

CODEX TR-IÜNE 216-14

CEDİD TAQIMLAR

Transcription & Commentary

Nejla Melike Atalay

Münster

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Corpus Musicae Ottomanicae

Critical Editions of Near Eastern Music Manuscripts

General Editor: Ralf Martin Jäger

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

Part 1: Manuscripts in Hampartsum Notation

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Baba Râşid Efendi'ye

CODEx TR-IÜNE 216-14

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Transcription & Commentary

Nejla Melike Atalay

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GENERAL EDITOR'S FOREWORD

I. On the Context of Transmission of Ottoman Art Music

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 [Turkish 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

¹ The manuscripts are today in the Bibliothèque nationale in Paris, shelfmark Supplément Turc 292, and in the British Library in London, shelfmark Sloane 3114. For a critical edition of Supplément Turc 292, see Judith I. Haug, *Ottoman and European Music in 'Alî Ufuķi's Compendium, MS Turc 292: Analysis, Interpretation, Cultural Context*. Volume 1: Edition and Volume 2: Critical Report (= *Schriften zur Musikwissenschaft aus Münster | Writings in Musicology from Münster*, founded by Prof. Dr. Klaus Hortschansky, edited by Prof. Dr. Ralf Martin Jäger, Volume 26), Münster 2020 [Online: Volume 1 https://repositorium.uni-muenster.de/document/miami/491e5d83-56d4-4555-8e5f-a41ed04df6f4/haug_buchblock_vol1.pdf, Volume 2 https://repositorium.uni-muenster.de/document/miami/491e5d83-56d4-4555-8e5f-a41ed04df6f4/haug_buchblock_vol2.pdf]. Analysis and interpretation of the manuscript in cultural context in Judith I. Haug, *Ottoman and European Music in 'Alî Ufuķi's Compendium, MS Turc 292: Analysis, Interpretation, Cultural Context*. Monograph (= *Schriften zur Musikwissenschaft aus Münster | Writings in Musicology from Münster*, founded by Prof. Dr. Klaus Hortschansky, edited by Prof. Dr. Ralf Martin Jäger, Volume 25), Münster 2019 [Online: https://repositorium.uni-muenster.de/document/miami/cdcbc9ca-52a4-4f05-9665-f0df9eca6292/haug_buchblock.pdf].

² Dimitri Cantemir, *Kitābu 'İlmi'l-Mūsikî 'alā vechi'l-I Ĥurūfāt*, Istanbul c. 1700, autograph in the Türkiyat Araştırmaları Enstitüsü Kütüphanesi (Istanbul), Arel Koleksiyonu no. 100 (RISM TR-Iütæ 100). Scholarly editions in Owen Wright, *Demetrius Cantemir. The Collection of Notations*. Part 1: Text (= *SOAS Musicology Series 1*), London 1992, and Yalçın Tura, *Kantemiroğlu. Kitābu 'İlmi'l-Mūsikî 'alā vechi'l-I Ĥurūfāt*, 2 vols, Istanbul 2001. Partial editions in Eugenia Popescu-Judet, *Dimitrie Cantemir - Cartea ştiinţei muzicii*, Bucharest 1973.

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 Tanbûrî 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 Abdülbâkî Nâsır Dede (1765-1821), at the request of the musically educated Sultan Selîm III. (1761-1808, Sultanate 1789-1807), developed an ebcad 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 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. 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.

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 Rifat Çağatay (1867-1935), and Ahmed Irsoy (1869-1943) with the innovative *Dârü'l-elhân*

³ See Mehmet Uğur Ekinci, *The Kevserî Mecmûası Unveiled: Exploring an Eighteenth-Century Collection of Ottoman Music*, in *Journal of the Royal Asiatic Society* 22, pp. 199-225. Critical edition in Mehmet Uğur Ekinci, *Kevserî Mecmûası. 18. Yüzyıl Saz Müziği Külliyyatı*, Istanbul 2015.

⁴ Eugenia Popescu-Judet, *Tanburî Küçük Artin. A Musical Treatise of the 18th Century*, Istanbul 2002.

⁵ Sample editions in Thomas Apostolopoulos and Kyriakos Kalaitzidis, *Rediscovered Musical Treatises. Exegeses of Secular Oriental Music Part 1*, Bucharest 2019.

kiilliyātī. 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 *Dārü'l-elhân kiilliyātī* 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 explanatory annotations are very rarely present".⁶ 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.

II. "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

⁶ Kurt Reinhard, *Grundlagen und Ergebnisse der Erforschung türkischer Musik*, in: *Acta musicologica* XLIV, ed. by Hellmut Federhofer, Basel 1972, pp. 266-280, here: 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“.

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.⁷

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-Dişiayık (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. 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.

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.

⁷ Current information on the CMO project is provided by the trilingual website (<https://www.uni-muenster.de/CMO-Edition/en/index.html>). The source catalog and the CMO editions can be accessed via a separate online portal (<https://corpus-musicae-ottomanicae.de/content/index.xml>).

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. 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 with 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.⁸ 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.

⁸ The most important source is Kōnstantínos Prōtopsáltēs, *Ermēneia. Tēs Eksōterikēs Mousikēs*, Constantinople 1843.

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 their decisions.

a. 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.

The diagram illustrates the components of a musical score page with the following annotations:

- 1. Key signature and accidentals:** Points to the key signature (two sharps) and a circled "1 = ♯" above the first staff.
- 2. Heading:** Points to the title "Hicâz semâ'î Kûṭbu'n-Nây'îñ".
- 3. Catalogue information:** Points to the title and composer name.
- 3a. Composer (standardized):** Points to "Nâyî Osmân Dede (1652-1729)".
- 3b. Source (RISM Siglum) and CMO Reference:** Points to "TR-Iüne 215-13, pp. 19-20 CMO1-1/12.8".
- 3c. Makâm, Usûl, Genre (standardized):** Points to "Makâm: Hicâz Usûl: Aksak semâî Genre: Saz semâisi".
- 4. Line break in the source:** Points to a circled "1/3" above a staff.
- 5. Division number:** Points to a circled "3" above a staff.

b. 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.⁹ 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.

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)

The image shows a musical score for two pieces: '1[. Hâne]' and '[Aksak semâi]'. The score is written on two staves: a top staff with a treble clef and a bottom staff with a bass clef. The key signature is one sharp (F#). The score includes various diacritical signs and annotations. On the right side, there are five numbered annotations: 1. Groups possibly with reference to the *usûl*; 2. Division Signs possibly with reference to the *usûl*; 3. Structure Signs possibly with reference to the *usûl*; 4. Addition: *Usûl*; 5. Number of *darb* per cycle. On the left side, there are three numbered annotations: 4. Addition: *Usûl*; 5. Number of *darb* per cycle; 6. Suggested time unit per *darb*. The score includes a section marked '[Teslim]' and a source reference: 'Hicaz semâi Kutbu'n-Nây'îñ (Source: Tr-lüne 215-13, pp. 19-20)'. The annotations point to specific symbols in the score, such as a circled '10' and a circled '2'.

⁹ Cf. Ralf Martin Jäger, *Türkische Kunstmusik und ihre handschriftlichen Quellen aus dem 19. Jahrhundert* (= *Schriften zur Musikwissenschaft aus Münster* 7, ed. by Klaus Hortschansky), Eisenach 1996.

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 *Dārû'l-elḥān külliyāti*, 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 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.

c. 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.

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.¹⁰ 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.

Münster, October 2022

Ralf Martin Jäger

¹⁰ 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.

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It is my hope that this volume will contribute to the study of Ottoman makâm music and will be of interest to performers who wish to expand their repertoire.

Nejla Melike Atalay

LIST OF ABBREVIATIONS

approx.	approximate(ly)
ca.	circa
cf.	confer (compare with)
cm	centimeters
CMO	Corpus Musicae Ottomanicae
d.	died
div., divs.	division, divisions
ed.	edited, edition
ff.	and the following pages
fig.	figure
fl.	flourished
fol., fols.	folio, folios
H	hâne
HNER	Hampartsum Notation in Explicit Rhythm
HNIR	Hampartsum Notation in Implicit Rhythm
l	left (after page no.)
l., ll.	line, lines
ls., lss.	loose sheet, loose sheets
ms., mss.	manuscript, manuscripts
no., nos.	number, numbers
n.p.	no publisher; no place of publication
omit.	omitted
orig.	original(ly)
p., pp.	page, pages
part.	partial(ly)
publ.	published
r	recto (after folio no.); right (after page no.)
T	teslîm
v	verso

INTRODUCTION



Visual 1. Merhûm Neyzen Râşid Efendi.

Source; ‘Udci Şamlı Selim, *Sâzende: Makâmât-i müsikîyemiziñ pişrev ve sâz semâ’lerini muhtevî*, İstanbul 1323/1905. p. ii.

The codex TR-Iüne 216-14, which holds a special place among the manuscripts in the Rare Books Library of Istanbul University [*İstanbul Üniversitesi Nadir Eserler Kütüphanesi*], contains primarily the compositions of

Neyzen¹ Râşid Efendi (d. 1902), who is known as the ‘father [*baba*]’ among the ney players [*neyzens*] of nineteenth-century Ottoman music history. According to studies, Neyzen Râşid Efendi is considered a performer, teacher, poet², scribe and composer, who rose to the rank of captain [*yüzbaşı*]³ in the Muzika-i Hümâyûn, learned the Hampartsum Notation by Neyzen Oskiyan Efendi and was known for his instrumental compositions.⁴ However, studies on Neyzen Râşid Efendi and his own compositions are still scarce and limited in scope.

¹ The person who plays ney is called “Neyzen” or “Nâyî”. In the Ottoman Empire and the Republic of Turkey, until the adoption of the Turkish Surname Law in 1934, people were in the practice of prefixing their profession (Neyzen Râşid Efendi, Kemeñçeci Nikolaki Efendi [Kemeñçe player Nikolaki Efendi]), or their place of origin (Şamlı İskender [İskender of Damascus]) to their names.

² Sadeddin Nüzhet Ergun, *Bektaşî Edebiyatı Antolojisi: On Dokuzuncu Asırdan beri Bektaşî-Kızılbaş Alevi Şairleri ve Nefesleri* (İstanbul: İstanbul Maarif Kitaphanesi, 1956), 144; Bursalı Mehmed Tâhir Efendi, *Osmanlı Müellifleri*. Eds. by A. Fikri Yavuz and İsmail Özen, v. 2, (İstanbul: Meral Yayınları, 1975), 332; Hayrettin İvgin, “Âşık Kemter Baba ve bazı düzeltmeler,” *Milli Folklor Dergisi*, No. 43 (1996): 67–76; Yılmaz Öztuna, *Türk müsikîsi akademik klasik Türk san’at müsikîsi’nin ansiklopedik sözlüğü*, vol. 2, edited by Ahmet Nezih Turan. (Ankara: Orient Yayınları, 2006) 215; Dilaver Düzgün, “Biçim ve İçerik Yönünden Eski ve Yeni Karagöz Perde Gazelleri,” *Somut Olmayan Kültürel Miras Yaşayan Karagöz Uluslar arası Sempozyum Bildirileri 27-29 Mayıs 2006* (Ankara: Gazi Üniversitesi THBMER Yayını, 2006), 155.

³ Öztuna, *Türk müsikîsi akademik*, 215. In the State Archives, there is another document on the promotion [*terfî*] of Râşid Efendi, one of the captains of the Muzika-i Hümâyûn. If the aforementioned Râşid Efendi is the same person, there is a possibility that he received the rank of *Kolağası*, which is senior to the rank of Captain and corresponds to a Senior Captain. See: İ.DH. 1280/100784, H-05.12.1309 [M. 01.07.1892]. On the other hand, Besim Darkot also mentioned in his notes that Râşid Efendi had the rank of *Kolağası*. Besim Darkot, “Sevgili Kızım Sırma’ya [To My Dear Daughter Sırma]”, (unpublished manuscript, İstanbul: Darkot-Kafalı Family Archive, 1958), 3.

⁴ İbnülemin Mahmut Kemal İnal, *Hoş sâdâ: son asır Türk musikînasları* (İstanbul: Türkiye İş Bankası Kültür Yayınları/Maarif Basımevi, 1958), 238. Özalp, *Türk Musikisi Tarihi* (İstanbul: Milli Eğitim Bakanlığı Yayınları, 2000), 602f.; Öztuna, *Türk müsikîsi akademik*, 215, Süleyman Erguner, „XIX. Asır Neyzenleri,” *Tasavvuf Kitabı*, edited by Cemil Çiftçi (İstanbul: Kitabevi, 2003), 476–502. Esp. p. 493.

In Turkish music literature there are no definite birth and death dates for Neyzen Râşid Efendi. In his encyclopedia article, Yılmaz Öztuna has given the approximate dates as 1820?-1892? and mentioned that he wrote poetry under the pseudonym Kemterî.⁵ At the same time, it can be said that this encyclopedia article, which also contains information on his family genealogy (up to his wife, daughter, and grandchildren), is the most comprehensive study on the biography of Neyzen Râşid Efendi. Indeed Öztuna's details have also suggested new lines of enquiry for current research.

During the preparation process of this edition, some research on Râşid Efendi's biography was conducted based on two pieces of data provided by Öztuna: First, sources related to the pseudonym 'Kemterî' were analysed, revealing the intersection of information among the poets and writers using this pseudonym. Accordingly, some similarities were found between the poet named Râşid Ali Efendi, who first appeared in Bursalı Mehmed Tâhir Bey's *Osmanlı Müellifleri*, and Neyzen Baba Râşid Efendi:

Râşid 'Alî Efendî. Lisân-ı tasavvufa âşinâ şu'arâdan ve tarîkat-i Bektâşiyye müntesiblerinden bir zât olup şehirdir. Musîka-i humâyundan mütekâ'iden (1312) küsur târihlerinde (Üsküdâr) da irtihâl eyledi. Çamlıca'da (Selâmî' Alî Efendî) kırbunda medfundur.⁶

[Râşid 'Alî Efendî: He is one of the poets who mastered the sense of the Sufi language, a member of the Bektashi order and from Istanbul. He died around 1312 in Üsküdâr, when he retired from *Musîka-i humâyun*. He is buried near Selâmî' Alî Efendî in Çamlıca.]

This similarity has also raised the question of whether the composer's pseudonym 'Baba' might be associated with Bektashism. On the other hand, another study on 'Ali Raşid Efendi' has been identified which is based on a primary source: Sadeddin Nüzhet Ergun, in his publication titled *Bektaşî-Kızılbaş Alevî Şairleri ve Nefesleri* [Bektashi-Kızılbaş Alevi Poets and Breaths], states that Kemterî is one of the famous Bektashi poets who grew up in the nineteenth century, that his real name is Râşid Ali, and that, he died in Üsküdar 1314 (M. 1896) after retiring from Muzika-i Hümâyûn.⁷ In addition to this information, Ergun informs the readers that a manuscript of 122 pages and 2100 couplets of Kemterî existed in his library.⁸ Although this information about Kemterî Ali Râşid Efendi given by Bursalı Mehmed Tâhir Bey and Sadeddin Nüzhet Ergun has formed the basis for many studies⁹, to this day, it

⁵ Öztuna. *Türk mûsikîsi akademik*, 215.

⁶ Bursalı Mehmed Tâhir, *Osmanlı Müellifleri*, vol. 2 (İstanbul: Matbaa-i Âmire, H. 1333), 212.

⁷ Ergun, *Bektaşî Edebiyatı Antolojisi*, 144.

⁸ Ibid. 145.

⁹ Cevdet Kudret, *Karagöz*, vol. 3. (Ankara: Bilgi, 1968), 98. İsmail Özmen, *Alevî-Bektaşî Şiirleri Antolojisi*, vol.4. (Ankara: Kültür Bakanlığı Yayınları, 1998), 613. İvgin, "Âşık Kemter Baba ve bazı düzeltmeler", 67-76; Düzgün, "Biçim ve İçerik ", 149-161. Ayşegül Küçükçılıç, *Ali Rıza Öge'nin Bektaşî*

is unknown whether or not this poet is related to Baba Neyzen Râşid Efendi. In order to clarify this set of data, a different approach was followed in the second stage. Accordingly, the information provided by Öztuna on family members has been followed, with the motivation that these connections could also answer the question of whether Baba Neyzen Râşid and Kemterî were related. In the light of the information on family members provided by Öztuna, Sirma Darkot-Kafalı (b. 1946), one of the granddaughters of Tevhide Safiye [Darkot] Hanım (1872-1952), daughter of Baba Neyzen Râşid Efendi, has been contacted. Thanks to the generosity of Sirma Darkot-Kafalı in making her private archive available, a handwritten notebook (titled “To My Dear Daughter Sirma”) containing family records was consulted in the search for answers to the above questions. In this notebook, written in Istanbul in 1958 by Ord. Prof. Besim Darkot (1903-1990), son of Tevhide Safiye [Darkot] Hanım and father of Sirma Darkot-Kafalı, were general notes on Neyzen Baba Râşid Efendi’s career, his character in the context of the relations he established with his family, his marriages, and key data such as the district in which his house is located, the cause and the date of death. In light of this discovery, it has been determined that Neyzen Râşid Efendi died on 2 May 1902 at his house in Üsküdar Doğançılar, after suffering a stroke.¹⁰ For this reason, in this edition, the year of death for Neyzen Râşid Efendi is given as 1902, based on the data in the Darkot- Kafalı Family Archive.



Visual 2. A map fragment showing the Üsküdar Doğançılar district. Source: *Karte der umgegend von Constantinopel* [Map showing İstanbul and surroundings]. 1/100.000, C. Frh. V. d. Goltz (Pascha). (Berlin: Schall&Grund, 1897).

In addition to the date of his death, details on a potential connection between Bektashism and

Şairleri Antolojisini Tetkik (381–540. Sayfalar) - İnceleme ve Metin, (Master Thesis, Sivas: Cumhuriyet University, 2016), 39.

¹⁰ Besim Darkot also recorded the date of death according to the Hijri calendar as 26 Muharrem 1320. Darkot, “Sevgili Kızım Sirma’ya”, 6.

the pseudonym Kemterî are also found in the same notebook:

(...) Dedem ayrıca manzum yazılar yazardı. Bu yazıların sonunda ismini çok defa (Kemterî) = alçak seviyeden gibi tevazulu bir kelime ile belli ederdi. Kendisine Baba Raşit efendi denmesinin sebebi ise, beктаşılığe eğilimli olmasından ileri gelmiştir. Bektaşilik dinsel olmaktan ziyade mistik bir topluluk (tarikat) olup öteki tarikatlardan farklı olarak beктаşilerde neş'e, dünyaya bağlılık, içki içmekten çekinmemek gibi haller görülür.¹¹

[...] My grandfather also used to write poetic writings. At the end of these writings, he would often sign his name with a humble word like 'Kemterî'. The reason why he was called 'Baba Râşid Efendi' was because of his inclination towards Bektashism. Bektashism is a mystical community (order) rather than a religious one, and Bektaşis exhibit different qualities compared to other orders, such as joy, commitment to the world, and not refraining from consuming alcohol.]

Along with these statements, one can see that the pseudonym 'Kemterî', which is assumed to belong to Râşid Efendi, and his association with Bektashism are also confirmed by his grandson. Darkot also writes that his grandfather, whom he called *Cicibaba*, knew the hampartsum notation and universal notation [*evrensel nota*], and wrote many compositions, songs [*şarkı*], ghazals [*gazel*], and marches written for the sultan.¹² And concerning the fate of these oeuvres, "His piles of notes have recently fallen into the hands of other unknown people, or have been sold by okka and disappeared".¹³

Baba Râşid Efendi's collection, which Darkot reports as dispersed, is another issue related to this volume. Although some studies have suggested that the codex TR-Iüne 216-14 belonged to that collection¹⁴, it is fair to state that this claim remains unproven since the codex TR-Iüne 216-14 does not bear any seal of Baba Râşid Efendi. Nevertheless, it may be informative for future studies to include some early anecdotes about the Baba Râşid Efendi Collection.

Ethem Üngör's interview with Halil Can in 1966, published in *Musiki Mecmuası*, contains important clues on this subject. In response to Üngör's question, "Could you discuss [music] collecting and its history in our culture?", Halil Can replies "As it is known, our collecting culture begins with the introduction of notation to the Ottoman Empire, our first collector

¹¹ Darkot, "Sevgili Kızım Sırma'ya", 4.

¹² Ibid.

¹³ Ibid. "Yığın yığın notaları yakın zamanlarda şunun bunun eline düştü, yahut okka ile satılıp dağılıp gitti."

¹⁴ See: Ralf Martin Jäger, *Katalog der Hampartsum-Notası-Manuskripte im Archiv des Konservatoriums der Universität Istanbul*. Schriften zur Musikwissenschaft aus Münster, Bd. 8. (Eisenach: Karl Dieter Wagner, 1996a), 1x; Jacob Olley, "Writing Music in Nineteenth-Century Istanbul: Ottoman Armenians and the Invention of Hampartsum Notation." (PhD dissertation, King's College London, 2017), 210.

was Baba Hamparsum".¹⁵ In the same interview, he gives the name of eighteen collections, including his own, and some information about them. Baba Râşid Efendi's collection is among them:

Bektaşi tarikarından olduğu için "Baba Raşit Efendi" diye anılır. Enderuna [sic.] mensup olup neyzendir. Fakat koleksiyonunu geliştirmeye ömrü vefa etmemiştir. Bu koleksiyon torunlarından bana intikal etmiştir. Kerimesinin torunu coğrafya [sic.] Ord. Prof. Besim Bey ve refikalari dostlarımdır. On beş sene evvel bu notaları bana vermek lutfunda bulundular. İçinde pek çok işitilmemiş âsara tesadüf ettim. Bu koleksiyon umumiyetle hampartsumla yazılmış olup, batı notası ile yazılmış olanlar da vardır. Ayrıca bir çok kendi bestesi de bulunmaktadır.¹⁶

[Since he was a member of the Bektaşi order, he was known as "Baba Raşit Efendi". He attended the Enderun and was a musician. However, he did not live long enough to expand his collection. This collection is passed on to me by his grandchildren. His daughter's grandson, Ord. Prof. Besim Bey, [a distinguished professor in geography] and his wife are my friends. Fifteen years ago, they had the courtesy to give me these notations. In these notations, I came across many unknown compositions. Most of them were written in Hampartsum and some of them were written in Western notation. There are also many of his own compositions]

In the special issue of *Musiki Mecmuası* published in Halil Can's Memory after his death, Sadeddin Heper states that during the period in which he and Can served as members of the Compilation Committee of Old Works of the Istanbul Municipal Conservatory, they contributed many valuable works to the Conservatory's archive.¹⁷ Considering all this information, it is highly probable that during this period between 1953 and 1971, Baba Râşid Efendi's Collection mentioned by Can may have been transmitted to the Rare Books Library of Istanbul University. Although there seems to be a discrepancy between Darkot's explanation of the loss of the scores and Can's statements, it is conceivable that Darkot may have given the remaining manuscripts to Can in order to preserve them in a protected, suitable environment. This once again emphasizes the importance of the Conservatoire's records - notes as to when and by whom the manuscripts were donated to the archive. There are clearly still new research topics and questions to be raised. This volume therefore aims to raise new questions with this data, concerning Neyzen Baba Râşid Efendi's biography to his collection, and underlines that our understanding can be further developed through new studies with different perspectives.

¹⁵ Etem Üngör, "Türk Musikisi Repertuarı ve Koleksiyonlar Konusunda Sayın Halil Can ile Bir Konuşma II", *Musiki Mecmuası*, Issue: 218, Year: 18, (İstanbul: Unknown, 1966), 44f.

¹⁶ Üngör, "Türk Musikisi Repertuarı ve", 45.

¹⁷ Sadeddin Heper, "Bir Kıymet daha gitti," *Musiki Mecmuası Halil Can Özel Sayısı*, Issue: 283-284, Year: 26, (İstanbul: Unknown, 1973), 9.

1. Manuscript in Context

This edition follows the general lines of the CMO Music Edition and intends to reflect the characteristics of the original manuscript as accurately as possible. Editorial interventions are generally applied in cases of comprehensible scribal errors and physical damage, where the majority of the consulted concordances complete or convincingly contradict the original source.

The Manuscript TR-Iüne 216-14 consists of ‘new’ [cedid] pieces, as the title suggests. In this respect, it is correlated to TR-Iüne 215-13, which refers to ‘ancient’ [atık] pieces. The distinction between ‘ancient’ and ‘new’ is stated explicitly in both manuscripts. In one sense their *newness* could indicate that these pieces, which are supposed to have been written in the last quarter of the nineteenth century¹⁸, should be considered stylistically closer to early twentieth-century works. On the other hand, it suggests that these pieces contain some approaches that can be considered as *new*, marking a break from tradition. The inclusion of a vocal sirto in the manuscript or the use of new signs for some pitches in the notation can be seen as examples of these new approaches¹⁹. The latter are considered during the re-reading of codex TR-Iüne 216-14. There have been cases, for example, in which the editor has used square brackets to draw attention to possible new approaches to the manuscript and present them as possibilities. Some of these approaches may have disappeared due to editorial choices made by the individuals who compiled the consulted concordances²⁰.

2. Codicological Aspects

2.1 Physical Description

The manuscript is entitled ‘Cedid taşkımlar’ (New pieces) on the front cover by the scribe. It is currently held in the Rare Books Library of Istanbul University. It is fair to say that the features of the notebook are similar to those of TR-Iüne 215-13 and TR-Iüne 217-15. The notebook measures ca. 16 x 24 cm and consists of mostly yellowed, faintly-ruled paper (24-26 lines per page; second-line red), some white squared pages added. A yellow binding tape is additionally used on the binding of the notebook. On the back cover of the manuscript, there is faint

¹⁸ Ralf Martin Jäger, *Türkische Kunstmusik und ihre handschriftlichen Quellen aus dem 19. Jahrhundert*, (Schriften zur Musikwissenschaft aus Münster, 7), (Eisenach: Karl Dieter Wagner, 1996b), 74 and 94.

¹⁹ The use of new signs for some pitch degrees, which are recognized and interpreted in practice by the performers with the experience gained by meşk, also shows the effort to clarify and theoretically categorize the aforementioned pitches.

²⁰ A limited number of concordances have been established for the pieces in TR-Iüne 216-14 within the available corpus of mss. in Hampartsum notation. For this reason, the sources in staff notation have also been considered. See: 2.4.

writing in Arabic riḳ‘a script, but it is not possible to identify this text. On the front of the notebook, there is a partial stamp of the Istanbul Conservatoire Library (‘KONSERVATUVARI’) and some crossed-out roman numerals (‘2900’ and ‘1617’). ‘356’ is written next to these crossed-out numbers. In addition, the number ‘356’ is written a second time on the left side of the front. There are several smudges in blue, purple, and red ink on the covers. There is a tear on the top of the back cover of the notebook, which becomes more prominent on the pages where even numbers appear from the 34th page to the end of the notebook.



Visual 3. The Cover of TR-Iüne 216-14.

Before the beginning of the pagination, there is a table of contents [‘fiḥriṣt’ in Arabic] in the manuscript. However, there is a vocal composition not listed in this table of contents, which was written later on the cover of the notebook. The title is given at the end of the piece as “Ḥicāz sirtō Rāṣid Efendi’niñ”²¹ (see “2.3 Content” below).

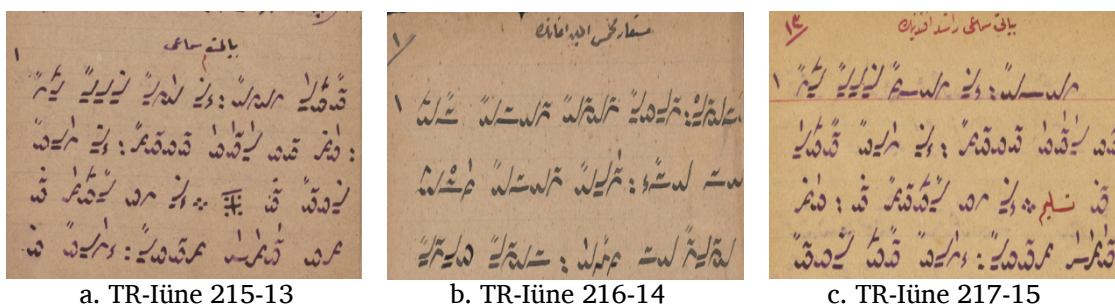
Pagination with Indo-Arabic numerals begins on p. 1 and ends with the last page on p. 71. Although most page numbers were written in red ink (pp. 1-15, pp. 17-20, pp. 33-34, pp. 37-41, and pp. 43-71), occasionally purple (pp. 23-28, pp. 35-36 and p. 42), black (p. 16, pp. 29-32), and sometimes red and black as mixed (pp. 21-22 and p. 64) were also used. Between pp. 11 and 12, there are two blank pages.

2.2 Scribe, Script and Ink

The manuscript is written by a single scribe. Since there is no signature or autograph of the

²¹ Ralf Martin Jäger suggests that this piece was subsequently added to the manuscript by Nayî Baba Rāṣid Efendi. See: Jäger, *Katalog der hamparsum notası*, 1x.

scribe in TR-Iüne 216-14, it is difficult to give precise information about the identity of the scribe. On the other hand, according to some studies referring to manuscript TR-Iüne 216-14, there is an assumption that the scribe may have been Râşid Efendi himself.²² The main argument for this assumption is that almost all the pieces in the TR-Iüne 216-14 consist of Râşid Efendi's own compositions. However, further evidence is needed to support this claim. The specific handwriting style of the scribe in this manuscript has much in common with that found in some other manuscripts.²³ Compared with this volume, manuscripts such as TR-Iüne 215-13 and TR-Iüne 217-15 feature a similar writing surface, the same handwriting, and the same notational conventions:



Visual 4. Similar handwritings in various manuscripts.

Based on the notation, physical characteristics, and composer attributions, studies have claimed that TR-Iüne 216-14 was written in the last quarter of the nineteenth century.²⁴ Nevertheless, all these criteria cannot definitively exclude the possibility that TR-Iüne 216-14 may have been written at a later date.

The scribe used a variant of Arabic *riq'ā* script for the headings and textual performance instructions, while the musical information is written in HNER (Hampartsum Notation in Explicit Rhythm). Similar to the color variation in pagination, different inks (especially black [on a scale ranging from dark black to indigo black tones], purple, brown-black, and red) are used for the notational signs, symbols, and headings. In some cases, an entire piece is written with the same color ink²⁵, but sometimes a different ink is used for one section within a

²² Jäger, *Türkische Kunstmusik*, 74; Jäger, *Katalog der hamparsum notası*, 1x.; Olley, “Writing Music in”, 210; Marco Dimitriou, “Codex TR-Iüne 215-13: Nâdide Taqımlar ‘atık.” Preprint Edition, (Münster: Corpus Musicae Ottomanicae, 2023), 2.

²³ TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 208-6, TR-Iüne 213-11, TR-Iüne 215-13, TR-Iüne 217-15 can be seen among these examples. See also: Jäger, *Katalog der hamparsum notası*, xxvii, xxxi, xxxiii, liii, lvii, 1xi; Olley, “Writing Music in”, 193.

²⁴ See: Jäger, *Türkische Kunstmusik*, 94; Jäger, *Katalog der hamparsum notası*, 1x.; Olley, “Writing Music in”, 201; Dimitriou, “Codex TR-Iüne 215-13”, 2; Marco Dimitriou, “Codex TR-Iüne 217-15: Mecmū‘a-yı pişrev”, Preprint Edition (Münster: Corpus Musicae Ottomanicae, 2023), 2.

²⁵ In dark black (pp. 1–3, pp. 3–5, pp. 5–8, pp. 15–18, pp. 29–31, pp.32–34, pp. 37–38, pp. 39–41), in purple (pp. 47–49, pp. 49–52, pp. 53–54), and in indigo black (pp. 57–61, pp. 61–65, pp. 66–68).

piece²⁶.

The headings and annotations (like ‘ilā-āhirihi’ [p. 69], bataḵ [p.43], cumhūr [p. 43], tamām [p. 14, p. 54, p. 68], and ‘tamām şüd’ [p. 71]) are written in red ink in the ms. With one exception: on p. 43, an annotation ‘[tem]me’ is written in purple ink. Different ink colors are used for the division signs²⁷ and round brackets²⁸ indicating first and second endings. Likewise, the stroke width can vary from page to page.

At the beginning of the teslîm sections, the ‘teslîm’ heading is written in red ink; only once on pp. 19–21 a symbol (⌘) is indicated instead of the subtitle ‘teslîm’. In some cases the scribe also, inconsistently, added a horizontal line above the headings ‘teslîm’: on pp. 1–3, pp. 3–5, pp. 5–8, pp. 47–9, pp. 49–52, pp. 53–4, pp. 61–5, pp. 66–8 and pp. 69–71; or occasionally applied the horizontal line above the ‘teslîm’ to one or more hânes within the same piece: on pp. 9–10, pp. 43–6, pp. 55–7, pp. 57–61 and pp. 68–9.

There is a letter ‘ç’, that appears under the headings of three pieces (‘Uşşâḵ üşûli devr-i kebîr Râşid Efendi’niñ [pp. 35–37], Şabâ zemzeme devr-i kebîr Râşid Efendi’niñ [pp. 39–41] and Râst üşûli devr-i kebîr Râşid Efendi’niñ [pp. 43–46]) in the manuscript. The common feature of these three pieces, that they are in the “Devr-i kebîr” usûl, raises the question whether this letter might be a reference/hint to the usûl. However, the fact that there are other pieces²⁹ in “Devr-i kebîr” usûl in the ms. where the letter ‘ç’ is not included, refutes this possible claim.

There is also a special pitch sign ‘ç’ derived from a cognate sign (ç, ç) used for a pitch of a different degree. This sign is observed in only four pieces in the TR-Iüne 216-14³⁰. Considering the makâm characteristics of the pieces in question and the performance-oriented explanations of these makâms, it is possible to get an idea of which pitches might be referred to by this sign, but all these approaches are approximate. In any case, this derived sign has

²⁶ The following examples can be mentioned for different colour uses in the same piece: TR-Iüne 216-14, pp. 9–10 (Muḥayyer semâ’i Niḳolaki’niñ), TR-Iüne 216-14, pp. 19–21 (Bayâtî ‘arabân üşûli fâhte Râşid Efendi’niñ); TR-Iüne 216-14, pp. 27–8 (Kürdîli ḥicâzkâr düyek Râşid Efendi’niñ) and TR-Iüne 216-14, pp. 69–71 (Şabâ zemzeme semâ’i Râşid Efendi’niñ).

²⁷ While the division signs before the teslîm sections may be in red (on pp. 29–31, pp. 32–4, pp. 35–7, pp. 37–8, pp. 39–41, pp. 49–52, pp. 53–4, pp. 57–61 and pp. 61–5) it can also be seen that red ink is used alternately with black ink in the same piece (on pp. 5–8, pp. 43–6, pp. 47–9 and pp. 55–7).

²⁸ In red ink on pp. 1–3, p. 5, pp. 35–6, p. 54; in black ink on pp. 39–41, p. 51, pp. 56–61, p. 67 and in purple ink on p. 43, pp. 45–6.

²⁹ The following examples can be mentioned in Devr-i kebîr usûl: pp. 29-31 (Şevḳ-efzâ devr-i kebîr Râşid Efendi’niñ), pp. 55-57 (İşfahân devr-i kebîr Râşid Efendi’niñ) and pp. 61-65 (Ḥicâz zîrgüle devri Râşid Efendi’niñ).

³⁰ TR-Iüne 216-14, pp. 27–8 (Kürdîli ḥicâzkâr üşûli düyek Râşid Efendi’niñ), TR-Iüne 216-14, pp. 47–9 (‘Arazbâr püselik düyek Râşid Efendi’niñ), TR-Iüne 216-14, pp. 49–52 (‘Arazbâr püselik semâ’i Râşid Efendi’niñ) and TR-Iüne 216-14, pp. 66–8 (Hüzzâm semâ’i Râşid Efendi’niñ).

significance: it shows the need to expand existing signs, and identify them according to their function.

2.3 Content

2.3.1 Genre and Makâms

TR-Iüne 216-14 contains one vocal piece and twenty-five instrumental pieces, of which fifteen pieces belong to peşrev, ten pieces to the saz semâsi, and one piece to the sirto genre.

Index Title	Page Number
Ĥicâz sirtō Rāşid Efendi'niñ	[i]
Segâh ‘arabân üşüli düyek Rāşid Efendi'niñ	1
Segâh ‘arabân semâ‘î Rāşid Efendi'niñ	3
Muĥayyer üşüli düyek Rāşid Efendi'niñ	5
Muĥayyer semâ‘î Niĥolaki'niñ	9
Bayâtî semâ‘î Rāşid Efendi'niñ	13
Râĥat-fezâ düyek Rāşid Efendi'niñ	15
Bayâtî ‘arabân üşüli fâĥte Rāşid Efendi'niñ	19
Ĥüseynî Cân ĥurtaran fâĥte Rāşid Efendi'niñ	23
Kürdili ĥicâzkâr üşüli düyek Rāşid Efendi'niñ	27
Şevĥ-efzâ devr-i kebîr Rāşid Efendi'niñ	29
‘Acem ‘aşîrân fâĥte Rāşid Efendi'niñ	32
‘Uşşâĥ üşüli devr-i kebîr Rāşid Efendi'niñ	35
‘Acem ‘aşîrân semâ‘î Rāşid Efendi'niñ	37
Şabâ zemzeme devr-i kebîr Rāşid Efendi'niñ	39
Râst semâ‘î Rāşid Efendi'niñ	41
Râst üşüli devr-i kebîr Rāşid Efendi'niñ	43
‘Arazbâr püselik düyek Rāşid Efendi'niñ	47
‘Arazbâr püselik semâ‘î Rāşid Efendi'niñ	49
Işfahân semâ‘î Rāşid Efendi'niñ	53
Işfahân devr-i kebîr Rāşid Efendi'niñ	55
Hüzzâm çenber Rāşid Efendi'niñ	57
Ĥicâz zîrgüle devri Rāşid Efendi'niñ	61
Hüzzâm semâ‘î Rāşid Efendi'niñ	66
Ĥicâz zîrgüle semâ‘î Rāşid Efendi'niñ	68
Şabâ zemzeme semâ‘î Rāşid Efendi'niñ	69

Table 1: The Index of TR-Iüne 216-14.

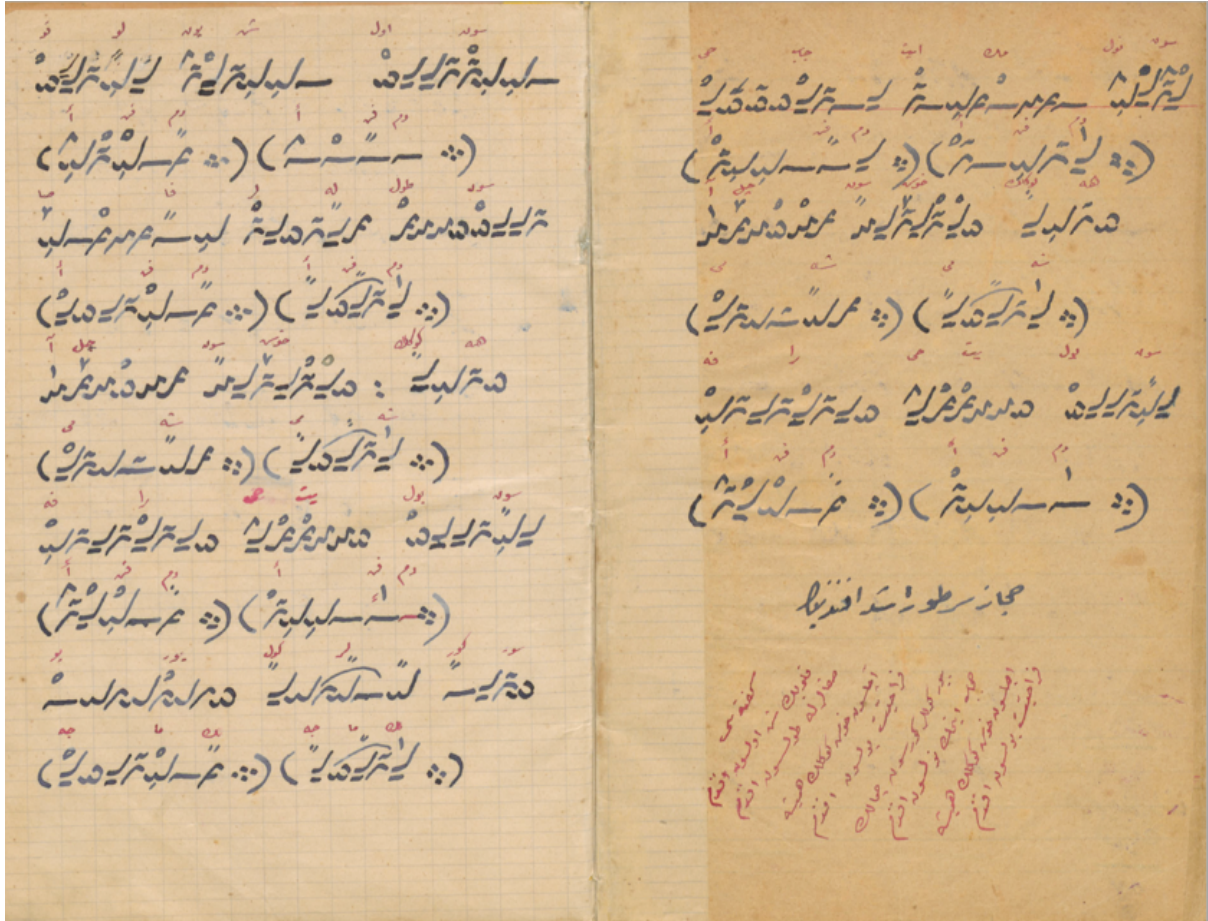
Considering these genres in terms of the makâms used, some makâms appear twice, which means these are saz semâisi and peşrevs composed in the same makâm. Similarly, there are examples of a makâm being used in six pieces³¹ for a single genre. With one exception, the genre in the examples mentioned is peşrev.

Makâm	Pieces
Segâh arabân	2
Muhayyer	2
Bayâtî	1
Râhat-fezâ	1
Bayâtî arabân	1
Hüseynî	1
Kürdîli hicâzkâr	1
Şevkefzâ	1
Acem aşîrân	2
Uşşâk	1
Sabâ zemzeme	2
Râst	2
Arazbâr bûselik	2
Isfahân	2
Hüzzâm	2
Hicâz zengûle	2
Hicâz	1

Table 2: The makâms of TR-Iüne 216-14.

A further point to mention in relation to the content and genres of TR-Iüne 216-14 is the vocal sirto written on the back cover of the ms. For this sirto in the hicâz makâm, the lyrics [*güfte*] are given and the syllables are placed on the corresponding perdes:

³¹ On pp. [i-ii], pp. 13–4, pp. 15–8, pp. 19–21, pp. 23–5, pp. 27–8, pp. 29–31 and pp. 35–7.



Visual 5. *Hiçaz sirtō Rāşid Efendi'nin*

Taking a look at music encyclopedias, dictionaries, and some academic studies on sirtos in the Ottoman-Turkish makâm music tradition, it can be seen that this genre is considered as an instrumental form.³² However, vocal examples of this genre are also extant, albeit rarely.³³ On the other hand, the fact that some pieces with the main title of “Sirto” also have subheadings of “polka”, “hora” or even “şarkı”³⁴, reveals the variable usage of these genres and the lack of

³² Definitions of sirto point out that the term derives from the Greek folk dance *sirtaki* [σιρτάκι], that it entered Ottoman-Turkish makâm music tradition from the nineteenth century onwards and took its place as an instrumental genre by itself. As a result of this background, it is actually emphasized in many sources that the genre sirto resembles *longa*, *kasap*, and/or *hora*. See: Öztuna, *Türk mûsikîsi akademik*, 303; Ekrem Karadeniz, *Türk Mûsikîsinin Nazariye ve Esasları*. (Ankara: Türkiye İş Bankası Kültür Yayınları, 1983), 160. For a study that reveals this conceptual ambiguity by examining various sources, see: Muattar Demet Doğruöz, “Türk Sanat Müziği Geleneğinde Sirtolar [Syrtos in Turkish art music tradition]”, (PhD diss., Ege University, 2020).

³³ TMKli (21), 103; TR-Üisam CK KD-61/110, 177 [*Yalvarırım Kuzum Sana* by Miskali İsmet Ağa] and TR-Iboa TRT.MD.d., 700–378, 271 can be seen among these examples.

³⁴As an example, Hacı Emin Bey’s composition “Mendilini al eline” was published by Matbaa-i Amire with the cover title „Sirto“. However, on the page where the piece is located, another title „Hora olarak

a definite framework in their definition.

Considering the history and development of the sirto as a genre in the Ottoman makâm music tradition, it can be seen that the sirto has taken its place as the last piece of a repertory group performed in a particular makâm [*Fasil*] around the end of the nineteenth century. From this point of view, the presence of a vocal sirto in TR-Iüne 216-14 can be considered as an example of the widening of the traditional *Fasil* order in terms of genres.

2.3.2 Usûl

Another feature worth mentioning are the type of usûls used in the pieces included in the manuscript (see Table 3). The sâz semâîsis are generally in usûl aksak semâî with the fourth hânes occasionally in sengîn semâî (pp. 3–5, pp. 37–8, pp. 49–52, pp. 66–8, pp. 68–9) or yürük semâî (pp. 9–10, pp. 13–14, pp. 41–3, pp. 53–4, pp. 69–71). The usûls for the peşrevs are given in the headings and according to these, the peşrevs include four different usûls: Devr-i kebîr, Düyek, Fâhte, and Çenber. Aksak semâî is the most prevalent usûl in the manuscript.

Usûl	Pieces
Aksâk semâî	10
Devr-i kebîr	6
Düyek	5
Fâhte	3
Çenber	1
Nim sofyan (Sirto)	1

Table 3: The usûls of TR-Iüne 216-14.

şarkı” [Şarkı as hora] was included. Bey, Hadji Emin. “Mazurka et Sirto” [No.] 135, [No.] 136. [İstanbul:] Matbaa-i Amire. (An exemplar of this score held in the personal archive of Cüneyt Ersin Mihçı). The same piece, which is harmonized for piano by C. Guatelli [No. 135], is recorded as *Hora Havası* as well as *Hicaz şarkı* in the Cüneyd Kosal Archive. See: TR-Üisam CK D-48/31, 105-106. Another example of this ambiguity, in an interview with Dr. Doğruöz, she stated that the folk song “Ayva çiçek açmış” is known as Sirto of Balıkesir [*Balıkesir sirtosu*], and illustrated the fact that the sirto is sometimes received as *türkü*. Muattar Demet Doğruöz. Interviewed by Nejla Melike Atalay. Zoom Interview. 14 March 2022.

2.3.3 Attributions

The pieces of the manuscript are attributed to composers of the nineteenth and twentieth centuries.³⁵ As mentioned earlier, twenty-five of twenty-six pieces are attributed to Neyzen Râşid Efendi, while one piece, ‘Muḥayyer semâ’î’ is attributed to Kemeñçeci Nikolaki Efendi (d. before 1909³⁶).

Hikmet Toker, who completed his dissertation on Music in the Ottoman court during the reign of Sultan Abdülaziz in 2012, also devoted significant attention to the *Sâzendegân-ı hâssa* Institution in the Ottoman Palace in his research.³⁷ Toker, investigated the names and salaries of the musicians working



Visual 7. The seal of Kemeñçeci Nikolaki Efendi
Source: Toker, 182.
Cf. HH. MH, 787/12.

in the music ensemble that performed makâm music, using the documents in the State Archive of the Presidency [*Cumhurbaşkanlığı Devlet Arşivi*], and he also brought to light some crucial

records about Kemeñçeci Nikolaki Efendi. According to these records, there are various salary receipts issued between 1866 [H-1282] and 1870 [1282] to Nikolaki Efendi.³⁸ These

documents also relieved that Nikolaki was among the members of the *Sâzendegân*. One chart in these documents unveiled by Toker shows that Kemanî Emin Ağa, Hânende İsmail Efendi, Hânende Râşid Efendi, and Kemeñçeci Nikolaki were appointed after the Sultan Abdülaziz’s enthronement.³⁹ Although the similarities among the names in this document suggest that both composers may have worked at *Sâzendegân-ı hâssa* at the (same) time, it seems difficult to identify *Hânende* Râşid Efendi as *Neyzen* Râşid Efendi, given the prefix of their professions. Besides, according to the documents in the Ottoman State Archive, including the petitions



Visual 6. Kemeñçeci Nikolaki Efendi

Source: ‘Udcı Şamlı Selim, *Sâzende: Maḳâmât-i müsiḳiyemizin pişrev ve sâz semâ’îlerini muhteḳvî*, İstanbul 1323/1905. p. ii.

³⁵ Even for a few years, it is possible to consider Nikolaki Efendi as an active musician in Istanbul at the beginning of the twentieth century. See: Ruhi Kalender, “Yüzyılımızın Başlarında İstanbul’un Musiki Hayatı,” *Ankara Üniversitesi İlahiyat Fakültesi Dergisi* XXIII (1978), 415; Özalp, *Türk Musikisi Tarihi*, 377f.

³⁶ The ninth issue of the *Şehbal* journal, dated 1 August 1324 [14.08.1909], contains the ‘Şehnaz Semai’ of Nikolaki Efendi, and the adjunct “deceased” [*müteveffâ*], which appears before his name provides an alternative view of the composer’s already unknown date of death. See: Bedi’ Mensi, “Türk Operası,” *Şehbal*, Issue 9, 1 Ağustos 1325, 177.

³⁷ Hikmet Toker, “Sultan Abdülaziz Dönemi’nde Osmanlı Sarayı’nda müsiḳî [Music in the Ottoman court during the time of Sultan Abdülaziz.]” (PhD diss., Marmara University, 2012), 142–184.

³⁸ *Ibid.*, 182, 202. Cf. HH.MH. 755/35 and HH. MH. 755/74.

³⁹ Toker, “Sultan Abdülaziz Dönemi’nde”, 143. For the document see also: BOA, HH. MH, 653/58.

[*istidâs*], the salary records, and the list of officials at Muzika-i Hümâyûn, it is apparent that there was more than one musician Râşid Efendi. What distinguishes these musicians from each other may be a first or middle name (e.g. Mehmet⁴⁰, Ali) added to the name Râşid, occasional professional attributes referring to the job description at Muzika-i Hümâyûn (e.g. *müezzin*, *muallim*, *hanende*) or reference to the place where one settled (e.g. *üsküdarî*⁴¹). This necessitates a comprehensive analysis of the documents, ranks, mentions, and dates of documents in the archive in order to establish the activities of Neyzen Râşid Efendi within the scope of Muzika-i Hümâyûn.

2.4 Consulted Concordances

During the transcription and editorial process, other Hampartsum manuscripts were examined in order to determine whether there were similar or alternative versions of the pieces registered in TR-Iüne 216-14. However, the concordances of Hampartsum manuscripts are quite limited. The fact that almost all of the pieces consist of Neyzen Râşid Efendi's own compositions and that these pieces -as the title indicates- are labeled as *new*, may explain the limited comparable sources. At this point, various collections, which can be considered as early examples of staff notation in Ottoman makâm music, were reviewed for alternative versions of the pieces.

In the consulted concordances three manuscripts were identified that contain similar pieces in Hampartsum notation. According to Ralf Martin Jäger's catalog of the collections of Hampartsum notation in the library of Istanbul Conservatory (now Rare Books Library of Istanbul University), four pieces in TR-Iüne 216-14 were included in two different mss: TR-Iüne 212-10⁴² and TR-Iüne 218-16a⁴³. However, since the manuscript TR-Iüne 212-10 was lost when the Conservatory library moved in 2004, the four pieces in TR-Iüne 212-10 could not be consulted. Besides a saz semâîsi in TR-Iüne 218-16a, another connection that Marco Dimitriou discovered in his Edition *Codex TR-Iüne 215-13: Nâdide taqımlar 'atîk* is the Bayâtî Aksâk semâî⁴⁴. Although there is no attribution for this piece in TR-Iüne 215-13, it is identified as a semâî by Neyzen Râşid Efendi in TR-Iüne 216-14, along with the title and content.⁴⁵

The consulted concordances in the staff notation are mostly found in the Muallim İsmail Hakkı

⁴⁰ E.g. HR.TH.302/67, M- 04.05.1905.

⁴¹ See: TR-Iboa 385/82, p. 177 and TR-Iboa 385/83, p. 174.

⁴² Sabâ zemzeme Aksâk semâî (NE 212/10a, 50), Acem aşîrân Aksâk semâî (NE 212/10 a, 93), Peşrev Segâh arabân Düyek (NE 212/10a, 141) and Segâh arabân Aksâk semâî (NE 212/10 a, 143). See: Jäger, *Katalog der hampartsum notası*, 127f, and 131.

⁴³ Sabâ zemzeme Aksâk semâî (NE 218-16 a, No. 25).

⁴⁴ TR-Iüne 215-13, 33[b]-34. See: Dimitriou, "Codex TR-Iüne 215-13", 5.

⁴⁵ TR-Iüne 216-14, pp. 13–14 (Bayâtî semâ'î Râşid Efendi'niñ).

Bey Collection of Ottoman State Archives. It has been observed that Muallim İsmail Hakkı Bey, who is said to have been a student of Neyzen Râşid Efendi⁴⁶, remained almost faithful to the original appearance of the pieces in TR-Iüne 216-14 while transcribing them into staff notation. However, one of the significant points to note in these transcriptions concerns the accidentals used. In principle, three accidentals are used in the mentioned transcriptions: a sharp (#), a flat (b), and a natural (¯) sign. In this respect, they differ from the AEU system and its accidentals. Therefore, some degree of the perdes are left to the performer's experience and knowledge in makâm music tradition in these transcriptions. The second collection consulted in the staff notation is the Cüneyd Kosal Archive, which is located today at ISAM (Centre for Islamic Studies). The headings and textual performance instructions of the transcriptions in both collections are written in Arabic and are compatible with each other in terms of accidentals used. It can be surmised that Cüneyd Kosal might have copied these pieces from Muallim İsmail Hakkı Bey's collection. On the other hand, one piece is found in Kosal's Archive which is not in Muallim İsmail Hakkı Bey's Collection: Muḥayyer semâ'î by Kemeñceci Nikolaki Efendi. It is also remarkable that this saz semâ'î is not included in the Repertoire of TRT Instrumental Works, nor in the list of Kemeñceci Nikolaki Efendi's compositions compiled by Öztuna. Another prominent source is the *Sâzende: Makâmât-ı Musikiyemizin Peşrev ve saz semailerini muhtevisi* published by Şamlı Selîm. In this collection, it includes a peşrev attributed to Neyzen Râşid Efendi (Şabâ zemzeme üşüli devr-i kebîr Râşid Efendi'niñ, pp. 39–41) which is considered one of the earliest examples of printed sources.⁴⁷

Furthermore, there are three pieces in TR-Iüne 216, which have been found in no other concordances: Hüseynî Cân kırtaran fâhte Râşid Efendi'niñ (on pp. 23–5); 'Uşşâk üşüli devr-i kebîr Râşid Efendi'niñ (on pp. 35–7) and Hicâz zîrgüle semâ'î Râşid Efendi'niñ (pp. 68–9).

3. Editorial Aspects

3.1 Methodology

Since the manuscript is assumed to have been written in the last quarter of the nineteenth century⁴⁸, the edition prefers to use accidental signs that are commonly used in modern Turkish makâm music, referred to as the Arel-Ezgi-Uzdilek (AEU) system or the modern comma (Tr. Koma) approach. The intervals used in this edition represent the relative position of pitches and do not purport to present exact intervallic values. Since transcriptions of this critical edition attempt to reflect the functionality of Hampartsum notation system as

⁴⁶ Öztuna. *Türk mûsikîsi akademik*, 215.

⁴⁷ 'Udci Şamlı Selim. n.d. *Sâzende. Chants Turcs. Maķâmât-ı mûsikiyemiziñ pişrev ve sâz semâ'ilerini muhtevisi*. İstanbul: 'Udci Şamlı Selim, 226.

⁴⁸ Jäger, *Katalog der hampartsum notası*, 1x; Jäger, *Türkische Kunstmusik*, 94.

accurately as possible through the accidentals of the AEU system, different interpretations of the pitches are left to performance practice. Accidentals present in the key signatures are based on characteristics of the makâm and regularity of the pitches used in the TR-Iüne 216-14 version of the composition. The interpretation of the Hampartsum signs determined individually for each notation are documented in each case in a pitch set, which can be found in the critical report.

3.1.1 Repetitions

Repetitions of (sub-)sections are indicated by the scribe with the sign ⋈ or, in the case of first and second endings, with parentheses in the ms. When the repeated sections are not fully written out by the scribe, they are given in square brackets in this edition.

3.1.2 Usûl

The notation of the usûls for the peşrevs is transcribed from the usûl table found in TR-Iüne 211-9, p. [261], which is claimed to be part of Neyzen Râşid Efendi's collection. The preference for this source is based on the assumption that the beat structures of the usûls reflect their use in the period in which the manuscript was written. The usûl table does not, however, contain the usûls of the semâî group. These usûls are taken from Yekta's *La musique turque* (Abb. as RAÛF YEKTA 1922⁴⁹), which presents common semâî beat structures still used in theory and practice. Additionally, the notation of the nîm sofyân usûl for the sirto is transcribed from the usûl table in Ungay's *Türk Musikisinde Usuller ve Kudüm* (Abb. UNGAY 1981⁵⁰).

As an exceptional case, in two peşrevs in düyek usûl (on pp. 5–10 Muhayyer üşüli düyek Râşid Efendi'niñ and pp. 15–18 Râhat-fezâ düyek Râşid Efendi'niñ), using two düyek circles in one division is more compatible with the rhythmic structure of the melodic line. For this reason, in addition to the transcription showing the metric structure of the düyek in TR-Iüne 211-9, a halved version of the existing metric structure (displaying two düyek cycles in a division) is included in the critical report of the corresponding examples.

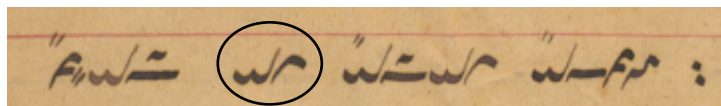
3.1.3 Groups

Regarding grouping, it is frequently observed that the scribe left groups of two successive pitch signs unmarked. However, they usually represent two notes with equal value, which can be deduced from the underlying beat structure. Unless it is explicitly indicated otherwise in

⁴⁹ Raouf Yekta Bey, "La musique turque," In *Encyclopédie de la musique et dictionnaire du conservatoire*, edited by Albert Lavignac, vol. 5 (Paris: Librairie Delagrave, 1922), 2945–3064.

⁵⁰ M. Hurşit Ungay, *Türk Musikisinde Usuller ve Kudüm*. (İstanbul: Türk Musiki Vakfı Yayınları, 1981).

the critical commentaries for individual pieces, unmarked groups of two pitch signs are assigned the value of quarter notes (i.e. ♪ = ♪♪) in the peşrevs, as well as in the sâz semâîsis with usûl sengîn semâî, and the value of eighth notes (i.e. ♪ = ♪♪) in the sâz semâîsis for usûl aksâk semâî.



Visual 8. Groups of two successive pitch signs

3.1.4 Pitch

In the CMO music editions, different theoretical approaches are used in order to provide the closest possible interpretation of the Hampartsum pitch signs according to the period in which the manuscript was written.⁵¹ As mentioned in the methodology, based on the repertoire and the lifetimes of the composers, it is very likely that NE216-14 was compiled in the last quarter of the nineteenth century. Therefore, the editor interpreted the Hampartsum pitch signs according to the AEU system. In cases where the interpretation of pitch sign is ambiguous, an alternative perspective is introduced by the editor, which is found in other manuscripts or printed sources. Thus, in order to understand the editor's interpretation of the pitch signs, the reader may consult the critical commentary, where the pitch set is created for each piece individually.

In studies on the pitch signs used in Hampartsum notation, in addition to the seven main signs, there are pitch signs derived from the main signs, aiming to indicate different pitches with a tilde [*kisver*] and strokes added to these signs. Considering the pitch signs used in TR-Iüne 216-14, it can be seen that there are similarities and also differences to other mss written in Hampartsum manuscript.

Marco Dimitriou points out that in a majority of manuscripts written in Hampartsum notation,

⁵¹ In some editions, the theoretical approaches of older sources have been preferred for the interpretation of pitch signs in sources before 1860. See: Jacob Olley, "Codex TR-Iüne 203-1: Peşrevs and Saz semâîsis Notated by Hampartsum Limonciyan (1768-1839)", Preprint Edition (Münster: Corpus Musicae Ottomanicae Münster, 2020). Marco Dimitriou, "Codex TR-Iüne 215-13: Nâdide Taqımlar 'atıq'", Preprint Edition (Münster: Corpus Musicae Ottomanicae Münster, 2023); Marco Dimitriou, "Codex TR-Iüne 217-15: Mecmû'a-yı pişrev", Preprint Edition (Münster: Corpus Musicae Ottomanicae Münster, 2023); Semih Pelen, "Codex TR-Iüne 214-11", (Münster: Corpus Musicae Ottomanicae Münster, 2023). While the editions follow the AEU system: Cüneyt Ersin Mıhçı, "Codex TR-Iüne 204-2", Preprint Edition (Münster: Corpus Musicae Ottomanicae Münster, 2021). Salih Demirtaş, "Codex TR-Içağatay YZPER2: Critical Edition of Hampartsum Manuscript YZPER2 in the Private Archive of Ali Rifat Çağatay", Preprint Edition (Münster: Corpus Musicae Ottomanicae Münster, 2022).

the perde used between dūgâh and hicâz in makâm Hicâz, or between dūgâh and çargâh in makâm Râst and related makâms are not distinguished; rather the same pitch sign (↯, nerġ'naxaġ) is used.⁵² In addition, in his editions of volumes TR-Iüne 215-13 and TR-Iüne 217-15, he drew attention to the fact that there are some new signs in both volumes, which signal the nuances of intonation within the makâm context. In this frame, for example, it can be seen that the pitch sign ↯ is used for the râst tetrachord⁵³, and a modified sign with a single stroke under the pitch sign ↯ is used for hicâz tetrachord.⁵⁴ At this point, it can be noted that TR-Iüne 216-14 has similar characteristics with both manuscripts. Besides the aforementioned signs (↯, ↯), there is another pitch sign (↯̇) which is observed in segâh arabân, arazbâr bûselik, râhatfezâ and Isfahân makâms in the TR-Iüne 216-14. The sign ↯̇, which usually refers to the perde bûselik, may sometimes refer to a different degree of the pitch depending on the makâm is used. Likewise, there is also a special pitch sign (↯̇'), derived from a cognate sign (↯̇) but also differing from the sign '↯̇' by a hook. When the pitch sign (↯̇') is considered together with the makâm and melodic characteristics in the four pieces in which it appears, one can see that this sign has different functions, depending on the intended pitch level of particular perdes in the notation system.⁵⁵



Visual 9. The use of the pitch sign ↯̇' in different pieces.

For this reason, not only for the interpretation of the signs mentioned, but as a general approach, the other pitch signs in TR-Iüne 216-14 and the possible perdes they refer to, are interpreted individually according to the makâm and melodic [*nağme*] features of the piece (in which they are found). Hence all these approaches indicate once again the importance (and necessity) of performance practice for the understanding and interpretation of makâm music.

⁵² See: Dimitriou, “Codex TR-Iüne 215-13”, 7; Dimitriou, “Codex TR-Iüne 217-15”, 6f.

⁵³ The following pieces can be seen: TR-Iüne 216-14, pp. 41–43, TR-Iüne 216-14, pp. 43–46.

⁵⁴ The following pieces can be seen: TR-Iüne 216-14 pp. [i–ii]; TR-Iüne 216-14, pp. 15–18; TR-Iüne 216-14, pp. 57–61; TR-Iüne 216-14, pp. 61–5; TR-Iüne 216-14 pp. 66–8 and TR-Iüne 216-14 pp. 68–9.

⁵⁵ The pitch sign (↯̇') is interpreted as *dik hisâr* in and TR-Iüne 216-14, pp. 66–8 (Hüzzâm semâ'î Râşid Efendi'niñ), while the same sign is interpreted as *hisâr* in TR-Iüne 216-14, pp. 27–8 (Kürdili hiçâzkâr üşüli düyek Râşid Efendi'niñ).

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TR-Iüne 208-6 İstanbul Üniversitesi Nadir Eserler Kütüphanesi. Ms. Y 208-6.
TR-Iüne 211-9 İstanbul Üniversitesi Nadir Eserler Kütüphanesi. Ms. Y 211-9.
TR-Iüne 212-10 İstanbul Üniversitesi Nadir Eserler Kütüphanesi. Ms. Y 212-10.
TR-Iüne 213-11 İstanbul Üniversitesi Nadir Eserler Kütüphanesi. Ms. Y 213-11.
TR-Iüne 214-12 İstanbul Üniversitesi Nadir Eserler Kütüphanesi. Ms. Y 214-12.
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- NATM Ezgi, Suphi. 1933–53. *Nazarî ve Amelî Türk Musikisi*. 5 vols. İstanbul: Millî Mecmua Matbaası.
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TRANSCRIPTION

Segâh 'arabân üşûli düyek Râşid Efendi'niñ

Neyzen Râşid Efendi
(d. 1902)

1 = ♩ 1

1[. Hâne]

Düyek $\frac{D}{T}$ 4

2

3

4

5

6

7

8 teslīm

/6/

/7/

10

/8/

11

1. 12

2. 13

/9/ ()

2[. Hâne]

/10/

14

/11/

15

16

/12/

17

[p. 2]

18

19 /2/ 20

/3/ 21 teslim

1. 22 /4/ 2. 23

3[. Hâne] /5/ 24

/6/ 25 /7/ 26

27 /8/ 28

/9/ 29 /10/ 30

31 /11/ teslim

1. 32 2. 33

[p. 3] 34

4[. Hâne]

35 /2/ 36

37 /4/ 38

39 /5/ 40

41 teslim /6/ 42

43 /8/ 44

1. 45 2. 46 /9/

N.M.A.

Segâh 'arabân semâ'î Râşid Efendi'niñ

Neyzen Râşid Efendi
(d. 1902)

1 = 

1 [Hâne]

[Aksak semâî] $\frac{D}{T}$ 10











teslîm





7

8 9

10 11

2[.Hâne]

12 13

14 15

teslîm

Musical notation for measures 1-15. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music features a complex melodic line in the treble staff with many beamed notes and rests, and a simpler bass line. Measure 15 ends with a double bar line and repeat dots.

Musical notation for measures 16-18. Measure 16 starts with a treble clef and a key signature change to one flat (Bb). Measure 18 ends with a double bar line and repeat dots.

3[.Hâne]

Musical notation for measures 17-18. Measure 17 starts with a treble clef and a key signature change to one sharp (F#). Measure 18 ends with a double bar line and repeat dots.

Musical notation for measures 19-20. Measure 19 starts with a treble clef and a key signature change to one flat (Bb). Measure 20 ends with a double bar line and repeat dots.

21 teslîm

Musical notation for measures 21-22. Measure 21 starts with a treble clef and a key signature change to one flat (Bb). Measure 22 ends with a double bar line and repeat dots.

Musical notation for measures 23-24. Measure 23 starts with a treble clef and a key signature change to one sharp (F#). Measure 24 ends with a double bar line and repeat dots.

25 /5/ 26

1 = ♩ /6/ 27 /7/ 28

4[. Hâne]

[Sengîn semâî]

29 /8/ 30

1. 31 /9/ 2. 32

1 = ♩ teslîm

10

33

N.M.A.

Muḥayyer üşüli düyek Râşid Efendi'niñ

Neyzen Râşid Efendi
(d. 1902)

1[. Hâne]

Düyek

1 = ♩

1

2

3

4

5

6

7

/5/ 8

teslīm /6/ 9

/8/ 11

2[. Hâne] /10/ 13

/11/ 14

* [p. 7] 16

18 /3/ 19

/4/ 20

teslim

21

3[. Hâne] /5/ 22

/6/ 23 /7/ 24

25 /8/ 26

27 /10/ 28

/11/ 29

teslim /12/

30

[p. 8] 31

4[. Hâne]

32 /2/ 33

34 35

/5/ 36 * /6/ 37

38 /7/

teslim 39 40

/9/ 41 /10/ 42

N.M.A.

Muhayyer semâ'î Nîkolaki'niñ

Kemençeci Nikolaki Efendi
(d. before 1909)

1 =  1

1 [Hâne]  1

[Aksak semâî]  10

 /2/ 2

 10

 /4/ 4 teslim 5

 3

 /6/ 6 7

 10

8

Musical notation for measures 7 and 8. The system consists of a treble clef staff and a bass clef staff. Measure 7 contains a melodic line in the treble staff and a bass line in the bass staff. Measure 8 continues the melodic line with a final cadence. Above the staff, there are bracketed markings for measure boundaries and a "/8/" label. A diamond symbol with the number 8 is in the top right corner.

2[.Hâne]

9

Musical notation for measures 8 and 9. The system consists of a treble clef staff and a bass clef staff. Measure 8 contains a melodic line in the treble staff and a bass line in the bass staff. Measure 9 continues the melodic line with a final cadence. Above the staff, there are bracketed markings for measure boundaries and a "/9/" label. A diamond symbol with the number 9 is in the top right corner. The text "2[.Hâne]" is written to the left of the staff.

10

11

Musical notation for measures 9, 10, and 11. The system consists of a treble clef staff and a bass clef staff. Measure 9 contains a melodic line in the treble staff and a bass line in the bass staff. Measure 10 continues the melodic line. Measure 11 contains a melodic line in the treble staff and a bass line in the bass staff. Above the staff, there are bracketed markings for measure boundaries and labels "/10/" and "/11/". A diamond symbol with the number 10 is above measure 10, and a diamond symbol with the number 11 is above measure 11.

12

Musical notation for measures 11 and 12. The system consists of a treble clef staff and a bass clef staff. Measure 11 contains a melodic line in the treble staff and a bass line in the bass staff. Measure 12 continues the melodic line with a final cadence. Above the staff, there are bracketed markings for measure boundaries and a "/12/" label. A diamond symbol with the number 12 is in the top right corner.

teslîm

Musical notation for measures 12 and 13. The system consists of a treble clef staff and a bass clef staff. Measure 12 contains a melodic line in the treble staff and a bass line in the bass staff. Measure 13 continues the melodic line with a final cadence. Above the staff, there are bracketed markings for measure boundaries. The text "teslîm" is written to the left of the staff.

13

Musical notation for measures 13 and 14. The system consists of a treble clef staff and a bass clef staff. Measure 13 contains a melodic line in the treble staff and a bass line in the bass staff. Measure 14 continues the melodic line with a final cadence. Above the staff, there are bracketed markings for measure boundaries. A diamond symbol with the number 13 is in the top right corner.

[p. 10] ┌ ┐ ┌ ┐ ┌ ┐ ┌ ┐ ┌ ┐

3[.Hâne]

┌ ┐ ┌ ┐ ┌ ┐ ┌ ┐ ┌ ┐ * 15 ┌ ┐ ┌ ┐ ┌ ┐ ┌ ┐ ┌ ┐ 16

/2/

┌ ┐ ┌ ┐ ┌ ┐ ┌ ┐ ┌ ┐ /4/ ┌ ┐ ┌ ┐ ┌ ┐ ┌ ┐ ┌ ┐ 17

teslîm ┌ ┐ ┌ ┐ ┌ ┐ ┌ ┐ ┌ ┐ :

┌ ┐ ┌ ┐ ┌ ┐ ┌ ┐ ┌ ┐ 18 ┌ ┐ ┌ ┐ ┌ ┐ ┌ ┐ ┌ ┐ 8

1 = ┌ ┐ ┌ ┐ ┌ ┐ ┌ ┐ ┌ ┐ 19 ┌ ┐ ┌ ┐ ┌ ┐ ┌ ┐ ┌ ┐ 20

4[.Hâne]

[Yürük semâî]

6 6

21 /7/ 22 *

/8/ 23 24

/9/ 25 26

/10/ 27 * /11/ 28

1 = teslim

29

N.M.A.

Bayâtî semâ'î Râşid Efendi'niñ

Neyzen Râşid Efendi
(d. 1902)

1 =  

1 [Hâne]  

[Aksak semâî]  

teslîm  

/7/ * 9 /8/ 10

2[. Hâne]

/9/ 11 12

teslim

13 *

/10/ * 14 /11/ 15

3[. Hâne]

[p.14] * * 16 /2/ 17

teslîm

1 = /3/ 19 20 /4/ * 21

4[. Hâne]

[Yürük semâf]

1 =  teslīm



10 10

31

tamām

N.M.A.

Râhat-fezâ düyek Râşid Efendi'niñ

Neyzen Râşid Efendi
(d. 1902)

1 = ♩

1 [Hâne]

Düyek $\frac{D}{T}$ 4

/2/ $\frac{2}{\text{♩}}$ /3/ $\frac{3}{\text{♩}}$

/4/ $\frac{4}{\text{♩}}$ /5/ $\frac{5}{\text{♩}}$

/6/ $\frac{6}{\text{♩}}$ /7/ $\frac{7}{\text{♩}}$

*

8

/8/

teslim

/9/

9

10

11

12

/11/

13

14

/13/

[p. 16]

*

/2/

15

16

/3/

/4/

17

2[. Hâne]

18 * /6/ 19

* /8/ 20 /9/ * 21

/10/ 22 /11/ * /12/ 23

* /13/ 24

teslīm

Musical notation for measures 1-24. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including some grace notes. The bass staff contains a simple harmonic accompaniment of quarter notes. Above the treble staff, there are rhythmic markings consisting of vertical lines and dots.

Musical notation for measures 25-26. The system consists of a treble clef staff and a bass clef staff. Measure 25 ends with a repeat sign and a fermata. Measure 26 begins with a new melodic phrase. Above the treble staff, there are rhythmic markings.

[p. 17] * * /2/

Musical notation for measures 27-28. The system consists of a treble clef staff and a bass clef staff. Measure 27 starts with a fermata. Above the treble staff, there are rhythmic markings and asterisks.

Musical notation for measures 29-30. The system consists of a treble clef staff and a bass clef staff. Measure 29 features a melodic phrase with a fermata. Measure 30 continues the melodic line. Above the treble staff, there are rhythmic markings and asterisks.

Musical notation for measures 31-32. The system consists of a treble clef staff and a bass clef staff. Measure 31 features a melodic phrase with a fermata. Measure 32 continues the melodic line. Above the treble staff, there are rhythmic markings.

Musical notation for measures 33-34. The system consists of a treble clef staff and a bass clef staff. Measure 33 features a melodic phrase with a fermata. Measure 34 continues the melodic line. Above the treble staff, there are rhythmic markings.

/9/

teslîm

/10/ 34 /11/ 35

/12/ 36 * /13/ 37 *

[p.18] 38 * 39 *

/2/ 40 /3/ 41

4[. Hâne]

/4/ * /5/ 42

43 /6/ 44 /7/

45 /8/ * /9/ 46

* /10/ 47 /11/ 48

/12/ 49

teslīm

N.M.A.

Bayâtî ‘arabân üşûli fâhte Râşid Efendi'niñ

Neyzen Râşid Efendi
(d. 1902)

1[. Hâne]

Fâhte

1 = ♩

10

1

2/

2

3/

3

4

4/

5

5/

*

6

6/

7

8 /7/ 9

[Teslîm] 10 /9/ 11

12 /10/ 13

14 /11/ 15

2[. Hâne] /12/ * * 16

[p. 20] 17 /2/ 18

19 * * * 20

Musical notation for measures 19 and 20. The system consists of a treble clef staff and a bass clef staff. Measure 19 features a treble staff with eighth notes and a bass staff with quarter notes. Measure 20 continues with similar rhythmic patterns. Above the treble staff, there are rhythmic flags and a diamond symbol. Above the bass staff, there are rhythmic flags and a diamond symbol. A double bar line is present at the end of measure 20.

/4/ 21 * 22

Musical notation for measures 21 and 22. The system consists of a treble clef staff and a bass clef staff. Measure 21 features a treble staff with eighth notes and a bass staff with quarter notes. Measure 22 continues with similar rhythmic patterns. Above the treble staff, there are rhythmic flags and a diamond symbol. Above the bass staff, there are rhythmic flags and a diamond symbol. A double bar line is present at the end of measure 22.

23 /6/ 24

Musical notation for measures 23 and 24. The system consists of a treble clef staff and a bass clef staff. Measure 23 features a treble staff with eighth notes and a bass staff with quarter notes. Measure 24 continues with similar rhythmic patterns. Above the treble staff, there are rhythmic flags and a diamond symbol. Above the bass staff, there are rhythmic flags and a diamond symbol. A double bar line is present at the end of measure 24.

[Teslîm]

Musical notation for measures 25 and 26. The system consists of a treble clef staff and a bass clef staff. Measure 25 features a treble staff with eighth notes and a bass staff with quarter notes. Measure 26 continues with similar rhythmic patterns. Above the treble staff, there are rhythmic flags and a diamond symbol. Above the bass staff, there are rhythmic flags and a diamond symbol. A double bar line is present at the end of measure 26.

Musical notation for measures 27 and 28. The system consists of a treble clef staff and a bass clef staff. Measure 27 features a treble staff with eighth notes and a bass staff with quarter notes. Measure 28 continues with similar rhythmic patterns. Above the treble staff, there are rhythmic flags and a diamond symbol. Above the bass staff, there are rhythmic flags and a diamond symbol. A double bar line is present at the end of measure 28.

25

Musical notation for measures 29 and 30. The system consists of a treble clef staff and a bass clef staff. Measure 29 features a treble staff with eighth notes and a bass staff with quarter notes. Measure 30 continues with similar rhythmic patterns. Above the treble staff, there are rhythmic flags and a diamond symbol. Above the bass staff, there are rhythmic flags and a diamond symbol. A double bar line is present at the end of measure 30.

3[. Hâne]

26

27

28

29

30

31

32

33

34

[Teslîm]

Musical notation for measures 31-34. The system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 31 has a diamond symbol above it. Measure 32 has a diamond symbol above it. Measure 33 has a diamond symbol above it. Measure 34 has a diamond symbol above it. The bass staff has a double bar line at the beginning.

Musical notation for measures 35-36. The system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 35 has a diamond symbol above it. Measure 36 has a diamond symbol above it. The bass staff has a double bar line at the beginning and a fermata over the second measure.

[p. 21]

Musical notation for measures 37-38. The system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 37 has a diamond symbol above it. Measure 38 has a diamond symbol above it. The text "4[. Hâne]" is written to the left of the treble staff. The bass staff has a double bar line at the beginning.

Musical notation for measures 39-40. The system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 39 has a diamond symbol above it. Measure 40 has a diamond symbol above it. The bass staff has a double bar line at the beginning and a fermata over the second measure.

Musical notation for measures 41-42. The system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 41 has a diamond symbol above it. Measure 42 has a diamond symbol above it. The bass staff has a double bar line at the beginning and a fermata over the second measure.

Musical notation for measures 43-44. The system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 43 has a diamond symbol above it. Measure 44 has a diamond symbol above it. The bass staff has a double bar line at the beginning.

43 * 44

[Teslîm] 45 * 46

47 * 48

49 * 50

N.M.A.

Hüseyinî Cân kırtaran fâhte Râşid Efendi'niñ

Neyzen Râşid Efendi
(d. 1902)

1 = ♩ /2/ 1

1[. Hâne]

Fâhte $\frac{D}{T}$ || 10

/3/ 2 3

/4/ *

/5/ * * /6/ 5 6

teslîm

7

8

9

10

11

12 *

12 *

13

[2. Hâne]

[p. 24]

14

15

16

Musical notation for measures 16-17. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. Measure 16 contains a melodic line in the upper staff and a bass line in the lower staff. Measure 17 continues the melodic line with a triplet of eighth notes marked with a '3' over a bracket. A fermata is placed over the final note of the melodic line in measure 17.

17 18

Musical notation for measures 17-18. Measure 17 continues the melodic line from the previous system, ending with a fermata. Measure 18 begins with a melodic line in the upper staff and a bass line in the lower staff. A fermata is placed over the final note of the melodic line in measure 18.

teslim

Musical notation for measures 18-19. The word "teslim" is written above the first measure. The upper staff contains a melodic line, and the lower staff contains a bass line. A fermata is placed over the final note of the melodic line in measure 19.

Musical notation for measures 19-20. The upper staff contains a melodic line, and the lower staff contains a bass line. A fermata is placed over the final note of the melodic line in measure 20.

19

Musical notation for measures 20-21. The upper staff contains a melodic line, and the lower staff contains a bass line. A fermata is placed over the final note of the melodic line in measure 21.

3[. Hâne]

/6/ 20

Musical notation for measures 21-22. The word "3[. Hâne]" is written to the left of the first measure. The upper staff contains a melodic line, and the lower staff contains a bass line. A fermata is placed over the final note of the melodic line in measure 22.

21 /7/ 22

/9/ 23

24 /10/ /11/ 25

teslim

Musical notation for measures 24-26. The system consists of a treble clef staff and a bass clef staff. Measure 24 begins with a treble clef staff containing a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, and a dotted quarter note G5. The bass clef staff has a whole note G3. Measure 25 features a treble clef staff with a dotted quarter note G5, followed by eighth notes F5, E5, D5, C5, B4, A4, and a quarter note G4. The bass clef staff has a whole note G3. Measure 26 contains a treble clef staff with a dotted quarter note G5, followed by eighth notes F5, E5, D5, C5, B4, A4, and a quarter note G4. The bass clef staff has a whole note G3. A double bar line with repeat dots is at the end of measure 26. A measure rest symbol is above measure 26.

[p. 25]

4[. Hâne]

Musical notation for measures 27-28. The system consists of a treble clef staff and a bass clef staff. Measure 27 begins with a treble clef staff containing a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, and a dotted quarter note G5. The bass clef staff has a whole note G3. Measure 28 features a treble clef staff with a dotted quarter note G5, followed by eighth notes F5, E5, D5, C5, B4, A4, and a quarter note G4. The bass clef staff has a whole note G3. A double bar line with repeat dots is at the end of measure 28. A measure rest symbol is above measure 28.

/2/

Musical notation for measures 29-30. The system consists of a treble clef staff and a bass clef staff. Measure 29 begins with a treble clef staff containing a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, and a dotted quarter note G5. The bass clef staff has a whole note G3. Measure 30 features a treble clef staff with a dotted quarter note G5, followed by eighth notes F5, E5, D5, C5, B4, A4, and a quarter note G4. The bass clef staff has a whole note G3. A double bar line with repeat dots is at the end of measure 30. A measure rest symbol is above measure 30.

/4/

Musical notation for measures 31-32. The system consists of a treble clef staff and a bass clef staff. Measure 31 begins with a treble clef staff containing a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, and a dotted quarter note G5. The bass clef staff has a whole note G3. Measure 32 features a treble clef staff with a dotted quarter note G5, followed by eighth notes F5, E5, D5, C5, B4, A4, and a quarter note G4. The bass clef staff has a whole note G3. A double bar line with repeat dots is at the end of measure 32. A measure rest symbol is above measure 32.

/5/

Musical notation for measures 33-34. The system consists of a treble clef staff and a bass clef staff. Measure 33 begins with a treble clef staff containing a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, and a dotted quarter note G5. The bass clef staff has a whole note G3. Measure 34 features a treble clef staff with a dotted quarter note G5, followed by eighth notes F5, E5, D5, C5, B4, A4, and a quarter note G4. The bass clef staff has a whole note G3. A double bar line with repeat dots is at the end of measure 34. A measure rest symbol is above measure 34.

teslim

Musical notation for measures 35-36. The system consists of a treble clef staff and a bass clef staff. Measure 35 begins with a treble clef staff containing a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, and a dotted quarter note G5. The bass clef staff has a whole note G3. Measure 36 features a treble clef staff with a dotted quarter note G5, followed by eighth notes F5, E5, D5, C5, B4, A4, and a quarter note G4. The bass clef staff has a whole note G3. A double bar line with repeat dots is at the end of measure 36. A measure rest symbol is above measure 36.

34

/8/

35

/9/

36

/10/

37

/11/

38

N.M.A.

Kürdîli hicâzkâr üşûli düyek Râşid Efendi'niñ

Neyzen Râşid Efendi
(d. 1902)

1 = ♩

1 [. Hâne]

Düyek $\frac{D}{T}$ 4

/2/ * * 2 /3/ 3

/4/ 4 /5/ 5

teslîm /6/ 6 /7/ 7

8

/8/

/9/

9

10

/10/

/11/

2[. Hâne]

*

11

/12/

12

[p. 28]

*

13

/2/

14

teslîm

15

3[. Hâne]

teslîm

4[. Hâne]

23

Musical notation for measures 23-24. The system consists of a treble clef staff and a bass clef staff. Measure 23 features a melodic line in the treble staff with eighth and quarter notes, and a bass line with quarter notes. Measure 24 continues the melody with a slur over the final two notes. Above the treble staff, there are three asterisks and a slash with the number 10. Above the bass staff, there are three asterisks.

24

Musical notation for measures 24-25. The system consists of a treble clef staff and a bass clef staff. Measure 24 continues the melody with a slur over the final two notes. Measure 25 features a melodic line in the treble staff with eighth and quarter notes, and a bass line with quarter notes. Above the treble staff, there are three asterisks and a slash with the number 11. Above the bass staff, there are three asterisks.

25

26

Musical notation for measures 25-26. The system consists of a treble clef staff and a bass clef staff. Measure 25 continues the melody with a slur over the final two notes. Measure 26 features a melodic line in the treble staff with eighth and quarter notes, and a bass line with quarter notes. Above the treble staff, there are three asterisks and a slash with the number 12. Above the bass staff, there are three asterisks.

teslim

Musical notation for measures 26-27. The system consists of a treble clef staff and a bass clef staff. Measure 26 features a melodic line in the treble staff with eighth and quarter notes, and a bass line with quarter notes. Measure 27 continues the melody with a slur over the final two notes. Above the treble staff, there are three asterisks and a slash with the number 12. Above the bass staff, there are three asterisks.

27 *

Musical notation for measures 27-28. The system consists of a treble clef staff and a bass clef staff. Measure 27 continues the melody with a slur over the final two notes. Measure 28 features a melodic line in the treble staff with eighth and quarter notes, and a bass line with quarter notes. Above the treble staff, there are three asterisks and a slash with the number 12. Above the bass staff, there are three asterisks.

N.M.A.

Şevk-efzâ devr-i kebîr Râşid Efendi'niñ

Neyzen Râşid Efendi
(d. 1902)

1[. Hâne]

Devr-i kebîr

D
T

14

1 = ♩

1

/2/

2

/3/

*

3

4

/4/

5

/5/

* 6

6/7

teslim

9/8

11/10

13/12

15/16

2[. Hâne]

[p. 30] 17

18

Musical notation for measures 17-18. The system includes a treble clef staff with a key signature of one flat and a common time signature. The bass staff shows a simple accompaniment. Measure 17 contains a triplet of eighth notes. Measure 18 ends with a double bar line and a repeat sign. Above the staff, there are bracketed markings for fingerings and a measure number '18' with an asterisk.

19

Musical notation for measures 19-20. The system includes a treble clef staff with a key signature of one flat and a common time signature. The bass staff shows a simple accompaniment. Measure 19 contains a triplet of eighth notes. Measure 20 ends with a double bar line and a repeat sign. Above the staff, there are bracketed markings for fingerings and measure numbers '19' and '20' with asterisks.

21

Musical notation for measures 21-22. The system includes a treble clef staff with a key signature of one flat and a common time signature. The bass staff shows a simple accompaniment. Measure 21 contains a triplet of eighth notes. Measure 22 ends with a double bar line and a repeat sign. Above the staff, there are bracketed markings for fingerings and measure numbers '21' and '22' with asterisks.

23

Musical notation for measures 23-24. The system includes a treble clef staff with a key signature of one flat and a common time signature. The bass staff shows a simple accompaniment. Measure 23 contains a triplet of eighth notes. Measure 24 ends with a double bar line and a repeat sign. Above the staff, there are bracketed markings for fingerings and measure numbers '23' and '24' with asterisks.

teslim

Musical notation for measures 25-26. The system includes a treble clef staff with a key signature of one flat and a common time signature. The bass staff shows a simple accompaniment. Measure 25 contains a triplet of eighth notes. Measure 26 ends with a double bar line and a repeat sign. Above the staff, there are bracketed markings for fingerings and a measure number '26' with a double asterisk. The word 'teslim' is written above the first staff.

Musical notation for measures 27-28. The system includes a treble clef staff with a key signature of one flat and a common time signature. The bass staff shows a simple accompaniment. Measure 27 contains a triplet of eighth notes. Measure 28 ends with a double bar line and a repeat sign. Above the staff, there are bracketed markings for fingerings and a measure number '28' with a double asterisk.

Musical notation for measures 1-24. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a repeat sign and a double bar line. The bass staff contains a bass line with quarter and eighth notes. Above the treble staff, there are rhythmic flags and a repeat sign.

Musical notation for measures 25-26. Measure 25 features a treble staff with a melodic line and a bass staff with a sustained chord. Measure 26 continues the melodic line in the treble staff and has a final double bar line. Above the treble staff, there are rhythmic flags and a repeat sign.

3[. Hâne]

Musical notation for measures 27-28. Measure 27 features a treble staff with a melodic line and a bass staff with a sustained chord. Measure 28 continues the melodic line in the treble staff and has a final double bar line. Above the treble staff, there are rhythmic flags and a repeat sign.

Musical notation for measures 29-30. Measure 29 features a treble staff with a melodic line and a bass staff with a sustained chord. Measure 30 continues the melodic line in the treble staff and has a final double bar line. Above the treble staff, there are rhythmic flags and a repeat sign.

Musical notation for measures 31-32. Measure 31 features a treble staff with a melodic line and a bass staff with a sustained chord. Measure 32 continues the melodic line in the treble staff and has a final double bar line. Above the treble staff, there are rhythmic flags and a repeat sign.

Musical notation for measures 33-34. Measure 33 features a treble staff with a melodic line and a bass staff with a sustained chord. Measure 34 continues the melodic line in the treble staff and has a final double bar line. Above the treble staff, there are rhythmic flags and a repeat sign.

*

/13/

*

* 32

*

33

teslim

/14/

[p. 31]

4[. Hâne]

36 37 38

/2/ /3/ *

39 40

/4/ /5/

41 42

/6/

teslim 43 44

/7/ *

45 46

/8/ */9/

47 48

*/10/ */11/ *

49

50

┌ ┌ ┌ ┌ /12/ ┌ ┌ ┌ ┌ ┌ ┌ ┌ ┌ ┌ ┌

||

N.M.A.

‘Acem ‘aşîrân fâhte Râşid Efendi'niñ

Neyzen Râşid Efendi

(d. 1902)

1 = ♩

1[. Hâne]

Fâhte $\frac{D}{T}$ || 10

* /2/

* $\frac{2}{\text{♩}}$ /3/

/4/ $\frac{4}{\text{♩}}$ /5/ $\frac{5}{\text{♩}}$

/6/ $\frac{6}{\text{♩}}$ * * * /7/ * * $\frac{7}{\text{♩}}$

* * /8/ 8 9

teslîm

teslîm /9/ * *

* /10/ 11 /11/ 12

[p. 33] 13

2[. Hâne]

/2/ 14 15

/3/ 16 /4/ 17

18 /5/ 19

Musical notation for measures 18-19. Treble clef, bass clef. Measure 18 has a diamond symbol above it. Measure 19 has a diamond symbol above it.

/6/ 20 21

Musical notation for measures 20-21. Treble clef, bass clef. Measure 20 has a diamond symbol above it. Measure 21 has a diamond symbol above it.

teslim /7/

Musical notation for measures 17-18. Treble clef, bass clef. Measure 17 has a diamond symbol above it. Measure 18 has a diamond symbol above it.

22

Musical notation for measures 21-22. Treble clef, bass clef. Measure 21 has a diamond symbol above it. Measure 22 has a diamond symbol above it.

3[. Hâne] /8/ 23

Musical notation for measures 22-23. Treble clef, bass clef. Measure 22 has a diamond symbol above it. Measure 23 has a diamond symbol above it.

/9/ * 24 /10/ 25

Musical notation for measures 23-25. Treble clef, bass clef. Measure 23 has a diamond symbol above it. Measure 24 has a diamond symbol above it. Measure 25 has a diamond symbol above it.

Musical notation for measures 26-27. The system consists of a treble clef staff and a bass clef staff. Measure 26 features a melodic line in the treble staff with a sharp sign on the fifth line and a whole note in the bass staff. Measure 27 continues the melody with a dotted quarter note and an eighth note in the treble staff, and a whole note in the bass staff.

Musical notation for measures 27-28. Measure 27 includes a measure rest marked with an asterisk and the number 11. Measure 28 features a melodic line with a dotted quarter note and an eighth note in the treble staff, and a whole note in the bass staff.

Musical notation for measures 28-30. Measure 28 includes a measure rest marked with an asterisk and the number 12. Measure 29 features a melodic line with a dotted quarter note and an eighth note in the treble staff, and a whole note in the bass staff. Measure 30 includes a measure rest marked with an asterisk and the number 13, followed by a melodic line with a dotted quarter note and an eighth note in the treble staff, and a whole note in the bass staff.

31 teslim

[p. 34]

Musical notation for measures 30-31. Measure 30 includes a measure rest marked with an asterisk and the number 14, followed by a melodic line with a dotted quarter note and an eighth note in the treble staff, and a whole note in the bass staff. Measure 31 features a melodic line with a dotted quarter note and an eighth note in the treble staff, and a whole note in the bass staff.

Musical notation for measures 31-32. Measure 31 includes a measure rest marked with an asterisk and the number 15, followed by a melodic line with a dotted quarter note and an eighth note in the treble staff, and a whole note in the bass staff. Measure 32 features a melodic line with a dotted quarter note and an eighth note in the treble staff, and a whole note in the bass staff.

4[. Hâne]

Musical notation for measures 32-33. Measure 32 includes a measure rest marked with an asterisk and the number 16, followed by a melodic line with a dotted quarter note and an eighth note in the treble staff, and a whole note in the bass staff. Measure 33 features a melodic line with a dotted quarter note and an eighth note in the treble staff, and a whole note in the bass staff.

34

35

/3/

*

36

/4/

37

38

/5/

39

40

/6/ /7/

41 teslim

42

/8/ /9/

43

44

/10/

N.M.A.

‘Uşşâk ûşûli devr-i kebîr Râşid Efendi'niñ

Neyzen Râşid Efendi
(d. 1902)

1 = ♩

1 [Hâne]

Devr-i kebîr $\frac{D}{T}$ 14

2 /3/

3

4

* /5/ 5

6

/6/ 7 /7/ 8

teslīm 9 /9/ 10

11 1. * 12 2. 13

(/11/) (/10/)

2[. Hâne] /12/ 14

* [p. 36] 15 /2/ 16

* 17 /3/ 18

19

/4/

20 21

* /5/

teslim

teslim

1. 22 2. 23

/6/ () ()

24

/7/

25

/8/ /9/

3[. Hâne]

26 /10/ 27

28 /11/ 29

/12/ * 30 * 31

teslim

1. /13/ (32) 2. (33)

[p. 37] * 34

4[. Hâne]

35 /2/ 36

Musical notation for measures 35 and 36. Treble clef, 7/8 time signature. Measure 35 contains a melodic line with eighth and sixteenth notes and a bass line with a half note. Measure 36 continues the melody and bass line with a final chord.

37 /4/ 38

Musical notation for measures 37 and 38. Treble clef, 4/8 time signature. Measure 37 contains a melodic line with eighth notes and a bass line with a half note. Measure 38 continues the melody and bass line with a final chord.

/5/ 39

Musical notation for measures 39 and 40. Treble clef, 5/8 time signature. Measure 39 contains a melodic line with eighth notes and a bass line with a half note. Measure 40 continues the melody and bass line with a final chord.

/6/ 40 /7/ 41

Musical notation for measures 40 and 41. Treble clef, 6/8 time signature. Measure 40 contains a melodic line with eighth notes and a bass line with a half note. Measure 41 continues the melody and bass line with a final chord.

teslim 42 /8/ 43

Musical notation for measures 42 and 43. Treble clef, 8/8 time signature. Measure 42 contains a melodic line with eighth notes and a bass line with a half note. Measure 43 continues the melody and bass line with a final chord.


/10/ 44 45

Musical notation for measures 44 and 45. Treble clef, 10/8 time signature. Measure 44 contains a melodic line with eighth notes and a bass line with a half note. Measure 45 continues the melody and bass line with a final chord.

N.M.A.


‘Acem ‘aşîrân semâ‘î Râşid Efendi'niñ



Neyzen Râşid Efendi
(d. 1902)

1 =  *  *  1 

1 [Hâne]    

[Aksak semâî]    

  /12/  *  2 

   *  3 

[p. 38]    *  4 

teslim

5

6

7

8

2[. Hâne]

9

10

11 /8/ 12

teslîm

13

3[. Hâne] /9/ *

/10/ 15

* * /11/ 16 * /12/ 17

teslîm

1 = ♩ /13/ 19 * * 20

4[. Hâne]

[Sengîn semâî]

1 = ♩ teslîm

N.M.A.

7 /6/ 8

teslîm 9 /8/ 10

11 1. 12 2. * * 13

2[. Hâne] /10/ 14

/11/ 15

* * /12/ * 16 * 17

[p. 40] 18 19

Musical notation for measures 18 and 19. Measure 18 features a treble clef with a melodic line of eighth and sixteenth notes, and a bass clef with a simple accompaniment. Measure 19 continues the melodic line with a repeat sign and a fermata over the final note.

20 21

Musical notation for measures 20 and 21. Measure 20 has a treble clef with a melodic line and a bass clef with a simple accompaniment. Measure 21 features a treble clef with a melodic line and a bass clef with a simple accompaniment.

teslim

Musical notation for measures 22 and 23. Measure 22 features a treble clef with a melodic line and a bass clef with a simple accompaniment. Measure 23 continues the melodic line with a repeat sign and a fermata over the final note.

22 23

Musical notation for measures 24 and 25. Measure 24 features a treble clef with a melodic line and a bass clef with a simple accompaniment. Measure 25 continues the melodic line with a repeat sign and a fermata over the final note.

24 25

3[. Hâne]

Musical notation for measures 26 and 27. Measure 26 features a treble clef with a melodic line and a bass clef with a simple accompaniment. Measure 27 continues the melodic line with a repeat sign and a fermata over the final note.

26 27

Musical notation for measures 28 and 29. Measure 28 features a treble clef with a melodic line and a bass clef with a simple accompaniment. Measure 29 continues the melodic line with a repeat sign and a fermata over the final note.

26

27

/8/

*

28

29

/9/

/10/

*

30

31

/11/

teslim

1.

32

2.

33

/12/ () ()

[p. 41]

34

4[. Hâne]

* /2/ *

/3/ 36 /4/ 37

* 38 * /5/ 39

/6/ 40 41

teslim /7/ 42 /8/ 43

* /9/ /10/ 44 1. 45 2. 46

N.M.A.

Râst semâî Râşid Efendi'niñ

Neyzen Râşid Efendi
(d. 1902)

1 =  1

1 [Hâne] 

[Aksak semâî] 

 /13/ * 

 [p. 42] 

teslîm  /2/  /3/ 

7

/4/ /5/ 8

2[. Hâne]

/6/ 9

/7/ 10

/8/ /9/ 11 12

teslim

13

3[. Hâne]

/10/

14

/11/

15

/12/

16

/13/

17

17

teslîm

18

4[. Hâne]

[p. 43]

19

20

21

22

[Yürük semâî]

22

batağ

23

24

25

26

Musical notation for the 'batağ' section, measures 23-26. The score is in G major (one sharp) and 10/8 time. It features a treble clef and a bass clef with a double bar line. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

cumhür

27

28

29

30

Musical notation for the 'cumhür' section, first ending, measures 27-30. The score is in G major and 10/8 time. It features a treble clef and a bass clef with a double bar line. The melody in the treble clef includes a first ending bracket over measures 28-30, ending with a repeat sign.

2.

31

32

Musical notation for the 'cumhür' section, second ending, measures 31-32. The score is in G major and 10/8 time. It features a treble clef and a bass clef with a double bar line. The melody in the treble clef includes a second ending bracket over measures 31-32, ending with a repeat sign.

teslim

/6/

33

Musical notation for the 'teslim' section, measures 33-35. The score is in G major and 10/8 time. It features a treble clef and a bass clef with a double bar line. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

34

35

Musical notation for the 'teslim' section, measures 34-35. The score is in G major and 10/8 time. It features a treble clef and a bass clef with a double bar line. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

36

Musical notation for the 'teslim' section, measure 36. The score is in G major and 10/8 time. It features a treble clef and a bass clef with a double bar line. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

tamām

N.M.A.

Râst ûşûli devr-i kebîr Râşid Efendi'niñ

Neyzen Râşid Efendi
(d. 1902)

1 = ♩

1 [Hâne]

Devr-i kebîr $\frac{D}{T}$ 14

/11/ *

3 [p. 44] 4

5 /2/ 6 /3/

7 /4/ 8

* teslîm * 9 /5/ 10 /6/

11 /7/ 12

* 13 /8/ * 14

* /9/ 15 1. 16 * 2.

2[. Hâne] /10/ * 17

/11/ * 18

19 * 20

/13/ * 21 [p. 45] 22

23 24

teslim

Musical notation for the first system, measures 1-24. The score is in treble and bass clefs with a key signature of one sharp (F#). The melody in the treble clef consists of eighth and quarter notes. The bass clef accompaniment features a steady eighth-note pattern.

Musical notation for the second system, measures 25-27. Measure 25 is marked with a double diamond symbol and an asterisk (*). Measures 26 and 27 are marked with first and second endings. Measure 26 contains a 4/4 time signature change. Measure 27 is marked with a double diamond symbol.

3[. Hâne]

Musical notation for the third system, measures 28-29. Measure 28 is marked with a double diamond symbol and a slash over the number 5 (/5/). Measure 29 is marked with a double diamond symbol and a slash over the number 6 (/6/).

Musical notation for the fourth system, measures 30-31. Measure 30 is marked with a double diamond symbol and a slash over the number 7 (/7/). Measure 31 is marked with a double diamond symbol and a slash over the number 8 (/8/).

Musical notation for the fifth system, measures 32-33. Measure 32 is marked with a double diamond symbol and a slash over the number 9 (/9/). Measure 33 is marked with a double diamond symbol and a slash over the number 10 (/10/).

Musical notation for the sixth system, measures 34-35. Measure 34 is marked with a double diamond symbol and a slash over the number 11 (/11/). Measure 35 is marked with a double diamond symbol and an asterisk (*).

teslîm

/12/

36

/13/

37

[p. 46]

38

/2/

39

40

/3/

41

/4/

42

/5/

1.

2.

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/6/

45

/7/

*

46

4[. Hâne]

/8/

47

48

49 * /9/ /10/ 50

* /11/ 51 52

teslim

1. 53 2. 54 /12/

N.M.A.

‘Arazbâr bûselik düyek Râşid Efendi'niñ

Neyzen Râşid Efendi
(d. 1902)

1[. Hâne]

Düyek

1 = ♩

/2/

/3/

/4/

/5/

1

2

3

4

5

6

teslim

7

*

8

9

10

2[. Hâne] /13/ * 11

[p. 48] * 12

/2/ 13

/3/ 14

/4/ 15

/5/ 16

teslîm

/6/

3[. Hâne]

/7/

/8/

/9/

20

Musical notation for measures 20-21. The top staff is in treble clef with a key signature of one flat. It contains a melodic line with eighth and quarter notes. The bottom staff is in bass clef with a key signature of one flat, containing a bass line with quarter and half notes. Measure 20 includes a fingering bracket labeled "/10/".

21

Musical notation for measures 21-22. The top staff continues the melodic line with eighth and quarter notes. The bottom staff continues the bass line. Measure 21 includes a fingering bracket labeled "/11/" and an asterisk (*) above the first measure.

22

Musical notation for measures 22-23. The top staff continues the melodic line. The bottom staff continues the bass line. Measure 22 includes a fingering bracket labeled "/12/" and two asterisks (*) above the first and second measures.

23

Musical notation for measures 23-24. The top staff continues the melodic line. The bottom staff continues the bass line. Measure 23 includes a fingering bracket labeled "/13/" and asterisks (*) above the first, fourth, and fifth measures.

teslîm

Musical notation for measures 24-25. The top staff begins with the word "teslîm" above it. The melodic line features a long, flowing eighth-note run. The bottom staff continues the bass line. Measure 24 includes a fingering bracket labeled "/14/".

Musical notation for measures 25-26. The top staff continues the melodic line with eighth and quarter notes. The bottom staff continues the bass line. Measure 25 includes a fingering bracket labeled "/15/".

Musical notation for the first system, measures 1-23. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a fermata over the final note. The bass staff contains a simple accompaniment of quarter notes. Above the treble staff, there are several bracket-like symbols indicating phrasing or articulation. The system ends with a double bar line and a repeat sign.

Musical notation for the second system, measures 24-25. The system consists of two staves. Measure 24 is marked with an asterisk and the number 24. The treble staff has a melodic line with a sharp sign and a fermata. The bass staff has a simple accompaniment. The system ends with a double bar line and a repeat sign.

[p. 49]

Musical notation for the third system, measures 26-27. The system consists of two staves. The treble staff has a melodic line with a fermata. The bass staff has a simple accompaniment. The system ends with a double bar line and a repeat sign.

/2/

Musical notation for the fourth system, measures 28-29. The system consists of two staves. The treble staff has a melodic line with a fermata. The bass staff has a simple accompaniment. The system ends with a double bar line and a repeat sign.

/3/

Musical notation for the fifth system, measures 30-31. The system consists of two staves. The treble staff has a melodic line with a flat sign and a fermata. The bass staff has a simple accompaniment. The system ends with a double bar line and a repeat sign.

*

Musical notation for the sixth system, measures 32-33. The system consists of two staves. The treble staff has a melodic line with a sharp sign, a flat sign, and a fermata. The bass staff has a simple accompaniment. The system ends with a double bar line and a repeat sign.

* 29

Musical notation for measure 29. Treble clef, 4/4 time. Melody: quarter notes G4, A4, B4, C5, quarter note B4 with a flat, quarter notes A4, G4, F4, E4. Bass clef: quarter notes G2, B1, D2, F2.

/6/ 30

Musical notation for measure 30. Treble clef, 4/4 time. Melody: quarter notes G4, A4, B4, C5, quarter note B4, quarter notes A4, G4, F4, E4. Bass clef: quarter notes G2, B1, D2, F2.

teslim /7/ 31

Musical notation for measure 31. Treble clef, 4/4 time. Melody: quarter note G4 with a fermata, quarter notes A4, B4, C5, quarter notes B4, A4, G4, F4, quarter notes E4, D4, C4, B3. Bass clef: quarter notes G2, B1, D2, F2.

/9/ 32

Musical notation for measure 32. Treble clef, 4/4 time. Melody: quarter notes G4, A4, B4, C5, quarter notes B4, A4, G4, F4, quarter notes E4, D4, C4, B3. Bass clef: quarter notes G2, B1, D2, F2.

/10/ 33

Musical notation for measure 33. Treble clef, 4/4 time. Melody: quarter notes G4, A4, B4, C5, quarter notes B4, A4, G4, F4, quarter notes E4, D4, C4, B3. Bass clef: quarter notes G2, B1, D2, F2.











/11/ 34











Musical notation for measure 34. Treble clef, 4/4 time. Melody: quarter notes G4, A4, B4, C5, quarter notes B4, A4, G4, F4, quarter notes E4, D4, C4, B3. Bass clef: quarter notes G2, B1, D2, F2.











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





‘Arazbâr pûselik semâ‘î Râşid Efendi'niñ











Neyzen Râşid Efendi
(d. 1902)











1 =  *  *         1

1 [Hâne]          

[Aksak semâî]          

    [p. 50]       2

    /2/     *   3

    /3/       * 4

teslîm

5

6

7

8

2[. Hâne]

8/

*

9

10

* /10/ 11 /11/ *12

teslīm

13

[p. 51] 14

3[. Hâne]

3

/2/ 15

/3/ /4/ 16

teslîm /5/

1 = ♩

/6/

*

19

/7/

4[. Hâne]

[Sengîn semâî]

21

/8/

/9/

1. (/10/) 24 2. (/11/) * * 25

1 = ♩ teslim /12/ 26

/13/ * 27


[p. 52] 28

/2/ * 29

N.M.A.

İşfahân semâ'î Râşid Efendi'niñ

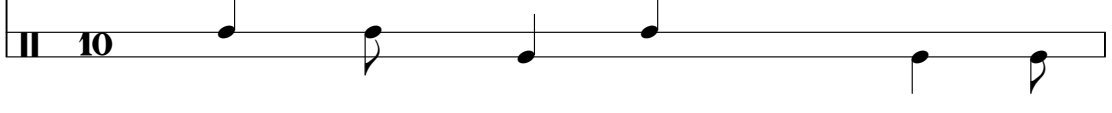
Neyzen Râşid Efendi
(d. 1902)

1 =  1


1[. Hâne]

[Aksak semâî] $\frac{D}{T}$ 10






/2/ 2






/3/ 3





/4/ 4





teslîm

/5/

5

/6/

6

/7/

7

/8/

8 *

/9/

2[. Hâne]

9

/10/

10

/11/ 11

/12/ *12

teslim

*13

[p. 54] 14

3[. Hâne]

/2/ 15

* /3/ * * * 16

/4/ 17

teslim

18

1 = ♩ /5/ 19 20

4[. Hâne]

[Yürük semâî]

/6/ 21 22

1. ([/7/ [23 [* 24])

2. ([/8/ [25 [* 26])

teslīm

tamām

N.M.A.

İsfahân devr-i kebîr Râşid Efendi'niñ

Neyzen Râşid Efendi
(d. 1902)

1 = ♩

1 [. Hâne]

Devr-i kebîr D
 T

* /2/

* /3/ /5/

* /4/ /5/

/6/ 7 /7/ 8

teslim 9 /9/ 10

11 /10/ 12

13 * /12/ 14

15 /13/ 16

[p. 56] 17

2[. Hâne]

* /2/ 18

/3/ 19 20

/4/ 21 /5/ 22

/6/ 23 /7/ 24

teslīm

Musical notation for the first system, measures 1-8. The upper staff is in treble clef with a 7/8 time signature. The lower staff is in bass clef. Above the upper staff, there are rhythmic flags and a repeat sign. The music consists of eighth and sixteenth notes in the upper staff and quarter and eighth notes in the lower staff.

Musical notation for the second system, measures 9-26. The upper staff has a first ending bracket from measure 25 to 26, and a second ending bracket from measure 26 to 27. Above the first ending, it says "1. * 25". Above the second ending, it says "2. 26". Above the upper staff, there are rhythmic flags and repeat signs. The lower staff has a long note with a slur in measure 10.

3[. Hâne]

Musical notation for the third system, measures 27-30. The upper staff starts with a treble clef and a 7/8 time signature. Above the upper staff, there are rhythmic flags and a repeat sign. The lower staff has a long note with a slur in measure 28.

Musical notation for the fourth system, measures 31-34. The upper staff has a treble clef and a 7/8 time signature. Above the upper staff, there are rhythmic flags and a repeat sign. The lower staff has a long note with a slur in measure 32.

Musical notation for the fifth system, measures 35-38. The upper staff has a treble clef and a 7/8 time signature. Above the upper staff, there are rhythmic flags and a repeat sign. The lower staff has a long note with a slur in measure 36.

Musical notation for the sixth system, measures 39-42. The upper staff has a treble clef and a 7/8 time signature. Above the upper staff, there are rhythmic flags and a repeat sign. The lower staff has a long note with a slur in measure 40.

* 33 /13/ 34

teslim

1. 35 2. * * * 36

[p. 57] 37

4[. Hâne]

38

/2/

39

40

* /3/

41

42

* /4/

43

44

* /6/

teslīm

45

46

/7/

47

48

/8/

49

50

51

1. * 52 (/12/) 2. 53

N.M.A.

Hüzâm çenber Râşid Efendi'niñ

Neyzen Râşid Efendi
(d. 1902)

1 = ♩ * * * * * 1

1[. Hâne]

Çenber D
 T 12

[p. 58] * * * * * /2/ 2

* * * * * /3/ 3

* * * * * /4/ 4

5

/5/ 6

/6/ 7

* /7/ 8

9

teslim /8/ 10

/6/

/7/

* /8/

teslîm

1. () 23) /9/ () 24)

3[. Hâne] /10/

/11/

/12/

[p. 60]

/2/

Handwritten musical notation for measures 30-31. The system includes a treble clef, a key signature of one sharp (F#), and a common time signature. The upper staff contains a melodic line with eighth and sixteenth notes, including a triplet marked "/3/". The lower staff features a bass clef with a long, sustained chord in the first measure, followed by a simple bass line.

Handwritten musical notation for measures 31-32. The system includes a treble clef, a key signature of one sharp (F#), and a common time signature. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the bass line with quarter notes.

Handwritten musical notation for measures 32-33. The system includes a treble clef, a key signature of one sharp (F#), and a common time signature. The upper staff features a melodic line with eighth and sixteenth notes, including a measure with a flat sign (b). The lower staff continues the bass line with quarter notes.

Handwritten musical notation for measures 33-34. The system includes a treble clef, a key signature of one sharp (F#), and a common time signature. The upper staff continues the melodic line with eighth and sixteenth notes, including a triplet marked "/5/". The lower staff features a long, sustained chord in the first measure, followed by a simple bass line.

teslīm

Handwritten musical notation for measures 34-35. The system includes a treble clef, a key signature of one sharp (F#), and a common time signature. The upper staff continues the melodic line with eighth and sixteenth notes, including a triplet marked "/6/". The lower staff continues the bass line with quarter notes.

Handwritten musical notation for measures 35-36. The system includes a treble clef, a key signature of one sharp (F#), and a common time signature. The upper staff continues the melodic line with eighth and sixteenth notes, including a triplet marked "/7/". The lower staff continues the bass line with quarter notes.

1. * * 36 2. 37

/8/ () /9/ ()

[p. 61] *

4[. Hâne]

/2/

/3/

/4/

/5/

teslim *

/8/

/9/

/10/ *

1. (49)

2. (50)

Hicâz zîrgûle devri Râşid Efendi'niñ

Neyzen Râşid Efendi
(d. 1902)

1 = ♩ *

1 [. Hâne]

Devr-i kebîr $\frac{D}{T}$ 14

[p. 62]

/2/ 3 4

/3/ * * 5 /4/ 6

teslîm

[p. 63]
 2[. Hâne]

18

/2/

19

/4/

20

21

/5/

*

/6/

22

23

/7/

*

/8/

24

teslim

25

/9/

*

/10/

26

27

/11/

*

*

28

12/ * 29 [p. 64] 30

/2/ * 31 /3/ 32

3[. Hâne] /4/ 33

/5/ 34 * 35 /7/ 36

/8/ 37 * /9/ 38

/10/ * /11/ * 39 40

teslîm

[p. 65]

4[. Hâne]

/2/

43

/3/

44

/4/

45

46 * 47

* * /7/ 48 49

teslim /8/ 50 /9/ 51

/10/ 52 * 53

/11/ 54 /12/ * 55

/13/ 56 57 *

N.M.A.

Hüzûm semâ'î Râşid Efendi'niñ

Neyzen Râşid Efendi
(d. 1902)

1 = 

1 [Hâne]

[Aksak semâî]   


  

1 2 3 4

teslîm

5

6

7

8

2[. Hâne]

9

10

11

/10/

12

/11/

teslim

teslim

13

3

[p. 67]

3[. Hâne]

3

15

/2/

3

/3/

16

Musical notation for measures 16-17. The system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 16 contains a melodic line in the treble staff with a flat (b) and a slash with the number 4 (/4/). Measure 17 contains a melodic line in the treble staff with two asterisks (* *).

17

Musical notation for measures 17-18. The system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 17 contains a melodic line in the treble staff with two asterisks (* *). Measure 18 contains a melodic line in the treble staff with a slash and the number 7 (/7/).

teslim

/5/

Musical notation for measures 18-19. The system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The word "teslim" is written above the treble staff. Measure 18 contains a melodic line in the treble staff with a slash and the number 5 (/5/). Measure 19 contains a melodic line in the treble staff with a flat (b).

18

Musical notation for measures 19-20. The system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 19 contains a melodic line in the treble staff with a triplet of 3 and a slash and the number 7 (/7/). Measure 20 contains a melodic line in the treble staff with a double bar line and repeat dots.

1 = ♩

/6/

4[. Hâne]

[Sengîn semâî]

Musical notation for measures 20-21. The system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The tempo marking "1 = ♩" is above the treble staff. The word "4[. Hâne]" is above the treble staff and "[Sengîn semâî]" is below the bass staff. Measure 20 contains a melodic line in the treble staff with a triplet of 3 and a slash and the number 6 (/6/). Measure 21 contains a melodic line in the treble staff with a double bar line and repeat dots.

20

/7/

Musical notation for measures 21-22. The system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 21 contains a melodic line in the treble staff with a slash and the number 7 (/7/). Measure 22 contains a melodic line in the treble staff with a double bar line and repeat dots.

/8/

1. (/9/) * 22 2. 23

1 = teslim

/10/

10

/11/

[p. 68]

/2/

3

tamām

N.M.A.

Hicâz zîrgûle semâ'î Râşid Efendi'niñ

Neyzen Râşid Efendi
(d. 1902)

1 =                                

1 [Hâne]

[Aksak semâî]                                                            

/4/                                      

2

/5/                                      

*

/6/                                      

teslîm

/7/                                      

5

/8/                                      

6

7

2[. Hâne] /10/ 9

10 /11/ /12/ 11

* 12

teslîm

13 *

[p. 69] 14

3[. Hâne]

15

/2/

16

17

*

teslim

18

/4/

19

20

/6/

21

1 = $\frac{1}{8}$

22


4[. Hâne]

[Sengîn semâî]

6

9/ 23 24

1. 25 2. 26

1 =  teslim

ilā-āḥirihi

N.M.A.

Şabâ zemzeme semâ'î Râşid Efendi'niñ

Neyzen Râşid Efendi
(d. 1902)

1 = 

1 [Hâne]

[Aksak semâî]  



[p. 70]





teslīm

5

/3/

*

6

/4/

3

7

/5/

8

/6/

9

2[. Hâne]

*

/7/

10

11

/8/

12

/9/

teslim

teslim

13

3

14

3[. Hâne]

3[. Hâne]

15

/11/

16

/12/

/13/

17

teslîm

18

[p. 71]

19

20

4[. Hâne]

[Yürük semâî]

21

22

23 /3/ 24

25 26

1 = /4/ teslim 27

/5/ 28

/6/ 3 29

/7/ /8/ 30 tamām şüid

N.M.A.

Hicâz sirtō Râşid Efendi'niñ

Ḳulūbuñ ŧen olsun efendim

Neyzen Râşid Efendi
(d. 1902)

1 = ♩ * * $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{2}$

1. Ḳu - lū - pun ŧen ol - sun

[Nîm sofyân] D T

1. $\frac{1}{2}$ ($\frac{4}{4}$) $\frac{2}{2}$ ($\frac{5}{4}$)

e - fen - dim e - fen - dim

$\frac{1}{3}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{8}{4}$

2. ŧa - fa - lar la ṭol - sun

/9/ [] 21 [] * 22 [] 23 []

5. Bu - yur - - - - - gül - ler³ - - - - - gör - sün - - - - -

1. /10/ ([] 24 []) 2. ([] 25 [])

ce - - - - - mā - liñ ce - mā - liñ

[p. ii] * 26 [] 27 [] * 28 []

6. Hi - cāb - - - - - ét - mek - - - - - nol - sun - - - - -

1. /2/ ([] 29 []) 2. ([] 30 [])

e - - - - - fen - dim e - fen - dim

/3/ [] 31 [] 32 [] 33 []

3. A - çıl - - - - - sun - - - - - hōş - - - - - göñ - lüñ he - - - - -

CRITICAL REPORT

Segâh ‘arabân üşûli düyek Râşid Efendi'niñ

Source	TR-Iüne 216-14
Location	P. 1, l. 1 – p. 3, l. 9
Makâm	Segâh arabân
Usûl	Düyek
Genre	Peşrev
Attribution	Neyzen Râşid Efendi (d. 1902)
Index Heading	Segâh ‘arabân üşûli düyek Râşid Efendi'niñ
Work No.	CMOi0562

Remarks

The notation of the usûl is transcribed from the usûl table in TR-Iüne 211-9.

Structure

H1	:	8		4(T)	:
H2	:	8		4(T)	:
H3	:	8		4(T)	:
H4	:	8		4(T)	:

Pitch Set

Consulted Concordances

TMNvE, p. 408; TR-Iboa TRT.MD.d. 321/138. p. 172.

Muḥayyer üşüli düyek Râşid Efendi'niñ

Source	TR-Iüne 216-14
Location	P. 5, l. 10 – p. 8, l. 10
Makâm	Muḥayyer
Usûl	Düyek
Genre	Peşrev
Attribution	Neyzen Râşid Efendi (d. 1902)
Index Heading	Muḥayyer üşüli düyek Râşid Efendi'niñ
Work No.	CMOi0564

Remarks

Considering the beats of the usûl together with the melodic line, using two düyek circles in one division seems to be more compatible with the rhythmic structure of the melody. For this reason, the editor added another version at the end of the report, in which the usûl düyek (♩♩♩♩) is divided in two (as halved ♩♩♩♩ ♩♩♩♩) in the lower line, but the melodic line remains as in the manuscript and is not divided.

Inkblot on the bottom right corner of p. 6 as mentioned in Notes on Transcription (See notes on 15.1, 16.2.2, and 16.3.1). The notation of the usûl is transcribed from the usûl table in TR-Iüne 211-9.

Structure






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

Pitch Set

The image shows a musical staff with a treble clef. The top staff contains a melodic line with notes and accidentals: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bottom staff shows the usûl notation with rhythmic signs: ♩, ~, ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩. Brackets are placed under the bottom staff to group the notes into two groups of eight.

Notes on Transcription

13.3.2 There is an irrelevant inkblot above the pitch sign ♩.

- 15.1 Behind the first group () there is an inkblot that does not affect intelligibility.
- 16.2.2 Behind the pitch sign () there is an ink drop stain that does not affect intelligibility.
- 16.3.1 Behind the duration sign of the first pitch sign () there is an ink drop stain that does not affect intelligibility.
- 37.2.1 The scribe apparently corrected the rhythm sign from two strokes () to one stroke ().

Consulted Concordances

TR-Iboa TRT.MD.d. 289/95, pp. 121–122; TRT-NA Repno. E 1815; TR-Üisam Cüneyd Kosal Arşivi D-50/91, p. 103.

Makâm: Muhayyer
 Usûl: Düyek
 Genre: Peşrev

TR-Iüne 216-14, pp. 5-8
 CMO1-I/13.3

Muhayyer üşüli düyek Râşid Efendi'niñ

Neyzen Râşid Efendi
 (d. 1902)

1[. Hâne]

Düyek $\frac{D}{T}$

1 = ♩

1

2

3

4

/11/

[p. 6]

/2/

CMO1-I/13.3

Musical notation for measures 5 and 6. The system consists of a treble clef staff and a bass clef staff. Measure 5 is marked with a fermata and a slash. Measure 6 is marked with a fermata. A measure number '5' with a repeat sign is at the end of the system.

Musical notation for measures 7 and 8. The system consists of a treble clef staff and a bass clef staff. Measure 7 is marked with a fermata. Measure 8 is marked with a fermata. A measure number '6' with a repeat sign is at the end of the system.

Musical notation for measures 9 and 10. The system consists of a treble clef staff and a bass clef staff. Measure 9 is marked with a fermata and a slash. Measure 10 is marked with a fermata. A measure number '7' with a repeat sign is at the end of the system.

Musical notation for measures 11 and 12. The system consists of a treble clef staff and a bass clef staff. Measure 11 is marked with a fermata and a slash. Measure 12 is marked with a fermata. A measure number '8' with a repeat sign is at the end of the system.

Musical notation for measures 13 and 14. The system consists of a treble clef staff and a bass clef staff. Measure 13 is marked with a fermata and a slash. Measure 14 is marked with a fermata. A measure number '9' with a repeat sign is at the end of the system. The word "teslim" is written above the treble staff.

Musical notation for measures 15 and 16. The system consists of a treble clef staff and a bass clef staff. Measure 15 is marked with a fermata and a slash. Measure 16 is marked with a fermata. A measure number '10' with a repeat sign is at the end of the system.

11

Musical notation for measures 11 and 12. Measure 11 is marked with a bracket and "/8/". Measure 12 is marked with a bracket and "/9/". The system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and a bass clef staff. Measure 11 contains a melodic line with eighth notes and a bass line with quarter notes. Measure 12 continues the melodic line with eighth notes and a bass line with quarter notes.

12

Musical notation for measures 12 and 13. Measure 12 is marked with a bracket and "/9/". Measure 13 is marked with a bracket and "/10/". The system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and a bass clef staff. Measure 12 contains a melodic line with eighth notes and a bass line with quarter notes. Measure 13 continues the melodic line with eighth notes and a bass line with quarter notes.

2[. Hâne]

13

Musical notation for measures 13 and 14. Measure 13 is marked with a bracket and "/10/". Measure 14 is marked with a bracket and "/11/". The system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and a bass clef staff. Measure 13 contains a melodic line with eighth notes and a bass line with quarter notes. Measure 14 continues the melodic line with eighth notes and a bass line with quarter notes.

14

Musical notation for measures 14 and 15. Measure 14 is marked with a bracket and "/11/". Measure 15 is marked with a bracket and "/12/". The system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and a bass clef staff. Measure 14 contains a melodic line with eighth notes and a bass line with quarter notes. Measure 15 continues the melodic line with eighth notes and a bass line with quarter notes.

15

Musical notation for measures 15 and 16. Measure 15 is marked with a bracket and "/12/". Measure 16 is marked with a bracket and "/13/". The system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and a bass clef staff. Measure 15 contains a melodic line with eighth notes and a bass line with quarter notes. Measure 16 continues the melodic line with eighth notes and a bass line with quarter notes.

16

Musical notation for measures 16 and 17. Measure 16 is marked with a bracket and "/13/". Measure 17 is marked with a bracket and "/14/". The system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and a bass clef staff. Measure 16 contains a melodic line with eighth notes and a bass line with quarter notes. Measure 17 continues the melodic line with eighth notes and a bass line with quarter notes.

Musical notation for measures 17-18. The system consists of a treble clef staff and a bass clef staff. Measure 17 is marked with a fermata and a slash with a 2 below it (/2/). Measure 18 is marked with a fermata and a colon with three dots above it (:).

Musical notation for measures 18-19. The system consists of a treble clef staff and a bass clef staff. Measure 18 is marked with a fermata and a colon with three dots above it (:). Measure 19 is marked with a fermata and a slash with a 3 below it (/3/).

Musical notation for measures 19-20. The system consists of a treble clef staff and a bass clef staff. Measure 19 is marked with a fermata and a slash with a 3 below it (/3/). Measure 20 is marked with a fermata and a colon with three dots above it (:).

Musical notation for measures 20-21. The system consists of a treble clef staff and a bass clef staff. Measure 20 is marked with a fermata and a slash with a 4 below it (/4/). Measure 21 is marked with a fermata and a colon with three dots above it (:).

Musical notation for measures 21-22. The system consists of a treble clef staff and a bass clef staff. Measure 21 is marked with the word "teslīm" above the staff and a fermata. Measure 22 is marked with a fermata and a colon with three dots above it (:).

Musical notation for measures 22-23. The system consists of a treble clef staff and a bass clef staff. Measure 22 is marked with a fermata and a colon with three dots above it (:). Measure 23 is marked with a fermata and a colon with three dots above it (:).

First system of musical notation, measures 1-4. The treble clef staff contains a melodic line with a key signature of one sharp (F#) and a common time signature. The bass clef staff contains a bass line. A flat (b) is placed above the eighth note in measure 4.

Second system of musical notation, measures 5-8. The treble clef staff contains a melodic line with a key signature of one sharp (F#) and a common time signature. The bass clef staff contains a bass line. Measure 8 ends with a double bar line and repeat dots. A measure rest symbol is present above measure 8.

3[. Hâne]

Third system of musical notation, measures 9-12. The treble clef staff contains a melodic line with a key signature of one sharp (F#) and a common time signature. The bass clef staff contains a bass line. A slash and the number 5 (/5/) is placed above measure 9. Measure 12 ends with a double bar line and repeat dots.

Fourth system of musical notation, measures 13-16. The treble clef staff contains a melodic line with a key signature of one sharp (F#) and a common time signature. The bass clef staff contains a bass line. A slash and the number 6 (/6/) is placed above measure 13. Measure 16 ends with a double bar line and repeat dots.

Fifth system of musical notation, measures 17-20. The treble clef staff contains a melodic line with a key signature of one sharp (F#) and a common time signature. The bass clef staff contains a bass line. A slash and the number 7 (/7/) is placed above measure 17. Measure 20 ends with a double bar line and repeat dots.

Sixth system of musical notation, measures 21-24. The treble clef staff contains a melodic line with a key signature of one sharp (F#) and a common time signature. The bass clef staff contains a bass line. A slash and the number 8 (/8/) is placed above measure 21. Measure 24 ends with a double bar line and repeat dots.

26

Musical notation for measures 26-27. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth notes and rests, marked with measure numbers 26 and 27. The bass staff contains a bass line with eighth notes. A fermata is placed over the final note of measure 27 in the treble staff.

27

Musical notation for measures 27-28. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth notes and rests, marked with measure numbers 27 and 28. The bass staff contains a bass line with eighth notes. A fermata is placed over the final note of measure 28 in the treble staff.

28

Musical notation for measures 28-29. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth notes and rests, marked with measure numbers 28 and 29. The bass staff contains a bass line with eighth notes. A fermata is placed over the final note of measure 29 in the treble staff.

29

Musical notation for measures 29-30. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth notes and rests, marked with measure numbers 29 and 30. The bass staff contains a bass line with eighth notes. A fermata is placed over the final note of measure 30 in the treble staff.

teslim /12/

Musical notation for measures 30-31. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth notes and rests, marked with measure numbers 30 and 31. The bass staff contains a bass line with eighth notes. A fermata is placed over the final note of measure 31 in the treble staff.

30

Musical notation for measures 31-32. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth notes and rests, marked with measure numbers 31 and 32. The bass staff contains a bass line with eighth notes. A fermata is placed over the final note of measure 32 in the treble staff.

4[. Hâne]

[p. 8]

31

32

33

34

35

36

/2/

/3/

/4/

/5/

37

Musical notation for measures 37-38. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with notes and rests, including a measure with a star symbol above it and a measure with a slash and the number 6 above it. The bass staff contains a bass line with notes and rests.

38

Musical notation for measures 38-39. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with notes and rests, including a measure with a slash and the number 7 above it. The bass staff contains a bass line with notes and rests.

teslīm

39

Musical notation for measures 39-40. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with notes and rests, including a measure with a slash and the number 8 above it. The word "teslīm" is written above the first measure. The bass staff contains a bass line with notes and rests.

40

Musical notation for measures 40-41. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with notes and rests. The bass staff contains a bass line with notes and rests.

41

42

Musical notation for measures 41-42. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with notes and rests, including a measure with a slash and the number 9 above it and a measure with a slash and the number 10 above it. The bass staff contains a bass line with notes and rests. The system ends with a double bar line and repeat dots.

N.M.A.

Muḥayyer semā'ī Niḳolaki'niñ

Source	TR-Iüne 216-14
Location	P. 9, l. 1 – p. 10, l. 11
Makâm	Muhayyer
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	Kemençeci Nikolaki Efendi (d. before 1909)
Index Heading	Muḥayyer semā'ī Niḳolaki'niñ
Work No.	CMOi0565

Remarks

H1–3 were written in black ink, while the H4 used purple ink. The ink colors used for the division signs of the H3 and H4 are also variable. There is an irrelevant blot at the end of the second line, on p. 10. The notation of the usûl is transcribed from RAÛF YEKTÂ 1922.

Structure

H1	:	4		4(T)	:
H2	:	4		4(T)	:
H3	:	4		4(T)	:
H4	:	10*	:	4(T)	

*yürük semâî

Pitch Set**Notes on Transcription**

- 14 Red ink is used for the division sign.
 15 Red ink is used for the division sign.
 22.1.4 The pitch sign ♯ is blurred.
 28.1.1 The pitch sign ♯ is blurred.

Consulted Concordances

TR-Üisam Cüneyd Kosal Arşivi D-50/104, p. 117.

Bayātī semā'ī Rāşid Efendi'niñ

Source	TR-Iüne 216-14
Location	P. 13, l. 1 – p. 14, l. 8
Makâm	Bayâti
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	Neyzen Râşid Efendi (d. 1902)
Index Heading	Bayātī semā'ī Rāşid Efendi'niñ
Work No.	CMOi0542

Remarks

There is no attribution for this piece in TR-Iüne 215-13, but it appears that both pieces are the same. Purple ink is used in this piece while the teslîm headings as usual are in red ink. The notation of the usûl is transcribed from RAÛF YEKTÂ 1922.

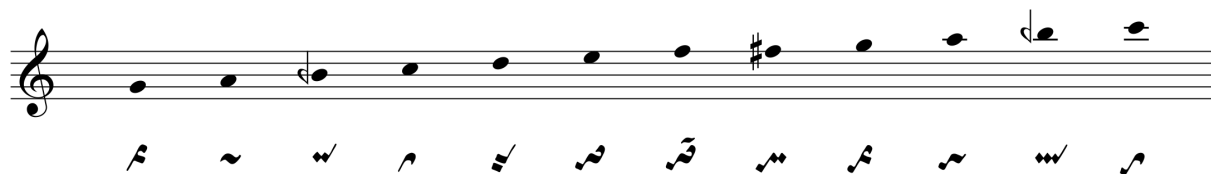
An annotation follows H4: 'tamâm'.

Structure

H1	: 4	4(T) :
H2	: 4	4(T) :
H3	: 4	4(T) :
H4	: 12*	: 4(T)

*yürük semâî

Pitch Set



Notes on Transcription

- 9.1 Imprint of the blot next to pitch sign.
 13 ❖^s for ❖_s in order to fit in the same line.
 14.2.2 Apparently the scribe initially intended to write ❖, which was changed to ❖.
 16.2 There are small drops of ink around the group.

- 16.3.1 A small drop of ink above the pitch sign 𐎠 .
17.2.1 A small drop of ink above the pitch sign 𐎠 .
21.2.2 A small drop of ink above the pitch sign 𐎠 .

Consulted Concordances

TR-lüne 215-13, pp. 33[b]-4; TR-Iboa TRT.MD.d. 321/270, p. 358; TR-Üisam Cüneyd Kosal Arşivi D-50/142, p. 163.

Rāhat-fezā düyek Rāşid Efendi'niñ

Source	TR-Iüne 216-14
Location	P. 15, l. 1 – p. 18, l. 12
Makâm	Râhatfezâ
Usûl	Düyek
Genre	Peşrev
Attribution	Neyzen Râşid Efendi (d. 1902)
Index Heading	Râhat-fezâ üşûli düyek Râşid Efendi'niñ
Work No.	CMOi0566

Remarks

The pagination on p. 16 is blurred, probably from the scribe's contact with the ink. There is a dot in black ink between the ll. 3–4 on p. 16. Indo-Arabic '3' for H3 is blurred on p. 17. Blurs on the bottom of the left corner of p. 17 from the scribe's contact with the ink. Considering the beats of the usûl together with the melodic line, using two düyek circles in one division seems to be more compatible with the rhythmic structure of the melody. For this reason, the editor added another version at the end of the report, in which the usûl düyek (♩♩♩♩) is divided in two (as halved ♩♩♩♩ ♩♩♩♩) in the lower line, but the melodic line remains as in the manuscript and is not divided.

The notation of the usûl is transcribed from the usûl table in TR-Iüne 211-9.

Structure

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

Pitch Set

The image shows a musical staff with a treble clef. The notes and accidentals are: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Below the staff are handwritten symbols: a checkmark, a tilde, a pitch sign with a sharp, a pitch sign with a flat, a pitch sign with a sharp and a tilde, a tilde, a pitch sign with a sharp and a tilde, a pitch sign with a flat and a tilde, a pitch sign with a sharp and a tilde, a pitch sign with a flat and a tilde, a pitch sign with a sharp and a tilde, a pitch sign with a flat and a tilde, a pitch sign with a sharp and a tilde, a pitch sign with a flat and a tilde, a pitch sign with a sharp and a tilde, a pitch sign with a flat and a tilde, a pitch sign with a sharp and a tilde, a pitch sign with a flat and a tilde. Below this are two empty staves, and at the bottom are two handwritten symbols: a pitch sign with a sharp and a tilde, and a pitch sign with a flat and a tilde.

Notes on Transcription

- 8.3.4 The scribe omitted the stroke under the ♯. Cf. TR-Iboa TRT.MD.d. 321/91.
- 14.3.3–5 The pitch signs ♯♯ are blurred.
- 19.1.1 Duration sign possibly corrected from ♯ to ♯ by the scribe.
- 20.2.6 The pitch sign ♯ is slightly blurred.
- 21.4.5 The pitch sign ♯ is blurred.
- 23.3.1–2 ♯ are slightly blurred.
- 24.3.1–3 ♯ are slightly blurred.
- 26.1.2 The pitch sign ♯ is slightly blurred.
- 26.2.1 Irrelevant slip above the duration sign (♯), the pitch sign ♯ is blurred.
- 28.4.2 The pitch sign is considerably blurred but still recognizable as ♯.
- 37.1.3–5 The pitch signs ♯ are blurred.
- 37.4 The grouping ♯ is blurred.
- 39.3–4 Between the 3rd and 4th groups there is an irrelevant blot.
- 42.4.1 Irrelevant two dots above the duration sign.
- 42.4.2–3 The pitch signs ♯ are considerably blurred and the scribe omitted the stroke under the ♯.
- 46.3.4 The pitch sign ♯ is slightly blurred.
- 47.2.1 Dot in red ink above the notation sign.

Consulted Concordances

TR-Iboa TRT.MD.d. 321/91, p. 111; TR-Üisam Cüneyd Kosal Arşivi D-50/143, pp. 164–165.

Makâm: Râhatfezâ
 Usûl: Düyek
 Genre: Peşrev

TR-Iüne 216-14, pp. 15-18
 CMO1-I/13.6

Râhat-fezâ düyek Râşid Efendi'niñ

Neyzen Râşid Efendi
 (d. 1902)

1 = ♩

1[. Hâne]

Düyek D T

8

1

/2/

2

3

/4/ /5/ 4 5

/6/ 6

/7/ 7

/8/ 8

teslim 9

/9/ /10/

10

/11/

11

CMO1-I/13.6

/12/

12

This system contains measures 12 and 13. Measure 12 features a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody consists of eighth and sixteenth notes. The bass line consists of quarter notes. Measure 13 continues the melody and bass line.

/13/ [p. 16]

13

This system contains measures 13 and 14. Measure 13 continues the melody and bass line. Measure 14 features a treble clef with a key signature of two sharps and a 2/4 time signature. The melody includes a measure with a fermata over a half note. The bass line continues with quarter notes.

*

/2/

14

This system contains measures 14 and 15. Measure 14 continues the melody and bass line. Measure 15 features a treble clef with a key signature of two sharps and a 2/4 time signature. The melody includes a measure with a fermata over a half note. The bass line continues with quarter notes.

/3/

15

This system contains measures 15 and 16. Measure 15 continues the melody and bass line. Measure 16 features a treble clef with a key signature of two sharps and a 2/4 time signature. The melody includes a measure with a fermata over a half note. The bass line continues with quarter notes.

16

This system contains measures 16 and 17. Measure 16 continues the melody and bass line. Measure 17 features a treble clef with a key signature of two sharps and a 2/4 time signature. The melody includes a measure with a fermata over a half note. The bass line continues with quarter notes.

/4/

/5/

2[. Hâne]

17

This system contains measures 17 and 18. Measure 17 continues the melody and bass line. Measure 18 features a treble clef with a key signature of two sharps and a 2/4 time signature. The melody includes a measure with a fermata over a half note. The bass line continues with quarter notes.

CMO1-I/13.6

18

/6/

19

*

/7/

20

*

/8/

21

*

/9/

22

/10/

23

/11/

*

/12/

* /13/

teslim

25

[p. 17] * * /2/ 26

3[. Hâne]

CMO1-I/13.6

27

Musical notation for measures 27-28. The system consists of a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). Measure 27 features a melodic line in the treble staff with a slur over the final two notes, and a bass line with quarter notes. Measure 28 continues the melodic line with a slur and a fermata over the final note, and the bass line continues with quarter notes.

28

/3/

/4/ *

Musical notation for measures 28-29. The system consists of a treble clef staff and a bass clef staff. The key signature is two sharps. Measure 28 features a treble staff with a triplet of eighth notes marked "/3/" and a slur, and a bass line with quarter notes. Measure 29 features a treble staff with a slur and a fermata over the final note, and a bass line with quarter notes. A "*" symbol is placed above the treble staff in measure 29.

29

/5/

Musical notation for measures 29-30. The system consists of a treble clef staff and a bass clef staff. The key signature is two sharps. Measure 29 features a treble staff with a slur and a fermata over the final note, and a bass line with quarter notes. Measure 30 features a treble staff with a slur and a fermata over the final note, and a bass line with quarter notes. A "/5/" symbol is placed above the treble staff in measure 30.

30

/6/

Musical notation for measures 30-31. The system consists of a treble clef staff and a bass clef staff. The key signature is two sharps. Measure 30 features a treble staff with a slur and a fermata over the final note, and a bass line with quarter notes. Measure 31 features a treble staff with a slur and a fermata over the final note, and a bass line with quarter notes. A "/6/" symbol is placed above the treble staff in measure 31.

31

/7/

Musical notation for measures 31-32. The system consists of a treble clef staff and a bass clef staff. The key signature is two sharps. Measure 31 features a treble staff with a slur and a fermata over the final note, and a bass line with quarter notes. Measure 32 features a treble staff with a slur and a fermata over the final note, and a bass line with quarter notes. A "/7/" symbol is placed above the treble staff in measure 32.

32

/8/

Musical notation for measures 32-33. The system consists of a treble clef staff and a bass clef staff. The key signature is two sharps. Measure 32 features a treble staff with a slur and a fermata over the final note, and a bass line with quarter notes. Measure 33 features a treble staff with a slur and a fermata over the final note, and a bass line with quarter notes. A "/8/" symbol is placed above the treble staff in measure 33.

33

Musical notation for measure 33, featuring a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody consists of eighth and sixteenth notes, with a fermata over the final note. The bass line consists of quarter notes. Above the staff, there are bracketed markings: a pair of brackets above the first two notes, a pair above the next two, and a pair above the final note. A measure rest symbol is placed above the first note, and a slash with the number 9 is placed above the second note.

teslim 34

Musical notation for measure 34, featuring a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody consists of quarter and eighth notes. The bass line consists of quarter notes. Above the staff, there are bracketed markings: a pair above the first two notes, a pair above the next two, and a pair above the final note. A measure rest symbol is placed above the first note, and a slash with the number 10 is placed above the second note.

35

Musical notation for measure 35, featuring a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody consists of quarter and eighth notes. The bass line consists of quarter notes. Above the staff, there are bracketed markings: a pair above the first two notes, a pair above the next two, and a pair above the final note. A measure rest symbol is placed above the first note, and a slash with the number 11 is placed above the second note.

36

Musical notation for measure 36, featuring a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody consists of quarter and eighth notes, with a fermata over the final note. The bass line consists of quarter notes. Above the staff, there are bracketed markings: a pair above the first two notes, a pair above the next two, and a pair above the final note. A measure rest symbol is placed above the first note, and a slash with the number 12 is placed above the second note.

* 37

Musical notation for measure 37, featuring a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody consists of quarter and eighth notes. The bass line consists of quarter notes. Above the staff, there are bracketed markings: a pair above the first two notes, a pair above the next two, and a pair above the final note. A measure rest symbol is placed above the first note, and a slash with the number 13 is placed above the second note. An asterisk is placed above the first note.

[p.18] 38

Musical notation for measure 38, featuring a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody consists of quarter and eighth notes. The bass line consists of quarter notes. Above the staff, there are bracketed markings: a pair above the first two notes, a pair above the next two, and a pair above the final note. A measure rest symbol is placed above the first note, and the text [p.18] is placed above the second note.

* /9/ 46

Musical notation for measures 46-47. The system consists of a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). Measure 46 features a melodic line in the treble staff with eighth and sixteenth notes, and a bass line with quarter notes. Measure 47 continues the melodic line with a dotted quarter note and eighth notes, and the bass line with quarter notes.

* /10/ 47

Musical notation for measures 48-49. The system consists of a treble clef staff and a bass clef staff. The key signature is two sharps. Measure 48 features a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. Measure 49 continues the melodic line with eighth notes and a half note, and the bass line with quarter notes.

/11/ 48

Musical notation for measures 50-51. The system consists of a treble clef staff and a bass clef staff. The key signature is two sharps. Measure 50 features a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. Measure 51 continues the melodic line with eighth notes and a half note, and the bass line with quarter notes.

/12/ 49

Musical notation for measures 52-53. The system consists of a treble clef staff and a bass clef staff. The key signature is two sharps. Measure 52 features a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. Measure 53 continues the melodic line with eighth notes and a half note, and the bass line with quarter notes.

teslim

Musical notation for measures 54-55. The system consists of a treble clef staff and a bass clef staff. The key signature is two sharps. Measure 54 features a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. Measure 55 continues the melodic line with eighth notes and a half note, and the bass line with quarter notes.

Musical notation for measures 56-57. The system consists of a treble clef staff and a bass clef staff. The key signature is two sharps. Measure 56 features a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. Measure 57 continues the melodic line with eighth notes and a half note, and the bass line with quarter notes.

CMO1-I/13.6

The image shows a musical score for two systems. Each system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The first system contains measures 45 through 49. The second system contains measures 50 through 54. Measure 50 is marked with a double bar line and a repeat sign. Above measure 50, there is a circled number '50' and a diamond-shaped symbol. Above the treble staff, there are several bracketed markings indicating fingerings or articulation points. The bass staff features a steady eighth-note accompaniment.

N.M.A.

Bayātî ‘arabān ūṣŭli fāḥte Rāṣid Efendi’niñ

Source	TR-Iüne 216-14
Location	P. 19, l. 1 – p. 21, l. 11
Makâm	Bayâtî arabân
Usûl	Fâhte
Genre	Peşrev
Attribution	Neyzen Râşid Efendi (d. 1902)
Index Heading	Bayātî ‘arabān ūṣŭli fāḥte Rāṣid Efendi’niñ
Work No.	CMOi0567

Remarks

Pages 19 and 20 are written in purple ink, while black ink is used on p. 21.

Fingerprint in purple ink on the bottom right corner of p. 20. The ̣̣̣ sign is used for the first and only time for the Subsection “teslîm” in TR- Iüne NE216-14. Two different color inks are used for the pagination 21. Red ink is used for Indo-Arabic ‘1’, while black for ‘2’. There is a red dot next to the pagination 21.

The notation of the usûl is transcribed from the usûl table in TR-Iüne 211-9.

Structure

H1	:	3		2(T)	:
H2	:	3		2(T)	:
H3	:	3		2(T)	:
H4	:	3		2(T)	:

Pitch Set



Notes on Transcription

- 6.1.2 The pitch sign ̣̣̣ is blurred.
- 16.1.1 The pitch sign ̣̣̣ is rewritten with a different ink.
- 16.1.2 The pitch sign ̣̣̣ is slightly blurred.
- 20 An irrelevant dot above the division sign.

- 20.1.2 The pitch sign μ is blurred.
- 20.1.5 The pitch sign μ is slightly blurred.
- 20.4.3 The pitch sign μ is slightly deformed. Since the background is white, it may be assumed that the scribe has made a correction here.
- 22.4.3–4 Since there are white traces on the background where the duration signs are located, one can assume that the scribe has made a correction: The duration sign at 22.4.3 is rewritten in black ink, the sign on 22.4.4 is erased.
- 27.3.3 The pitch sign μ is corrected and rewritten in black ink. Probably the scribe previously used μ .
- 29.2.5 The pitch sign μ is rewritten instead μ . This correction caused a blurring of the ink.
- 29.4.3 Slip of the pen next to the duration sign μ , the probable reason for this deformation may have been a correction on the duration sign (from double stroke to one stroke) by the scribe.
- 30.1.3 Adjacent to the pitch sign μ is a faint dot.
- 30.3.1 The pitch sign μ is blurred.
- 36.2.2 A trace of ink spread on the duration sign μ , which doesn't affect intelligibility.
- 39.2.1 An irrelevant dot above the pitch sign μ .
- 40.1 An irrelevant purple ink stain next to the group.
- 43.3.2 The pitch sign μ is slightly blurred.
- 44.1.1 Although the duration sign has been written in a careless manner, it can be interpreted from the rhythmic pattern within the group.
- 46.2.2 The pitch sign μ is slightly blurred.
- 49.2.2 Due to the careless writing style of the scribe, the pitch sign is μ , as appeared in the teslîm Subsection of H1. Cf. 14.2.2.
- 50.1.2 The pitch sign μ is slightly blurred.

Consulted Concordances

TR-Iboa TRT.MD.d. 312/301, p. 404; TR-Üisam Cüneyd Kosal Arşivi D-50/141, pp. 162–163.

Hüseynî Cān kırtaran fāhte Rāşid Efendi'niñ

Source	TR-Iüne 216-14
Location	P. 23, l. 1 – p. 25, l. 11
Makâm	Hüseynî
Usûl	Fâhte
Genre	Peşrev
Attribution	Neyzen Râşid Efendi (d. 1902)
Index Heading	Hüseynî Cān kırtaran fāhte Rāşid Efendi'niñ
Work No.	CMOi0568

Remarks

Since there is no concordance found, this transcription provides a truly new contribution to the Ottoman makâm music corpus.

Purple ink is used in this piece while the teslîm headings are written in red ink as usual. The number “2” in Indo-Arabic, which should refer to the H2, is forgotten. On p. 23, there is an irrelevant dot above the pagination ‘3’ in Indo-Arabic. The notation of the usûl is transcribed from the usûl table in TR-Iüne 211-9.

Structure

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

Pitch Set



Notes on Transcription

- 4 The division sign : is slightly blurred.
- 4.3.2 There is an irrelevant light dot on the notation sign ♮ .
- 5.4.6 The pitch sign ♮ is slightly disfigured by the scribe's shaky strokes.
- 5.4.7 The pitch sign ♮ is partially covered by the binding.

- 8.3.2 There is an ink daub on the notation sign \sim .
12 \forall^s for \forall_s .
- 13.1.1 The pitch sign \sim is smudged with ink.
16 The division sign (:) is blurred.

Kürdîli hicâzkâr üşûli düyek Râşid Efendi'niñ

Source	TR-Iüne 216-14
Location	P. 27, l. 1 – p. 28, l. 12
Makâm	Kürdîli hicâzkâr
Usûl	Düyek
Genre	Peşrev
Attribution	Neyzen Râşid Efendi (d. 1902)
Index Heading	Kürdîli hicâzkâr düyek Râşid Efendi'niñ
Work No.	CMOi0569

Remarks

The first three Hânes are written with purple ink, H4 with dark blue ink. The teslîm subsection of H4 such as the loop sign are blurred. Considering the beats of the usûl together with the melodic line, using two düyek circles in one division seems to be more compatible with the rhythmic structure of the melody. For this reason, the editor added another version at the end of the report, in which the usûl düyek (♩♩♩♩) is divided in two (as halved ♩♩♩♩♩♩♩♩) in the lower line, but the melodic line remains as in the manuscript and is not divided.

The notation of the usûl is transcribed from the usûl table in TR-Iüne 211-9.

Structure

H1	:	5		4(T)	:
H2	:	5		4(T)	:
H3	:	5		4(T)	:
H4	:	5		4(T)	:

Pitch Set

Notes on Transcription

2.3.4 The scribe is used here as the pitch sign ♩', which could be interpreted as identical with ♩. Since both symbols are used separately in the piece the editor interpreted the pitch sign ♩ as *nîm hisâr*, ♩' as *hisâr*. See also 2.4.3.

- 2.4.3 The pitch sign ٲ is interpreted as *hisar* by the editor. See 2.3.4.
- 11.1.3 Here the scribe made a correction and used dark blue ink, unlike the others. The scribe probably initially wrote ٲ , and then changed it to ٲ .
- 13.2.1 There is an irrelevant, light dot above the notation sign ٲ .
- 18.2.3 The pitch sign ٲ is rewritten with dark blue ink. Probably the scribe made a correction here, but it is not possible to determine which pitch sign might have been before.
- 20.2.2 An irrelevant light red dot above the pitch sign ٲ .
- 23.3.2–3 The pitch signs ٲ are blurred by ink staining.
- 23.3.4–5 The pitch signs ٲ are slightly blurred by ink staining.
- 23.4.1–2 There is white pigmentation of the paper behind the signs. They are probably corrected.
- 25 The division sign $:$ is slightly blurred.
- 27 ٲ for ٲ .

Consulted Concordances

TR-Iboa TRT.MD.d., 321/283, p. 378; TRT-NA, Repno. E 1625; TR-Üisam Cüneyd Kosal Arşivi D-50/144, p. 166.

Makâm: Kürdîli hicâzkâr
 Usûl: Düyek
 Genre: Peşrev

TR-İine 216-14, pp. 27-8
 CMO1-I/13.9

Kürdîli hicâzkâr üşûli düyek Râşid Efendi'niñ

Neyzen Râşid Efendi
 (d. 1902)

1[. Hâne]

Düyek $\begin{matrix} D \\ T \end{matrix}$

1 = ♩

1

/2/

*

2

/3/

3

/4/

4

5

teslîm

6 7

8 9

2[. Hâne]

10 11

*

11

12

[p. 28] * 13 /2/ 14

teslim

15

3. Hâne

/3/ 16

/4/ /5/ 17

* /6/ 18

19

Musical notation for measures 19-20. Measure 19 starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody consists of quarter notes: B-flat, A-flat, G, F, E-flat, D, C, B-flat. The bass line consists of quarter notes: B-flat, A-flat, G, F, E-flat, D, C, B-flat. Above measure 19, there are bracketed symbols: a square with a vertical line, a square with a diagonal line, a square with a vertical line, a square with a diagonal line, a square with a vertical line, and a square with a diagonal line. A slash with a vertical line is placed above the first measure. Measure 20 continues the melody and bass line.

20

Musical notation for measures 20-21. Measure 20 continues the melody and bass line. Above measure 20, there are bracketed symbols: a square with a vertical line, a square with a diagonal line, a square with a vertical line, a square with a diagonal line, a square with a vertical line, and a square with a diagonal line. A slash with a vertical line is placed above the first measure. A star symbol is placed above the second measure. Measure 21 continues the melody and bass line.

teslîm

Musical notation for measures 21-22. Measure 21 starts with a treble clef, a key signature of two flats, and a common time signature. The melody consists of quarter notes: B-flat, A-flat, G, F, E-flat, D, C, B-flat. The bass line consists of quarter notes: B-flat, A-flat, G, F, E-flat, D, C, B-flat. Above measure 21, there are bracketed symbols: a square with a vertical line, a square with a diagonal line, a square with a vertical line, a square with a diagonal line, a square with a vertical line, and a square with a diagonal line. A colon is placed above the first measure. Measure 22 continues the melody and bass line.

21

Musical notation for measures 21-22. Measure 21 continues the melody and bass line. Above measure 21, there are bracketed symbols: a square with a vertical line, a square with a diagonal line, a square with a vertical line, a square with a diagonal line, a square with a vertical line, and a square with a diagonal line. A colon is placed above the first measure. Measure 22 continues the melody and bass line.

4[. Hâne]

22

Musical notation for measures 22-23. Measure 22 starts with a treble clef, a key signature of two flats, and a common time signature. The melody consists of quarter notes: B-flat, A-flat, G, F, E-flat, D, C, B-flat. The bass line consists of quarter notes: B-flat, A-flat, G, F, E-flat, D, C, B-flat. Above measure 22, there are bracketed symbols: a square with a vertical line, a square with a diagonal line, a square with a vertical line, a square with a diagonal line, a square with a vertical line, and a square with a diagonal line. A slash with a vertical line is placed above the first measure. Measure 23 continues the melody and bass line.

23

Musical notation for measures 23-24. Measure 23 starts with a treble clef, a key signature of two flats, and a common time signature. The melody consists of quarter notes: B-flat, A-flat, G, F, E-flat, D, C, B-flat. The bass line consists of quarter notes: B-flat, A-flat, G, F, E-flat, D, C, B-flat. Above measure 23, there are bracketed symbols: a square with a vertical line, a square with a diagonal line, a square with a vertical line, a square with a diagonal line, a square with a vertical line, and a square with a diagonal line. A slash with a vertical line is placed above the first measure. Three star symbols are placed above the second, third, and fourth measures. Measure 24 continues the melody and bass line.

24

Musical notation for measures 24-25. The system consists of a treble clef staff and a bass clef staff. Measure 24 contains a melodic line in the treble staff with a fermata over the final note and a bass line with quarter notes. Measure 25 continues the bass line. Above measure 24 is a bracketed measure rest labeled "/11/". Above measure 25 is a bracketed measure rest labeled "*".

25

Musical notation for measures 25-26. The system consists of a treble clef staff and a bass clef staff. Measure 25 contains a melodic line in the treble staff with a fermata over the final note and a bass line with quarter notes. Measure 26 continues the bass line. Above measure 25 is a bracketed measure rest labeled "*".

26

26

Musical notation for measures 26-27. The system consists of a treble clef staff and a bass clef staff. Measure 26 contains a melodic line in the treble staff with a fermata over the final note and a bass line with quarter notes. Measure 27 continues the bass line. Above measure 26 is a bracketed measure rest labeled "/12/". Above measure 27 is a bracketed measure rest labeled "❖".

teslim

teslim

Musical notation for measures 27-28. The system consists of a treble clef staff and a bass clef staff. Measure 27 contains a melodic line in the treble staff with a fermata over the final note and a bass line with quarter notes. Measure 28 continues the bass line. Above measure 27 is a bracketed measure rest labeled "teslim". Above measure 28 is a bracketed measure rest labeled "❖".

27 *

27 *

Musical notation for measures 27-28. The system consists of a treble clef staff and a bass clef staff. Measure 27 contains a melodic line in the treble staff with a fermata over the final note and a bass line with quarter notes. Measure 28 continues the bass line. Above measure 27 is a bracketed measure rest labeled "27 *". Above measure 28 is a bracketed measure rest labeled "❖".

N.M.A.

Şevk-efzâ devr-i kebîr Râşid Efendi'niñ

Source	TR-Iüne 216-14
Location	P. 29, l. 1 – p. 31, l. 12
Makâm	Şevkefzâ
Usûl	Devr-i kebîr
Genre	Peşrev
Attribution	Neyzen Râşid Efendi (d. 1902)
Index Heading	Şevk-efzâ üşûli devr-i kebîr Râşid Efendi'niñ
Work No.	CMOi0570

Remarks

On p. 30, The lines from 4 to 6 are considerably smeared with ink. There are blurrings on the lower-left corner of p. 29 and lower right corner of p. 30. The '0' number in Indo Arabic, which belongs to the pagination of p.30, is smeared with ink. The teslîm subsection (in Arabic) of H3 on p. 30 is feathered. The notation of the usûl is transcribed from the usûl table in TR-Iüne 211-9.

Structure

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

Pitch Set



Notes on Transcription

- 3.3–4 There is an irrelevant dot between the third and fourth groups.
- 6.4.5 There is an ink daub above the pitch sign آ .
- 7.4.4 The pitch sign آ is blurred and there is also an ink daub above the pitch sign.
- 7.4.5 There is an ink daub above the pitch sign آ .

- 8 The division sign ❖ is partially smeared with ink and touches the subsection heading “teslim” as it is carelessly written.
- 15.2.1 The pitch sign ٲ is blurred.
- 15.4.4 There is an ink daub on the pitch sign ٲ caused by the scribe’s pen slip.
- 16.1.1 The pitch sign ٲ is blurred.
- 16.2.2 The duration sign (,) is slightly blurred.
- 17 The division sign (:) is slightly blurred.
- 18.4.3 The duration sign (") of ٲ is slightly blurred.
- 19.4.3 There is an irrelevant dot next to the duration sign ٲ .
- 19.4.5 The pitch sign ٲ is blurred and has an ink daub around.
- 21.3.3 The pitch sign ٲ is smudged by ink stains.
- 21.3.4 The pitch sign ٲ is smudged by ink stains and also there is a tiny spot above the pitch sign.
- 22.2.6 There is an inkblot on the ٲ .
- 22.3.2 The pitch sign ٲ is smudged by ink stains.
- 22.4.1–2 The pitch signs "ٲٲ are considerably smudged by ink stains.
- 23.2.3 There is an inkblot on the ٲ .
- 23.2.4 The pitch sign ٲ is blurred and there is an irrelevant dot above the pitch sign.
- 23.3.2 The pitch sign ٲ is smudged by ink stains.
- 23.3.4 The pitch sign ٲ is smudged by ink stains.
- 23.3.5 There is an ink spot above the right corner of the ٲ .
- 24.2.5 There is an ink spot above the duration sign of the ٲ .
- 27.1–2 The pitch signs ٲ' of the first group are slightly blurred.
- 27.2 The pitch signs "ٲ of the second group are slightly smudged by ink.
- 28.1.3–4 The pitch signs ٲ of the first group are slightly blurred.
- 28.3.4 There is an ink spot on the pitch sign ٲ .
- 28.4.1 An ink stain on the ٲ caused by the ink spot on 28.3.4.
- 32 The division sign (:) is blurred.
- 32.1 The grouping "ٲ is slightly blurred.
- 32.4.4 The pitch sign ٲ is blurred.
- 33.1–2 The first and second grouping "ٲ and "ٲ are blurred.
- 37.3.3 There is an irrelevant line on the ٲ , a smudge from contact with the ink of the next page.
- 44 Since there is no more space for the division sign (:) here, the scribe notated it on p.32.
- 44.2.2–3 There is an irrelevant inkblot between the pitch signs ٲ .
- 45.3 There are irrelevant ink drops on and around the group "ٲ .

- 47.1.3 There is an irrelevant light inkblot above the pitch sign ♭ caused by the ink smear on p. 32.
- 47.3.1 There is an irrelevant small ink blot above the ♭ .
- 48.1.2 There is an ink daub on ♭ .
- 48.3.5 There is a light inkblot on ♭ .

Consulted Concordances

TR-Iboa TRT.MD.d. 321/308, p. 421.

‘Acem ‘aṣîrân fâhte Râşid Efendi'niñ

Source	TR-Iüne 216-14
Location	P. 32, l. 1 – p. 34, l. 10
Makâm	Acem aṣîrân
Usûl	Fâhte
Genre	Peşrev
Attribution	Neyzen Râşid Efendi (d. 1902)
Index Heading	‘Acem ‘aṣîrân üşûli fâhte Râşid Efendi'niñ
Work No.	CMOi0571

Remarks

The notation of the usûl is transcribed from the usûl table in TR-Iüne 211-9.

Structure

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

Pitch Set

The pitch set notation shows a sequence of notes on a treble clef staff. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110, A-110, G-110, F#-110, E-110, D-110, C-110, B-111, A-111, G-111, F#-111, E-111, D-111, C-111, B-112, A-112, G-112, F#-112, E-112, D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A

- 7.1.5 There is an irrelevant dot under the pitch sign $\text{م} \cdot$.
- 7.4.3 The pitch sign م is covered by the ink stain.
- 7.4.4 There are irrelevant ink drops on the pitch sign $\text{م} \cdot$.
- 8.1.1 There is an irrelevant ink spot above the pitch sign $\text{م}'$.
- 8.1.2 The pitch sign م is slightly blurred.
- 10.1.2–3 The pitch signs $\text{م}''$ and their duration sign are slightly smudged by ink.
- 10.2 The first three pitch signs ($\text{م}''$) of the group are scratched out with ink, there are two irrelevant ink stains next to the last pitch sign (م) of the group.
- 11.1 The grouping $\text{م}''$ is slightly blurred.
- 24.3.1 The pitch sign $\text{م}'$ is slightly blurred.
- 27.1.1–2 The duration sign of the pitch sign and itself ($\text{م}''$) are slightly blurred.
- 28.1.2 The duration sign of $\text{م}''$ is slightly blurred.
- 28.2.1 The pitch sign $\text{م}''$ is smudged with ink.
- 30.2 The grouping $\text{م}''$ is blurred.
- 30.3.2–3 The pitch signs $\text{م}''$ are slightly blurred.
- 30.4.1–3 The pitch signs $\text{م}''$ are slightly blurred.
- 36.1.1 The duration sign of $\text{م}''$ is slightly blurred.

Consulted Concordances

TR-Iboa TRT.MD.d. 321/233, p. 308; TR-Üisam Cüneyd Kosal Arşivi D-50/147, p. 169.

‘Uşşâk ũşŭli devr-i kebîr Râşid Efendi'niñ

Source	TR-Iüne 216-14
Location	P. 35, l. 1 – p. 37, l. 10
Makâm	Uşşâk
Usûl	Devr-i kebîr
Genre	Peşrev
Attribution	Neyzen Râşid Efendi (d. 1902)
Index Heading	‘Uşşâk ũşŭli devr-i kebîr Râşid Efendi'niñ
Work No.	CMOi0572

Remarks

Since there is no concordance found, this transcription is truly a new contribution to the Ottoman makâm music corpus. To the right of the heading, there is a mîm letter ‘ μ ’ in Indo-Arabic. Purple ink is used in this piece while the teslîm headings are written in red ink as usual. The notation of the usûl is transcribed from the usûl table in TR-Iüne 211-9.

Structure

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

Pitch Set



Notes on Transcription

- 5.4.6 Since there is no more space, the pitch sign \sim continues to the next page p. 36 through the binding.
- 12.2.5 $\dot{\sim}$ for $\dot{\sim}$. Cf. 44.1.5.
- 15.1 The complete rhythmic value of the group $\overset{\circ}{\sim}\overset{\circ}{\sim}\overset{\circ}{\sim}$ is incorrect. Considering the other rhythmic patterns in the piece, it is possible to mention two different variations. According to 3.4, 30.4, and 40.4 it can be interpreted as $\overset{\circ}{\sim}\overset{\circ}{\sim}\overset{\circ}{\sim}$.

According to 20.2, 26.3, 35.1, 39.1. and 44.2 it can be interpreted as "ṁwṁ".
 The editor transcribed it as "ṁwṁ".

- 17.2.2 A kisver is added to the pitch sign ṁ by the later hand. The editor preferred to indicate this addition on the transcription in square brackets.
- 20.1.3 Since the color of the ink has changed, one can assume that the scribe made a correction on the pitch sign ṁ'. However, it is difficult to identify the intent.
- 30.2 There is ghosting on the group ṁwṁ. (meaning that the ink is seen through from the other side of the page)
- 31.2.2 There is an irrelevant dot after the duration sign , .
- 34.3.2 There is an irrelevant tiny dot between the duration and pitch sign ṁ.

‘Acem ‘aşîrân semâ‘î Râşid Efendi'niñ

Source	TR-Iüne 216-14
Location	P. 37, l. 11 – p. 38, l. 14
Makâm	Acem aşîrân
Usûl	Aksâk semâî
Genre	Sâz semâîsi
Attribution	Neyzen Râşid Efendi (d. 1902)
Index Heading	‘Acem ‘aşîrân semâ‘î Râşid Efendi'niñ
Work No.	CMOi0573

Remarks

There is an ink stain on the bottom left of p. 37 due to contact with ink. The ink of the teslîm headings of the H3 and H4 is smudged. The last group of the 22nd division (at the end of the H4) and the teslîm subsection, have been compressed horizontally to the edge of the page, so that they fit on the same page.

The notation of the usûl is transcribed from RAÛF YEKTÂ 1922.

Structure

H1	:	4		4(T)	:
H2	:	4		4(T)	:
H3	:	4		4(T)	:
H4	:	4*	:	4(T)	

*sengîn semâî

Pitch Set



Notes on Transcription

- 1.2.3–4 The pitch signs مق are once again written by a later hand with a pencil above the already existing signs مق .
- 1.3.4–5 The pitch signs م and ق are slightly blurred.
- 2.3.1–2 The pitch signs مق are blurred.

- 2.3.4 An irrelevant red stroke above the pitch sign م° .
- 3.4.1–2 Ink feathering on the pitch signs م° , which doesn't affect intelligibility.
- 5.3.5 There is a semicircle (cunk, °) and stroke around the م in pencil. It can be interpreted as if the later hand intended to write م° instead of م° . However, the editor preferred to remain faithful to the original rather than this possible interpretation. In fact, the concordances are also identical to the first appearance in the manuscript (م°).
- 6.4.4–5 Irrelevant stroke between \sim and م .
- 8.2.4 There is an axis (t'aw) above the pitch sign م° in pencil. It can be interpreted as if the later hand intended to change the duration sign to م° instead of م° . Since it did not correspond to the rhythmic integrity of the group, the editor considered this axis to be an inaccurate mark. The concordances are also identical to the original manuscript (as م°).
- 14.3 A later hand has changed the group م° to م° with pencil by adding a kisver above. The editor kept the initial version as in consulted concordances.
- 16.1.1 A later hand has changed the pitch sign م° to م° with pencil. The editor kept the initial version as in consulted concordances.
- 16.1.3–4 The pitch signs م° are slightly blurred.
- 17.2.3–4 The pitch signs م° are blurred.
- 20.2 The grouping م° is blurred.
- 20.3 The grouping م° is blurred.
- 22 Since there is no space left in l. 14, this division continues in the direction of the side corner of page 38.
- 22.3 The grouping م° is blurred.
- 22.4.1 The pitch sign م° is slightly blurred.

Consulted Concordances

TR-Iboa TRT.MD.d. 321/234, p. 309; TR-Üisam Cüneyd Kosal Arşivi D-50/108, p. 121; TR-Üisam Cüneyd Kosal Arşivi D-71/27, p. 54.

Şabâ zemzeme devr-i kebîr Râşid Efendi'niñ

Source	TR-Iüne 216-14
Location	P. 39, l. 1 – p. 41, l. 11
Makâm	Sabâ zemzeme
Usûl	Devr-i kebîr
Genre	Peşrev
Attribution	Neyzen Râşid Efendi (d. 1902)
Index Heading	Şabâ zemzeme üşûli devr-i kebîr Râşid Efendi'niñ
Work No.	CMOi0574

Remarks

There are blurs on the left corner of p. 39 and p. 40 and also at the bottom of p. 40, caused by the scribe's contact with the ink. To the right of the heading, there is a mîm letter 'م' in Arabic.

The notation of the usûl is transcribed from the usûl table in TR-Iüne 211-9.

Structure

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

Pitch Set



Notes on Transcription

- 7.4 The complete rhythmic value of the group $\hat{m}\sim$ is incorrect. The scribe omitted the duration sign for the \sim . The editor adopted the duration sign of \sim from the same pattern as " \sim " in divisions 18.3.3, 30.3.3. and 36.3.3.
- 10.4 All the consulted concordances from this group to the end of the teslîm subsection (incl. div. 11) are identical, but according to this manuscript (TR-Iüne 216-14) follow a different melodic line.

- 13.2.2 The duration sign of r (r^{h}) is blurred.
- 13.2.3 The duration sign of w is blurred. The reason for this can be the stroke on the pitch sign w . The scribe may want to correct this mistake, which could lead to an ink slip.
- 16.2.2 Irrelevant stroke above the pitch sign z caused by pen slip. The kisver of z is blurred.
- 16.2.3 The pitch sign z is blurred.
- 16.3.2–3 The pitch signs z , z are blurred.
- 17.2.1 There is an ink smear above the z .
- 18.4.1 Blurs on the z from the scribe's contact with the ink.
- 19.2.2 All the consulted concordances interpreted the pitch sign z as "a b" in staff notation, and the editor followed the manuscript. See also 38.4.2.
- 20 It looks as if the scribe failed to indicate the division sign exactly. While the bottom dot is noted in black ink, a daub of blue ink appears on the top dot, presumably added later.
- 20.4.3 The scribe omitted the duration sign for the z . The editor adopted the duration sign of z from the same pattern as " z " in divisions 18.3.3, 30.3.3. and 36.3.3.
- 28.1.4 The pitch sign z is blurred.
- 30.4.4 The pitch sign z is slightly blurred from the scribe's contact with the ink, which caused the division sign (of 30) to be blurred as well.
- 35.1.3 The pitch sign z is partially covered by the binding.
- 35.3.1 Irrelevant blot on the pitch sign z .
- 38.4.2 All the consulted concordances interpreted the pitch sign z as "a b" in staff notation, and the editor followed the manuscript.
- 39.1.5 The pitch sign z is partially covered by the binding.
- 44.1.1 The pitch sign z is blurred.

Consulted Concordances

CT-Saz, pp. 226–7; TR-Iboa TRT.MD.d. 321/174, p. 224.

Rāst semā'ī Rāşid Efendi'niñ

Source	TR-Iüne 216-14
Location	P. 41, l. 12 – p. 43, l. 9
Makâm	Rast
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	Neyzen Râşid Efendi (d. 1902)
Index Heading	Rāst semā'ī Rāşid Efendi'niñ
Work No.	CMOi0575

Remarks

Purple ink is used in this piece while the teslîm headings are written in red ink as usual. Unlike the other Hâne numbers, the Indo-Arabic numeral 1 of H1 is written with red ink. The teslîm heading of H1 is added latterly by the scribe. There is a fingerprint in purple ink on the bottom right corner of p. 42. The expressions 'batak' and 'cumhür' in Arabic are indicated in H4, referring to the *karabatak* performing technique. An annotation follows H4: 'tamām'. The notation of the usûl is transcribed from RAÛF YEKTÂ 1922.

Structure

H1	: 4	4(T) :
H2	: 4	4(T) :
H3	: 4	4(T) :
H4	: 12*	: 4(T)

*yürük semâî

Pitch Set**Notes on Transcription**

- 2.3.2 The pitch sign ♯ is blurred.
 29.2.2 The scribe omitted the duration sign of ♯. Cf. 27.2, 28.2, 30.2 and 31.2.

Consulted Concordances

TR-Iboa TRT.MD.d. 321/8, p. 9; TR-Üisam Cüneyd Kosal Arşivi D-50/148, p. 170.

- 9 It seems that the scribe added the heading of the teslîm subsection later. The reason for this may be that there is not enough space and thus the scribe wrote the title above the division sign.
- 9.1.3 An irrelevant tiny ink drop under the pitch sign \sim .
- 9.3.6 An irrelevant dot in purple ink above the pitch sign \sim .
- 13.4.1 Between the ll. 6–7, above the pitch sign μ there is an irrelevant ink drop.
- 14.4.3 An irrelevant dot in purple ink under the pitch sign μ .
- 15.1.6 Since there is not enough space left at the end of the line, the pitch sign ν is enclosed with the previous sign \sim .
- 16 There is a loop sign ζ only at the end of the teslîm subsection of H1, while different endings are given for the end of the teslîm subsections in this piece (Cf. div. 27, 28, 44, 45, 54, and 55). For this reason, the editor adopted the second ending of H1 from TR-Iboa TRT.MD.d. 321/7.
- 17.2.3–4 Since there is an error in the rhythmic integrity of the group, the editor adopted the rhythmic pattern as in TR-Iboa TRT.MD.d. 321/7, $\overset{\circ}{\sim}\overset{\circ}{\sim}\overset{\circ}{\sim}\overset{\circ}{\sim}$ instead of $\overset{\circ}{\sim}\overset{\circ}{\sim}\overset{\circ}{\sim}\overset{\circ}{\sim}$.
- 18.3.6 An irrelevant dot in purple ink above the pitch sign ν .
- 20.1.2 An irrelevant red dot next to the pitch sign ω .
- 21.3.4 An irrelevant red dot above the duration sign of $\dot{\omega}$.
- 25 There is a loop sign ζ at the end of the teslîm subsection of H2, which is mistakenly inserted later by the scribe or later hand. Since the first and second endings are explicitly written, the loop sign has no function here.
- 34.3.3 The scribe omitted the kisver above the pitch sign μ .
- 46.4.4 An irrelevant tiny dot under the pitch sign $\overset{\circ}{\sim}$.
- 50.1.5 The duration sign of \sim is added by the later hand ($\overset{\circ}{\sim}$).
- 51.1.2 There is an ink drop above the duration sign $\overset{\circ}{\mu}$.
- 51.2.2 There is an irrelevant ink spot above the pitch sign $\overset{\circ}{\omega}$.

Consulted Concordances

TR-Iboa TRT.MD.d. 321/7, p. 8.

‘Arazbâr pûselik düyek Râşid Efendi'niñ

Source	TR-Iüne 216-14
Location	P. 47, l. 1 – p. 49, l. 11
Makâm	Arazbâr bûselik
Usûl	Düyek
Genre	Peşrev
Attribution	Neyzen Râşid Efendi (d. 1902)
Index Heading	‘Arazbâr pûselik düyek Râşid Efendi'niñ
Work No.	CMOi0577

Remarks

Blurs on the lower-left corner of p. 47 and lower right corner of p. 48. The teslîm subsection of the H3 and H4, such as the last div. sign ❖ of H3, are blurred (see Notes on Transcription 24). The notation of the usûl is transcribed from the usûl table in TR-Iüne 211-9.

Structure

H1	:	6		4(T)	:
H2	:	6		4(T)	:
H3	:	6		4(T)	:
H4	:	6		4(T)	:

Pitch Set



- 12.4 The grouping $\frac{م}{م}$ is scratched out by a later hand and overwritten as $\frac{م}{م}$. The editor has followed its initial appearance in the manuscript ($\frac{م}{م}$).
TR-Iboa TRT.MD.d. 321/383 $\frac{م}{م}$.
- 21.2.4–5 The pitch signs $\frac{م}{م}$ are blurred.
- 22.1.2 The pitch sign $\frac{م}{م}$ is blurred.
- 22.1.4 The pitch sign $\frac{م}{م}$ is slightly blurred.
- 23.1.1–2 The pitch signs $\frac{م}{م}$ are blurred.
- 23.3.4 There is ghosting on the pitch sign $\frac{م}{م}$. (meaning that the ink is seen through from the other side of the page).
- 23.4.2 A white shadow behind the pitch sign ($\frac{م}{م}$). The scribe probably made a correction here, but it is difficult to identify the earlier sign or intent.
- 24 The division sign $\frac{م}{م}$ is blurred.
- 28.1.1–2 The first two pitch signs of the grouping $\frac{م}{م}$ are blurred.
- 29.1.1 The pitch sign $\frac{م}{م}$ is blurred.
- 30.4.2 A white shadow behind the pitch sign ($\frac{م}{م}$). The scribe probably made a correction here, but it is difficult to identify the earlier sign or intent.

Consulted Concordances

TR-Iboa TRT.MD.d. 321/383, p. 534.

‘Arazbār pūselik semā‘ī Rāşid Efendi'niñ

Source	TR-Iüne 216-14
Location	P. 49, l. 12 – p. 52, l. 2
Makâm	Arazbâr bûselik
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	Neyzen Râşid Efendi (d. 1902)
Index Heading	‘Arazbâr bûselik semā‘ī Rāşid Efendi'niñ
Work No.	CMOi0578

Remarks

Red ink is used for the division signs before the teslîm subsections. Details are given in the “Notes on Transcription” (see 4, 12, 17, and 25). There is an ink smear to the bottom right corner of p. 50, caused by contact with the ink stain on p. 49. On p. 51, there is an irrelevant dot on the pagination of Indo-Arabic 3 for H3. The notation of the usûl is transcribed from RAÛF YEKTÂ 1922.

Structure

H1	:	4		4(T)	:
H2	:	4		4(T)	:
H3	:	4		4(T)	:
H4	:	6*	: :	4(T)	:

* sengîn semâî

Pitch Set**Notes on Transcription**

- 1.1 The pitch sign ~ is smudged with ink.
- 1.2.3 The pitch sign ٥ is slightly blurred.
- 3.3.2 An ink stain caused by a pen slip on the pitch sign ~ .
- 4 Red ink is used for the division sign (:).

- 9.3.1 The duration sign of $\text{م}^{\text{و}}$ is slightly stained by ink.
- 11.2.3–4 The pitch signs $\text{م}^{\text{و}}$ are slightly stained by ink.
- 12 Red ink is used for the division sign (و).
- 17 Red ink is used for the division sign (و).
- 19.2.4 The pitch sign $\text{م}^{\text{و}}$ is slightly blurred.
- 25 Red ink is used for the division sign (و).
- 25.3 Although the scribe initially wrote the rhythmic structure here as $\text{م}^{\text{و}}$, s/he changed the duration sign of the pitch sign (م) because it did not correspond to the rhythmic integrity of the grouping. The editor followed this correction as $\text{م}^{\text{و}}$. The same rhythmic pattern can also be found in div. 4.4, 12.4, 17.4.
- 27.2.1–2 The pitch signs $\text{م}^{\text{و}}$ are slightly blurred.
- 29 $\text{و}^{\text{و}}$ for $\text{و}^{\text{و}}$.

Consulted Concordances

TR-Iboa TRT.MD.d. 321/384, p. 535.

Işfahān semā'ī Rāşid Efendi'niñ

Source	TR-Iüne 216-14
Location	P. 53, l. 1 – p. 54, l. 8
Makâm	Işfahân
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	Neyzen Râşid Efendi (d. 1902)
Index Heading	Işfahān semā'ī Rāşid Efendi'niñ
Work No.	CMOi0579

Remarks

The teslîm subsections (in Arabic) of H2 on p. 53 and H4 on p. 54 are blurred. After that annotation, there is an irrelevant pitch sign (♯). An annotation follows H4: “tamām”. The notation of the usûl is transcribed from RAÛF YEKTÂ 1922.

Structure

H1	:	4		4(T)	:
H2	:	4		4(T)	:
H3	:	4		4(T)	:
H4	:	6*	:	4(T)	

* yürük semâî

Pitch Set**Notes on Transcription**

- 8 The division sign ♣ and the loop sign ♧ are blurred.
- 12 The division sign ♣ is blurred.
- 13 The division sign ♣ and the loop sign ♧ are blurred.
- 16.1 The first group ♣♧♣♧♣♧ is scratched out by the scribe and replaced with ♣♧♣♧♣♧ in red ink. However, the scribe has omitted to indicate the duration sign for the

- group. Cf. TR-Iboa TRT.MD.d. 289/380. The editor has also followed this correction and transcribed the group as $\frac{1}{2}$.
- 16.2 The second group $\frac{1}{2}$ is scratched out by the scribe and replaced with $\frac{1}{2}$ in red ink. Cf. TR-Iboa TRT.MD.d. 289/380. The editor has also followed this correction and transcribed the group as $\frac{1}{2}$.
- 16.3 The third group $\frac{1}{2}$ is scratched out by the scribe and replaced with $\frac{1}{2}$ in red ink. Cf. TR-Iboa TRT.MD.d. 289/380. The editor has also followed this correction and transcribed the group as $\frac{1}{2}$.
- 16.4 The last group $\frac{1}{2}$ is scratched out by the scribe and replaced with $\frac{1}{2}$ in red ink. Cf. TR-Iboa TRT.MD.d. 289/380. The editor has also followed this correction and transcribed the group as $\frac{1}{2}$.
- 24 The division sign \div is blurred.
- 26 The division sign \div is blurred.

Consulted Concordances

TR-Iboa TRT.MD.d. 289/380, p. 433.

İşfahân devr-i kebîr Râşid Efendi'niñ

Source	TR-İüne 216-14
Location	P. 55, l. 1 – p. 57, l. 12
Makâm	İsfahân
Usûl	Devr-i kebîr
Genre	Peşrev
Attribution	Neyzen Râşid Efendi (d. 1902)
Index Heading	İşfahân devr-i kebîr Râşid Efendi'niñ
Work No.	CMOi0580

Remarks

There is a small tear at the top of p. 56. The lower right corner of the corresponding page is stained with red ink. The first two hânes are written in one pen, while the other two hânes with a thinner pen. The notation of the usûl is transcribed from the usûl table in TR-İüne 211-9.

Structure

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

Pitch Set**Notes on Transcription**

- 2.1 The first group $\hat{\sim}\hat{\sim}'$ is added above later by the scribe.
- 3.1–2 The division sign is mistakenly placed between the first two groups and later erased.
- 5.1.1 The pitch sign \surd is added later by the later hand. In TR-Iboa TRT.MD.d. 289/379 the pitch sign d on 4.2.2. is tied to an eighth d on 5.1.1. ($\theta \nabla \varepsilon$).
- 10.3.4–5 There is an irrelevant stroke between \sim and w .

- 14.1.2 The rest sign () here seems to have been added later, because it is wedged between two pitch signs.
- 18.1.4 There is an irrelevant stroke on the pitch sign ♯.
- 25 The first ending is added above the division sign by the later hand. There is also a scratched loop sign () here.
- 28.1 The first group "''" is scratched out by the scribe and replaced with "''°" in lila pink ink. Cf. TR-Iboa TRT.MD.d., 289/379. The editor has also followed this correction and transcribed the group as "''°".
- 28.4.3 There is an irrelevant dot on the pitch sign ♯.
- 29.2.5 The pitch sign ♯ is partially covered by the page margin.
- 31.4.6 Slip of the pen above the pitch sign ♯.
- 33.4 The last group "''" is scratched out by the later hand and replaced with "''°". The editor transcribed it as "''°".
- 36 The scribe omitted the division sign ✧.
- 36.1.2 The pitch sign ♯ is slightly blurred.
- 36.2 The last group "''" is blurred.
- 39.3.4 The scribe omitted the kisver under the pitch sign ♯.
- 41.1.3 The pitch sign ♯ is slightly smudged by ink.
- 41.3.1 There is an irrelevant dot above the duration sign ^.
- 42.1.1 Since the background of the rest sign is white, it is possible to say that the scribe made a correction here. However, this change is not recognizable.
- 42.1.3 There is a white background above the pitch sign ♯ too. It is possible to identify the duration sign (^) within the white-pigmented area. However, the scribe erased this duration sign.
- 43.2 The second group "''" is scratched out by the scribe and replaced with "''°" in red ink. Cf. TR-Iboa TRT.MD.d., 289/379. The editor has also followed this correction and transcribed the group as "''°".
- 43.2.4 There is an irrelevant dot above the pitch sign ♯ where the duration sign is indicated.
- 43.3 The third group "''" is scratched out by the scribe and replaced with "''°" in red ink. Cf. TR-Iboa TRT.MD.d., 289/379. The editor has also followed this correction and transcribed the group as "''°".
- 43.4 The last group "''" is scratched out by the scribe and replaced with "''°" in red ink. Cf. TR-Iboa TRT.MD.d., 289/379. The editor has also followed this correction and transcribed the group as "''°".
- 52.1.2 Slip of the pen on the pitch sign ♯.

Consulted Concordances

TR-Iboa TRT.MD.d., 289/379, pp. 431–32; TRT-NA Repno. E 1517.

Hüzzâm çenber Râşid Efendi'niñ

Source	TR-Iüne 216-14
Location	P. 57, l. 13 – p. 61, l. 11
Makâm	Hüzzâm
Usûl	Çenber
Genre	Peşrev
Attribution	Neyzen Râşid Efendi (d. 1902)
Index Heading	Hüzzâm çenber Râşid Efendi'niñ
Work No.	CMOi0581

Remarks

There are changes from plain to squared paper where the piece is located. There is a partial fingerprint in blue ink on the bottom left corner of p. 57 and in the same area, on the corner of the page, there is also a circular spot in red ink. The notation of the usûl is transcribed from the usûl table in TR-Iüne 211-9.

Structure

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

Pitch Set**Notes on Transcription**

- 1.1 There are blurs on the first three pitch signs $\tilde{\sim}$ of the grouping probably from the scribe's contact with the ink.
- 1.2.1 There is an irrelevant dot on the pitch sign $\tilde{\cdot}$.
- 2.1.2 The scribe apparently made a correction on the duration sign \sim , but it's not entirely clear what was done before.

- 6.4.5 The complete rhythmic value of the group $\overset{\circ}{\text{م}} \text{م} \text{م} \text{م} \text{م} \text{م}$ on 6.4 is incorrect. The scribe apparently omitted the duration sign here. The editor adopted the rhythmic pattern from 40.4 and transcribed it as $\overset{\circ}{\text{م}}$.
- 8.2.6 The pitch sign م is partially covered by the page margin.
- 8.3.4 Blot on the pitch sign م .
- 22.1.3 Blot on the pitch sign $\overset{\circ}{\text{م}}$.
- 35.1.5 The pitch sign is م partially covered by the page margin.
- 36 The division sign is smeared with red ink.
- 36.4.4 Blurs above the pitch sign م .
- 38.3.2 The pitch sign م is rewritten with another pen.
- 47.1.1 The rest sign (م) is slightly blurred.
- 49.2.1 There is an irrelevant, light ink stain under the pitch sign $\overset{\circ}{\text{م}}$.

Consulted Concordances

TR-Iboa TRT.MD.d. 321/183, pp. 239–40.

Ḥicâz zîrgûle devri Râşid Efendi'niñ

Source	TR-Iüne 216-14
Location	P. 61, l. 12 – p. 65, l. 13
Makâm	Hicâz zîrgûle
Usûl	Devr-i kebîr
Genre	Peşrev
Attribution	Neyzen Râşid Efendi (d. 1902)
Index Heading	Ḥicâz zîrgûle devri Râşid Efendi'niñ
Work No.	CMOi0582

Remarks

There is a small tear at the top of p. 62 and 64. There are changes from squared to plain paper (pp. 61–3 and pp. 64–5) where the piece is located. The pagination on p. 62 is blurred due to the contact of the ink with water. The scribe mistakenly wrote the page number in red ink as “62” on p. 64. The digit “4” in Indo-Arabic, is added instead of “2” with a different ink by a later hand. There is a partial fingerprint in blue ink on p. 64. On p. 65 there are vertical lines that look like glue stains. The notation of the usûl is transcribed from the usûl table in TR-Iüne 211-9.

Structure

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

Pitch Set



Notes on Transcription

- 1.1.1 The pitch sign $\tilde{\sim}$ is blurred.
- 5.3.2 There is an irrelevant inkblot on the pitch sign \sim .
- 5.4.6 The scribe omitted the stroke under the pitch sign \sim .

- 7.4.2 It seems that the scribe made a correction on the kisver of the pitch sign $\tilde{\text{r}}$. Since the kisver is covered with ink, this change is not recognizable.
- 10.1.1 Slip of the pen on the pitch sign \sim .
- 11.2.3 Slip of the pen under the pitch sign r .
- 15.3.3 The pitch sign $\tilde{\text{r}}$ is blurred.
- 12.1.2 In the context of the melodic [nağme] features of makâm Hicâz zîrgûle, the pitch sign r is interpreted by the editor as *nevrûz*, which is rather lower than the evc.
- 17.2.3 The duration sign of \sim is blurred.
- 21.3.4 There is an irrelevant brown dot on the pitch sign $\tilde{\text{r}}$.
- 23.4.2 The duration sign is modified from r to r'' by the scribe.
- 25.2.5 The scribe omitted the duration sign for \sim . Cf. 9.2.5, 50.2.5.
- 26.2.4 Slip of the pen on the pitch sign r .
- 26.3 The grouping $\text{r}''\text{r}''\text{r}''\text{r}''$ is changed to r'' by the scribe. Since the removed grouping is identical to the next incoming group, the scribe may have accidentally written the next incoming group before.
- 27.4.1 The pitch sign r is blurred.
- 27.4.2 The pitch sign r is blurred.
- 29.4.2 Slip of the pen on the pitch sign r .
- 31.4.5 The scribe omitted the stroke under the pitch sign r . Cf. 15.4.5 and 56.4.5.
- 35 The division sign (:) is slightly blurred.
- 35.4.4 The pitch sign $\tilde{\text{r}}$ is blurred.
- 38.1.3 The pitch sign r is interpreted by the editor as *nevrûz*, which is rather lower than the evc. See 12.1.2.
- 38.2.1 The pitch sign r is blurred.
- 39 The division sign (:) is omitted and added by the later hand with a thin pen.
- 39.4.3–5 The pitch signs rrr are blurred.
- 42.3.4 The scribe omitted the stroke under the pitch sign r .
- 47.2 The grouping is blurred.
- 48.2.1 The scribe omitted the stroke under the pitch sign r .
- 48.2.5 The pitch sign r is blurred.
- 53.1.2 The pitch sign r is interpreted by the editor as *nevrûz*. See 12.1.2.
- 55.3 This grouping in the H4 ($\hat{\text{r}}\text{r}'$) differs from the grouping in the H1 and H2 ($\text{r}\text{r}'$). The editor decided to use this grouping as in the manuscript.
- 57 r for r .

Consulted Concordances

TR-Iboa TRT.MD.d. 291/89, p. 97.

Hüzzâm semâ'î Râşid Efendi'niñ

Source	TR-Iüne 216-14
Location	P. 66, l. 1 – p. 68, l. 2
Makâm	Hüzzâm
Usûl	Aksâk semâî
Genre	Sâz semâîsi
Attribution	Neyzen Râşid Efendi (d. 1902)
Index Heading	Hüzzâm semâ'î Râşid Efendi'niñ
Work No.	CMOi0583

Remarks

There is a rip at the top of p. 66 and 68. The heading is partially covered by the rip. The pagination on p. 66 is blurred. An annotation follows H4: “tamâm”. The notation of the usûl is transcribed from RAÛF YEKTÂ 1922.

Structure

H1	:	1		1(T)	:
H2	:	1		1(T)	:
H3	:	1		1(T)	:
H4	:	4*	: :	1(T)	:

* sengîn semâî

Pitch Set



different duration signs $\overset{\cdot}{\underset{\cdot}{\text{w}}}$. The editor kept the initial version. Cf. 1.4, 3.4, 5.4, 10.2, and 11.4.

- 17.3.2–3 The scribe here used a pitch sign $\overset{\cdot}{\text{w}}$, which could be interpreted as identical to $\overset{\cdot}{\text{z}}$. Since both symbols are used separately in the piece the editor interpreted the pitch sign $\overset{\cdot}{\text{z}}$ as *hisar*, $\overset{\cdot}{\text{w}}$ as *dik hisar*.
- 22 Since there is no space left in the line, the division sign (v) is not indicated with a proper sign; instead of the division sign, a diagonal equal sign is given.

Consulted Concordances

TR-Iboa TRT.MD.d. 291/90, p. 98; TR-Iboa TRT.MD.d. 321/184, p. 240.

Ḥicāz zîrgûle semâ'î Râşid Efendi'niñ

Source	TR-Iüne 216-14
Location	P. 68, l. 3 – p. 69, l. 11
Makâm	Hicâz zîrgûle
Usûl	Aksâk semâî
Genre	Sâz semâîsi
Attribution	Neyzen Râşid Efendi (d. 1902)
Index Heading	Ḥicâz zîrgûle semâ'î Râşid Efendi'niñ
Work No.	CMOi0584

Remarks

Ink ghosting on the ll. 11–12 of p. 68. After the teslîm subsection of H4, the instruction ‘ilâ-âḫirihi’ appears instead of the division sign. The notation of the usûl is transcribed from RAÛF YEKTÂ 1922.

Structure

H1	:	4		4(T)	:
H2	:	4		4(T)	:
H3	:	4		4(T)	:
H4	:	4*	:	4(T)	

*sengîn semâî

Pitch Set



Notes on Transcription

- 1.4.2 The rest sign is added by the scribe in brown ink.
- 4.3 The grouping $\overset{\circ}{\underset{\circ}{\text{w}}}\overset{\circ}{\underset{\circ}{\text{w}}}\overset{\circ}{\underset{\circ}{\text{w}}}\overset{\circ}{\underset{\circ}{\text{w}}}$ is scratched out and rewritten as $\overset{\circ}{\underset{\circ}{\text{w}}}\overset{\circ}{\underset{\circ}{\text{w}}}$ by the scribe in brown ink.
- 8 w° for w° in order to fit in the same line.
- 11.4 Different ink is used for the grouping.

- 12 The scribe used the division sign (❖) both for this division and the next division. See also 13.
- 13 Since there is not enough space for the division sign (❖) in the line, the division sign for division 12 is also used for division 13. For the same reason, the loop sign is positioned below the division sign.
- 16.3–4 Different ink is used for the grouping.
- 17.1.1 Ink blur above the pitch sign ~ .
- 18.3.2 The scribe omitted the stroke under the pitch sign ~ . Cf. 5.3.2.
- 22 Unlike other division signs (˙, verĵakēt), the scribe used the diagonal double colon sign (❖, *k'arakēt*) for this division.

Şabâ zemzeme semâ'î Râşid Efendi'niñ

Source	TR-Iüne 216-14
Location	P. 69, l. 12 – p. 71, l. 8
Makâm	Sabâ zemzeme
Usûl	Aksâk semâî
Genre	Sâz semâisi
Attribution	Neyzen Râşid Efendi (d. 1902)
Index Heading	Şabâ zemzeme semâ'î Râşid Efendi'niñ
Work No.	CMOi0585

Remarks

This piece is written on squared pages within the TR-Iüne 216-14. H4 on p. 71 is initially written in red ink and then overwritten with black ink. The notation of the usûl is transcribed from RAÛF YEKTÂ 1922. An annotation follows H4: ‘tamâm şüd’ in Arabic, which means “completed” or “finished”.

Structure




H1	:	4		4(T)	:
H2	:	4		4(T)	:
H3	:	4		4(T)	:
H4		8*	:	4(T)	:

*yürük semâî

Pitch Set



Notes on Transcription

- 6.2 The first grouping  is written as quartole with a binding and a stroke is indicated on the binding.
- 10.1.3 The scribe wrote initially the pitch sign as  but all the consulted concordances in staff notation have interpreted this pitch as . At this point, the editor followed the manuscript by transcribing this pitch as “a”.

17.3.1–2 The pitch signs **قرب** are blurred.

Consulted Concordances

TR-lüne 218-16a, Nr. 25 ; TR-Iboa TRT.MD.d. 321/175. p. 225; TR-Üisam Cüneyd Kosal Arşivi D-50/22, p. 26.

Ḥicāz sirtō Rāşid Efendi'niñ

Ḳulūbuñ ŧen olsun efendim

Source	TR-Iüne 216-14
Location	P. i, l. 1 – p. ii, l. 6
Makâm	Hicâz
Usûl	Nîm sofyân
Genre	Sirto
Attribution	Neyzen Râşid Efendi (d. 1902)
Lyricist	—
Index Heading	Ḥicāz sirtō Rāşid Efendi'niñ
Work No.	CMOv0143

Remarks

The only vocal piece of the manuscript is a sirto that was notated before the fihrist and to the manuscript's regular pagination. Since the piece was written on the cover of the codex, there are structural changes on the two pages: The left side is a lined page attached to the cover, while the right side is a checkered page that joins the part of the lined page that extends over the central binding.

The heading was given at the end of the piece and is followed by the lyrics. The text underlay and the block lyrics were given in red ink.

In music historiography, the sirto is considered as an instrumental form. But this Hicâz Sirto by Neyzen Râşid Efendi shows that the sirtos can also be vocal. This sirto seems to follow a regular structure. Whereas verses 1 + 2 and 5 + 6 form independent musical phrases within a single section, verses 3 + 4 seem to serve as a kind of ritornello.

Apart from the end cycles (❖) used in the first and second repetition, in the piece, there is a two-dot division sign (:) used only in div. 12. The editor has shown the division signs in square brackets [:].

The notation of the usûl is transcribed from the usûl table in UNGAY 1981.

Structure













Section	Text	Rhyme	Melody	Cycles
1	: 1 :	a	: A :	8
	: 2 :	a	: B :	8
	: 3 :	b	: C :	8
	: 4 :	a	: D :	8

: 5 :	c	: E :	8
: 6 :	a	: F :	8
: 3 :	b	: C :	8
: 4 :	a	: D :	8

Pitch Set



Notes on Transcription

- 1.1 Some changes were made on the duration signs of this grouping and then corrected by a later hand. Accordingly, the group in this division was first noted as  and then the duration signs were erased. These changes are also indicated below in 1.1.2 and 1.1.6. The editor transcribed this group as  according to the latest revisions. Editor's transcription and the concordance TR-Iboa TRT.MD.d. 291/195 in staff notation are also identical.
- 1.1.2 The pitch sign  is added by a later hand.
- 1.1.6 The duration sign (°) of  is erased and changed to  by a later hand.
- 12.1.6 The duration sign (°) is added by a later hand, while it is not necessary.
- 17.1.1 The syllable “hī” is blurred.
- 19.1.4 It can be seen that a modification on the pitch sign  occurred. Apparently, the scribe initially intended to write , which was changed to .
- 20.1.5 There is an addition (" ~) by the scribe with red ink, which is originally (') with black ink. There is no crossing out or overwriting with the same pen. Instead, it is annotated with a thin, red pen. This addition and the concordance TR-Iboa TRT.MD.d. 291/195 in staff notation are identical. The editor transcribed also as (" ~).
- 22.1.5 Apparently the scribe initially intended to write , which was changed to .
- 26.1.2 The scribe initially wrote  and corrected the pitch sign by crossing out the kisver on the pitch sign.
- 28.1.2 It seems that the scribe modified the duration sign (°). Since the circle of the duration sign is covered/filled with ink, this change is not recognizable.
- 38.1.6 The pitch sign  is blurred.

Consulted Concordances

TR-Iboa TRT.MD.d. 291/195, p. 234; TRT-NA, Repno. S.E 0970.