Twelve undergraduate projects have been completed on the other Hampartsum manuscripts from the Çağatay archive as well, and for those whose transcriptions have been completed, we intend to publish the manuscripts in the near future.

As a member of the ITU Turkish Music State Conservatory, the founder of the Ottoman-Turkish Music group and a member of the CMO Advisory Board, I am grateful for the opportunity to support this project. Life brings people together with the projects they love and that bring them excitement. With the aim of bringing the manuscripts to the light of day and preparing them for a wide audience, CMO and ITU OTMAG came together with the same goal. I thank Prof. Dr. Ralf M. Jäger, who included me in the project board and honored me with the writing of the foreword to this edition; to my dear colleague Jacob Olley, who was the person who introduced me to the project; to the cellist and grandson of Ali Rifat Çağatay, Alp Altıner who shared his collection with us and enabled us to work scientifically and produce academic studies on the archive. Lastly, I would like to thank my dear student Salih Demirtaş, who I supervised in his MA study, and who meticulously prepared the transcriptions and critical editions of twenty-one instrumental pieces included in the YZPER2 manuscript, which is one of the crucial works in the Ali Rifat Çağatay archive. YZPER2 is the first CMO Music Edition of to a private collection that is prepared comparatively with other Hampartsum manuscripts included in the CMO Source Catalogue. I hope that more editions will be included in the future, which will enable us to observe and chart cultural change throughout the Ottoman musical corpus.

Prof. Dr. Nilgün Doğrusöz Dişiaçık

Istanbul, October 2020

PREFACE & ACKNOWLEDGEMENTS

This study is the first fruit of my interest in the historical notation sources of Turkish Music, which was born during my graduate study of ethnomusicology at the Centre for Advanced Studies in Music (MIAM), Istanbul Technical University (ITU). I would like to express my deepest gratitude to my supervisor Prof. Ruhi Ayangil, who guided me in this edition with invaluable contribution, and is always by my side in every aspect of my academic studies. I would also like to thank my thesis advisor Prof. Dr. Nilgün Doğrusöz who instructed me, and encouraged me continually with extraordinary dedication.

During the second year of my graduate studies, I had the opportunity to take courses on music paleography taught by Prof. Doğrusöz, covering different notation systems used in Turkish Music, including Hampartsum notation. At that time, I encountered the private archive of Ali Rifat Çağatay and became a volunteer member of the Ottoman-Turkish Music Research Group (OTMAG) at ITU, which was cataloguing the archive. As I became more deeply involved with the archive, the manuscript of this study, YZPER2, attracted my attention because of the original calligraphical style of writing in its headings.

Once I decided to study the YZPER2 manuscript, Prof. Ayangil and Prof. Doğrusöz introduced me to the Corpus Musicae Ottomanicae (CMO) project. In the Fall term of 2017, I visited the CMO team in Münster and collaborated with them frequently for my thesis. After finalizing and defending my thesis in June 2019, I begin to work for the CMO project as a research associate at the Orient-Institut Istanbul. I would like to thank the chairman of the CMO project Prof. Ralf. M. Jäger for allowing me to become a member of this important project and giving me the opportunity to publish a revised edition of my MA thesis[22] as one of the CMO Music Editions. Special thanks to the current and former members of the CMO team; Jacob Olley for his continuous support, including helping me on Armenian transliterations in the manuscript and his sincere friendship; Marco Dimitriou, Salah Eddin Maraqa, Malek Sherif, Ersin Mıhçı, Zeynep Helvacı, Nevin Şahin, Neslihan Demirkol and Anna Plaksin for their important contributions; and especially Semih Pelen and Sarah Mandel for their crucial work during the proofreading process of this edition. I am indebted to Alp Altıner as well, who is the holder of the Ali Rifat Çağatay Archive, for generously allowing me to study the manuscript.

I would also like to express my sincere gratitude to musicologist Paul Whitehead from MIAM, who guided and motivated me to broaden the scope of my study during the independent study sessions we had together, and also for pointing out inspiring approaches included in the literature. I would also like to thank Robert Reigle, from whom I learned

[22] DEMİRTAŞ 2019.

ethnomusicology as a discipline beyond Eurogenetic[23] influences. I owe a particular debt to Catherine Christer Hennix as well, whose wisdom has always inspired me.

Special thanks to everyone who has supported my study in some way, including Nişan Çalgıcıyan from whom I learned to use Hampartsum notation in practice; Murat İçlinalça for his support; Maral Civanyan and Ani Sazak for preliminary transliterations of the Armenian scripts; David Fossum for his invaluable proofreading of the thesis; Celal Volkan Kaya, Dilhan Yavuz, Demet Kır and Duygu Taşdelen from OTMAG; Harun Korkmaz from İstanbul Üniversitesi Türkiyat Araştırmaları Enstitüsü; and also Osman Öksüzoğlu, Baki Enis Balakbabalar, Prof. Dr. Gözde Çolakoğlu Sarı, Doç. Dr. Ozan Baysal, Burçin Bahadır Güner and Joseph Alpar. Lastly, I would like to thank my family for their invaluable support. I hope this edition at least contributes to academic attempts towards a critical edition of Turkish Music sources based on scientific and multidisciplinary parameters.

Salih Demirtaş

[23] Reigle began using the term *Eurogenetic* in his ethnomusicology courses at ITU MIAM in 2004. Reigle prefers to use the term to refer to music with one or all components originating in Europe, as a more precise and more neutral alternative to terms such as Western, Eurocentric, non-Eastern or pan-European (REIGLE 2014, p. 234).

INTRODUCTION

1. Ali Rifat Çağatay

The manuscript that comprises the subject of this edition, YZPER2, belongs to the private archive of Ali Rifat Çağatay (1867–1935), a significant musical figure from the first quarter of twentieth-century Turkey who is mostly known as a composer, oud player, conductor and musicologist (see Figure 1). The period in which he lived was a crucial transitional era for Turkey not only politically, but socio-culturally as well. Apart from social conditions arising from the collapse of the 600-year-old Ottoman Empire until the establishment of the Turkish Republic in 1923, reformist policies during the era of Abdulhamid II (r. 1876–1909) defined the characteristic attitudes of the intellectuals who lived in this era. While many of these intellectuals exhibited the ability to balance identities of both Islamic and European culture, and traditionalism and progressivism, a significant characteristic of Ali Rifat Çağatay was his approach to music that was capable of reconciling antinomies between tradition and reformism.[24] His reformist approaches in Turkish Music included polyphonic compositions[25], standardization of alteration signs, key signatures for makâms, and new formal genres like *medhâl*.[26]

Figure 1. Ali Rifat Çağatay (DOĞRUSÖZ & ERGUR 2017B, p. 23).

[24] DOĞRUSÖZ & ERGUR 2017B, pp. 36–37.

[25] Ali Rifat Çağatay's private archive includes such pieces as Ûd Trio, Nişâburek Şarkı and Nişâburek Medhâl in which he experiments with the polyphonization of his compositions. For further information on Çağatay's harmonic language, see BAYSAL 2017.

[26] *Medhâl*, first introduced by Ali Rifat Çağatay, is an introductory instrumental composition at the beginning of fasıl music.

He became the president of both the *Garp* (Western) and *Şark* (Eastern) music departments[27] of *Dârülbedâyi* (the Conservatory of the Istanbul Municipality) founded in 1914. He was the first president of the *Şark Mûsıkî Cemiyeti* (Eastern Music Association) established in 1920. Çağatay was also assigned as the member of the committee that was responsible for identifying and cataloging the notational and oral sources of Turkish Music known as *Konservatuar Tasnif ve Tespit Heyeti* in *Dârülelhân*, which he participated in from 1927 until he passed away in 1935. He worked in this committee together with other well-known Turkish musicologists such as Rauf Yektâ, Zekâîzâde Ahmed Irsoy and Subhi Ezgi. Apart from his musicological studies on Turkish music, Ali Rifat Çağatay is the first composer of the national anthem of the Turkish Republic, *İstiklâl Marşı* (March of Independence).[28]

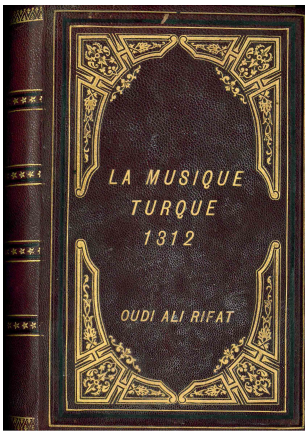

Figure 2. Cover of Hampartsum notebook TR-Içağatay HDEF10 (DOĞRUSÖZ & ERGUR 2017B, p. 65).

While Çağatay was capable of playing several instruments including kemenche, cello and tanbur, he was mostly known as "*Oudi Ali Rifat*" in his era (see Figure 2). In his private archive, several manuscript notations are signed by him as "*Ûdî Âcîz*".[29] Çağatay's main students include Suphi Ziya Özbekkan (d. 1966), Mesud Cemil (d. 1963), Oudi Sami Bey (d. 1939), Selahattin Pınar (d. 1960) and Şerif Muhiddin Targan (d. 1967). [30]

Çağatay published several articles related to Turkish music. The most important ones number among them the article series entitled *Fenn-i Musiki Nazariyatı* (The Theory of Music

[27] These *Dârülbedâyi* music departments later became *Dârülelhân* in 1917, which was the first national conservatory of Turkey.

[28] The voting for the compositions of a national anthem for the Turkish Republic was carried out two years after the legislation for a national anthem was approved on March 12, 1921. The composition by Ali Rifat Çağatay in makâm Acem Aşîrân was selected on July 12, 1923. While his composition lost its offical status after around one year, it was performed until the approval of Osman Zeki Üngör's composition as the offical anthem of the Republic of Turkey in 1930 (TOKER 2017, pp. 133–55).

[29] *Âciz* in Turkish means humble in this context.

[30] DOĞRUSÖZ & ERGUR 2017B, p. 70.

Science) published in the *Mâlumat* journal from May 1895 through January 1896[31], and music-related sections of the book *Türk Tarihinin Ana Hatları* (Outlines of Turkish History) published by *Türk Ocağı*.[32]

Regarding his personal life, Ali Rifat Çağatay was the eldest of three sons to his father Hasan Rifat Bey. [33] Çağatay's first wife was Sâre Hanım (1877–1973) and his second wife was Princess Zehra Hanım (1863–1922) from Egypt. Zehra Hanım was the daughter of Prince Vizier Mehmed Abdülhalim Paşa[34] (1830–94) and the sister of Grand Vizier Prince Said Halim Paşa (1864–1921). After Zehra Hanım died due to illness in Nice, France, Çağatay married his last wife Nimet Hanım in 1923. Following the implementation of the surname law in Turkey in 1934, Ali Rifat Bey chose Çağatay as his surname, in honour of his sister Samih Rifat Bey's studies on the Chagatai language.[35]

2. Personal Archive of Çağatay

Ali Rifat Çağatay was not only a member of a wealthy family; his educational background covered Western music, and his advanced training in the French and Persian languages enabled him to study primary sources related to Turkish Music, harmony and history. The family mansion located in Çamlıca was famous for ist musical gatherings (Tr. mûsikî meclisleri) in which major figures of the era participated, including Rauf Yekta, Tanbûrî Cemil Bey and Şerid Muhiddin Targan. Another regular musical gathering of this period was organized on the Bosporus in the summer months and was called *Mehtâbiye*.[36] These gatherings hosted the leading musicians of Turkish music, including Kemençeci Vasil, Hânende Nedim Bey, Kemâni Aleksan Ağa, Santûrî Ethem Efendi, Kanûnî Şemsi Efendi, Tanbûrî Cemil Bey, Lavtacı Andon, Kemânî Tatyos and Ali Rifat Bey.[37] The organizer of these gatherings was Said Halim Paşa, who was well-known for his notation collection handed down to him by his father Mehmed Abdül Halim Paşa. A letter written by Rauf Yekta addressed to

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[31] ALÎ RİF'AT 1895–96.

[32] While the first edition of *Türk Tarihinin Ana Hatları* was published in 1930, Çağatay was included in the committee for the extended second edition, which was published in fascicles in 1932–36. The music-related sections of the work were republished in Mûsiki Mecmuâsı, see ALÎ RİF'AT 1979–82.

[33] DOĞRUSÖZ & ERGUR 2017B, p. 25.

[34] Mehmed Halim Paşa was a wealthy collector and crucial supporter of Turkish Music. He financed scribes to notate the Turkish Music repertoire in the last quarter of the nineteenth century.

[35] The Chagatai language is among the extinct family of Turkic languages and was used in the Timurid era under the influence of Islamic civilization. Chagatai refers to the second son of Genghis Han, the founder of the Mongol Empire.

[36] *Mehtap* means full moon in Turkish.

[37] DOĞRUSÖZ & ERGUR 2017B, pp. 29–32.

the Mayor of Istanbul, regarding Çağatay's suitability for the open position in *Konservatuar Tasnif ve Tespit Heyeti* confirms the transmission of the Said Halim Paşa collection to Ali Rifat Çağatay.[38] This fact is unsurprising since Çağatay's second marriage was to the sister of Said Halim Paşa, Princess Zehra Hanım.

In 2012, a surviving member of the Çağatay family, Alp Altıner[39] decided to make the private archive of Ali Rifat Çağatay accessible for musicological studies. The project titled "Research and Investigation Studies on Manuscripts and Printed Works found in Ali Rifat Çağatay Estate" conducted by ITU, Ottoman-Turkish Music Research Group (OTMAG) under the direction of Prof. Dr. Nilgün Doğrusöz was completed in 2015. The scope of the project included the digitalization of the documents found in the Ali Rifat Çağatay archive, including manuscript books, notations, articles and other documents. An inventory study was published based on the classification of these materials.[40] The catalogue completed by OTMAG divides the archive to two main sections: documents with notation in which manuscripts both with Hampartsum and staff notation are included; and personal documents ranging from articles, documents and letters in Ottoman Turkish to French documents and periodicals. In this archive OTMAG identified 761 different compositions of Turkish Music in which 173 of them are duplicated with different notation systems.[41] The classification of the musical scores in the archive is made based on name, makâm, usûl, genre of the composition and the composer of the piece.

Apart from fifteen notebooks with Western notation, OTMAG identified thirteen notebooks with Hampartsum notation in the archive, which consist of 485 musical scores. Among these notebooks, seven of them have Turkish titles written in the Armenian alphabet and are the work of the same scribe.[42] The remaining six notebooks are titled only in Ottoman Turkish. OTMAG catalogued these notebooks with HDEF code with assigned numbers for every notebook as HDEF1, HDEF2 etc. Based on the identification of Ali Rifat Çağatay's hand-writing in HDEF10, five of the notebooks are identified as written by Çağatay.[43]

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[38] DOĞRUSÖZ & ERGUR 2017B, pp. 55–56.

[39] Musician Alp Altıner is the grandson of Ali Rifat Çağatay. As violoncello player, he is also the president of İstanbul Filarmoni Derneği (Istanbul Philharmonic Foundation).

[40] DOĞRUSÖZ 2019A.

[41] YAVUZ 2019, p. 9.

[42] TAŞDELEN 2019, p. 18.

[43] TAŞDELEN 2019, pp. 20–24.

3. Codicological Aspects

3.1 Physical Description

The YZPER2 manuscript, which is the main object of this study is the only Hampartsum score with loose sheets of paper in the personal archive of Ali Rifat Çağatay. There are twenty two sheets, the dimensions of which are 203x285mm. The pages are champagne in colour with blue graph lines that create rectangular shapes on the paper. The ink colour used by the scribe is indigo blue. Since pagination of the manuscript is done by OTMAG based on the ordering of the sheets found in the archive, they are shown with square brackets throughout this study. Out of twenty-two sheets, the left half of one sheet is torn and lost, and therefore could not be covered in the study.[44] Five scores continue on the verso of the sheets and the verso of two sheets include sketches in Hampartsum notation.[45] Remaining versos of the manuscript are blank.

3.2 Scribe

Throughout the manuscript, no signature or autograph is included to provide more information about the scribe. The titles of the scores in the YZPER2 manuscript are written with Armenian alphabet in Ottoman Turkish, except fol. [03r], which is written with Latin alphabet in French orthography. Every score has secondary handwriting in pencil next to the main heading in Armenian script which transcribe the title of the scores into Ottoman Turkish in Arabic script (see Figure 1). However, these secondary handwritings in the manuscript are misleading since they don't exactly transliterate the main headings in Armenian script.[46] The characteristic structure of the headings written by the scribe could be identified first of all by the regular usage of the abbreviation "P." for peşrev and "o." for usûl.[47] Throughout the manuscript, sections of the composition are marked with numerals; for example, "1." stands for the first hâne. Every score page of the manuscript includes an average of fourteen lines of notation and sixty symbols.

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[44] The title of this sheet, the secondary handwriting in Ottoman Turkish in pencil, begins as "Şevkutarâb hafif Sul…". The piece is attributed to Selim III and the form is peşrev with four hânes.

[45] Sketches in fol. [04v] are in black ink and seem to belong to the same scribe who wrote the scores in the manuscript. Sketches in fol. [06v] are in pencil and written by the same person who made corrections on the Hampartsum score in fol. [06r].

[46] Fahte as usûl information is not included in the secondary handwriting of the first folio. Berefşân as usûl information is not included in the secondary handwriting of the fol. [08r–v].

[47] "A." abbreviation is used in the heading of Sabâ Saz Semâîsi in fol. [10r] and probably indicates the usûl of the semâî genre as aksak semâî or ağır semâî.

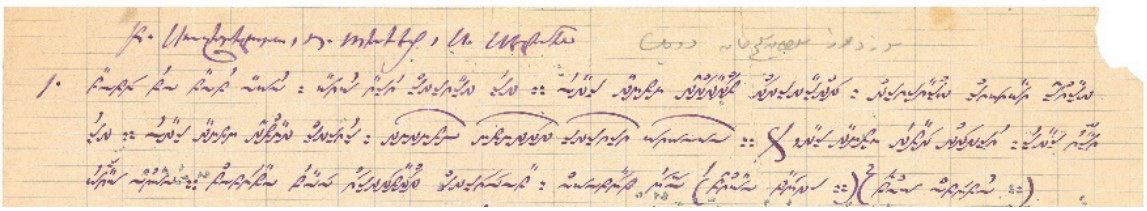

Figure 3. First hâne of Sûz-ı dilârâ Peşrevi, usûl düyek by Selim III in TR-Içağatay YZPER2, fol. [05r].

The main headings and the Hampartsum scores are obviously written by the same scribe based on writing style and the usage of the same ink colour throughout the manuscript. Another functional aspect of the manuscript that requires examination is whether the scores are written based on oral sources or copied from another written source. The only evidence regarding this issue is the mistake of the scribe in fol. [08r][48]. Since three groupings crossed out by the scribe on the score are identical with the ones in the subsequent division, it is safe to assume that the scribe did use another written source and copied some or all the pieces from this source.

3.3 Content

Regarding the content of the YZPER2 manuscript, all scores belong to the instrumental genre of Turkish Music. Table 1 represents the content of the manuscript based on the headings in the manuscript. Except for one score which is a saz semâîsî, all scores are examples of the peşrev genre. Regarding the structural properties of the compositions in the manuscript, eighteenth century music theorist Kantemiroğlu's definitions for these instrumental genres are crucial for distinctions based on the repertoire included in YZPER2 manuscript. Kantemiroğlu defines four different type of peşrev in his treatise[49]: The first type is with three hânes and mülâzime, the second type is with three hânes without mülâzime, the third kind consist of four hânes and the fourth kind is with an additional fifth hâne called *zeyl*. Out of twenty peşrev scores in YZPER2, Kantemiroğlu's third category is the most encountered version in our manuscript - sixteen peşrevs have four hânes. If we look to the structure of these sixteen peşrevs with four hânes, two of them lack any marking for the teslîm section. Two compositions with five hânes in the manuscript are in usûl sakîl and darb-ı fetih.[50]

[48] See Notes on Transcription section of the critical report for TR-Içağatay fol. [08r–v].

[49] TURA 2001/I, pp. 184–85.

[50] Two peşrevs with five hânes are in makâm Acem bûselik and Bûselik, located in fol. [14r] and fol. [20r] respectively.

Table 1. Content list of TR-Içağatay YZPER2.

Folio no.	Heading in Armenian script
[01r]	P. şēt‘ ḫarç‘ıġar, o. faht‘ē, Babanın
[02r]	[P.] Muhayēr, o. Bērēfşan, Mandōlinin
[03r]	Péchréf Hidjaz karabatac, oussoul sakil (48)[51]
[04r]	P. Ēvicara, o. düeēk, dilhayat‘ın
[05r]	P. Suzidilara, o. düeēk, S. Sēlimin
[06r]	P. Suzinag, o. Ç‘ēmbēr, T‘adēos aġanın
[07r]	P. K‘ürdi, o. düeēk, Saat‘cının
[08r–v]	P. Pusēlik Aşran, o. Bērēfşan, K‘ant‘ēmir ōġlunın
[09r–v]	P. Nühüfd, o. Havi, Andon aġanın
[10r]	A. Semayi Saba, Aziz Dēdēnin
[11r]	P. Nēşavērēk, o. Bērēfşan, Ahmēd aġanın
[12r]	P. Üşşak, o. düeēk, K‘ampusın
[13r–v]	P. Eēgeah, o. Bērēfşan, İsḫakın
[14r]	Pēşrēf Acēm Puselik, o. Sakil, Sadık aġanın
[15r]	P. T‘ahir Puselik, o. Muhammēs, Riza Ef. nin
[16r]	P. Muhayēr K‘ürdi, o. düeēk, Sebuh aġanın
[17r]	P. Sēgeah Zülfünigear, o. düeēk, Mandōlinin
[18r]	Pēşrēf Gēvēşd, o. Dēvrikēbir
[19r–v]	P. Nigriz, o. Düeēk, Ēflat‘un
[20r]	P. Sazkear, o. Zēncir, Musinin
[21r–v]	P. Puselik, o. Zarbifēt‘, Z. Mēhmēd aġanın

Another specific quality of the manuscript is that all the makâms used throughout the sheets are different (see Table 2). In other words, the manuscript represents twenty-one different makâm examples. Apart from well-known main makâms like Hicâz, Kürdî, Sabâ, Uşşâk, Segâh, Bûselik and Muhayyer, the scribe prefers to include peşrevs with less common makâms in the compilation as well, e.g. Şedd-i karcığar, Evcârâ, Sûz-ı dilârâ, Sûznâk, Bûselik aşîrân, Nühüft, Nişâburek, Yegâh, Acem bûselik, Tâhir bûselik, Muhayyer kürdî, Nikrîz and Sâzkâr.

[51] The third composition in the manuscript includes the only heading in Latin letters.

Table 2. The makâms of the pieces in TR-Içağatay YZPER2.

Makâm	Pieces
Şedd-i karcığar	1 (fol. [01r])
Muhayyer	1 (fol. [02r])
Hicâz	1 (fol. [03r])
Evcârâ	1 (fol. [04r])
Sûz-ı dilârâ	1 (fol. [05r])
Sûznâk	1 (fol. [06r])
Kürdî	1 (fol. [07r])
Bûselik aşîrân	1 (fol. [08r–v])
Nühüft	1 (fol. [09r–v])
Sabâ	1 (fol. [10r])
Nişâbûrek	1 (fol. [11r])
Uşşâk	1 (fol. [12r])
Yegâh	1 (fol. [13r–v])
Acem bûselik	1 (fol. [14r])
Tâhir bûselik	1 (fol. [15r])
Muhayyer kürdî	1 (fol. [16r])
Segâh	1 (fol. [17r])
Geveşt	1 (fol. [18r])
Nikrîz	1 (fol. [19r–v])
Sâzkâr	1 (fol. [20r])
Bûselik	1 (fol. [21r–v])

Another qualitative feature worth mentioning is the type of usûls used in the compositions included in the manuscript (see Table 3). Düyek and berefşân are the most-used usûls with both of them encountered four times. For three pieces, despite the headings mentioning usûl düyek, the pieces are interpreted as çifte düyek because of the usage of division signs in the notation system. Apart from sakîl, which is encountered two times in the manuscript, the remaining usûls, each appearing only once, are çenber, darb-ı fetih, devr-i kebîr, fahte, hâvî, muhammes and zencîr. Since the manuscript includes only one saz semâîsi in fol. [10r], it consists of aksak semâî for the first three hânes and and yürük semâî for the fourth hâne together, as is usual for this genre. Based on this variety of usûls in the manuscript, except for the compositions in usûl düyek and semâî, all remaining pieces are with büyük usûl[52] (large

[52] Usûls with more than fifteen beats are defined as *büyük* usûl in Turkish Music (AKDOĞU 1996, p. 284). *Büyük* usûls consist of various smaller usûl units that also function as supportive tools to memorize long compositions for oral transmission of the repertoire. For further discussion on the large usûl structures in Turkish Music see AYANGİL 2017.

usûl). In the manuscript, the scribe indicates the beat number of the usûl only in the heading of Hicaz Karabatak Peşrevi as “48”.

Table 3. The usûls of the peşrevs in TR-Içağatay YZPER2.

Usûl	Pieces
düyek	4 (fols. [04r], [12r], [16r], [19r–v])
berefşân	4 (fols. [03r], [08r–v], [11r], [13r–v])
çifte düyek	3 (fols. [05r], [07r], [17r])
sakîl	2 (fols. [03r], [14r])
fahte	1 (fol. [01r])
çenber	1 (fol. [06r])
hâvî	1 (fol. [09r–v])
muhammes	1 (fol. [15r])
devr-i kebîr	1 (fol. [18r])
zencîr	1 (fol. [20r])
darb-ı fetih	1 (fol. [21r–v])

Based on the attributions included in the manuscript (see Table 4), nine pieces out of twenty-one belong to the eighteenth century repertoire of Turkish Music. Eighteenth-century composers included in the manuscript are Dilhayat Kalfa, Selîm III, Sâ’atci[53], Kantemiroğlu, Andon Ağa[54], Vardakosta Ahmed Ağa, Tanbûrî İsak, Sâdık Ağa and Tanbûrî Musi. There are also three pieces attributed to musicians from the early nineteenth century: Hampartsum Limonciyan, Kemânî Rızâ Efendi and Zekî Mehmed Ağa. Late nineteenth-century attributions in the headings of the manuscript consist of Mandolin Artin, Kemânî Tatyos Efendi, Serneyzen Azîz Dede and Kemânî Sebuh Ağa. Mandolin Artin is the only composer who has two attributions in the manuscript. The manuscript includes one composition with an attribution

[53] The heading of Kürdî Peşrevi both in Armenian and Ottoman Turkish script mentions only Saatçi as the composer of the piece in the manuscript. Saatçi is used as a sobriquet for a composer, literally meaning clockmaker in Turkish. Out of eight concordances, three of them also mention Mustafa together with the sobriquet Saatçi for the composer of the piece. The CMO Source Catalogue underlines that while Öztuna (1990/II, p. 85) assumes that Saatçi is the same person as Muzaffer, there is no available manuscript in which both names are written together (“*Sâ’atci*”, https://corpus-musicae-ottomanicae.de/receive/cmo_person_00000199, accessed 14 April 2020).

[54] Olley (2017A, p. 70) argues that Andon Düzyan (1865–1814) as the composer of *Nühüft Peşrev* is certainly a misattribution and Andon in the headings of the versions of the piece could refer to another Andon, possibly Antoine de Murat (ca. 1739–1813), a student of Petros Peloponnesios. In our edition we preferred to use Andon Ağa (fl. ca. 1800) as an attribution for the piece since both figures lived the last phase of their lives during the late seventeenth and early eighteenth century . ‘Ağa’ as the title of Andon is only mentioned in the TR-Içağatay YZPER2 version of the composition.

to Kampos[55], from the seventeenth century. The oldest attributed figure is Eflâtûn[56], from the sixteenth century. In the manuscript, two pieces do not include any attribution: Hicaz Karabatak Peşrevi and Geveşt Peşrev.

Table 4. The attributions of the pieces in TR-Içağatay YZPER2.

Attribution	Pieces
Mandolin Artin (d. ca. 1870)	2 (fols. [02r], [17r])
No attribution	2 (fols. [03r], [18r])
Hampartsum Limonciyan (1768–1839)	1 (fol. [01r])
Dilhayât Kalfâ (d. ca. 1735)	1 (fol. [04r])
Selîm III (1761–1808)	1 (fol. [05r])
Kemânî Tatyos Efendi (1858–1913)	1 (fol. [06r])
Sâ'atci (fl. ca. 1740)	1 (fol. [07r])
Kantemiroğlu (1673–1723)	1 (fol. [08r–v])
Andon Ağa (fl. ca. 1800)	1 (fol. [09r–v])
Serneyzen Azîz Dede (d. 1905)	1 (fol. [10r])
Vardakosta Ahmed Ağa (d. ca. 1794)	1 (fol. [11r])
Kampos (d. ca. 1700)	1 (fol. [12r])
Tanbûrî İsak (d. after 1807)	1 (fol. [13r–v])
Sâdık Ağa (d. 1815)	1 (fol. [14r])
Kemânî Rızâ Efendi (1780–1852)	1 (fol. [15r])
Kemânî Sebuh Ağa (1828–1894)	1 (fol. [16r])
Eflâtûn (d. ca. 1530)	1 (fol. [19r–v])
Tanbûrî Musi (d. ca. 1780)	1 (fol. [20r])
Zekî Mehmed Ağa (1776–1846)	1 (fol. [21r–v])

[55] Öztuna (1990/I, p. 36) catalogues Kampos as "Mehmed Çelebî veya Ağa [Kanbosoğlu]", and gives 1700? as his death year. Referring to Cantemir (1734-35, p. 151), Öztuna also mentions that he was a music student of Cantemir. In his treatise about the history of the Ottoman Empire, Cantemir cites Kampos as "Kamboso Mehmed Ağa", and mentions that he was the instructor of Kampos for a new music theory and the notational system he developed himself .

[56] Öztuna (1990/I, p. 256) claims that Eflâtûn is the composer from the sixteenth century, who was brought to the Ottoman court from Tabriz by Selim I (r. 1512–1520) in 1514. Apart from giving his death year as 1530?, Öztuna bases his information about Eflâtûn on the manuscript which includes a collection of poet biographies (Tr. tezkire) written by Gelibolulu Mustafa Âlî (1541–1600). While the digital edition of this manuscript (İSEN 2017) includes a biographical section for Eflâtûn, Âlî does not mention anything about his relationship with music.

3.4 Provenance

Regarding the origin of our manuscript, it is safe to define the YZPER2 manuscript as of Armenian origin, based on the usage of Armenian alphabet in the headings and the Armenian letter ken (ֆ), indicating repetition in the notation. Based on consulted concordances included in critical commentary sections of the YZPER2 edition, TR-Iüne 210-8 is both orthographically and paleographically the most similar Hampartsum notation to our manuscript. The handwriting style of Armenian headings and similar ink colour in TR-Iüne 210-8 are comparable with the YZPER2 manuscript (see Figure 4). Since neither the YZPER2 manuscript nor TR-Iüne 210-8 includes any signature or autograph of the scribe, identification of the scribe is not possible. However, we could consider the well known Armenian musician Leon Hanciyan or another Armenian figure from his circle as candidates for the possible scribes of the manuscript, since Ali Rifat Çağatay had close connections with Armenian communities. While periodization for TR-Iüne 210-8 manuscript is assisted by Jäger's (1996, p. xli) mention of it at the end of nineteenth century, it is possible to consider the same period for the YZPER2 manuscript as well. Since Mandolin Artin, Serneyzen Azîz Dede and Kemânî Sebuh Ağa are three attributions in the manuscript from the late nineteenth century, the critical editions of their compositions might reflect less divergence from the composer's version of the piece compared to later variants.

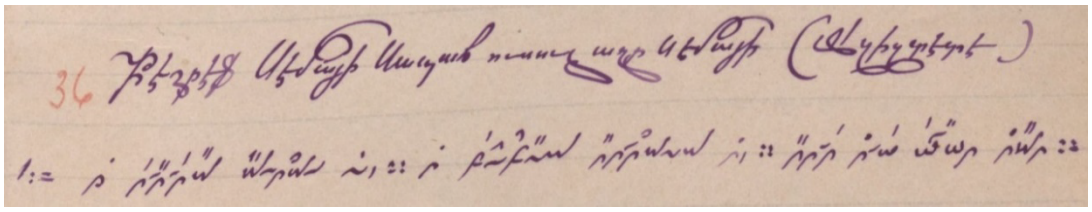

Figure 4. Beginning of Peşrev Semâî Sabâ, Usûl Ağır Semâî, by Azîz Dede in TR-Iüne 210-8, no. 36.

4. Editorial Aspects

4.1 Methodology

Due to the post-1880 periodization of YZPER2, this edition prefers to use alteration signs that are commonly used in modern Turkish music, referred to as the Arel-Ezgi-Uzdilek (AEU) system or the modern 'comma" (Tr. koma) system (see Table 5). The intervals applied in this edition represent relative position of the pitches and, do not intend to present exact intervallic values. Since ongoing disputes between theory and practice regarding the AEU system persist, all pieces included in the YZPER2 edition should be treated individually in relation to various parameters, including the period of the attributed composer and the modal understanding of the scribe reflected by his/her functional usage of the Hampartsum notation system. Since

transcriptions of this critical edition attempt to reflect functionality of Hampartsum notation system as closely as possible through the alteration signs of the AEU system, different interpretations of the pitches are left to the performer practice. Alteration signs included in key signatures are based on modal properties of the makâm and regularity of the pitches used in the YZPER2 version of the composition.

Table 5. AEU alteration signs.

Sharp	Flat	Name	Commas
𝄰	𝄳	koma	1
𝄯	𝄬	bakîye	4
𝄲	𝄭	küçük mücenneb	5
𝄪	𝄫	büyük mücenneb	8
𝄪𝄰	𝄫𝄳	tânînî	9

Regarding usûl structures, the durations of single units in the transcriptions are based on division and end cycle signs used in the original notation. The main reference for usûl patterns are the usûl figures located in the private archive of Ali Rifat Çağatay. At the end of two Hampartsum manuscripts in the Çağatay archive, usûl patterns are indicated both with noteheads indicating duration of the beat and original symbols for beat types[57]. Four main symbols are included in this rhythmic notation: Düm is represented with colon, ":", dot "." is used for tek and two different lines are used for teke and tâhek (see Figure 5). All usûl patterns and beat numbers for usûls included in the transcriptions of this study are based on Çağatay's usûl patterns located in his personal archive. Exceptions to this include usûl düyek and aksak semâî / yürük semâî. Since patterns of these usûls are not included in Çağatay's usûl figures, the usûl structure used in the editions of this study for düyek and aksak semâî/yürük semâî is based on Haşim Bey's (HB1 1853; HB2 1864; YALÇIN 2016) and Ahmed Avni Konuk's (ḪĀ 1901) music treatises, which describe similar basic patterns still used in modern Turkey. Another exception is the beat number for the Hicâz Karabatak Peşrevi located in fol. [03r]. Since the heading of this piece with Latin letters includes the beat number of usûl sakîl as 48, this beat number is used for the usûl structure of the piece instead of the 96 mentioned by Çağatay in his pattern for sakîl.

[57] TAŞDELEN 2019, p. 21.

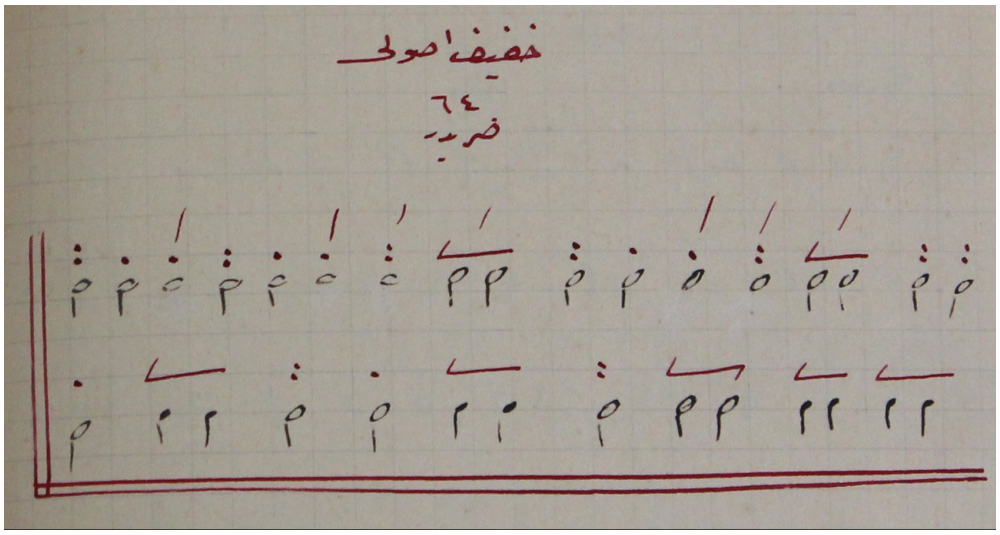

Figure 5. Rhythmic pattern of usûl hafîf in TR-Içağatay HDEF12.

4.2 Consulted Concordances

Variants or similar versions of the piece in other Hampartsum manuscript sources, which were consulted during the transcription and editorial process, are mentioned in the "consulted concordances" section of the critical commentaries of the editions. In this edition, the Hampartsum sources consulted were mostly limited to the manuscripts located in the private archive of Ali Rifat Çağatay (RISM Sigla: TR-Içağatay); İstanbul Üniversitesi Nadir Eserler Kütüphanesi (RISM Sigla: TR-Iüne); and İstanbul Üniversitesi Türkiyat Araştırmaları Enstitüsü Kütüphanesi (RISM Sigla: TR-Iütae). Two manuscripts located in the library of Surp Takavor Armenian Church in Istanbul (RISM Sigla: TR-Istek[58]); and one manuscript from Istanbul Archeology Museum (RISM Sigla: TR-Iam) are also included throughout the study. Because of the uncatalogued nature of the Leon Hanciyan collection in the TRT Archive located in T.C. Cumhurbaşkanlığı Devlet Arşivleri Başkanlığı (RISM Sigla: TR-Iboa), only some of the editions refer to this collection. The concordances found in other historical collections like Ali Ufkî (RISM Sigla: GB-Lbl Sloane 3114), Kantemiroğlu (RISM Sigla: TR-Iütae 100) and Kevserî (TR-Am Mf1994 A 4941) are also mentioned in some cases. The references section of this study lists all manuscript sources consulted for the critical edition of the YZPER2 manuscript. Among these consulted concordances, comparative connections with YZPER2 were identified for TR-Iüne 210-8, TR-Iüne 206-4, TR-Istek [1] and TR-Istek [2]. These manuscripts all feature headings in Armenian script and belong to the Armenian circle of musicians. Similar ink colour to YZPER2 is also observed in TR-Iüne 210-8 and TR-Iüne 206-4. TR-Içağatay HDEF10

[58] Two Hampartsum manuscripts located in the Surp Takavor Armenian Church are not catalogued by the church and don't have shelfmarks. The CMO identifiers for these manuscripts in the CMO Source Catalogue are ST1 and ST2. The numbers [1] and [2] in RISM sigla used for these manuscripts in this edition refer to their CMO identifiers, e.g. TR-Istek [1] and TR-Istek [2].

is another manuscript that has apparent similarities with some pieces in YZPER2. HDEF10 is hand-written by Ali Rifat Çağatay and the versions included in this manuscript probably make use of some sources from the Armenian music circle. The last parallel connection with YZPER2 is TR-Iboa TRT.MD.d 373, belonging to the Leon Hanciyan collection. While these corresponding relationships are specified in the critical reports of relevant pieces in YZPER2, the consulted concordance section for every piece in YZPER2 also mentions them.

4.3 Editorial Interventions

In the transcriptions, square brackets are usually used for editorial interventions. One kind of intervention that involves an editorial to the notation is in fol. [02r], due to the torn left corner of the folio. In the same piece, at the end of the first hâne before Teslîm, one extra division is identified and omitted from the transcription. Another common situation that needs editorial intervention is related to the usage of endings (Tr. dolap) included in the teslîm sections of the pieces, where the scribe does not include different dolaps for other hânes. As an example of these situations, since the second dolap of the Teslîm was not suitable for connecting H3 with H4 in folio 11r, the first dolap at the end of H4 before the Teslîm is preferred for connecting the section with the beginning of H4. In the same piece, the second dolap of the Teslîm was also not suitable for the karâr of the piece. The relevant division in the transcription (div. 55) is based on TR-Iütae TA108. Another similar case occurs in fol. [21v] where the first dolap of the Teslîm is preferred for connecting H4 with H5. In the same piece, an extra division with dügâh as the final pitch is included as well because of the modal incompatibility of the second dolap of the Teslîm with the karâr of the composition. Regarding the usage of the Armenian ken letter ( ) for repetition of the sections, in fol. [07r] this letter is used in the second hâne before the usûl cycle is over. In this situation, the editor preferred to include the second dolap of H1 as an extra division in the transcription to complete the cycle and connect the section with the beginning of H2.

Another case requiring intervention is in divisions missing from long usûl structures. As an example of this, Nühüft Peşrevi in usûl hâvî in fol. [09r–v] is divided to sixteen rhythmic sections in the notation. Since one divided section of the second hâvi cycle in the third hâne is missing in the notation, the missing section first needed to be identified. Based on comparisons with the other versions of the composition, the most analogous Hampartsum version of the composition was in TR-Içağatay HDEF8. After analyzing H3, the third section of the second hâvî cycle was identified as missing in the YZPER2 version of the composition. This gap was repaired in the manuscript by using the equivalent section in HDEF8, and this editorial intervention in the transcription was indicated with square brackets. A similar case is encountered in fol. [13r–v] with three missing divisions. The additions for the relevant divisions in this folio are based on the most similar version of the composition in TR-Iütae TA109.

Omitted segno signs by the scribe for the teslîm sections of the pieces in YZPER2 could be cited as another common case for editorial interventions. These were discerned based on concordance consultations and occurred in fols. [11r], [13r–v] and [14r]. Regarding the usage of square brackets, a teslîm section indicated by a segno symbol on the notation, which is not written on the original notation, is written again in the transcription with square brackets.

4.4 Paleographic Aspects

In some compositions throughout the manuscript, regular usage of ties above six-note groups could be observed[59] (see Figure 6). As mentioned in the critical commentaries of these pieces, these groups are interpreted as sextuplets.[60] In basic consultations of the concordances including these pieces in other Hampartsum manuscripts, six-note groups could not be found in the variants of these compositions. These occurrences could reflect a distinctive preference of the scribe toward the performance practice of the compositions.

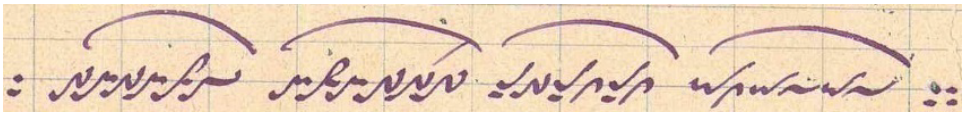

Figure 6. Six-note groups in fol. [05r], TR-Içağatay YZPER2.

Another specific characteristic of the notation system is related to the indication of rhythmic level derived from the division of usûl cycles. All interpretations of rhythmic levels in this study are based on division (:) and end cycle (::) signs of the system used in the notation. Between these signs, pitch and rest signs are also grouped into smaller blocks, which are described as “groupings”. These groupings usually consist of four units[61] that are interpreted as the value of a single time unit based on the beat number of the usûl. In the pieces that use usûls with small beat numbers, all of which are düyek in the YZPER2 manuscript, the function of the division sign changes. Out of seven compositions written with usûl düyek, the most frequently used usûl in the YZPER2 manuscript occurs in the notation of four pieces includes and includes the usage of a division sign to indicate the end of a rhythmic cycle. In these cases, the end cycle sign is used at the end of the teslîm section of the compositions, during first and second endings of the notation.[62] The single time unit for these cases in this study are interpreted as a quarter note (♩) with a 8/4 time signature. Regarding

[59] Six-note groups can be found in fol. [03r], fol. [04r], fol. [05r], fol. [09r] and fols. [19r–v].

[60] A number of other interpretations are possible for these groupings, e.g. ♫ ♫.

[61] Exceptions for these cases are usûls with beat numbers that could not be divided to four equally, such as fahte, aksak semâî and yürük semâî, which could be observed in the YZPER2 manuscript.

[62] Exceptions for these cases are interpreted as mistakes of the scribe and corrected in the transcription of the edition.

the remaining compositions written with usûl düyek[63], the scribe divides the usûl into two main units, incorporating both a division sign at the end of first unit with four groupings and an end cycle sign at the end of the second unit with four groupings, for a total of eight groupings. The usûl pattern during these cases is interpreted as çifte düyek with a 16/4 time signature. In other words, during the transcription of the düyek pattern, both cases are interpreted as *ağır* (slow) düyek/çifte düyek, 8/4 and 16/4 time signatures respectively. In longer usûls, both division signs and groupings based on the beat number of the usûl also reflect possible rhythmic indication of the composition applied by the scribe. As explained by Tura (2001/I, p. XXXII) in a similar manner for the alphabetical notation system of Kantemiroğlu, these cases are crucial examples regarding rhythmic indication contained within the notation system.

Another distinctive characteristic of the scribe's usage of the notation system concerns the grace notes in the notation. Grace notes are shown in the system in a smaller size superscript above the pitch signs, usually preceding a note or grouping. While grace notes that include more than one pitch sign can be observed in other Hampartsum manuscripts, throughout the YZPER2 manuscript grace notes always occur with one pitch sign. Grace notes in this study are interpreted as eighth note acciaccatura. However, the position of some grace notes in the manuscript suggest that the scribe is reflecting distinctive aspects of the performance of the compositions. Throughout the manuscript, some cases could be clearly observed in which the scribe intentionally put the grace note after the main pitch sign (see Figure 7). These occurrences of grace notes were reflected in the transcriptions by placing the acciaccatura after the corresponding main notes to which the scribe intended to connect the grace note. This kind of grace note usage prompts requires further examination regarding the performance practice of these sections.

Figure 7. An example of grace note positioned after the main pitch sign.

4.5 Performance Practice

In the YZPER2 manuscript, there are particular cases where the scribe uses the notations system to reflect his/her understanding of the makam's structural properties. In the original notation of Sâzkâr Peşrevi (fol. [20r]), the scribe consistently uses both segâh (𝆮) and bûselik (𝆯) during seyirs with Uşşâk genus. During these cases, bûselik is interpreted as dik

[63] See fols. [05r], [07r] and [17r].

(sharpened) bûselik in the transcription. Based on these usages of pitch signs, the scribe points out the intended pitch level of particular perdes in the notation system. The usage of dik bûselik in this composition is an important example of the characteristic performance practice of the scribe's era for the pitch structure of makâm Sâzkâr, captured and reflected by the scribe.[64] In his musical treatise Hızır Ağa (USLU 2014, p. 169) also indicated perde dik bûselik while defining the seyir of Sâzkâr.[65] Kutluğ (2000/I, pp. 308–39) emphasizes the importance of perde dik bûselik for the performance practice of makâm Sâzkâr as well.

The critical edition of this study also attempts to reflect the individuality of the scribe in terms of his or her particular understanding of makamic conventions, as reflected in the usage of adapted key signatures in the transcriptions that are based on the scribe's usage of perdes for the version of the composition. A prominent example for this case could be Sûznâk Peşrevi located in fol. [06r]. Throughout the notated version of the piece, the scribe persistently uses the mâhûr perde sign instead of evc for Hicâz genus on nevâ. Together with perde hisâr, the performance practice of perde mâhûr for the execution of Hicâz genus on nevâ becomes crucial, analogous with the intention reflected by the scribe through the usage of perde signs in the notation for the understanding of Sûznâk makâm properties. Because of these cases in the notation, the key signature of the transcription includes Mâhur and Hisâr together with Segâh in the transcription. Similar usage of the Hicâz genus could be also observed in the Muhayyer Peşrevi located in fol. [02r].

4.6 Structural Aspects

Another aspect of the critical edition is the representation of form and pitch structure of the compositions provided in the critical commentary section. Out of twenty peşrevs in the manuscript, sixteen peşrevs have four hânes. From these sixteen peşrevs, eleven peşrevs include a teslîm section either following every hâne for short usûls or within the long usûl cycle. If the remaining peşrevs are examined more closely, structural differences can be observed regarding the practice of the teslîm section. While the first, second and fourth hâne of Şedd-i Karcığar Peşrevi in fol. [01r] include a teslîm section, the second hâne of the piece does not include a teslîm section, confirmed by the two endings at the end of this hâne. A

[64] Prof. Ruhi Ayangil (2019) emphasizes that while segâh genus as the third degree of Râst is usually used in makâm Sâzkâr, this composition creates gravitational field on Uşşâk genus through the usage of Irak genus as a diminished fifth interval that covers perde dik bûselik as well.

[65] In her study titled Mûsikî Risaleleri, Doğrusöz (2012, pp. 56–57) emphasizes that other than bûselik, Sâzkâr is another perde between segâh and çargah, based on her analysis of the perde system located in the second section of the theoretical manuscript of makam music, Risâle-i Mûsikî (eighteenth century). The definition of makâm Sâzkâr in this section of the manuscript also implies this perde and explains its location as between segâh and nim bûselik.

similar example is Kürdî Peşrevi (fol. [07r]) in which the first hâne of the piece has no teslîm, but is repeated, since this section also includes first and second endings. Another identical case occurs in Nühüft Peşrevi (fols. [09r–v]) when the third hâne of the composition does not have teslîm section; also Acem bûselik Peşrevi lacks a teslîm section in the fifth hâne. The compositions without marked teslîm section are Bûselik aşîran Peşrevi (fols. [08r–v]), Segâh Zülf-i nigâr Peşrevi (fol. [17r]) and Sâzkâr Peşrevi (fol. [20r]). However, Bûselik aşîran Peşrevi is written as three hânes while consulted concordances of this piece have completely different formal structure with four hânes. Another example for a peşrev with three hânes is Hicâz Karabatak Peşrevi. This piece consists of *batac* sections on the second and third hâne. In the manuscript there are also two pieces with five hânes: Acem bûselik Peşrevi in usûl sakîl (fol. [14r]) and Bûselik Peşrevi in usûl darb-ı fetih (fols. [21r–v]).

Based on the number of pitches (Tr. perde) used in the compositions of the manuscript, the average perde usage for all the pieces in the manuscript is twenty, or about a two-octave range. The narrowest pitch range was found in the Sâzkâr Peşrevi, attributed to the eighteenth-century composer Tanbûrî Musi (d. ca. 1780), which uses only eleven perdes throughout the composition. This piece is a compositionally distinctive example in many ways, including makamic conventions of the period and the usage of long usûl with limited perde variety. The widest pitch range in the YZPER2 manuscript could be observed in Nühüft Peşrevi in usûl hâvî. Between perde yegâh and tiz hüseynî, twenty-seven perdes are used in this composition.

4.7 Historical Value

Other than characteristic usage of the notation system based on paleographic specifications of the manuscript, the value of the manuscript as a historical source needs to be examined as well. Jäger (2015, p. 43) underlines that the term “source” is not a category for the practice of traditional Turkish art music due to the oral tradition of the culture, which does not require the written fixation of a more or less binding variant for the production of the source. point Jäger’s point reflects the preservational purpose of the musical notations in Turkish Music. Another paradoxical source-based issue described by Behar (2015, p. 168–69) underlines that aesthetic considerations reserved for written cultures could still be applied, despite the primacy of oral transmission in the Ottoman cultural sphere. Drawing on an example from an eighteenth-century manuscript about musicians of the Ottoman court, *Atrabü’l Âsâr fi Tezkireti ‘Urefâ-il Edvâr,* written by Şeyhülislam Es’ad Efendi (1685–1753), Behar emphasizes that the musicians were aware that compositions changed during oral transmission process and they placed a higher aesthetic value on the performance of compositions which remained relatively unchanged. Behar reminds us that notated versions of compositions could not block the appearance of new variants of the compositions.

The historical value of the manuscript is underlined in this edition, which displays the many facets and qualities of the manuscript that are only accessible through the notated versions of the compositions in YZPER2. Consultation of concordances are limited to other manuscript sources written in Hampartsum notation. Based on this consultation process, out of twenty-one compositions included in the manuscript, nineteen of them have at least one or more concordances.[66] Detailed musicological comparisons between different versions of the same composition are beyond the scope of this edition. However, it is possible to comment on the significance of these critical editions as a historical source based on brief comparisons with consulted concordances of these pieces.

Hicaz Karabatak Peşrevi (fol. [03r]) is the only notation with headings in Latin letters in the YZPER2: *Péchréf Hidjaz karabatac, oussoul sakil (48)*. It is also the only case in which beat number is provided by the scribe for the usûl. *Karabatak* is both a compositional genre and a performance style in Turkish Music, in which certain musical phrases of the composition alternate between instruments.[67] The term is used for the first time by Kemânî Hızır Ağa, a music theorist from the eighteenth-century Ottoman court.[68] In the YZPER2 version of the Hicaz Karabatak Peşrevi, the last seven divisions of the second hane are labelled *batac*, and these divisions are repeated at the end of the third hâne as well. These sections could be interpreted as an indication by the scribe that these sections should be performed by a solo instrument or group of instruments such as bowed or plucked instruments.[69] While the scribe of YZPER2 didn't attribute this piece to any composer, one consulted concordance located in TR-Istek [2] attributes it to Arabzâde.[70] Another attribution for this composition is located in Ezgi's music treatise (NATM/I, pp. 72–74) and İstanbul Konservatuarı Neşriyatı (TMKL-AYI/11 1936, pp. 554–57) in staff notation. The footnote in the conservatory edition mentions Hızır Ağa as the composer of the piece.[71] While TR-Istek [1] includes two versions of the

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[66] All folios except fol. [06r] and [16r].

[67] For more information about *karabatak* as a compositional and performance-oriented genre in Turkish Music, see AYANGİL 2017.

[68] For further information on Hızır Ağa and his music treatise, see USLU 2014.

[69] Another version of the piece located in TR-Iütae TA109 (pp. 174–75) includes only two hânes and two different sub-sections of the second hâne marked as *batāḳ* and *berāber* (tutti) as performance instruction. Based on this concordance, the *berāber* marking is added in the transcription of YZPER2 edition with square brackets.

[70] Arabzâde Abdurrahman Bâhir Efendi (1689–1746) is a seventeenth-century Turkish composer from Istanbul (ÖZTUNA 1990/I, pp. 11–12). In his study on Hızır Ağa, Uslu (2014, pp. 82–84) also mentions Arabzâde as another composer for Hicâz Karabatak Peşrevi. Both Öztuna and Uslu argue that the usûl of this piece is devr-i kebîr.

[71] Apart from attribution of the piece to Hızır Ağa, the footnote also mentions that while the original composition is in usûl sakîl, the Mevlevi âyin tradition plays the three hâne of the piece in a style of usûl *yürük* düyek.

composition, the one with the heading in Armenain script, "Pēşrēf Hicaz K'aṙabat'ak Usuli Sakil Yēni yōlda[72]" (p. [189]) is the most similar concordance to the YZPER2 version. Based on brief comparisons of our version with these concordances, the version in the YZPER2 manuscript could be defined as a distinctive version of the composition.

The Hampartsum manuscripts with the most similar concordances to the YZPER2 versions are located in TR-Iüne 210-8 and TR-Iboa TRT.MD.d 373. Evcârâ Peşrevi (fol. [04r]) and Sabâ Saz Semâîsi (fol. [10r]) are very similar to the versions of the same pieces in TR-Iüne 210-8. Since headings included in this manuscript are written in the Armenian alphabet as well, both YZPER2 and TR-Iüne 210-8 could be defined as belonging to an Armenian circle of musicians. Another case occurs with TR-Iboa TRT.MD.d 373, which is the collection of Leon Hanciyan located in the TRT Archive section of T.C. Cumhurbaşkanlığı Devlet Arşivleri Başkanlığı Osmanlı Arşivi. Kürdî Peşrevi (fol. 07r) is identical with the version in TR-Iboa TRT.MD.d 373 as well. Another analogous connection could be found between the YZPER2 version of Acem bûselik Peşrevi (fol. [14r]) and the concordance in TR-Istek [1].

Uşşak Peşrevi (fol. [12r]) in YZPER2 is another crucial example for the attributional arguments on the historical repertoire of Turkish Music. While Uşşâk Peşrevi in the YZPER2 manuscript refers to Kanpos in its heading, consulted concordances in usûl düyek found for this composition are titled as *Kanpos Nazîresi*.[73] Writing the compositions with a different usûl could also be observed in various versions of the compositions. Since all Hampartsum versions found for Tâhir bûselik Peşrevi are written with usûl düyek, the YZPER2 version in fol. [15r] could be identified as the only Hampartsum version of the composition written in usûl muhammes based on the Hampartsum sources that were consulted for this study.[74] Similarly for Sazkâr Peşrevi (fol. [20r]) in the YZPER2 manuscript. All eight concordances of the

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[72] *Yeni yolda* literally means "with the new way" in Turkish, which indicates the reformist, progressive style of composition of the time.

[73] *Nazîre* in Eastern literature means responding to another author's poem with a new poem with the same poetic meter (DEVELLİOĞLU 2012, p. 952) as an indication of deep respect. Similar in principle, *nazîre* in Turkish Music terminology refers to compositions that indicates an honorary attitude towards another composer's piece. Feldman (1996, pp. 431–32) underlines that the relationship between the original and the parallel is not usually a demonstrable formal relationship beyond the identity of makâm and usûl. For further comparative analyses between original compositions and *nazîre* variants, see FELDMAN 1996, pp. 431–41. The main versions of *Kanpos Nazîresi* are probably recorded both by Kantemiroğlu (TR-Iütae 100, no. 232; attribution to Ḳanboṣo Meḥmed Çelebi, see TURA 200, p. 440) and Kevserî (TR-Am Mf1994 A 4941, no. 96; attribution to Ḳanpoṣo Muḥammed Çelebi, see EKİNCİ 2016), both versions in usûl hafîf. For further arguments and musicological comparisons of the different versions of *Uşşak Kanpos Nazîresi* see EKİNCİ 2019.

[74] While *Darülelhân Külliyatı* in staff notation includes this composition in usûl muhammes (TMKLİİ no. 86/1), it is not identical with the YZPER2 edition.

composition are in usûl darbeyn.[75] The version of the composition included in the YZPER2 manuscript is the only Hampartsum version with usûl zencîr.

In the manuscript, the main heading of the first folio is "P. şēt' ḫarç'ıġar, o. faht'ē, Babanın". The *şed* prefix in makâm theory means transposition of the related makâm to another pitch location. In his makâm treatise, Kantemiroğlu defines şed makâms as transposing one makâm four perdes above or below, e.g. aşîrân and dügâh, ırak and segâh, râst and çârgâh, dügâh and hüseynî[76] (TURA 2001, pp. 98–101). If we examine the Şedd-i Karcığar composition in the YZPER2 manuscript more closely, the seyir structure of the composition is similar to Kantemiroğlu's definition of makâm Karcığar (TURA 2001, p. 111). Kantemiroğlu describes the starting point of the makâm as perde gerdâniye, usage of perde acem together with bayâtî and karâr (finalis) on nevâ.[77] These aspects Kantemiroğlu mentions for the makâm are analogous with the Karcığar composition in the YZPER2 manuscript. However, since all concordances with a similar seyir structure do not include the *şed* prefix in their headings, this fact implies that the scribe learned the new version of Karcığar makâm in which dügâh is the tonic, then defined the makâm properties of the composition as *şed* with the reflection of his understanding of the makâm in the heading of the notation. Regarding the attribution of the composition, two versions refer to Baba in the heading of the notation including YZPER2 and TR-Iütae 249. Out of the remaining four consulted concordances of the piece, the version with Armenian script, TR-Istek [1], mentions Usta Hampartsum in the title of the notation and another one with Arabian script (TR-Iüne 211) refers to "Tatar"[78] in the heading. The version in TR-Iütae 107 and another version TR-Iütae 249 doesn't include any attribution in the title. Based on these attributions, the YZPER2 edition attributed this piece to Hampartsum Limonciyan because of the Armenian origin of both the YZPER2 manuscript and TR-Istek [1].

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[75] Darbeyn is the genre of compound usûls. The editions of Sâzkâr Peşrev in usûl darbeyn combines two times devr-i kebîr (28 beats) and two times berefşân (32 beats), in which total beat number of 120 beats, which is the same beat number as zencîr.

[76] Regarding the intervallistic relationship of *şed* theory in makâm, Kantemiroğlu argues that while four steps above dügâh is nevâ, similar to a perfect fifth interval between yegâh and dügâh, hüseynî becomes the correct location for transposition from dügâh (TURA 2001, p. 99). Haşim Bey also mentions the same for dügâh and hüseynî (YALÇIN 2016, pp. 250–51).

[77] Karcığar makâm includes Uşşâk genus on dügâh together with Hicâz genus on nevâ in modern makâm theory (KUTLUĞ 2000, pp. 186–89). Kutluğ mentions that inclusion of Kürdî genus on nevâ in Kantemiroğlu's definition of makâm Karcığar is controversial. However, Ayangil (2019) underlines that Uşşâk genus on nevâ should include dik hisâr, in other words bayâtî instead of hüseynî in practice based on today's understanding of makâm Karcığar. While the usage of flatter version of perde bayâti creates Uşşâk genus on nevâ, Hicâz genus appears on gerdâniye with the usage of perde şehnâz, tiz segâh and tiz çârgâh.

[78] Probably a misspelling of Baba by the scribe.

Another important case is related to the piece with the heading “P. Sēgeah Zülfünigear, o. düeēk, Mandōlinin” (fol. [17r]) in the YZPER2 manuscript. While three different versions[79] were found for this composition in other Hampartsum manuscripts, the only similar version is located in TR-Istek [2] with the attribution in the heading as Ruzi. Since the scribe of TR-Istek [2] is Mandolin Artin (fl. ca. 1870), and the name Ruzi is attributed to Mandoli Artin according to the CMO Source Catalogue, the YZPER2 version is the only one with the attribution directly indicating Mandolin Artin. Regarding Nikriz Peşrevi located in fol. [19r–v], this piece is attributed to Eflâtun (fl. ca. 1650) and could be defined as the oldest composition in YZPER2 manuscript based on this attribution.

Throughout this edition two compositions must be noted as proving the value of the repertoire in the YZPER2 manuscript as a historical source. The first composition is Sûznâk Peşrevi, attributed to the late-nineteenth-century composer Kemânî Tatyos Efendi. While concordances in staff notation could be found for the piece, the version in the YZPER2 manuscript appears to be the only version in Hampartsum notation based on the scope of the Hampartsum sources for this edition. The second composition, Muhayyer kürdî Peşrevi in usûl düyek, is attributed to the late-nineteenth-century composer Kemânî Sebuh Ağa. Located in fol. [16r] it is the most important composition of the manuscript since concordances could be found neither in the Hampartsum collections nor in staff notation.

4.8 Final Commentary

Since the YZPER2 manuscript should be defined as a written version of pieces primarily transmitted orally, the transmitted source changes constantly in a cultural context. Any historical inquiry always needs to consider the embedded nature of the subject which is a diachronic quest in the synchronic reality of social and musical processes (QURESHİ 1991, p. 103). In other words, the written fixation of the musical transmission not only reflects partial information about a subject that potentially progresses through time, it also encodes information about the traditional parameters according to which compositions change over time. This information could also enrich the historical narrative of the tradition. Any attempt to historically reconstruct the musical source must consider the impact of its contemporary social and cultural context on the ongoing process of practice-oriented musical transmission.

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[79] *Zülf-i nigâr* as a title is a debateable subject since we find a piece with the heading “Segâh Zülf-i nigâr” in usûl düyek both in the collections of Ali Ufkî (GB-Lbl Sloane 3114), Kantemiroğlu (TR-Iütae 100) and Kevserî (TR-Am Mf1994 A 4941). Also important is the concordance in TR-Iüne 203-1. The Armenian heading of the piece in this manuscript is “sēgyahdē zülfünigyar düyek”. Since “Segah’da Zülf-i nigâr” literally means Zülf-i nigâr on segâh, the title could be interpreted as a transposed version of the composition.

As could be seen from the commentaries derived from the critical edition of the YZPER2 manuscript, multiple musicological aspects of the outputs provided by the edition need further examination and discussion. In Turkish Music, usûl is defined by Behar (1998, p. 21) as a mnemonic tool for the oral transmission of repertoire through the tradition of *meşk*. In his study on the transformation of peşrevs in the eighteenth and nineteenth century Ottoman Empire, Olley (2017B, p. 180) underlines that the peşrevs in usûl düyek display greater melodic divergence from their earlier versions to the extent that there is little or no correspondence between them in later sections. A similar case could be observed regarding some versions of the compositions in the YZPER2 manuscript with usûl düyek, based on brief comparisons of the YZPER2 versions with the consulted concordances. Olley connects this divergence with the brevity of the rhythmic cycle since it entails smaller scale melodic phrasing that could allow more variation when memorizing the piece.

Attributions included in the YZPER2 manuscript are also crucial aspects of the edition that need to be examined further. In their article examining forms of resistance and practices of adoption regarding written music during the modernization process across the eighteenth and nineteenth centuries in the Ottoman-Turkish cultural sphere, Ergur and Doğrusöz (2015, p. 162) mention Howard S. Becker's (1984, p. 50) approach on works of art as joint products of actors cooperating in an art world, in accordance with some socially approved conventions. The authors emphasize the erroneous aspect of written forms, attributed to the special gift of one artist in Ottoman makâm music, who is thus considered more privileged in comparison with other members of the society. Jäger (2015, p. 39) also emphasizes that a "composer" in the Ottoman context is not an "original genius", who by himself creates anew. He is rather a person experienced in the musical tradition, who – within certain rules – through the combination of basic elements of form, rhythm and melodic models, creates a new derivation. Through the transmission of these derivations, different variants of the composition appear that include aesthetic, elaborated additions in the composition. These feautures of Turkish makâm music-writing make identifying the scribe of the notation, rather than composer, absolutely crucial. The manuscript to testament to the scribe's preference for preserving a certain version of the composition within the oral transmission parameters of the cultural tradition.

The most important contribution of the critical edition is in providing concrete historiographical data with synchronic perspective through creating historically and scholarly more accurate notational editions. Comparative analyses based on various sources included in the editions' concordance section could also provide new cultural, historical, musicological connections that require synchronic sensitivity because of the complexity of primarily oral traditions.

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TR-Iütae 109 İstanbul Üniversitesi Türkiyat Araştırmaları Ensitüsü Kütüphanesi. Ms. 109.

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APPENDIX

Usûl patterns from the personal archive of Ali Rifat Çağatay

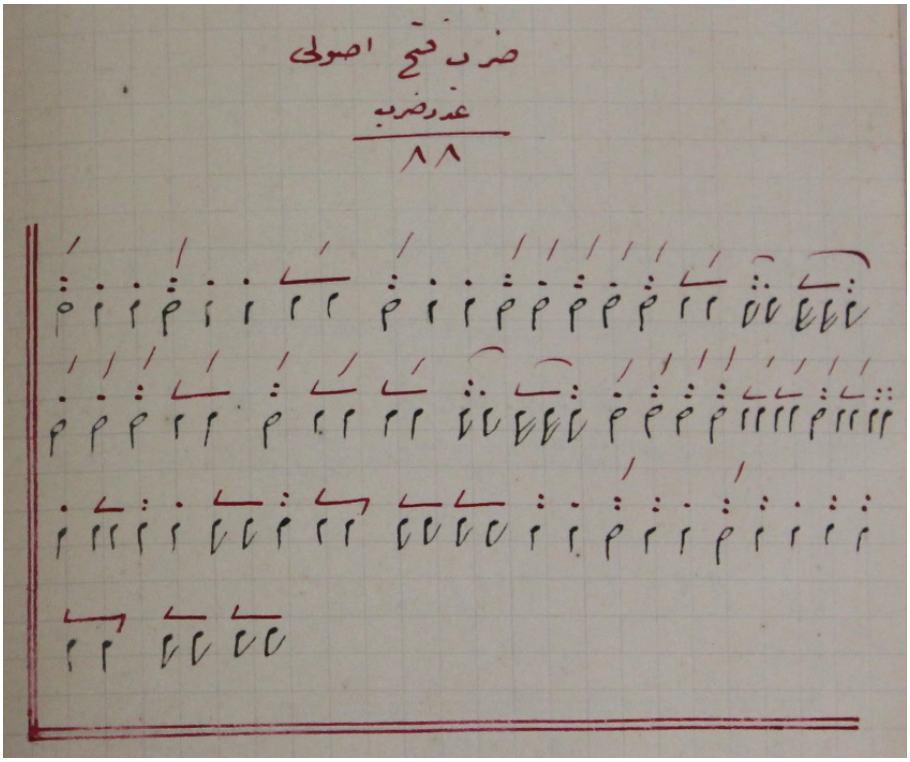


Figure 8. Usûl darb-ı fetih in TR-Içağatay HDEF12, p. 56.

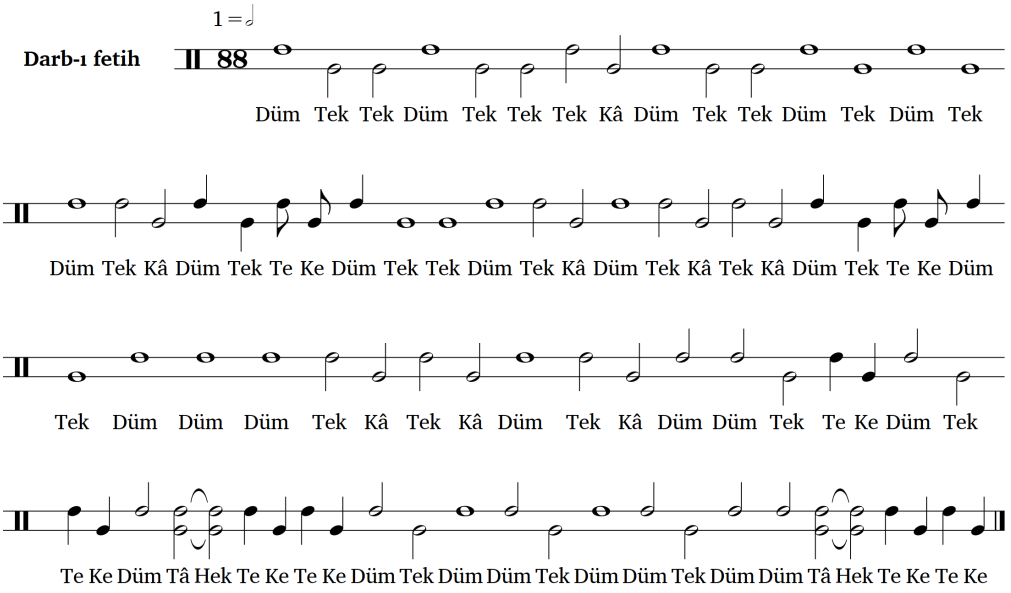


Figure 9. Transcription of usûl darb-ı fetih in TR-Içağatay HDEF12.

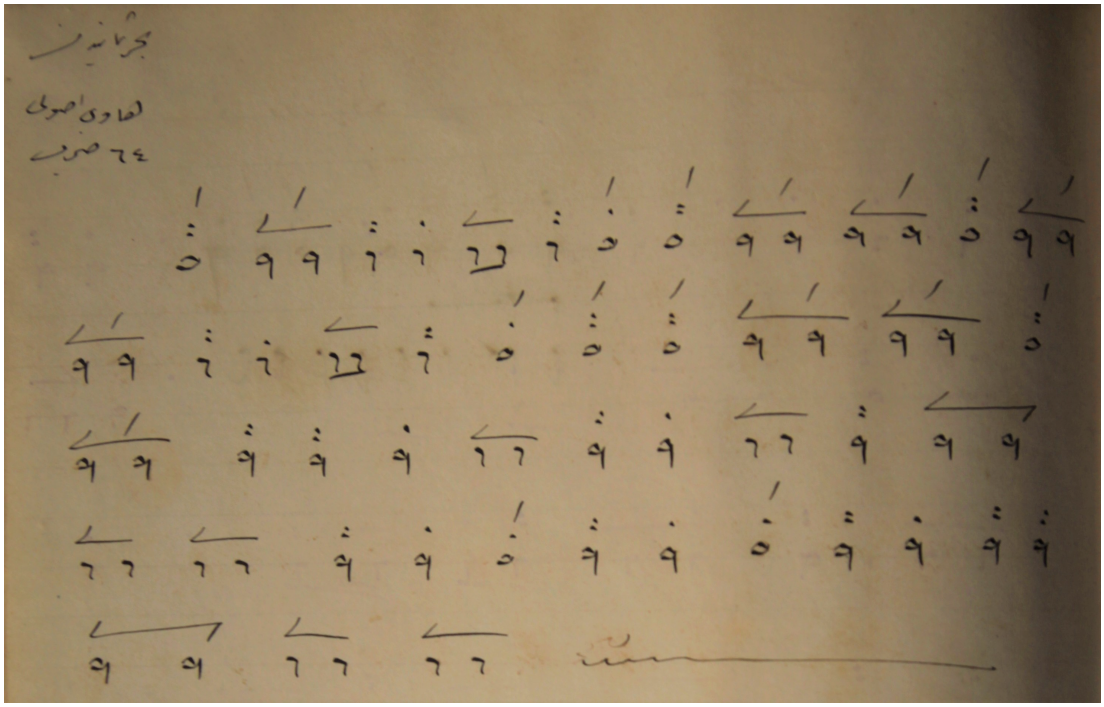


Figure 10. Usûl hâvî in TR-Içağatay HDEF8.

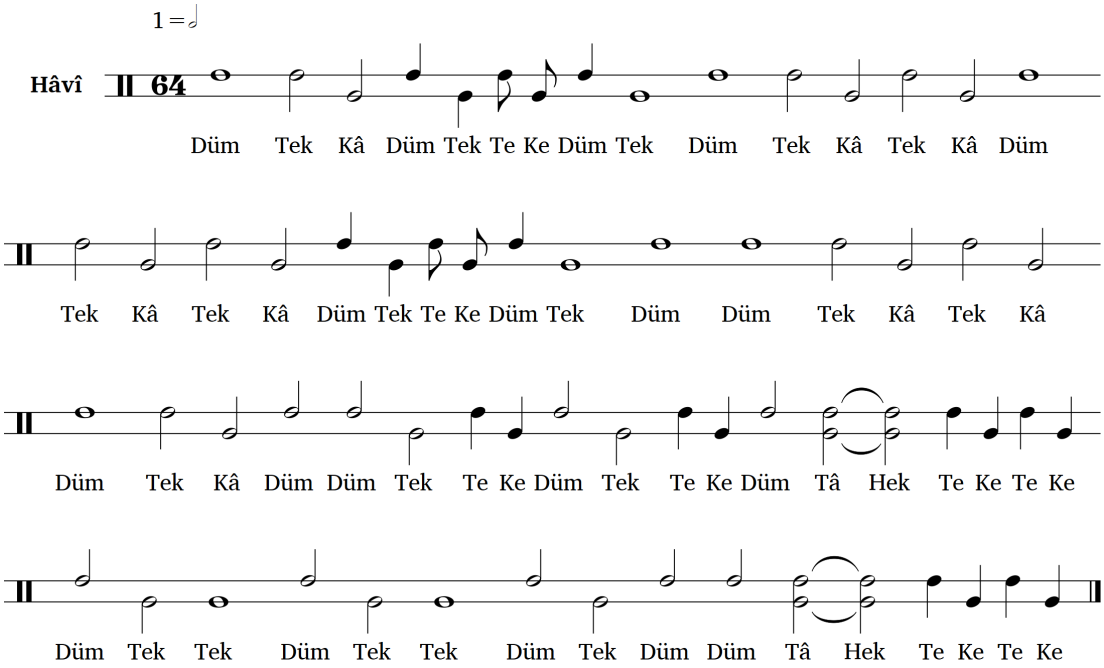


Figure 11. Transcription of usûl hâvî in TR-Içağatay HDEF8.

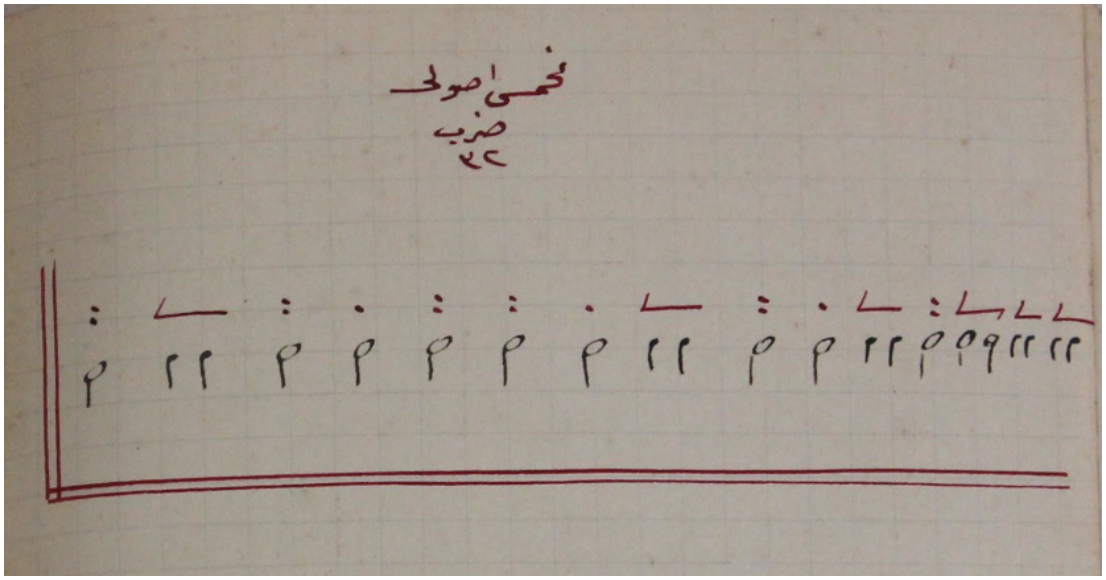


Figure 12. Usûl muhammes in TR-Içağatay HDEF12, p. 58.

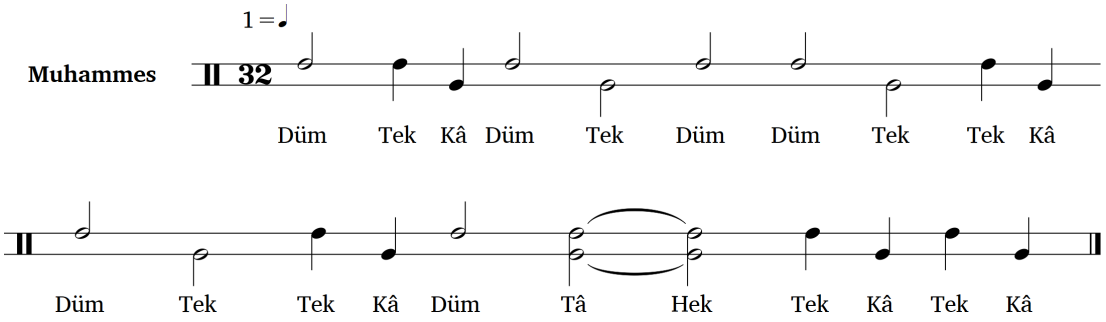


Figure 13. Transcription of usûl muhammes in TR-Içağatay HDEF12.

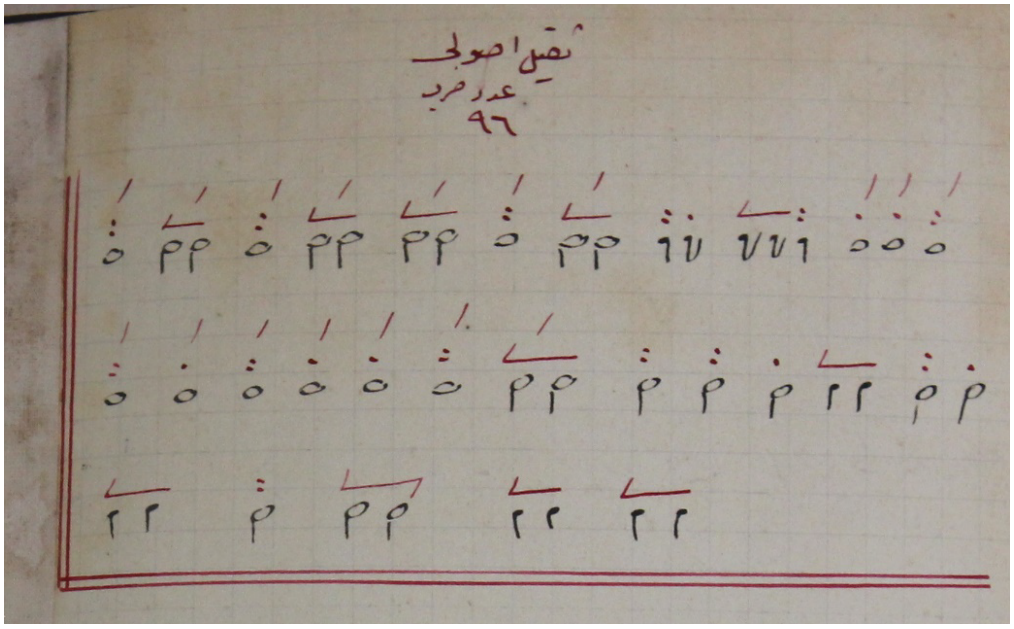


Figure 14. Usûl sakîl in TR-Içağatay HDEF12, p. 60.

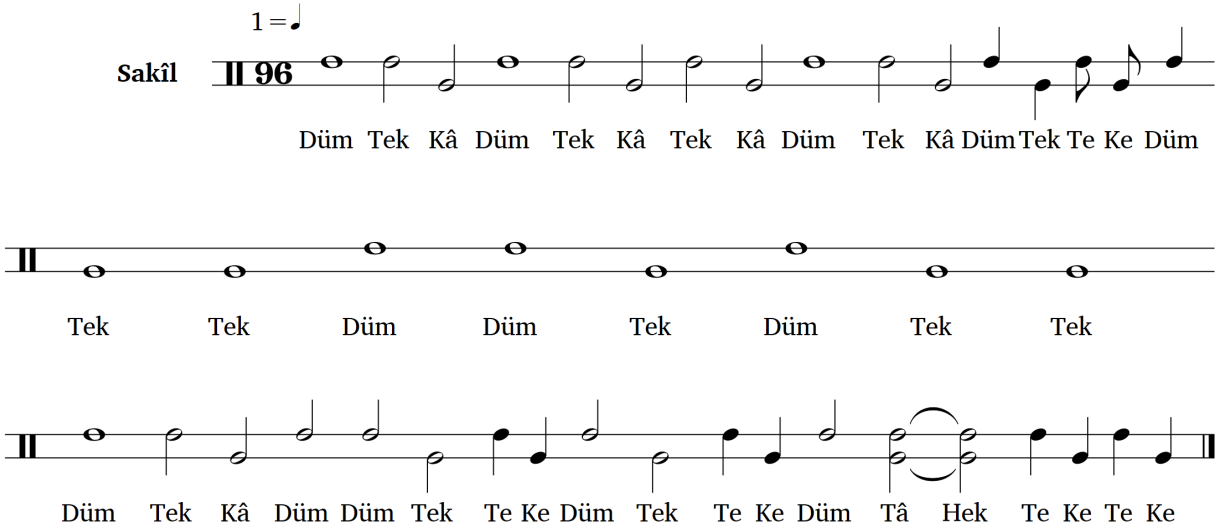


Figure 15. Transcription of usûl sakîl in TR-Içağatay HDEF12.

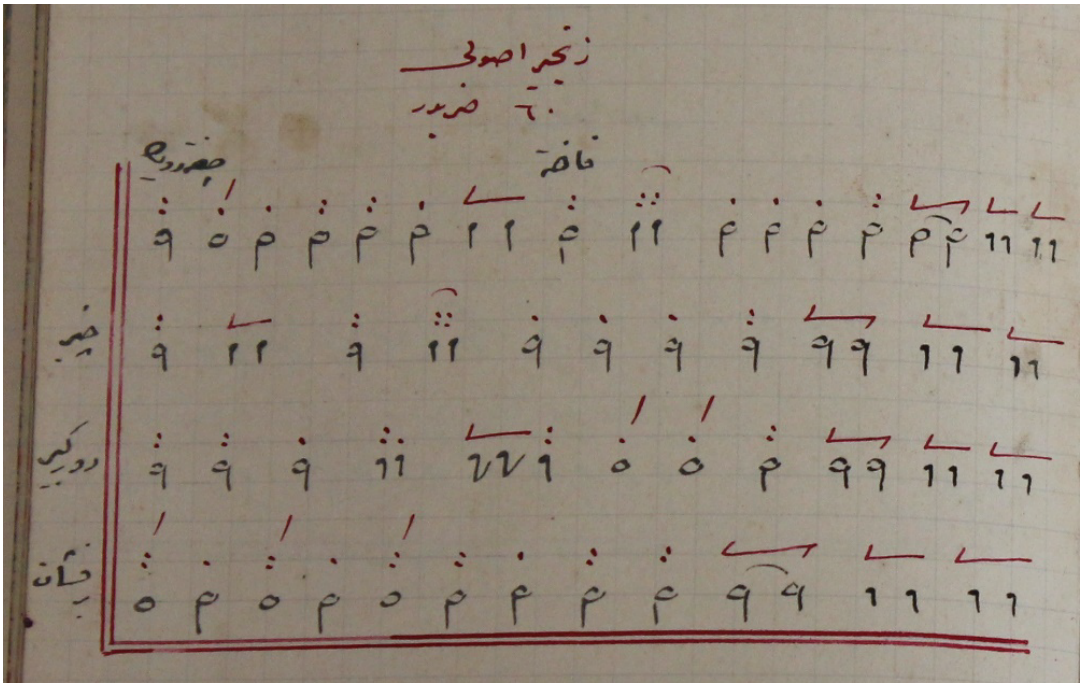


Figure 16. Compound usûl zencîr in TR-Içağatay HDEF12, p. 59.

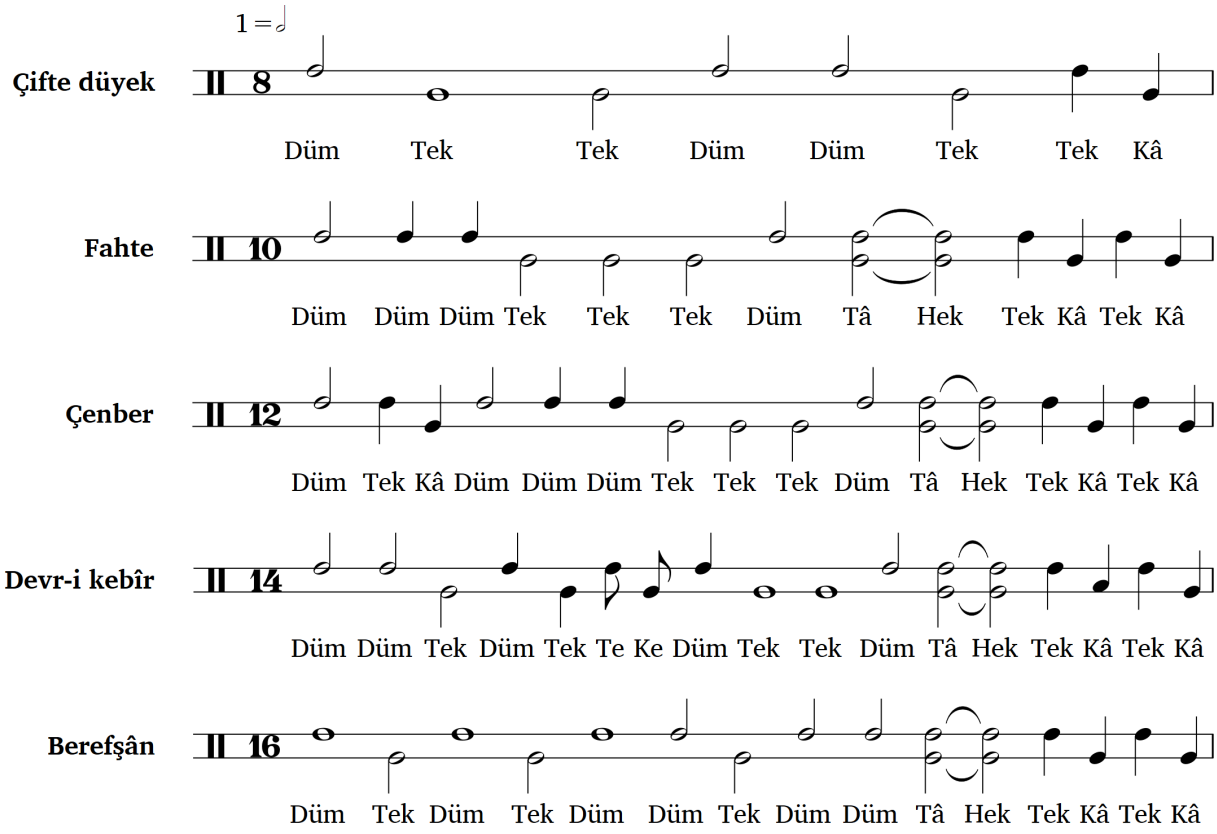


Figure 17. Transcription of compound usûl zencîr in TR-Içağatay HDEF12.

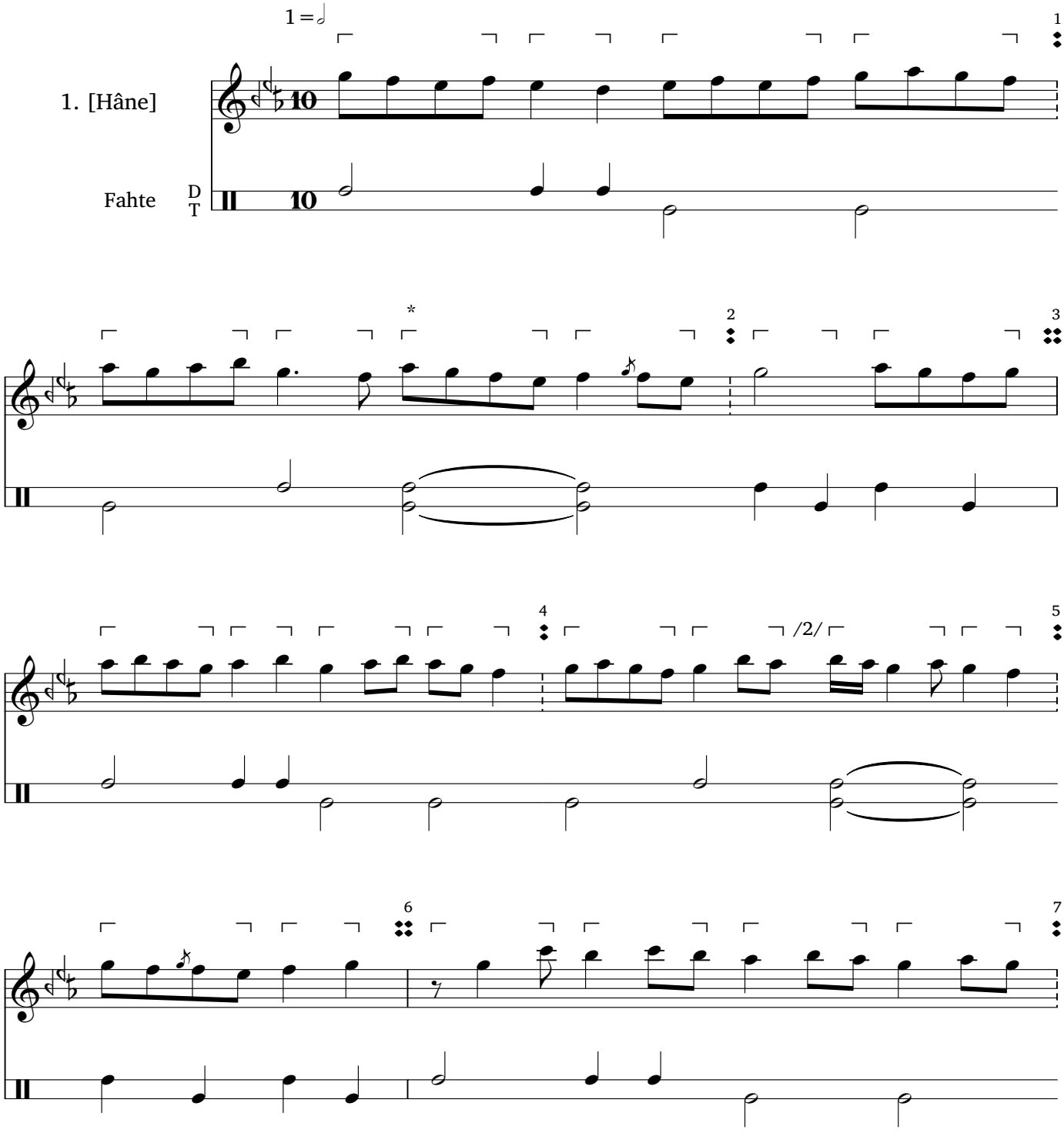
TRANSCRIPTION

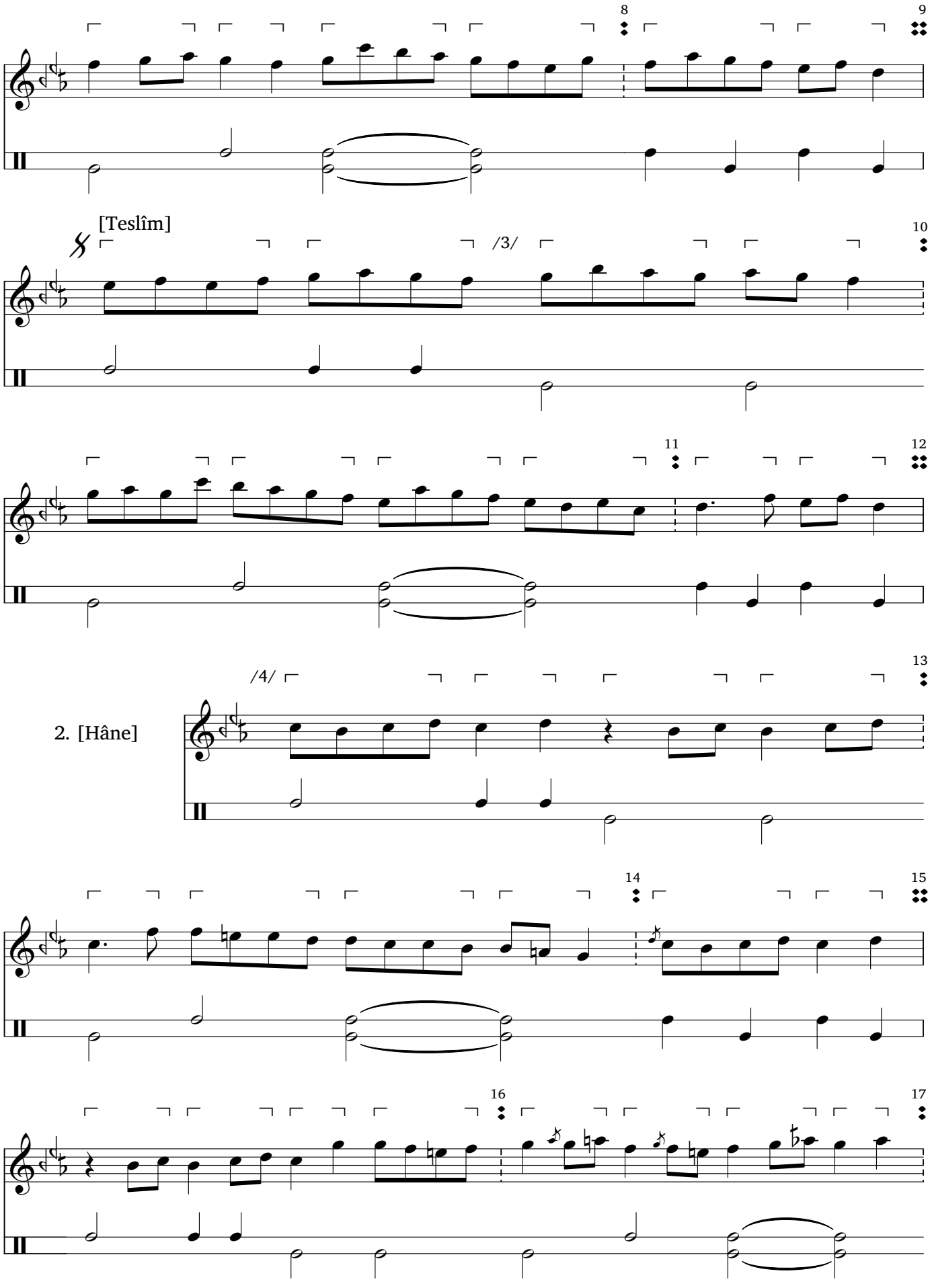
Makâm: Şedd-i karcığâr
Usûl: Fahte
Genre: Peşrev

TR-Içağatay YZPER2, fol. [01r]
CMO1-VI/2.1

P. şēt‘ ḫarç‘ıġar, o. faht‘ē, Babanın

Hampartsum Limonciyan
(1768–1839)

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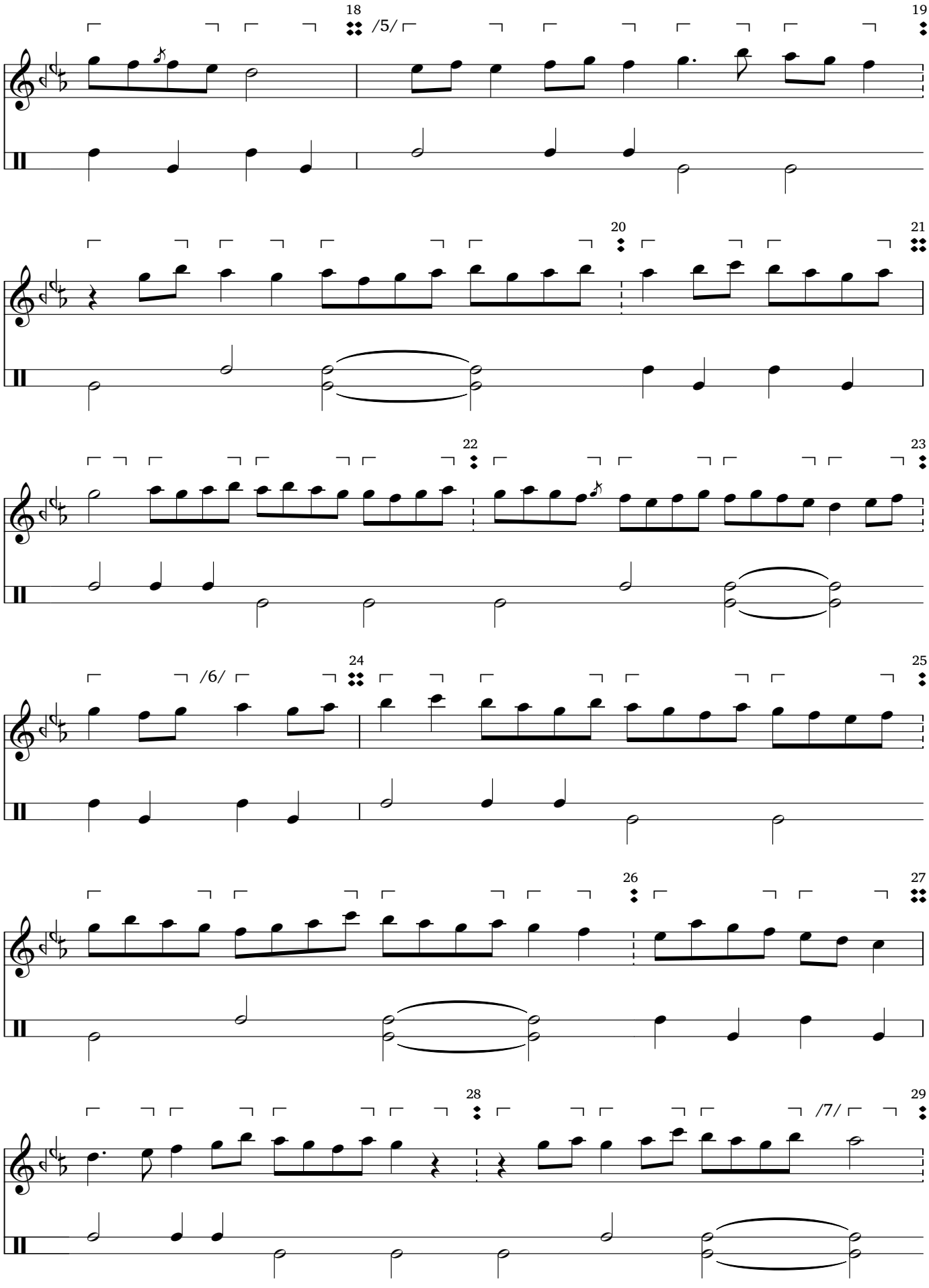
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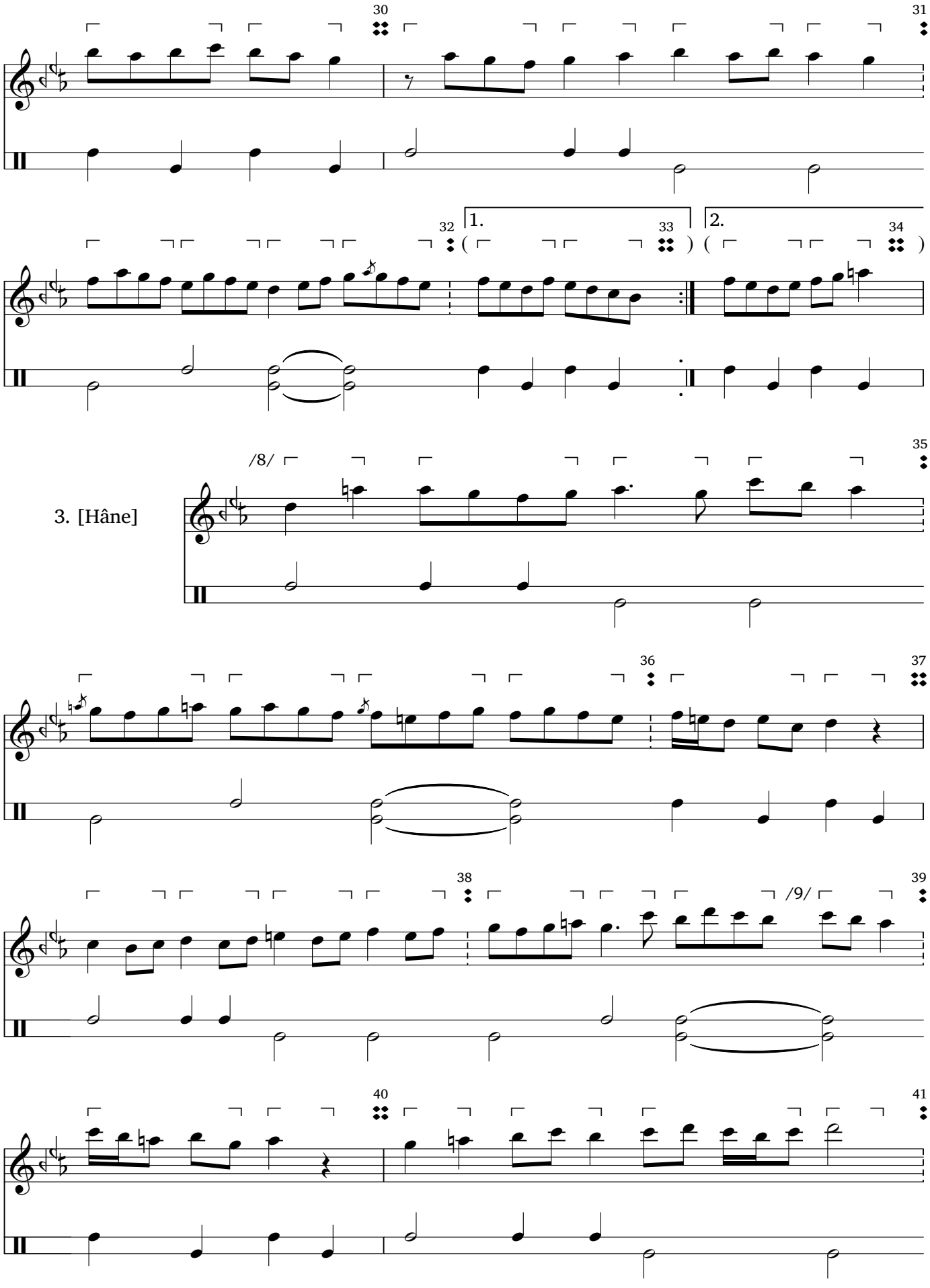
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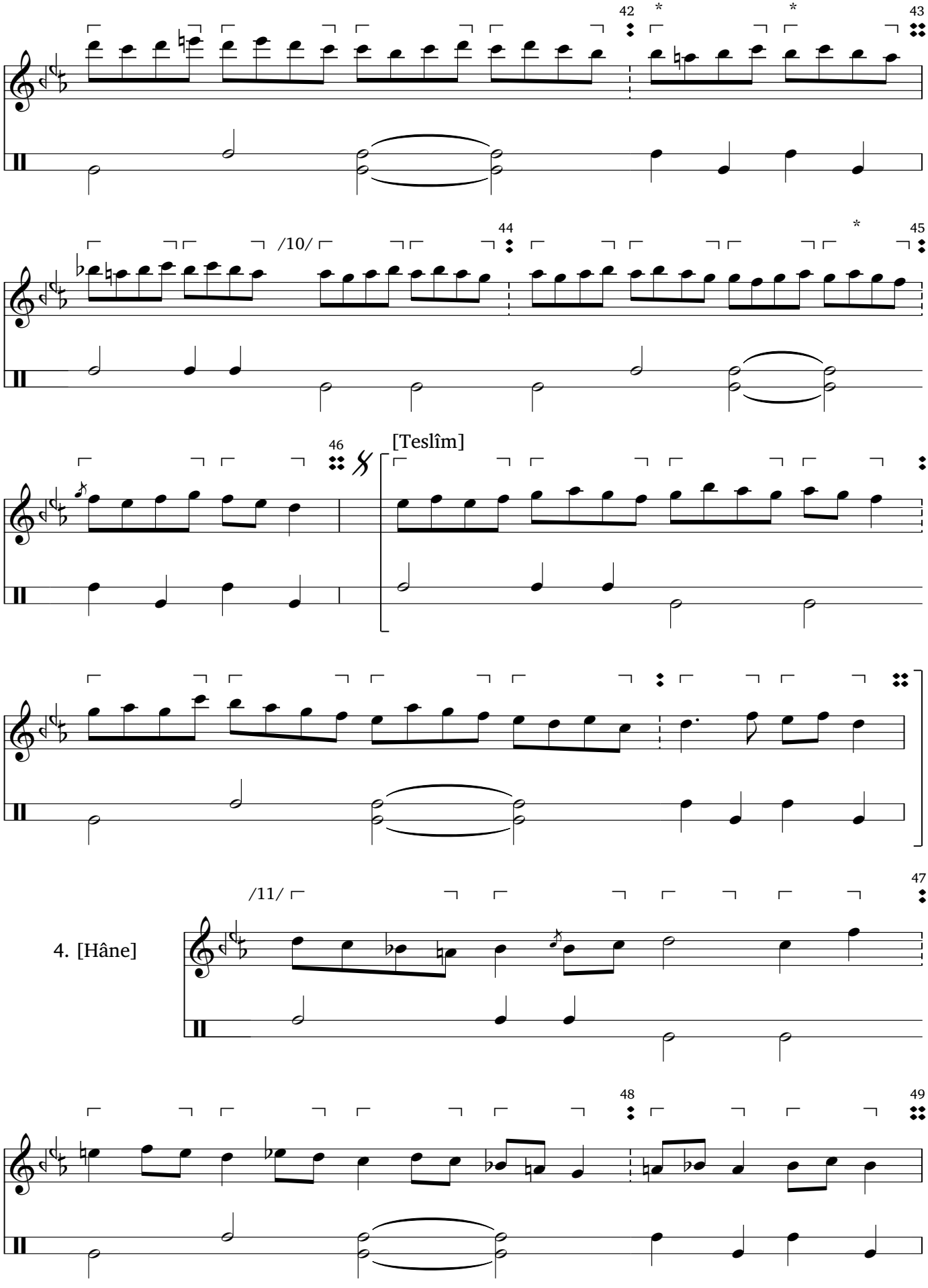
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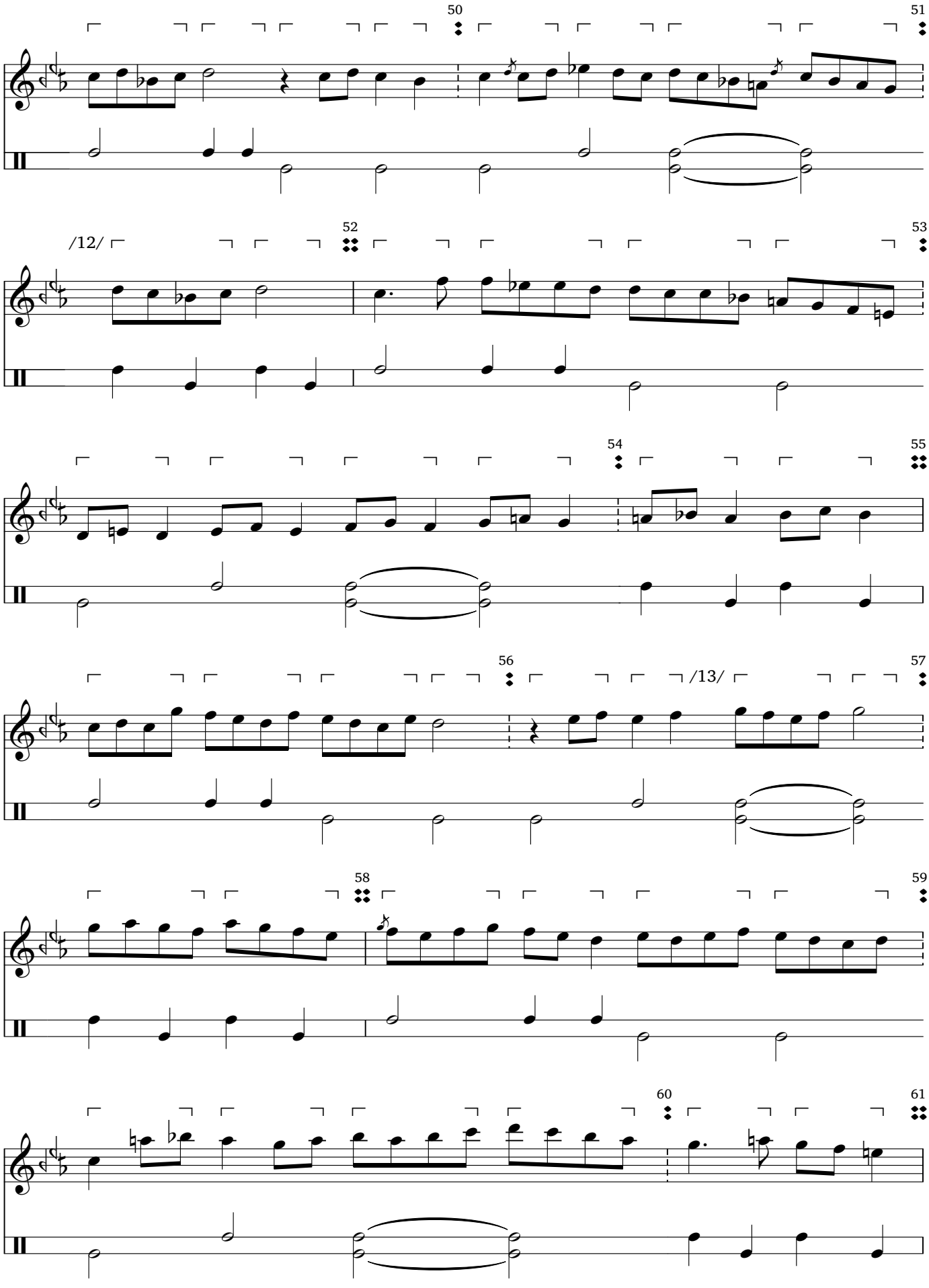
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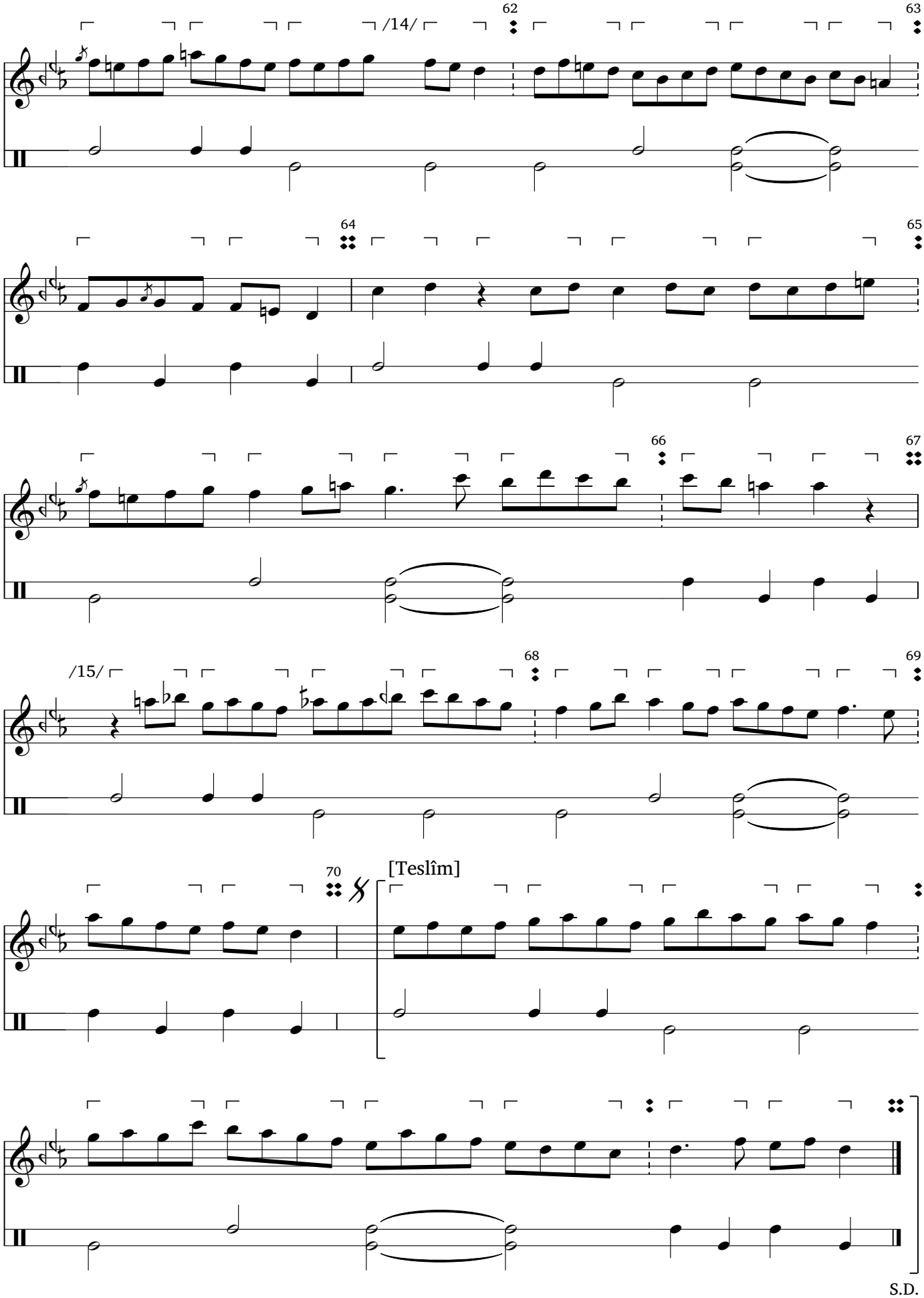
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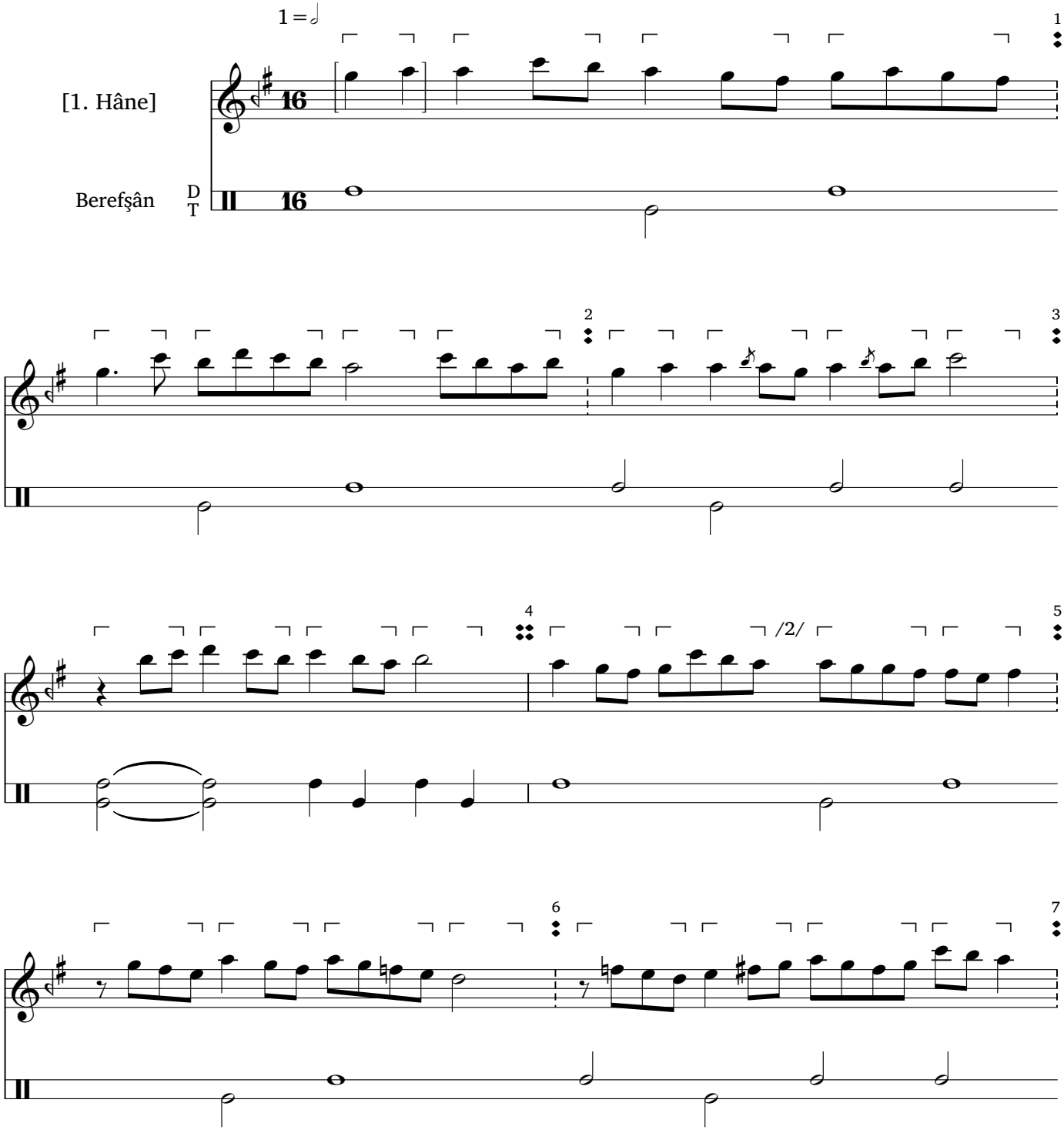
S.D.

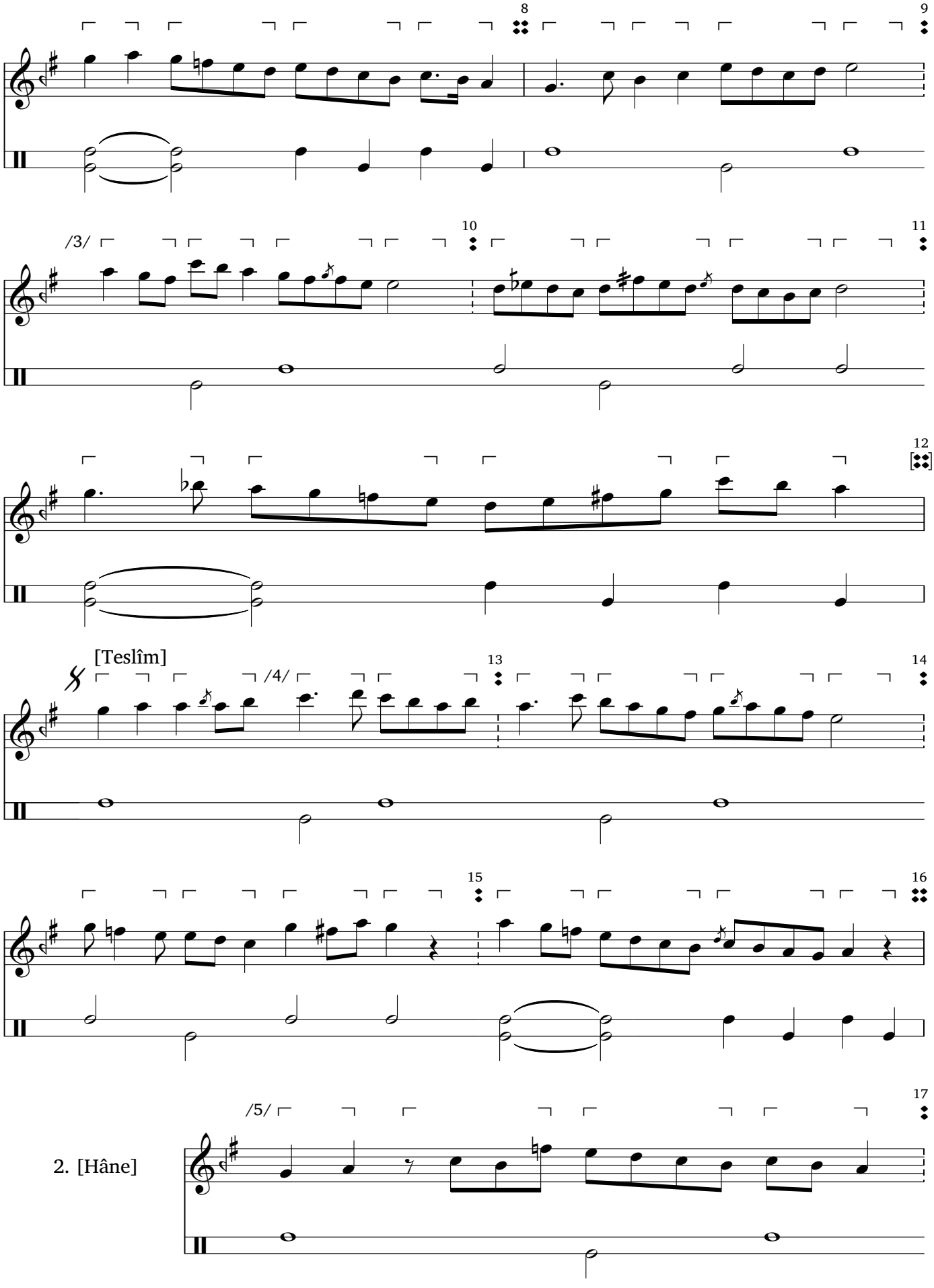
Makam: Muhayyer
Usûl: Berefşân
Genre: Peşrev

TR-Içağatay YZPER2, fol. [02r]
CMO1-VI/2.2

[P.] Muhayēr, o. Bērēfşan, Mandōlinin

Mandolin Artin
(d. ca. 1890)

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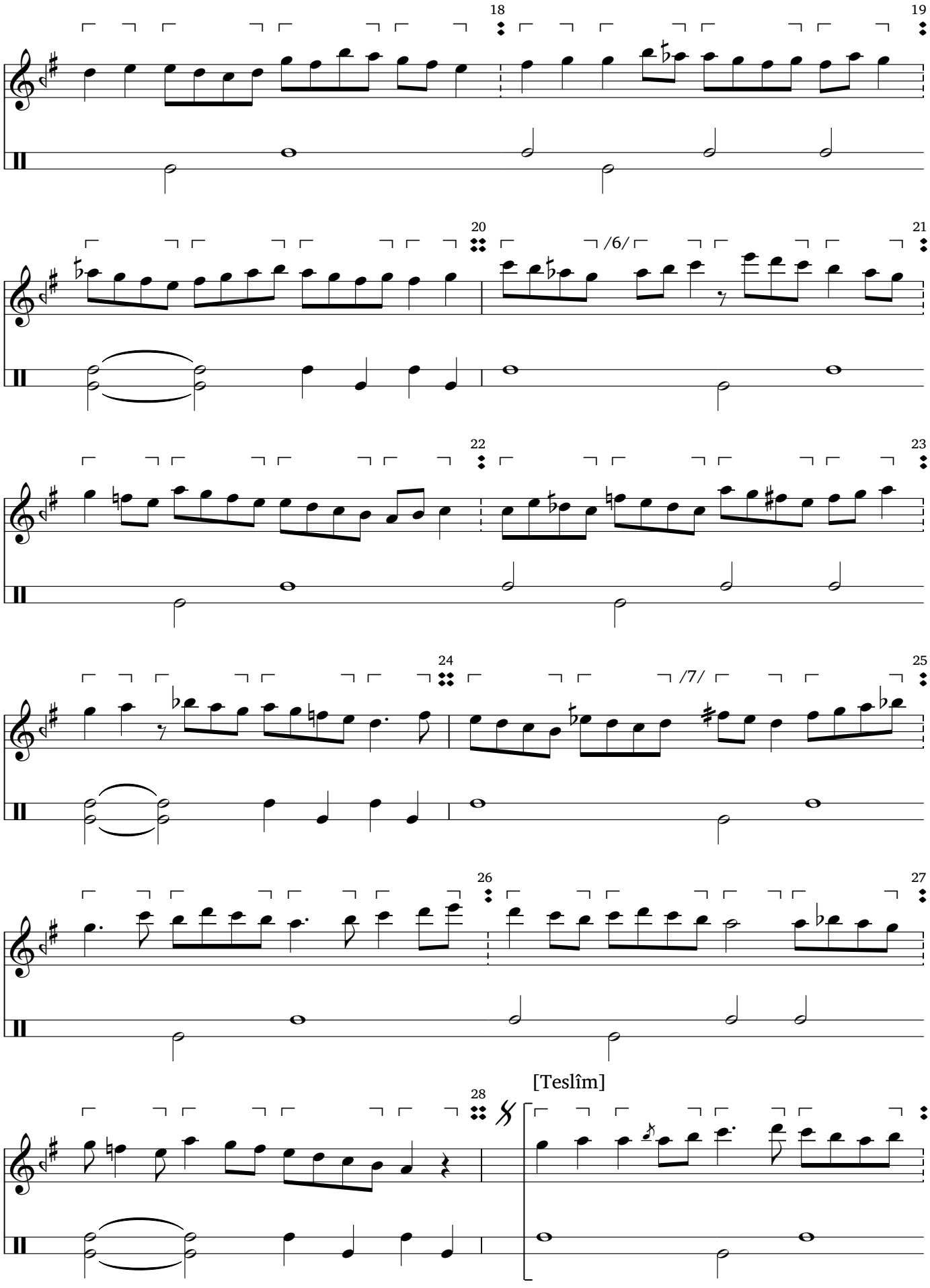
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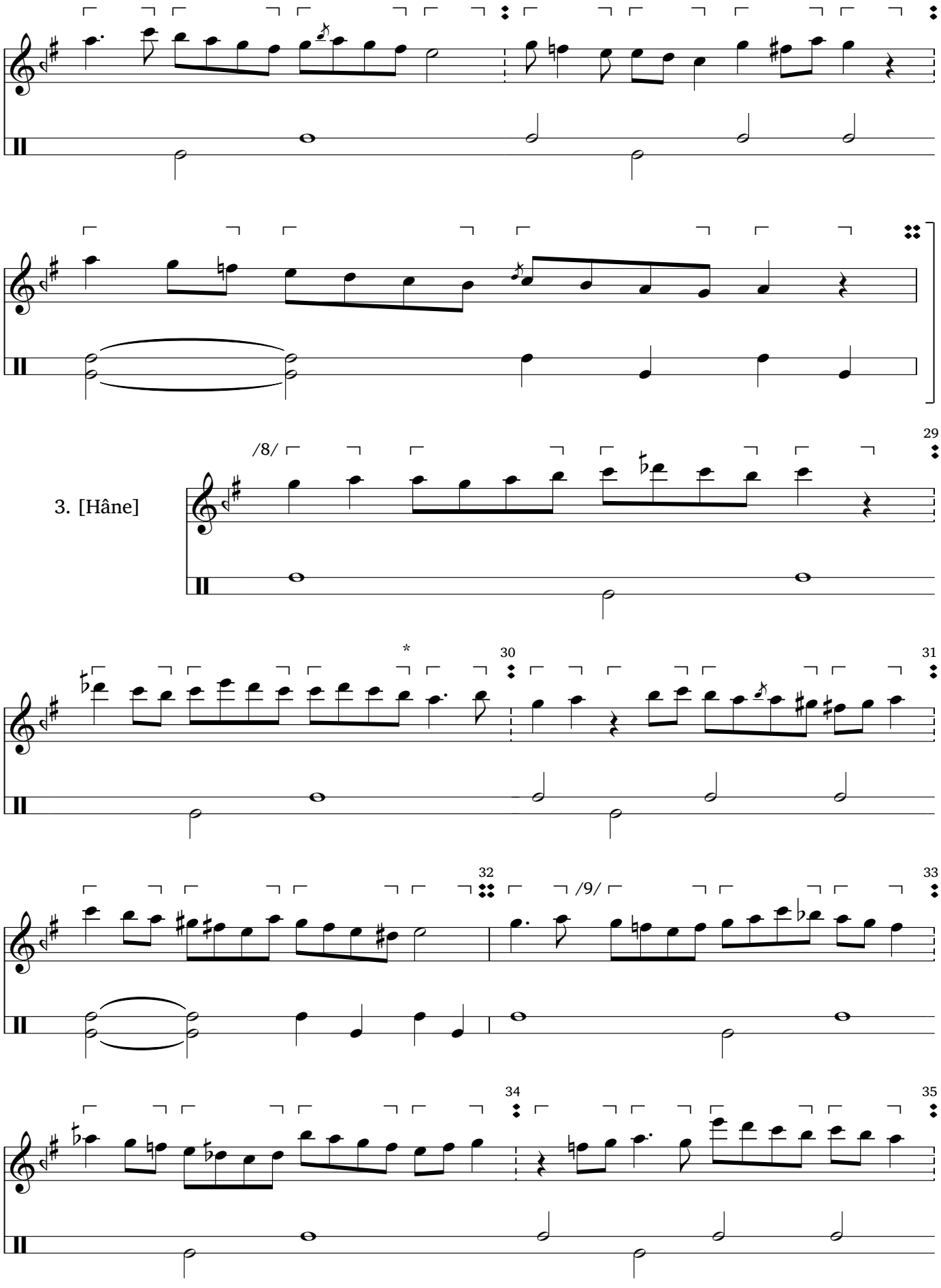
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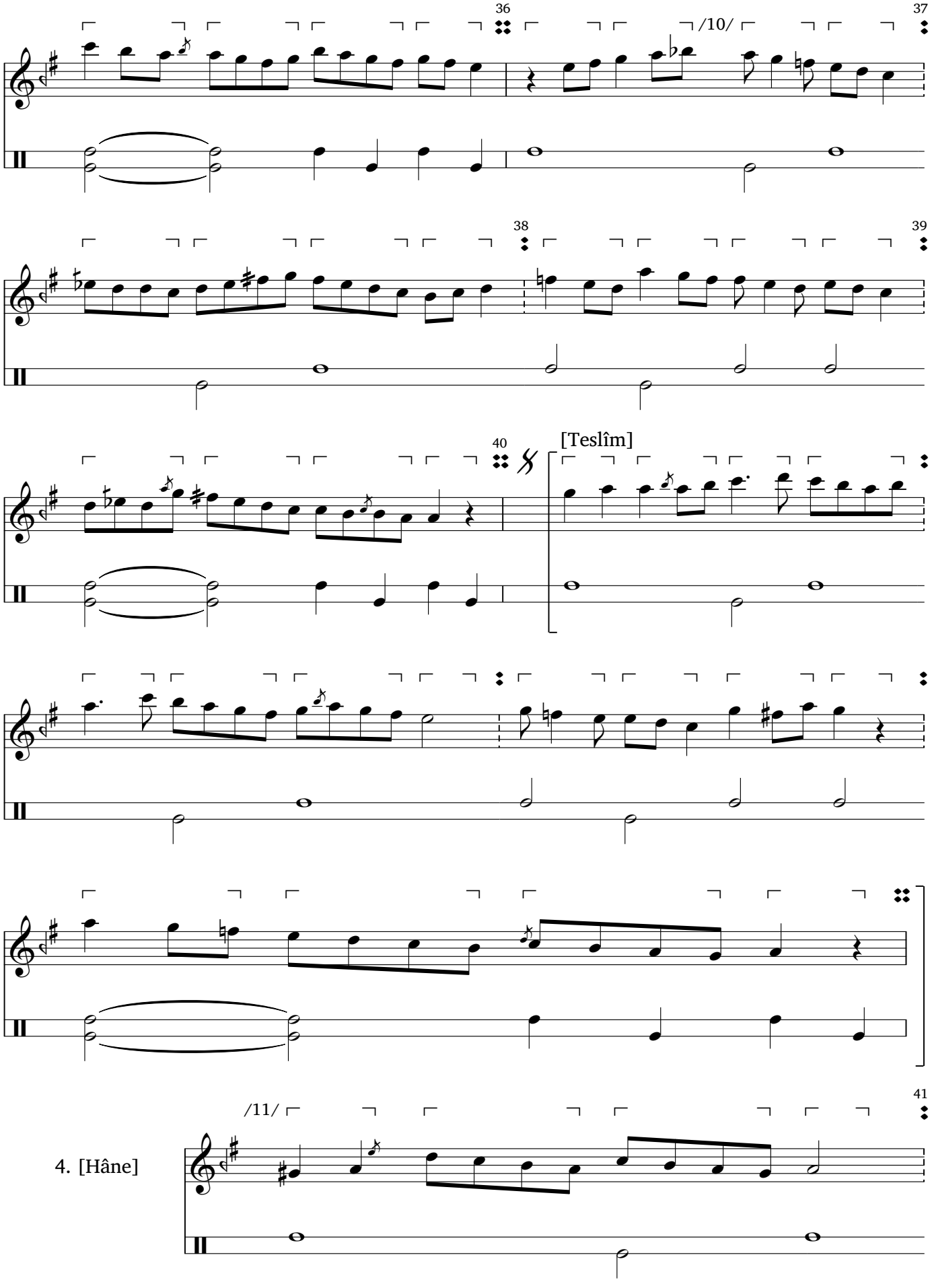
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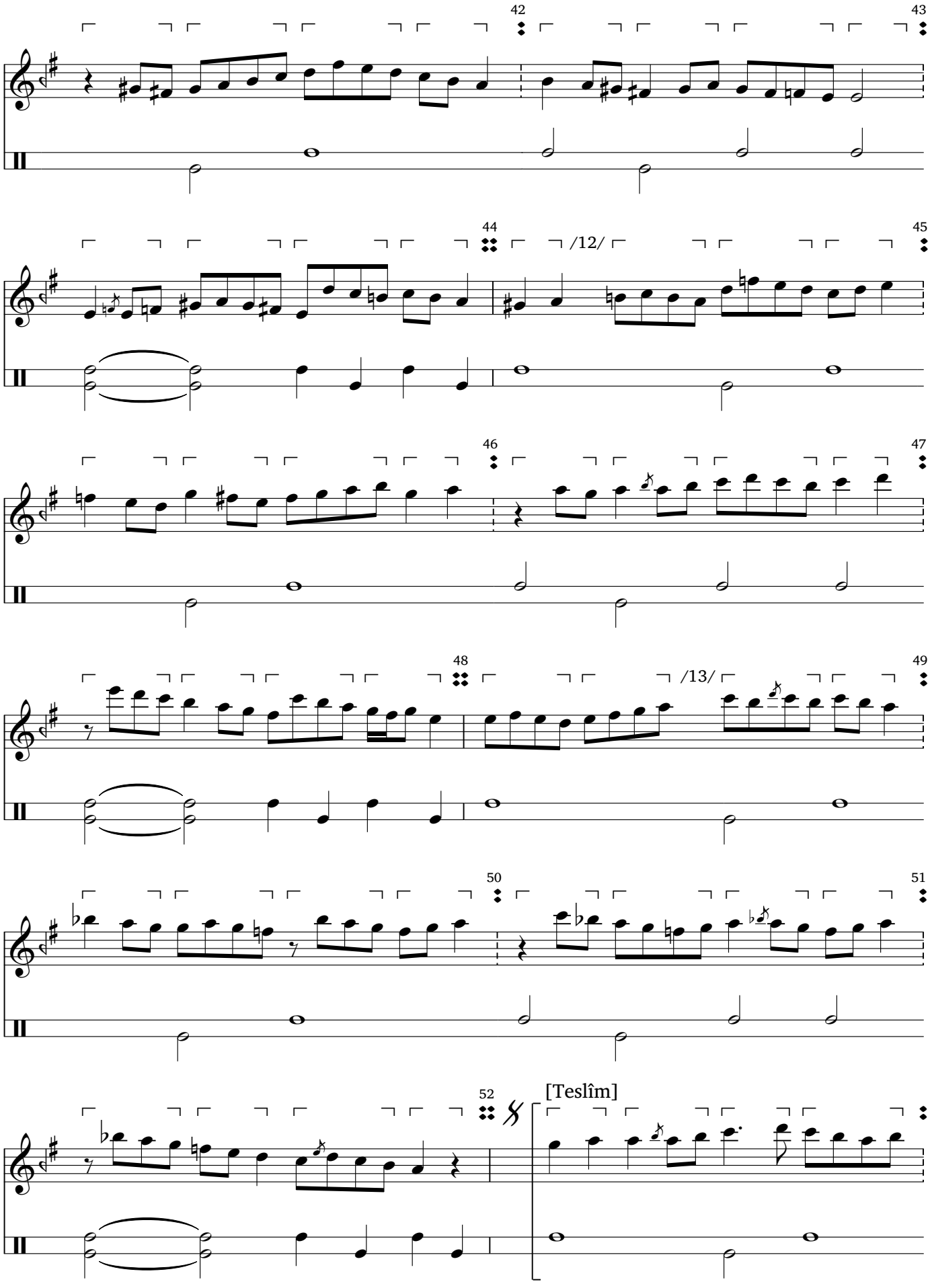
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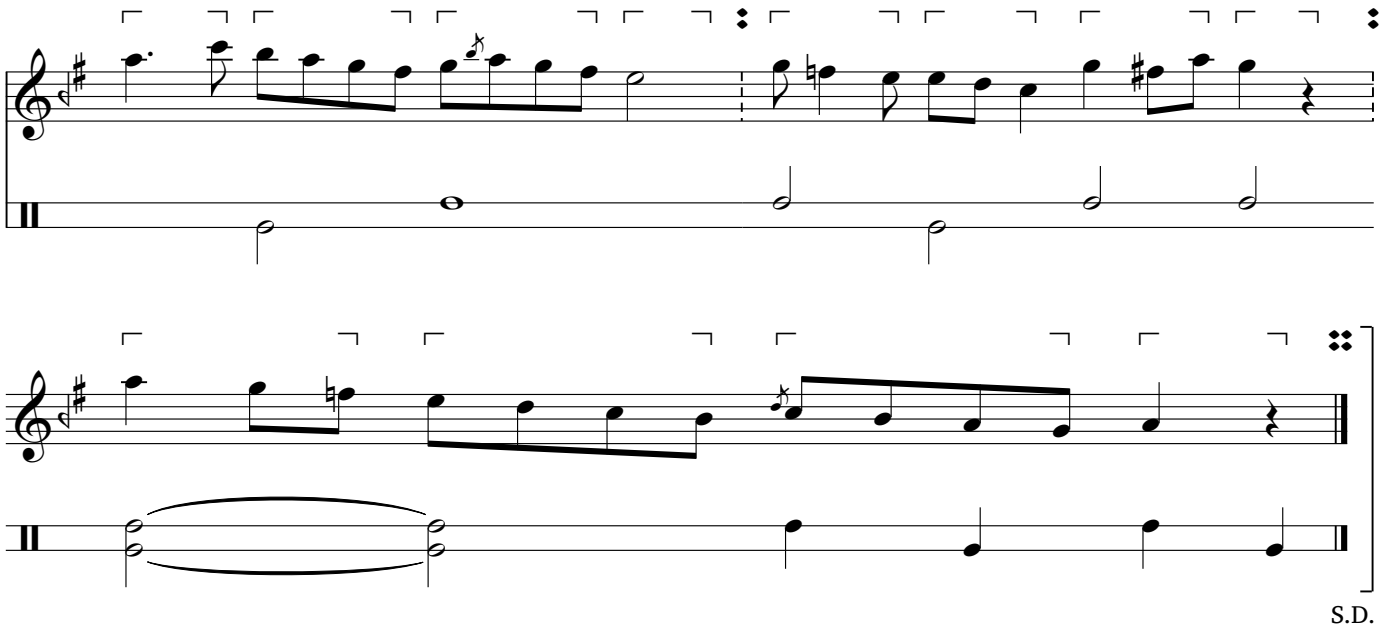
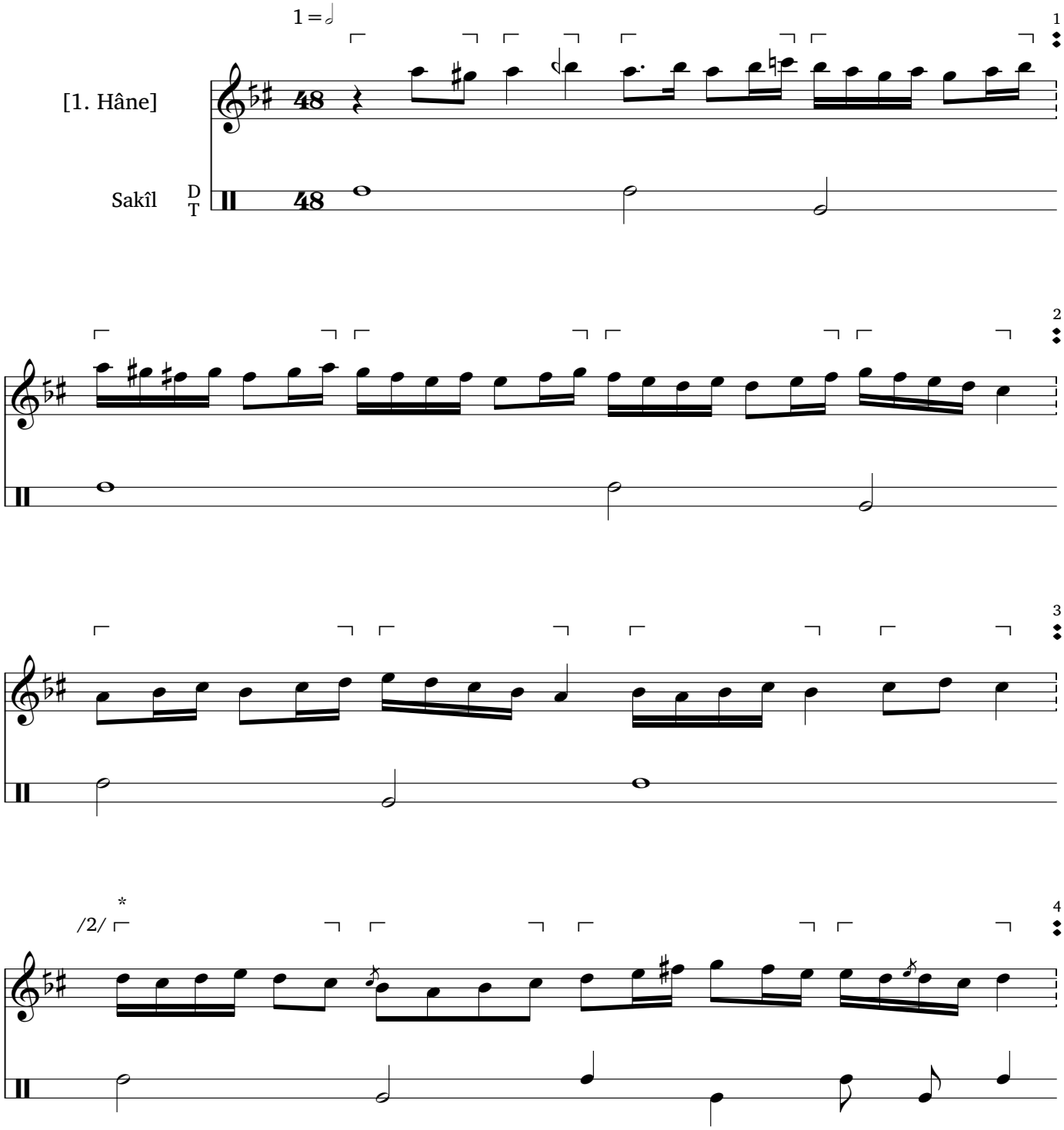
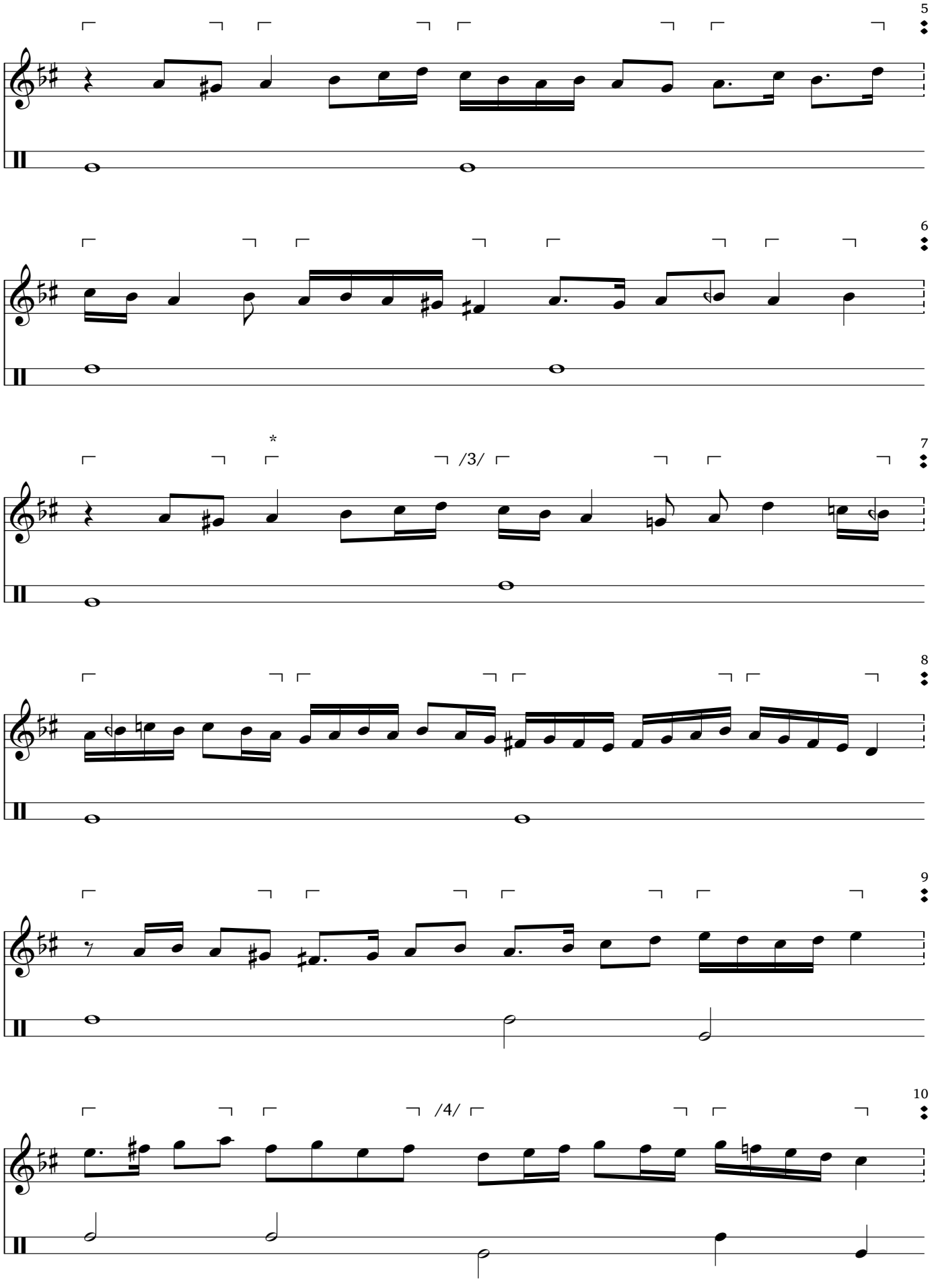

S.D.

Makâm: Hicâz
Usûl: Sakîl
Genre: Karabatak peşrevi

TR-Içağatay YZPER2, fol. [03r]
CMO1-VI/2.3

Péchréf Hidjaz karabatac, oussoul sakil (48)

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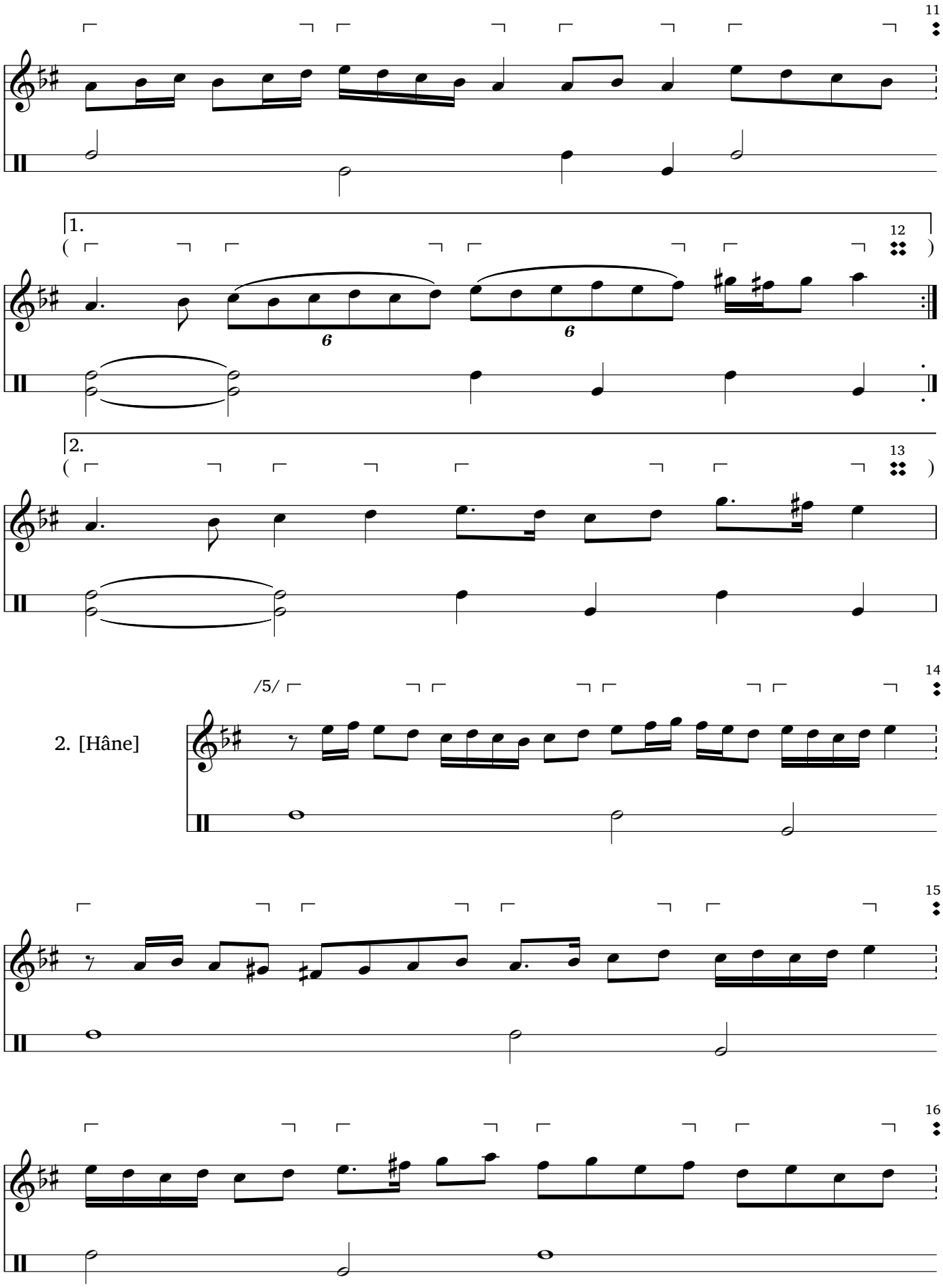
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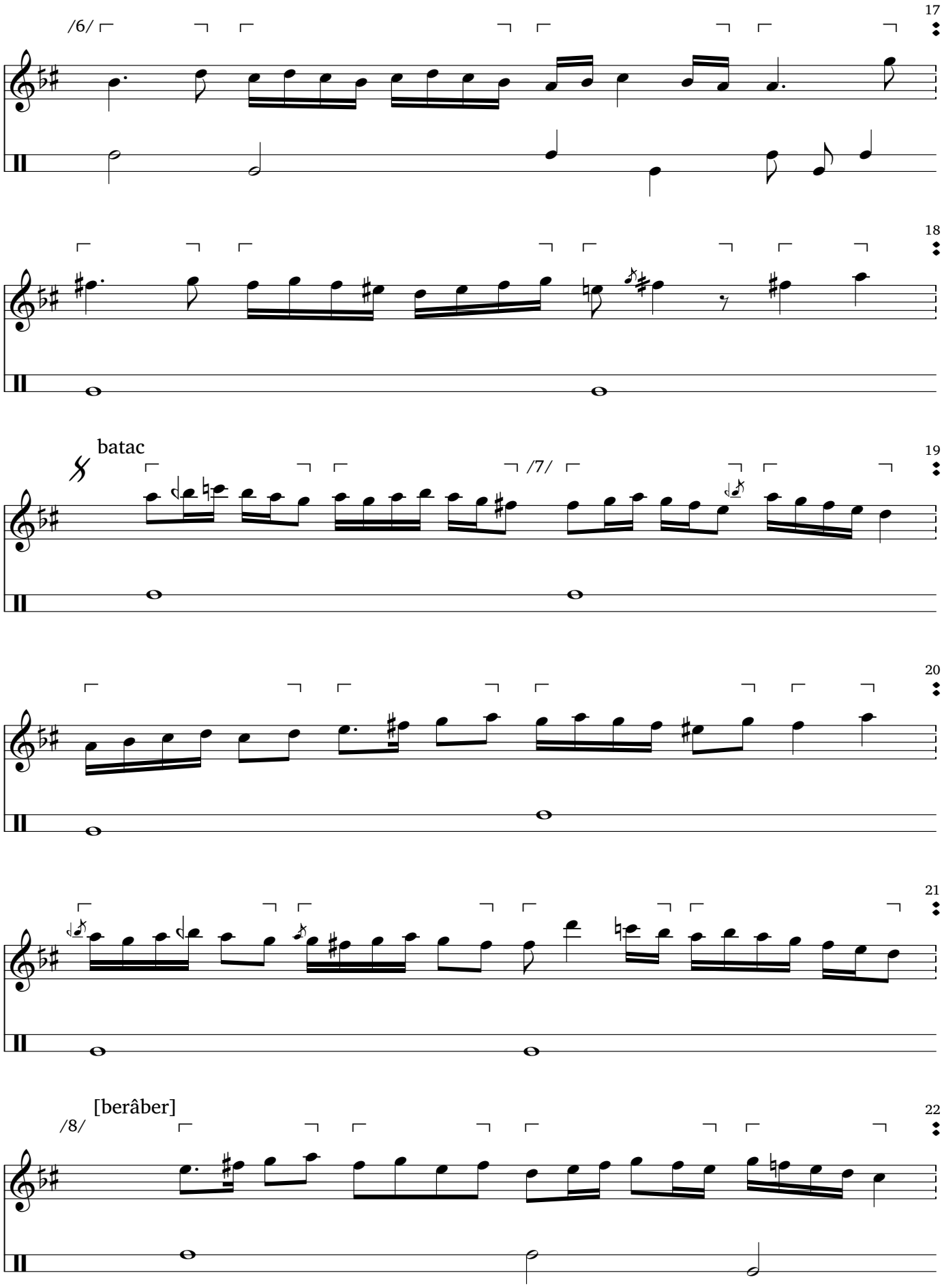
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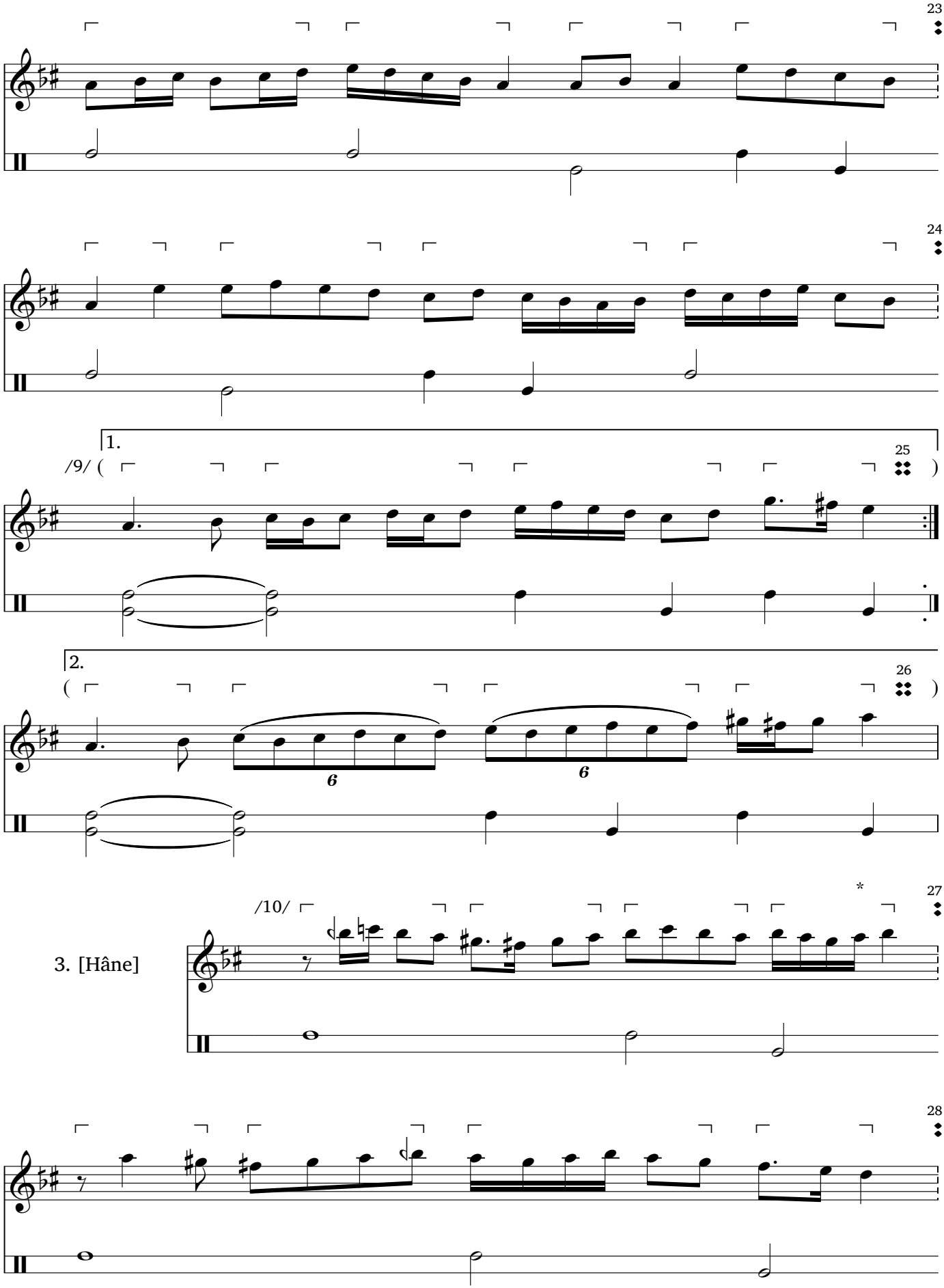
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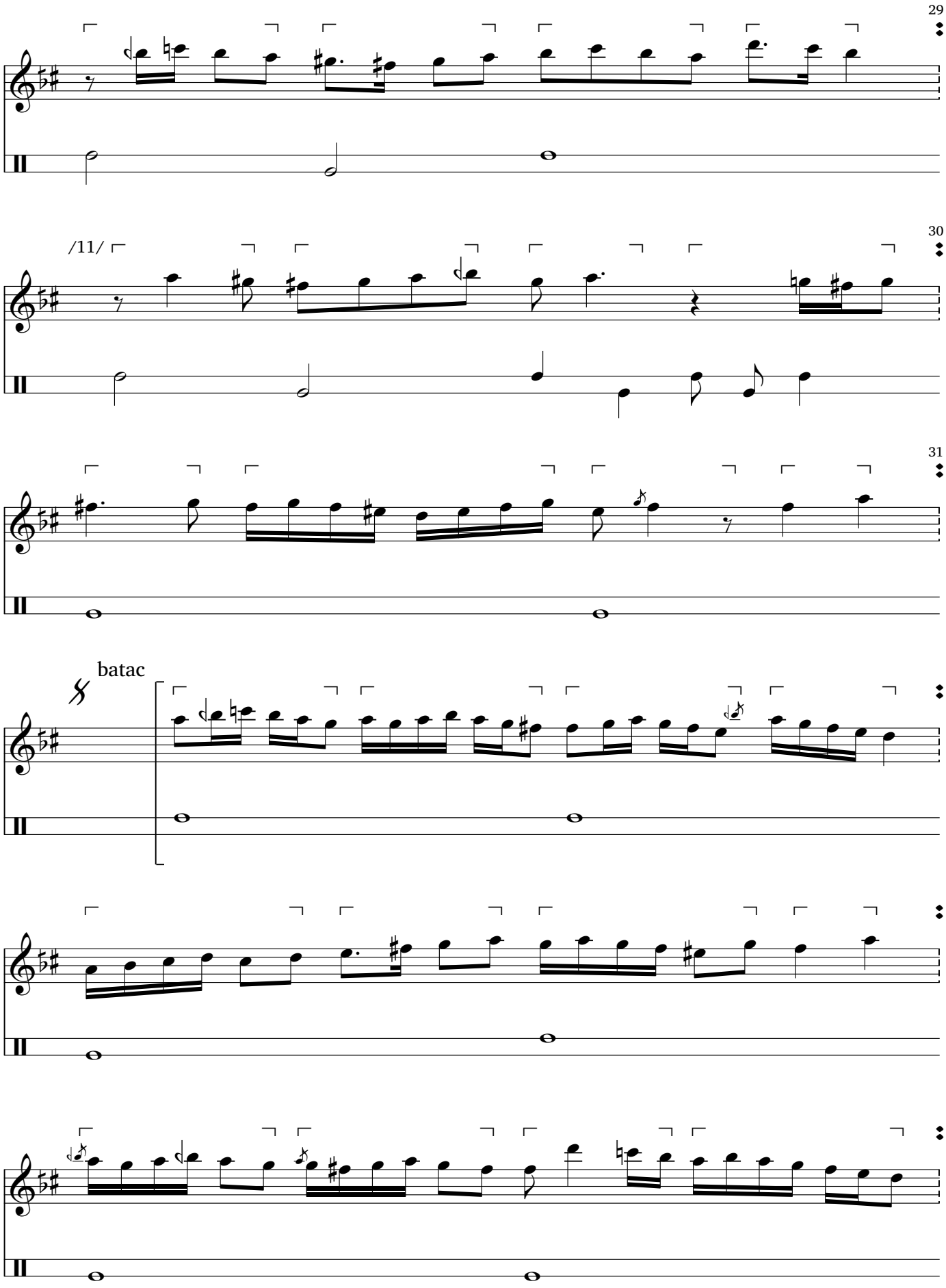
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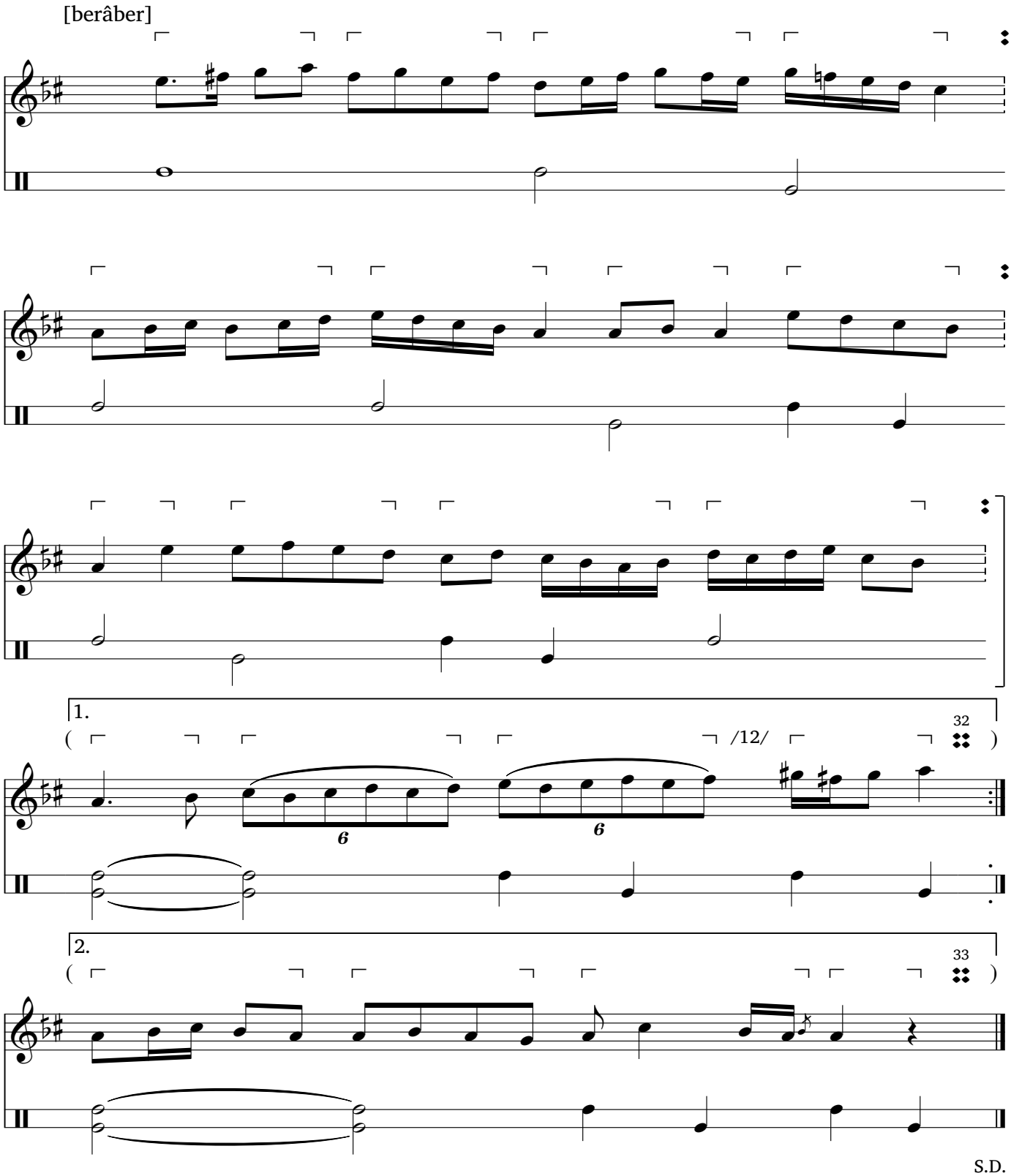
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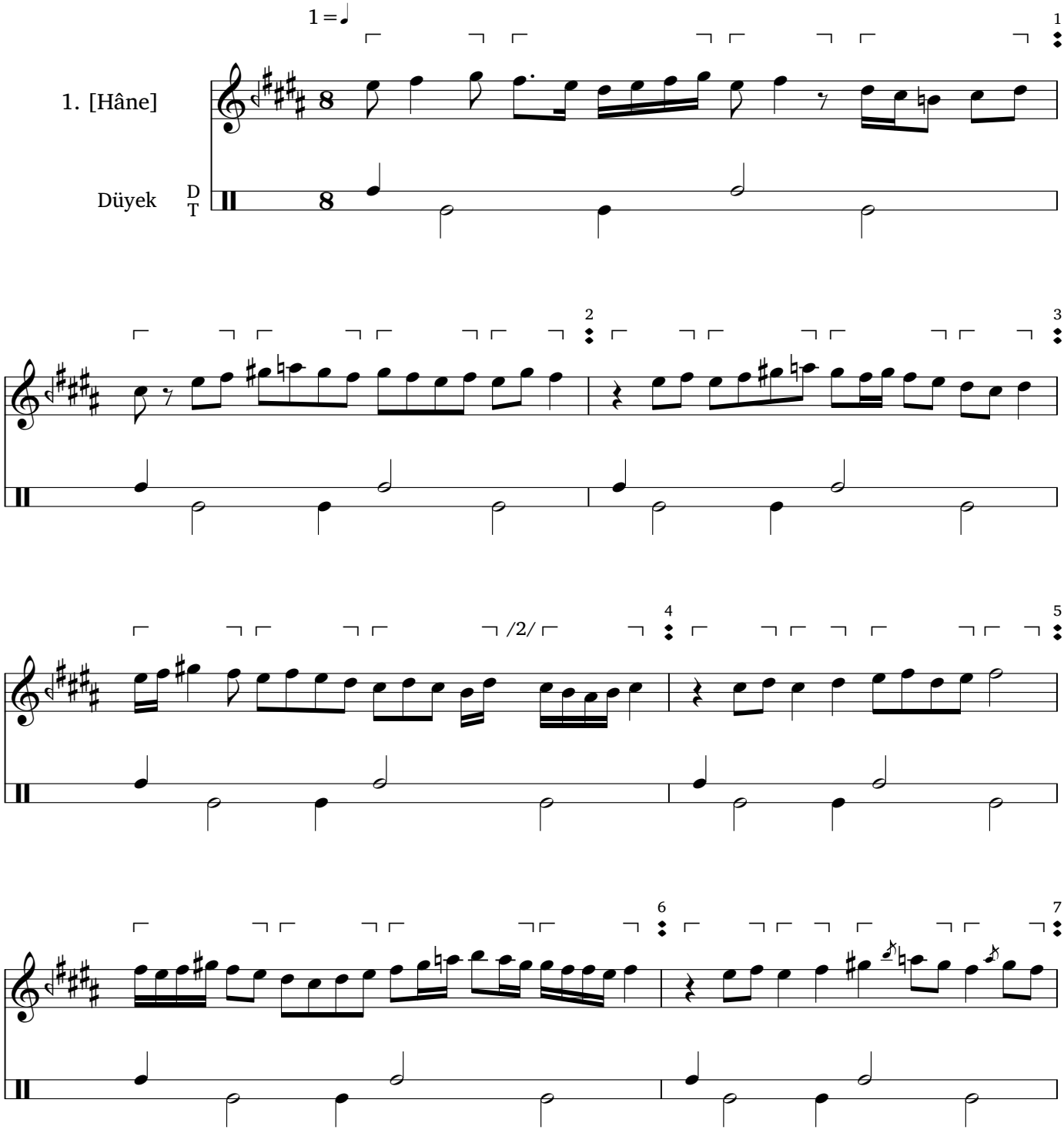
S.D.

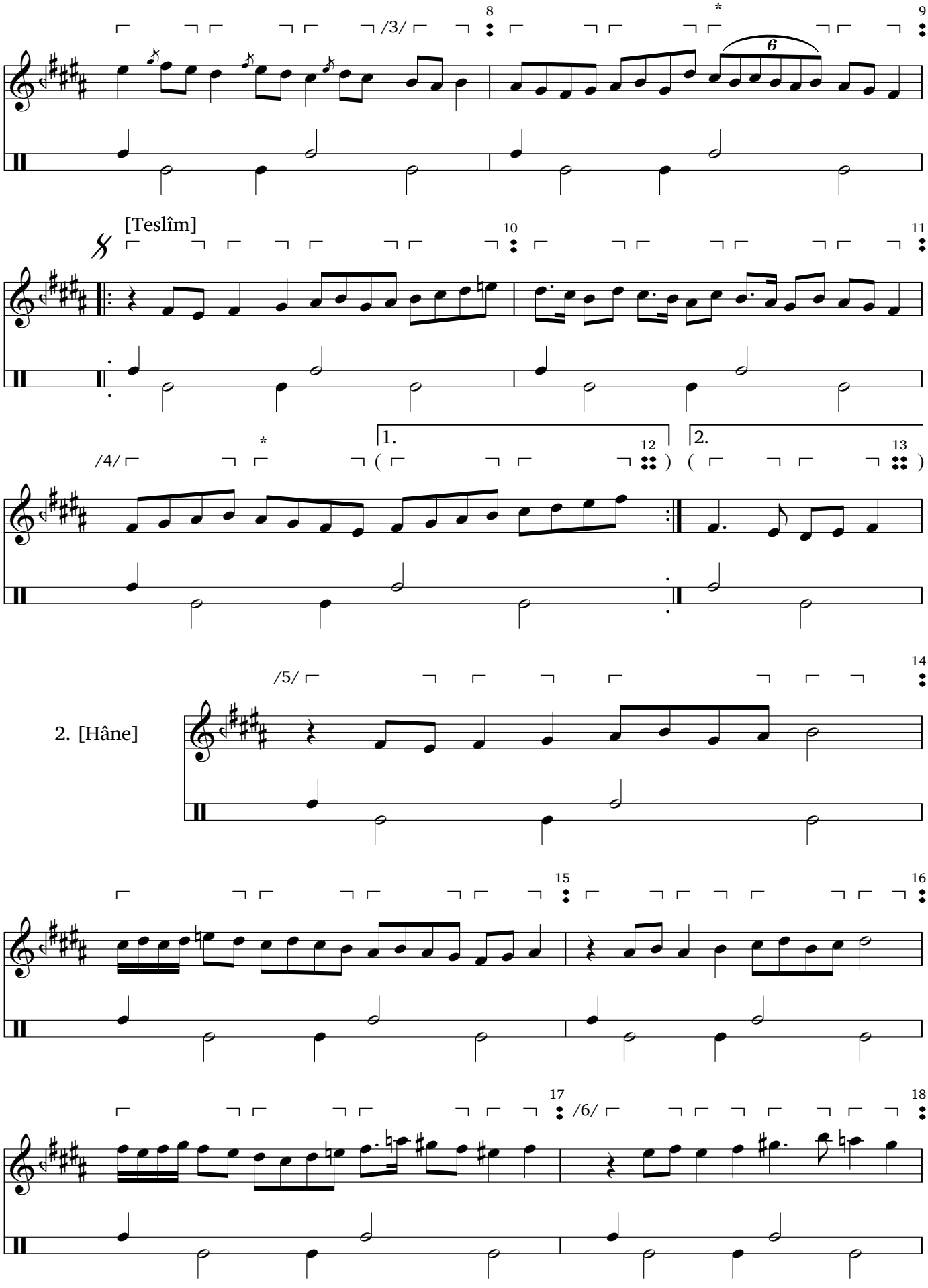
Makâm: Evcârâ
Usûl: Düyek
Genre: Peşrev

TR-Içağatay YZPER2, fol. [04r]
CMO1-VI/2.4

P. Ēvicara, o. düeēk, dilhayat‘ın

Dilhayât Kalfâ
(d. ca. 1735)

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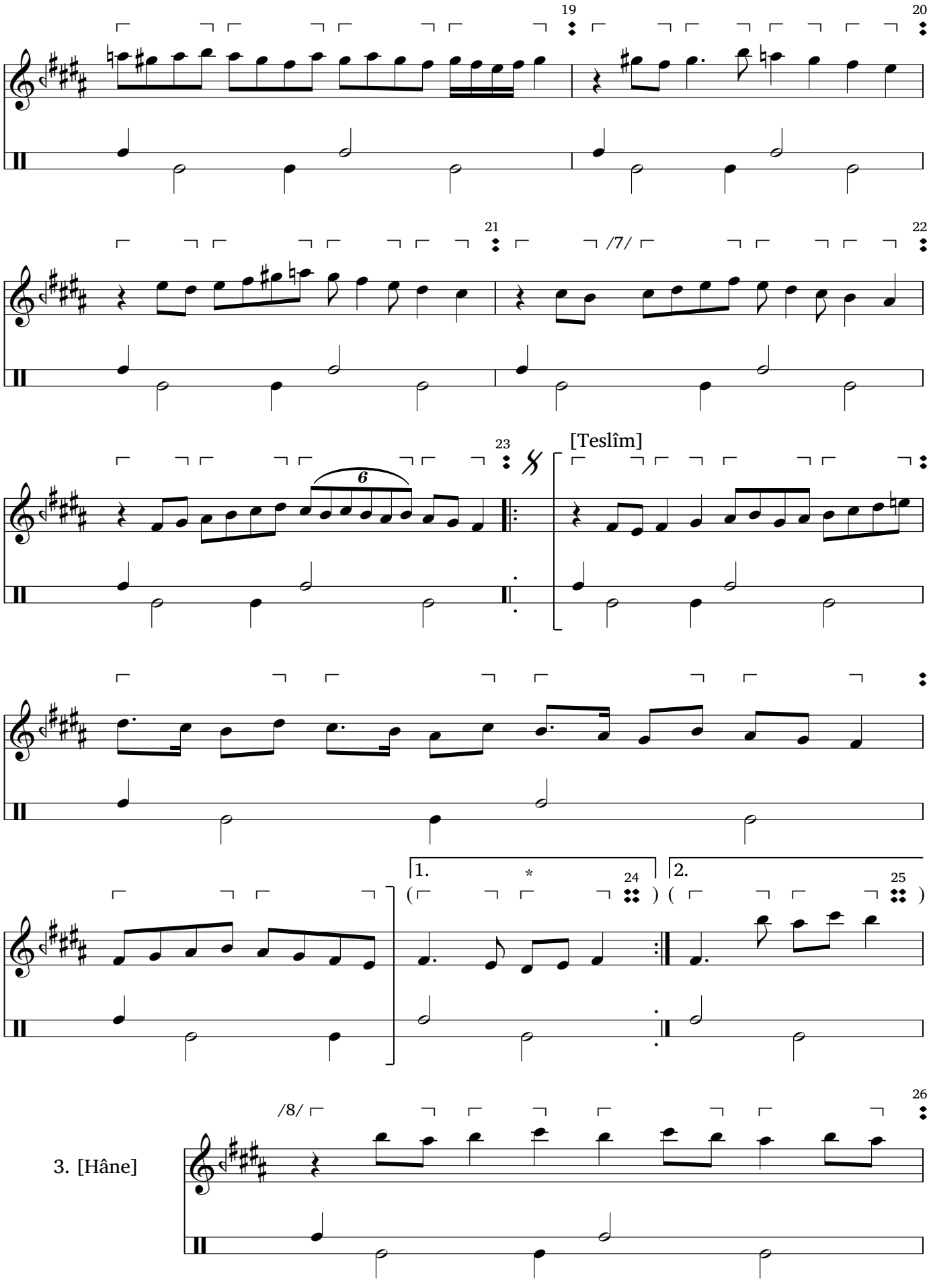
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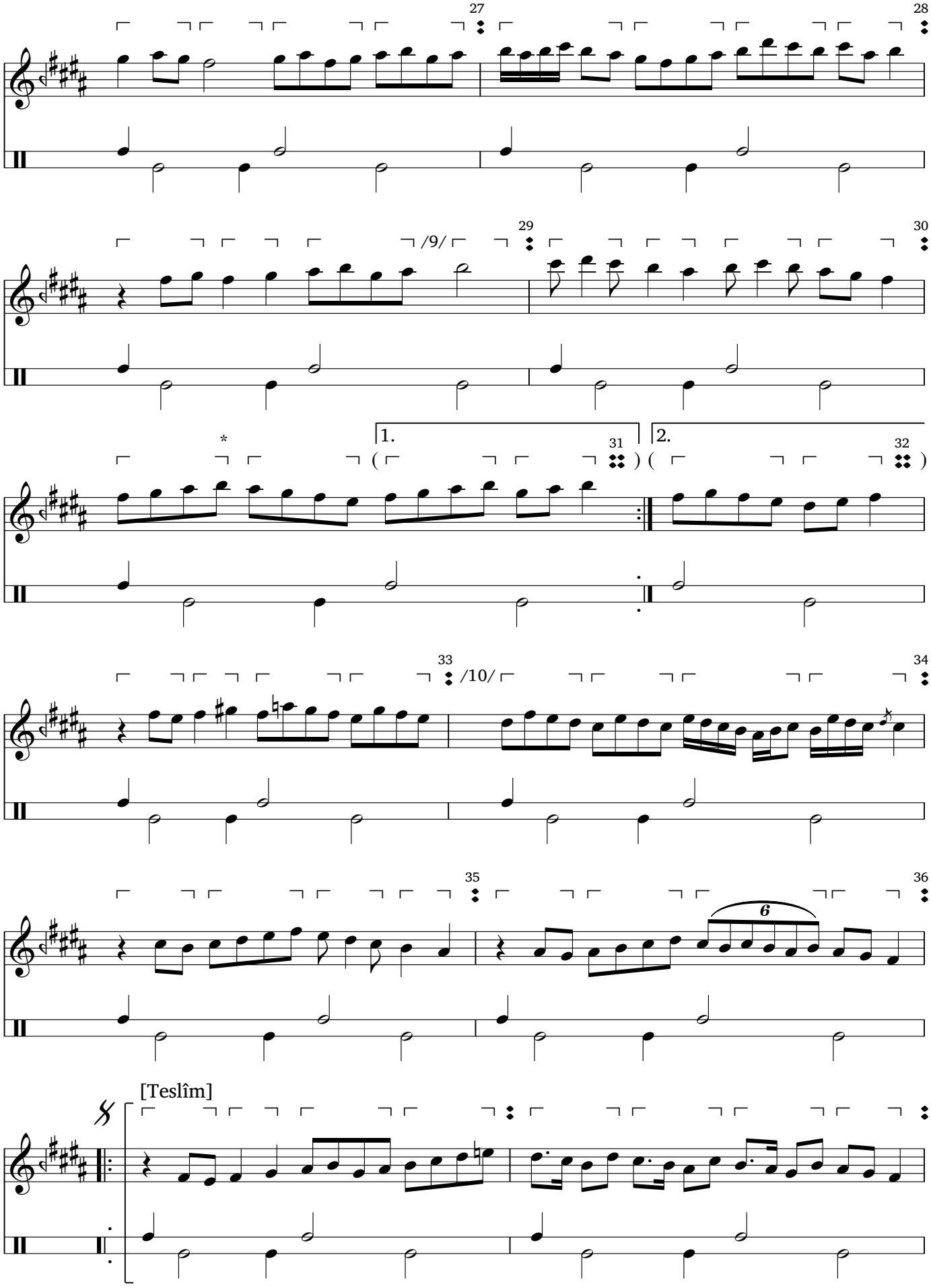
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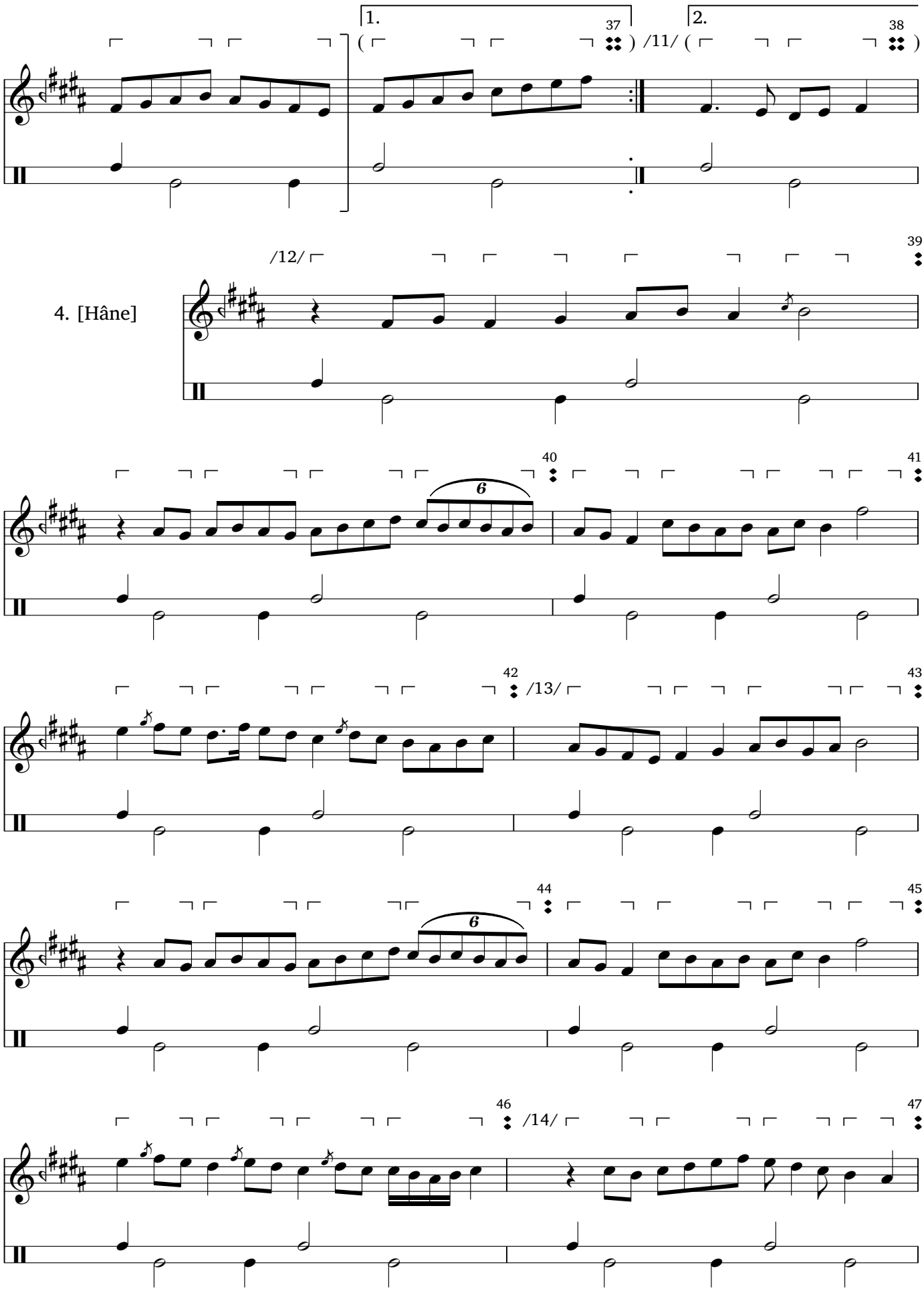
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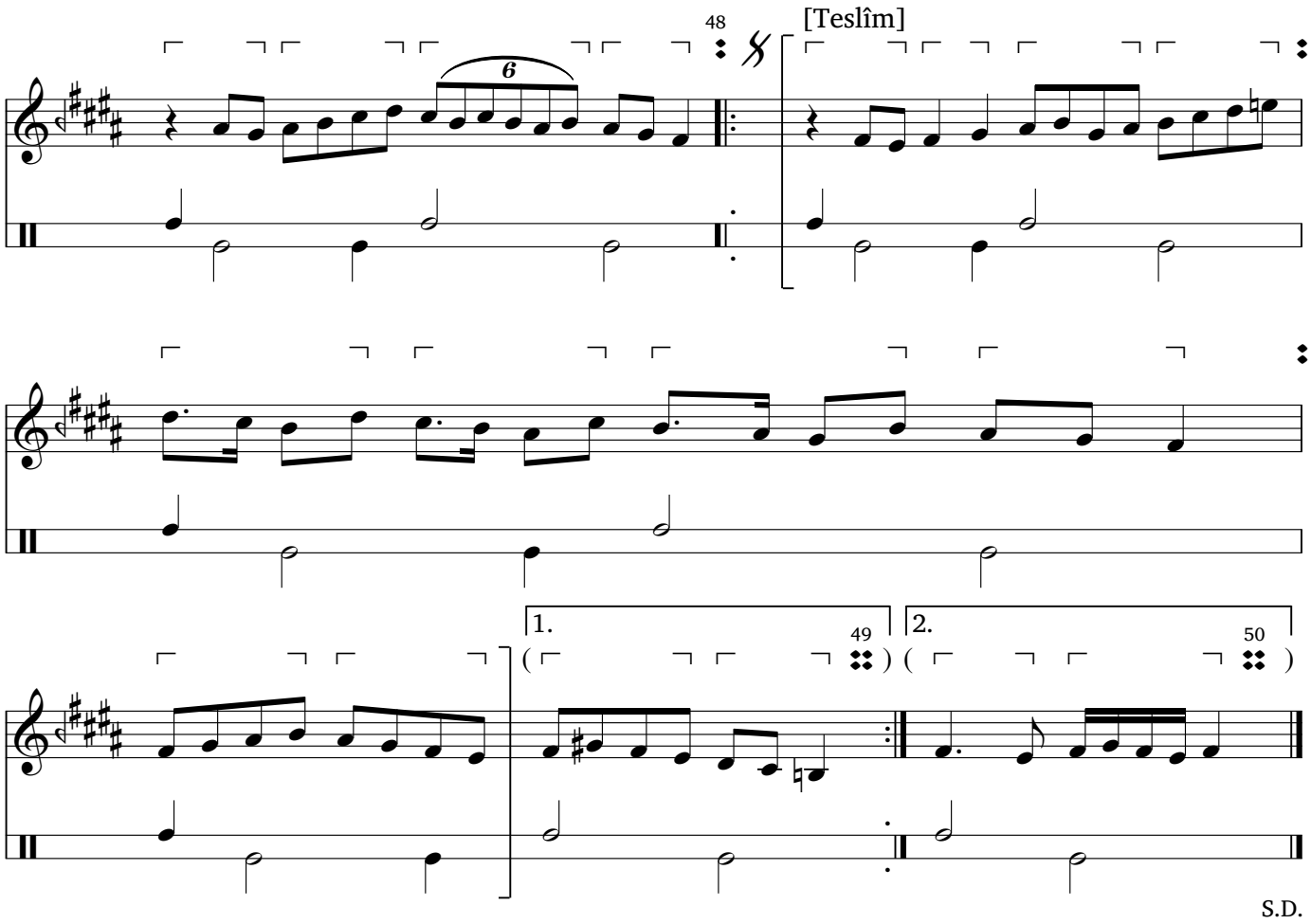
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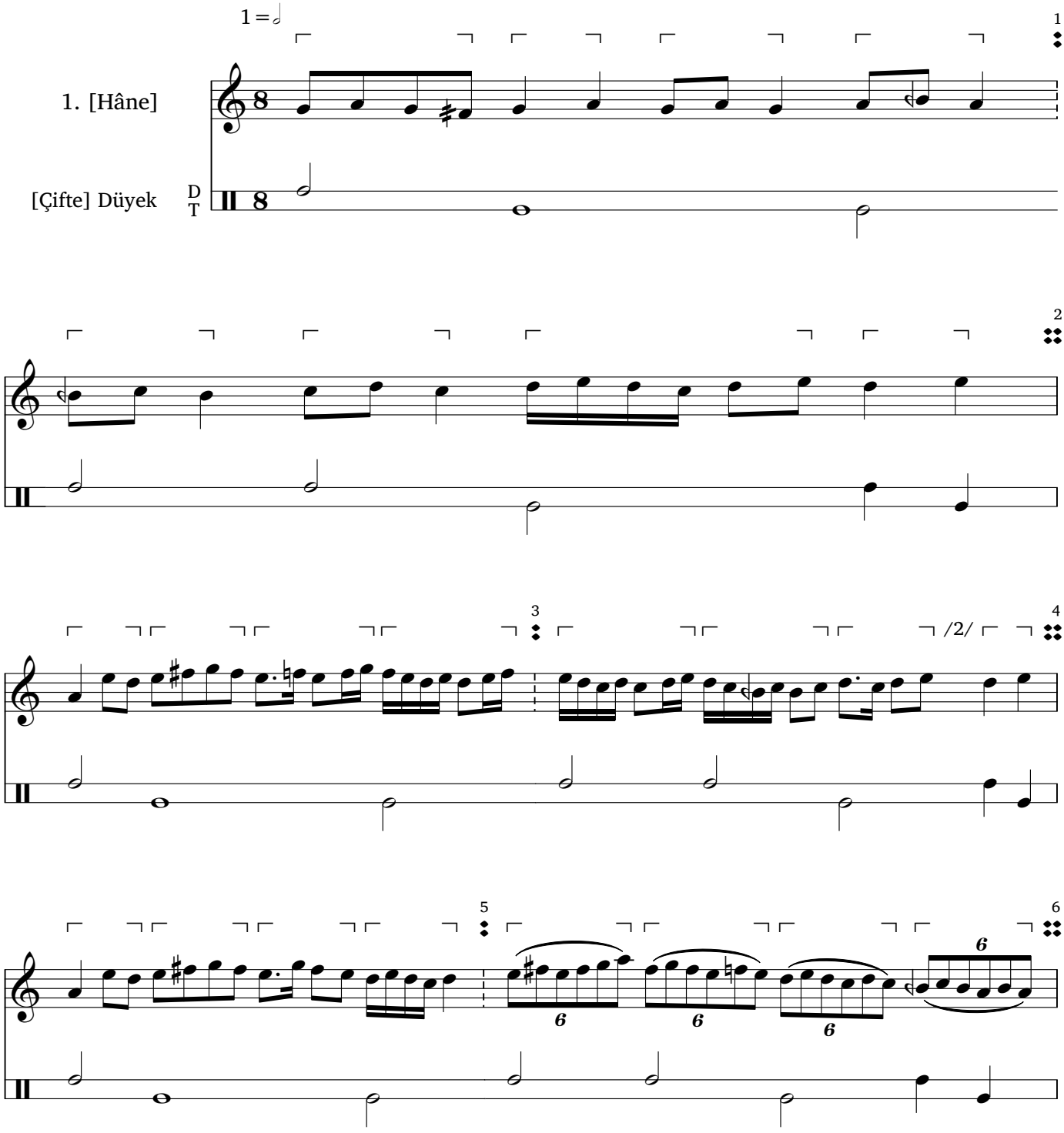
S.D.

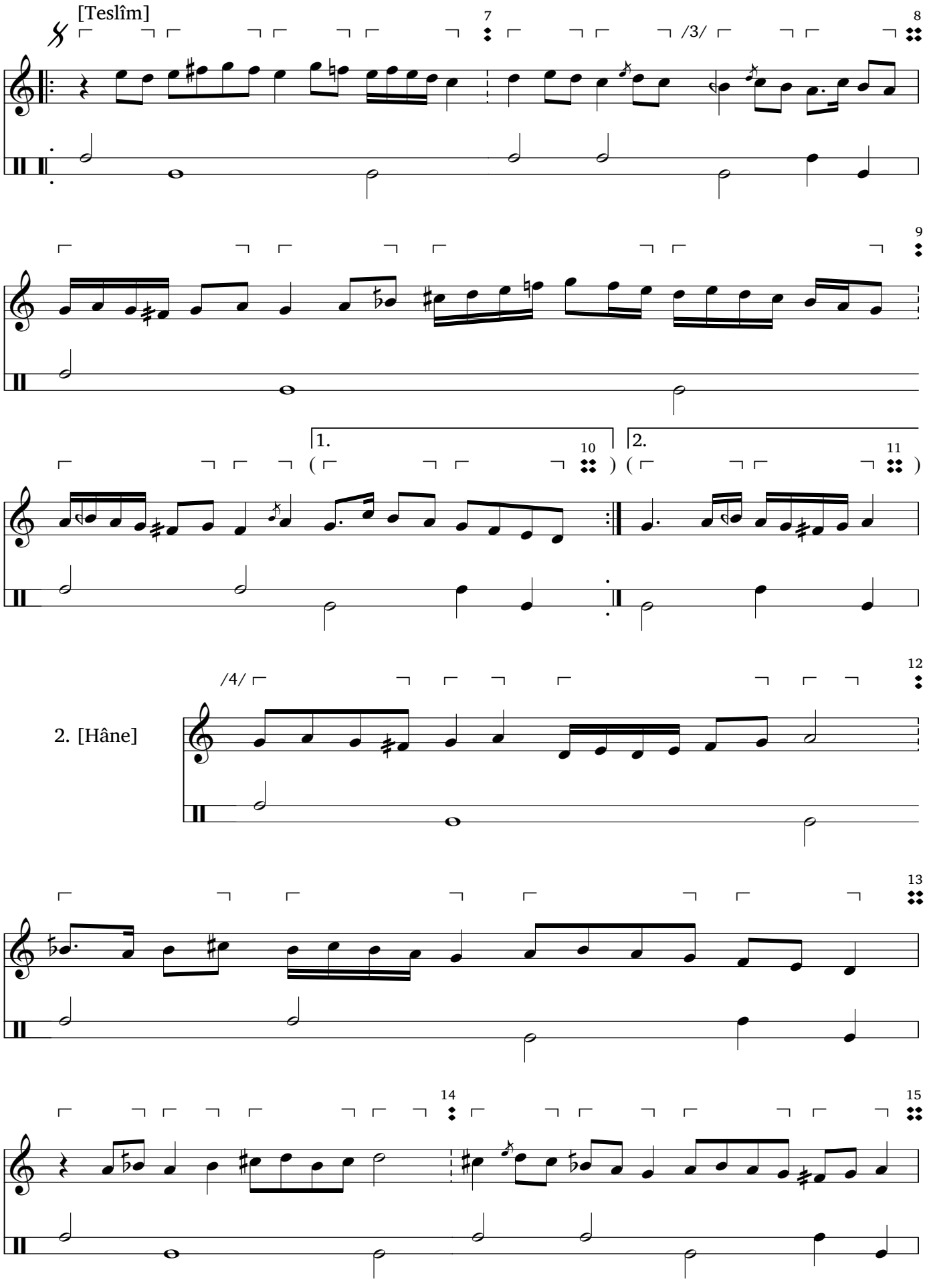
Makâm: Sûz-ı dilârâ
Usûl: Çifte düyek
Genre: Peşrev

TR-Içağatay YZPER2, fol. [05r]
CMO1-VI/2.5

P. Suzidilara, o. düeēk, S. Sēlimin

Selîm III
(1761–1808)

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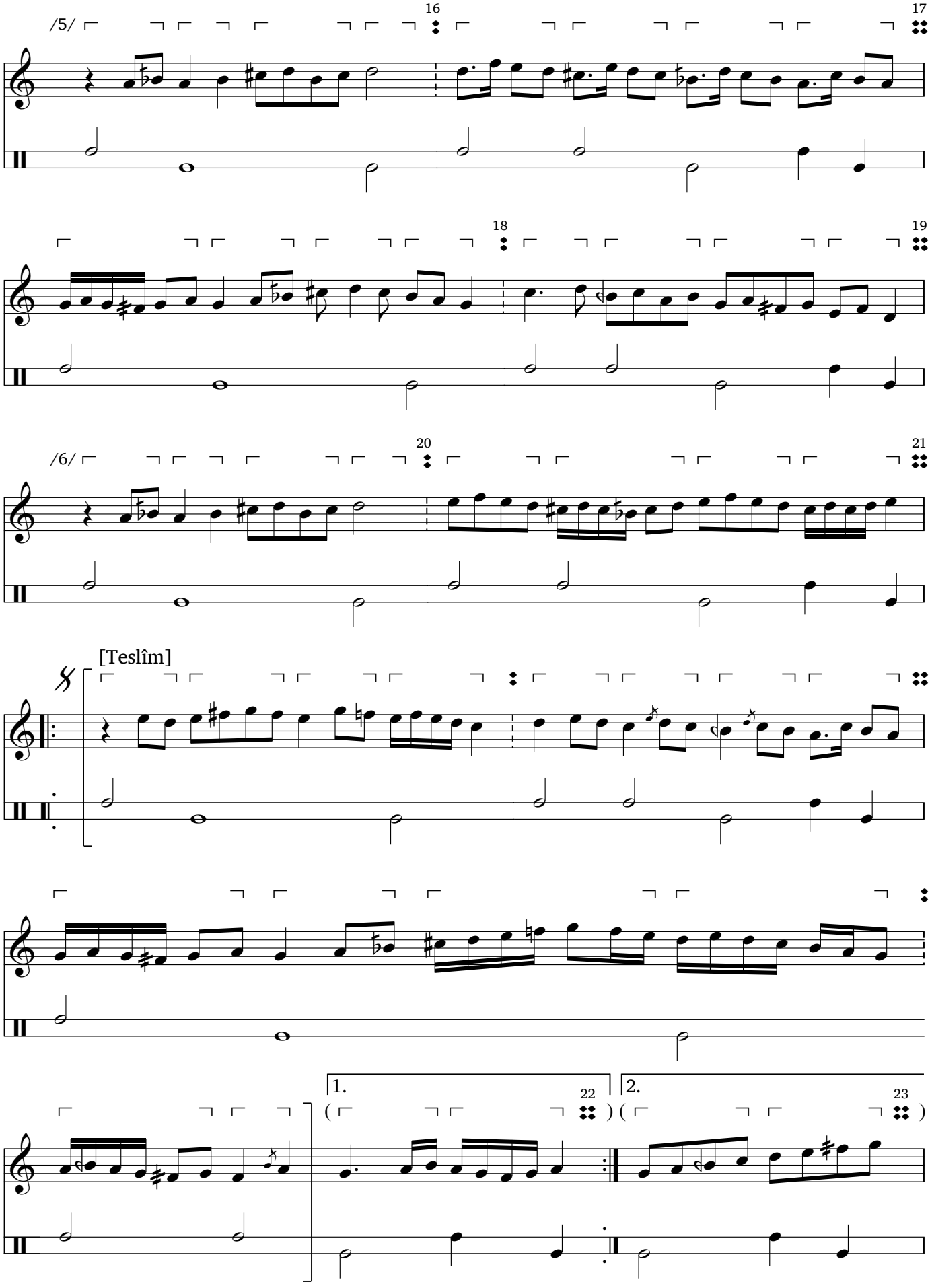
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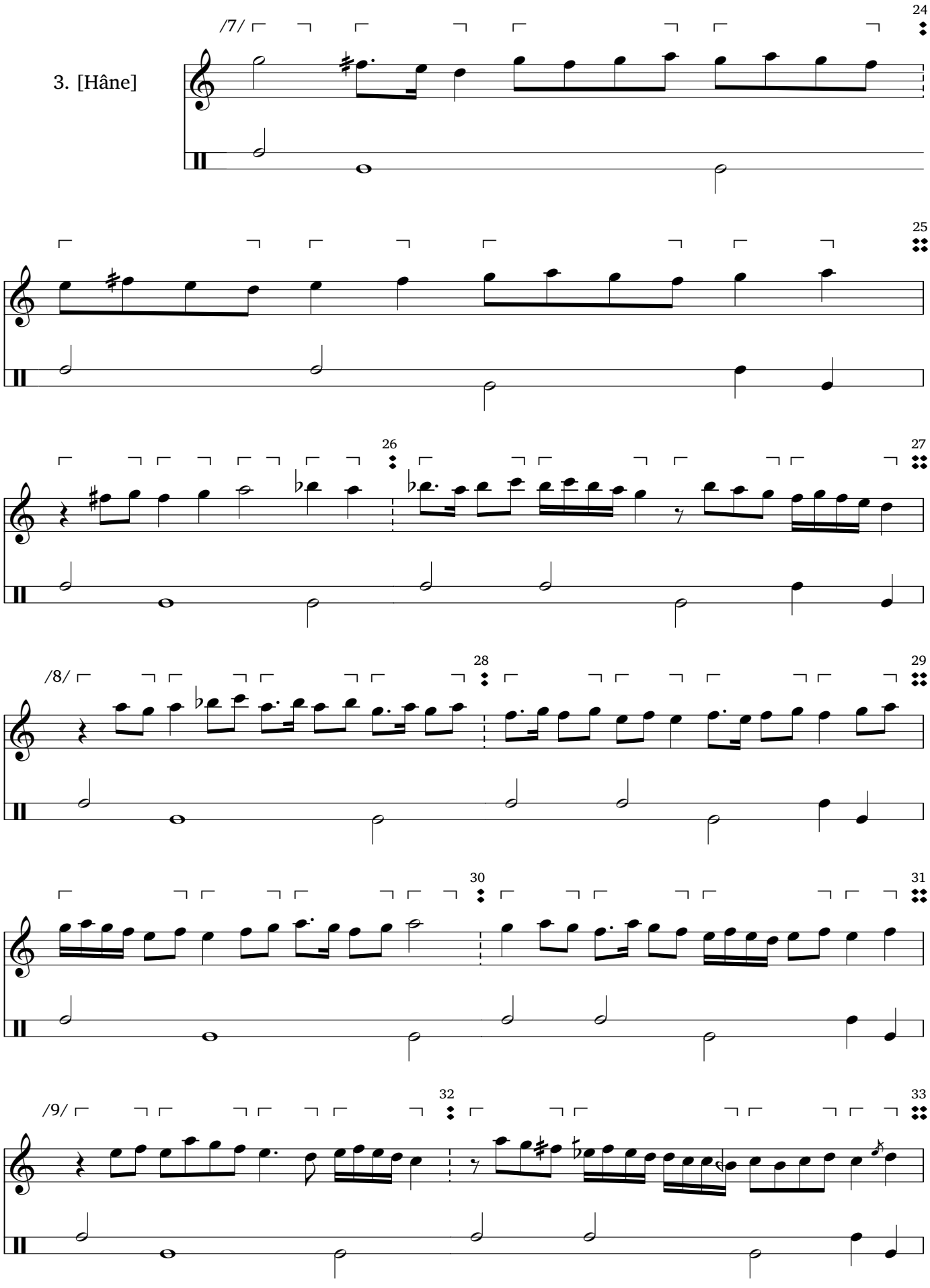
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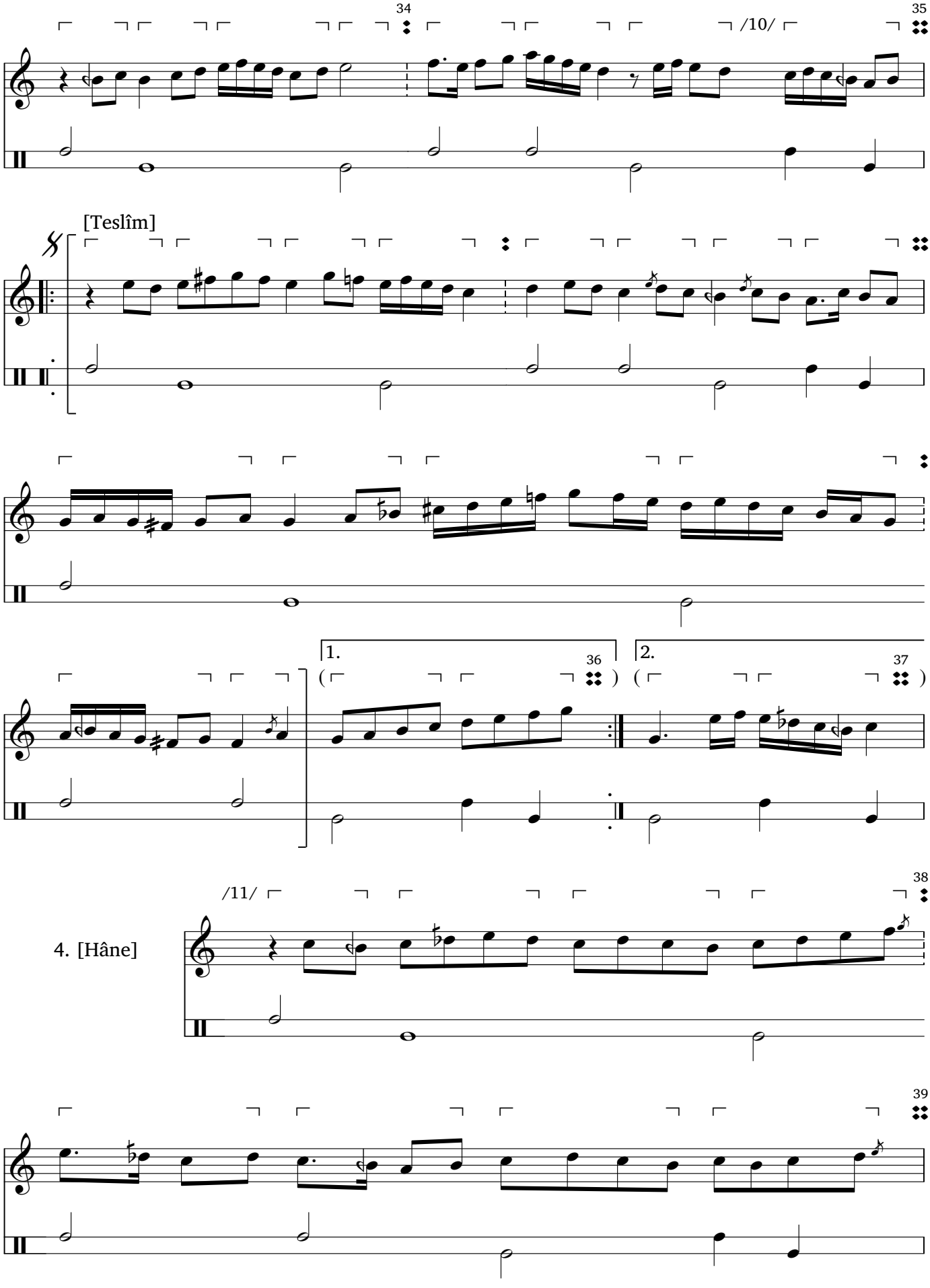
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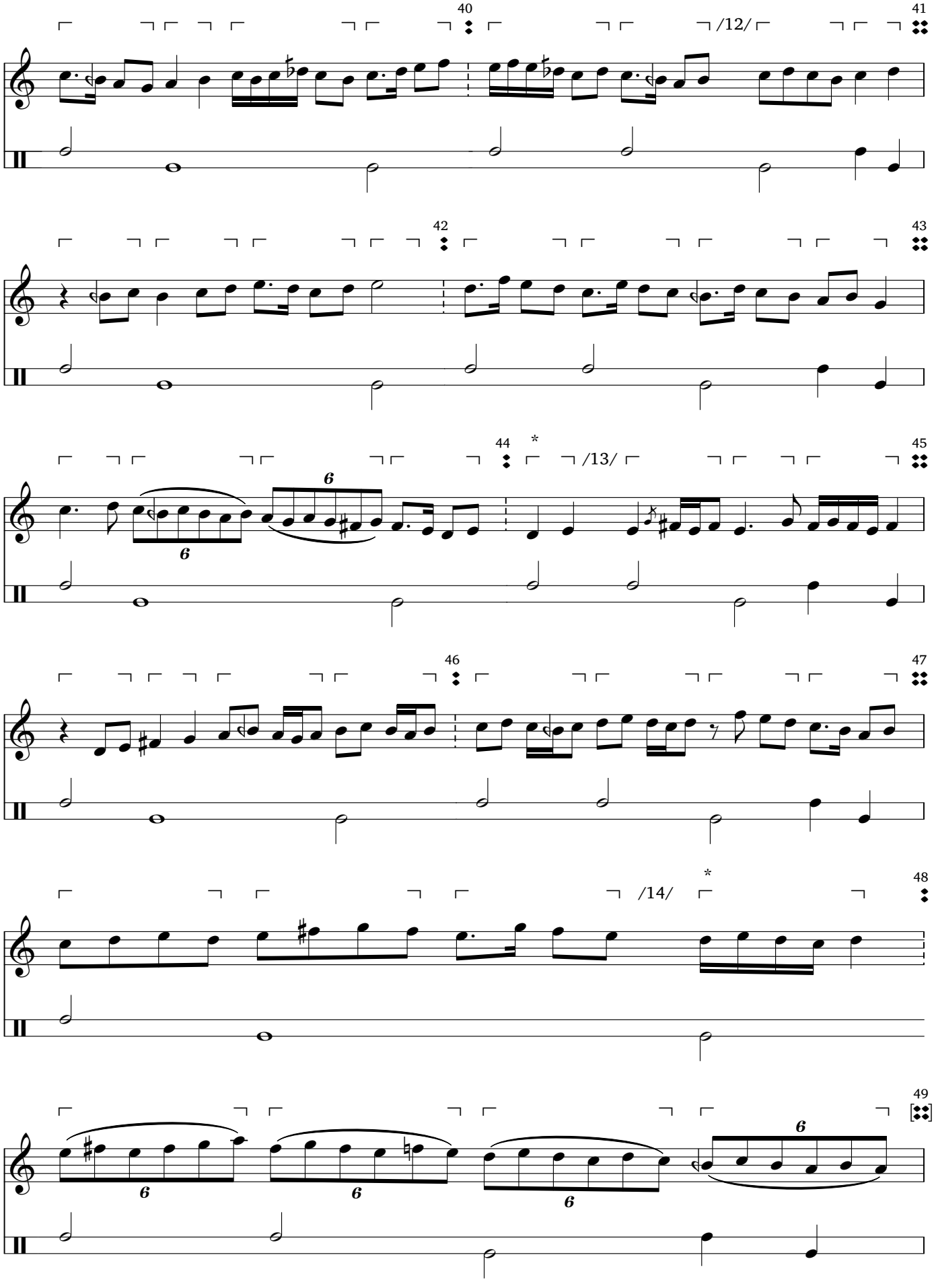
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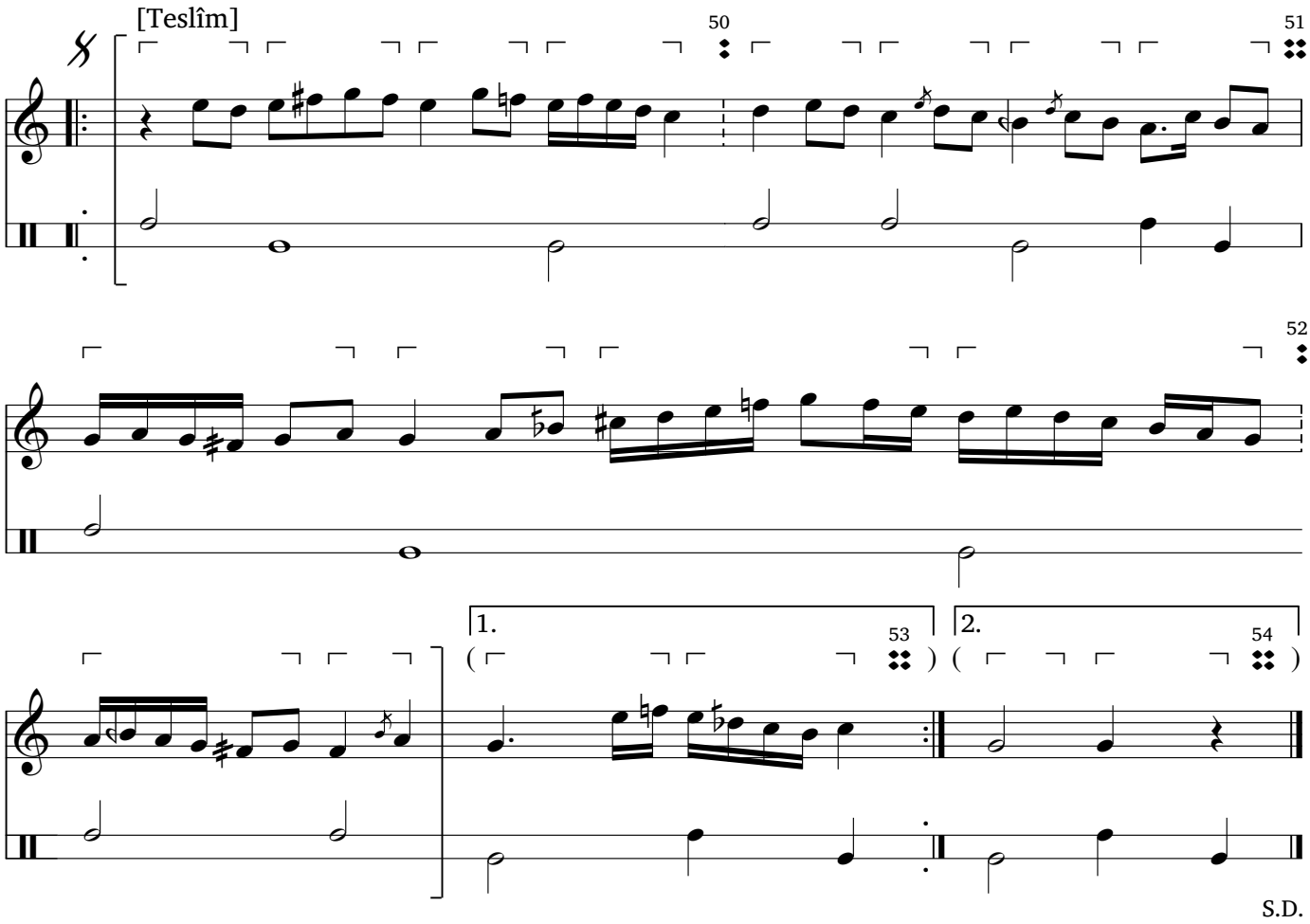
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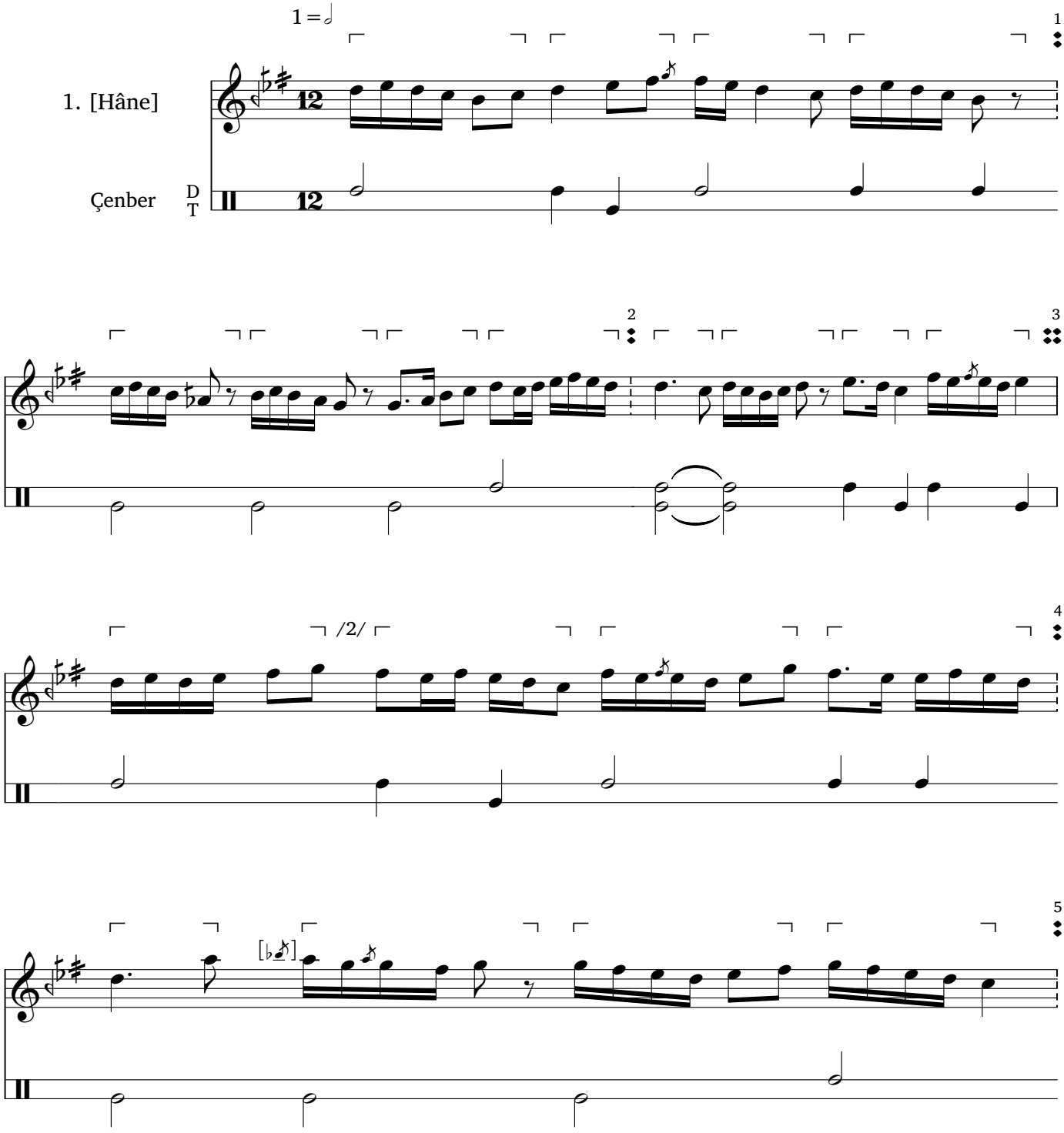
S.D.

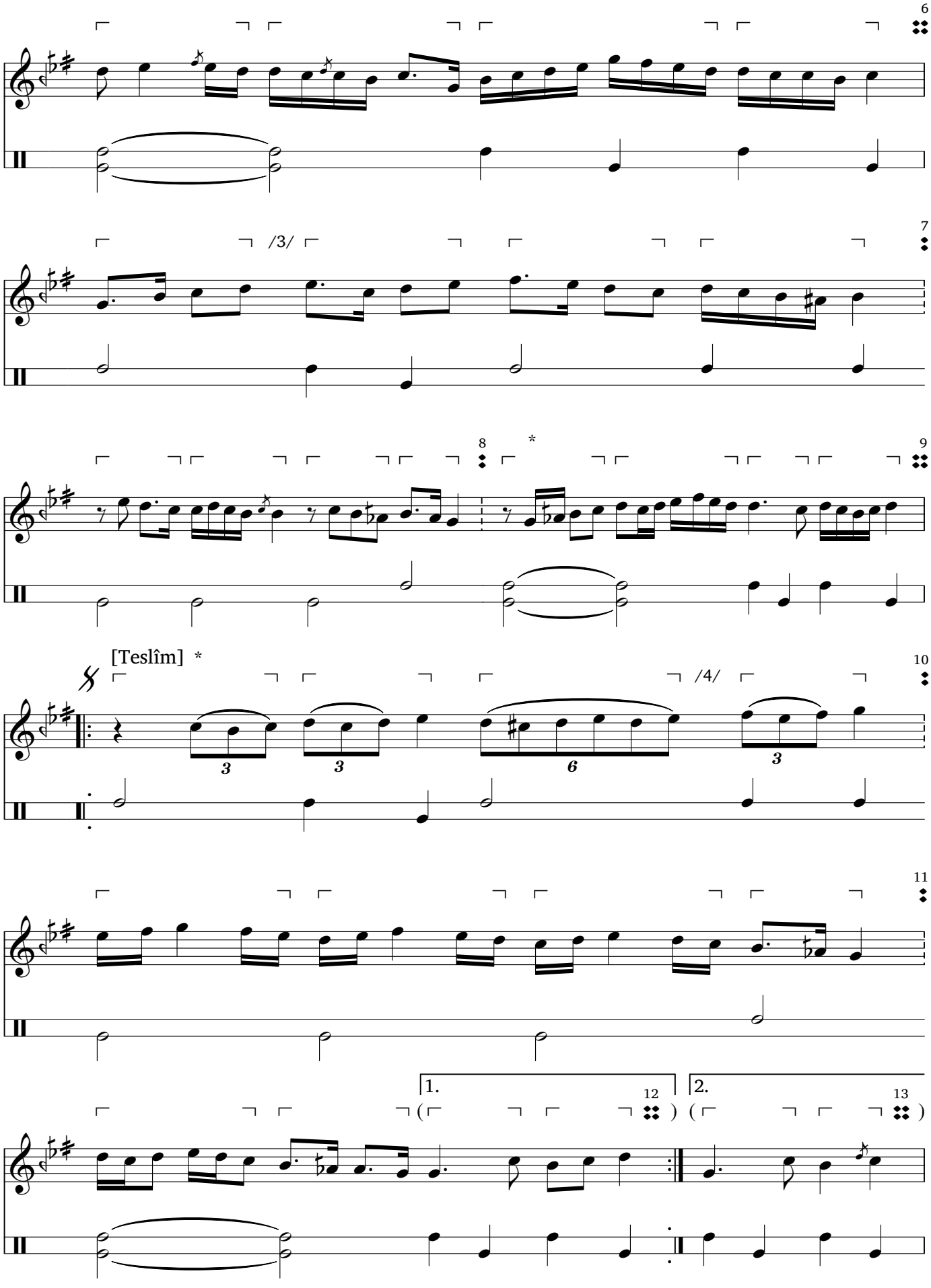
Makâm: Sûznâk
Usûl: Çenber
Genre: Peşrev

TR-Içağatay YZPER2, fol. [06r]
CMO1-VI/2.6

P. Suzinag, o. Ç‘ēmbēr, T‘adēos aġanın

Kemânî Tatyos Efendi
(1858–1913)

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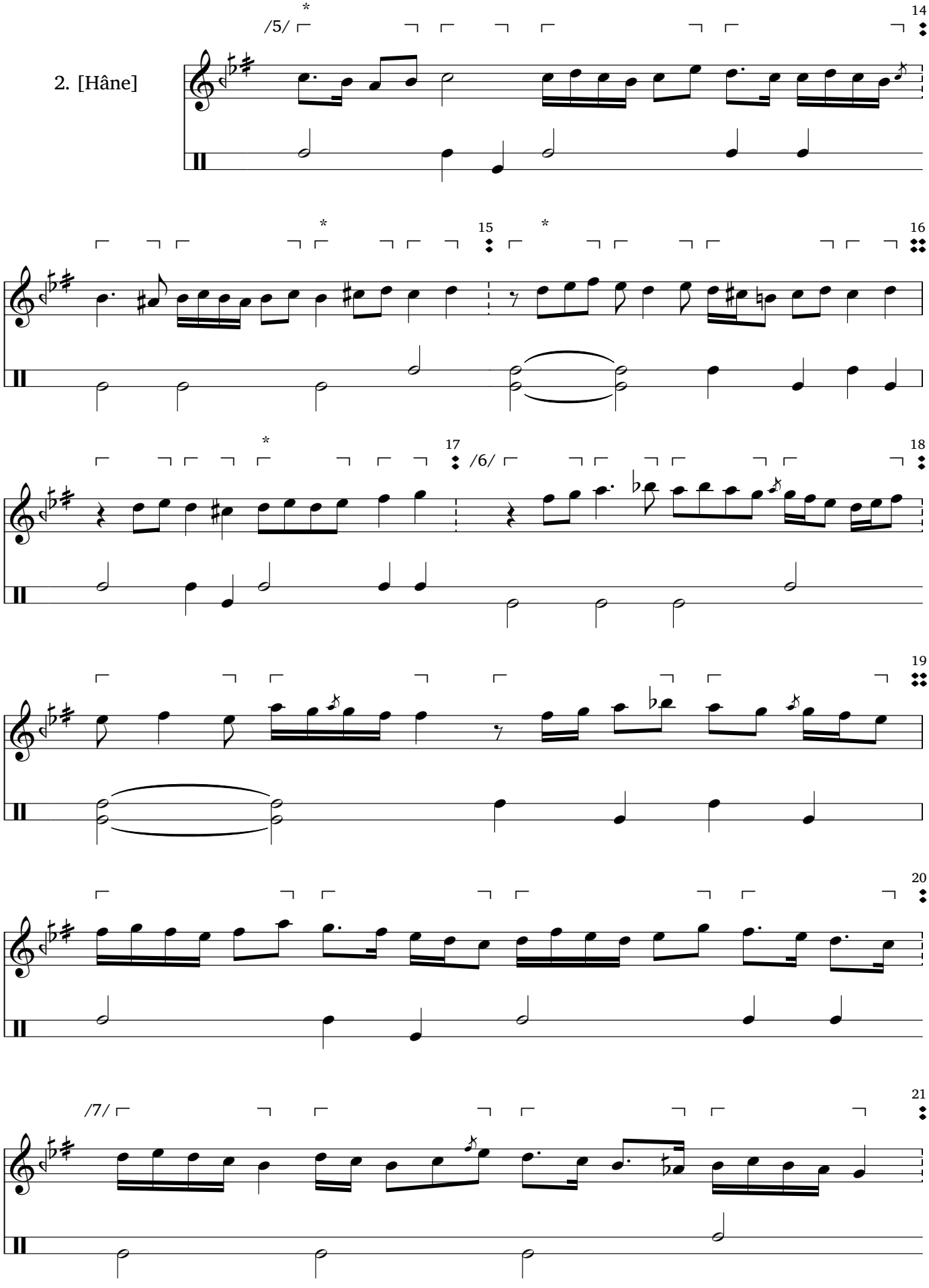
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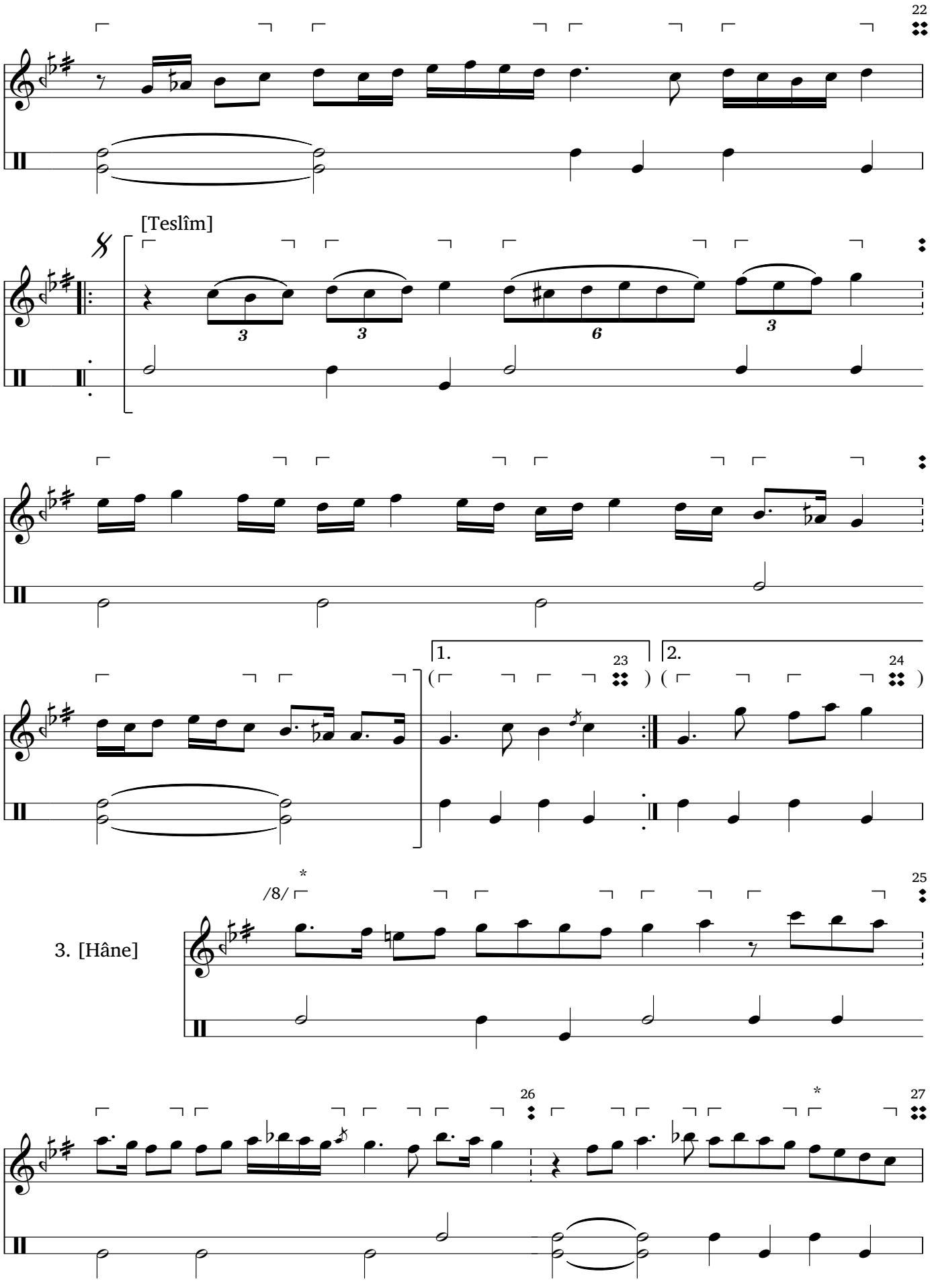
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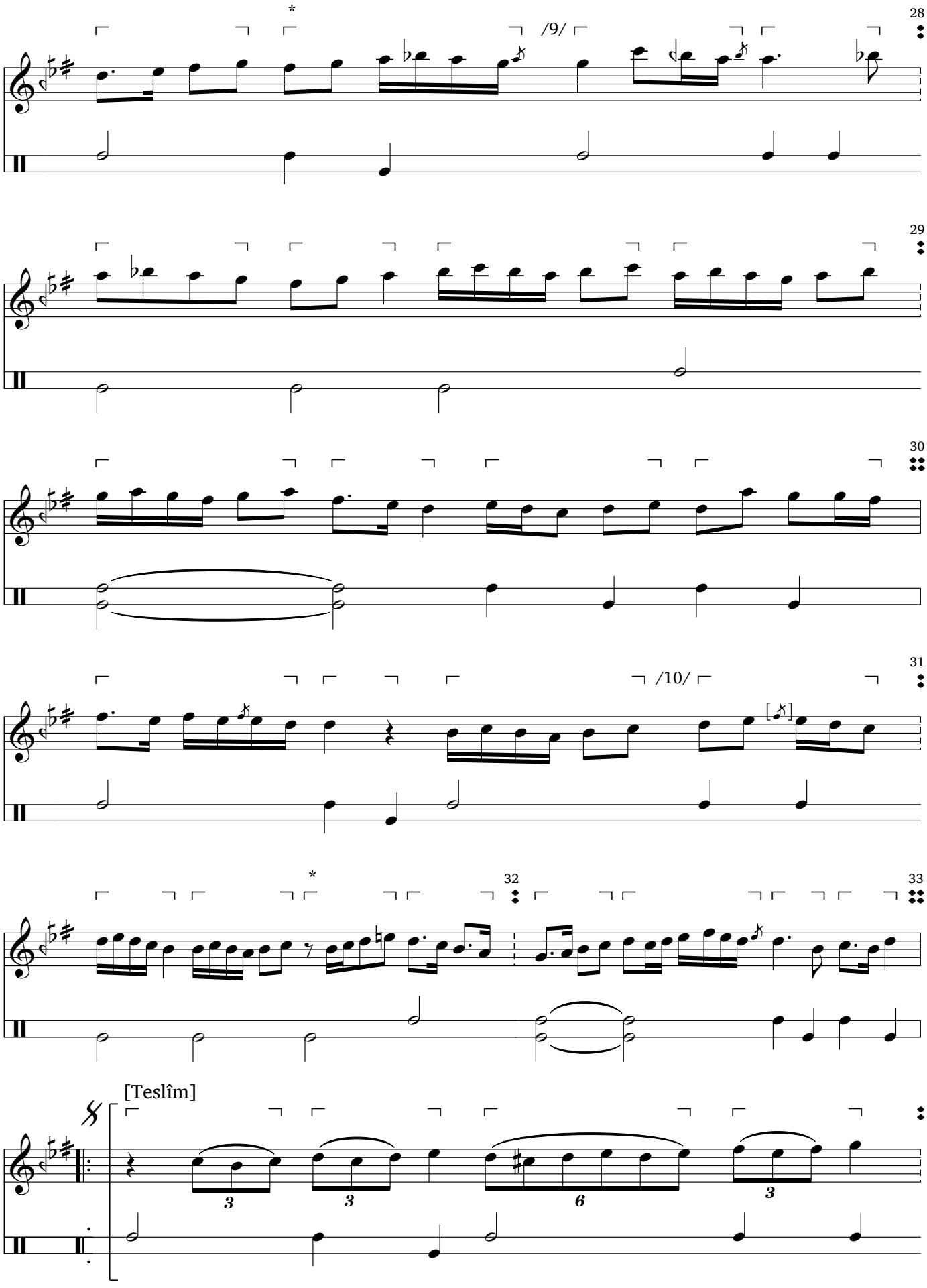
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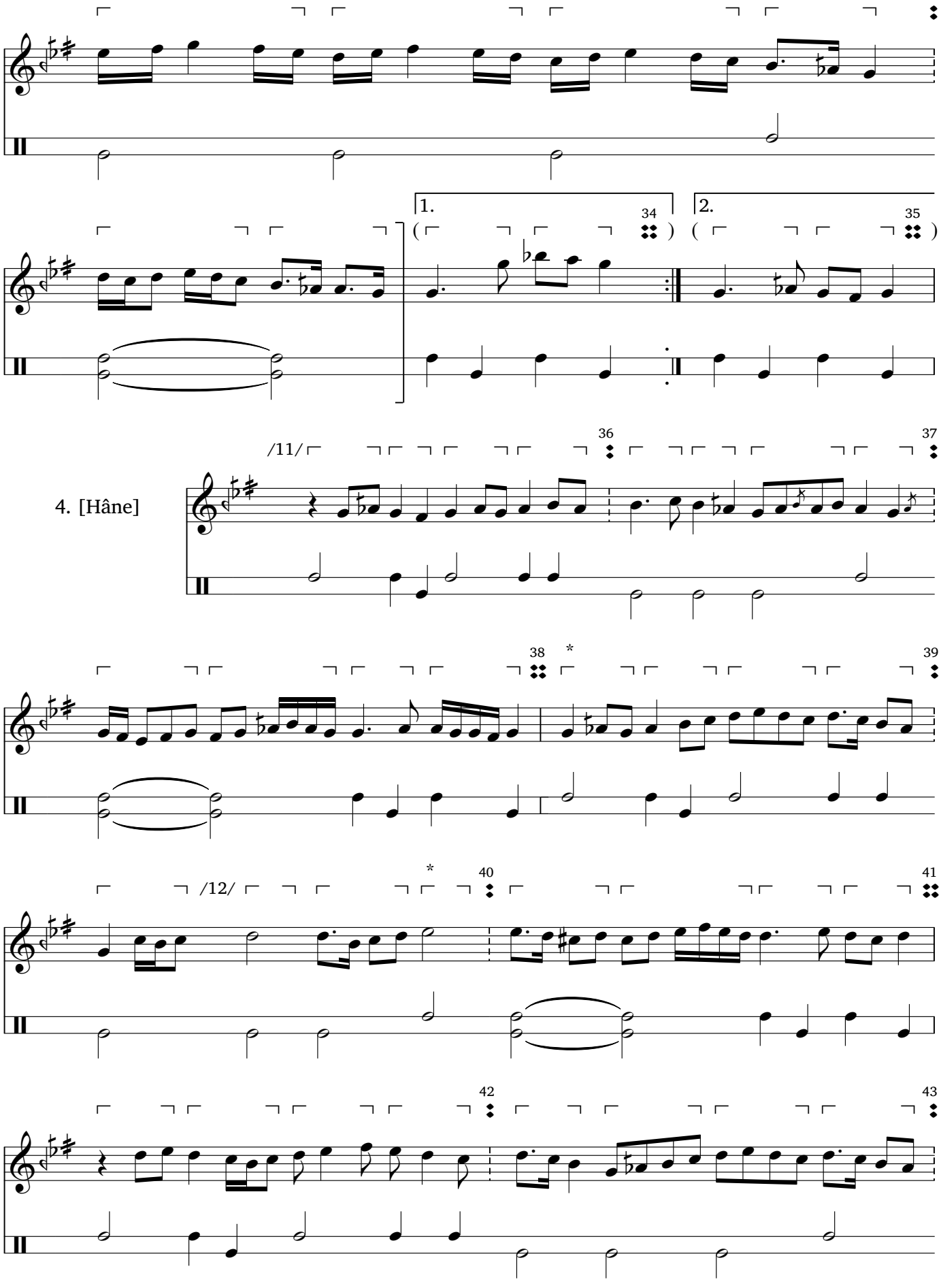
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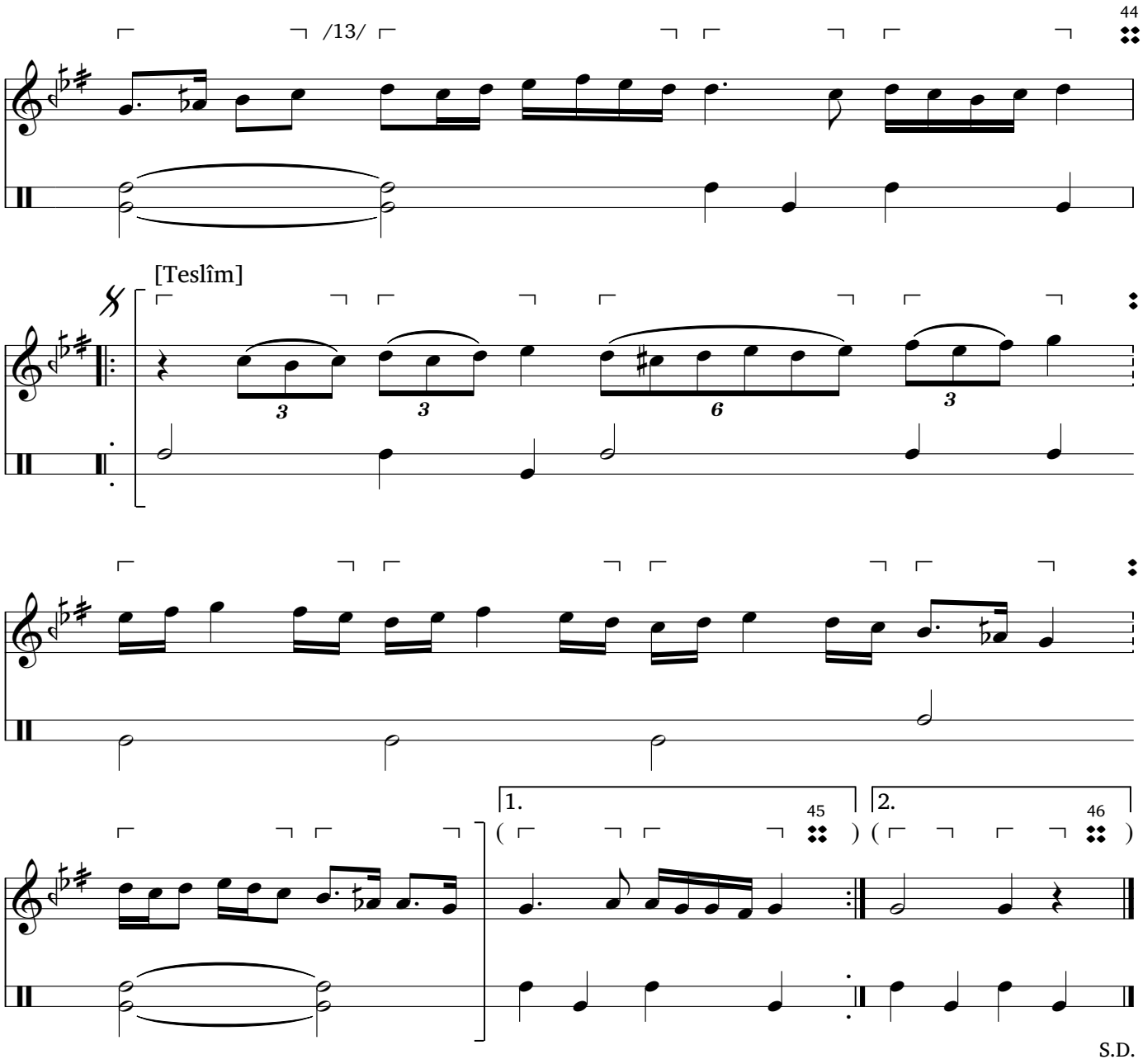
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[Teslîm]
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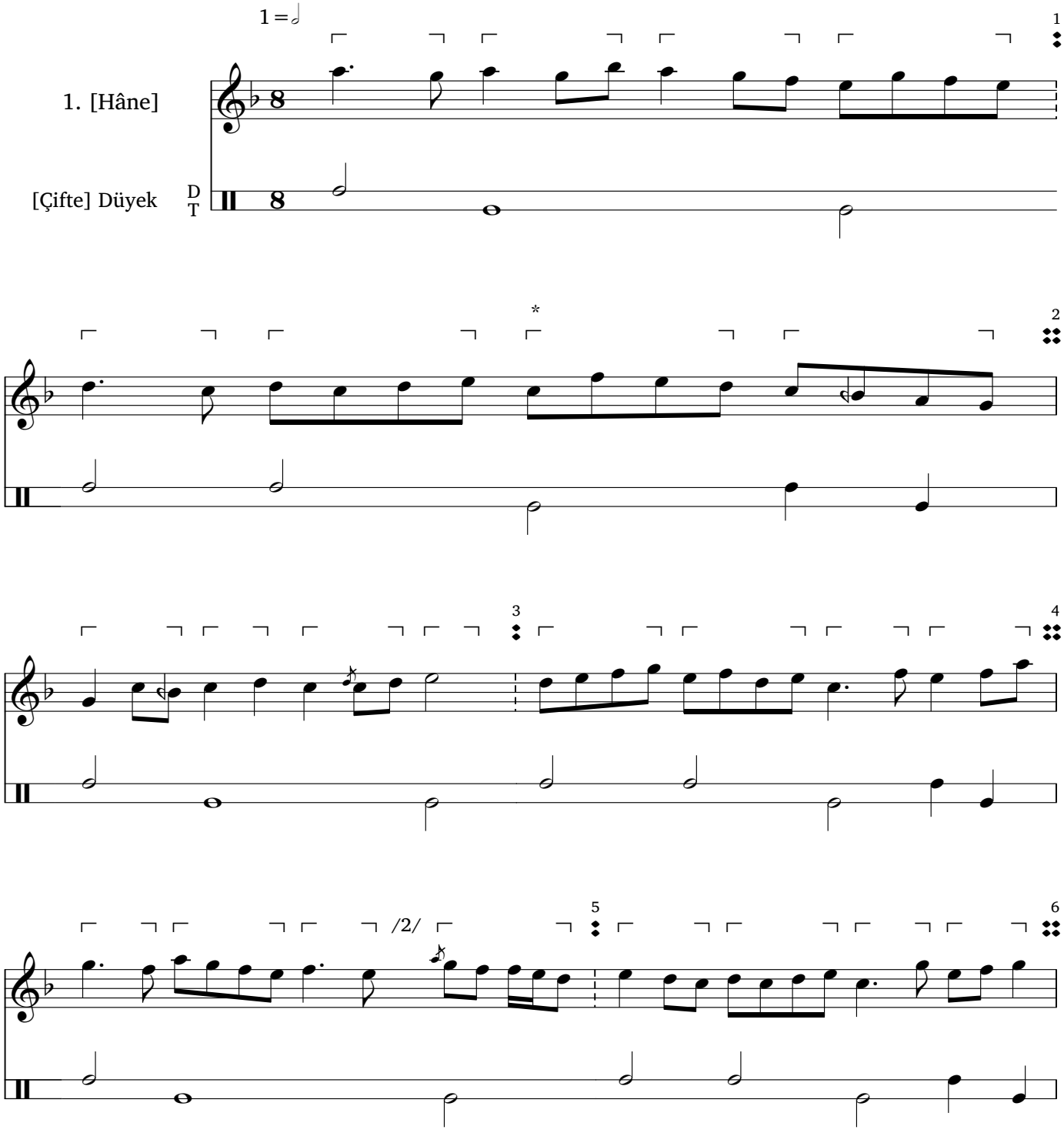
S.D.

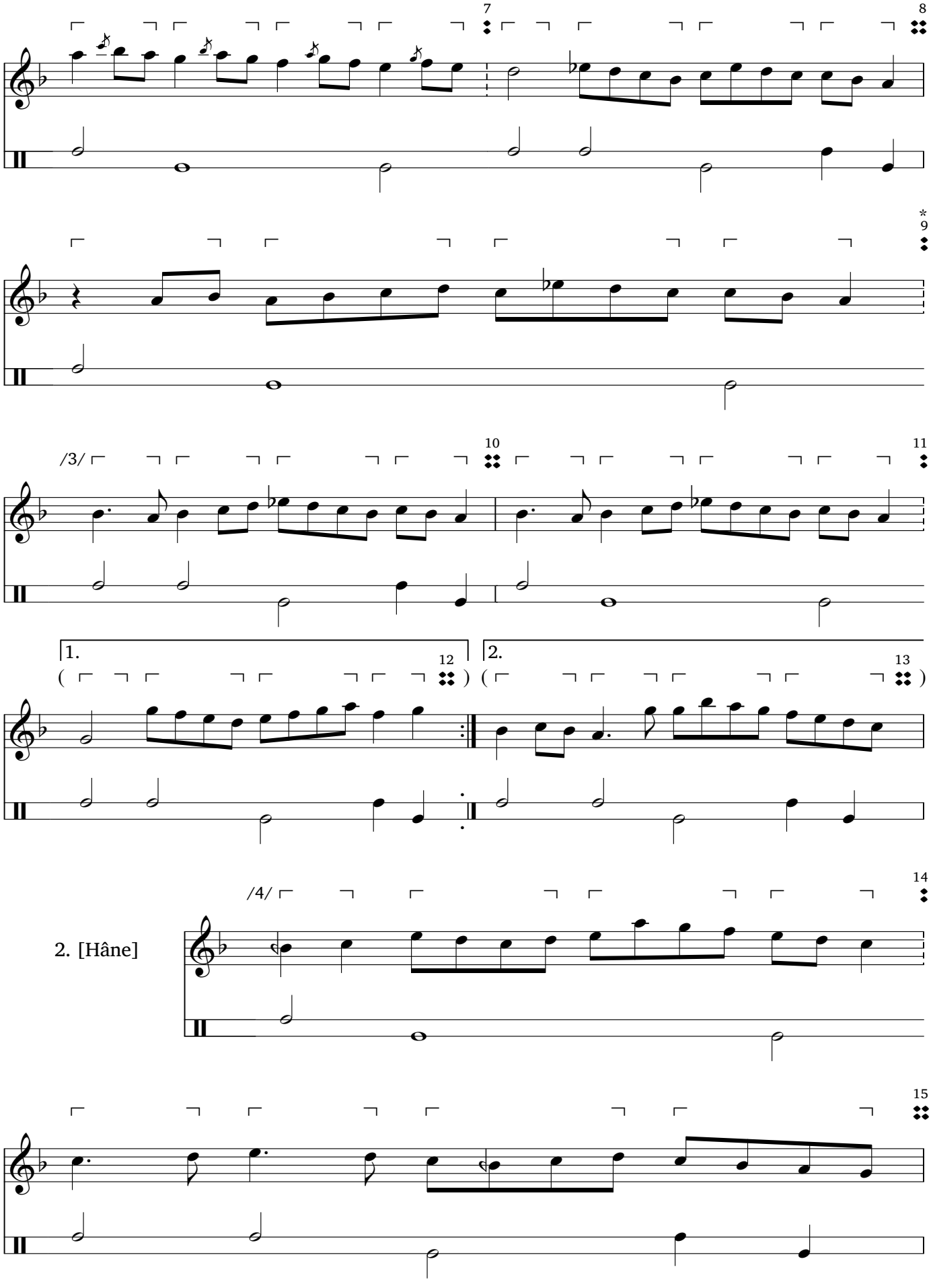
Makâm: Kürdî
Usûl: Çifte düyek
Genre: Peşrev

TR-Içağatay YZPER2, fol. [07r]
CMO1-VI/2.7

P. K‘ürdi, o. düeēk, Saat‘cının

Sâ’atci
(fl. ca. 1740)

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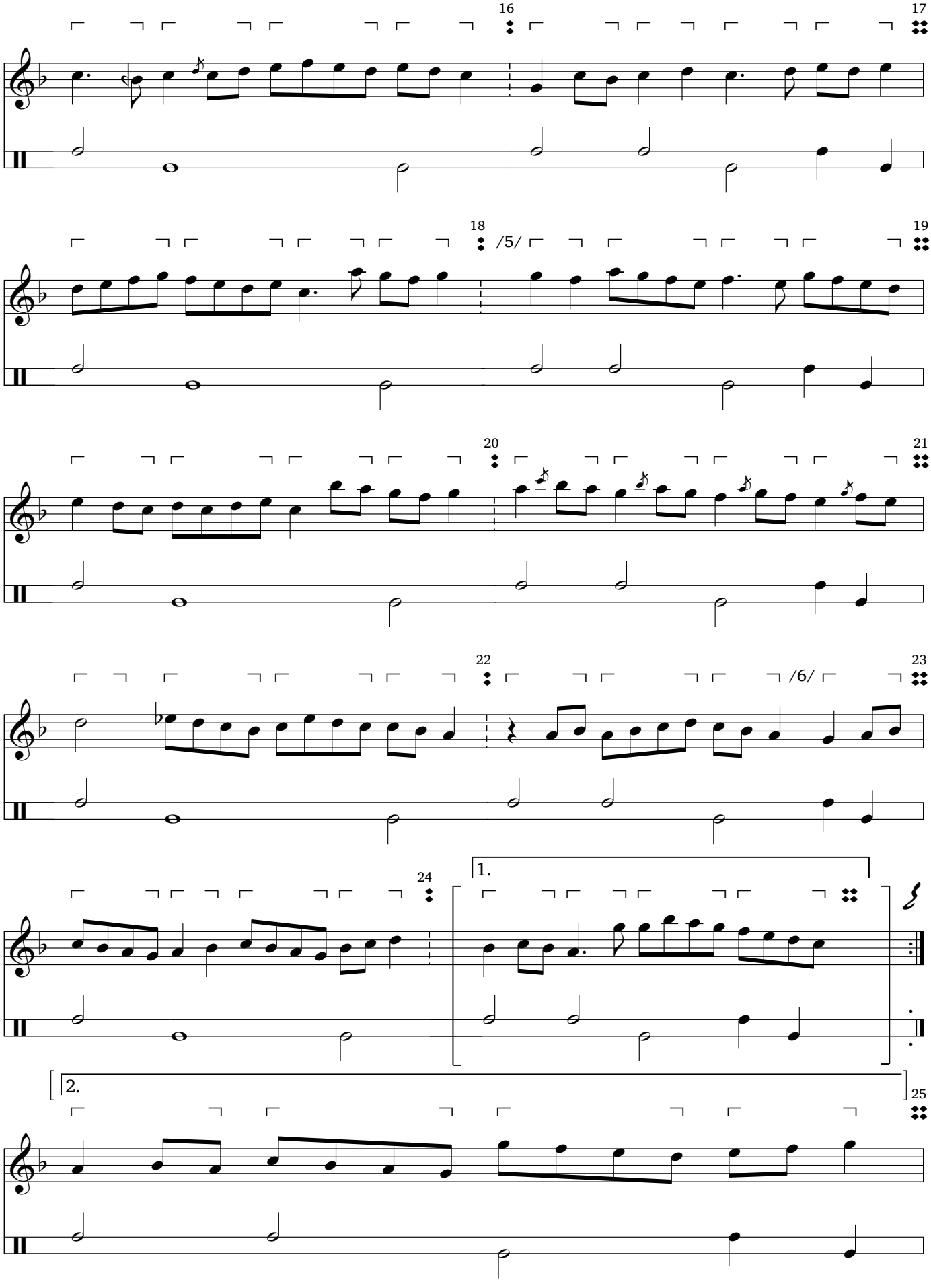
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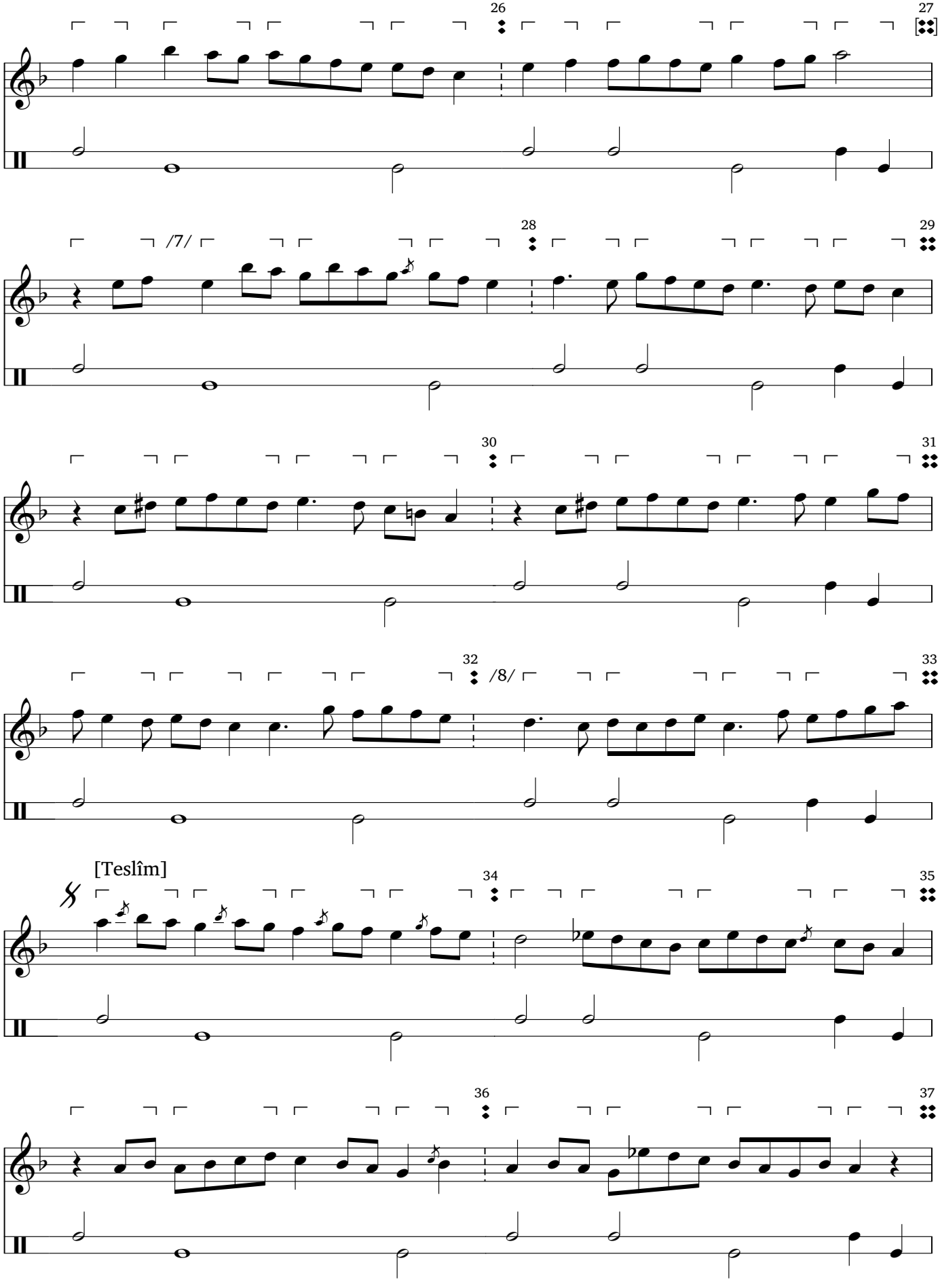
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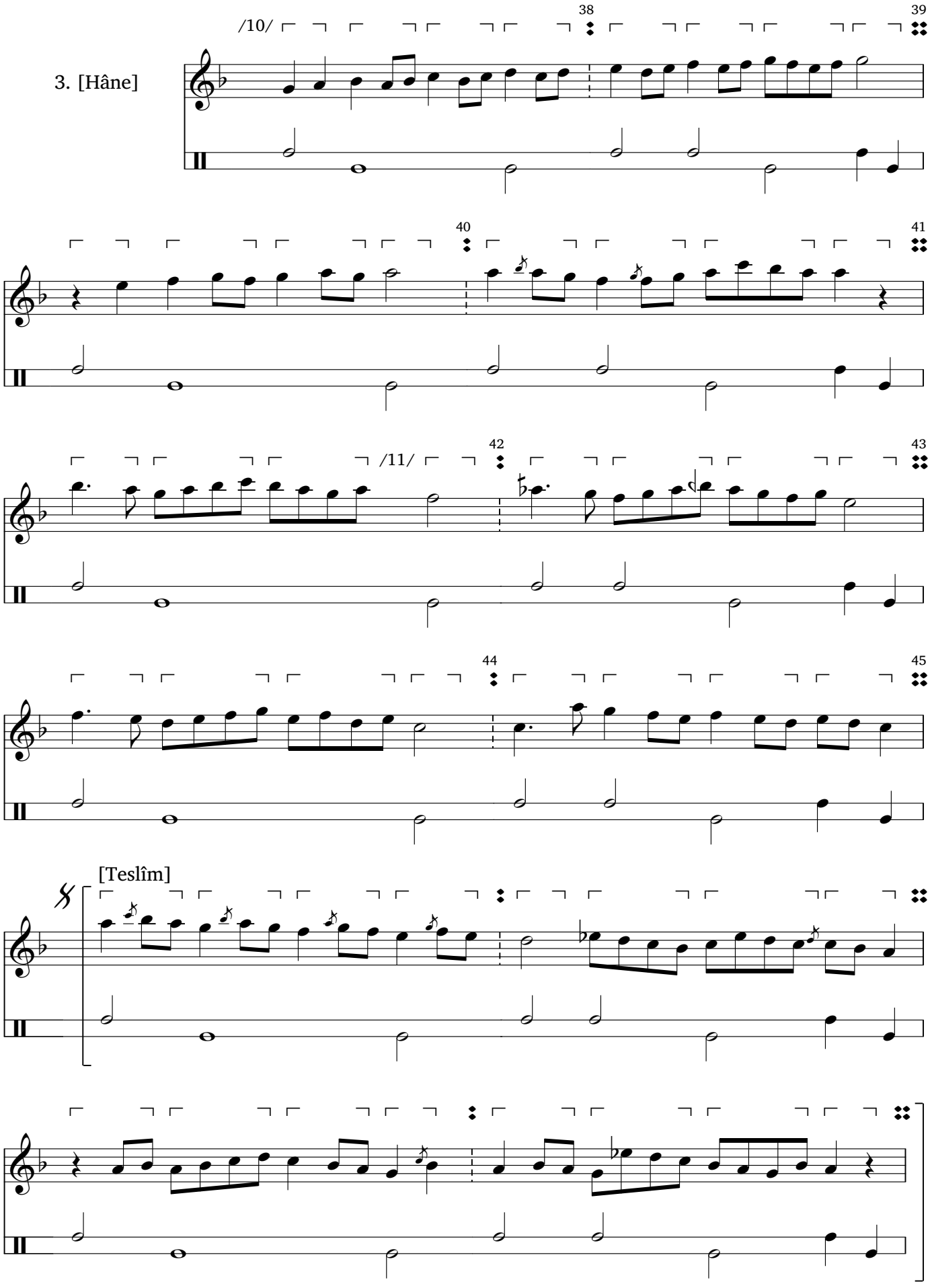
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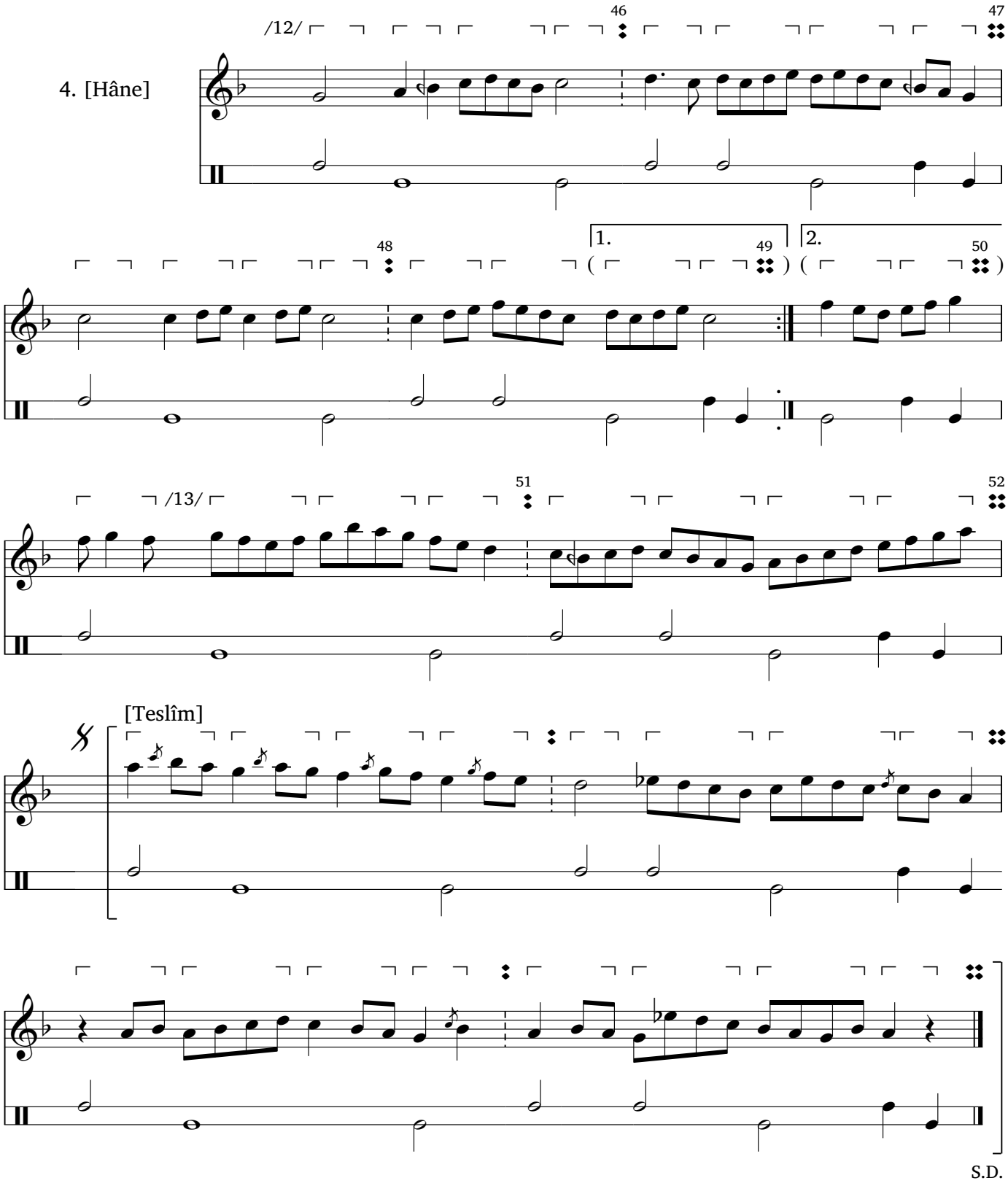
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4. [Hâne]
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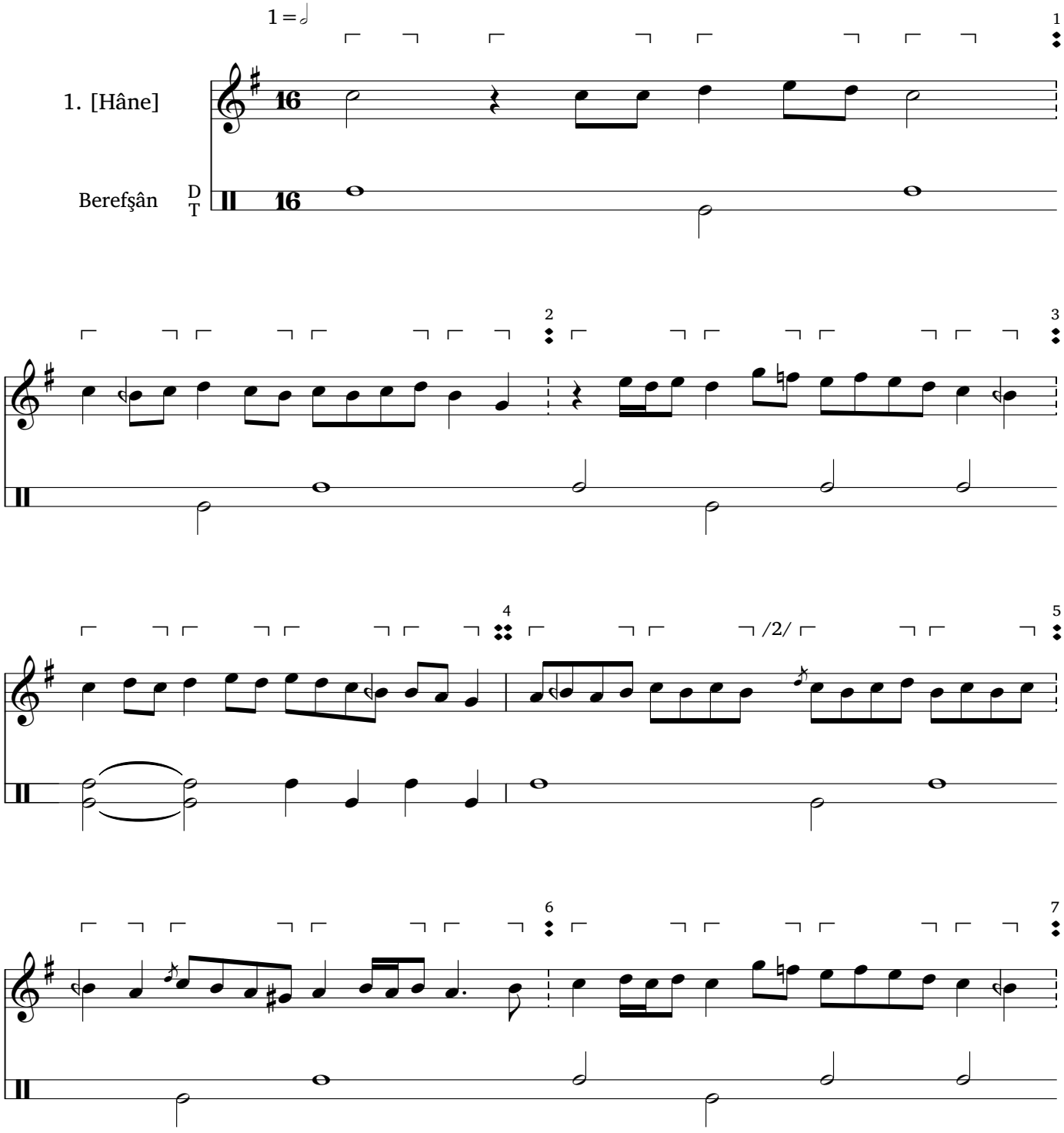
[Teslîm]
S.D.

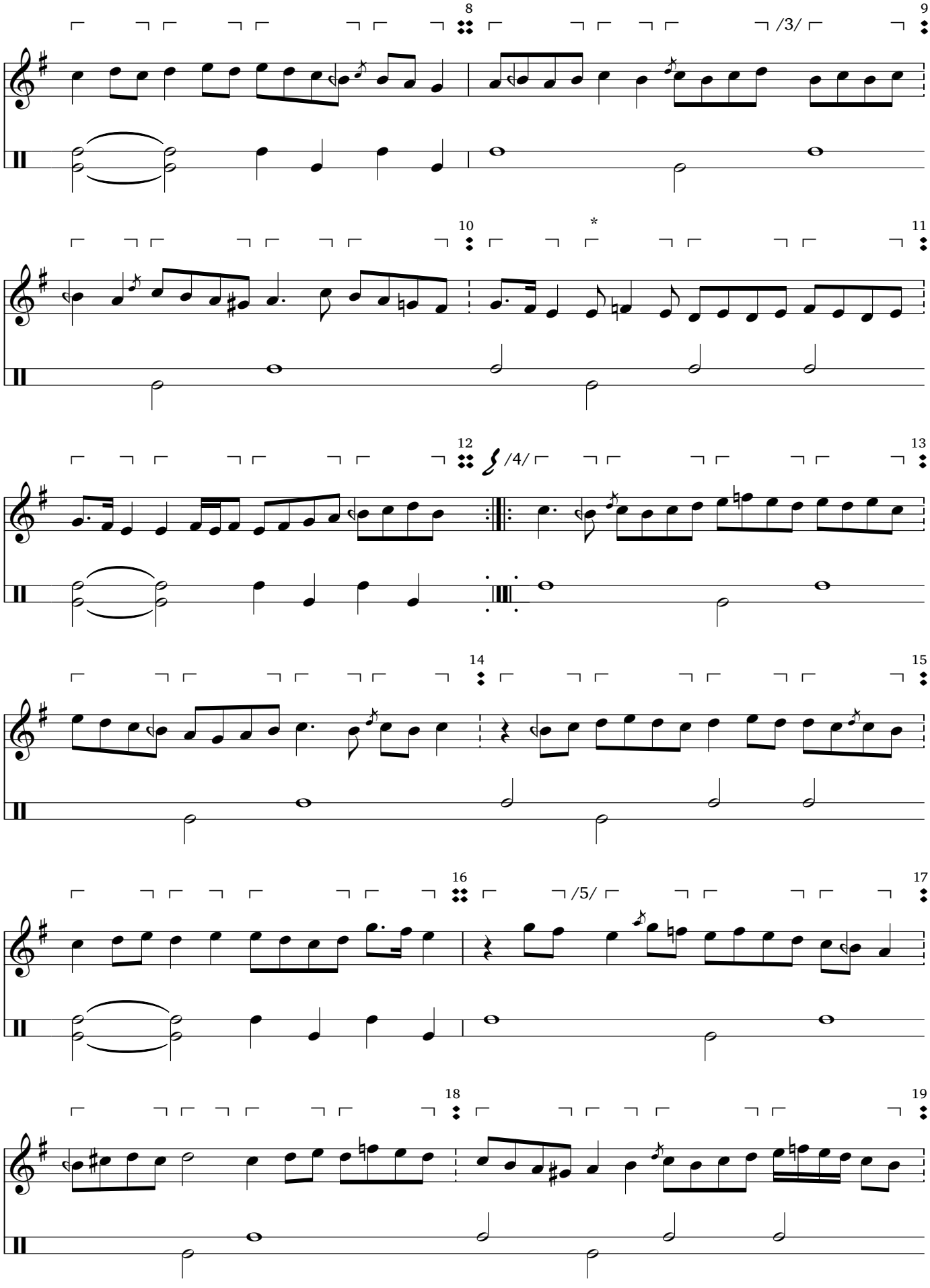
Makam: Bûselik aşîrân
Usûl: Berefşân
Genre: Peşrev

TR-Içağatay YZPER2, fols. [08r–v]
CMO1-VI/2.8

P. Pusēlik Aşran, o. Bērēfşan, K‘ant‘ēmir ōġlunın

Kantemiroğlu
(1673–1723)

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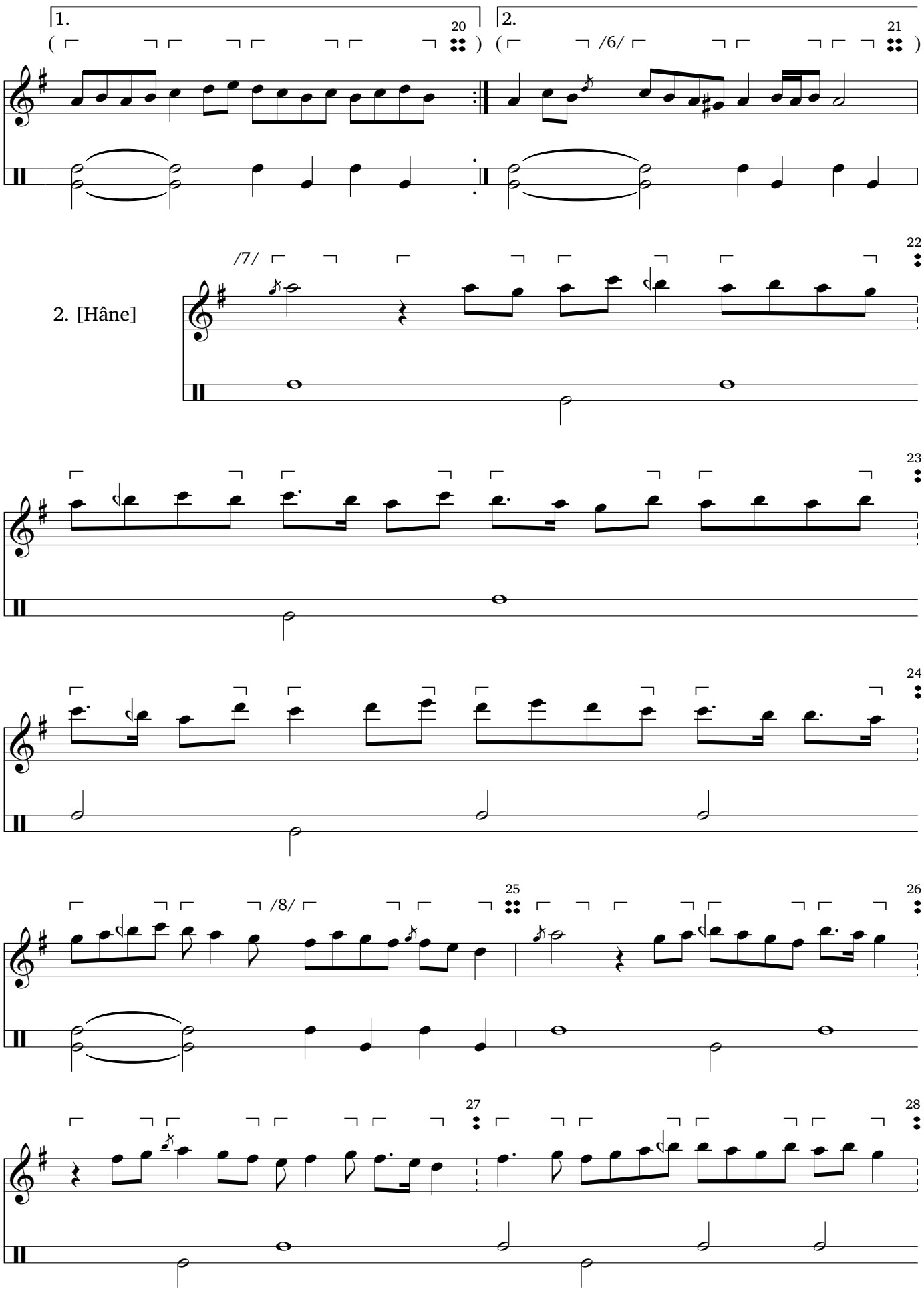
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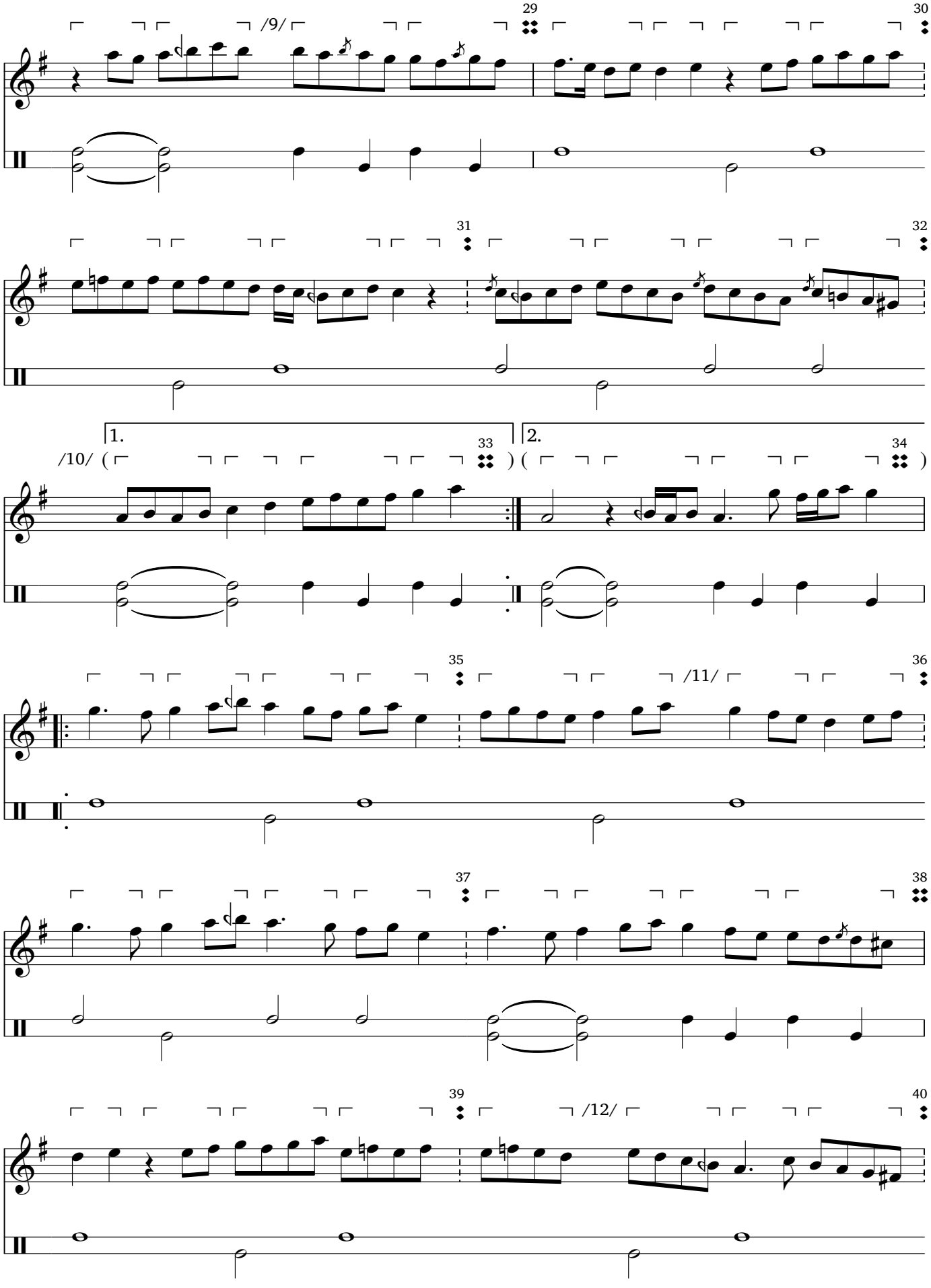
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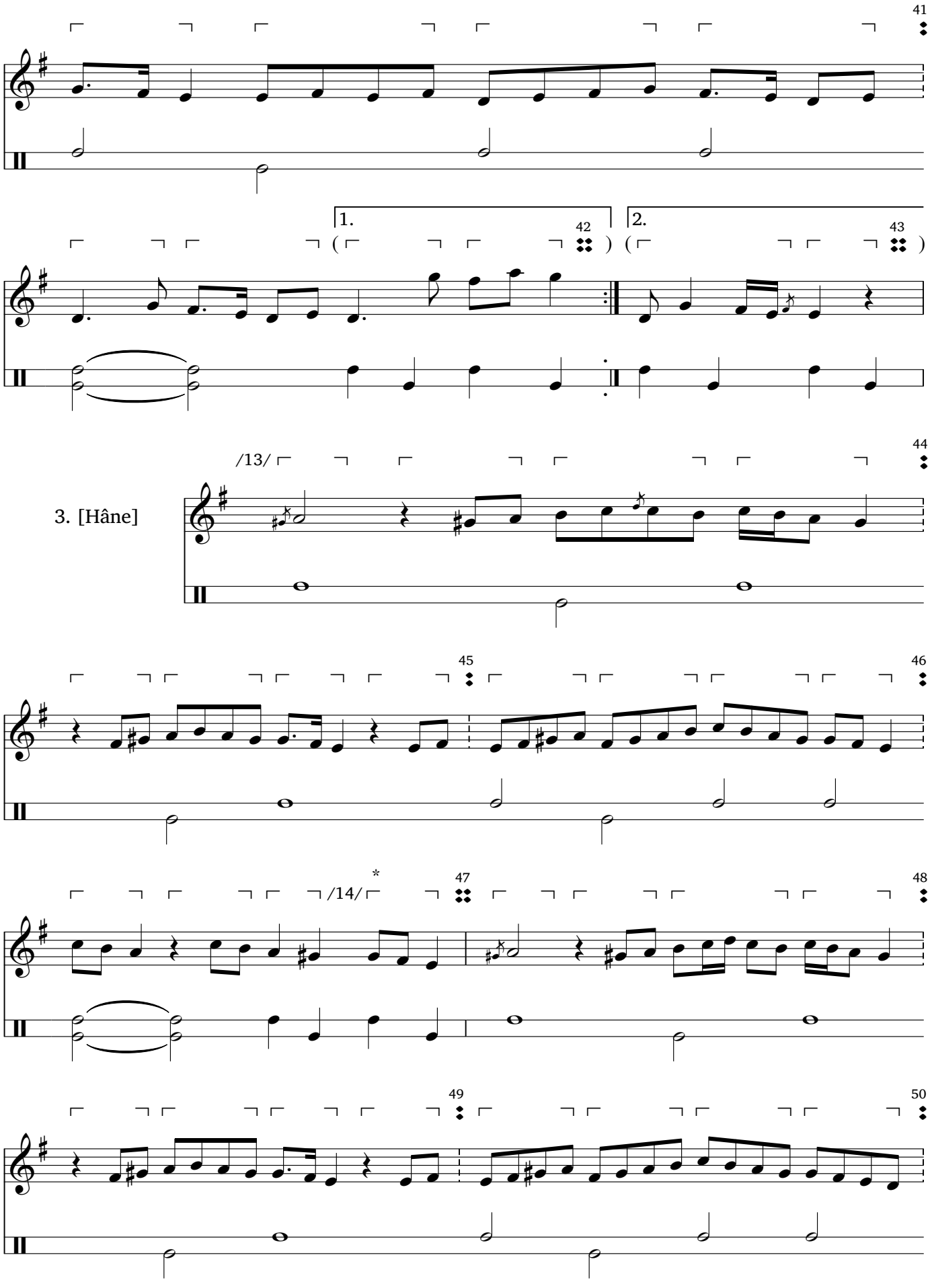
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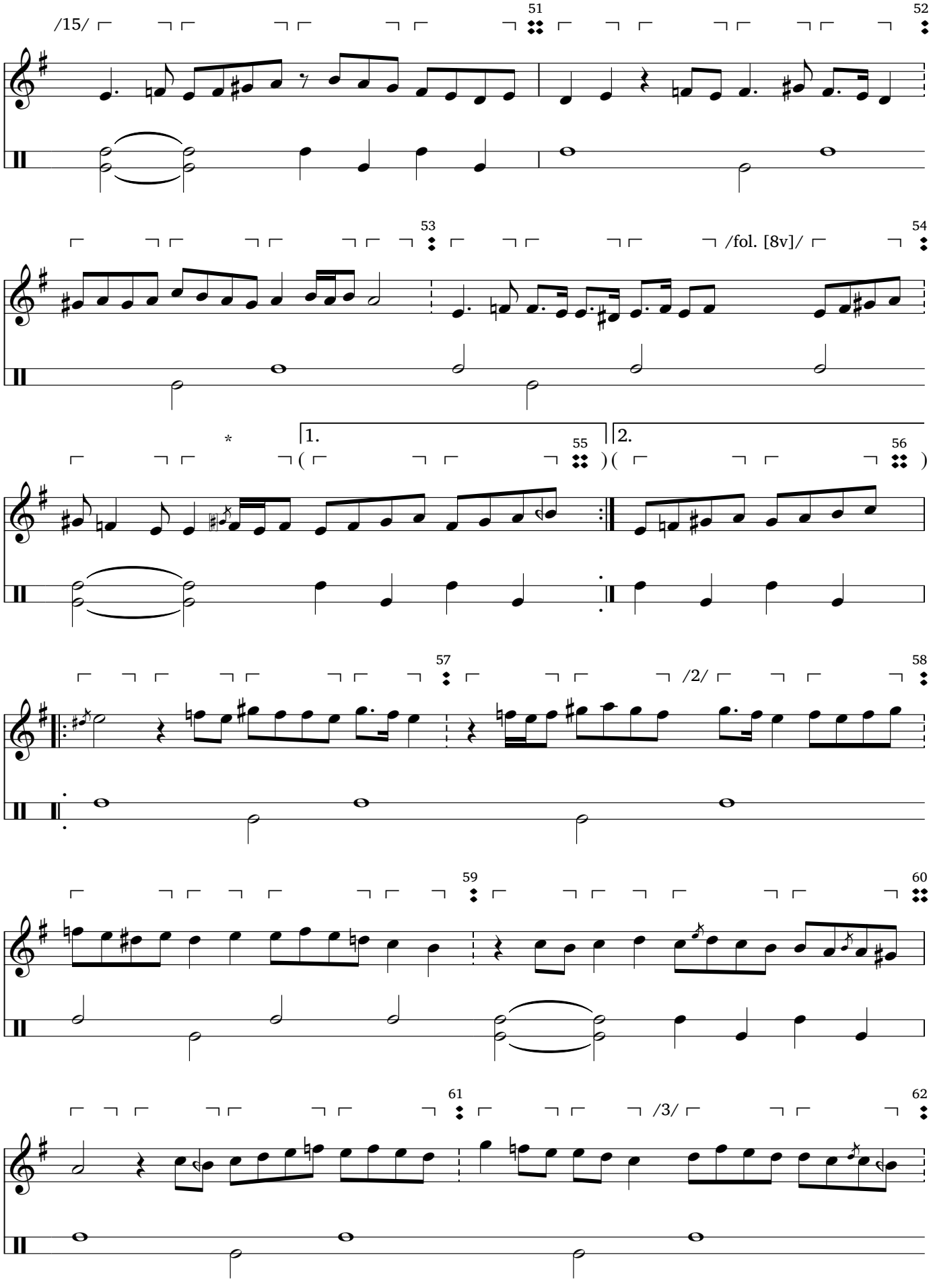
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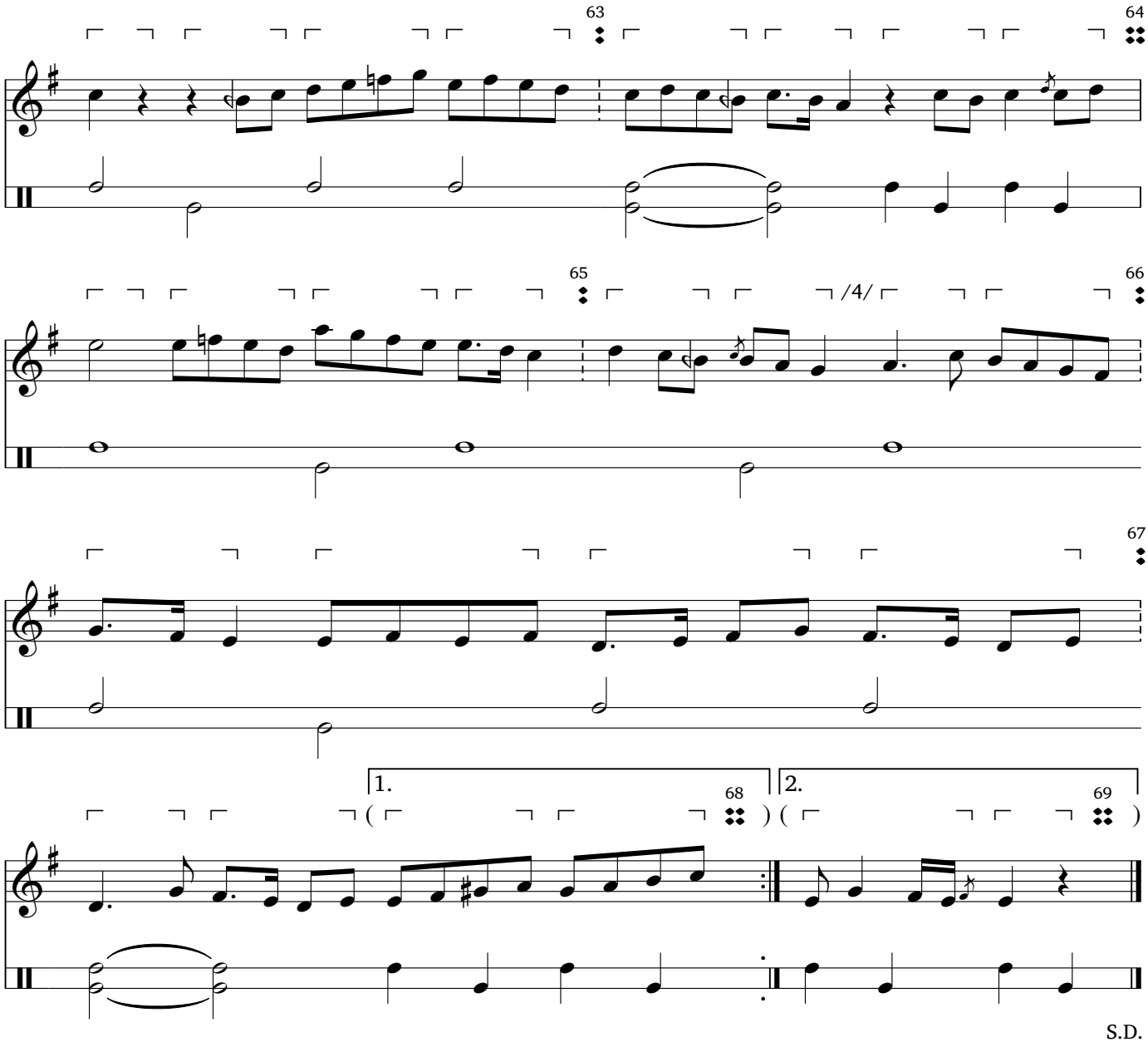
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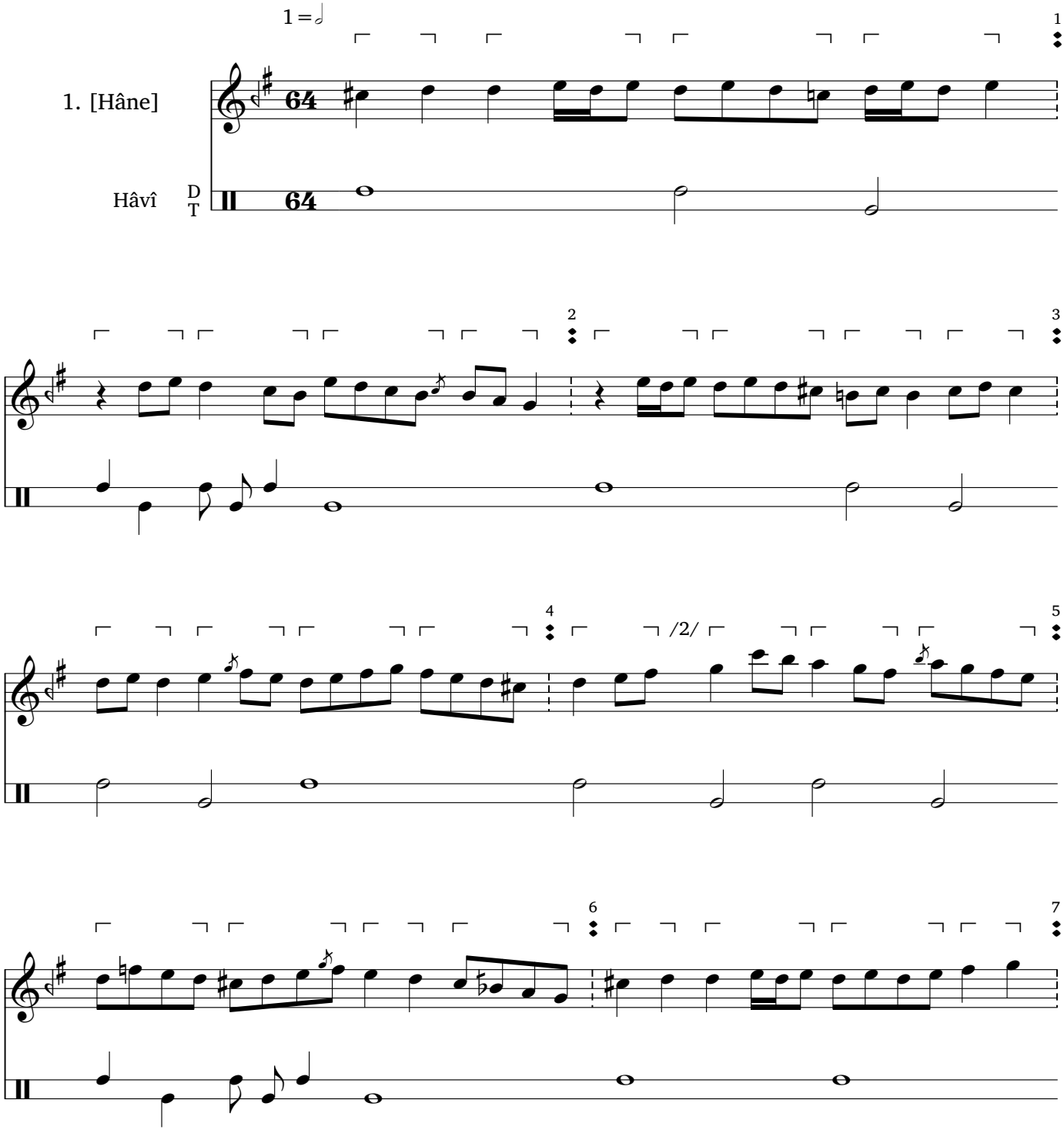
S.D.

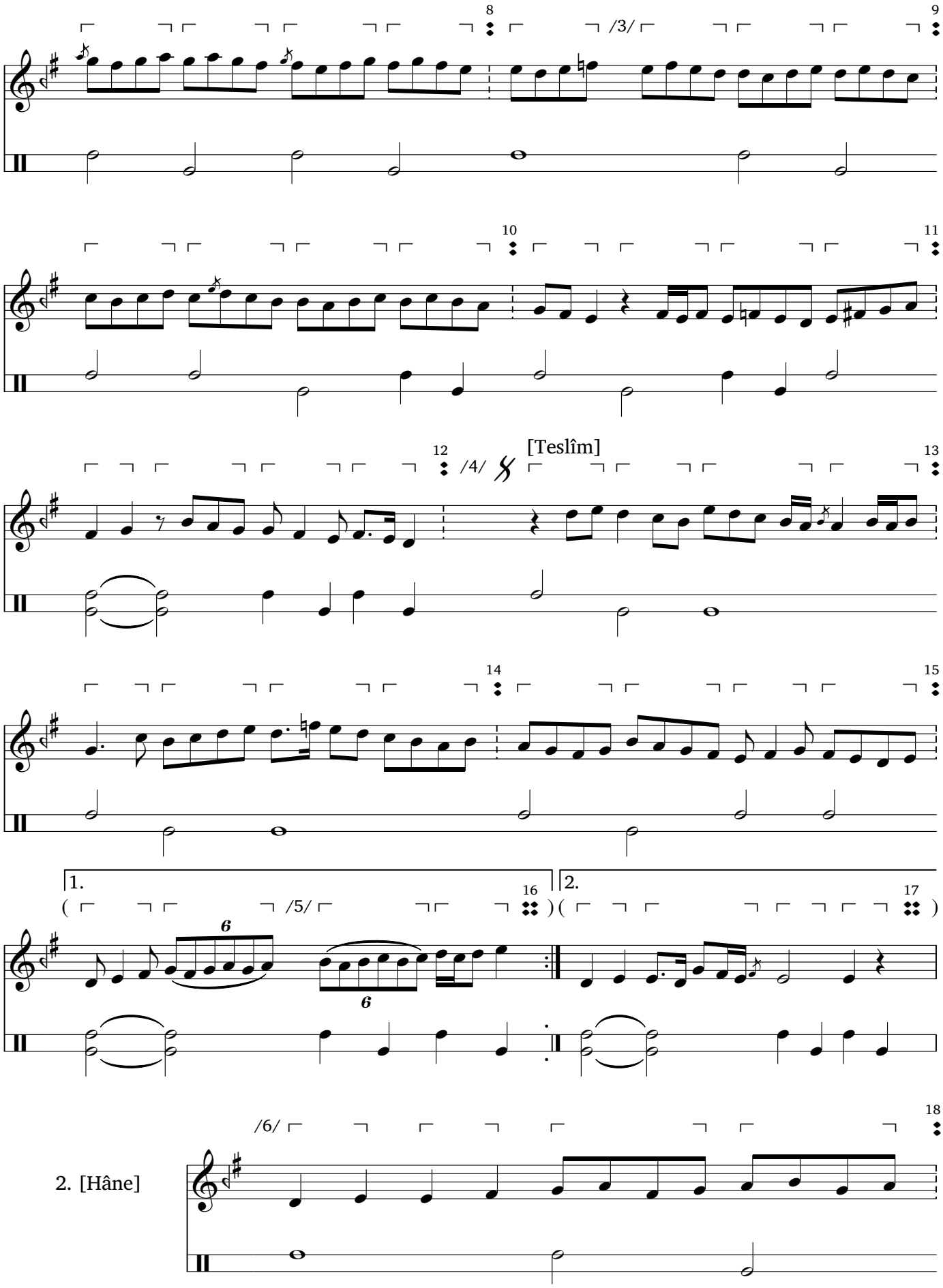
Makâm: Nühüft
Usûl: Hâvî
Genre: Peşrev

TR-Içağatay YZPER2, fols. [09r–v]
CMO1-VI/2.9

P. Nühüfd, o. Havi, Andon aġanın

Andon Ağa
(fl. ca. 1800)

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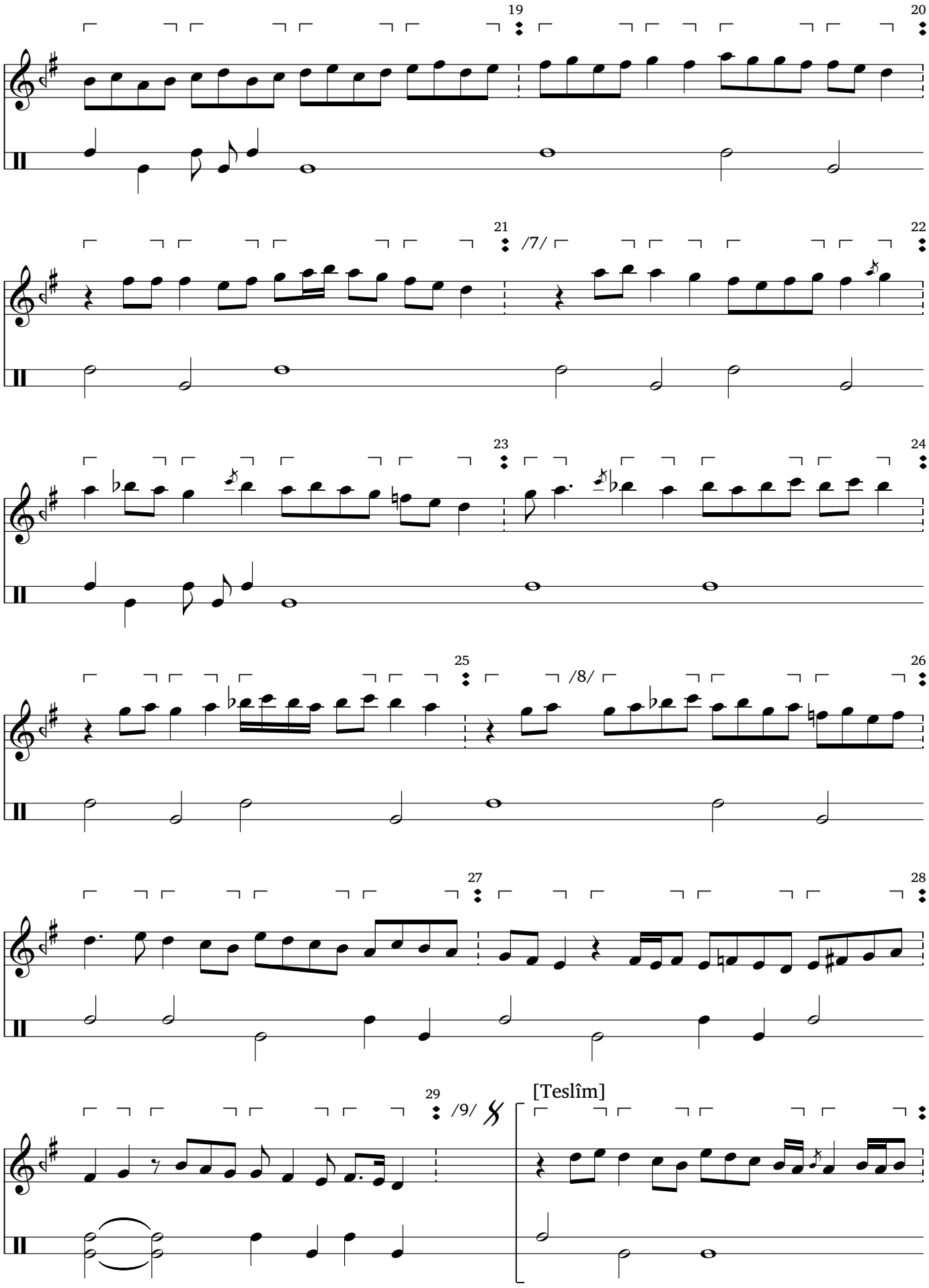
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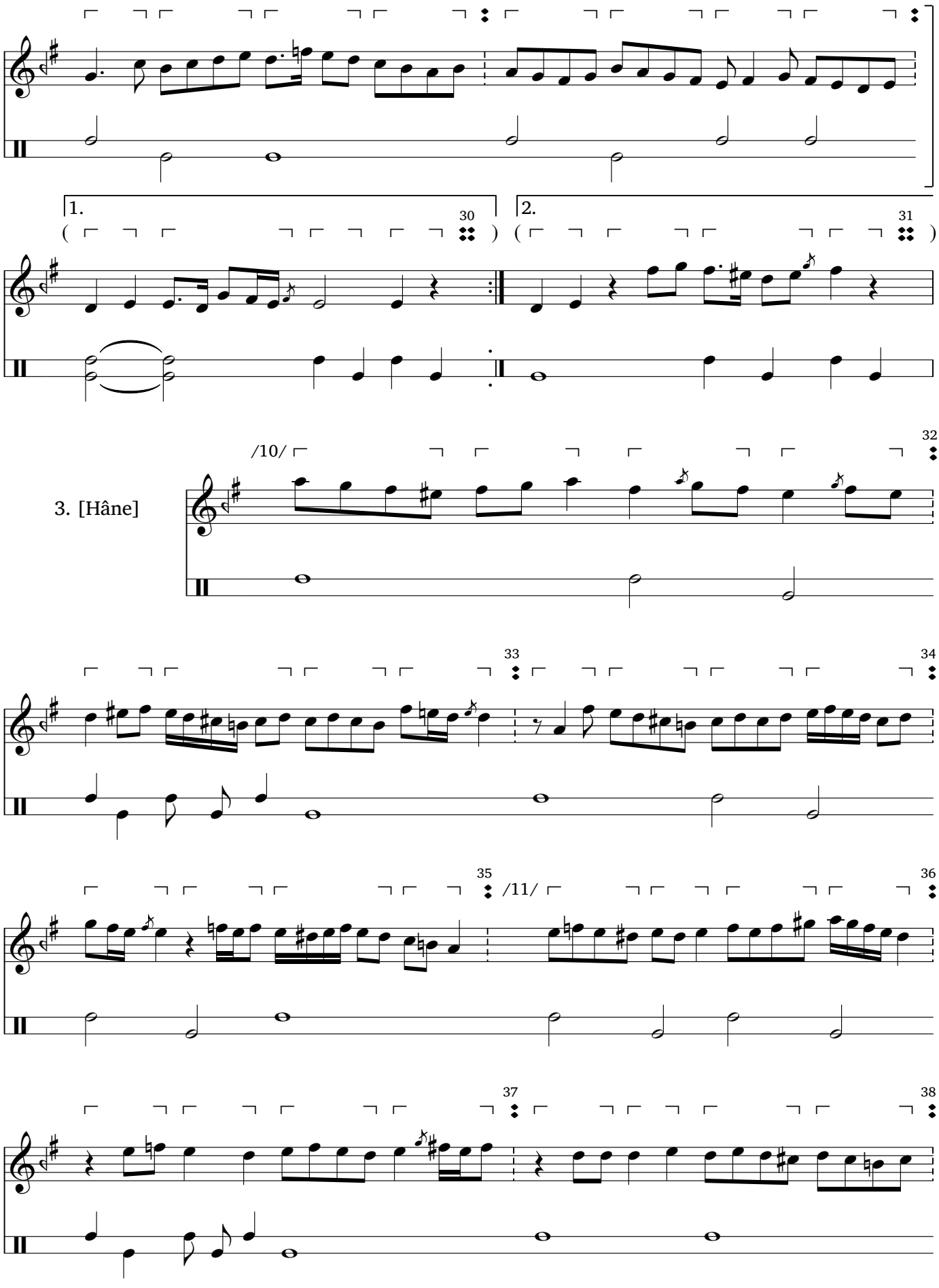
[Teslîm]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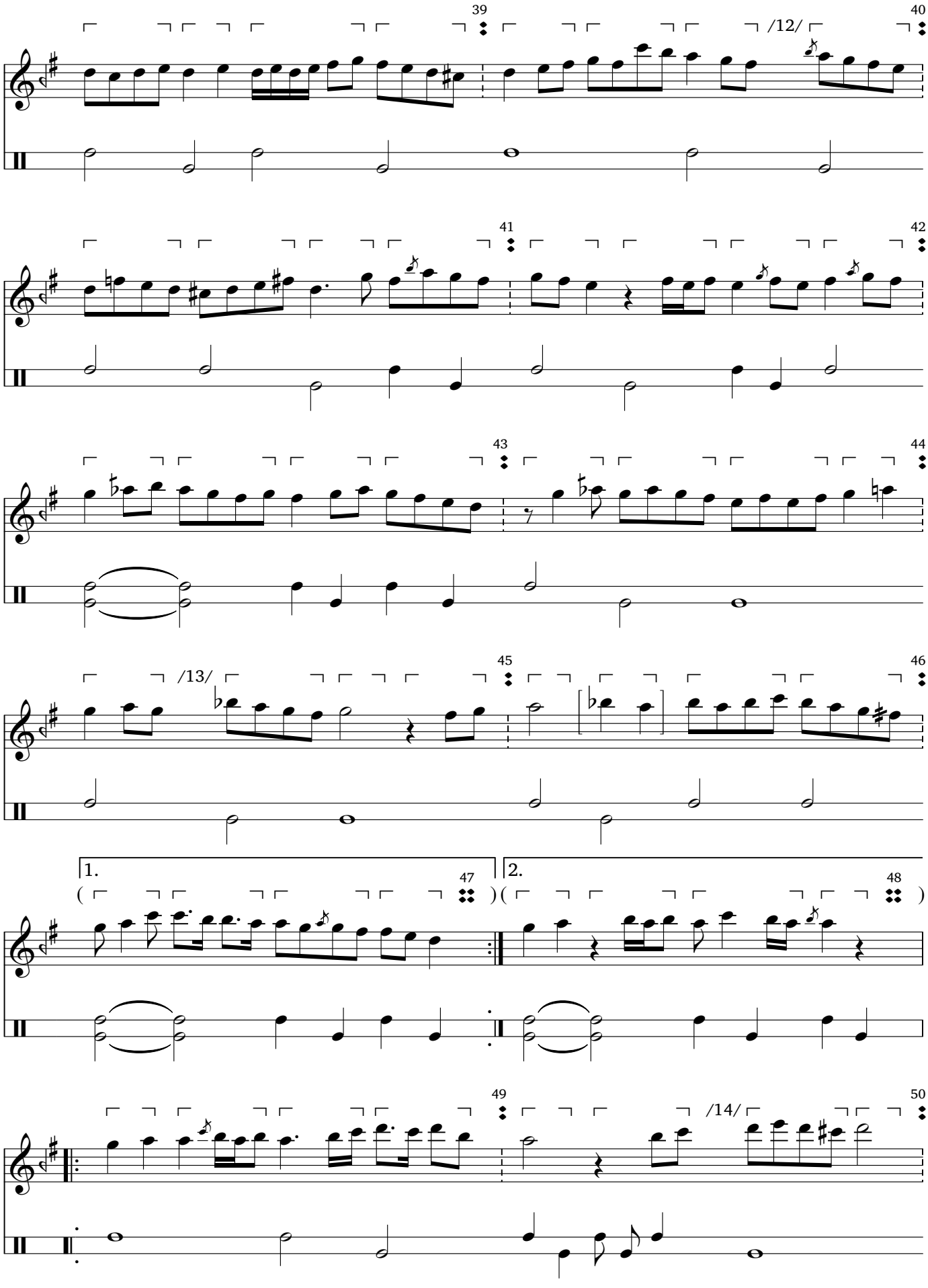
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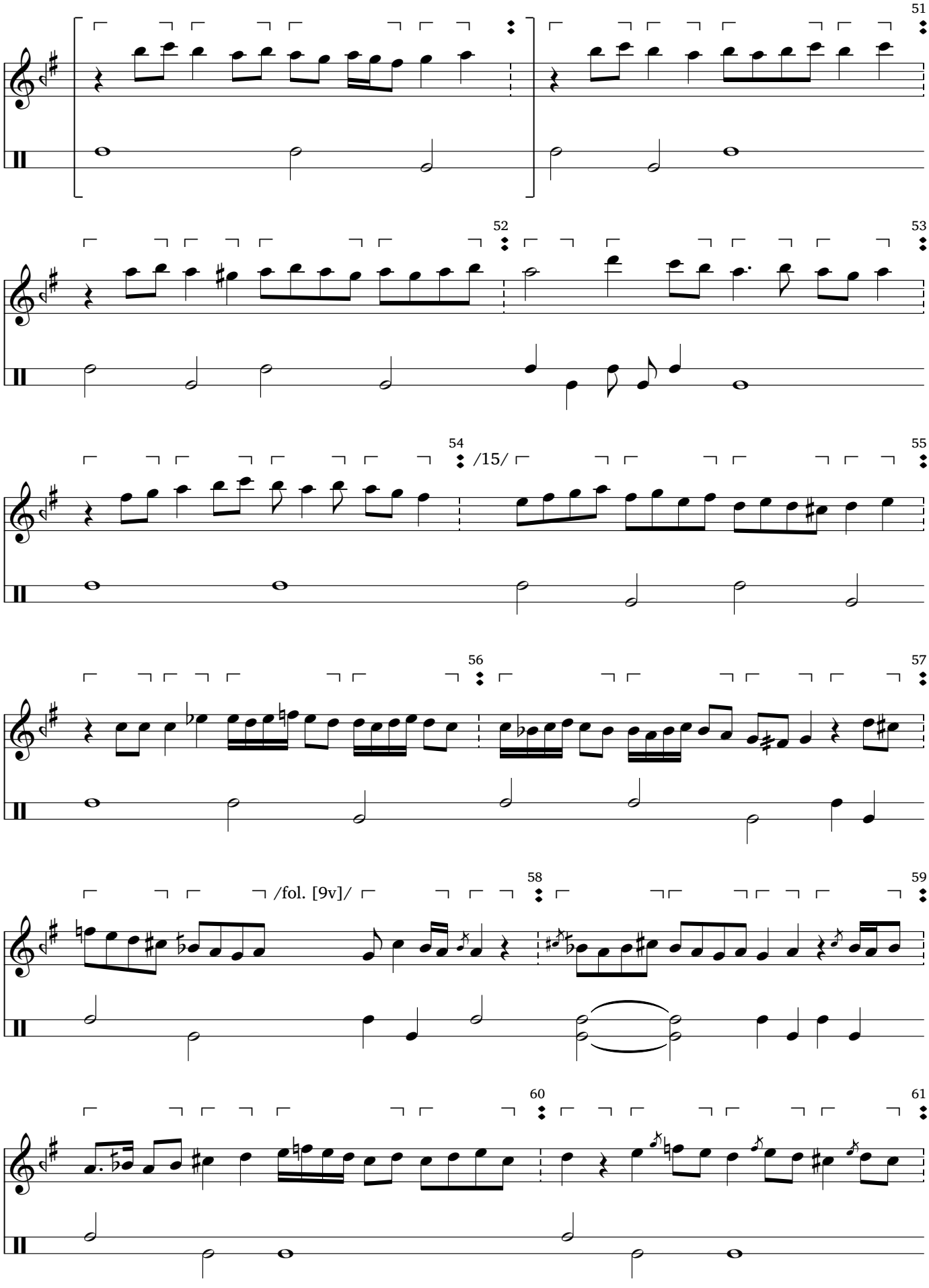
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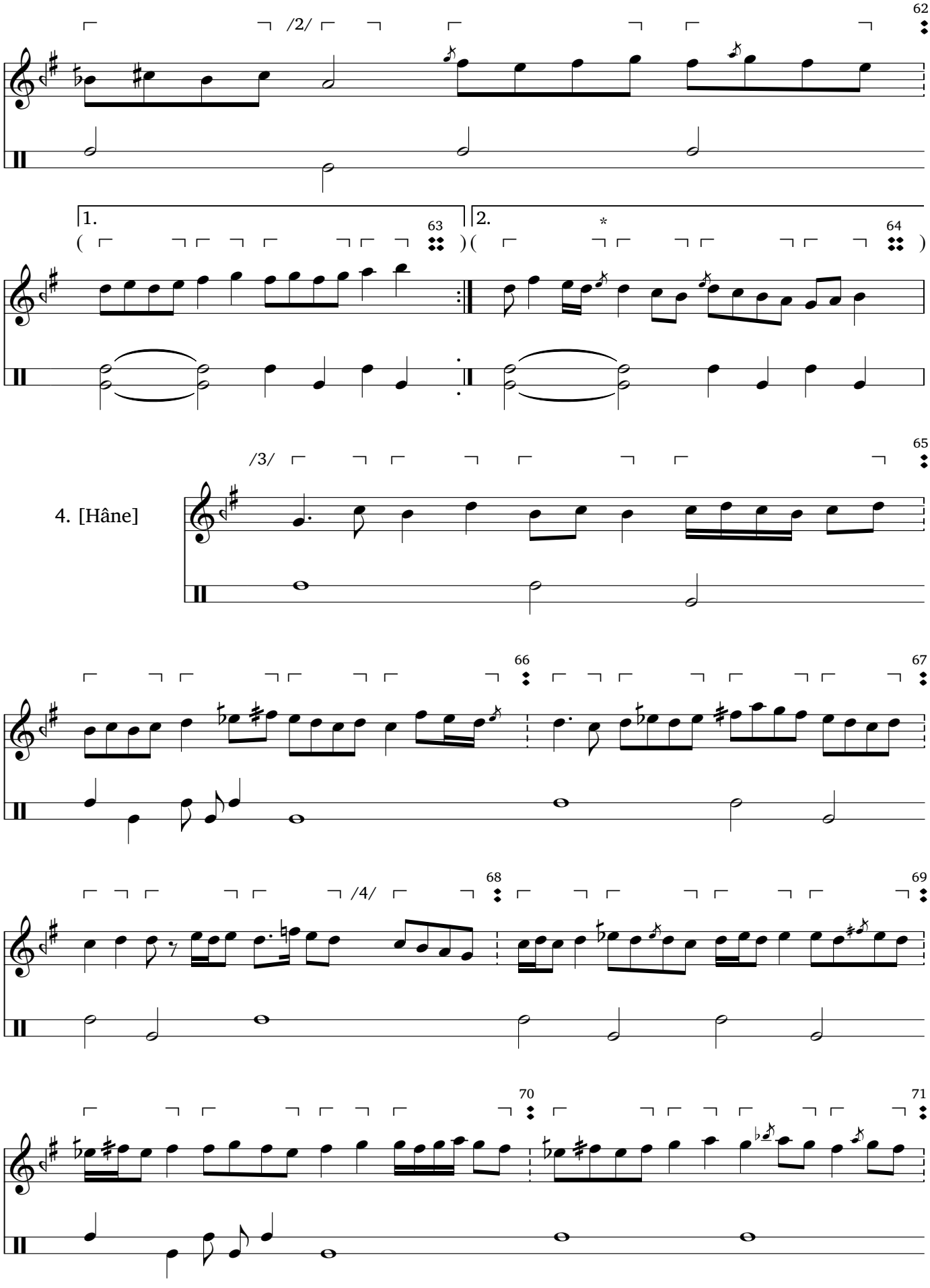
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4. [Hâne]
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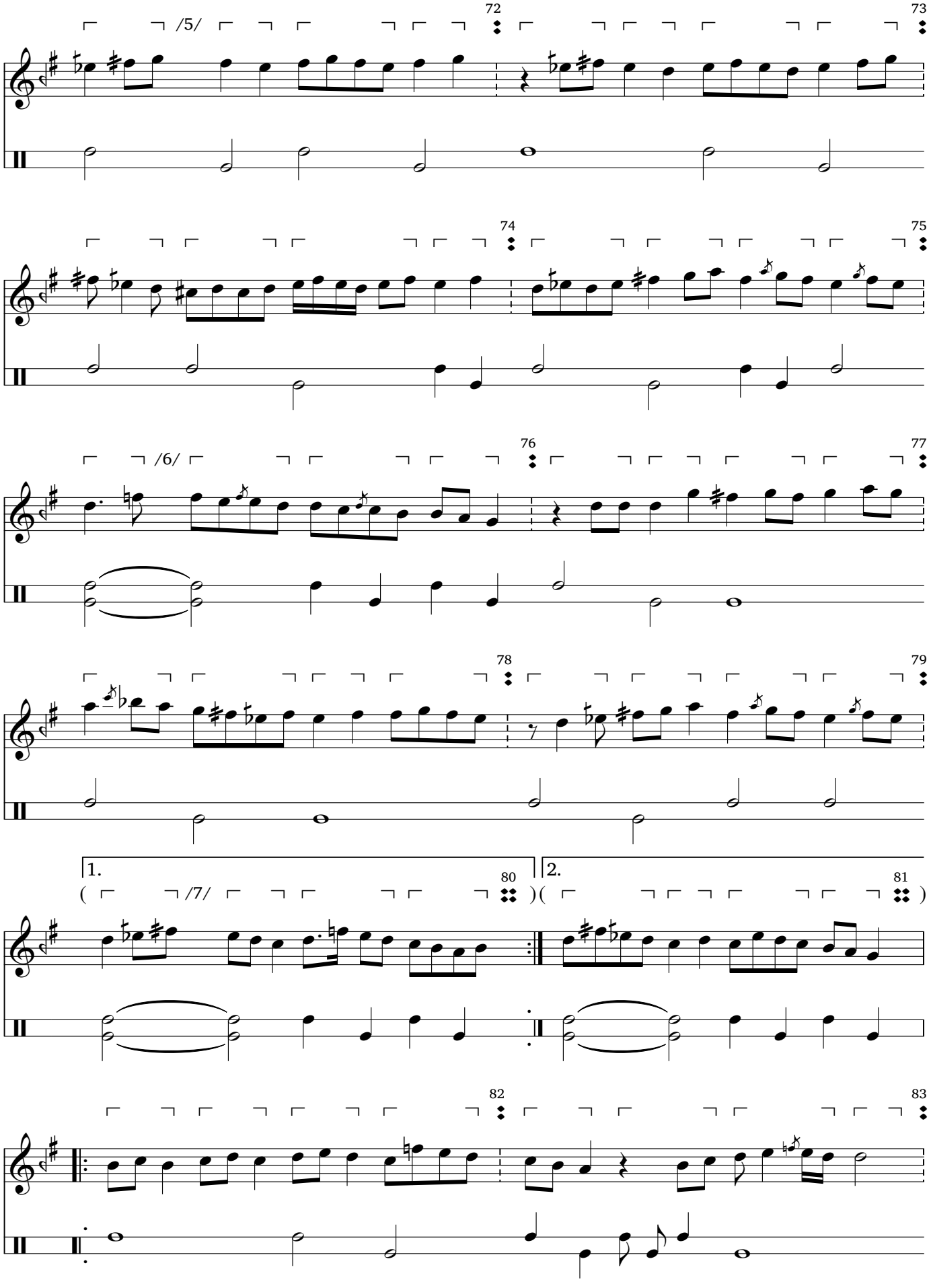
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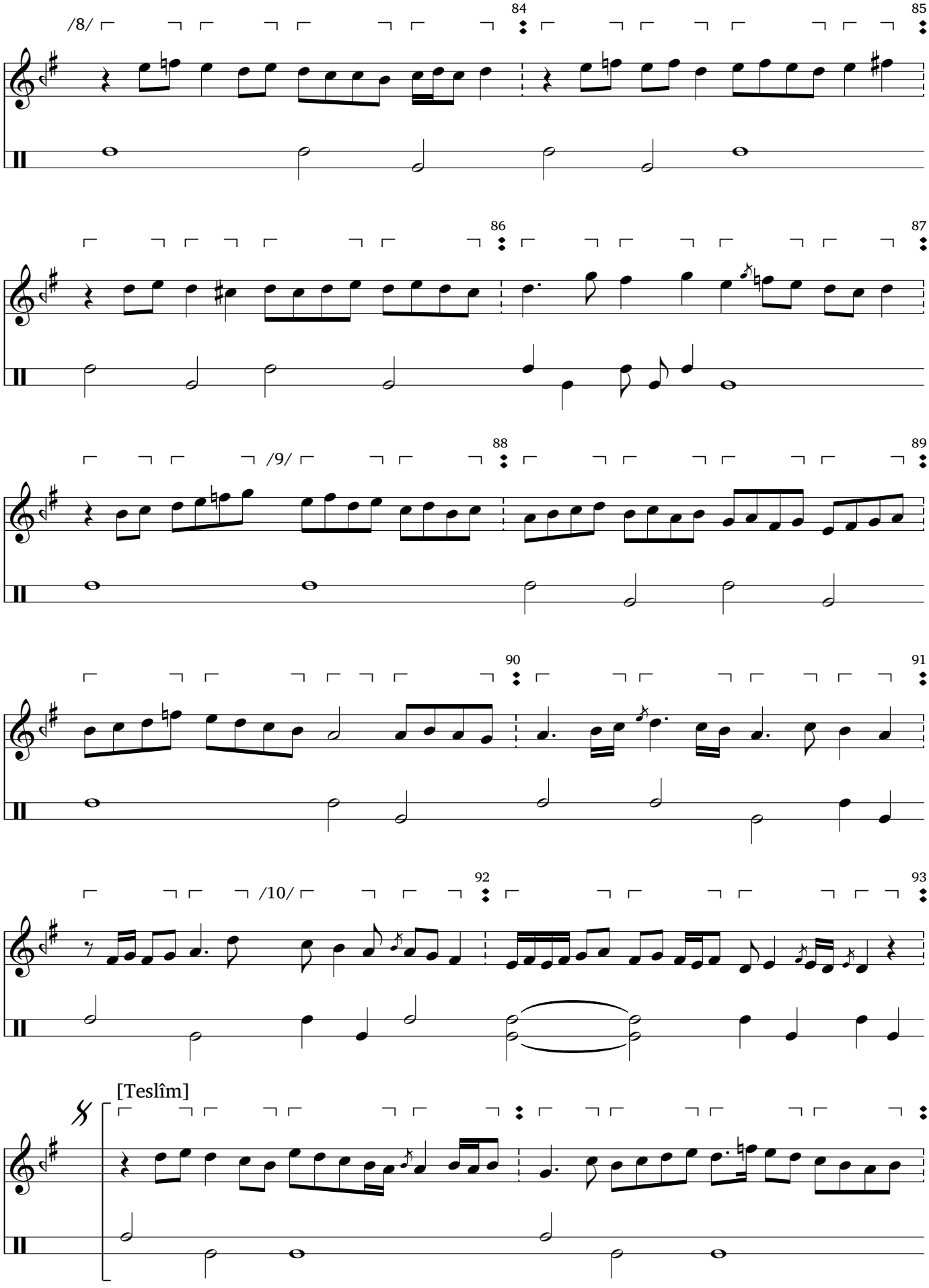
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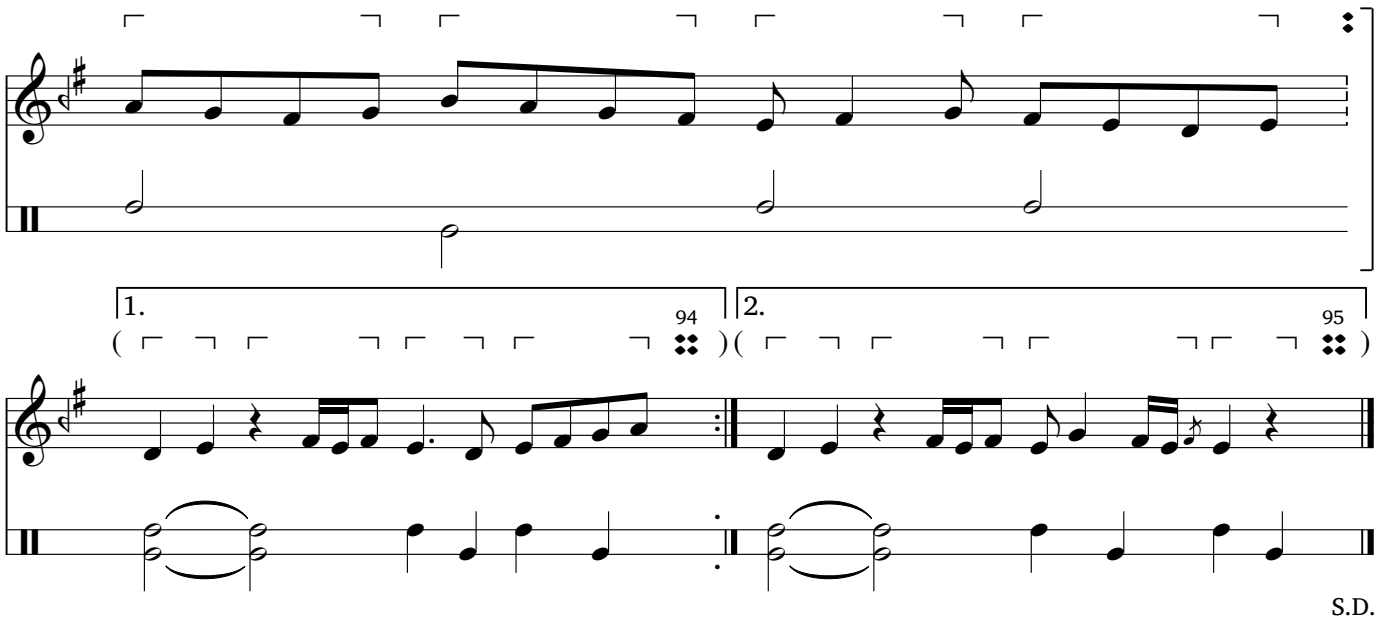
[Teslîm]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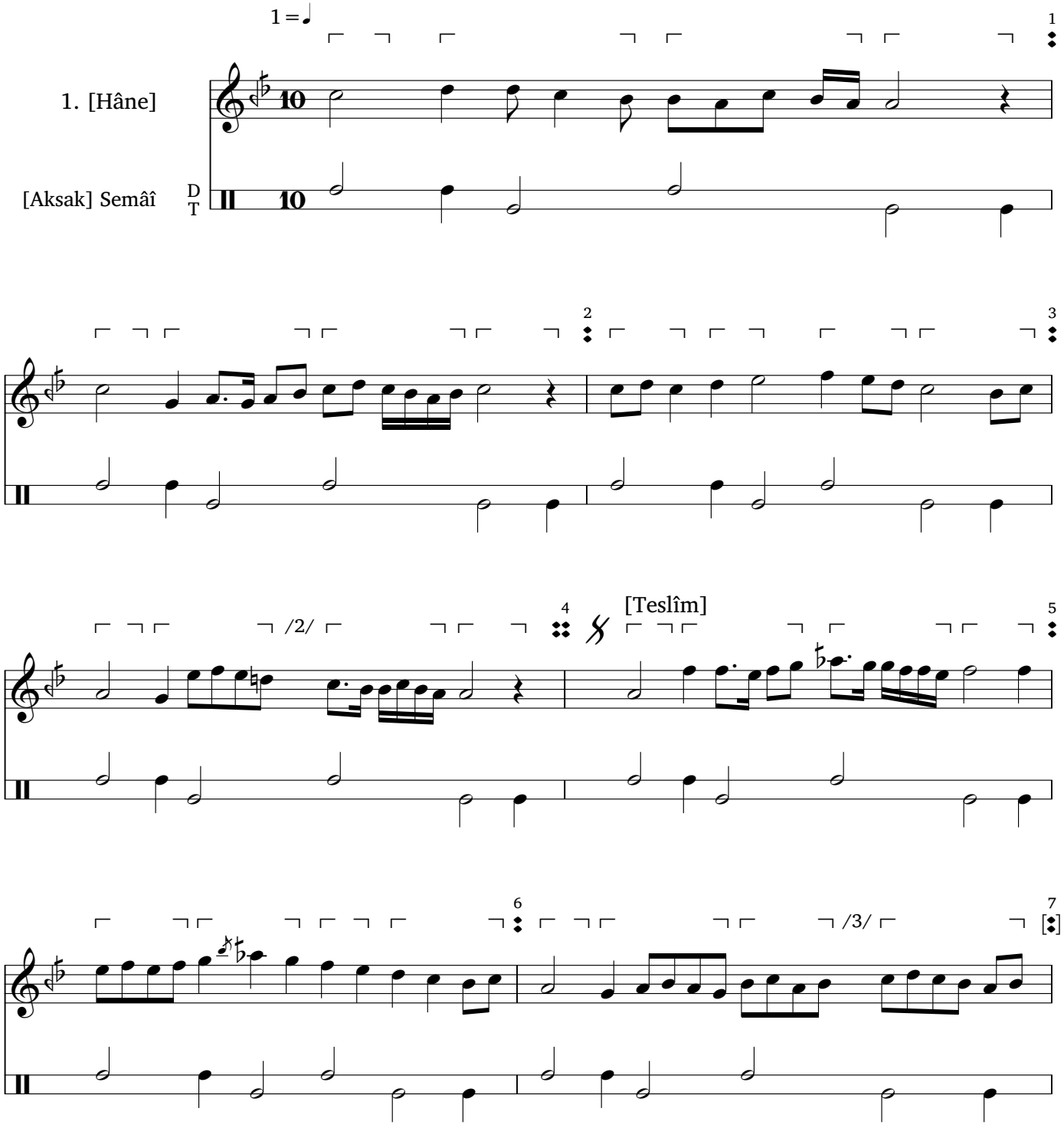
S.D.

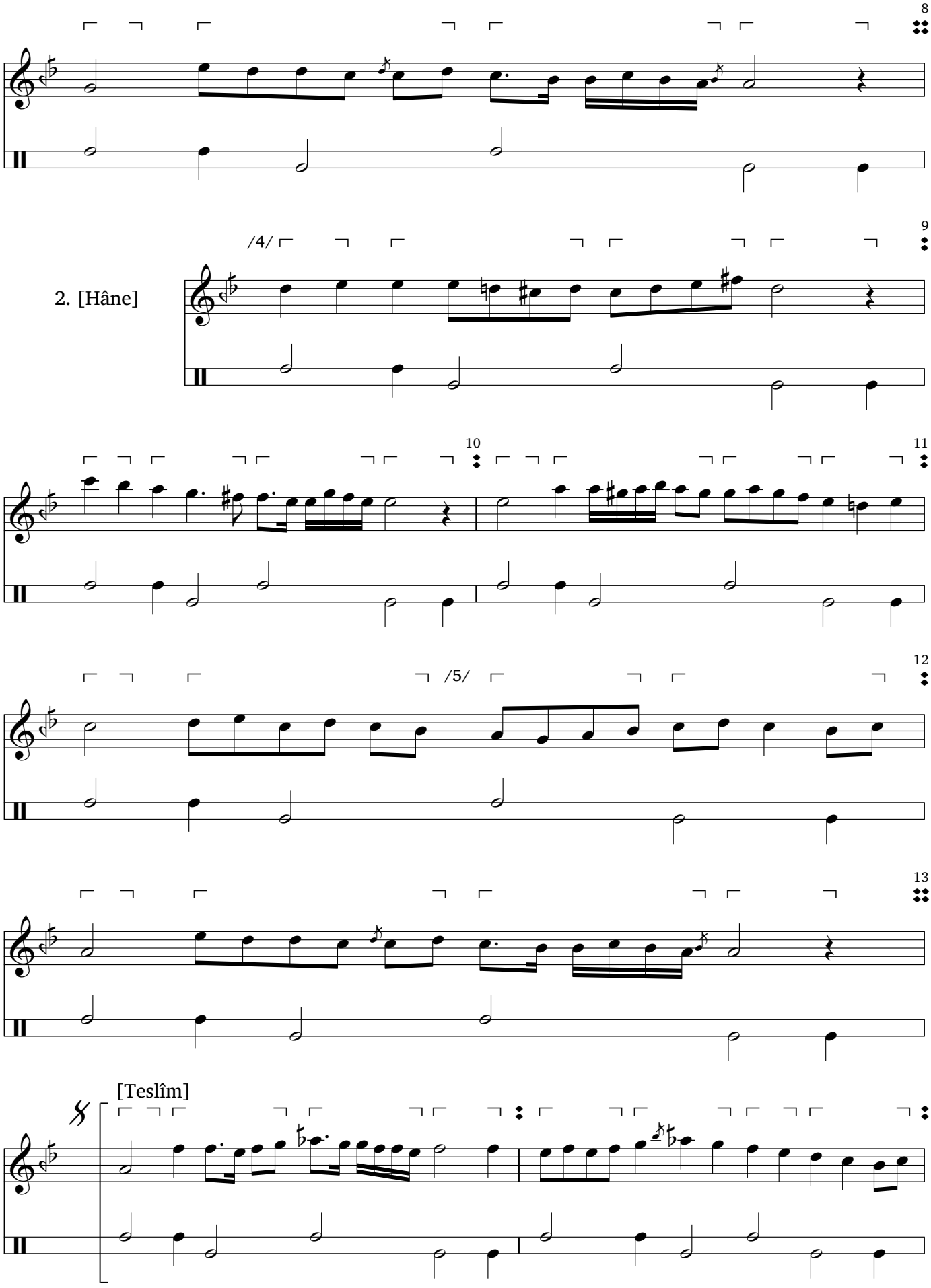
Makâm: Sabâ
Usûl: Aksak semâî
Genre: Saz semâîsi

TR-Içağatay YZPER2, fol. [10r]
CMO1-VI/2.10

A. Semayi Saba, Aziz Dēdēnin

Serneyzen Azîz Dede
(d. 1905)

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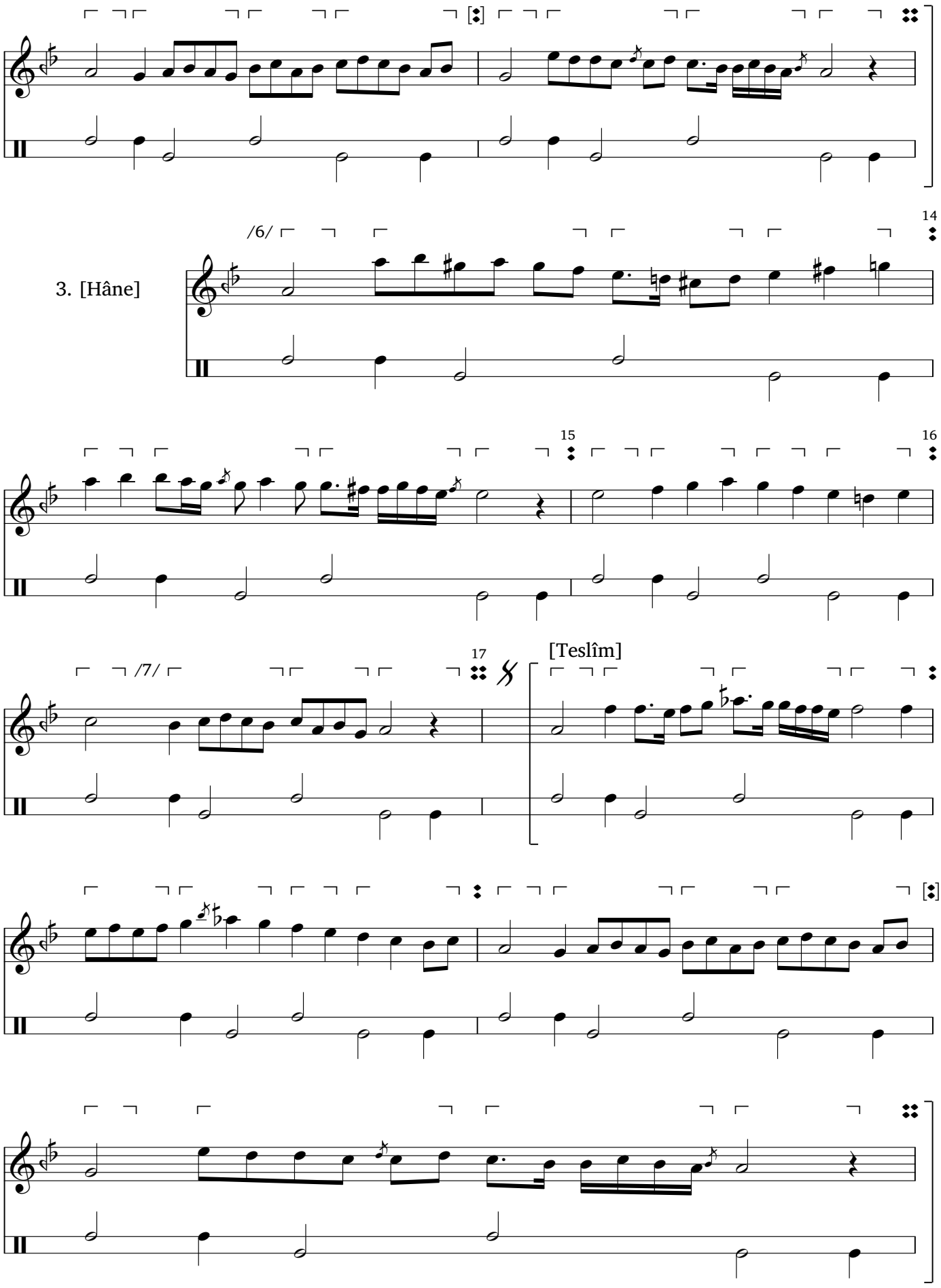
[Teslîm]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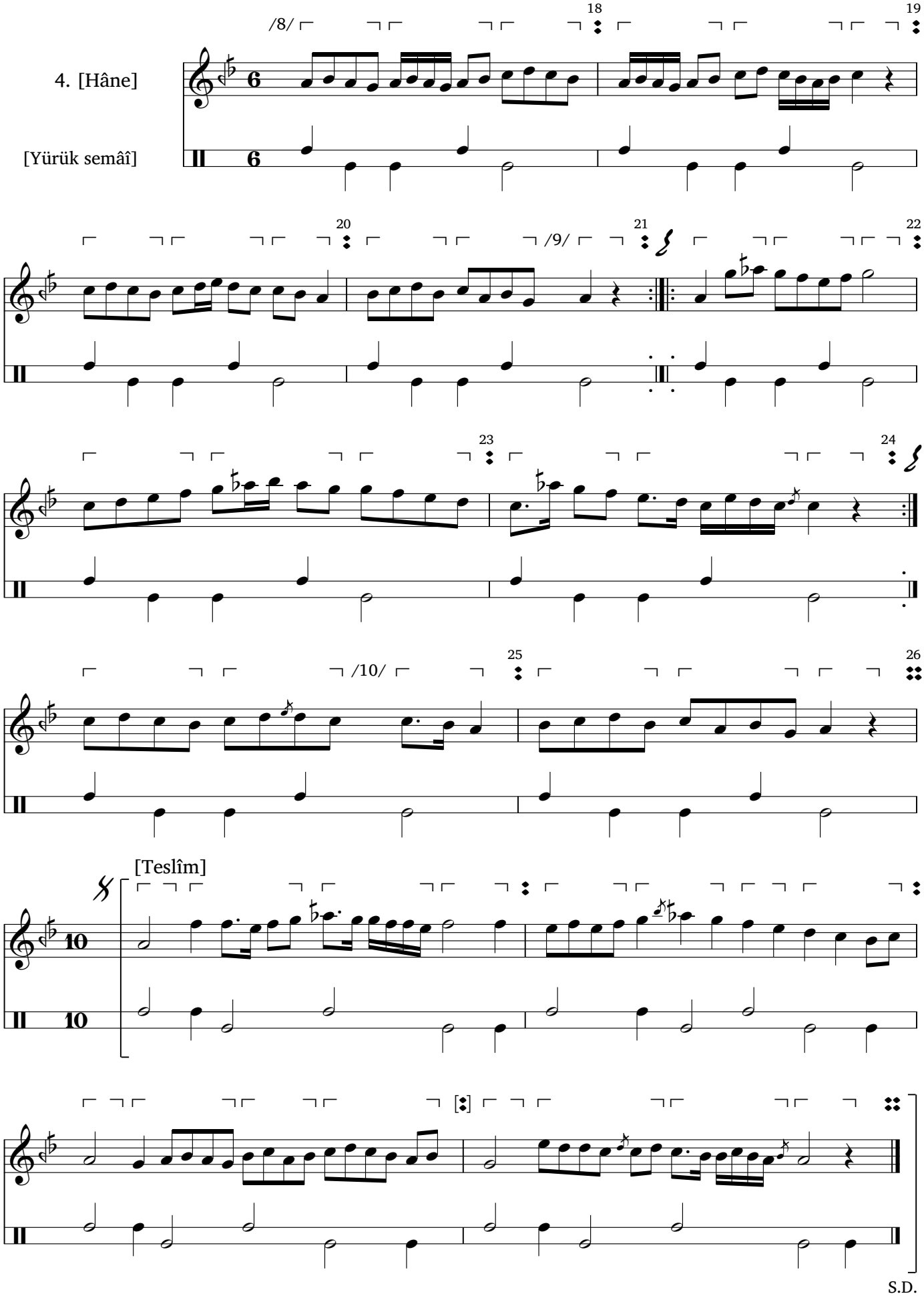
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[Yürük semâî]
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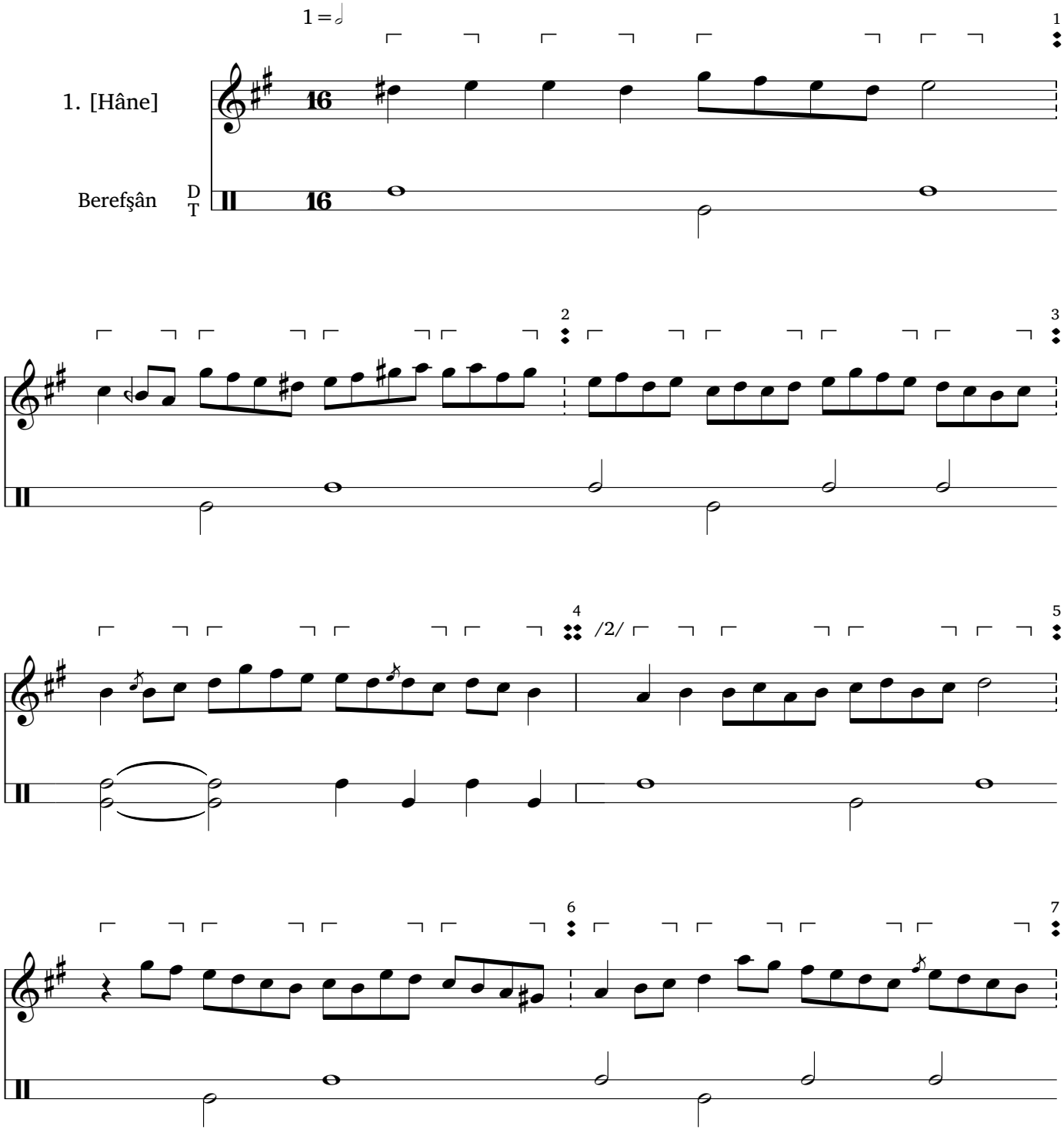
[Teslîm]
S.D.

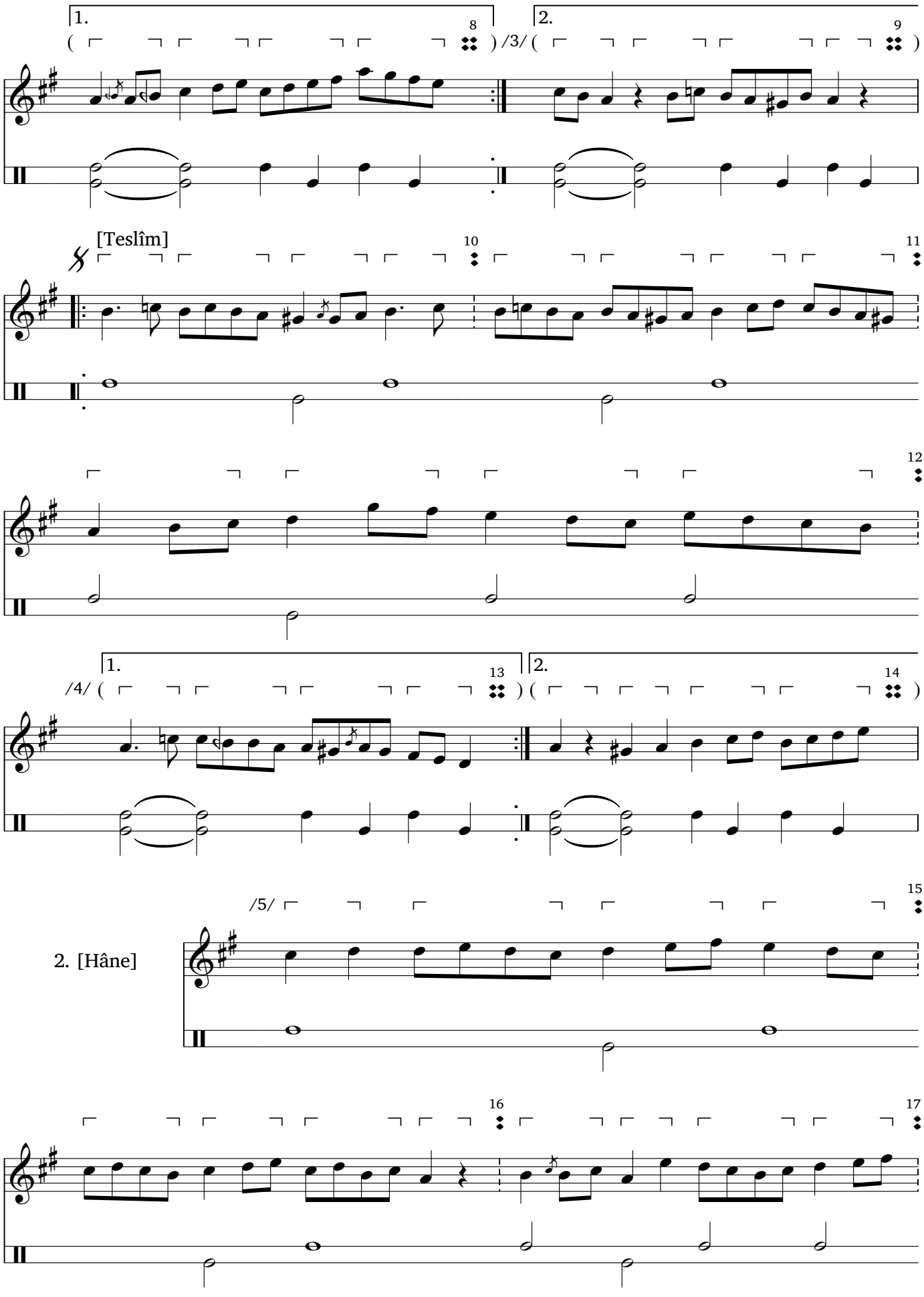
Makam: Nişâbûrek
Usûl: Berefşân
Genre: Peşrev

TR-Içağatay YZPER2, fol. [11r]
CMO1-VI/2.11

P. Nēşavērēk, o. Bērēfşan, Ahmēd aġanın

Vardakosta Ahmed Ağa
(d. ca. 1794)

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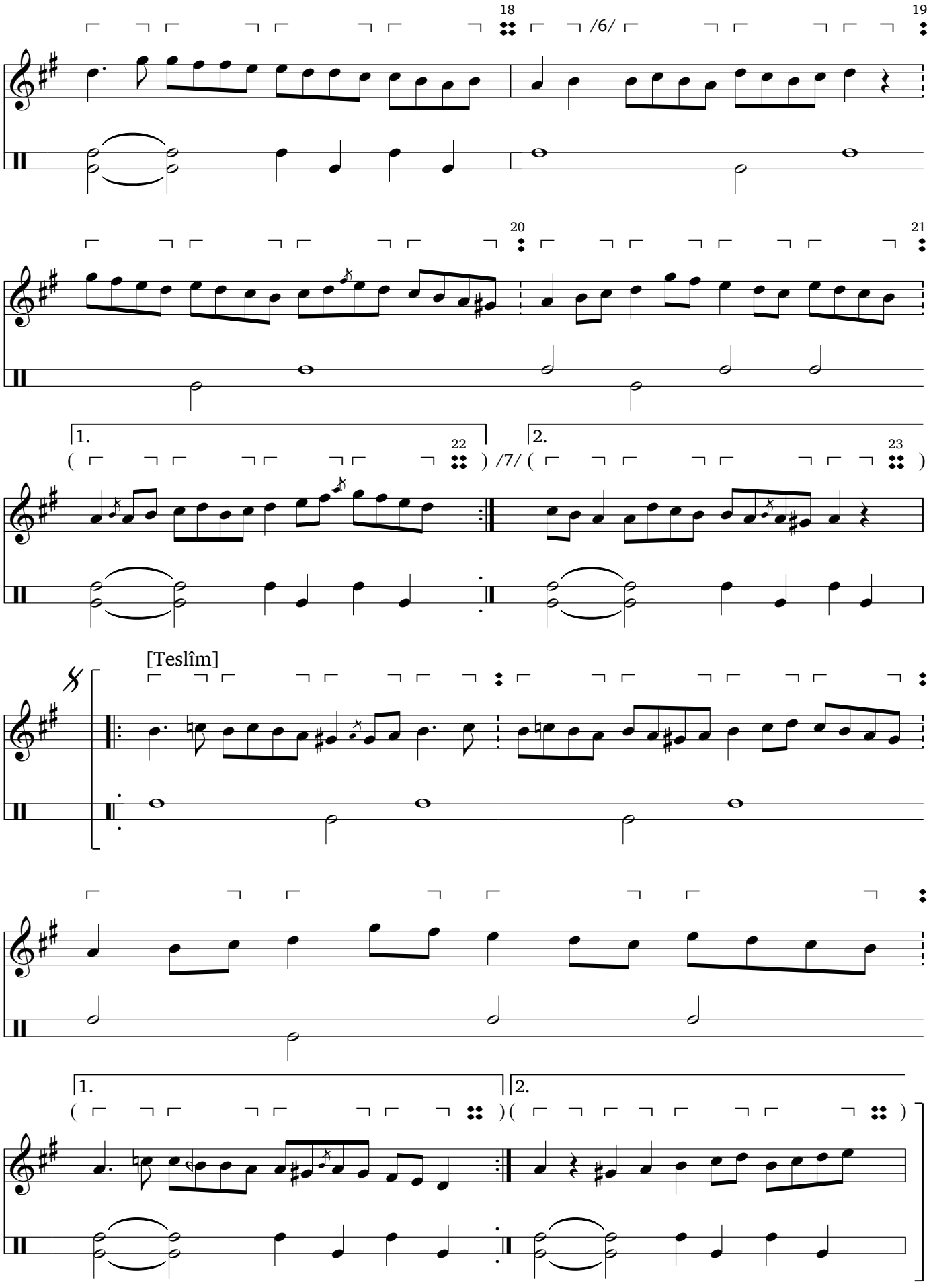
2. [Hâne]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[Teslîm]
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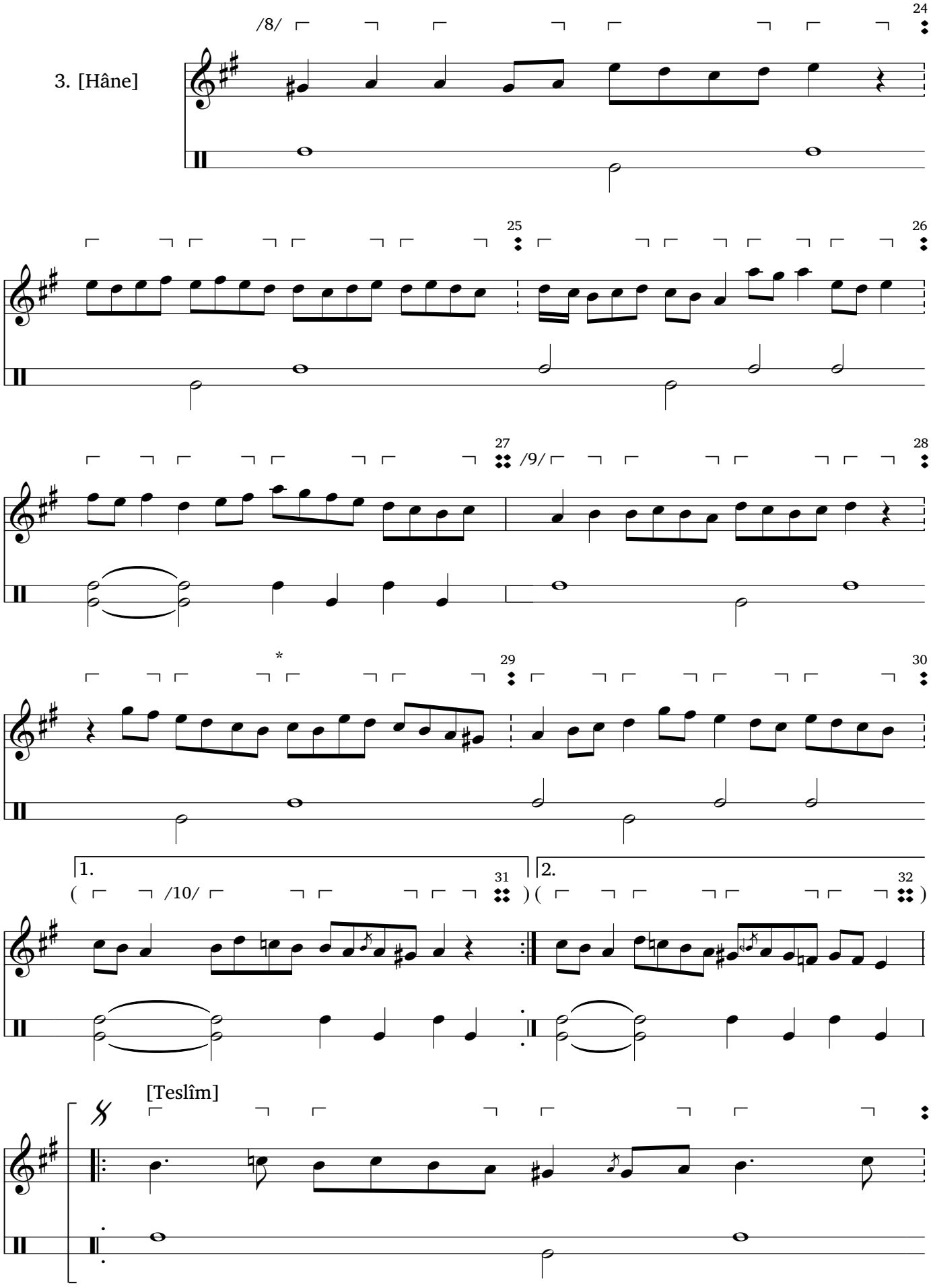
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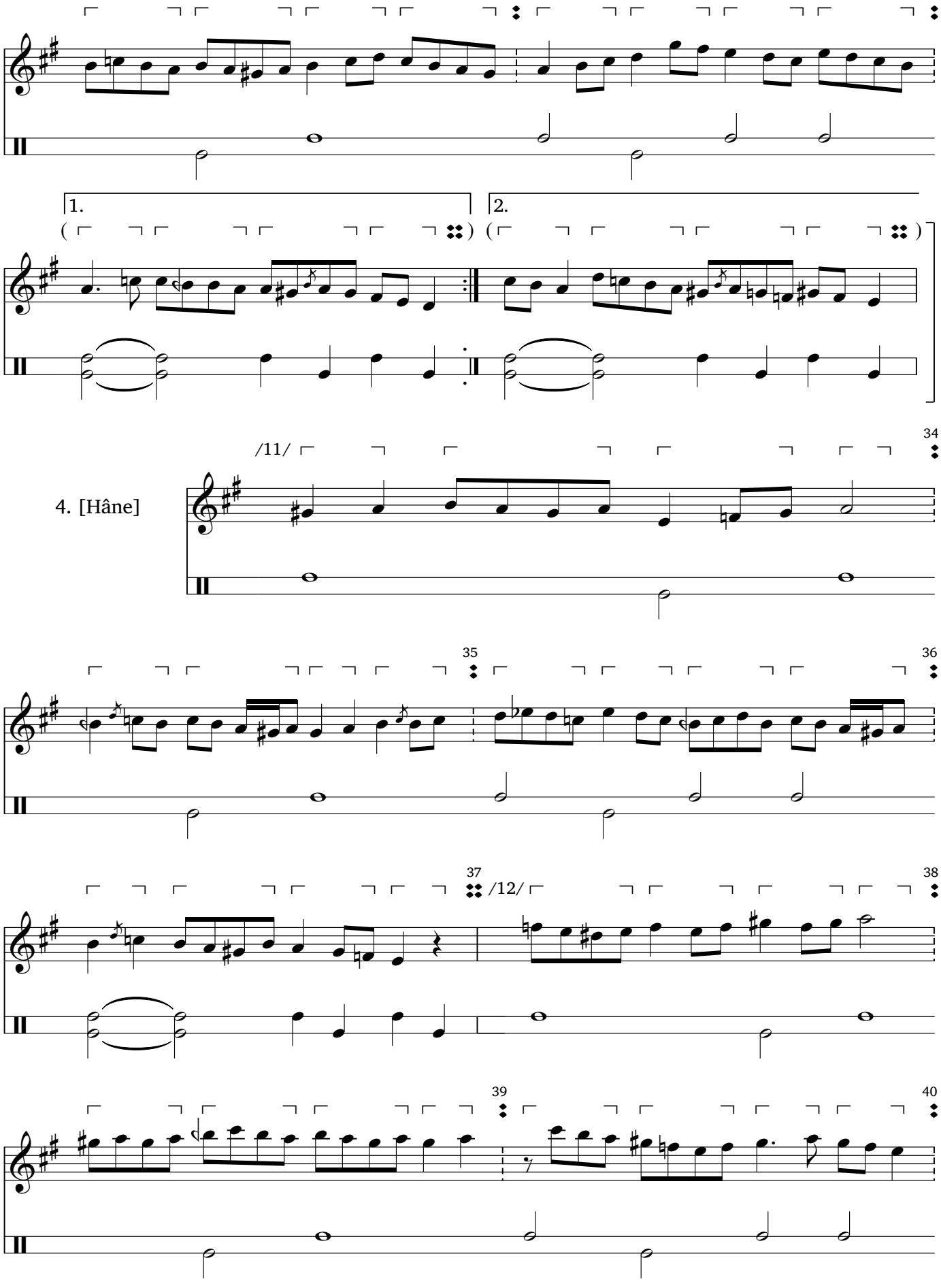
[Teslîm]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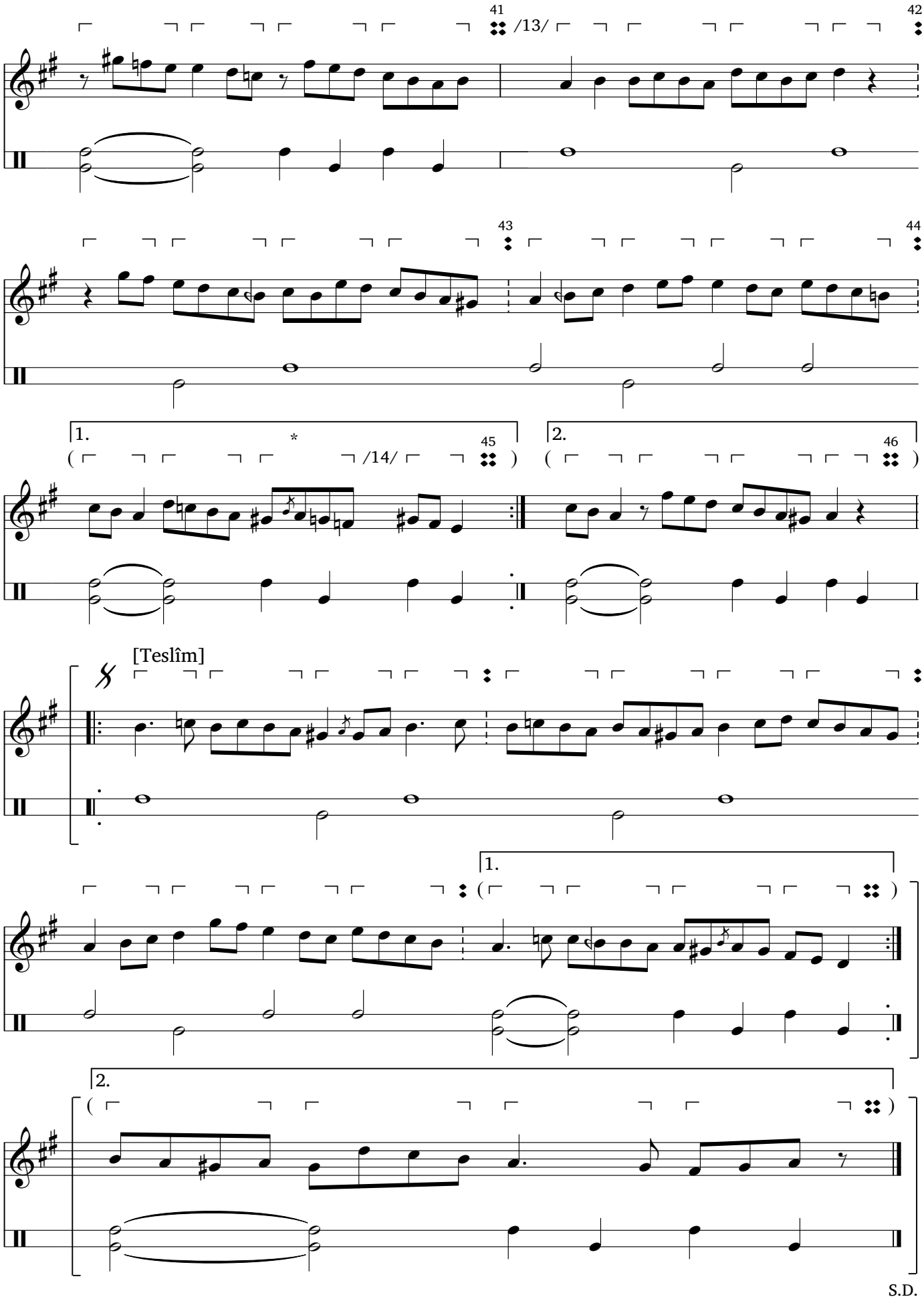
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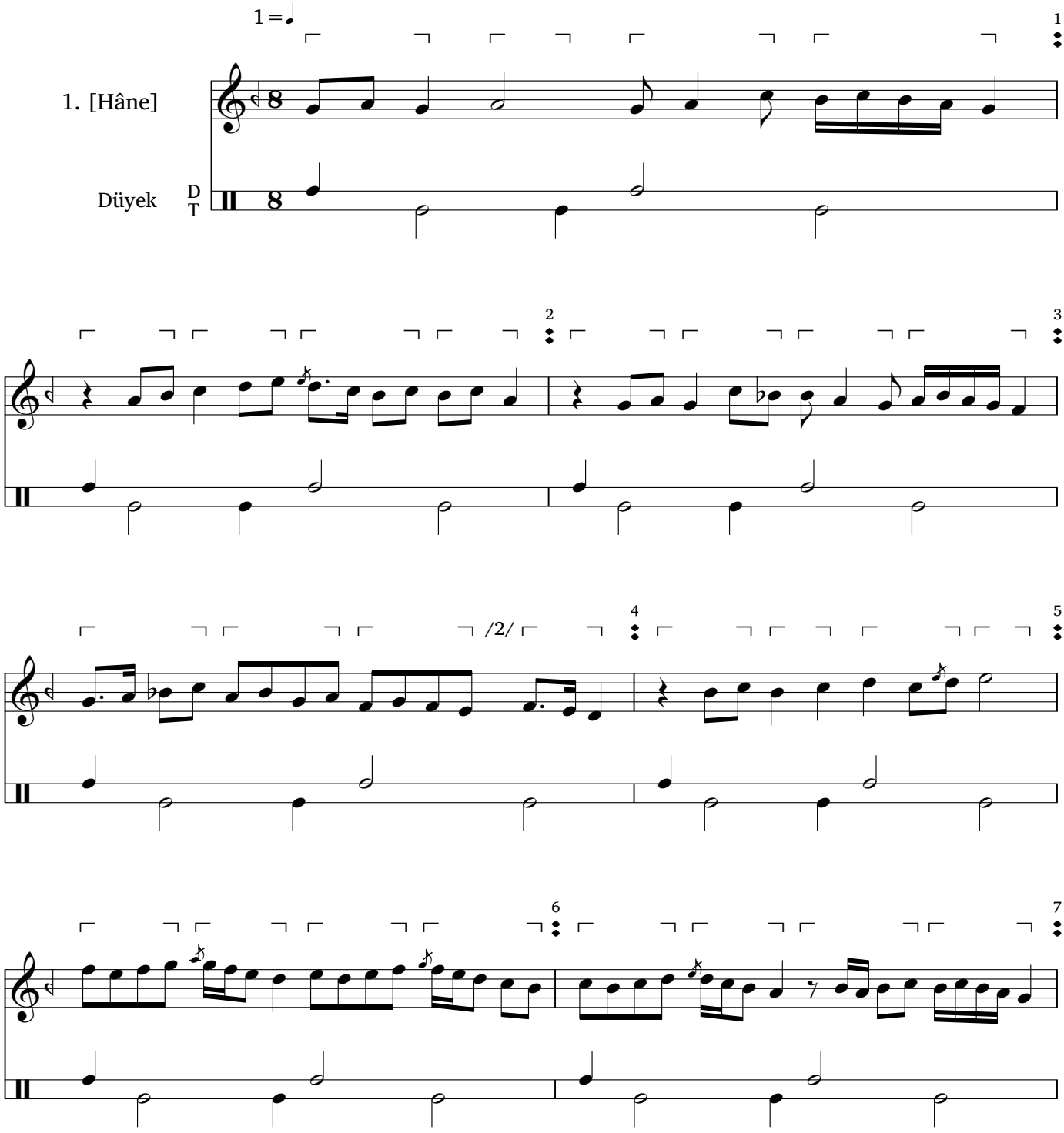
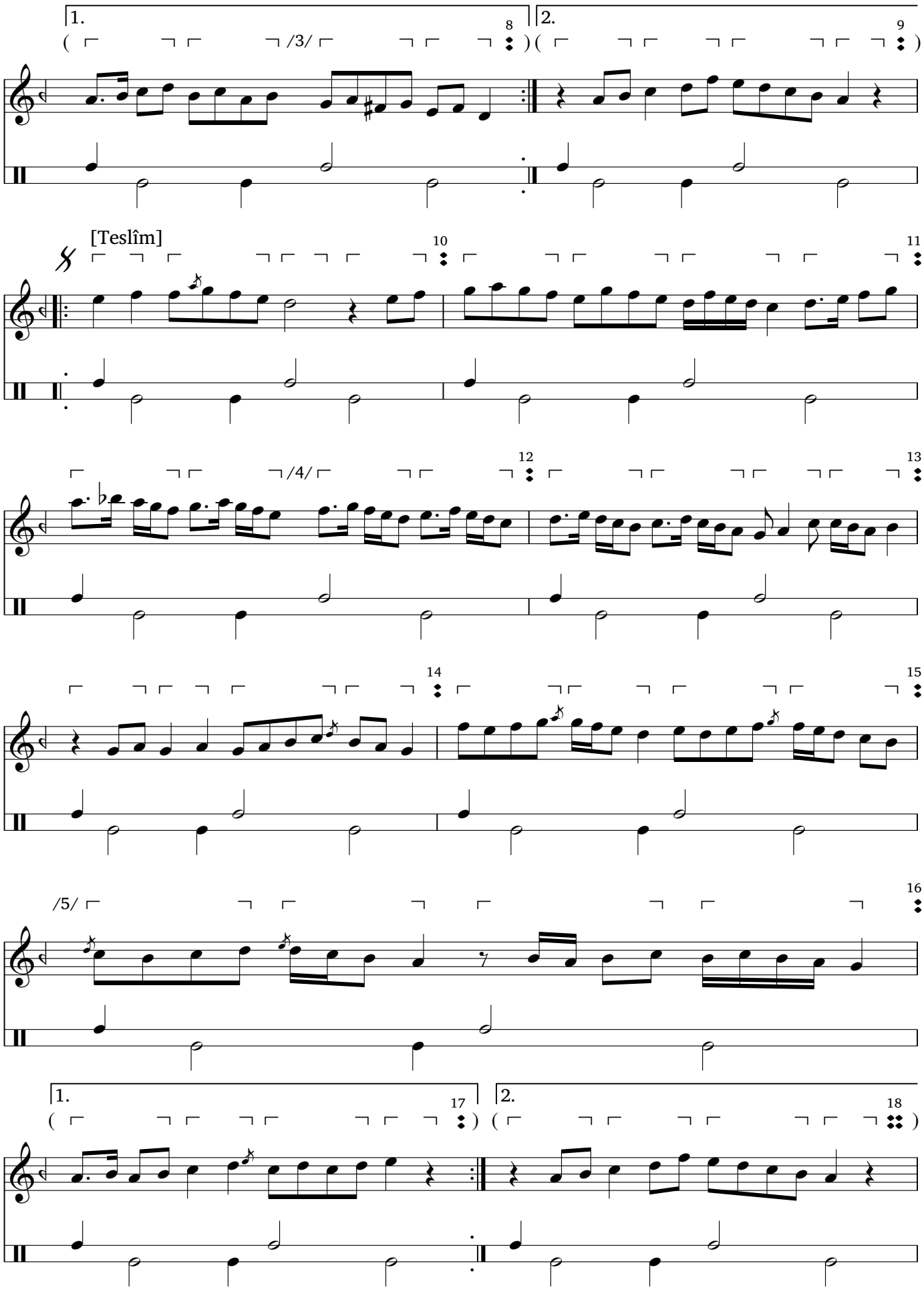
Makâm: Uşşâk
Usûl: Düyek
Genre: Peşrev

TR-Içağatay YZPER2, fol. [12r]
CMO1-VI/2.12

P. Üşşak, o. düeēk, K‘ampusın

Kanpos
(d. ca. 1700)

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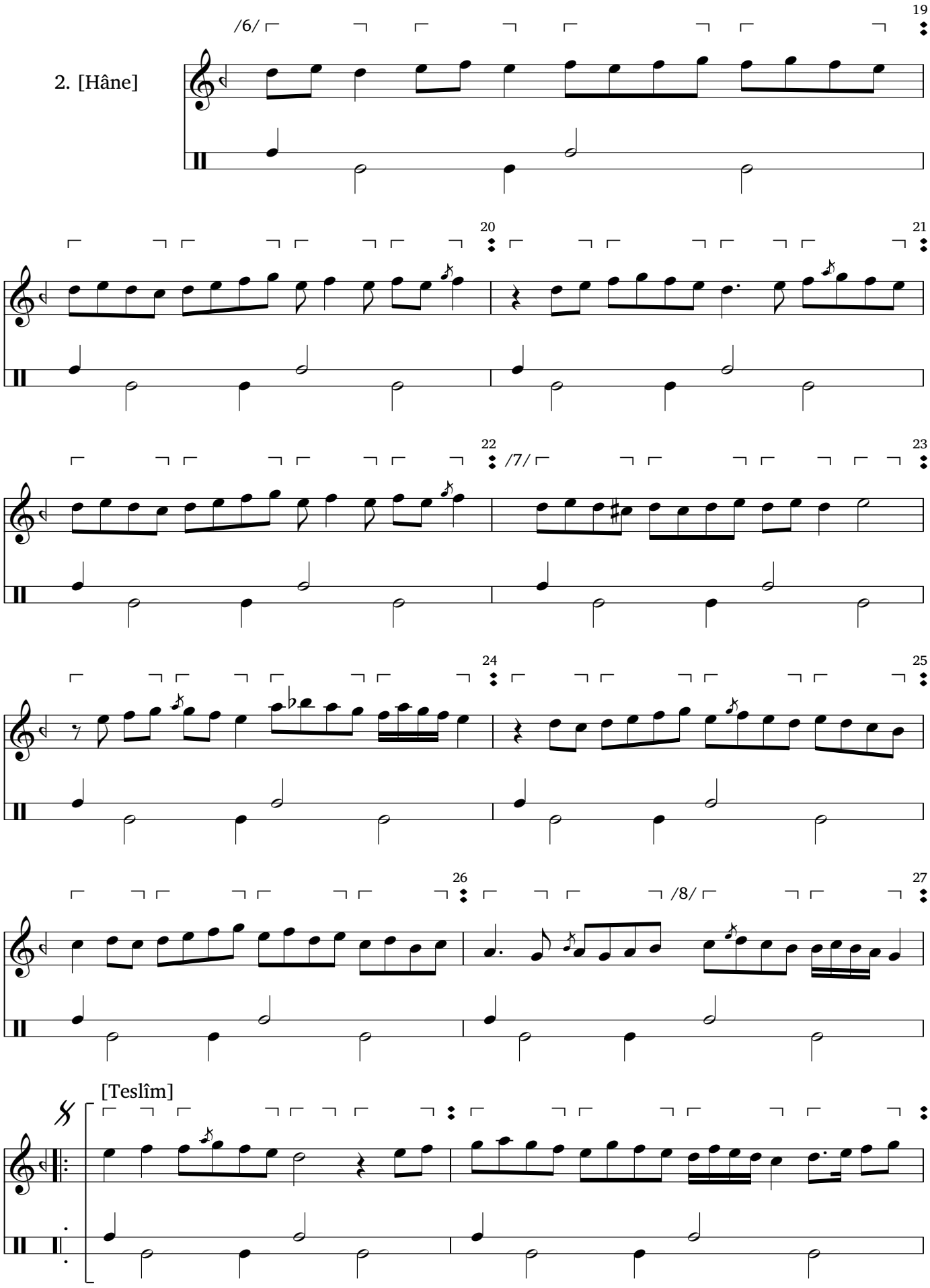
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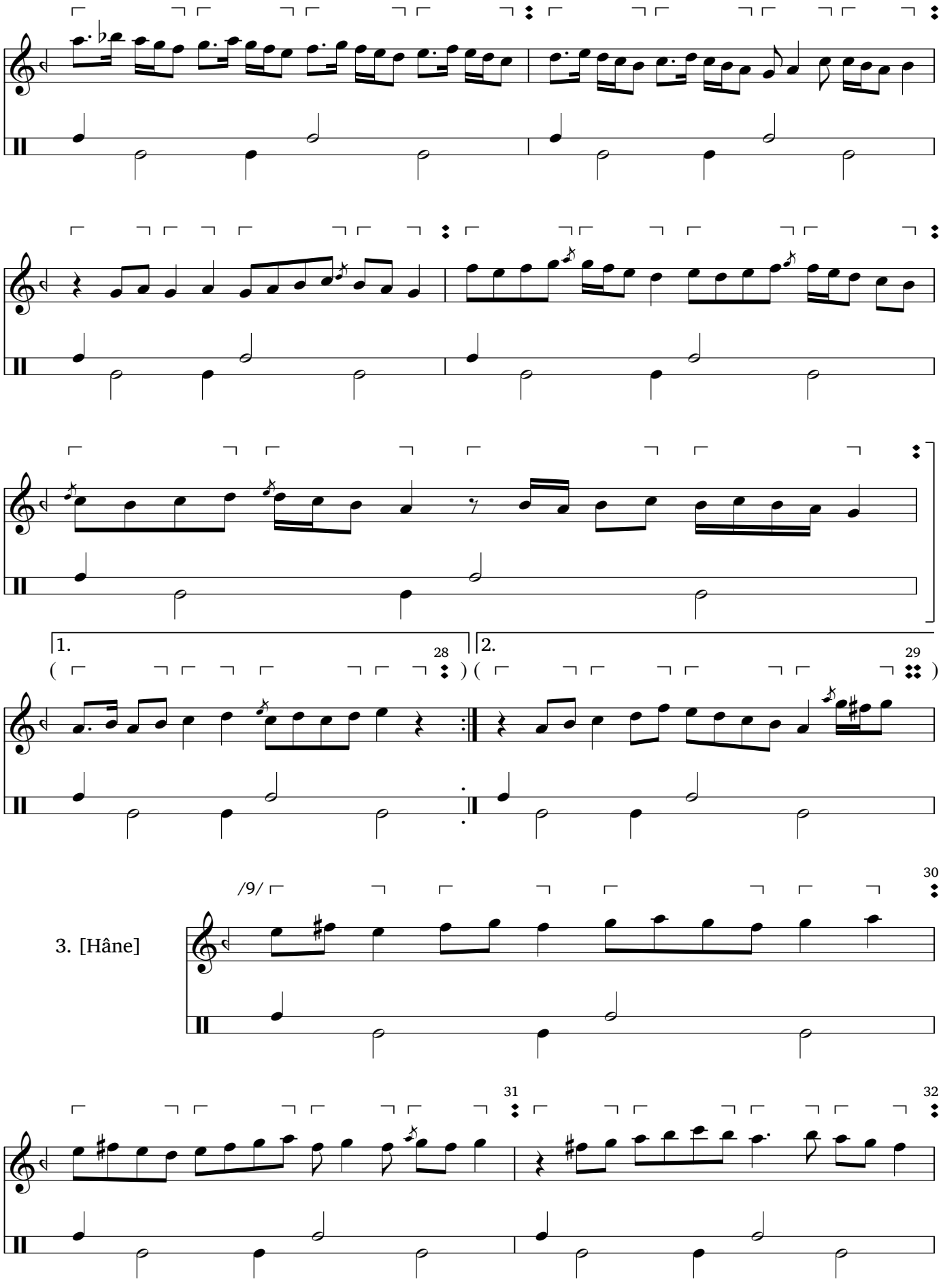
[Teslîm]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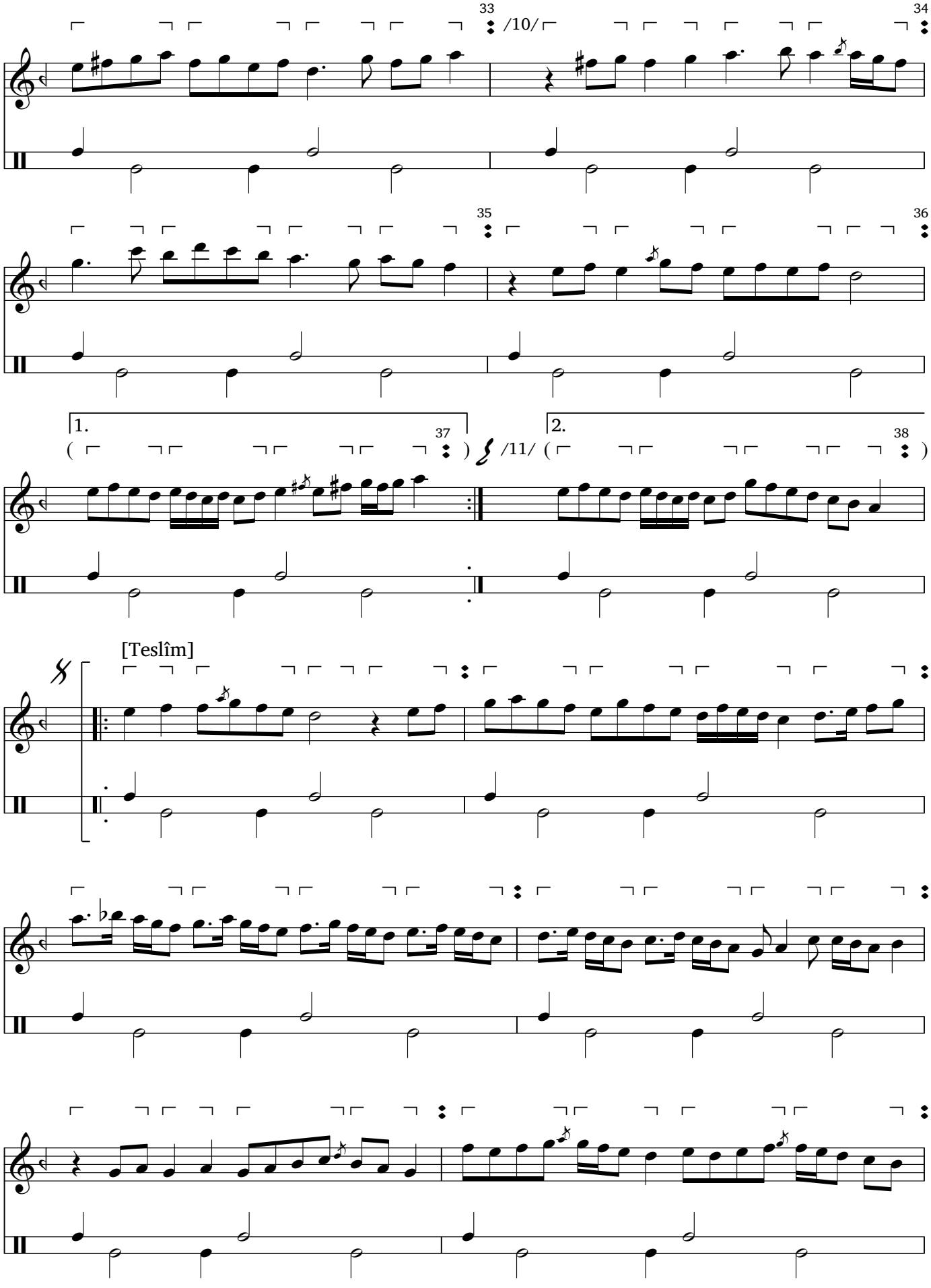
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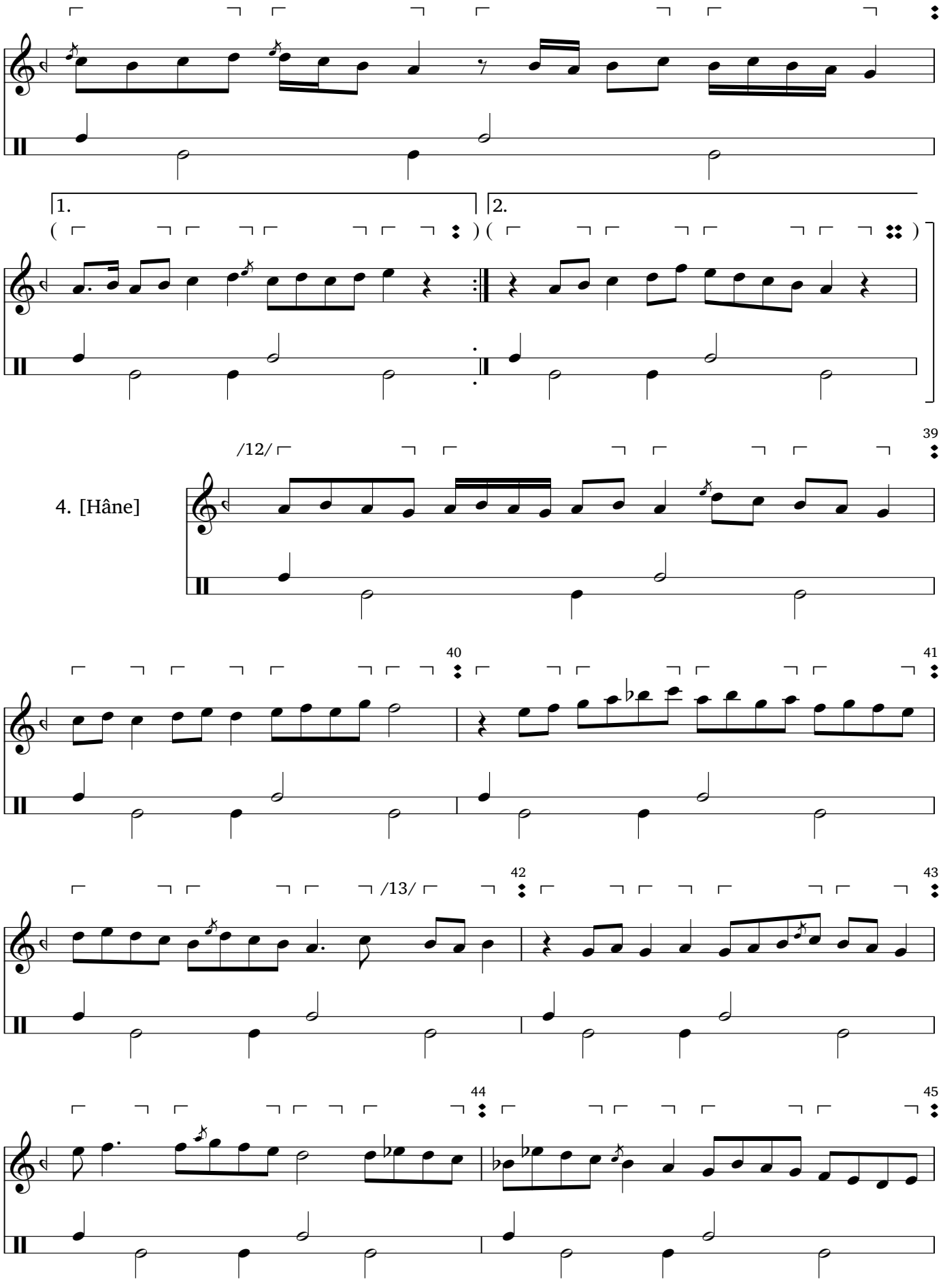
[Teslîm]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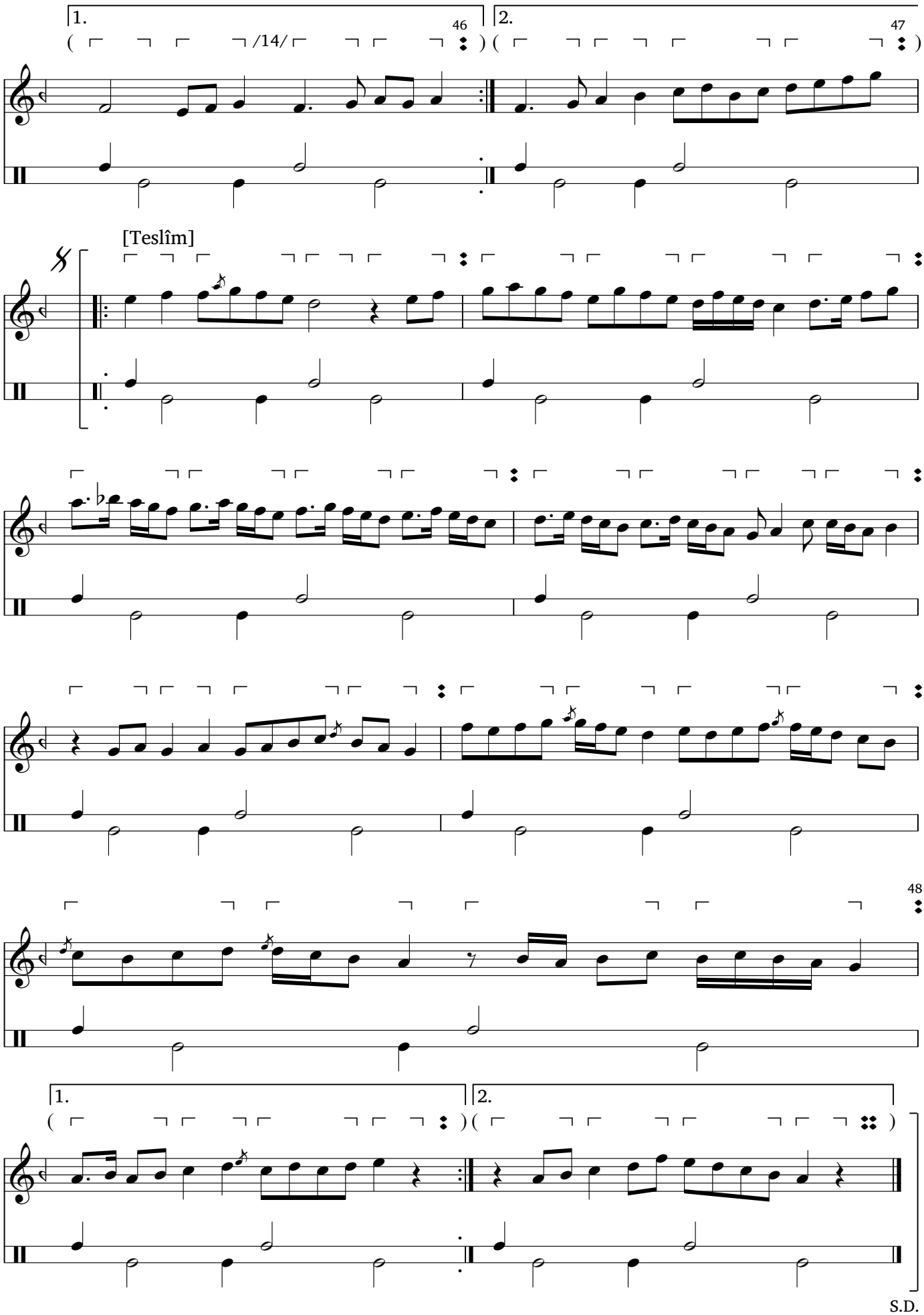
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[Teslîm]
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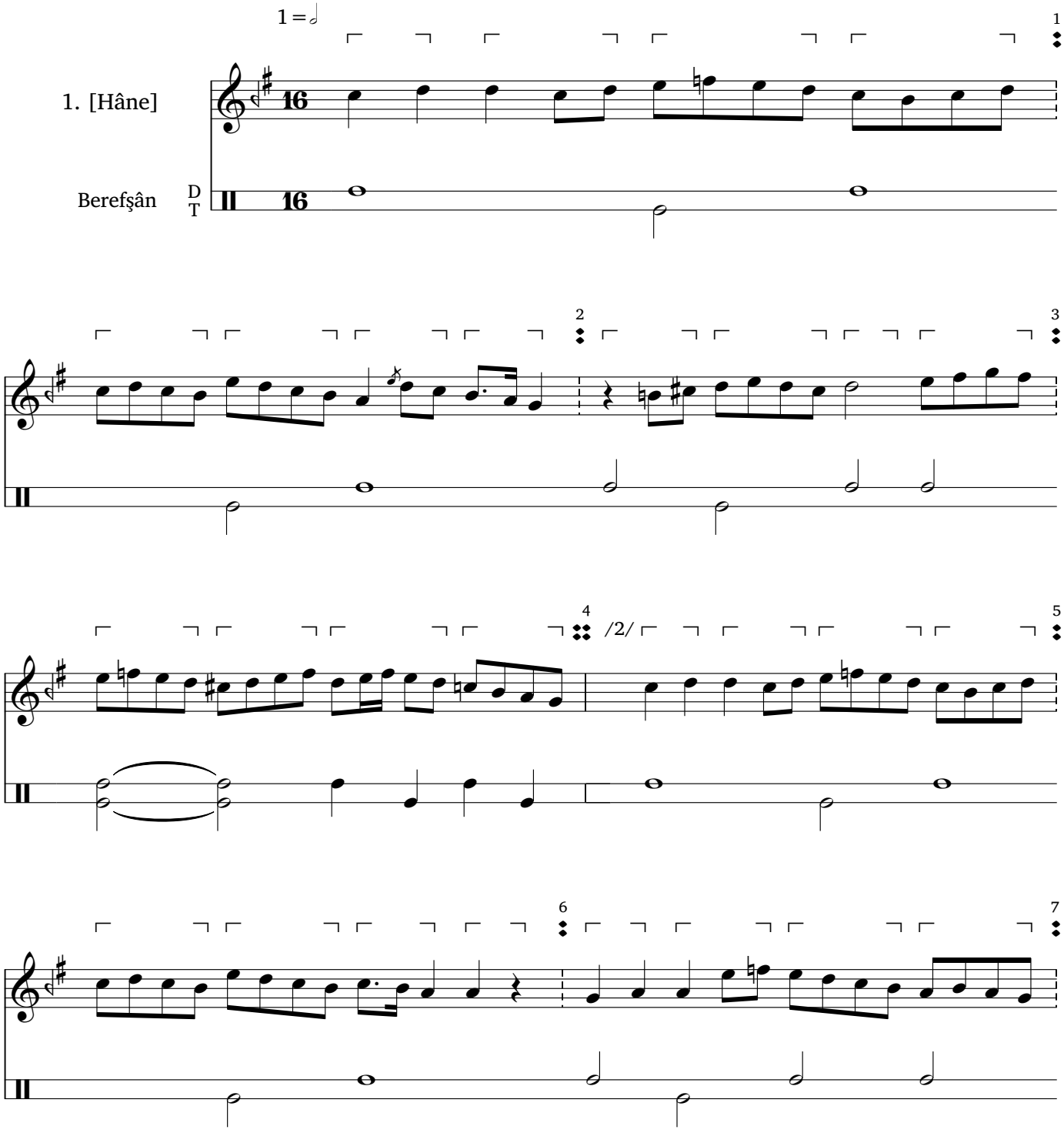
S.D.

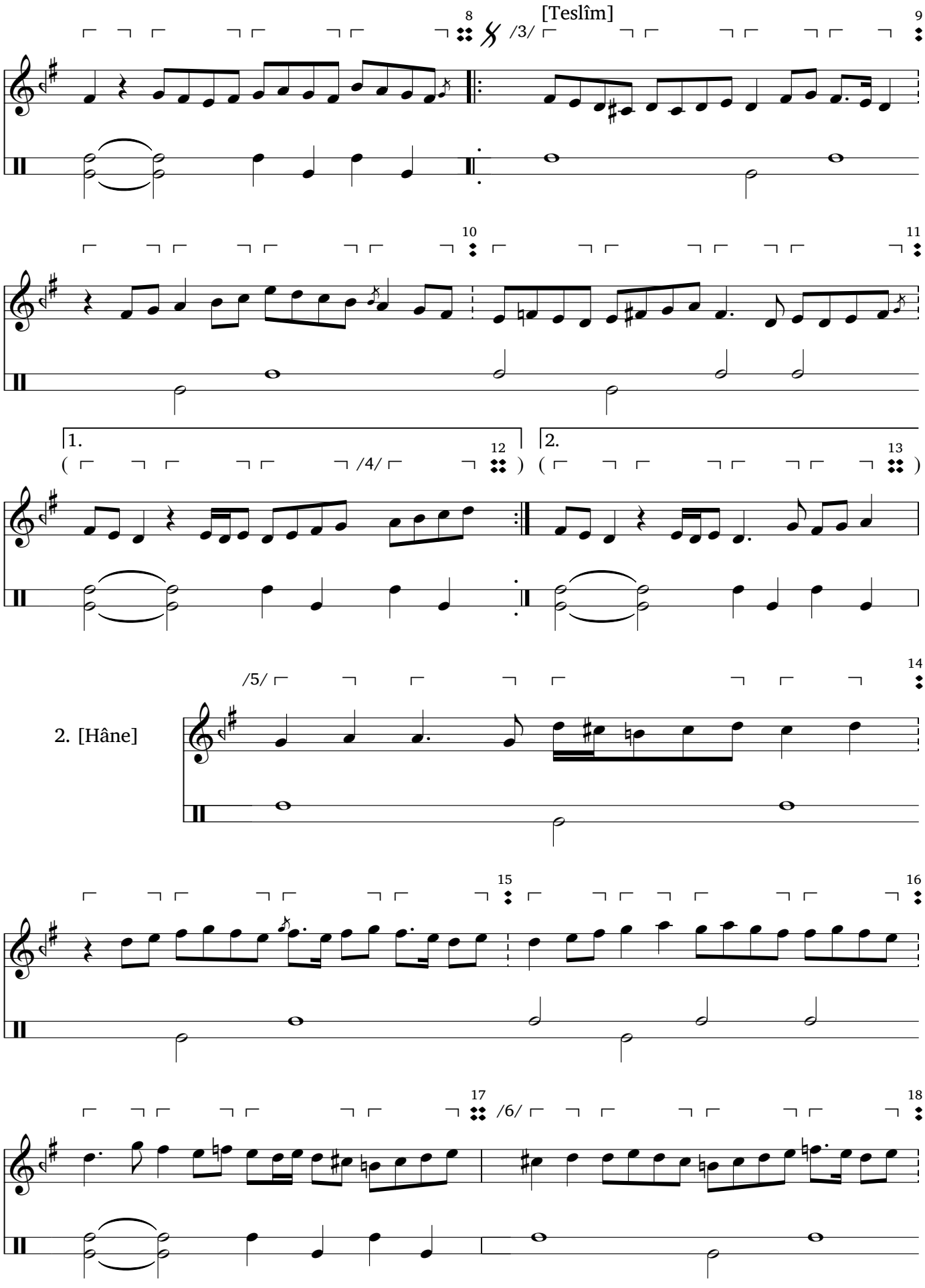
Makam:Yegâh
Usûl: Berefşân
Genre: Peşrev

TR-Içağatay YZPER2, fols. [13r–v]
CMO1-VI/2.13

P. Eēgeah, o. Bērēfşan, İsḫakın

Tanbûrî İsak
(d. after 1807)

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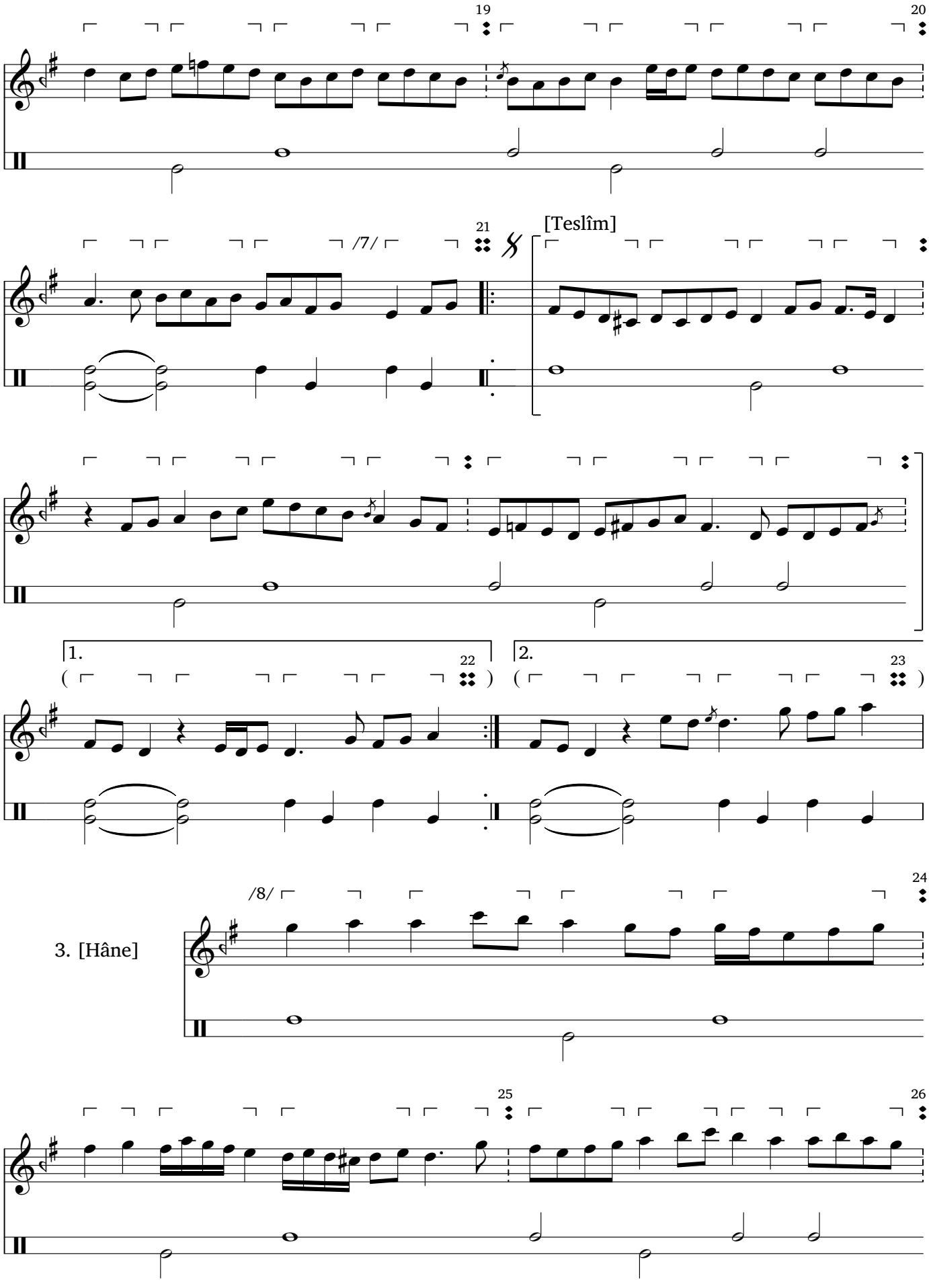
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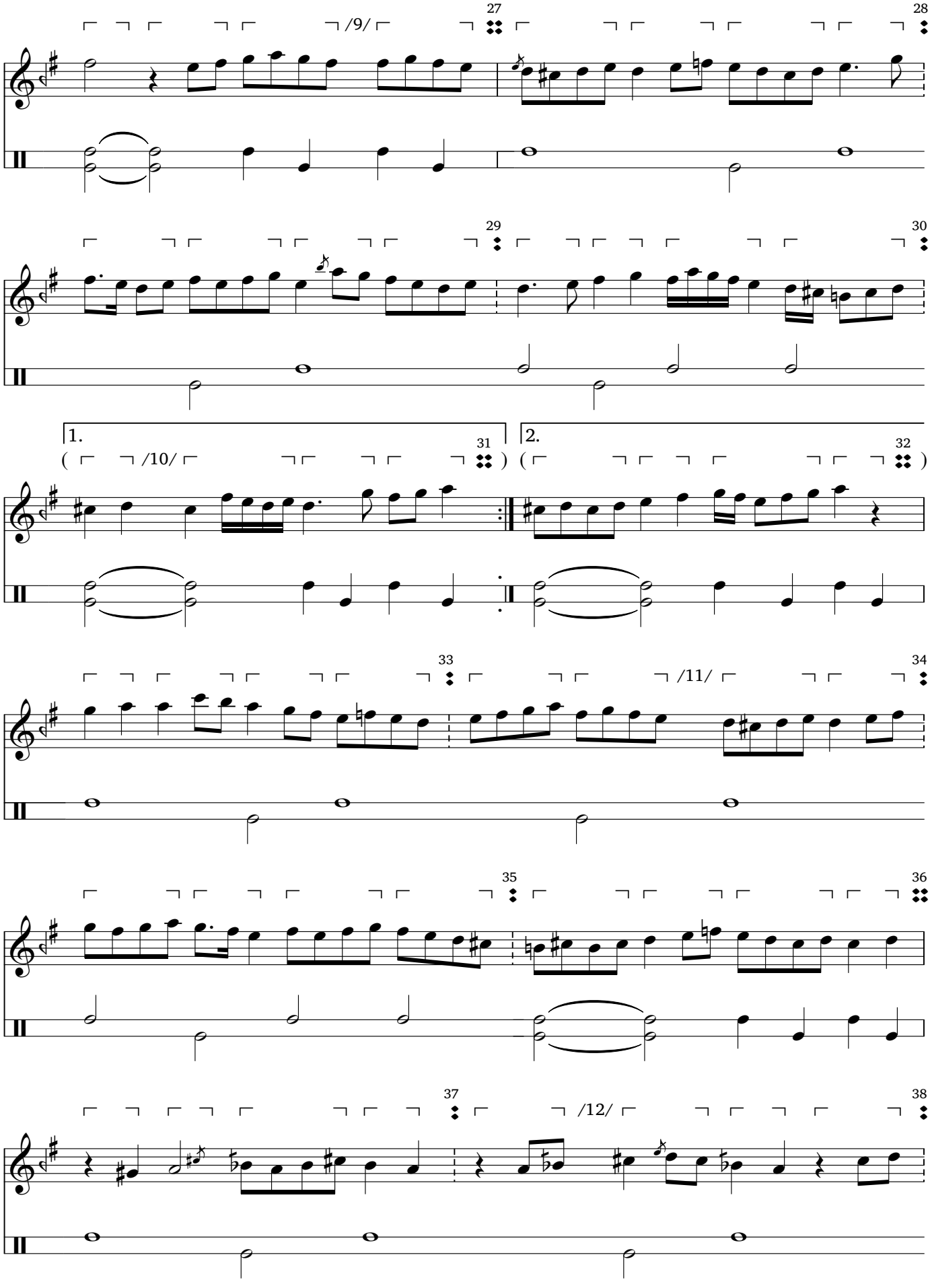
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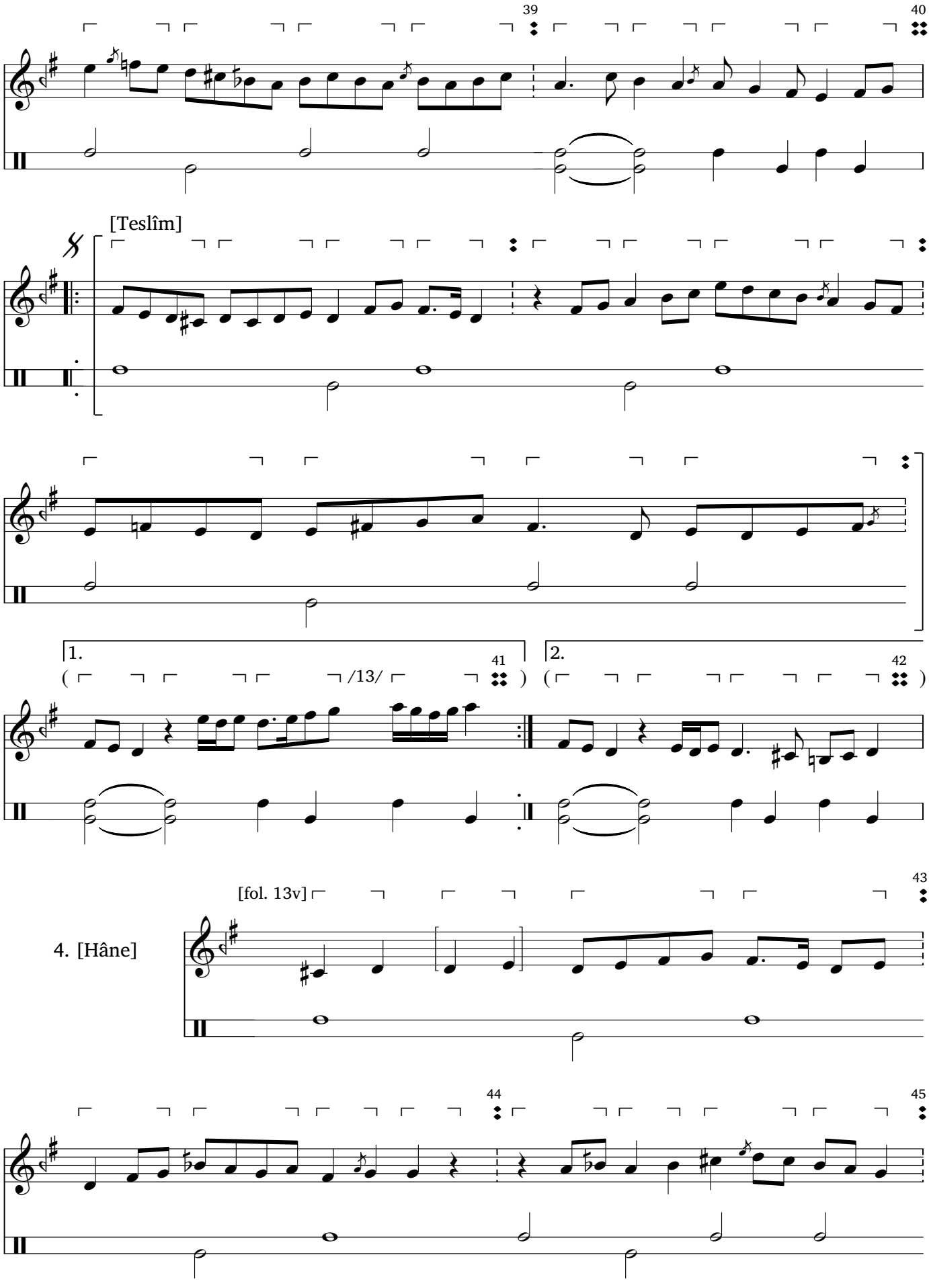
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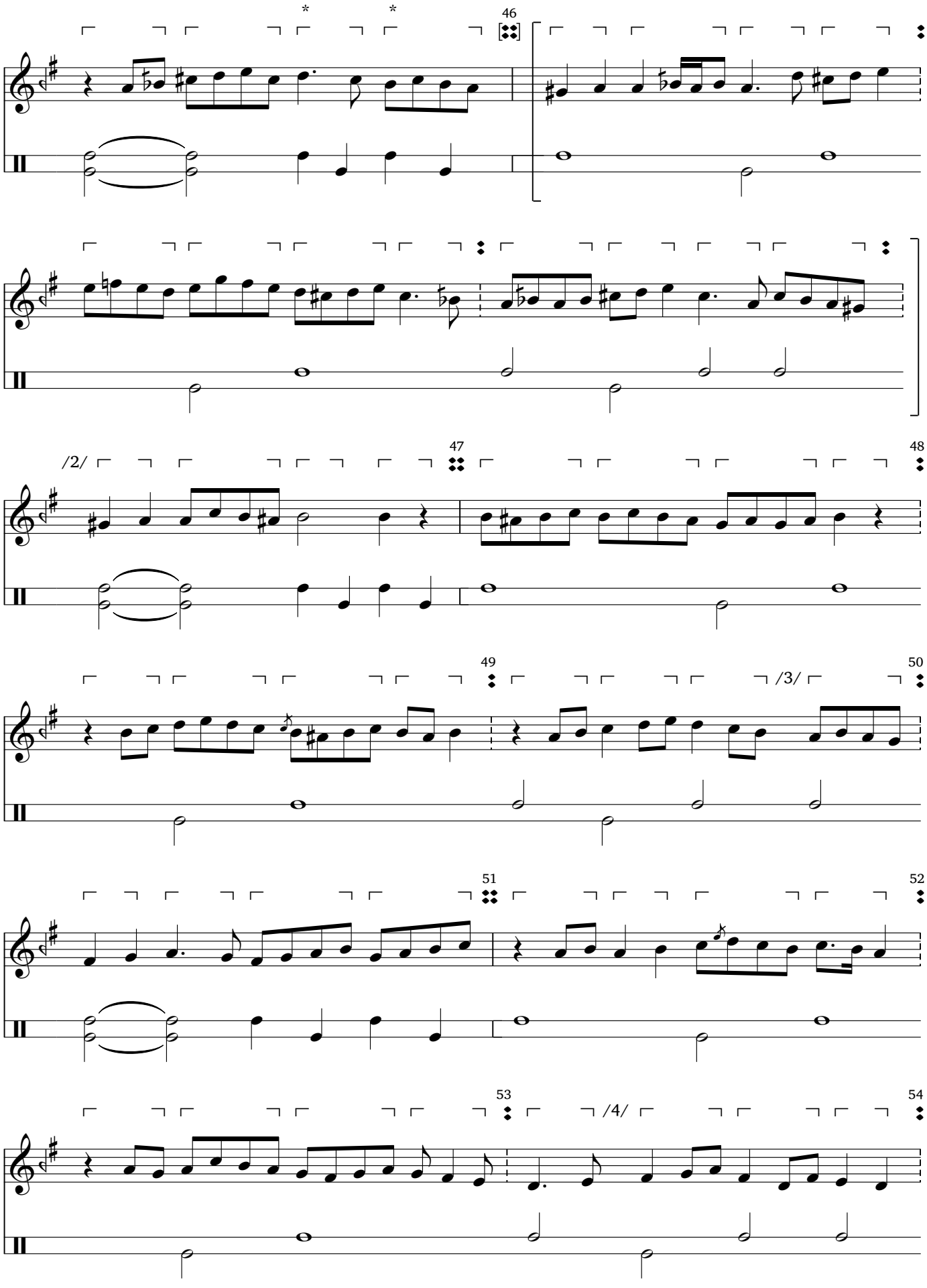
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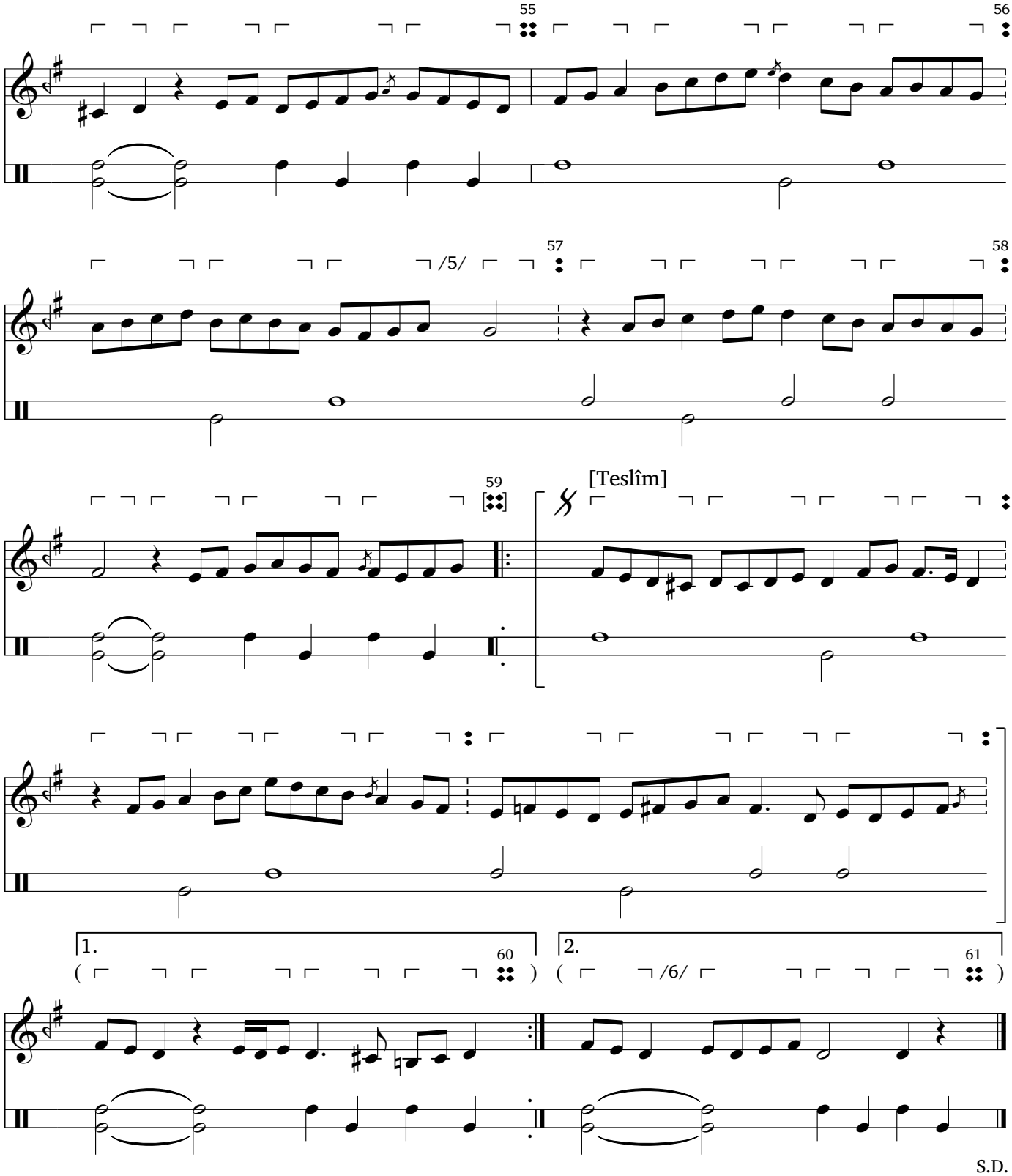
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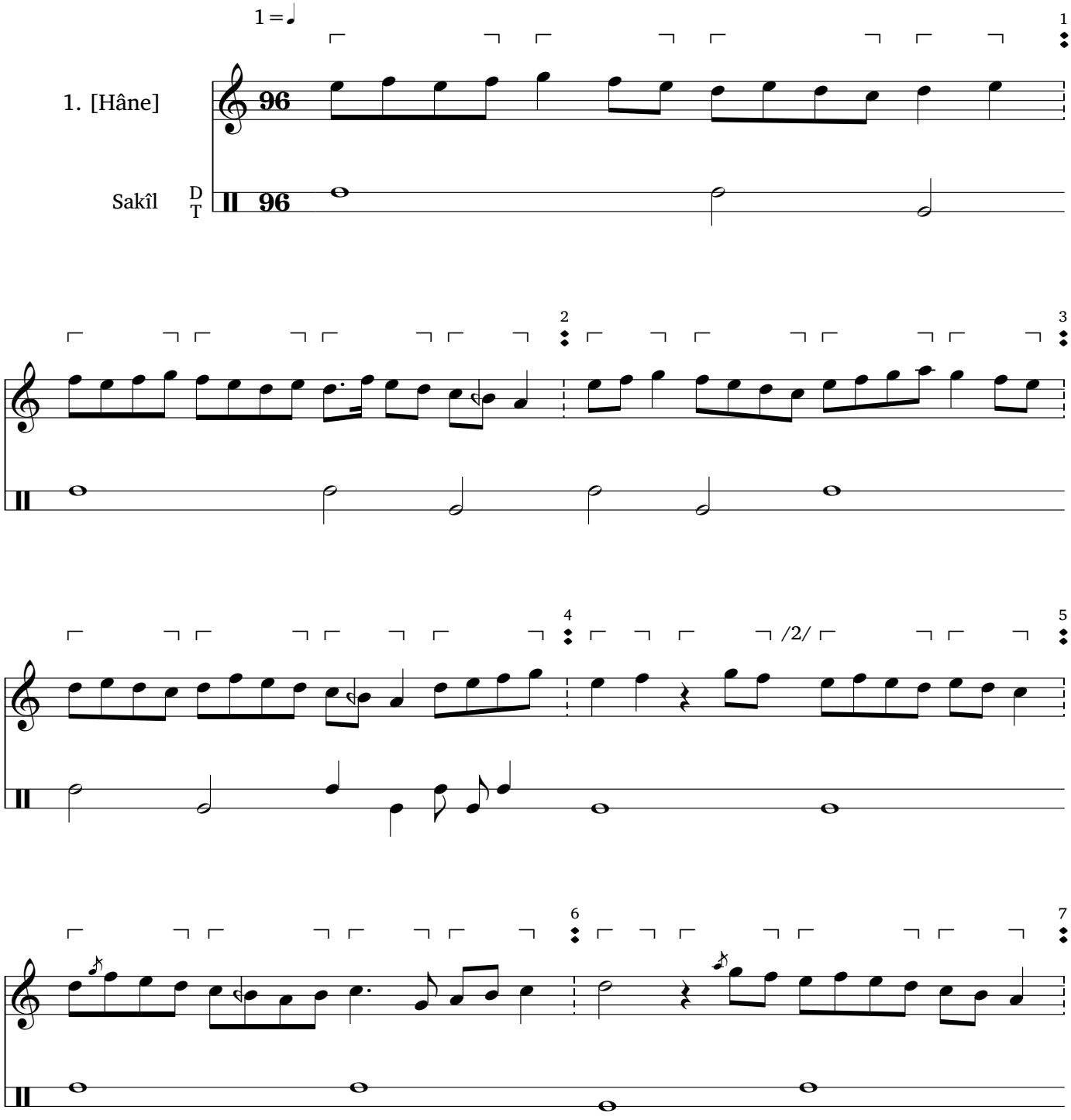
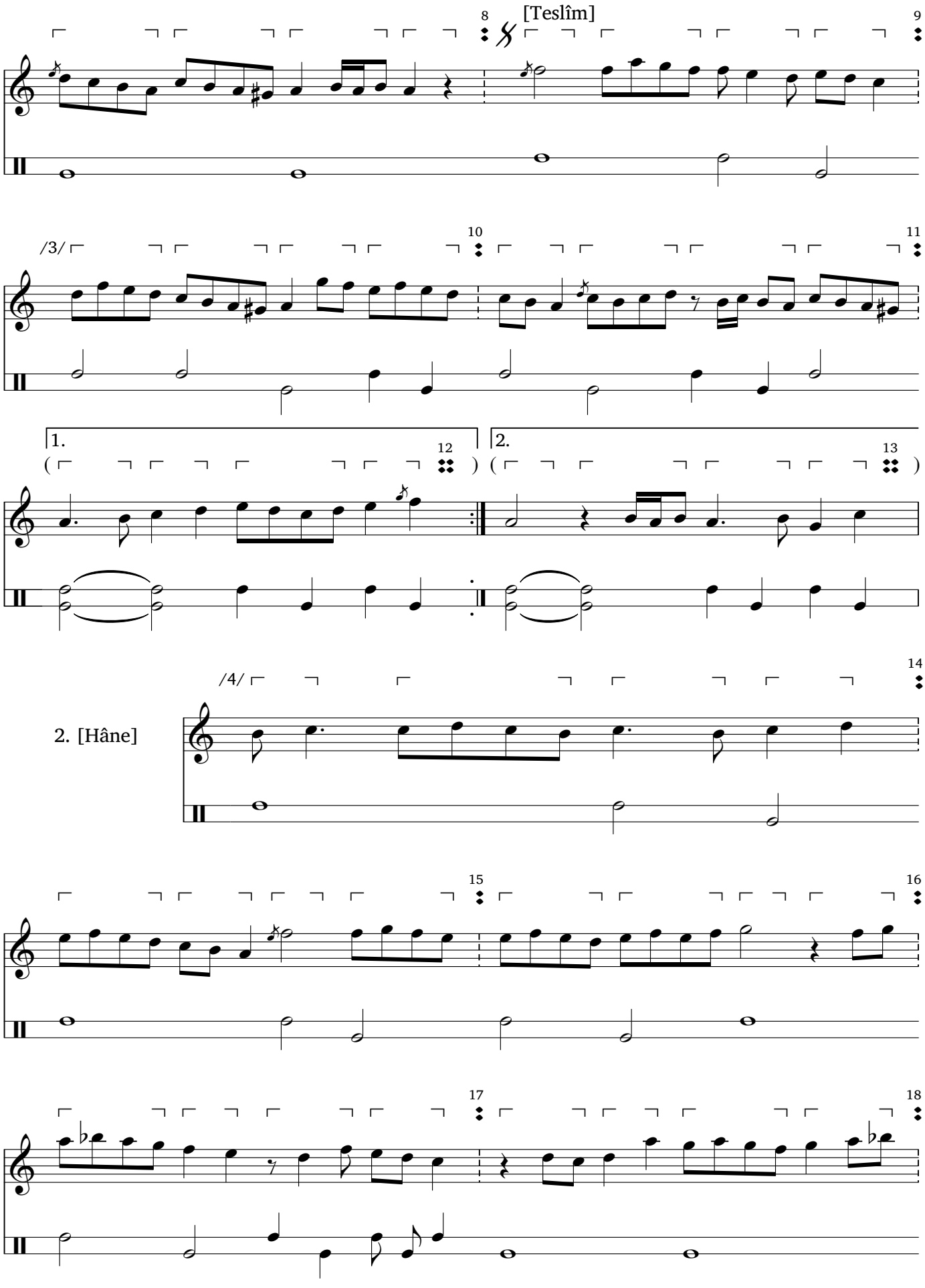
Makâm: Acem bûselik
Usûl: Sakîl
Genre: Peşrev

TR-Içağatay YZPER2, fol. [14r]
CMO1-VI/2.14

Pēşrēf Acēm Puselik, o. Sakil, Sadık aġanın

Sâdık Ağa
(d. 1815)

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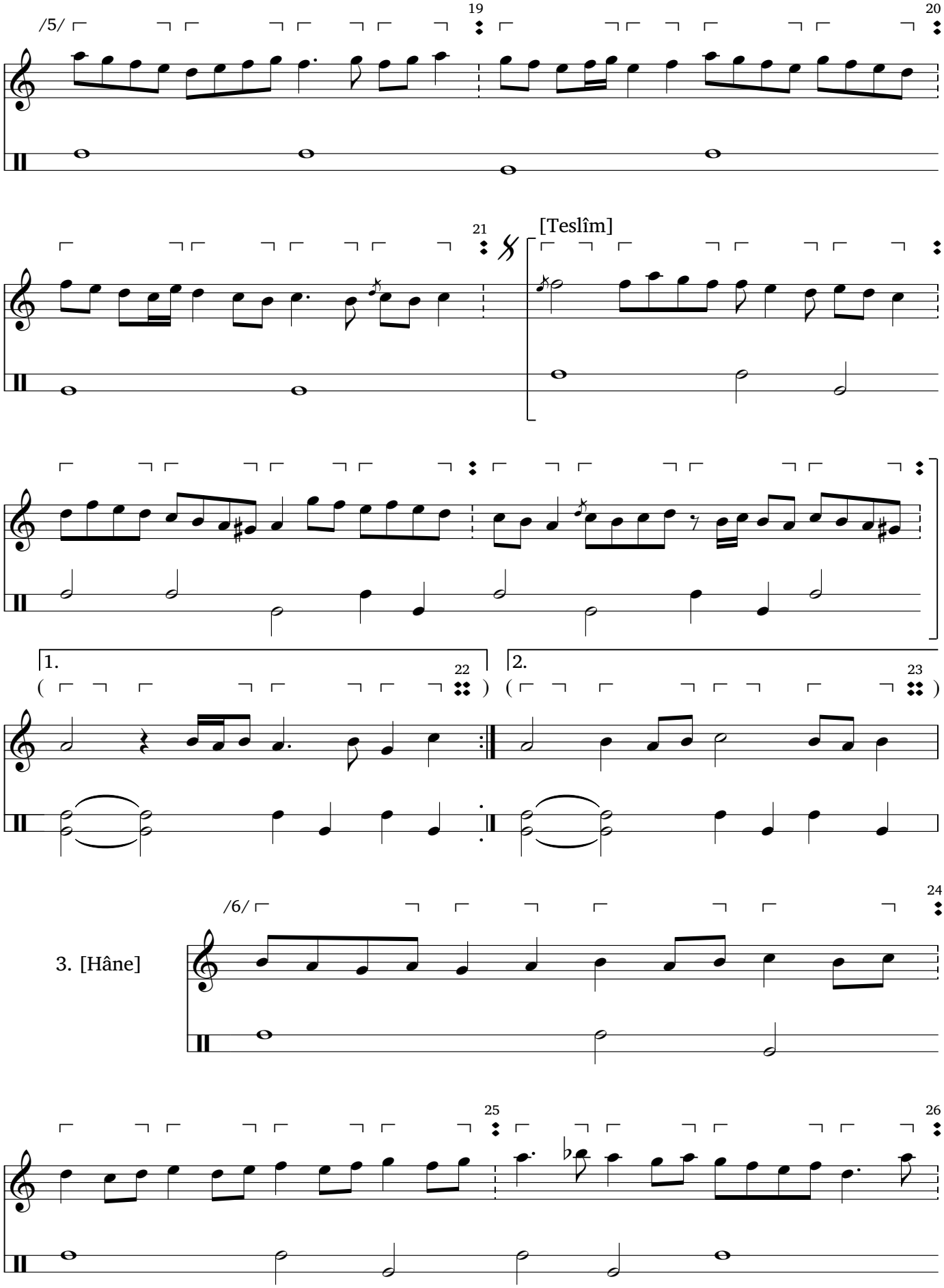
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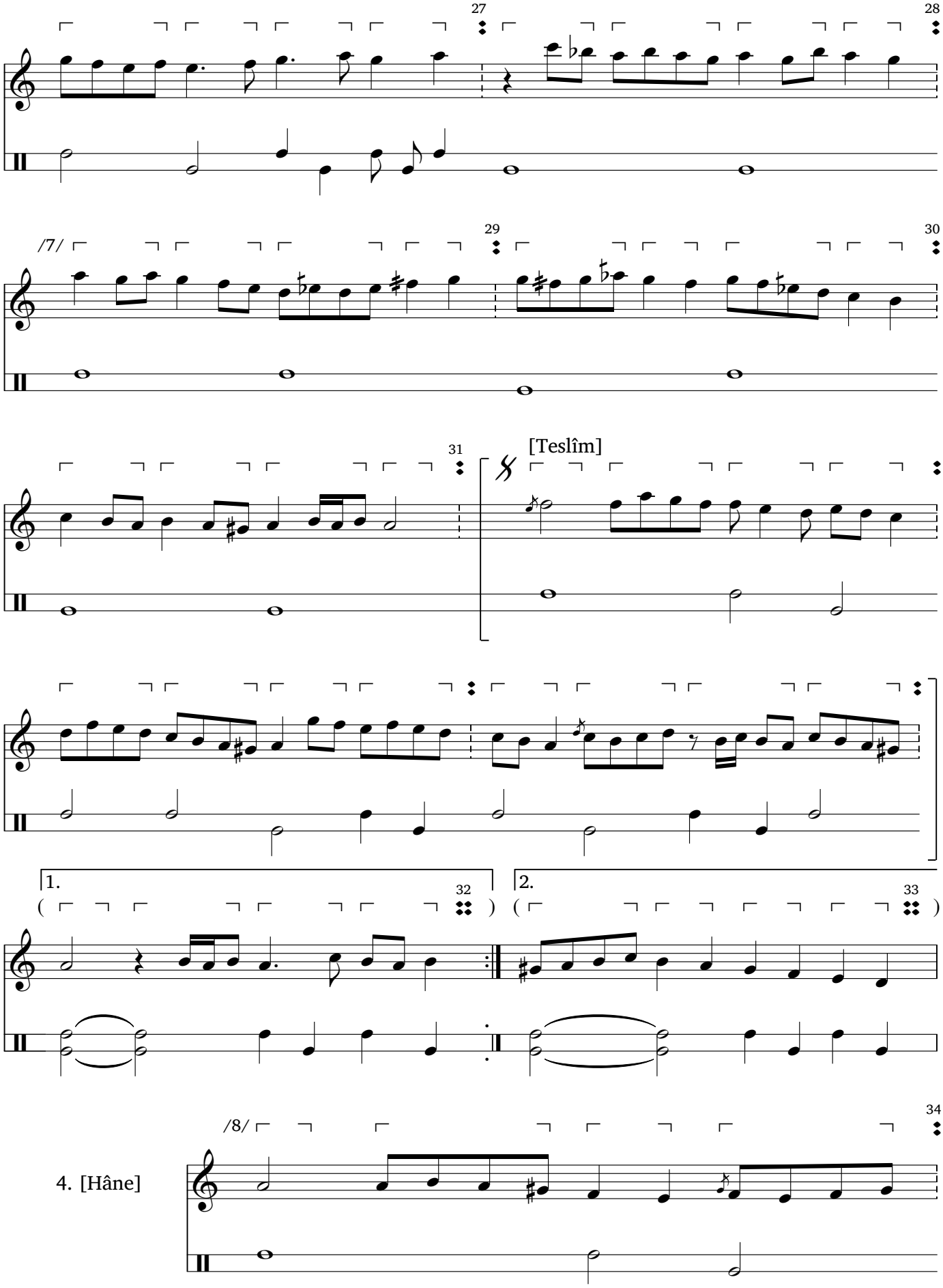
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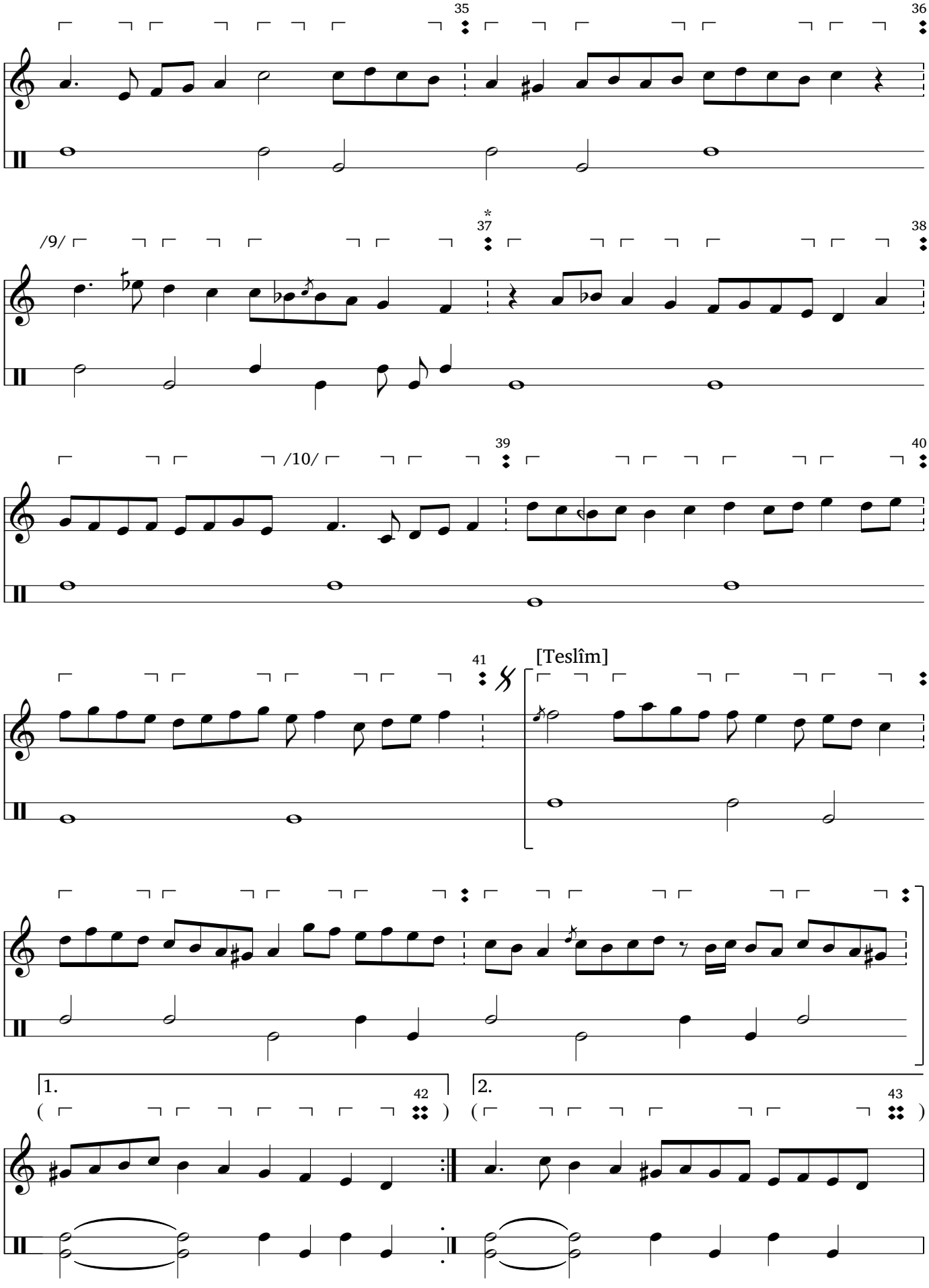
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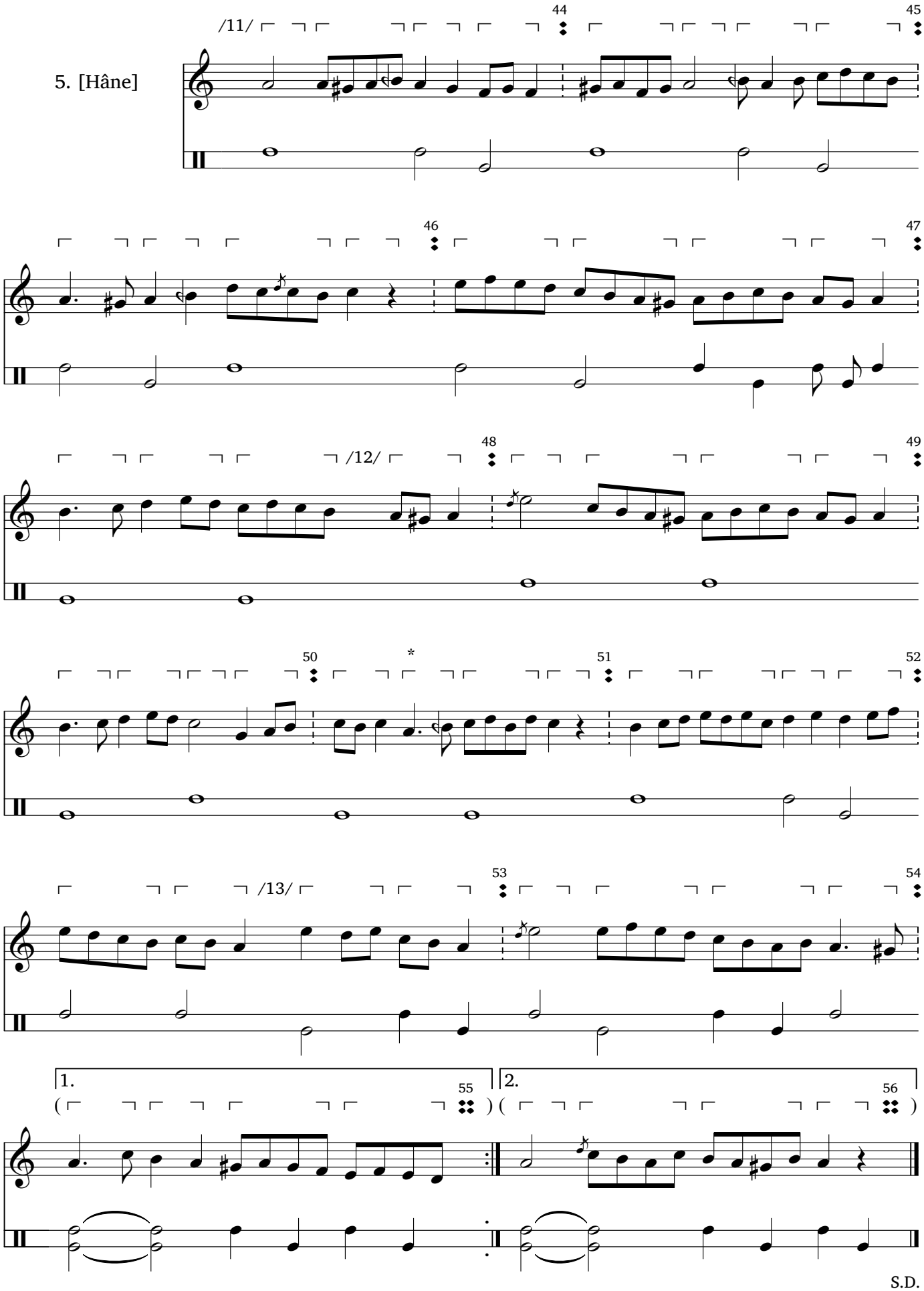
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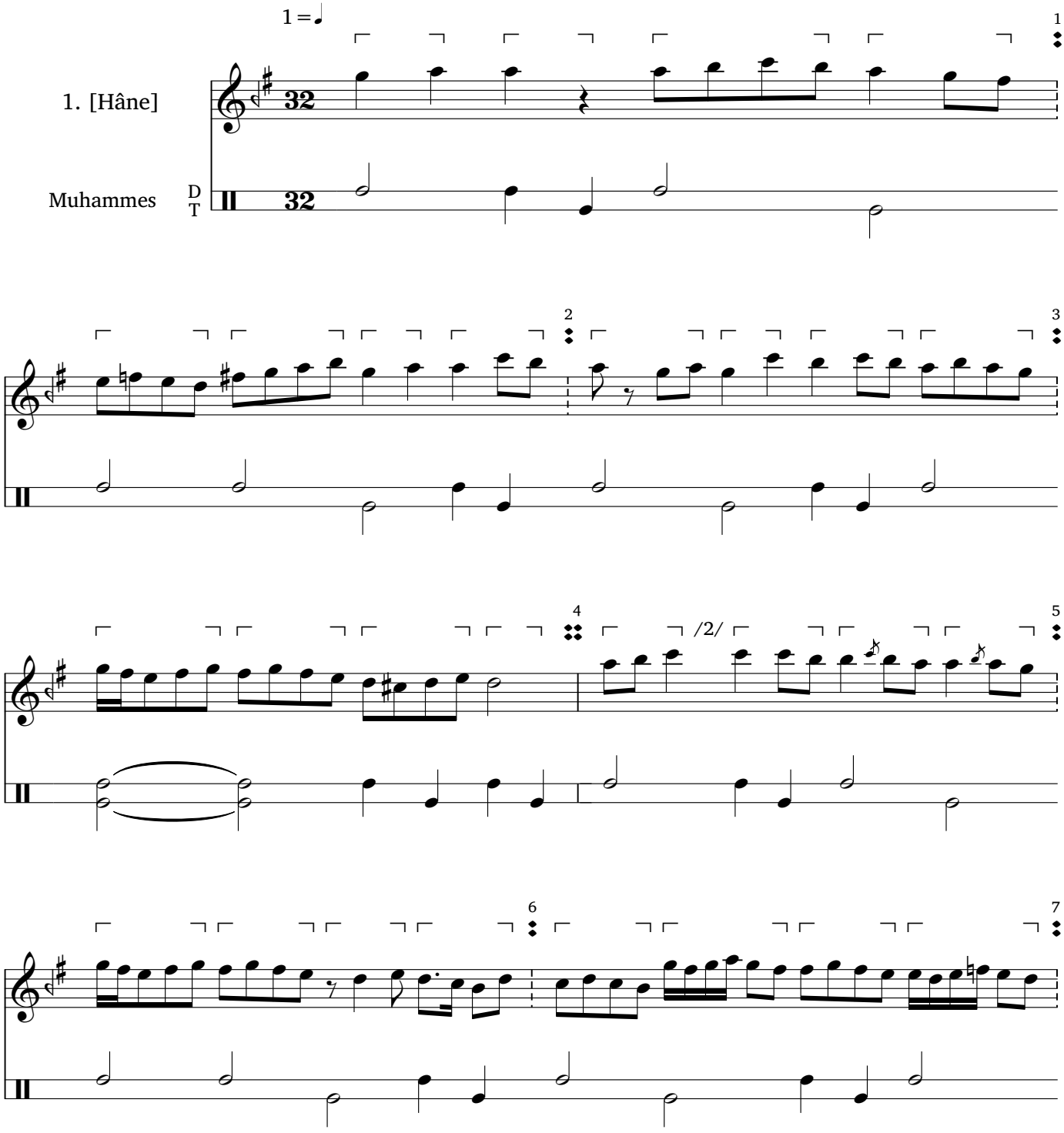
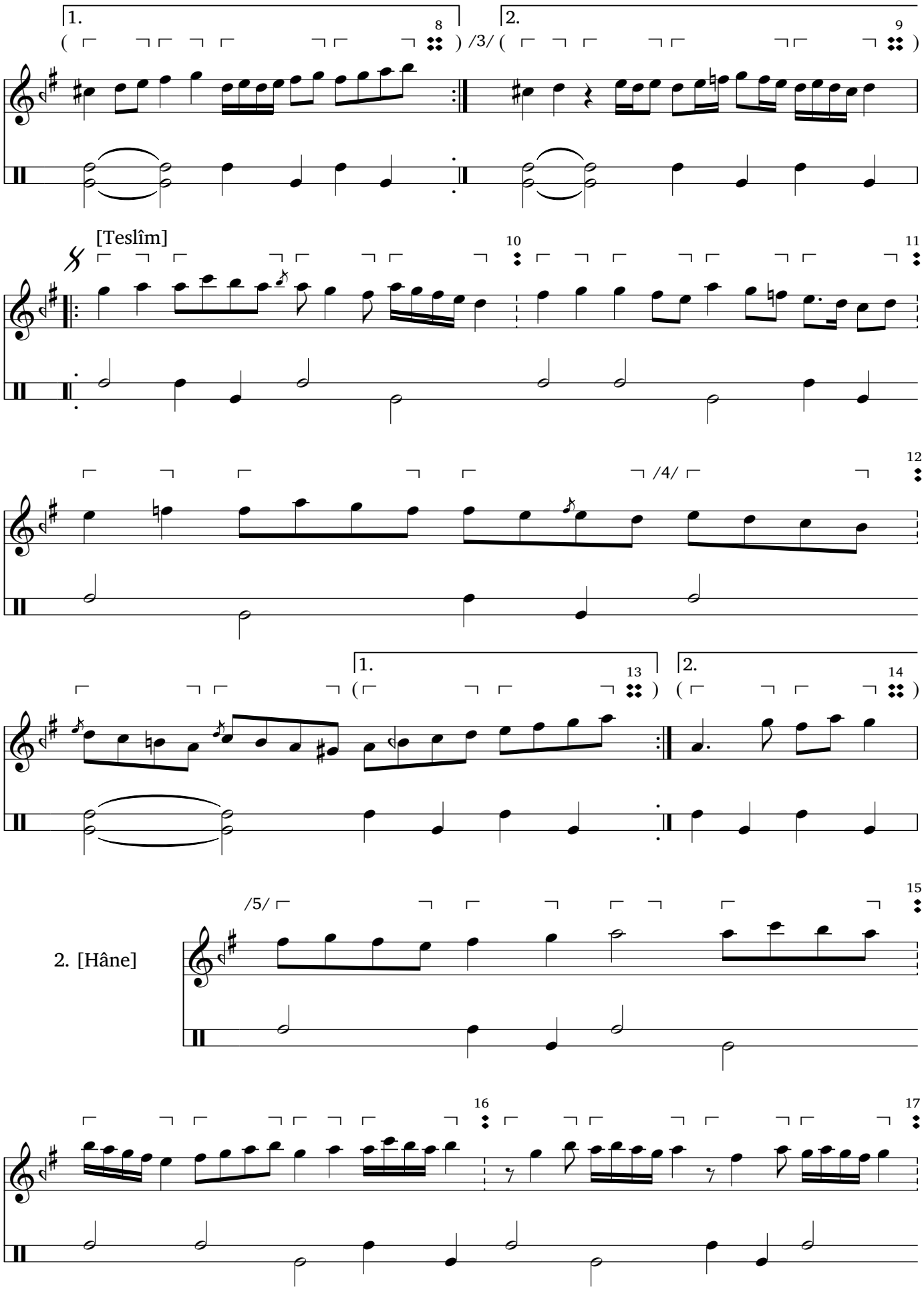
Makâm: Tâhir bûselik
Usûl: Muhammes
Genre: Peşrev

TR-Içağatay YZPER2, fol. [15r]
CMO1-VI/2.15

P. T‘ahir Puselik, o. Muhammēs, Riza Ef. nin

Kemânî Rızâ Efendi
(1780–1852)

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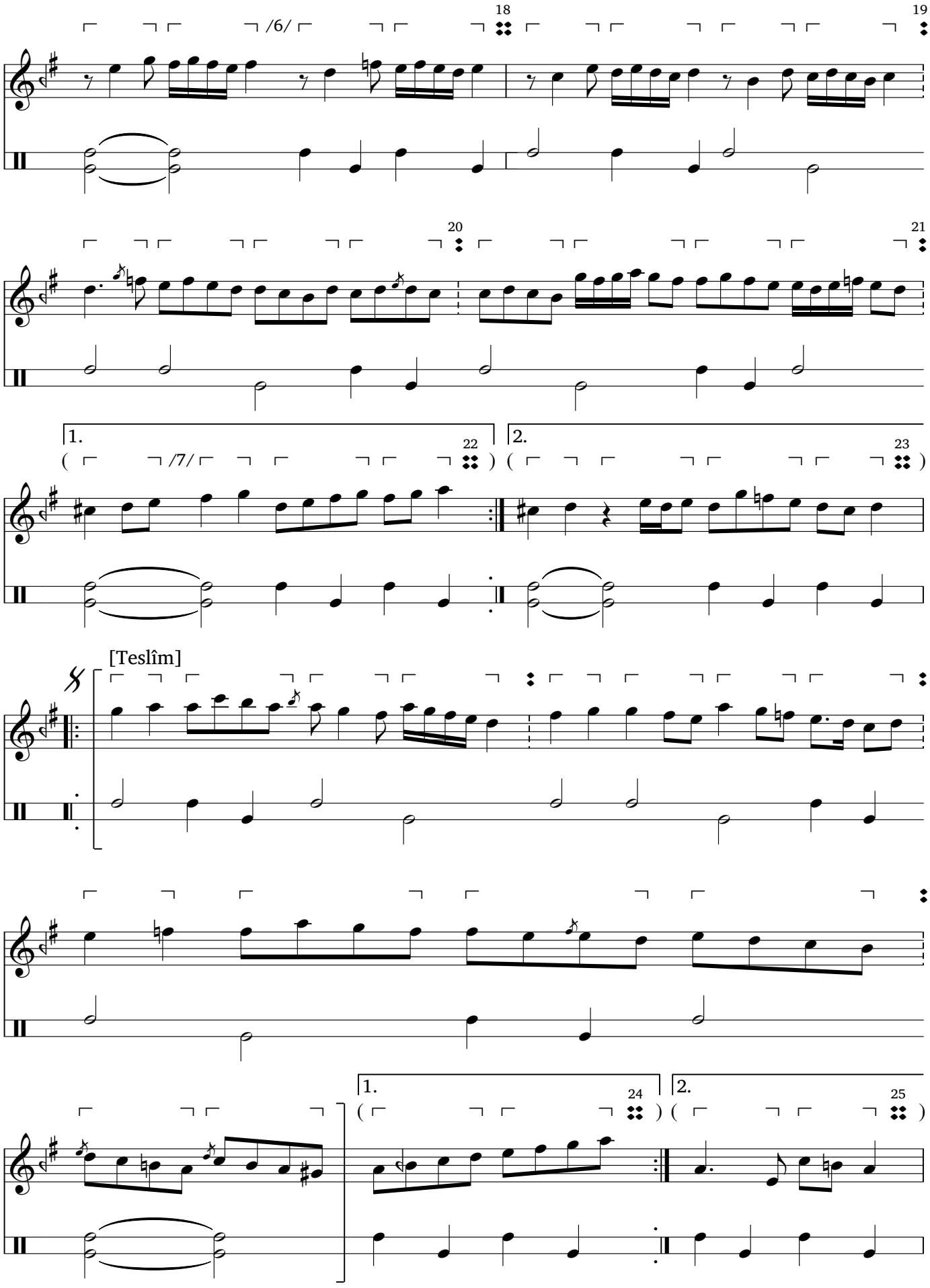
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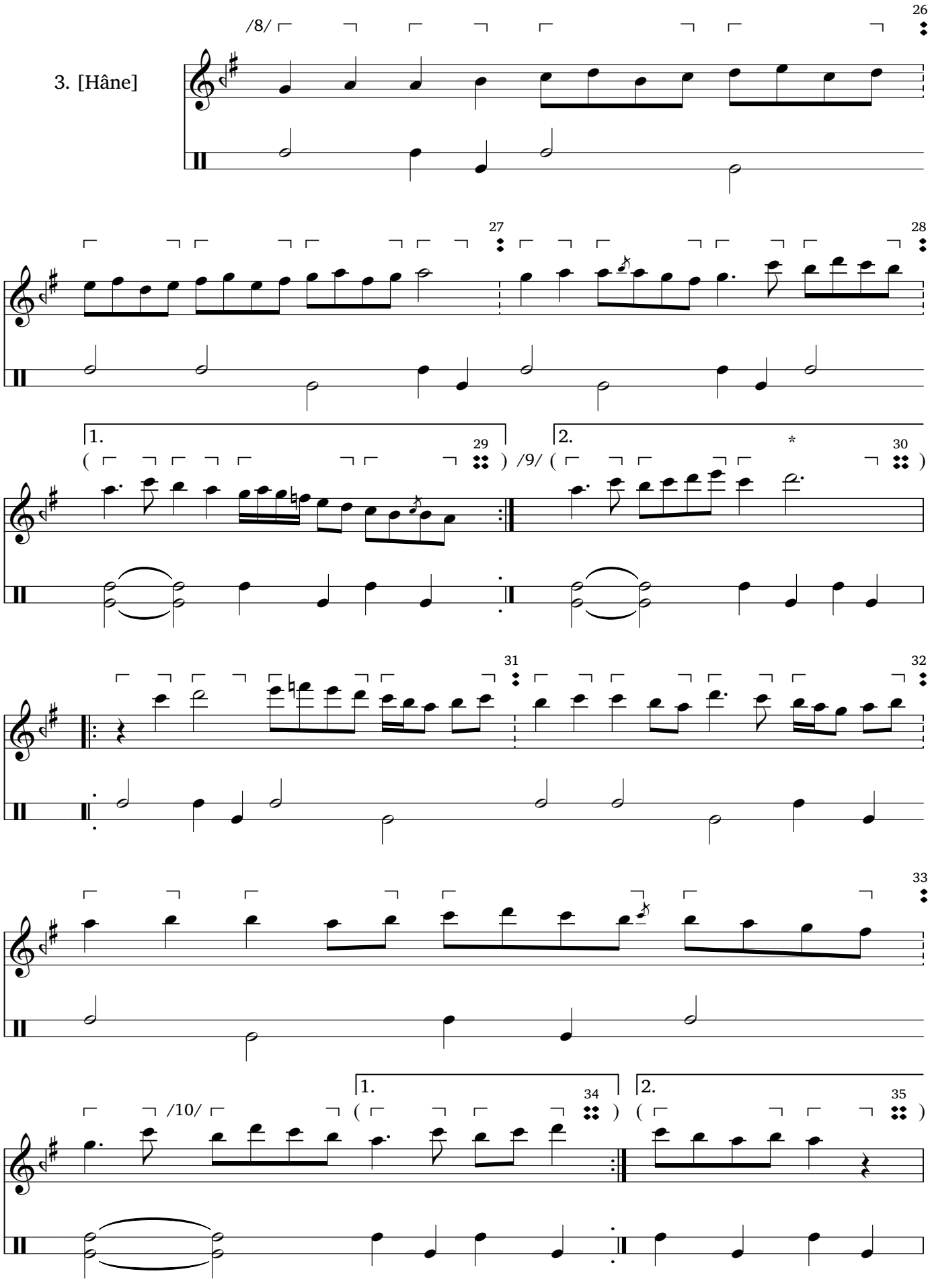
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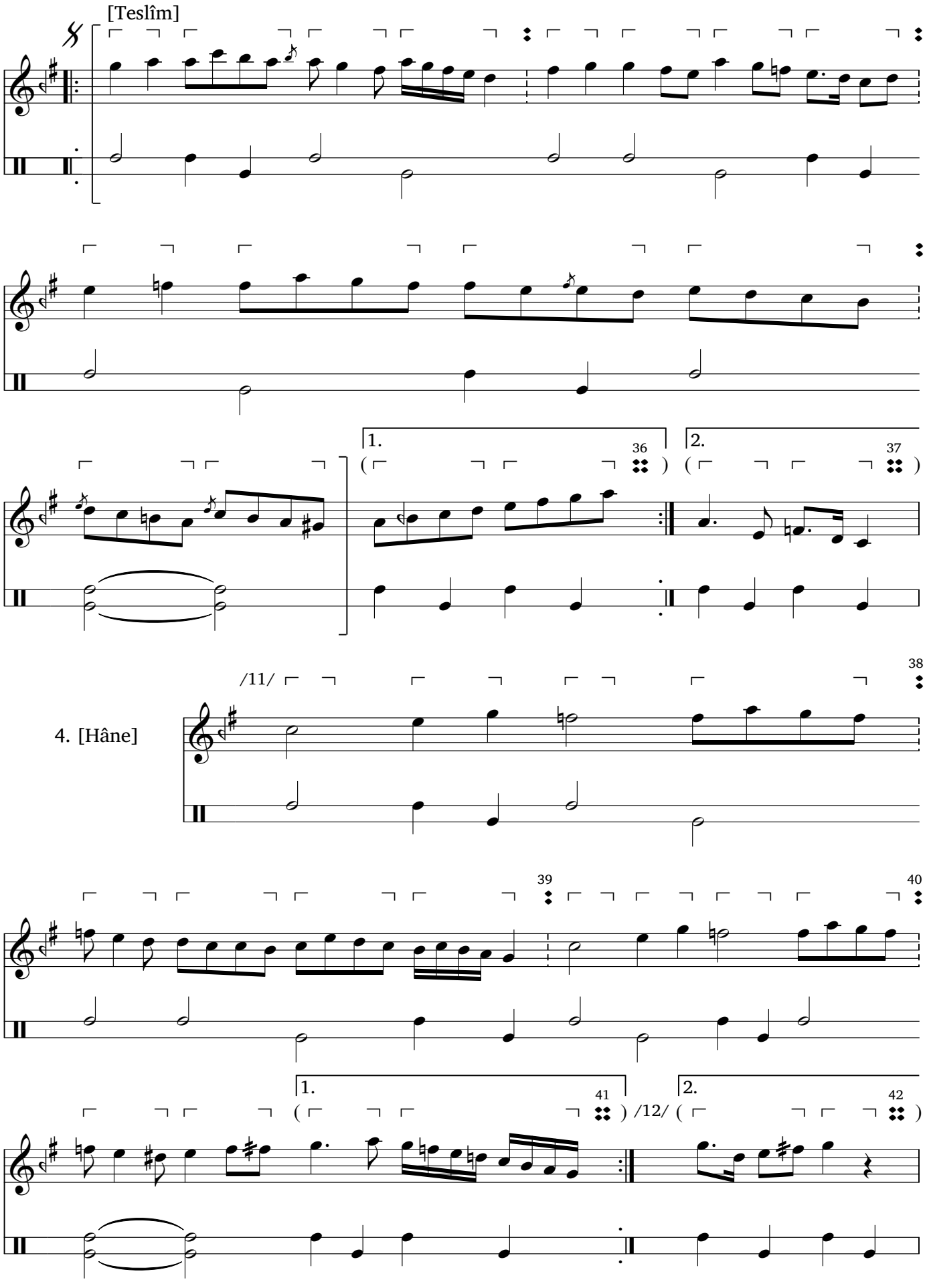
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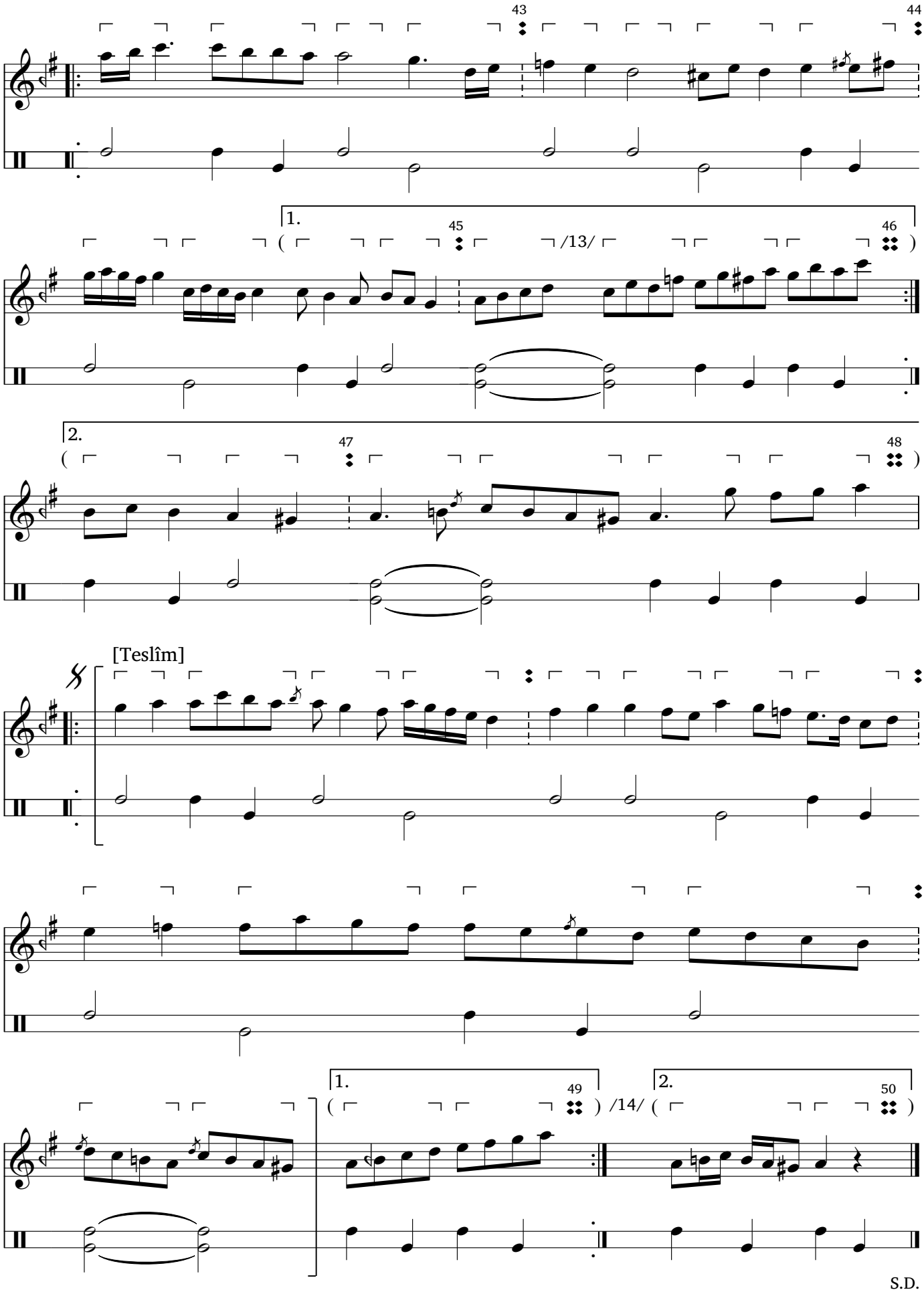
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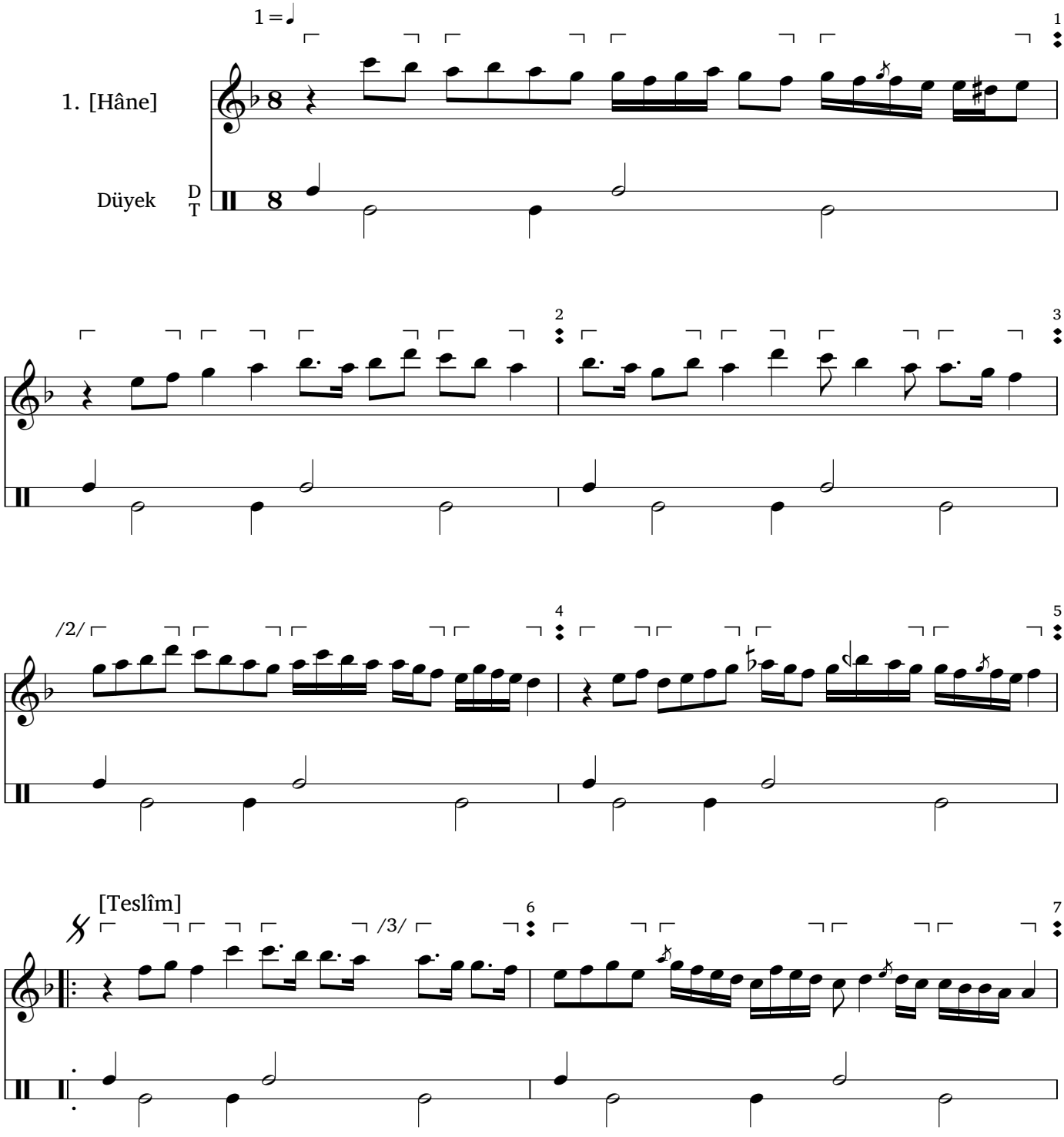
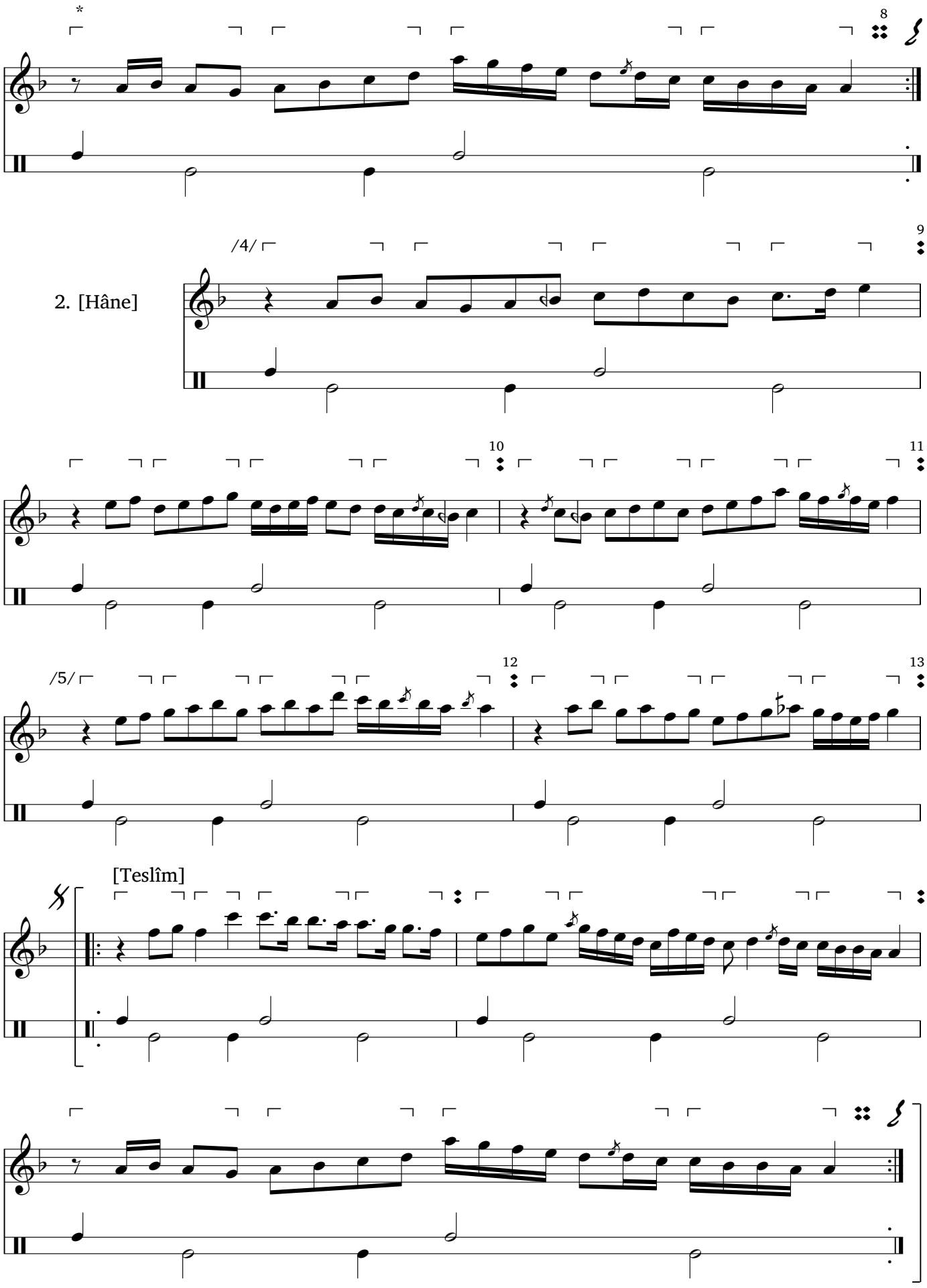
Makâm: Muhayyer kürdî
Usûl: Düyek
Genre: Peşrev

TR-Içağatay YZPER2, fol. [16r]
CMO1-VI/2.16

P. Muhayēr K‘ürdi, o. düeēk, Sebuh aġanın

Kemânî Sebuh Ağa
(1828–1894)

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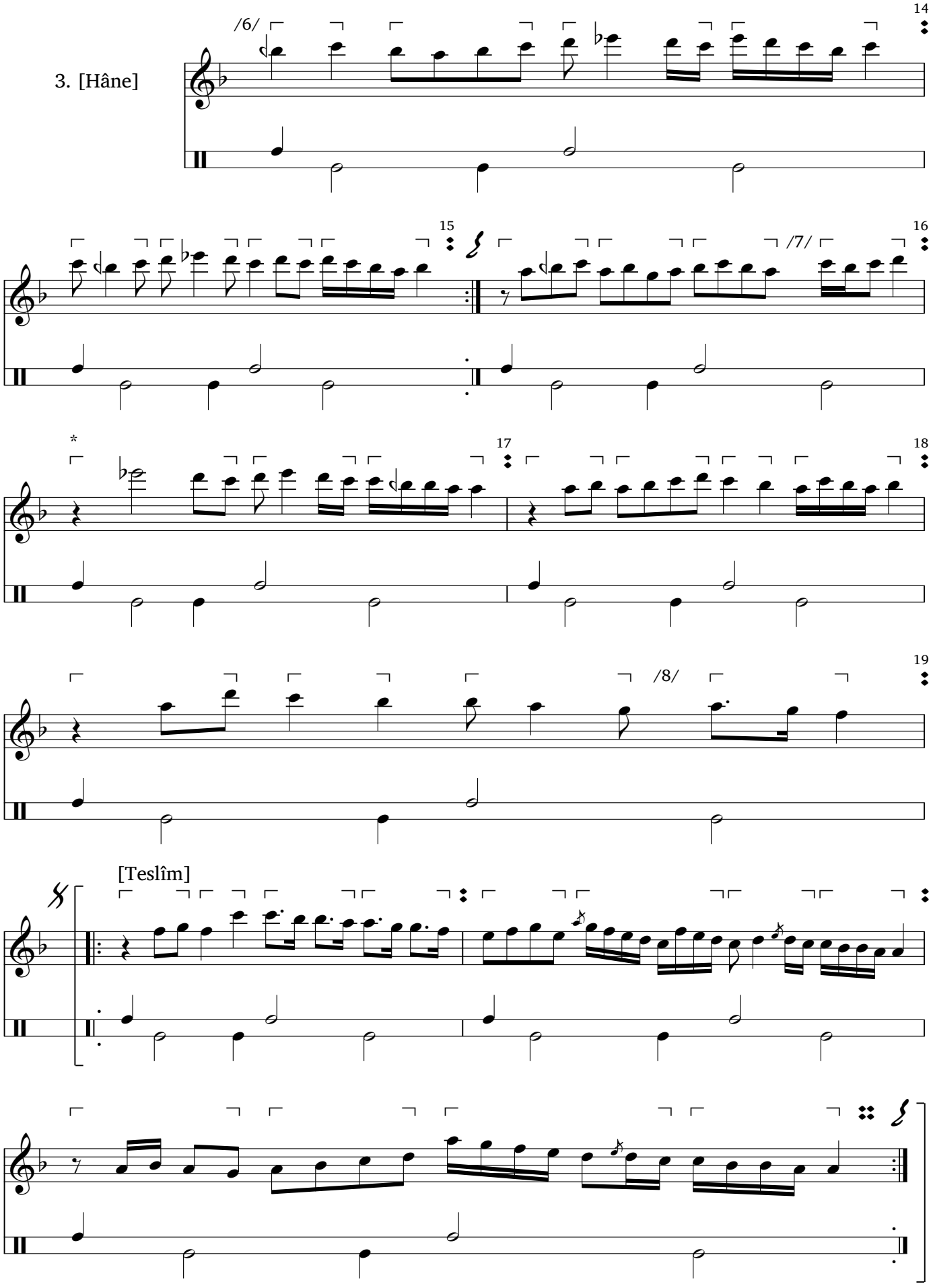
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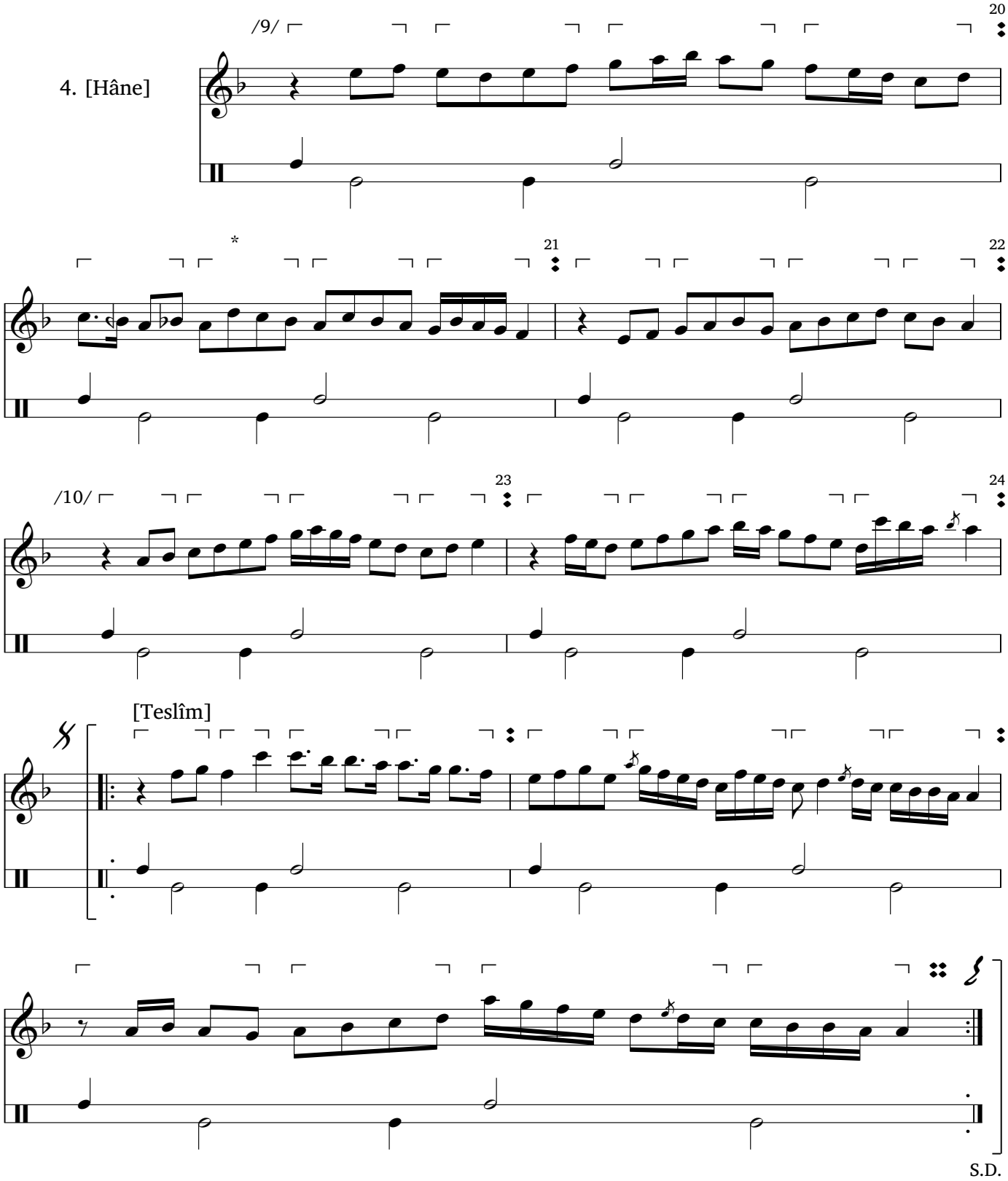
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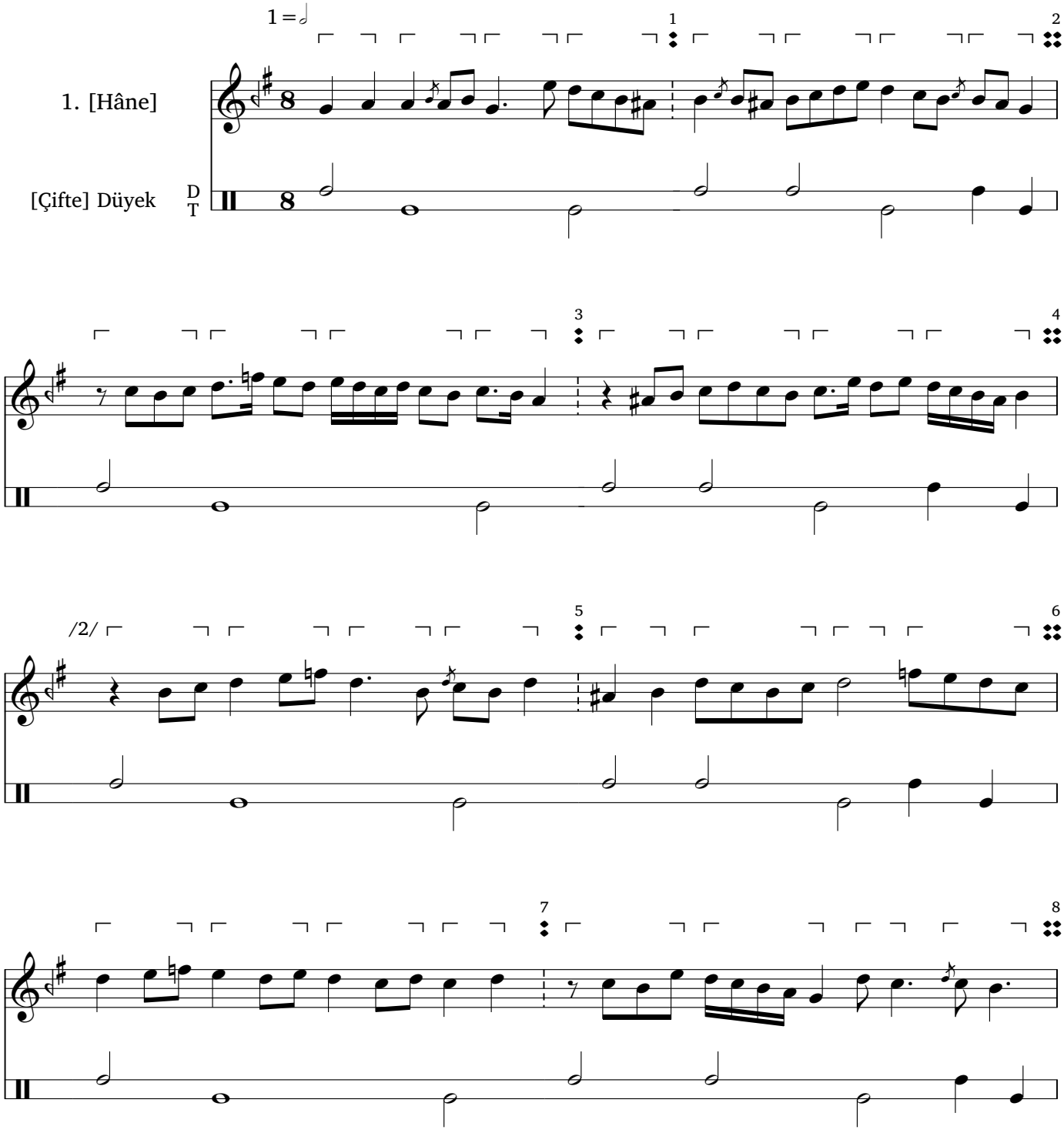
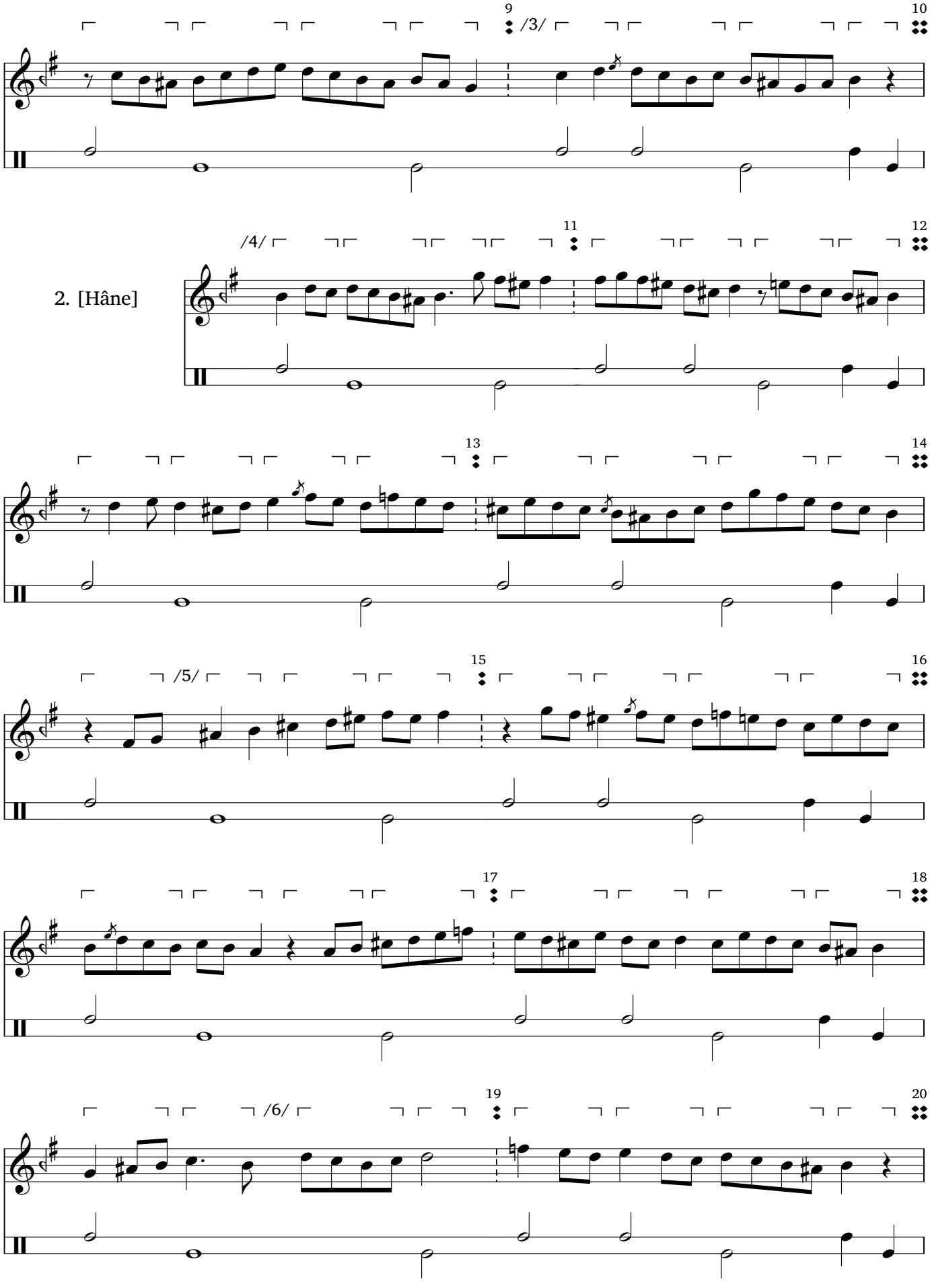
Makâm: Segâh
Usûl: Çifte düyek
Genre: Peşrev

TR-Içağatay YZPER2, fol. [17r]
CMO1-VI/2.17

P. Sēgeah Zülfünigear, o. düeēk, Mandōlinin

Mandolin Artin
(d. ca. 1890)

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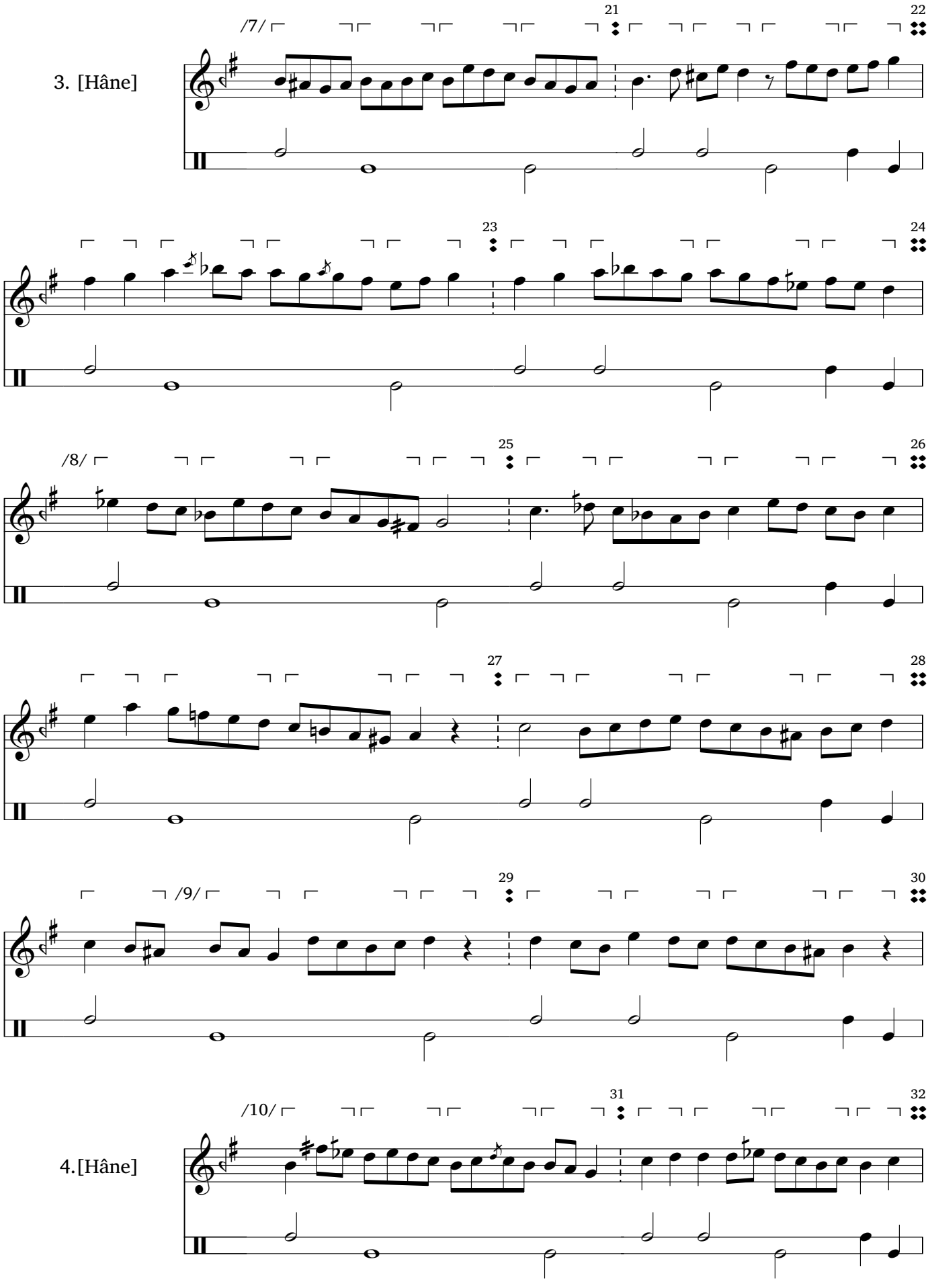
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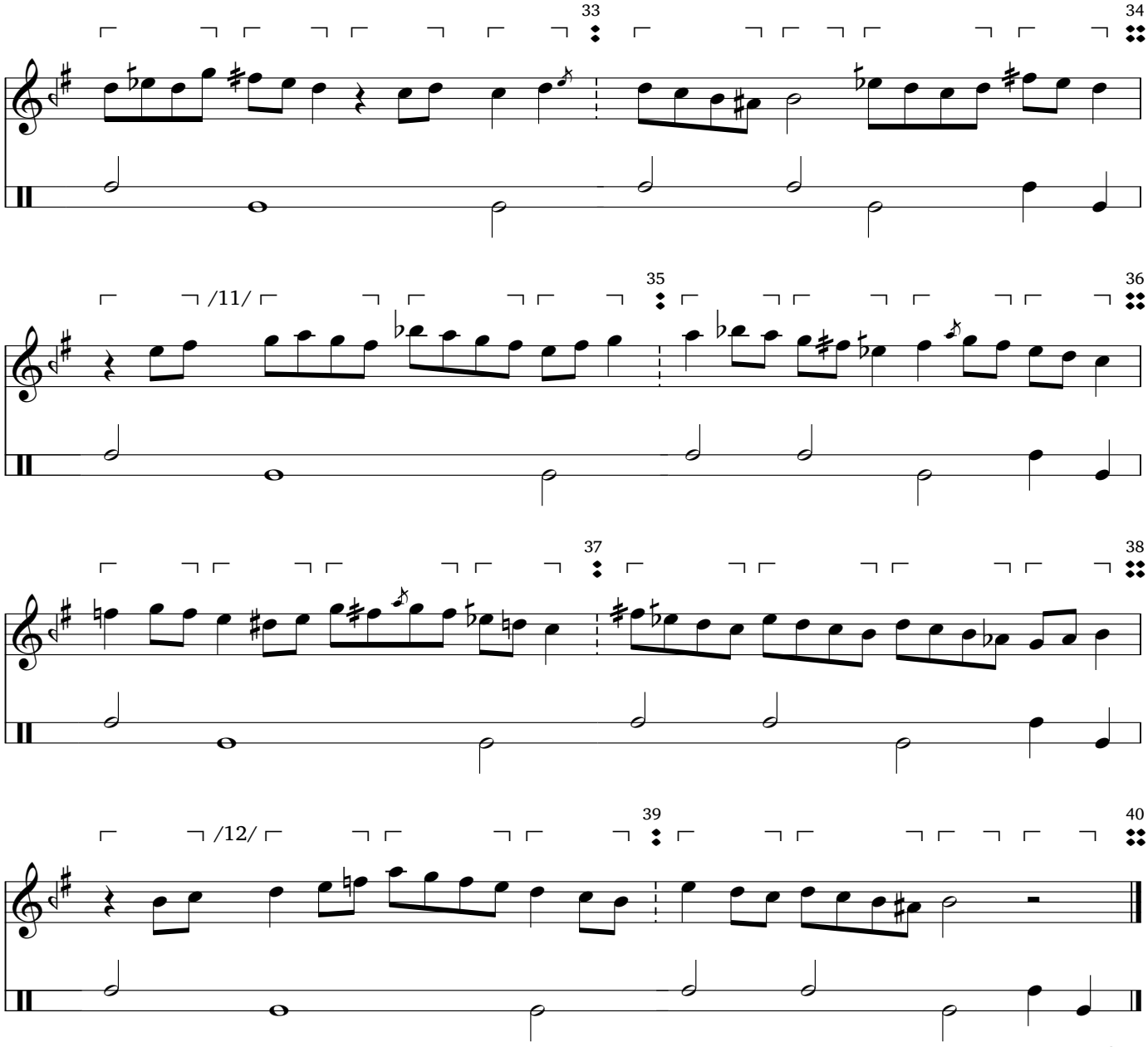
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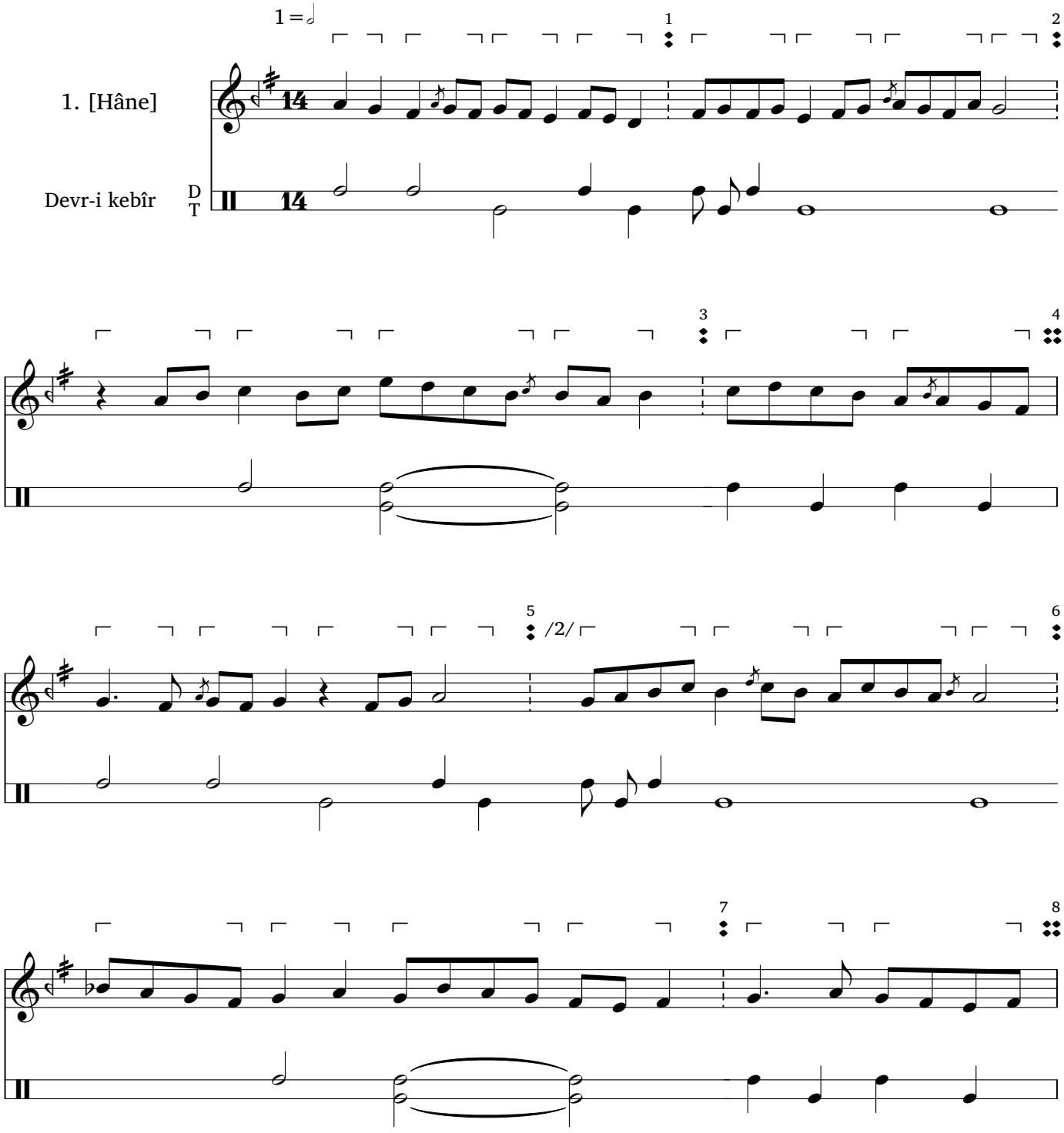
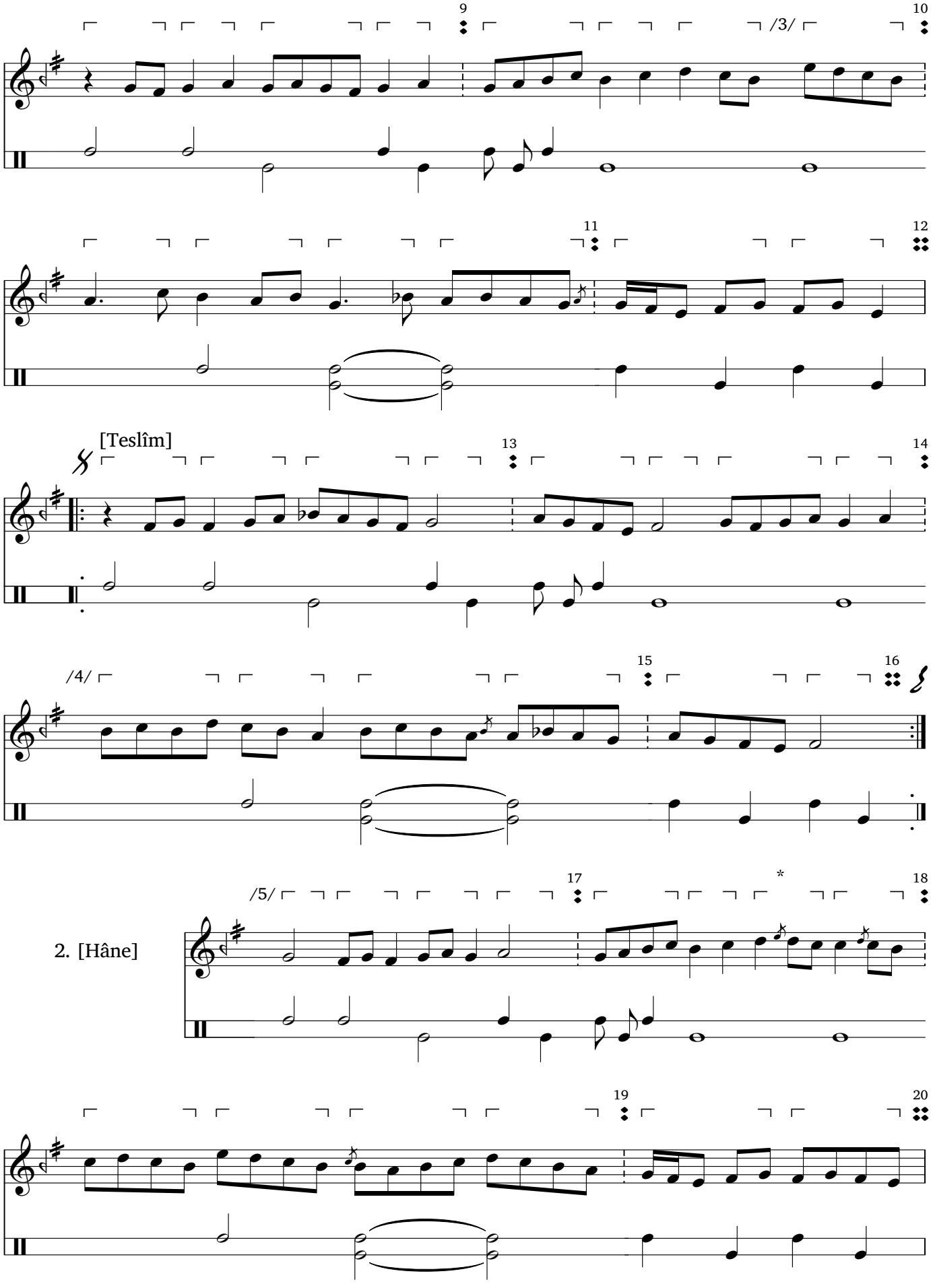
Makâm: Geveşt
Usûl: Devr-i kebîr
Genre: Peşrev

TR-Içağatay YZPER2, fol. [18r]
CMO1-VI/2.18

Pēşrēf Gēvēşd, o. Dēvrikēbir

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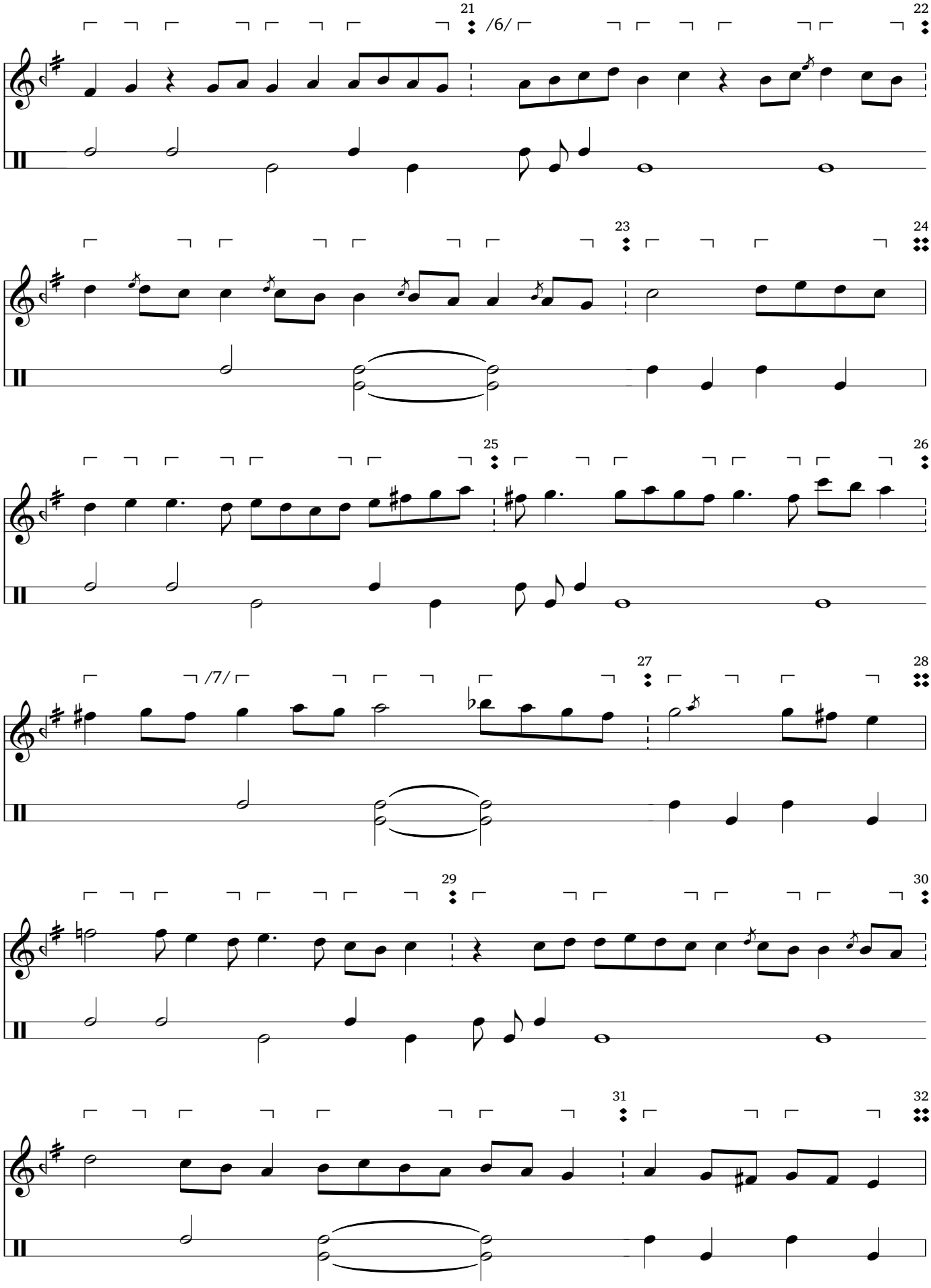
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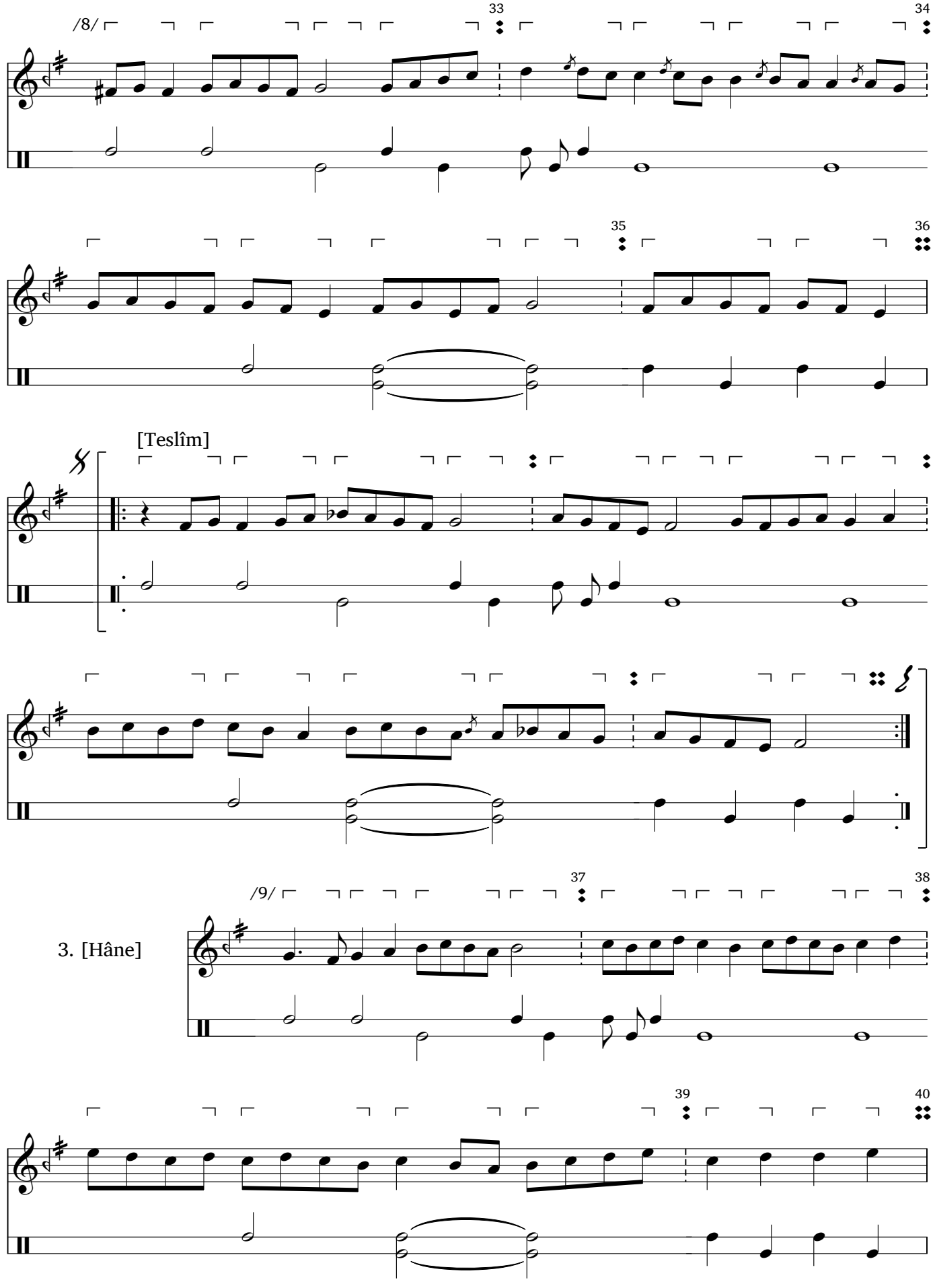
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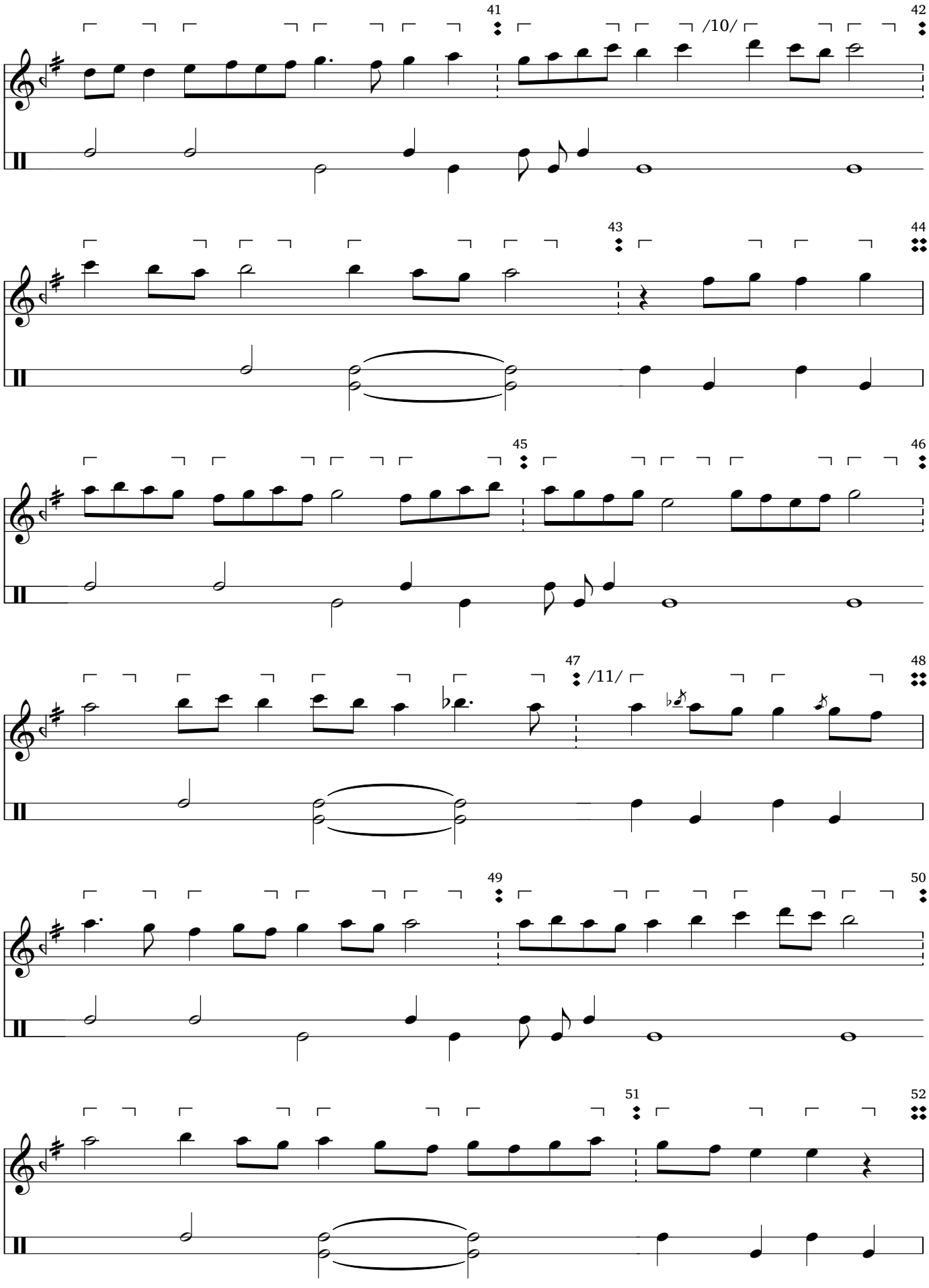
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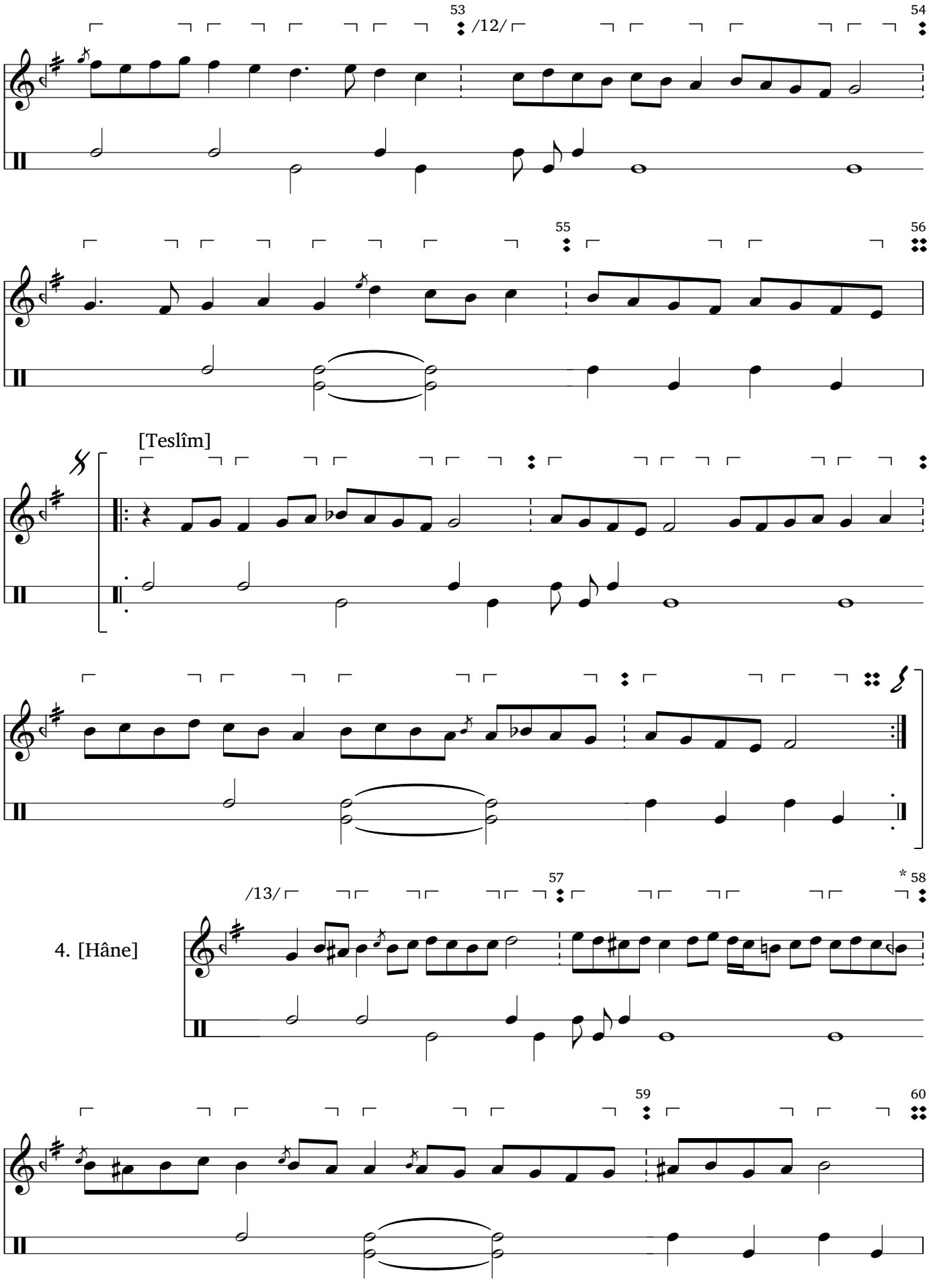
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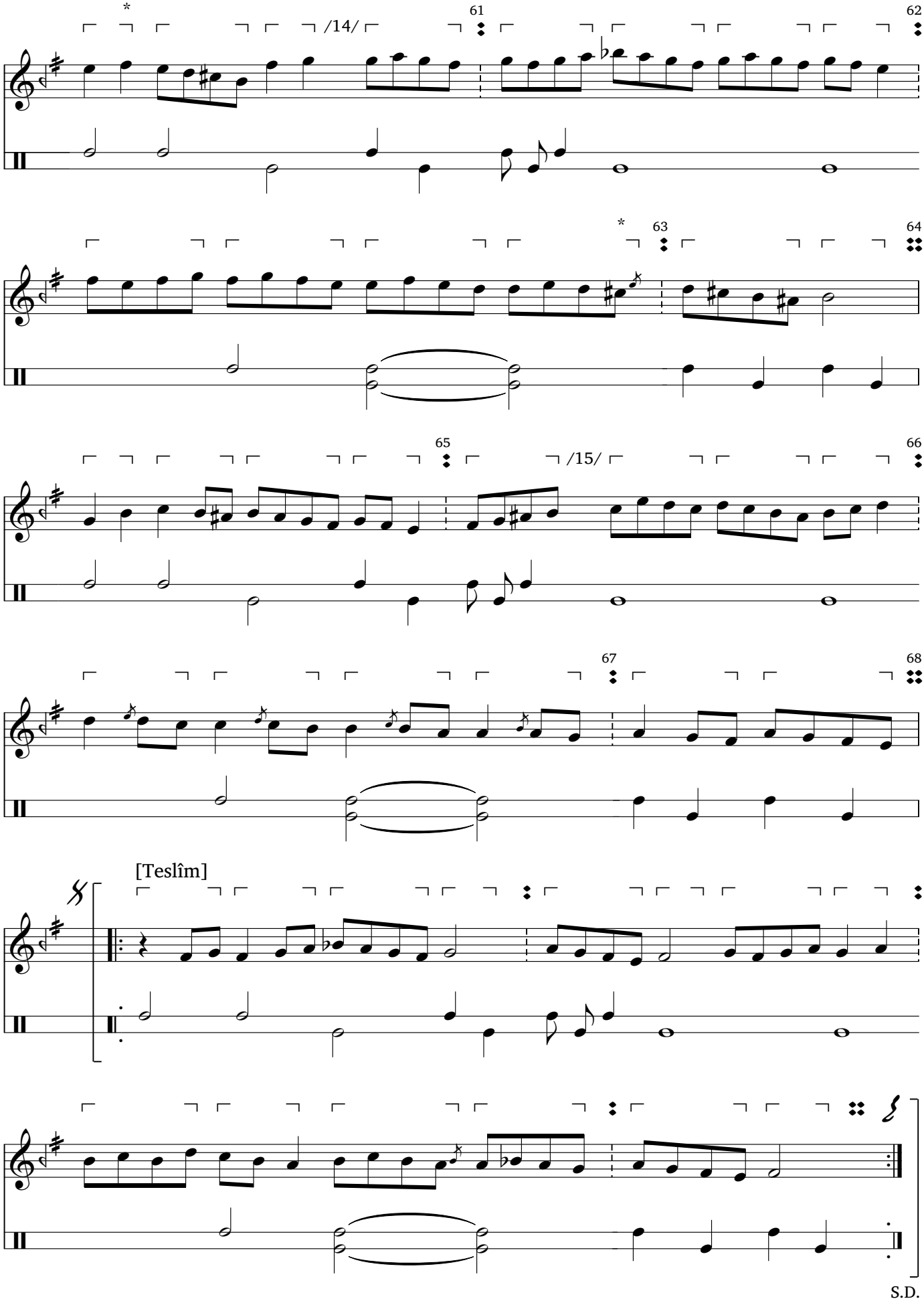
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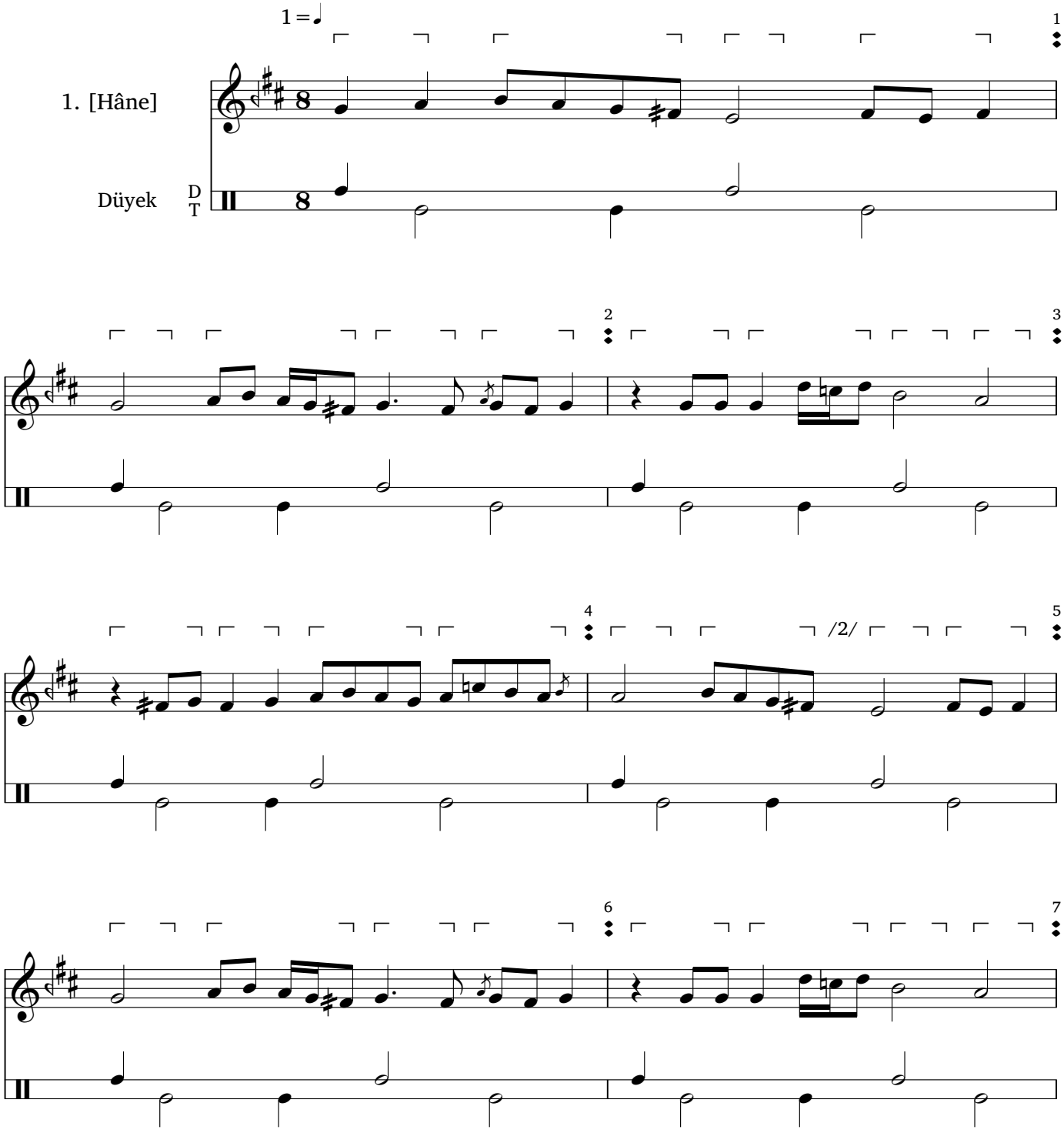
[Teslîm]
S.D.

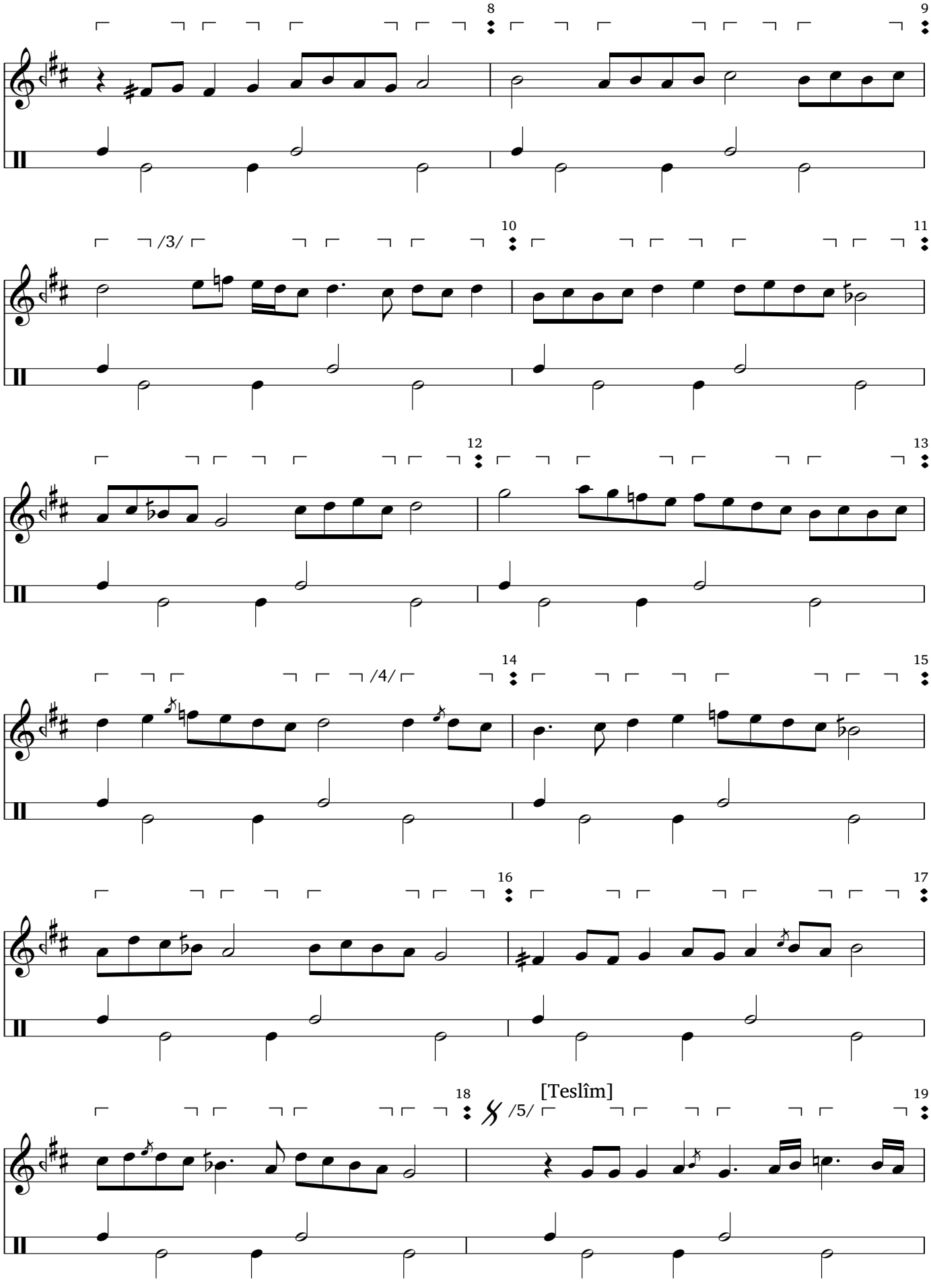
Makâm: Nikrîz
Usûl: Düyek
Genre: Peşrev

TR-Içağatay YZPER2, fols. [19r–v]
CMO1-VI/2.19

P. Nigriz, o. Düeēk, Ēflat‘un

Eflâtûn
(d. ca. 1530)

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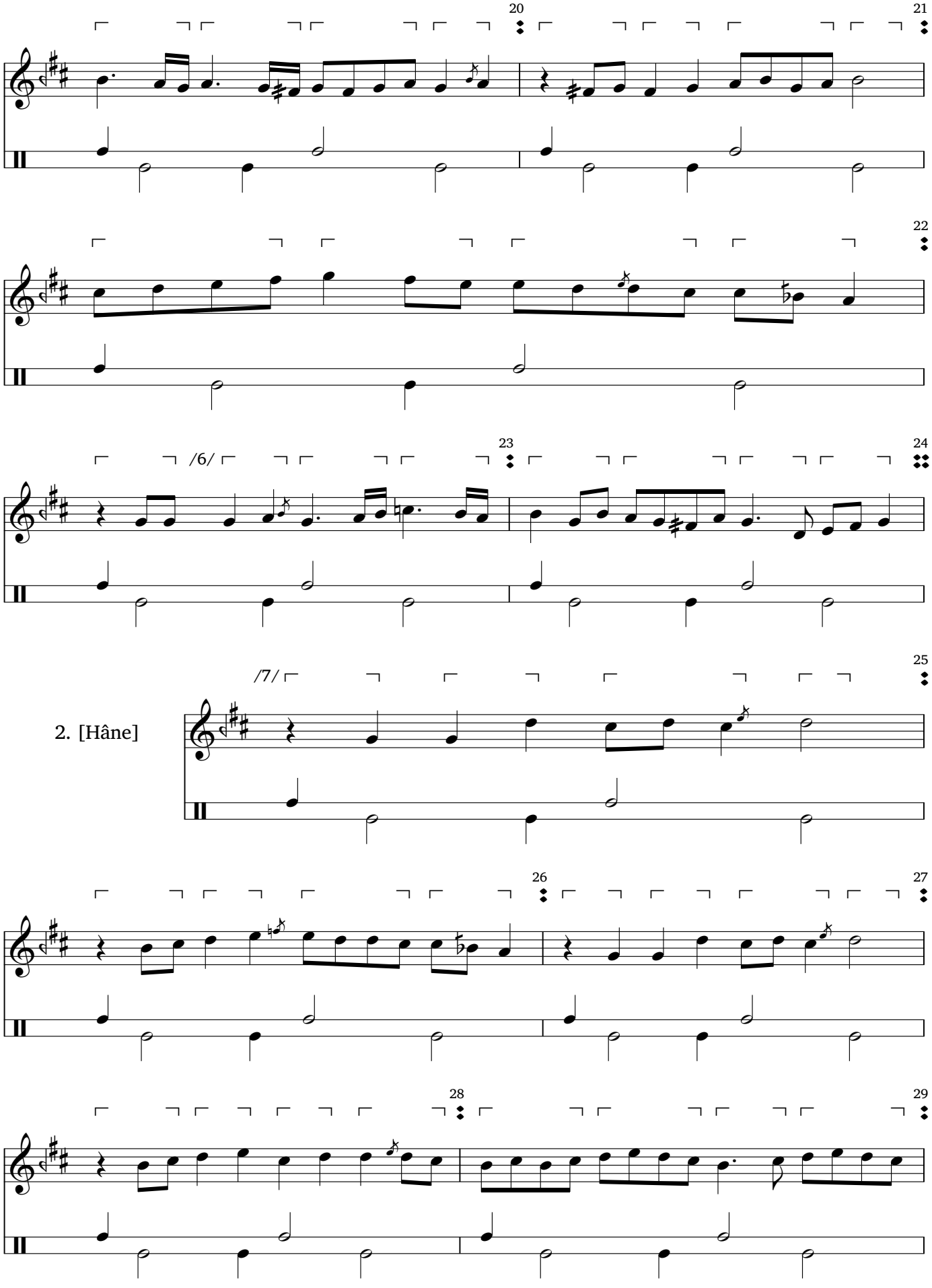
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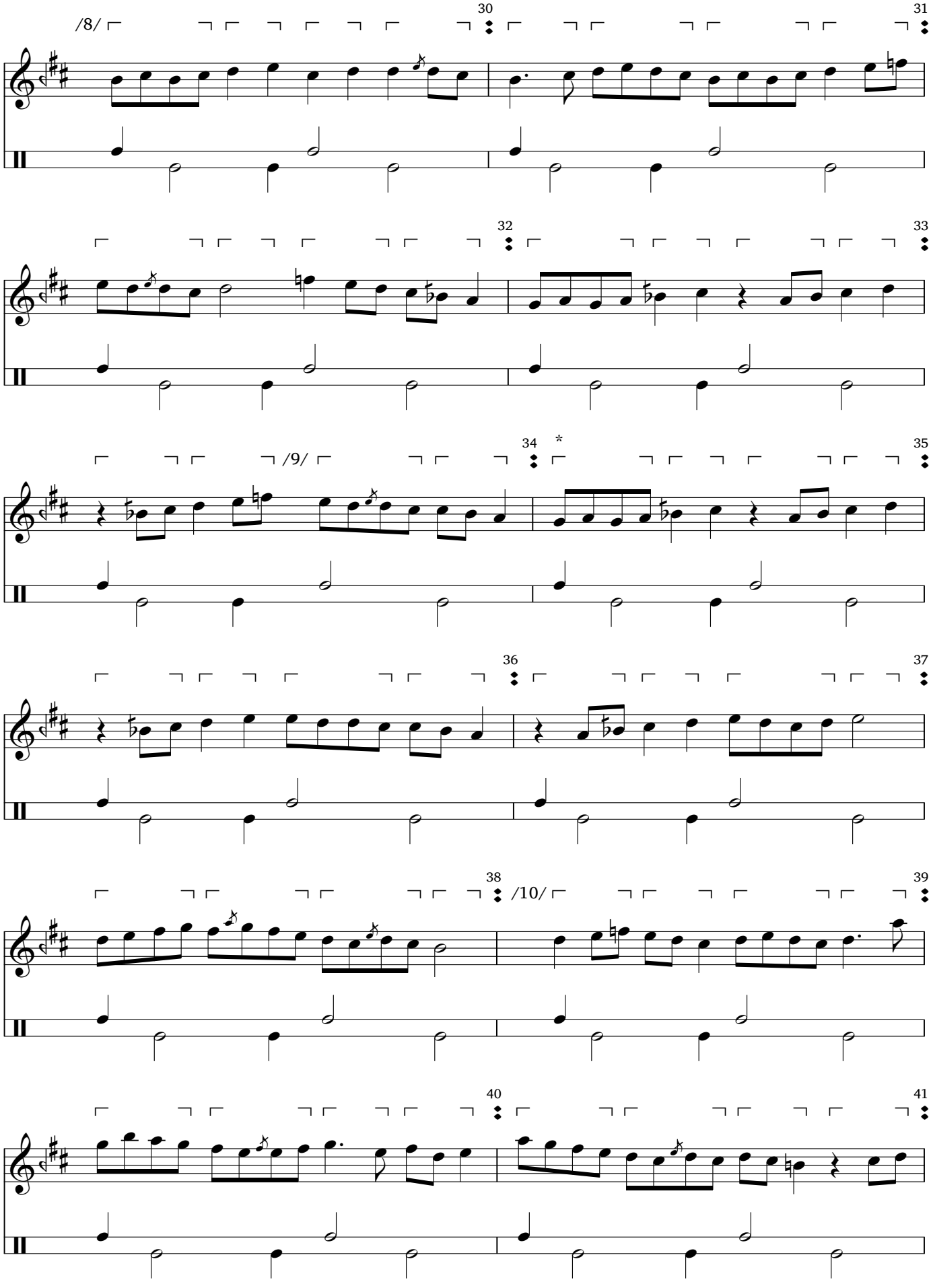
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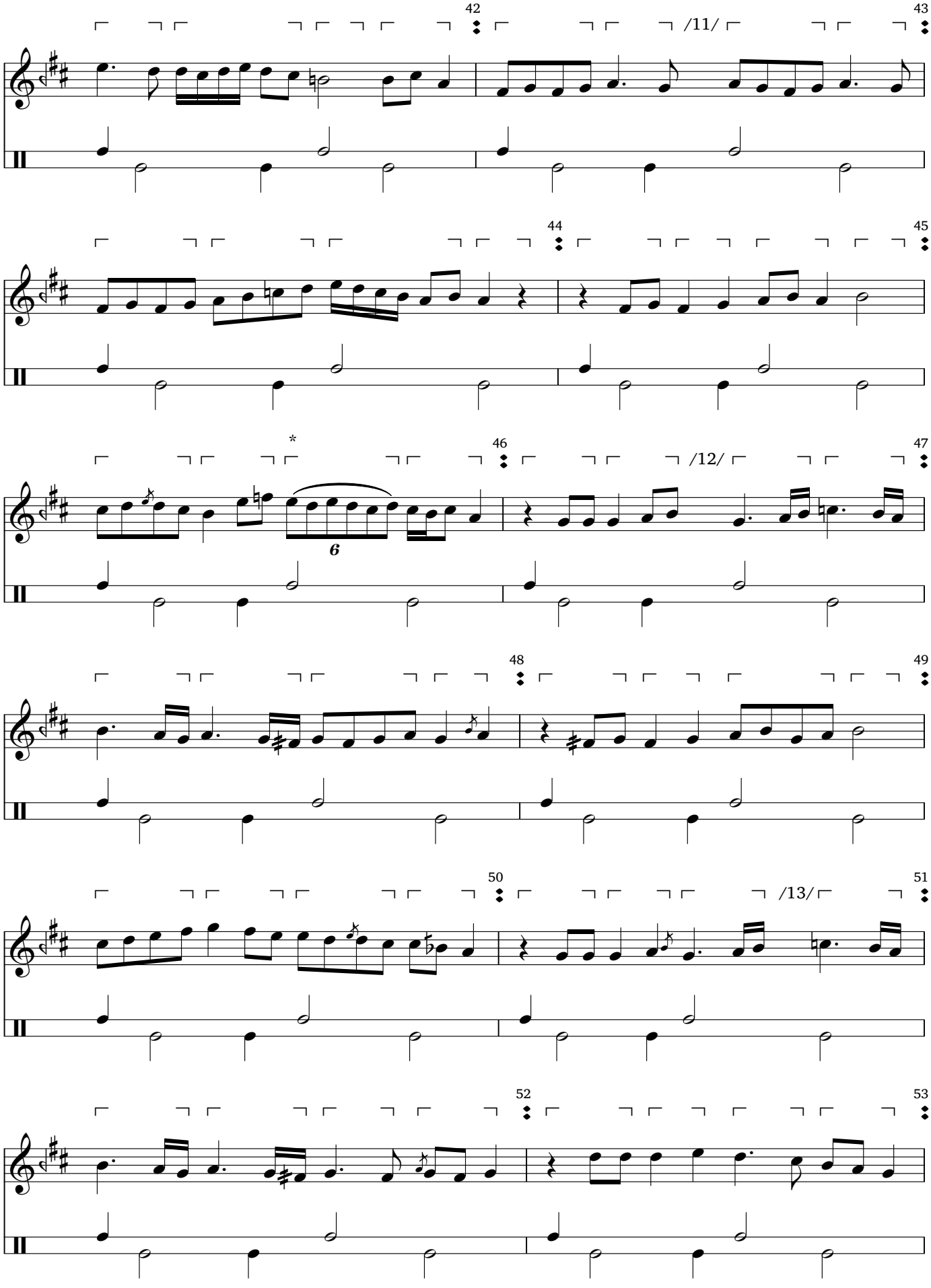
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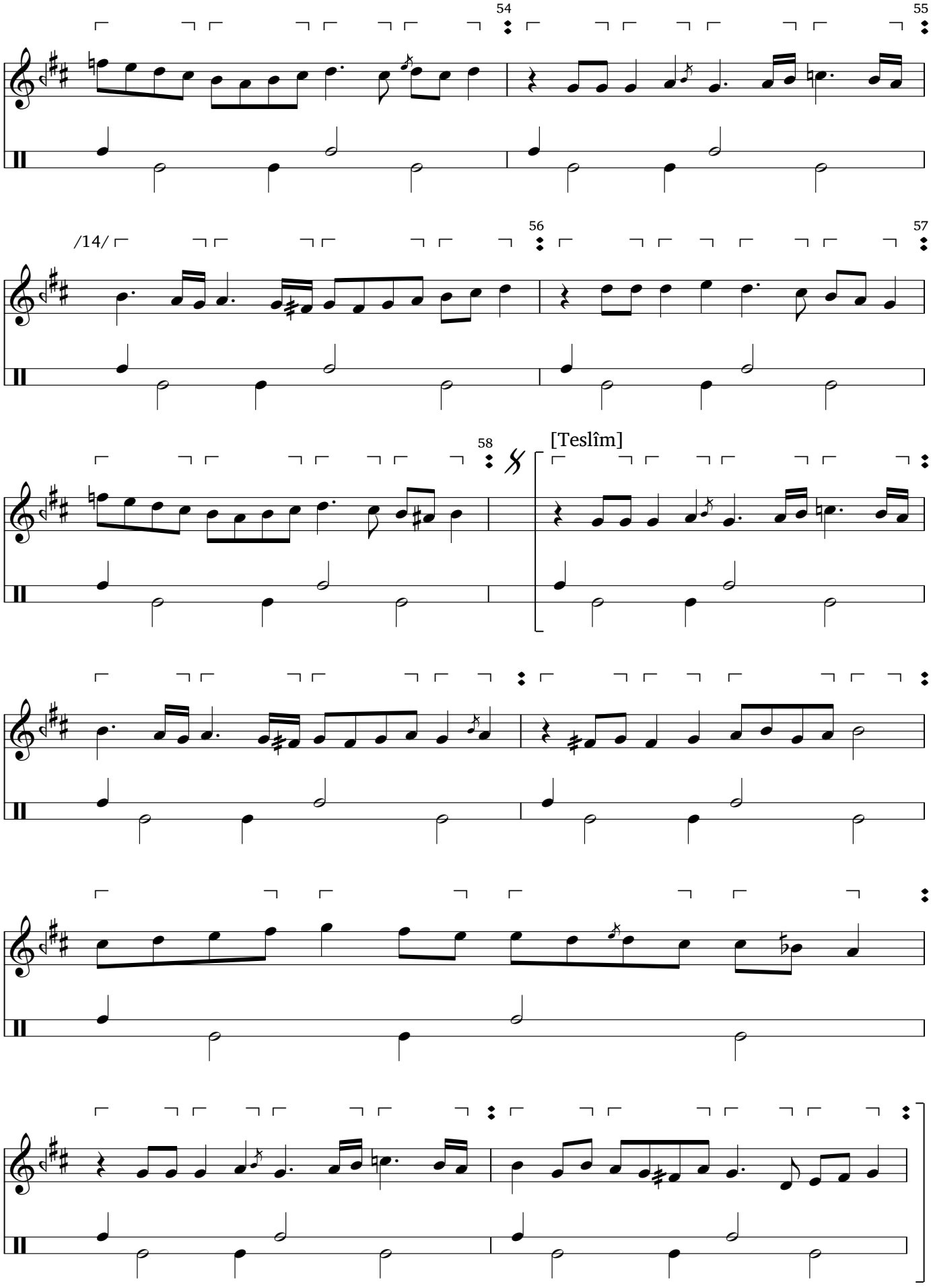
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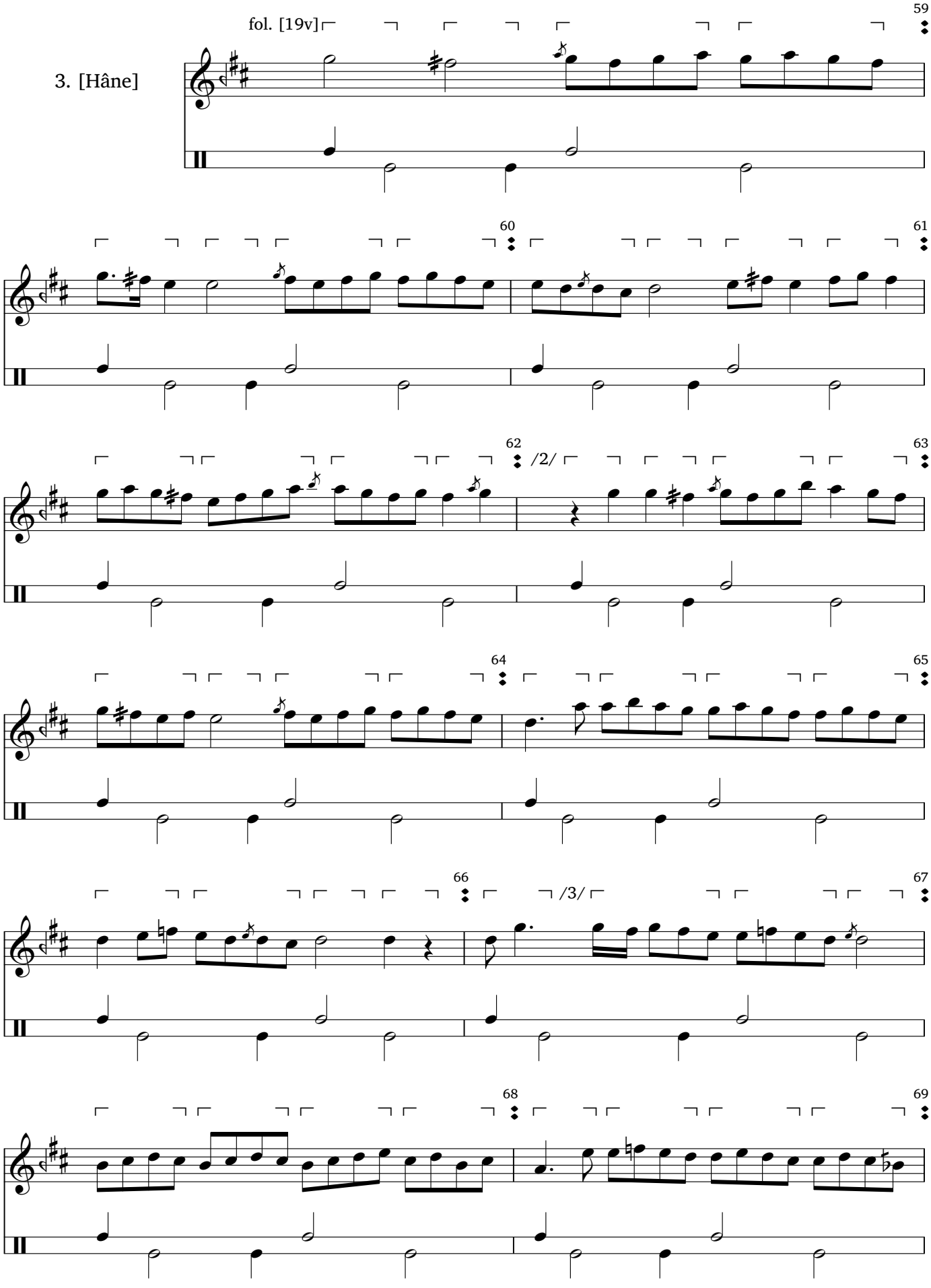
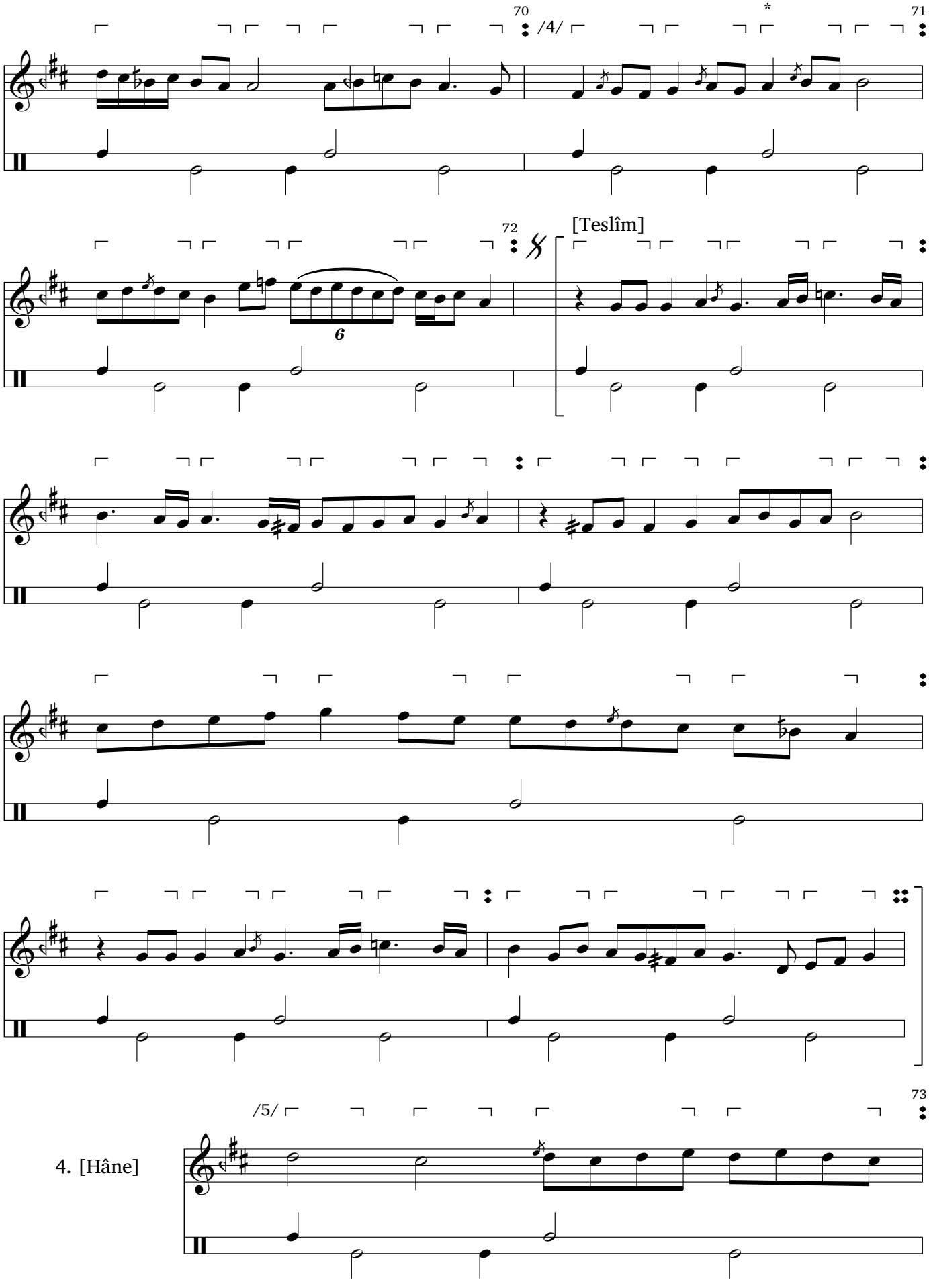
57
58
[Teslîm]

fol. [19v]

3. [Hâne]

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/4/
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72
[Teslîm]
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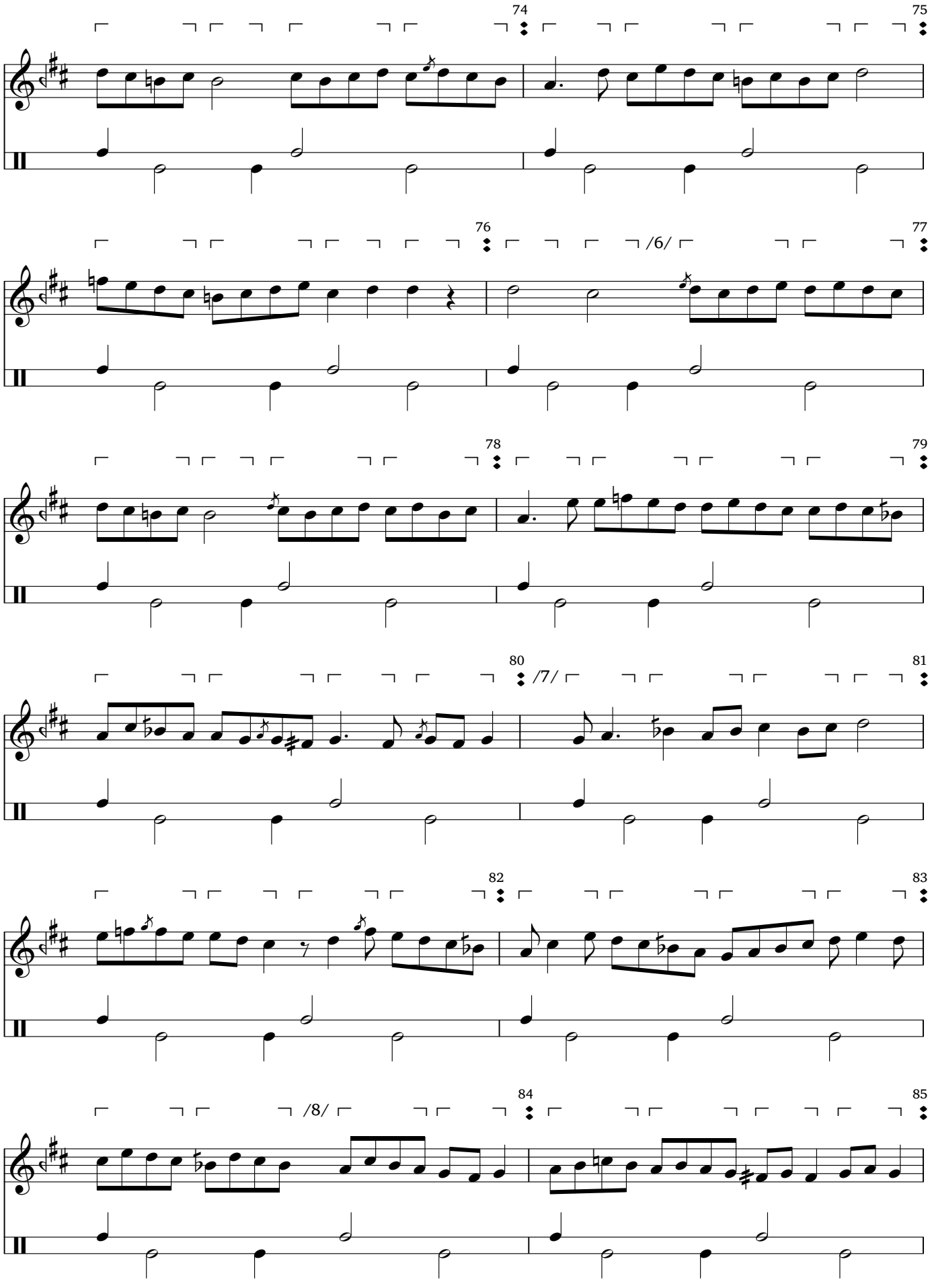
73
4. [Hâne]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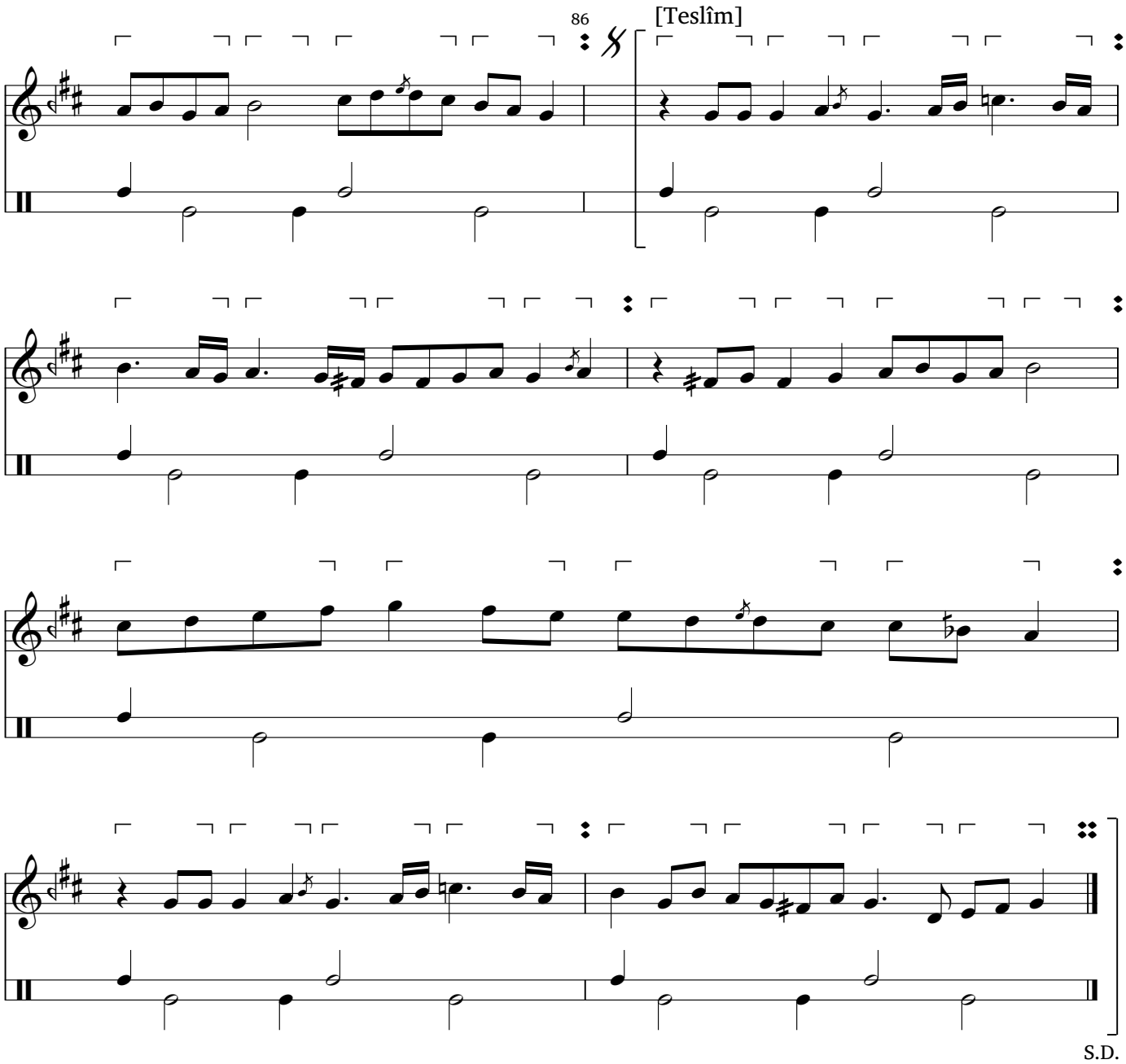
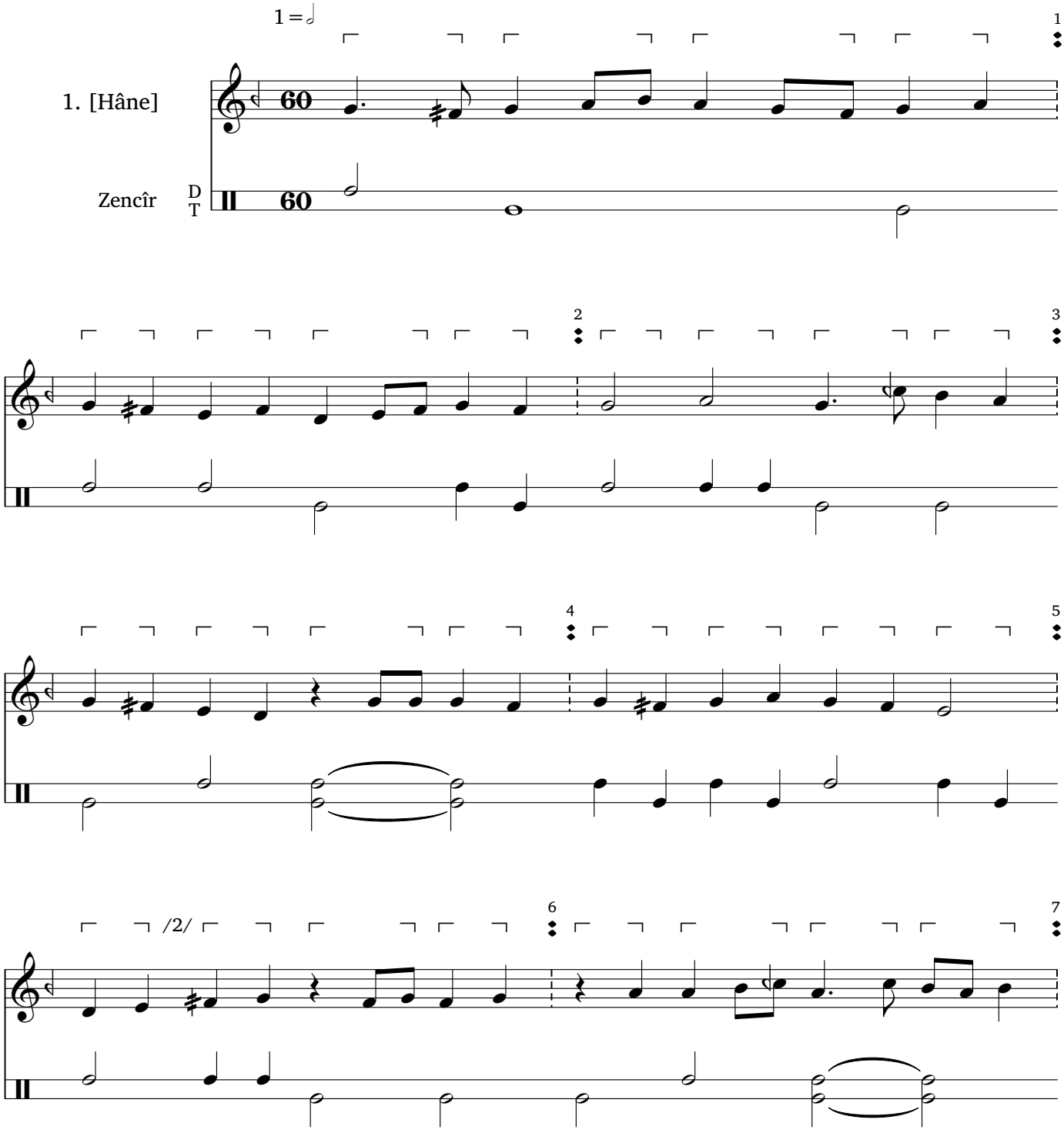

86
[Teslîm]
S.D.

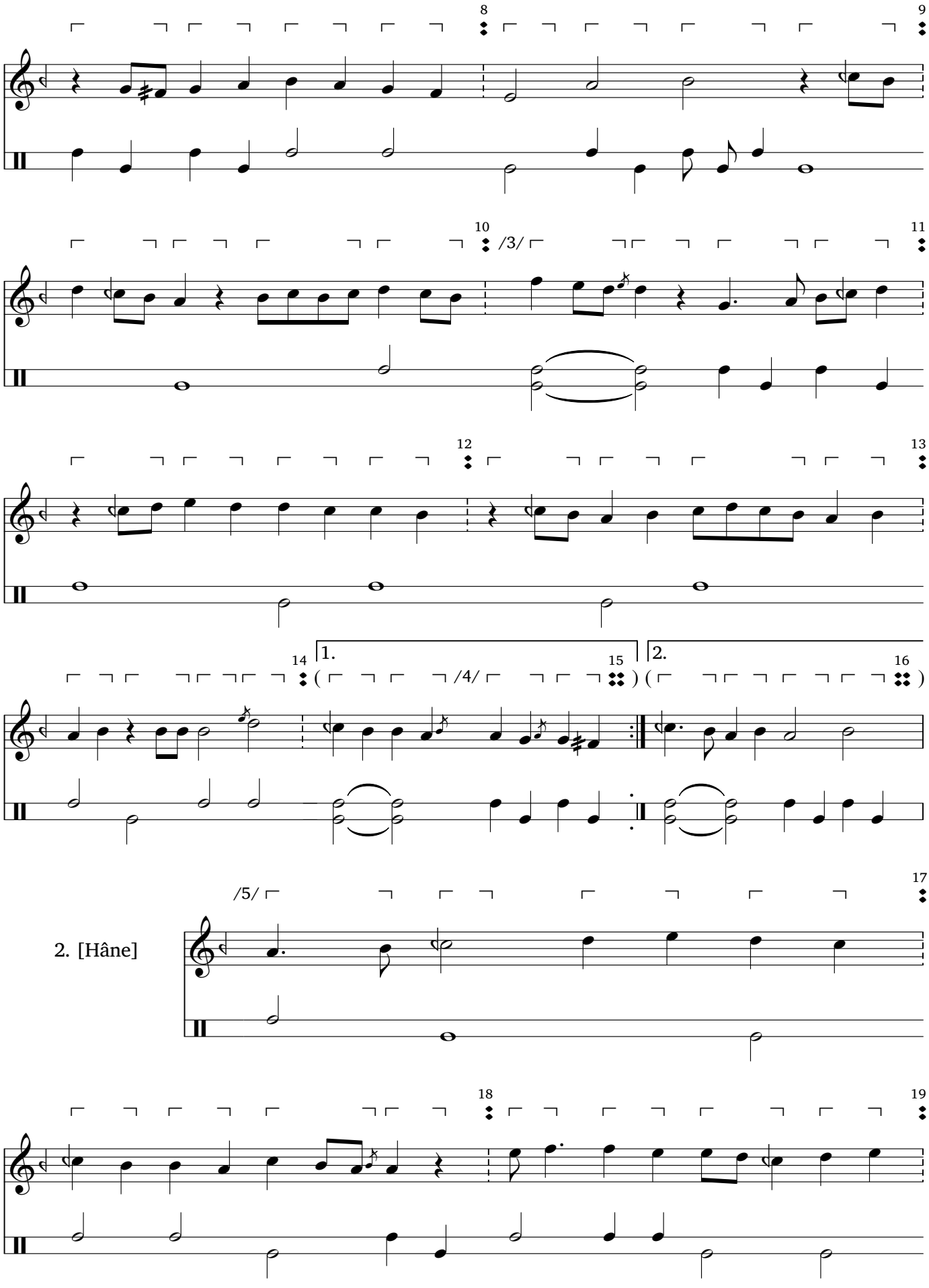
Makâm: Sâzkâr
Usûl: Zencîr
Genre: Peşrev

TR-Içağatay YZPER2, fol. [20r]
CMO1-VI/2.20

P. Sazkear, o. Zēncir, Musinin

Tanbûrî Musi
(d. ca. 1780)

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2.
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17
2. [Hâne]
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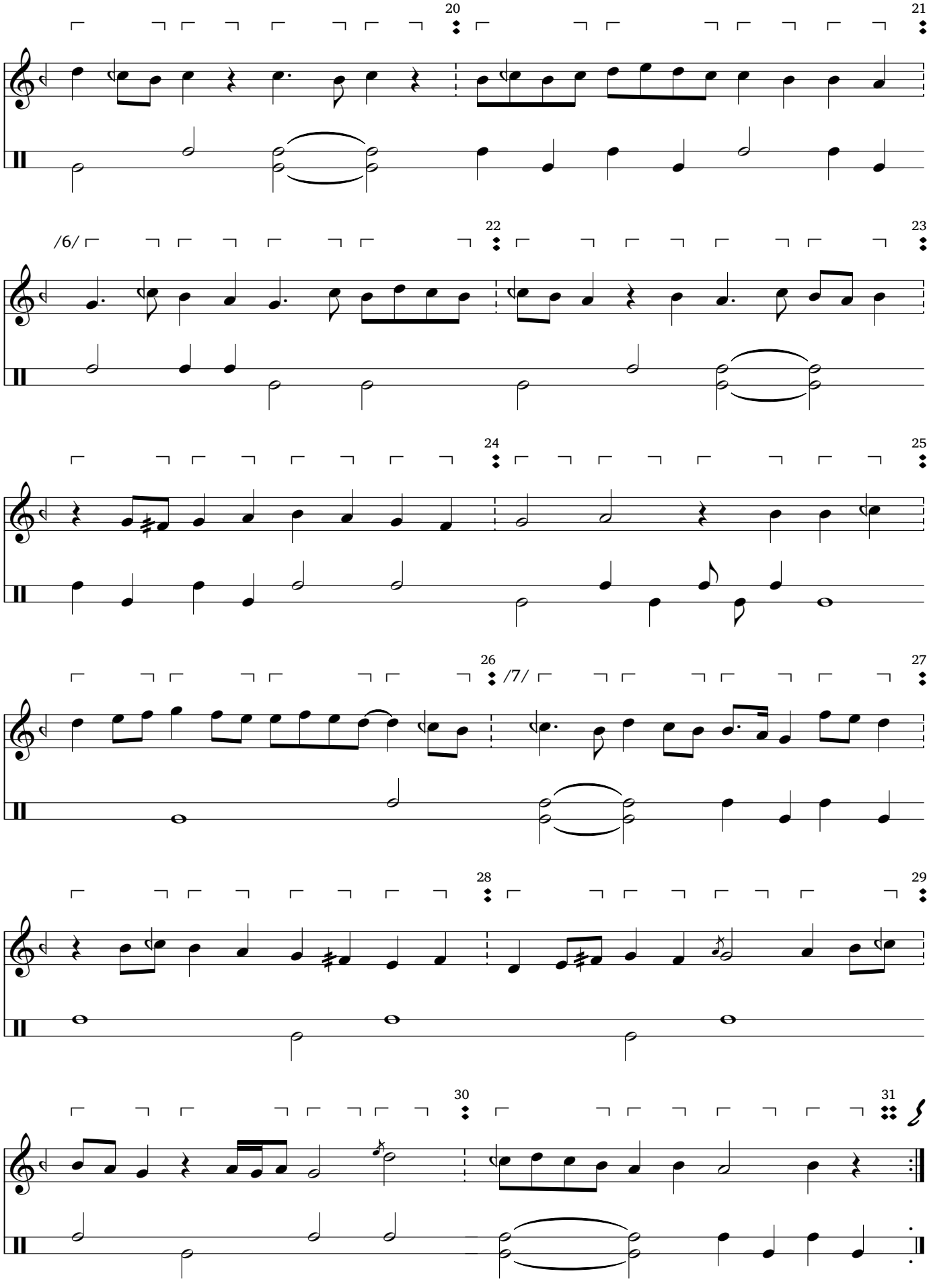
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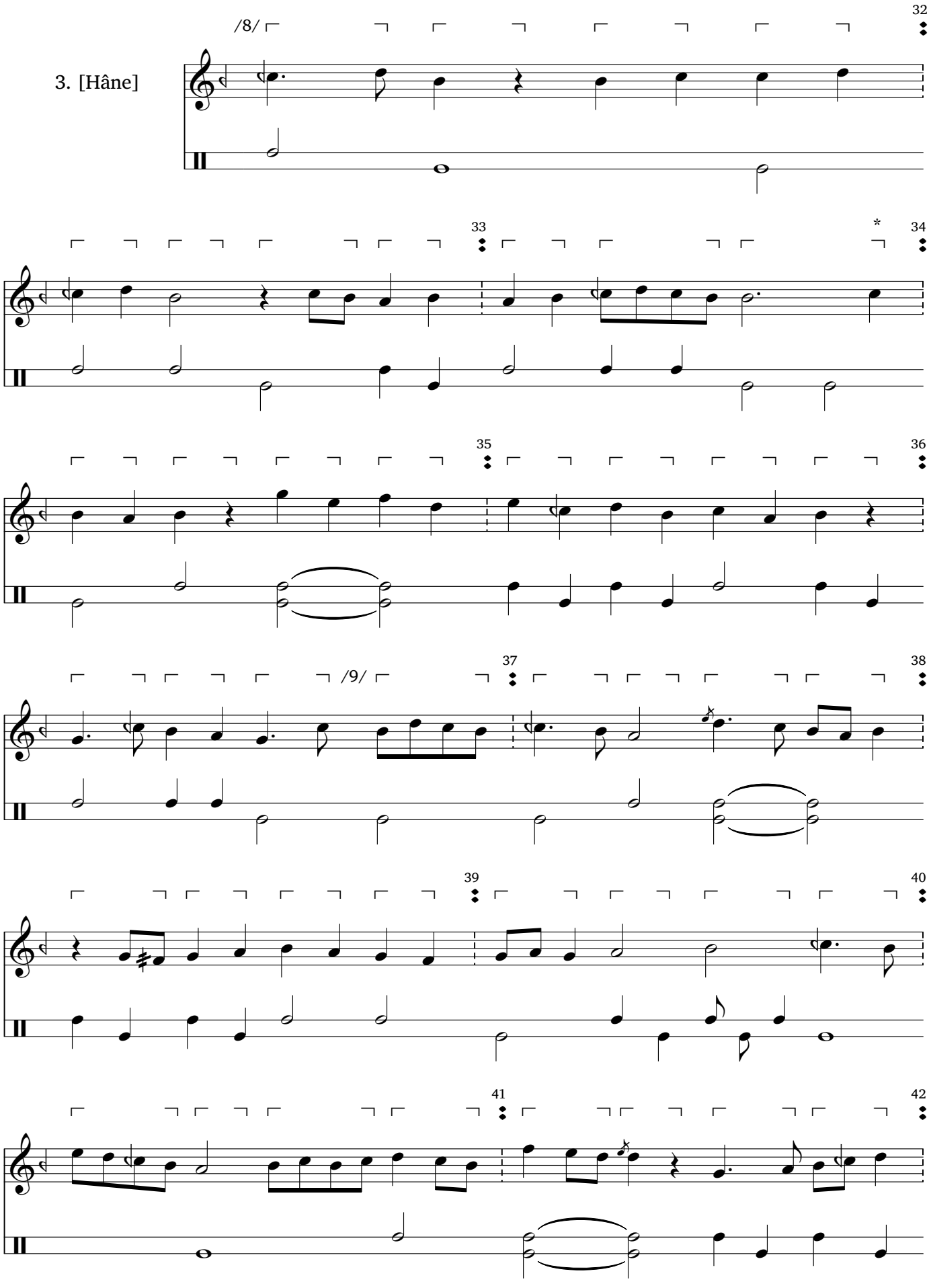
3. [Hâne]
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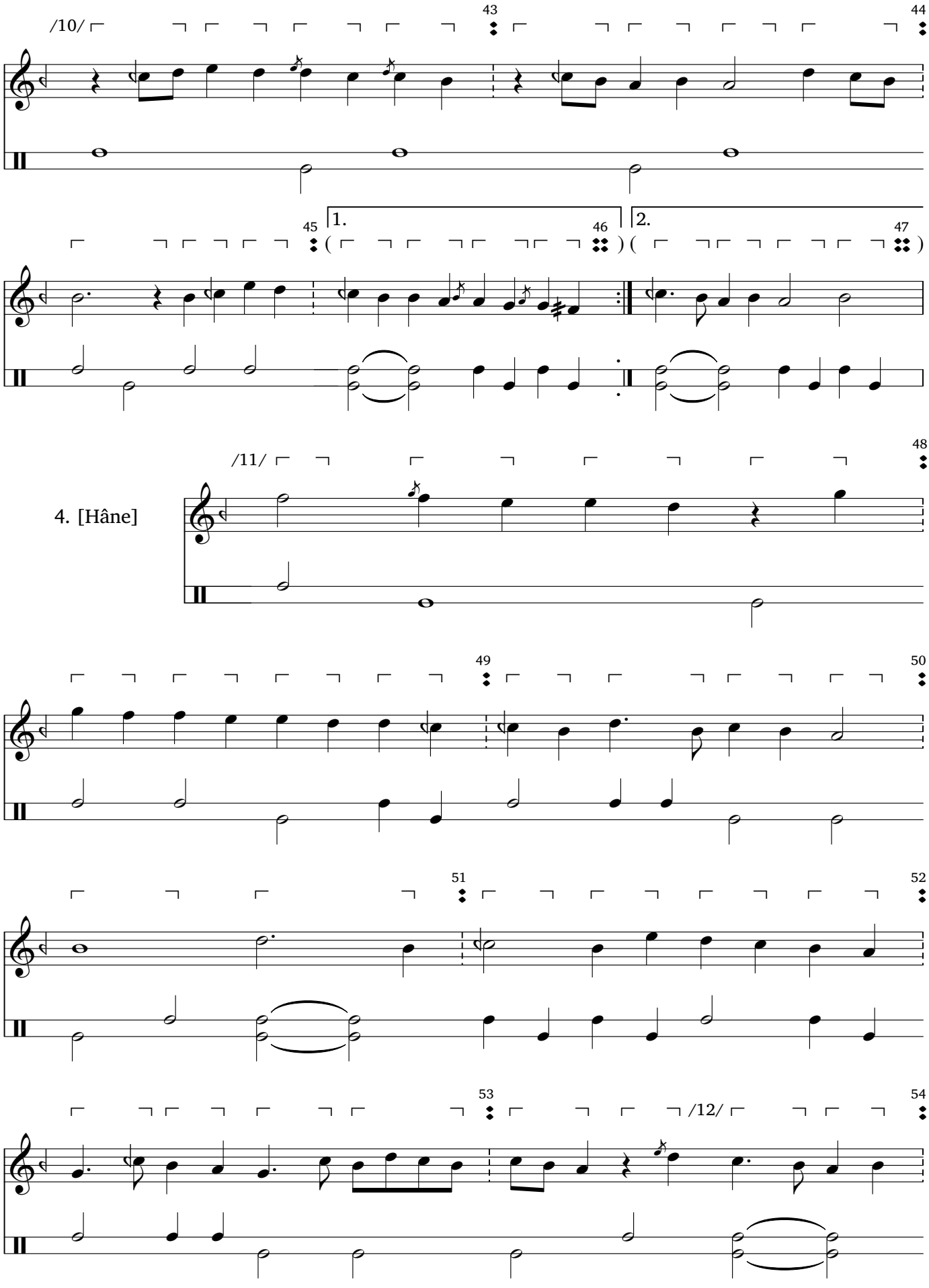
/10/
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1.
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2.
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48
4. [Hâne]
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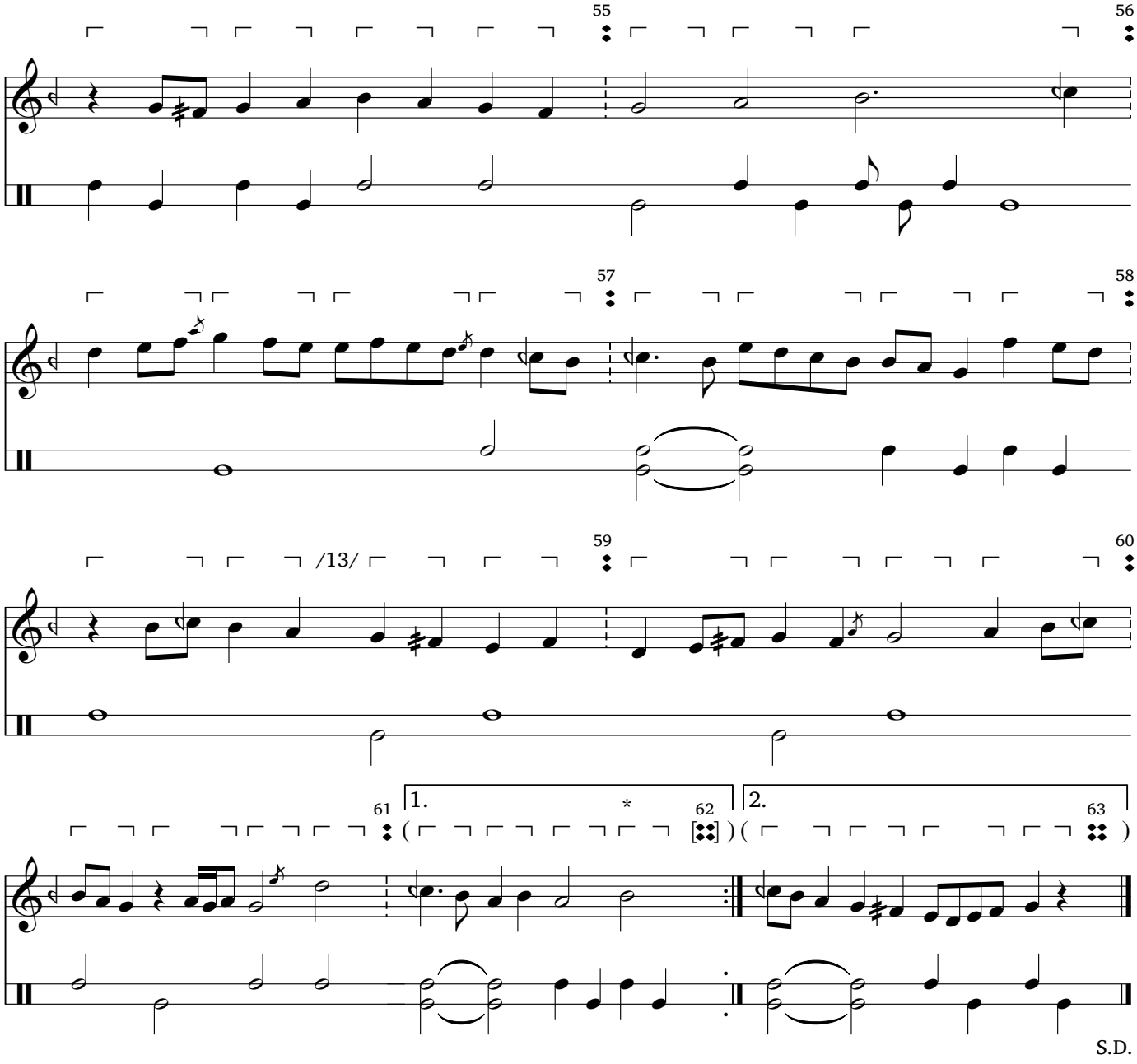
/12/
54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56
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2.
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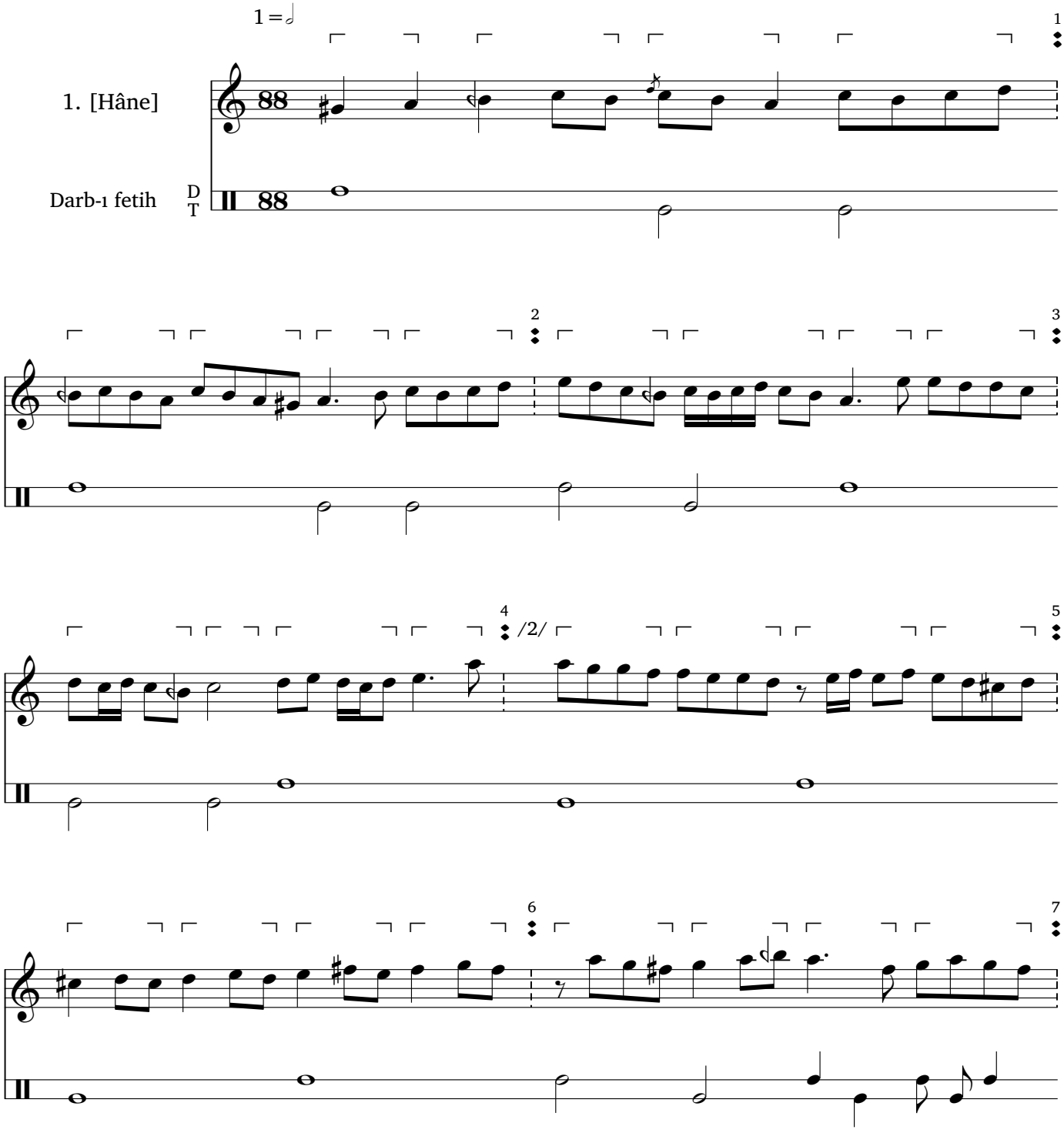
S.D.

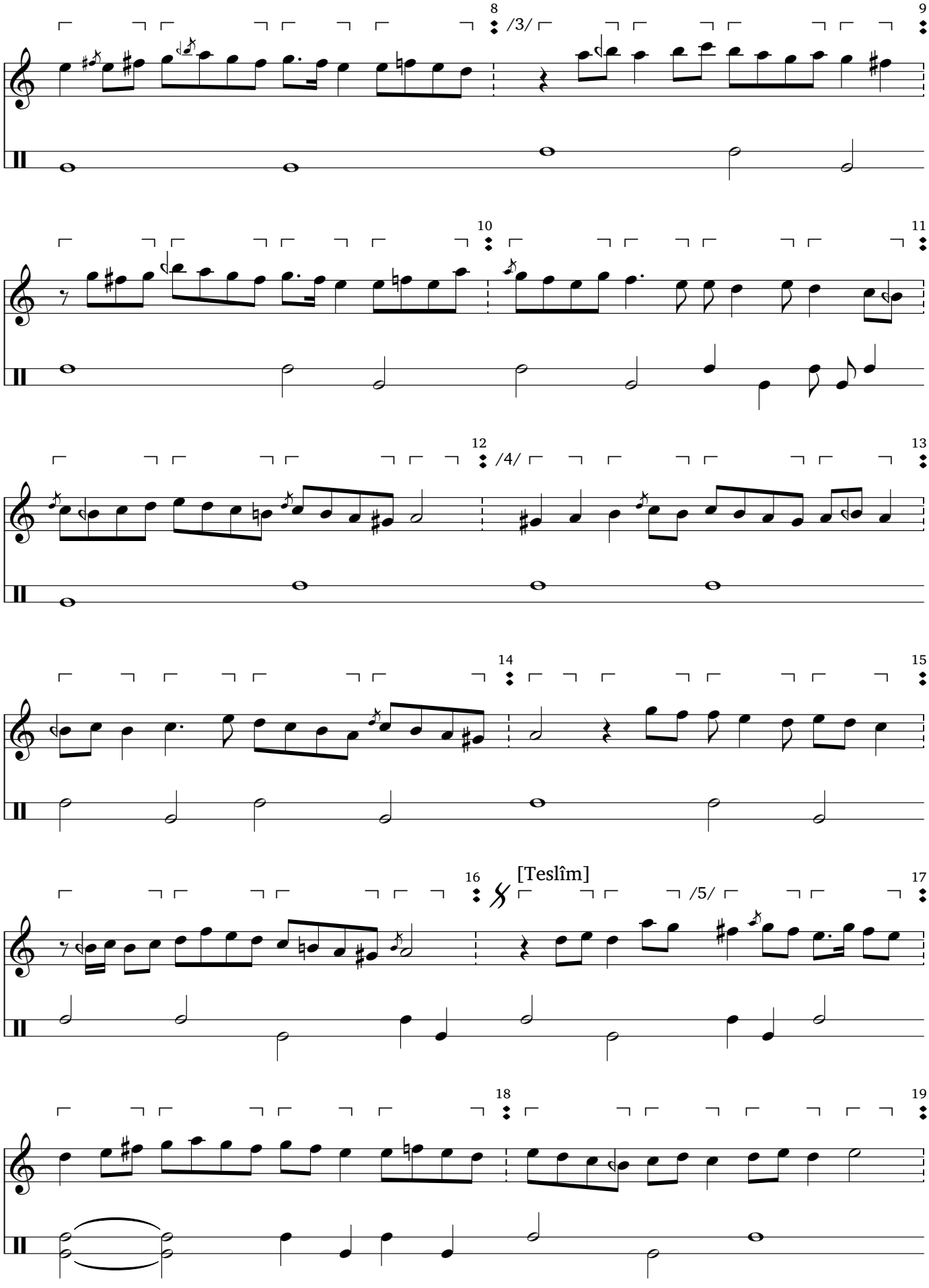
Makâm: Bûselik
Usûl: Darb-ı fetih
Genre: Peşrev

TR-Içağatay YZPER2, fols. [21r–v]
CMO1-VI/2.21

P. Puselik, o. Zarbifēt‘, Z. Mēhmēd aġanın

Zekî Mehmed Ağa
(1776–1846)

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[Teslîm]
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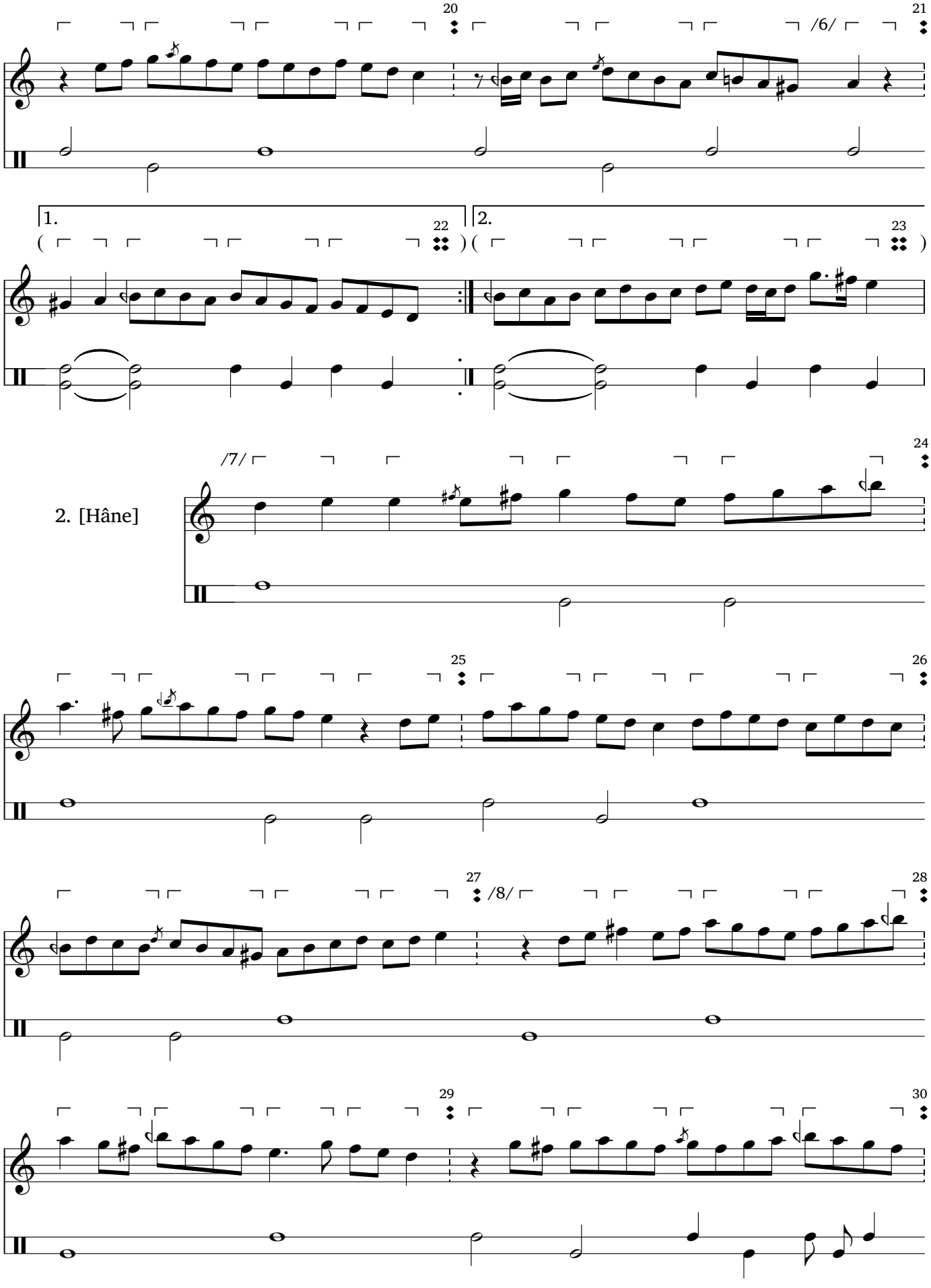
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2. [Hâne]
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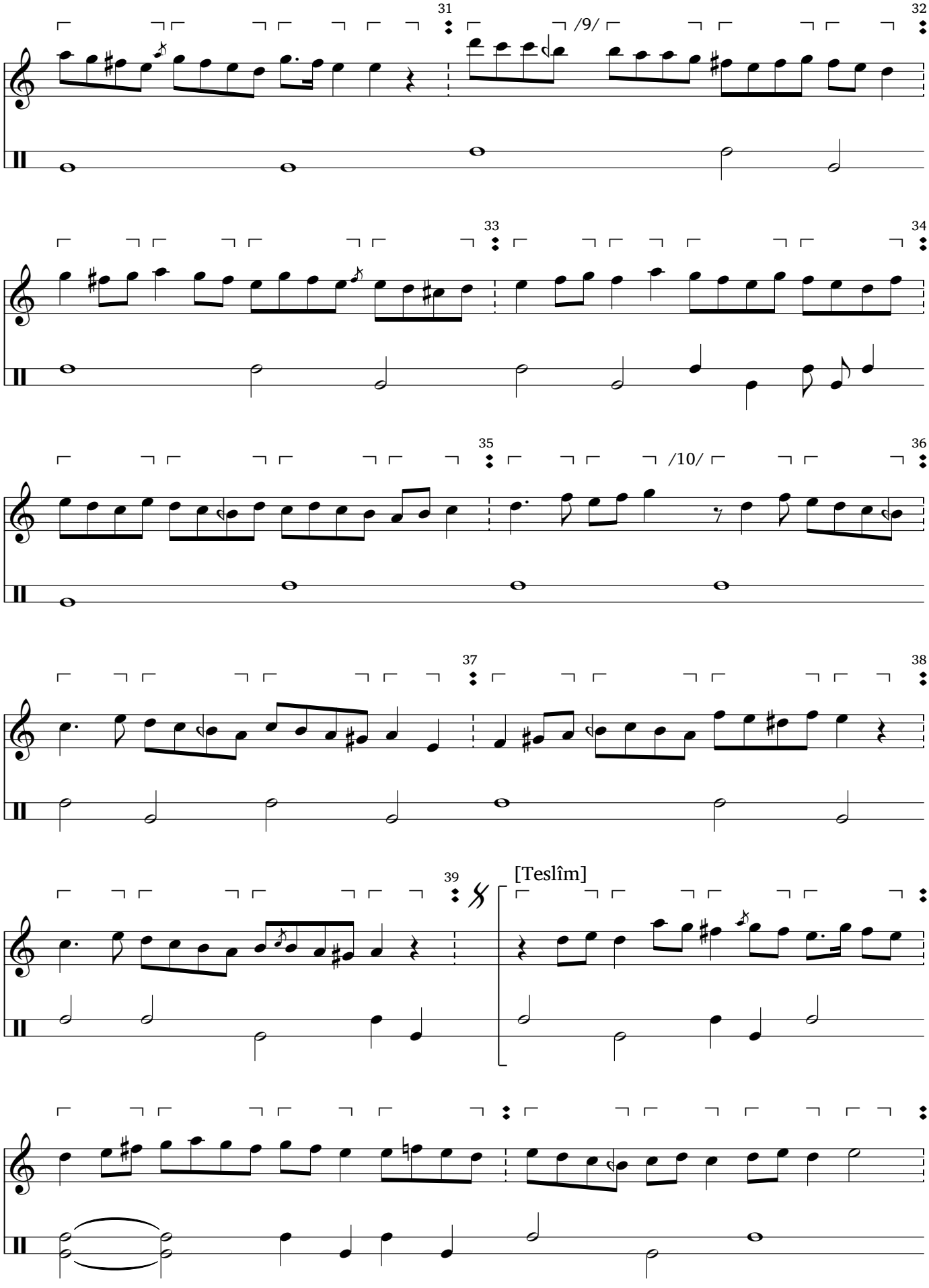
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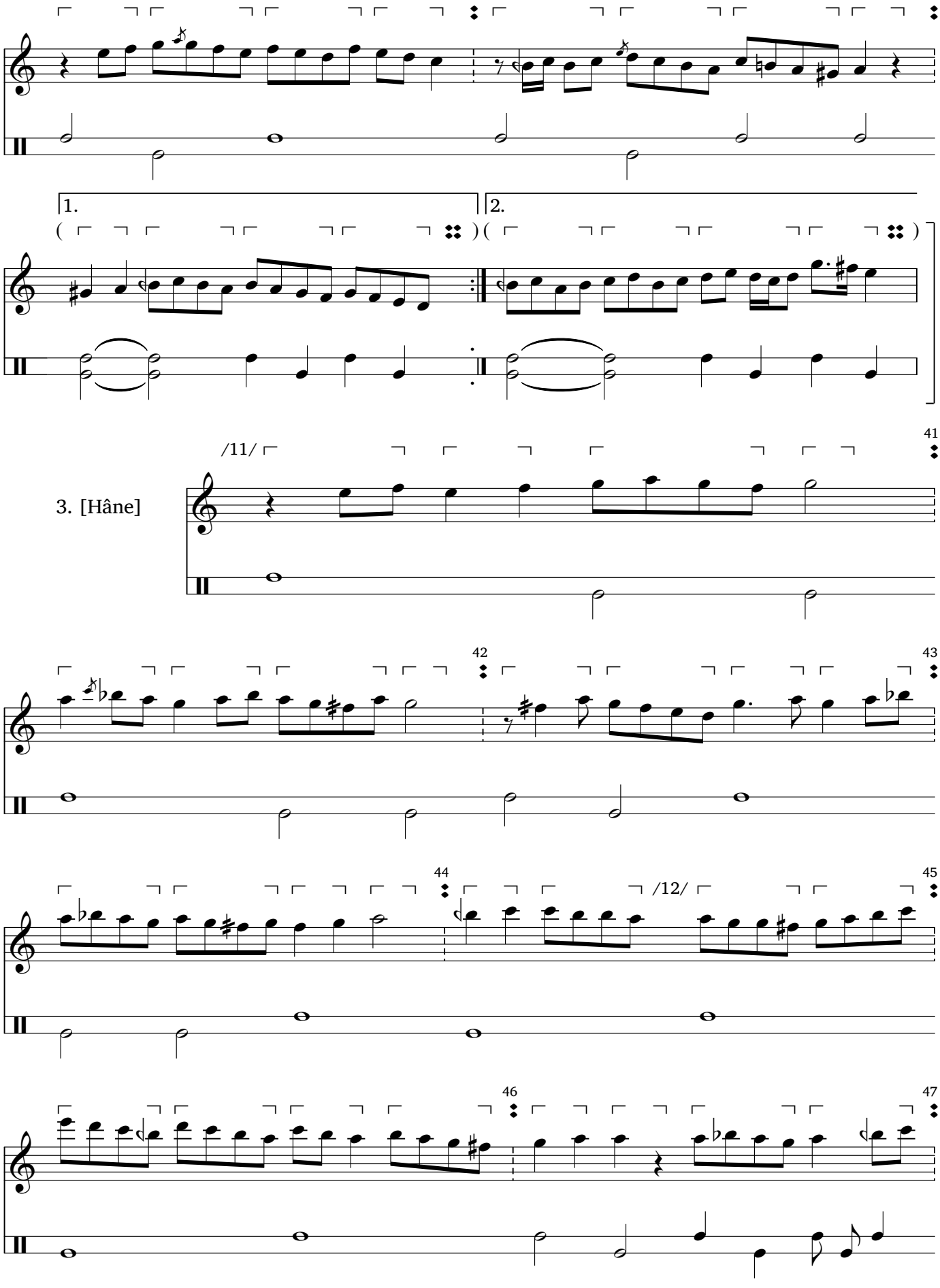
39
[Teslîm]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2.
3. [Hâne]
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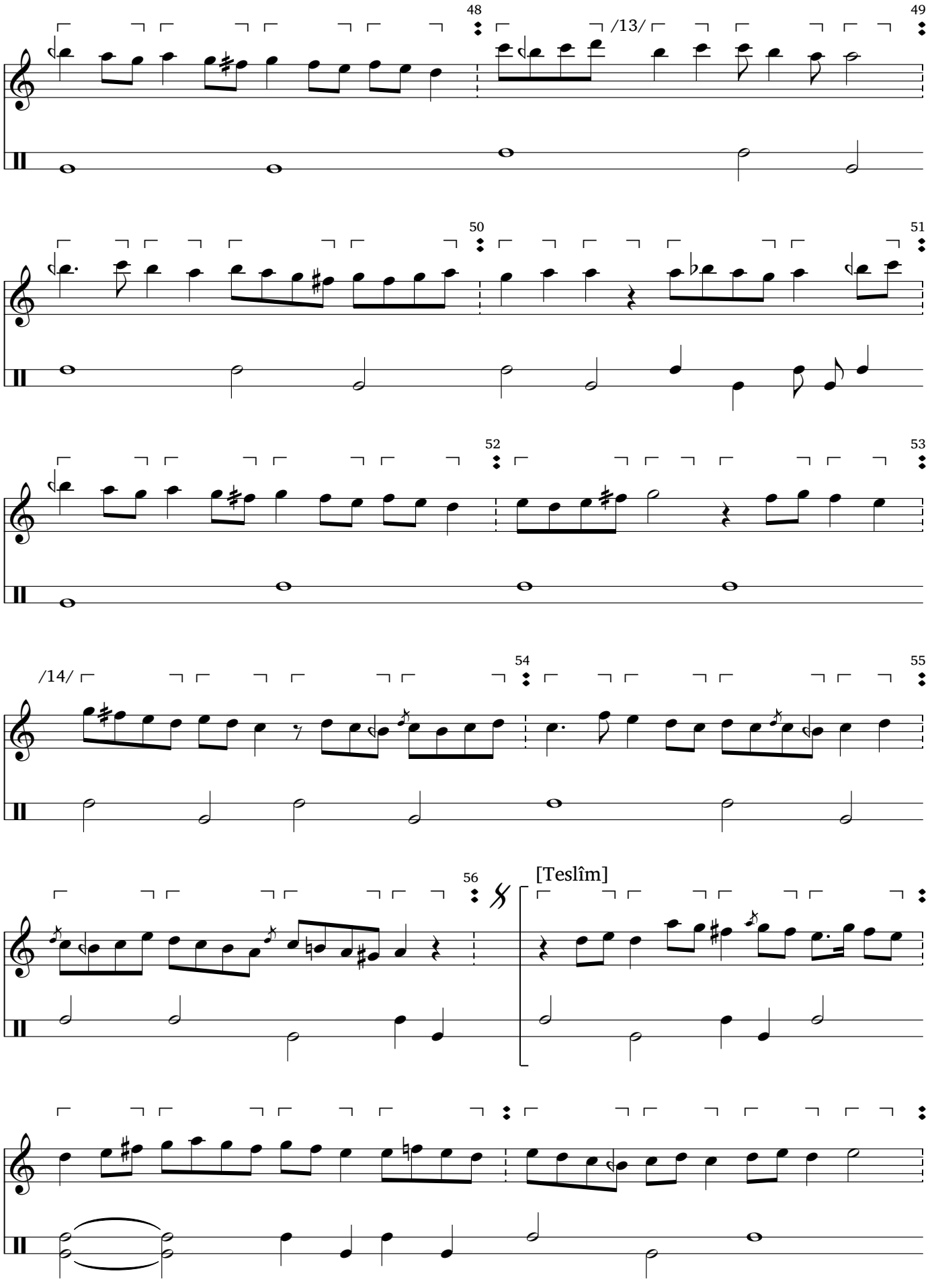
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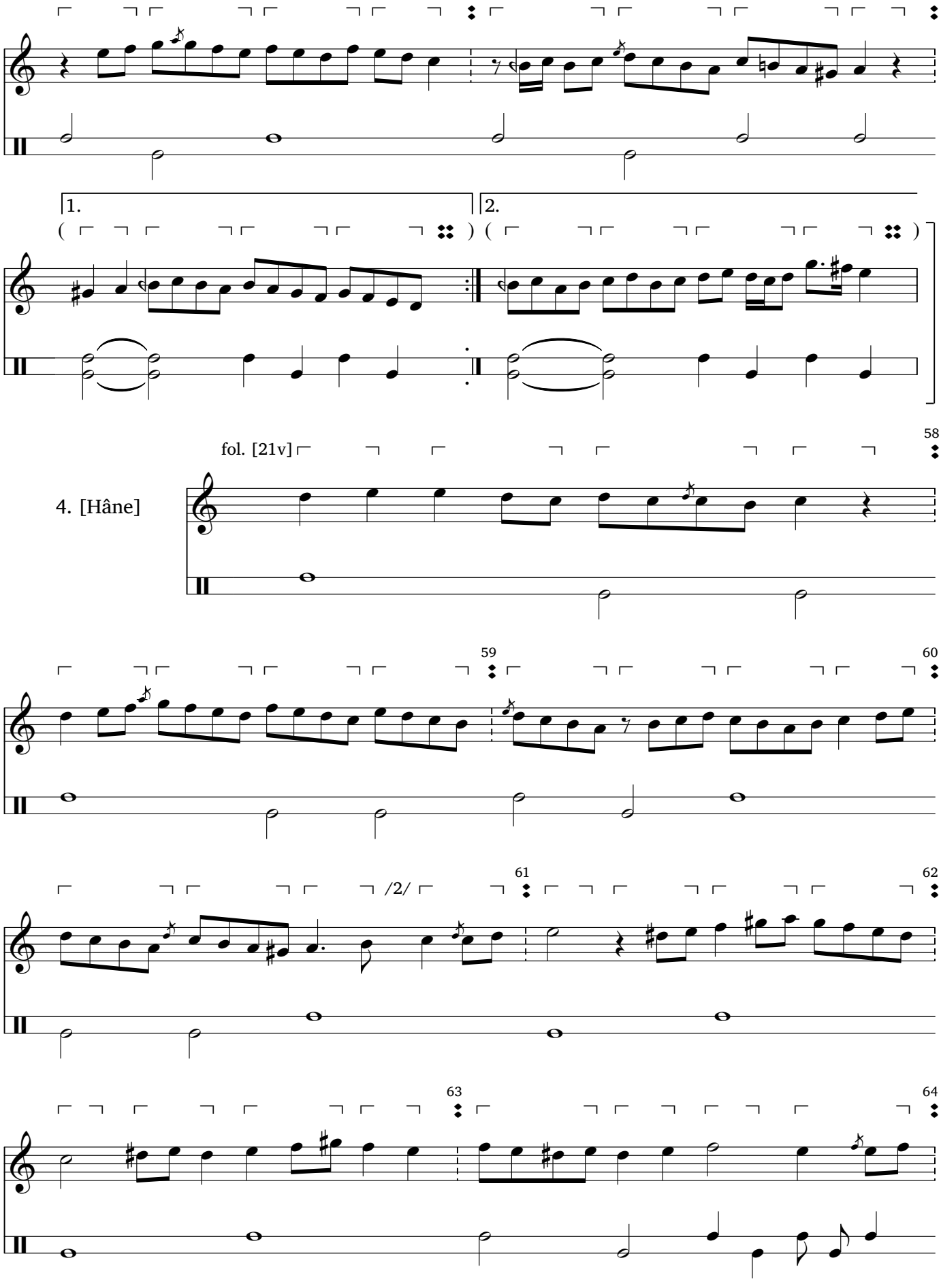
56
[Teslîm]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fol. [21v]
58
4. [Hâne]
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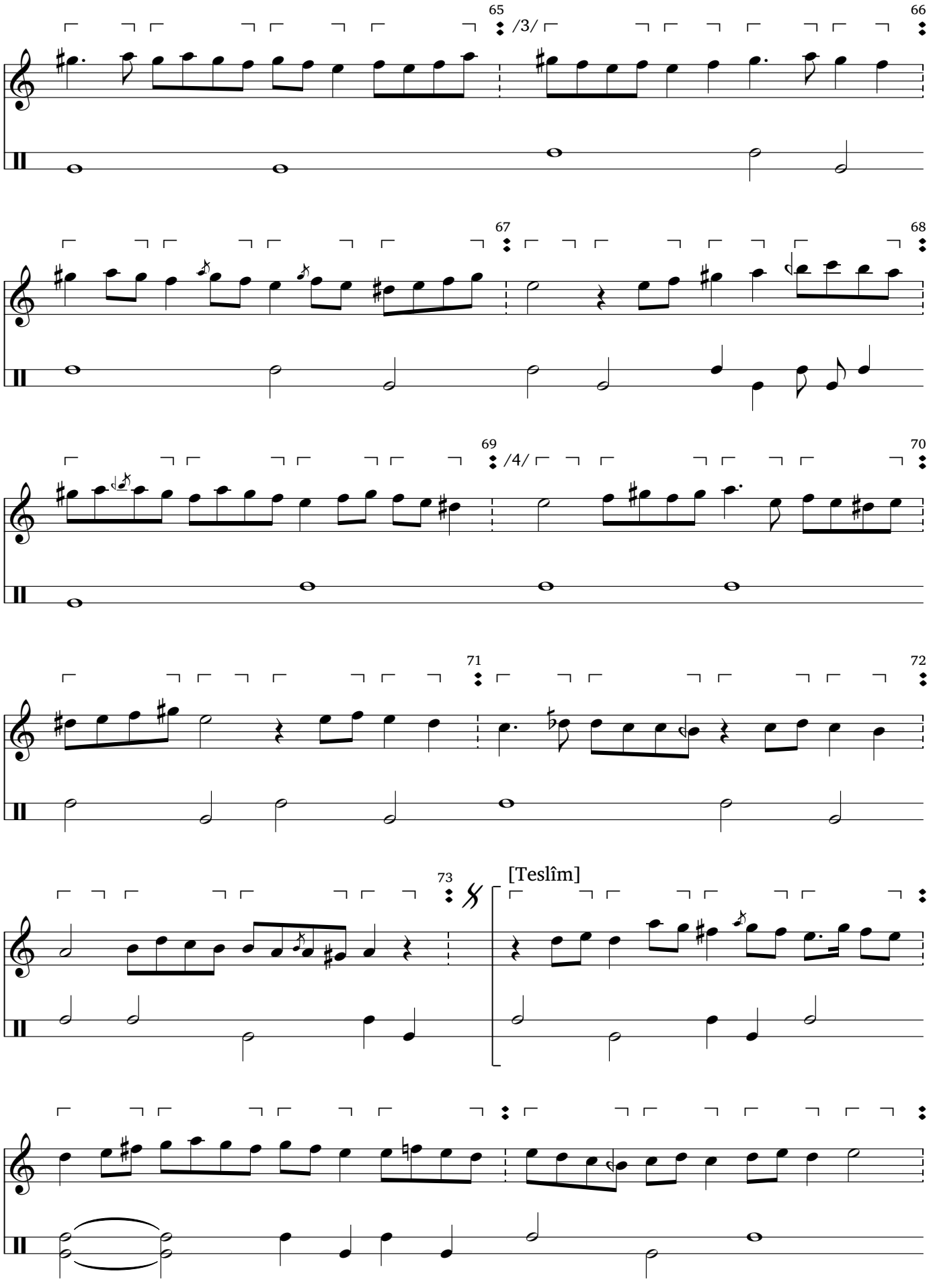
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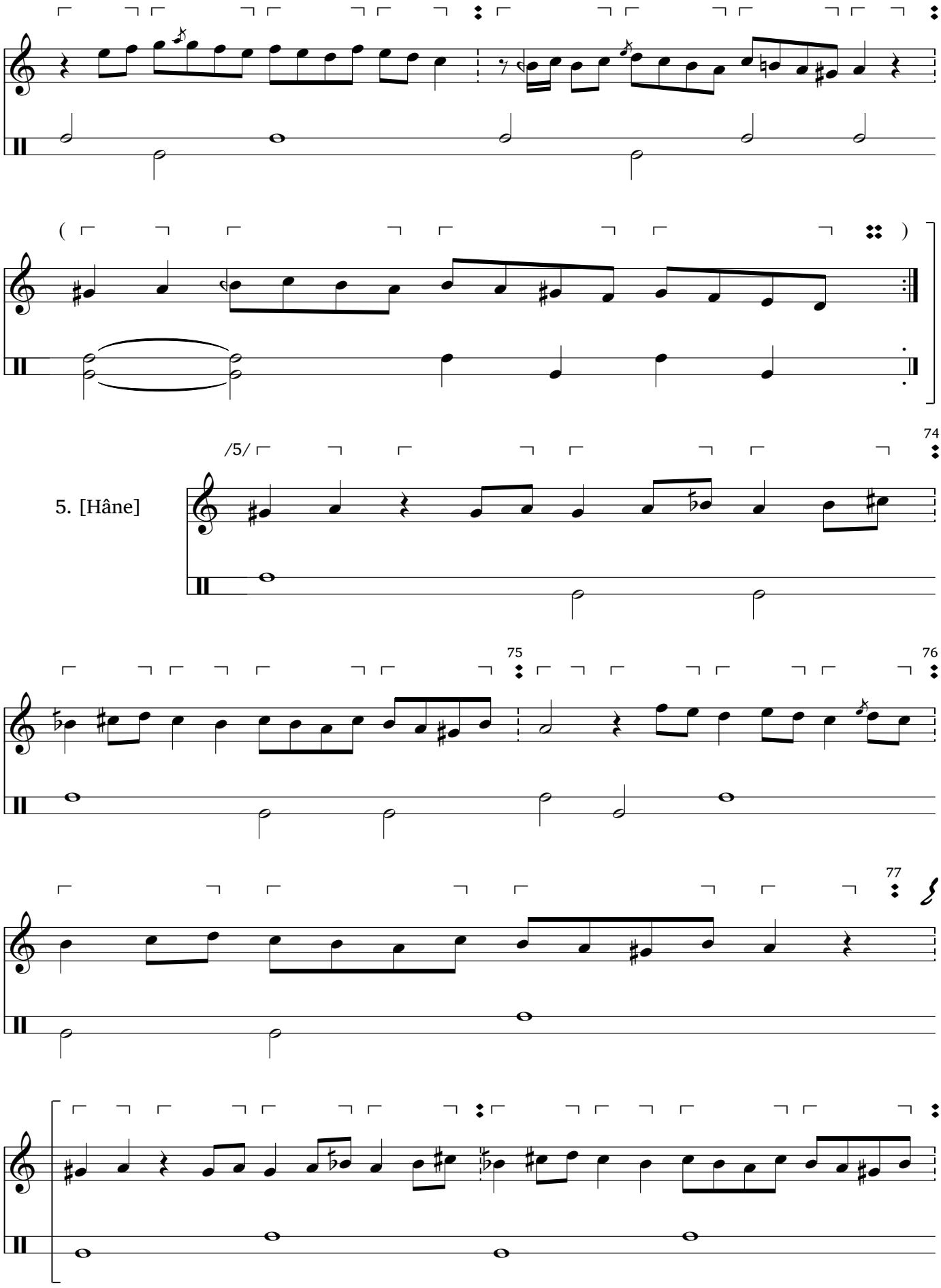
73
[Teslîm]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74
5. [Hâne]
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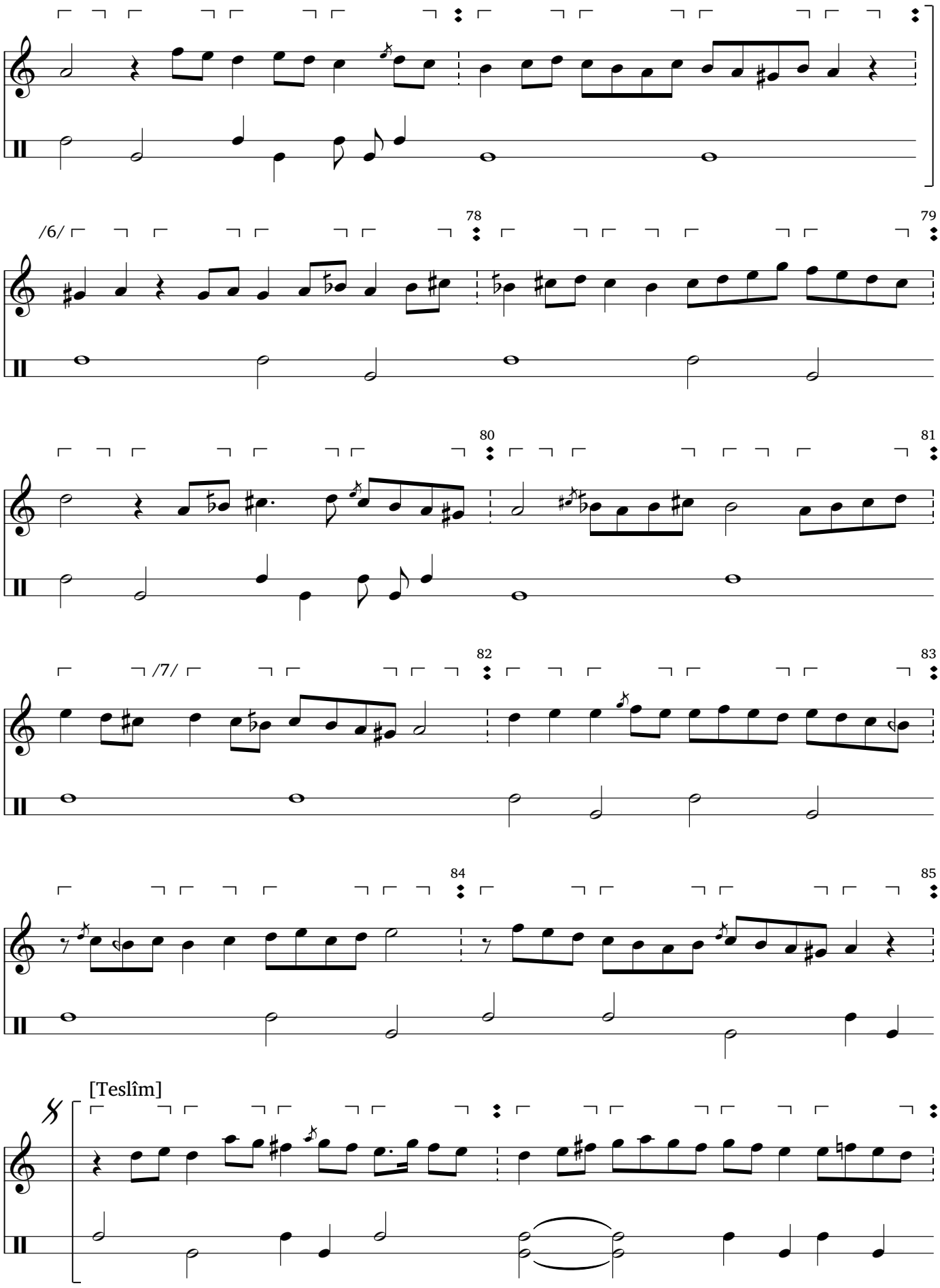
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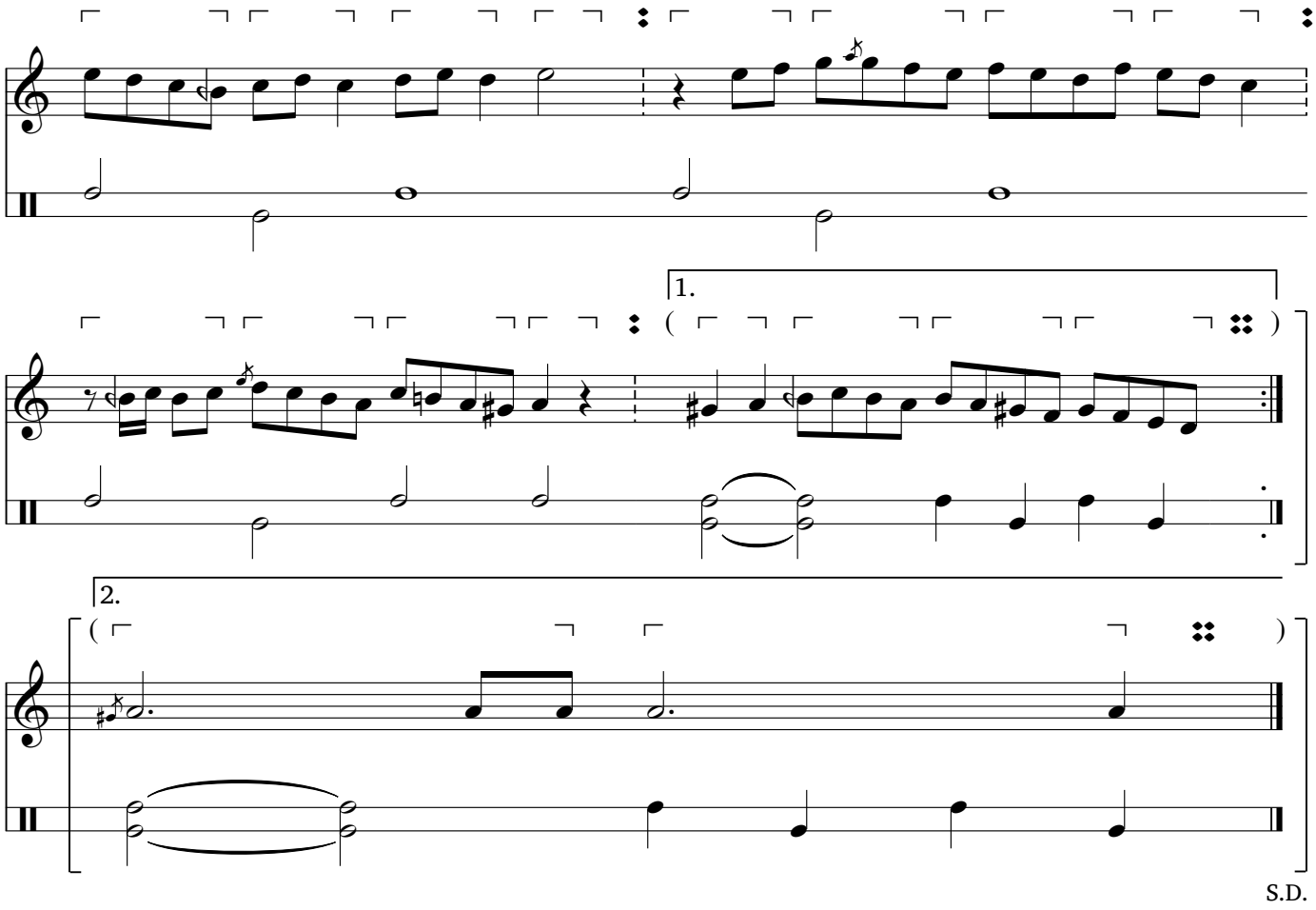
[Teslîm]


1.
2.
S.D.

Critical Report

P. şēt‘ ḫarç‘ıġar, o. faht‘ē, Babanın

Source	TR-Içağatay YZPER2
Location	Fol. [01r], ll. 1–15
Makâm	Şedd-i karcığar
Usûl	Fahte
Genre	Peşrev
Attribution	Hampartsum Limonciyan (1768–1839)
Work No.	CMOi0385

Remarks

Heading (2nd hand): ‘Şedd-i ḳarcıġār Bābā'nıñ’.

Usûl fahte is divided into three rhythmic sections (4 + 4 + 2) in the manuscript. The source of the fahte usûl structure in the transcription is TR-Içağatay HDEF12.

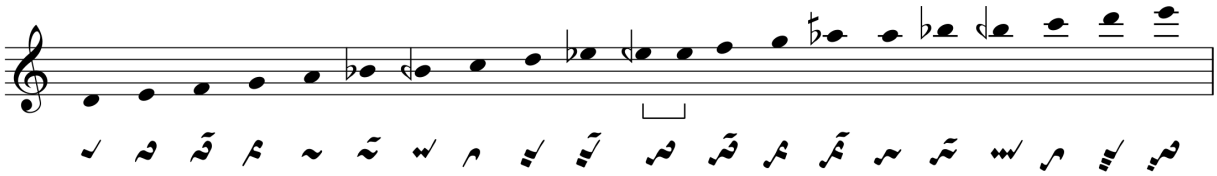
Since the modal structure of makâm Şedd-i karcığar includes Uşşak genus on nevâ and Hicâz genus on gerdâniye, a key signature of the transcription includes dik hisâr and şehnâz, apart from segâh. While the pitch sign ﻡ is usually interpreted as dik hisâr throughout the transcription, the editor interpreted some of them as hüseynî because of modal changes in the melodic development of the composition.

The piece is attributed to *Usta Hampartsum* in TR-Istek [1], *Tatar* in TR-Iüne 211-9, *Baba* in TR-Iütae TA249, pp. 2363–64; no attribution in TR-Iütae 107 and TR-Iütae 249, pp. 2355–56. The *Şed* prefix for the makâm is only mentioned in the YZPER2 version of the composition.

Structure

H1	|	3	|	1(T)	|
H2	|:	7	:|		
H3	|	4	|	1(T)	|
H4	|	8	|	1(T)	|

Pitch Set



Notes on Transcription

2.3	The first kisver (pitch alteration sign) of this grouping is directed towards the middle of two gerdâniye pitch signs. The editor interpreted this grouping as [illegible] based on consulted concordances.
43.1.1–2.1	Although the first pitch signs of these two groupings look like [illegible] (segâh), based on the seyir of the division they are interpreted as [illegible] (tiz segâh).
45.4.2	The scribe did not put any kisver sign above all three gerdâniye pitch signs of this grouping: [illegible] . It is evident that the second pitch sign is şehnâz based on consulted concordances: [illegible] .

Consulted Concordances

TR-Iüne 211-9, pp. 258–59; TR-Iütae 107, pp. 182–83; TR-Iütae 249, pp. 2355–56; TR-Iütae 249, pp. 2363–64; TR-Istek [1], p. 6.

S.D.

[P.] Muhayēr, o. Bērēfşan, Mandōlinin

Source	TR-Içağatay YZPER2
Location	Fol. [02r], ll. 1–13
Makâm	Muhayyer
Usûl	Berefşân
Genre	Peşrev
Attribution	Mandolin Artin (d. ca. 1890)
Work No.	CMOi0435

Remarks

Heading (2nd hand): ‘Muḫayyer ber-efşān Mandolin'iñ’.

Since the top left corner of the folio is torn, the first letter of the heading and the first grouping of H1 is missing on the folio.

Usûl berefşân is divided into four rhythmic sections (4 + 4 + 4 + 4). The source of the usûl berefşân structure in the edition is TR-Içağatay HDEF12.

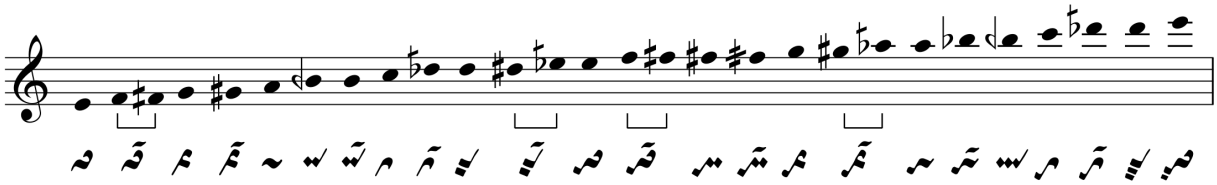
Depending on the modal changes and the direction of the melodic development in the composition, the editor preferred to interpret the pitch signs قم and قم as dik acem aşîrân and dik acem respectively in some cases of the transcription.

Since only one concordance could be found for this composition, this critical edition is crucial for the corpus of Ottoman music.

Structure

H1	|	3	|	1(T)	|
H2	|	3	|	1(T)	|
H3	|	3	|	1(T)	|
H4	|	3	|	1(T)	|

Pitch Set



Notes on Transcription

1.1 Because of the torn left corner of the folio, the first grouping of the first division is missing. The addition is based on TR-Iütae 249.

12 Even though the second berefşân cycle ends on div. 12, the scribe includes one extra division after this division before the Teslîm. Since this divison is identical with the eighth division, it is assumed that the scribe mistakenly wrote this section again. This division is omitted from the transcription.

30.3.4 Although the last sign of the group looks like (segâh), based on the seyir of the division it is interpreted as (tiz segâh).

Consulted Concordances

TR-Iütae 249, pp. 2635–36.

S.D.

Péchréf Hidjaz karabatac, oussoul sakil (48)

Source	TR-Içağatay YZPER2
Location	Fol. [03r], ll. 1–12
Makâm	Hicâz
Usûl	Sakîl
Genre	Karabatak peşrevi
Attribution	—
Work No.	CMOi0094

Remarks

This piece is the only one in the manuscript in which italic Latin letters with French accents are used in the heading and the sections titled *batac*.

The usûl sakîl, which totals 48 beats, is divided into twelve rhythmic sections in the manuscript. The source of the sakîl usûl structure in the transcription is TR-Içağatay HDEF12. The sakîl pattern is recorded as 96 beats in TR-Içağatay HDEF12.

Batac sections are included in the latter part of the rhythmic cycle.

There is no indication by the scribe related to the practice of the *batac* sections of the piece. Based on the usage of both *batac* and *berâber* (tutti) terms as performance instruction for the relevant section in TR-Iütae 109, the divisions that could be played by all instruments together begin from the ninth division of the sakîl cycle in H2 and H3.

At the beginning of H1, an unidentified sign similar to segno is interpreted as a different marking for the first hâne.

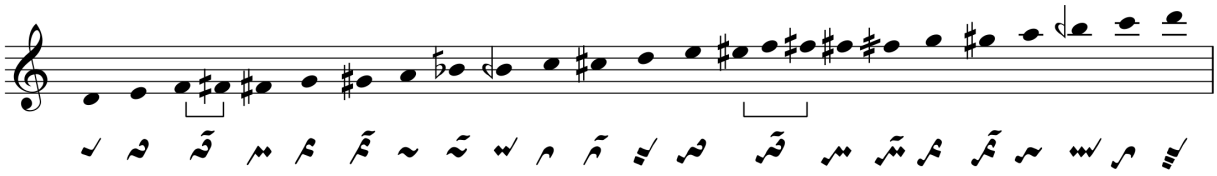
Depending on the modal changes and the direction of the melodic development in the composition, the editor preferred to interpret the pitch signs ق and ق as dik acem aşîrân and dik acem respectively in some cases of the transcription.

The composition is attributed to Arabzâde in TR-Istek [2]. There is no attribution in other consulted concordances.

Structure

H1	|:	1	:|
H2	|:	1/b	:|
H3	|:	1/b	:|

Pitch Set



Notes on Transcription

4.1	The scribe wrote down pitch symbols for the first grouping with sixteenth notes (). Based on the rhythmic division of the section and similar groupings in the composition, the grouping here is interpreted as .
7.2	The scribe corrects the kisver above (dügâh) with (stroke). The duration of the pitch here is transcribed as a quarter note.
22	Based on the usage of the term *berâber* as performance instruction included in TR-Iütae 109, a tutti performance begins from div. 22.
27.4.4	The scribe made a correction on the fourth symbol of the grouping. Based on the seyir of the division, the sign here is interpreted as (muhayyer).

Consulted Concordances

TR-Iütae 109, pp. 174–75; TR-Istek [1], p. 95; TR-Istek [1], p. [189]; TR-Istek [2], fols. 89r–90r.

S.D.

P. Ēvicara, o. düeēk, dilhayat‘ın

Source	TR-Içağatay YZPER2
Location	Fol. [04r], ll. 1–14
Makâm	Evcârâ
Usûl	Düyek
Genre	Peşrev
Attribution	Dilhayât Kalfâ (d. ca. 1735)
Work No.	CMOi0016

Remarks

Heading (2nd hand): ‘Dilḥayāt'ıñ evc-ārā dūyek’.

The eight beat düyek is written as ağır (slow) düyek because of the division of the one usûl cycle into four groupings.

Among consulted concordances, the most similar version to the YZPER2 manuscript is located in TR-Iüne 210-8.

No other consulted concordances include sextuplets similar to those found in YZPER2 version of the composition.

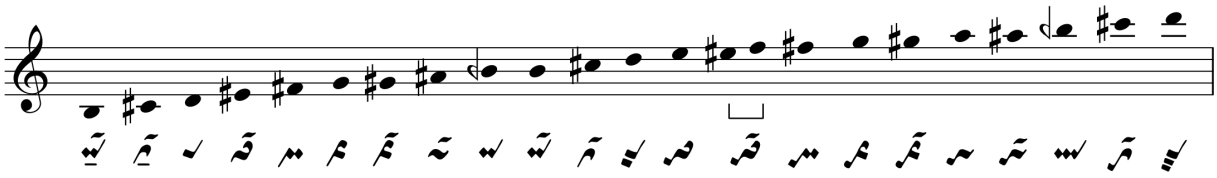
The relevant concordance located in TR-Iüne 211-9 mentions ‘Sulṭān Selīmiñ cāriyesiniñ’ in its heading. The index included in TR-Iam 1537 mentions ‘Cāriye-i Selīm Hān’ for the attribution of the composition. The piece is attributed to Selîm III in TR-Istek [1], TR-Istek [2]. The remaining consulted concordances attribute the piece to Dilhayât Kalfâ.

Fol. [04v] includes sketches of Hampartsum notation with black ink. While the size of the notational script is bigger compared to other folios in TR-Içağatay YZPER2, the hand writing style of the notation on fol. [04v] is identical to the other notations in TR-Içağatay YZPER2.

Structure

H1	|	9	|:	3(T)	:|			
H2	|	10	|:	3(T)	:|			
H3	|:	6	:|	4	|:	3(T)	:|	
H4	|	10	|:	3(T)	:|			

Pitch Set



Notes on Transcription

9.3 There is a tie above the six-note group. No rhythmic indication is given for the group. It is interpreted here as a sextuplet. A number of other interpretations are possible, e.g. ♫♫. Similar cases feature in 23.3, 36.3, 40.4, 44.4 and 48.3.

12.2.1 Based on the seyir of the Teslîm, it is evident that the kisver above the pitch sign (dügâh) is missing. The editor interpreted this sign as (kürdî).

24.2.1 The scribe mistakenly wrote the pitch sign for nevâ first, then corrected the sign to yegâh by scratching out the diagonal line of the sign.

31.1.4 In the manuscript, the first grouping of the division includes another pitch sign between (sünbüle) and (tiz segâh) that looks like either (evc) or (tiz çârgâh). Because the scribe combined the sign with (tiz segâh), based on the seyir of the division, the editor interpreted this section as a correction by the scribe and this pitch sign is ignored in the transcription.

Consulted Concordances

TR-Iüne 204-2, p. 5; TR-Iüne 210-8, no. 87; TR-Iüne 211-9, pp. 49–51; TR-Istek [1], p. 100; TR-Istek [2], fols. 52v–53r; TR-Iam 1537, p. 59; TR-Iboa TRT.MD.d 400, pp. 491–92.

S.D.

P. Suzidilara, o. düeēk, S. Sēlimin

Source	TR-Içağatay YZPER2
Location	Fol. [05r], ll. 1–14
Makâm	Sûz-ı dilârâ
Usûl	Çifte düyek
Genre	Peşrev
Attribution	Selîm III (1761–1808)
Work No.	CMOi0241

Remarks

Heading (2nd hand): ‘Sūz-ı dil-ārā Sulṭān Selīm Ḫan'ıñ dūyek’.

A small portion of the top left corner of the folio [05r] is torn. This damage does not cover any part of the heading or the notational sections of the folio.

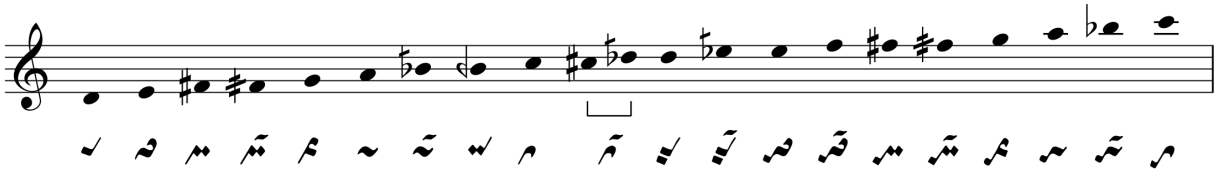
Based on the usage of (𝄇) the end cycle sign, the usûl in this piece is interpreted as çifte düyek. The source of the çifte düyek usûl structure is TR-Içağatay HDEF12.

No other concordances include similar sextuplets found in the YZPER2 version of the composition.

Structure

H1	|	3	|:	2(T)	:|
H2	|	5	|:	2(T)	:|
H3	|	6	|:	2(T)	:|
H4	|	6	|:	2(T)	:|

Pitch Set



Notes on Transcription

45.1 In the manuscript, before the first group of the division, the scribe has written down 𝄒 (nevâ) first, and scribbled the pitch sign afterwards.

48.4.1 The scribe has twice written 𝄒 (yegâh) pitch symbols on top of each other. Based on the seyir of the division, the editor interpreted it here as 𝄒 (nevâ).

49 The editor assumes the end cycle sign (**::**) here since it is apparent that the scribe mistakenly uses a division sign (**:**) after the usûl cycle ends.

Consulted Concordances

TR-Içağatay HDEF10, pp. 16–20; TR-Iüne 214-12, pp. 131–34; TR-Iüne 217-15, pp. 5–6; TR-Iüne 217-15, pp. [20–21]; TR-Iütae 107, pp. 168–69; TR-Iütae 249, pp. 1583–84; TR-Istek [1], p. 65; TR-Istek [2], fols. 74r–75v; TR-Iam 1537, p. 41; TR-Iboa TRT.MD.d 503, p. 8–9.

S.D.

P. Suzinag, o. Ç‘ēmbēr, T‘adēos aġanın

Source	TR-Içağatay YZPER2
Location	Fol. [06r], ll. 1–13
Makâm	Sûznâk
Usûl	Çenber
Genre	Peşrev
Attribution	Kemânî Tatyos Efendi (1858–1913)
Work No.	CMOi0098

Remarks

Heading (2nd hand): ‘Ṭaṭiyos'uñ sūznāk pīşrevi çenber’.

The usûl çenber is divided into three rhythmic sections (4 + 4 + 4) in the manuscript. The source of the çenber usûl structure in the transcription is TR-Içağatay HDEF12.

Since the scribe persistently uses the pitch sign ﺑ (mâhûr) for the Hicâz genus on nevâ, the key signature of the transcription includes mâhur as well.

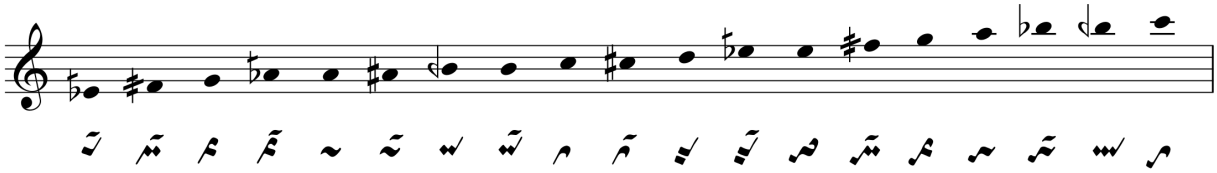
Since there are no concordances found in Hampartsum notation for this piece, this edition is significant for the corpus of Ottoman music.

Fol. [06r] includes corrections with pencil by 2nd hand. On Fol. [06v], there are sketches in pencil in Hampartsum notation, probably by the same scribe who did the corrections on the notation in fol. [06r]. Some of these sketches consist of usûl patterns with Ottoman Turkish usûl phrases in Arabic script (düm, tek, teke etc.).

Structure

H1	|	3	|:	1(T)	:|
H2	|	3	|:	1(T)	:|
H3	|	3	|:	1(T)	:|
H4	|	3	|:	1(T)	:|

Pitch Set



Notes on Transcription

5.2.1 Grace note addition by 2nd hand.

9.1	2nd hand variant for [illegible] : [illegible] .
10.1	2nd hand variant for [illegible] : [illegible] .
14.1	2nd hand variant for [illegible] : [illegible] .
15.3–4	2nd hand variant for [illegible] : [illegible] .
16.1	2nd hand variant for [illegible] : [illegible] .
17.3–4	2nd hand variant for [illegible] : [illegible] .
25.1	2nd hand variant for [illegible] : [illegible] .
27.4	2nd hand variant for [illegible] : [illegible] .
28.2	2nd hand variant for [illegible] : [illegible] .
31.4.3	Grace note addition by 2nd hand.
32.3	2nd hand variant for [illegible] : [illegible] .
39.1.1	The duration of the first pitch of the group is not clear on the manuscript. It is interpreted here as quarter note based on usûl division.
40.4.1	An unidentified sign appears above [illegible] (hisâr).

S.D.

P. K‘ürdi, o. düeēk, Saat‘cının

Source	TR-Içağatay YZPER2
Location	Fol. [07r], ll. 1–13
Makâm	Kürdî
Usûl	Çifte düyek
Genre	Peşrev
Attribution	Sâ’atci (fl. ca. 1740)
Work No.	CMOi0396

Remarks

Heading (2nd hand): ‘Sāʿatci'niñ kürdī dūyek’.

Based on the usage of the (⁚⁚) end cycle sign, the usûl here is interpreted as çifte düyek. The source of the çifte düyek usûl structure is TR-Içağatay HDEF12.

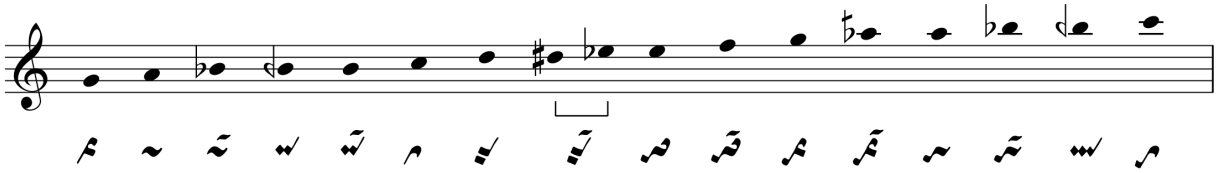
The variants of the composition in TR-Iüne 203-1 and TR-Iütae 249, p. 2065 are recorded in makâm Acem kürdî.

Only the consulted concordances in TR-Iüne 203-1 and TR-Iütae 249 mention *Mustafa* in addition to the sobriquet Sâ’atci as the composer of the piece.

Structure

H1	|:	6	:|				
H2	|:	6	:|	4	|	2(T)	|
H3	|	4	|	2(T)	|		
H4	|:	2	:|	1	|	2(T)	|

Pitch Set



Notes on Transcription

2.3.2 The scribe mistakenly placed the kisver above instead of : . Based on the seyîr of the relevant section and consulted concordance in TR-Iütae 110, the use of hicâz as a pitch does not seem to be possible. The grouping is corrected as with the kisver above hüseynî for acem.

9 Originally written as ⁚⁚; corrected to ⁚ by the scribe.

24 The scribe uses the letter ken (𐤊) for repetition at the end of div. 24 before the usûl cycle ends. To be able to complete the usûl cycle and connect the section with the beginning of H2, the second ending of H1 is included as an extra division. While this extra division is shown as the first ending, div. 25 is treated as the second ending in the transcription.

28 The editor assumes the end cycle sign (𐤟) here since it is apparent that the scribe mistakenly uses the division sign (𐤞) after the usûl cycle ends.

Consulted Concordances

TR-Iüne 203-1, p. 9; TR-Iütae 110, p. 19; TR-Iütae 249, p. 2065; TR-Iütae 249, p. 2407–8; TR-Istek [2], fols. 31v–32r; TR-Iboa TRT.MD.d 373, pp. 459–61.

S.D.

P. Pusēlik Aşran, o. Bērēfşan, K‘ant‘ēmir ōġlunın

Source	TR-Içağatay YZPER2
Location	Fol. [08r], l. 1–fol. [08v], l. 4
Makâm	Bûselik aşîrân
Usûl	Berefşân
Genre	Peşrev
Attribution	Kantemiroğlu (1673–1723)
Work No.	CMOi0057

Remarks

Heading (2nd hand): ‘Kantemir-oġlu'nuñ būselik ʿaşīrān’.

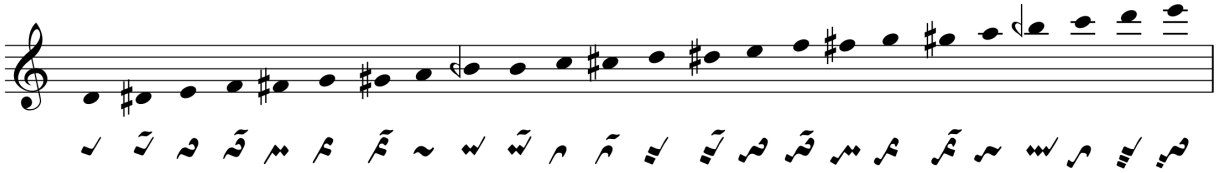
The usûl berefşân is divided into four rhythmic sections (4 + 4 + 4 + 4) in the manuscript. The source of the berefşân usûl structure in the transcription is TR-Içağatay HDEF12.

All consulted concordances are four hânes. While the second section of H1 with two usûl cycles are part of H2 in these concordances, H2 of these versions of the composition includes extra sections compared to the YZPER2 version. The version in TR-Iütae 108 consist of six different *tertîb* (En. order, formation) of H2.

Structure

H1	|:	3	:|:	2	:|
H2	|:	3	:|:	2	:|
H3	|:	3	:|:	3	:|

Pitch Set



Notes on Transcription

11.2 Between the first and second grouping of the division, there are three groupings that have been crossed out by the scribe. These three groupings are identical with the ones in the next division. This implies that the scribe was copying this piece from another written source.

47.4 The scribe omits the duration sign for the first two pitch signs of the grouping: [illegible] . Based on the remaining duration of the usûl cycle, the quarter note is assigned to both pitches: [illegible] .

55.2.2 While the scribe wrote down the grace note as [illegible] (râst) before the main pitch [illegible] (acem aşîran), based on the seyîr of H3, the editor assumed this grace note as [illegible] (zengûle).

Consulted Concordances

TR-Iütae 108, pp. 137–42; TR-Iütae 110, p. 7; TR-Iütae 249, pp. 587–89; TR-Istek [1], pp. 56–57; TR-Istek [1], pp. 78–79.

S.D.

P. Nühüfd, o. Havi, Andon aġanın

Source	TR-Içağatay YZPER2
Location	Fol. [09r], l. 1–fol. [09v], l. 10
Makâm	Nühüft
Usûl	Hâvî
Genre	Peşrev
Attribution	Andon Ağa (fl. ca. 1800)
Work No.	CMOi0487

Remarks

Heading (2nd hand): ‘Andon'uñ nühüft ḫāvī’.

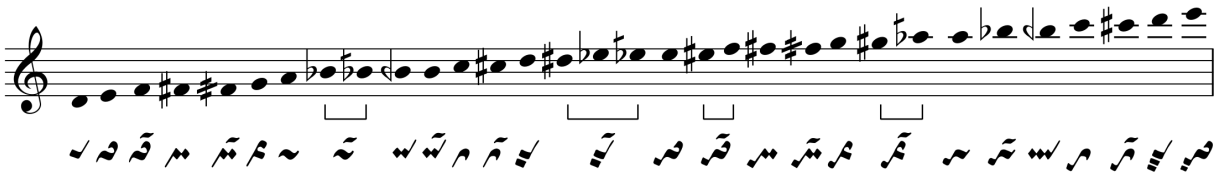
The usûl hâvî is divided into sixteen rhythmic sections in the manuscript. The source of the hâvî usûl structure in the transcription is TR-Içağatay HDEF8.

Based on consulted concordances, ‘Ağa’ as the title of Andon is only mentioned in the TR-Içağatay YZPER2 version of the composition.

Structure

H1	|:	1/T	:|				
H2	|:	1/T	:|				
H3	|:	1	:|:	1	:|		
H4	|:	1	:|:	1/T	:|		

Pitch Set



Notes on Transcription

46.2	A duration equivalent to one half note is missing in this division. The addition for the second grouping is based on the concordances found in TR-Içağatay HDEF10, TR-Iüne 204-2 and TR-Iütae 107.
50–51	Between divs. 50 and 51, one division from the second hâvî cycle of H3 is missing. Based on the most similar version of the piece found in TR-Içağatay HDEF10, the missing division of the cycle is identified as the third division.

The transcription of the relevant division is added to the edition with square brackets.

64.1 An unidentified sign is written at the end of the first grouping of the division. The editor intepreted this sign as acciaccatura on حـ (hüseynî).

Consulted Concordances

TR-Içağatay HDEF10, pp. 23–29; TR-Iüne 204-2, pp. 36–38; TR-Iütae 107, pp. 108–10.

S.D.

A. Semayi Saba, Aziz Dēdēnin

Source	TR-Içağatay YZPER2
Location	Fol. [10r], ll. 1–10
Makâm	Sabâ
Usûl	Aksak semâî
Genre	Sâz semâîsi
Attribution	Serneyzen Azîz Dede (d. 1905)
Work No.	CMOi0166

Remarks

Heading (2nd hand): ‘Ṣabā semāʿī ʿAzīz Dede'niñ’.

The usûl aksak semâî is divided into four groupings (2 + 3 + 2 + 3) for the three hânes in the manuscript. Yürük semâî for H4 is divided into three groupings (2 + 2 + 2).

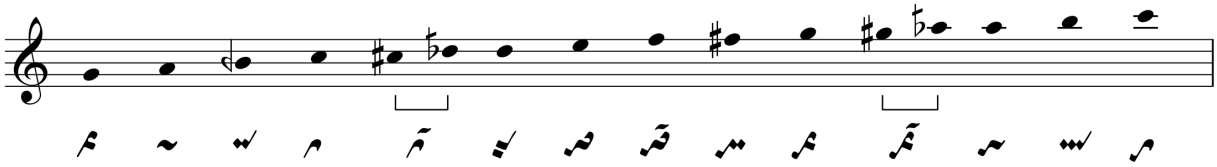
This recorded version of the composition is identical with the concordance in TR-Iüne 210-8.

Structure

H1	|	4	|	4(T)	|								
H2	|	5	|	4(T)	|								
H3	|	4	|	4(T)	|								
H4	|:	4*	:|:	3*	:|	2*	|	4(T)	|				

*yürük semâî

Pitch Set



Notes on Transcription

7 A division sign is omitted by the scribe.

Consulted Concordances

TR-Iüne 210-8, no. 36.

S.D.

P. Nēşavērēk, o. Bērēfşan, Ahmēd aġanın

Source	TR-Içağatay YZPER2
Location	Fol. [11r], ll. 1–14
Makâm	Nişâbûrek
Usûl	Berefşân
Genre	Peşrev
Attribution	Vardakosta Ahmed Ağa (d. ca. 1794)
Work No.	CMOi0458

Remarks

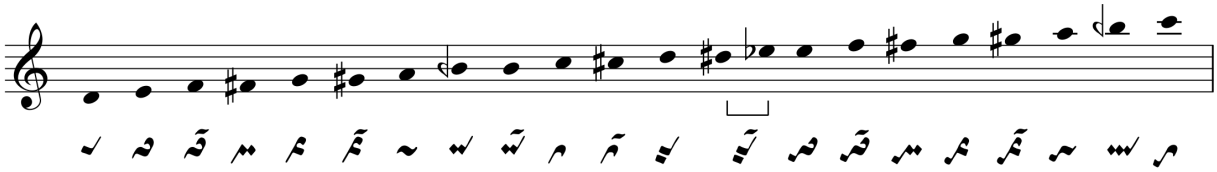
Heading (2nd hand): ‘Nişābūrek ber-efşān Aḥmed Aġa'nıñ’.
The usûl berefşân is divided into four rhythmic sections (4 + 4 + 4 + 4). The source of the usûl berefşân structure in the edition is TR-Içağatay HDEF12.
Among consulted concordances, the composition is recorded with usûl muhammes only in TR-Iüne 205-3 and TR-Iüne 211-9.

Structure

H1	|:	2	:|:	1(T)	:|
H2	|:	2	:|:	1(T)	:|
H3	|:	2	:|:	[1(T)]*	:|
H4	|:	3	:|:	[1(T)]*	:|

*Segno sign is omitted by the scribe based on consulted concordances.

Pitch Set



Notes on Transcription

29.2–3	There are two groupings that have been crossed out by the scribe located between the second and third groupings of the division.
37	Since the second ending of the Teslîm is not suitable for connecting H3 with H4, the first ending of H4 has been chosen here for connecting the section with the beginning of H4.

45.3.2 While the scribe does not use any kisver on the grace note here (segâh) before the main pitch sign (dügâh), based on the seyir of the section this sign is interpreted as (bûselik).

46 Since the second ending of the Teslîm is not suitable for the karâr of the piece, the final division in square brackets after div. 46 in the transcription is based on TR-Iütae 108.

Consulted Concordances

TR-Iüne 205-3, pp. 63–66; TR-Iüne 211-9, pp. 69–71; TR-Iütae 108, pp. 5–6; TR-Iütae 249, pp. 2805–6; TR-Istek [1], p. 148; TR-Istek [2], fols. 51r–v.

S.D.

P. Üşşak, o. düeēk, K‘ampusın

Source	TR-Içağatay YZPER2
Location	Fol. [12r], ll. 1–14
Makâm	Uşşâk
Usûl	Düyek
Genre	Peşrev
Attribution	Kampos (d. ca. 1700)
Work No.	CMOi0367

Remarks

Heading (2nd hand): ‘Ḳanpōs'uñ ʿuşşāḳ pīşrevi dūyek’.

The eight beat düyek is written as “ağır (slow) düyek” because of the division of the one usûl cycle into four groupings.

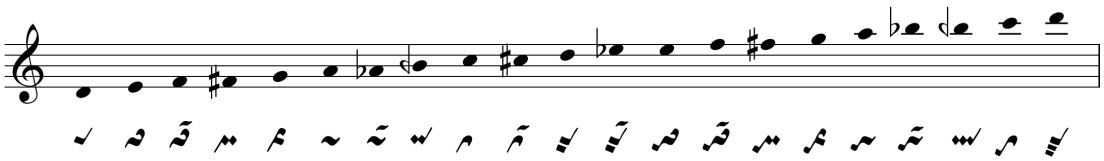
The headings of all consulted concordances in usûl düyek are Kanpos Nazîresi.

Apart from the oldest concordace in Kevserî Mecmuâsı (TR-Am Mf1994 A 4941) in usûl hafîf, which is written with the alphabetical notation system identical to Kantemiroğlu’s notation system, there is also another concordance recorded with Hampartsum notation in usûl çifte düyek without any attribution or nazîre definition in the heading (TR-Iütae 249, pp. 2291–92).

Structure

H1	|:	8	:|:	8(T)	:|
H2	|	9	|:	8(T)	:|
H3	|:	8	:|:	8(T)	:|
H4	|	8	|:	8(T)	:|

Pitch Set



Consulted Concordances

TR-Iüne 206-4, p. 57; TR-Iüne 214-12, pp. 81–83; TR-Iüne 217-15b, pp. [16–19]; TR-Iütae 107, pp. 207–8; TR-Iütae 109, pp. 16–17; TR-Iütae 249, pp. 2251–52; TR-Iütae 249, pp. 2255–56; TR-Iütae 249, pp. 2291–92; TR-Istek [2], fols. 87v–88r; TR-Iam 1537, pp. 34–36; TR-Am Mf1994 A 4941, no. 539.

S.D.

P. Eēgeah, o. Bērēfşan, İsḫakın

Source	TR-Içağatay YZPER2
Location	Fol. [13r], l. 1–fol. [13v], l. 6
Makâm	Yegâh
Usûl	Berefşân
Genre	Peşrev
Attribution	Tanbûrî İsak (d. after 1807)
Work No.	CMOi0500

Remarks

Heading (2nd hand): ‘Yegāh ber-efşān İsaḳ'ıñ’.

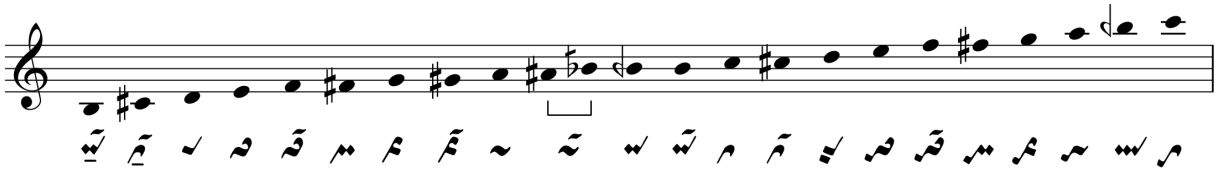
The usûl berefşân is divided into four rhythmic sections (4 + 4 + 4 + 4). The source of the usûl berefşân structure in the edition is TR-Içağatay HDEF12.

Structure

H1	|	2	|:	1(T)	:|			
H2	|	2	|:	1(T)	:|			
H3	|:	2	:|	2	|:	1(T)	:|	
H4	|	5	|:	[1(T)]*	:|			

*The segno sign is omitted by the scribe based on consulted concordances.

Pitch Set



Notes on Transcription

43.2	A duration equivalent to one half note is missing in this division. The addition for the second grouping is based on TR-Iütae 109.
46.3–4	The last two groupings of this division in TR-Iütae 109 are: .
46	The editor assumes the end cycle sign (𝄇) here since it is apparent that the scribe mistakenly uses the division sign (:) after the usûl cycle ends. Three divisions are omitted by the scribe in H4 after div. 46. Additional three divisions in square brackets are based on TR-Iütae 109.

59 The editor assumes the end cycle sign (**::**) here since it is apparent that the scribe mistakenly uses the division sign (**:**) after the usûl cycle ends.

Consulted Concordances

TR-Iüne 204-2, pp. 44–45; TR-Iütae 108, pp. 73–74; TR-Iütae 109, pp. 20–21; TR-Istek [2], fols. 1r–2r.

S.D.

Pēşrēf Acēm Puselik, o. Sakil, Sadık aġanın

Source	TR-Içağatay YZPER2
Location	Fol. [14r], ll. 1–13
Makâm	Acem bûselik
Usûl	Sakîl
Genre	Peşrev
Attribution	Sâdık Ağa (d. 1815)
Work No.	CMOi0315

Remarks

Heading (2nd hand): ‘ʿAcem būselik ṣaḳīl Ṣādıḳ Aġa’.

The usûl sakîl is divided into twelve rhythmic sections in the manuscript. The source of the sakîl usûl structure in the transcription is TR-Içağatay HDEF12. While another piece in YZPER2 manuscript in usul sakîl (fol. [03r]) includes the beat number information as 48 in its heading, since this piece does not have beat number information, the editor preferred to use 96 beats for usûl sakîl as recorded in TR-Içağatay HDEF12.

H5 of the composition in the YZPER2 version appears to be included inside H4 in consulted concordances.

Among consulted concordances, TR-Iütae 249, pp. 1985–86 is recorded in usûl muhammes.

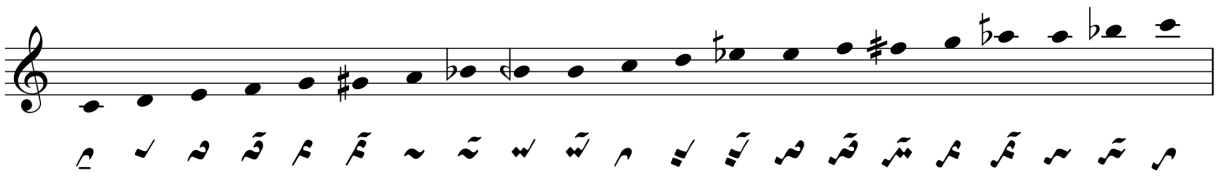
The variant of the composition in TR-Iütae 108 attributes the piece to Selîm III.

Structure

H1	|:	1/T	:|
H2	|:	1/T	:|
H3	|:	1/[T]*	:|
H4	|:	1/T	:|
H5	|:	1	:|

*Segno sign is omitted by the scribe based on consulted concordances.

Pitch Set



Notes on Transcription

37	Three divisions are crossed out by the scribe before this division.
51.2	Before the second grouping of this division, the scribe has mistakenly written and subsequently crossed out the division sign.

Consulted Concordances

TR-Iüne 205-3, pp. 100–103; TR-Iüne 211-9, pp. 56–58; TR-Iütae 108, pp. 7–8; TR-Iütae 109, pp. 230–31; TR-Iütae 249, pp. 1977–78; TR-Iütae 249, pp. 1985–86; TR-Iütae 249, pp. 1989-90; TR-Istek [1], p. 109; TR-Iam 1537, pp. 26–28.

S.D.

P. T‘ahir Puselik, o. Muhammēs, Riza Ef. nin

Source	TR-Içağatay YZPER2
Location	Fol. [15r], ll. 1–14
Makâm	Tâhir bûselik
Usûl	Muhammes
Genre	Peşrev
Attribution	Kemânî Rızâ Efendi (1780–1852)
Work No.	CMOi0303

Remarks

Heading (2nd hand): ‘Rıżā Efendi'niñ ṭāhir būselik muḫammes’.

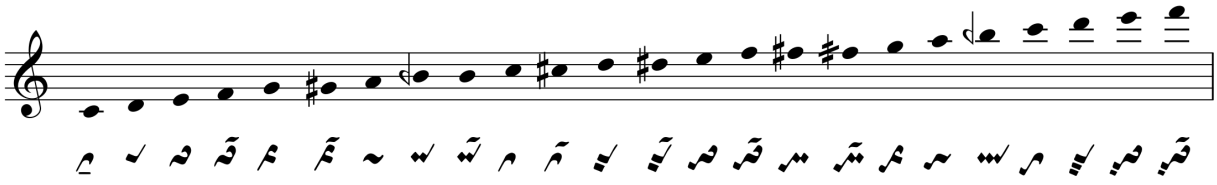
The usûl muhammes, in total 32 beats, is divided into four rhythmic sections (4 + 4 + 4 + 4) in the manuscript. The source of the muhammes usûl structure is TR-Içağatay HDEF12.

Among consulted concordances, the variants of the piece in TR-Iüne 211-9, TR-Iütae 107 and TR-Iütae 108 are recorded in usûl düyek.

Structure

H1	|:	2	:|:	1(T)	:|		
H2	|:	2	:|:	1(T)	:|		
H3	|:	1	:|:	1	:|:	1(T)	:|
H4	|:	1	:|:	1	:|:	1(T)	:|

Pitch Set



Notes on Transcription

30.3.2 Above the pitch sign (tiz nevâ), the scribe uses both . (half note) and , (quarter note) duration signs as a dotted half note for the first time. Similar usages are also observed in fol. [20r].

Consulted Concordances

TR-Iüne 211-9, pp. 42–43; TR-Iütae 107, pp. 136–37; TR-Iütae 108, p. 77–78; TR-Iütae 249, pp. 1929–30.

S.D.

P. Muhayēr K‘ürdi, o. düeēk, Sebuh aġanın

Source	TR-Içağatay YZPER2
Location	Fol. [16r], ll. 1–10
Makâm	Muhayyer kürdî
Usûl	Düyek
Genre	Peşrev
Attribution	Kemânî Sebuh Ağa (1828–1894)
Work No.	CMOi0556

Remarks

Heading (2nd hand): ‘Sebūḥ'uñ muḫayyer kürdī dūyek’.

The bottom left corner and middle bottom of the folio is a little torn.

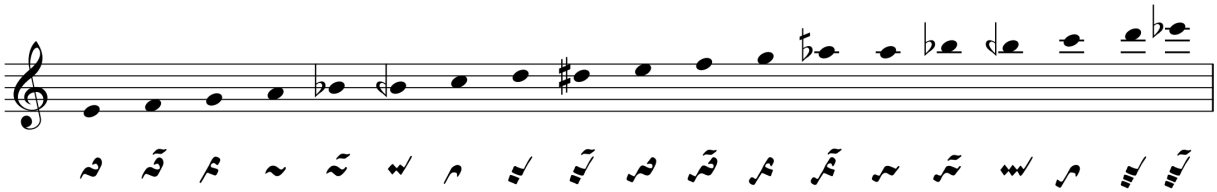
The eight beat düyek is transcribed as ağır (slow) düyek because of the division of the one usûl cycle into four groupings.

Since no concordances could be found for the composition, this critical edition is crucial for the repertoire of Turkish makâm corpus.

Structure

H1	|	5	|:	3(T)	:|					
H2	|	5	|:	3(T)	:|					
H3	|:	2	:|	4	|:	3(T)	:|			
H4	|	5	|:	3(T)	:|					

Pitch Set



Notes on Transcription

8.1.1	Since the duration usage of this division outnumbers the eight beat düyek, the editor preferred to interpret the quarter note rest at the beginning of the division as an eighth note rest.
17.1	Because of the half note duration of the second pitch sign, (tiz hisâr) is the only case in the notation that matches the second beat of usûl

düyek, the editor prefers to consider the first four beats of düyek as one grouping: .

21.2.2 A dot under ے (nevâ) is ignored in the transcription.

S.D.

P. Sēgeah Zülfünigear, o. düeēk, Mandōlinin

Source	TR-Içağatay YZPER2
Location	Fol. [17r], ll. 1–12
Makâm	Segâh
Usûl	Çifte düyek
Genre	Peşrev
Attribution	Mandolin Artin (d. ca. 1890)
Work No.	CMOi0208

Remarks

Heading (2nd hand): ‘Segāh zülf-i nigār dūyek Māndōlin'iñ’.

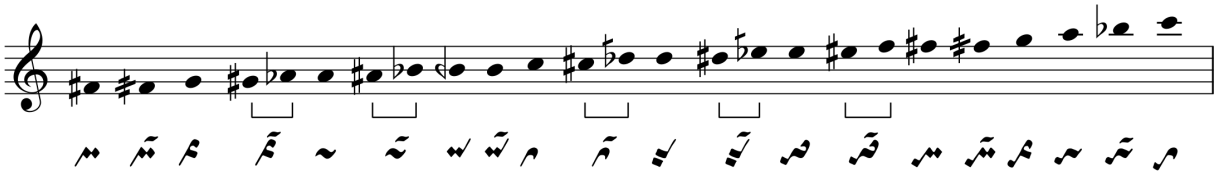
Based on the usage of the (𝄆) end cycle sign, the usûl in this piece is interpreted as çifte düyek. The source of the çifte düyek usûl structure is TR-Içağatay HDEF12.

The most similar version of the composition among consulted concordances written with Hampartsum notation is in TR-Istek [2]. Ali Ufkî (GB-Lbl Sloane 3114), Kantemiroğlu (TR-Iütae 100) and Kevserî’s (TR-Am Mf1994 A 4941) treaties also includes a piece with the heading ‘Segāh zülf-i nigār’.

Structure

H1	|	5	|
H2	|	5	|
H3	|	5	|
H4	|	5	|

Pitch Set



Consulted Concordances

TR-Iüne 203-1, p. 4; TR-Istek [1], p. 45; TR-Istek [2], fols. 46r–47r; GB-Lbl Sloane 3114, p. 193; TR-Iütae 100, no. 318; TR-Am Mf1994 A 4941, no. 119.

S.D.

Pēşrēf Gēvēşd, o. Dēvrikēbir

Source	TR-Içağatay YZPER2
Location	Fol. [18r], ll. 1–15
Makâm	Geveşt
Usûl	Devr-i kebîr
Genre	Peşrev
Attribution	—
Work No.	CMOi0406

Remarks

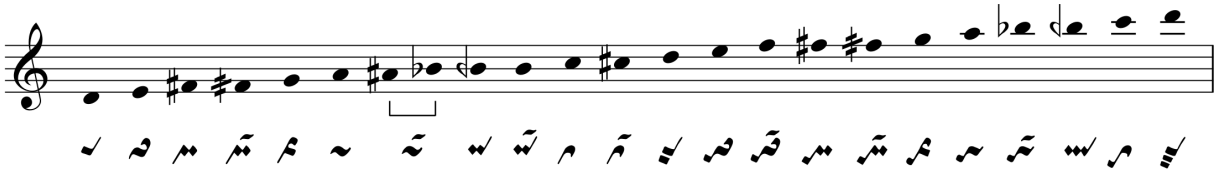
Heading (2nd hand): ‘Geveşt devr-i kebīr’.

The usûl devr-i kebîr is divided into four rhythmic sections (4 + 4 + 4 + 2) in the manuscript. The source of the devr-i kebîr usûl structure in the transcription is TR-Içağatay HDEF12.

Structure

H1	|	3	|:	1(T)	:|
H2	|	5	|:	1(T)	:|
H3	|	5	|:	1(T)	:|
H4	|	3	|:	1(T)	:|

Pitch Set



Notes on Transcription

18.3.2	Although the acciaccatura here looks like (segâh), based on the seyir of the division, it is assumed to indicate (hüseynî).
58.4.4	Kisver above (segâh) is crossed out by the scribe.
61.1.2	Based on the consulted concordance TR-Istek [2], it is evident that the kisver above the pitch sign for evc is missing: . The editor interpreted this sign as mâhûr: .

Consulted Concordances

TR-Istek [2], fol. 27v–28v.

S.D.

P. Nigriz, o. Düeēk, Ēflat‘un

Source	TR-Içağatay YZPER2
Location	Fol. [19r], l. 1–fol. [19v], l. 8
Makâm	Nikrîz
Usûl	Düyek
Genre	Peşrev
Attribution	Eflâtûn (d. ca. 1530)
Work No.	CMOi0463

Remarks

Heading (2nd hand): ‘Nikrīz dūyek Eflāṭūn’.

The colour of the ink used by the scribe in the top right corner of the folio is faded due to aging.

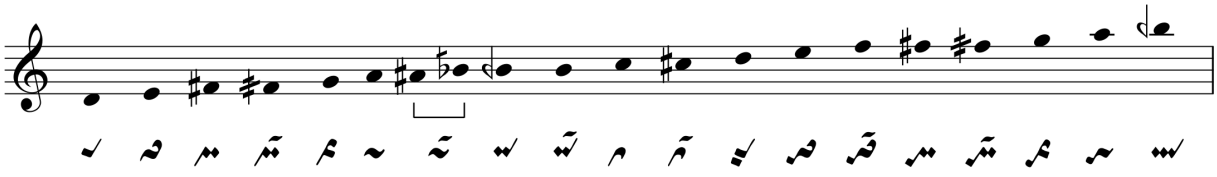
The eight beat düyek is transcribed as ağır (slow) düyek because of the division of the one usûl cycle into four groupings.

Among consulted concordances, none of them is identical to the version in TR-Içağatay YZPER2. The structure of the oldest variants in Kantemiroğlu and Kevserî’s treatises consist of three hânes and a mülâzime.

Structure

H1	|	18	|	6(T)	|
H2	|	34	|	6(T)	|
H3	|	14	|	6(T)	|
H4	|	14	|	6(T)	|

Pitch Set



Notes on Transcription

35.1 The duration sign for the first grouping of this division is omitted by the scribe: . All the pitches inside the grouping are interpreted as quarter notes: .

46.3 There is a tie above the six-note group. No rhythmic indication is given for the group. It is interpreted here as a sextuplet. A number of other interpretations are possible, e.g. ♫♫. Similar case in 72.3.

71.3.1 A single stroke ˈ above ~ (dügâh) is conjoined with the grace note ˏ (çârgâh) and later the scribe has scribbled between them. Based on the seyir of the cycle, the fourth note is assumed to be ~ (dügâh) and the grace note as ˏ (çargâh) in the transcription.

Consulted Concordances

TR-Istek [1], pp. 144–45; TR-Istek [2], fols. 127r–128r, TR-Iütae 100, no. 165; TR-Am Mf1994 A 4941, no. 50.

S.D.

P. Sazkear, o. Zēncir, Musinin

Source	TR-Içağatay YZPER2
Location	Fol. [20r], ll. 1–13
Makâm	Sâzkâr
Usûl	Zencîr
Genre	Peşrev
Attribution	Tanbûrî Musi (d. ca. 1780)
Work No.	CMOi0215

Remarks

Heading (2nd hand): ‘Muḥsin'iñ sāzkār zencīr’.

The colour of the ink used by the scribe in this folio is faded due to aging.

The compound usûl zencîr (60 beats) is divided into fifteen rhythmic sections in the manuscript. The source of the zencîr usûl structure in the transcription is TR-Içağatay HDEF12.

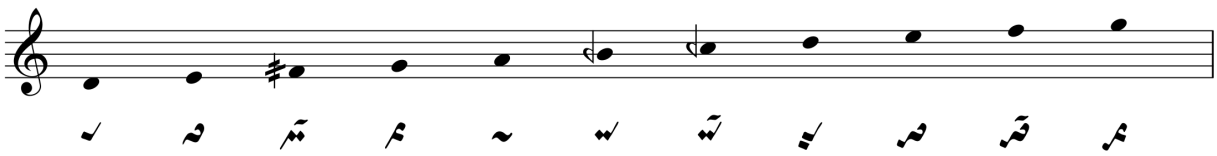
All consulted concordances are written in usûl darbeyn which consists of usûl devr-i kebîr with 14 beats and berefşân with 16 beats, in total 30 beats.

All 𝅗𝅥 (bûselik) pitch signs are interpreted as dik bûselik throughout the transcription.

Structure

H1	|:	1	:|
H2	|:	1	:|
H3	|:	1	:|
H4	|:	1	:|

Pitch Set



Notes on Transcription

34.3.2	The duration sign for the pitch sign dik bûselik is omitted by the scribe: 𝅗𝅥. Here it is interpreted as a quarter note based on the remaining beats in the division: 𝅘𝅥. There is a similar case in 56.3.2.
62.4.1	The duration sign above 𝅗𝅥 (segâh) is interpreted as a half note here.

62 The editor assumes the end cycle sign (**::**) here since it is apparent that the scribe mistakenly uses the division sign (**:**) after the usûl cycle ends.

Consulted Concordances

TR-Iüne 203-1, p. 18; TR-Iüne 205-3, pp. 3–7; TR-Iüne 207-5, pp. 8–12; TR-Iüne 211-9, pp. 8–12; TR-Iüne 214-12, pp. 12–18; TR-Iütae 110, pp. 37–38; TR-Iütae 110, pp. 75–76; TR-Istek [1], pp. 117–18; TR-Istek [1], pp. 137–38; TR-Istek [1], pp. 166–67; TR-Istek [2], fols. 49r–50v.

S.D.

P. Puselik, o. Zarbifēt‘, Z. Mēhmēd aġanın

Source	TR-Içağatay YZPER2
Location	Fol. [21r], l. 1–fol. [21v], l. 7
Makâm	Bûselik
Usûl	Darb-ı fetih
Genre	Peşrev
Attribution	Zekî Mehmed Ağa (1776–1846)
Work No.	CMOi0049

Remarks

Heading (2nd hand): ‘Ẕekī Meḥmed Aġa'nıñ būselik ḍarb-ı feṯḥ’.

The colour of the ink used by the scribe in the top right corner of the fol. [21v] is faded due to aging.

The usûl, darb-ı fetih (88 beats), is divided into 22 rhythmic sections in the manuscript. The source of the darb-ı fetih usûl structure in the transcription is TR-Içağatay HDEF12.

Contrary to the regular usage of perde segâh, similar sections in consulted concordances regularly use perde bûselik.

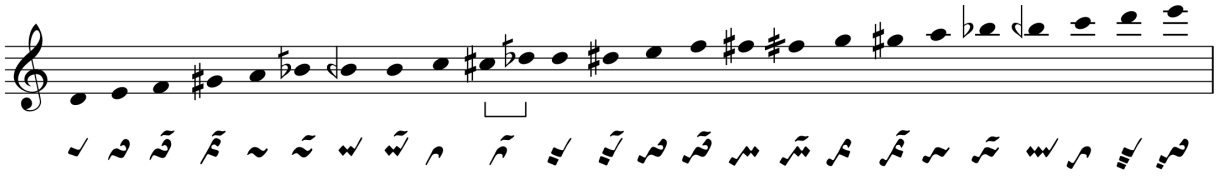
Among consulted concordances, the heading in Armenian script included in TR-Iüne 203-1 as *sırf pusēlig zarbifēt‘* does not mention any attribution. Both second and third hand Ottoman Turkish headings of this version in both Arabic and Latin script mention ‘İsak’ (Tanbûrî İsak) as the attribution of the piece. Another version, TR-Iütae 249, p. 535–36 which appears to be exactly the same as the variant in TR-Iüne 203-1, also attributes the piece to İsak in its Ottoman Turkish heading in Arabic script.

Sırf pusēlig as the makâm of the piece is only mentioned in TR-Iüne 203-1.

Structure

H1	|:	1/T	:|
H2	|:	1/T	:|
H3	|:	1/T	:|
H4	|:	1/T	:|
H5	|:	1/T	:|

Pitch Set



Notes on Transcription

73 The Teslîm section rewritten in the transcription after div. 73 excludes the second ending recorded by the scribe because of an incompatible connection of the ending with H5. The editor prefers to connect the Teslîm with H5 only with the first ending.

77 Since the scribe uses ken letter (ﮒ) for repetition after the end cycle sign of div. 77, the first four divisions are repeated with a continuous usûl pattern to be able to complete the usûl cycle.

89 Since the second ending of the Teslîm recorded by the scribe ends on hüseynî, it is not compatible with the modal requirements of makâm bûselik for the karâr of the piece. A similar situation is observed in the variant of the piece located in TR-Istek [2]. While another version of the piece in TR-Iütae 249, p. 555–56 does not include any section labelled as teslîm, all five sections in this variant end on dügâh. In our transcription, the Teslîm rewritten after div. 89 includes a different division at the end with dügâh as the final pitch, identical with the last division of the piece in TR-Iüne 203-1.

Consulted Concordances

TR-Iüne 203-1, p. 1; TR-Iütae 249, p. 535–36; TR-Iütae 249, p. 555–56; TR-Iütae 249, p. 579; TR-Istek [2], fols. 32v–34r.

S.D.