

**ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL OF ARTS  
AND SOCIAL SCIENCES**

**CRITICAL EDITION OF HAMPARTSUM MANUSCRIPT YZPER2  
IN THE PRIVATE ARCHIVE OF ALİ RİFAT ÇAĞATAY**

**M.A. THESIS**

**Salih DEMİRTAŞ**

**Department of Music**

**Music M.A Programme**

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**İSTANBUL TEKNİK ÜNİVERSİTESİ ★ SOSYAL BİLİMLER ENSTİTÜSÜ**

**ALİ RİFAT ÇAĞATAY’IN ÖZEL ARŞİVİNDE YER ALAN  
YZPER2 KODLU HAMPARSUM YAZMASININ EDİSYON KRİTİĞİ**

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**HAZİRAN 2019**



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## FOREWORD

This study is the outcome of my interest in historical notation sources of Turkish Music which was born during my graduate study of ethnomusicology at the Centre for Advances Studies in Music (MIAM), ITU. First, I would like to express my deepest gratitude to my master Prof. Ruhi Ayangil, who supervised me on this thesis with invaluable contribution, always guiding me in every aspect of the academic field. I would also like to thank my advisor Prof. Nilgün Doğrusöz who instructed me, encouraged me constantly throughout the study with extraordinary dedication.

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

After I decided to study the YZPER2 manuscript, Prof. Ayangil and Prof. Doğrusöz introduced me with the Corpus Musicae Ottomanicae (CMO) project that focuses on critical editing of nineteenth century Turkish Music sources, directed by the University of Münster. In the Fall term of 2017, I had the opportunity to visit the CMO team in Münster. I'm grateful to MIAM management for supporting my travel during this visit. During my study with the CMO team, Jacob Olley taught me every technical and methodological framework of critical editing guidelines developed by CMO. Special thanks to Olley for sharing crucial sources, transliterating the Armenian scripts in the manuscript and also for his sincere friendship. I would also like to thank the chairman of the CMO project Prof. Ralf M. Jäger for his valuable suggestions during my study, and also for his encouragement to incorporate CMO Guidelines into my study. I am indebted to Alp Altınar as well, who is the holder of the Ali Rifat Çağatay Archive, for generously allowing us to study the collection at OTMAG.

I would also like to express my sincere gratitude to musicologist Paul Whitehead from MIAM, who guided and motivated me to broaden the vision of my study during the independent studies we had together, and he also pointed out inspiring approaches included in the literature. I would also like to thank Robert Reigle, from whom I learned ethnomusicology as a discipline beyond Eurocentric influences. I owe a particular debt to Catherine Christer Hennix as well, whose wisdom was always inspiring.

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Collaborating with the CMO project was always inspiring for me throughout my study. Since the methodology I presented as a case study could include some short comings because of the precursoral nature of the implementation, I hope this study at least could broaden academic attempts for the critical edition of Turkish Music sources based on scientific parameters.

June 2019

Salih Demirtaş



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## ABBREVIATIONS

<b>AEU</b>	: Arel-Ezgi-Uzdilek
<b>AM</b>	: İstanbul Arkeoloji Müzesi Kütüphanesi
<b>AND</b>	: Abdülbâkî Nâsır Dede
<b>ARC</b>	: Ali Rifat Çağatay Arşivi
<b>Arm.</b>	: Armenian
<b>AU</b>	: Ali Ufkî
<b>CMO</b>	: Corpus Musicae Ottomanicae
<b>ca.</b>	: circa
<b>d.</b>	: died
<b>En.</b>	: English
<b>fl.</b>	: Flourished
<b>H</b>	: Hâne
<b>HDEF</b>	: Hamparsum Defteri
<b>K</b>	: Kantemiroğlu
<b>LH</b>	: Leon Hancıyan Collection
<b>M</b>	: Mülâzime
<b>M</b>	: Mustafa Kevserî
<b>MSS</b>	: Mecmûa-i Sâz ü Söz
<b>NA</b>	: Not Available
<b>NE</b>	: İstanbul Üniversitesi Nadir Eserler Kütüphanesi
<b>OTMAG</b>	: Osmanlı-Türk Müziği Araştırmaları Grubu
<b>r.</b>	: reign
<b>ST</b>	: Surp Takavor Kilisesi
<b>TA</b>	: İstanbul Üniversitesi Türkiyat Araştırmaları Enstitüsü Kütüphanesi
<b>Tr.</b>	: Turkish
<b>YZPER</b>	: Yazma Perakende



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## **CRITICAL EDITION OF HAMPARTSUM MANUSCRIPT *YZPER2* IN THE PRIVATE ARCHIVE OF ALİ RİFAT ÇAĞATAY**

### **SUMMARY**

This dissertation provides a methodological example of critical edition for sources in Hampartsum notation. *YZPER2*, the Hampartsum manuscript of this study belongs to the private archive of Ali Rifat Çağatay (1867-1935), a significant musical figure of Turkish Music during early twentieth century. The manuscript consist of 21 compositions belonging to instrumental genre of makâm music.

The first part of the study presents historical facts of Hampartsum notation, introductory information about the notation system, public and private collections of Hampartsum manuscripts and relevant scholarship on these sources. In the second part of the study, the private archive of Ali Rifat Çağatay including biographical information and the content of his collection is introduced. Apart from definitive information about *YZPER2* including the physical properties and content of the manuscript, the methodology of the critical edition is explained in the following chapters. Main parameters of the methodology are developed by Corpus Musicae Ottomanicae (CMO), a research project focused on transcription and critical editing of nineteenth century Turkish Music notation sources and carried out by Institute for Musicology at the University of Münster in Germany. Following the edition guidelines of CMO, transcription layout of the critical editions consist of several sections including the original heading, catalogue information, usûl staff, groupings of the notation system and division signs used in the system for rhythmic patterns. The critical commentary section, provided for every edition, presents formal structure and pitch set of the compositions, editorial commentaries for the transcriptions and Hampartsum sources for different versions of the composition. Critical editions of the 21 compositions included in the manuscript together with editorial commentaries for every piece are presented in the sixth chapter of the thesis.

The final commentaries of the critical edition covers paleographic and orthographic specifications of the notation system, the significance of the manuscript and further conclusive commentaries on the manuscript. Based on the outcome of critical editions completed for this thesis, the paleographic commentaries emphasize distinctive usage of the notation system that reflects particular ways of executing the composition for performance practice. The value of the manuscript as a historical source for Turkish Music repertoire is also examined; one composition in the manuscript is identified as the only edition recorded with notation.



## ALİ RİFAT ÇAĞATAY’IN ÖZEL ARŞİVİNDE YER ALAN YZPER2 KODLU HAMPARSUM YAZMASININ EDİSYON KRİTİĞİ

### ÖZET

Bu çalışmada Hamparsum notasyon sistemiyle yazılmış kaynakların edisyon kritiğinde uygulanabilecek metodolojik bir örnek sunulmaktadır. Bu tezin konusunu oluşturan YZPER2 kodlu Hamparsum yazması, erken 20. yüzyılın en önemli Türk Müziği temsilcilerinden bestekâr, ûdî, müzikolog Ali Rifat Çağatay’ın (1867-1935) özel arşivinde yer almaktadır. Bu yazma, 21 adet Hamparsum notasıyla yazılmış saz eseri içermektedir.

Çalışmanın ilk kısmında Hamparsum notasının tarihçesine, notasyon sistemine yönelik temel bilgilere, genel erişime açık olan ve özel koleksiyonlarda yer alan Hamparsum kaynaklarına ve bu kaynaklar üzerine akademik alanda yapılmış bazı çalışmalara yer verilmiştir. Tezin ikinci kısmında ise Ali Rifat Çağatay ve özel koleksiyonu hakkında gerekli bilgilere yer verilmiştir. YZPER2 kodlu Hamparsum yazmasının fiziksel özellikleri, içerdiği eserler ve edisyon kritikte uygulanan metodoloji tezin diğer iki bölümünün konusunu oluşturmaktadır. Bu çalışmada kullanılan metodolojinin ana parametreleri, Almanya’da Münster Üniversitesi Müzikoloji Enstitüsü tarafından yürütülen ve 19. yüzyıl Türk Müziği notasyon kaynaklarının çeviri yazısı ve edisyon kritiği üzerine çalışmalar yapan Corpus Musicae Ottomanicae (CMO) araştırma projesi tarafından belirlenmiştir. CMO edisyon kriterlerinin çeviri yazı kısmı, yazmada yer alan orijinal başlık, usûl portesi, notasyon sisteminde yer alan gruplamalara ve usul bölütlemelerine yönelik özel işaretleri içermektedir. Yazmada yer alan her eser için hazırlanan edisyonun ikinci kısmında ise “Critical Commentary” başlığı altında eserin form yapısı, perde düzeni, transkripsiyon sürecinde yapılan tercihlere yönelik editöryal açıklamalar yer almaktadır. Yazmada yer alan 21 eserin çeviri yazısı ve editöryal yorumlar içeren edisyon kritik, tezin altıncı bölümünde sunulmuştur.

Yazmanın edisyon kritiği hakkında yorumların yer aldığı tezin son bölümü ise yazmada kullanılan notasyon sisteminin özgün paleografik ve ortografik özelliklerini, yazmanın tarihsel kaynak olarak önemini ve diğer sonuç odaklı yorumları içermektedir. Bu tezde sunulan yazmanın edisyon kritiğinin sağladığı çıktılar arasında, performans pratiğinin uygulanışını yönlendiren bir şekilde notasyon sisteminin karakteristik kullanımına yönelik tespit edilen örnekler yer almaktadır. Yazmanın Türk Müziği repertuarı açısından tarihsel kaynak olarak değeri hakkında da ayrıntılı yorumlara yer verilmiştir. Yazmada yer alan bir eserin notaya alınmış tek edisyon olduğu tespit edilmiştir.



## 1. INTRODUCTION

This thesis aims to provide a methodological example of critical edition for sources with Hampartsum notation in the history of Turkish Music. YZPER2, the subject manuscript of the thesis, YZPER2, belongs to the private archive of Ali Rifat Çağatay (1867-1935), a significant musical figure from the first quarter of twentieth century Turkey.

The second chapter of the study introduces Hampartsum notation which was widely used in Turkish Music from the early nineteenth century until the middle of twentieth century. The first section of this chapter explains historical facts of the notation system including the invention of the system and how usage of the notation evolved during nineteenth century. While the socio-cultural background of the period is also covered in this chapter, the second section of the chapter introduces symbols used in the notation system and other necessary information about structural properties of the system.

Ali Rifat Çağatay is the subject of the third chapter in the thesis. After giving a brief summary of biographical information about Çağatay, the content of his private archive is explained in this section based on the catalogue project completed by the Ottoman-Turkish Music Research Group OTMAG at ITU (Doğrusöz, 2019).

The fourth chapter of the study introduces the main object of the thesis, the Hampartsum manuscript YZPER2, located in the personal archive of Çağatay. This chapter first describes the physical properties of the manuscript. The second section of the chapter explains the content of the manuscript, structural information based on the genre categories in Turkish Music, and facts about the manuscript including with dating, usûl, attribution and makâm.

The methodology of the critical edition is explained in the fifth chapter of the thesis. In this chapter, the main parameters of the notational transcription and critical edition are introduced based on the edition guidelines prepared by Corpus Musicae Ottomanicae (CMO), a research project focused on the transcription and critical

editing of nineteenth century sources of Turkish Music and carried out by the Institute for Musicology at the University of Münster, in Germany. Apart from CMO Guidelines, additional methodological preferences of the study are also defined in this section based on the intended scope of the thesis.

The sixth chapter of the study consists of the transcription and critical edition of the YZPER2 manuscript based on the edition guidelines of CMO including a critical commentary section for every transcribed piece of the manuscript.

The last chapter of the thesis aims to provide conclusive commentaries derived from distinctive inputs of the critical edition. In this section I examine the paleographic characteristics of the scribe and how these reflect his or her particular understanding of makamic (modal) practice, I also determine the value of the manuscript as a historical source according to the different versions found for the compositions in other Hampartsum sources.

Regarding transliteration preferences of the study, transliterations of Armenian headings are based on Hübschmann–Meillet system and applied by Jacob Olley according to his own Romanization of Turkish in Armenian Script table. Ottoman Turkish headings are according to the Library of Congress Romanization Table for Ottoman Turkish. Modern Turkish spelling conventions are preferred throughout the study for the names and terminology for Turkish Music. Regarding references section, I attempted to apply primary and secondary sources distinction in which primary sources consist of Hampartsum manuscripts, other manuscripts and translations/editions of the related manuscripts of the research area. Secondary sources are the studies that combine several sources including translations and articles. These secondary sources mostly reflect interpretative opinions of the primary sources.

## 2. HAMPARTSUM NOTATION

### 2.1. A Brief History of the Notation System

While evolutionary perspectives on historical progression usually dominates historiographical accounts, music history must consider the social and cultural parameters of the time. That requires synchronic approaches to be able to grasp the different conditions of historical contexts. Throughout historical periods, notation has depended upon the ongoing process of the cultural changes and social transformations epitomizing the externalization of a mode of thought (Popescu-Judet, 1996, p. 12). On the other hand, the history of Turkish Music has been constantly dominated by oral transmission methods (*meşk*) for the survival of musical traditions.

Regarding writing or recording music with notation, while systematic usages of *ebced* notation<sup>1</sup> for theoretical purposes in the treatises of music theorists Abdülmü'min Urmevî<sup>2</sup> (d. 1294), the founder of Systematist school of makâm music, and Abdülkâdir Merâgî (d.1425) could be counted as important attempts, Ali Ufkî (d. 1675) who was musician of the Ottoman court during seventeenth century should be mentioned as the first figure who recorded Turkish Music with notation<sup>3</sup>. The treatises by Kutb-ı Nâyî Osman Dede<sup>4</sup> (d. 1729), Kantemiroğlu<sup>5</sup> (d. 1723) and

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<sup>1</sup> *Ebced* notation is alphanumeric notation system that uses Arabic letters for every perde (pitch) together with Arabic numerals as the duration signs.

<sup>2</sup> For the critical edition of *ebced* notation used by Urmevî in his treatise, *Kitâbu'l-Edvâr*, see (Uygun, 1999, pp.240-247).

<sup>3</sup> In his two manuscripts, *Mecmua-i Saz-ı Söz* (Elçin, 1976; Cevher, 2003) and *Turc*292 (Behar, 2008), Ali Ufkî uses Western staff notation for the first time in the history of Turkish Music.

<sup>4</sup> The manuscript of Kutb-ı Nâyî Osman Dede known as *Nota-i Türki* which includes more than 100 pieces written with his own alphabetical notation system, is located in the private collection of Rauf Yekta, holded by surviving members of his family. The content of the manuscript is catalogued by OTMAG (Doğrusöz, 2018). For the critical edition of some pieces from the manuscript, see (Doğrusöz, 2014). For another study on Osman Dede's manuscript, see (Popescu Judetz, 1996). Regarding Osman Dede's theoretical treatise, *Rabt-ı Tâbirât-ı Mûsikî*, see (Akdoğan, 1992).

<sup>5</sup> Apart from the theoretical section which defines the melodic properties of the makâm, Kantemiroğlu's (En. *Prince Demetrius Cantemir*) treatise includes 355 composition written with

Kevserî<sup>6</sup> (mid-seventeenth century) also include collections of pieces in alphabetical notation<sup>7</sup>. There are several manuscripts and publications with Greek Orthodox Church notation<sup>8</sup> that recorded crucial versions of Turkish Music repertoire during nineteenth century as well. Apart from other minor attempts<sup>9</sup>, broader usage of notation in Ottoman society begins for the first time with Hampartsum notation.

Hampartsum notation was developed during the beginning of nineteenth century by a group of Armenian figures<sup>10</sup> in Istanbul that includes Ottoman Armenian musician Hampartsum Limonciyan<sup>11</sup> (1768-1839) as the main figure, together with Minas Pijışgiyan<sup>12</sup> (1777-1851), Andon Düzyan (1765-1814) and Yakob Düzyan (1793-1847) under the patronage of Düzyan family<sup>13</sup>. Cantor and composer of Armenian church music, tanbur player and composer of Turkish Music, Limonciyan took the leading role to teach the new notation system not only in Armenian circles, but inside the musical society of Ottoman court as well.

Multiple characteristic aspects of Limonciyan reflects the spirit of the cultural and social revival during the era he lived in<sup>14</sup>. Apart from Limonciyan's efforts to spread

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alphabetical notation system developed by himself. For further information on his treatise, *Kitābu 'İlmi'l-Mūsikī 'alā vechi'l-Ḥurūfāt*, see (Tura, 2001; Wright, 1992).

<sup>6</sup> For further information on Kevserî's manuscript, known as *Kevserî Mecmuası*, see (Popescu-Judet, 1998; Ekinci, 2015).

<sup>7</sup> Doğrusöz (2014, pp. 784-785) emphasizes that alphabetical notation should be differentiated from *ebced* notation since in the *ebced* system, every letter corresponds to numerical value. Alphabetical notation of Osman Dede, Kantemiroğlu, Kevserî uses Ottoman letters in relation with the names of the *perdes*.

<sup>8</sup> For further information on post-Byzantine sources on Turkish Music, see (Kalaitzidis, 2012).

<sup>9</sup> Alphabetical notation used by Tanburi Küçük Artin, Armenian musician from Istanbul, in his treatise, written around the second quarter of eighteenth century (Popescu-Judet, 2002); and *ebced* notation developed and used by Abdülkâki Nasır Dede (d. 1821) in his treatise *Tahririye*, for notating the *Mevlevi ayin* of Selim III (Uslu & Dişiaçık, 2009) could be mentioned primarily for these minor attempts.

<sup>10</sup> Despite the misbelief of Turkish scholarship which insists on the role of Selim III (r. 1789-1807) for the invention of Hampartsum notation, recent studies based on primary sources by Kerovpyan and Yılmaz (2010) and Olley (2017a) clearly document the factual historical data for the history of the notation and rejects the intervention of Selim III regarding the invention of the notation.

<sup>11</sup> Arm. Hambarjum Limončean.

<sup>12</sup> Minas Pijışkyan (Arm. Bžškean) is born in Trabzon and died in Venice. After he completed his religious education in Venice, he returned to Istanbul in 1808. He is employed by Düzyan family and became the director of Mxitrist (Catholic Armenian) school in Galata. He is known with his publication ranging from history, ethnography to mythology, linguistics. His treatise on music *Eraštut'wn* is completed in 1812 and important both for Armenian Church Music and Turkish Music since the work is the earliest account on Hampartsum notation. For more information about him and his treatise see (Olley, 2017a, pp. 74-80), (Kerovpyan and Yılmaz, 2010, pp. 89-92).

<sup>13</sup> Düzyan (Arm. Tiwzean) family is Catholic Armenian family from Istanbul, who had critical positions both in Armenian community and Ottoman court between seventeenth and nineteenth century (Kerovpyan and Yılmaz, 2010, p. 91).

<sup>14</sup> For detailed account on the cultural history of Hampartsum notation, see Olley's doctoral dissertation, interdisciplinary study on the subject (2017a).



the notation system both around Armenian and Ottoman elites<sup>15</sup>, Olley (2017a, pp. 167-168) emphasizes that this diffusion could be also defined as “a reflection of the Armenian reformers’ intention to create a universally applicable notation method for ‘Eastern’ music, as well as the entanglement of Armenian church music with the secular Ottoman tradition”. The introduction of Western notation in the Ottoman Empire begins after the abolishment of the Janissary force together with *Mehterhâne-i Humâyûn*, the military band of the Janissary force consisting of wind and percussion instruments, by Sultan Mahmud II (r. 1808-1939) in 1826. *Muzika-i Humâyûn*, a royal military band founded in this period is defined by Ayangil (2008, p. 401) as an “outstanding manifestation of westernisation” in the history of Turkish Music. Broader usage of Hampartsum notation by Turkish musicians began during late nineteenth century, together with staff notation. Mevlevi dervish lodges held a primary role to transmit notational knowledge to the Muslim society for the preservation of musical corpus. After the foundation of Turkish Republic in 1923, with the help of state supported educational reforms, staff notation became the dominant writing system along with *meşk* as the main socio-cultural mode of musical transmission. Feldman (1996, p. 18) reminds us that by the middle of the twentieth century the acceptance of both musical notation and a consistent form of theory for pedagogical purposes led to the existence of two forms of legitimation, one through conservatory instruction and the other through master-pupil training.

## 2.2 Introductory Information for the Notation System

The signs used in Hampartsum notation are based on the *khaz* system, a neumatic notation used in Armenian Church since ninth century<sup>16</sup>. The notation system is similar in principle with alphanumeric notational systems used by Nâyî Osman Dede, Kantemiroğlu and Kevserî. Every perde (pitch) is presented with single symbol. However, Hampartsum notation includes seven main symbols and different *perdes* are either presented with slight modification of these symbols or with the addition of a straight line below or above the symbol for octave differences. Table 2.1 represents the main symbols of Hampartsum notation together with octave equivalent of these

<sup>15</sup> Limonciyan was regular participant of Turkish musical gatherings in the Ottoman court during his lifetime including Mevlevi dervish lodges in Istanbul (Olley, 2017a, pp. 83-84).

<sup>16</sup> Armenian Orthodox Church used *khaz* sign system for liturgical practices of church music that are makamic (modal). The main purpose of these signs was helping cantors to memorise basic melodic patterns, intonation and recitative embellishments (Kerovpyan and Yılmaz, 2010, pp. 56-59).

symbols and correspondent perde names used in Turkish Music. CMO Guidelines divide the notation system into two different categories: Early Hampartsum Notation (EHN) and Standard Hampartsum Notation (SHN). Typically observed in early sources from the eighteenth century, the EHN system uses fewer duration signs and different usage of additional signs for sharpening the pitches and indications of formal structure could be observed in these sources as well. The information provided for the notation system in this chapter and throughout the study is based on SHN which is the most widely used system in Hampartsum sources.

**Table 2.1 :** Main symbols of Hampartsum notation with correspondent *perde* names.

Symbol	Perde	Symbol	Perde
✓	<i>Yegâh</i>	✓/	<i>Nevâ</i>
~	<i>Hüseynî Aşîran</i>	~	<i>Hüseynî</i>
~	<i>Irak</i>	~	<i>Evc</i>
~	<i>Rast</i>	~	<i>Gerdâniye</i>
~	<i>Dügâh</i>	~	<i>Muhayyer</i>
✓	<i>Segâh</i>	✓	<i>Tiz Segâh</i>
~	<i>Çargâh</i>	~	<i>Tiz Çargah</i>

Tilde or kisver is used above the sign only to sharpen the correspondent perde. However performance practice of some symbols could change according to modal properties of the makâm. A crucial example for these cases is perde *Hicâz* and *Sabâ*<sup>17</sup>. Since the symbol for this perde is same, (✓), in the notation system, performance practice should reflect the modal requirement of melodic progression (*seyir*). In this study I preferred to use a minimum number of basic alteration signs (see Figure C.1) and exact execution of the pitches are left to the performer.

Duration signs are also used in the notation system above the pitch symbols. Rests are also indicated by duration signs written on the same level as pitch signs. The unit

<sup>17</sup> Similar case could be also examined further for the *perdes* *Hisâr* and *Bayâtî* (see Appendix C.1).

value of these duration signs could be interpreted differently depending on the division of the usûl and rhythmic indication derived from these divisions. Table 2.2 presents basic duration symbols used in the YZPER2 manuscript.

**Table 2.2 : Duration symbols of Hampartsum notation.**

Symbol	Duration
••	o
•	♪
‚	♩
”	♫
◦	♫
↗	♩.
↘	♩.

The notation system also incorporates signs for the division of usûl cycles, indicating the end of rhythmic cycle and the repetition of certain sections of the composition. Table 2.3 shows other signs used in YZPER2 manuscript.

**Table 2.3 : Signs for usûl division, end of usûl cycle and repetition.**

Symbol	Description
⋮	Division or End cycle
⋈	End cycle
⌘	Segno

### 2.3 Collections of Hampartsum Notation and the Scholarship

One of the largest collections written in Hampartsum notation is located in İstanbul Üniversitesi Nadir Eserler Kütüphanesi (NE). This collection consists of 14 notebooks and catalogued for the first time by Ralf M. Jäger (1996). The personal archive of Hüseyin Sadeddin Arel (1880-1955), prominent Turkish musicologist of

early twentieth century is housed at İstanbul Üniversitesi Türkiyat Araştırmaları Kütüphanesi (TA). The archive of Arel includes six manuscripts in Hampartsum notation. In the Arel archive there are also around 3000 pages of loose sheets in Hampartsum notation, catalogued as TA249 (Olley, 2018, pp. 372-379). The CMO Source Catalogue lists in total 30 manuscripts, most of them located in public libraries at İstanbul<sup>18</sup>. However, Hampartsum collections kept in private archives are not easily reachable for studying further. Apart from the collection included in the personal archive of Çağatay which will be explained further in the next chapter of this study, the private archive of Rauf Yekta (1871-1935) contains 15 Hampartsum manuscripts, catalogued by OTMAG (Doğrusöz, 2018). Two manuscripts in Armenian church Surp Takavor (ST) in İstanbul are catalogued by Jacob Olley and included in the CMO Source Catalogue as well. Hampartsum collections of Armenian musician Leon Hanciyan (1857-1947) and Turkish composer Muallim İsmail Hakkı Bey (1866-1927) are in the TRT Archive section of T.C. Cumhurbaşkanlığı Osmanlı Arşivi<sup>19</sup>. The Hampartsum collections in NE and TA together with two manuscripts in ST, one manuscript in the İstanbul Archeology Museum and some manuscripts from Hanciyan collection are the main source for this study for comparing different Hampartsum versions of the compositions included in the YZPER2 manuscript.

Turkish scholarship on the collections of Hampartsum notation is mostly oriented towards the transcription of the notation only. Some of these studies that could be mentioned are transcription of manuscripts in Arel archive (Tan Sunat, 1988), İstanbul Atatürk Kitaplığı (Karamahmutoğlu, 1999), İstanbul Arkeoloji Müzesi (Taşdelen 2014), Nadir Eserler Kütüphanesi (Yener, 2015) and the Kemal Batanay archive in İslam Araştırmaları Merkezi (İşler 2015). Transcriptions of Hampartsum manuscripts in the private archive of Ali Rifat Çağatay as graduate theses (Uruş, 2013) and undergraduate studies are also done at ITU Conservatory, supervised by Nilgün Doğrusöz.

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<sup>18</sup> Full list of the source catalogue is available online at CMO Source Catalogue website: <http://cmo.gbv.de/content/index.xml> (accessed 15 April 2019).

<sup>19</sup> The CMO project is studying the Hampartsum collections included in TRT Archive and plans to incorporate them into their catalogue in the near future.

### 3. ALİ RİFAT ÇAĞATAY AND HIS PRIVATE ARCHIVE

#### 3.1 Ali Rifat Çağatay

Ali Rifat Çağatay (1867<sup>20</sup>-1935) is a significant musical figure from the first quarter of the twentieth century who is mostly known as a composer, oud player, conductor and musicologist. The period in which he lived was a crucial transitional era for Turkey not only politically, but socio-culturally as well. Apart from social conditions arising from the collapse of the 600-year-old Ottoman Empire until the establishment of Turkish Republic in 1923, reformist policies during the era of Abdulhamid II (r. 1876-1909) define the characteristic attitudes of the intellectuals who lived in this era. While multiple aspects of these intellectuals described by Doğrusöz and Ergur (2017, pp. 36-37) as the ability of coexistence of Islamic identity and European culture and traditionalism and progressivism, the authors also emphasize that a significant characteristic of Ali Rifat Çağatay is his approach to music that is both modern and capable of reconciling antinomies between tradition and reformism. His reformist approaches in Turkish Music include polyphonic composition of Turkish Music<sup>21</sup>, standardization of alteration signs and key signatures for makâms, and new formal genres like *medhâl*<sup>22</sup>. He became the president of both Western (*Garp*) and Eastern (*Şark*) Music departments<sup>23</sup> of the Conservatory of Istanbul Municipality (*Dârülbendâyî*) founded in 1914 and headed by French artist André Antoine. He is the first president of *Şark Mûsikî Cemiyeti* (Eastern Music Association) founded in 1920. Çağatay was also assigned as the member of the committee that is responsible for identifying and cataloging the notational and oral sources of Turkish Music

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<sup>20</sup> The year Çağatay was born is controversial. As discussed by Doğrusöz and Ergur (2017, p. 23), while 1872 could be more suitable choice since it is known that he is died in 1935 when he was 63 years old, in this study the birthdate information, 6<sup>th</sup> of February 1867, provided by the surviving members of the Çağatay family is preferred.

<sup>21</sup> Ali Rifat Çağatay's private archive includes such pieces like *ûd Trio*, *Nişâburek Şarkı* and *Nişâburek Medhâl* in which he experiments with polyphonization of his compositions. For further information on Çağatay's harmonic language, see (Baysal, 2017, pp. 289-317)

<sup>22</sup> *Medhâl*, first introduced by Ali Rifat Çağatay, is an introductory instrumental composition at the beginning of fasıl music.

<sup>23</sup> These music departments of *Dârülbendâyî* became *Dârülelhân* later in 1917 which is the first national conservatory of Turkey.

(*Konservatuar Tasnif ve Tespit Heyeti*) in *Dârülelhân* starting from 1927 until he passed away in 1935 (see Figure 3.1 for his portrait). Apart from the musicological studies on Turkish Music he undertook as part of this committee together with other well-known figures like Rauf Yektâ, Zekâîzâde Ahmed Irsoy and Subhi Ezgi, Ali Rifat Çağatay is the first composer of the national anthem of the Turkish Republic, *İstiklâl Marşı* (March of Independence). His composition is performed for more than one year after its approval in 1923<sup>24</sup>.



**Figure 3.1 :** Ali Rifat Çağatay (Doğrusöz and Ergur, 2017, p. 23).

While Çağatay was capable of playing several instruments like kemenche, cello and tanbur, he was mostly known as “*Oudi Ali Rifat*” in his era (see Figure 3.2). In his private archive, several manuscript notations hand-written and signed by him as “*Ûdî Âcîz*”<sup>25</sup>. The main students of Çağatay include Suphi Ziya Özbekkan (d. 1966), Mesud Cemil (d. 1963), Oudi Sami Bey (d. 1939), Selahattin Pınar (d. 1960) and Şerif Muhiddin Targan (d. 1967) (Doğrusöz and Ergur, 2017, p. 70).

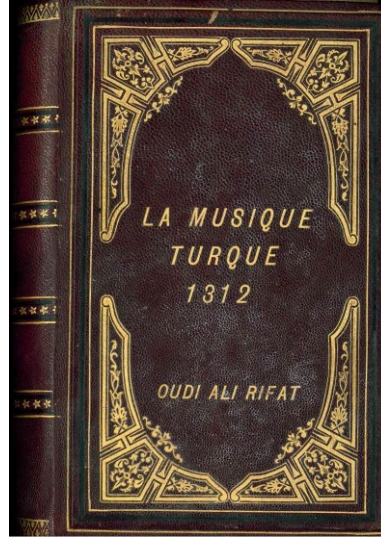
Çağatay published several articles related to Turkish music. The most important ones among them are the article series titled “*Fenn-i Musiki Nazariyatı*” (The Theory of Music Science) published in the *Mâlumat* journal between May 1895-January 1896,

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<sup>24</sup> The election for the compositions of national anthem of Turkish Republic was made two years after the approved legislation of national anthem on 12<sup>th</sup> of March 1921. The composition by Ali Rifat Çağatay in makâm Acem Aşîrân is selected on 12<sup>th</sup> of July 1923 (Toker, 2017, pp. 133-155).

<sup>25</sup> *Âcîz* means humble in Turkish.

and music-related sections of the book “*Türk Tarihinin Ana Hatları*” (Outlines of Turkish History) published by *Türk Ocağı*.



**Figure 3.2 :** The cover of Hampartsum notebook HDEF10 from the private archive of Ali Rifat Çağatay (Doğrusöz and Ergur, 2017, p. 65).

Regarding his personal life, Ali Rifat Çağatay was the oldest son among the three sons of his father Hasan Rifat Bey (Doğrusöz and Ergur, 2017, p. 25). His first wife was Sâre Hanım (1877-1973) and his second wife was Princess Zehra Hanım (1863-1922) from Kavala, Egypt. Zehra Hanım was the daughter of Prince Vizier Mehmed Abdülhalim Paşa<sup>26</sup> (1830-1894) and the sister of Grand Vizier Prince Said Halim Paşa (1864-1921). After Zehra Hanım died at Nice, France because of her illness, Çağatay married his last wife Nimet Hanım on 1923. After the application of the surname law in Turkey in 1934, Ali Rifat Bey chose Çağatay as his surname in honour of the studies his sister Samih Rifat Bey was doing on Chagatai language<sup>27</sup>.

### 3.2 Personal Archive of Ali Rifat Çağatay

Ali Rifat Çağatay was not only a member of wealthy family, but his education background covered Western music, and his advanced training in French and Persian languages made him capable of studying primary sources related to Turkish Music, harmony and history. The family mansion located in Çamlıca was famous for musical gatherings (Tr. *mûsikî meclisleri*) in which major figures of the era

<sup>26</sup> Mehmed Halim Paşa was wealthy collector and crucial supporter of Turkish Music. He financed scribes to notate Turkish Music repertoire in the last quarter of nineteenth century.

<sup>27</sup> The Chagatai language is included in extinct family of Turkic languages and used in the Timurid Era under the influence of Islamic civilization. Chagatai refers to the second son of Genghis Han, the founder of Mongol Empire.

participated including Rauf Yekta, Tanbûrî Cemil Bey and Şerid Muhiddin Targan. Another regular musical gathering of this time was organized on Bosphorus in the summer months and was called “*Mehtâbiye*”<sup>28</sup>. These gatherings hosted the main musician figures of Turkish music including Kemeñçeci Vasil, Hânende Nedim Bey, Kemânî Aleksan Ağa, Santûrî Ethem Efendi, Kanûnî Şemsi Efendi, Tanbûrî Cemil Bey, Lavtacı Andon, Kemânî Tatyos and Ali Rifat Bey (Doğrusöz and Ergur, 2017, pp. 29-32). The organizer of these gatherings was Said Halim Paşa who was well-known for his notation collection handed down to him by his father Mehmed Abdül Halim Paşa. The letter written by Rauf Yekta addressed to the Mayor of Istanbul regarding Çağatay’s suitability to the open position in *Konservatuar Tasnif ve Tespit Heyeti* confirms the transmission of the Said Halim Paşa collection to Ali Rifat Çağatay (Doğrusöz and Ergur, 2017, pp. 55-56). This fact is not surprising since Çağatay’s second marriage was with the sister of Said Halim Paşa, Princess Zehra Hanım.

In 2012, a surviving member of the Çağatay family, Alp Altın<sup>29</sup> decided to make the private archive of Ali Rifat Çağatay accessible to academic studies. The project titled “Research and Investigation Studies on Manuscripts and Printed Works found in Ali Rifat Çağatay Estate” made by Istanbul Technical University (ITU) Ottoman-Turkish Music Research Group (OTMAG) under the direction of Prof. Dr. Nilgün Doğrusöz was completed in 2015. The scope of the project included the transfer of documents found in the Ali Rifat Çağatay archive (manuscript books, notations, articles and other documents) to digital media. An inventory study was published based on the classification of these materials (Doğrusöz, 2019). The catalogue completed by OTMAG divides the archive to two main sections (Yavuz, 2019, p. 9): documents with notation in which manuscripts both with Hampartsum and Western notation are included; and personal documents ranging from articles, documents and letters in Ottoman Turkish to French documents and periodicals. In this archive OTMAG identified 761 different compositions of Turkish Music in which 173 of them are duplicated with different notation systems (Yavuz, 2019, p. 9). The classification of the musical scores in the archive is made based on name, makâm, usûl, genre of the composition and the composer of the piece (see Figure 3.3).

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<sup>28</sup> *Mehtap* means full moon in Turkish.

<sup>29</sup> Musician Alp Altın is grandson of Ali Rifat Çağatay. As violoncello player, he is also the president of İstanbul Filarmoni Derneği (Istanbul Philharmony Foundation).



<b>HDEF 7:</b>				
<b>Defter No: 56/2 (Veedi Bey tarafından numaralandırılmıştır)</b>				
<b>Kapak: Üstü ebrulu bordo-lacivert karton kapak</b>				
<b>Boyutu: 20,5 cm x 27,5 cm</b>				
<b>Özelliği: Çizgili defter. Kurşun kalem kullanılmıştır.</b>				
<b>Dili: Ermenice, Osmanlı Türkçesi</b>				
<b>Sayfa: 34 sayfa yazılı, 66 sayfa boş toplam 100 sayfa.</b>				
<b>Eser Adı</b>	<b>Makam</b>	<b>Usl</b>	<b>Form</b>	<b>Bestekâr</b>
Kâmetin serv-i şehidîr ârızın berk-i semen	Kürdi	Muhammes	Beste	Hafız Efendi
Bir devlet için çerha temennâdan usandık	Şehnazbuselik	Remel	[Beste]	[Nâlizâde Ali Dede]
Yâr niçün külhân edersin rûhini	Şevkidil	Çenber	Beste	Abdullah Ağa
Kaş-ı yayımı mihr edüp neşveni hay canım	Evc	Zencir	Beste	[Ebû] Bekir Ağa
Gelirse meclise ol âfet-i cihânı görün efendim	Evc	Hafif	[Beste]	[Ebû Bekir Ağa] Tabi
Çok mu figân-ı ol gül-i zîba-hırâm için efendim	Evc	Remel	Beste	Dilhayat Kalfa'nın
Şeydâ-ter eyledi beni hûy-gerde gerdinin	Evc	Muhammes	Beste	[Ebû] Bekir Ağa

**Figure 3.3 :** Classification of the Hampartsum scores for the archive of Çağatay catalogued by OTMAG (Doğrusöz, 2019).

Apart from 15 notebooks with Western notation, OTMAG identified 13 notebooks with Hampartsum notation in the archive that consist of 485 musical scores. Among these notebooks, seven of them have Turkish titles written in the Armenian alphabet and belong to the same scribe (Taşdelen, 2019, p. 18). The remaining six notebooks with Hampartsum notation are titled only in Ottoman Turkish. OTMAG catalogued these notebooks with HDEF code with numbering for every notebook like HDEF1, HDEF2. Taşdelen (2019, pp. 20-24) mentions another paleographic conclusion that based on the identification of Ali Rifat Çağatay's hand-writing in HDEF10 (see Figure 3.2). Out of six notebooks, five of them are identified as written by Çağatay. Several graduate and undergraduate studies in Musicology Department of ITU Conservatory that include transcriptions of these notebooks have been supervised by Nigün Doğrusöz.



#### 4. THE YZPER2 MANUSCRIPT

The YZPER2 manuscript, which is the main object of this study is the only Hampartsum score with loose sheets of paper in the personal archive of Ali Rifat Çağatay. There are 22 sheets, the dimensions of which are 203x285mm. The pages are champagne in colour with blue graph lines that create rectangular shapes on the paper. The ink colour used by the scribe is indigo blue. Since folio numbering is done by OTMAG based on the ordering of the sheets found in the archive, they are shown with square brackets throughout this study. Out of 22 sheets, the left half of one sheet is torn and lost, and therefore could not be covered in the study<sup>30</sup>. Five scores continue on the verso of the sheets and the verso of two sheets include sketches in Hampartsum notation<sup>31</sup>. Remainig versos of the manuscript are blank.

The titles of the scores in the YZPER2 manuscript are written with Armenian alphabet in Ottoman Turkish except f. [3r] (see Figure A.3), which is written with Latin alphabet in French orthography. Throughout the manuscript, no signature or autograph is included to indicate more information about the ownership and provenance of the manuscript. Every score has second hand writing with pencil next to the main heading in Armenian script which transliterate the title of the scores in Ottoman Turkish. However these second hand writings in the manuscript are misleading since they don't exactly transliterate the main titles written with Armenian alphabet and information included in the main title<sup>32</sup>. The characteristic structure of the headings written by the scribe could be identified first of all by the regular usage of abbreviation "P." for *peşrev* and "o." for *usûl*<sup>33</sup>. Throughout the

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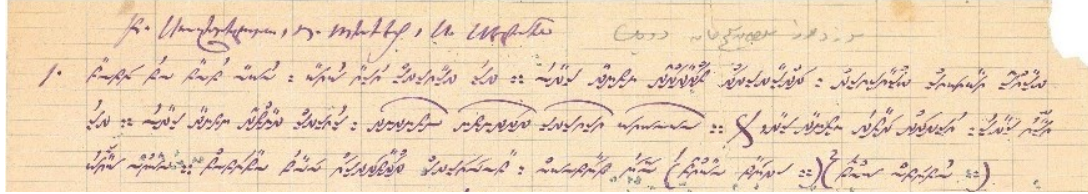
<sup>30</sup> The title of this sheet, the second handwriting in Ottoman Turkish with pencil begins as "*Şevkutarâb hafîf Sul...*". The piece is attributed to Selim III and the form is *peşrev* with four *hânes*. See Figure A.28, A.29 for the facsimile of these sheets.

<sup>31</sup> Sketches in f. [4v] is with black ink and seem to belong to the same scribe who wrote the scores in the manuscript. Sketches in f. [6v] is with pencil and written by the same person who made corrections on the Hampartsum score in f. [6r] (see Figure A.5, A.7 and A.8).

<sup>32</sup> *Fahte* as *usûl* information is not included in the second handwriting of the first folio (see Figure A.1). *Bereşân* as *usûl* information is not included in the second handwriting of the folio 8. (see Figure A.10).

<sup>33</sup> "A." abbreviation is used in the heading of *Sabâ Saz Semâisi* and probably indicating *usûl* of the *semâi* genre as *aksak semâi* or *ağır semâi*.

manuscript, *hânes* of the composition is marked with numerals; for example “1.” stands for the first *hâne*. Every score page of the manuscript includes 14 lines of notation and 60 symbols on average.



**Figure 4.1 :** First *hâne* of *Sûzidilârâ Peşrev* in YZPER2.

Regarding the content of the YZPER2 manuscript, all scores belong to instrumental genre of Turkish Music. Table 4.1 represents the content of the manuscript based on the headings on the manuscript. Except one score which is a *saz semâîsî*<sup>34</sup>, all scores are examples of the *peşrev* genre. Regarding the structural properties of the compositions in the manuscript, eighteenth century musician Kantemiroğlu's definitions for these instrumental genres are crucial for distinctions based on the repertoire included in YZPER2 manuscript. Kantemiroğlu defines four different type of *peşrevs* (Tura, 2001, pp. 184-185) in his treatise: The first type is with three *hâne* and *mülâzime*, second type is three *hâne* without *mülâzime*, the third kind consist of four *hânes* and the fourth kind is with additional fifth *hâne* called *zeyl*. Out of 20 *peşrev* scores in YZPER2, Kantemiroğlu's third category is the most encountered version in our manuscript, therefore 16 *peşrevs* has four *hânes*. If we look to the structure of these 16 *peşrevs* with four *hânes*, two of them are without repetition signs, which means no *mülâzime* section is included or marked by the scribe<sup>35</sup>. Another *peşrev* without *mülâzime* is in makâm *Bûselik Aşîrân*, attributed to Kantemiroğlu in the manuscript. However, the composer's version of this piece in Kantemiroğlu's own collection includes a section marked as *mülâzime* (Tura, 2001, pp. 513-516). Apart from Kantemiroğlu's piece, *Hicaz Karabatak Peşrevi* also has three *hânes*. This composition consists of a *batac* section functioning as *mülâzime*

<sup>34</sup> This piece is located in folio 10. See Figure A.14 for the facsimile of the sheet. See Figure 6.10 and Table 6.10 for the critical edition of the composition.

<sup>35</sup> These two *peşrevs* without *mülâzime* are *Segâh Zülfünigâr Peşrevi* and *Sâzkâr Peşrevi*, located in f.[17] and f.[20] respectively.

and will be discussed further as a genre in the final chapter of this study. Two compositions with five *hânes* are in usûl *sakîl* and *darb-ı fetih*<sup>36</sup>.

**Table 4.1 :** Content list of the YZPER2 manuscript.

Folio no.	Heading in Armenian script
1	P. şēt' ħarç'ıgar, o. faht'ē, Babanın
2	[P.] Muhayēr, o. Bērēfşan, Mandōlinin
3	<i>Péchrēf Hidjaz karabatac, ousoul sakil (48)</i> <sup>37</sup>
4	P. Ēvicara, o. düeēk, dilhayat'ın
5	P. Suzidilara, o. düeēk, S. Sēlimin
6	P. Suzinag, o. Ç'ēmbēr, T'adēos ağanın
7	P. K'ürdi, o. düeēk, Saat'cının
8	P. Pusēlik Aşran, o. Bērēfşan, K'ant'ēmīr oğlunun
9	P. Nühüfd, o. Havi, Andon ağanın
10	A. Semayi Saba, Aziz Dēdēnin
11	P. Nēşavērēk, o. Bērēfşan, Ahmēd ağanın
12	P. Üşşak, o. düeēk, K'ampusın
13	P. Eēgeah, o. Bērēfşan, İşhakın
14	Pēşrēf Acēm Puselik, o. Sakil, Sadık ağanın
15	P. T'ahir Puselik, o. Muhammēs, Rıza Ef. nin
16	P. Muhayēr K'ürdi, o. düeēk, Sebuḥ ağanın
17	P. Sēgeah Zülünigear, o. düeēk, Mandōlinin
18	Pēşrēf Gēvēşd, o. Dēvrikēbir
19	P. Nigriz, o. Düeēk, Ēflat'un
20	P. Sazkear, o. Zēncir, Musinin
21	P. Puselik, o. Zarbifēt', Z. Mēhmēd ağanın

Another qualitative data that could be mentioned is the type of *usûls* used in the compositions included in the manuscript. *Düyek* is by far the most used usûl with seven scores in usûl *düyek*<sup>38</sup> (see Figure 4.2). The second frequent usûl I observe throughout the manuscript is *berefşân* which is used four times. Apart from *sakîl* which I encounter two times in the manuscript, the remaining *usûls*, each appearing only once, are *çenber*, *darb-ı fetih*, *devr-i kebîr*, *fahte*, *hâvî*, *muhammes*, *semâî* (*aksak semâî* and *yürük semâî* for *saz semâîsi*) and *zencîr*. Based on this variety of *usûls* in the manuscript, except the compositions in usûl *düyek* and *semâî*, all remaining pieces are with *büyük usûl*<sup>39</sup> (large usûl). In the manuscript, the scribe

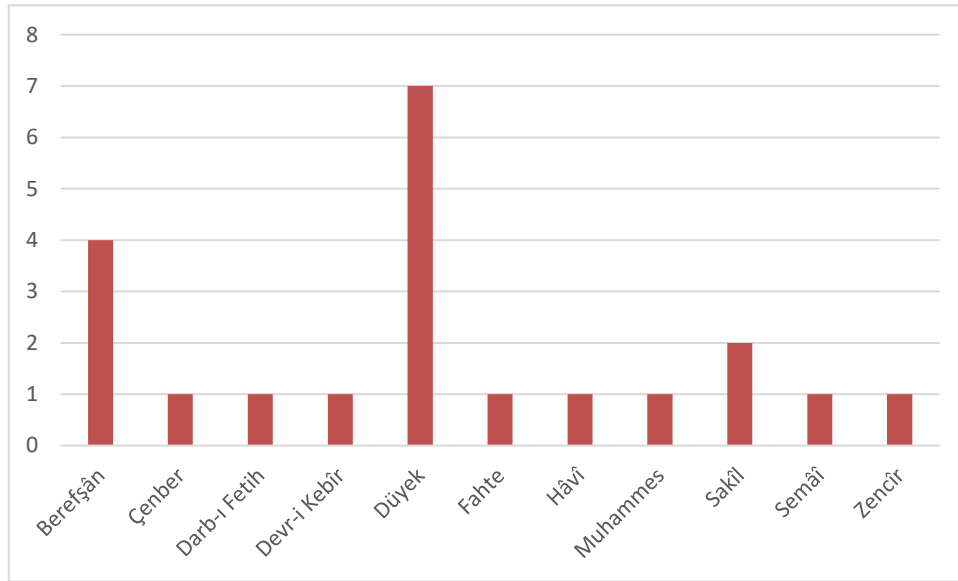
<sup>36</sup> Two *peşrevs* with five *hâne* are in makâm *Acem Bûselik* and *Bûselik*, located in f. [14] and f.[20] respectively.

<sup>37</sup> Since the third composition in the manuscript includes the only heading in Latin letter, it is shown in the table with italic, analogous with the italic heading on the manuscript.

<sup>38</sup> The compositions interpreted as *çifte düyek* for the usûl pattern in the critical edition is counted as *düyek* for the quantitative value mentioned for *düyek* in Figure 4.2.

<sup>39</sup> *Usûls* with more than 15 beats are defined as *büyük usûl* in Turkish Music (Akdoğan, 1996, p. 284). *Büyük usûls* consist of various smaller usûl units that also function as supportive tool to memorize

indicates the beat number of the usûl only in the heading of *Hicaz Karabatak Peşrevi* as “48”.



**Figure 4.2 :** Frequency of usûl usage in the YZPER2 manuscript.

Based on the attributions included for the compositions in the manuscript, eight pieces out of 21 belong to the eighteenth century repertoire of Turkish Music (Figure 3.4)<sup>40</sup>. Eighteenth century composers include Dilhayat Kalfa, Saatçi Mustafa<sup>41</sup>, Sultan Selim III (1761-1808), Musahib Seyyid Vardakosta Ahmed Ağa (d. 1794) and Musahib Kemânî Tanbûrî Sâdık Ağa (d. 1815). Other eighteenth century composers of the manuscript are Kantemiroğlu (d. 1723), Tanbûrî İsak (d. 1814?) and Tanbûrî Mûsi (d. ca. 1780). There are also four pieces attributed to the musicians from the early nineteenth century: Hampartsum Limonciyan (1768-1839), Andon Düzyan<sup>42</sup> (1765-1814), Kemânî Rızâ Efendi (d. 1852) and Tanbûrî Zekî Mehmed Ağa (d. ca. 1845). Late nineteenth century attributions in the headings of the manuscript consist

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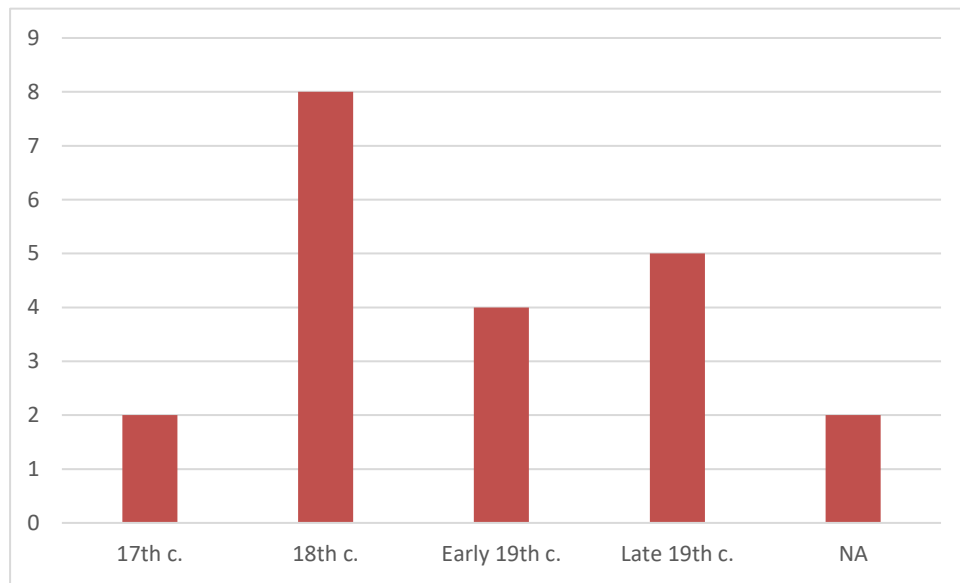
long compositions for oral transmission of the repertoire. For further discussion on large usûl structures in Turkish Music see Ayangil's article on the subject (2017, pp. 137-150).

<sup>40</sup> Throughout the study the usage of death year only for the attributions together with question mark is usually referring to the information derived from the Turkish Music encyclopedia of Yılmaz Öztuna (1990) which is defined as inaccurate for the exact periodization of the attributions.

<sup>41</sup> The heading of *Kürdî Peşrevi* both in Armenian and Ottoman Turkish script mentions only Saatçi as the composer of the piece in the manuscript. Saatçi is used as sobriquet for the composer meaning clockmaker in Turkish. Out of five concordances, three of them also mentions Mustafa together with the sobriquet Saatçi for the composer of the piece. CMO Source Catalogue underlines that while Öztuna (1990, p. 85) assumes that Saatçi is the same person as Muzaffer, there is no available manuscript in which both names are written together (“*Sâ’atcî*”, [http://cmo.gbv.de/receive/cmo\\_person\\_00000199](http://cmo.gbv.de/receive/cmo_person_00000199), accessed 15 April 2019).

<sup>42</sup> Olley (2017a, p. 70) argues that Andon Düzyan as the composer of *Nühüft Peşrev* is a certainly misattribution and Andon in the headings of the versions of the piece could refer to another Andon, possibly Antoine de Murat (ca. 1739-1813), a student of Petros Peloponnesios.

of Mandoli Artin (d. 1890?), Kemânî Tatyos Efendi (1858-1913), Aziz Dede (d. 1905) and Kemânî Sebuğ Ağa (d. 1894). Mandoli Artin is the only composer who has two attributions in the manuscript. Two pieces attributed to the composers from the seventeenth century are Eflâtûn (fl. ca. 1650?) and Kanpos Mehmed Çelebi (fl. ca. 1700?). In the manuscript, two pieces do not include any attribution: *Hicaz Karabatak Peşrevi* and *Geveşt Peşrevi*. Figure 4.3 represents century range of the repertoire included in the manuscript according to the attributions of the scribe in YZPER2 manuscript.



**Figure 4.3 :** The centuries of the attributed composers.

Another specific quality of the manuscript is that all the makâms used throughout the sheets are different. In other words, the manuscript represents 21 different makâm examples. Apart from well known main makâms like *Hicâz*, *Kürdî*, *Sabâ*, *Uşşâk*, *Segâh*, *Bûselik* and *Muhayyer*, the scribe prefers to include *peşrevs* with less common makâms in the compilation as well, e.g. *Şed Karcığar*, *Evcârâ*, *Sûzidilârâ*, *Sûzinâk*, *Bûselik Aşîrân*, *Nühüft*, *Nişâburek*, *Yegâh*, *Acem Bûselik*, *Tâhir Bûselik*, *Muhayyer Kürdî*, *Nikrîz* and *Sâzkâr*.





## 5. THE METHODOLOGY

The methodology of this study is based on the guidelines developed by Corpus Musicae Ottomanicae (CMO), the research project focusing on the transcription and critical editing of nineteenth century sources of Turkish Music, carried out by the Institute for Musicology at the University of Münster, Germany under the chairmanship of Ralf Martin Jäger. The CMO project is supervised by an advisory board that includes key scholars in this area including Ruhi Ayangil, Nilgün Doğrusöz and Walter Feldman. Distinctive methodological strategies derived from the cataloguing experiences of OTMAG, particularly for private archives, are also integrated into this study which will be explained further in this section.

The first phase of the CMO project covers scholarly cataloguing and critical editions of key sources in Hampartsum notation. The cataloguing process of the project aims to provide descriptive information about each manuscript including their contents. The open-access CMO Source Catalogue<sup>43</sup> includes a searchable database about these sources. The critical editing process covers transcription of sources into staff notation based on the guidelines prepared by CMO editor Jacob Olley<sup>44</sup>. Critical commentaries are also a crucial aspect of this process in which editorial decisions based on historical research could be defined together with other relevant information about the transcriptions including formal structure and pitch set of the edition. This section of the study is divided to four parts: transcription layout, critical commentary, theoretical and technical framework. These sections aim to provide a detailed overview regarding the methodology of the critical edition applied on YZPER manuscript.

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<sup>43</sup> For further information about CMO Source Catalogue, see <https://www.uni-muenster.de/CMO-Edition>.

<sup>44</sup> September 2018 version of *Corpus Musicae Ottomanicae Music Edition Guidelines Version V.1* is used as the main source for CMO Guidelines that is followed throughout the study. This guideline prepared by CMO editor Jacob Olley was unpublished at the time of this study and included in the reference section as Olley, J. (n.d.). The guideline will be referred as CMO Guideline hereafter in this study.

## 5.1 Transcription Layout

In this section, relevant sections of the transcription will be explained based on the layout structure of notations and the CMO Guideline. Figure 5.1 presents descriptive information for the transcription layout.

Figure 5.1 : Layout of the transcription.

### 5.1.1 Catalogue information

Basic catalogue information is located on the upper left side of the transcription page and consists of three categories: makâm, usûl and genre<sup>45</sup>. Makâm and usûl information is usually mentioned in the heading of the original manuscript.

### 5.1.2 Heading

The heading section of the transcription page is a transliterated version of the original heading in the manuscript. Since almost all headings of the YZPER2 manuscript used Armenian alphabet, the transliteration of the headings is based on

<sup>45</sup> All musical terms related to Turkish Music are mostly written based on a CMO reference document titled “Standard List of Musical Terms” (Kalpaklı & Güray, 2016) in this study.

the guideline titled “Romanization of Turkish in Armenian Script” prepared by Jacob Olley from the CMO project team.

### **5.1.3 Attribution**

While the composer’s name could be indicated in the original heading, it is also mentioned on the upper right side of the transcription page. This section also includes additional titles like *tanbûrî* or *kemânî* and birth and death dates of the composer if available. Since attributions are a problematic area in Turkish Music, further factual discussion on the subject will be included in the critical commentary section of the edition.

### **5.1.4 Usûl staff**

All transcriptions of this study include usûl staff which consist of beat number and rhythmical pattern of the usûl throughout the composition. The rhythmical pattern consists of two lines in which the upper line represents the lower pitched percussion strokes in Turkish Music referred as *düm* (D) and the lower line shows the higher pitched percussion strokes, referred to as *tek* (T). Further explanation on the methodology of rhythmical structure of the editions will be discussed in theoretical framework section of this chapter.

### **5.1.5 Divisions and bar lines**

Hampartsum notation divides usûl cycles into sub-sections and the sign used for these divisions is “:”, or colon. The end of the usûl cycle is usually shown with the sign “::”, or double colon. However, in some notations, a colon is also used for marking the end of the usûl cycle. In these examples a double colon is used at the end of *hânes* (sections of *peşrev* or *saz semâîsi*), usually at the end of first and second endings of the *hâne* if there are any. Transcription layout includes the colon sign together with dotted bar lines in staff notation if the colon is used for dividing the usûl cycle. Colon and double colon signs used for the end of the usûl are shown with regular bar lines in the staff notation part of the transcription.

### **5.1.6 Groupings**

Apart from the division of rhythmic cycles, Hampartsum notation also includes groupings between these divisions. These groupings usually consist of four units

corresponding to single time units based on the beat number of the *usûl* structure. These groupings are shown above the staff with corner brackets.

### **5.1.7 Line and page breaks**

Line breaks refer to the notational line number of the original Hampartsum manuscript and shown with the correspondent number between slashes, (e.g. /5/) above the staff. Page numbers are also indicated above the staff in square brackets (e.g. [f. 1r]).

## **5.2 Critical Commentary**

In the study, the critical commentary section is a crucial part of the critical edition. After every transcription, a critical commentary of the piece is included that provides detailed information about the editorial aspects of the transcription. This section, also based on CMO Guidelines, consists of several sub-sections: additional catalogue information, remarks, structure, pitch set, notes on transcription and consulted concordances.

### **5.2.1 Additional catalogue information**

The first section of the critical commentary consists of source description, location of the composition including line numbers (e.g. ll.1-14), *makâm*, *usûl*, genre and attribution. Source description and folio numbering of the YZPER2 manuscript follows catalogue coding applied by OTMAG (Doğrusöz, 2019) for the private archive of Çağatay, e.g. OTMAG.ARC.YZPER2.

### **5.2.2 Remarks**

This section introduces additional information about both the manuscript and the transcription. Apart from physical condition, layout of the manuscript and second hand writings on the manuscript, additional commentaries related to the edition and transcription could be included in this section.

### **5.2.3 Structure**

The formal structure of the composition based on the manuscript version of the composition is represented in this section. The letter “H” is used for *hâne* and numbers in this section stand for the number of *usûl* cycles in every *hâne* together

with repetition information indicated by the colon “:”. If a *hâne* includes a *mülâzime* (teslîm) section, it is represented here separately and with “(M)” including the cycle count for the *mülâzime*. Throughout this study *mülâzime* is preferred term instead of *teslîm* for repeated sections of the compositions. Since the scribe only uses segno sign to indicate repetitions, I argue that despite the common usage of *teslîm* as a general term for repeated sections of the instrumental compositions from the late nineteenth century onwards, based on clear functional differentiation of these two terms defined by Tura (2001, p. XLVII) for Kantemiroğlu’s treatise, *mülâzime* reflects a better understanding of the formal function of these sections.

#### **5.2.4 Pitch set**

The pitch set section shows all of the *perdes* (pitches) used in the piece and includes both Hampartsum signs and the correspondent transcription of these *perdes* into staff notation. Further explanation on the methodology of modal structure of the editions will be discussed in the theoretical framework section of this chapter.

#### **5.2.5 Notes on transcription**

This section is dedicated to the editorial decisions and interpretations related to transcription and could include additional information regarding particular section of the notation. Since editorial notes are shown with an asterisk (\*) above the corner brackets of the groupings in the transcription, the labelling in the critical commentary is done with numbers in which the first number stands for the division number of the usûl, the second number for the grouping number of the related measure and the third number indicates the sign number of the grouping (e.g. 20.2.3).

#### **5.2.4 Consulted concordances**

Titled as “consulted concordances”, variants or similar versions of the piece in other Hampartsum manuscript sources that were consulted during the transcription and editorial process are mentioned here. In this study, the Hampartsum sources consulted were mostly limited to the manuscripts located in the private archive of Ali Rifat Çağatay, marked as ARC; İstanbul Üniversitesi Nadir Eserler Kütüphanesi, marked as NE; and İstanbul Üniversitesi Türkiyat Araştırmaları Enstitüsü Kütüphanesi, marked as TA. Two manuscripts located in the library of Surp Takavor Armenian Church in Istanbul, marked as ST; and one manuscript from Istanbul

Archeology Museum, marked as AM are also included throughout the study. Because of the uncatalogued situation of Leon Hanciyan collection in the TRT Archive, only some of the editions refer to this collection. The concordances found in other historical collections like Ali Ufkî, Kantemiroğlu, Kevserî and Abdülbâkî Nâsır Dede are also mentioned in some cases and written in italics in this section. Versions with staff notation are excluded from the concordances throughout the study because of the scope of the thesis which only focuses on Hampartsum notation. The references section of this study lists all manuscript sources consulted for the critical edition of YZPER2 manuscript.

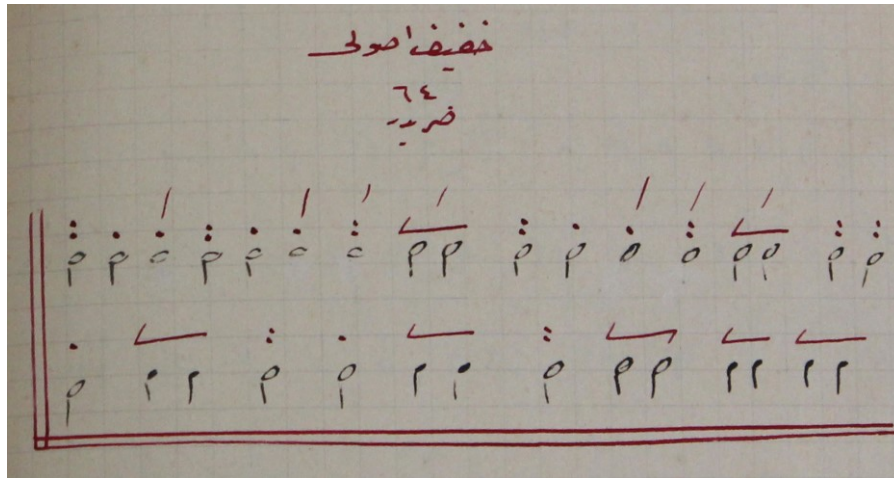
### 5.3 Theoretical Framework

As mentioned earlier in the second chapter of this thesis, Hampartsum notation system represents pitches with main pitch symbols and uses additional symbols above these for sharpening the pitch level. According to CMO Guidelines, pitch representation is divided to two different systems based on periodization of the source: pre-1880 sources and post-1880 sources. While alteration signs for pre-1880 sources consist of three degrees of sharpening or flattening (half, quarter and less than quarter), alteration signs applied for the sources dated post-1880 is based on Arel-Ezgi-Üzdilek (AEU) system which is commonly used in modern Turkey. While the manuscript I examine in this thesis appears to be dated to the post-1880 period, a fact that will be discussed further in the final chapter, this study aims to apply minimized usage of different alteration signs to the transcriptions (see Figure C.1). Applied pitch structure for the transcriptions mostly uses regular sharp (♯) and flat (♭) signs for 4-5 commas. Exceptions to this case are usually for *Geveşt* and *Mâhûr* where (♯) and (♭) signs are applied for these pitches to present the 1-2 comma pitch difference between *Geveşt* and *Irak*, and between *Evc* and *Mâhûr*. One-to-three comma differences are presented only with flat sign (♭), mostly for perde *Segâh*<sup>46</sup>. Since transcriptions of the critical edition attempt to reflect functionality of Hampartsum notation system as closely as possible, different interpretations of the pitches are left to the performer practice. Alteration signs included in key signatures are based on regularity of the pitches used in the original notation.

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<sup>46</sup> An exception for this case is the scribe's clear indication to use *Dik Bûselik* in *Sâzkâr Peşrevi*. See Figure 6.20 and Table 6.20 for the critical editions of this composition and further discussion in the last chapter on the usage of perde *Dik Bûselik*.

Regarding *usûl* structures, the durations of single units in the transcriptions are based on division and end cycle signs used in the original notation. The main reference for *usûl* patterns is the *usûl* figures located in the private archive of Ali Rifat Çağatay<sup>47</sup>. At the end of two Hampartsum manuscripts in the Çağatay archive<sup>48</sup>, *usûl* patterns are indicated both with noteheads indicating duration of the beat and original symbols for beat types (Taşdelen, 2019, p. 21). Four main symbols are included in this rhythmic notation<sup>49</sup>: *Düm* is represented with colon, “:”, dot “.” is used for *tek* and two different lines are used for *teke* and *tâhek* (see Figure 5.2). All *usûl* patterns and beat numbers for *usûls* included in the transcriptions of this study are based on Çağatay’s *usûl* patterns located in his personal archive<sup>50</sup>. Exceptions to this include *usûl düyek* and *aksak semâî / yürük semâî*. Since patterns of these *usûls* are not included in Çağatay’s *usûl* figures, the *usûl* structure used in the editions of this study for *düyek* and *aksak semâî/yürük semâî* is based on Haşim Bey’s (1864; Yalçın, 2016) and Ahmed Avni Konuk’s (1901) music treatises, which describe similar basic patterns still used in modern Turkey.



**Figure 5.2** : Rhythmic pattern of *usûl hafî* in ARC.HDEF12.

<sup>47</sup> See figures in Appendix C for facsimile editions and transcriptions of some *usûl* patterns from Çağatay personal archive.

<sup>48</sup> OTMAG catalogued these manuscripts as HDEF8 and HDEF12 and identified the scribe as Ali Rifat Çağatay (Taşdelen, 2019, pp. 20-24).

<sup>49</sup> Similar rhythmical notation used by Çağatay could be observed in the eighteenth century Armenian musical sources. Kerovpyan and Yılmaz’s study *Klasik Osmanlı Müziği ve Ermeniler* (2010, front cover & p. 118) includes two manuscript figures that shows the usage of similar signs for *usûl* patterns.

<sup>50</sup> Based on brief comparison of Çağatay’s *usûl* patterns with Hurşit Ungay’s *usûl* study (1981), the patterns in Çağatay’s figures are mostly similar with Ungay’s *usûl* structures.

In the transcriptions, square brackets are used for certain conditions. One of them is editorial intervention where repair is done on the notation by the editor because of the physical condition of the manuscript. Another case is for missing measures that usually occur in long *usûl* structures. As an example of this, *Nühüft Peşrevi* in *usûl hâvî* located in folio 9 is divided to sixteen rhythmic sections in the notation. Since one divided section of second *hâvî* cycle in the third *hâne* is missing in the notation, the missing section first needed to be identified. Based on the comparisons with the other versions of the composition, I decided that the most analogous Hampartsum version of the composition was HDEF8 located in the private archive of Ali Rifat Çağatay. After analysing the third *hâne*, I determined that the third section of the second *hâvî* cycle was missing in the YZPER2 version of the composition. I repaired this gap in the manuscript by using the equivalent section in HDEF8, and indicated this editorial intervention in the transcription with square brackets (see Figure 6.9 and Table 6.9). Other cases for the usage of square brackets include situations like extra *usûl* measure written by the scribe, *mülâzime* section indicated by segno symbol on the notation which is not written on the original notation but shown again in the transcription.

#### 5.4 Technical framework

In this study Sibelius is used as the notation software for transcriptions and house styles for Sibelius developed by CMO are applied to the transcriptions. Pitch set structure, some editorial commentaries and some explanations related to the Hampartsum notation system includes Hampartsum signs used as Truetype fonts<sup>51</sup>. Following CMO Edition style guidelines, Charis SIL is used as a regular font for the transcription and critical commentary sections. Since critical editions are licensed under the “Creative Commons Attribution Non-Commercial ShareAlike 4.0 International License<sup>52</sup>”, the footer of first transcription pages includes the Creative Commons license logo, together with a credit to Corpus Musicae Ottomanicae and Ottoman Turkish Music Research Group at Istanbul Technical University, e.g. “©2019 CMO & OTMAG/ITU”.

<sup>51</sup> Hampartsum Truetype fonts, named VF OttoAneumatic, were developed by Vladimír Faltus and Haig Utidjian in cooperation with CMO. I am grateful to the CMO team for allowing me to use these fonts in this study.

<sup>52</sup> A copy of this license is available at the official Creative Commons website: <https://creativecommons.org/licenses/by-nc-sa/4.0/> (accessed 27 April 2019).



## 6. CRITICAL EDITION OF THE MANUSCRIPT

This section of the study consists of critical editions of the Hampartsum manuscript, catalogued as YZPER2 by OTMAG. As mentioned in the methodology section of this study, transcription of the compositions in the manuscript are presented with the groupings, division and other special signs included and used in the notation system by the scribe.

In the transcription, editorial notes are marked with asterisk sign (\*) and refers to the “Notes on Transcription” section of Critical Commentary table presented for every piece followed by the transcription. Measure numbers appear at the end of every measure, consistent with the division signs of the notation system. Long *usûls* are divided with dotted bar lines both in the melody and *usûl* staff, in concordance with the original notation.

In the editions, if the scribe uses only the segno sign for the *mûlâzime* and does not write the section again, this edition includes the *mûlâzime* section with square brackets. Beamings in the transcriptions are mostly consistent with the groupings of the notation system. Grace notes used by the scribe of the manuscript are reflected in the transcription as acciaccatura and the positions of the grace notes are determined based on the location of these notes on the manuscript.

The critical commentary section of the editions present the range of pitches used in the composition. Enharmonic usage of the pitches is also included in the pitch set table, marked with brackets, in accordance with the melodic flow of the original notation. The formal structure of the editions included in this section represents the number of *usûl* cycles included in the edition. The remarks section of the Critical Commentary attempts to provide distinctive editorial commentaries derived from the characteristic properties of the critical edition.

## P. şēt' ħarç'ıgar, o. faht'ē, Babanın

Hampartsum Limonciyan  
(1768-1839)

1. [hâne]

Fahte

1 = ♩

20

20

1

2

3

4

5

6

/2/

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Figure 6.1 : P. şēt' ħarç'ıgar, o. faht'ē, Babanın.

7 8

[Mülâzime]

9 10

11 12

2. [hâne]

13 14

15 16 17

ARC.YZPER2.f.[1]

**Figure 6.1 (continued)** : P. şet' harç'ıgar, o. faht'ē, Babanın.

18 /5/ 19

20 21

22 23

24 /6/ 25

26 27

ARC.YZPER2.f.[1]

**Figure 6.1 (continued) :** P. şēt' harç'ıgar, o. faht'ē, Babanın.

28 29

30 31

32 33 34

35 36 37

3. [hâne]

ARC.YZPER2.f.[1]

**Figure 6.1 (continued)** : P. şēt' ħarç'ıġar, o. faht'ē, Babanın.

38 39

40 41

42 \* 43

44 45

46 [Mülâzime] 47

ARC.YZPER2.f.[1]

**Figure 6.1 (continued)** : P. şet' harç'ıgar, o. faht'ē, Babanın.

4. [hâne]

48 49

/11/ 50 51

52 53

54 /12/ 55

56 57

ARC.YZPER2.f.[1]

**Figure 6.1 (continued) :** P. şēt' ḥarç'ıgar, o. faht'ē, Babanın.

58 59

/13/ 60 61

62 63

64 /14/ 65

66 67

ARC.YZPER2.f.[1]

**Figure 6.1 (continued)** : P. şēt' ḥarç'ıgar, o. faht'ē, Babanın.



68 69

70 /15/ 71

72 73

[Mülâzime] 74

75 76

ARC.YZPER2.f.[1]

**Figure 6.1 (continued)** : P. şet' harç'ıgar, o. faht'ē, Babanın.

Table 6.1 : Critical commentary of YZPER2, f.[1].

P. şēt' ħarç'ıġar, o. faht'ē, Babanın	
Source	ARC.YZPER2
Location	F.[1r], ll. 1-15
Makâm	Şed Karcıġâr
Usûl	Fahte
Genre	Peşrev
Attribution	Hampartsum Limonciyan (1768-1839)

#### Remarks

- Heading (2nd hand): *Şed' Karcıġâr Babanıñ*.
- Usûl *fahte* is divided into three rhythmic sections (4 + 4 + 2) in the manuscript. The source of the *fahte* usûl structure in the transcription is ARC-HDEF12 (see Figure B.9 and B.10).
- In four concordances consulted for this study, the piece is attributed to *Usta Hampartsum* in ST1, *Tatar* in NE211, *Baba* in TA249. No attribution in TA107.
- *Şed* prefix for the makâm is only mentioned in YZPER2 version of the composition.

#### Structure

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

#### Pitch Set



**Table 6.2 (continued) :** Critical commentary of YZPER2, f.[1].

---

**Notes on Transcription**

- 2.3.1        Although *kisver* above  $\text{𐎧}$  (*Gerdâniye*) is located above the second  $\text{𐎧}$  sign, based on the concordances and on *seyir* of the measure, the first  $\text{𐎧}$  sign is interpreted as *Şehnâz*.
- 43.1.1    –    Although first signs of these two groups look like  $\text{𐎧}$  (*Segâh*), based on  
43.2.1        the *seyir* of the measure they are interpreted as  $\text{𐎧}$  (*Tiz Segâh*).
- 45.4.2       The second sign of the group is interpreted as  $\text{𐎧}$  (*Şehnâz*).

**Consulted concordances**

TA107, p. 180; TA249, p. 2363; NE211, p. 258; ST1, p. 6.

---

## [P.] Muhayēr, o. Bērēfşan, Mandōlinin

Mandoli Artin  
(d. ca. 1890?)

[1. hâne]

Berefşân

1 =  $\text{♩}$  \*

32

1

2

3

4

5

Figure 6.2 : [P.] Muhayēr, o. Bērēfşan, Mandōlinin.

6 7

8 9

/3/ 10 11

\* 12 13

[Mülâzime]

/4/ 14 15

ARC.YZPER2.f.[2]

Figure 6.2 (continued) : [P.] Muhayēr, o. Bērēfşan, Mandōlinin.

16 17

2. [hâne]

18 19

20 21

22 23

24 25

ARC.YZPER2.f.[2]

**Figure 6.2 (continued) :** [P.] Muhayēr, o. Bērēfšan, Mandōlinin.

26 27

28 29

[Mülâzime]

30 31

32 33

34 35

3. [hâne]

ARC.YZPER2.f.[2]

**Figure 6.2 (continued) :** [P.] Muhayēr, o. Bērēfşan, Mandōlinin.

36 37

38 39

40 41

42 43

44 45

ARC.YZPER2.f.[2]

**Figure 6.2 (continued) :** [P.] Muhayēr, o. Bērēfšan, Mandōlinin.



[Mülâzime]

46 47

48 49

/11/ 50 51

4. [hâne]

52 53

/12/ 54 55

ARC.YZPER2.f.[2]

Figure 6.2 (continued) : [P.] Muhayēr, o. Bērēfşan, Mandōlinin.

56 57

58 59

60 61

[Mülâzime]

62 63

64 65

ARC.YZPER2.f.[2]

**Figure 6.2 (continued) :** [P.] Muhayēr, o. Bērēfşan, Mandōlinin.

Table 6.2 : Critical commentary of YZPER2, f.[2].

[P.] Muhayēr, o. Bērēfşan, Mandōlinin	
Source	ARC.YZPER2
Location	F.[2r], ll. 1-13
Makâm	Muhayyer
Usûl	Berefşân
Genre	Peşrev
Attribution	Mandoli Artin (d. ca. 1890?)

#### Remark

- Heading (2nd hand): *Muḥayyer Berefşân Māndōliniñ*.
- Usûl *berefşân* is divided to four rhythmic sections (4 + 4 + 4 + 4). The source of the usûl *berefşân* structure in the edition is ARC-HDEF12 (see Figure B.9 and B.10).
- Since only one concordance could be found for this composition, this critical edition is crucial for the repertoire of Turkish makâm corpus.

#### Structure

H1		3		1(M)	
H2		3		1(M)	
H3		3		1(M)	
H4		3		1(M)	

#### Pitch Set



**Table 6.2 (continued) :** Critical commentary of YZPER2, f.[2].

---

**Notes on Transcription**

- 1.1            Because of the torn left corner of the manuscript, the first grouping of the first measure is written based on TA249, which is the only concordance found.
- 12-13        The third rhythmic cycle of H1 ends on the 12<sup>th</sup> measure. Since the scribe includes one more extra measure for the *usûl*, this measure is shown with vertical brackets, and the last division of *usûl berefşân* is written in the transcription for this extra measure. Since the thirteenth measure is not included in TA249, this measure could be ignored in practice.
- 35.3.4       Although the last sign of the group looks like *↯* (*Segâh*), based on the *seyir* of the measure it is interpreted as *↯* (*Tiz Segâh*).

**Consulted concordances**

TA249, p. 2635.

---

## Péchréf Hidjaz karabatac, oussoul sakil (48)

1 =  $\text{♩}$

\* [1. hâne]

Sakîl  $\text{D}_T$

48

1

2

3

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**Figure 6.3 :** Péchréf Hidjaz karabatac, oussoul sakil (48).

The musical score is presented in four systems, each containing a treble and a bass staff. Above the treble staves, there are rhythmic notations:  $/2/$  above the first system,  $*$  above the second system,  $/3/$  above the third system, and  $*$  above the fourth system. Measure numbers 4, 5, 6, 7, and 8 are indicated at the end of the systems. The key signature is one sharp (F#).

ARC.YZPER2.f.[3]

**Figure 6.3 (continued) :** Péchréf Hidjaz karabatac, oussoul sakil (48).

9

10

11

12 13

1.

2.

6 6

ARC.YZPER2.f.[3]

**Figure 6.3 (continued)** : Péchréf Hidjaz karabatac, oussoul sakil (48).

2. [hâne]

/5/

14

15

16

/6/

17

ARC.YZPER2.f.[3]

**Figure 6.3 (continued)** : Péchréf Hidjaz karabatac, oussoul sakil (48).



18

*batac*

19

20

21

ARC.YZPER2.f.[3]

**Figure 6.3 (continued)** : Péchréf Hidjaz karabatac, oussoul sakil (48).

22

23

24

25

26

ARC.YZPER2.f.[3]

**Figure 6.3 (continued)** : Péchréf Hidjaz karabatac, oussoul sakil (48).

3. [hâne]

/10/

27

28

29

30

31

/11/

ARC.YZPER2.f.[3]

**Figure 6.3 (continued) :** Péchréf Hidjaz karabatac, oussoul sakil (48).

*batac*

32

33

34

35

ARC.YZPER2.f.[3]

**Figure 6.3 (continued)** : Péchréf Hidjaz karabatac, oussoul sakil (48).

36 37

1. ( /12/ 38 )

2. ( 39 )

ARC.YZPER2.f.[3]

**Figure 6.3 (continued) :** Péchréf Hidjaz karabatac, oussoul sakil (48).

Table 6.3 : Critical commentary of YZPER2, f.[3].

Péchréf Hidjaz karabatac, oussoul sakîl (48)	
Source	ARC.YZPER2
Location	F.[3r], ll. 1-12
Makâm	Hicâz
Usûl	Sakîl
Genre	Peşrev
Attribution	—

#### Remark

- Usûl *sakîl*, which totals 48 beats, is divided into twelve rhythmic sections in the manuscript. The source of the *sakîl* usûl structure in the transcription is ARC-HDEF12 (see Figure B.7 and B.8).
- This piece is the only one in the manuscript in which italic Latin letters with French accents are used in the heading and the sections titled *batac*. There is no indication by the scribe related to the practice of the *batac* sections of the piece. *Batac* sections are included in the latter part of the rhythmic cycle.
- At the beginning of H1, an unidentified sign similar to segno is interpreted as a different marking for the first *hâne*.

#### Structure

H1	:	1	:
H2	:	1(/b)	:
H3	:	1(/b)	:






#### Pitch Set



**Table 6.3 (continued) :** Critical commentary of YZPER2, f.[3].

---

**Notes on Transcription**

- 4.1 Despite the fact that the scribe wrote down pitch symbols of the first grouping with 16th note () , based on the rhythmic division of the measure and similar groupings in the composition, the grouping here is interpreted as .
- 7.2 The scribe corrects the kisver above  and makes it , (stroke). The pitch here is transcribed as quarter note  (*Dügâh*).
- 27.4.4 The scribe made a correction on the fourth symbol of the grouping. Based on the *seyir* of the measure, the sign here is interpreted as  (*Muhayyer*).

**Consulted concordances**

TA107, p. 369; TA108, no. 1; TA109, p. 174; TA249, p. 795; ST1, p. 95; ST1, no. 201; ST2, p. 89a.

---

## P. Ėvicara, o. düeēk, dilhayat'ın

Dilhayât Kalfâ  
(d. ca. 1735)

1. [hâne]

Düyek

1 =  $\text{♩}$

8

1

2

3

4

5

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Figure 6.4 : P. Ėvicara, o. düeēk, dilhayat'ın.



6 7

8 9

[Mülâzime]

10 11

12 13

2. [hâne]

14

ARC.YZPER2.f.[4]

**Figure 6.4 (continued)** : P. Ėvicara, o. düeĖk, dilhayat'ın.

15 16

17 /6/ 18

19 20

21 /7/ 22

\* 23 [Mülâzime] 24

ARC.YZPER2.f.[4]

Figure 6.4 (continued) : P. Ėvicara, o. düeĕk, dilhayat'ın.

25

1. 26 2. 27

3. [hâne] /8/ 28

29 30

31 32

ARC.YZPER2.f.[4]

**Figure 6.4 (continued)** : P. Ėvicara, o. düeĕk, dilhayat'ın.

\* 1. 33 2. 34  
 35 36  
 37 \* 38  
 [Mülâzime] 39 40  
 1. 41 2. 42

ARC.YZPER2.f.[4]

Figure 6.4 (continued) : P. Ėvicara, o. düeēk, dilhayat'm.

4. [hâne]

/12/

43

\*

44

45

6

46

/13/

47

\*

48

49

6

50

/14/

51

ARC.YZPER2.f.[4]

**Figure 6.4 (continued)** : P. Ēvicara, o. düeĕk, dilhayat'ın.

[Mülâzime]

The musical score is written in treble and bass staves. The key signature is three sharps (F#, C#, G#). The first system includes a 6-measure phrase and a double bar line. The second system continues the melody. The third system includes a first ending (1.) and a second ending (2.). The score is written in treble and bass staves with a key signature of three sharps (F#, C#, G#).

ARC.YZPER2.f.[4]

**Figure 6.4 (continued) :** P. Ėvicara, o. düeēk, dilhayat‘m.

**Table 6.4 :** Critical commentary of YZPER2, f.[4].

<b>P. Ėvicara, o. düeēk, dilhayat‘ın</b>	
<b>Source</b>	ARC.YZPER2
<b>Location</b>	F.[4r], ll.1-14
<b>Makâm</b>	Evcârâ
<b>Usûl</b>	Düyek
<b>Genre</b>	Peşrev
<b>Attribution</b>	Dilhayât Kalfâ (d. ca.1735)

#### Remarks

- Heading (2nd hand): *Dilḥayâtũ Evcārâ Düyek*.
- Eight beat *düyek* is written as ağır (slow) *düyek* because of the division of the one usûl cycle to four groupings.
- Among three consulted concordances, the most similar version to the one in YZPER2 manuscript is located in NE210.
- No other concordances include sextuplets similar to those found in YZPER2 version of the composition.

#### Structure

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









#### Pitch Set



**Table 6.4 (continued) :** Critical commentary of YZPER2, f.[4].

---

**Notes on Transcription**

- 9.3 – 23.3 There is a tie above the six-note group. No rhythmic indication is  
– 38.3 – given for the group. It is interpreted here as sextuplet. A number of  
44.4 – other interpretations are possible, e.g. .
- 48.4 –
- 52.3
- 12.2.1 Although kisver above  is omitted by the scribe, based on the *seyir* of the mülâzime,  (*Kürdî*) is presumed in the transcription.
- 33.1.4 In the manuscript, the first grouping of the measure includes another pitch sign between  (*Sünbüle*) and  (*Tiz Segâh*) that looks like either  (*Evc*) or  (*Tiz Çârgâh*). Because the scribe combined the sign with  (*Tiz Segâh*), based on the *seyir* of the measure, I have interpreted this as a correction by the scribe and the sign is ignored in the transcription.

**Consulted concordances**

NE204, p. 5; NE210, no. 87; NE211, p. 49; ST1, p. 100; ST2, p. 52b; AM1537, p. 59; LH400, p. 491.

---



## P. Suzidilâra, o. düeēk, S. Sēlimin

Selîm III  
(1761-1808)

1. [hâne]

[Çifte] Düyek  $\frac{D}{T}$  16

2

3

4

5

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Figure 6.5 : P. Sûzidilârâ, U. Düyek, S. Selim'in.

[Mülâzime]

1. 10 2. 11

ARC.YZPER2.f.[5]

Figure 6.5 (continued) : P. Sûzidilârâ, U. Düyek, S. Selim'in.

2. [hâne] /4/

12

13

14

15 /5/

16

17

18

ARC.YZPER2.f.[5]

**Figure 6.5 (continued)** : P. Sûzidilârâ, U. Düyek, S. Selim'in.

19 20

21 [Mülâzime] 22

23 24

1. 25 2. 26

ARC.YZPER2.f.[5]

**Figure 6.5 (continued)** : P. Sûzidilârâ, U. Düyek, S. Selim'in.

3. [hâne]

27 28

29 30

31 32

33 34

ARC.YZPER2.f.[5]

**Figure 6.5 (continued)** : P. Sûzidilârâ, U. Düyek, S. Selim'in.

/9/ 35 36  
 37 38  
 [Mülâzime] 39 40  
 41

ARC.YZPER2.f.[5]

Figure 6.5 (continued) : P. Sûzidilârâ, U. Düyek, S. Selim'in.

1. ( ) 42 ( ) 2. 43

4. [hâne] /11/ 44

45 46

/12/ 47 48

ARC.YZPER2.f.[5]

Figure 6.5 (continued) : P. Sûzidilârâ, U. Düyek, S. Selim'in.

49 50

6

6

\* /13/ 51 52

53 54

\* /14/

55

6 6 6 6

ARC.YZPER2.f.[5]

**Figure 6.5 (continued)** : P. Sûzidilârâ, U. Düyek, S. Selim'in.



[Mülâzime]

56

57

58

1. 59 2. 60

ARC.YZPER2.f.[5]

**Figure 6.5 (continued)** : P. Sûzidilârâ, U. Düyek, S. Selim'in.

Table 6.5 : Critical commentary of YZPER2, f.[5].

P. Suzidılara, o. düeēk, S. Sēlimin	
Source	ARC.YZPER2
Location	F.[5r], ll.1-14
Makâm	Sûzidilârâ
Usûl	Çifte Düyek
Genre	Peşrev
Attribution	Selîm III (1761-1808)

#### Remarks

- Heading (2nd hand): *Sûzidilârâ Sulţan Selîm Hānuñ Düyek.*
- Based on the usage of ( :: ) end cycle sign, I interpreted the usûl here as *çifte düyek*. The source of *çifte düyek* usûl structure is ARC-HDEF12 (see Figure B.9, B.10).
- No other concordances include similar sextuplets found in YZPER2 version of the composition.

#### Structure

H1		3	:	2(M)	:
H2		5	:	2(M)	:
H3		6	:	2(M)	:
H4		6	:	2(M)	:

#### Pitch Set



**Table 6.5 (continued) :** Critical commentary of YZPER2, f.[5].

---

**Notes on Transcription**

- 51.1        In the manuscript, before the first group of the measure, the scribe has written down ✓ (*Nevâ*) first, and scribbled the pitch sign afterwards.
- 54.4.1     The scribe has written two times ✓ (*Yegâh*) symbols on top of each other. Based on the *seyir* of the measure, it is interpreted here as ✓ (*Nevâ*).
- 55         At the end of the measure, the scribe has written : (division sign). Here it is corrected to :: (end cycle).

**Consulted concordances**

ARC-HDEF8, p. 16; NE214, p. 131; NE217, p.5; NE217, no. 14; TA107, p. 166; ST1, p. 65; ST2, p. 74a; AM1537, p.41; LH503, p. 8; *AND-NP1242*.

---

## P. Suzinag, o. Ç'ēmbēr, T'adēos ağanın

Kemânî Tatyos Efendi  
(1858-1913)

1. [hâne]

Çenber D T

2

3

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Figure 6.6 : P. Suzinag, o. Ç'ēmbēr, T'adēos ağanın.

4

5

6

7

8

ARC.YZPER2.f.[6]

**Figure 6.6 (continued)** : P. Suzinag, o. Ç'ēmbēr, T'adēos ağanın.

9

[Mülâzime]

10

11

12

13

14

2. [hâne]

ARC.YZPER2.f.[6]

**Figure 6.6 (continued)** : P. Suzinag, o. Ç'ēmbēr, T'adēos aḡanın.

15

16

17 /6/

18

19

20

21 /7/

ARC.YZPER2.f.[6]

**Figure 6.6 (continued)** : P. Suzinag, o. Ç'ēmbēr, T'adēos aġanın.

22

[Mülâzime]

23

24

1. 25 2. 26

3. [hâne] /8/ 27

ARC.YZPER2.f.[6]

**Figure 6.6 (continued)** : P. Suzinag, o. Ç'ēmbēr, T'adēos aḡanın.



28

29

30

31

32

33

/9/

/10/

ARC.YZPER2.f.[6]

**Figure 6.6 (continued)** : P. Suzinag, o. Ç'ēmbēr, T'adēos aḡanın.

34

35

[Mülâzime]

36

37

1. 38 2. 39

ARC.YZPER2.f.[6]

**Figure 6.6 (continued)** : P. Suzinag, o. Ç'ēmbēr, T'adēos aḡanın.

4. [hâne]

40 41

42 \* 43

\* 44 45

46 47

48

ARC.YZPER2.f.[6]

**Figure 6.6 (continued)** : P. Suzinag, o. Ç'ëmbêr, T'adēos ağanın.

[Mülâzime]

49


50

1. 51 2. 52

ARC.YZPER2.f.[6]

**Figure 6.6 (continued)** : P. Suzinag, o. Ç'embēr, T'adēos aḡanın.

**Table 6.6 :** Critical commentary of YZPER2, f.[6].

<b>P. Suzinag, o. Ç'ēmbēr, T'adēos ağanın</b>	
<b>Source</b>	ARC.YZPER2
<b>Location</b>	F.[6r], ll. 1-13
<b>Makâm</b>	Sûzinâk
<b>Usûl</b>	Çenber
<b>Genre</b>	Peşrev
<b>Attribution</b>	Kemânî Tatyos Efendi (1858-1913)
<b>Remark</b>	
<ul style="list-style-type: none"><li>• Heading (2nd hand): <i>Ṭaṭiyosuñ Sûzināk Peşrevi Çenber</i>.</li><li>• Usûl <i>çenber</i> is divided to three rhythmic sections (4 + 4 + 4) in the manuscript. The source of <i>çenber</i> usûl structure in the transcription is ARC-HDEF12 (see Figure B.9 and B.10).</li><li>• The original manuscript includes second hand Hampartsum writings with pencil on the notation in which some corrections were made for some groupings. These corrections are not included in the transcription.</li><li>• Since no concordances found in Hampartsum notation for the piece, this edition could be defined as unique for Turkish makâm repertoire.</li></ul>	
<b>Structure</b>	
H1	3  : 1(M) :
H2	3  : 1(M) :
H3	3  : 1(M) :
H4	3  : 1(M) :
<b>Pitch Set</b>	
	

**Table 6.6 (continued) :** Critical commentary of YZPER2, f.[6].

---

**Notes on Transcription**

- 43.1            The duration of the first pitch of the group is not clear on the manuscript and based on the *usûl* division, it is here interpreted as quarter note.
- 44.4.1        An unidentified sign appears above *ز* (*Hisâr*).

**Consulted concordances**

NA.

---

## P. K'ürdi, o. düeēk, Saat'cının

Saatçi Mustafa  
(fl. ca. 1740?)

1. [hâne]

[Çifte] Düyek

1 =

1

2

3

4

5

/2/

Figure 6.7 : P. K'ürdi, o. düeēk, Saat'cının.

6  
7

\*  
8  
9

/3/  
10  
11

1.  
12  
2.  
13

/4/  
14

2. [hâne]

ARC.YZPER2.f.[7]

**Figure 6.7 (continued) :** P. K'ürdi, o. düeċk, Saat'cının.



15 16

17 18

/5/ 19 20

21 22

23 24 \*

ARC.YZPER2.f.[7]

Figure 6.7 (continued) : P. K'ürdi, o. düeek, Saat'cının.

25 26

27 28

29 30

31 32

33 34

[Mülâzime]

ARC.YZPER2.f.[7]

Figure 6.7 (continued) : P. K'ürdi, o. düeēk, Saat'cının.

35

36

37

38

39

40

41

42

43

3. [hâne]

/10/

/11/

ARC.YZPER2.f.[7]

**Figure 6.7 (continued)** : P. K'ürdi, o. düeēk, Saat'cının.

44 45

[Mülâzime] 46 47

48 49

4. [hâne] 50 51

52 53

1.

ARC.YZPER2.f.[7]

Figure 6.7 (continued) : P. K'ürdi, o. düeêk, Saat'cının.

2.  
( ( ( ( ( 54 ) ( /13/ ( ( ( ( 55 )

56 [Mülâzime] 57

58 59

60

ARC.YZPER2.f.[7]

**Figure 6.7 (continued)** : P. K'ürdi, o. düeēk, Saat'cının.

**Table 6.7** : Critical commentary of YZPER2, f.[7].

<b>P. K'ürdi, o. düeēk, Saat'cının</b>	
<b>Source</b>	ARC.YZPER2
<b>Location</b>	F.[7r], ll.1-13
<b>Makâm</b>	Kürdî
<b>Usûl</b>	Çifte Düyek
<b>Genre</b>	Peşrev
<b>Attribution</b>	Saatçi Mustafa (fl. ca. 1740?)

#### Remarks

- Heading (2nd hand): *Sā'atcınıñ Kürdî Düyek*.
- Based on the usage of (::) end cycle sign, I interpreted the usûl here as *çifte düyek*. The source of *çifte düyek* usûl structure is ARC-HDEF12 (see Figure B.9 and B.10).
- Out of five concordances in usûl *düyek*, three of them mentions *Mustafa* in addition to the sobriquet *Saatçi* as the composer of the piece.
- The makâm of the piece in NE203 and TA107 is mentioned as *Acem Kürdî*.

#### Structure

H1	:	6	:	
H2		10		2(M)
H3		4		2(M)
H4	:	2	:	1   2(M)










#### Pitch Set



**Table 6.7 (continued) :** Critical commentary of YZPER2, f.[7].

---

**Notes on Transcription**

- 2.3.2      Although kisver above  seems to be on the previous pitch sign () , based on the *seyir* of the measure,  (*Acem*) is presumed in the transcription. (TA110: )
- 9            The scribe scores out the end cycle sign  and writes the division sign  instead.
- 24          Since repetition sign  is used at the end of the division before the end cycle, the location of the repetition could be positioned wrong by the scribe. Because of this situation, this section is excluded from formal structure above.
- 27          Although the scribe puts the division sign  at the end of the measure, the end cycle sign  is presumed in the transcription.

**Consulted concordances**

NE203, p. 9; TA110, p. 19; TA249, p. 2407; ST2, p. 31b; LH373, p. 459.

---

Kantemiroğlu  
(1673-1723)

1 =  [f.8r]          1

1. [hâne]  **32**       

Berefşân  **32**     

       2      3

     4    /2/     5

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**Figure 6.8 :** P. Pusēlik Aşran, o. Bērēfşan, K‘ant‘ēmīr ōğlunın.



6 7

8 9

10 \* 11

12 13

4/4

ARC.YZPER2.f.[8]

**Figure 6.8 (continued)** : P. Pusēlik Aşran, o. Bērēfşan, K'ant'ēmīr ōğlunın.

14 15

16 17

18 19

1. 20 2. 21

ARC.YZPER2.f.[8]

**Figure 6.8 (continued)** : P. Pusēlik Aşran, o. Bērēfşan, K‘ant‘ēmir oğlunın.

2. [hâne]

7/

22

23

24

8/

25

26

27

28

ARC.YZPER2.f.[8]

**Figure 6.8 (continued)** : P. Pusēlik Aşran, o. Bērēfşan, K‘ant‘ēmīr ōğlunın.

29 30

31 32

1. 33 2. 34

/10/ ( ) ( )

35 36

/11/

ARC.YZPER2.f.[8]

**Figure 6.8 (continued)** : P. Pusēlik Aşran, o. Bērēfşan, K‘ant‘ēmir oğlunın.

37 38

39 40

41 42 43 44

1. 2.

ARC.YZPER2.f.[8]

**Figure 6.8 (continued)** : P. Pusēlik Aşran, o. Bērēfşan, K'ant'ēmīr ōğlunın.

3. [hâne] /13/ 44

45 46

\* 47 48

49 50

ARC.YZPER2.f.[8]

**Figure 6.8 (continued)** : P. Pusēlik Aşran, o. Bērēfşan, K‘ant‘ēmir ōğlunın.

/15/ 51 52

53 [f.8v] 54

1. 55 2. 56

57 /2/ 58

ARC.YZPER2.f.[8]

**Figure 6.8 (continued)** : P. Pusēlik Aşran, o. Bērēfşan, K'ant'ēmīr ōğlunīn.






67

1. 68 2. 69

ARC.YZPER2.f.[8]

**Figure 6.8 (continued)** : P. Pusēlik Aşran, o. Bērēfşan, K‘ant‘ēmir ōğlunın.

Table 6.8 : Critical commentary of YZPER2, f.[8].

P. Pusēlik Aşran, o. Bērēfşan, K‘ant‘ēmīr ōğlunın	
<b>Source</b>	ARC.YZPER2
<b>Location</b>	F.[8r], ll. 1-15, f.[8v], ll. 1-4
<b>Makâm</b>	Bûselik Aşîrân
<b>Usûl</b>	Berefşân
<b>Genre</b>	Peşrev
<b>Attribution</b>	Kantemiroğlu (1673-1723)
<b>Remark</b>	
<ul style="list-style-type: none"> <li>• Heading (2nd hand): <i>Kantemiroğlunuñ Bûselik ‘Aşîrân</i>.</li> <li>• Usûl <i>berefşân</i> is divided into four rhythmic sections (4 + 4 + 4 + 4) in the manuscript. The source of the <i>berefşân</i> usûl structure in the transcription is ARC-HDEF12 (see Figure B.9 and B.10).</li> </ul>	
<b>Structure</b>	
H1	: 3 : : 2 :
H2	: 3 : : 2 :
H3	: 3 : : 3 :
<b>Pitch Set</b>	
	

**Table 6.8 (continued) :** Critical commentary of YZPER2, f.[8].

---

**Notes on Transcription**

- 11.2        Between the first and second grouping of the measure, there are three groupings that have been crossed out by the scribe.
- 47.4        No time indication is given for the first two symbols of the grouping. They are interpreted here as eighth notes based on the remaining time left for the end of the rhythmic cycle.

**Consulted concordances**

TA108, p. 137; TA110, p. 7; ST1, p. 56; ST1, p. 78; *K-TA100*, no. 279.

---

Andon Düzyan  
(1765-1814)

1. [hâne]

Hâvî

1 =  $\text{♩}$  [f.9r]

2

3

4

5

/2/

The image shows a musical score for a piece titled 'Hâvî'. The score is written for a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 64. The vocal line is written in a soprano clef, and the piano accompaniment is written in a bass clef. The score is divided into three systems. The first system shows the vocal line starting with a whole note, followed by a series of eighth notes. The piano accompaniment starts with a whole note, followed by a series of eighth notes. The second system shows the vocal line continuing with eighth notes, and the piano accompaniment with eighth notes. The third system shows the vocal line continuing with eighth notes, and the piano accompaniment with eighth notes. Above the vocal line, there are some markings: '1 = ♩ [f.9r]' at the beginning, and '2', '3', '4', '5' with vertical lines indicating specific measures. There is also a marking '/2/' above the piano accompaniment in the third system.

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**Figure 6.9 :** P. Nühüfd, o. Havi, Andon ağının.

6 7

8 9

10 11

12 13 [Mülâzime]

14 15

ARC.YZPER2.f.[9]

**Figure 6.9 (continued)** : P. Nühüfd, o. Havi, Andon ağanın.

1. ( 1 2 3 4 5 /5/ 6 7 8 9 10 11 12 13 14 15 16 ) 2. ( 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 )

6 6

2. [hâne]

18

19 20

21 22

23 24

ARC.YZPER2.f.[9]

Figure 6.9 (continued) : P. Nühüfd, o. Havi, Andon aganın.

25 26

27 28

29 30 [Mülâzime]

31 32

1. 33 2. 34

ARC.YZPER2.f.[9]

**Figure 6.9 (continued) :** P. Nühüfd, o. Havi, Andon ağanın.

3. [hâne]

/10/

35

36

37

38

/11/

39

40

41

42

ARC.YZPER2.f.[9]

**Figure 6.9 (continued)** : P. Nühüfd, o. Havi, Andon ağanın.



43 44

45 46

47 48

49 50

51 52

ARC.YZPER2.f.[9]

**Figure 6.9 (continued)** : P. Nühüfd, o. Havi, Andon ağının.

The musical score is written for a single melodic line on a treble staff and a supporting bass line on a bass staff. The key signature is one sharp (F#). The score is divided into five systems. The first system begins with a measure rest, followed by a melodic line. The second system continues the melody. The third system shows a more complex melodic line. The fourth system features a rapid sixteenth-note run. The fifth system concludes with a final melodic phrase. Measure numbers 53, 54, 55, 56, 57, 58, 59, 60, and 61 are indicated above the staves.

ARC.YZPER2.f.[9]

**Figure 6.9 (continued)** : P. Nühüfd, o. Havi, Andon ağanın.

62 [f.9v] 63  
 64 65  
 66 1. 67  
 2. \* 68  
 4. [hâne] 69

ARC.YZPER2.f.[9]

**Figure 6.9 (continued)** : P. Nühüfd, o. Havi, Andon ağanın.

70

71

72

73

74

75

76

77

78

ARC.YZPER2.f.[9]

**Figure 6.9 (continued)** : P. Nühüfd, o. Havi, Andon ağanın.

79 80

81 82

83 84

85 86

87 88

ARC.YZPER2.f.[9]

**Figure 6.9 (continued)** : P. Nühüfd, o. Havi, Andon ağının.

89 90

91 92

93 94

95 96

97 98 [Mülâzime]

ARC.YZPER2.f.[9]

**Figure 6.9 (continued)** : P. Nühüfd, o. Havi, Andon ağanın.

99 100

1. 101 2. 102

ARC.YZPER2.f.[9]

**Figure 6.9 (continued) :** P. Nühüfd, o. Havi, Andon ağanın.

Table 6.9 : Critical commentary of YZPER2, f.[9].

P. Nühüfd, o. Havi, Andon ağanın	
Source	ARC.YZPER2
Location	F.[9r], ll.1-15; f.[9v], ll.1-10
Makâm	Nühüft
Usûl	Hâvî
Genre	Peşrev
Attribution	Andon Düzyan (1765-1814)

#### Remarks

- Heading (2nd hand): *Andonuñ Nühüft Hâvî*.
- Usûl *hâvî* (64 beats) is divided into sixteen rhythmic sections in the manuscript. The source of the *hâvî* usûl structure in the transcription is ARC-HDEF8 (see Figure B.3 and B.4).

#### Structure

H1	:	1(/M)	:
H2	:	1(/M)	:
H3	:	1	:  1 :
H4		1	:  1(/M) :

#### Pitch Set





**Table 6.9 (continued) :** Critical commentary of YZPER2, f.[9].

---

**Notes on Transcription**

- 49.2        A duration equivalent to one half note is missing in this measure. The addition for the second grouping is based on ARC-HDEF8, NE204 and TA107.
- 54         One division from the second *hâvî* cycle of H3 is missing. Based on the most similar version of the piece found in ARC-HDEF8, the missing division of the cycle is identified as the third division and the transcription of this section is added to the edition with the square brackets.
- 68.1-2     An unidentified sign is written between the first and second grouping of the measure. It is interpreted here as acciaccatura on *Hüseynî*.

**Consulted concordances**

ARC-HDEF8, p. 23; NE204, p. 36; NE205, p. 22; NE207, p. 43; NE211, p. 150; TA107, p. 106; ST1, p. 111; ST1, p. 147.

---

## A. Semayi Saba, Aziz Dēdēnin

Aziz Dede  
(d. 1905)

1. [hâne]

Aksak Semâî  $\frac{D}{T}$  10

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**Figure 6.10** : A. Semayi Saba, Aziz Dēdēnin.

[Mülâzime]

2. [hâne]

ARC.YZPER2.f.[10]

Figure 6.10 (continued) : A. Semayi Saba, Aziz Dēdēnin.

12

13

[Mülâzime]

14

15

16

17

ARC.YZPER2.f.[10]

**Figure 6.10 (continued)** : A. Semayi Saba, Aziz Dēdēnin.

3. [hâne] /6/ 18

19 20

/7/ 21

[Mülâzime] 22 23

24

ARC.YZPER2.f.[10]

**Figure 6.10 (continued)** : A. Semayi Saba, Aziz Dēdēnin.

25

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

26 27

4. [hâne]

Yürük Semâî D T 6

28 29 30

31 32

33 34

ARC.YZPER2.f.[10]

Figure 6.10 (continued) : A. Semayi Saba, Aziz Dēdēnin.

[Mülâzime]

35

36


37

38

ARC.YZPER2.f.[10]

**Figure 6.10 (continued) :** A. Semayi Saba, Aziz Dēdēnin.

**Table 6.10** : Critical commentary of YZPER2, f.[10].

<b>A. Semayî Saba, Aziz Dēdēnin</b>	
<b>Source</b>	ARC.YZPER2
<b>Location</b>	F.[10r], ll.1-10
<b>Makâm</b>	Sabâ
<b>Usûl</b>	Aksak Semâî / Yürük Semâî
<b>Genre</b>	Saz Semâîsi
<b>Attribution</b>	Azîz Dede (d. 1905)
<b>Remarks</b>	
<ul style="list-style-type: none"> <li>• Heading (2nd hand): <i>Şabâ Semâ'î 'Azîz Dedenîñ.</i></li> <li>• Usûl <i>aksak semâî</i> is divided into four groupings (2 + 3 + 2 + 3) for the three <i>hânes</i> in the manuscript. <i>Yürük semâî</i> for the fourth <i>hâne</i> is divided into three groupings (2 + 2 + 2).</li> </ul>	
<b>Structure</b>	
H1	4   4(M)
H2	5   4(M)
H3	4   4(M)
H4	: 4 :  3 :  4(M)
<b>Pitch Set</b>	
	
<b>Notes on Transcription</b>	
7	A division sign is omitted by the scribe in this measure.
<b>Consulted concordances</b>	
NE210, no. 36.	



## P. Nēşavērēk, o. Bērēfşan, Ahmēd ağanın

Vardakosta Ahmed Ağa  
(d. ca. 1794)

1. [hâne]

Berefşân

2

3

4 /2/ 5

Figure 6.11 : P. Nēşavērēk, o. Bērēfşan, Ahmēd ağanın.

6 7

1. 8 2. 9

[Mülâzime]

10 11

12

1. 13 2. 14

ARC.YZPER2.f.[11]

**Figure 6.11 (continued) :** P. Nēšavērēk, o. Bērēfšan, Ahmēd aḡanın.

2. [hâne]

/5/

15

16

17

18

19

20

21

1. 22

2. 23

/7/

ARC.YZPER2.f.[11]

**Figure 6.11 (continued)** : P. Nēşavērēk, o. Bērēfşan, Ahmēd ağanın.

[Mülâzime]

24 25

26

1. 27 2. 28

29

3. [hâne]

30 31

ARC.YZPER2.f.[11]

**Figure 6.11 (continued)** : P. Nêşavêrêk, o. Bêrêfşan, Ahmêd ağanın.

32 /9/ 33

34 35

1. /10/ 36

2. 37

/11/ 38

4. [hâne]

ARC.YZPER2.f.[11]

**Figure 6.11 (continued)** : P. Nēṣavērēk, o. Bērēṣhan, Ahmēd aḡanın.

39 40

41 42

43 44

45 46

47 48


ARC.YZPER2.f.[11]

**Figure 6.11 (continued)** : P. Nēṣavērēk, o. Bērēfšan, Ahmēd aḡanın.

ARC.YZPER2.f.[11]

139

Table 6.11 : Critical commentary of YZPER2, f.[11].

P. Nēṣavērēk, o. Bērēṣan, Ahmēd ağanın																									
Source	ARC.YZPER2																								
Location	F.[11r], ll. 1-14																								
Makâm	Niṣâbûrek																								
Usûl	Bereṣân																								
Genre	Peşrev																								
Attribution	[Musahib Seyyid] Vardakosta Ahmed Ağa (d. ca. 1794)																								
Remark	<ul style="list-style-type: none"><li>• Heading (2nd hand): <i>Niṣâbûrek Bereṣân Ahmed Ağanıñ</i>.</li><li>• Usûl <i>bereṣân</i> is divided into four rhythmic sections (4 + 4 + 4 + 4). The source of the usûl <i>bereṣân</i> structure in the edition is ARC-HDEF12 (see Figure B.9 and B.10).</li><li>• No <i>segno</i> signs appear at the end of H3 and H4. <i>Karâr</i> on <i>Dügâh</i> at the end of H4.</li></ul>																								
Structure	<table><tr><td>H1</td><td> :</td><td>2</td><td>: </td><td>1(M)</td><td> </td></tr><tr><td>H2</td><td> :</td><td>2</td><td>: </td><td>1(M)</td><td> </td></tr><tr><td>H3</td><td> :</td><td>2</td><td>: </td><td></td><td></td></tr><tr><td>H4</td><td> :</td><td>3</td><td>: </td><td></td><td></td></tr></table>	H1	:	2	:	1(M)		H2	:	2	:	1(M)		H3	:	2	:			H4	:	3	:		
H1	:	2	:	1(M)																					
H2	:	2	:	1(M)																					
H3	:	2	:																						
H4	:	3	:																						
Pitch Set																									
Notes on Transcription	<p>34.3 Between the second and third grouping of the measure there are two groupings that have been crossed out by the scribe.</p>																								
Consulted concordances	ST1, p. 148; ST2, p. 51a.																								



Makâm: Uşşâk  
Usûl: Düyek  
Genre: Peşrev

ARC.YZPER2.f.[12]

## P. Üşşak, o. düeek, K'ampusın

Kanpos Mehmed Çelebi  
(fl. ca. 1700?)

1. [hâne]

Düyek

1 = 8

2

3

4

5

6

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Figure 6.12 : P. Üşşak, o. düeek, K'ampusın.

7 1. 8

( /3/ )

2. 9 [Mülâzime] 10

11

12 /4/

13 14

ARC.YZPER2.f.[12]

Figure 6.12 (continued) : P. Üşşak, o. dücük, K'ampusın.

15 /5/ 16

1. 17 2. 18

2. [hâne] 19 20

21 22

23 24

ARC.YZPER2.f.[12]

**Figure 6.12 (continued) :** P. Üşşak, o. dücək, K'ampusın.

25 26

27 [Mülâzime] 28

29 30

31 32

33 34

ARC.YZPER2.f.[12]

**Figure 6.12 (continued)** : P. Üşşak, o. dücük, K'ampusın.

1. ( 35 ) 2. 36

3. [hâne] /9/ 37 38

39 40

/10/ 41 42

43 1. 44

ARC.YZPER2.f.[12]

Figure 6.12 (continued) : P. Üşşak, o. düeek, K'ampusın.

2. /11/ ( 45 ) [Mülâzime] 46

47 48

49 50

51 52

1. 53 2. 54

ARC.YZPER2.f.[12]

Figure 6.12 (continued) : P. Üşşak, o. dücük, K'ampusın.

4. [hâne]

55 56

57 58

59 60

61 62

63 64

[Mülâzime]

ARC.YZPER2.f.[12]

Figure 6.12 (continued) : P. Üşşak, o. düc̃ek, K‘ampusın.

65 66

67 68

69 70


1. 71 2. 72

ARC.YZPER2.f.[12]

Figure 6.12 (continued) : P. Üşşak, o. dücük, K'ampusın.



**Table 6.12** : Critical commentary of YZPER2, f.[12].

<b>P. Üşşak, o. düeek, K'ampusın</b>	
<b>Source</b>	ARC.YZPER2
<b>Location</b>	F.[12r], ll.1-14
<b>Makâm</b>	Uşşâk
<b>Usûl</b>	Düyek
<b>Genre</b>	Peşrev
<b>Attribution</b>	Kanpos Mehmed Çelebi (d. ca. 1700?)
<b>Remarks</b>	
<ul style="list-style-type: none"><li>• Heading (2nd hand): <i>Ḳanpōsuñ 'Uşşāk Peşrevi Düyek.</i></li><li>• Eight beat <i>düyek</i> is written as “ağır (slow) <i>düyek</i>” because of the division of the one usûl cycle to four groupings.</li><li>• There is an inconsistent usage of the end cycle sign throughout the notation.</li></ul>	
<b>Structure</b>	
H1	: 7  : 7(M) :
H2	9  : 7(M) :
H3	: 7  : 7(M) :
H4	7  : 7(M) :
<b>Pitch Set</b>	
	
<b>Notes on Transcription</b>	
62.2.2	Although kisver above <i>~</i> ( <i>Dügâh</i> ) is written differently compared to other kisvers in the manuscript, based on the <i>seyir</i> of the measure, <i>~</i> ( <i>Acem Aşîrân</i> ) is presumed in the transcription.
<b>Consulted concordances</b>	
NE206, p. 57; NE211, p. 251; NE214, p. 81; TA107, p. 16; TA109, p. 16; ST2, p. 87b; AM1537, p. 34; <i>K-TA100</i> , no. 232; <i>MK1994</i> , no. 96; <i>MK1994</i> , no. 539.	

## P. Eēgeah, o. Bērēfşan, İşhakın

Tanbûrî İsâk  
(d. 1814?)

1. [hâne]

1 = ♩ [f.13r] 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

Berefşân D T 32

2 3 4 5

4 /2/ 5

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Figure 6.13 : P. Eēgeah, o. Bērēfşan, İşhakın.

6 7

[Mülâzime]

8 9

10 11

1. ( /4/ 12 ) 2. ( 13 )

2. [hâne]

14

ARC.YZPER2.f.[13]

**Figure 6.13 (continued)** : P. Eēgeah, o. Bērēfšan, İṣḥakın.

15 16

17 18 /6/

19 20

21 22 [Mülâzime]

23 24

ARC.YZPER2.f.[13]

Figure 6.13 (continued) : P. Eēgeah, o. Bērēfšan, İshakın.



1. ( 10/ ) 34 2. 35

36 /11/ 37

38 39

40 /12/ 41

42 43

ARC.YZPER2.f.[13]

Figure 6.13 (continued) : P. Eēgeah, o. Bērēfšan, ʾIṣḥakīn.

[Mülâzime]

44 45

46

1. 47 2. 48

( /13/ ) ( )

[f.13v] \*

4. [hâne] 49

50 51

ARC.YZPER2.f.[13]

Figure 6.13 (continued) : P. Eēgeah, o. Bērēfšan, İshakın.

ARC.YZPER2.f.[13]

**Figure 6.13 (continued) :** P. Eēgeah, o. Bērēfšan, İshakın.



62 63

64 65

66 67

\* 68

[Mülâzime] 69 70


Figure 6.13 (continued) : P. Eēgeah, o. Bērēfshan, İshakın.



ARC.YZPER2.f.[13]

**Figure 6.13 (continued)** : P. Eēgeah, o. Bērēfšan, Īshakın.

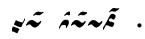
**Table 6.13** : Critical commentary of YZPER2, f.[13].

<b>P. Eēgeah, o. Bērēfşan, İshakın</b>	
<b>Source</b>	ARC.YZPER2
<b>Location</b>	F.[13a], ll. 1-13, f.[13b], ll. 1-6
<b>Makâm</b>	Yegâh
<b>Usûl</b>	Berefşân
<b>Genre</b>	Peşrev
<b>Attribution</b>	Tanbûrî İsâk (d. 1814?)
<b>Remarks</b>	
<ul style="list-style-type: none"> <li>• Heading (2nd hand): <i>Yegâh Berefşân İsâkıñ</i>.</li> <li>• Usûl <i>berefşân</i> is divided into four rhythmic sections (4 + 4 + 4 + 4). The source of the usûl <i>berefşân</i> structure in the edition is ARC-HDEF12 (see Figure B.9 and B.10).</li> <li>• YZPER2 version appears to be almost an exact copy of NE204, and also very similar to TA109.</li> </ul>	
<b>Structure</b>	
H1	2  : 1(M) :
H2	2  : 1(M) :
H3	: 2 :  2  : 1(M) :
H4	5  : [1(M)] :
<b>Pitch Set</b>	
	

**Table 6.13 (continued) :** Critical commentary of YZPER2, f.[13].

---

**Notes on Transcription**

- 49.2        A duration equivalent to one half note is missing in this measure. The addition for the second grouping is based on TA109.
- 52.3      – Based on additional measures included in the transcription, the last
- 52.4        two groupings of this measure in TA109 are:  .
- 52        Although the scribe puts the division sign ; at the end of the measure, the end cycle sign :: is presumed in the transcription.
- 53 – 54 - Three measures are missing in H4. I have inserted these three
- 55        measures from the equivalent section in TA109 version into the transcription with square brackets.
- 68        Although the scribe puts the division sign ; at the end of the measure, the end cycle sign :: is presumed in the transcription.
- 69        Segno sign at the end of H4 is omitted by the scribe.

**Consulted concordances**

NE204, p. 44; NE205, p.5; NE207, p. 27; NE211, p. 21; NE214, p. 27; TA108, p. 73; TA109, p. 20; ST1, p. 102; ST1, p. 184; ST2, p. 1a.

---

## Pêşrêf Acēm Puselik, o. Sakil, Sadık ağanın

Sâdık Ağa  
 [d.1815]

1. [hâne]

Sakîl

1 =  $\text{♩}$

48

48

2

3

4

5

/2/

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Figure 6.14 : Pêşrêf Acēm Puselik, o. Sakil, Sadık ağanın.

6 7

8 [Mülâzime] 9

10 11

1. 12 2. 13

ARC.YZPER2.f.[14]

**Figure 6.14 (continued)** : Pêşrêf Acēm Puselik, o. Sakil, Sadık ağanın.

2. [hâne]

/4/

14

15

16

17

18

/5/

19

20

21

ARC.YZPER2.f.[14]

**Figure 6.14 (continued)** : Pêşrêf Acêm Puselik, o. Sakil, Sadık ağanın.

[Mülâzime]

22 23

24

1. 25 2. 26

3. [hâne] 27 28

ARC.YZPER2.f.[14]

**Figure 6.14 (continued)** : Pêşrêf Acēm Puselik, o. Sakil, Sadık ağanın.



29 30

31 32

33 34

[Mülâzime] 35 36

ARC.YZPER2.f.[14]

**Figure 6.14 (continued)** : Pēšrēf Acēm Puselik, o. Sakil, Sadık ağanın.

37

1. 38 2. 39

4. [hâne]

40 41

42 \* 43

ARC.YZPER2.f.[14]

**Figure 6.14 (continued)** : Pēšrēf Acēm Puselik, o. Sakil, Sadık ağanın.

44 45

46 47

[Mülâzime] 48 49

50

ARC.YZPER2.f.[14]

**Figure 6.14 (continued)** : Pēṣrēf Acēm Puselik, o. Sakil, Sadık ağanın.

1. ( 51 ) 2. ( 52 )

5. [hâne] /11/ 53 54

55 56

/12/ 57 58

ARC.YZPER2.f.[14]

**Figure 6.14 (continued)** : Pêşrêf Acēm Puselik, o. Sakil, Sadık ağanın.

59 \* 60

61 /13/ 62


63 1. 64

2. 65

ARC.YZPER2.f.[14]

**Figure 6.14 (continued)** : Pêşrêf Acēm Puselik, o. Sakil, Sadık ağanın.

**Table 6.14** : Critical commentary of YZPER2, f.[14].

<b>Pēṣrēf Acēm Puselik, o. Sakil, Sadık ağanın</b>	
<b>Source</b>	ARC.YZPER2
<b>Location</b>	F.[14r], ll. 1-13
<b>Makâm</b>	Acem Bûselik
<b>Usûl</b>	Sakîl
<b>Genre</b>	Peşrev
<b>Attribution</b>	[Musâhib, Kemânî, Tanbûrî] Sâdık Ağa (d. 1815)
<b>Remarks</b>	
<ul style="list-style-type: none"> <li>• Heading (2nd hand): 'Acem Bûselik Şakîl Şâdık Ağa.</li> <li>• Usûl <i>sakîl</i> is divided into twelve rhythmic sections in the manuscript. The source of the <i>sakîl</i> usûl structure in the transcription is ARC-HDEF12 (see Figure B.7 and B.8).</li> <li>• H5 section of the composition in YZPER2 version appears to be included inside H4 in the concordances.</li> </ul>	
<b>Structure</b>	
H1	: 1(/M) :
H2	: 1(/M) :
H3	: 1[/M] :
H4	: 1(/M) :
H5	: 1 :
<b>Pitch Set</b>	
	
<b>Notes on Transcription</b>	
35	The segno sign in H3 is omitted by the scribe.
43.1	Three measures are crossed out by the scribe before this measure.
60.2	Before the second grouping of this measure, the scribe has mistakenly written and subsequently crossed out the division sign.
<b>Consulted concordances</b>	
NE205, p. 100; NE211, p. 56; TA109, p. 230; ST1, p. 109; AM1537, p.26.	

## P. T'ahir Puselik, o. Muhammēs, Riza Ef. nin

Kemânî Rızâ Efendi  
(d.1852)

1. [hâne]

Muhammes

2

3

4

5

Figure 6.15 : P. T'ahir Puselik, o. Muhammēs, Riza Ef. nin.

6 7

1. 8 2. 9

( /3/ )

[Mülâzime]

10 11

12

13 14

ARC.YZPER2.f.[15]

**Figure 6.15 (continued)** : P. T'ahir Puselik, o. Muhammēs, Riza Ef. nin.



2. [hâne]

15

16

17

18

19

20

21

1. 22 2. 23

ARC.YZPER2.f.[15]

**Figure 6.15 (continued)** : P. T'ahir Puselik, o. Muhammēs, Riza Ef. nin.

[Mülâzime]

24 25

26

1. 27 2. 28

3. [hâne]

/8/ 29 30

31 1. 32

ARC.YZPER2.f.[15]

Figure 6.15 (continued) : P. T'ahir Puselik, o. Muhammēs, Riza Ef. nin.

2. /9/ ( 33 ) 34

35 36

1. /10/ ( 37 ) 2. 38

[Mülâzime] 39 40

41

ARC.YZPER2.f.[15]

**Figure 6.15 (continued) :** P. T'ahir Puselik, o. Muhammēs, Riza Ef. nin.

1. 42 2. 43

/11/ 44 45

4. [hâne]

46 1. 47

2. 48 49 50

1. 51 52

ARC.YZPER2.f.[15]

Figure 6.15 (continued) : P. T'ahir Puselik, o. Muhammēs, Riza Ef. nin.

2. ( 53 54 )

[Mülâzime]

55 56 57


1. 58 2. 59

( ) /14/ ( )

ARC.YZPER2.f.[15]

Figure 6.15 (continued) : P. T'ahir Puselik, o. Muhammēs, Riza Ef. nin.

**Table 6.15** : Critical commentary of YZPER2, f.[15].

<b>P. T‘ahir Puselik, o. Muhammēs, Riza Ef. nin</b>	
<b>Source</b>	ARC.YZPER2
<b>Location</b>	F.[15r], ll. 1-14
<b>Makâm</b>	Tâhir Bûselik
<b>Usûl</b>	Muhammes
<b>Genre</b>	Peşrev
<b>Attribution</b>	Kemânî Rızâ Efendi (d. 1852)
<b>Remarks</b>	
<ul style="list-style-type: none"> <li>• Heading (2nd hand): <i>Rızâ Efendiniñ Tâhir Bûselik Muḥammes.</i></li> <li>• The concordances found for this piece are all in usûl <i>düyek</i>.</li> <li>• Usûl <i>muhammes</i>, in total 32 beats, is divided into four rhythmic sections (4 + 4 + 4 + 4) in the manuscript. The source of the <i>muhammes</i> usûl structure in the transcription is ARC-HDEF12 (see Figure B.5 and B.6).</li> </ul>	
<b>Structure</b>	
H1	: 2 : : 1(M) :
H2	: 2 : : 1(M) :
H3	: 1 : : 1 : : 1(M) :
H4	: 1 : : 1 : : 1(M) :
<b>Pitch Set</b>	
	
<b>Notes on Transcription</b>	
33.3.2	Since kisver above ♫ ( <i>Tiz Nevâ</i> ) includes both . (half note) and , (quarter note) duration signs, a dotted half note is assumed here.
<b>Consulted concordances</b>	
NE211, p. 42; TA107, p. 68; TA108, p. 46.	

## P. Muhayēr K'ürdi, o. düeēk, Sebuḥ aḡanın

Kemânî Sebûḥ Aḡa  
(d. 1894)

1. [hâne]

D T 8

2

3

/2/

4

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Figure 6.16 : P. Muhayēr K'ürdi, o. düeēk, Sebuḥ aḡanın.

5

[Mülâzime]

6

7

8 \*

9

2. [hâne]

ARC.YZPER2.f.[16]

**Figure 6.16 (continued)** : P. Muhayēr K'ürdi, o. düeēk, Sebuḥ ağının.



10 11

/5/ 12 13

[Mülâzime] 14 15

\* 16 17

3. [hâne] /6/ 17

ARC.YZPER2.f.[16]

**Figure 6.16 (continued)** : P. Muhayēr K'ürdi, o. düeek, Sebuḥ ağanın.

18

19

20

21

22

[Mülâzime]

23

24

\* 25

ARC.YZPER2.f.[16]

**Figure 6.16 (continued)** : P. Muhayēr K'ürdi, o. düeēk, Sebuḥ ağının.

4. [hâne]

/9/

\*

26

27

28

/10/

29

30

[Mülâzime]

31

32

\*

33

ARC.YZPER2.f.[16]

Figure 6.16 (continued) : P. Muhayr K'ürdi, o. düeek, Sebuhan.

Table 6.16 : Critical commentary of YZPER2, f.[16].

P. Muhayēr K‘ürdi, o. düeēk, Sebuḥ aḡanın

Source

ARC.YZPER2

Location

F.[16r], ll.1-10

Makâm

Muhayyer Kürdî

Usûl

Düyek

Genre

Peşrev

Attribution

Kemânî Sebûḥ Aḡa (d. 1894)

Remarks

•

Heading (2nd hand): *Sebûḥuñ Muḡayyer Kürdî Düyek*.

•

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

•

The end cycle sign is used at the end of *mülâzime* only once in the notation.

•

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

Structure

H1

|

5

|:

3(M)

:

|

H2

|

5

|:

3(M)

:

|

H3

|:

2

:

|

4

|:

3(M)

:

|

H4

|

5


|:

3(M)

:

|

Pitch Set



Notes on Transcription

8.4.5

–

In the *mülâzime* section of the notation, I have interpreted a single

16.4.5

–

stroke , above ~ (*Dügâḡ*) as an eighth note because of the eight beat

25.4.5

–

usûl structure.

33.4.5

27.2.2

A dot under ~ (*Nevâ*) is ignored in the transcription.

Consulted concordances

NA.

## P. Sēgeah Zülfünigear, o. düeēk, Mandōlinin

Mandoli Artin  
(d. ca. 1890?)

1. [hâne]

[Çifte] Düyek

1 = ♩

1

2

3

4

5

Figure 6.17 : P. Sēgeah Zülfünigear, o. düeēk, Mandōlinin.

6 7

8 9

/3/ 10

/4/ 11

2. [hâne]

12 13

ARC.YZPER2.f.[17]

**Figure 6.17 (continued)** : P. Sēgeah Zūlfūnigear, o. dūcēk, Mandōlinin.

14

15

16

17

18

19

20

21

3. [hâne]

ARC.YZPER2.f.[17]

**Figure 6.17 (continued)** : P. Sēgeah Zülfünigear, o. düeēk, Mandōlinin.

22 23

24 25

26 27

28

29 30

ARC.YZPER2.f.[17]

**Figure 6.17 (continued)** : P. Sēgeah Zūlfūnigear, o. dūeēk, Mandōlinin.



4.[hâne]

31 32

33 34

35 36

37 38

39 40

ARC.YZPER2.f.[17]

**Figure 6.17 (continued)** : P. Sēgeah Zülfünigear, o. düēēk, Mandōlinin.

Table 6.17 : Critical commentary of YZPER2, f.[17].

---

**P. Sēgeah Zülfünigear, o. düeēk, Mandōlinin**

---

<b>Source</b>	ARC.YZPER2
<b>Location</b>	F.[17r], ll.1-12
<b>Makâm</b>	Segâh
<b>Usûl</b>	Çifte Düyek
<b>Genre</b>	Peşrev
<b>Attribution</b>	Mandoli Artin (d. ca. 1890?)

**Remarks**

- Heading (2nd hand): *Segâh Zülf-i Nigâr Düyek Mândōliniñ*.
- Based on the usage of (∴) end cycle sign, I interpreted the usûl is here as *çifte düyek*. The source of *çifte düyek* usûl structure is ARC-HDEF12 (see Figure B.9, B.10).

**Structure**

H1		10	
H2		10	
H3		10	
H4		10	

**Pitch Set**



**Notes on Transcription**

NA.

**Consulted concordances**

NE203, p. 4; ST1, p. 45; ST2, p. 46a; AU-MSS, p. 193; K-TA100, no. 318; MK1994, no. 119.

---

## Pêşrêf Gêvêşd, o. Dêvrikêbir

1. [hâne]

Devr-i kebîr

1 = ♩

28

1

2

3

4

5 /2/

6

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**Figure 6.18** : Pêşrêf Gêvêşd, o. Dêvrikêbir.

7 8 9

10 11

12 [Mülâzime] 13

14

15 16

ARC.YZPER2.f.[18]

**Figure 6.18 (continued)** : Pēšrēf Gēvēšd, o. Dēvrikēbir.

2. [hâne]

17 18 \*

19 20

21 22 /6/

23 24 25

26 27 /7/

ARC.YZPER2.f.[18]

**Figure 6.18 (continued)** : Pēšrēf Gēvēšd, o. Dēvrikēbir.

28 29 30 31 32 33 34 35 36 37 38

[Mülâzime]

ARC.YZPER2.f.[18]

**Figure 6.18 (continued)** : Pēšrēf Gēvēšd, o. Dēvrikēbir.

39 40

3. [hâne]

41 42

43 44 45

/10/ 46 47 48

49 50

ARC.YZPER2.f.[18]

**Figure 6.18 (continued) :** Pêşrêf Gêvêşd, o. Dêvrikêbir.

51 /11/ 52

53 54

55 56 57

/12/ 58 59 60

[Mülâzime] 61 62

ARC.YZPER2.f.[18]

**Figure 6.18 (continued)** : Pēšrēf Gēvēšd, o. Dēvrikēbir.



63 64

4. [hâne]

/13/ 65

\* 66 67

68 \* /14/ 69

70 \* 71

ARC.YZPER2.f.[18]

**Figure 6.18 (continued) :** Pēšrēf Gēvēšd, o. Dēvrikēbir.

72 73

/15/ 74 75

76 [Mülâzime] 77


78

79 80

ARC.YZPER2.f.[18]

Figure 6.18 (continued) : Pēšrēf Gēvēšd, o. Dēvrikēbir.

**Table 6.18** : Critical commentary of YZPER2, f.[18].

<b>Pêşrêf Gêvêşd, o. Dêvrikêbir</b>	
<b>Source</b>	ARC.YZPER2
<b>Location</b>	F.[18r], ll. 1-15
<b>Makâm</b>	Geveşt
<b>Usûl</b>	Devr-i kebîr
<b>Genre</b>	Peşrev
<b>Attribution</b>	NA
<b>Remarks</b>	
<ul style="list-style-type: none"> <li>• Heading (2nd hand): <i>Geveşt Devr-i kebîr</i>.</li> <li>• Usûl <i>devr-i kebîr</i> is divided into four rhythmic sections (4 + 4 + 4 + 2) in the manuscript. The source of the <i>devr-i kebîr</i> usûl structure in the transcription is ARC-HDEF12 (see Figure B.9 and B.10).</li> </ul>	
<b>Structure</b>	
H1	3  : 1(M) :
H2	5  : 1(M) :
H3	5  : 1(M) :
H4	3  : 1(M) :
<b>Pitch Set</b>	
	
<b>Notes on Transcription</b>	
18.3.2	Despite the fact that acciaccatura in the third grouping looks like ♯ (Segâh), based on the <i>seyir</i> of the measure and similar acciaccaturas in the composition, it is here assumed to indicate ♯ (Hüseynî).
66.4.4	Since kisver above ♯ (Segâh) is crossed out by the scribe, the pitch here is interpreted as ♯ (Segâh) instead of ♯ (Bûselik).
69.1	Based on the <i>seyir</i> of the section, ♯ (Evc) in this grouping could be assumed to indicate ♯ (Mâhûr).
<b>Consulted concordances</b>	
TA110, p. 18; ST1, p. 27b.	

Eflâtûn  
(fl. ca. 1650?)

1. [hâne]

Düyek

1 =  $\text{♩}$  [f.19r]

2

3

4

5

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**Figure 6.19** : P. Nigriz, o. Düeēk, Ēflat‘un.

6 7

8 9

10 11

12 13

ARC.YZPER2.f.[19]

Figure 6.19 (continued) : P. Nigriz, o. Düeċk, Ėflat'un.

14 15

16 17

18 [Mülâzime] 19

20 21

ARC.YZPER2.f.[19]

**Figure 6.19 (continued)** : P. Nigriz, o. Dücük, Eflat'un.

22

23

24

25

26

27

28

2. [hâne]

ARC.YZPER2.f.[19]

**Figure 6.19 (continued) :** P. Nigriz, o. Düceġk, Êflat'un.

29 30

31 32

33 34

\* 35 36

ARC.YZPER2.f.[19]

**Figure 6.19 (continued)** : P. Nigriz, o. Dücək, Ėflat'un.



37 38

/10/ 39 40

41 42

/11/ 43 44

ARC.YZPER2.f.[19]

**Figure 6.19 (continued)** : P. Nigriz, o. Düečk, Ėflat'un.

45 46

47 48

49 50

51 52

6

\*

ARC.YZPER2.f.[19]

Figure 6.19 (continued) : P. Nigriz, o. Düeĕk, Ēflat'un.

53 54

55 /14/ 56

57 58

[Mülâzime] 59 60

ARC.YZPER2.f.[19]

**Figure 6.19 (continued)** : P. Nigriz, o. Düeċk, Ėflat'un.

61 62

63 64

3. [hâne] 65

66 67

ARC.YZPER2.f.[19]

Figure 6.19 (continued) : P. Nigriz, o. Düeĕk, Ēflat'un.

68 69

70 71

72 73

74 75

ARC.YZPER2.f.[19]

**Figure 6.19 (continued)** : P. Nigriz, o. Düceĉk, Ėflat'un.

76 /4/ 77 \*

78 [Mülâzime] 79

80 81

82

ARC.YZPER2.f.[19]

Figure 6.19 (continued) : P. Nigriz, o. Düeċk, Ēflat'un.

83 84

4. [hâne]

85

86 87

88 89

ARC.YZPER2.f.[19]

Figure 6.19 (continued) : P. Nigriz, o. Düeĕk, Ēflat'un.

90 91

92 93

94 95

96 97

ARC.YZPER2.f.[19]

**Figure 6.19 (continued)** : P. Nigriz, o. Dücək, Ėflat'un.



98 [Mülâzime] 99

100 101

102

103 104

ARC.YZPER2.f.[19]

**Figure 6.19 (continued) :** P. Nigriz, o. Düeĉk, Ėflat'un.

Table 6.19 : Critical commentary of YZPER2, f.[19].

P. Nigriz, o. Düeēk, Ėflat‘un	
Source	ARC.YZPER2
Location	F.[19r], ll. 1-14, f.[19v], ll. 1-8
Makâm	Nikrîz
Usûl	Düyek
Genre	Peşrev
Attribution	Eflâtûn (d. 1650?)

#### Remark

- Heading (2nd hand): *Nikrîz Düyek Eflâtûn*.
- The eight beat *düyek* is transcribed as *ağır* (slow) *düyek* because of the division of the one usûl cycle to four groupings.

#### Structure

H1		18		6(M)	
H2		34		6(M)	
H3		14		6(M)	
H4		14		6(M)	


#### Pitch Set



**Table 6.19 (continued) :** Critical commentary of YZPER2, f.[19].

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**Notes on Transcription**

- 35.1        No rhythmic indication is given for the four-note group. All the notes in the grouping are interpreted here as eighth note based on same melodic progression at the 33rd rhythmic cycle.
- 46.3       – There is a tie above the six-note group. No rhythmic indication is
- 78.3       given for the group. It is interpreted here as sextuplet. A number of other interpretations are possible, e.g. .
- 77.3.1     A single stroke , above ♫ (*Dügâh*) is conjoined with the grace note ♪ (*Çârgâh*) and later the scribe has scribbled between them. Based on the *seyir* of the cycle, the fourth note is written as ♫ and the grace note as ♪ in the transcription.

**Consulted concordances**

TA107, p. 286; TA249, p. 2821; TA249, p. 2825; ST1, p. 144; ST2, p. 127a, *D-T100*, no. 165; *MK1994*, no. 50.

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## P. Sazkear, o. Zēncir, Musinin

Tanbûrî Musi  
(d. ca. 1780)

1. [hâne]

Zencîr

The musical score is presented in three systems. Each system consists of two staves: a vocal line (hâne) and a Zencîr line. The Zencîr line is in D major and features a 120-measure cycle. The vocal line is in 12/8 time and features a 120-measure cycle. The score includes various musical notations such as notes, rests, and accidentals.

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Figure 6.20 : P. Sazkear, o. Zēncir, Musinin.

The musical score is written for a single melodic line (treble clef) and a single bass line (bass clef). The key signature has one sharp (F#). The score is divided into five systems, each with a measure number above the staff.

- System 1:** Measures 8 and 9. The melody starts with a quarter rest, followed by eighth and quarter notes. The bass line consists of quarter and eighth notes.
- System 2:** Measures 10 and 11. Measure 10 includes a triplet of eighth notes. The bass line features a half note followed by a triplet of eighth notes.
- System 3:** Measures 12 and 13. The melody continues with eighth and quarter notes. The bass line has a half note followed by quarter notes.
- System 4:** Measures 15 and 16. This system includes a first ending bracket (1.) and a second ending bracket (2.). The melody ends with a double bar line. The bass line has a half note followed by quarter notes.
- System 5:** Measures 17 and 18. The melody starts with a double bar line and a repeat sign. The bass line has a half note followed by quarter notes.

Measure numbers 8, 9, 10, 11, 12, 13, 15, 16, 17, and 18 are indicated above the staff. Some measures have additional markings like "/3/" or "/4/" above them.

2. [hâne]

ARC.YZPER2.f.[20]

**Figure 6.20 (continued) :** P. Sazkear, o. Zêncir, Musinin.

19

20

21 /6/

22

23

24

25

\* 26 /7/

27

28

29

ARC.YZPER2.f.[20]

**Figure 6.20 (continued)** : P. Sazkear, o. Zēncir, Musinin.

30 31

32 33

3. [hâne]

\* \* 34 35 36

37 38

39 40

ARC.YZPER2.f.[20]

**Figure 6.20 (continued) :** P. Sazkear, o. Zēncir, Musinin.

41 42

/10/ 43 44 45

1. 46 2. 47

4. [hâne] 48 49

50 \* 51 52

ARC.YZPER2.f.[20]

**Figure 6.20 (continued)** : P. Sazkear, o. Zēncir, Musinin.



53 54

55 56

57 58

59 60

61 62 63

1. 2.

\*

ARC.YZPER2.f.[20]

**Figure 6.20 (continued)** : P. Sazkear, o. Zēncir, Musinin.

**Table 6.20** : Critical commentary of YZPER2, f.[20].

P. Sazkear, o. Zēncir, Musinin	
<b>Source</b>	ARC.YZPER2
<b>Location</b>	F.[20r], ll. 1-13
<b>Makâm</b>	Sâzkâr
<b>Usûl</b>	Zencîr
<b>Genre</b>	Peşrev
<b>Attribution</b>	Tanbûrî Musi (d. ca. 1780)

#### Remarks

- Heading (2nd hand): *Muhsiniñ Sâzkâr Zencîr*.
- The compound usûl *zencîr* (120 beats) is divided into fifteen rhythmic sections in the manuscript. The source of the *zencîr* usûl structure in the transcription is ARC-HDEF12 (see Figure B.9 and B.10).
- Concordances are written in usûl *Darbeyn* (2x *devr-i kebîr* + 2x *berefşân*)
- All *ẓ* (*Bûselik*) signs are interpreted as *Dik Bûselik* throughout the transcription.

#### Structure

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

#### Pitch Set



**Table 6.20 (continued) :** Critical commentary of YZPER2, f.[20].

---

**Notes on Transcription**

- 26.3.4        There is an unidentified sign above the last pitch sign of the grouping in the manuscript.
- 34.3.1        Since there are both . (half note) and , (quarter note) duration signs above ♪ (*Segâh*), a dotted half note is applied here.
- 34.3.2        The duration sign is missing for ♪ (*Dik Bûselik*). Based on the duration of the measure, a quarter note is applied here.
- 51.1.1        The duration sign above ♪ (*Segâh*) is interpreted as whole note here.
- 51.2.1        Since there are both . (half note) and , (quarter note) duration signs above ♪ (*Nevâ*), a dotted half note is applied here.
- 62.4.1        The duration sign above ♪ (*Segâh*) is interpreted as half note here.

**Consulted concordances**

NE203, p. 18; NE205, p. 3; NE207, p. 8; NE211, p. 8; NE214, p. 12; TA110, p. 37; TA110, p. 75; ST1, p. 117; ST1, p. 137; ST1, p. 166; ST2, p. 49a.

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Zekî Mehmed Ağa  
(1776-1846)

1. [hâne]

Darb-i fetih

2

3

4

5

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**Figure 6.21 :** P. Puselik, U. Zarb-ı Fetih, Z. Mehmed Ağa'nın.

6 7

8 /3/ 9

10 11

12 /4/ 13

ARC.YZPER2.f.[21]

**Figure 6.21 (continued)** : P. Puselik, o. Zarbifet', Z. Mehmed aganin.

14 15

16 [Mülâzime] 17

18 19

20 21

ARC.YZPER2.f.[21]

Figure 6.21 (continued) : P. Puselik, o. Zarbifēt', Z. Mēhmēd ağanın.

1. ( 1 1 1 1 1 1 1 22 ) 2. ( 1 1 1 1 1 1 1 23 )

2. [hâne]

24 25

26 27

28 29

ARC.YZPER2.f.[21]

Figure 6.21 (continued) : P. Puselik, o. Zarbifēt', Z. Mēhmēd ağanın.

30 31

32 33

34 35

36 37

ARC.YZPER2.f.[21]

**Figure 6.21 (continued)** : P. Puselik, o. Zarbifēt', Z. Mēhmēd ağanın.



38 39

[Mülâzime]

40 41

42 43

44 45

ARC.YZPER2.f.[21]

Figure 6.21 (continued) : P. Puselik, o. Zarbifet', Z. Mehmed aganin.

2. ( 46 )

3. [hâne] /11/ 47 48

\* 49 50

/12/ 51 52

ARC.YZPER2.f.[21]

Figure 6.21 (continued) : P. Puselik, o. Zarbifēt', Z. Mēhmēd ağanın.

The musical score is divided into four systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line includes various musical notations such as notes, rests, and accidentals, with some measures marked with '13/' and '14/'. Measure numbers 53, 54, 55, 56, 57, 58, 59, and 60 are indicated above the vocal line. The piano accompaniment line features a series of notes and rests, with some measures marked with '13/' and '14/'.

ARC.YZPER2.f.[21]

**Figure 6.21 (continued)** : P. Puselik, o. Zarbifēt', Z. Mēhmēd ağanın.

61 62

[Mülâzime]

63 64

65 66

67 68

ARC.YZPER2.f.[21]

Figure 6.21 (continued) : P. Puselik, o. Zarbifēt', Z. Mēhmēd ağanın.

2. ( 69 )

4. [hâne] [f.22v] 70 71

72 73 /2/

74 75

ARC.YZPER2.f.[21]

Figure 6.21 (continued) : P. Puselik, o. Zarbifēt', Z. Mēhmēd ağanın.

76 77

/3/ 78 79

80 \*

82 83

ARC.YZPER2.f.[21]

Figure 6.21 (continued) : P. Puselik, o. Zarbifēt', Z. Mēhmēd ağanın.

84 85

[Mülâzime]

86 87

88 89

90 91

ARC.YZPER2.f.[21]

**Figure 6.21 (continued)** : P. Puselik, o. Zarbifet', Z. Mehmed aganin.

2. ( 92 )

5. [hâne] /5/ 93 94

95 96

97 98

ARC.YZPER2.f.[21]

Figure 6.21 (continued) : P. Puselik, o. Zarbifet', Z. Mēhmēd ağanın.



99 100

101 102

103 104

105 106

ARC.YZPER2.f.[21]

**Figure 6.21 (continued)** : P. Puselik, o. Zarbifet', Z. Mehmed aganin.

107 108

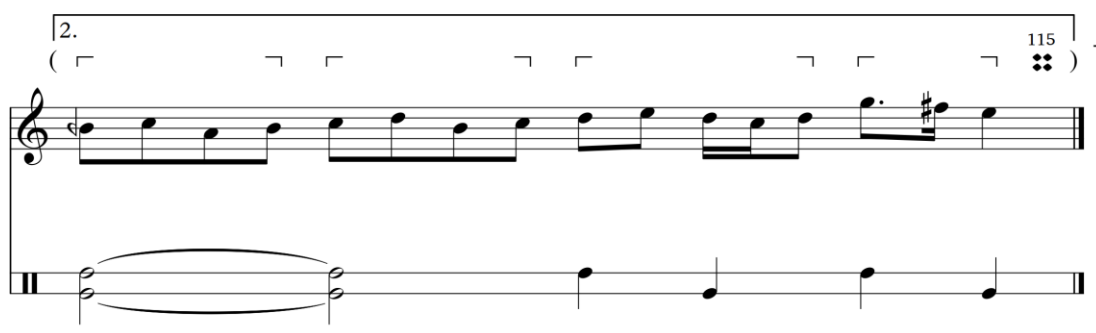
[Mülâzime] 109 110

111 112

113 1. 114

ARC.YZPER2.f.[21]

Figure 6.21 (continued) : P. Puselik, o. Zarbifet', Z. Mēhmēd ağanın.



ARC.YZPER2.f.[21]

**Figure 6.21 (continued)** : P. Puselik, o. Zarbifēt‘, Z. Mēhmēd ağanın.

Table 6.21 : Critical commentary of YZPER2, f. [21].

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

Source

ARC.YZPER2

Location

F.[21r], ll.1-14; f.[21v], ll.1-7

Makâm

Bûselik

Usûl

Darb-ı fetih

Genre

Peşrev

Attribution

Tanbûrî Zekî Mehmed Ağa (1776-1846)

Remarks

•

Heading (2nd hand): *Zekî Mehmed Ağanın Bûselik Darb-ı fetih.*

•

The usûl, *darb-ı fetih* (88 beats), is divided into 22 rhythmic sections in the manuscript. The source of the *darb-ı fetih* usûl structure in the transcription is ARC-HDEF12 (see Figure B.1 and B.2).

•

Because the only concordance in TA249 doesn’t include H3, H4 and H5 of the composition, YZPER2 version is crucial for Turkish makam corpus.

Structure

H1

|:

1

:|

H2

|:

1

:|

H3

|:

1

:|

H4

|:

1

:|


H5

|:

1

:|

Pitch Set



Notes on Transcription

49.1

Although there is another line before the eighth note rest at the beginning of the measure, it is ignored here.

81.3.1

Although there is both kisver and a duration sign above ♪ (*Hüseynî*), based on the *seyir* of the measure, only the duration sign is counted.

Consulted concordances

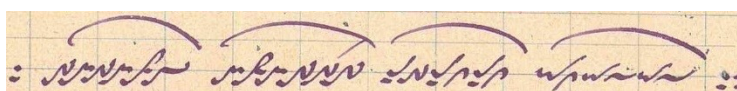
TA249, p. 579.

## 7. COMMENTARY

Since this study aims to provide a methodological example for the critical edition of manuscripts written with Hampartsum notation, this chapter will first attempt to examine Hampartsum notation used in the manuscript as a writing system both with paleographic and orthographic approaches.

### 7.1 Paleographic and Orthographic Commentary

Throughout the manuscript, regular usage of ties above six-note groups could be observed<sup>53</sup> in some compositions (see Figure 7.1). As mentioned in the remarks section of the critical commentaries of these pieces, these groups are interpreted as sextuplets<sup>54</sup>. Based on basic consultations made for the concordances found for these pieces in other Hampartsum manuscripts, six-note groups could not be found in the variants of these compositions. These occurrences could reflect a distinctive preference of the scribe toward the performance practice of the compositions.




**Figure 7.1** : Six-note groups in f.[5r]

Another specific characteristic of the notation system is related to the indication of rhythmical level derived from the division of *usûl* cycles. All interpretations of rhythmical levels in this study are based on division (:.) and end cycle (::) signs of the system used in the notation. Between these signs, pitch and rest signs are also grouped to smaller blocks, which are described as “groupings”. These groupings

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<sup>53</sup> Six-note groups could be found in f. [3r], f. [4r], f. [5r], f. [9r], f. [19r, 19v] (see Appendix A).

<sup>54</sup> Number of other interpretations are possible for these groupings, e.g. .

usually consist of four units<sup>55</sup> that are interpreted as the value of a single time unit based on the beat number of the *usûl*. In the pieces that use *usûls* with small beat numbers, all of which are *düyek* in the YZPER2 manuscript, the function of the division sign changes. Out of seven compositions written with *usûl düyek*, the most used *usûl* in the YZPER2 manuscript, the notation of four pieces<sup>56</sup> includes the usage of a division sign for indicating the end of rhythmic cycle. During these cases, the end cycle sign is used at the end of *mülâzime* section of the compositions, during first and second endings of the notation<sup>57</sup>. The single time unit for these cases in this study are interpreted as quarter note (♩) with a 8/4 time signature. Regarding the remaining compositions written with *usûl düyek*<sup>58</sup>, the scribe divides the *usûl* into two main units, incorporating both a division sign at the end of first unit with four groupings and an end cycle sign at the end of the second unit with four groupings, for a total of eight groupings. The *usûl* pattern during these cases is interpreted as *çifte düyek* with a 16/4 time signature. In other words, during the transcription of *düyek* pattern, both cases are interpreted as “*ağır*” (slow) *düyek/çifte düyek*, 8/4 and 16/4 time signatures respectively. In longer *usûls*, both division signs and groupings based on the beat number of the *usûl* also reflect possible rhythmical indication of the composition applied by the scribe. As explained by Tura (2001, p. XXXII) in a similar manner for the alphapetical notation system of Kantemiroğlu, these cases are crucial examples regarding rhythmical indication contained within the notation system.

Another distinctive characteristic of the scribe’s usage of the notation system has to do with the grace notes in the notation. Grace notes are shown in the system in a smaller size superscript above the pitch signs, usually preceding a note or grouping. While grace notes that includes more than one pitch sign can be observed in other Hampartsum manuscripts, throughout the YZPER2 manuscript grace notes always occur with one pitch sign. Grace notes in this study are interpreted as eighth note acciaccatura. However the position of some grace notes in the manuscript suggest that the scribe is reflecting distinctive aspects of the performance of the

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<sup>55</sup> Exceptions for these cases are *usûls* with beat numbers that could not be divided to four equally like *fahte*, *aksak semâi* and *yürük semâi* which could be observed in our manuscript.

<sup>56</sup> See Figure 6.4, 6.12, 6.16 and 6.19.

<sup>57</sup> Exceptions for these cases are interpreted as mistakes of the scribe and corrected in the transcription of the study.

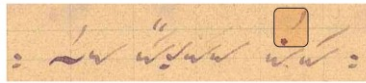
<sup>58</sup> See Figure 6.5, 6.7 and 6.17.

compositions. Throughout the manuscript, some cases could be clearly observed in which the scribe intentionally puts the grace note after the main pitch sign (see Figure 7.2). I have reflected these occurrences of grace notes in the transcriptions by placing the acciaccatura after the corresponding main notes to which the scribe intends to connect the grace note. This kind of grace note usages requires further examination regarding the performance practice of these sections.



**Figure 7.2 :** An example of grace note positioned after the main pitch sign.

While duration signs are used throughout the manuscript with clear indication of the duration for correspondent pitches, I encountered one rare case regarding duration. Only in the original notation of *Sazkâr Peşrevi* (see Figure A.26, A.27), a combination of dot and stroke (!) could be observed during the piece (see Figure 7.3). I have interpreted these cases as dotted half notes (♩.) in the transcription.



**Figure 7.3 :** An example of duration sign used for dotted half note.

## 7.2 Performance Practice

As could be seen in some examples where distinctive usage of the notation system seems to reflect the intention of the scribe to guide nuances, I also observed particular cases where the scribe uses the notations system to reflect his/her understanding of the makam's structural properties. In the original notation of *Sâzkâr Peşrevi*, the scribe consistently uses both *Segâh* (↯) and *Bûselik* (↷) during *seyirs* with *Uşşâk* genus. During these cases, *Bûselik* is interpreted as *Dik Bûselik* or *Pest Çargâh* in the transcription. Based on these kinds of usages of pitch signs, the scribe points out the intended pitch level of particular *perdes* in the notation system. The usage of *Dik Bûselik* in this composition is an important example regarding characteristic performance practice of the time for the pitch structure of makam

*Sâzkâr*, grasped and reflected by the scribe <sup>59</sup>. In his musical treatise Hızır Ağa (Uslu, 2014, p. 169) also indicates perde *Dik Bûselik* while defining the *seyir* of *Sâzkâr*<sup>60</sup>. Kutluğ (2000, pp. 308-39) emphasizes the importance of perde *Dik Bûselik* for the performance practice of makâm *Sâzkâr* as well.

Critical edition of this study also attempts to reflect the individuality of the scribe in terms of his or her particular understanding of makamic conventions as reflected in the usage of adapted key signatures in the transcriptions that are based on the scribe's usage of *perdes* for the version of the composition. A prominent example for this case could be *Sûzinak Peşrevi* located in folio 6. Throughout the notated version of the piece, the scribe persistently uses the *Mâhûr* perde sign) instead of *Evc* for *Hicâz* genus on *Nevâ*. Together with *Hisâr*, performance practice of perde *Mâhûr* for the execution of *Hicâz* genus on *Nevâ* becomes crucial, analogous with the intention reflected by the scribe through the usage of perde signs in the notation for the understanding of *Sûzinâk* makâm properties. Because of these cases in the notation, the key signature of the transcription includes *Mâhur* and *Hisâr* together with *Segâh* in the transcription. Similar usage of *Hicâz* genus could be also observed in *Muhayyer Peşrevi*.

#### 7.4 Structural Commentary

Another aspect of the critical edition is the representation of form and pitch structure of the compositions provided in the critical commentary section. As explained briefly in the fourth chapter, out of 20 peşrevs in the manuscript, 16 peşrevs have four *hânes*. From these 16 peşrevs, 10 peşrevs include *mülâzime* section following every *hâne*. If I look more closely at the remaining six peşrevs, structural differences can be observed regarding the practice of *mülâzime* section. While first, second and fourth *hâne* of *Şed Karcıgar Peşrevi* includes *mülâzime* section, the second *hâne* of the piece does not include the *mülâzime* section. However, in practice the second

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<sup>59</sup> Prof. Ruhi Ayangil (2019) emphasizes that while *Segâh* genus as the third degree of *Râst* is usually used in makâm *Sâzkâr*, this composition creates gravitational field on *Uşşâk* genus through the usage of *Irak* genus as a diminished fifth interval that covers perde *Dik Bûselik* as well.

<sup>60</sup> In her study named *Mûsikî Risaleleri*, Doğrusöz (2012, pp. 56-57) emphasizes that other than *Bûselik*, *Sâzkâr* is another perde between *Segâh* and *Çargah*, based on her analysis on perde system located in the second section of theoretical manuscript of makam music, *Risâle-i Mûsikî* (18<sup>th</sup> century). The definition of makâm *Sâzkâr* in this section of the manuscript also implied this perde and explains its location as between *Segâh* and *Nim Bûselik*.



*hâne* in this composition is repeated since first and second endings are written in the notation. A similar example is *Kürdî Peşrevi* in which the first *hâne* of the piece has no *mülâzime*, but is repeated, since this section also includes first and second endings. Another identical case happens in *Nühüft Peşrevi* that the third *hâne* of the composition does not have *mülâzime* section. The last but most interesting case can be observed in the notation of *Nişâburek Peşrevi* in which the third and fourth *hâne* of the piece have no *mülâzime* section. The compositions without *mülâzime* section are *Bûselik Aşîran Peşrevi*, *Segâh Zülfinigâr Peşrevi*, *Sâzkâr Peşrevi*. However *Bûselik Aşîran Peşrevi* is written only with three *hânes*. Another example for a peşrev with three *hâne* is *Hicâz Karabatak Peşrevi*. This piece consist of *batac* sections on the second and third *hâne*. In the manuscript there are also two pieces with five *hâne*: *Bûselik Peşrevi* in usûl *darb-ı fetih* and *Acem Bûselik Peşrevi* in usûl *sakîl*. While *Bûselik Peşrev* includes a *mülâzime* section in every *hâne*, the latter composition doesn't have the *mülâzime* in the fifth *hâne*.

Based on the quantity of *perdes* used in the compositions of the manuscript, the average perde usage for all the pieces in the manuscript is 20, or about a two octave range. The narrowest pitch range was found in the *Sâzkâr Peşrevi*, attributed to the eighteenth century composer Tanbûrî Musî (d. ca. 1780) which uses only 11 *perdes* throughout the composition. Apart from the clear usage of perde *Dik Bûselik* explained above, together with the rhythmical pattern of 120 beat compound usûl *zencîr* and narrow pitch range, the piece is a distinctive example compositionally in multiple ways including makamîc conventions of the period and the usage of long usûl with limited perde variety. The widest pitch range in the YZPER2 manuscript could be observed in *Nühüft Peşrevi* in usûl *hâvî*, attributed to the early nineteenth century composer Andon Düzyan. Between perde *Yegâh* and *Tiz Hüseyinî*, 27 *perdes* are used in this composition.

## 7.5 The Value of the Manuscript as a Historical Source

Other than characteristic usage of the notation system based on paleographic specifications of the manuscript, the value of the manuscript as a historical source needs to be examined as well. Jäger (2015, p. 43) underlines that the term “source” is not a category for the practice of traditional Turkish art music due to oral tradition of the culture, which does not require the written fixation of a more or less binding variant for the production of the source. The point Jäger puts forward reflects the

preservational purpose of the musical notations in Turkish Music. Behar (2015, p. 169) describes another significant paradoxical source-based issue that the usage of aesthetic considerations reserved for written cultures could be observed despite the oral transmission method at work in the cultural sphere. Drawing on an example from an 18<sup>th</sup> century manuscript about musicians of the Ottoman court, *Atrabü'l Âsâr fi Tezkire-ti 'Urefâ-il Edvâr*, written by Şeyhülislam Es'ad Efendi (1685-1753), Behar emphasizes that the musicians were aware that compositions changed during the oral transmission process and they placed a higher aesthetic value on the performance of compositions which remain relatively unchanged or highly original new pieces (2015, p. 168). Behar reminds us that notated versions of compositions could not block the appearance of new variants of the compositions (2015, p. 169).

The significance of the repertoire included in the manuscript as a historical source will be examined briefly in this section based on sources used for concordances of the compositions. The value of manuscript in the context of this study attempts to imply any kind of quality that is only accessible through the notated versions of the compositions in YZPER2 manuscript as a historical source. As explained in the methodology of this study, I have usually limited my consultation of concordances only to other manuscripts written in Hampartsum notation. The main source of the concordances are the collections of Hampartsum notations located in the private archive of Ali Rifat Çağatay, İstanbul Üniversitesi Nadir Eserler Kütüphanesi (NE) and İstanbul Üniversitesi Türkiyat Araştırmaları Enstitüsü Kütüphanesi (TA). The Hampartsum manuscript at İstanbul Arkeoloji Müzeleri Kütüphanesi referred in this study as AM1537, Hampartsum collections located in Cumhurbaşkanlığı Osmanlı Arşivi<sup>61</sup> (LH373, LH400 and LH503) and Surp Takavor Kilisesi<sup>62</sup> (ST1 and ST2) are included in consulted concordances as well. Exceptions to these cases include the *Dârülelhân Külliyyâtı*, the catalogue of TRT (Turkish Radio and Television) archive, and other main sources of repertoire for Turkish Music<sup>63</sup> in staff notation when no concordances could be found in Hampartsum sources. Based on this consultation process, out of 21 compositions included in the manuscript, 19 of them<sup>64</sup> have at

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<sup>61</sup> The collection of Armenian musician Leon Hanciyan (1857-1947) are included in this archive.

<sup>62</sup> I am grateful to Dr. Jacob Olley for sharing both digital copies and catalogue of two Hampartsum manuscripts (ST1 and ST2) located in Surp Takavor Kilisesi.

<sup>63</sup> Notation editions included in *Nazarî, Amelî Türk Musikîsi* by Suphi Ezgi (1933-53) contributed to this study as well.

<sup>64</sup> See Appendix A, all folios except f. [6r] and f. [16r].

least one or more than one concordances. Detailed musicological comparisons between different versions of the same composition is beyond the scope of this study. However it is possible to comment on the significance of these critical editions as a historical source based on brief comparisons with consulted concordances of these pieces.

*Hicaz Karabatak Peşrevi* located in folio 3 in the YZPER2 manuscript, is the only notation with headings in Latin letters: *Péchréf Hidjaz karabatac, oussoul sakil* (48). It is also the only case in which I encounter beat number information provided by the scribe for the *usûl* used in the notation. *Karabatak* is both a compositional genre and a performance style in Turkish Music in which certain musical phrases of the composition alternate between instruments<sup>65</sup>. The term is used for the first time by Kemânî Hızır Ağa, a music theorist from the eighteenth century Ottoman court<sup>66</sup>. In the YZPER2 version of the *Hicaz Karabatak Peşrevi*, last seven measures of the second hane are labelled “*batac*”, and these measures are repeated at the end of third *hâne* as well. These sections could be interpreted as an indication of the scribe or composer that these sections should be played by a solo instrument or group of instruments like bowed or plucked instruments. While the scribe didn’t attribute this piece to any composer, one concordance, located in ST2, attributes it to Arabzâde<sup>67</sup>. Another attribution for this composition is located in Ezgi’s music treatise (1933-54, V1, pp. 72-74) and İstanbul Konservatuvarı Neşriyatı (Zekâizâde Ahmet [Irsoy] et al., 1936, pp. 554-557) in staff notation. The footnote in the conservatory edition mentions Hızır Ağa as the composer of the piece<sup>68</sup>. While ST1 includes two versions of the composition, the one with the heading “*karabatak yeni yolda*”<sup>69</sup> is the most similar concordance to the YZPER2 version. Based on brief comparisons of our version with these concordances, the version in YZPER2 manuscript could be defined as a distinctive version of the composition and a crucial addition to the

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<sup>65</sup> For more information about *karabatak* as compositional and performance-oriented genre in Turkish Music, see Ayangil’s article on the topic (2018).

<sup>66</sup> For further information on Hızır Ağa and his music treatise, see Uslu’s study (2014).

<sup>67</sup> Arabzâde Abdurrahman Bâhir Efendi (1689-1746) is 17th century Turkish composer from Istanbul (Öztuna, 1990, V1, pp. 11-12). In his study on Hızır Ağa, Uslu (2014, pp. 82-84) also mentions Arabzâde as another composer for *Hicâz Karabatak Peşrevi*. Both Öztuna and Uslu argue that *usûl* of his piece is *devr-i kebîr*.

<sup>68</sup> Apart from attribution of the piece to Hızır Ağa, the footnote also mentions that while the original composition is in *usûl sakîl*, Mevlevî âyin tradition plays the three *hâne* of the piece in a style of *usûl yürük* (fast) *düyek*.

<sup>69</sup> *Yeni yolda* in Turkish means “on the new way” which indicate reformist, progressive style of composition of the time.

Turkish Music repertoire. Similar situations include *Nühüft Peşrevi*, for which I found seven concordances and *Nişâburek Peşrevi*, for which I found two concordances. None of the consulted concordances for these pieces correspondent exactly to the YZPER2 version of the compositions.

The Hampartsum manuscripts with the most similar concordances to the YZPER2 versions are located in NE210 and LH373. *Evcârâ Peşrevi* and *Sabâ Saz Semâîsi*, located in folio 4 and 10 respectively in the YZPER2 manuscript, are very similar to the versions of the same pieces in NE210. Since headings included in NE210 are written in Armenian alphabet as well, both YZPER2 and NE210 could be defined as belonging to an Armenian circle of musicians. Another case occurs with LH373, which is the collection of Leon Hanciyan located in the TRT Archive section of Cumhurbaşkanlığı Osmanlı Arşivi. *Kürdî Peşrevi*, folio 7 in YZPER2, is identical with the version in LH373 as well. Another connection could be found between the YZPER2 version of *Acem Bûselik Peşrevi*, folio 14, and the concordance in ST1 which is more comparable than the other Hampartsum versions of the piece.

Consulted concordances could also add extra information regarding the identification of the composition. While *Uşşâk Peşrevi* in the manuscript refers to Kanpos in its heading, all six concordances in usûl *düyek* found for this version are titled as “*Kanpos Nazîresi*”<sup>70</sup>. Kantemiroğlu and Kevserî includes the main version of the piece attributed to Kanpos Mehmed Çelebi (fl. ca. 1700?) in usûl *hafîf* (see Table 6.12). Kevserî also includes a *nazîre* version in usûl *hafîf*. There are also other Hampartsum concordances of the piece in usûl *hafîf* that are not included in this study. However another version of the composition located in anonymous Hampartsum manuscript attributes this piece to Kantemiroğlu (Aydın, 2003, pp.76-78), with the heading as “*Uşşâk Kanboz Kantemiroğlu’nun*”.

Writing the compositions with different usûl is another situation that could be observed in the versions of the compositions. Since all Hampartsum versions found for *Tâhir Bûselik Peşrevi* are written with usûl *düyek*, the YZPER2 version in folio

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<sup>70</sup> *Nazîre* in Eastern literature means responding to another author’s poem with a new poem with same poetic meter (Devellioğlu, 2012, p. 952) as an indication of deep respect. Similar in principle, *nazîre* in Turkish Music terminology refers to compositions that indicates an honorary attitude towards another composer’s piece. Feldman (1996, pp. 431-432) underlines that the relationship between the original and the parallel usually do not show demonstrable formal relationship beyond the identity of makâm and usûl. For further comparative analyses between original compositions and *nazîre* variants, see Feldman’s study on the subject (1996, pp. 431-441).

15 could be identified as the only Hampartsum version of the composition written in usûl *muhammes*<sup>71</sup>. This fact is limited by the scope of the Hampartsum sources that were consulted for this study. Another similar case could be mentioned for *Sazkâr Peşrevi*, located in folio 20 in the YZPER2 manuscript. All eight concordances of the composition are in usûl *darbeyn*<sup>72</sup>. The version of the composition included in the YZPER2 manuscript is the only Hampartsum version with usûl *zencîr*.

In the manuscript, the main heading of the first folio is “*Şed Karcığâr Baba'nın*”. The “şed” prefix in makâm theory means transposition of the related makâm to another pitch location. In his makâm treatise, Kantemiroğlu defines şed *makâm*s as transposing one makâm four *perdes* above or below, e.g. *Aşîrân* and *Dügâh*, *Irak* and *Segâh*, *Râst* and *Çârgâh*, *Dügâh* and *Hüseynî*<sup>73</sup> (Tura, 2001, pp. 98-101). If we examine the *Şed Karcığâr* composition in the YZPER2 manuscript more closely, the *seyir* structure of the composition is similar with Kantemiroğlu’s definition of *Karcığâr* makâm (Tura, 2001, p. 111). Kantemiroğlu’s definition describes the starting point of the makâm as perde *Gerdâniye*, usage of perde *Acem* together with *Bayâtî* and *karâr* (finalis) on *Nevâ*<sup>74</sup>. These aspects Kantemiroğlu mentions for the makâm are analogous with the *Karcığâr* composition in the YZPER2 manuscript. However since all concordances with similar *seyir* structure do not include the *şed* prefix in their headings, I could assume that the scribe learned the new version of *Karcığâr* makâm in which *Dügâh* is the tonic (*karâr*), then defined the makâm properties of the composition as *şed* with the reflection of his understanding of the makâm in the heading of the notation. Regarding the attribution of the composition, two versions refer to “Baba” in the heading of the notation including the YZPER2 manuscript and TA249. Out of the remaining three consulted concordances of the

<sup>71</sup> While *Darüelhân Külliyyatı* in staff notation includes this composition in usûl *Muhammes* (no. 86/1), it is not identical with the YZPER2 edition.

<sup>72</sup> *Darbeyn* is the genre of compound *usûls*. The editions of *Sâzkâr Peşrev* in usûl *darbeyn* combines two times *devr-i kebîr* (28 beats) and two times *berefşân* (32 beats), in which total beat number of 120 beats, which is the same beat number as *zencîr*.

<sup>73</sup> Regarding intervallistic relationship of *şed* theory in makâm, Kantemiroğlu argues that while four step above *Dügâh* is *Nevâ*, similar to perfect fifth interval between *Yegâh* and *Dügâh*, *Hüseynî* becomes the correct location for transposition from *Dügâh* (Tura, 2001, p. 99). Haşim Bey also mentions the same for *Dügâh* and *Hüseynî* (Yalçın, 2016, pp. 250-251).

<sup>74</sup> *Karcığâr* makâm includes *Uşşâk* genus on *Dügâh* together with *Hicâz* genus on *Nevâ* in modern makâm theory (Kutluğ, 2000, pp. 186-189). Kutluğ mentions that inclusion of *Kürdî* genus on *Nevâ* in Kantemiroğlu’s definition of makâm *Karcığâr* is controversial. However, Ayangil (2019) underlines that *Uşşâk* genus on *Nevâ* should include *Dik Hisâr*, in other words *Bayâtî* instead of *Hüseynî* in practice based on today’s understanding of makâm *Karcığâr*. While usage of flatter version of perde *Bayâtî* creates *Uşşâk* genus on *Nevâ*, *Hicâz* genus appears on *Gerdâniye* with the usage of perde *Şehnâz*, *Tiz Segâh* and *Tiz Çârgâh*.

piece, the version with Armenian script, ST1, mentions “Usta Hampartsum” in the title of the notation, another one with Arabian script (NE211) refers to “Tatar”<sup>75</sup> in the heading, and the version in TA107 doesn’t include any attribution in the title. Based on these attributions, I preferred to attribute the piece to Hampartsum Limonciyan in this study because of the Armenian origin of both the YZPER2 manuscript and ST1.

Another important case is related to the piece with the heading *Segâh Zülfinigâr Düyek Mandoli’nin* located in folio 17 in the YZPER2 manuscript. While I found three different versions<sup>76</sup> for this composition in other manuscripts, the only similar version is located in ST2 with the attribution in the heading as “Ruzi”. Since the scribe of ST2 is Mandoli Artin<sup>77</sup> (d. 1890), and the name Ruzi name is attributed to Mandoli Artin according to CMO Source Catalogue, the YZPER2 version is the only one with the attribution directly indicating Mandoli Artin.

*Geveşt Peşrevi* in folio 8 is the only composition with no attribution including the consulted concordances and the YZPER2 version of the piece. While identical in some parts compared to ST2, the version in YZPER2 could be counted as a different edition of the composition. Regarding *Nikriz Peşrevi* located in folio 19, this piece is attributed to Eflâtun (d. ca.1650) and could be defined as the oldest composition in YZPER2 manuscript based on this attribution.

Throughout this study three compositions need to be emphasized the most, regarding the value of the repertoire in YZPER2 manuscript as a historical source. The first composition is *Sûzinâk Peşrevi* attributed to late nineteenth century composer Kemânî Tatyos Efendi. While concordances in staff notation could be found for the piece, the version in YZPER2 manuscript appears to be the only version in Hampartsum notation. The second piece is *Bûselik Peşrevi* in usûl *darb-ı fetih*, attributed to early nineteenth century composer Tanbûrî Zekî Mehmed Ağa. The only concordance found for this composition in Hampartsum notation is located in

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<sup>75</sup> Probably misspelling of Baba by the scribe.

<sup>76</sup> *Zülfinigâr* as a title is discussable subject since we could find a piece with the heading *Segâh Zülfinigâr* in usûl *düyek* both in the collections of Ali Ufkî, Kantemiroğlu and Kevserî. Another important fact is the concordance I found in NE203 which is early Hampartsum manuscript (pre-1880). The Armenian title of the piece in this manuscript is transliterated by the second hand in Turkish as *Segah’ta Zülfinigâr*, in which *Zülfinigâr* could be defined as makâm name in this case.

<sup>77</sup> For further information about the composer see the entry in CMO Source Catalogue: (“*Mandolin Artin*”, [http://cmo.gbv.de/receive/cmo\\_person\\_00000546](http://cmo.gbv.de/receive/cmo_person_00000546), accessed 12 April 2019).

TA249; it has no attribution and only includes the first and second *hâne* of the composition<sup>78</sup>. In other words, the critical edition of the composition is a crucial addition to Turkish Music corpus since it includes remaining *hânes* of the piece. The third composition, *Muhayyer Kürdi Peşrevi* in usûl *düyek* attributed to late nineteenth century composer Kemânî Sebuḥ Aḡa located in folio 16, is the most important composition of the manuscript since concordances could be found neither in the Hampartsum collections nor in staff notation.

## 7.6 Final Commentary and Suggestions

Since the manuscript I attempt to examine further should be defined as a written version of pieces primarily transmitted orally, the transmitted source constantly changes in a cultural context. Any kind of historical inquiry always needs to consider the embedded nature of the subject which is a diachronic quest in the synchronic reality of social and musical processes (Qureshi, 1991, p. 103). In other words, the written fixation of the musical transmission not only reflects partial information about a subject possibly progressive through time, it also encodes information about the traditional parameters according to which compositions changed over time. This information could also enrich the historical data about the subject tradition. Any attempt to historically reconstruct the musical source needs to consider the social and cultural context of the related time based on the ongoing process of practice-oriented musical transmission.

As could be seen from the commentaries derived from the critical edition of the YZPER2 manuscript, multiple musicological aspects of the outputs provided by the edition need further examination and discussion. Within the limited scope of this study, another area I could emphasize is the scribe's preference to include seven peşrevs with usûl *düyek*. In Turkish Music, usûl is defined by Behar (1998, p. 21) as a mnemonic tool for the oral transmission of the repertoire through the tradition of *meşk*. In his study on the transformation of peşrevs in eighteenth and nineteenth century Ottoman era, Olley (2017b, p. 180) underlines that the peşrevs in usûl *düyek* display greater melodic divergence from their earlier versions to the extent that there is little or no correspondence between them in later sections. A similar case could be

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<sup>78</sup> Another edition of this piece could be found in Suphi Ezgi's treatise (1933-53, V2, pp. 177-179) in staff notation, without attribution.

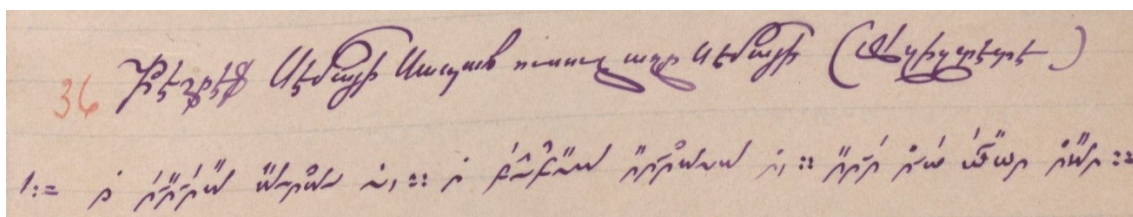
observed regarding some versions of the compositions in YZPER2 manuscript with *usûl düyek* based on brief comparisons of the YZPER2 versions with the consulted concordances. Olley connects this divergence with the brevity of the rhythmic cycle since it entails smaller scale melodic phrasing that could allow more variation when memorising the piece.

Attributions included in the YZPER2 manuscript are also crucial aspects of the edition that need to be examined further. In their article examining resistive, adoptive aspects of Turkish society for writing music, Ergur and Doğrusöz (2015, p. 162) underline that works of art are rather joint products of actors cooperating in an art world, in accordance with some socially approved conventions. The authors mention that “This is why it would be erroneous to attribute the passage to written forms in Ottoman makâm music to the special gift of one artist, who is thus considered more privileged in comparison with other members of the society”. Jäger (2015, p. 39) also emphasizes that a “composer” in the Ottoman context is not an “original genius”, who by himself creates anew, he is rather a person experienced in the musical tradition, who – within certain rules – through the combination of basic elements of form, rhythm and melodic models, creates a new derivation. Through the transmission of these derivations, different variants of the composition appear which include aesthetic, elaborated additions in the composition. Because of these aspects of writing music in Turkish makâm music, identifying the scribe of the notation, rather than composer is crucial. It is the scribe’s preference to preserve a certain version of the composition within the oral transmission parameters of the cultural tradition.

Regarding the origin of our manuscript, it is safe to define YZPER2 manuscript as an Armenian origin based on the usage of Armenian alphabet in the headings and Armenian letter *gen* (՝), indicating repetition in the notation. Based on consulted concordances included in critical commentary sections of the YZPER2 editions, NE210 is both orthographically and paleographically the most similar Hampartsum notation to our manuscript. Handwriting style of Armenian headings and similar colour of ink in NE210 are comparable with the YZPER2 manuscript (see Figure 7.4). Since neither the YZPER2 manuscript nor NE210 includes any signature or autograph of the scribe, identification of the scribe is not possible. However it is safe



to assume that well known Armenian musician Leon Hanciyan or another Armenian figure from his circle could be counted as candidates for the possible scribes of the manuscript since Ali Rifat Çağatay had close connections with Armenian communities. While periodization for NE210 manuscript is mentioned by Jäger as the end of nineteenth century, it is possible to consider same period for the YZPER2 manuscript as well. Since the dating of the manuscript could be defined as the end of nineteenth century, critical editions of five compositions in which attributed composers' are from the same period could be counted as original in a way that these versions could reflect less divergence from the composer's version of the piece compared to later variants. These composer are Mandoli Artin (*Muhayyer* and *Segah Zülfinigâr Peşrev*), Aziz Dede (*Sabâ Saz Semâîsi*) and Kemânî Sebuḥ Ağa (*Muhayyer Kürdî Peşrev*).



**Figure 7.4 :** “Saba Ağır Semai Aziz Dede” in NE210, no.36.

The methodology of critical edition applied in this study based on CMO Guidelines also reveals musicological areas that requires further study. While associations of *usûl* patterns with *seyir* in YZPER2 editions already reflect crucial connections between two sections of the composition, further studies through analytical tools of computational musicology could be able to more precisely define these connections. The groupings included in the notation system are also another area that needs further study in terms of the structural properties of *seyir* and *makâm* in Turkish Music. However the most important field critical edition could reveal is cognizable historiographical data with synchronic perspective through creating historically and scholarly more accurate notational editions. Comparative analyses based on variant pools included in the concordance section of editions could also provide new cultural, historical, musicological connections that require synchronic sensitivity because of the complexity of primarily oral traditions.



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## **APPENDICES**

**APPENDIX A:** Facsimile of the Manuscript YZPER2

**APPENDIX B:** Usûl Patterns from Çağatay Archive

**APPENDIX C:** Pitch Layout of Hampartsum Notation

**APPENDIX D:** Glossary

## APPENDIX A:

[illegible]

**Figure A.1 : ARC.YZPER2.f.[1r].**

۱. *Handwritten text in Persian script, likely a list or index, with some lines starting with '۱.' and '۲.'*  
 ۲. *Handwritten text in Persian script, continuing the list or index.*  
 ۳. *Handwritten text in Persian script, continuing the list or index.*  
 ۴. *Handwritten text in Persian script, continuing the list or index.*

Figure A.2 : ARC.YZPER2.f.[2r].



















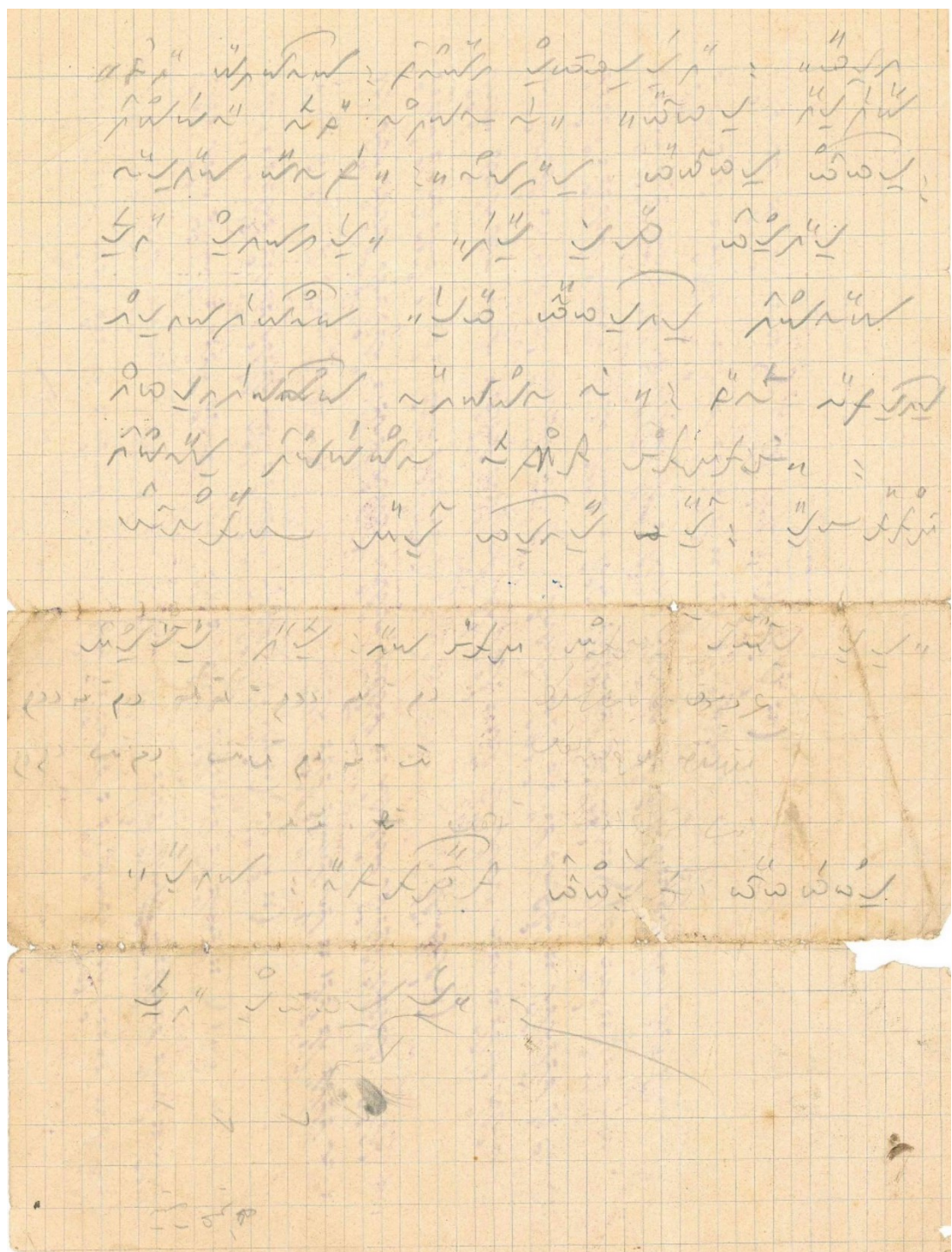


Figure A.8 : ARC.YZPER2.f.[6v].











از دیدگاه ریاضیاتی
معادله دیفرانسیل

1- معادله دیفرانسیل:  $y' = f(x, y)$  را در نظر بگیرید. اگر  $f$  در ناحیه  $D$  تعریف شده باشد و  $(x_0, y_0) \in D$  باشد، آنگاه معادله دیفرانسیل فوق الذکر دارای جواب منحصربه‌فرد است که از  $(x_0, y_0)$  می‌گذرد.

2- اگر  $f$  در ناحیه  $D$  تعریف شده باشد و  $f$  و  $f_y$  در  $D$  محدود باشند، آنگاه معادله دیفرانسیل فوق الذکر دارای جواب منحصربه‌فرد است که از  $(x_0, y_0)$  می‌گذرد.

3- اگر  $f$  در ناحیه  $D$  تعریف شده باشد و  $f$  و  $f_y$  در  $D$  محدود باشند، آنگاه معادله دیفرانسیل فوق الذکر دارای جواب منحصربه‌فرد است که از  $(x_0, y_0)$  می‌گذرد.

Figure A.12 : ARC.YZPER2.f.[9r].























































## APPENDIX B:



**Figure B.1 :** Rhythmic pattern of usûl *darb-ı fetih* in ARC-HDEF12.

1 =  $\text{♩}$

**Darb-ı fetih**  $\text{II}$  88

Düm Tek Tek Düm Tek Tek Tek Kâ Düm Tek Tek Düm Tek Düm Tek

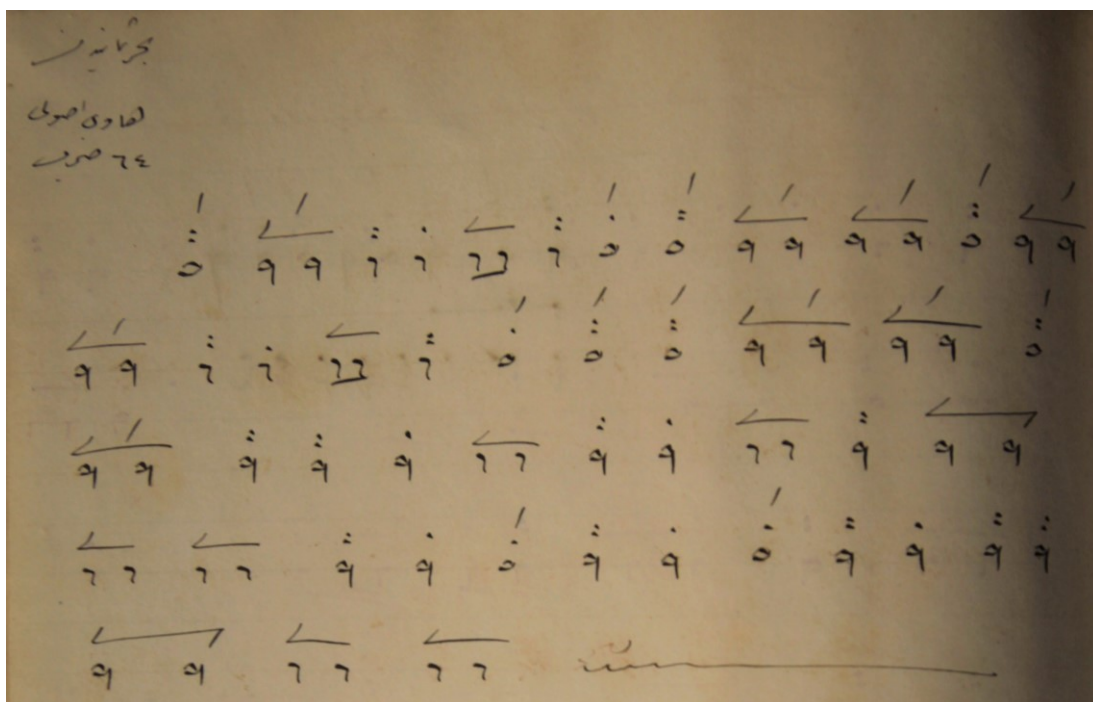
Düm Tek Kâ Düm Tek Te Ke Düm Tek Tek Düm Tek Kâ Düm Tek Kâ Tek Kâ Düm Tek Te Ke Düm

Tek Düm Düm Düm Tek Kâ Tek Kâ Düm Tek Kâ Düm Düm Tek Te Ke Düm Tek

Te Ke Düm Tâ Hek Te Ke Te Ke Düm Tek Düm Düm Tek Düm Düm Tek Düm Düm Tâ Hek Te Ke Te Ke

**Figure B.2 :** Transcription of usûl *darb-ı fetih* in ARC-HDEF12.





**Figure B.3 :** Rhythmic pattern of usûl *hâvî* in ARC-HDEF8.

1 =  $\text{♩}$

**Hâvî** **II 64**

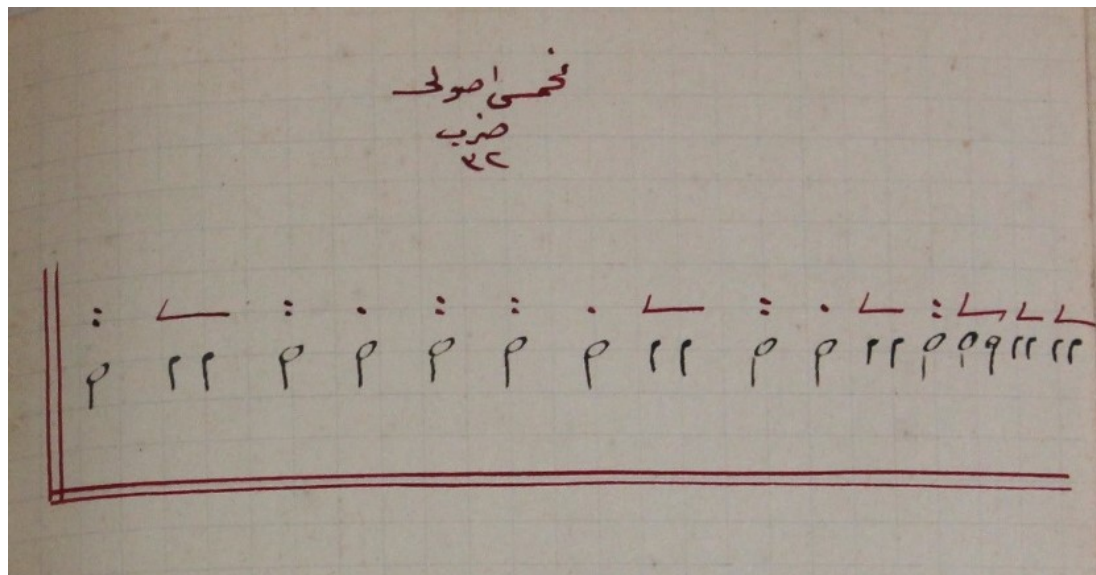
Düm Tek Kâ Düm Tek Te Ke Düm Tek Düm Tek Kâ Tek Kâ Düm

Tek Kâ Tek Kâ Düm Tek Te Ke Düm Tek Düm Düm Tek Kâ Tek Kâ

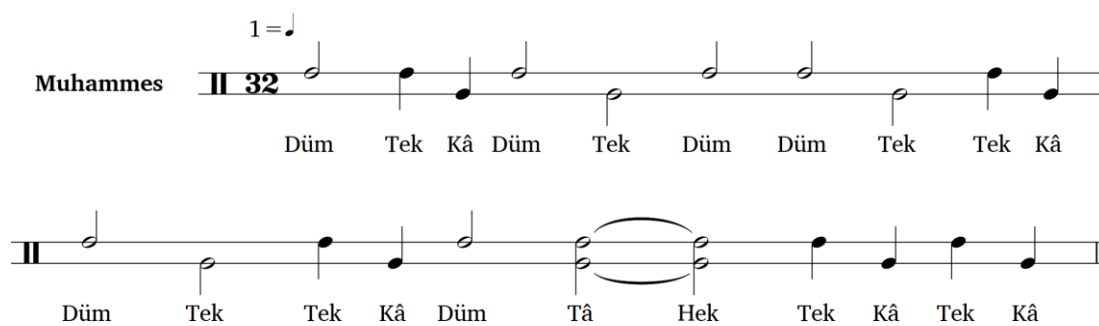
Düm Tek Kâ Düm Düm Tek Te Ke Düm Tek Te Ke Düm Tâ Hek Te Ke Te Ke

Düm Tek Tek Düm Tek Tek Düm Tek Düm Düm Tâ Hek Te Ke Te Ke

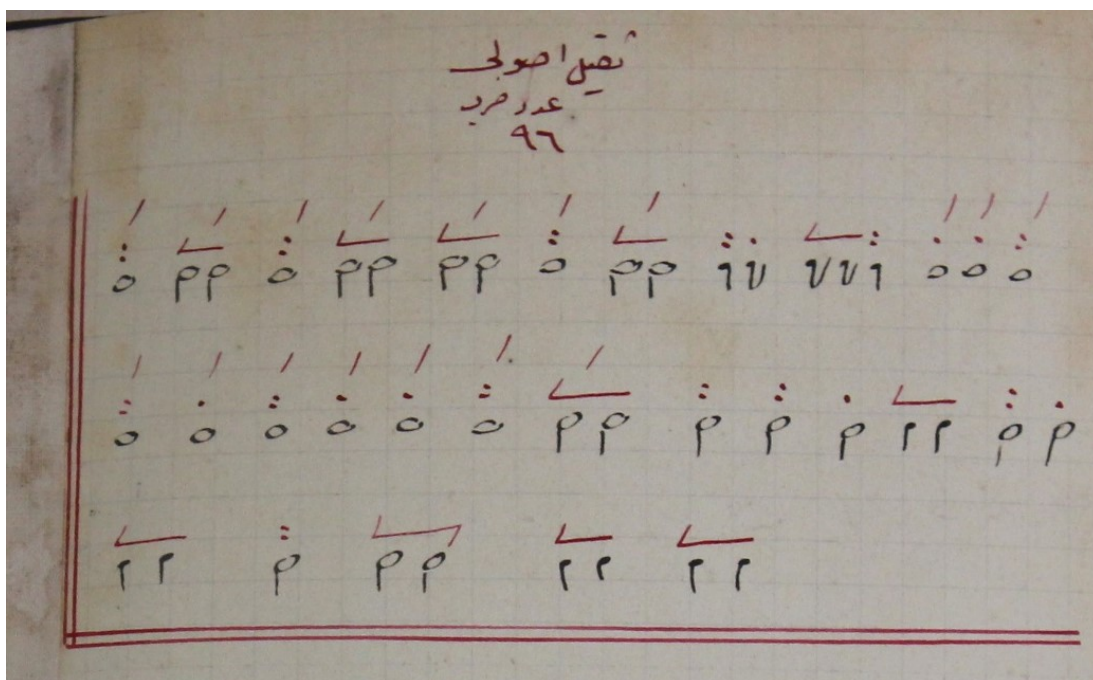
**Figure B.4 :** Transcription of usûl *hâvî* in ARC-HDEF8.



**Figure B.5 :** Rhythmic pattern of usûl *muhammes* in ARC.HDEF12.



**Figure B.6 :** Transcription of usûl *muhammes* in ARC.HDEF8.



**Figure B.7 :** Rhythmic pattern of usûl *sakîl* in ARC.HDEF12.

1 =  $\text{♩}$

**Sakîl** **II 48**

Düm Tek Kâ Düm Tek Kâ Tek Kâ Düm Tek Kâ Düm Tek Te Ke Düm

Tek Tek Düm Düm Tek Düm Tek Tek

Düm Tek Kâ Düm Düm Tek Te Ke Düm Tek Te Ke Düm Tâ Hek Te Ke Te Ke

**Figure B.8 :** Transcription of usûl *sakîl* in ARC.HDEF12.

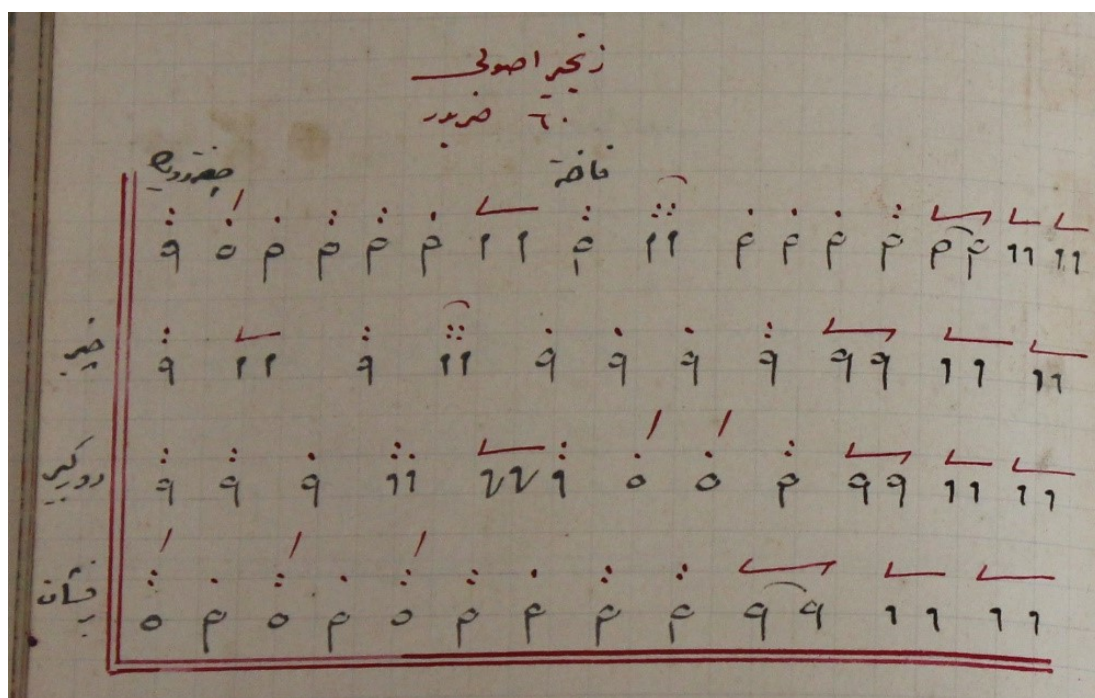


Figure B.9 : Rhythmic pattern of compound usûl *zencîr* in ARC.HDEF12.

1 =  $\text{♩}$

Çifte Düyek II 16

Düm Tek Tek Düm Düm Tek Tek Kâ

1 =  $\text{♩}$

Fahte II 20

Düm Düm Düm Tek Tek Tek Düm Tâ Hek Tek Kâ Tek Kâ

1 =  $\text{♩}$

Çenber II 24

Düm Tek Kâ Düm Düm Düm Tek Tek Tek Düm Tâ Hek Tek Kâ Tek Kâ

1 =  $\text{♩}$

Devr-i Kebîr II 28

Düm Düm Tek Düm Tek Te Ke Düm Tek Tek Düm Tâ Hek Tek Kâ Tek Kâ

1 =  $\text{♩}$

Berefşân II 32

Düm Tek Düm Tek Düm Düm Tek Düm Düm Tâ Hek Tek Kâ Tek Kâ

Figure B.10 : Transcription of compound usûl *zencîr* in ARC.HDEF12.

## APPENDIX C:

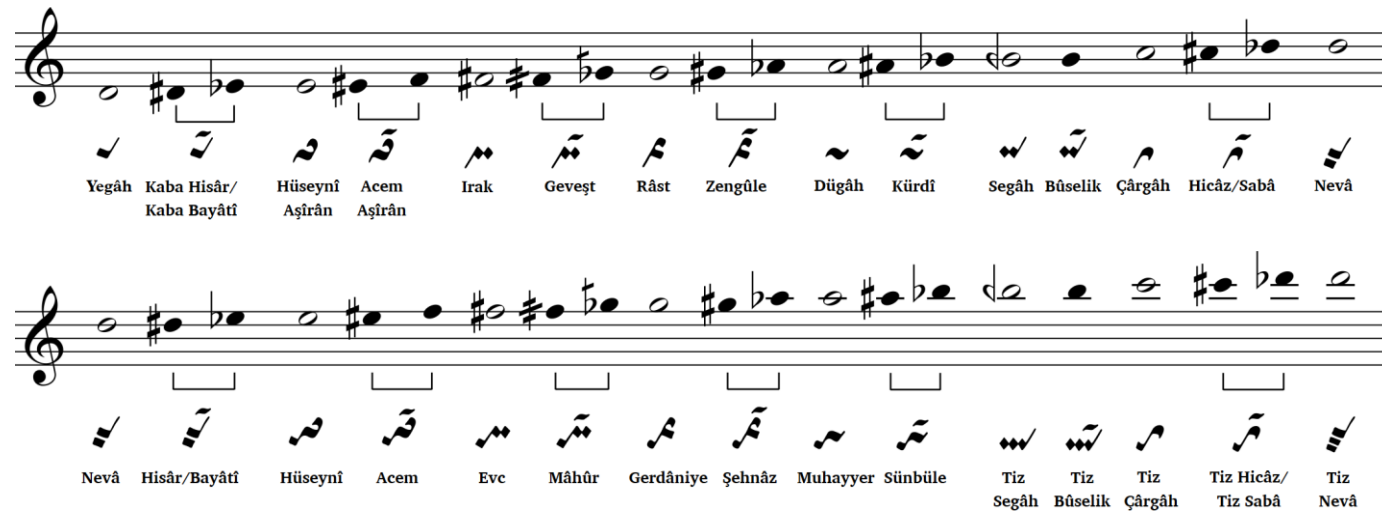


Figure C.1 : Pitch layout (Tr. *perde düzeni*) in Hampartsum notation system.

## APPENDIX D:

### GLOSSARY

#### **Autograph**

A manuscript marked with the author's own signature and handwriting.

#### **Fasıl**

Collection of compositions in the same makâm. The collection is ordered in a particular way: *Fasıl* begins with *peşrev* and first lyrical piece is in *kâr* genre. After other lyrical forms like *beste*, *ağır semâî* and *yürük semâî*, *fasıl* ends with *saz semâîsi*, another instrumental genre of Turkish Music. Performance practice of the collection is also called *fasıl*. Music manuscripts with notation or lyrics (*güfte mecmuaları*) also includes sections in the same makâm, and *fasıl* is used for the sections which includes composition with the same makâm, e.g. *Fasıl-ı Uşşâk*, *Hicâz faslı*.

#### **Folio**

From the Latin word for leaf, folio is a sheet or leaf of a writing material, abbreviated as 'f.' (plural ff.).

#### **Genus**

*Cins* in Turkish, the term indicates trichordal, tetrachordal and pentachordal units of tones that creates *perde* layout of the related makam.

#### **Hand**

The style of writing with particular alphabet; single person could have different hands in one alphabet. Second hand in this case means another style of writing which could belong to another person as well.

#### **Hâne**

Compositions in Turkish Music is divided to sections called *hâne*. Genre categories in Turkish Music like *peşrev*, *saz semâîsi* of instrumental genre and lyrical genre like *beste*, *semâî*, *kâr* usually consist of four *hâne*.

#### **Italic**

While originally style of hand-writing associated with humanists of sixteenth century Europe, italic hand today is mostly used for printed text and recognized by letters sloped to the right.

#### **Karâr**

Location of the *perde* as a pitch center (*tonic* or *finalis*) where *seyir* ends is the final melodic statement in Turkish music composition, and called *karâr*.

**Makâm**

Theoretical foundation of Turkish Music centered on directional properties of melodic progression (*seyir*) through certain tetrachordal and pentachordal pitch structures (*perde düzeni*) that creates modal genres called *makâm*.

**Mnemonic**

Mnemonic device is any learning tool that helps to remember something as an aid for memory.

**Mülâzime**

Repeated sections of instrumental compositions (*peşrev, saz semâîsi*) functioning as a ritornello are called *mülâzime* in Turkish Music. Today *teslîm* as a term is used instead of *mülâzime* for the same formal meaning.

**Orthography**

The method of spelling which is representing language by written symbols. The study of spelling in linguistics is also called orthography. Apart from linguistics oriented usage of the term, how the pitches of the music system is spelled through the notation system is the context of the usage for the term in this study.

**Paleography**

The study of historical writing systems including determination of the origin, period, provenance, etc. of the manuscript with characteristic external properties. Music Paleography examines structural, functional properties of music notation as a writing system.

**Perde**

Pitches are called *perde* and every pitch has a given name in Turkish Music. These names are also used on the pitch structure of makamic instruments. *Perde* indicates the position of the note within the makamic system.

**Peşrev**

Instrumental genre of Turkish Music, usually with four sections (*hâne*). Every *hâne* often finalises in *mülâzime* section. *Fasıl*, either as a compositional suite or performance, usually begins with *peşrev*.

**Provenance**

The history of ownership, origin and creation of the manuscript.

**Recto**

In manuscript studies, recto is used for the front side of the folio in the manuscript, abbreviated as ‘r’, e.g. ‘f. 4r’.

**Saz Semâîsi**

Instrumental genre in Turkish Music. Usually consist of four sections (*hâne*). First three sections are in usûl *aksak semâî*; the last *hâne* is in usûl *yürük semâî*. *Fasıl* either as a compositional suite or performance, usually ends with *saz semâîsi*.

**Scribe**

A writer of a text in manuscript.



**Script**

Handwriting used in manuscripts.

**Seyir**

Directional properties of melodic progression in makâm where ascending and/or descending characters of the melodic motion together with certain pitch (*perde*) centers of makâm determine the melodic development.

**Sobriquet**

A nickname for a person, often given by another person. A person could become known in a society with this assumed nickname which is either reasonable or fictional epithet or appellation.

**Usûl**

Compositions in Turkish Music are created based on rhythmic patterns called usûl. These patterns are performed in a cyclic manner and smaller blocks of rhythmical units could also be part of the main pattern formally. The time of the usûl is measured with *darb* (beat) number. Strong beats are usually called *düm*, weak beats as *tek*; two part beats are *te ke*, *tek kê* and *tâ hek*. Until 15 beats *usûls* are categorised as *küçük* (small) usûl, e.g., *semâî*, *sofyân*, *düyek*, *evfer*; *usûls* with more than 15 beats are *büyük usûl*, e.g. *fahte*, *çenber*, *evsat*, *hafîf*.

**Verso**

In manuscript studies, verso is used for the back side of the folio in the manuscript, abbreviated as ‘v’, e.g. ‘f. 4v’.



## CURRICULUM VITAE



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- **Bachelor of Arts** : İstanbul University, Faculty of Communication, Department of Journalism (2000).

### ARTICLES :

1. DEMİRTAŞ, Salih ve ÖZEN, Elif ve BAYSAL, Ozan. (2018). Edvar Geleneğinde Müzikötesinin Müzikle İlişkisi ve Mevlevi Ayini Repertuarına Yansımaları. *IX. Uluslararası Hisarlı Ahmet Sempozyumu Tam Bildiri Kitabı*. Kütahya: Afyon Kocatepe Üniversitesi Devlet Konservatuvarı.
2. ÖZEN, Elif ve DEMİRTAŞ, Salih ve BAYSAL, Ozan. (2018). Beste-i Kadimler'den Dede Efendi'ye Mevlevi Ayinlerinde Söz Boyama. *IX. Uluslararası Hisarlı Ahmet Sempozyumu Tam Bildiri Kitabı*. Kütahya: Afyon Kocatepe Üniversitesi Devlet Konservatuvarı.

### RESEARCH PROJECTS :

1. “Rum Kilise Nota Sistemiyle Yazılmış olan Dede Efendi Eserlerinin Bugünkü Türk Musikisi Nota Sistemiyle Yazılması, İnceleme ve Kataloglama Çalışması”, ITU Scientific Research Project BAP (Project no: 41657), Project coordinator: Dr. Miltiadis Pappas, 2018.
2. “Dürrü Turan'ın Koleksiyonunda Bulunan Yazılı ve Sesli Müzik Malzemesi Üzerine Kataloglama ve İnceleme Çalışması”, ITU Scientific Resarch Project BAP (Project ID: 41035), Project coordinator: Prof. Dr. Nilgün Doğrusöz, 2018.

3. “*Mevlevi Ayinlerinde Söz Boyama*”, TÜBİTAK Project, Program Code: 1001, Project No: 117K383, Project coordinator: Doç. Dr. Ozan Baysal, 2017.
4. “*Rauf Yekta Terekesinde Bulunan Yazmalar ve Matbu Eserler Üzerine Araştırma ve İnceleme Çalışması*”, ITU Scientific Resarch Project BAP, Project coordinator: Prof. Dr. Nilgün Dogrusöz, 2016.
5. “*Ali Rifat Çağatay Terekesinde Bulunan Yazmalar ve Matbu Eserler Üzerine Araştırma ve İnceleme Çalışması*”, ITU Scientific Resarch Project BAP, Project coordinator: Prof. Dr. Nilgün Dogrusöz, 2015.

#### OTHER ACADEMIC EXPERIENCES :

1. ÖZEN, Elif ve DEMİRTAŞ, Salih ve BAYSAL, Ozan. (2019). Musical Keywords in the Mevlevi Ayin Tradition. *International Music and Science Symposium*. Poster presentation. Istanbul: Istanbul Technical University Turkish Music State Conservatory Musicology Department.
2. DEMİRTAŞ, Salih. ass. editor. (2018). *Rauf Yekta Bey'in Musiki Antikaları*. Editor: Prof. Dr. Nilgün Doğrusöz. Ankara: Atatürk Kültür Merkezi Başkanlığı Yayınları.
3. Turkish Music Academic Circle (TUMAC) online editor and TUMAC Science-Art Events organiser, 2018.
4. International Hüseyin Sadettin Arel and Turkish Music Symposium, secretary board, Istanbul: Türkiyat Araştırmaları Enstitüsü, 13-14 December 2017.
5. “*Ses Project*” (social responsibility project), Turkish Music education, Music education coordinator, Sosyal Sorumluluk Projesi, Istanbul: Mim Sanat Derneği, 2017.
6. DEMİRTAŞ, Salih. editor. (2016). *100. Ölüm Yıldönümünde “Üstâd-ı Cihân” Tanbûrî Cemil Bey’e Armağan*. Prepared by: Prof. Ruhi Ayangil. Istanbul: Istanbul Büyükşehir Belediyesi.

#### RESEARCH GROUPS :

- Ottoman-Turkish Music Research Group (OTMAG) – ITU
- Turkish Music Academic Circle (TUMAC)

#### RESEARCH AREAS :

- Musicology, History of Turkish Music, Music Paleography, Microtonal Music, Hampartsum Notation, Byzantine Notation, Semiotics of Music, Music Cognition, Music Iconography.