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Editorial Sunuş

Nihan TAHTAİŞLEYEN*

MSGSU Sosyal Bilimler Dergisi, Bahar 2023 tarihli 27. sayısında “Müzikolojide Güncel Arşiv Çalışmaları” konusuna odaklandık. Arşiv çalışmaları son yıllarda tarih, sosyal bilim ve sanat disiplinlerinin yoğun ilgi gösterdiği, varlıkları ve çıktıklarıyla bilimsel ve sanatsal üretimi tetikleyen bir alan hâline geldi. Bu yönüyle “arşiv” denen mekanizma tüm işleyişi ve varlıklarıyla disiplinler-ötesi bir mevzuya dönüştü. Hazırladığımız bu sayısı ile arşivin yapısını tüm bileşenleriyle kavrayan müzikoloji ve etnomüzikoloji disiplinlerindeki uluslararası üretime yeni bir bakış yöneltmek en büyük arzumuz. “Müzikolojide Güncel Arşiv Çalışmaları”nın alanyazını müzik malzemesinin tanımı, müzik malzemesinin türü, arşiv materyallerinin yazılı ve görsel-işitsel çeşitliliği, kurumsal ve kişisel arşivlerin yapısı ve işleyişi, arşivlerdeki müziksel malzemelerin korunması ve sürdürülebilirliği vb. gibi geniş bir yelpazeyi kapsıyor. “Maddi kültür” ve müzik materyalleri, arşivlerdeki yazılı, sesli ve görsel-işitsel kayıtlar müzik dokümanları, müzik materyallerinin arşivlenmesi sorunsalı, müzik arşiv materyallerinin edisyon kritiği, müzik elyazması kültürü, araştırma, yaygınlaştırma ve yayın, dijital koruma, konservasyon ve içerik yönetimi, dijital insan bilimleri, kataloglama ve birlikte çalışılabilir meta veri, müzik, ses ve görsel-işitsel arşivlerin geçmiş ve güncel politikaları, “Arşiv” olgusuna müzik kültürü üzerinden eleştirel yaklaşım gibi alt başlıklarla çıktığımız çağrıya ulusal ve uluslararası pek çok güncel proje, tamamlanmış doktora ve post. doktora çalışmasının çıktılarını veya doğrudan arşivlerin içinden seslenen arşiv emekçilerinin bireysel çalışmalarını kapsayan makale başvuruları yapıldı. Makalelerin çoğu Osmanlı ve Cumhuriyet dönemi Türkiye’sinin çok kültürlü, çok dilli, çok etnisiteli ve aynı zamanda çok Terminolojiye haiz müzik stillerini kucaklayan sınırlar ötesi müziksel arşiv materyalleri üzerinedir. Çalışmaların sınırlar ötesi olma hali bu çalışmaların uluslararası kurumsal ve kişisel arşivlerdeki yazılı, sesli ve görsel-işitsel malzemeyi sunması ile araştırmacıların uluslararası akademi dünyasında bu topraklarla ilişkilenen mevcut malzemeyi ilgi alanlarına almalarından kaynaklanır. Ben de bir arşiv emekçisi olarak bu sayının tüm arşiv emekçilerinin çalışmalarını teşvik etmesini dilerim. Bu sayıya emeği geçen başta dergi editörlerimiz ve yardımcısı ile yazar ve hakemlerimize teşekkürü borç bilirim.

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Editorial Introduction

Nihan TAHTAİŞLEYEN*

The present 27th issue of the *MSFAU Journal of Social Sciences*, Spring 2023, is focusing on “Current Archival Studies in Musicology”. In recent years, archival studies as a field have received increasing attention from history, social sciences, and art, inspiring scientific and artistic production with its assets and outcomes. In this respect, it is certain that the mechanism “archive” is a transdisciplinary issue with all its functions and assets. For this issue, our greatest wish is to throw a new gaze to the international production in the disciplines of musicology and ethnomusicology that engage with this structure of the archive with all its components. Literature on “Current Archival Studies in Musicology” covers a wide range of topics such as the definition of musical material, the types of musical material, the diversity of written and audiovisual archival materials, the structure and functionality of institutional and personal archives, the preservation and sustainability of archived musical materials, etc. The call comprised subheadings related to material culture and music materials; music documents as written, sound, and audiovisual recordings in archives; the problem of archiving music materials; critical editions of music archival materials; music manuscript culture; research, dissemination, and publication; digital preservation, conservation, and content management; digital humanities, cataloging and interoperable metadata; past and current politics of music, sound, and audiovisual archives, as well as critical approaches to the phenomenon of “archive” through music culture. It applied to many national and international current projects, completed Ph. D. as well as post-doctoral studies, or individual studies by archive experts and employees who speak directly from inside the archives. Most articles focus on cross-border musical archival materials that embrace the multicultural, multilingual, multiethnic, and terminologically diverse music styles of Ottoman and Republican Turkey. The cross-border nature of these studies stems from the fact that they present written, audio, and audiovisual material from international institutional and personal archives and that researchers include existing material from the international academic world that relates to these nations. Being an archival researcher myself, I hope that this issue will encourage the work of all colleagues in the field. I would like to extend my gratitude to our journal editors and deputy editor, authors, and referees who contributed to this issue.

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Özgün Makale

Music of the 16th-century Khurāsān in the 17th-century Ottoman Sources: Evidences from Darwish ‘Ali Changī’s *Treatise on Music*¹

17. Yüzyıl Osmanlı Kaynaklarında

16. Yüzyıl Horasan Müziği: Derviş Ali Çengî’nin
Risâle-i Mûsıkî’sinden Bulguları

Arastoo MIHANDOUST*

Abstract

The compositions attributed to the early 15th-century music theorist and composer of Jalayirid and Timurid courts, Khwāja ‘Abd al-Qādir, in the Turkish musical repertoire, are usually considered to be a later pseudographic repertoire created with the intention of forging a link between medieval practice and the Ottoman tradition. Taking the music treatise of the late 16th-century musician from Khurāsān, Darwish ‘Ali Changī, into consideration, the present study sheds light on the Central Asian, Khurāsāni origins of eight such musical compositions from the 17th-century Ottoman repertoire. The results of this study show that some of the pieces mentioned by Darwish ‘Ali as creations of composers such as Shah Piladūz, Riqā Samarqandī, Darwish Shādī, ‘Ali Kārmāl, Khwāja ‘Abd al-Qādir, and Sayf al-Miṣr, reappear in the late 17th-century Ottoman sources, when the names of all but two of the composers (Khwāja ‘Abd al-Qādir and Sayf al-Miṣr) had been forgotten. Thus, the survival of a 16th-century central Asian musical repertoire in 17th-century Ottoman repertoire is demonstrated.

Keywords: Music of Greater Khurāsān, Classical Ottoman Music, Tradition, Repertoire, Oral Transmission.

Öz

Türk müziği repertuvarında 15. yüzyılın başlarındaki Celâyir ve Timur saraylarına bağlı müzik teorisyeni ve bestekâr Hâce Abdülkâdir Merâgî’ye atfedilen eserler, genellikle Orta Çağ pratikleri ve Osmanlı geleneği arasında bir bağlantı kurmak amacıyla sonradan uydurulmuş, sözde (pseudographic) bir repertuvar olarak kabul edilir. Bu çalışma, 16. yüzyıl sonlarının Horasanlı

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müzişyeni Derviş Ali Çengî'nin müzik risalesini dikkate alarak 17. yüzyıl Osmanlı repertuvarından sekiz eserin Orta Asya ve Horasan kökenlerine ışık tutmaktadır. Derviş Ali'nin Şah Pîladûz, Rıza Semerkandî, Derviş Şadî, Ali Kârmâl, Hâce Abdülkâdir Merâgî ve Seyfû'l-Mısırî gibi bestecilere ait gösterdiği bazı eserlerin, 17. yüzyılın sonlarındaki Osmanlı kaynaklarında yeniden ortaya çıktığını; ancak iki isim hariç (Hâce Abdülkâdir Merâgî ve Seyfû'l-Mısırî) diğer tüm bestekarların unutulduğunu ortaya koyan bu çalışma, 16. yüzyıl Orta Asya müzik repertuvarının 17. yüzyıl Osmanlı repertuvarında varlığını sürdürdüğünü de örneklerle açıklamaktadır.

Anahtar Kelimeler: Büyük Horasan Müziği, Klasik Osmanlı Müziği, Gelenek, Repertuvar, Şifahi Aktarım.

Introduction

The classical Turkish music repertoire inherited from the Ottoman masters of the early 20th century, includes a considerable number of vocal compositions attributed to the celebrated Iranian composer and music theorist of the late Jalayirid and the early Timurid courts, ‘Abd al-Qâdir al-Marâghî² (d. 1435). Apart from works attributed to al-Marâghî in the modern repertoire, numerous instrumental compositions ascribed to ‘Ajamlar (i.e., Iranians) found in the late 17th-century collection of notations by Dimitrie Cantemir (see Kantemir, 2001, p. XIX), have attracted the attention of some Iranian musicologists in the recent decades and even inspired a revival movement (e.g., see Darwishî, 2011; Muḥâfîz, 2013; Muḥâfîz, 2019; Darwishî, 2020).

Nevertheless, ever since their publication, the corpus of al-Marâghî compositions has been subject to much controversy. Already in the early 20th century, the Turkish musicologist responsible for publishing the al-Marâghî repertoire, Rauf Yekta (d. 1935), noted the possibility of these compositions actually being the creation of more recent composers than al-Marâghî, citing as an example, a Kâr composition attributed to a certain ‘Abd al-‘Alî in an old song-text collection, believed to have been a creation of al-Marâghî in Yekta’s own time (Yekta, 1318/1900, p. 118). Yekta’s pupil Subhi Ezgi (d. 1962), while still entertaining the possibility that at least a few items in the first volume of his *Nazarî ve Amelî Türk Mûsikîsi* (1933, pp. 198, 235) were authentic, completely rejected such a possibility in the fourth volume of his book, suggesting rather ‘Abd al-‘Alî as their possible composer. His argument rested on the grounds that the modes and rhythmic cycles of some of these compositions are absent from al-Marâghî’s theoretical writings, and that the texts of these pieces are not to be found in an old song-text collection containing the lyrics for many compositions of al-Marâghî (Ezgi, 1940, pp. 239-40, 255-6). Following Ezgi, Walter Feldman also pointed out the absence of the “Kâr” compositional genre from the writings of al-Marâghî, postulating such compositions as “pseudographia”³, created with the aim of establishing legitimacy for the later Ottoman music by maintaining a repertoire of “classics” which could be ascribed to important figures in the musical lineage (Feldman, 1990, p. 93-5). Adding weight to this line of thought was Owen Wright’s study on a 17th-century Ottoman song-text collection compiled by Hafiz Post and its earlier precursors from the late 15th and early 16th-century, in which he made the observation that “none of the pieces in the antecedent anthologies can be identified in HP” (1992a, p. 227), concluding that “the specifically Ottoman tradition which lies at the basis of present-day classical music in Turkey can be traced back no further than the early seventeenth century” (1992a, p. 284). This line of thought was also followed by Cem Behar who considered the efforts for finding any compositions from before 17th-century to be in vain (2019, pp. 166-7).

² The Encyclopaedia Islamica Transliteration system has been used for Arabic and Persian words in this article.

³ Regarding the phenomenon of pseudographia in the Ottoman music repertoire, see (Feldman, 2015, pp. 130–134).

On the other hand, attention was drawn by Eckhard Neubauer to song-texts attributed to al-Marāghī, present both in the late Safavid Iranian anthology scribed by Amīr Khān Gurjī (c. 1697) and in the Ottoman song-text collections from the same period (1997, pp. 342-6). Identifying ‘Abd al-‘Alī as ‘Abd ‘alī al-Ḥuwayzī (d. 1643), the Shī‘a polymath from Basra, and referring to the existence of pieces attributed to Safavid Iranian composers of the early seventeenth century such as Āqā Mu‘min and Shah Murād, in the Ottoman collections, Neubauer pointed to the influence of Safavid court music on Istanbul, likely as a result of Sultan Murad IV’s deportation of several musicians from the captured Safavid territory to Istanbul (1997, pp. 341-2). In consecutive publications on the relationship between Safavid and Ottoman court musics, Wright shed more light on the existing similarities and differences in rhythmic cycles, modes, and a few individual song-texts common to both traditions, bridging the divide between the two (Wright, 2017; Wright, 2018, pp. 284-302; Wright, 2019). Attempting to explain the origins of the compositions attributed to al-Marāghī in both the Safavid and the Ottoman courts, Feldman noted the apparent “striking ability of highly cultured aristocratic individuals to effect a ‘revival’ of an older courtly style, even when the court was hostile, indifferent or moving toward ‘popular’ ‘taste’ (Feldman, 2015, p. 130), postulating that a learned musician of “aristocratic background” could participate creatively in his own culture, only by occasionally blurring the distinction between “transmission” and “composition”, to create a full-blown “pseudographic” item (Feldman, 2015, p. 130). Thus, for Feldman, the Marāghī-repertoire was most likely the creation of the late 16th-century Iranian composers (Feldman, 2015, pp. 133-4; Feldman, 2019, p. 177).

Despite the general consensus on the late nature of the Marāghī-corpus, attention was drawn by Mehmet Uğur Ekinici and Harun Korkmaz to an early form of one late Safavid-Ottoman pseudo-Marāghī composition (i.e., Māhur Kār), to be found already in a few early 16th-century Ottoman song-text collections, where it is once attributed to a certain Haji Dada (Ekinici & Korkmaz, 2022). Thus, through demonstrating a link between the Safavid-Ottoman tradition and the antecedent tradition of the early 16th century, Ekinici and Korkmaz noted the possible survival of other old items perhaps even by al-Marāghī himself until later times (2022, p. 91). Indeed, the existence of an early version of yet another pseudo-Marāghī composition (i.e., Kar-i Muḥtasham), attributed to “Kh^wāja”, already in a late 15th-century manuscript, and recorded without a composer name in two early 16th-century song-text compilations of Ottoman provenance, was highlighted by the present author (2021).

Apart from the apparent rare survival of the two mentioned pieces in the Safavid-Ottoman repertoire, the origins of many other compositions attributed to Kh^wāja in the song-text collection of Hafiz Post and those who follow him remain unclear. The greater similarity of Amīr Khān Gurjī’s late Safavid version of the Māhur Kār composition with the earlier 16th-century version, relative to the late Ottoman one, as noted by Ekinici and Korkmaz (2022, p. 87), speaks of the existence of a solid chain of transmission in the Safavid Iran. Fortunately, glimpses into the repertoire in late 16th-century Safavid realm, which in Feldman’s estimation is when and where these pieces likely originated from, are found in the musical treatise of Ṣadr ad-dīn Qazwīnī (d. 1599), where he mentions the names of composers of whom the people “had songs on the tip of their tongues” and “sang everywhere” (Qazwīnī, 2003, p. 87). As has been noted by Neubauer, quite a few of these composer names are also known from another early 17th-century source from central Asia, the musical treatise of Darwīsh ‘Alī Changī (Neubauer, 1997, p. 340). The fact that Darwīsh ‘Alī mentions the compositions of many composers of the time from different cities of the historical Khurāsān region comprising Mashhad, Herāt, Merv, Balkh, Samarkand, and Bukhārā, indicates that in the late 16th-century Khurāsān composers did indeed make their fame composing music

in their own name. Moreover, Şadr ad-dīn Qazwīnī's naming of many composers whose works were sung by the people everywhere, makes clear that composers of the 16th century did not necessarily need to attribute their own compositions to great composers of the past. Likewise, the various pieces recorded in the musical codex of Amīr Khān Gurjī with the names of 17th-century Safavid Iranian composers (Pourjavady, 2005, pp. 164-8), render a similar picture for the late 17th-century. Therefore, Feldman's thesis regarding the need of 16th-century composers to attribute their own compositions to great composers of the past (2015, p. 130), appears not to be supported by these sources. Thus, with the previous assumptions regarding the late and pseudographic nature of all Marāghī-compositions appearing to be less certain than previously assumed, a new evaluation of other individual pieces is required.

The recognition of Khurāsān and the milieu of the last Timurid ruler of Herāt, Sultan Ḥusayn Bayqarā, as the locus classicus for music of eastern origin by 17th-century Ottoman authors such as Evliya Çelebi and Dimitrie Cantemir (see Feldman 1996, pp. 39) encourages the investigation of textual sources from Khurāsān for clues regarding the origins of the Persianate repertoire. In this article, eight pieces by six composers including their text, mode, and rhythmic cycle as found in the treatise of Darwīsh 'Alī Changī will be examined and their reappearance in Ottoman sources from the 17th and 18th centuries will be noted, thus highlighting the strong relationship between the repertoire known in the 16th-century Khurāsān and that known in the 17th-century Istanbul.

Darwish 'Alī Changī and the Music of late 16th-century Khurasan

Introducing himself as the son of Mīrzā 'Alī ibn 'Abd al-'Alī ibn Muḥammad Mu' min Qānūnī ibn Khwāja 'Abdallāh ibn Khwāja Muḥammad Marwārīd (n.d., fols 3r-v), Ḥāfiẓ Darwīsh 'Alī Changī al-Khāqānī was a descendant of noblemen associated with music. The earliest musical work he authored seems to have been a *Risāla-yi Mūsīqī* (see Żerańska-Kominek, 2019, pp. 148-9), dedicated to the Shaybanid ruler of Transoxiana, 'Abdallāh Khan II (1533-98). His second musical treatise, *Tuḥfat as-Surūr*,⁴ an expanded version of the first, is dedicated to the Ashtarkhanid (Janid) ruler, Imām-qulī Khan (for more information, see Dānishpazhūh, 2011, pp. 231-51).

In *Tuḥfat as-Surūr*, Darwīsh 'Alī mentions Khwājagī Ja'far Qānūnī (d. 1572), 'Alī Dūst Nāyī, Amīr Mastī, and Ḥasan Kawkabī, as his masters in music (f. 7v), and goes on to state that whatever that is quoted (manqūl) in the treatise is heard from Mawlānā Ḥusayn Ākhund, who himself quoted them from Imām-qulī 'Ūdī, who in turn heard them from Zaytūn Ghichakī, and he from Darwīsh 'Alī's own ancestor, Khwāja 'Abdallāh Marwārīd, who had heard them from Zayn al-'ābidīn Changī, who had allegedly heard them from Ḥasan Qutb-i Nāyī, who Darwīsh 'Alī uses to connect his chain of transmission to Khwāja 'Abd al-Qādir, and from him through Jalayirid Sulṭān Uways, to Khwāja Şafī ad-Dīn 'Abd al-Mu' min (f. 8r).

The existing historical gap in Darwīsh 'Alī's chain of transmission between Zayn al-'ābidīn Rūmī (f. 114r), a late 15th-century figure known from actual Ottoman records (Feldman, 1996, p. 45), and Qutb-i Nāyī, who was beheaded in circa 1402 on the orders of Timur (Neubauer, 1997, p. 332-3) indicates that some of the information in the treatise of Darwīsh 'Alī possibly stem from oral tradition. On the other hand, Darwīsh 'Alī introduces Khwāja 'Abd al-Qādir as a Tajik relative of the poet Sa'dī Shīrazī, from the Nāyīn province of Işfahān (f. 54r), which seems to be a word-for-word borrowing from the biography of an unrelated poet, 'Abd al-Qādir Nāyīnī, found in the *Tadhkirat ash-Shu'arā* of Dawlatshāh Samarqandī (1382/2003, p. 186). Whether such a borrowing was directly by Darwīsh 'Alī himself or not, is not clear. Apart from this, Darwīsh 'Alī, introduces a piece entitled "Gulistān" as a creation of Khwāja 'Abd al-Qādir (f. 54v). However,

⁴ Although the treatise is now usually referred to as *Tuḥfat as-Surūr* (Dānishpazhūh, 2011, pp. 231-51), such a title is not to be found in consulted manuscripts.

the verse of this piece is found with minor differences, in the writings of the contemporary Muṭribī-yi Samarqandī, as a poem by the musically well-versed Muḥammad Ḥakīm Mīrā-yi Kābulī (d. 1585), the brother of the Mughal emperor Akbar (Muṭribī-yi Samarqandī, 1382/2003, pp. 170-1). Such details speak of the fact that the material in *Tuḥfat as-Surūr* must be dealt with cautiously and despite the attribution of pieces to ‘Abd al-Qādir by Darwīsh ‘Alī, not necessarily all of them can be trusted as authentic medieval compositions by the legendary composer. Nonetheless, it is in *Tuḥfat as-Surūr* that short biographies for the famous, as well as otherwise unknown musicians of the past, are provided, along with short descriptions of their famous compositions as well as their lyrics – but never the nonsense syllables. In the following, eight such compositions famous in Darwīsh ‘Alī’s Khurāsān are identified as the origins of compositions that are also encountered in later Ottoman sources.

1. An ‘Amal by Shah Pīladūz

In his short biography of his own master, Ḥasan Kawkabī, Darwīsh ‘Alī mentions the names of Ḥusayn Ākhund, Shah Pīladūz, and Tursun Baba Qamchin, as other musicians who accompanied the late Ḥasan Kawkabī, and goes on to relate that “in those days Mawlānā Shah Pīladūz composed an ‘amal in maqam ‘Irāq and usūl Mukhammas” (f. 128v). The text for this composition as provided by Darwīsh ‘Alī (fols. 128v-129r), is also found in the late 17th-century Ottoman song-text collection of Hafiz Post, in the ‘Irāq faṣl, and is entitled “Kār-i yār justam, uşūl-ash mukhammas, taşnīf-i Khwāja ‘Abd al-Qādir” (f. 115v). The text in the two versions is almost fully identical (Table 1).

Darwīsh ‘Alī (late 16 th -century)	Hafiz Post (late 17 th -century)
Yār justam ki gham az khātir-i ghamgin bibarad Nī ki jān kāhad u-dil khun kunad u-dīn bibarad	Yār justam ki gham az khātir-i ghamgin bibarad Na ki jān kāhad u-dil khun kunad u-dīn bibarad
Dil sipurdam bi-butī tā shavad ārām dilam Na ki taskīn u-qarar az man-i miskin bibarad	Band-i thānī Dil sipurdam bi-butī tā shavad ārām dilam Na ki taskīn u-qarar az man-i miskin bibarad
Naqd-i jān dar ‘awaḍ-i khāk-i darash chīzī nīst Sud-i Jāmīst agar ān bidahad in bibarad	Miyānkhāna Naqd-i jān dar ‘awaḍ-i khāk-i darat chīzī nīst Sud-i Jāmīst agar ān bidahad in bibarad

Table 1: The text of the ‘amal by Shah pīladūz vs. Kār-i yār justam.

2. Tantan-i Mullā Rīdā

According to Darwīsh ‘Alī (f. 120v), his master, Ḥasan Kawkabī, along with many others such as Rīdā Samarqandī, were themselves pupils of the celebrated late Timurid composer and musician, Najm ad-dīn Kawkabī (d. 1533). In his short account on Rīdā Samarqandī, Darwīsh ‘Alī states that he had composed an Arabic-language ‘amal praising the prophet, in maqam ‘Irāq and uşūl Mukhammas, which was famous as “Tantan-i mullā Rīdā” (f. 130r). The lyrics of this composition, are also found as the text for a piece entitled “Kār-i Khwāja, Tantan-i ‘Irāq Khafīf” in an early-18th-century Ottoman anthology compiled by Tasbīḥizāda Amīr Chalabī (f. 13r).⁵ The

⁵ For the identification of the manuscript as a compilation by Tasbīḥizāda Amīr Chalabī see Korkmaz, 2021, pp. 172 & 229).

text from both sources is partly corrupted (Table 2) but interestingly, the later Ottoman version is more intelligible.

Darwīsh ‘Alī (late 16 th -century)	Ottoman (early-18 th -century)
Bism-i rabbi al-ashbā’ khalāq al-walā	Bism-i rabbi mībdyī ‘ashyā’ al-khalāq al-warā
Qad na ‘t ‘ayna luṭfī fī madḥ-i Muṣṭafā	Band-i thānī Qad madaḥat inna nazmī fī-i madīḥ al-Muṣṭafā
‘Adhkir la’ālī ḥidāth sayf bisab sum tuḥaf Thuma fī-l-baghdād mā niyā-yi ‘ana ‘alam-i Karbalā	Miyānkḥāna Wa-azkarū awlādihim min Yathrib thuma an-Najaf Thuma fī baghdād ṭus sā’iran fī-l-Kalbalā

Table 1: The text of Tantan-i mullā Riḍā vs. Kār-i Kh^wāja, Tantan-i ‘Irāq.

3. Ustad Shādī’s farewell ṣawt

For Darwīsh ‘Alī, the most influential composer of the early 15th-century court of Sultān Ḥusayn Bayqarā, was Darwīsh Shādī, born to Ethiopian nobility, who had numerous pupils in Herāt (f. 105r). According to Darwīsh ‘Alī, upon his capture of Herāt, in keeping his word with Kazan Khan Muḥammad Amīn, Shaybānī Khan sent Darwīsh Shādī to the latter as a souvenir of conquest. While on his way to inner Central Asia, Darwīsh Shādī composed a few ṣawt compositions, among them a ghazal in maqām Rāst and uṣūl Turk Ḍarb (f. 106v). The first two couplets of the same ghazal are found as the text for a piece in Rāst, entitled “Kar-i Biyā-yi ‘ishq, ‘amal-i Kh^wāja uṣūl-ash Turk Ḍarb”, in an 18th-century Ottoman song-text collection (Table 3),⁶ where they are followed by additional modulations to Iṣfahān and Nahāwand (IU, Ms. TY 3608, n.d., 4v) – not to be found in the *Tuḥfat as-Surūr*. This new material may presumably be an indication of structural and hence also melodic change. The surviving version of this piece recorded by Ezgi (1935, p. 54)⁷ only comprises the initial section and its nonsense syllables are different from the ones found in older manuscripts.

Darwīsh ‘Alī (late 16 th -century)	Ottoman (mid-18 th -century)
Biyā ay ashk tā bar ruzigār-i kh ^w ishtan giryam Chu sham ‘ az miḥnat-i shab ḥāy-i tār-i kh ^w ishtan giryam Nadāram mihrabānī tā kunad bar ḥāl-i mā girya Hamān bihtar ki khud bar ḥāl-i zār-i kh ^w ishtan giryam Marā ham dar gharībī shūkhchashmī āfāt-i jān shud Nagūyī k-az gham-i yar u-diyār-i kh ^w ishtan giryam ...	Abiyā-yi ashk tā bar ruzigār-i kh ^w ishtan agiryam Chu sham ‘ az miḥnat-i shab jāy-i tār-i kh ^w ishtan agiryam Nadāram mihrabānī tā kunad bar ḥāl-i mā girya Hamān bihtar ki khud bar ḥāl-i zār-i kh ^w ishtan agiryam Miyānkḥāna Sāqī sharāb-i la’l bigardan bahāna chīst Dar ruzigār-i miḥnat dū zamāna chīst

Table 3: The ṣawt by Darwīsh Shādī vs. Kar-i Biyā-yi ‘ishq.

4. A Ṣawt by ustad ‘Alī Kārmāl

Darwīsh ‘Alī mentions ‘Alī Kārmāl along with 11 other musicians he introduces as close associates of Darwīsh Shādī (fols. 105r-106v). The only composition of his that is found in the *Tuḥfat as-Surūr* is a Ṣawt in the maqām ‘Irāq and uṣūl Turk Ḍarb (f. 113r). In the above-mentioned early

⁶ Regarding the dating of the manuscript see Korkmaz, 2015, pp. 83-5.

⁷ I thank professor Ralf Martin Jaeger who drew my attention to the surviving version of this composition.

18th-century Ottoman anthology of Tasbīḥizāda Amīr Chalabī, the initial couplet of the same verse is found with minor differences as the text for a piece entitled “Naqsh-i Turk Ḍarb-i Kh^wāja (f. 14v), among other compositions in maqām ‘Irāq (Table 4).

Darwīsh ‘Alī (late 16 th -century)	Tasbīḥizāda Amīr Chalabī (early 18 th -century)
Kunj-i gham-at dilī ki bi bī-khānagī kishīd ‘umrī zi dahr minnat-i farzānagī kishīd	Kunj-i ghamda dilī ki bi ham-khānagī kishīd ‘umrī zi dahr-i miḥnat-i wīrāna-‘ī kishīd

Table 4: Şawt of ‘Alī Kārmāl vs. Naqsh-i Turk Ḍarb-i Kh^wāja.

5. ‘Amal-i Gīsū by Kh^wāja ‘Abd al-Qādir

An interesting tale about how Kh^wāja ‘Abd al-Qādir composed one of his pieces is found in the *Tuḥfat as-Surūr*. Darwīsh ‘Alī relates that in his youth Kh^wāja was once passing by a road when he saw a girl weaving canvas while she had her hair on her back. Seeing her, he was very delighted and composed an ‘amal in the Maqlūb mode and uşūl Turk Ḍarb over a verse he immediately created (f. 55r). An almost fully identical text is also found in the late 17th-century song-text collection of Hafız Post (Table 5), as the lyrics for a piece entitled “Kār-i gīsū-yi Kh^wāja ‘Abd al-Qādir dar Turki Ḍarb” in the Awj Faşl (f. 127v). It is worth noting that “Maqlūb” and “Awj” are, if not alternative terms for the same modal entity, at least closely related (see below).

Darwīsh ‘Alī (late 16 th -century)	Hafız Post (late 17 th -century)
Sarkhāna	
Gīsū-yi mu‘anbar-i dutāyash	Gīsū-yi mu‘anbar-i dutāyash
Dūd-i dil- māst dar qafāyash	Dūd-i dil- māst dar qafāyash
	Band-i thānī
Az yār man iltimās dāram	Az yār man iltimās dāram
Tā sar binaham bi-zīr-i pāyash	Tā sar binaham zīr-i pāyash
[miyankhāna]	miyānkhāna
Mashitāb khalīl, k-ādash-i charkh	Mushtāq-i khalīl shaw chu ādash
Bustan shavad az gul-i liqāyash	Bustan shavad az gul-i liqāyash
Qit‘a - Bāzgū	Khāna-yi ākhar
Mūy dar qafā-yi tu dīdam shitāftam	Mūyī tu dar qafā-yi tu dīdam bishitāftam
Guftam magar ki dūd-i dilī dar qafā-yi tust	Guftam magar ki dūd-i dilīst dar qafā-yi tust
Mūy-ash bi-ham barāmad u-āshufta gasht u-guft	Zulf-ash bi-ham barāmad u-āshufta gasht u-guft
Andīsha kaj mabar ki kamand bālā-yi tust	Andīsha kaj makun ki kamand bālā-yi tust

Table 5: The text for the ‘Amal in the Maqlūb-Turk Ḍarb vs. Kār-i Gīsū in Awj-Turki Ḍarb.

6. ‘Amal-i A‘zam or Kār-i Shahādatnāma attributed to Kh^wāja

While describing the compositional form Rikhta, which features Indian lyrics, Darwīsh ‘Alī relates that after composing a Rikhta in praise of the Prophet, Kh^wāja saw him in a dream. The Prophet spoke to him: “oh ‘Abd al-Qādir! You described us in the Indian language, do so in

Arabic as well” (fols. 32v-33r). Although Darwīsh ‘Alī does not indicate the mode or the rhythmic cycle of this Arabic composition entitled “‘Amal-i A ‘ẓam”, he included its text. An almost identical text appears as the verse for a composition entitled “Kār-i Shahādāt-nāma-yi Kh^wāja, Uṣūl-ash Duyak” among the late 17th-century additional material to an early 16th-century song-text collection (Shāpūr Qastamūnī, n.d., f. 157v). Interestingly, both texts seem to be corrupted and are mostly unintelligible (Table 6).

Darwīsh ‘Alī (late 16 th -century)	Ottoman version (late 17 th -century)
Fa-tan fa-qālū tabārak Allah	Fa-tan qālū tabārak Allah
Ashhadu an la ilāha illa Allah	Ashhadu an la ilāha illa Allah
qadaḥ takallam nabī-yi qādir	qaṭ‘atakallam jamāl-i qādir
Ashhadu an la ilāha illa Allah	Ashhadu an la ilāha illa Allah
bi-ū man imshab nāṭawān būdam	hūman imsab nāṭawān būdam
Ki ṣifa min ṣifa mādu junun kul wa-lāḥī	Miyān-i kull l-in-nās
Ashhadu an la ilāha illa Allah	Ashhadu an la ilāha illa Allah

Table 6: The text of ‘Amal-i A ‘ẓam vs. the late Ottoman Kār-i Shahādāt-nāma.

7. Kar-i Waṣīyyat-nāma in Māhūr attributed to Kh^wāja

Speaking of the last days of Kh^wāja ‘Abd al-Qādir, Darwīsh ‘Alī states that, right before his death, he chose a few stanzas from Kh^wājū-yi Kirmānī’s poetry and composed an ‘Amal in the mode “Gardūniyya wa-Māhūr” over them (f. 57r). The verse for this composition is present among the song-texts recorded in the above-mentioned late 17th-century source, under the title “Kar-i Waṣīyyat-nāma-yi Kh^wāja ‘Abd al-‘Alī” (Shāpūr Qastamūnī, n.d., 167v), and again in another mid-18th-century collection, under the title “gufta-yi Kh^wājū, kar-i Waṣīyyat-nāma-yi Kh^wāja, uṣūl-ash Turk-ḡarb” in Māhūr (İU. TY. 3608, n.d., fol. 34v). Despite slight variances and a flipped initial verse (Table 7), the text from both the central Asian as well as Ottoman tradition is more or less identical. However, it is interesting to note that the final two couplets of the text do not appear in the original poem by Kh^wājū-yi Kirmānī (1382/2003, p. 323).

Darwīsh ‘Alī (late 16 th -century)	Ottoman (mid-18 th -century)
Binshin nafasī tā nafasī bā tu barārīm kaz ‘umr juz in yak-du nafas bīsh nadārīm	Az ‘umr juz in yak-du naqsh bīsh nadārīm Binshin nafasī tā nafasī bā tu barārīm
Juz gham bi-jahān hich nadārīm u-ghamī nīst gar hīch nadārīm u-gham-i hīch nadārīm	Band-i thānī Juz gham bi-jahān hich nadāram wa-lākin gar hīch nadārīm u-gham-i hīch nadāram
Wīy la’l-i rawānbakhsh-i tu mīguft bi-kh ^w ājū Khush bāsh tā ranj-i tu ḡāyī’ nagudhārīm	Miyānkhāna awīy la’l-i rawānbakhsh-i tu mīguft bi-kh ^w ājū Khush bāsh ki mā ranj-i tu ḡāyī’ nagudhārīm
Bāzgū Chi zulm-hā ki man az rūzigār mībīnam Chi fitna-hā ki man az chashm-i yār mībīnam Ayā ṭabīb bi-ḡāl-i dilam nazar farmā Ki jān-i khasta-yi khud ra fīgār mībīnam	Khāna-yi ākhar Chi fitna-hā ki man az zulf-i yār mībīnam Chi jawr-hā ki man az rūzigār mībīnam Ayā ṭabīb bi-ḡāl-i dilam bikun nazarī Ki ḡāl-i khasta-yi khud ra fīgār mībīnam

Table 7: The text of Kh^wāja ‘Abd al-Qādir’s ‘Amal vs. the late Ottoman Kar-i Waṣīyyat-nāma.

8. A *Duyak Pīshraw* in ‘*Irāq* attributed to Sayf al-Miṣr

In the chapter dealing with various compositional forms, Darwīsh ‘Alī mentions the names of the oldest musicians known to him, relating that the *Pīshraw* was invented by the masters of Timur’s time, and “the first person who composed a *Pīshraw* in ‘*Irāq*, was Sayf al-Miṣr, which has four *sarkhānas* and is in the *Duyak* uṣūl (rhythmic cycle)” (f. 31v). A composition entitled “*Pīshraw-i Sayf al-Miṣrī dar maqām-i ‘Irāq-Mukhālīf uṣūl-ash Duyak*” has been notated by ‘Alī Ufuqī in the mid-17th-century Istanbul (Elçin, 1976, pp. 263-4), which like most other *Pīshraw* compositions consists of a *sarkhāna*, *mulāzima*, *khāna-yi thānī*, and *khāna-yi thālith*, adding up to four sections in total. The piece is also found in the collection of notations by Cantemir, with minor melodic differences (Wright, 1992b, pp. 79-82). The inclusion of the mode name *Mukhālīf* in the title of the work as recorded by Ufuqī is noteworthy, since in the late Safavid treatise of Amīr Khān Gurjī, *Mukhālīf* is classified as a branch mode (shu‘ba) of ‘*Irāq* (Pourjavady, 2005, p. 258).

Observations

Based on the eight compositions examined above, it seems that most of the pieces had kept the name of their mode and rhythmic cycle while being transferred from 16th-century Khurāsān to 17th-century Istanbul (Table 9). However, it is necessary to ascertain whether the same names correspond to identical modal and rhythmic structures in both traditions.

Although Darwīsh ‘Alī does not provide the exact intervallic structure of the modes known to him, it is nevertheless possible to compare the structure of the modes of the eight pieces (i.e., ‘*Irāq*, *Rāst*, *Maqlūb/Awj*, and *Gardūniyya wa-Māhūr*), as known from the 16th-century Safavid musical treatise *Taqṣīm an-naghamāt*, with those described in the 17th-century Ottoman sources (Table 8). *Maqām Rāst* as described in the *Taqṣīm an-naghamāt* (Wright, 2018, p. 361) is virtually identical with the one known to Cantemir in the late 17th-century Istanbul in terms of its finalis and intervallic structure (Tura, 2001, pp. 48-9). The same is also true of the mode ‘*Irāq* (Wright, 2018, p. 364; Tura, 2001, pp. 46-47). The mode *Maqlūb* which is a branch (shu‘ba) of ‘*Irāq* in the *Taqṣīm an-naghamāt* (Wright, 2018, p. 379), comprises the same octave compass as Cantemir’s *Awj*, which he describes as the higher octave variant of ‘*Irāq* (Tura, 2001, pp. 66-7). Apart from a slight microtonal difference in the seventh degree of the scale, the mode *Māhūr* described in *Taqṣīm an-naghamāt* (Wright, 2019, p. 388), also resembles the one described by Cantemir (Tura, 2001, pp. 84-6).

‘ <i>Irāq</i>	<i>Taqṣīm an-naghamāt</i>	$\underline{7-}$ 1 2 3-
	Cantemir	$\underline{7-}$ 1 2
<i>Rāst</i>	<i>Taqṣīm an-naghamāt</i>	6 $7-$ $\underline{1}$
	Cantemir	6 $7-$ $\underline{1}$ 2 3-
<i>Maqlūb</i> <i>Awj</i>	<i>Taqṣīm an-naghamāt</i>	$\underline{7-}$ 1 2 3- 4 5 6 $7-$
	Cantemir	$7-$ 1 2 3- 4(♯) 5 6 $\underline{7-}$
<i>Māhūr</i>	<i>Taqṣīm an-naghamāt</i>	$\underline{1}$ 2 3 4 5 6 $7-$ 1
	Cantemir	$\underline{1}$ 2 3 4 5 6 7 1

Table 8: The modes ‘*Irāq*, *Rāst*, *Maqlūb*, *Awj*, and *Māhūr* according to *Taqṣīm an-naghamāt* and Cantemir.

As for the rhythmic cycles known in 16th-century Khurāsān and 17th-century Istanbul, the rhythmic cycle, Duyak, according to both Darwīsh ‘Alī (fols. 24v-25r), and the 17th-century Safavid-Ottoman sources (Wright, 2017, p. 55), comprises eight time units (naqra). However, such a straightforward correspondence is not the case with the other rhythmic cycles. For instance, uşul Turk Զarb comprising 12 time units for Darwīsh ‘Alī (f. 25r), differs from the Turk Զarb known from the late 17th-century Safavid-Ottoman sources (Wright, 2017, pp. 62-3). Moreover, uşul Mukhammas, comprising 20 time units and 5 attacks (Զarb) in the *Tuḥfat as-Surūr* (fols. 24r-v), actually comprises 20 attacks and 16 time units in the late 17th-century Safavid-Ottoman sources (Wright, 2017, pp. 63-4). The fact that a composition by Riḍā Samarqandī in the 16th-century Khurāsān, despite retaining its name (i.e., Tantan) and mode (i.e., ‘Irāq) in Istanbul, had its rhythmic cycle changed from Mukhammas to Khafif, may be of significance in this regard, since it is easier to imagine a change of rhythmic cycle from a Mukhammas of 16 time units – rather than 20 – to a Safavid-Ottoman Khafif of 32 time units (see Wright, 2017, p. 64). Considering how the late 15th-century Timurid treatises also describe Mukhammas as a cycle of 16 time units (Khaḍrāyī, 1383/2004, p 70; Khaḍrāyī, 1386/2007, p. 109), it is also possible that Darwīsh ‘Alī or his source were not very accurate in describing the exact structure of the rhythmic cycles.

Number	Darwīsh ‘Alī – 16 th -century			Ottoman – 17 th -century		
	name	mode	Rhythmic cycle	name	mode	Rhythmic cycle
1	-	‘Irāq	Mukhammas	Kār-i yār justam	‘Irāq	Mukhammas
2	Tantan-i Mullā Riḍā	‘Irāq	Mukhammas	Tantan- ‘Irāq	‘Irāq	Khafif
3	Şawt	Rāst	Turk Զarb	Kār-i Biyā-yi ‘ishq	Rāst	Turk Զarb
4	Şawt	‘Irāq	Turk Զarb	Naqsh-i Kh ^w āja	‘Irāq	Turk Զarb
5	‘Amal-i Gīsū	Maqlūb	Turk Զarb	Kār-i Gīsū	Awj	Turki Զarb
6	‘Amal-i A’zam	-	-	Kār-i Shahādāt-nāma	-	Duyak
7	-	Gardūniyya wa-Māhūr	-	Kār-i Waşīyyat-nāma	Māhūr	Turk-Զarb
8	-	‘Irāq	Duyak	-	‘Irāq- Mukhālif	Duyak

Table 9: Titles, modes, and rhythmic cycles of the eight pieces, as known in Khurāsān vs. Istanbul.

Conclusion

Considering how the name, mode, rhythmic cycle, and the verse for eight compositions mentioned by Darwīsh ‘Alī, are also found in Ottoman song-text collections of the 17th century and onwards, it is safe to assume that the pieces in Ottoman sources indeed stem from their 16th-century prototype recorded in Khurāsān. The fact that Darwīsh ‘Alī does not seem to have been aware of the late nature of some pieces he has recorded (i.e., ‘Amal-i Gulistān), as well as the name of their real composers, and the presence of historically incorrect information in his treatise, are all indicative of the fact that the pieces – as well as information about them – were

passed on for a considerable amount of time or through long distances, in the oral transmission. Thus, Feldman's suggestion regarding the possible continuous history of the repertoire in the east (2019, p. 177) appears to be well-founded as the real composer names appear to have simply been forgotten, even when the pieces themselves survived and were wrongly attributed to Khwāja 'Abd al-Qādir and 'Abd al-Ālī.

For a repertoire that appears to have survived through a considerable time period, it is well-expected to find changes in the texts and nonsense syllables. However, the modal structures of the pieces appear to have been preserved rather faithfully on their way to the Ottoman realm. Although the same could be said of the rhythmic cycle *Duyak*, Darwīsh 'Alī's seemingly imprecise way of describing rhythmic cycles does not allow for an exact assessment of if or how the rhythmic cycles *Türk Dār* and *Mukhammas* developed before reappearing in the late 17th-century Ottoman sources. What is clear, is that the structure of *Türk Dār* in late Safavid Isfahan and Ottoman Istanbul differed (see Wright, 2017, pp. 62-3), therefore, pieces in this rhythmic cycle may have evolved in distinct paths in the two realms. As for the compositional forms, the fact that many early "Amal" compositions were later recalled as "Kār", suggests that in practice, the latter word was no more than a Persian translation of the former. On the other hand, the survival of two early "Şawt" compositions as "Kār" and "Naqsh" appears to bear witness to a loss of sensitivity to early definitions of musical forms in the later Ottoman practice.

The survival of actual 16th-century compositions famous in Darwīsh 'Alī's *Khurāsān*, in the 17th-century Ottoman musical repertoire, points to the possible antiquity of other "ancient" items in the repertoire of Ottoman music. Thus, the two early pieces highlighted by Mihandoust (2021) and Ekinçi and Korkmaz (2022) may not be rare exceptions, but perhaps part of a larger surviving early repertoire. With the origins of such compositions now clear, and the strong relationship between the music of 17th-century Istanbul and the repertoire known for Darwīsh 'Alī and Qazwīnī in late 16th-century *Khurāsān* and eastern Safavid Iran manifest, studies on the structural affinities and the stylistic similarities of music in Central Asia, Iran and Turkey may bring forth a better understanding of the 16th-century common ancestor to the three traditions.

All in all, this article illuminated the relationship between 16th-century urban musical repertoire practiced in historical *Khurāsān* region and 17th-century Ottoman court repertoire witnessed in anthologies authored in Istanbul. To substantiate this relationship, a comparison between eight compositions documented by Darwīsh 'Alī Changī al-Khāqānī in late 16th-century *Bukhārā* and their later form in a few 17th-century Ottoman song-text collections was conducted and striking similarities in text, modes, forms, and to a lesser extent, rhythmic cycles were uncovered. This result sheds more direct light on the relationship between the repertoires of Central Asian (i.e., Shaybanid and Jānid), Iranian (Safavid), and Turkish (Ottoman) musical practices of 16th and 17th centuries and paves the way for future comparative studies on these musical traditions.

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Özgün Makale

Challenges and New Insights in the Critical Edition of the Persianate Repertoire in Ottoman Music¹

Osmanlı Müziğinde Farsça Repertuvarın Eleştirel Basımında Karşılaşılan Zorluklar ve Yeni Anlayışlar

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Abstract

Many scribes of historical Ottoman song text collections attributed pieces related to the Persianate repertoire to renowned late medieval composers. Researchers working more closely on the early song text collections pointed to the considerable change undergone by Ottoman music repertoire at the beginning of the seventeenth century. Apparently, a shift from a popular to a more courtly style occurred, while the Persianate repertoire regained significance and was perceived as old and authoritative. How this “revived” and established repertoire was transmitted in nineteenth-century music collections is still a research topic which is pending and important. This paper looks at three vocal pieces of the *kâr* genre that derived from the Ottoman Persianate repertoire and were handed down in Hampartsum music collections. Based on Cantemir’s descriptions of the *kâr*, this paper will highlight divergences in the transmission practices relating to the Persianate repertoire and suggest alternative readings based on historical materials, both musical and textual.

Keywords: Ottoman Music, Song Text Collections, Persian Lyrics, Kâr, Vocal Music.

Öz

Birçok tarihi Osmanlı güfte mecmua yazarları Fars repertuvarlarıyla ilgili parçalarını Orta çağ’ın ünlü bestecilerine dayandırmışlardır. Erken dönem güfte mecmuaları üzerine çalışan araştırmacılar, 17. Yüzyıl başlarında Osmanlı müzik repertuvarında meydana gelen dikkate değer değişime işaret etmişlerdir. Görünüşe göre avamde daha urefâ bir üsluba geçiş olurken, Fars repertuvarı yeniden önem kazanmış ve eski ve yetkin olarak algılanmıştır. Bu yeniden canlandırılmış ve yerleşmiş repertuvarın on dokuzuncu yüzyıl nota mecmualarında nasıl aktarıldığı hâlâ tam olarak bilinmeyen önemli bir araştırma konusudur. Osmanlı Farsça repertuvarından türetilen Hampartsum müzik koleksiyonlarında aktarılan *kâr* türünden üç sözlü eserin incelendiği bu

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makalede, Cantemir'in *kâr* tanımlarına dayanarak, Farsça repertuvarın intikal geleneklerindeki farklılıklara işaret edilecek ve tarihi müzik ve metin kaynaklarına dayalı alternatif okumalar önerilecektir.

Anahtar Kelimeler: Osmanlı Mûsikîsi, Güfte Mecmua, Farsça Güfte, Kâr, Sözlü Eserler.

Introduction

Persianate songs in the Ottoman music corpus belong to the most prestigious repertoire and enjoy great popularity, even today. Already in the nineteenth century, and possibly even before, the pieces attributed to early composers, such as the “Acemler” (i.e. The Persians) or “Hoca” (i.e. Abdülkâdir Merâgî) were seen as “classics” of an old repertoire that gave testimony of the prestigious masters.² Today, it is known that none of these attributions to the Persian composers is accurate,³ and that this *pseudographia*⁴ – a venerating attribution of a musical piece to an ancient composer or musician – emerged especially during the seventeenth century. Some studies have dedicated scholarly attention in a more extensive fashion to the Persianate repertoire in the Ottoman context.⁵ These pioneer studies partly based their analysis on sixteenth- to eighteenth-century song text collections and analyzed the transmission of the Ottoman vocal repertoire. One of the most important conclusions was the apparent break in the transmission of the repertoire that occurred between the sixteenth and the seventeenth centuries for unknown reasons (Behar, 2020, p. 128; Feldman, 2015, pp. 92–93; Wright, 1992, p. 285).

As is generally known, Ottoman music was transmitted mostly orally in individual master-student relationships (*meşk*) over a long time period.⁶ There are, however, numerous private song text collections (*güfte mecmuası*) that reflect the repertoire of the period in which they came into being. Therefore, early Ottoman song text collections can be considered indispensable, because they give essential information about musical form, repertoire, style and language. Unlike song text collections, other sources that handed down the songs with music notation are relatively recent, if the few efforts of individuals are left aside.⁷ It was only in the nineteenth century that, besides staff notation, other reformed notation systems were used to write down instrumental and vocal songs in form of music collections (*nota mecmuası*). The nineteenth-century music collections in Hampartsum, Chrysanthine, and staff notation – the latter two both written and printed – produced a considerable corpus of Ottoman music where the older and more recent vocal and instrumental repertoire was written down.⁸ The Persianate repertoire can also be

² Primary sources both music and song text collections refer to Abdülkâdir Merâgî (d. 1435), often with the reverent title “Hoca” or “Hace”. Cantemir, for example, referred to Merâgî in his historical work *The History of the Growth and Decay of the Othman Empire* (1714–1716) as “Hoje Musicar”, and “Orpheus of the Persians” (Cantemir, 1734, vol. 1, p. 151). In his *Essai sur la musique orientale* (1751), Charles Fonton paid homage to Merâgî, declaring him “père et le restaurateur de la musique orientale” [father and renovator of Oriental music] (Fonton & Neubauer, 1999, p. 36). In this way, Fonton elevated Merâgî and his student Gulam to the level of “great masters” (Feldman, 1996, p. 416).

From the late nineteenth century onwards, Merâgî's legacy was fundamental to the construction of national myths to highlight cultural continuity of the Turkish musical heritage (Feldman, 2015, p. 129).

³ In the twentieth century, some Turkish researchers such as Suphi Ezgi (1889–1947) had already pointed out that none of Merâgî's music had survived and that the attributions that could be found in the music sources were incorrect (Behar, 2020, pp. 12–13). Also, more recent studies have shown that none of the pieces that had been attributed to Merâgî in sixteenth-century song text collections survived in the later ones, such as the seventeenth-century “Hafız Post Mecmuası” (Behar, 2020, p. 128; Wright, 1992, p. 227). For a discussion of the problems in the transmission of this repertoire, see Behar, 2020, pp. 118–120; Wright, 1992, p. 286.

⁴ Regarding the phenomenon of pseudographia in the Ottoman music repertoire, see (Feldman, 2015, pp. 130–134).

⁵ See for example (Wright, 1992; Feldman, 1996, 2015; Behar, 2020).

⁶ Regarding the *meşk* see also (Behar, 1998).

⁷ There were earlier collections with music notation such as those by ‘Ali Ufkî, Nâyî Ali Mustafa Kevserî and Demetrios Cantemir. Although all of these three figures are vital for musicological research, their impact on musical literacy in a broader context was more limited. For an introductory reading, see (Popescu-Judet, 1996).

⁸ On Chrysanthine notation see Introduction in (Romanou, 2010) and on Hampartsum notation, see (Jäger, 1996; Kerovpyan, 2010; Olley, 2017).

found partly in the nineteenth-century music collections. It seems, however, that considerable inaccuracies occurred in the chain of transmission during the period from the eighteenth to the nineteenth century, especially in the Persianate repertoire, as will be shown in this study.

The aim of this study is to approach questions related to the transmission of the Persianate repertoire in the nineteenth century. I argue that the Persianate repertoire, although appreciated by Ottoman musicians, was gradually lost or gave way to inconsistent transmissions of this important repertoire. This “alienation” of Ottoman musicians from the Persianate pieces can be observed on many levels: firstly, it is likely that the performers mastered the pieces by heart but did not actually understand the content of the songs; secondly, it seems as if the Ottoman singers likewise became alienated from the musical forms in which the songs were composed. One particularity of the Persianate vocal pieces is that many of them were composed in the musical forms *kâr* or *nakış*, out of which some were probably transmitted inconsistently or erroneously. Since this problem in the transmission of the Persianate repertoire has drawn only marginal scholarly attention, the aim of this paper is to suggest – besides pointing to these inaccuracies – ways in which such inconsistencies can be detected and studied. The musical sources that will be examined in this study to approach the research question are based on the codex TR-Iüne 204-2, a manuscript in Hampartsum notation that was edited in the research project *Corpus Musicae Ottomanicae* (CMO).⁹ The case studies that will be dealt with further below also aim to find ways to deal with these kinds of inconsistencies in music transmission while preparing scholarly editions of Ottoman music sources. The theoretical ground for the analysis of the case studies is the descriptions of the vocal music genres by Demetrius Cantemir (1673–1723) in his work *Kitābu ‘ilmi’l-mūsikī ‘alā vechi’l-ḥurūfāt*, which was edited by Tura (2001). The musical analysis in this paper, which will raise questions regarding musical form and genre, will single out three vocal pieces from the *kâr* genre to exemplify the problem and support the paper’s thesis. This research will further use a selection of relevant song text collections that proved beneficial while the text editions of the Persianate repertoire written down in codex TR-Iüne 204-2 were being prepared.

Transmission of the *kâr* Genre: Three Case Studies

The *kâr* as a vocal music genre in the Ottoman music repertoire is one of the more complex ones, and difficult to grasp. It is probably for this reason that, in the latter nineteenth century, the definition of the *kârs* was rather descriptive and held in more general terms in Ottoman-Turkish music theories.¹⁰ In more recent works of the twentieth century, the *kâr* is considered an extensive secular vocal genre which is notable for its artistic character.¹¹ It combines and merges different musical sections together and has extensive *terennüm* passages that may introduce the piece or a hemistich, follow it or serve as “connector” between the various musical sections. Another particularity of the earlier *kârs* is the language, which is Persian. The complex musical structure, as well as the distiches in Persian, which at times are split by non-sense *terennüm* syllables, make it very challenging to formulate a general *kâr*-definition that could be applied to all *kârs* as a music genre. Yet, despite its complex musical structure, Cantemir accepted the challenge and gave remarkable definitions of the *kâr*. His descriptions of the *kâr* give a relatively clear idea of

⁹ The codex TR-Iüne 204-2 is kept at the Nadir Eserler Kütüphanesi of the Istanbul University. The entire volume has been completely edited in the frame of the *Corpus Musicae Ottomanicae* (CMO) by the author of the current study. Additionally, a text edition by Neslihan Demirkol and Malek Sharif was published and mainly concentrates on the scholarly edition of the song texts of the codex. The song texts that were used in this study were based on the CMO Text Edition. A preprint publication of the edition of codex TR-Iüne 204-2 is available (open access) and has the CMO reference CMO1-I/02.

¹⁰ See, for example, the very concise definition of the *kâr* in (Uz, 1310 h./1892, p. 44) and (Konuk, 1317 h./1899, p. 22).

¹¹ For a more recent description of the *kâr* see (Ezgi, [1935–1940], vol. 3, pp. 143–155; Özkan, 2011, pp. 103–104 (based on Ezgi); Yavaşca, 2002, pp. 403–404; Özalp, 1992, pp. 11–13).

this genre's characteristics, which were established in eighteenth-century Istanbul (Behar 2020, p. 176). Whereas Ezgi's description of the *kâr* seemed to have drawn on Cantemir's work, other scholars, such as Tura, questioned the validity of Cantemir's *kâr* definition.¹² It is certainly true that Cantemir's descriptions cannot be fully applied to all *kârs* of the Ottoman music repertoire, yet they help to classify the *kârs* into specific types and can be taken as a point of departure in the musical analysis. Cantemir's *kâr*-typology was also used in the analysis of the case studies in this paper in order to highlight divergences between the descriptions and the music sources. Thanks to these divergences, it was possible to formulate new questions, and conduct further research that eventually led to alternative readings and new conclusions.

Before turning to the case studies, let me briefly revisit Cantemir's descriptions of the *kâr*. It should be noted that, from the late sixteenth to the middle of the seventeenth centuries, Ottoman music had undergone profound changes in the repertoire. It is the period when, apparently, a new "Ottoman style" (*Tarz-ı Osmânî*) and a musical "revival" had occurred.¹³ This was also the phase when Persian *kârs* attributed to famous musicians such as Merâgî led to the formation of a repertoire of "classics". Ottoman musicians respected these composers for being old, authoritative and prestigious.¹⁴ In other words, the case studies analyzed in this paper derive from a tradition that was established only during the seventeenth century or even later. The old *kâr*, which had temporarily lost significance in the Ottoman music repertoire, celebrated a "comeback" in the seventeenth century. The parallels in Cantemir's descriptions of the *kâr* and the case studies that will be analyzed further below are remarkable. At first sight, the pieces in Hampartsum notation seemed to have followed the musical structure described by Cantemir. However, when the music sources are studied in more detail, striking divergences, which probably resulted from different transmission lines of the Persianate repertoire, become more evident. Cantemir distinguished in his work three types of *kârs* which I have labelled Type I, Type II and Type III.¹⁵ Type I refers to the *kâr* with four hemistiches, Type II to that with six hemistiches without *zeyl*, and Type III to that with six hemistiches with *zeyl*. It is important to note the two main distinctions in the *kâr* genre: one type with four and two types with six hemistiches, whereas the *zeyl* presumably introduces, structure-wise, a new section with additional lyrics and new musical material. All of the case studies that will be dealt with in this paper are of Type I or Type II and were attributed to Abdülkâdir Merâgî (d. 1435). The first case study (TR-lüne 204-2, pp. 116–117, ed. in CMO1-I/02/089) is the famous "Kâr-ı muhteşem" in makâm *Râst* and belongs to *kâr* Type I. The other two *kârs* seem to belong to *kâr* Type II: one is the "Kâr-ı bâğ-ı behişt" in makâm *Irâk* and usûl *hafîf* (TR-lüne 204-2, pp. 71–72, ed. in CMO1-I/02.053), and the other is the "Kâr-ı Şevk-nâme" in makâm *Râst* and usûl *hafîf* (TR-lüne 204-2, pp. 114–115, ed. in CMO1-I/02.88). The case studies aim to elaborate further on how Cantemir's descriptions can be applied to the three *kârs* mentioned above.¹⁶

¹² "Kantemiroğlu'nun yapmaya çalıştığı '*kâr*' tanımları ilgi çekicidir; fakat, gerek önceleri, gerek daha sonraları, epeyi serbest şekilde işlenmiş olan bu tür için, kesin yapılar ortaya koyabilmek pek mümkün değildir" (Cantemir & Tura, 2001, p. 234n234).

¹³ The new "Ottoman style", as can be observed from song text collections, gradually established not only a new repertoire but also a new way to organize the collections. Behar argues that this process of establishing an "Ottoman style" went hand in hand with a "democratization" of the musical space, which was no longer limited to the Ottoman court or private gatherings (*meclis*), but which also shifted to the public sphere. In this public environment, people of different social classes could meet and interact (2020, pp. 207, 232–235).

¹⁴ Merâgî, as a theorist and composer, played an important role during the trend of seventeenth-century musical revival (Feldman, 2015, p. 132; Wright, 1992, p. 227).

¹⁵ "Ta'rif-i Kâr: Kâr üç nev' olur: Bir dürlüsü, iki beyt, / dört mışrâ'dan; biri üç beyt, altı mışrâ'dan ve biri, Zeyl'siz olup yalnız Miyân-Hâne şâhibi olur" (Cantemir & Tura, 2001, vol. 1, pp. 175–177).

¹⁶ It should be noted that this study has greatly benefitted from the scholarly edition and support of Neslihan Demirkol, and from the edition she meticulously prepared and offered to scholarship. The text edition of the codex TR-lüne 204-2 can be accessed online (open access) and was used in this study as a main reference. Some additional transcriptions from other vital manuscripts were contributed by Mohsen Mahdavi, to whom I would like to express my heartfelt thanks.

Kâr-ı Muhteşem

The first case study of this paper is the “Kâr-ı muhteşem”, which still enjoys great popularity among the connoisseurs of Ottoman music even today. I argue that this piece belongs to Cantemir’s *kâr* Type I, which, however, becomes evident only when this *kâr* is looked at more closely. The musical analysis of this piece was based on the version in Hampartsum notation in the codex TR-Iüne 204-2, pp. 116–117.¹⁷ This piece in *usûl devr-i revân*,¹⁸ belongs to the well-known *kârs* of the Ottoman-Persianate music repertoire. The concordances that can be found in many available music sources correspond – to a larger extent – to the versions known today. In other words, by the late nineteenth century, the version of this *kâr* that was handed down in the codex TR-Iüne 204-2 had probably reached a certain level of “standardization” and can be found reproduced in the same way in many other nineteenth- and twentieth-century sources.¹⁹ The examination of the *kâr* in regard to form and genre raises, however, some important questions regarding the number of hemistiches. As mentioned further above, Cantemir distinguished between *kârs* with four and six hemistiches. However, looking at the hemistiches in the “Kâr-ı muhteşem” it is possible to point out only three hemistiches:

1. Kavl-i muhteşem ki küned kavm-i be-yakîn
2. Nigâh me-bâd ü ber-âyed zi-kemîn
3. Bî-ḥaber-est reh in ü ânest ü ne in

The question that has to be raised at this point is evident: was Cantemir’s description of the *kâr* inaccurate or incomplete? Or was this piece transmitted inaccurately and possibly lacking one or more hemistiches? In order to approach these questions, the few historical music sources at hand were checked for concordances. The concordances that were found and compared did not show any great differences from the generally-known versions that seemed to have been circulating when the codex TR-Iüne 204-2 was compiled. A plausible answer could be found, however, when the research also included a great number of song text anthologies with the aim of finding further text concordances with the “Kâr-ı muhteşem”. Among the consulted text concordance sources, codex TR-Iüne T.Y. 3608 was eventually found to contain one additional hemistich,²⁰ which the scribe indicated previous to the third hemistich (or *miyân*), and labelled “bend-i sâni”. The finding of the new hemistich actually leads to a new sequence of the *kâr*’s hemistiches that correspond to Cantemir’s *kâr* Type I:

1. Kavl-i muhteşem ki küned kavm-i be-yakîn
2. Kavl-i diğerân üftâde ân der-reh-i dîn
3. Nigâh me-bâd ü ber-âyed zi-kemîn
4. Bî-ḥaber-est reh in ü ânest ü ne in

Furthermore, the scribe of TR-Iüne T.Y. 3608 provided, next to the hemistich, information which Demirkol identified as the performance instruction “vü terennümâ[t] hem-çü evvel”. This brief information is essential for understanding the correct performance order of the lyrics, including the *terennüms*, within the musical sections (or *hânes*).²¹ Hence, from the scribe’s performance instructions, it is possible to conclude that the hemistich 2 had to be followed by the previous *terennüm*, which would subsequently connect to the *miyân hâne*. Although the scribe

¹⁷ For the scholarly text and music edition of this piece with critical commentaries, see (CMO1-1/02/089).

¹⁸ The scribe of TR-Iüne 204-2 gave *devr-i Hindî* as *usûl*. The great majority of the song text and music concordances indicated *devr-i revân*, which is probably the more accurate *usûl*.

¹⁹ For a list of consulted music and song text sources, see critical commentary to the music and text editions (CMO1-1/02.089).

²⁰ This concordance piece can be accessed online (TR-Iüne T.Y. 3608, fol. 5).

²¹ (Owen Wright, 1992, pp. 229–233) has elaborated in more detail on the *terennüm* sections of this piece based on five sources that partly dated from different time periods.

of TR-Iüne 204-2 was surely not aware of this missing hemistich, the scholarly edition of this piece followed the reading suggested in TR-Iüne T.Y. 3608. Because the number of syllables was equal in both hemistiches 1 and 2, the music editor could distribute hemistich 2 easily, following the pattern of hemistich 1. In this way, the editors of this codex hoped to have provided a new and alternative reading of this *kâr* based on historical sources and evidence, although the two collections, TR-Iüne T.Y. 3608 and TR-Iüne 204-2, were probably compiled during different time periods. It is also possible to find hemistich 2 in more song text collections such as TR-Itks R. 1723 and TR-Itks R. 1724.²² Interestingly, the same hemistich was handed down in multiple versions which were in some sections very different from each other. TR-Itks R. 1723, for example, changed the word order considerably and split the hemistich with a long *terennüm* section: “*hâne-i sâni* fitâde ender râhi in dîn inest [*terennüm*] kevîm-i dîgar-î”. In TR-Itks R. 1724 the same hemistich was handed down as “*hâne-i sâni* kevîl-î dîgar-î fitâd ender-î dîn u” which is more reminiscent of the version that could be found in TR-Iüne T.Y. 3608.²³

With the new hemistich that could be found in TR-Iüne T.Y. 3608, the “Kar-ı muhteşem” fits Cantemir’s description of *kâr* Type I. This type is composed of four hemistiches and has a *miyân-hâne* but no *zeyl* (Table 1).²⁴

Section	Text	Rhyme	Melody
H1	terennüm 1		
	hemistich 1	a	A
	terennüm 2		
	terennüm 1		
	hemistich 2	a	A
H2 (miyân-hâne)	terennüm 2		
	hemistich 3	b	B
	terennüm 3		
	hemistich 4	a	A
	terennüm 1		

Table 1: Schematic presentation according to Cantemir’s description of *kâr* Type I.

According to Cantemir’s description of *kâr* Type I, the first two hemistiches, including the *terennüms*, form the first *hâne*, whereas the last two hemistiches including *terennüms* compose the second *hâne* or *miyân-hâne*. Table 1 includes one column that indicates “Melody” although Cantemir himself did not explicitly mention the word. The word that Cantemir actually used was

²² I would like to extend my thanks to Judith Haug for drawing my attention to these two concordances.

²³ I would like to extend my thanks to Mohsen Mahdavi, who provided me with the transcriptions of the lyrics from the sources TR-Itks R. 1723 and TR-Itks R. 1724.

²⁴ “Nazar kıl ki, Terennümât’dan şürû’ idüb / ibtidâ olan mîsrâ’ ile ve gene Terennümât ile ve mîsrâ’-ı sâni ile Hâne-i / evvel olur. Mîsrâ’-ı sâlis ile mîsrâ’-ı râbi’ ve gene Terennümât ile / Miyân-Hâne olur; lâkin mîsrâ’-ı râbi’, mîsrâ’-ı evvel ile bir terkibdedir. / Nazar kıl ki, bu Kâr, dört mîsrâ’dan, Miyân-Hâneli ve Zeyl’sizdir” (Cantemir & Tura, 2001, vol. 1, p. 175). It should be noted that there seems to be a minor yet important discrepancy in the description of the *kâr* Type I by Cantemir. Cantemir’s description suggests that each of the *hânes* should contain two hemistiches plus the *terennüms*. However, the labels that he used in his case study *Râst Kâr-ı çâr mîsrâ’-ı Hâce, Hafif*, deviated from the model which he had described only few lines before. In the case study, the second hemistich is shown as “*hâne-i sâni*” (second *hâne*). Since the *kâr* Type I should have two *hânes* – the second *hâne* containing the third and fourth hemistiches – it is likely that for the second hemistich he probably meant “*mîsrâ-i sâni*” (second hemistich) rather than “*hâne-i sâni*”. This reading is also supported by the fact that Cantemir or another hand squeezed the confusing information “*hâne-i sâni*” into the text at a later stage (cf. Cantemir & Tura, 2001, vol. 1, p. 174).

terkîb, which might have had different meanings depending on the context in which it was used. In the descriptions of the vocal music genres *beste*, *nakış* and *kâr*, Cantemir seems to refer to a melodic section within the *hâne*. Thus, when he wrote “lâkin mışra‘-ı râbî‘, mışra‘-ı evvel ile bir terkibdedir” (Cantemir & Tura, 2001, vol. 1, p. 175),²⁵ he likely meant that the forth hemistich is performed to the same melodic or musical section as the first hemistich.²⁶ Cantemir also used the term *terkîb* in the description for the *beste* “... Üçüncü mışra‘ı Miyân-Hâne olur. Terkibi dağı muğâyyerdir. Dördüncü mışra‘ Hâne-i âhır, ve Zemîn ile bir terkibde olur” (Cantemir & Tura, 2001, vol. 1, p. 173).²⁷ In this brief statement, Cantemir shows that the *terkib* of the *miyânhâne* alters, which is true because the *miyânhâne* usually has modulations. The fourth hemistich, which composes the last *hâne* of the piece, is, again, in the melody of the first, or the *zemîn*. Hence, it is possible to deduce from Cantemir’s description of the *terkib* the melodic relationship within the hemistiches of a vocal piece.

This interpretation of the word *terkîb* makes it possible to draw further conclusions about the similarities between the model that Cantemir described, and the “Kâr-ı muhteşem”. According to the model in Table 1, hemistiches 1 and 4 should be performed to the same musical section or melody. In the case of the “Kâr-ı muhteşem”, however, the melodies do not seem to fully coincide with Cantemir’s model.

Section	Text	Rhyme	Melody
H1	terennüm 1		
	hemistich 1	a	A
	terennüm 2		
	hemistich 2	a	A
	terennüm 2		
H2 (miyânhâne)	hemistich 3	a	B
	terennüm 3		
	hemistich 4	a	A'
	terennüm 2		

Table 2: Supposed structure of the “Kâr-ı muhteşem” in TR-Iüne 204-2, pp. 116–117.

Although the melody of hemistich 4 is not an exact repetition of that of hemistich 1 (Table 2), in the first *hâne*, a loose relationship can still be observed: firstly, the melody to which hemistich 4 is performed also develops within the octave of D1–D2; and secondly, hemistich 4 is performed in the same mode as hemistich 1. After the modulation in the *miyânhâne* (hemistich 3), the melody returns to makâm *Râst* with hemistich 4, and hence easily connects to the *terennüm* section (*lâzime*) of the first *hâne*. A much closer melodic correspondence can be seen if the initial words of hemistich 1, “Kavli muhteşem”, are left out. The melodic line of the words “ki küned kavmi beyağın” and of hemistich 4, “Bî hâberest rehi in ânest tû ve in”, are remarkably similar to each other and end on the same pitch *segâh* (Example 1).

²⁵ “However, the fourth hemistich and the first hemistich are in the same *terkîb*” (My translation).

²⁶ Feldman also made similar observations on Cantemir’s use of the word *terkîb* (1996, pp. 321–322). In the sixteenth and seventeenth centuries, the term *terkîb* referred to melodic lines that were composed of small units. Hence the word *terkîb* seems to have referred to a melodic section within the composition.

²⁷ “The Third line is the *miyânhâne*. Its *terkîb* changing. The fourth hemistich is the last *hâne*, and stands in the same *terkîb* as the *Zemîn*” (My translation).

Hem. 1 Kav - li muh - te - şem

ah ki kü - ned kav - mi be - ya - kın

Hem. 4 Bî - hâ - be - rest re - hi in

â - nest tû ve in

Example 1: Juxtaposition of the two musical sections in the “Kâr-ı muhteşem”: above, the section with hemistich 1, and below, the section with hemistich 4.

Based on this similarity, it is, indeed, possible to consider hemistich 4 a derivation of the zemîn, although it does not exactly repeat the same melody.

Kâr-ı bâğ-ı behişt

Similar to the “Kâr-ı muhteşem”, which, with the additional hemistich, offers a new reading of the piece, the next case study also allows alternative readings. The piece in question is the “Kâr-ı bâğ-ı behişt” in makâm *Irâk* and usûl *hafîf*.²⁸ In the consulted music sources, such as the codices TR-Iüne 204-2 and TR-Iboa TRT.MD.d 569 (pp. 79–80), this piece has four hemistiches similar to many concordances from song text collections,²⁹ including the printed song text anthology *Hânende* (1899). The scribe of TR-Iüne 204-2 gave the lyrics as follows:

1. Nemikeşed ser-i mûy-i dilem be-bâğ-ı behişt
2. Zi-çâk-ı pîrehenî kerde-em sürâğ-ı behişt
3. Müdam-âyed [e]z-bûy-ı tu cân eğer ârend
4. Nesim-i 'anber-i zülfi tu der-dimâğ-ı bihişt

The musical structure, as well as the four hemistiches of the “Kâr-ı bâğ-ı behişt”, that appear in most of the historical music and song text anthologies fit Cantemir’s *kâr* Type I. Analogous to Cantemir’s reading, the “Kâr-ı bâğ-ı behişt” as it appears in codex TR-Iüne 204-2 would correspond to the structure presented below (Table 3).

²⁸ The following analysis is based on the version of this piece in Hampartsum notation which is included in the codex TR-Iüne 204-2, pp. 71–72. For a preprint edition of this *kâr*, see (CMO1-I/02.053).

²⁹ This piece appears in the song text collections TR-Iak MC_Yz_K.000431, D-Bsbha Ms. or. quart. 1578, TR-Iüne T.Y. 3466, TR-Iüne T.Y. 3866 and in the printed song text anthology *Hânende* (1899). TR-Iüne T.Y. 3866 attributed this piece to “Amel-i 'Ayntâbi Melîmed Ağa”. For further information retrieved from the text edition consult the study prepared by Demirkol (CMO1-I/02.053).

Section	Text	Rhyme	Melody
H1	terennüm 1		
	hemistich 1	a	A
	hemistich 2	a	B
	terennüm 2		
H2 (miyânhâne)	hemistich 2	a	B
	hemistich 3	b	C
	terennüm 3		
	hemistich 4	a	B
	terennüm 2		
	hemistich 4	a	B

Table 3: Structure of the “Kâr-ı bâğ-ı behişt” according to TR-Iüne 204-2, pp. 71–72.

Although the sequence seems to deviate from that in Cantemir’s description (Table 1), it is possible to recognize the structural disposition of the four hemistiches that form two *hânes*. Relationships can be observed in hemistiches 2 and 4 on a musical level, as well as on a poetical level, in regard to the rhyme scheme in hemistiches 1, 2 and 4. Based on this information, it seems plausible to consider this piece a *kâr* Type I. However, similar to the “Kâr-ı muhteşem”, also in this case did song text collections indicate one more distich. This additional distich impacts the *kâr*’s structure and changes it from a *kâr* with two *hânes* to a *kâr* with three *hânes*. Suphi Ezgi had also become aware of this fact and gave a *bend-i sânî* in his work *Nazarî ve Amelî Türk Musikisi* (vol. 3, p. 146).³⁰ Unfortunately, Ezgi did not distribute the syllables of the lyrics in the text underlay, although he seemed to have a clear idea about the piece’s performance order. It is likely that the number of syllables which he presented in the text underlay of *hâne* 1, and those that resulted from *hâne* 2, would not match. Only a few historical concordances from song text anthologies indicated a *bend-i sânî*, such as TR-Iak MC_Yz_K.000431, D-Bsbha Ms. Or. Quart. 1578 and TR-Iüne T.Y. 3466. The first two labelled the *hânes* or hemistiches clearly, and provided additional performance instructions such as “terennüm kelevvel” (TR-Iüne T.Y. 3466), or simply the *terennüm* syllables to be performed between the *bend-i sânî* and the *miyânhâne* (D-Bsbha Ms. Or. Quart. 1578; TR-Iak MC_Yz_K.000431). The *terennüm* section of the *bend-i sânî* ends, similar to those of the other *hânes* of this piece, with the repetition of the distich’s second hemistich, which brings the respective *hâne* to a conclusion. The additional distich that, together with the *terennüms*, composes the second *hâne* also impacts the numbering of the hemistiches and of the *hânes*.

(Hâne-i evvel)

1. Nemikeşed ser-i mûy-ı dilem be-bâğ-ı behişt
2. Zi-çâk-ı pîrehenî kerd-em sürâğ-ı behişt

(Hâne-i sânî)³¹

3. Nisân-i hâne-i yâr est rekîb-î rûsieh-î
 4. Zi düzeğî giriftest kes-î çirâğ-ı bihişt
- (Miyânhâne)

³⁰ Ezgi gave the song text of the *Kâr-ı Bâğ-ı behişt* with the “ikinci hâne” following the music notation “Nişanhaneî yar ez rakibi mey peres zi düzah; meğer kat ez kesî çerâğı behişt”.

³¹ This distich indicated as “bend-i sânî” was adopted from TR-Iüne T.Y. 3466 and was transcribed by Mohsen Mahdavi for this paper.

5. Müdām-āyed [e]z-büy-ı tu cān eğer ārend

6. Nesīm-i ‘anber-i zülf-i tu der-dimāğ-ı behişt

Hence, whereas hemistiches 1 and 2 constitute the first *hâne*, the *bend-i sâni* with the hemistiches 3 and 4 form the second *hâne* and are performed to the same music as *hâne* 1. The third *hâne* (or *miyânhâne*) is composed of hemistiches 5 and 6. Thus, the additional second distich, which is provided in the textual concordances, shows that this *kâr* actually does not belong to Cantemir’s *kâr* Type I as previously assumed, but fits the characteristics of Type II, which consists of six hemistiches, including *miyânhâne* but no *zeyl*.³² The example that Cantemir provided in his treatise for *kâr* type II (Table 4) actually coincides in terms of structure very much with that of the “Kâr-ı bağ-ı behişt”.³³

Section	Text	Rhyme
H1	terennüm 1	
	hemistich 1	a
	hemistich 2	a
	terennüm 2a terennüm 2b ³⁴	
H2 (bend-i sâni)	terennüm 1	
	hemistich 3	b
	hemistich 4	a
	terennüm 2a terennüm 2b	
H3 Miyânhâne	terennüm 3	
	hemistich 5	b
	hemistich 6	a
	terennüm 4 terennüm 2b	

Table 4: Schematic presentation of Cantemir’s description of *kâr* Type II.

The initial *terennüm* section is followed by the first two hemistiches, which are performed successively. The first *hâne* ends with a second *terennüm* section. *Hâne* 2 is introduced by the same *terennüm* as *hâne* 1 and is followed by the next two hemistiches of the *bend-i sâni*, which are probably sung to the same *terennüms* as *hâne* 1.³⁵ The second *terennüm* section follows, and eventually connects to the *miyânhâne*. The *terennüm* that follows the last hemistich 6 of the third *hâne* draws on *terennüm* 2b and brings the *kâr* to a conclusion. A very similar structure would be observed in the “Kâr-ı bağ-ı behişt”, if the *bend-i sâni* was implemented (Table 5).

³² “İkinci nev’i altı mısra’dan, Zeyl’siz olur”. Cantemir described this *kâr* Type II as follows: “Nazar kıl ki mısra’ı ve terennümât ile Hâne-i evvel olur. İki / mısra’sı dağı ve Hâne-i evvel’in terennümâtı ile Hâne-i sâni olur. / İki mısra’sı dağı kendü terennümât(ı) ile ve terennümât-ı sâni ile Miyân-hâne olur” (Cantemir & Tura, 2001, vol. 1, p. 179).

³³ Cantemir gave a *kâr* in makâm *Uşşâk*, usûl *hafif* with hemistich 1 “Şah-ı büstân zevk-bağş (u) sohbet-i yârân hoşest” attributed to Koca Osmân.

³⁴ *Terennüm* 2 is relatively long compared to the other *terennüm* sections of this piece. It is likely that *terennüm* 2 is composed of two subsections. The first “Dilâ dilâ dir dir[...].Ra’nâyı men”, and the second “âhâ hey âhâ hey[...].işve-bâz-ı men”. In order to differentiate between these two sections, I have labelled the latter one “*terennüm* 2b”. It seemingly has the function of the *lâzime* and is supposed to be repeated at the end of the *miyânhâne*, as evident in the instruction “tâ âhırın” [until the end] (Cantemir & Tura, 2001, vol. 1, p. 179).

³⁵ See Cantemir’s instruction “Hâne-i sâni: Terennümât-ı evvel” (Cantemir & Tura, 2001, vol. 1, p. 175).

Section	Text	Rhyme	Melody
H1	terennüm 1		
	hemistich 1	a	A
	hemistich 2	a	B
	terennüm 2		
	hemistich 2	a	B
H2 (bend-i sâî)	terennüm 1		
	hemistich 3	b	A
	hemistich 4	a	B
	terennüm 2		
	hemistich 2	a	B
H2 (miyânhâne)	hemistich 5	c	C
	terennüm 3		
	hemistich 6	a	B
	terennüm 2		
	hemistich 4	a	B

Table 5: Supposed structure of the “Kâr-ı bâğ-ı behişt” including the *bend-i sâî* based on TR-Iüne 204-2, pp. 71–72.

Kâr-ı Şevk-name

To conclude this study and to offer one more example that shows the discrepancy between the transmission of the *kârs* in music and song text collections, the following case study will look at one more piece. The *kâr* has the programmatic title *Şevk-nâme* and is in makâm *Râst* and usûl *hafîf*. It was included in TR-Iüne 204-2, pp. 114–115, which was also used in this study as the main music source.³⁶

Section	Text	Rhyme	Melody
H1	terennüm 1		
	hemistich 1	a	A
	hemistich 2	a	B
	terennüm 2		
	hemistich 2	a	B
H2 (miyânhâne)	terennüm 3		
	hemistich 3	b	C
	terennüm 4		
	hemistich 4	b	B
	terennüm 2		
	hemistich 4	b	B
	terennüm 3		

Table 6 : Structure of the *kâr* “Şevk-nâme” in TR-Iüne 204-2, pp. 114–115.

³⁶ For a preprint edition of this piece, see (CMO1-I/02.88).

The *kâr*'s structure (Table 6) seems, at first sight, to coincide again with Cantemir's *kâr* Type I (Table 1). Codex TR-Iüne 204-2 and other music sources generally provided the following four hemistiches:

1. Ez-şevk-i tu ân zülf-i cemâl-i tu nedidim
2. Ez-pâyi fütâdîm bigüyd neresidim
3. Feryâd besî kerdem ü feryâd-resî nist
4. Güyâ ki der-in kûbbe-i firûze kesî nist

Similar to the previous case studies, the “*Kâr-ı Şevk-nâme*” also seemed to have been transmitted inaccurately in the nineteenth-century sources. An additional distich was found in two song anthologies and was indicated as “*bend-i sâni*” (D-Bsbha MS. Or. Quart. 1578) or “*hâne-i sâni*” (TR-İtks R. 1723). Among the twentieth-century music sources, Ezgi seemed to have been the only one who included the second distich as “*zinci hâne*” in the block lyrics.³⁷ The *bend-i sâni* is supposed to be performed to the same musical material as *hâne* 1. As in the previous case study, the additional distich changes the *kâr*'s typology from Type I to Type II: a *kâr* with six hemistiches, *miyânhâne* but no *zeyl*. The complete hemistiches of the “*Kâr-ı Şevk-nâme*” would be numbered as follows:

(Bend-i evvel)

1. Ez-şevk-i tu ân zülf-i cemâl-i tu nedidim
2. Ez-pâyi fütâdîm bigüyd neresidim
- (Bend-i sâni)³⁸
3. Nâm-i tu neburdîm ki az hîş nereftim
4. Yâd-i tu nekerdîm ki ez hîş remidim

(Miyânhâne)

5. Feryâd besî kerdem ü feryâd-resî nist
6. Güyâ ki der-in kûbbe-i firûze kesî nist

Although it is possible to find and reconstruct the missing distich, it is hard to actually apply the syllables of the lyrics to the music scores that are at hand. In many cases, the number of syllables do not correspond with those that were indicated by the scribe of the music score. Another problem derives from the different transmissions of the words, which often differ in the sources. Hence, more scholarly dedication is necessary to study the song texts systematically. This would help to develop a method that would facilitate finding or producing more accurate version of the hemistiches which would go together with the musical and formal disposition of the *kâr*. For the time being, it is only possible to consider additional hemistiches in the theoretical structure of the piece based on the characteristics that Cantemir described. How the “*Kâr-ı Şevk-nâme*” could have looked with the additional distich is presented in the following table (Table 7).

³⁷ The additional distich was indicated as “*nâmi tü ne bürdîm ki ez huş bireftim; yâdi tü kerdîm ki ez hun ne tabîbim*” (Ezgi, vol. 3, p. 148). Interestingly, Ezgi attributed this piece to Abdül Ali (d. 1575?) instead of Merâgî. The only primary source that attributed this piece to Abdül Ali was TR-Iüne T.Y. 5644, fol. 10a. The lyrics in this source show a high level of congruency with those in Ezgi's edition. It is therefore very likely that Ezgi's assumption were based on the song text collection TR-Iüne T.Y. 5644.

³⁸ This distich indicated as “*hâne-i sâni*” was adopted from TR-İtks R. 1723, fol. 4b. and was transcribed by Mohsen Mahdavi for this paper.

Section	Text	Rhyme	Melody
H1	terennüm 1		
	hemistich 1	a	A
	hemistich 2	a	B
	terennüm 2		
	hemistich 2	a	B
	terennüm 3		
H2 (bend-i sâni)	hemistich 3	a	A
	hemistich 4	a	B
	terennüm 2		
	hemistich 4	a	B
	terennüm 3		
H3 (miyânhâne)	hemistich 5	b	C
	hemistich 6	b	B
	terennüm 2		
	hemistich 6	b	B
	terennüm 3		

Table 7: Supposed structure of the “Kâr-ı Şevk-name” including the *bend-i sâni* based on TR-Iüne 204-2, pp. 114–115.

Another important topic that deserves more scholarly attention is this *kâr*’s title. The programmatic title *Şevk-nâme* [Book of Love] can be found, without any exception, in all of the late nineteenth- and twentieth-century sources that were consulted for this study. The earliest known source that mentions this piece with the programmatic title is probably TR-Iüne T.Y. 5644. If Wright’s assumption about the manuscript date is correct (1992, p. 291), it is likely that this programmatic title emerged in the early eighteenth century. There are, however, other song text collections, probably from the same century, such as TR-İtks R. 1723 and D-Bsbha Ms. or. quart. 1578,³⁹ which did not use the programmatic title. The latter two sources gave, in addition to information such as music genre, composer and *usûl*, the term “*durâkı*”, which however, could not be further contextualized at the time of writing. More research is necessary in order to arrive at further conclusions.

Conclusion

As previous research has shown, the Persianate repertoire in Ottoman music derived from the emergence of a new “Ottoman style” that became established mainly in the eighteenth century. It seems, however, that in the nineteenth century, when music notation was used more extensively, musical form and the transmission of lyrics had been already in a period of decline. The Persianate vocal repertoire, which has survived until today in nineteenth-century Hampartsum

³⁹ The eighteenth-century being the supposed date for the song text collections TR-İtks R. 1723 and D-Bsbha Ms. or. quart. 1578 is based on Wright’s assumption (1992, pp. 288–289).

music collections, is relatively small compared to the extensive repertoire that can be found in many of the song text collections that are still waiting to be studied. Did the repertoire gradually fall into oblivion because of a trend change in the transmission culture? The decline in the Persianate music repertoire is also evident in the inaccurate transmission of the songs, such as missing hemistiches or distiches. This was not only limited to the music collections but seemed also to be the case in song text anthologies. For nineteenth-century Ottoman musicians it was seemingly unproblematic to perform the above-mentioned *kâr*s with four instead of six hemistiches. Even the “*Kâr-ı muhteşem*”, which had only three hemistiches and did not coincide with any of the *kâr* types that were described by Cantemir, did not seem to have drawn any particular attention.

Likewise, the theoretical descriptions of the *kâr* genre showed considerable changes in quality. Whereas Cantemir gave relatively clear descriptions of the *kâr* using specific technical terminology as well as case studies to exemplify his theory, the few *kâr* definitions from the nineteenth century, such as those by Uz and Konuk, remained, compared with those of Cantemir, quite rudimentary. Therefore, for this research, the study of Cantemir’s theories together with seventeenth- and eighteenth-century song text collections turned out to be very beneficial. Based on Cantemir’s *kâr* descriptions, it was possible to become aware of the fact that the “*Kâr-ı muhteşem*” seemingly was transmitted with three instead of four hemistiches. In order to prove the theory of the missing hemistich, numerous handwritten song text collections had to be examined until the hemistich was eventually found in relatively few manuscripts in slightly different versions.

It would be interesting to fathom ways in which these findings could be considered in today’s performance practice. The recordings that are available today relied on versions with lyrics that were incomplete. For historically informed performance, and for musicology, it would be beneficial to use these kinds of research findings and suggest new ways of reading and performing these pieces. This would motivate more researchers to conduct further studies of the Ottoman Persianate repertoire and similar cases, and propose further solutions for today’s performance practice.

Whereas this paper’s focus was on few pieces from the *kâr* genre, a similar paper could also be prepared for the *nakış*, which is another music genre that had emerged in the Persianate repertoire. Similar to the *kâr*, Cantemir also provided descriptions of the *nakış*. Whereas the scribes of the late nineteenth-century music manuscripts identify the *kâr* genre correctly, the *nakış* genre gives more room for misinterpretations, but the songs which belonged to it could be identified thanks to their musical structure.⁴⁰

The scholarly editions of Ottoman vocal music, especially those of the Persianate repertoire, have shown that this repertoire creates great challenges for scholarship that cannot be met by one academic discipline only. To approach this topic at a scholarly level, many skills are required. Besides having good knowledge of Ottoman music history and archival work, it is necessary to have expertise in Ottoman, Persian and Arabic languages and literature – and even more so when taking into consideration the numerous unstudied and important music sources that deserve more scholarly attention.

⁴⁰ For the treatment of the *nakış* genre in the edition of codex TR-Iüne 204-2 see Introduction to the Music Edition.

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Özgün Makale

An Archive of Variants - Hampartsum Notation and Variability in the Transmission of Ottoman Art Music¹

Bir Varyantlar Arşivi - Osmanlı Sanat Müziğinin Aktarımında Değişkenlik ve Hamparsum Notası

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Abstract

Especially Ottoman music culture is known to have a rich written music archive. A substantial part of the musical repertoire of Ottoman art music has been notated by various scribes in manuscripts using Hampartsum notation since its invention in the early 19th century until the 20th century. When those notebooks are compared, it is observable that they usually contain different versions of a piece of music. While there is often no explanation for these different versions, some variants are attributed to different composers or performers according to personal stylistic characteristics, while others are chronologically characterized as “old-new”. In addition, in some cases the notation was corrected by the scribe or a later hand, or notes were made about the quality of the present version. The fact that musicians educated in an oral tradition (meşk system), where repetition and imitation of the teacher are of great importance, made such evaluations during the written transmission of music cannot be considered independent from the practices of the oral tradition and provide important information about the underlying musical concepts. This study aims to examine the variability in Ottoman art music in the light of various examples selected from Hampartsum notebooks, in parallel with cultural paradigms.

Keywords: Music Manuscripts, Hampartsum Notation, Meşk, Ottoman Music, Versions.

Öz

Özellikle Osmanlı müzik kültürünün zengin bir yazılı müzik arşivine sahip olduğu bilinmektedir. Nitekim, sanat müziği repertuvarının önemli bir miktarının, 19. yüzyıl başındaki icadından 20. yüzyıla uzanan süreçte Hampartsum notası ile notaya alındığı görülmektedir. Hampartsum defterleri incelendiğinde ise genellikle bir müzik eserinin farklı versiyonlarını içerdikleri fark

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edilen diğer bir gerçektir. Bu farklı versiyonlar için çoğu zaman bir açıklama yer almazken, bazı varyantların kişisel (tavır) üslup özelliklerine göre farklı besteci veya icracılara atfedildiği, bazı-
larının ise kronolojik bir şekilde 'eski-yeni' nitelemesiyle anıldığı görülmüştür. Buna ek olarak, bazı durumlarda notasyon, kâtip veya sonraki bir el tarafından düzeltilmiş veya mevcut versiyonun niteliği hakkında üzerlerine notlar düşülmüştür. Öğretmeni tekrar ve taklit etmenin büyük önem taşıdığı sözlü bir gelenek (meşk sistemi) içinde yetişen müzisyenlerin, müziğin yazılı aktarımı sırasında bu tür değerlendirmelerde bulunmuş olmaları, sözlü geleneğin uygulamalarından bağımsız düşünülmemeyeceği gibi altta yatan müzikal konseptler hakkında da önemli bilgiler vermektedir. Bu çalışma, arşivlerdeki Hampartsum defterlerinden seçilen çeşitli örnekler ışığında, bir müzik eserinin farklı versiyonlarının işaret ettiği anlamları kültürel paradigmalara paralel olarak ele almayı amaçlamaktadır.

Anahtar Kelimeler: Müzik Yazmaları, Hampartsum Notası, Meşk, Osmanlı Müziği, Versiyon.

Introduction

The transfer of music out of its transience and its sonic dimension into writing already represents an act of archiving. In relation to perception with the sense of hearing, music becomes tangible in a different way in its materialization as musical text and also repeatedly accessible over longer periods of time. The interdependence of music and writing is particularly pronounced in Western art music and has essentially contributed to its development, as Hans Heinrich Eggebrecht states:

Theory (ratio) is constitutive for occidental music, especially for that which particularly characterizes it: the artificial polyphony and its history. Nobody will doubt this (and it has nothing to do with Eurocentrism). And so, too, musical notation is a specifically Western phenomenon. It is in turn - hand in hand with theory - the *conditio sine qua non* for composition. Innovations in composing require new signs, and each new sign opens up new compositional possibilities. Theory, notation and composition form a triadic unity that characterizes Western music. Needless to emphasize that this unity, permeated by ratio, not only establishes the historicity of Western music, but also releases its aesthetic autonomy and does not limit the emotional moment, but on the contrary: makes it possible (Eggebrecht, 1998, p. 76).²

Notation, i.e. musical writing, is thus a basic prerequisite for the historicity of music. However, it is not tenable that musical notation is a “specifically Western phenomenon” (Haug, 2019). It is well known that Ottoman musical culture in particular can draw on a relatively rich archive of written music. One should mention here individual undertakings of harnessing various forms of notation to record the musical repertoire. The apparent first introduction of a Western form of notation (written from right to left) in the Ottoman Empire was by Alî Ufukî in the 17th century. This was followed at the beginning of the 18th century by Nayî Osman Dede (1652–1729) and Dimitrie Cantemir [Kantemiroğlu] (1673–1723) with alphabetic notation systems based on the Arabic alphabet. In the further course of the 18th century, the notations of Mustafâ Kevserî (d. 1770) and somewhat later those of Abdülbâkî Nâsır Dede (1765–1821) were introduced. In addition, with the manuscripts in post-Byzantine notation, e. g. Petros Peloponnesios (1740–1778), and the 19th century prints, there is a certain tradition of notational recording of Ottoman music in the Greek Orthodox cultural sphere.³ It was not until the invention of Hampartsum notation in the early

² Translations from German as well as Turkish into English have been made by the authors.

³ For a classification of the notational techniques cited and their relationship to the process of modernization in Turkey, see (Jäger, 1996; Ergur & Doğrusöz, 2015).

19th century that a method asserted itself that gained a certain interconfessional reach and was not only used by individuals.⁴ Thus, in addition to cross-epoch studies, relatively synchronous comparisons of different manuscripts are possible today. The use of Hampartsum notation into the 20th century also allows a close tracing of the historical development not only of the notation system itself, but also of the changes in the notated repertoire.

The relationship between writing and musical practice, however, may be different from that of Western art music. What is already true for the latter is therefore even more true for a musical culture in which composing is not necessarily bound to a form of textuality:

In the culture of musical notation, textuality is also constantly connected with orality or, in a broader sense, with non-scriptural traditions, processes and activities. Part of the orality, or non-writtenness, is the prior and surrounding musical knowledge that plays a decisive role in every reading, understanding, and implementation of musical notation. The instructions and instructional traditions that mediate between notation and sounding - e.g. in music lessons - take place orally. In the non-written realm remain the already mentioned musical self-evidences, which are transmitted beyond notation. Orality, non-writtenness, e.g. taste claims, performance experiences, undocumented thinking, can be decisive for the variability of the written tradition: the versions of a work (Eggebrecht, 1998, p. 76).

It is precisely this variability of the written tradition that one encounters when examining the corpus of Ottoman music in Hampartsum notation. Unlike Eggebrecht's description of Western music, the introduction of Hampartsum notation did not go hand in hand with the composing of music, but reacted and interacted with an orally transmitted repertoire in a musical culture where orality is the authoritative mode for musical activity. However, what is not written down cannot be subjected to analysis. The rich fund of music manuscripts, on the other hand, makes it possible to draw conclusions about cultural paradigms on the basis of the manner of written transmission:

The archive [...], on the other hand, contains the sequences of a culture as well as its possible paradigms. Every single text becomes readable in comparison with a stock of equivalent possibilities. [...] A paradigm is thus an equivalence structure in the archive, i.e. in the corpus of texts, which one searches for comparable passages. The collection of these equivalence passages designates as a kind of cultural topic the possibilities of what was or would have been sayable in a culture instead of what was found in the manifest text (Baßler, 2020, p. 34).

A comparison of the accessible manuscripts in Hampartsum notation with regard to the identification of such equivalence structures may then shed light on how the variability of the written tradition comes about, what basic conceptual assumptions it presupposes, and what factors influence it.

In addition to the Hampartsum manuscripts; the *güfte mecmuas* ('lyrics anthologies'), the most convenient musicological sources of the pre-notational period, are also noteworthy in this respect.⁵ Besides the lyrics, *güfte mecmuas* also provide information about the *makâm*, *usûl* and composer of a musical piece. It is also seen that the same composition is sometimes assigned to different *makâm*s, *usûl*s or composers in those collections. This is an expected situation that such differences may occur as a result of, for example, a poem being composed by different people in different geographies. However, Uslu (2020) mentions in his study that there are examples in which a composition in the same *makâm* and *usûl*, sometimes in different or in the same

⁴ For a comprehensive cultural history of Hampartsum notation and the repertoire recorded in it, see (Olley, 2017a).

⁵ If, of course, the books including many music pieces written by a few pioneering musicians such as Ali Ufkî (d. ca. 1675), Nâyî Osmân Dede (1652–1729) and Kantemiroğlu (1673–1723) are excluded.

notebook, is attributed to two different composers, and suggests that this may be the result of an error caused by the person who wrote down the lyrics attributing the work to whom s/he learned the music from, through *meşk* (pp. 142–146). Uslu supports this argument with an example, the attribution of a composition by Âmâ Kadrî [Kadrî Çelebi] (d. 1650) to İtrî (d. ca. 1712) instead. This shows that a composition might have been attributed to another composer over time, through the authority acquired by the role s/he overtook in transmitting. Jäger (2016) exemplifies a similar situation with a composition notated in the manuscript NE211⁶, found in *Nadir Eserler Kütüphanesi* at Istanbul University, where Hampartsum notation is a means of transmission: *Irak elçi peşrevi* (pp. 39–41). What is remarkable about this score is that its fourth *hâne* is attributed to Tanburî İsak (d. after 1807). Already unknown in the 1700s and composed for the Mehterhâne, a version of this composition, which is quite different in terms of *makâm* and form, was transcribed by Kantemiroğlu (1673–1723) more than a century earlier, again without the fourth *hâne*. What is interesting, as Jäger points out, is that Tanburî İsak was probably treated as the composer based on his role in transmission.

Mesık System, The Concept of “Style” and Reflections on the Manuscripts

Jäger (2016) also states that a new awareness began in the mid-19th century: the awareness of a personal style that distinguishes the individual composers (p. 41). As an example to this, he draws attention to two instrumental pieces from a Hampartsum notebook being kept in *Dil ve Tarih–Coğrafya Fakültesi* (‘Faculty of Languages and History–Geography’) at Ankara University.⁷ These are two different interpretations of a peşrev composed by Tanburî Nu’mân Ağa (d. ca. 1834). The owners of these two consecutively notated interpretations (or styles), Nakşı Dede (d. 1854) and Neyzen Sâlim Bey (d. 1885), are mentioned in the headings of the scores. Accordingly, the one transmitting the musical piece apart from the composer, gained also a great importance. This is because notation has probably made it easier for one to access different versions in different manuscripts without the necessity of being accepted into the selective-permeable world of the *meşk* system. This suggests that the access to a diversity of versions may have increased awareness of the concept of personal style. It is very likely that this awareness increased in parallel with the widespread use of notation, and it is not beyond the realm of possibility that the different composer attributions in the *güfte mecmuas* may be related to the authority created by personal style. Before the 19th century, the scarcity of sources providing musical notation prevents us from making a reliable claim on this subject, but an examination of the theory books shows that there were many changes in *makâm*s and *usûl*s. Therefore, a composition may have changed due to more than one factor over a long period of centuries.

On the other hand, in the *meşk* tradition, students are loyal to what they have learned from their teachers. This is because transmission takes place through the student's imitation and repetition of the teacher, and in this context, what is transmitted is both the style of the teacher and the musical corpus in his memory. Therefore, for the student, both a good memory that allows him to memorize many compositions and loyalty to adopt the style of the teacher are important. According to Ülgener (as cited in Ayas, 2015), “going out of the ancient manner and seeking new and different methods is nothing but an empty labor and invention” (p. 84). In other words, what the teacher taught represents what is ancient and correct, and going beyond it is frowned upon. Haug (2018) also notes that in the long history of *meşk*, the ideal is loyalty to the teacher and the

⁶ RISM: TR-Iüne 211-9.

⁷ See (TR-Am Müteferrik 335, pp. 88–89).

figure he embodies, not an abstract version of “correctness” close to the “original” (p. 84). *Meşk* literally means the writing sample that a calligrapher (“hattat”) gives to his student as a homework, and the musical world borrowed this term from the world of calligraphy (Behar, 1998, p. 13). Accordingly, the student would try to copy the writing sample given by his teacher over and over again until he gained his teacher's appreciation and approval, hence, the importance of imitating the teacher is obvious. On the other hand, a student in the field of music may have more than one teacher. Ayas (2015) states that there is no requirement for a student to take lessons from a single teacher, and although it is considered correct and legitimate to learn different genres of the repertoire from different teachers, it is also frowned upon to consider one teacher superior to the other and to show disrespect (p. 81).

Looking at Hampartsum manuscripts, it is noticeable that there are strong connections between at least some of the notebooks. The findings presented by Pelen (2022, pp. 2–7) reveal an exchange of musical compositions between manuscripts NE214⁸, NE211 and OA355⁹, and point to the existence of a substantial copying practice.¹⁰ In some cases, even scribal errors were transferred. These findings suggest that the practice of *meşk*, the educational process based on the imitation and repetition of the teacher by the student, may have been reflected in the notebooks. Olley (2017a) states that many collections were compiled over a considerable period of time, and include additions by several hands, indicating that they were passed on between different generations of musicians who were probably in a teacher-student relationship (p. 215). It also seems likely that the very similar handwriting in some Hampartsum notebooks is related to this. Accordingly, although at first glance they appear to have been written by the same scribe, it is possible that they may indicate a similarity stemming from a teacher-student relationship. Some of the Hampartsum notebooks in the *Nadir Eserler Kütüphanesi* at Istanbul University are known as the Râşid Efendi collection, and since the handwriting is very similar in most of them, this may lead researchers to attribute them, perhaps misleadingly, to the same scribe (Figure 1).¹¹

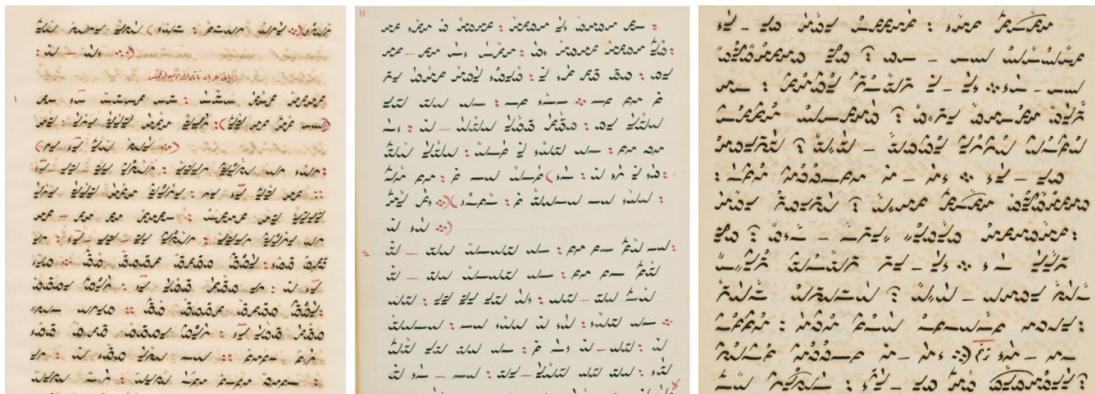


Figure 1: Excerpts from TR-lüne 205-3, p. 19; TR-lüne 207-5, p. 11 and TR-lüne 208-6, p. 1.

Behar (1998; as cited in Ayas, 2015), speaking about the method of *meşk* in the 1950s, states that the music scores to be studied were in the hands of the students and therefore it was essential to photocopy the sheets and study from those copies, rather than the student memorizing the work by imitating the teacher (p. 151; p. 88). This practice started in the mid-20th century and differs from the Ottoman *meşk* tradition in this respect. However, considering the reasons mentioned

⁸ RISM: TR-lüne 214-12.

⁹ RISM: TR-Iboa TRT.MD.d. 355.

¹⁰ See https://corpus-musicae-ottomanicae.de/servlets/MCRFileNodeServlet/cmo_derivate_00001066/CMO1-I-11b_Commentary.pdf.

¹¹ Also see (Olley, 2017a, p. 210).

above, the Hampartsum notebooks in the archives suggest that this practice may have started earlier. In view of all this, the question arises: In a tradition where imitation and repetition are so important, how and why could different versions of a musical composition have been created?

Personal Style

The training process had to be long in order for students to memorize a certain repertoire at a level that could be passed on to future generations, and it was only after such a long training process that a student could become a “teacher (or master)” and begin to produce his own compositions and improve his performance with the accumulated knowledge provided by this training (Beşiroğlu, 1997; as cited in Gerçek, 2008, p. 155). Accordingly, when a musician who imitates his master reaches a level and competence where he establishes his own authority, it is possible for him to reveal his own style. Of course, although it is more plausible that there may be a bidirectional cause-and-effect relationship between personal style and authority, another important factor that ensures authority is the number of memorized musical pieces. Aslan (2007) states that this situation is also present in the *âşık* tradition because master *âşıks* boast of knowing many masterly idioms and *âşık* stories, in other words, of “keeping many in memory” and consider this as an indicator of mastery (p. 251). As in the example given earlier, the fact that the Hampartsum notebooks contain copies of musical pieces from different notebooks indicates that written material began to play a role in parallel to memory as a factor in establishing authority. Gerçek (2008) also states that two things in particular are acquired from the master during *meşk*: Memorizing the composition and interpreting it (p. 152). The concept of style, which the word “interpretation” refers to, is to perform a work with an expression appropriate to its lyrics, taking into account the characteristics of the *makâm* in which it was composed, and adding one's own aesthetic understanding while respecting the composer's aesthetic understanding without disturbing the *usûl* and form (Tura, 1988, pp. 83–84; as cited in Gerçek, 2008, p. 152). Ayas (2015) also discusses the issue through Sadettin Kaynak (1895–1961) and his student Alaeddin Yavaşca (1926–2021) and states that the precedent to be taken as a model for a personal style is the teacher and that seeking a new without precedent is contrary to tradition (p. 87). The main purpose of a personal style that is to be created within the specified limits is, at least according to what has been discussed, not to seek a new one, but to make an existing composition better and more finalized. Yavaşca himself defines a performer with a style as “a person who can put all the hidden subtleties of a composition in the best way and with a unique expression” (Zeybek, 2013, p. 6). Erol Deran has also pointed out that not every composition can be performed in accordance with a performer's unique style since the composition is the determinative (Zeybek, 2013, p. 7). Nevertheless, no evidence has been found to refute that it constitutes a subjective judgment as to whether a new interpretation based on personal style conforms to the original or the composer's wishes.

Some of the Hampartsum notebooks in the archives contain additions and corrections on the scores of many of the musical pieces. Whether those interventions were made by the scribe or someone else is a difficult question for researchers to answer, but the meanings they may indicate are important in terms of their relation to the practices of the *meşk* tradition. In the case of NE211, which bears the seal of “Mehmed Râşid”, it appears that some of the musical pieces with various additions were transferred to manuscript NE207.¹² The evidence for this conclusion can be found on the pages of NE211. The annotation “Kayd şüd” (“registration completed”) added

¹² For the seal, see (TR-lüne 211- 9, p. 83). It is not clear who Mehmed Râşid was, hence, Mehmed Râşid and Râşid Efendi (Neyzen Râşid Efendi) possibly are not the same person.

next to the headings of many musical pieces indicates that a piece was transferred to another source, and the linear markings separating the note groups in certain places in a score, indicate a calculation made in order for the transfer to take place in an orderly manner.

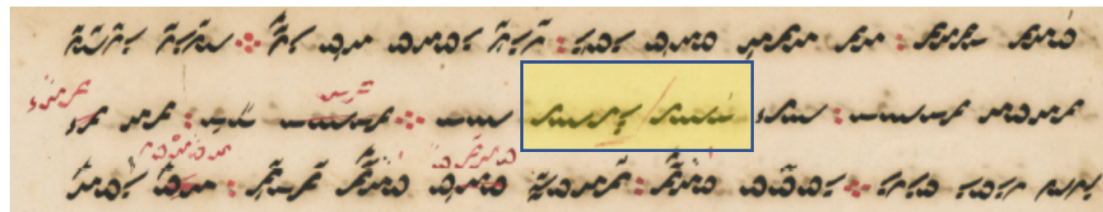
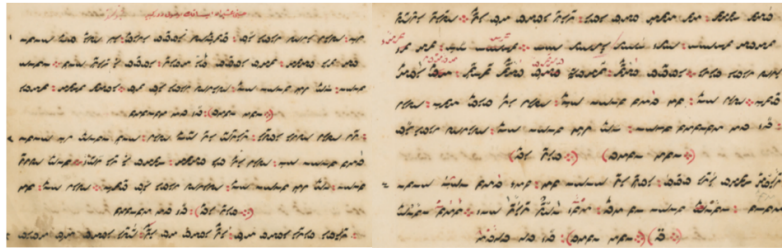


Figure 2: TR-Iüne 211-9, pp. 53-4.

When the manuscripts in the archives were analyzed, it was found that these markings in the piece titled “Hüseynî ‘aşîrân İṣāķîñ ûṣûlî devr-i kebîr” correspond to the page breaks of the same piece in NE207¹³, as seen in figures 2 & 3.

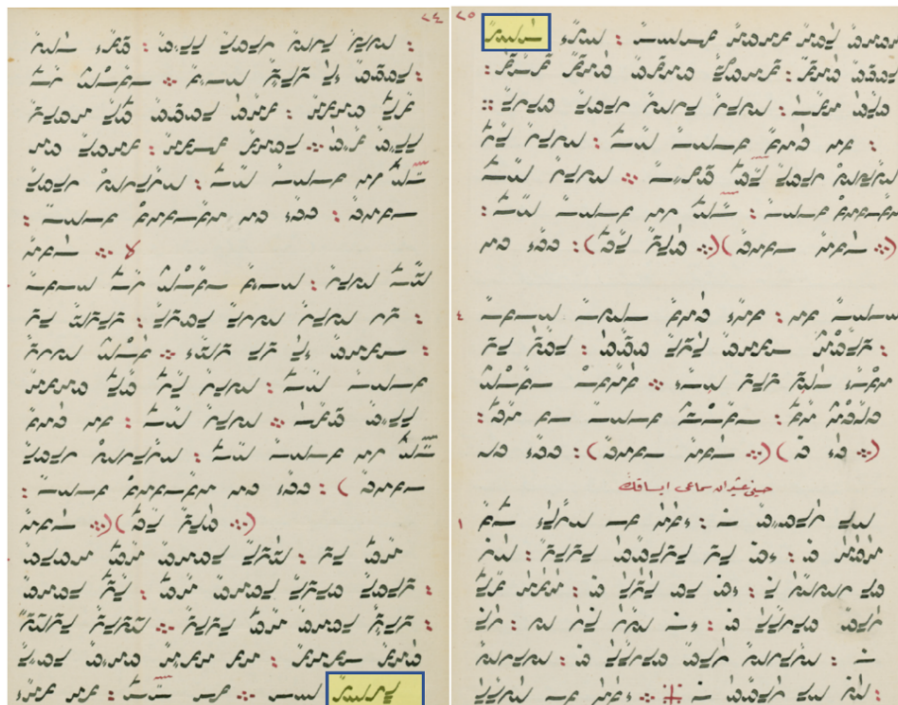


Figure 3: TR-Iüne 207-5, pp. 24-5.

¹³ RISM: TR-Iüne 207- 5.

When other scores with similar indications are examined, it becomes clear that there was a one-way copying process between the two manuscripts. It is likely that the scribe of NE207 was the one who carried out this process. A clue suggesting that his transfer of the variant resulting from the changes he made on NE211 into a new notebook was an attempt to reflect his own style is found in a manuscript in the Surp Takavor Church in Istanbul. For it is understood that this work is the one mentioned by Olley (2017a) in manuscript ST1¹⁴ with the description “in Raşid Efendi’s way [style]” (p. 217). Therefore, if this alteration and transmission was made by Râşid Efendi, the fact that the note groups belonging to the previous version are crossed out indicates that that variant was falsified by Râşid Efendi and that he was defending the legitimacy of his version. Considering the structure of the *meşk* tradition, it is possible that Râşid Efendi may have made this stylistic new arrangement at a time when he had reached the level of a master. Moreover, this new version appears to have minor melodic changes that do not lead to a difference in terms of *makâm* or *usûl*. As Olley (2017a) states: “emendations in [comparable] sources show that the difference between what were considered correct or incorrect versions of a piece could consist in apparently insignificant details, such as the substitution of one passing two-note phrase for another or the addition of half a beat’s rest.” (pp. 216-217).

To extend the examples of personal style, in another Hampartsum notebook from a later period, written in Armenian-Turkish script, some pitch signs in the score are overlaid with other variants and accompanied by a note: “bu üzərindək ‘ılar usdam hanende bōgōsın t ‘avurıdır” (“These above, is the performing style of my teacher Hanende Bogos”) (Figure 4).

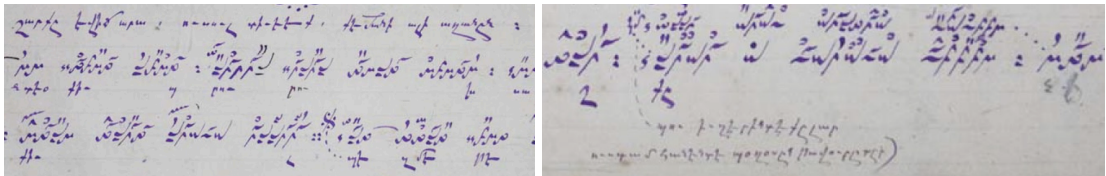


Figure 4: TR-Iboa TRT.MD.d.463, p. 11.

As can be seen, in this notebook, probably dated to the late 19th or early 20th century, this time the note groups are not crossed out or canceled, rather both versions are treated as different but valid variants. The reason(s) behind this attitude of the scribe (or a later hand), who was apparently a student of Boğos Hamamcıyan (1872–1945), is unclear, but what can safely be said is that the available written materials are important sources for understanding the practices of the oral tradition of *meşk*. It appears as if the written fixation of a concrete version of a piece of music in some cases requires justification as far as the origin of what was notated is concerned. Some scribes seem to have been aware that the notated melodies could one day become part of a cultural archive. For with the development of an albeit limited musical written culture, it had to be assumed that others would also read and thus “take into account that one now knows that people at other times and in other regions live differently and take other things for granted” (Baecker, 2012, p. 47). In this sense, the pieces marked with initials as a kind of signature in some of the earliest manuscripts in Hampartsum notation and possible autographs of Hampartsum could also point to this awareness (Olley, 2020, p. 21).

14 RISM: TR-Istek [1].

Classification of Versions as “Old” and “New”

In some of the accessible manuscripts in Hampartsum notation, certain attributes attached by the scribe to the notated compositions reveal an awareness of individual performance styles on the one hand and of a period-bound performance practice on the other (Olley, 2017a, pp. 216-220). The attribution of an individual style gains some relevance primarily from the second half of the 19th century onward, but it is person-bound and thus does not directly refer to a general historical performance practice (Jäger, 2016, p. 41), although it does allow for an approximate temporal delimitation based on biographical composer data. In contrast, additions such as “old” or “new” style or way are not linked to specific performers, but describe a general tendency of an unspecified stylistic epoch. Already some of the presumably earliest manuscripts in Hampartsum notation contain distinctions between the categories of the “old” and the “new.”

In TA110 – like NE203 and OA405 possibly an autograph by Hampartsum Limonciyan (Olley, 2020, p. 21) – below the notation of a peşrev in makâm Hicâzkâr on p. 37 the note “öbir t’efdêrdê dē bu peşrev var lak’ in ō yēni t’ avurdur” (“This peşrev is also found in the other notebook, but that one is in the new style”) can be read.¹⁵ The reverse reference to an “old” style is not found in the manuscript. Thus, the old-new dichotomy in terms of style remains open and not clearly delimited for the time being. However, some titles of compositions included in TA110 contain periodizing additions, including “ēsgî svahan us[u]lî rēmêl” (p. 20) and “rast’ at’ ik’ , u[sulî] zarbēyin” (p. 69). The addition “ēsgî” is likewise given for the title of a peşrev in makâm Acem aşîrân in NE203, p. 2, as well as for the same piece in OA405, p. 33. The questions arise as to which epochal understanding the scribe uses as a basis, whether this historicity is reflected in the notations, and whether defining parameters for the category of a new or old style can be stated.

Looking at the entire contents of TA110, out of a total of 168 notated compositions, 71 are attributed to a named composer, while 95 titles do not include a composer's name, and out of two pieces, one each is assigned to the *Acemler* group and the *Kazancılar*. This roughly corresponds to the general distribution in Hampartsum manuscripts before 1860 and likewise to that in earlier collections such as those of Cantemir and Kevserî (Olley, 2017a, pp. 217 f.). Among the titles with composers, composers active in the second half and transition to the early 19th century are roughly balanced with those of the 17th or first half of the 18th century in terms of variety of names. However, if one takes into account multiple entries, 43¹⁶ compositions are attributed to the former and 25¹⁷ to the latter, which means a noticeable preponderance with respect to the transition from the 18th to the 19th century. In addition to Cantemir himself, other 17th century names from the Cantemir collection are found in TA110, such as Solakzâde (d. 1658) or Zurnazen İbrâhîm Ağa (d. 1715?). Also mentioned in TA110 are Gâzî Giray Hân (1554-1607) and Fârâbî (d. 950). Of the notated compositions without mention of a composer, some can also be found in Cantemir's and Kevserî's collections, in which, on the other hand, a composer is sometimes mentioned.¹⁸ An example of this would be “şük’ü fêza hüsêyini u[sulî] düyêk”, pp. 16-17, which Cantemir attributes to Hasan Cân (Kantemiroğlu, 2001, pp. 53 f.).¹⁹ In some cases, therefore, the linkage of a piece to a composer goes back at least about 200 years, whereas other compositions of comparable age have only survived anonymously.

¹⁵ An edition of manuscript TA110 is currently being undertaken by Marco Dimitriou as part of the DFG-funded project *Corpus Musicae Ottomanicae - Critical Editions of Near Eastern Music Manuscripts at the Westfälische Wilhelms-Universität Münster*.

¹⁶ Of these, 13 compositions alone are attributed to Hampartsum Limonciyan (1768-1839), if the note “k’eat’ibin” (کتايبين) (“the scribe’s”) is to be identified with Limonciyan (Olley, 2020, p. 21). Another nine compositions are attributed to Tanbûrî İsak (d. after 1807).

¹⁷ Among them, Nâyî Osmân Dede (1652-1729) is the most prominent with five compositions.

¹⁸ Some of the anonymous pieces could additionally have been composed by Hampartsum Limonciyan as well, as seems possible for NE203 (Olley, 2020, p. 36).

¹⁹ A comprehensive comparison of all records in TA110 with earlier occurrences in the collections of Alî Ufukî, Cantemir, and Kevserî is not possible at this time and is beyond the scope of this article.

In the case of the previously mentioned “ēsgi svahan us[u]li rēmēl” (p. 20), the link to a composer gives way in favor of an indefinite time indication (“old”), which, however, implies a knowledge of the origin of the piece that has not been entirely lost. The variant recorded in TA110 corresponds to the piece of the same makâm and usûl in Cantemir's Kitâb (no. 277), where it is also listed without a composer (Figure 5).²⁰



Figure 5: First cycle of the Isfahân peşrev in usûl remel (C277 and TA110, p. 20).

Unlike another peşrev in usûl remel, which, notated by the same scribe in NE203, demonstrates a doubling of the rhythmic cycle in relation to Cantemir, so that two cycles in NE203 correspond to one cycle in Cantemir's version (Olley, 2017b, pp. 180 f.), the cycles in the example above are congruent. Thus, the piece, as well as the other peşrev with the addition of “ēsgi” in makâm Acem aşîrân in NE203 (Olley, 2017b, p. 181), falls into the group that did not undergo rhythmic augmentation in the early 19th century. Although the melody in TA110 is noticeably more ornamented, it is still quite close to Cantemir's version, especially since Cantemir may have been selective in his transcription (Ekinci, 2012, p. 223). A later marginal note next to the original heading explicitly refers to the piece as “Eski ısfahân” (Kantemiroğlu, 2001, p. 510), suggesting that the composition is known by this title in oral tradition. Whether this means that the piece is representative and exemplary of an older style and has retained its original structure, or whether it is a coincidence, must be left open here. In any case, the designation “old” here seems to refer at least to Cantemir's time, if not before.

For the peşrev “rast ‘at ‘ik ‘, u[suli] zarbēyin” in TA110, p. 69, interestingly, another variant of the piece is available in the same manuscript (“rasd, zarbēyin dēvir muhammēz”, p. 64). The scribe probably unwittingly notated this twice, but the first occurrence lacks the addition of “at ‘ik ‘”. The piece is also documented anonymously in Kevserî (2016, no. 375).²¹ A comparison with Kevserî shows that no rhythmic augmentation took place here either (Figure 6). Apparently, however, the scribe of TA110 had difficulties in representing the usûl, since the structure-giving division signs and the marking of the cycles is inconsistent in both examples, and in some cases smaller sections have been omitted.²²

Structurally, TA110, p. 64 is more in line with the notation in Kevserî, as mülâzime and hâne 2 correspond, whereas on p. 69 (with the addition “at ‘ik ‘”), hâne 1 contains material from the original mülâzime. The second variant in TA110 is also more melodically elaborate overall and sometimes shows melodic progressions that deviate from the variant notated a few pages earlier. Moreover, it is striking that the variants contained in TA110 show different pitch sets. While the

²⁰ The numbering given here corresponds to that given in Kantemiroğlu (2001). The transcription is based on the same source, but has been transposed and rhythmically scaled for better comparability. All transcriptions of Hampartsum notation were prepared by the authors. Although there is not always immediate convertibility to modern Turkish notation, an effort has been made to adapt the examples to the AEU system.

²¹ The numbering given here corresponds to that given in Kevserî (2016). The transcription is based on the same source, but has been rhythmically scaled for better comparability.

²² In fig. 2, therefore, a transcription of the subdivisions of the usûl used in TA110 has been omitted to provide a more consistent overall picture.

Figure 6: Second and third cycles of the Râst peşrev in usûl darbeyn (K375, TA110, p. 64 and TA110, p. 69).

first variant contains a constant geveşt, the second variant contains ırâk instead. Likewise, the first variant briefly evokes makâm Segâh with the insertion of kürdî, which does not occur in this form in the second variant. It is possible, therefore, that the addition of “at ‘ik’ ” does not refer to a specific mode of performance in terms of the extent of melodic elaboration, but rather to a performance of makâm Râst that is characterized by certain pitches and originates from an earlier period. In any case, the example illustrates that different variants of a composition can be mastered by one and the same person and can coexist equally.

That the execution of a makâm can be considered a stylistic marker is also illustrated by the peşrev in makâm Hicâzkâr on p. 37 with the remark “öbir t ‘efdêrdê dê bu peşrêf var lak ‘ in ö yêni t ‘avurdur”. To be sure, TA110 contains no counterexample of the same piece in the “new” style. But concordances of the piece in later manuscripts in Hampartsum notation, when compared, may shed light on what is meant here by “new” and “old”. The peşrev appears, for example, in OA421, pp. 28-29, a manuscript with an Armenian scribe, as well as NE205, p. 127, which belongs to Neyzen Râşid Efendi's collection. OA421 seems to have a special relationship to the Hampartsum autographs, since it contains a list of instrumental pieces independent of the manuscript itself, most of which are contained in the presumed Hampartsum autographs and, moreover, are apparently recorded in the same handwriting as TA110, NE203, and OA405. It is possible that the scribe of OA421 is a student of Hampartsum and that the manuscript could be dated to the second third of the 19th century due to the form of notation used. NE205, on the other hand, can be dated to the last third of the 19th century due to the notation with explicit duration signs.

Compared to TA110, where the *usûl* is given as *berefşân*, the concordances record *usûl muhammes*; a confusion that presumably occurs because of the same time measure of the *usûls*, which, moreover, are indistinguishable from one another when notated in Hampartsum notation. While the melodic progression of the *teslîm* is basically the same in all three variants, however, the concordances show a peculiarity not seen in TA110 (Figure 7). Instead of the *perdes* *segâh* and *dügâh*, as they occur in TA110 in the overall course of the piece, *bûselik* and *zengûle* appear in both concordances, demonstrating an eminently different understanding of the underlying *makâm*.



Figure 7: *Teslîm* of the Hicâzkâr peşrev in *usûl berefşân/muhammes* in comparison (TA110, OA421 and NE205).

A juxtaposition of the pitch sets reveals that the scale of *makâm Hicâzkâr*, based on TA110, essentially consists of a *Râst* pentachord on *râst* in combination with a *Hicâz* tetrachord on *nevâ* (Figure 8).



Figure 8: Pitch sets of the *teslîm* of the Hicâzkâr peşrev in *usûl berefşân/muhammes* in comparison (TA110, OA421 and NE205).

In the concordances, instead of the *Râst* pentachord, a *Hicâz* pentachord on *râst* is seen, which corresponds to the modern theoretical understanding of the scale. Theoretical treatises on music do not seem to mention *makâm Hicâzkâr* until the 19th century, including Hâşim Bey and P. Kêltzanidês (Popescu-Judet, 2007, p. 102). With regard to the form of the *makâm* in question, Kêltzanidês (1881, p. 162) is not informative, as *bûselik* is mentioned, but *dügâh* or *zengûle* are not mentioned. Both *dügâh* and *zengûle* appear in Hâşim Bey's (2016, pp. 149-150) description, which thus remains ambivalent. Therefore, if the variant in TA110 can stand for the "old" style and the concordances for a "new" style, then "new" in this context denotes an articulation of the *makâm* to be distinguished. It is also worth mentioning that the peşrev, which is anonymously transmitted in TA110 and OA421, is attributed to "Tatar" in NE205, which may have led Yılmaz Öz-

tuna (2006) to suggest “Gazi Giray” as a possible inventor of the makâm *Hicâzkâr* (p. 350). Tatar, identified with *Gâzî Giray Hân* (1554-1607), thus possibly stands for a composition of enigmatic origin and representative of an older repertoire. If makâm *Hicâzkâr* is indeed of more recent origin, this would be an example for the pseudographia described by Feldman (1990–1991, p. 91).

The three examples have shown that in the historical periodization of the repertoire recorded by him, the scribe of TA110 proceeds in a certain way, like Cantemir and subsequent theorists, with respect to a categorization of the modal system with the *kadîm-cedîd* antithesis and sees himself in the succession of predecessors and successors on the threshold (Popescu-Judet, 2007, pp. 72-4). As might be expected, a classification into “old” and “new” is thus always to be reinterpreted for each generation of musicians. As such, manuscript NE215, entitled “*Nâdide ıâkımlar ‘atık*” (“rare ancient pieces”), brings together instrumental pieces by 17th- and 18th-century composers that already seem “ancient” to the late 19th-century scribe.²³ The degree of adaptation of the material to the respective contemporary style seems to be variable to a certain extent, but can manifest itself in a coexistence of different, equally valid variants. TA110, which was apparently consulted by various people after its completion and Hampartsum's death, sometimes contains additions by later hands that added alternative melodic lines to the notation (Figure 9).

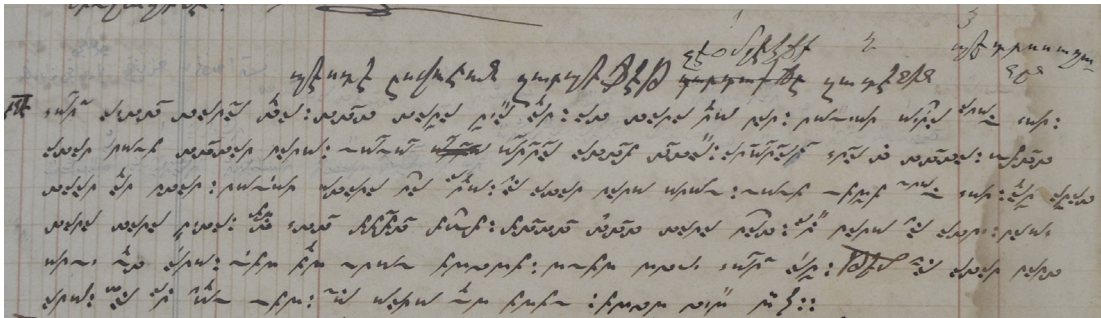


Figure 9: Faint additions by a later hand above the original melodic line in TA110, p. 9.

However, these additions should not necessarily be understood as corrections, but rather as a comparison of a new variant with an older documentation of the piece that has an authoritative radiance. It can be concluded that performers of Ottoman instrumental music in the 19th century were not only aware of the mutability of compositions, but that a constant, context-dependent adaptation of musical material on the part of the performer was even desired in the receiving community and represented a decisive factor within musical culture (Jäger, 2016, p. 42). But what are the limits of this juxtaposition and how far does the tolerance of variability extend?

Classification of Versions as “Correct” or “Incorrect”

In addition to the examples given above, which imply an equal acceptance of different variants, there is also evidence that the recording of different versions of a piece of music can also be accompanied by evaluations of the type “better” or “correct” or “incorrect” (Olley, 2017a, p. 216). Again, examples can be drawn from TA110 in this regard. On p. 75, the title of the *peşrev* “*Sazk ‘âr musinin*” contains the addition “*bu ik ‘i dēfa yazılmış zērē bu ēyisidir*” (“This was written twice because this is the better [version]”), which is also noted in this form in NE203, p. 18 (Olley, 2017a, p. 216). The first recording of the piece in TA110 is found on pp. 37-38. If one compares the two recordings, one not only notices the melodic differences but also the redistribution of the *usûl* divisions as well as additional structural markings such as the labeling of the *teslîm* or the inclu-

²³ For an edition of the manuscript see (Dimitriou, 2020).

sion of second repeat endings, which partially reorganize the overall arrangement of the piece (Figures 10 & 11).

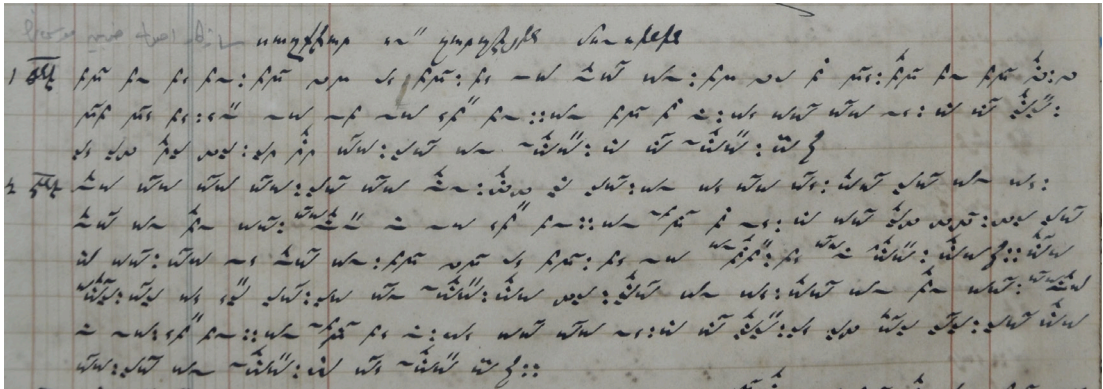


Figure 10: First occurrence of the Sazkâr peşrev in TA110, pp. 37-8, hânes 1-2.

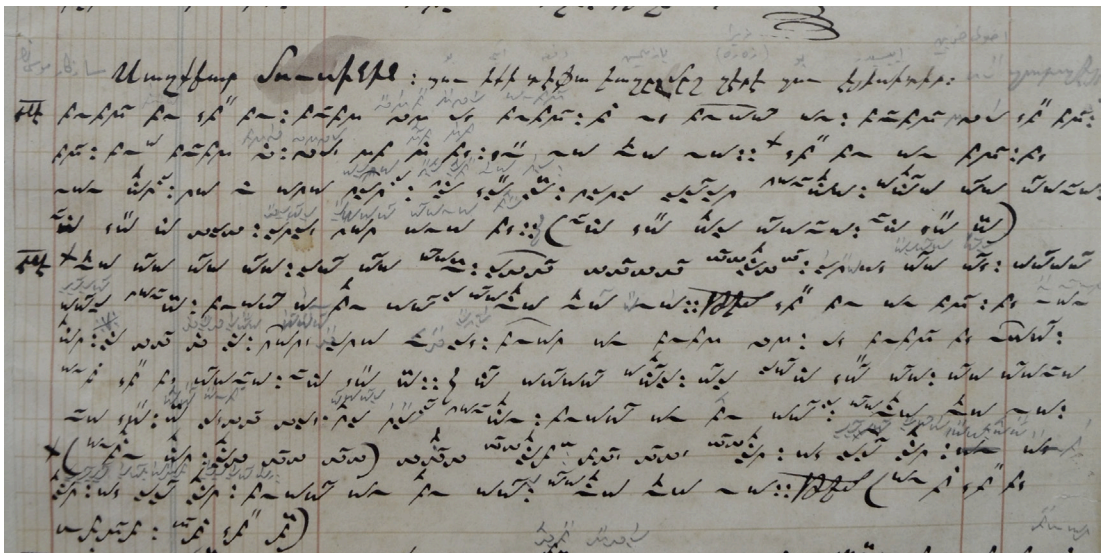


Figure 11: Second occurrence of the Sazkâr peşrev in TA110, pp. 75-6, hânes 1-2.

The second variant was perhaps not (only) considered better by the writer because of the different melodic line, but because of the completeness and clearer performance sequence. It is therefore “better” both as a performance variant and as a representation of this variant in the form of musical notation. “Better” does not mean at the same time in reverse that the previous recording must be “wrong” or “incorrect”. The scribe could also have crossed out the “worse” version, as he did, for example, on p. 58, where, after a first attempt to notate the “Acēm nēvruz sēmayi”, he crossed out the hânes 1-2 that had already been written down and began notating the piece from the start below. The two pieces differ from each other so much that the former is definitely marked as erroneous by the crossing out. Furthermore, incompleteness does not seem to be a general exclusion criterion for the entry of a composition into a manuscript. On pp. 41-3, the scribe of TA110 noted six pieces, all of which are incomplete and consist of only one to three hânes, which the scribe noted with the remark “k’ usur” (“incomplete”).

In OA535, which belongs to a later period and also is written in Arm.-Turk. script, the entire fourth *hâne* of a *peşrev* (in the *makâm Sûz-ı dilârâ* and *usûl Düyek*) composed by Selîm III (1761–1808) is crossed out and a note is written on it saying “bu yağniş 167. yüzde doğrusuna bak ‘ bul” (“this is wrong, look at page 167 and find the correct one”). When looking at the page 167, it can be observed that the so called “correct” fourth *hâne* does not differ from the other version in terms of *makâm* and *usûl*, but that there are only slight differences in the melodic line (Figure 12).

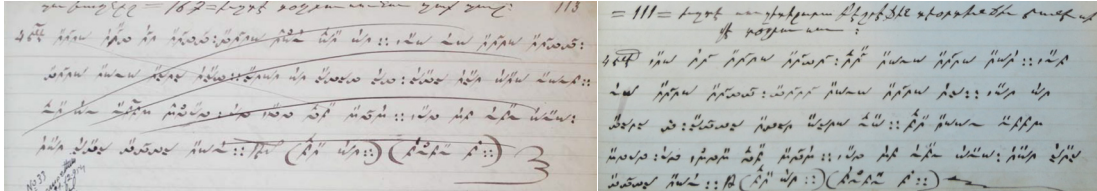


Figure 12: TR-Iboa TRT.MD.d.535, p. 113 & 167.

According to Haug (2018), after the foundation of the Republic in 1923, musicologists such as Rauf Yekta (1871–1935) and Suphi Ezgi (1869–1962) first went through an editorial process and approached the different versions in a “correct-incorrect” manner (p. 83). As a matter of fact, Suphi Ezgi (1933), describing his relationship with Sadettin Arel (1880–1955), mentions that together they repaired nearly 3000 old compositions by examining and analyzing them, and by comparing them with the ones in other manuscripts and transforming them back into their originals (Vol. I, p. 270).²⁴ From Ezgi's statement, it is understood that the term “repairing” is equated with “transforming back into the original”. Therefore, it is unclear whether the “original” refers to the first version of a composition as it appeared in the composer's hand. If not, the question arises as to “which version is considered “original” because of which reason?”. An example that may shed light on the topic can be found in again a Hampartsum notebook in the Ottoman archive (Figure 13). On the sheet of the piece, which is a *semâî* in the *makâm müsteâr* / *usûl nim yürük* and the composer of which is Dellâlzâde İsmâîl Efendi (1797–1869), the scribe or a later hand annotated that he had this composition corrected to Zekâî Efendi (1825–1897) and that that version is written on another sheet of paper.

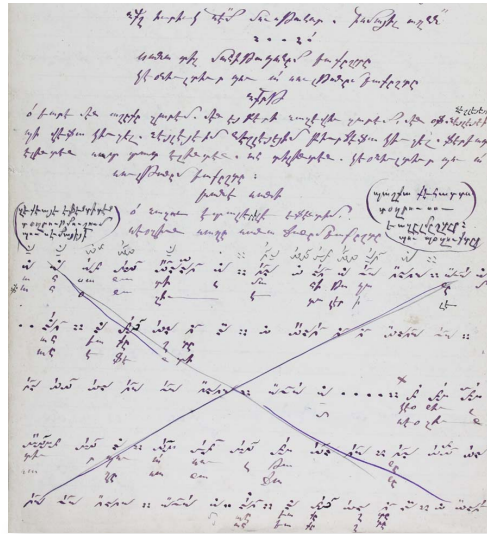
Therefore, in this example (figure 13), the composition was corrected by a musician who personally knows its composer. Because, according to Öztuna (2006), Zekâî Dede, who was the most valuable student of İsmâîl Dede Efendi (1778–1846), also met Dellâlzâde İsmâîl Efendi and benefited from him as well (p. 515). It seems likely that being close to the composer in the *meşk* chain provides a kind of authority over the original or version of the work. A story confirming this inference is also quoted by Beşiroğlu (1997, p. 138):

One day, while the 'Yegâh Faslı' was being performed at Darülelhan, Ahmed Irsoy, realizing that the notation of Dellalzâde's composition in the *usûl Zencîr* was wrong, reminded that the *âcem* pitch should be employed in a passage in the *zemin* section and that his father [Zekâî Dede] had warned him about this before. But when Ziya Paşa insisted on the *Evic* pitch, he did not oppose Ziya Paşa any further and preferred to resign.

24 [...] Sadettin beyle (319) senesinde musiki yüzünden dost olmuşduk, ila maşallah devam etmektedir, mısıkimizin saz ve söz kısımlarında mevcut bulunan ve pek güçlükle elde edebildiğiniz üç bine karib asân yüzlerce, binlerce defalar okuyup çaldık; nazari tahlillerini de yaparak amelen olduğu gibi ilmen de tekamül ettik. Bu eserlerin muhtelif nüshalarını karşılaştırıp vaktımız müsait olduğu kadar onların muhim bir miktarını asıllarına ırca etmek suretiyle onardık. Ve çok iyi bir tesadüf neticesidir ki bu onarma işinde fikirlerimiz hükümlerimiz takriben onda bir nispetinde ihtilafı oldu[...]

Zek'âye efendiden [1825-1897] döğrut'muşum bu semaiyi.

('I had this semai corrected to Zekâi Efendi')



Başk'a k'ehadda döğrusu yazılmışdır. Bu bözük'dır.

('The correct version of this is written on another sheet. This one is corrupted')

Figure 13: TR-Iboa TRT.MD.d.487, p. 40.

According to Beşiroğlu, this piece was notated in the “Darülelhan Nota Külliyyatı” using the Evic pitch at Ziya Paşa's insistence, and was performed in a way that was not in accordance with the original by performers who did not learn the piece from its original source but only relied on the notation.²⁵ Ahmed Irsoy, as a musician chained to Dellalzâde in the transmitting community, was probably motivated to stick loyal to the composer's version, that is, to the supposed “original”. Beşiroğlu also clearly states that the composer's version is the correct one, based on what the transmitting community suggests. Nevertheless, it is also possible that Irsoy's insistence was based on a subjective assessment that “Ziya Paşa's [Yusuf Ziyâ Paşa (1849–1929)] variant is not in accordance with the composer's style” rather than a strict conservatism or a stance against the concept of version itself.

Considering that creating an appropriate personal style is not something to be avoided, on the contrary, it is part of the meşk tradition; the possibility that the afore-mentioned names trained in this system were conservatively concerned with remaining loyal to the “original” composition, could also be related to the concern that notation itself would finalize a work. Haug (2021) gives an example from the Western music world of the 16th century to support the fact that a composition born in written form acquires a more unique and finalized character (p. 190). The transmission of the music via notation, of course, did not begin with the Republic, as is evident from the prevalence of Hampartsum notebooks. What is new, however, is that those scores were printed and published, reaching a wider audience and, most importantly, entering the repertoire as a “single” version. In some of the notebooks in the archive, it is noticeable that Refik Fersan (1893–1965) and Halil Can (1905–1973) transcribed musical pieces that usually were not in the repertoire (probably of Istanbul Conservatory) and wrote notes such as “terceme edildi” (“transcribed”), while those that were already in the repertoire were annotated with notes such as “repertuarımızda mevcut olduğundan tercüme edilmedi” (“not transcribed since it is already present in the repertoire”) (Figure 14). Therefore, a possibly more important reason for the “correct-incorrect” assessment is not merely the transformation of the compositions into a written material, but the fact that the versions were being eliminated to be included in a authoritative repertoire and thus began to acquire a singular and final (complete) character.

²⁵ For a version notated in Hampartsum notation, see (TR-Iboa TRT.MD.d.481, pp. 1-2). This version may be the one transmitted or authenticated by Zekâi Efendi, as the handwriting is similar to that of the manuscript (OA487) presented in the example above.

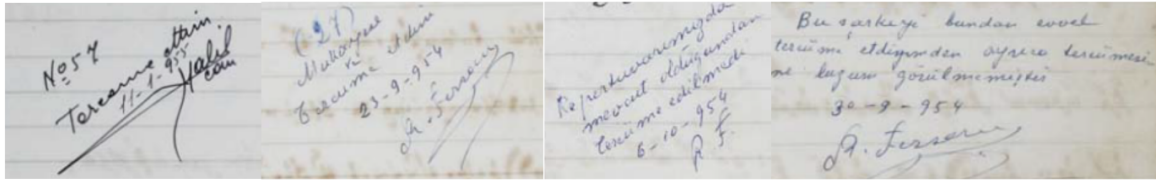


Figure 14: Excerpts from TR-Iboa TRT.MD.d.535.

On the other hand, the modernization process that began with the declaration of Tanzimat (reforms) in the 19th century led to the idea of standardization (with a positivist manner) in music and in the following century, efforts to establish a standard system from the non-standard elements of Turkish music began. On the subject, Dural (2019) argues that:

Although Arel positioned Turkish music in a different place from tamperemant in terms of musical technique, he made this musical tampering in the frame of mental dimension, that is, he standardized it, adapted it to mathematical reason (in some places where the composer's will is emphasized, etc., he adapted the position to the non-calculative reason determined according to this mathematical reason), made it universal, and thus dealt with the modernization process(es) (p. 185).

One of the most popular methods of finding a “standard and measurable correct” was the idea of going back to the origins. Arel's writings on this subject is a good example. In his famous article series such as “Türk Musikisi Kimindir?” (“Who owns Turkish Music?”) or “Sümerliler ve Sümer Musikisi” (“Sumerians and Sumerian Music”), he dealt with the roots of Turkish Music with a folkloric approach and sought to prove the “Turkishness” of this musical culture, which was marginalized against Western music supported by the government and even accused of not being of “Turkish” origin. At a time when Western cultural concepts were also being adopted, the idea of finding the “correct” through such a method is in relation to the perspective that accepts a musical composition as authentic on the condition of being a version as it was produced by its composer. This illustrates that a certain (musical) culture cannot define itself completely on its own, but is always dependent on the presence of the “other” in order to be able to distinguish itself from it. In the case of Ottoman art music, this may be due to increasing pressure from outside due to the influence of new popular music genres, changing aesthetic judgments, or the impression of Western music. For fundamentally, a culture is characterized by the practice of comparison and in this sense is “systematically ambiguous and only secondarily an attempt to get the ambiguities out of the way through unambiguities, identities, and authenticity (Backer, 2012, p. 9).”

Conclusion

As has been shown, the Hampartsum manuscripts studied provide a picture of the oral transmission of Ottoman art music in the 19th century in a variety of ways. The large corpus of instrumental and vocal pieces combines different versions of a composition, which coexist for the most part without commentary and exemplify different lines of transmission. The extensive practice of copying shows that a master's authority is transmitted into the sphere of writing. Collecting music in this way allows for the facilitation of memorization of a variety of pieces, which is highly regarded in the culture of transmission. Some of the scribes of manuscripts in Hampartsum notation also attest to an interest in fixing specific performance variants, characterized by periodizing aspects or denoting an individual style. The differences that can be observed refer, among other things, to differences in the structure of the makâm, but also to different degrees of melodic elaboration and rhythmic accentuation. The investigation of the personal style has revealed that a constant negotiation about the exact form of a previously notated variant can arise. It is characteristic here in a later step that the assessment of the validity of this or that version depends not only on purely musical parameters but also on the expertise and position as a musician. The manuscripts also testify to a latent change in the conceptual handling of the variability found, which was to increase in the first half of the 20th century.

The manuscripts in Hampartsum notation, understood in their entirety as an archive, then provide a glimpse into the past of a predominantly orally transmitted musical culture with its underlying presuppositions. It is to be expected that the manuscripts in five-line notation, most of which have not been studied so far, will also provide a similar picture. Taken together, from today's perspective, the material can then be comparatively searched for equivalences, not with the aim of reconstructing a musical “urtext” or archetype,

but in order to work out the culture-specific paradigms and thus describe the picture of the global phenomenon of music with its regional and epochal particularities.

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Özgün Makale

Western Staff Notation in the Context of Nineteenth-Century Ottoman Music¹

19. Yüzyıl Osmanlı Müziği Bağlamında Batı Nota Yazısı

Ralf Martin JÄGER*

Abstract

In the 19th century, the performative repertoire of Ottoman art music was recorded in numerous sources using different notation techniques. While the semantics of Hampartsum notation has been well studied, there are no corresponding studies on the use of Western staff notation in the Ottoman music context in the period from about 1830 to 1880.

This paper develops an approach to the interpretation of 19th-century Ottoman music manuscripts using Western staff notation on the basis of notational comparisons. The results of the studies already allow for a semantically correct transcription, but above all, they are intended to stimulate further research.

Keywords: Ottoman Music, Western Notation System, Music Manuscripts, Semantic.

Öz

19. yüzyılda Osmanlı sanat müziğinin icra repertuarı, farklı nota yazım teknikleri kullanılarak çok sayıda kaynakta kaydedilmiştir. Hampartsum notasyonunun semantiği iyi çalışılmış olsa da yaklaşık 1830'dan 1880'e kadar olan dönemde Osmanlı müziği bağlamında Batı notasyonunun kullanımı üzerine karşılık gelen bir çalışma yoktur.

Bu makale, nota karşılaştırmaları temelinde Batı nota yazısını kullanan 19. yüzyıl Osmanlı müzik el yazmalarının yorumlanmasına yönelik bir yaklaşım geliştirmektedir. Çalışmaların sonuçları halihazırda anlamsal olarak doğru bir transkripsiyona izin vermektedir, ancak her şeyden önce daha fazla araştırmayı teşvik etmeyi amaçlamaktadır.

Anahtar Kelimeler: Osmanlı Müziği, Batı Nota Sistemi, Müzik El Yazmaları, Semantik.

Preliminary Considerations

Beginning in the early 1820s, initially in Istanbul, the courtly and urban Ottoman music repertoire was recorded in a growing number of manuscripts. Mainly, the notation developed by a group of Armenians, including Hampartsum Limonciyan (1768-1839) shortly before 1812, was used for this purpose a very suitable system for the transcription of the art music repertoire.

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As was the case in later years in Iran and Egypt, Western Staff Notation was introduced in the Ottoman Empire in the context of the reform of armed forces along Western European lines. In all three cases, the conversion of military music from the traditional *mehterhâne* and comparable ensembles to the European military band was a central component of the reform agenda. In the process of instructing the new type of military music, Western staff notation was of not insignificant importance.²

In the years after 1830, starting with the reform of military music, Western staff notation gradually advanced alongside Hampartsum notation to become an increasingly used recording medium for traditional Ottoman art music. The study of the surviving music manuscripts in this notation is still in its infancy, and the problem of musicological-critical interpretation and transcription of the notations has, to my knowledge, not yet been addressed. The present study would like to make a contribution to this and, at the same time, set a starting point for future discussion. Central questions are the interpretation of the (ambivalent) semanticity of the signs, the representation of the central parameters in the sign system, and the methodological approaches to transcription into the variant of staff notation used in Turkey today. Connected with this is the question of the notational intention in the use of Western staff notation before ca. 1880, i.e., the time when Hacı Emin (1845 - 1907) took a step toward the development of an analytical variant of notation with the introduction of accidentals for the notational representation of microtonal intervals. Was staff notation before that too imprecise and less suitable for recording Ottoman art music than Hampartsum notation?

The discussion of these questions will be based on Giuseppe Donizetti's (1788 – 1856) table for the transcription of Hampartsum notation into Western staff notation, one of the early relevant documents for a comparison of notations.

1. Observations: Giuseppe Donizetti's Transcription Table - On the Musical-Cultural Translation Between Armenian Hampartsum Notation, Western Staff Notation, and Ottoman Pitch System

At the Ottoman court in Istanbul, the Italian military musician Giuseppe Donizetti started in 1828 to establish a Western-style military band as a substitute for the traditional *mehterhâne* ensembles, which had been abolished two years before. In order to have a better basis for the training of the Turkish musicians, he started his work by learning the already spread notation system of Hampartsum Limonciyan.³ According to Emre Aracı, the transcription table created by Donizetti on this occasion is now in the Topkapı Sarayı Müzesi Arşivi (Figure 1).

Donizetti's approach to the unknown notation system is particularly interesting because it is not just about the translation of the signs of the Hampartsum notation, but ultimately about the development of a system for representing the complex semantics of the signs through the Western notation system.

At first glance, the table is unspectacular. The complexity is only visible when one looks more closely.

² The basic data can already be found in (Gazimihal, 1955; Tuğlacı, 1986).

³ See, among others, (Alimdar, 2016, p. 34). It states there: "İtalyan besteci Giuseppe Donizetti'nin 1828'de Muzika-i Hümayun'da göreve getirilmesiyle Avrupa notası resmî olarak saraya girmiş, Donizetti bu notayı öğretmek amacı ile önce Hampartsum yazısını öğrenmiş ve bu yöntemle Avrupa notasını öğretmiştir." In Istanbul, Western staff notation had already been used to compile music collections in the 17th century by Ali Ufukî (d. c. 1675) (cf. Haug, 2019; Behar, 1990). These manuscripts were not accessible to Donizetti, so there are no relations. I would like to express my sincere thanks to Salih Demirtaş (OII) for his helpful support in finalizing this paper.

Ottoman art music, the elaborated knowledge of the *makâm* system is an unconditional prerequisite. There are several problematic assignments of this type, which are marked in the graphic (Figure 2).

In addition to the ambiguities shown regarding the assignment of signs, further difficulties arise with regard to the assignment of pitches. Although a semantic relation can be established between the Hampartsum notation signs and the *solmization* syllables, the signs of Western notation cannot represent the pitch system of Ottoman art music. The signs represent signs but not the musical contexts of meaning associated with them. In order to solve this substantial problem, Donizetti, presumably in a second step, has added the names of the Ottoman pitches as a reference system, which is represented in a simplified way by the Armenian notation system (Figure 3).

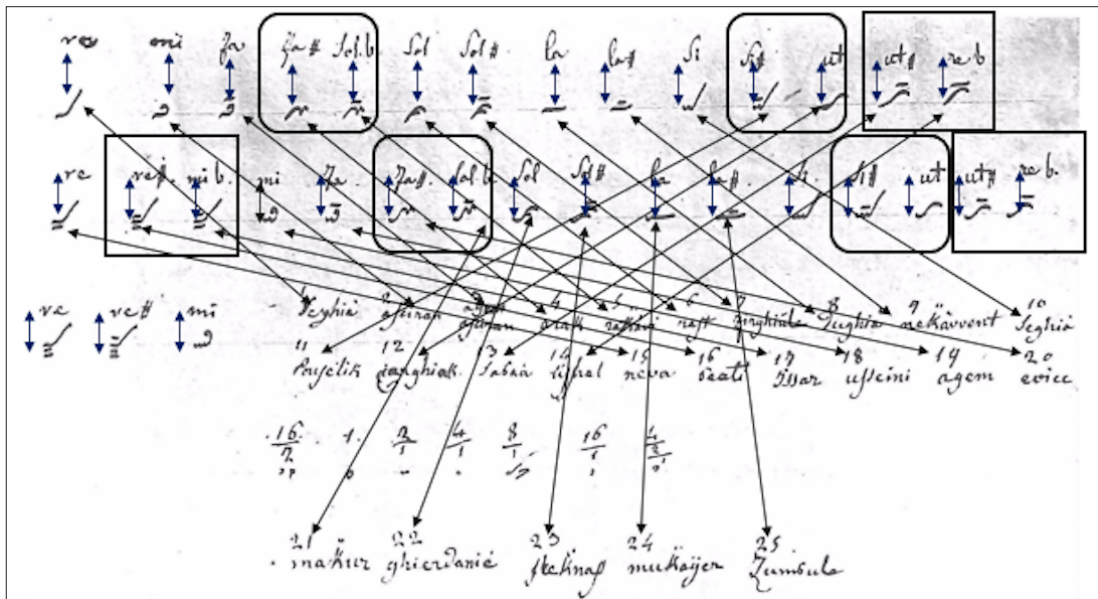


Figure 3: Guiseppe Donizetti's table for the transcription of Hampartsum notation into Western staff notation. Details on the assignment of the pitch names used in Ottoman art music.

The 25 Ottoman pitch names, numbered by Donizetti, represent precisely the 25 signs used in Hampartsum notation in order to represent these pitches (Figure 3). The inclusion of the Ottoman pitches in their original terminology as a reference system creates a semantic trichotomy: both the translation into Hampartsum notation and Western staff notation are depicted. The *makâm* system is not represented.⁵

2. Conclusions: Approaches to Deciphering the Semantics of the Western Staff Notation in the Ottoman Context

For the still largely pending deciphering of the semantics of Western staff notation in the Ottoman context, at least for the period before ca.1880, the table offers a promising starting point, provided that Donizetti's approach can be considered representative of the use of staff notation in the context of Ottoman art music. It is also evident in the table that Hampartsum notation and

⁵ It is remarkable that Giuseppe Donizetti does not make the obvious attempt to solve the problem of representation by introducing additional accidentals for semitone intervals, for example. A proposal for this, which would also have been accessible to Donizetti in principle, was presented by Giambattista Toderini in 1787 (Toderini, 1787; Jäger, 2011, pp. 473–488).

Even though Hacı Emin continues to use the traditional pitch names and assigns them - like Donizetti - to the pitch signs of Western notation, he initiates a process with far-reaching consequences: the two musical systems are now conceptually integrated and represented by the same notation method, which must now be able to systemically differentiate the analytical qualities of the pitches of both the Western and Turkish systems.⁷ The term “râst” is no longer described by the solmization syllable “sol” in Hacı Emin's concept, but now represents the absolute tone, which is designated by “sol” in the Western solmization system.⁸

In a statement of principle, Ruhi Ayangil had stated the following with regard to the transposing nature of the Turkish pitch system:

As a result of this transference by Emin Efendi (and of Donizetti), *ümmülmakaamat* (the major *makam*/ *gamme* naturelle), that is the *Rast makam* scale, was transposed one pentachord up, in a way fitting the *bolahenk nısfîye* accord system of *ney* (the flute) and was written from ‘sol’ /g note (the fifth sound in the ‘do’ scale of the western notation) on the second line of the staff.⁹

On the basis of the present research results, one could additionally argue that the “transposition” of the Turkish pitch system codified by Hacı Emin, which has never been followed through by Arab music theory, could, above all be a result of the paradigmatic transition from the formerly descriptive-relational procedure to an analytical-absolute one.

3. Observations: Emic Transcriptions of *Bestenigâr Peşrev*, *Usûl: Devr-i kebîr*, Nu'mân Ağa (d. after 1830) in Two Forms of Notation

For the purpose of this paper, however, the thesis that staff notation has adopted the descriptive-relational paradigm of Hampartsum notation in the Ottoman context and must be interpreted with the same methodological approach is of primary importance. One of the consequences of this would be that for every historical notation that does not yet use the system of Hacı Emin or his successors, the semantics of each notation sign must be determined individually since it is ambivalent and can have different meanings depending on the musical context. Here is an example (Figure 6):

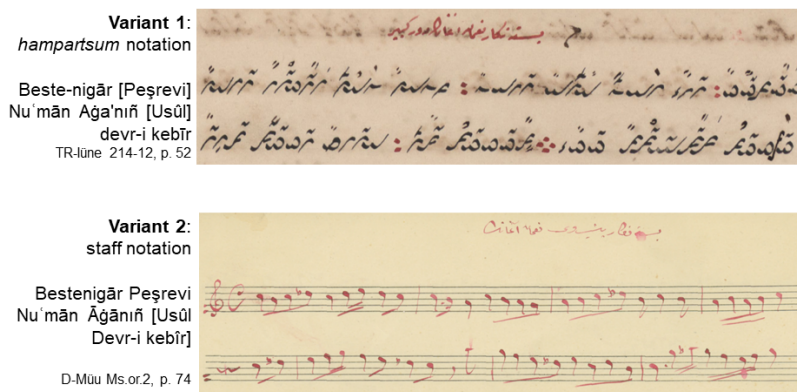


Figure 6: Details from facsimiles of two Emic Transcriptions of *Bestenigâr Peşrev*, *Usûl: Devr-i kebîr*, Nu'mân Ağa (d. after 1830).

⁷ It can be assumed that Hacı Emin took up the general tendencies of his time when reforming the notation. Other musicians and music scholars of the time were also concerned with working out the representation of precise microtonal pitches, including Ali Rif at Çağatay (1867-1935), who, however, did not use the additional accidentals in the staves he produced. The writings of Rauf Yekta Bey (1871-1935) were to become authoritative in this context, e.g., (Yekta, 1922, pp. 2945-3074). A more in-depth study has been prepared by (San and Güner, 2019, pp. 32-55; here: pp. 41-52).

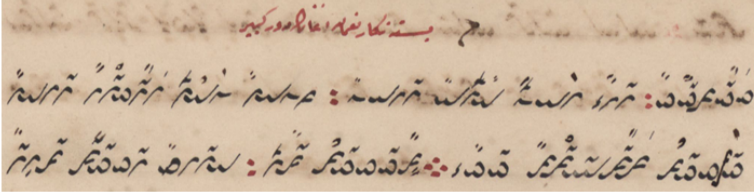
⁸ See (Merih, 2003, pp. 103-140; here: p. 107).

⁹ (Ayangil, 2008, p. 417).

The manuscripts examined in the DFG project "Corpus Musicae Ottomanicae" (CMO) contain various variants of emic transcriptions of the *Bestenigâr Peşrev*, *Usûl: Devr-i kebîr* of Nu'mân Ağa (d. after 1830). Among them are the two example notations.¹⁰ In order to determine how the pitch signs of Hampartsum notation are to be interpreted, the pitch set used in the notation must first be identified (Figure 7).

Variant 1:
hampartsum notation

Beste-nigâr [Peşrevi]
Nu'mân Âgâ'nî [Usûl]
devr-i kebîr
TR-lüne 214-12, p. 52



Pitch Set: Bestenigâr Peşrev, Usûl: Devr-i kebîr, Nu'mân Ağa, Variant 1,
With interpretation



Pitch set prepared by **Semih Pelen**, DFG-Project „Corpus Musicae Ottomanicae“ (CMO), Münster, Germany
Online-Edition: https://corpus-musicae-ottomanicae.de/receive/cmo_mods_00000740

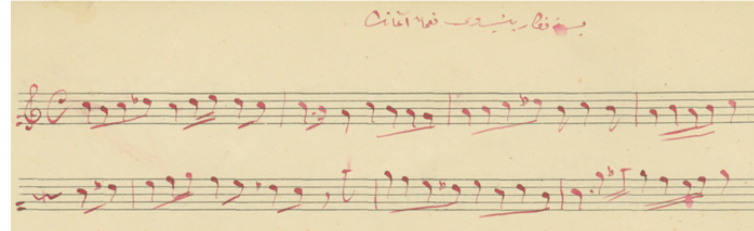
Figure 7: Pitch set of TR-lüne 214-12, p. 52.

In the bottom line, Semih Pelen, who prepared the pitch set (Pelen, 2021), displays the original characters of Hampartsum notation. In the upper line, the interpretation of the signs is represented, whereby the pitch-specific specifications of the *makam bestenigâr* were considered. The fact that two signs have different meanings due to their context is clearly visible.

Also, for the example in staff notation, I prepared a pitch set that accurately reproduces the signs used in the manuscript and does not yet interpret them (Figure 8).

Variant 2:
staff notation

Bestenigâr Peşrevi
Nu'mân Âgâ'nî [Usûl]
Devr-i kebîr
D-Müü Ms.or.2, p. 74



Pitch Set: Bestenigâr Peşrev, Usûl: Devr-i kebîr, Nu'mân Ağa, Variant 2,
Without interpretation



Figure 8: Pitch set of D-Müü Ms.or.2, p. 74.

¹⁰ Cf. Corpus Musicae Ottomanicae (CMO) Editions (Retrieved March 15, 2023, from <https://www.uni-muenster.de/CMO-Edition/>); Corpus Musicae Ottomanicae (CMO) (Retrieved 15 March, 2023, from <https://corpus-musicae-ottomanicae.de/content/index.xml>).

Two aspects have to be emphasized:

1. Even in this manuscript, written relatively late in the 19th century, no key signature is given in the notation. In a sense, the accidentals belong to each individual note sign. I interpret this as indicating that the note signs refer descriptively to the corresponding pitch designations.

2. Only one raising and one lowering accidental is used. Microtonal correlations cannot be represented.

The comparison of the two pitch sets reveals that they represent the same notational paradigm (Figure 9).

Variant 1:
hampartsum notation

Beste-nigār [Peşrevî]
Nu'mān Āgā'nîñ [Usûl]
devr-i kebîr
TR-lüne 214-12, p. 52

Variant 2:
staff notation

Bestenigār Peşrevî
Nu'mān Āgā'nîñ [Usûl]
Devr-i kebîr
D-Mûu Ms.or2, p. 74

Explanatory notes:

- Interpretation of the "analytical" pitch
- Additional pitch
- ←----- Clarification of sign ambivalences

Figure 9: Comparison of the Pitch Sets.

The two pitch sets are analytically interpretable, but both are of descriptive-relational nature. It should be noted that both examples, the one with Hampartsum notation and the one with staff notation, are individually a bit more detailed in some places: They may each contain some additional pitches (dotted arrows), but staff notation in this example has a smaller number of ambiguously used signs (interrupted arrows). However, both forms of notation have in common that the signs have to be interpreted before they can be translated into a modern analytical form of notation (straight arrows) and thus lose their ambiguity to a good extent.

It is quite meaningful for the notation-technical demands made by musicians of Ottoman art music culture on a notation system that staff notation, as it is used here, has basically the same advantages and disadvantages as the music notation of Hampartsum. It only becomes deficient or even inadequate when one makes the mistake of assigning it to the “analytically” absolute paradigm. Only then the additional signs, which are needed to represent microtonal correlations, are missing. Staff notation in Turkey has been further developed in this direction and has achieved a high degree of accuracy. As a result, the direct relation to the emic performative practice has been lost to a certain extent.

4. Conclusions: Western Staff Notation in the Ottoman Context – A Question of Ambiguity?

My considerations so far have been primarily directed at the interpretation of the pitch signs. For research, the systematic “translation” of the pitch parameters following a universally applicable model is a priority desideratum, and I hope to have made a contribution to this.

Nevertheless, the pitch problem is only one of the notational parameters that require cultural translation. Of at least equal importance is the notational adaptation of the rhythmic beat cycles of *usûl*, most of which have complex and extensive structures that cannot be easily represented if one wishes to preserve the parameters inherent in the culture. Here, likewise, translations are to be expected in the historical context. Some basic observations can be summarized (Figure 10).

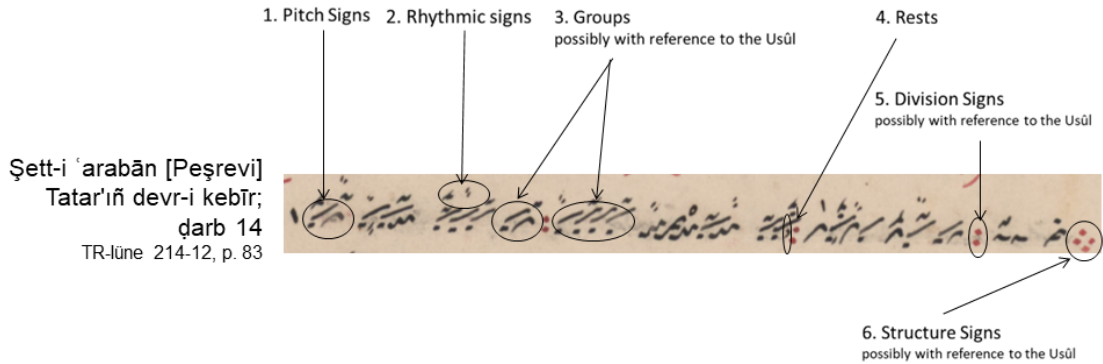


Figure 10: Notational parameters of Hampartsum notation.

In addition to pitch signs, rhythmic signs, and rest signs, Hampartsum notation also features ordering sign groups, division signs, and structure signs. While in a short *usûl*, the division sign also marks the end of a *usûl* sequence, this function is taken over by a structure sign in longer rhythmic structures - as here in the 14-beat *Devr-i kebîr*. In this case, the division sign marks the position after the fourth group. *Devr-i kebîr* comprises a total of 14 groups of signs, so the last division before the end of the *usûl* consists of only two groups.

In principle, this concept must also be assumed for the transcription of manuscripts into staff notation from the 19th century (Figure 11).

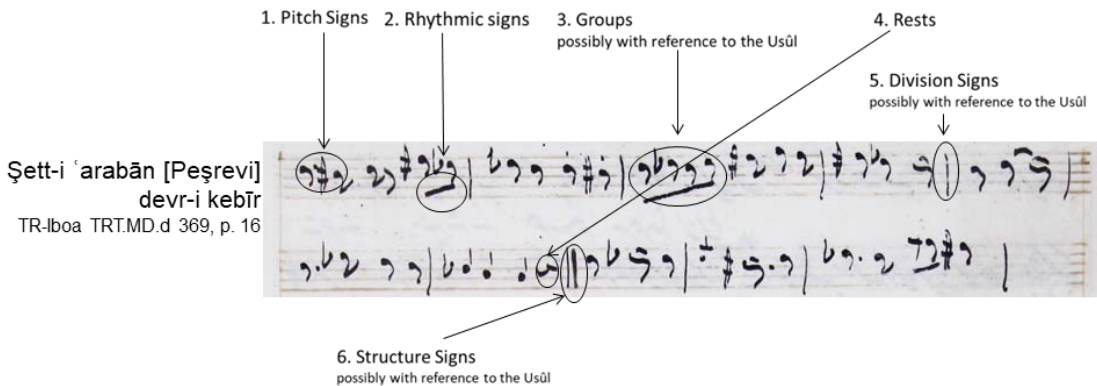


Figure 11: Notational parameters of staff notation in the Ottoman context.

The functions of the pitch signs, rhythmic signs, and rests are unproblematic and do not require further explanation. The bar lines, on the other hand, must be reinterpreted, because there is the possibility that in the Ottoman context, they take on the function of division signs in longer *usûls* such as *devr-i kebîr*. They each comprise two groups of notation in Hampartsum notation. Whether the beaming of eighth notes leads to notation-relevant groups still needs to be investigated. It is clear, however, that the double bar in the notation example assumes the function of a structure sign and marks the end of the *usûl* sequence.

In this example, as in the notation in Hampartsum notation, the bar signature is missing. Other notations, however, also in this manuscript, indicate time signatures (Figure 12).

Usûl	Time signature	Title / Makâm	Composer	Manuscript, page
Aksak semâî	5/8 	Ferahnâk Saz semâîsi	[Zekî Mehmed Ağa]	TR-Iboa TRT.MD.d 005, p. 5
Sengîn semâî	3/4 	Ferahnâk Saz semâîsi	[Zekî Mehmed Ağa]	TR-Iboa TRT.MD.d 005, p. 5
Düyek	2/4 	Bûlbûl Peşrevi / [Rast]		TR-Iboa TRT.MD.d 005, p. 20
Düyek	2/4 	Arazbâr bûselik Peşrev / „Kız peşrevi“		TR-Iboa TRT.MD.d 369, p. 13

Figure 12: Examples of the use of staff notation time signatures in the 19th-century Ottoman context, 1. Usage in shorter *usûls*.

In *usûls* such as *aksak semâî* (five-eighths time) and *sengîn semâî* (three-fourths time), the time signature is always given, and in *düyek* (two-fourths time), it is sometimes given in fractions (Figure 13).

Usûl	Time signature	Title / Makâm	Composer	Manuscript, page
[Zencîr]	??? 	Ferahnâk Peşrev	[Zekî Mehmed Ağa]	TR-Iboa TRT.MD.d 005, p. 4
Muhammes	??? 	Bûselik Peşrev / Fetḥ-i Bağdād		TR-Iboa TRT.MD.d 369, p. 127
[Hafîf]	??? 	Zâvil Peşrevi	Zekî Mehmed Ağa	TR-Iboa TRT.MD.d 005, p. 26
[Darb-ı fetih]	??? 	Bayâtî [Peşrev]	[Tanbûrî İsak]	TR-Iboa TRT.MD.d 369, p. 117 [99]
Darb-ı fetih	88/2 	Bayâtî Peşrev	Tanbûrî İsak	TMKlii, no. 041/1

Figure 13: Examples of the use of staff notation time signatures in the 19th-century Ottoman context, 2. a Usage in longer *usûls*.

With longer *usûls*, on the other hand, always the same time signature is indicated, independent of the number of beats. The meaning of this sign is not obvious at first. Comparisons show that a time signature in use today, such as eighty-eight-halves for the *usûl darb-ı fetih* as first encountered in the historical printed edition of the *Dârü'l-elḥân külliyyâtı*, can certainly not be meant (Figure 13).




Usûl	Time signature	Title / Makâm	Composer	Manuscript, page
Sakîl	??? 	Şevkefzâ Peşrev	Tanbûrî Nu'mân Ağa	TR-Iboa TRT.MD.d 005, p. 12
Devr-i kebîr	C = 4/4 	Sabâ Peşrev	[Büyük Osmân Bey]	D-MÜu, Slg. Jäger, Kap. 1, Ms.or.1, p. 44
[Muhammes]	4/4 	Uşşâk Peşrev	Büyük Osmân Bey	D-MÜu, Slg. Jäger, Kap. 1, Ms.or.2, p. 18

Figure 14: Examples of the use of staff notation time signatures in the 19th-century Ottoman context, 2.b Usage in longer *usûls*.

Further research shows that the initially unclear time signature must be a stylized “C” which, as a remnant of mensural notation, expresses the proportion sign “tempus imperfectum cum prolatione minore” and designates a four-four-time signature. The sign used in numerous manuscripts and by various scribes, which usually consists of two horizontal strokes, one above the other, is the largely standardized Ottoman variant of this time signature (Figure 14).

It should be mentioned only briefly that in the later 19th century, the sign is often replaced by the fraction “four-fourths.”

5. Division Signs
possibly with reference to the Usûl

Şett-i 'arabân [Peşrevi]
devr-i kebîr
TR-Iboa TRT.MD.d 369, p. 16

6. Structure Signs
possibly with reference to the Usûl

Usûl Devr-i kebîr: 7 x 4 = 28 beats

Figure 15: The function of barlines and double barlines in early Ottoman notations in staff notation illustrated by the example of *Şedd-i arabân Peşrev*, *Usûl: Devr-i kebîr*, [Tatar (often identified with Gâzî Giray Hân, d. 1607)].

The result of this short excursus on the time signatures is again paradigmatic for the adaptation of staff notation to the Ottoman notational traditions: Like the pitch notations, the time signatures are context-bound. An *usûl* adds up to the number of four-four structures needed to reach the total number of beats - here: seven times four equals twenty-eight. It is particularly noteworthy that there is no hierarchization - as in the Western understanding of a four-four time signature. The bar lines, as expected, take over the function of the division signs from the Ham-partsum notation in longer *usûls*, and the double bars are the function of the structure signs (Figure 15).

Western Staff notation in the Ottoman Context is unambiguously a question of ambiguity. This applies equally to the recording of melodic and rhythmic structures. The critical edition of the manuscripts must take these facts into account in order to avoid “false friends”.

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Özgün Makale

Representing the Sung Poetry of Ottoman Art Music in a Critical Digital Edition in TEI XML¹

Osmanlı Sanat Müziği Şiirinin TEI XML’de Eleştirel Bir Dijital Baskıda Temsil Edilmesi

Sven GRONEMEYER*

Abstract

The research project “Corpus Musicae Ottomanicae” dedicates itself to the critical editions of Near Eastern music manuscripts that saw increasing production from the early 19th century onwards to record music especially centered in Ottoman Istanbul. The principal way to write down this originally oral tradition was in Hampartsum notation, invented around 1812 by an Armenian of the same name before it became discontinued with the introduction of Western staff notation from 1830 onwards.

Within the project’s scope, there are three areas of research and deliverables: the indexing of sources in a catalog, the music edition under consideration of modal and rhythmic principles of Ottoman music, and the text edition of sung poetry mainly in Ottoman Turkish written in various scripts. Overarching are the digital humanities to present the research output in a holistic approach. This paper will focus on the design of representing the text edition in TEI XML format.

Keywords: Digital Humanities, Critical Digital Edition, TEI, Ottoman Art Music, Poetry.

Öz

“Corpus Musicae Ottomanicae” araştırma projesi, 19. yüzyılın başlarından itibaren özellikle Osmanlı İstanbul’unda yoğunlaşan müziği kayıt altına almak için üretimi artan Yakın Doğu müziği el yazmalarının eleştirel edisyonlarına adanmıştır. Başlangıçta sözlü olan bu geleneği yazıya dökmenin başlıca yolu, 1812 civarında aynı adı taşıyan bir Ermeni tarafından icat edilen Hampartsum notasıydı. 1830’dan itibaren Batı notasının kullanılmaya başlanmasıyla birlikte Hampartsum notası kullanımdan kalktı.

Proje kapsamında üç araştırma alanı ve çıktı bulunmaktadır: kaynakların bir katalogda dizinlenmesi, Osmanlı müziğinin makamsal ve ritmik ilkeleri göz önünde bulundurularak müzik edisyonu ve ağırlıklı olarak Osmanlı Türkçesinde çeşitli yazı tiplerinde yazılmış şiirlerin metin edisyonu. Araştırma çıktılarını bütüncül bir yaklaşımla sunmak için dijital beşeri bilimler ön plana çıkmaktadır. Bu makale, metin edisyonunun TEI XML formatında temsil edilmesinin tasarımına odaklanacaktır.

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Anahtar Kelimeler: Dijital Beşeri Bilimler, Eleştirel Dijital Basım, TEI, Osmanlı Sanat Müziği, Şiir.

Introduction

The interdisciplinary and multinational research project “Corpus Musicae Ottomanicae” (henceforth CMO)², funded by the German Research Foundation (Deutsche Forschungsgemeinschaft, DFG), is based at the University of Münster, Germany. Under the direction of Ralf Martin Jäger, it is jointly run by the Institute of Musicology and the Institute of Arabic and Islamic Studies. In Münster, the central research task – the transcription and critical editing of nineteenth-century sources of Ottoman music written in Hampartsum (Jäger, 1996; Olley, 2017) and Western staff notation – is carried out, as well as the critical edition of the accompanying texts of vocal pieces. Archival research and source catalog data entry are located at the Orient Institute Istanbul, and data modeling for the digital editions and digital publication at the head office of Max Weber Foundation, Bonn, Germany. All three institutions collaborate closely together.

The first critical text edition within the scope of the project was started by Malek Sharif with the poetry of the manuscript TR-Iüne 204-2 (or NE204 as the CMO identifier) from 2015 on, when the project was launched. Until his leaving the project at the end of 2019, he prepared the print version of the lyrics in block text in the Ottoman alphabet, the draft transcript of block texts and text underlay in the scores, the variant readings again in Ottoman alphabet (Demirkol, in press, pp. 1-3). In September 2019, Neslihan Demirkol joined first as a second text editor, then as co-editor completing and finalizing the edition after Malek Sharif left the project. The voluminous source TR-Iüne 204-2 contains 164 pieces of music in total, of which 115 are vocal, with 94 in Ottoman Turkish and 21 in or with Persian language, either mono- or multilingual. The critical edition of the text, both in the original Ottoman (Arabic) script and a scholarly transcription in the modern Turkish alphabet, is accompanied by three apparatuses. The first one provides the control texts consulted, the second one the variant readings, and the third one general notes and other information, mostly on the lyricists. The original “printed” text edition is made available for download in PDF format (see for example Codex TR-Iüne 204-2, 2021).

By mid-2022, it was decided that this edition, as well as all forthcoming ones, will only be provided in modern Turkish transcription. This affected the digital scholarly edition in TEI XML as well, which has been in planning and development since late 2020 and early 2021 by Anna Plaksin and Frauke Pirk. After development had been suspended for a variety of reasons, the author continued the elaboration of the digital text edition from early 2022 on.

The original critical edition was prepared in the Classical Text Editor (CTE, n.d.). This word processor is specifically designed for critical editions with notes and apparatuses. However, one scope of this software is the preparation of a layout for print, and apart from the apparent PDF file format for this purpose, digital output such as HTML or XML follows the same stylistic markup. Especially the XML export merely mimics the semantic markup set by the Text Encoding Initiative (TEI, n.d.) and its current TEI-P5 guidelines for digital scholarly editing. To remedy this deficit, Anna Plaksin and Frauke Pirk created a TEI template prototype and the XSLT transformation OsPoT (2022) to split the XML export from the CTE into TEI files for each vocal piece, delete unnecessary stylistic mark-up, and add semantic mark-up (see Pirk 2021). An enhancement of the TEI template for TR-Iüne 204-2 and the necessary adaptations of the XSLT as OsPoT2 were finalized by the author in late 2022.

² For more information, please visit the CMO project page (CMO Project Page, n.d.) And the CMO source catalogue (CMO Source Catalogue, n.d.).

The present article will exemplify the TEI template as developed along the revision of the OsPoT XSLT and provide rationales for the chosen semantic markup in relation to the necessities of the digital scholarly edition.

A Brief Sketch of TEI

The origins of TEI, the Text Encoding Initiative, date back to a planning conference held in 1987 and formally started the following year (see TEI Historical Background, n.d.). The first consolidated work was TEI-P3 in 1994 (see Ide & Véronis, 1995), and with the creation of the TEI consortium in 2000, the maintenance and development were bundled in a non-profit organization; and in 2007, the current standard TEI-P5 was officially released.

TEI is an XML derivate, as its predecessor SGML. It is, therefore, also subject to the rule of well-formedness, i.e., it adheres to specific mark-up syntax of physical and logical structure. On top, schemas provide definitions of all TEI elements and attributes that govern their usage, i.e., their semantic markup, as expressed for example, in RelaxNG (n.d.). In addition, rule-based validation is structural and specifies the content model and usage constraints, i.e., the meaningfulness of TEI elements, for example, expressed in Schematron (n.d.). While the “XML tree”, a series of nested elements within the XML root element, could be well-formed, having an element for a text line, for example, ancestral to one for a page, would not be meaningful and violate a defined schema as text cannot exist outside a physical carrier. The XML tree serializes and structures data in a hierarchical way. That also means that overlapping mark-up is not possible, but methods like stand-off mark-up relating different entities can be used instead (see Bańksi, 2010).

TEI comprises a core module and several topic-related modules, e.g. for prose and verses, topological descriptions, dictionaries, critical apparatuses, etc. These can – or have to – be combined according to the needs of the digital edition. The most basic template consists of the header, containing common metadata, and one or more text elements with the content of the encoded document itself. These text elements can further be divided into front face, main body, and back matter, whatever text these represent. Wherever appropriate, the document can set a variety of pointers, e.g. the target to an external resource or the reference to an internal identifier. That way, TEI has the potential to create a scalable network of information and interact with Linked Open Data (LOD) and the Semantic Web.

Digital Scholarly Editing with TEI

Today, TEI has become the *de facto* standard for digital scholarly editing in many philological areas and archival studies (see for example, Digitale Edition, n.d.), often creating customizations by specialized schemas, e.g., the well-known EpiDoc (n.d.) for ancient inscriptions and papyri, or the encoding of Maya hieroglyphic texts (Gronemeyer et al., 2020). Likewise, the development of a specialized schema for Ottoman poetry and sung lyrics by the CMO project contributes to the body of TEI conformant schemas. The DFG recommends the use of TEI-P5, admitting that “[t]he choice of the mark-up is generally dependent on the particular project” (DFG, 2016, p. 34), but encourages the use of specific schemas like the German Text Archive basic format (DTABf, n.d.) for larger interoperability. Such recommendations, however, focus on structured materials like codices, books, early prints, etc.; representing the layout and content of single sources or editions.

The critical text editions of CMO are less concerned with the actual manuscript description but with the comparison with other sources and, above all, certain information and parameters relevant to or in connection with the music to which these texts were sung. Some of this informa-

tion may be given in the textual form, like the musical genre, composer, *fasıl*, *makâm*, and *usûl* (see Plaksin & Olley, 2019, pp. 121-123); some need to be inferred, such as prosody and metric structures. The lyrics may be represented in block text divided into lines of hemistiches, *teren-nüm*, and performance instructions; or alternatively or in addition as underlay text of singular Arabic characters associated with certain notational symbols in Hampartsum.³ Therefore, the schema requires a special focus on the verse module of TEI while being able to encode the characteristics of Ottoman art music. This makes the development of a TEI customization for this purpose also pioneering in the field of both Ottoman literary and musicological studies.

With the development and modeling of a data structure in TEI for a digital critical edition, CMO is, to some extent, following an internal paradigm shift. There will be “traditional” PDF editions in the future for easy printing or reading on mobile devices. But these should be considered as a narrowed, specialized format, following the assessment that “[a] digital edition is defined by the fact that it cannot be converted into a typographic form without significant loss of information and function – and in this sense goes beyond the printable edition” (Sahle, 2013, 2, p. 149, translation from German by the author). Of special importance in this digital paradigm, as defined by Sahle (2017) are: 1) openness, 2) scalability, 3) work in progress, 4) interlinearity, 5) multimodality, and 6) the data model as a research output in its own right. Especially the last aspect, in mutual relationship to the other points, is of importance: the DH specialist is no mere IT service provider but a (digital) humanist as well, seeking to answer research questions in an interdisciplinary team of specialists from other humanities.

In addition to the text edition of the sources itself, the entire digital edition will be interlinked with a variety of supporting documents, also modeled in TEI. For example, there are glossaries modeled after the dictionary module that provide definitions for a variety of terms used in the project.

The TEI Structure for a Critical Text Edition of Sung Ottoman Poetry

Any vocal piece of Ottoman art music in the digital scholarly text edition within the `tei:TEI` root element comprises of the two core modules `tei:header` and `tei:text`, the latter divided into the (block) lyrics represented by `tei:body` and the critical apparatuses within `tei:back` (Figure 1).⁴

```
<TEI xmlns="http://www.tei-c.org/ns/1.0">
  <teiHeader>[Header with file metadata]
</teiHeader>
  <text>
    <body>[Lyrics including other written information related to a piece]
    </body>
    <back>[Critical apparatuses]
    </back>
  </text>
</TEI>
```

Figure 1: Basic TEI structure.

³ This was necessary because Hampartsum notation is written from left to right, hence disrupting the ligatures of Arabic as a right-to-left script.

⁴ A note on the conventions on TEI mark-up: in textual description, all elements from the XML tree are referred to with `tei:elementName`, the prefix “tei:” indicates the XML namespace, followed by the element name itself. Attributes of an element and their respective values providing additional information follow the scheme `@attribute="value"`. In the code examples, elements appear in angle brackets without “tei:”, attributes without the preceding “@” within the element mark-up, e.g. `<elementName attribute="value">`. Elements must have a closing `</elementName>` tag which may enclose so-called child nodes in the XML tree, unless they are a self-closed `<emptyElement/>` without further nodes. Additional colour-coding and indent facilitate human readability. Comments not part of the XML tree are marked `<!-- this way -->`. Abstract information on the content is put into [square brackets]. All code examples are included in `<egXML></egXML>`, except in Figure 1, as `<TEI>` is the document root element to define the namespace, thus it is a valid document against a schema and not just an XML-compliant snippet.

In the following pages, each of these sections will be explained with its abstract content model, and selected aspects within the model will be highlighted.

The Metadata in the Header Section

All metadata that is relevant to the digital text edition of a piece are recorded in the TEI header. Its `tei:teiHeader` element comprises of two child elements (Figure 2):

- `tei:fileDesc` with
 - o Title with information on poetic and musical parameters
 - o Original authors and modern editors
 - o Information on the digital edition and the whole series
 - o Related original sources with bibliographic information
- `tei:encodingDesc` with
 - o Application and version information
 - o Project description
 - o Metrical declarations

```
<egXML>
  <fileDesc>
    <titleStmt>[Title information, parameters, and authors/editors of a piece]
    </titleStmt>
    <editionStmt>[Type of edition]
    </editionStmt>
    <publicationStmt>[Specifics of edition]
    </publicationStmt>
    <seriesStmt>[Specifics of the series the edition is part of]
    </seriesStmt>
    <sourceDesc>[Information of sources related to the edited piece]
    </sourceDesc>
  </fileDesc>
  <encodingDesc>
    <variantEncoding>[Information on type and structure of critical apparatus]
    </variantEncoding>
    <!-- Repeatable. -->
    <appInfo>[Multilingual information on the creation of the TEI source]
    </appInfo>
    <!-- Repeatable. -->
    <projectDesc>[Multilingual information on the project's scope]
    </projectDesc>
    <!-- Repeatable. -->
    <editorialDecl>[Multilingual reference to the editorial guidelines]
    </editorialDecl>
    <tagsDecl>[Information on custom elements]
    </tagsDecl>
    <!-- Repeatable. -->
    <metDecl>[Information on metrical patterns]
    </metDecl>
  </encodingDesc>
</egXML>
```

Figure 2: The basic elements of the TEI header.

The Title Statement

In `tei:titleStmt`, general metadata related to the title and the piece are recorded (Figure 3). This includes information normally written down in the original, such as the title, the *makâm*, and *usûl*; as well as other musical and lyrical parameters. This information facilitates indexing and

also provides cross-references to glossaries. It is grouped as one title, as there may be pieces with the same title written in the original source but with different lyrics. The author(s) of the original piece and the editor(s) having created the current (digital) edition are complementing information. Not all of the information needs to be provided here if not written out in the source or reconstructable.

```
<egXML>
  <titleStmt>
    <title type="desc">
      <title type="titleTranscription" xml:lang="[ISO_639-3]">[Title]</title>
      <note type="genreTranscription" xml:lang="[ISO_639-3]">
        <ref target="[URL]">[Genre]</ref>
      </note>
      <note type="makamTranscription" xml:lang="[ISO_639-3]">[Makâm]</note>
      <!-- Option 1: The usûl is written down in source. -->
      <note type="usulTranscription" xml:lang="[ISO_639-3]">
        <ref target="[URL]">[Usûl]</ref>
      </note>
      <!-- Option 2: The usûl is incorrect or absent from source. -->
      <note type="usulStandardized" xml:lang="[ISO_639-3]">
        <ref target="[URL]">
          <supplied reason="provided-by-editor" cert="[0-1]"
            resp="#[ID]">[Usûl]</supplied>
        </ref>
      </note>
      <!-- Deletable. -->
      <note type="poeticForm" xml:lang="[ISO_639-3]">
        <ref target="[URL]">
          <supplied reason="provided-by-editor" cert="[0-1]"
            resp="#[ID]">[Poetic form]</supplied>
        </ref>
      </note>
      <!-- Deletable. -->
      <note type="poeticGenre" xml:lang="[ISO_639-3]">
        <ref target="[URL]">
          <supplied reason="provided-by-editor" cert="[0-1]"
            resp="#[ID]">[Poetic genre]</supplied>
        </ref>
      </note>
      <!-- Repeatable together with the following element. -->
      <note type="bahir" xml:lang="[ISO_639-3]" corresp="#[ID]">
        <ref target="[URL]">
          <supplied reason="provided-by-editor" cert="[0-1]"
            resp="#[ID]">[Bahir]</supplied>
        </ref>
      </note>
      <note type="meter" xml:lang="[ISO_639-3]" corresp="#[ID{1,4}]">
        <supplied reason="provided-by-editor" cert="[0-1]"
          resp="#[ID]">[Feet, 1-4 times]</supplied>
      </note>
      <idno>[RISM ID, piece and page number]</idno>
    </title>
    <!-- Repeatable. -->
    <author role="[role]" cert="[0-1]" resp="#[ID]">
      <persName ref="[URL]">[Name]</persName>
    </author>
    <!-- Repeatable. -->
    <editor role="[role]" corresp="#[ID]">[Name]</editor>
  </titleStmt>
</egXML>
```

Figure 3: Overview of the structure of the title statement.

The title itself usually precedes a piece (whether it is given in block and/or underlay lyrics) and is always provided in a transcribed form (Figure 4): `tei:title[@type="titleTranscription"]`. Apart from the writing system used (e.g. Ottoman Turkish in Arabic, Armenian, Greek, or Hebrew alphabets), the language is also specified by `@xml:lang` and a three-letter code following the ISO 639-3 standard (ISO 639-3, n.d.) and is usually “ota” for “Ottoman Turkish”, for example:⁵

```
<egXML source="#NE204pc49">
  <title type="titleTranscription" xml:lang="ota">Beste çember işağ</title>
</egXML>
```

Figure 4: Example of a transcribed piece title.

The musical genre is usually part of the title and is added in a transcribed form via a `tei:note[@type="genreTranscription"]` element (Figure 5). It includes a `tei:ref` element to provide a link to a glossary file explaining the characteristics of the musical genre as defined by the project, for example:

```
<egXML source="#NE204pc49">
  <note type="genreTranscription" xml:lang="ota">
    <ref target="genreGlossary#beste">Beste</ref>
  </note>
</egXML>
```

Figure 5: Example of the musical genre in transcription.

The *makâm* or at least the *makâm* group (*fasıl*) usually accompanies the title and is provided by `tei:note[@type="makamTranscription"]` (Figure 6). Since the *makâm* is a very fluid concept, it is not provided with a specific glossary. The *usûl* is provided in the same manner with `tei:note[@type="usulTranscription"]`.

```
<egXML source="#NE204pc49">
  <note type="makamTranscription" xml:lang="ota">Dil-keş Hâverân</note>
</egXML>
```

Figure 6: Example of a *makâm* in transcription.

In a few instances, the *usûl* noted by the scribe does not actually fit the *usûl* that has been inferred by the music editor from the notation, or it is not explicitly stated in the title. In this case, `tei:supplied[@reason="provided-by-editor"]` is inserted (Figure 7). The confidence in the reconstruction is a numeric value for `@cert`⁶, and the responsible editor is referenced by his/her two-letter ID with `@resp` (as defined below in `tei:seriesStmt/tei:respStmt`), in the current example C. Ersin Mihçı.

⁵ In real code examples, `@source` always provides reference to the source, e.g., “NE204pc49” is piece 49 from manuscript TR-İlne 204-2 (NE204).

⁶ The values are disjunct values between 0 and 1 with certain meanings that are defined in the accompanying RelaxNG schema for validation.

```
<egXML source="#NE204pc144">
  <title type="titleTranscription" xml:lang="ota">Semâ'î Hâfız Rif'at</title>
  <note type="usulStandardized" xml:lang="ota">
    <ref target="usulGlossary.xml#semâi">
      <supplied reason="provided-by-editor" cert="1" resp="#CM">Aksak
        semâi</supplied>
    </ref>
  </note>
</egXML>
```

Figure 7: Example of a reconstructed *usul* in standardized orthography.

The poetic form and genre can only sometimes be inferred by the text editor (in the example below Neslihan Demirkol); therefore, the information is always marked with a *tei:supplied* element (Figure 8). As the poetic form and genre are based on common terms, they can be linked with *tei:ref* to a glossary (see further below for the corresponding example). The attributes and values are the same as with the other elements of the same structure.

```
<egXML source="#NE204pc78">
  <note type="poeticForm" xml:lang="ota">
    <ref target="poeticGlossary.xml#gazel">
      <supplied reason="provided-by-editor" cert="1" resp="#ND">Gazel</supplied>
    </ref>
  </note>
</egXML>
```

Figure 8: Example of a reconstructed poetic form.

Information on the prosodic structure (Figure 9) is encoded in two *tei:note* elements with *@type="bahir"* and *@type="meter"*. The *bahir* is historically the standard prosodic meter that consists of three or four feet of one to five short or long syllables (Andrews, 1976, pp. 26-27). However, especially in Ottoman classical poetry, they serve to categorize *vezins* (fixed meter patterns). Each *vezin* is indicated here by numbers following the name of the *bahir*, e.g. *Hezec 1*, *Hezec 2*, etc. All feet are traditionally represented by mnemonic words called *tef'ile* that correlate with the distribution of short and long syllables, e.g. *fâ'ilâtün*, *fâ'ilün*, *mef'ülü*, *müstef'ilün*.

Each individual *vezin* and its consisting feet are defined by *tei:metSym* elements within the *tei:encodingDesc* (see Figures 22-24). Their canonical pattern is referred to by the value of the respective *@corresp* attribute, and the corresponding text refers to the *bahir* and provides the feet structure.

```
<egXML source="#NE204pc49">
  <note type="bahir" xml:lang="ota" corresp="#remel2">
    <ref target="bahirGlossary.xml#remel">
      <supplied reason="provided-by-editor" cert="1" resp="#ND">Remel</supplied>
    </ref>
  </note>
  <note type="meter" xml:lang="ota" corresp="#feilatun #feilatun #feilatun
    #feilun">
    <supplied reason="provided-by-editor" cert="1" resp="#ND">Fe'ilâtün /
      fe'ilâtün / fe'ilâtün / fe'ilün</supplied>
  </note>
</egXML>
```

Figure 9: Example of information on the prosodic structure with *bahir* and *vezin*.

The last element in `tei:title[@type="desc"]` specifies the piece by its preferred RISM (n.d.) identifier (Figure 10), the piece number in the source, and the page number the lyrics start on.

```
<egXML source="#NE204pc49">
  <idno>TR-Iüne 204-2, Piece no. 49, Ms. page no. 65</idno>
</egXML>
```

Figure 10: Example of a piece identified by its RISM title.

Following the title information, the original author(s) is/are provided (Figure 11). In virtually all cases, at least the composer of a piece is known, but not always the lyricist(s). Together with the `tei:author` element, the contribution of an individual is specified by the `@role` attribute, and the confidence that the person named is the one that actually created the music or the lyrics is given by `@cert`. In the example below, the lyricist has `@cert="0.5"` because Hâmî could either refer to the individual Hâmî Ahmed Âmidî (considered as more likely) by the editor(s), or Mehmed Kâmî Efendi. The editor responsible for the attribution is again given by her/his ID as the value of `@resp`.

The standardized name itself is contained in a `tei:persName` element, and in case the individual of this name has a record in the CMO source catalog, it is linked via `@ref`. In this way, each contributor to an original piece can be represented with individual vagueness.

```
<egXML source="#NE204pc49">
  <author role="composer" cert="1" resp="#ND">
    <persName ref="https://corpus-musicae-ottomanicae.de/receive/
      cmo_person_00000292">Tanbûrî İsak</persName>
  </author>
  <author role="lyricist" cert="0.5" resp="#ND">
    <persName ref="https://corpus-musicae-ottomanicae.de/receive/
      cmo_person_00000081">Hâmî</persName>
  </author>
</egXML>
```

Figure 11: Example with information on composer and lyricist.

Finally, the editor(s), who created and participated in the edition of the text (not necessarily the digital edition), are provided by the `tei:editor` element with their share in the edition (Figure 12), specified by `@role`. Using `@corresp`, the editor(s) involved, as long as they are/were members of the project team, are referred to by their ID, linking to a more detailed record in `tei:seriesStmt/tei:respStmt`. Otherwise, third-party persons are simply provided with their kind of participation. In the example of Figure 12, Saeedeh Setayesh supported this individual piece in terms of Persian lyrics only.

```
<egXML source="#NE204pc78">
  <editor role="author" corresp="#ND">Dr. Neslihan Demirkol</editor>
  <editor role="contributor" corresp="#MS">Dr. Malek Sharif</editor>
  <editor role="contributor">Saeedeh Setayesh</editor>
</egXML>
```

Figure 12: Example of persons involved in the (digital) text edition.

The Edition Statement

The following `tei:editionStmt` groups all editorial information and general metadata related to the current text edition itself. This includes the institutional bodies involved (namely the DFG

and the University of Münster), the actual editors, their affiliations, and references to norm data on the persons involved. For each manuscript and edition, this is static content unless a revised version or a new text-critical edition is created.

```
<egXML>
  <editionStmt>
    <edition>[Edition]</edition>
    <!-- Repeatable. -->
    <funder ref="[URL]">[Name of body]</funder>
    <!-- Repeatable. -->
    <sponsor ref="[URL]">[Name of body]</sponsor>
    <respStmt>
      <resp key="ged">General Editor</resp>
      <!-- Repeatable. -->
      <name>
        <persName corresp="#[ID]" ref="[URL]">[Name]</persName>
        <affiliation>[Name of body]</affiliation>
      </name>
    </respStmt>
    <respStmt>
      <resp key="edi">Editors</resp>
      <!-- Repeatable. -->
      <name>
        <!-- Option 1: Current team member. -->
        <persName corresp="#[ID]" ref="[URL]">[Name]</persName>
        <!-- Option 2: Former team member. -->
        <persName xml:id="[ID]" ref="[URL]">[Name]</persName>
      </name>
    </respStmt>
  </editionStmt>
</egXML>
```

Figure 13: Overview of the structure of the edition statement.

The two `tei:respStmt` group the responsibilities for the edition (Figure 14), the general editor(s) and the text editor(s). The kind of responsibility is recorded in the `@key` attribute, with a three-letter code that follows the MARC code list for relators (MARC, n.d.) that is generally used throughout the TEI templates. Each individual is provided with their name and affiliation, realised as `tei:name/tei:persName` and `tei:name/tei:affiliation`. The `tei:persName` element may take two elements, `@corresp` with an ID referred to in `tei:seriesStmt/tei:respStmt`, if the person is a current team member. Via `@ref`, linking to a norm data repository, preferably the GND (n.d.), is established.

```
<egXML source="#NE204">
  <respStmt>
    <resp key="edi">Editors</resp>
    <name>
      <persName corresp="#ND" ref="https://orcid.org/0000-0002-8602-1704">
        Dr. Neslihan Demirkol</persName>
    </name>
    <name>
      <persName xml:id="MS" ref="https://explore.gnd.network/gnd/106049969X">
        Dr. Malek Sharif</persName>
    </name>
  </respStmt>
</egXML>
```

Figure 14: Example of the text editors involved in the edition.

The Publication Statement

The next block of information in the TEI header concerns the publication and distribution of the digital edition (Figure 15), namely the institutional bodies as well as the license (under Creative Commons) and year and place of publication. For each manuscript and edition, this is static content.

```
<egXML>
  <publicationStmt>
    <!-- Repeatable. -->
    <publisher>[Publisher]</publisher>
    <!-- Repeatable. -->
    <distributor>[Website]</distributor>
    <date>[Year]</date>
    <pubPlace>[Place]</pubPlace>
    <availability>
      <licence target="[URL]">[Licence]</licence>
    </availability>
  </publicationStmt>
</egXML>
```

Figure 15: Overview of the structure of the publication statement.

The Series Statement

```
<egXML>
  <seriesStmt>
    <title>Corpus Musicae Ottomanicae</title>
    <respStmt>
      <resp key="edc">Editor of Digital Corpus</resp>
      <name xml:id="CMO">
        <orgName xml:lang="en">Corpus Musicae Ottomanicae, Research Center of
          the German Research Foundation at the University of Münster, Institute
          of Musicology.</orgName>
      </name>
    </respStmt>
    <respStmt>
      <resp key="oth">Cooperation Partners</resp>
      <!-- Repeatable. -->
      <name xml:id="[ID]">
        <orgName>[Name]</orgName>
        <!-- Repeatable or deletable. -->
        <idno xml:base="[URL]" type="[Repository]">[ID]</idno>
      </name>
    </respStmt>
    <respStmt>
      <resp key="pdr">Project Director</resp>
      <!-- Repeatable. -->
      <name xml:id="[ID]">
        <persName>[Name]</persName>
        <affiliation corresp="#CMO"/>
        <!-- Repeatable or deletable. -->
        <affiliation>[Name]</affiliation>
        <!-- Deletable. -->
        <idno xml:base="[URL]" type="[Repository]">[ID]</idno>
      </name>
    </respStmt>
    <respStmt>
      <resp key="[MARC_Relator_Code]">[Role]</resp>
      <name xml:id="[ID]">
        <persName>[Name]</persName>
        <affiliation corresp="#[ID]"/>
        <!-- Repeatable or deletable. -->
        <affiliation>[Name]</affiliation>
        <!-- Repeatable or deletable. -->
        <idno xml:base="[URL]" type="[Repository]">[ID]</idno>
      </name>
    </respStmt>
  </seriesStmt>
</egXML>
```

Figure 16: Overview of the structure of the series statement.

In the `tei:seriesStmt`, all institutional bodies and the individuals belonging to them that are responsible for the digital editions as a whole are listed (Figure 16). The whole series receives a title and an institutional editor, and persons in certain roles. The project includes every current team member at the point of creation, independent from the role or organisational affiliation or the individual contribution to the series as a whole.

In the different `tei:respStmt` elements, each `tei:name` element receives a `@xml:id` with a certain two- or three-letter code. For individuals, this is the same ID that is referenced by `@resp` throughout the document in other elements, e.g., `tei:supplied`. For organizational bodies, the `@xml:id` value serves to identify the project-internal affiliation of persons, while external relations are also possible (Figure 17):

```
<egXML source="#NE204">
  <respStmt>
    <resp key="oth">Cooperation Partners</resp>
    <name xml:id="MWS">
      <orgName>Max Weber Stiftung</orgName>
      <idno xml:base="https://explore.gnd.network/gnd/" type="GND">
        1028661126</idno>
    </name>
  </respStmt>
  <respStmt>
    <resp key="oth">Research Managers Digital Editions and Data Management</resp>
    <name xml:id="SG">
      <persName>Sven Gronemeyer</persName>
      <affiliation corresp="#MWS"/>
      <affiliation>La Trobe University, Melbourne</affiliation>
      <idno xml:base="https://explore.gnd.network/gnd/" type="GND">
        1155600487</idno>
      <idno xml:base="https://orcid.org/" type="ORCID">
        0000-0002-9066-0461</idno>
    </name>
  </respStmt>
</egXML>
```

Figure 17: Example of the use of personal IDs and affiliations.

The Source Description and List of Related Witnesses

As mentioned above, the contents of the `tei:sourceDesc` section is crucial for the critical apparatus. All individual sources related to the piece are listed with their bibliographic information. The first in `tei:sourceDesc` is always dedicated to the source where the current piece appears, followed by all other sources mentioned in the apparatus. The information is congruent with those stored in the CMO source catalog and originates from it. For manuscript TR-Iüne 204-2, the information is automatically retrieved by the OsPoT2 framework via an API from the source catalog. Its data model is based on the Music Encoding Initiative (MEI, n.d.) because one of its modules natively supports the Functional Requirements for Bibliographic Records standard (FRBR, n.d.). For example, the bibliographic information for TR-Iüne 204-2 appears in the format as shown in Figure 18:

```

<egXML>
  <meiContainer inherited="0">
    <mei:manifestation xmlns:mei="http://www.music-encoding.org/ns/mei"
      xmlns:cmo="http://www.corpus-musicae-ottomanicae.de/ns/cmo">
      <identifier xmlns="http://www.music-encoding.org/ns/mei"
        type="CMO">NE204</identifier>
      <identifier xmlns="http://www.music-encoding.org/ns/mei"
        type="RISM">TR-Iüne 204-2</identifier>
      <physLoc xmlns="http://www.music-encoding.org/ns/mei">
        <repository>
          <geogName>
            <geogName type="country">Turkey</geogName>
            <geogName type="city">Istanbul</geogName>
          </geogName>
          <corpName type="library">İstanbul Üniversitesi Nadir Eserler
            Kütüphanesi</corpName>
          <identifier type="shelfmark">Y. 204-2</identifier>
        </repository>
      </physLoc>
      <mei:history>
        <eventList xmlns="http://www.music-encoding.org/ns/mei">
          <event>
            <head>Origination</head>
            <geogName>Istanbul?</geogName>
            <date notbefore="1880" notafter="1920" calendar="gregorian">
              After ca. 1880</date>
            </event>
          </eventList>
        </mei:history>
        <langUsage xmlns="http://www.music-encoding.org/ns/mei">
          <language xml:id="ota-arab" auth="iso15924">
            iso15924:ota-arab</language>
        </langUsage>
        <contents xmlns="http://www.music-encoding.org/ns/mei">
          <p>Collection of instrumental and vocal music in Ottoman Turkish dating
            from late nineteenth or early twentieth century.</p>
        </contents>
        <mei:classification>
          <mei:termList class="https://www.corpus-musicae-ottomanicae.de/api/v1/
            classifications/cmo_sourceType">
            <mei:term>Manuscript</mei:term>
          </mei:termList>
          <mei:termList class="https://www.corpus-musicae-ottomanicae.de/api/v1/
            classifications/cmo_kindOfData">
            <mei:term>source</mei:term>
          </mei:termList>
          <mei:termList class="https://www.corpus-musicae-ottomanicae.de/api/v1/
            classifications/cmo_notationType">
            <mei:term>Hampartsum_notation</mei:term>
          </mei:termList>
          <mei:termList class="https://www.corpus-musicae-ottomanicae.de/api/v1/
            classifications/cmo_contentType">
            <mei:term>Mixed_musical_collection</mei:term>
          </mei:termList>
        </mei:classification>
      </mei:manifestation>
    </meiContainer>
  </egXML>

```

Figure 18: FRBR-compliant MEI modeling of the metadata of TR-Iüne 204-2 in the source catalog.

As TEI does not support the FRBR standard, the data need to be mapped. This may produce an overhead of elements, but these are mandatory according to the TEI scheme, even if they may be empty, e.g., if a manuscript has no author, a proper title, and, of course, a publisher. Therefore, instead of providing the full, lengthy abstract data model (which on the top level is similar to the TEI header), the actual example of the above manuscript is given. Although MEI draws on the same principles of TEI standard, some elements describing the same have different names, or

elements with the same name mean something different.⁷ The mapping is automatically created by the OsPoT2 XSLT and yields the result shown in Figure 19 for the corresponding `tei:witness` element contained in `tei:listWit` that groups all individual text witnesses.

```
<egXML>
  <listWit>
    <witness xml:id="cmo_source_00000030">
      <idno type="CMO">NE204</idno>
      <idno type="RISM">TR-Iüne 204-2</idno>
      <biblFull>
        <fileDesc>
          <titleStmt>
            <title/>
            <author/>
          </titleStmt>
          <publicationStmt>
            <ab/>
          </publicationStmt>
          <sourceDesc>
            <bibl>Source description originates from CMO Source Catalogue:
              <ref type="uri">https://corpus-musicae-ottomanicae.de/receive/
                cmo_source_00000030</ref>
            </bibl>
          </sourceDesc>
        </fileDesc>
        <profileDesc>
          <textClass>
            <keywords>
              <term target="https://www.corpus-musicae-ottomanicae.de/api/
                vl/classifications/cmo_sourceType#Manuscript"
                type="cmo_sourceType">Manuscript</term>
              <term target="https://www.corpus-musicae-ottomanicae.de/api/
                vl/classifications/cmo_kindOfData#source"
                type="cmo_kindOfData">Source Catalogue</term>
              <term target="https://www.corpus-musicae-ottomanicae.de/api/
                vl/classifications/cmo_notationType#Hampartsum_notation"
                type="cmo_notationType">Hampartsum notation</term>
              <term target="https://www.corpus-musicae-ottomanicae.de/api/
                vl/classifications/cmo_contentType#Mixed_musical_collection"
                type="cmo_contentType">Mixed musical collection</term>
            </keywords>
          </textClass>
          <langUsage>
            <language ident="ota-Arab">Ottoman Turkish in Arabic
              script</language>
          </langUsage>
        </profileDesc>
      </biblFull>
      <msDesc>
        <msIdentifier>
          <country>Turkey</country>
          <settlement>Istanbul</settlement>
          <repository>İstanbul Üniversitesi Nadir Eserler Kütüphanesi
            </repository>
          <idno>Y. 204-2</idno>
        </msIdentifier>
        <msContents>
          <summary>Collection of instrumental and vocal music in Ottoman
            Turkish dating from late nineteenth or early twentieth century.
          </summary>
        </msContents>
        <history>
          <p>Origination:
            <geogName>Istanbul?</geogName>
            <date notBefore="1880" notAfter="1920" calendar="#gregorian">
              After ca. 1880</date>
          </p>
        </history>
      </msDesc>
    </witness>
  </listWit>
</egXML>
```

Figure 19: The metadata for TR-Iüne 204-2 mapped in TEI.

⁷ For example, the `tei:note` element, as e.g. used in the TEI header is used for text annotations. In a musical context, `mei:note` obviously has a completely different meaning.

The Encoding Description

The last element in the TEI header is `tei:encodingDesc` with information on the software, custom content and on editorial guidelines and a project description (Figure 20).

```
<egXML>
  <encodingDesc>
    <variantEncoding>[Information on type and structure of critical apparatus]
    </variantEncoding>
    <!-- Repeatable. -->
    <appInfo>[Multilingual information on the creation of the TEI source]
    </appInfo>
    <!-- Repeatable. -->
    <projectDesc>[Multilingual information on the project's scope]
    </projectDesc>
    <!-- Repeatable. -->
    <editorialDecl>[Multilingual reference to the editorial guidelines]
    </editorialDecl>
    <tagsDecl>[Information on custom elements]
    </tagsDecl>
    <!-- Repeatable. -->
    <metDecl>[Information on metrical patterns]
    </metDecl>
  </encodingDesc>
</egXML>
```

Figure 20: Overview of the structure of the encoding description.

For the sake of comprehensiveness, only two sub-sections relevant to the text edition will be explained in further detail. The definition of the critical apparatus is encoded in `tei:variantEncoding` as a single, self-closed element (Figure 21). Per default, the critical apparatus is encoded with `@method="double-end-point"` which means that the “apparatus indicates the precise locations of the beginning and ending of each lemma relative to a base text.” Therefore, the apparatus will always be separated from the base text, as indicated by `@location="external"`.

```
<egXML>
  <variantEncoding method="double-end-point" location="external"/>
</egXML>
```

Figure 21: Mark-up for the type of critical apparatus.

The `tei:metDecl` sections detail several levels of encoding metrical units and patterns that are referenced in different elements within `tei:div[@type="blockLyricsTranscription"]` for the lyrics and also in `tei:titleStmt/tei:title/tei:note[@type="bahir"]` and `tei:titleStmt/tei:title/tei:note[@type="meter"]` for the metadata.

The definition of the basic metrical units and their corresponding symbols (Figure 22) is the foundation for any further markup of metrical information in the digital edition of Ottoman poetry. It is a standard set of symbols for syllable length, processes changing any higher syllabic structure, and a structural sign to indicate a division in higher syllabic structures.


```

<egXML>
  <fileDesc>
    <titleStmt>[Title information, parameters, and authors/editors of a piece]
    </titleStmt>
    <editionStmt>[Type of edition]
    </editionStmt>
    <publicationStmt>[Specifics of edition]
    </publicationStmt>
    <seriesStmt>[Specifics of the series the edition is part of]
    </seriesStmt>
    <sourceDesc>[Information of sources related to the edited piece]
    </sourceDesc>
  </fileDesc>
  <encodingDesc>
    <variantEncoding>[Information on type and structure of critical apparatus]
    </variantEncoding>
    <!-- Repeatable. -->
    <appInfo>[Multilingual information on the creation of the TEI source]
    </appInfo>
    <!-- Repeatable. -->
    <projectDesc>[Multilingual information on the project's scope]
    </projectDesc>
    <!-- Repeatable. -->
    <editorialDecl>[Multilingual reference to the editorial guidelines]
    </editorialDecl>
    <tagsDecl>[Information on custom elements]
    </tagsDecl>
    <!-- Repeatable. -->
    <metDecl>[Information on metrical patterns]
    </metDecl>
  </encodingDesc>
</egXML>

```

Figure 22: Definition of the symbols used in the description of any metrical unit.

The `tei:metDecl[@xml:id="symbols"]` defines the basic symbols related to scansion (Figure 22). The value for `@pattern` is a regular expression. It is kept in the most basic form to be applicable to all higher metrical structures. It defines that each basic symbol except the foot division may appear 1 to 5 times before a foot division to constitute the foot as the higher metrical unit and that each foot (including the division sign) may appear 1 to 4 times in the next higher metrical unit, the *vezin*.

Apart from higher metrical units defined as canonical structures in additional `tei:metDecl[@corresp="#symbols"]` (see below), these values are only referenced in `tei:|[@real]` if the actual structure is deviant from the standard structure in any lyrics line of sung poetry (see below).

Next, follow the declarations for the 18 known feet consisting of 1 to 5 individual syllables, short or long (Figure 23). They reference the standard symbols by `@corresp="#symbols"` and identify the feet structure as the standard forms by `@type="met"`. Only the feet actually in use in a specific piece of sung poetry are included in this section.

```

<egXML source="#NE204pc49">
  <metDecl xml:id="feet" corresp="#symbols" type="met">
    <metSym xml:id="feilatun" value="fe'ilâtün" terminal="false">uu--|</metSym>
    <metSym xml:id="feilun" value="fe'ilün" terminal="false">uu-|</metSym>
  </metDecl>
</egXML>

```

Figure 23: Example of the definition of the feet used in a single piece.

The `tei:metSym[@xml:id]` here provides an ASCII-compliant identifier for the name of the individual foot, while `tei:metSym[@value]` gives the name in modern Turkish. The former is used in `tei:titleStmt/tei:title/tei:note[@type="meter"]` to refer the metadata to the feet.

Finally, the declarations of the hitherto 31 identified *vezins* follow (Figure 24). They reference the standard symbols by `@corresp="#symbols"` and identify them as the standard forms by `@type="met"`. Only the *vezin*(s) actually in use in a specific piece of sung poetry is/are included in this section.

```
<egXML source="#NE204pc78">
  <metDecl xml:id="vezin" corresp="#symbols" type="met">
    <metSym xml:id="hezec4" value="Hezec 4" terminal="false">u---|u--|u---|u--|
  </metSym>
    <metSym xml:id="muzari2" value="Muzâri 2" terminal="false">--u|-u-u|--u|-u--|
  </metSym>
    <metSym xml:id="remel1" value="Remel 1" terminal="false">-u--|-u--|-u--|-u-|
  </metSym>
  </metDecl>
</egXML>
```

Figure 24: Example of the definition of the *vezins* used in a single piece.

The `tei:metSym[@xml:id]` here provides an ASCII-compliant identifier for the name of the individual foot, originating from Arabic, while `tei:metSym[@value]` gives the name in scientific transliteration; in both cases, an integer is added as an internal identifier to identify each *vezin* of a *bahir*. While `tei:titleStmt/tei:title/tei:note[@type="bahir"]` (Figure 9) only provides the name of the *bahir*, the element's `@corresp` links to the *vezin* defined in this `tei:metDecl`.

The Critical Text Edition

The critical text edition is recorded in the `tei:text` part of the document and contains two child elements (Figure 25):

- `tei:body` with
 - o Information on identifying the manuscript and the individual piece
 - o The edited text of block lyrics transcribed and/or reconstructed from an Ottoman Turkish source in the Arabic alphabet
 - o Structural information of the lyrics in terms of their text type
 - o Notes on the lyricist(s)
 - o Inline text anchors to the critical apparatus
- `tei:back` with
 - o Information in which sources the lyrics are found
 - o Reading alterations
 - o General notes on the lyrics and their author(s)

To distinguish the different elements within `tei:body` and `tei:back` in terms of their function and content, each one is specified with a certain `@type` attribute and possibly other, sometimes mandatory, attributes.

```

<egXML>
  <body>
    <div type="pieceNewStart">[Information and identifiers on the piece
preceding its music/lyrics]
    </div>
    <!-- Option 1: Block lyrics are present. -->
    <div type="blockLyricsTranscription" xml:lang="ota" style="direction:ltr;">
[The lyrics as transcribed from source]
    </div>
    <!-- Option 2: Block lyrics are absent. -->
    <div type="blockLyricsReconstructed" xml:lang="ota" style="direction:ltr;">
[The lyrics as reconstructed from other source(s)]
    </div>
    <note type="lyricist">[Information on lyricist(s)]
    </note>
  </body>
</back>
  <div type="provenance">[List of other witnesses containing the piece]
  </div>
  <div type="readings">[Text passages with other wording in a specific source]
  </div>
  <div type="annotations">[Information on the lyricist]
  </div>
</back>
</egXML>

```

Figure 25: Overview of the structure of the lyrics and critical apparatuses.

Information Related to the Beginning of a Piece

In the first `tei:div[@type="newPieceStart"]`, all information that is relevant to locate and identifying a single piece in any given manuscript is recorded (Figure 26). The contents of this section deal with a certain bias: to provide information as close as possible as in the original manuscript, but also to harmonize differences between individual sources in one TEI template. This will not always be possible, but generally, many manuscripts follow a generic structure. So, besides a general structure, there is room for an optional, individual arrangement of elements.

```

<egXML source="#NE204pc78">
  <div type="newPieceStart">
    <milestone unit="cite" type=" #cmo_mods_00000570"/>
    <msDesc>
      <msIdentifier>
        <idno> TR-Iüne 204-2</idno>
      </msIdentifier>
      <msContents>
        <msItem n="78">
          <locus from="101" to="102">p. 101</locus>
          <rubric type="pieceNumber" subtype="red-pencil">78</rubric>
          <incipit>
            <supplied reason="derived-from-lyrics" cert="1" resp="#ND">
Güzeşt ârzü ez-ḥad be-pây-ı būs-i tū mā-rā</supplied>
          </incipit>
        </msItem>
      </msContents>
    </msDesc>
  </div>
</egXML>

```

Figure 26: Example of information related to the start of a piece in a source.

The `tei:milestone` element is used to reinforce the separation of any manuscript into different pieces; the mandatory `@unit` to indicate the range of the element always has the value “cite” to refer to the printed critical edition, likewise divided into individual PDF files for each piece. Accordingly, the value of `@source` refers to the URL part with the unique identifier pointing to the document.

The following information refers to a specific part of the manuscript, i.e., an individual piece marked up by the `tei:msItem` element and identified by an integer in `@n`. Following the TEI guidelines, this element needs to be contained within `tei:msDesc/tei:msContents`, paired with a preceding `tei:msDesc/msIdentifier`. The latter element contains `tei:idno` to provide an identifier of the source itself, given here by its RISM identifier, as in the same element in `tei:titleStmt/tei:title` in the header section.

Within `tei:msItem`, specifics for an individual piece are noted. The physical placement of a piece is described with `tei:locus`, providing a page number, as in the header in `tei:titleStmt/tei:title/tei:idno`. The exact page range (especially for pieces spanning across two or more pages) is given in `@from` and `@to`. The `tei:rubric` can be used in a variety of ways, specified by `@type` and `@subtype`, depending on the information actually written in any source or with any piece, being designed to cover versatile information.

A piece cannot be distinguished from another solely by written captions, such as the title or *usûl*, as other distinguishing marks might be unwritten in any given source, such as the *makâm* or the incipit. For example, in TR-Iüne 204-2, there are two pieces entitled “Beste çenber İsa ”, both attributed to the same composer, both with the same *usûl*. However, the two have different *makâm*, and different lyrics. While TR-Iüne 204-2 provides the *makâm*, the incipit is not deliberately written. But as TR-Iüne 204-2 contains block lyrics, the incipit can easily be inferred from the first or first two lines of lyrics (so one hemistich is provided). In such cases, a `tei:supplied` element with appropriate attributes is provided within `tei:incipit`, given the source of the incipit with `@reason`, the plausibility with `@cert`, and the initials of the editor with `@resp`.

In the example given, `tei:rubric` indicates that the piece number is written out with a red pencil (in other manuscripts, `@subtype` might be absent, but `tei:supplied` added). The incipit of the piece is provided with absolute certainty (as written out in the block lyrics), hence also the value of `@reason`, the “derivation” is even more true in this case, as the first two lines read “âh **Güzeşt ârzû ez-ğad** âhâ âhâ serv-i nâz **be-pây-ı bûs-i tû mâ-râ** cânım”, one case, where sung poetry (bold) is mixed with *terennüm*, not part of the lyrics and therefore the incipit.

In the following `tei:div[@type=”blockLyricsTranscription”]` or `tei:div[@type=”blockLyricsReconstructed”]`, respectively, all information about the (block) lyrics of a specific piece is marked up.

At this point, it must be emphasised once again that the TEI documents do not describe the primary sources subject to critical edition, but are the representation of a critical edition that has already taken place. This naturally has an impact on the modeling and rendition of the text structure, as it has already been interpreted by an editor. In manuscript TR-Iüne 204-2, for example, the most basic pieces have an original layout, as shown in Figure 27.

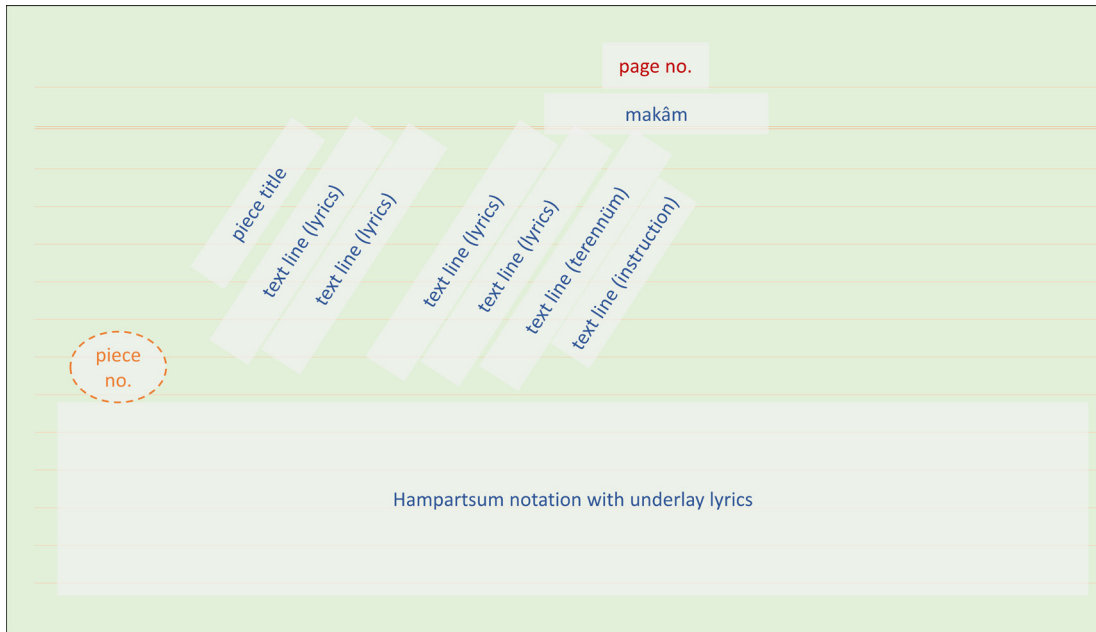


Figure 27: Schematic layout of the lyrics of TR-İlne 204-2, piece 49.

The page number, piece number and the first lyrics line are part of the `tei:div[@type="pieceNewStart"]`, while *makâm* and piece title are part of the `tei:header`. The text lines can be distinguished by their content (lyrics, *terennüm*, and performance instructions), and can be grouped, and, as in the above example, one poem may be visually separated into two distiches with a larger space between the lines. A few pieces may have more than one hemistich, so the lyrics can formally be divided into more than one line group of lyrics with “attached” *terennüm* parts, although these are not part of the lyrics from a literary studies point of view (Figure 28).

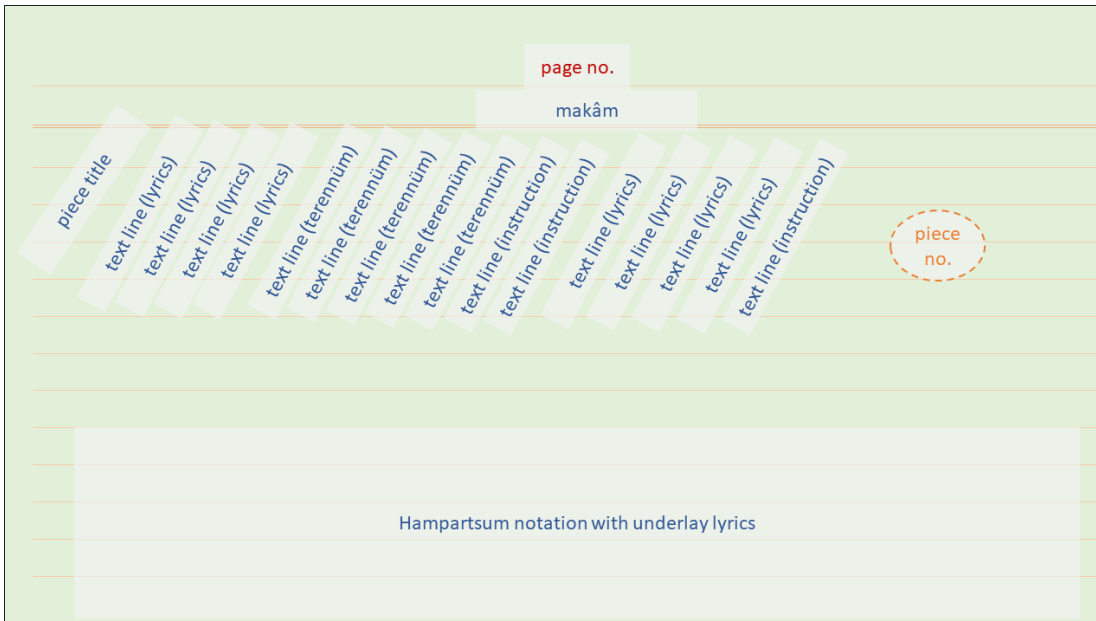


Figure 28: Schematic layout of the lyrics of TR-İlne 204-2, piece 99.

This leads to the general structure shown in Figure 29, which also includes the lyricist regularly not mentioned in a piece.

```
<egXML>
  <div type="blockLyricsTranscription" xml:lang="ota" style="direction:ltr;">
    <!-- Repeatable. -->
    <head n="[1-n]">[Piece title]
    </head>
    <!-- Repeatable. -->
    <lg n="[1-n]" decls="[ID]" rhyme="[Pattern]">
      <!-- Repeatable. -->
      <l n="[1-n]">
        <!-- Combinable and repeatable. -->
        <!-- Option 1: Sung text. -->
        <seg type="vocal" ana="[Text_type]">[Written line of text]
        </seg>
        <!-- Option 2: Instructive / informative text. -->
        <stage type="[Non_verbal]" ana="[Specifier]">
          <seg type="[Type]" ana="terennüm">[Written line of text]
          </seg>
        </stage>
      </l>
    </lg>
    <!-- Deletable. -->
    <note type="lyricist">
      <!-- Standard (otherwise deletable). -->
      <supplied reason="provided-by-editor" cert="[0-1]" resp="#[ID]">
        <anchor xml:id="w[ID]s"/>[Lyricist]<anchor xml:id="w[ID]e"/>
      </supplied>
    </note>
  </div>
</egXML>
```

Figure 29: Overview of the structure of block lyrics.

Individual Text Lines and Their Grouping

All text lines that contain lyrics (poetry or *terennüm*) and any kind of information regarding the lyrics themselves (such as the indication of the *miyanhâne*) or any performative information or instruction are included in one or more *tei:lg* elements, according to the internal structure of a written block text and the sung parts and instructions and information pertaining to it.

The text structure of a vocal piece can be quite complex, and considering performance instructions, the actual act of singing can become even more complex. For example, one poem of a certain *bahir* (plus any possible *terennüm* lines or performance instructions) may be nested into another poem, or distiches of two poems of a different *bahir* may alternate, which again may have their own *terennüm* and performance instructions. As this is a critical text edition, such dependencies for the act of vocal performance are not considered in the TEI structure but are reflected in MEI for the music edition.

Therefore, the following definition and implementation of a line group are used: A new *tei:lg* element begins with a new poem (if consecutive) or parts of a poem (in case of nested lyrics), whether the *bahir* is the same or not (Figure 30). Any other text, to be performed or to indicate any instruction or information that follows the preceding poetic lyrics (i.e. before another poem starts) belongs to the same *tei:lg* element. All *@n* values are incremented consecutively. In the TEI schema, a poem or poetic lyrics are those texts that follow a syntactic structure of the underlying language, whereas other sung lyrics (*terennüm*) consist of stand-alone lyrics with no syntactic structure. Poetic and other sung lyrics may mix in one line (especially along Persian pieces) but are usually distinct lines of text.

With the definition for `tei:lg`, two additional mandatory attributes are used (Figure 30). The value of `@decls` refers directly to the value of `tei:metDecl[@xml:id="vezin"]/tei:metSym[@xml:id]` in the TEI header and identifies the specific *bahir* subtype. With `@rhyme`, the four lines of a poem are analyzed by their rhyme scheme, with four hyphenated lowercase letters, e.g. `@rhyme="a-a-b-a"`.

```
<egXML source="#NE204pc78">
  <lg n="1" decls="hezec4" rhyme="a-a-b-a">[Text lines]
</lg>
  <lg n="2" decls="remel5" rhyme="a-a-b-a">[Text lines]
</lg>
  <lg n="3" decls="hezec4" rhyme="a-a-b-a">[Text lines]
</lg>
  <lg n="4" decls="remel5" rhyme="a-a-b-a">[Text lines]
</lg>
  <lg n="5" decls="muzari2" rhyme="a-a-b-a">[Text lines]
</lg>
</egXML>
```

Figure 30: Overview of the structure of different line groups with different *bahir* types.

In the example shown in Figure 30, we have hemistichs from three different poems among five individual line groups. The first two distiches with the *vezin* “Hezec 4” and “Remel 5” are intermittent (i.e. one hemistich of each follows the other). While the third distich is in the *vezin* “Muzârî 2” and followed by interspersed *terennüm*. The `tei:lg` element may also have a `@xml:lang` attribute with an ISO 639-3 value if the entire content of this line group is in a different language than the default Ottoman Turkish, e.g., Persian or Arabic. Consistently, all nested elements may carry this attribute if it is a single line or words within that are in a different language.

Independent of the count of the `tei:lg` element, each `tei:l` element therein for each text line in the original source has a mandatory `@n` with a consecutively incrementing value (Figure 31). While the prosodic structure of each `tei:l` that contains poetic lyrics is determined by `tei:lg[@decls]` in its standard pattern (compare to Figure 24), deviations from it can be directly indicated by an optional `@real` that “overwrites” the inherited pattern from the `tei:lg`.

```
<egXML source="#NE204pc78">
  <lg n="4" decls="remel5" rhyme="a-a-b-a">
    <l n="16" real="-uII|-u--|IZI-|Iu--|">
      [Instead of the standard Remel 5 "-u--|-u--|-u--|-u--|"]
    </l>
  </lg>
</egXML>
```

Figure 31: Example of a lyrics line with a different scansion than the default for the hemistichs.

The identification of the type of sung text itself takes place in the `tei:l` element by one or more `tei:seg` elements (Figure 32) which must begin directly following the parent `tei:l` element. If the text written in a line is of informative or instructive character, its `tei:seg` element is contained in `tei:stage`, which also may directly follow `tei:l`, but not necessarily (depending on the position of this type of text in a line). Detailed information on the text type and content is provided by `@type` and `@ana`, while the combination of the values of both attributes is constrained. For example, `@type="instruction"` can never be combined with `@ana="mainPartLyrics"`.

```

<egXML source="#NE204pc50">
  <l n="1">
    <seg type="vocal" ana="mainPartLyrics">
      Şüküfezâr-ı 'izâriñ gülñ naẓîresidir</seg>
    </l>
  <l n="2">
    <seg type="vocal" ana="mainPartLyrics">
      Bahâra karşı hezâriñ o bir mesîresidir</seg>
    </l>
  <l n="3" real="u-u-|uu-I|u-u-|--|">
    <seg type="vocal" ana="mainPartLyrics">
      Şorulsa Vâşîf-ı zâre lebân-ı bostânîñ</seg>
    </l>
  <l n="4" real="u-u-|uuI-|u-u-|uu-|">
    <seg type="vocal" ana="mainPartLyrics">
      Çilek şekerlemesi yâsemen hamîresidir</seg>
    </l>
  <l n="5">
    <seg type="vocal" ana="terennüm">
      'ömrüm yâlâ yele lel lel le le lel lî mîrim yâlâ yele</seg>
    </l>
  <l n="6">
    <seg type="vocal" ana="terennüm">
      le le le le le le lî yâr gülñ naẓîresidir</seg>
    </l>
</egXML>

```

Figure 32: Examples of the markup for different types of text lines.

But especially in Persian pieces, poetic lyrics, and *terennüm* may be intertwined (Figure 33).

```

<egXML source="#NE204pc78">
  <l n="1" real="u---|Z-I|ZI-I|Z--|">
    <seg type="vocal" ana="terennüm">âh</seg>
    <seg type="vocal" ana="mainPartLyrics">Güzeşt ârzû ez-ḥad</seg>
    <seg type="vocal" ana="terennüm">âhâ âhâ</seg>
  </l>
</egXML>

```

Figure 33: Example of the markup of different types within a text line.

The `tei:stage` element must also directly be followed by `tei:seg` indicating that the text contain within is indicating a performance instruction (Figure 34). The type of performance instruction is marked up in the `@type` and `@ana` attributes of `tei:stage`, where again constraints of the combination of values come into effect. The combination of `tei:stage` and `tei:seg` covers two different layers in the text information and differentiates them in the TEI structure. While `tei:stage` indicates what and possibly how something in the sung poetry is performed, the content of `tei:seg` only identifies that the text written is for a performance instruction. The difference between the two becomes clear when looking at the following example. The instruction to terminate a vocal performance is often just written with the Arabic letter “*ح*” and the abbreviation needs interpretation and is to be reconstructed by the editor to the word [*tem*]/*me*, because of the implicit character of a performance instruction.

```
<egXML source="#NE204pc78">
  <l n="1" real="u---|Z-I|ZI-I|Z--|">
    <seg type="vocal" ana="terennüm">âh</seg>
    <seg type="vocal" ana="mainPartLyrics">Güzeşt ârzü ez-ğad</seg>
    <seg type="vocal" ana="terennüm">âhâ âhâ</seg>
  </l>
</egXML>
```

Figure 34: Example of the markup for a performance instruction.

References to the critical apparatus are indicated in the block text markup by two empty `tei:anchor` elements (Figure 35). Their `@xml:id` values consist of a prefix “w” (for “witness”), a unique and incrementing numerical value, and a closing “s” (for start) or “e” (for the end). These values are later referenced by `tei:app` in the apparatus.

```
<egXML source="#NE204pc104">
  <head n="1">
    <anchor xml:id="w4469s"/>Semâ'î İmâm-ı Şehriyârî 'Alî Efendi
    <anchor xml:id="w4469e"/>
  </head>
</egXML>
```

Figure 35: Example of the mark-up bracketing text to be referenced in the critical apparatus.

The `tei:anchor` in `tei:head` always refers to `tei:div[@type="provenance"]` in the apparatus, where other text witnesses containing this piece are listed. Within the sung lyrics, `tei:anchor` is set to bracket a specific text passage that is different from any other source or sources, and refers to `tei:div[@type="readings"]` in the apparatus.

To relate information on the lyricist (otherwise only mentioned in `tei:titleStmt/tei:author` in the header) to the critical apparatus and rectify the attribution and certainty, a `tei:note` element is provided following the lyrics (Figure 36). As the lyricist is not mentioned, the information on the authorship is provided with `tei:supplied`, stating the reconstruction by `@reason="provided-by-editor"`, and replicating the values of `@cert` and `@resp` from `tei:titleStmt/tei:author`.

```
<egXML source="#NE204pc78">
  <note type="lyricist">
    <supplied reason="provided-by-editor" cert="1" resp="#ND">
      <anchor xml:id="w2239s"/>Lyricist: Emîr Hüsrev-i Dihlevî
      <anchor xml:id="w2239e"/>
    </supplied>
  </note>
</egXML>
```

Figure 36: Example of a lyricist linked to the critical apparatus.

Reference to the critical apparatus is again given by `tei:anchor` elements. They refer to `tei:div[@type="annotations"]` in the apparatus. In case the lyricist is unknown, the `tei:note` element with all child nodes can be deleted, unless there is additional information to be stated on an unknown lyricist in the apparatus.

The Critical Apparatuses

The structure of all apparatuses is shown in Figure 37.

```
<egXML>
  <back>
    <div type="provenance">[List of other witnesses containing the piece]
    </div>
    <div type="readings">[Text passages with other wording in a specific source]
    </div>
    <div type="annotations">[Information on the lyricist]
    </div>
  </back>
</egXML>
```

Figure 37: Overview of the structure of the critical apparatus.

The first apparatus `tei:div[@type="provenance"]` enumerates all other sources with the same piece (Figure 38), as documented in `tei:sourceDesc` in the TEI header. The apparatus entry with `tei:app` refers back to the respective two `tei:anchor` elements noted in `tei:head` and picks up their `@xml:id` values as those for `@from` and `@to`. The use of these attributes is concordant with the use of the double-end point apparatus not embedded in-line in the text, as indicated by `tei:variantEncoding` in the TEI header. The necessary `tei:lem` element repeats the base text bracketed by `tei:anchor`, while `tei:note` encloses the text that refers to the different witnesses. This element is chosen instead of `tei:rdg` because this text originates from editorial research.

```
<egXML source="#NE204pc49">
  <app from="#w2s" to="#w2e">
    <lem>Beste çenber İsağ</lem>
    <note>The lyrics appear in
      <ref target="#cmo_source_00000091">NE3466</ref>, fol. 252v;
      <ref target="#cmo_source_00000075">HB1</ref>, page 406;
      <ref target="#cmo_source_00000023">HB2</ref>, page 408 and
      <ref target="#cmo_source_00000092">Ha</ref>, page 621.
    </note>
  </app>
</egXML>
```

Figure 38: Example of the critical apparatus listing other sources with the same piece.

Apparatus `tei:div[@provenance="readings"]` lists all spelling variations of a specific text passage (including omission of words), therefore the proper `tei:rdg` element is used in this case (Figure 39). Its number and actual configuration depend on whether one or more (or all) different sources feature the same variation or any source a different one. The actual type of variation is given in `@type`, e.g., a misspelled word, an orthographic variation, synonymy, etc. The use of this attribute not only provides an additional asset for indicating the editorial decision but also e.g., facilitates statistical queries.

In the first case, the same variation in several different sources, the unique identifiers from the source catalog URLs (the same as in `tei:witness[@xml:id]`) are listed in `@wit` separated by a blank space. The references for the individual siglum are displayed as usual with separate `tei:ref` elements.


```

<egXML source="#NE204pc49">
  <app from="#w20s" to="#w20e">
    <lem>cezbe-i</lem>
    <rdg wit="#cmo_source_00000091 #cmo_source_00000075 #cmo_source_00000023"
      type="misspelled">cezbe-i
      <ref target="#cmo_source_00000091">NE3466</ref>,
      <ref target="#cmo_source_00000075">HB1</ref>,
      <ref target="#cmo_source_00000023">HB2</ref>
    </rdg>
  </app>
  <app from="#w25s" to="#w25e">
    <lem>reviş</lem>
    <rdg wit="#cmo_source_00000092" type="misspelled">reviş
      <ref target="#cmo_source_00000092">Ha</ref>
    </rdg>
    <rdg wit="#cmo_source_00000091" type="variant-reading">rîş
      <ref target="#cmo_source_00000091">NE3466</ref>
    </rdg>
  </app>
</egXML>

```

Figure 39: Examples of different spelling variations among various sources.

Likewise, all different spellings in other sources are listed individually, as the type of variation may also vary. The spelling variations given here only concern those in other musical sources. Spelling variations that appear in the divan of a poet are treated in the third and last apparatus.

The remarks given in `tei:div[@type="annotations"]` (Figure 40) can be related to any `tei:anchor` elements in `tei:body`. It provides a variety of information on the actual piece, its critical edition, or the lyricist(s). Additional pointers in `tei:head` (with the piece title as a proxy for the entire piece) can be referenced here for additional information on the piece:

```

<egXML source="#NE204pc78">
  <app from="#w2032s" to="#w2032e">
    <lem>Kâr devr-i Hindî Hâce'niñ</lem>
    <note>TMKlii no. 105 has the text with vowel points. The editors followed
      this manuscript for vocalisation of terennüm in the transcription.
    </note>
  </app>
</egXML>

```

Figure 40: Example of a general note on a certain part of lyrics.

Textual variations appearing in a divan of a poet can be pointed out in this section (Figure 41). Therefore, the text editor makes a clear separation between two different types of textual variations: 1. The text variants that appear in a compilation of musical sources (lyrics or notation miscellanies), and 2. those that appear in a literary source (a divan of a poet or miscellanies of poetry).

```

<egXML source="#NE204pc78">
  <app from="#w2189s" to="#w2189e">
    <lem>medâr-ı tû ey dil</lem>
    <note>medâr ey döst (Hâfız-ı Şîrâzî 1983)</note>
  </app>
</egXML>

```

Figure 41: Example of a textual variation appearing in a literary source, here in a divan.

This section can also detail any consideration of the lyricist(s) of a piece and provide a textual explanation about the degree of certainty given in @cert in different elements (Figure 42, compare to Figure 11).

```
<egXML source="#NE204pc49">
  <app from="#w47s" to="#w47e">
    <lem>Lyricist Hâmî</lem>
    <note>The lyrics are by a poet with the pen name (mahlas) Hâmî, indicated in
    the last line of the lyrics. It is possible that the poet is in fact Hâmî
    Ahmed Âmidî (d. 1747), though the editors could not locate the lyrics in his
    dîvân; see
      <ref target="https://www.zotero.org/neslihandemirkol/items/Q2HCUPQQ">
        Hâmî Ahmed Âmidî 1885</ref>
    and
      <ref target="https://www.zotero.org/neslihandemirkol/items/7UDKRYQU">
        Yılmaz 2017</ref>.
      <ref target="https://www.zotero.org/neslihandemirkol/items/XHEPKTYF">
        Öztuna (2006, vol. 1, 426)</ref>
    and
      <ref target="https://www.zotero.org/neslihandemirkol/items/F58H6YW9">
        Aksüt (1983, vol. 1, 148)</ref>
    attribute the lyrics to Mehmed Kâmî Efendi (d. 1724). However, the editors
    could not locate the poem in his dîvân either; see
      <ref target="https://www.zotero.org/neslihandemirkol/items/2LYLMGGG">
        Erişen Yazıcı 2017</ref>
    and
      <ref target="https://www.zotero.org/neslihandemirkol/items/IWPP8RKS">
        Özyılmaz 1994</ref>.
    </note>
  </app>
</egXML>
```

Figure 42: Notes on the lyricist with explanations why this individual has been reconstructed

With `tei:ref`, a link to a secondary source cited can be given to a persistent identifier of a bibliographic record stored in Zotero (n.d.). This solution was applied because there is already an existent CMO Zotero database for both musical and literary secondary literature. Thus, the mirroring of bibliographic data and their additional modeling in a TEI template with `tei:bibl` and `tei:cit` can also be avoided since e.g., the use of `tei:quote` and `tei:q` with indirect quotes is somewhat problematic. This method of external reference keeps the TEI slim and also contributes to linking open data.

The TEI Glossary Templates

The glossaries are intended to provide information on certain categories of terms and the respective definitions as used in the CMO project. Depending on the category being described, the glossaries have a slightly different format, but the structure follows the TEI dictionary module. As separate TEI files, they comprise of a header with metadata and a `tei:text/tei:body` containing the terms and definitions. A typical entry from the glossary on poetic forms and genres is shown in Figure 43.

```

<egXML>
  <text>
    <body>
      <div type="glossary">
        <entry xml:id="divan">
          <form>
            <orth>Divân</orth>
          </form>
          <sense>
            <sense n="1">
              <def>It is the collected works of a poet. It is not an
                anthology, it is composed of the poems of a single poet.
                It is not compiled by someone else but by the poet
                him/herself. As it has certain requirements in terms of
                form and content, it takes a long time for a poet to compile a
                divân. To have a divân is a symbol of prestige and honor among
                poets.</def>
            </sense>
          </sense>
        </entry>
      </div>
    </body>
  </text>
</egXML>

```

Figure 42: Example entry from the poetic genre glossary.

The `tei:entry` element covers a term in specific orthographic forms by `tei:form/tei:orth`, although CMO only uses one, standardized spelling. As a term may have different meanings, a parent `tei:sense` element has 1-n other `tei:sense` elements, identified by `@n`, to provide the definition in `tei:def`. Additional mark-up may appear within, e.g. when references are made to cited literature, in the mentioned glossary especially to Andrews (1976). The value of `tei:entry[@xml:id]` is referred to in any appropriate `tei:ref[@target]`, where linkage to the glossary is mandatory (as e.g., in certain `tei:note` elements within `tei:titleStm`) or desired (e.g., in the critical apparatus).

The TEI dictionary module allows tailormade modeling for a large variety of content and levels of information. For example, the *usûl* rhythmic patterns (see Plaksin & Olley, 2019, p. 121) can be determined by their time units (*darb* or beats) or their timbre (structure of low- and high-pitched sounds, *düm-tek*), and of course, descriptive text. As the *usûl* is relative rather than an absolute measure-based time structure (Haug, 2019, p. 273; Plaksin & Olley, 2019, p. 126), there may be alternative definitions, also taking into consideration a diachronic perspective, changes of beat patterns over time. In such cases, the glossaries, therefore also need to reflect a certain vagueness in the definitions, which could be realized by the use of different `tei:sense[@ana]`, such as “broad” and “narrow” descriptions.

Summary and Outlook

The set of TEI templates that are presented here (plus the schema not dealt with in detail) is the first attempt to establish a framework for a digital scholarly edition of the lyrics used in the repertoire of Ottoman vocal art music being the focus of the CMO project. It can also serve as a role model for other materials from intercommunal musical interaction in the Ottoman Empire and beyond (e.g., Greek, Armenian, Jewish), and related musical and literary traditions of influence (e.g., Persian, Arabian); see Olley (2017, pp. 171-183) for a concise overview.

Although the digital text edition is mostly a critical text edition, it demonstrates the potential for interaction with a critical music edition that focuses more on the performative aspects of the sung lyrics. The metrical structures as defined by `tei:metDecl` and embedded in `tei:lg` and

tei:l elements may, in fact, demonstrate a close relationship with the *usûl* rhythmic cycle (Neslihan Demirkol and C. Ersin Mıç, personal communication, July 2022). The whole score encoded in MEI could easily be integrated via a *tei:ptr* element.

Scholarly editing in TEI is scalable. Other or new research questions not (yet) in the scope of the CMO project or beyond its deliverables and (currently) not reflected in the template can be added in subsequent editorial processes. For example, the metadata could be enhanced by the identification of individual hands in the sources, ideally related to personal names. Additional mark-up in the lyrics with the *tei:term* element could, for example, specify toponyms or anthroponyms, names of animals, flowers, types of artefacts, or cultural practices – often used as metaphors or concepts⁹ – for statistical analyses, or, more specifically, stylometric applications.

All materials created by the CMO project will all be available under culturally free licenses, i.e., at least CC BY-SA (n.d.). On the project website, the digital editions will be presented in a multi-modal format and a collated view. The philosophy of open access aims not only at a scholarly audience but also lyricists, musicians, and, possibly, citizen science.

For musicology, historical phenomena and processes in musical cultures can be opened up through digitally marked-up editions, just as the sources are of first-rate importance for Oriental studies. They offer the possibility of uncovering forgotten repertoire, shedding light on Ottoman poetry sung in a historical context, and contributing to a broad, multidisciplinary study of the history of the urban culture of the region, which combines influences from the Near East, South-east Europe, the Caucasus, and Northeast Africa.

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⁹ One well-known example is *gül ü bülbül*, “rose and nightingale”, as “beloved and lover” (Schimmel, 1958; Sinan Nizam, 2010), for a compendium see (Onay, 2009).

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Özgün Makale

Ottoman Greeks who Studied and Transcribed Ottoman Turkish Music: The Case of Nilevs Kamarados¹

Osmanlı Türk Müziği Üzerine Çalışan ve Notaya Alan Osmanlı Rumları: Nilevs Kamarados Örneği

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Abstract

Nilevs Kamarados (1847-1922) was an Ottoman Greek musician and music teacher who was highly respected both during his lifetime and after his death. He was a performer and theorist of Byzantine music (Greek Christian Orthodox Ecclesiastical music), but he also studied Western, Ottoman Turkish, Greek folk, and Armenian music. The archive he left behind is of particular interest, since it contains testimonies of his involvement with all these musical genres: publications, musical transcriptions in Byzantine, staff and Hamparsum notation, drafts, and notes on theoretical subjects. Kamarados's archive is now part of the Greek Music Archive of the Music Library of Greece "Lilian Boudouri". The aim of this study is to present Kamarados's association with Ottoman Turkish music, as it is highlighted by his archive, while providing catalogs with the corresponding transcriptions in Byzantine and staff notation found there, as well as a catalog with the transcriptions of song lyrics in Karamanlidika (Turkish language written with the Greek alphabet).

Keywords: Nilevs Kamarados, Ottoman Greeks, Musical Transcriptions of Ottoman Turkish Music, Ottoman Turkish Music in Greece, Musical Archive.

Öz

Nilevs Kamarados (1847-1922) hem yaşadığı dönemde hem de ölümünden sonra büyük saygı gören bir Osmanlı Rum müzisyeni ve müzik öğretmeni idi. Bizans müziği (Rum Hristiyan Ortodoks kilise müziği) icracısı ve teorisyeni idi, ancak aynı zamanda Batı, Osmanlı Türk, Rum halk ve Ermeni müziği üzerine de çalıştı. Geride bıraktığı arşivi, tüm bu müzik türleriyle olan ilişkisinin tanıklıklarını içerdiği için özel bir ilgi çekicidir. Bunlar yayınlar, Bizans, Batı ve Hamparsum notasyonunda müzik transkripsiyonları, teorik konular üzerine taslaklar ve notlardan oluşmaktadır. Kamarados'un arşivi günümüzde Yunanistan "Lilian Boudouri" Müzik Kütüphanesi'ndeki Yunan Müzik Arşivi'nin bir parçasıdır. Bu makale, Kamarados'un Osmanlı Türk müziği ile olan

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ilişkinini, arşivi aracılığıyla vurguladığı gibi, burada bulunan Bizans ve nota yazısındaki ilgili transkripsiyonların yanı sıra Karamanlidika'daki (Yunan alfabesiyle yazılmış Türkçe) şarkı sözlerinin transkripsiyonlarını içeren bir katalog sunarak sergilemeyi amaçlamaktadır.

Anahtar Kelimeler: Nilevs Kamarados, Osmanlı Rumları, Osmanlı Türk Müziği Transkripsiyonları, Yunanistan'da Osmanlı Türk Müziği, Müzik Arşivi.

Introduction

Nilevs Kamarados was born in 1847 in Diplokionio (Beşiktaş) and grew up in Mega Revma (Arnavutköy), both districts of Istanbul. He died in 1922 in Mega Revma. He was interested in music from an early age, especially in Byzantine music, meaning the Greek Christian Orthodox Ecclesiastical music. His teachers were the cantor Gerasimos Kannelidis and the theorists of Byzantine music Panagiotis Kiltzanides, Ioasaf the Russian and the priest Filoxenis Kyriakos. In addition to Byzantine music, he also studied Western music and Ottoman Turkish music in depth, both in theory and performance (Kamarados-Byzantios, 1976, p. 15). He was also taught the Armenian musical notation system of Hamparsum by Leon Hancıyan. He was known as a great performer of Byzantine music, as well as an exceptional theorist. Moreover, he attempted to build an organ called “Psaltrion”, that would be able to play the microtons of Byzantine music (Kamarados-Byzantios, 1976, p. 17)².

Kamarados published a considerable amount of works relevant to Byzantine music, i.e. theoretical issues and musical transcriptions, and also transcribed enough musical material of Greek folk music, celebratory songs and compositions of Ottoman Turkish music. These publications include books as well as journal articles. It should be noted that the celebratory songs are compositions that were meant to be performed at religious festivities, during school holidays, but also in cases of honoring Sultans, kings, political and ecclesiastical figures. The last category is defined as “polychronismos” (plural: “polychronismoi”), and this is a type of composition that will be referred to a lot in the course of this article. Primarily, polychronismos is a synthesis in the Greek language and in the style of Byzantine music that is meant to prolong a person, usually a Patriarch or other ecclesiastical figure. But polychronismoi have also been synthesized by Ottoman Greeks for Sultans and administrative figures of the Ottoman Empire, as well as political figures of Greece, like Eleftherios Venizelos, both in Greek and Turkish language³.

Some of Kamarados's most important students were Konstantinos A. Psachos, as already mentioned in a footnote above, his son Vasilios Kamarados (1880-1923), and his son-in-law Nikolaos Vlachopoulos. The archive of N. Kamarados, a large collection of publications, musical transcriptions, and Kamarados's drafts and notes on many musicological subjects, was left to Vlachopoulos after the early death of V. Kamarados (Kamarados-Byzantios, 1976, pp. 57-62). The presence of V. Kamarados, who also dealt with the same musical issues, can be clearly seen in the material of the archive. One can also find the notes of N. Kamarados's son-in-law, Vlachopoulos, who also studied the very same musical genres. Vlachopoulos seems to have greatly enriched this archive after the death of Nilevs and Vasilios Kamarados.

² A relative work that was later completed by his student and collaborator Konstantinos A. Psachos (1869-1949), who designed the organ “Panharmonium”. For the collaboration of Kamarados and Psachos regarding the “Psaltrion” see (Kamarados-Byzantios, 1976, pp. 20-23). For the general musical association of Kamarados and Psachos see (Kamarados-Byzantios, 1976, pp. 48-56). Concerning the Panharmonium indicatively see (Chaldaeakes, Loupas and Chaldaeaki, 2021, pp. 18-24), where further bibliography on the subject can be found.

³ See some related bibliography for polychronismoi (Anagnostopoulou, 2010; Andrikos, 2012).

Today, the archive of Nilevs Kamarados is part of the Greek Music Archive, which belongs to the Music Library of Greece “Lilian Boudouri”. This archive was acquired by the Library in 1996. Part of it is digitized and displayed in the corresponding section of the Library’s Digital Collections⁴. But, most of the digitized material is related to Byzantine music, as Kamarados is best known for his work on this particular musical genre. However, as already mentioned above, Kamarados was not only concerned with Byzantine music, but with the Greek musical tradition as a whole, i.e. both Byzantine music and Greek folk music. He also studied the Ottoman musical tradition, Western music, and Armenian music. In any case, Kamarados’s archive testifies to his deep knowledge of both the Byzantine and staff notation systems, together with an understanding of Hamparsum notation and along with a significant study of the relative musical genres. Until now, the data related to Kamarados’s association with Ottoman Turkish music have not been widely known. The author of this article studied all of this during a research grant that she gained from “The Friends of Music Society”⁵. This publication is an attempt to describe the testimonies of Ottoman Turkish music found in Kamarados’s archive and to catalog the relevant transcriptions.

Description of the Testimonies of Ottoman Turkish Music in Kamarados’s Archive

The following is a general description of the testimonies found in Kamarados’s archive regarding Ottoman Turkish music⁶, and their place in the archive. At this point, it should be noted that Kamarados’s archive has a basic filing system. The documents have been placed in boxes according to their content. Each box contains a number of documents placed in special archival envelopes. A single envelope usually contains one document, but in some cases more. Each envelope also has a filing number. However, the logic behind this numbering could not be understood by the author of this article. Moreover, these numbers are long enough, accompanied by some detailed descriptions in Greek of their contents. Therefore, this information is not referred to in the present study, i.e. in the catalogs below.

The boxes containing documents related to Ottoman Turkish music are the following:

- 3 boxes with various secular songs in Greek, Ottoman Turkish and Karamanlidika, hand written in Byzantine notation.

The titles of these boxes in Greek are: *Διάφορα άσματα σε βυζαντινή σημειογραφία 1-20*, *Διάφορα άσματα σε βυζαντινή σημειογραφία 21-71*, *Διάφορα άσματα σε βυζαντινή σημειογραφία 72-*. These boxes contain Greek folk songs, polychronismoi, and other celebratory songs in Greek language, dedicated to some particular Patriarchs, kings, Sultans and political figures of Greece. Polychronismoi and celebratory songs to the Sultans are also found in Turkish, written in Karamanlidika. Furthermore, included are a few songs in Turkish: some Turkish folk songs and mostly songs and instrumental pieces from the repertoire of Ottoman Turkish music. Some transcriptions don’t have a title, so they could not be specified for the needs of this research. The transcriptions were mainly made by N. Kamarados, but we also find some by V. Kamarados and some by Vlachopoulos.

⁴ Digital Collections, Music Library of Greece “Lilian Boudouri”, mmb.org.gr/el/digital-collections.

⁵ At this point, I would like to express my gratitude to “The Friends of Music Society” in Athens, which granted me with a two-month scholarship, which gave me the opportunity to study Kamarados’s Archive at the Music Library of Greece “Lilian Boudouri”.

⁶ The presence of testimonies related to Ottoman Turkish music in Greek archives is a subject that has interested the author of this article in the past as well. See (Chaldaeaki, 2022b) for the testimonies of Ottoman Turkish music in the personal archive of Psachos.

- 4 boxes with various songs mostly in Greek, Ottoman Turkish and Karamanlidika, hand written in staff notation.

The names given to these boxes are: *Χειρόγραφα μουσικής σε πεντάγραμμο 1, Χειρόγραφα μουσικής σε πεντάγραμμο 2, Χειρόγραφα μουσικής σε πεντάγραμμο 3, Χειρόγραφα μουσικής σε πεντάγραμμο 4*. These are mostly songs in Western music style, such as school songs, songs and instrumental pieces of Western music. But some Greek folk songs are also included here. Furthermore, in this box we find songs and instrumental pieces of Ottoman Turkish music. Some of the scores are written in French and some in Armenian. The boxes also contain many handwritten scores in staff notation that do not have titles or other notes, so they could not be processed at this point of this research. Therefore, these last testimonies are not included in the following catalogs. Most of the transcriptions are handwritten by N. Kamarados and some by V. Kamarados. We also find some handwritings by Psachos.

- 4 boxes with published transcriptions of Ottoman Turkish music in staff notation.

The titles of these boxes are: *Εκδόσεις chant turc 1, Εκδόσεις chant turc 2, Εκδόσεις chant turc 3, Εκδόσεις chant turc 4*. These boxes contain published sheet music of Ottoman Turkish music. A few printed scores of pieces of Western music are also found in these boxes. These published materials are mainly editions of independent songs and instrumental pieces. The printed language is Ottoman Turkish and Armenian, and sometimes Ottoman Turkish and French. But this data also contains much handwritten information in Greek and Karamanlidika, as will be mentioned below. In addition, handwritten pages with the lyrics of the songs in Karamanlidika can be found in several of these publications, by Nilevs and Vasilios Kamarados.

- 1 box with various transcriptions in Byzantine notation, also including musical transcriptions of Ottoman Turkish music.

The title of this box in Greek is: *Βυζαντινή σημειογραφία, αραβοπερσικό μέλος, πολυχρονισμοί*. This box contains mostly musical transcriptions of polychronismoi. But there are also enough transcriptions of Ottoman Turkish musical compositions, handwritten in the Byzantine notation. So the languages here are Greek and Karamanlidika, and also some Ottoman Turkish.

- 1 box with handwritten lyrics of songs in Greek, including Ottoman Turkish songs in Karamanlidika.

The title of the box in Greek is: *Κείμενα ασμάτων (ελληνικά δημοτικά και οθωμανικά)*. Here we find the lyrics of polychronismoi and songs to Patriarchs, kings, Sultans, and political figures of Greece. There are also some lyrics of Greek folk songs. The material found here is not much. It can be assumed that these documents were intended to accompany musical transcriptions, such as those found in the publications of Ottoman Turkish music described above.

- 1 box with publications in staff notation, including scores of Western and Ottoman Turkish music.

The title of the box in Greek is: *Διάφορες εκδόσεις δυτικής μουσικής*. This box contains many published scores of Western music, but also some more of Ottoman Turkish music, as found in the 4 boxes described above. Unfortunately, this box was discovered in the archive after the completion of this study. Therefore, the author of this article has not been able to study and categorize the related material found in it for the time being. Perhaps in the near future there will be a follow-up publication on these testimonies.

- 2 boxes with publications in staff notation, including scores of Ottoman Turkish music.

The titles of the boxes in Greek are: *Διασκευές 1 Α-Ο, Διασκευές 2 Π-Ω*. Here we find publications in staff notation, mostly of Greek folk songs and Greek songs in general. The transcriptions of Greek

folk songs sometimes concern the original songs, but in most cases, these are the adaptations of the songs to be performed by voice, piano, violin, or mandolin. Like the previous box, these were also found in the archive after the completion of this study. Therefore, the material on Ottoman Turkish music from these boxes is not included in this study, but the author is considering to publish it in the near future.

Categorization and Annotation of the Material Related to Ottoman Turkish Music Found in Kamarados's Archive

The wide variety of songs and instrumental pieces found in all the above-mentioned boxes of Kamarados's archive can be categorized as follows:

1. Songs and instrumental pieces of Ottoman Turkish music, handwritten in Byzantine notation.

The academic and research writings concerning the transcriptions of Ottoman Turkish music by Ottoman Greeks into Byzantine and staff notation are abundant and are still being produced⁷. In general, Ottoman Greeks have transcribed enough of the repertoire and theory of Ottoman Turkish music using the Byzantine notation. New findings in this field are always interesting, as they bring to light new facts and case studies. For example, it would be beneficial to compare the transcriptions of each Greek musician and draw more conclusions about their understanding of the Ottoman Turkish musical tradition. Also, the comparisons between different transcriptions of the same musical pieces show the different interpretations of them⁸. Moreover, it is widely known that the nature of the Ottoman Turkish musical tradition determines that the musical pieces of this repertoire are different in each performance, since it is an oral musical tradition (Behar, 2006, pp. 395-396). For the same reason, the musical transcriptions of the Greek musicians are useful, especially for the period before the adaptation of the staff notation by the Ottoman Turkish musicians, when the latter did not transcribe the Ottoman Turkish music musically. Even in Kamarados's archive, some of the musical pieces have been transcribed more than once. Sometimes these transcriptions of the same song or instrumental piece are identical, but in other cases there are some differences.

All in all, the transcriptions found in Kamarados's archive, written in Byzantine notation, are mostly from musicians of Kamarados's age. We find the names of Asdik Ağa, Benli Hasan Ağa, Bimen Şen, Bogos Efendi, Dede Efendi, Georgios Violakis, Hacı Arif Bey, Hacı Kerami Efendi, Kanuni Artaki Efendi, Kanuni Dimitrios Voulgaris, Kemani Tatyos Efendi, Mehmet Nuri Efendi, N. Kamarados, Rıza Bey, Rifat Bey, and Sarı Onnik. The genres of these compositions are *beste*, *semâi*, *şarkı*, *taksim*, *peşrev* and one *türkü*. We also find some songs to the Sultans and administrative figures, namely marches and polychronismoi. The titles given in the transcriptions are actually descriptions of the songs, i.e. they indicate the genre, makam, usul and composer, and sometimes the first lines of the lyrics. This is generally true of the handwritten musical transcriptions in Kamarados's archive, regardless of the category in which they are presented in this study.

Table 1 in Appendix 2 of this article list all the transcriptions of Ottoman Turkish music in Byzantine notation found in Kamarados's archive. There are 47 pieces categorized in this table. But again, it should be noted that the transcriptions in Byzantine notation are more extensive,

⁷ See for example (Andrikos & Papadopoulos, 2021; Apostolopoulos & Kalaitzidis, 2019; Bardakçı, 1993; Kalaitzidis, 2012).

⁸ This is also stated in the dissertation thesis of the author of this article (Chaldaeaki, 2022a).

since some pieces are transcribed more than once, and there are also some that could not be recognized because they didn't have any titles. In Table 1, each transcription is listed with the first lines of the lyrics or a short title, depending on the information found in the documents. Accordingly, the table gives the name of the composer, the makam, the usul and the genre, if the former were noted on the testimonies. There is also a brief reference to the archive box where each transcription can be found is referred there. The information given for each composition, either in Table 1 or in one of the other tables, is that found in the archival finds, indicating that there were no additions or corrections have been made to this data.

2. Songs and instrumental pieces of Ottoman Turkish music, handwritten in staff notation. The handwritten transcriptions of Ottoman Turkish music in staff notation are among the most found in Kamarados's archive since 360 compositions could be cataloged. Again, the number of relevant transcriptions in the archive is higher, since there were also some untitled compositions that could not be processed at the moment, and compositions that were written down more than once. The handwritten compositions in staff notation belong to the following genres: *beste*, *kanto*, *marş*, *mazurka*, *peşrev*, *peşrev karapatak*, *polka*, *semai*, *şarki*, *taksim*. Also in these cases, most of the composers are mostly contemporary to Kamarados's age, since the names that could be found are: Abdi Efendi, Ahmet Ağa, Ahmet Rasim Bey, Arabzade, Arşak Efendi, Asdik Ağa, Bekir Efendi, Benli Hasan Ağa, Cerrah Paşa, Corci, Çömlekçizade Petros, Dede Efendi, Dilhayat Kalfa Hanım, Esad Bey, Hacı Emin Bey, Hacı Faik Bey, Hacı Kirami Efendi, Hamza, Hasan Refik Bey, Haşim Bey, Hıdır Ağa, Hristo Efendi, K. A. Psachos, Kampos Naziresi, Kantemir, Kanuni Ömer Efendi, Kapril Efendi, Kara İsmail Ağa, Kazasker Mustafa Efendi, Kemani Mehmet, Kemani Rıza Efendi, Kemani Serkis Efendi, Kemani Tatyos Efendi, Kemeñçeci Vasilaki, Klarinetçi İbrahim Bey, Latif Ağa, Lavtacı Anton, Lavtacı Hristo, Leon Hancıyan, Mergar Melik, Mevlehane, Mustafa Reşit Bey, Mümin Ağa, Nikoğos Ağa, Nikolaki Kemeñçeci, Numan Ağa, Osman Bey, Paitar, Rasim Bey, Raşit Efendi, Rifat Bey, Rum Papaz, Sadık Ağa, Sultan Selim, Suphi Seher, Şair Efendi, Şakir Ağa, Şerif İçli, Şevki Bey, Tabi Mustafa Efendi, Tanburi Cemil Bey, Tanburi İsak, Tatar Gümüş Gerdan, Yorgaki, Yusuf Paşa, Zaharya Hanende, and Zeki Mehmet Ağa.

This context can be found in Table 2 of this article's Appendix 2. As before, each composition is listed according to the title given in the transcriptions or the first lines of the lyrics, indicating the composer, makam, usul, genre if possible, and the file where they can be found. If the lyrics or titles of the compositions were given in Karamanlidika, or if the transcription was accompanied by an additional paper with the lyrics handwritten in Karamanlidika, these first lines of the lyrics or titles are also given in this language in Table 2.

3. Lyrics of Ottoman Turkish music compositions in Karamanlidika. These are just a few pages of handwritten lyrics of Ottoman Turkish songs in Karamanlidika found in the box described above. Please note that such pages were also found in most of the publications of Ottoman Turkish music scores, as described above. Therefore, the pages found in this box may have been overlooked in some of these publications. The pages with lyrics in Karamanlidika found inside the editions are referred to in Table 2 and Table 4, as described in the corresponding sections of this article. Here, we refer only to the pages found in the aforementioned box with only lyrics in Karamanlidika, and some pages that could be found in other boxes, not accompanying any transcription of Ottoman Turkish music.

In Table 3 of Appendix 2, the lyrics of the songs found in this box are listed in alphabetical order, with the relevant information as before (composer/lyricist, makam, usul, genre, box in the archive). The titles of the songs are also given in Turkish, transcribed by the author of this study,

in order to facilitate the categorization of this material. A total of 32 compositions are listed in Table 3 and attributed to the musicians: Abdi Efendi, Asdik Ağa, Baha Bey, Civan Ağa, Dede Efendi, Galip Bey, Giriftzen Asım Bey, Hacı Arif Bey, Hacı Faik Bey, Hacı Emin Bey, Hacı Kirami Efendi, Haşim Bey, K. A. Psachos, Kanuni Garbis Efendi, Kazasker Mustafa İzzet Efendi, Kemani Ali Ağa, Lavtacı Hristo, Mahmut Celaledin Paşa, Neyzen Rıza Bey, Rıza Bey, Suyolcuzade Salih Efendi, and Şevki Bey.

4. Publications of Ottoman Turkish music in staff notation.

These are editions that were published around the time when Kamarados lived in Istanbul. As described above, this published material mainly concerns the editions of independent songs and instrumental pieces. Most of the scores were printed in Armenian printing houses. Some of them were published by the journal *Malumat*. They were all printed in Istanbul, but in most cases the year of publication is not indicated. In a few scores, the years 1292, 1313, 1315, 1858, 1863, 1894 are noted, indicating that some publications used the Islamic calendar, while others used the Gregorian calendar. Furthermore, most of the transcriptions are marked as signed (“*autographié*”) or printed (“*grave*”) by Hacı Emin Bey, some by Abdülkadir Bey and Selim Damassian [sic]. The majority of these scores are harmonized by Callisto Guatelli, some by Zati Bey and Merker Melik Efendi. Some scores are Ottoman Turkish music pieces arranged for piano, in this case by D. Çuhacıyan and printed by K. Zartarian.

The cover of each edition refers to the title of the piece, the composer, as well as the makam, usul and genre of the piece. The cover title would be a description of the song with the previous information, for example “*Şarkı hicazkar, Usul senkin semai, Civan Ağa*”, or the first lines of the song’s lyrics with some information, such as “*Şeb midir bu ya sevad-ı ah-ı pinhanım mıdır, Şarkı İmam evvel Mustafa Efendi*” or “*Balıkçı mazurkası*” (see Images 1-3 respectively in Appendix 1). The lyrics of the vocal pieces are printed on the back cover of the editions. Most of these publications are bilingual, in Ottoman Turkish and Armenian, some only in Armenian, and a few in Ottoman Turkish and French. Most of the editions also include handwritten transliterations in Karamanlidika of all these data, and sometimes translations in Greek, as it will be described below.

The musical genres to which these printed compositions belong are: *beste*, *kanto*, *kar*, *marş*, *mazurka*, *nakş*, *peşrev*, *semai*, *sirto*, *şarkı* & *taksim* and a few cases of *dağı*, *hora*, *ninni* & *zeybek havası*. Table 4 contains a catalog of all the published songs and instrumental pieces in staff notation documented in Kamarados’s archive. In particular, 374 compositions are listed in Table 4. It should be noted that in a few cases some editions were found in more than one copy in the archive. Also, in some case, the first lines of the lyrics of the song are also given in Karamanlidika. This is for the cases that the lyrics were also found within the editions in handwritten papers in Karamanlidika. The compositions are attributed to the following musicians: Abdullah Bey, Abdi Efendi, Ahmet Arif Bey, Ali Efendi, Ali Rıza Efendi, Ali Salahi Bey, Arabi, Asdik Ağa, Baha Bey, Balıkçı Hafız Mehmet Efendi, Baytar Ağa, Bekir Ağa, Beni Hüseyin Ağa, C. Carikiopoulos, Civan Ağa, Çulhayan Kirkor Efendi, Dede Efendi, Dellalzade İsmail Efendi, Derviş Recep, Dihran Tchohadjian, Dilhayat Kalda, Edhem Efendi, Ekrem Bey, Emin Ağa, Eyyubi Mehmet Efendi, Eyyubi Baha Bey, Farabi, Giriftzen Asım Bey, Hacı Arif Bey, Hacı Emin Bey, Hacı Faik Bey, Hafız Ayni Efendi, Hafız Efendi, Haham, Halim Bey, Hamza, Hazar Ağa, Hisarlı Ali Bey, Haşim Bey, Hoca, Hristo Efendi, İbrahim Bey, İsmail Hakkı Bey, İtri Mustafa Efendi, İzzet Bey, Kabrel Ağa, Kantemirzade, Kanuni Edhem Efendi, Kanuni Mehmet Bey, Kanuni Ömer Efendi, Kemani Ali Ağa, Kemani Mehmet Efendi, Kemani Rıza Efendi, Kemani Tatyos Efendi, Kemençeci

Vasilaki, Kıptı Hasan, Kıptı İbrahim, Kömürcüzade Hafız Mehmet Efendi, Latif Efendi, Lavtacı Anton Efendi, Lavtacı Hristo, Lemi Bey, Leon Hancıyan, Mahmut Celaeddin Paşa, Mahmut Cemil Bey, Markar Ağa, Medeni Aziz Efendi, Mehmet Efendi, Mergar Melik, Mevlevi, Mir Cemil, Misak, Mustafa Efendi, Nabi Mehmet Efendi, Necib Paşa, Neyzen Rıza Bey, Nikoğos Ağa, Numan Ağa, Osman Bey, Rıza Bey, Rifat Bey, Sadullah Ağa, Sabri Bey, Selanikli Ahmet Bey, Selanikli Tevfik Efendi, Salım Bey, Serkis Ağa, Sultan Beyazid, Sultan Mahmut, Sultanzade, Suyolcuzade Salih Efendi, Şaid Bey, Şakir Ağa, Şevket Bey, Şevki Bey, Tanburi Ali Efendi, Tanburi Cemil Bey, Tanburi Emin, Tanburi İsak Efendi, Tanburi Mustafa Ağa, Tatar Gümüs Gerdan, Udi Afet Efendi, Udi Hafız Cemil Efendi, Usta Nikolaki, Usta Yanni, Usta Yorgaki, Vardakosta Ahmet Ağa, Wadia Sabra, Yusuf Paşa, Zahriye, and Zekki Mehmet Ağa.

Kamarados's possession of all these particular editions is very interesting and sheds light on his relationship with Ottoman Turkish music. It seems that he was well informed about the material related to the particular musical genre, as it is presented in these testimonies, which are indeed contemporary to his time. His interaction with all these publications is vivid: almost all of them bear handwritten notes. These notes are transliterations or translations of the information about the musical pieces and their lyrics from Ottoman Turkish to Karamanlidika and Greek, as mentioned above. This means that the lyrics which are given below the scores and as a whole on the back of each edition, have been transliterated from Ottoman Turkish to Karamanlidika (see Image 4 in Appendix 1), while on the cover of each publication we find descriptions of the piece or pieces it contains, handwritten in Greek and Karamanlidika. These writings include the title, composer, makam and usul. For example: "*ΣΑΡΚΙ ΧΟΥΖΑΜ τοῦ Νικογῶς Ἀγά. Νὲ ἵτσουν ναμλεδέσιν ποίλῃ. Ἐμελοποιήθη παρὰ τοῦ περιφήμου Ἀλεξάν Ἐφένδη τοῦ ἐπιλεγομένου Κεμανί Ἀγά*" (see Image 5 in Appendix 1). Furthermore, in a few cases, we find handwritten pages with the lyrics of the songs transliterated in Karamanlidika (see Image 6 in Appendix 1) attached to these editions, such as the ones described above that were found in another box of Kamarados's archive.

Conclusion

The testimonies related to Ottoman Turkish music in Nilevs Kamarados's archive are important for many reasons. First of all, they provide us with a lot of evidence about the relationship between Ottoman Greeks with Ottoman Turkish musicians and about Ottoman Turkish music in general. Of course, it is a fact that these musical intercommunal relations existed. Nevertheless, personal musical archives, such as those of Kamarados and Psachos, offer distinctive perspectives and official data for further research. Kamarados's extensive collection of published scores of Ottoman Turkish music in staff notation is the only relevant one known to date. This collection contributes to the understanding of the sources from which Ottoman Greeks were informed about Ottoman Turkish music, especially the compositions which they later transnotated into Byzantine notation.

In fact, the data presented in the catalogs of the Appendix of this article can lead to many more studies. For example, are the compositions transcribed in Byzantine notation also found in the published scores in staff notation? And if so, does this mean that these editions were the sources of information for the particular transcriptions to be inscribed? What is the relationship between the handwritten compositions in staff and Byzantine notation? Are the same songs and instrumental pieces transcribed in both notational systems and why? Furthermore, comparative studies could be conducted for the musical transcriptions in staff and Byzantine notation, published or handwritten, to determine if they are the same. These studies could help researchers

understand if the transcriptions in Byzantine notation are copies of those in staff notation, or vice versa, or if they are different transcriptions of the same compositions.

Lastly, the evidence in Karamanlidika and Greek from Kamarados's archive leads to the following thoughts: Kamarados should definitely have had a knowledge of the Ottoman Turkish language, since he was an Ottoman Greek. But his understanding of this language may not have been sufficient, so that he needed these notes to help him study the scores. Moreover, even if he was fluent in the Ottoman Turkish language, since Greek was his mother tongue, his notes would certainly have been in Greek. On the other hand, the most profound assumption regarding the inscriptions in Karamanlidika and Greek is that the scores of Ottoman Turkish music were intended to be used by people in Greece, who naturally needed these auxiliary notes⁹.

In conclusion, this study has attempted to bring new facts to bear on current archival studies in Musicology, particularly on Ottoman Turkish music as perceived by Greek Ottomans and on the musical intercommunal relations of the late Ottoman Empire. It is hoped that the evidence presented here will lead to further related research.

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⁹ The author of this article has also commented in the past on the case of Psachos, also an Ottoman Greek whose archive contains a lot of information on Ottoman Turkish music in the Ottoman Turkish language. Psachos seems to have needed a translator from Ottoman Turkish into Greek, either because his knowledge of the language was not sufficient, or because he wanted to be sure that he understood the information written in that language correctly (Chaldaeaki, 2022b, pp. 210-211).

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Nilevs Kamarados's Archive. Greek Music Archive, Music Library of Greece "Lilian Boudouri".

Nilevs Kamarados's Digitized Archive. Digital Collections, Music Library of Greece "Lilian Boudouri", mmb.org.gr/el/digital-collections.

APPENDIX 1

Հ. 6. ՇԱՐԳԸ
ԳԻՃԱԳՔԵԱՐ
Պատարի Աշխիկիս սէմայի
ՃԻՎԱՆ ԱՂԱՆԸՆ

سُورَةُ مَجَازَا - اصول سُنْبِيَّة سَمَاعِي
جوان آغا

Handwritten musical score for a piece titled "Şarq" (سُورَةُ مَجَازَا) by "Gıdığar" (جوان آغا). The score is written on ten staves with a key signature of one flat (B-flat) and a 6/8 time signature. It includes various musical notations such as notes, rests, and ornaments, along with handwritten lyrics in Armenian and Arabic. The title "Şarq" is written in large, bold letters at the top left, and the composer's name "Gıdığar" is written below it. The Arabic title "سُورَةُ مَجَازَا" and the composer's name "جوان آغا" are written in the top right corner. The score is divided into two main sections by a vertical line. The first section is marked "Andante un poco" and the second section is marked "Allegro". The score ends with a double bar line and a final note.

Image 1. A publication of Ottoman Turkish music from Kamarados's Archive © Kamarados's Archive, Greek Music Archive, Music Library of Greece "Lilian Boudouri".



Image 2. A publication of Ottoman Turkish music from Kamarados's Archive © Kamarados's Archive, Greek Music Archive, Music Library of Greece "Lilian Boudouri".

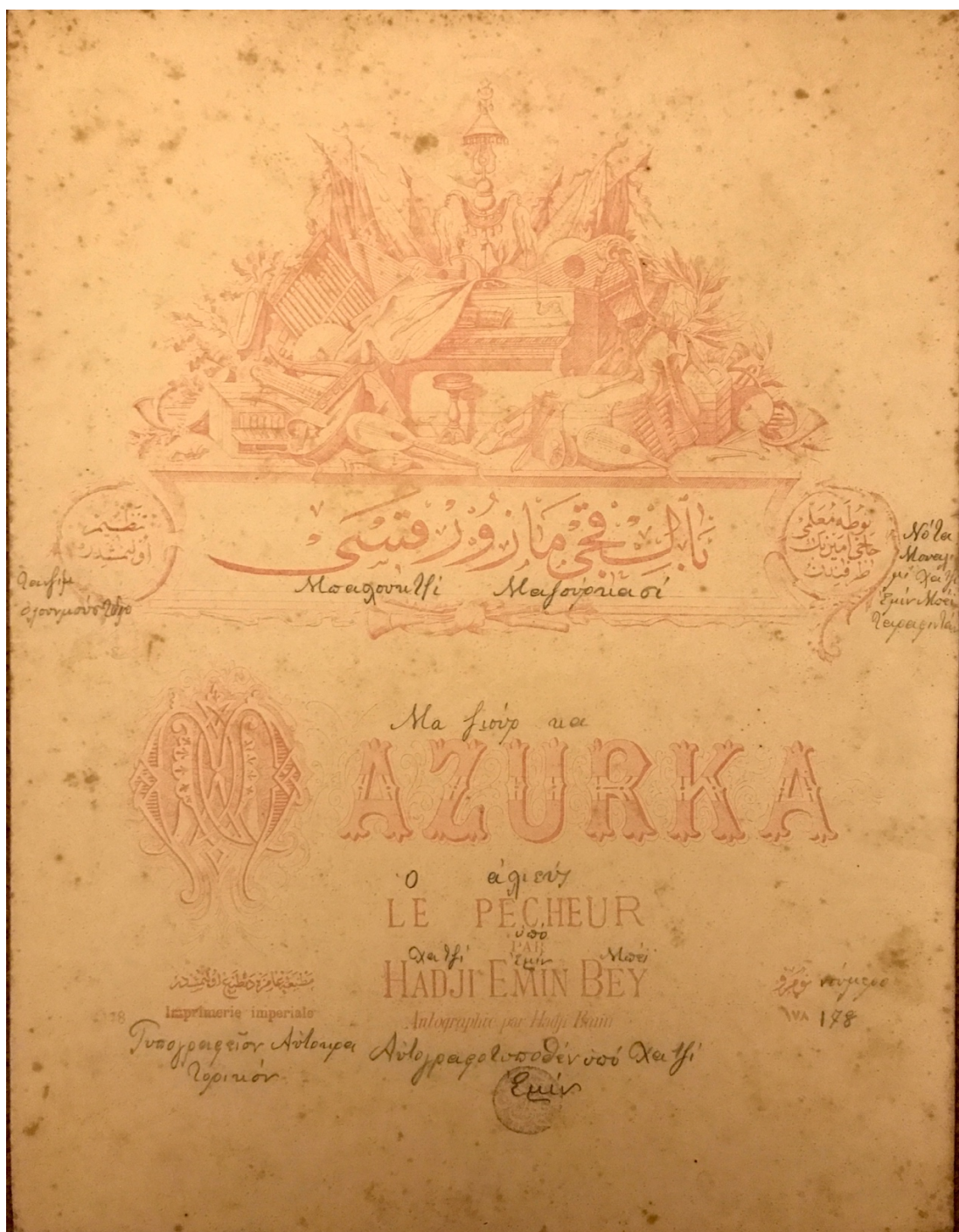


Image 3. A publication of Ottoman Turkish music from Kamarados's Archive © Kamarados's Archive, Greek Music Archive, Music Library of Greece "Lilian Boudouri".

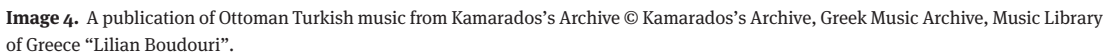




Image 5. A publication of Ottoman Turkish music from Kamarados's Archive © Kamarados's Archive, Greek Music Archive, Music Library of Greece "Lilian Boudouri".

Vou ei vi gar? va? li di ba
 nou ri ni satch naz li di va nim- gul gul yu

Σουχοι χιδασκερ
 Ουσοσι του-μια.

Σουχοι μαρσιν μουσιν ε'ι μουσιν
 ουσιν μουσιν α'ι ουσιν ουσιν
 ουσιν μουσιν ουσιν ουσιν ουσιν
 ουσιν ουσιν ουσιν ουσιν ουσιν
 ουσιν ουσιν ουσιν ουσιν ουσιν

Image 5. Page with lyrics of Ottoman Turkish music in Karamanlidika, found inside a relevant publication in Kamarados's Archive © Kamarados's Archive, Greek Music Archive, Music Library of Greece "Lilian Boudouri".

APPENDIX 2

Table 1. Compositions of Ottoman Turkish music in Byzantine notation, from Kamarados's archive

NO.	FIRST LINE OF THE LYRICS	COMPOSER	MAKAM	USUL	GENRE	FILE
1.	Ah padişahım saye-yi lütfunda dünya oldu şad olasin Αχ παδισαχήμ σαγιεγί λουτφουνδά δουνγιά ολδοού σατ ολασίν	Kanuni Dimitrios Voulgaris	evîç		Song	BM1 ¹
2.	Ahteri degil periya var zideya alma yalvarayım Αχτερί ντεήλ περιά βαρ ζηντεγιά άλμα γιαλβαραγίμ		nihavend		Şarkı	BAP
3.	Asumane çıktı ahum gel benim ey yüzü mahum Ασουμανέ τζιητί αχίμ γκελ πενίμ έι γιουζού μαχίμ		suzinak	sofyan	Şarkı	BM3
4.	Aşkınla terakki ediyor ah ü eninim Ασκίνλε τερακί ιδίγιουρ αχίου ενινίμ	Bogos Efendi	kürdili hicazkar	curcuna	Şarkı	BAP
5.	Bin yaşasın Sultan Hamid Han Πιν γιασάσιν Σουλτάν Χαμίτ Χαν					BM1
6.	Bin yaşasın Sultan Mehmet Reşat Han Πιν γιασάσουν Σουλτάν Μεχμέτ Ρεσά χαν				polychronismos	BM1
7.	Bin yaşasın Sultan Mehmet Vahideddin Han Πιν γιασάσουν Σουλτάν Μεχμέτ Βαχιδεδίν χαν	Nilevs Kamarados	hicaz		polychronismos	BM1
8.	Binler yaşa Sultan Abdül Hamit Han razi efendimiz Πινλέρ γιασά Σουλτάν Απτούλ Χαμίτ Χαν ραζή εφεντημίζ		hicazkar		Song	BM1
9.	Bir esmere gönül verdim firakınla zalim oldum Πιρ εσμέ γκιουνούλ βερδίμ φираκίνλα ζαήλ ολδούμ		saba	sofyan	Şarkı	BM3
10.	Bu dehrin germ ü serdinden gönül bıktım Μπου δεχρίν γκερμ ιου σερδιδέν γκιονούλ μπικτίμ		uşşak	çifte sofyan	Şarkı	BM3
11.	Bu gönül ne gülde ne gülşendedir Που γκιονιούλ νε γκιουλδέ νε γκιούλ σενδέδερ	Sarı Onnik	kürdili hicazkar	aksak	Türkü	BM3 & BAP
12.	Deşme dağ-ı sine-i suzanımı Δεσμέ δαήμυ σινέι σουζανημύ	Hacı Arif Bey	kürdili hicazkar	türk aksak	Şarkı	BAP
13.	Dili sevdazede daim aşkına bil bağlayacak Διλι σεβδά ζεδέ δαήμ ασκινά πελ παγλαγιαζάκ	Hacı Arif Bey	hicazkar	yürtük semai	Kanto	BM3

¹ The acronyms apply to the following boxes from Kamarados's archive: BM1=Διάφορα άσματα σε βυζαντινή σημειογραφία 1-20, BM2=Διάφορα άσματα σε βυζαντινή σημειογραφία 21-71, BM3= Διάφορα άσματα σε βυζαντινή σημειογραφία 71-, BAP=Βυζαντινή σημειογραφία, αραβοπερσικό μέλος, πολυχρονισμοί.

14.	Dinle sözüm ey bi-bedel erkeñ olmaz Δεῖνέ σοζοῦμ ἐῖ πι πεδέλ ἐρκέν ολμάζ		mahur	düyek	Şarkı	BM3
15.	Ey gülñihal-ı işvebaz aşub-ı can ü şive-saz Ἐῖ γκιούλ-νιχάλι ισβεπάζ ασούπ δζαν ου σιβέ σάζ	Hacı Arif Bey	rast	türk aksak	Şarkı	BAP
16.	Ey hüdavend senki pahi ettin hayati ademe Ἐῖ χουδαβένδ σενκι παχί ιτδίν χαγιατή αδεμέ	Georgios Violakis	hüseyni	aksak semai	polychronismos	BM1
17.	Ey şeh-i milk-i hüsn ü ey meh-i evc-i an Ἐῖ σεχί μέλκι χουσνού ἐῖ σεχί νεβ τζιβάν				Semai	BM1
18.	Ey şeyhüdavend se şipahi ettin hayati Ἐῖ σεῖχού δαβένδ σεν κιπαχί ιτίν χαγιατή		hüseyni	aksak semai	Ode	BM1
19.	Firkatın aldı bütün neşve-i tab'ım bu gece Φερκατίν αλδί πιτσιούν νεσβέι ταπίμ που γκεδζέ		hicaz	ağır aksak	Şarkı	BAP
20.	Gül ruhleri rengi almış anım nuri şafaktan Γκιούλ ρουχλερή ρενγκί αλμίζ ανίμ νοῦρι σαφακτάν					BM1
21.	Has eyler bu bezme el kırarsın sen belki bir tel Χας εῖλέρ που πεζμέ ἐλ κιράρσιν σεν πέλκι πιρ τελ		beyati	semai	Şarkı	BM3
22.	Her zahm-ı onulur sinedeki yar onulmaz Χερ ζαχίμ ονουλούρ σινεδέκι γιארέ ονουλμάζ	Mehmet Nuri Efendi	ktirdili hicazkar	türk aksak	Şarkı	BAP
23.	İstakın pek ziyandır elde Ιστιακίην πεκ ζιάνδηρ ἐλδέ	Rıza Bey	ktirdili hicazkar	aksak	Şarkı	BAP
24.	Kurulsun bezm-i işret sakıya peymaneler dönsün Κουρούλσουν πεζμί ισρέτ σακιγιά πειμανελέρ δενσοῦν	Bimen Şen	ktirdili hicazkar	yürtük aksak semai	Şarkı	BAP
25.	Meramı andelibin vash-ı güldür Μεραμί ανδελέ πιν βασλί γκιούλδουρ γκιονούλδουρ		sofyan	hicazkar	Şarkı	BM3
26.	Müjde yeşillendi yine gülistan Μουζδέ γεσιλενδῖ γινέ γκιουλιστάν	Rifat Bey	uşşak		Şarkı	BM3
27.	Müşak-ı cemalin gece gündüz dil-i şeyda Μουστάκι δζεμαλῖην γκιοδζέ γκιουνδίουζ	Dede Efendi	suzinak	zarbeyin	Beste	BM3
28.	Nar-ı aşkın yakıtı beni değişmem cihana seni Ναρί ασκί γιακ πενί δεῖσμέμ τζιχανέ σενί		rast	semai	Şarkı	BM3
29.	Padişahı adalet perver şehinşah-ı güzel Πατισαχίμ αδαλέτ περβεπέ σεχίν σαχί	Nilevs Kamarados	hicaz	çifte sofyan	Song	BM3

30.	Parlaym cesü güzel çehrede ermelim Παρλαγίν δζεσού γκιουζέλ δζεχρεδέ ερμελίμ		hüseyini	ağır curcuna	Şarkı	BM3
31.	Parlaym cesü güzel çehrede nuri ermelim Παρλαγίν δζεσού γκιουζέλ τσεχρεδέ νούρι ερμελίμ				Semai	BM1
32.	Parlıyor fikrim o parlak gözlere baktıkça ben Παρλάγιωρ φικρίμ ο παρλάκ γκιουζλερέ πακτίμ	Kamuni Artaki Efendi	ktirdili hicazkar	aksak	Şarkı	BM3
33.	Peşrev Ραστ μακαμινδάν πεστρέφ	Benli Hasan Ağa	rast	sakil & ağır çenber	Peşrev	BAP
34.	Peşrev Ραστ μακαμινδάν πεστρέφ σεμαϊσί		rast	aksak semai	Peşrev	BAP
35.	Peşrev Ραστ μακαμινδάν πεστρέφ σεμαϊσί		rast	ağır aksak semai	Peşrev	BAP
36.	Peşrev Ραστ πεστεφί		rast	ağır çenber	Peşrev	BAP
37.	Peşrev Πεστρέφ ραστ	Kemani Tatyos Efendi	rast	hafif	Peşrev	BAP
38.	Peşrev semai Πεστρέφ σεμαϊσί		rast	aksak semai	Peşrev	BAP
39.	Rusen ol celali saltanat ile de aliye hıvcullah Ρουσάν ολ τζελαλί σαλτανάτ ιλέ δερ αλιέ χηβζ ουλλάχ				Song	BM1
40.	Sanmayın maziyi der-hatır ederken ağlarım Σάνμαγιν μαζιγι δερ χατήρ ιδέρκν αγλάρμ	Hacı Kerami Efendi	hicazkar ktirdi	frengifer	Beste	BAP
41.	Seni görmek seni sevmek güzelim Σενί γκιωρμέκ σενί σεβμέκ γκιουζέλιμ	Asdik Ağa	ktirdili hicazkar	aksak	Şarkı	BAP
42.	Sevdiceğim aşıkım ağılatır aman Σου διτζεγιμ ασικινί αγλέδερ αμάν		hüseyini aşıran	sofyan	Şarkı	BM3
43.	Taksim Ταξιμ	Nilevs Kamarados	uşşak		Taksim	BM3
44.	Taksim		uşşak		Taksim	BM3
45.	Ταξιμ ουσάκ					
46.	Trabzonlu kızları Τραπουζάνλου κιζλαρού για πανή δομουζλαρού νε χος γκέλδου δεδουλέρ				Türktü	BM2
47.	Zevkim hevesim hep sen ile pür-rlem olsun Ζεβκίμ χεβεσίμ χεπ σεν ιλέ πούρ ελέμ όλσουν		hüseyini	sengin semai	Şarkı	BAP

Table 2. Compositions of Ottoman Turkish music in staff notation, from Kamarados's archive

NO.	FIRST LINE OF THE LYRICS	COMPOSER	MAKAM	USUL	GENRE	FILE
1.	Acem aşiran Μακάμι ατζέμ ασιράν		acem aşiran	2/4		SM3 ²
2.	Ah felek yıktın dil-i naşadımı Φελέκι γιγτήν δίλι απαδιμή	Leon Hancıyan	hicaz	ağır aksak	şarkı	SM2
3.	Ah ne ruşen oldu gönlüm çünkü gördüm gözlerin	Bekir Efendi	hicazkar	sengin semai	şarkı	SM1
4.	Ahteri düşkün garib-i aşık-ı avareyim Αχτεράτ δουσκιούν καρήπ		nihavend		şarkı	SM1
5.	Ağlama ey aşık-ı mihnetzede gel yanıma	Hacı Faik Bey	hüseyini	ağır düyek	şarkı	SM4
6.	Arazbar Ραζμπάρ		arazbar			SM1
7.	Arzun ne ise agah et beni		rast	2/4	şarkı	SM4
8.	Bak ne hale koydu bu baht-ı siyah	Rifat Bey	hicaz	9/4	şarkı	SM4
9.	Benli Hasan Ağa, usul sakil Πενλή Χασάν Αα, ουσούλ σακιούλ	Benli Hasan Ağa	rast	sakil		SM1
10.	Beste		hüseyini	muhammes	beste	SM3
11.	Bestenigar Πεσανικιάρ		bestenigar			SM1
12.	Bestenigar Πεσενικιάρ		bestenigar	5/8		SM3
13.	Beyati Πεγιατί ερασέν		beyati			SM1
14.	Beyati Πεγιατί πετρέα		beyati	zarb-ı feth		SM1
15.	Beyati araban Πεγιατί αραπάν		beyati araban			SM3
16.	Bin yaşasın Abdül Hamit Han Πιν γιασάσιν Απτούλ Χαμίτ Χαν					SM2
17.	Bir dame düşürdü ki beni baht-ı siyahım					SM4
18.	Bir görüşte ey peri yandım sana	Kapril Efendi	hüseyini	devri hindi	şarkı	SM4
19.	Bir gül-i ranaya gönül bağladı Πιρ γκιουλί ραναγιά κιονιούλ παγλαδίμ	Hacı Emin Bey	hüzzam	düyek	şarkı	SM2
20.	Bir kerre n'olur şuh-i şenim ah tenim olsun	Rasim Bey	hicaz	10/16	şarkı	SM4
21.	Bir yana eğdir fes'in ey nev-civan	Nikoğos Ağa	hüseyini	aksak	şarkı	SM3
22.	Bu zarı hicriyar Που ζαρή χιδζρηγιάρ		uşşak		şarkı	SM1
23.	Bülbül peşrevi Πιουλπιούλ			düyek	peşrev	SM4
24.	Buselik Πουσελί		buselik			SM4
25.	Cam-ı aşkın içtim oldum derd-nak Τζάμου ασκίήν ιτστίκ οδοούμ δερδή νακ		suzinak		şarkı	SM2
26.	Cam-ı la'lin sun pey-a pey hatır-ı mestane yap Αχ δζαμελαλίν σουσοούν πεγιά πεί βάι	Zaharya Handende	uşşak		beste	SM2
27.	Canım bu gidene Δζανήμ που κιδενέ		hicaz		şarkı	SM1

² The acronyms apply to the following boxes from Kamarados's archive: SM1=Χειρόγραφα μουσικής σε πεντάγραμμα 1, SM2=Χειρόγραφα μουσικής σε πεντάγραμμα 2, SM3=Χειρόγραφα μουσικής σε πεντάγραμμα 3, SM4=Χειρόγραφα μουσικής σε πεντάγραμμα 4.

28.	Cennetmekan Sultan Selim Han hazretlerin, Cadiyetlerinden kemani Dilhayat Kalfann kız peşrevidir peseninde makamındadır Δζενετμεκιάν σουλτάν σελίμ χαν χαζρετλερινήν τζαδιγελεριντέν κεμάνι διλ χαγιάκ καλφανίν	Sultan Selim	peseninde	peşrev	SM3
29.	Çeşm-i mahmur-i siyahın süzme Τσέσμι μαχμούρι σιαχί σιούζμε	Abdi Efendi	evic	ağır aksak	şarkı SM2
30.	Çeşm-i mahmurun sebeptir nale vü feryadına	Asdik Ağa	hicaz	9/4	şarkı SM4
31.	Daglar açtı ateş-i aşkın dil-i naşadına	Haşim Bey	bestenigar		şarkı SM1
32.	Devr-i lalinde baş eğimem bade-I gül-fame ben Δέβρι λαλινδέ πας ελμέγε παδέγι γκούλ φαμέ πεν	Hacı Faik Bey	aksak	şarkı	SM1
33.	Dil-rübasım sevdiğim yoktur nazirin bi-riya	Ahmet Rasim Bey	hüseyini	devri hindi	şarkı SM4
34.	Dil yaresini andıracak yare bulunmaz Διλ γιαρεσινέ		hicaz		şarkı SM1
35.	Düğah usul feth Δουκιάχ ουσούλ φαχτέ		düğah	feth	SM1
36.	Düşse zülfünden arak ruhsar-ı canan üstüne	Cerrah Paşa	hicaz	muhammes	beste SM3
37.	Düştüm yine bir afet-i meşhur-i cihana Δουστούμ κινέ πιρ		uşşak		şarkı SM1
38.	Eviç ırak Εβιτζάρακ		evic irak		SM1
39.	Ey çeşm-i ahu hicr ile tenhalara saldın beni		hicaz	düyek	beste SM3
40.	Ey kerem fırman Έι κερέμ φερμάν		rast		şarkı SM1
41.	Ey şuh-i cefa-pişe bırak vaz-ı cefayı				SM2
42.	Fasıl hicaz karapak		hicaz	peşrev karapatak	SM3
43.	Ferahfeza Φαχερεσά, φεράχ φεζά		ferahfeza	düyek	SM1
44.	Ferahnak		ferahnak		SM1
45.	Ferahnak Φεραχνάκ		ferahnak		SM1
46.	Gel beni vashnla şad et kıl kerem	Rifat Bey	hüseyini	9/4	şarkı SM4
47.	Gidelim gök boyuna Κηδελήμ κιок πουγιούνα				mazurka SM1
48.	Gönlümü ihya eden günden güne sensin benim	Klarinetçi İbrahim Bey	hicaz	10/16	kanto SM4
49.	Gönlümün bais-i gıryanlığı canan elidi			7/8	SM4
50.	Gönüller uğrusu bir yar-ı bi-amanım var	Kara İsmail Ağa	hüseyini	yürük semai	beste SM3
51.	Gördüğüm gün ruyini ey mehlaka	Nikoğos Ağa	hüseyini	aksak	şarkı SM3
52.	Güldü ol gonce açıldı güller Κιουλδού ολ κοντζέ		uşşak		şarkı SM1
53.	Gülistanda var bir fidan		rast	2/4	kanto SM4
54.	Hayli demdir		uşşak	3/4	şarkı SM4
55.	Hicaz Χιτζάζ Κεμανί Μαχμούδ	Kemani Mehmet	hicaz		SM3
56.	Hicaz kanto		hicaz	tek sofyan	kanto SM4
57.	Hicaz hümayun Ετζά χουμαγού		hicaz hümayun		SM3
58.	Hicazkar semai		hicazkar	semai	semai SM1

59.	Hüseyni Χουσεϊνί		hüseyni	çenber		SM1
60.	Hüseyni aşiran Μακάμ ουσεϊνί ασιράν		hüseyni aşiran	4/4		SM3
61.	Hüseyni Χουσεϊνί Κεμανί Μαχμούδ	Kemani Mehmet	hüseyni			SM3
62.	Hüseyni Χουσεϊνί παγιτάρ		hüseyni	hafif		SM1
63.	Hüsünde varken bu ab ü tabın	Kemani Rıza Efendi	hüseyni	sofyan	şarkı	SM3
64.	Hüzzam Χουζά		hüzzam			SM3
65.	Hüzzam Χουζάμ		hüzzam			SM1
66.	Hüzzam semai		hüzzam	semai	semai	SM1
67.	İftihar eyler seninle evc-i eflak-ı sema İφτιχάρ εϊλέρ σενίνλε ενβδζ εφλάκι σεμά	Şevki Bey	mahur	düyek	şarkı	SM1
68.	İltifatin eyledi ihya benî	Rifat Bey	rast	7/8	şarkı	SM4
69.	İmtihanım dehre çekti hükm-i takdir-i ilah	Arşak Efendi	hüseyni	yürük aksak & orta aksak	şarkı	SM4
70.	İptila-yı derd-i aşkın var mı doktor çaresi		hicaz	9/8	şarkı	SM4
71.	Isakı düğahı peşrev Ισάκι δουγιάχι πεσρέφ	Tanburi İsak	düğah		peşrev	SM1
72.	İştibah etme gözüm nuru bana Ιστιπάχ έτμε κιοζούμ		uşşak		şarkı	SM1
73.	Kanto Peruzun Κάντο περουζούν				kanto	SM1
74.	Kaşanemize doğmadı ol mah-ı şeb-ara			sinkin semai	semai	SM3
75.	Mandilini al eline Μανδηλινή αλ ελινέ				polka	SM1
76.	Marcia militaire cantabile, Dedicata a S. A. I. il Sultano Abdul Hamid Han II in occasione dello vittorie in Tenaglie 1898			2/4	marş	SM4
77.	Marş Arab Μαρς αράπ				marş	SM1
78.	Marş Arab eski Μαρς αράπ εσκιή				marş	SM1
79.	Marş Arab kürdi Μαρς Αράπ κιορδού		kürdi		marş	SM1
80.	Marş Cezayir Μαρς δζεδζαγήρ				marş	SM1
81.	Marş Kürdi Μαρς κιορδού				marş	SM1
82.	Marş Osman Paşa Μαρς Οσμάν Πασά				marş	SM1
83.	Marş Osmaniye Μαρς οσμανιέ				marş	SM1
84.	Marş-ı Hamidiye Μάρσι του Χαμηδιέ			4/4	marş	SM4
85.	Marş-ı Osmaniye Μάρσι Οσμανιέ			2/4	marş	SM4
86.	Mavi gözüm ne kadar dilber imiş Μαγέ κιοζλιούμ		suzinak		şarkı	SM1
87.	Mazurka Μαζούρκα				mazurka	SM1

88.	Meskenim kuşe-i zillet olah şam ü seher	Kemani Tatyos Efendi	hüseyini	9/4	şarkı	SM4
89.	Mevlethane Μέλος του μεβλεχανέ	Mevlethane	saba			SM1
90.	Mey-i lalinle dil mestane olsun	Kemani Tatyos Efendi	rast	7/8	şarkı	SM4
91.	Meyle teskin eyle saki ah-ı ateş-zarımı	Hacı Faik Bey	hicaz	9/4	şarkı	SM4
92.	Muhayyer zünbüle Μουχαγέρ ζουμπούλε κουτίνανιν		muhayyer	zünbüle		SM3
93.	Müptela-yı gam olan rahat-ı dünya bilmez					SM2
94.	Müstear, usul muhammes Μουσταάρ, ουσουλ μουχαμέζ		müstear	muhammes		SM1
95.	Müştak-ı cemalin gece gündüz dil-i şeyda	Dede Efendi	suzinak	zarbeyin	beste	SM2
96.	Nahavend Ναχαβέντ		nihavend	4/4		SM4
97.	Naz-ü niyaz peşrev Σαπάχ μακαμινδάν πεσρέφ		saba	devri kebir	peşrev	SM4
98.	Neveser Νεβεσέρ		neveser	5/8		SM3
99.	Niçin ah sevdiğim niçin		hicaz	düyek	şarkı	SM4
100.	Nihavend Νεαβέντ		nihavend	4/4		SM3
101.	Nihavend Νεχαβέντ		nihavend			SM1
102.	Nişabürek Νησαβιρέκ		nişabürek			SM1
103.	Nühüft Νουχούφτι		nühüft			SM3
104.	Ol mah-ı tabi acep gösterir mi bana felek	Dede Efendi	hicaz	zencir	beste	SM3
105.	Oli-Rast-Ek par Elie		rast	2/4		SM3
106.	Padişahı adalet perver Πατισαχή αδαλέτ περβέρ			çifte sofyan		SM2
107.	Padişahım çok yaşa Πατησαχήμ τσοκ γιασά			mazurka		SM1
108.	Pek arzu eyler görmeyi canım	Rifat Bey	hüseyini	ağır semai	şarkı	SM3
109.	Perevşan Περευσάν			perevşan		SM1
110.	Peşrev		hicazkar		peşrev	SM4
111.	Peşrev	Esad Bey	uşşak		peşrev	SM1
112.	Peşrev	Kantemir	rast	düyek	peşrev	SM3
113.	Peşrev	Osman Bey	uşşak		peşrev	SM2
114.	Peşrev		gülizar	hafif	peşrev	SM3
115.	Peşrev		hicazkar	4/4	peşrev	SM3
116.	Peşrev		ırak	semai	peşrev	SM4
117.	Peşrev		ırak	çifte sofyan	peşrev	SM4
118.	Peşrev		mahur	düyek	peşrev	SM4
119.	Peşrev Αδζέμ ασιράν μακαμινδάν πεσρέφ		acem aşiran	hafif	peşrev	SM4
120.	Peşrev Αδζέμ ασιράν μακαμινδάν πεσρέφ σεμαϊσίη		acem	aksak semai	peşrev	SM4
121.	Peşrev Αδζέμ πουσελικ μακαμινδάν πεσρέφ	Sadık Ağa	acem buselik	çifte düyek	peşrev	SM4
122.	Peşrev Αραζπάρ μακαμινδάν πεσρέφ	Corci	arazbar	sakil	peşrev	SM4
123.	Peşrev Ατζέμ ασιράν πεστρεβή		acem aşiran		peşrev	SM2

124.	Peşrev Ατζέμ-ασιράν πεσρέφι	Kemani Tatyos Efendi	acem aşiran	muhammes	peşrev	SM2
125.	Peşrev Ατζέμ μακαμινδάν πεστρέφ σεμαϊσί		acem	aksak semai	peşrev	SM2
126.	Peşrev Γιεκιάχ μακαμινδάν πεστρέφ		yegah	perevşan	peşrev	SM4
127.	Peşrev Δουγιάχ μακαμινδάν πεσρέφ	Corci	dügah	fahte	peşrev	SM4
128.	Peşrev Δουγκιάχ μακαμινδάν πεσρέφ σεμαϊσί		dugah	aksak semai	peşrev	SM4
129.	Peşrev Εβίτζ αράκ μακαμινδάν πεσρέφ	Dilhayat Kalfa Hanım	evc-ara	düyek	peşrev	SM4
130.	Peşrev Εβίτζ αράκ μακαμινδάν πεσρέφ		evc-ara	düyek	peşrev	SM4
131.	Peşrev Εβίτζ αράκ μακαμινδάν πεσρέφ σεμαϊσί		evc-ara	yürtük aksak semai	peşrev	SM4
132.	Peşrev Εβίτζ αράκ πεστρέφι		evic irak		peşrev	SM1
133.	Peşrev Εβίτζ αράκ μακαμινδάν πεσρέφ σεμαϊσί		evic irak	yürtük aksak semai	peşrev	SM2
134.	Peşrev Ζαβίλ μακαμινδάν πεστρέφ		zavil	hafif	peşrev	SM4
135.	Peşrev Ζαβίλ μακαμινδάν πεσρέφ σεμαϊσί		zavil	aksak	peşrev	SM4
136.	Peşrev Ισφαχάν μακαμινδάν πεσρέφ	Tanburi İsak	ısfahan	darb-ı fetif	peşrev	SM4
137.	Peşrev Ισφαχάν μακαμινδάν πεσρέφ σεμαϊσί	Hıdır Ağa	ısfahan	aksak semai	peşrev	SM4
138.	Peşrev Καρδζιγίάρ μακαμινδάν πεσρέφ		karcıgar	devri kebir	peşrev	SM4
139.	Peşrev Καρδζιγίάρ μακαμινδάν πεσρέφ σεμαϊσί		karcıgar	aksak semai	peşrev	SM4
140.	Peşrev Καρδζιγίάρ μακαμινδάν πεστρέφ	Ömer Efendi	karcıgar	çenber	peşrev	SM4
141.	Peşrev Μαχούρ μακαμινδάν πεστρέφ	Tatar Gümtis Gerdan	mahur	4/4	peşrev	SM4
142.	Peşrev Μαχούρ μακαμινδάν πεσρέφ σεμαϊσί		mahur	semai	peşrev	SM4
143.	Peşrev Μουσταχάρ μακαμινδάν πεστρέφ		müstear	muhammes	peşrev	SM4
144.	Peşrev Μουχαγιέρ ζουμπουλέ μακαμινδάν πεσρέφ		muhayyer zünbüle	devri kebir	peşrev	SM4
145.	Peşrev Ναχαβέντ μακαμινδάν πεσρέφ σεμαϊσί	Yusuf Paşa	nihavend	semai	peşrev	SM4
146.	Peşrev Ναχαβή μακαμινδάν πεσρέφ		nihavend	devri kebir	peşrev	SM4
147.	Peşrev Νεβεσέρ μακαμινδάν πεσρέφ	Numan Ağa	neveser	perevşan	peşrev	SM4
148.	Peşrev Νιχαβέντ μακαμινδάν πεσρέφ	Osman Bey	nihavend	devri kebir	peşrev	SM4
149.	Peşrev Νισαπουρέκ μακαμινδάν πεστρέφ	Tanburi Osman Bey	nişaburek	muhammes	peşrev	SM4
150.	Peşrev Νισαπουρέκ μακαμινδάν πεστρέφ σεμαϊσί		nişaburek	yürtük aksak semai	peşrev	SM4

151.	Peşrev Νουχούφτ μακαμινδάν πεσρέφ σεμαϊσί		nühüft	aksak semai	peşrev	SM4
152.	Peşrev Νουχούφτ μακαμινδάν πεσρέφ σεμαϊσί	Lavtacı Anton	nühüft	hafif	peşrev	SM4
153.	Peşrev Ουσάκ μακαμινδάν πεσρέφ	Kampos Naziresi	uşşak	muhammes	peşrev	SM4
154.	Peşrev Ουσάκ μακαμινδάν πεσρέφ σεμαϊσί	Mümin Ağa	uşşak	aksak yürtük semai	peşrev	SM4
155.	Peşrev Πεγιατί αραπάν μακαμινδάν πεσρέφ	Tatar Gümüş Gerdan	beyati araban	muhammes	peşrev	SM4
156.	Peşrev Πεγιατί αραπάν μακαμινδάν πεσρέφ σεμαϊσί	Tatar Gümüş Gerdan	beyati araban	aksak semai	peşrev	SM4
157.	Peşrev Πεγιατί μακαμινδάν πεστρέφ	Tanburi İsak	beyati	zarb-ı feth	peşrev	SM2
158.	Peşrev Πεγιατί μακαμινδάν πεσρέφ	Tanburi İsak	beyati	darb-ı fetih	peşrev	SM4
159.	Peşrev Πεγιατί μακαμινδάν πεσρέφ	Corci	beyati	fahte	peşrev	SM4
160.	Peşrev Πεγιατί πεσρεφί μακαμινδάν πεσρέφ σεμαϊσί	Kanuni Ömer Efendi	beyati	yürtük aksak semai	peşrev	SM4
161.	Peşrev Πεσενδιδέμ μακαμινδάν πεσρέφ		pesendide		peşrev	SM4
162.	Peşrev Πεσρέβ παλαιόν		uşşak		peşrev	SM2
163.	Peşrev Πεσρέβ ραστ		rast	4/4	peşrev	SM2
164.	Peşrev Πεσρέβ ουσάκ	Osman Bey	uşşak		peşrev	SM2
165.	Peşrev Πεσρέβ χουζάμ		hüzzam		peşrev	SM2
166.	Peşrev Πεσρέφ καρδζιγιάρ		karcıgar	düyek	peşrev	SM2
167.	Peşrev Πεσρέφ καρτζιγιάρ	Şevki Bey	karcıgar	devri kebir	peşrev	SM1
168.	Peşrev Πεσρέφ ουσάκ		uşşak	4/4	peşrev	SM2
169.	Peşrev Πεσρέφ πεγιατί		beyati	zarb-ı feth	peşrev	SM1
170.	Peşrev Πεσρέφ σαπά Οσμάν Πεί	Osman Bey	saba		peşrev	SM1
171.	Peşrev Πεσρέφ χιτζάζ		hicaz	çifte sofyan	peşrev	SM4
172.	Peşrev Πεσρέφ χουμαγιούν		hümayün	devri kebir	peşrev	SM1
173.	Peşrev Πεσρέφ σεχνάζ πουσελίκ	Şevki Bey	şehnaz buselik	hafif	peşrev	SM1
174.	Peşrev Πεσρέφι ε-ζας ζαρπού		hicaz	devri feth	peşrev	SM1
175.	Peşrev Πεσρέφι ισφαχάν		ısfahan		peşrev	SM1
176.	Peşrev Πεσρέφι μαχούρ		mahur		peşrev	SM1
177.	Peşrev Πεσρέφι μπουσελίκ ασιράν		buselik aşiran		peşrev	SM1

178.	Peşrev Πεσρέφι χουσεϊνί κιουλιζάρ		hüseyini	perevşan	peşrev	SM1
179.	Peşrev Πεστενιγκιάρ μακαμινδάν πεσρέφ	Numan Ağa	bestenigar	devri kebir	peşrev	SM4
180.	Peşrev Πεστενιγκιάρ μακαμινδάν πεσρέφ		bestenigar	remel	peşrev	SM4
181.	Peşrev Πεστενιγκιάρ πεστρεφή	Numan Ağa	bestenigar	devri kebir	peşrev	SM2
182.	Peşrev Πεστρέβ σεμαϊ νεχαβέντ		nihavend	ağır aksak semai	peşrev	SM2
183.	Peşrev Πεστρέφ		acem aşiran	muhammes	peşrev	SM1
184.	Peşrev Πεστρέφ ατζέμ ασηράν		acem aşiran	muhammes	peşrev	SM1
185.	Peşrev Πεστρέφ αρασπάρ		arazbar	muhammes	peşrev	SM4
186.	Peşrev Πεστρέφ καρτζηγιάρ		karcığar	nim sakil	peşrev	SM1
187.	Peşrev Πεστρέφ μουχαγιέρ		muhayyer	düyek	peşrev	SM1
188.	Peşrev Πεστρέφ νεχαβέντ	Osman Bey	nihavend	devri kebir	peşrev	SM2
189.	Peşrev Πεστρέφ νισαπούρ		nisabur		peşrev	SM2
190.	Peşrev Πεστρέφ Οσμάν Πέιν	Osman Bey	saba	devri kebir	peşrev	SM1
191.	Peşrev Πεστρέφ ουσάκ	Osman Bey	uşşak	hafif	peşrev	SM2
192.	Peşrev Πεστρέφ ουσάκ σεμαϊ	Nikolaki Kemençeci	uşşak	ağır aksak semai	peşrev	SM2
193.	Peşrev Πεστρέφ ραστ		rast		peşrev	SM1
194.	Peşrev Πεστρέφ ραστ	Kemani Tatyos Efendi	rast	hafif	peşrev	SM1 & SM2
195.	Peşrev Πεστρέφ σαπά	Hacı Emin Bey	saba	hafif düyek	peşrev	SM2
196.	Peşrev Πεστρέφ σεγκιάχ	Yusuf Ağa	segah	devri kebir	peşrev	SM2
197.	Peşrev Πεστρέφ σεκιάχ карапатάκ		segah	zakil	peşrev karapatak	SM1
198.	Peşrev semaisi Πεστρέφ σεμαϊσί		acem aşiran	aksak semai	peşrev semai	SM1
199.	Peşrev Πεστρέφ σουζινάκ		suzinak	devri kebir	peşrev	SM1
200.	Peşrev Πεστρέφ σουζινάκ карапатάκ	Mergar Melik	suzinak	devri kebir	peşrev karapatak	SM2
201.	Peşrev Πεστρέφ τάρζη νεβίν		tarz-ı nevin		peşrev	SM2
202.	Peşrev Πεστρέφ φεραχνάκ		ferahnak	zincir zarbeyin	peşrev	SM1
203.	Peşrev Πεστρέφ φεραχνάκ		ferahnak	zarbeyin	peşrev	SM2
204.	Peşrev Πεστρέφ χιτζάζ карапатάκ		hicaz	nim sakil	peşrev karapatak	SM1
205.	Peşrev Πεστρέφ χιτζασκιάρ	Osman Bey	hicazkar	devri kebir	peşrev	SM2

206.	Peşrev Πεστρέφ χουζάμ		hüzzam	devri kebir	peşrev	SM1
207.	Peşrev Πεστρέφ χουζάμ		hüzzam		peşrev	SM1
208.	Peşrev Πεστρέφ χουσεϊνί		hüseyni	hafif	peşrev	SM1
209.	Peşrev Πεστρέφι νισάπουρ		nisabur	çifte düyek	peşrev	SM2
210.	Peşrev Πεστρέφι χιτζασκιάρ	Osman Bey	hicazkar	devri kebir	peşrev	SM1
211.	Peşrev Πουσελίκ μακαμινδάν πεσρέφ σεμαϊσί		buselik	aksak yürtük semai	peşrev	SM4
212.	Peşrev Ραστ μακαμινδάν πεστέφ	Benli Hasan	rast	sakil & ağır çenber	peşrev	SM4
213.	Peşrev Ραχαβί μακαμινδάν πεσρέφ		rehavi	sakil	peşrev	SM4
214.	Peşrev Σαγκιάρ μακαμινδάν πεσρέφ σεμαϊσί		sazkar	semai	peşrev	SM4
215.	Peşrev Σαζκιάρ μακαμινδάν πεσρέφ		sazkar	zarbeyin	peşrev	SM4
216.	Peşrev Σαπάχ ζεμζεμέ μακαμινδάν πεσρέφ		saba zemzeme	zarb-ı feth	peşrev	SM4
217.	Peşrev Σαπάχ μακαμινδάν Μεβλεχ. πεστρ.	Hamza	saba	düyek	peşrev	SM4
218.	Peşrev Σαπάχ μακαμινδάν πεστρέφ		saba	yürtük aksak semai	peşrev	SM2
219.	Peşrev Σαπάχ μακαμινδάν πεσρέφ	Osman Bey	saba	devri kebir	peşrev	SM4
220.	Peşrev Σαπάχ μακαμινδάν πεσρέφ	Rum Papaz	saba	çenber	peşrev	SM4
221.	Peşrev Σαπάχ μακαμινδάν πεσρέφ σεμαϊσί		saba	yürtük aksak semai	peşrev	SM4
222.	Peşrev Σεκιάχ карапатάκ μακαμινδάν πεστρέφ		segah	sakil	peşrev karapatak	SM4
223.	Peşrev Σεκιάχ карапатάκ μακαμινδάν πεστρέφ σεμαϊσί		segah	semai	peşrev	SM4
224.	Peşrev Σετ арапán μακαμινδάν πεσρέφ	Tanburi İsak	şedaraban	devri kebir	peşrev	SM4
225.	Peşrev Σεύκου ευσά μακαμινδάν πεσρέφ	Numan Ağa	şevk-efza	sakil	peşrev	SM4
226.	Peşrev Σεύκου тарáп μακαμινδάν πεσρέφ		şevk-tarab	muhammes	peşrev	SM4
227.	Peşrev Σέφκου тарáп μακαμινδάν πεσρέφ	Mustafa Reşit Bey	şevk-tarab	devri kebir	peşrev	SM4
228.	Peşrev Σέφκου тарáп μακαμινδάν πεσρέφ σεμαϊσί		şevk-tarab	aksak semai	peşrev	SM4
230.	Peşrev Σεχνάζ μακαμινδάν πεσρέφ	Arabzade	şehnaz	hafif	peşrev	SM4
231.	Peşrev Σεχνάζ μακαμινδάν πεσρέφ	Raşit Efendi	şehnaz	fahte	peşrev	SM4
232.	Peşrev Σεχνάζ μακαμινδάν πεσρέφ σεμαϊσί		şehnaz	yürtük aksak semai	peşrev	SM4

233.	Peşrev Σεχνάζ πουσελικ μακαμινδάν πεσρέφι	Şakir Ağa	şehnaz buselik	hafif	peşrev	SM4
234.	Peşrev Σιρπ πουσελικ μακαμινδάν πεσρέφ		sırf buselik	zarb-ı feth	peşrev	SM4
235.	Peşrev Σουζιδίλ μακαμινδάν πεσρέφ σεμαϊσί		suzidil	aksak semai	peşrev	SM4
236.	Peşrev Σουζιδίλ αρά μακαμινδάν πεσρέφ		suzidil ara	düyek	peşrev	SM4
237.	Peşrev Σουζιδίλ αρά μακαμινδάν πεστρέφ σεμαϊσί		suzidil ara	aksak semai	peşrev	SM4
238.	Peşrev Σουζιδίλ μακαμινδάν πεσρέφ		suzidil	muhammes	peşrev	SM4
239.	Peşrev Σουζινάκ μακαμινδάν πεσρέφ		suzinak	devri kebir	peşrev	SM4
240.	Peşrev Σουζινάκ μακαμινδάν πεστρέφ		suzinak	devri kebir	peşrev	SM2
241.	Peşrev Σουζινάκ μακαμινδάν πεστρέφ σεμαϊσί		suzinak	yürük aksak semai	peşrev	SM4
242.	Peşrev Ταρδζί Δζεδίτ μακαμινδάν πεσρέφ	Kazasker Mustafa Efendi	tarz-ı cedit	4/4	peşrev	SM4
243.	Peşrev Ταρδζί Δζεδίτ μακαμινδάν πεστρέφ σεμαϊσί		tarz-ı cedit	aksak semai	peşrev	SM4
244.	Peşrev Ταχίρ πουσελικ μακαμινδάν πεσρέφ	Kemani Rıza Efendi	buselik	4/4	peşrev	SM4
245.	Peşrev Τζαρκιάχ μακαμινδάν πεσρέφ		çargah	devri kebir	peşrev	SM4
246.	Peşrev Φεραχνάκ μακαμινδάν πεστέφ σεμαϊσί		ferahnak	aksak semai	peşrev	SM4
247.	Peşrev Φεραχνάκ μακαμινδάν πεστρέφ σεμαϊσί		ferahnak	zencir	peşrev	SM4
248.	Peşrev Φεράχ φεζά μακαμινδάν πεσρέφ-σεμαϊσί	Osman Bey	ferahfeza	semai	peşrev	SM4
249.	Peşrev Φεράχ φεζά μακαμινδάν πεστρέφ	Zeki Ağa	ferahfeza	düyek	peşrev	SM4
250.	Peşrev Χιδζασκιάρ κιουρδί πεστρεφί	Kemençeci Vasilaki	hicazkar ktirdi		peşrev	SM2
251.	Peşrev Χιδζάζ καραπατάκ μακαμινδάν πεσρέφ		hicaz	çifte sofyan	peşrev karapatak	SM4
252.	Peşrev Χιδζάζ μακαμινδάν πεσρέφ	Şerif İçli	hicaz	hafif	peşrev	SM4
253.	Peşrev Χιδζάζ μακαμινδάν πεσρέφ σεμαϊσί		hicaz	semai	peşrev	SM4
254.	Peşrev Χιδζάζ μακαμινδάν πεσρέφ σεμαϊσί		hicaz	aksak semai	peşrev	SM4
255.	Peşrev Χιδζάζ νεϊζάν μακαμινδάν πεσρέφ	Raşit Efendi	hicaz neyzen	fahte	peşrev	SM4
256.	Peşrev Χιδζάζ νεϊζάν μακαμινδάν πεσρέφ σεμαϊσί		hicaz neyzen	semai	peşrev	SM4
257.	Peşrev Χιδζάζ χουμαγιούν μακαμινδάν πεσρέφ σεμαϊσί	Yusuf Paşa	hicaz hümayun	yürük aksak semai	peşrev	SM4
258.	Peşrev Χιδζασκιάρ μακαμινδάν πεστρέφ		hicazkar	muhammes	peşrev	SM4
259.	Peşrev Χιδζασκιάρ μακαμινδάν πεστρέφ	Ömer Efendi	hicazkar	4/4	peşrev	SM4

260.	Peşrev Χιδζασκιάρ μακαμινδάν πεστρέφ		hicazkar	aksak semai	peşrev	SM4
261.	Peşrev Χιτζασκιάρ μακαμινδάν πεστρέφ	Osman Bey	hicazkar	devri kebir	peşrev	SM4
262.	Peşrev Χιτζασκιάρ μακαμινδάν πεστρέφ	Osman Bey	hicazkar	aksak semai	peşrev	SM4
263.	Peşrev Χισάρ πουσελίκ μακαμινδάν πεστρέφ	Zeki Ağa	hisar buselik	hafif	peşrev	SM4
264.	Peşrev Χισάρ πουσελίκ μακαμινδάν πεστρέφ σεμαϊσί		hisar buselik	yürtük aksak semai	peşrev	SM4
265.	Peşrev Χιδζάζ χιουμαγιούν μακαμινδάν πεστρέφ	Ahmet Ağa	hicaz hümayun	devri kebir	peşrev	SM4
266.	Peşrev Χιτζάζ χιουμαγιούν μακαμινδάν πεστρέφ	Osman Bey	hicaz hümayun	devri kebir	peşrev	SM4
267.	Peşrev Χιτζασκιάρ μακαμινδάν πεστρέφ σεμαϊσί	Osman Bey	hicazkar	aksak semai	peşrev	SM2
268.	Peşrev Χουζάμ μακαμινδάν πεστρέφ σεμαϊσί		hüzzam	aksak semai	peşrev	SM2
269.	Peşrev Χουζάμ μακαμινδάν πεστρέφ		hüzzam	fahte	peşrev	SM4
270.	Peşrev Χουζάμ μακαμινδάν πεστρέφ σεμαϊσί		hüzzam	aksak semai	peşrev	SM4
271.	Peşrev Χουζάμ πεσρεβί	Osman Bey	hüzzam		peşrev	SM2
272.	Peşrev Χουσεϊνί μακαμινδάν πεστρέφ	Raşit Efendi	hüseyni	düyek	peşrev	SM4
273.	Peşrev Χουσεϊνί μακαμινδάν πεστρέφ	Suphi Seher	hüseyni	muhammes	peşrev	SM4
274.	Peşrev Χουσεϊνί μακαμινδάν πεστρέφ σεμαϊσί		hüseyni	semai	peşrev	SM4
275.	Peşrev Χουσεϊνί μακαμινδάν πεστρέφ σεμαϊσί		hüseyni	yürtük aksak semai	peşrev	SM2
276.	Peşrev Χουσεϊνί μακαμινδάν πεστρέφ	Paitar	hüseyni	hafif	peşrev	SM4
277.	Peşrev Χουσεϊνί πεσρεβί		hüseyni	hafif	peşrev	SM2
278.	Peşrev beste Πεστέ ισφαχάν μακαμινδάν	Çömlekçizade Petros	ısfahan	zarb-ı feth	peşrev beste	SM4
279.	Peşrev beste Πεστέ ισφαχάν μακαμινδάν πεστρέφ σεμαϊσί		ısfahan	yürtük aksak semai	peşrev beste	SM4
280.	Peşrev beyatı usul feth		beyati	feth	peşrev	SM1
281.	Peşrev bülbül Πεστρέφ πουλπουλ			düyek	peşrev	SM1
282.	Peşrev düğah curcuna		düğah	curcuna	peşrev	SM1
283.	Peşrev ferahfeza Zeki Mehmet Ağanın	Zeki Mehmet Ağa	ferahfeza		peşrev	SM1
284.	Peşrev saba, usul devri kebir		saba	devri kebir	peşrev	SM1
285.	Peşrev semai acem aşiran		acem aşiran	semai	peşrev	SM1
286.	Peşrev semai düğah		düğah	semai	peşrev	SM1
287.	Peşrev semai saba		saba	semai	peşrev	SM1
288.	Peşrev semaisi makam hüseyini		hüseyni	semai	peşrev	SM3
289.	Peşrev semaiyi uşşak		uşşak	semai	peşrev	SM1
290.	Peşrev suzinak usul devri kebir		suzinak	devri kebir	peşrev	SM1

291.	Peşrev tahir buselik		tahir buselik		peşrev	SM1
292.	Peşrev uşşak Πεστρέφ ουσάκ	Osman Bey	uşşak	hafif	peşrev	SM1
293.	Peşrev uşşak usul düyek		uşşak	düyek	peşrev	SM1
294.	Peşrev uşşak, usul muhammes Πεστρέφ ουσάκ, ουσούλ μουχαμές		uşşak	muhammes	peşrev	SM1
295.	Polka Πόλκα				polka	SM1
296.	Rast Μακάμ ραστ					SM3
297.	Rast Ραστ	K. A. Psachos	rast	9/8		SM3
298.	Rast Ραστ Τζεμίλ Βέη	Tanburi Cemil Bey	rast			SM3
299.	Rast Σκοπός αραβικός ραστ	Arab		4/4		SM3
300.	Rast kanto	Kemani Serkis Efendi	rast	9/8	kanto	SM4
301.	Saba, usul çenber Σαπά, ουσούλ τζεμπέρ		saba	çenber		SM1
302.	Sanmayın maziyi der-hatır ederken ağlarım	Hacı Kırami Efendin	hicażkar ktirdi		beste	SM2
303.	Segah Σεγκιάχη		segah			SM1
304.	Segah karapatak Σικιάχ καρά πατάκ		segah	yürtük çenber	karapatak	SM1
305.	Semai Γεκιάχ σεμαϊσή		yegah	semai	semai	SM2
306.	Semaiyi hüzzam Σεμάγι χουζάμ		hüzzam	semai	semai	SM1
307.	Semai Σεμάι	Yusuf Paşa	hicaż hümeyun		semai	SM2
308.	Semai Σεμάι γεκιάχ		yegah	semai	semai	SM2
309.	Semai Χετζάζ πιουσελίκ		hicaż buselik	5/8		SM2
310.	Semai Σεμάι ραστ		rast		semai	SM1
311.	Semai Χετζάζ χουμαγιούν σεμάι	Yusuf Paşa	hicaż hümeyun	semai	semai	SM2
312.	Sengin tarab Σενκί ταράπ		ısfahan	sengin tarab		SM1
313.	Sengin uşşak Σενκί ουσά		uşşak	sengin		SM1
314.	Severim can ü gönülden seni tersa çiçeğim Σεβέρημ δζανή κιονουλδέν			hicaż	şarkı	SM1
315.	Suzidil Σουζιδίλ		suzidil			SM1
316.	Suzidil ırak Σουζιτίλ αράκ		suzidil ırak			SM1
317.	Suzinak Σουζινάκ		suzinak			SM1
318.	Şarkı	Latif Ağa	hicaż	9/8	şarkı	SM4
319.	Şarkı		uşşak	semai	şarkı	SM4
320.	Şarkı Σαρκή μακάμ καρτζηγιάρ		karcıgar		şarkı	SM1

321.	Şarkı ferahnak Φελέκ χασρέτ	Şair Efendi	ferahnak	9/4	şarkı	SM3
322.	Şarkı hicaz	Nikolaki	hicaz		şarkı	SM4
323.	Şarkı hüseyini	Rifat Bey	hüseyini	yürtük semai	şarkı	SM4
324.	Şeb-ta-seher akar su gibi çağlar ağlarım	Haşim Bey	hicazkar		şarkı	SM1
325.	Şehnaz Σεχνάζη		şehnaz	2/2		SM3
326.	Şem-i hüsnün ruyine pervaneyim	Yorgaki	hüseyini	9/4	şarkı	SM4
327.	Şet araban		şet araban	devri kebir		SM1
328.	Şevkinle hayalinde olur neş'e bedidar	Rasim Bey	hicaz	9/4	şarkı	SM4
329.	Şimdi günlüm düştü bir nevres güle	Hasan Refik Bey	şevk arab	sofyan	şarkı	SM2
330.	Tabi didarımla şahum	Lavtacı Hristo	şevkefza	nemir kebir	şarkı	SM1
331.	Tahir buselik Αχήρ πουσελίκ		buselik	muhammes		SM1
332.	Takat mı gelir sevdiğim	Tabi Mustafa Efendi	hicaz	yürtük semai	yürtük semai	SM3
333.	Taksim		uşşak		taksim	SM2
334.	Taksim Ταξίμ		hicaz		taksim	SM2
335.	Taksim Εβίτζ-αράκ ταξιμί		evîç irak		taksim	SM2
336.	Taksim Ισφαχάν ταξιμή		ısfahan		taksim	SM2
337.	Taksim Ταξιμή ισφαχάν		ısfahan		taksim	SM2
338.	Taksim Ταξιμή ναχαβέτ		nihavend		taksim	SM2
339.	Taksim Ταξιμή σεκιάχ		segah		taksim	SM2
340.	Taksim Ταξίμ		saba		taksim	SM2
341.	Taksim Ταξίμ πεγιατί		beyati		taksim	SM2
342.	Taksim Ταξίμ ραστ		rast		taksim	SM1
343.	Taksim Ταξίμ σαπά		saba		taksim	SM1
344.	Taksim Ταξίμ χηδζάζ		hicaz		taksim	SM1
345.	Taksim Ταξίμ χιδζασκιάρ		hicazkar		taksim	SM1
346.	Taksim Ταξίμ χουσεϊνή		hüseyini		taksim	SM1
347.	Taksim Χιουζάμ ταξιμί		hüzzam		taksim	SM2
348.	Taksim Χιουζάμ ταξιμί Τατιοζιούν	Kemani Tatyos Efendi	hüzzam		taksim	SM3
349.	Taksim Χουζάμ ταξιμί		hüzzam		taksim	SM2
350.	Taksim Χουσεϊνί ταξιμί		hüseyini		taksim	SM2
351.	Taksim acem aşiran Ταξίμ αδζέμ ασηράν		acem aşiran		taksim	SM1
352.	Taksim Ταξίμ μακάμ ατζέμ σαπαχί		acem sabah		taksim	SM3

353.	Taksim beyati Ταξίμ πεγιατί		beyati	taksim	SM1	
354.	Taksim Ταξίμ σαπάι Τζεμίλ Βέη	Tanburi Cemil Bey	saba	taksim	SM3	
355.	Taksim hüzzam Ταξίμ χουζάι		hüzzam	taksim	SM1	
356.	Taksim uşşak Τακσίμ ουσάκ		uşşak	taksim	SM2	
357.	Usul devri feth, ısfahan Οουσούλ δάρπι φετίχ, ησφαάνη	Tanburi İsak	ısfahan	devri feth	SM1	
358.	Yanarak ateş aşk itre semedercesime Γιαναράκ αττές ασκ ιτροέ σεμνδεροδζεσινέ	Hristo Efendi	hicazkar	şarkı	SM2	
359.	Yüzündür cihanı münevver eden	Dede Efendi	rast	9/8	şarkı	SM4
360.	Zümre-i huban içinde pek beğendim ben seni	Kemani Rıza Efendi	rast	ağır aksak	şarkı	SM4

Table 3. Lyrics of Ottoman Turkish music written in Karamanlidika, from Kamarados's archive

NO.	FIRST LINE OF THE LYRICS	COMPOSER	MAKAM	USUL	GENRE	BOX
1.	Aman ey yar-ı cefa-piše nizar etme beni Αμάν έι γιαρ τζεφά πισέ νιζάρ ίτμε πενί	Neyzen Rıza Bey	beyati	ağır aksak	şarkı	ST ³
2.	Bak şu güzel köylüye işte bu kızıdır peri Πακ σου κιουζέλ κιουλουγέ ιστέ που κιζ τιλπερί	Rıza Bey	hüseyni	curcuna	şarkı	ST
3.	Beni sevmiş iken evvel cefadan Πενί σεβμής ίκέν εββέλ	Mahmut Celaleddin Paşa	nihavend	yürük semai	şarkı	CT3
4.	Cam-ı la'lin sun pey-a pey hatır-ı mestane yap Δζαμιλislín πουν πεγέ πεγέ αχ χατηρά μεστανέ γιάπ		uşşak	çenber	beste	SM1
5.	Can hasta düşüp şiddet-i sevda-yı serimden Τζαν χαστέ τουσοúp σιττέτε σεβτάι σεριμτέν	Baha Bey	uşşak	aksak	şarkı	ST
6.	Canım dediğim kastediyor canıma vallah Τζανήμ τιτιγίμ τζανημά καστ ίτιγιορ βάλλαχ		suzinak	aksak	şarkı	ST
7.	Deşme dağ-ı sine-i suzanımı Τέσμα τάμμη σινέι σουζανημί	Hacı Arif Bey	hicazkar kürdi	türk aksak	şarkı	ST
8.	Dilbera ver bize bir cam-ı safa Διλπέρα βερ πιζέ πρ δζαμί σαφά	Asdik Ağa	suzinak	aksak	şarkı	ST
9.	Düştü gönlüm sana Τιουστόυ γκιονλιούμ σανά	Kemani Ali Ağa	rast	ağır düyek	şarkı	CT2
10.	Ey dil ne oldun feryad edersin Έι τιλ νε ολτού φεργιάτ ίτέρσιν	Civan Ağa	uşşak	yürük curcuna	şarkı	ST
11.	Ey şuh-ı cihan sevdi seni can Έι σούχη τζιχάν σεβτί σενί τζαν	Suyolcuzade Salih Efendi	evic	ağırlama	şarkı	ST
12.	Feyz-bahş-i can iken aleme şirin sözlerin Φέιχ πάχis δζαν ίκέν αλεμί πιρίν σεπζλερίν	Lavtacı Hristo	karcıgar	çifte sofyan	şarkı	ST
13.	Gönül kurtulmuyor derd ü elemden Κιονούλ κουρτουλίμαγιορ τέρτι ελεμτέν	Kanuni Garbis Efendi	rast	aksak	şarkı	ST
14.	Görsem seni doyunca Επουσέμ σενί τογιούντζα	Dede Efendi	rast	ağır düyek	şarkı	CT2
15.	Gül yüzünde şebnemi eski gördükçe ben o dem Κιούλ γιουζουντέ σέπνεμ εσκί κιορτουκτζε πεν ο τεμ	Galip Bey	hicaz	sengin semai	şarkı	ST
16.	Hab-gah-ı yare girdim arz için ahvalimi Χαπκιαχή γιαρέ κιρτίμ αρζ ίτσούτ άχβαλημύ	Giriftzen Asım Bey	rast	katakoft		ST
17.	Has mı tedmir eyledik meydan bizim nuşret Χασμή τεπιμίρ εύλετίκ μεϊτάν πιζίμ	Hacı Emin Bey	hicazkar		şarkı	CT3
18.	Hayli dem oldu perestiş ettiğim pinhandır Χάιλε δεμ ολδού περσετέ ίτιγίμ πενχάν διρ	Hacı Arif Bey	nihavend	sengin semai	şarkı	ST
19.	Hele ol dilber-i rana arada bir çakıyor Ρελé ολ τιλπερί ρανά αρατά πρ ιστακιόρ		hüzzam		şarkı	ST
20.	İstakın pek ziyandır elde Ιστιακίν πεκ ζιάντηρ ελετέ	Rıza Bey	hicazkar kürdi	aksak	şarkı	ST

³ The acronyms apply to the following boxes from Kamarados's archive: ST=Κείμενα ασμάτων (ελληνικά δημοτικά και οθωμανικά), CT2=Chant Turc 2, CT3=Chant Turc 3, SM1=Χειρόγραφα μουσικής σε πεντάγραμμα 1.

21.	Mahmur bakışın aşık bin lütfâ bedeldir Μαχμούρ πακησίν ασηκά πινγ λουτφά πετέλτιρ	K. A. Psachos	hicazkar ktirdi		gazel	ST
22.	Mecbur oldum ben bir güle Μεδζπούρ ολτούμ πεν πιρ γκιουλέ	Haşim Bey	bestenigar	ağır aksak	şarkı	CT3
23.	Mehcur olalı hayli zamandır o civandan Μαχδζούρ ολαλή χάλι γεμάνδир ο δζιβανδάν					ST
24.	Mey içerken düştü aksın canıma Μέι ιτέρκεν τουστου ακσίν τζανημά	Şevki Bey	saba	aksak	şarkı	ST
25.	Padişahı adalet perver şehinşah-ı güzel Πατισάχι αδαλεπερβέρ σεχινσάχι κιουζέλ					ST
26.	Sanmayın maziyi der-hatır ederken ağlarım Σάνμαγιν μαζιγιή τερ-χατήρ ιτέρκεν αγλάρημ	Hacı Kirami Efendi	hicazkar ktirdi	frengifer	beste	ST
27.	Sen bana vâ'd-ı visal ettin de zalim gelmedin Σεν πανά βάτι βισάλ ιττιν πε ζαλήμ κέλμετιν	Hacı Arif Bey	hüzzam	aksak	şarkı	ST
28.	Senin aşkınla çak oldum Σενίν ασκήνλε τσάκι ολτούμ	Abdi Efendi	rast	ağır düyek	şarkı	CT2
29.	Şeb midir bu ya sevad-ı ah-ı pinhamm mıdır Αχ σέπιμιτιρ που για σεβτά αχ πουνχανήμμιτιρ τζανήμ	Kazasker Mustafa İzzet Efendi	maye	ağır aksak	şarkı	ST
30.	Üfadenem ey bi-vefa Ιουφατεϊμ έι πι βεφά	Dede Efendi	rast	ağır düyek	şarkı	CT2
31.	Visal-ı yare gönül sarf-ı himmet istemiş Βισάλι γιαρέ κιονούλ σάρφη χιμμέτ ιστέρμις	Hacı Faik Bey	nihavend	zencir	beste	ST
32.	Yanarak ateş aşk içre şem derecesine Γιαναρακ αττές ασκ ισρέ σεμνδερδζεσινέ	Şevki Bey				SM1

Table 4. Publications of Ottoman Turkish music in staff notation, from Kamarados's archive

NO.	FIRST LINE OF THE LYRICS	COMPOSER	MAKAM	USUL	GENRE	FILE
1.	Açıldı nev-bahar bir gonce-i gül	Sadullah Ağa	acem aşiran	aydın	şarkı	CT4 ⁴
2.	Ağlama ey aşık-ı mihnetzede gel yanıma	Hacı Faik Bey	hüseyni	düyek	şarkı	CT3
3.	Ağlatırlar güldürürler çeşmim yaşın sildirirler Αγλατηρλάρ γκιουλτιουριουρλέρ τσεμίμ γιασίήν	Baha Bey	rast	ağırlama	şarkı	CT2
4.	Ah eylediğim serv-i hıramanın içindir Αχ εϋλετιγίμ σέρβιου χηραμανήν		ısfahan	yürük semai	yürük semai	CT2
5.	Ahteri düşkün garib-i olsun aşık-ı avareyim	Hacı Arif Bey	nihavend	ağır evfer	şarkı	CT3
6.	Ahu biya mirzem ahu biya Ακού πιγά μίρζεμ ακού πιγά	Hoca	rast	yürük semai	nakş semai	CT3
7.	Aldı aklım bir cilvekar	Kömtürcüzade Hafız Mehmet Efendi	ferahnak	ağır düyek	şarkı	CT4
8.	Aldı gönüm bir cefakar Αλή γκιουλιούμ πιρ δζεφακιάρ	Tanburi İsak Efendi	ısfahan	evfer	şarkı	CT2
9.	Alemde sana hicr ile firkat benim olsun Αλεμδέ σανά χιόζριλε φικράτ πενίμ όλσουν	Civan Ağa	hicazkar	senkin semai	şarkı	CT1
10.	Almak dilersen bu dil-rübayı Αλμάκ τιλέρσεν που τιλ ρουπαγί	Rifat Bey	rast	düyek	şarkı	CT2
11.	Aman ey yar-i cefa-piše nizar etme beni Αμάν έι γιάρι δζεφά πισέ νιζάρ ίτμε πενί	Rıza Bey	saba	az yürük ağır aksak	şarkı	CT3 & CT4
12.	Amed nesimi subhidem Ετμέτ νεσίμιμ σουπχουτέμ	Hamza	rast	düyek	nakş	CT2
13.	Andelib-i sahn-ı aşka gülşenim Αντελιπί σάνι ασκά γκιουλσενέμ	Dellalzade İsmail Efendi	rast	düyek	şarkı	CT2
14.	Anlatayım halimi dildare ben	Tanburi Ali Efendi	rast	curcuna	şarkı	CT2
15.	Arabi	Arabi	tahir	düyek	şarkı	CT2
16.	Arz-ı didar eyledi evvel bahar	Ali Salahi Bey	hüzzam	curcuna	şarkı	CT2
17.	Aşık olalı sen yare gönül Ασήκ οαλή πεν γιάρé γκιονούλ	Dede Efendi	ısfahan	evfer	şarkı	CT2
18.	Aşık oldum sana ey gonce dehen	Tanburi Ali Efendi	suzinak	ağır aksak	şarkı	CT2
19.	Aşık oldur kim kılar canın feda cananına Ασκή όλτηρ κιμ καλά δζανήν φετά δζανανή	Hacı Arif Bey	rast	curcuna	şarkı	CT3
20.	Atfetme sakın hançer-i müjganımı nagah	Kemani Tatyos Efendi	suzinak	sengin semai	şarkı	CT2
21.	Ayıplaman beni dostlar saçı Leylaya bend oldum	Kıptı İbrahim	nihavend	9/8	şarkı	CT1
22.	Bahar oldu açıl ey vardalım	Hacı Emin Bey	rast	düyek	şarkı	CT4

⁴ The acronyms apply to the following boxes from Kamarados's archive: CT1=Chant Turc 1, CT2=Chant Turc 2, CT3=Chant Turc 3.

23.	Bak şu güzel köylüye işte bir kızdır peri Πακ σου γκιουζελ κιούλιγιέ ιστέ που κηζτήρ περι	Rıza Bey	hüseyini	curcuna	şarkı	CT4
24.	Balıkçı mazurkası	Hacı Emin Bey		mazurka	mazurka	CT2
25.	Behey zalim ne dersin sen ben ağlarken	Şevki Bey	mahur	aksak	şarkı	
26.	Ben bu derdin hangi birin söyleyim		beyati	2/4	şarkı	CT1
27.	Benbelikle imtiaz etmiş tenin	Lemi Bey	hicazkar	ağır aksak	şarkı	CT2
28.	Beni bigane-i hab etti keder	Mahmut Cemil Bey	suzinak	yürtük semai	şarkı	CT3
29.	Beni bizar ederken serzenişler	Hacı Arif Bey	suzinak	aksak	şarkı	CT3
30.	Beni sevmiş iken evvel cefadan	Mahmut Celaleddin Paşa	neveser	yürtük semai	şarkı	CT1
31.	Beni terk eyledin ey mah seviyor	Ali Salahi Bey	acem aşiran	türk aksak	şarkı	CT2
32.	Benim gönlüm kaldı sende	Hacı Arif Bey	nihavend	9/8	şarkı	CT1
33.	Benim halim yaman haldir	Markar Ağa	nihavend	9/8	şarkı	CT1
34.	Beste	Bekir Ağa	evic	muhammes	beste	CT2
35.	Beste	Dilhayat Kalfa	evic	remel	beste	CT2
36.	Beste	Zahriye	ısfahan	çenber	beste	CT2
37.	Beyazdır sine-i safin a canım	Eyyubi Baha Bey	ferahnak	ağır düyek	şarkı	CT4
38.	Bezm-i uşşaka niçin gelmezsin	Kömrürcizade Hafız Mehmet Efendi	suzinak	sofyan	şarkı	CT3
39.	Bi-nasibim kereminden dehrin	Şevki Bey	hüseyini	katakoft	şarkı	CT3
40.	Bildir ne suçum var bana gönlüm niye küskün	Edhem Efendi	nihavend	sengin semai	şarkı	CT3
41.	Bilmem kime şekva edeyim derd-i derunum Πιλέμ κιμέ σεβκά ιτεγίμ τέρτι τερουνίμ	Şevki Bey	uşşak	aksak	şarkı	CT3
42.	Bilmezdim özüm gamzene meftun imişim ben	Ali Efendi	nihavend	3/4	yürtük semai	CT1
43.	Bilse bir kere o şuh hal-ı perişanımızı	Ahmet Arif Bey	rast	aksak	şarkı	CT2
44.	Bilse bir kerre o şuh hal-ı perişanımızı Πιλσέ πир керé о соўхи хáли περισανημιζή	Hacı Arif Bey	rast	evfer	şarkı	CT2
45.	Bin can ile sevdim seni Πιν οζάν ιλέ σεβτίμ σενί	Osman Bey	rast	aydın	şarkı	CT2
46.	Bir ay teşrif hümayun bedar es-sultanat es-seniye			4/4	beste	CT1
47.	Bir canım var, doğrusu etmem keder Πιρ δζανίμ бар, тоғрусуу етмém кетér	Mergar Melik	nihavend	katakoft	şarkı	CT1
48.	Bir fedayi milletiz Merdoğlu merd Osmanlıyız	Wadia Sabra		4/4		CT1
49.	Bir goncaya bir hare nigah eyledi bülbül	Hacı Arif Bey	karcığar	yürtük semai	şarkı	CT3
50.	Bir görüşte ey peri yandım sana	Kabrel Ağa	hüseyini	devri hindi	şarkı	CT4
51.	Bir gül-i ranaya gönül bağladım Πιρ μιούλι ραναγιά γκιονιούλ παγλατήμ	Hacı Emin Bey	hüzzam	düyek	şarkı	CT3 & CT4
52.	Bir güzele bende gönül bağladım	Nikoğos Ağa	suzinak	aksak sofyan	şarkı	CT4
53.	Bir nigah et ne olur halime ey gonca dehen Πιρ νικιάχ ет νε ολούρ χαλιμέ έι γκοντσέ νιχέν	Udi Hafız Cemil Efendi	hicaz	aksak	şarkı	CT1

54.	Bir katre içen çeşmeyi pur huni fenadan	Şevki Bey	beyati	ağır aksak	şarkı	CT1
55.	Bozdunuz ahd ü amanım Πολτουνούζ άκτι αμανήμ	Hafiz Ayni Efendi	ısfahan	evfer	şarkı	CT2
56.	Bu akşam gün batarken gel	Kemani Tatyos Efendi	uşşak	çifte sofyan	şarkı	CT2
57.	Bu dehrin germ ü serdinden Που τεχρίν κερέμ βε σερτεντιντέν	Şevki Bey	uşşak	aksak	şarkı	CT3
58.	Bu dil düştü sana yarım ah bu dem		hüzzam	sofyan	şarkı	CT1
59.	Bugün mihri adalet tali oldu ufki devletden cihanla Που γκιούν μιχρί αδαλέτ ταλί ολδού ουφκί δοβλετδέν δζιχάντα	C. Carikiopoulos		2/4		CT1
60.	Bu hüsn ile sen dilbera bir bi-vefa cananesin Που κιούσνιλε σε τιλπερά	Dede Efendi	rast	düyek	şarkı	CT2
61.	Bugün hiç bakmadım ey mah yüzüme Που γκιούν χιτζα πακματιήν έι μέχ γιουζουμέ	Mehmet Efendi	rast	düyek	şarkı	CT2
62.	Bugün hiç bakmadım ey mah yüzüme	Nabi Mehmet Efendi	rast	4/4	şarkı	CT2
63.	Bugün mihri adalet tali oldu ufki devletden cihanla	C. Carikiopoulos		2/4		CT1
64.	Bülbül peşrevi			düyek	peşrev	CT1
65.	Büyür eylele rahm seyr-i bahar eyleyelim Πουγιούρ εϊλαλέδ ρουχούμ σεϊρι πεχάρ εϊλεγελίμ	Rifat Bey	uşşak	ağırlama	şarkı	CT3
66.	Can ile ben ey dil-rüba	Şakir Ağa	hicazkar	ağır düyek	şarkı	CT3
67.	Canım senin olsun beni canımın gibi sakla	Şevki Bey	hicaz	aksak	şarkı	CT3
68.	Can-ü dilden sevdim seni yok yalanım		hüzzam	düyek	şarkı	CT1
69.	Cigerim paresi önce bize teşrif edecek	Nikoğos Ağa	hüseyni	düyek	şarkı	CT4
70.	Çekirim cevrimi çekmem yine ben şanma yuf	Rifat Bey	hüzzam	aksak	şarkı	CT3
71.	Çekme elem ü derdini bu dehr-i fenanın	Hacı Arif Bey	suzinak	aksak	şarkı	CT3
72.	Çekmiş yüzüne nikab-ı işve	Derviş Receb		aksak semai	semai nakş	CT3
73.	Çeşm-i mesti daima mahmur bakar	Sabri Bey	şevk-efza	aksak	şarkı	CT2
74.	Çok kıldı harab dilleri ma'mur nigahım Τσοκ καλή χαράπ τιλλερί μαμούρ νιγκιαχίν	Dellalzade İsmail Efendi	segah	ağır aksak semai	şarkı	CT4
75.	Çok mu figanım ol gül-i ziba-hıram için		eviç		beste	CT2
76.	Çok zamandır gelmedin ey nev-civanım yanıma	Edhem Efendi	karcığar	aksak	şarkı	CT3
77.	Dagda tavşanlar uyur	Tanburi Cemil Bey		4/4	ninni	CT1
78.	Dam-ı efsununla bend ettin dili Τάμι εφζουνούνλε πεντ εττίν πενί	Şakir Ağa	bestenigar	ağır aksak sofyan	şarkı	CT4
79.	Dedim gönül sultanı aman ey canımın can	Dellalzade İsmail Efendi	suzinak	aksak	şarkı	CT4
80.	Değilsem de sana layık efendim	Numan Ağa	saba	ağır sofyan	şarkı	CT3

81.	Derd mend-i aşk bi-derdi nemidaned ki çist Τερτιμεντί ασκί πιτερτί μειτανέτ κιτσίστ		rast	devri hindi	beste	CT2
82.	Derdi sevdalarına yine azardeyi candır bütün	Edhem Efendi	hicaz	türk aksak	şarkı	CT1
83.	Dil bi-çare senin için	Mahmut Cellaleddin Paşa	ısfahan	7/4	şarkı	CT2
84.	Dil pesendim rahbet etmez servete Τιλπεσεντίμ ραχπέτ ετιμέζ σερβετέ	Edhem Efendi	uşşak	devri hindi	şarkı	CT1
85.	Dil verdim ol gül-gonce izare	Nikoğos Ağa	ferahnak	aksak semai	şarkı	CT4
86.	Dil yaresini andırarak yare bulunmaz	Şevki Bey	hicaz	aksak	şarkı	CT3
87.	Dilbera ver bize bir cam-ı safa	Asdik Ağa	suzinak	aksak	şarkı	CT2
88.	Dildade oldum bir dilistane	Hacı Emin Bey	hüseyni	düyek	şarkı	CT4
89.	Dinle aklın var ise pir-i muganın pendini	Hacı Arif Bey	karcığar	ağır aksak	şarkı	CT3
90.	Dinle sözüm ey dil rubayı	Usta Yanni	acem aşiran	ağırlama	şarkı	CT4
91.	Diye mem sine-i berrakı semenden gibidir	Dede Efendi	neveser	yürtük semai	semai	CT2
92.	Doktor ne için nabzımı aldın ele şöyle	Şevki Bey	hicaz	aksak	şarkı	CT3
93.	Döker kakülleri sünbül	Kabrel Ağa	hüseyni	düyek	şarkı	CT4
94.	Dün gece rüyada gördüm yarımı	Hacı Arif Bey	nihavend	aksak	şarkı	CT3
95.	Düşeyim der iken eyvah vefalıma Τιουσείμ τερ ικέν ειβάχ βεφαλησηνά	Neyzen Rıza Bey	hicaz	ağır aksak	şarkı	CT4
96.	Düşme ey aşık hayale yagma yok Ζιουμέ έι ασήκ χαγιαλή γιαγάμ γιόκ	Hacı Arif Bey	ısfahan	karakoft	şarkı	CT2
97.	Düştü gönlüm sana şimdi ey peri	Kemani Ali Ağa	rast	ağır düyek	şarkı	CT2
98.	Düştü gönlüm yandı nare Τιουστιού γκιονιούλ γιαντέ ναρέ	Şakir Ağa	ısfahan	ağır evfer	şarkı	CT2
99.	Efem şimdi eller sevine kadı Εφεμ σίμιτι ελλέρ σευζινέ καντέ	Hisarlı Ali Bey	muhyayyer	çifte sofyan	şarkı	CT2
100.	Ehinnu şevkan ile diyari Οχούννου σέβκη ιλέ τιγιαρί λεκίτου φίχα δζεμάλι σιουλίά	Hoca	rast	düyek	kar nakş	CT3
101.	Ehl-i dil isen kendine zevk eyle cefayı Έχλι ιλ ισέν κεντινέ ζέβκ ειλέ δζεφαγί	Hacı Arif Bey	rast	devri hindi	şarkı	CT2 & CT3
102.	El erdirmek visal-ı yare pek güç	Civan Ağa	hicazkar	düyek	şarkı	CT2
103.	Erişsin kaddi dildarın Ιρισσούν κάττι τιλταρίν		ısfahan	evsat	dağı	CT2
104.	Evlilik başa bela bir büyük bar bir küçük	Udi Afet Efendi	uşşak	curcuna	şarkı	CT2
105.	Esti nesim-i nev-bahar açıldı güller subhudem Εστί νεσίμι γκιουλπεχάρ ατσηλητή γκιουλλέρ σουχιτέμ	Hacı Arif Bey	rast	türk aksak	şarkı	CT2 & CT3
106.	Etmedin bir kerrecik lutf seza	Rifat Bey	hüseyni	düyek	şarkı	CT4
107.	Etmesin avdet melal-ı intizar	Şevki Bey	hicaz	devri hindi	şarkı	CT3
108.	Ey benim ahu bakışlı dilberim Ει πενίμ αχού πακισηλή τελπέριμ	Hacı Emin Bey	rast	aksak	şarkı	CT4
109.	Ey can derunum seni bu canım unutmaz	Rifat Bey	nihavend	hafif	beste	CT1

110.	Ey ciger-parem enisim gam-güsarım lanede Έι δζιγερπαρέμι ενίσι γκαμγκιουσαρέμι λανετέ	Edhem Efendi	uşşak	aksak	şarkı	CT3
111.	Ey dil diyemem yar bana yar olsa ne oldu	Arif Bey	hicaz	aksak	şarkı	CT1
112.	Ey dil ne oldun feryad edersin	Civan Ağa	uşşak	curcuna	şarkı	CT4
113.	Ey dilber-i ali-neseb	Hafız Efendi	rast	4/4	şarkı	CT2
114.	Ey felek bari birak ki yanayım ağlayayım	Asdik Ağa	karcıgar	ağır aksak	şarkı	CT3
115.	Ey gözleri ahu misal	Rifat Bey	neveser	düyek	şarkı	CT2
116.	Ey gül-nihal-ı işve-baz	Hacı Arif Bey	rast	aksak	şarkı	CT3
117.	Ey gülistan-ı letafet içre kaddin ne-nihal Γκιουλίστάνι λεταφετέ γετισμίς		rast	aksak semai	nakş	CT2
118.	Ey kerem-ferma şehiřah-ı cihan Έι κερέμι σεχινσάχι δζιχάν	Rifat Bey	rast	2/4	şarkı	CT4
119.	Ey kerem kanı şehinřah cihan	Rifat Bey	nihavend	3/4	şarkı	CT1
120.	Ey nihal-ı işve bir nevres-fıdanımsın benim Έι νιχάλ ισβέ πир νεφρές φιδανίμσιν πενίμι	Vardakosta Ahmet Ağa	mahur stümbüle	devri revan	şarkı	CT3
121.	Ey şehriyari pür kerem Έι σεχριγιάρι πούρ κερέμι	Rifat Bey	rast	nim düyek	marş	CT2
122.	Ey şuh-ı cihan sevdi seni can Έι σουχί δζιχάν σεβτί πενί δζαν	Suyolcuzade Salih Efendi	eviç	aydın	şarkı	CT4
123.	Ey vatanperver yine gel gayrete	Hacı Arif Bey	rast	2/4	şarkı	CT2
124.	Ey veliyi niğmeti alem şehin řahı cihan Έι βελίι νιμέτι αλέμι σεχινσάχι δζιχάν	Necib Pařa			marş	CT2
125.	Eya mah-ı münir-i burc-ı ismet	Rifat Bey	neveser	devri hindi	şarkı	CT2
126.	Feryad ediyor aşık-I hasret-zede her an Δεργιάτ ιτίγιόρ ασίκι χασρετζετέ χερ αν	Rifat Bey	rast	evfer	şarkı	CT2 & CT3
127.	Feryada ne hacet yürü bend eyle dehanım	Tanburi Ali Efendi	muhayyer	yürük semai	şarkı	CT1
128.	Feyz bahş-ı can iken aleme şirin sözlerin	Hristo Efendi	karcıgar	çifte sofyan	şarkı	CT2
129.	Fırakınla zalim harab oldum can Φιρακίνλε, ζαλίμι, χαράπ ολτού δζαν	Ekrem Bey	uşşak	aksak	şarkı	CT4
130.	Gah anıp gamzen senin feryad ü efgan eyleri Γκιách ανουπ γαμζέν σενίν φεριάτ	Tanburi İsak Efendi	ısfahan	çenber	beste	CT2
131.	Gah ümidi vuslat eylersin gönül	Şevki Bey	uşşak	ağır aksak	şarkı	CT1
132.	Garib gönlüm mahzun yine Γαρίπ γκιονλούμι μαχζούν γίνε	Tanburi Mustafa Ağa	gerdaniye buselik	devri revan	şarkı	CT4
133.	Geçer dil can ile tenden	Balıkçı Hafız Mehmet Efendi	ferahnak	aksak sofyan	şarkı	CT4
134.	Gel ey nesim-i saba hatt-ı yardım ne haber Γκελ έι νεσίμι σεπά χάττι γιάρτάν	İtri Mustafa Efendi	ısfahan	zencir	beste	CT2
135.	Gel seninle yarın ey serv-i revan	Sadullah Ağa	hicazkar	sofyan	şarkı	CT3
136.	Gel unuttuk sohbet-i meyhaneyi	Nikoğos Ağa	ferahnak	düyek	şarkı	CT4
137.	Geldi eyyamı baharın müjdeler ey nev-eda	Haşım Bey	ısfahan	ağır evsat	şarkı	CT2

138.	Gelince meclise cana Γκελίδζε μεδζλισέ δζάνα γαλέλλι		rast	evfer	şarkı	CT2
139.	Gelirken meclise yarım gücendi Γκελίρκεν μεδζλισέ ιαρήμ γκιουδζεντί	Haham	ısfahan	düyek	şarkı	CT2
140.	Gelse o şuh meclise naz ü tegafül eylese Γκέλσε ο σουχί μεδζλισέ	Hafız Efendi	rast	yürtük semai	semai	CT2
141.	Gem ey ruhi revan melek simatım Γκελ έι ρούχι ρεβάν μελέκ σιματήμ	Hacı Arif Bey	ısfahan	ağır evfer	şarkı	CT2
142.	Getir saki bade maye-i candır	Rifat Bey	hicazkar	düyek	şarkı	CT3
143.	Gidelim göksu'ya bir alem-i ab eylevelim	Lavtacı Hristo	hicazkar	aksak	şarkı	CT2
144.	Gidelim göksu'ya bir alem-i ab eylevelim Γκατελίμ γκιόκ σουγιά πир αλέμι απ εϊλεγγέλιμ	Hristo Efendi	hicazkar	çifte sofyan	şarkı	CT2 & CT4
145.	Gönlüm seni sadık sandı Γκιονλιούμ σενί σατκί σαντί	Numan Ağa	ısfahan	evfer	şarkı	CT2
146.	Gönül verdim bir bülbüle	Abdullah Bey	acem	6/8	kanto	CT2
147.	Gör halimi cana bana hicrin neler etti	Hacı Faik Bey	hüzzam	yürtük semai	şarkı	CT3
148.	Gördüğüm gün ruyini ey mehlaka	Nikoğos Ağa	hüseyini	ağır aksak	şarkı	CT2 & CT4
149.	Gördüğüm senden cefa der hep cefa	Şevket Bey	nihavend	6/8	şarkı	CT1
150.	Gördükçe ben ey meh-cemal Γκιορτιουκτσέ σενί έι μέχι δζεμάλ	Dede Efendi	rast	ağır evfer	şarkı	CT2
151.	Görelî gül yüzünü ah canım	Giriftzen Asım Bey	hicaz	aksak	şarkı	CT3
152.	Görmedim uysun felek amalime	Selanikli Ahmet Bey	hüzzam	ağır aksak	şarkı	CT2
153.	Görmeyince sabr edemem bir saat	Kıptı Hasan	ferahnak	aksak sofyan	şarkı	CT4
154.	Göz göz olsa	Şevki Bey	hicazkar	7/8	şarkı	CT1
155.	Gülme alup ey kaşı ya kadem	Latif Efendi	neveser	9/8	şarkı	CT2
156.	Gülmek yaraşır gül yüzüne ey gül-i canım Γκιουλμέκ γιαρασήρ γκιούλ γιουζουνέ έι γκισούλ δζανήμ	Hacı Emin Bey	hicazkar	düyek	şarkı	CT3
157.	Gülzara salın mevsimidir geşt ü güzarin Γκιούλ ζαρέ σαλίήν μεβσιμίδηρ κεστού ζαρήν	Dede Efendi	neva	ağır aksak semai	şarkı	CT4
158.	Güş eyle gel bülbülleri nuş eyle camı mülleri		saba	2/4	semai	CT1
159.	Hab gahi yare girdim arz için ahvalimi	Giriftzen Asım Bey	rast	katakoft	şarkı	CT1
160.	Haram dil-feza kıl dil-pesendim	Kemani Rıza Efendi	acem aşiran	düyek	şarkı	CT4
161.	Has mı tedmir eyledik meydan bizim nuşret	Rifat Bey	hisar buselik	2/4	marş	CT2
162.	Hayalındır beni şad eyleyen ey dilberi	Ali Salahi Bey	uşşak	devri hindi	şarkı	CT2
163.	Hayli demdir bağlanıp kaldık şitada zar ile Χαόλι τέμιτηρ παγλανούπ καλτίκ σιτατέ ζάριλε	Eyyubi Mehmet Efendi	bestenigar	ağır sofyan	şarkı	CT3

164.	Hele ol dilberi rana arada bir çakıyor Χελέ ολ τιλπέρι ρανά αρατά πρ τσακίγιγορ	Mergar Melik	hüzzam	aksak	şarkı	CT1, CT3 & CT4
165.	Hem-demim gam münisim derd-ü alem Χεμτεμίμ γάμμι μουνισίμ τερτ ου ελέμ	Rifat Bey	uşşak	yürük düyek	şarkı	CT3
166.	Hem-demin olsun keremkari safalarla tarab	Suyolcuzade Salih Efendi	şevk-efza	aksak	şarkı	CT3
167.	Her ne dem bir buse etsem iltimas Χερ νε τεμ πρ πουσέ ιτσέμ ιλτιμάτ	İsmail Hakkı Bey	ısfahan	devri hindi	şarkı	CT2
168.	Her ne rütbe iftihar etsemde şimdi var yeri	Leon Hancıyan	hicaz	aksak	şarkı	CT1
169.	Hicran elemi ağlatıyor kalbimi her gün	Çulhayan Kırkor Efendi	hüseyni	sengin semai	şarkı	CT2
170.	Hicran oku sinem deler olmaktadır halim beter	Şevki Bey	hüseyni	türk aksak	şarkı	CT3
171.	Hiç bulunmaz böyle dilbaz Χιτζ πουλουνιάζ πεοίλε τιλπάζ	Şakir Ağa	rast	evfer	şarkı	CT2
172.	Hiç dinlemezsin sohbetim	Numan Ağa	ferahnak	düyek	şarkı	CT4
173.	Hoş yaratmış bari ezel	Nikoğos Ağa	ferahnak	curcuna	şarkı	CT4
174.	Hurmenci marşı	Hacı Emin Bey		4/4	marş	CT2
175.	Hüsnünde varken bu ab ü tabım	Kemani Rıza Efendi	hüseyni	düyek	şarkı	CT4
176.	Hüsnüne etvar-ı nazın şan senin	Lemi Bey	karcığar	ağır aksak	şarkı	CT3
177.	Hüsnüne söz var mı gayet anlısın	Şevki Bey	hicaz	aksak	şarkı	CT3
178.	İltifat eyle bana yırtayım artık kefini	Şevki Bey	hicaz	aksak	şarkı	CT3
179.	İltifatın eyledi ihya beni	Rifat Bey	rast	devri hindi	şarkı	CT2
180.	İmtidad-ı firakatınla cümle kaldım	Ali Salahi Bey	ısfahan	curcuna	şarkı	CT2
181.	İstanbul'dan getirdeyim bir salkım üzüm		hüzzam	çifte sofyan	şarkı	CT1
182.	İstedin de gönlümü verdim sana	Tanburi Cemil Bey	bestenigar	curcuna	şarkı	CT2
183.	İztirab sinemi cana neden fehm eyledi İτζιτράπι σινεμί δζάνα νετέν φεχμ εϊλετίν	Hacı Emin Bey	nihavend	ağır aksak	şarkı	CT3
184.	Jaleler saçsım nesim gülzara dönsün cuyba Ζιαλελέρ σατσουσύν νεσίμ γκιουλραζέ	Hacı Faik Bey	rast	ağır evfer	şarkı	CT2
185.	Kar		rast	4/4	kar	CT2
186.	Kar	Hamza	evic	hafif	kar	CT2
187.	Kar	Hoca	rast	hafif	kar	CT3
188.	Karar etmez gönül mürgü bu bağm değme Καράρ ετμέζ γκιονιούλ μουργή	Mir Cemil	ısfahan	aksak semai	nakş ağır semai	CT2
189.	Kemend-i zülfün esir-i zülf-i yar oldum Κεμέντι ζιουλφιού εσίρι ζιουλφιγιάρ ολτούμ	Udi Afet Efendi	karcığar	tek sofyan	şarkı	CT3
190.	Kestim ümmid-i ifakat sine-i sad-pareden Κεστίμ ουμιτί ιφакάτ σινεί		rast	evfer	şarkı	CT2
191.	Kim demiş suziş-i aşkı dil-i şeyda bilmez Κιμ τεμίς σουζίσι ασάκ τιλ σεϊτά πιλμέζ	Şevki Bey	uşşak	aksak	şarkı	CT3
192.	Künc-i gamda bi-mecalim ey perî şad et beni Γκιούντζι γαμιζέ πιμεδζάλημ	Medeni Aziz Efendi	ısfahan	evsat	beste	CT2

193.	Küçücükten bir yar sevdim ezeli	İbrahim Bey	hüseyni	kanto	CT2
194.	Layık mı sana bu dil sevdazede yansın	Tanburi Ali Efendi	hicazkar	sengin semai	şarkı
195.	Mah yüzüne bakmak ile doyulmaz Μεχ γιουζουνέ πακμάκ ιλέ τογιουλμάζ		ısfahan		şarkı
196.	Mahmur gözün gayet güzel Μαχμούρ γκιοζιούν γκάγιετ γκιουζέλ		rast	düyek	şarkı
197.	Marş	Dichran Tchohadjian		4/4	marş
198.	Marş			2/4	marş
199.	Marş nefceti	Hacı Emin Bey		4/4	marş
200.	Marş nudi	Hacı Emin Bey		4/4	marş
201.	Marş şarkı			4/4	marş
202.	Marş İran				marş
203.	Marş vasfi	Hacı Emin Bey		4/4	marş
204.	Mavi gözlüm ne kadar dilber imiş	Rifat Bey	suzinak	devri hindi	şarkı
205.	Mecbur oldum ben bir güle	Haşım Bey	bestenigar	ağır aksak	şarkı
206.	Meclis bezendi sun bade sakı Μεδλίζ πεζεντί σουν πατε σακί	Serkis Ağa	suzinak	çifte sofyan	şarkı
207.	Mecliste bu revnak bu şetaret sana mahsus	Hafız Efendi	neveser	ağır aksak	semai
208.	Mecnun gibi ben dağlar gezerken Μεδζνούν γκιπί πεν ταγλάρ γκεζίρκεν	Şevki Bey	uşşak	aksak	şarkı
209.	Mehcur olalı hayli zamandır o civandan	Lavtacı Anton Efendi	hicaz	aksak	şarkı
210.	Mendili al eline topla edeyim beline	Hacı Emin Bey	hicaz	düyek	hora
211.	Meşhur cezar marş	Hacı Emin Bey		2/4	marş
212.	Meşrebi avare mi sanma döneκ	Mahmut Celaleddin Paşa	hicaz	yürük semai	şarkı
213.	Mey içerken düştü aksın canıma	Şevki Bey	saba	aksak	şarkı
214.	Mey-i lalinle dil mestane olsun	Kemani Tatyos Efendi	rast	curcuna	şarkı
215.	Meyşer süziüsün meydana gelsin	Hacı Arif Bey	nihavend	9/4	şarkı
216.	Mir'atı ele alda bak Allah'ı seversen Μιρατί ελέ άλτα πακ Αλλαχί σεβερσέν	Mahmut Celaleddin Paşa	uşşak	senkin semai	şarkı
217.	Muy-i jülideм oluptur serde anka lanesi Μούγι δζουλιτέμ ολούπ τουρ σερτέ ανκαλανεσί	Şakir Ağa	rast	ağır evfer	şarkı
218.	Müjde yeşilendi yine gülistan	Rifat Bey	uşşak	3/4	şarkı
219.	Müjdeler olsun sana ey cilvekar	Hacı Emin Bey	suzinak	düyek	şarkı
220.	Müptelayım ben o yare Μιουπτελάγιμ πεν ο γιארé	Hafız Efendi	ısfahan	ağır evfer	şarkı
221.	Müptelayım gam olan rahat dünyaya bilmez Μιουπτελάι γάμμι ολάν ρακát τιονυγιά πιλμέζ	Şevki Bey	uşşak	aksak	şarkı
222.	Na-ümid-i aşka doktor var mı tıbbın çaresi	Tanburi Cemil Bey	uşşak	aksak	şarkı
223.	Nabzım ele almakta tabib çare ne böyle	Edhem Efendi	hicaz	aksak	şarkı
224.	Nakş		rast	4/4	nakş
225.	Nakş		rast	devri hindi	nakş

226.	Nale-i can gahıma yokdur	Hacı Faik Bey	nihavend	9/4	şarkı	CT1
227.	Nar aşkıyla senin ey nev cıvan	Hacı Faik Bey	nihavend	9/4	şarkı	CT1 & CT2
228.	Nar-ı aşkıyla senin ey nev-cıvan	Rifat Bey	nihavend	ağır aksak	şarkı	CT3
229.	Naz ile süzdün o çeşm-i fülfulü	Latif Efendi	neveser	evfer	şarkı	CT2
230.	Ne hal oldu bana şimdi nedir bu derdime çare	Hacı Faik Bey	nihavend	semai aksak	semai	CT1
231.	Ne için geçmez aceb bir günüm azad-ı elem Ne ιτσούν γκετςμέζ αδζέπ πιρ γκιουνιούμ αζάτ ελέμ	Şevki Bey	uşşak	aksak	şarkı	CT3
232.	Ne için nalendesin böyle efendim gönül derdin	Nikoğos Ağa	hüzzam	düyek	şarkı	CT1
233.	Ne ümid-i aşka doktor var mı tıbbın çaresi	Tanburi Cemil Bey	uşşak	aksak	şarkı	CT2
234.	Nihansın dideden ey mesti nazım Νικανσίν τιτετέν έι μέστι ναζήμ	Hacı Faik Bey	rast	curcuna	şarkı	CT3
235.	O güzel gözlerine hayran olayım O γκιολζέλ γκιολζλερινέ χαϊράν ολαγίμ	Dellalzade İsmail Efendi	ısfahan	yürtük semai	yürtük semai	CT2
236.	O nihâl-i nazım aya saran aşınası var mı	Hafız Efendi	neveser	perevşan	beste	CT2
237.	Of bu dehrin germ ü serdinden Οφ που τεχρίν κερμί σεριντά	Şevki Bey	uşşak	aksak	şarkı	CT1
238.	Of dün gece rüyamda gördüm yarımı	Hacı Arif Bey	nihavend	aksak	şarkı	CT1
239.	Of tepeden nasıl iniyor bakın Οφ τεπετέν νάσιλ ινίορ πάκην	Şevki Bey	uşşak	sofyan	şarkı	CT3
240.	Olan merizu müptela belayı hicri yar ile Ολάν μερίζιου μιουπτελά πεί χιόζριάρλε	Tanburi Cemil Bey		vals	kanto	CT2
241.	Olursa ruhsatın gayetle esrar	Numan Ağa	acem aşiran	aksak sofyan	şarkı	CT4
242.	Öpsem seni doyunca	Dede Efendi	rast	ağır düyek	şarkı	CT2
243.	Öyle bir yare düşdü ki gönlüm	Ali Salahi Bey	suzinak	devri aksak	şarkı	CT2
244.	Padişahım çok yaşa ömrün mezid olsun müdam		ısfahan	ağır düyek	şarkı	CT2
245.	Penbe-i dağ-ı cünun içre nihandır bedeni Πενπέι ταγί δζουνούν ιτσρέ νιχάντηρ πετενίμ	Hacı Arif Bey	rast	devri hindi	şarkı	CT2
246.	Peşrev		nihavend	semai	peşrev	CT1
247.	Peşrev		nihavend	4/4	peşrev	CT1
248.	Peşrev		saba	çenber	peşrev	CT1
249.	Peşrev	Baytar Ağa	hüseyini	hafif	peşrev	CT1
250.	Peşrev	Beni Hüseyin Ağa	rast	4/4	peşrev	CT2
251.	Peşrev	Dede Efendi	neveser	zincir	peşrev	CT2
252.	Peşrev	Emin Ağa	suzinak	devri kebir	peşrev	CT1
253.	Peşrev	Giriftzen Asım Bey	rast	devri kebir	peşrev	CT3
254.	Peşrev	Hacı Emin Bey	hicaz	hafif düyek	peşrev	CT1
255.	Peşrev	Hacı Emin Bey	saba	düyek	peşrev	CT1
256.	Peşrev	Hacı Emin Bey	acem aşiran	hafif düyek	peşrev	CT1
257.	Peşrev	Hacı Emin Bey	neva	fera	peşrev	CT1
258.	Peşrev	Edhem Efendi	muhayyer	sakil	peşrev	CT1

259. Peşrev	Hazar Ağa	hicaz	sakil	peşrev karapatak	CT1
260. Peşrev	Kemani Tatyos Efendi	karcıgar	nim sakil	peşrev	CT1
261. Peşrev	Kemani Tatyos Efendi	rast	hafif	peşrev	CT1
262. Peşrev	Kemani Tatyos Efendi	rast	muhammes	peşrev	CT2
263. Peşrev	Kemençeci Vasilaki	hicazkar ktirdi	4/4	peşrev	CT3
264. Peşrev	Kantemirzade	rast	düyek	peşrev	CT3
265. Peşrev	Kanuni Edhem Efendi	karcıgar	devri kebir	peşrev	CT1
266. Peşrev	Misak	hicaz	nim sakil	peşrev karapatak	CT1
267. Peşrev	Mergar Melik	suzinak	devri hindi	peşrev karapatak	CT1
268. Peşrev	Mevlevi	saba	düyek	peşrev	CT1
269. Peşrev	Numan Ağa	bestenigar	devri kebir	peşrev	CT1 & CT3
270. Peşrev	Numan Ağa	neveser	perevşan	peşrev	CT2
271. Peşrev	Numan Ağa	şevk-efza	nim sakil	peşrev	CT1
272. Peşrev	Osman Bey	hicaz hümayun	devri kebir	peşrev	CT1
273. Peşrev	Osman Bey	hicazkar	devri kebir	peşrev	CT1
274. Peşrev	Osman Bey	hicazkar	devri kebir	peşrev	CT2
275. Peşrev	Osman Bey	hüzzam	devri kebir	peşrev	CT1
276. Peşrev	Osman Bey	nihavend	devri kebir	peşrev	CT1
277. Peşrev	Osman Bey	saba	devri kebir	peşrev	CT1
278. Peşrev	Osman Bey	uşşak	hafif	peşrev	CT1
279. Peşrev	Salım Bey	hicaz	fahte	peşrev	CT1
280. Peşrev	Sultan Bayezid	eviç	devri kebir	peşrev	CT2
281. Peşrev	Sultan Mahmut	şehnaz	devri kebir	peşrev	CT1
282. Peşrev	Sultanzade	rast	feth	peşrev	CT3
283. Peşrev	Şaid Bey	ısfahan	fahte	peşrev	CT3
284. Peşrev	Tanburi Emin	mtistear	muhammes	peşrev	CT1
285. Peşrev	Tanburi Emin	mtistear	muhammes	peşrev	CT1
286. Peşrev	Tanburi İsak Efendi	ısfahan	darb-ı feth	peşrev	CT2
287. Peşrev	Tatar Gümtis Gerdan	acem aşiran	muhammes	peşrev	CT1
288. Peşrev	Yusuf Paşa	segah	devri kebir	peşrev	CT3
289. Peşrev	Zekki Mehmet Ağa	ferahnak	zarbeyin	peşrev	CT1
290. Peşrev hicazkar		hicazkar		peşrev	CT1
291. Peşrev semai	Kanuni Ömer Efendi	neveser	aksak semai	peşrev semai	CT2
292. Reftarı nazik bi-bedel Ρεφταρή νάζικ πι πετέλ	Kemani Rıza Efendi	rast	düyek	şarkı	CT2
293. Reşk-i suz-i firkat ettim yanmada pervaneyi Ρέσκι σουζι φιρκατ επιδιμ γιάμαδα περβανγι	Halim Bey	eviç ara	ağır aksak	şarkı	CT3

294.	Ruhleri gül zülfü sünbül dili bülbül misal Τουλχαρί γκιούλ ζιουλδής σιουνπιούλ	Mergar Melik	nihavend	aksak	şarkı	CT2
295.	Ruhum musun ey ruh-ı safa bahşı cihanın	Kemani Tatyos Efendi	uşşak	yürtik aksak	şarkı	CT2
296.	Sabreyleyemem ol güle canım demedikçe	Osman Bey	evîç	ağır semai	semai	CT2
297.	Saki kerem it teşne dile bade eriştir	Şevki Bey	hicaz	aksak	şarkı	CT3
298.	Saki yetişir uyan aman gel Σακή γετισούρ ουγιάν αμάν γκελ	Hacı Arif Bey	uşşak	katakoft	şarkı	CT3
299.	Saklayıp kalb-i mükedderde seni	İzzet Bey	suzinak	aksak	şarkı	CT2
300.	Saklayıp kalb-i mükedderde seni Σακλαγιούπ καλπί μουκελτερτέ σενί	Ekrem Bey	uşşak	aksak	şarkı	CT4
301.	Saz-ı ahım dinleyin ey aşıkân Σάζι αχήμ τινλεϊν έι ασηκάν	Hacı Emin Bey	neva	düyek	şarkı	CT3
302.	Semai		ısfahan	aksak semai	saz semai	CT2
303.	Semai		saba	semai	semai	CT1
304.	Semai	Beni Hüseyin Ağa	rast	semai	saz semai	CT2
305.	Semai	Farabi	ısfahan	aksak semai	saz semai	CT2
306.	Semai	Hafız Efendi	rast	semai	semai	CT2
307.	Semai	Kanuni Edhem Efendi	hicazkar	semai	saz semai	CT2
308.	Semai	Kemani Tatyos Efendi	rast	semai	saz semai	CT2
309.	Semai	Kantemirzade	Kantemirzade	aksak semai	saz semai	CT3
310.	Semai	Sultan Bayezid	evîç	aksak semai	saz semai	CT2
311.	Semai	Sultanzade	rast	aksak semai	saz semai	CT3
312.	Semai	Usta Nikolaki	uşşak	ağır aksak semai	semai	CT1
313.	Semai	Yusuf Paşa	nihavend	semai	semai	CT1
314.	Sengi sitemle gönlüm şikeste	Hacı Faik Bey	nihavend	9/8	şarkı	CT1
315.	Seni ben gördüğüm anda gönlüm aldırıldı Σενί πεν γκιορτιγίμ αντέ γκιονιουλίμ	Dellalzade İsmail Efendi	ısfahan	aydın	şarkı	CT2
316.	Senin aşkınla çak oldum	Abdi Efendi	rast	ağır düyek	şarkı	CT2
317.	Senin hasretinle şuh-i melek-ten	Numan Ağa	ısfahan	ağır evsat	şarkı	CT2
318.	Seninle neş'eyabım ben Σενίνλε νεσεγιάπιμ πεν	Dellalzade İsmail Efendi	rast	evfer mevlevl	şarkı	CT2
319.	Serir-i şevketin şahenşeh-i hakanıdır zatın Σερίρι σεβκετίν σαχινσάχι χακανήτηρ ζατίν		ısfahan	devri hindi	şarkı	CT2
320.	Serta kadem ey penbe ten Σερτά κατέμ έι πεμπέ τεν	Giriftzen Asım Bey	rast	aksak	şarkı	CT4
321.	Sevdi gönül bir dilberi Σεβτί γκιονιούλ πир τιλπερί	Medeni Aziz Efendi	rast	ağır evfer	şarkı	CT2
322.	Sevdiğim azade hicranım Σεβτιγίμ αζατέ χιδζρανίγνημ	Rifat Bey	rast	ağırlama	şarkı	CT3
323.	Sevdim bir gonçe-yi rana Αχ σεβδίμ πир γοδζέι ρανά	Dede Efendi	evîç	ağırlama	şarkı	CT4
324.	Sevdim yine bir nev-civan	Abdi Efendi	rast	6/8	şarkı	CT2
325.	Seyda çok merakım var hem anda kıldım		evîç		kanto	CT2

326.	Seyr edelden hüsn-i dildarını hayranım sana	Haşım Bey	neveser	devri hindi	şarkı	CT2
327.	Sirto		rast	düyek	sirto	CT2
328.	Sirto	Ahmet Bey	nihavend	2/4	sirto	CT1
329.	Sirto	Ahmet Efendi	rast	2/4	sirto	CT2
330.	Sirto	Hacı Emin Bey	nihavend	sirto	sirto	CT2
331.	Sirto	Kanuni Mehmet Bey	ısfahan	düyek	sirto	CT2
332.	Sohbetimi gerçek sandın	Numan Ağa	acem aşiran	ağır sofyan	şarkı	CT4
333.	Son baharın zevki hoşdur Σον παχαρήν ζεβκή χόστηρ	Hacı Emin Bey		mazurka	kanto	CT2
334.	Söyleyim dinle yeter çille-i aşkı	Kemani Tatyos Efendi	suzinak	ağır aksak	şarkı	CT2
335.	Şeb midir bu ya sevad-ı ah-ı pinhanım mıdır	Mustafa Efendi	maye	ağır aksak	şarkı	CT3
336.	Şeb-ta seher su gibi çağlar ağlarım	Haşım Bey	hicazkar	devri hindi	şarkı	CT2
337.	Şehin şalı ali tebar	Dichran Tchohadjian			marş	CT2
338.	Şem-i hüsnünün pervanesiyim Σέμι χιουσινιουνίν περβανεσίμ	Ali Rıza Efendi	rast	devri hindi	şarkı	CT2
339.	Şem'-i hüsnün ruyine pervaneyim	Usta Yorgaki	hüseyni	aksak sofyan	şarkı	CT4
340.	Şerh edeyim hali dili yek beyek	Hacı Faik Bey	nihavend	3/4	şarkı	CT1
341.	Şeyda-ter eyledi beni huy-gerde gerdenin		eviç	muhammes	beste	CT2
342.	Şeyri gülşen edelim ey şivekar	Dede Efendi	hicaz	ağır düyek	şarkı	CT4
343.	Şimdi demidir gülşen olup çayı ferahım		beyati & hisar buselik		şarkı	CT1
344.	Şu yıkılmış gönlüm abad olmuyor	Hacı Arif Bey	hicaz	türk aksak	şarkı	CT3
345.	Ta ezelden sevdiğim bir aşık suzanım	Hacı Emin Bey	suzinak	düyek	şarkı	CT4
346.	Taksim		saba		taksim	CT1
347.	Taksim	Kemani Mehmet Efendi	hüseyni		taksim	CT1
348.	Taksim	Kemani Mehmet Efendi	hicaz		taksim	CT1
349.	Taksim	Kemani Mehmet Efendi	hüseyni		taksim	CT2
350.	Tar-ı nighin açtı ciğergahuma yare	Tanburi Ali Efendi	saba	yürtük semai	şarkı	CT3
351.	Tihak alayya yem bisnım		rast	2/4	şarkı	CT2
352.	Üftadeyim ey bi-vefa layık mıdır	Dede Efendi	rast	ağır düyek	şarkı	CT2
353.	Va'd eylemiştin ey peri	Kömtürtizade Hafız Efendi	suzinak	düyek	şarkı	CT3
354.	Varken gönülde bir türlü yare	Hacı Arif Bey	karcıgar	yürtük aksak	şarkı	CT2
355.	Vah! güldür nev-bahar eyyamıdır	Yorgaki	saba	sofyan	şarkı	CT3
356.	Vefasız çıktı benim sevdiğim	Selanikli Ahmet Bey	segah	9/8	kanto	CT2
357.	Vuslat yare gönlüm saf himmet istemiş	Hacı Faik Bey	nihavend	zencir	beste	CT1
358.	Vuslatından gayrı el çektim yeter ey bi-vefa	Hacı Arif Bey	rast	katakoft	şarkı	CT2
359.	Ya rab kime feryad edeyim yarın elinden Γιαρέπ κιμέ φεργιάτ ιττίμ		ısfahan	ağır aksak	ağır semai	CT2
360.	Yandı dil aşkınla ey şuh-i şenim Γιανδή διλ ασκιλέ σουχί σενί	Nikoğos Ağa	acem aşiran	aksak sofyan	şarkı	CT4

361.	Yandım ateşlere ey meh seni gördüm göreli Γιαντήμ ατεσλερέ έι μεχ σενί γκεορτίμ γκιορελί	Selanikli Tefvik Efendi	uşşak	aksak	şarkı	CT1
362.	Yar için uşşak baktı falime Γιάρ ιτσούν ουσάκ πακτí φαλημά	Giriftzen Asım Bey	uşşak	aksak	şarkı	CT3
363.	Yarın bu kadar cevri gelir miydi hayale	Hacı Faik Bey	nihavend	ytirtik semai	semai	CT1
364.	Yayılmış yareler sinem benim dertler yatağıdır	Şevki Bey	şevk-efza	9/8	şarkı	CT1
365.	Yeter sana ey mehlika yoluna can etsin		şehnaz buselik	2/4	şarkı	CT1
366.	Yine bir gül nihal aldı bu gönlümü	Dede Efendi	rast	6/8	şarkı	CT2
367.	Yoktu gönülde bir zaman	Hacı Emin Bey	hüseyni	düyek	şarkı	CT4
368.	Yüzündür cihanı münevver eden	Dede Efendi	rast	curcuna	şarkı	CT2
369.	Zar oldu gönül nazra-i suziş eserinden Ζαρ ολτού γκεονιούλ ναζρέι σουγίζ εσεριντέν	Hacı Emin Bey	hicazkar	sengin semai	şarkı	CT3
370.	Zehm-i aşkın yoktur asla çaresi	Giriftzen Asım Bey	hicaz	düyek	şarkı	CT3
371.	Zeybek havası		rast	evfer	zeybek havası	CT2
372.	Zülfündedir benim baht-ı siyahım Ζιουλφιουνδέδιρ πενίμ παχδού σιγιαχίμ	Dede Efendi	buselik	ağır aksak semai	şarkı	CT3
373.	Zülfünün tar-ı şuai basıramdır şanesi Ζιουλφιουννίν νάρι σουάι πασιρεμίτιρ σανεσί	Kömtürcüzade Hafız Mehmet Efendi	rast	ağır evfer	şarkı	CT2 & CT4
374.	Zümre-i huban içinde pek begendim ben seni	Kemani Rıza Efendi	rast	ağır aksak	şarkı	CT2
375.	Zümre-i huban içinde pek begendim ben seni Ζιουμρέτ χοπάι ιτσιντέ πεκ πεγεντίμ πεν σενί	Kemani Rıza Efendi	rast	ağır evfer	şarkı	CT2

Özgün Makale

Materyal, Kuram ve Tatbik Çerçevesinde Nazife Aral-Güran Kişisel Arşivi¹

Nazife Aral-Güran's Personal Archive within the Framework of Material, Theory, and Practice

Nejla Melike ATALAY*

Öz

Türkiye çoksesli müzik alanında üretimleri bulunan piyanist ve besteci Nazife Aral-Güran (1921-1993), ardında müziksel ve yazınsal anlamda geniş bir arşiv malzemesi bırakmıştır. Nazife Aral- Güran'ın yaratım koşullarına odaklanan bir araştırmayla birlikte ise sözü geçen bu materyal bütünü, onun vefatından on altı yıl sonra, bir kişisel arşiv bünyesinde yeniden ele alınıp düzenlenmeye başlanmıştır. Bu makale bir yönüyle bilimsel çalışmalar içinde kişisel arşiv materyallerinin kullanımı üzerine kimi kuramsal yaklaşımlara yer verirken, bir yandan da Nazife Aral-Güran Kişisel Arşivi'nin oluşum aşamalarını; malzemelerin tespitinde, kullanımında ve sınıflandırılmasında izlenen prensipleri ve yaklaşımları materyal ve kuram ekseninde ele almaktadır. Aynı zamanda arşivin korunması, geliştirilmesi, geleceğine ve sürdürülebilirliğine yönelik bazı sorulara da yer vermektedir.

Anahtar Kelimeler: Nazife Aral-Güran, Materyal, Kişisel Arşiv, Aile Arşivleri, Müzik Arşivleri.

Abstract

Pianist and composer Nazife Aral-Güran (1921-1993), who produced in the field of polyphonic music in Turkey, left a vast archival material behind, which includes her music and other writings. Along with research focusing on the creation conditions of Nazife Aral-Güran, this body of material was reconsidered and organized within a personal archive sixteen years after her death. This article discusses the stages of establishing Nazife Aral-Güran's personal archive, and the principles of detection, usage, and classification of the materials while engaging some of the theoretical approaches for the usage of personal archives in scientific research, hence combining the theory and practice. It also raises some questions about the preservation, development, and sustainability of the composer's archive as well.

Keywords: Nazife Aral-Güran, Material, Personal Archive, Family Archives, Music Archives.

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Giriş

Arşiv malzemelerinin korunmasına, dijital depolama ortamlarına ve sunum biçimlerine tarihsel bir genel bakış sunan *Arşiv Kılavuzu*'nda [*Handbuch Archiv*] Marcel Lepper ve Ulrich Raulff, arşivlerin hiçbir şey 'öğretme'diğini ama arşivlerden bir şeyler öğrenilebildiğine dikkat çekmektedirler (Lepper ve Raulff, 2016, s. 8). İfadede yer alan bu iki eylem arasındaki farkın bilinciyle yazıma başlamak isterim.

Nazife Aral-Güran'ın kişisel arşivinde yürütülen çalışmaların büyük bir bölümü, bestecinin üretim koşullarına değinen doktora çalışmam (Atalay, 2021) ile başladı ve bu çalışmayla paralel olarak ilerledi. Bu nedenle, arşiv içindeki pratik çalışmalar ile doktora tezimde tartıştığım konular birbirlerini devamlılıkla beslediler. Malzemeler, doktora çalışmamda izlediğim kuramlarla birlikte episteme yönelik soruları ortaya atmada, destekleyici bir konumda iken; doktora çalışmama içkin olarak yayılmış kimi teorik yaklaşımlar, Nazife Aral-Güran Kişisel Arşivi'nin düzenlenmesinde, malzemelerin konumu ve sınıflandırmasında yol gösterdiler. Söz konusu etkileşim ve ilişkileri biraz daha yakından görebilmek için bu makalede materyal, kuram ve pratik perspektiflerinden Nazife Aral-Güran Kişisel Arşivi'ni geçirdiği farklı aşamalarla ele alacak ve hala açık kalan bazı sorulara yer vereceğim.

Araştırmacı Arkaplanı

“Nazife Aral-Güran” ismini henüz İstanbul'da müzikoloji öğrencisiyken bir sahafta elime geçen nota kitapçığıyla öğrenmiş, yaşamına dair ana hatları bu nota defterinin arkasındaki birkaç satırdan takip edebilmişim:

Bestekar Nazife Güran, Viyana'da doğmuştur. Hariciyecisi olan babası nedeni ile, çeşitli ülkeleri görme ve tanıma imkanını bulmuş, bu ülkelerin lisanlarını öğrenmiştir. Öğrenimi esnasında müzik çalışmalarını, annesi A. Aliye Aral, Şuşik Abbas, Cemal Reşid Rey ile sürdürmüş ve bilahare, Berlin Yüksek Müzik Akademisi, Köln Konservatuvarı'nda öğrenimini yapmıştır. Bestekar, Diyarbakır Filarmoni Derneğini kurmuştur. Evli olup, bir oğlu vardır. San'atkarın eserleri beş grupta toplanır: 1. Piyano eserleri, 2. Çocuk şarkıları ve müzikli piyesler, 3. Milli eserler, 4. Dini eserler, 5. Lied'ler (Güran, 1976).

Bu ilgi çekici özet biyografiyi okuduktan sonra, besteci ve eserleri hakkında daha fazla bilgi sahibi olmak istemişim. Tarihsel müzikoloji disiplininin gelen bir araştırmacı olarak, -hakkında ve eserlerinde bilgi sahibi olmak istediğim her besteci için yaptığım gibi-, onun ismini ilk önce temel referans kaynaklarında (ansiklopedi, sözlük, el kitabı vb.) aradım. Ne var ki, o tarihlerde “Nazife Aral-Güran”ın izlerine Türkçe yayınlar içinde rastlamadım. Müzik tarihi yazımındaki boşluklarla yüzleşmeye vesile olan bu durum, sonrasında beni, birçok araştırmacının sorguladığı “Kimlerin hayatından bahsedilir?”² (Schweiger, 2009, s. 32) sorusunu düşünmeye teşvik etmiş oldu. Bir sözlük, ansiklopedi veya kitaba dahil edilmede hangi kriterler rol oynar? Bu kriterleri kim(ler), nasıl belirler? Hakkında bilgi sahibi olamadığımız bestecilerle, sanatçılarla ilgili elzem verileri nerelerde arayabiliriz?

Bu sorulardan yola çıkıldığında tarih anlatısı içinde kendilerinden söz edilmeyen isimlere ulaşmak için farklı alanlara bakmanın gerekliliği ortaya çıkıyor. Benim de Nazife Aral-Güran üzerine olan çalışmalarım bu farkındalıkla başladı ve ilerledi.

² Bu soru formülasyonunu Helmut Schweiger'den alıntılarsam da aynı temeldeki bu soruyu farklı ifadelerle konu edinen birçok çalışmanın bilincinde olarak çoğul bir ifade kullandım. Farklı okumalar için: (Unseld, 2010; Werner, 1895).

Materyalin Önemi, Konumu ve İşlevi Üzerine

Başlangıçta Nazife Aral-Güran ile ilgili sahip olduğum kaynaklar hayli sınırlıydı: Bir nota kitapçığı, bir cd albümü, VEKOM³ Arşivi'nden edindiğim iki eserinin fotokopisi ve bir adet konser programı. Ekinoks firmasının logosunun bulunduğu bu konser programında, firmanın besteci anısına 1995 yılından itibaren konserler düzenlediğini öğrendim ve firma ile irtibata geçtim. Firma üzerinden yaptığımız yazışmalar neticesinde, Lizet Behar aracılığıyla hem 2009 yılına kadar düzenlenmiş bu anma konserlerinin programlarına, hem de bestecinin oğlu Ali Nusret Güran'a ulaştım. Bu adım çalışmalarımın yönünü tamamen değiştiren bir gelişmeydi. Nitekim, Güran ailesiyle yaptığım ilk mülakatın sonunda, mülakat yaptığımız mekânın aslında Nazife Aral-Güran'ın çalışma odası olduğunu öğrendim ve ailesinin beni birkaç saat yalnız bıraktığı bu odada, mektuplar; fotoğraflar, birbirine geçmiş notalar, gün ve saat bilgisi düşülmüş günlük türevinde notlar, konser programları, gazete kupürleri, kurum yazışmaları, tutulmuş dilekçe örnekleri vb. birçok farklı materyal ile karşı karşıya kaldım. Hakkında biraz olsun bilgi sahibi olmak istediğim besteciyle ilgili binlerce veri vardı karşımda. Bu materyallere ulaşabilmek bir araştırmacı için büyük bir ayrıcalıktı fakat zamanla bu materyallerin nasıl kullanılıp, onlarla neler yapılabileceği soruları da ağırlık kazanmaya başladı. Bu ayrıcalığın aynı zamanda bir sorumluluğa dönüştüğünü de deneyimledim. Söz konusu materyal bütünüyle ilk karşılaşan ben değildim, yıllar içerisinde çeşitli vesilelerle sanatçının eserlerine ilgi göstermiş müzisyenler, yorumcular da olmuştu. İlgi ve talebin kesiştiği noktada bu malzemeler bir amaca hizmet etse de belirli bir düzen olmadığı için zamanla bu malzeme bütünü karmaşık bir hale gelmişti. Bu noktada, arşivin ihtiva ettiği malzemenin boyutu, nicelik ve nitelik bakımından tespiti; malzemenin daha iyi muhafaza edilebilmesi, aranılan malzemenin kolay bulunabilmesi ve kullanılabilmesi konuları bu arşivin sistematik bir biçimde düzenlenmesi gerekliliğini ortaya koydu. Bu koşullar altında Güran ailesinin izin, destek, iş birliği ve ev sahipliğiyle Nazife Aral-Güran Kişisel Arşivi'ndeki çalışmalar 2009 yılı itibariyle başlamış oldu.

Kurama Dair Yaklaşımlar

a. Bilimsel çalışmalarda materyal kullanımı üzerine

Var olan malzemenin bir yazar tarafından yorumlanması, özünden çıkıp bir anlatıma hizmet etmesi ve bunun doğurduğu kimi olumsuz sonuçlar sıklıkla üzerinde durulan meselelerdir. Bu nedenle Nazife Aral-Güran Kişisel Arşivi'nde yer alan materyallerle yakından çalıştıkça, bu malzemelerin yapılacak çalışmalar içindeki konumu ve işlevselliğine dair bazı sorular üzerinde durmak kaçınılmazdı: Bir materyal nasıl kullanılır ve neye hizmet eder? Öğreten midir, yoksa araştırmacıya perspektif veren bir potansiyel midir? Sanatsal veya bilimsel bir çalışma içinde, var olan malzemeyi bir anlatı içinde hapsedmeden, onu yalın bir biçimde okuyucuya sunmak, okuyucuya kendi izlenimlerini ve sorularını sorabilmesi için alan tanımak mümkün müdür? Bilimsel bir çalışmada bu ne ölçüde uygulanabilir? Bu noktada, *Boşlukları Yazmak: Bir Biyografi Yöntemi Olarak Montaj Tekniği*⁴ isimli makalesinde müzikoloji içindeki biyografi çalışmalarının tarihsel arkaplanına, işlevlerine dair önemli noktalara değinen Borchard'ın yaklaşımları ve kitabı *Ses ve Keman*⁵ da izlediği yöntem, bana Nazife Aral-Güran Kişisel Arşivi'ndeki materyallerin müzikolojik

³ Tam ismi: Yıldız Teknik Üniversitesi Vedat Kosal Müzik Uygulama ve Araştırma Merkezi.

⁴ Makale yazarının bireysel çevirisidir. Makalenin aslı: "Lücken schreiben Oder: Montage als biographisches Verfahren" (Borchard, 2003).

⁵ Makale yazarının bireysel çevirisidir. Yayının aslı: "Stimme und Geige" (Borchard, 2007).

bir çalışmada nasıl konumlanabileceği konusunda büyük ölçüde yol gösterdi. Söz konusu yöntem, Walter Benjamin'in (1892-1940) 1927 ile 1936 yılları arasında derleyip bitiremediği, ölümünden sonra, 1982 yılında, *Pasajlar Yapıtı* [*Passagen-Werk*] ismiyle derlenip yayınlanan çalışmada sözü geçen montaj tekniğiydi.

Bu çalışmanın yöntemi edebi montaj. Bir şey söylemem gerekmiyor. Yalnızca göstermek. Değerli hiçbir şeyi aşırımayacağım ve parlak ifade biçimlerine başvurmayacağım. Ancak ıvır zıvırlar, çöp: onların bir envanterini çıkartmak istemiyorum ama onları kullanarak kendilerini göstermelerine izin vermek istiyorum.⁶ (Benjamin, 1991, s. 574).

Pasajlar Yapıtı'nın giriş yazısında Rolf Tiedemann, Benjamin'in "malzeme ve kuramı, alıntı ve yorumu alışagelmış her türlü betimleme biçiminden ayrılan bir konumda sergilemeyi" amaçladığını; böylelikle "bütün ağırlığın malzeme ve alıntılar üzerinde toparlanacağını, kuram ve yorumun ise geriye çekileceklerini" aktarır (Benjamin, 2004, s. 11). Tamamlanmamış bir çalışmayı derleyip bir kitaba dönüştüren ve bu yönüyle zorlu bir görevi üstlenen Tiedemann, *Pasajlar Yapıtı*'nın parçalarının esasında zemin planı henüz yeni çizilmiş veya hafriyat çukuru henüz kazılmış bir ev inşaatının malzemeleriyle karşılaştırılabileceğini ifade eder (Benjamin, 2004, s. 12). Bu inşaat betimlemesiyle canlandırıldığında, Benjamin'in kurama giriş niteliği taşıyan derlemeleri, notları, metinleri⁷ bu yapının kaba planını; metinlerin içindeki bölümlerle yapının hatlarını vermektedir. Yapının temelini atıldığı hafriyat çukurunun yanında ise duvarları örecek alıntılar, bu yapıyı meydana getirecek malzemeler istiflenmiştir (Benjamin, 1991, s. 12). Bu noktada Benjamin'in çok sayıda teorik yaklaşım ve yorum içeren düşünceleri, bu yapıyı bir arada tutacak harcı sağlamaktadır, fakat nihayetinde inşaaatı bakıldığında belirginleşen ve ön plana çıkan somut malzemeler ve alıntılar olacaktır. Malzemenin önemini, konum ve işlevini ortaya koyan bu türden yaklaşımları *Pasajlar Yapıtı*'nın farklı fragmanlarında görmek mümkündür.

Boşlukları Yazmak: Bir Biyografi Yöntemi Olarak Montaj Tekniği isimli makalesinde ise Borchard, malzemenin konumunu ön plana çıkaran bir yaklaşımla, montaj tekniğini biyografi yazımı perspektifinden ele alarak, montajın sadece sanatsal değil; aynı zamanda bilimsel çalışmalarda da bir yöntem olarak izlenebilirliği üzerinde durmaktadır. Borchard, montaj perspektifinden bakıldığında yazarlığın "empatik anlamda bir inşa olduğunu" ve kitaplarda bir kişinin biyografisi olarak okuduğumuz yazınların aslında bir kurgu olduğu gerçeğinin daha belirginleştiğini ifade eder (Borchard, 2003, s. 233). Oysa montaj tekniğinde, malzemenin kendisi yazarın yorumlarının önüne geçen, anlatımı üstlenen bir pozisyonadadır. Bir anlatı içine hapsedilmemiş verinin kendisi, montajla birlikte saf haliyle, her okuyucu için farklı bir etkileşim oluşturabilir; bu malzeme üzerine sorular sorulabilir, bağlamlar yeniden ve yeniden tartışılabilir.

Bu noktada Borchard'ın makalesinde tartıştığı bu türden kuramsal yaklaşımların, onun *Ses ve Keman* kitabında pratiğe dönüştüğü söylenebilir. Borchard, *Ses ve Keman*'da iki müzisyenin, Amalie ve Joseph Joachim'ın yaşam öykülerinden çok daha fazlasını, yayınlanmış ve yayınlanmamış mektuplar, otobiyografik materyaller, konser programları, rezensiyonlar, muhtelif

⁶ Makale yazarının bireysel çevirisidir. Alıntının aslı: "Methode dieser Arbeit: literarische Montage. Ich habe nichts zu sagen. Nur zu zeigen. Ich werde nichts Wertvolles entwenden und mir keine geistvollen Formulierungen aneignen. Aber die Lumpen, den Abfall: die will ich nicht inventarisieren, sondern sie auf die einzig mögliche Weise zu ihrem Rechte kommen lassen: sie verwenden". (Benjamin, 1991, s. 574).

⁷ Bir Seçki: I-*Fourier oder die Passagen* [Fourier ya da Pasajlar], II-*Daguerre oder die Panoramen* [Daguerre ya da Panoramalar], III- *Grandville oder die Weltausstellungen* [Grandville ya da Dünya Fuarları], IV- *Louis-Philippe oder das Interieur* [Louis-Philippe ya da İçmekân], V- *Baudelaire oder die Straßen von Paris* [Baudelaire ya da Paris Caddeleri], VI- *Haussmann oder die Barrikaden* [Haussmann ya da Barikatlar]. Bkz. (Benjamin, 2020).

evraklar, fotoğraf, büst ve tablolar, ses kayıt materyalleri ve basılmış eserler gibi birbirinden farklı malzemeleri anlatımı üstlenecek şekilde öne çıkarmıştır. Montaj kuramını müzikolojik bir çalışmada uygulayan Borchard, bu yönüyle birbirinden farklı malzemeleri bir anlatı içine hapsedmemiş, yazar konumunda söz konusu malzemelere sorduğu sorularla hem müzik tarihi yazımına hem de biyografi çalışmalarına farklı bir bakış sunmuştur.

Borchard'ın biyografik çalışmalar bağlamında önerdiği montaj yöntemini ben doktora çalışmamda kimi zaman anlatım biçiminde⁸, kimi zaman da bölümlerin kurgusunda uyguladım. Osmanlı İmparatorluğundaki müzisyen kadınların İstanbul içindeki faaliyetlerine ve üretimlerine odaklanan bir bölümde Osmanlı Başbakanlık Arşivi'nden birçok dilekçeyi, Şark Ticaret Yıllıklarında adres, isim ve uzmanlık bilgilerinin bulunduğu listeleri, gazete ilanlarını, hanedan tarafından sanatçı kadınlara verilen nişanları, hanedana ithaf edilmiş kompozisyonları, şiir vb. birçok materyali son Osmanlı dönemi İstanbul'daki "Batı müziği"nin etki ve etkileşim alanlarını anlamak ve görünür kılmak adına alıntılıdım.⁹ Bu materyallerin başka çalışmalarda kullanılabileceği, benim sormadığım, sormadığım, belki atladığım birçok konunun başka çalışmalarda, başka perspektiflerle tartışılacağını umarak...

Bu noktada -benim uyguladığım biçimiyle- montaj tekniğinin yalnızca kopyalama ve yapıştırma'dan oluşmadığını da ifade etmek isterim: Bilimsel çalışmalar içinde yazarın sorumluluğunun materyali paylaşmayla bitmediği açıktır. Aynı zamanda bu materyallere soru sorarak, söz konusu materyallerin ne(ler) ifade edebileceği üzerinde durmak ve bağlamları tartışmak da bu yöntemin yazara tanıdığı alanlardır.

b. Arşiv kavramı üzerine düşünceler

Büyük Larousse Sözlük ve Ansiklopedisi'nde arşiv sözcüğü ilk anlamıyla "bir topluluğun, bir ailenin ya da bir kimsenin tarihine ilişkin belgeler bütünü" olarak tanımlanmaktadır (Büyük Larousse, 1986, s. 843). Bu tanım esasında Nazife Aral-Güran Kişisel Arşivinin, "Nazife Aral-Güran'ın tarihine" ilişkin belgeleri içerdiğini en sade haliyle ifade etmektedir. Arşiv içerisinde yer alan her bir belge, araştırmacıya; okuyucuya, medyuma, bir biyografiden çok daha fazlasını, katıksız olarak sunar. Notalar, kurum ve kurum dışı yazışmalar, faturalar, günlükler, fotoğraf albümleri, portreler, kimlik ve diplomalar, eskizler, posta gönderi fişleri, noter belgeleri gibi çok sayıda malzeme Nazife Aral-Güran'ın tarihiyle ve -Hegelci bir yaklaşımla¹⁰- mülküyle ilişkilidir.

Kişisel arşivler ve miraslar üzerine çalışmaları bulunan Ulrich von Bülow, *Arşiv Kılavuzu*'nda mülk aktarımının tarihiyle ilgili önemli noktalara değinir. Bir kişinin ölümünden sonra geride bıraktığı şeyler toplamına miras olgusuyla yaklaşan Bülow, miras kelimesinin geçtiği yerde, kişi kavramından vazgeçilemeyeceği üzerinde durur (Bülow, 2016, s. 147). Bu noktada bir miras şekillendiren içsel faktörleri de kişinin mülkü ile olan ilişkileri üzerinden ele alır. Bir kişinin edindiği ve uzun vadede sakladığı şeylerin [*Dingen*] büyük bir olasılıkla onun için özellikle önemli olabileceğini hatırlatır (Bülow, 2016, s. 148). Bir arşivin düzenlenmesi aşamasındaki değerlendirme ve ayıklama süreçlerinde bu türden malzemelerin, arşivi düzenleyen kişi tarafından dikte alınması bu açıdan önemlidir. Bülow, kişisel nesnelerin yalnızca kişinin kendisiyle iletişim kurmaya değil, aynı zamanda başkalarıyla iletişim kurmaya da hizmet ettiğini ifade eder. Bazen

⁸ Örneğin üretim koşullarını incelediğim üç besteciyle ilgili kimi materyalleri (dilekçeler, şiirler, fotoğraflar, yayınlanmamış mektuplar, öğrenci kimlikleri, kartvizitler vb.) sosyo-politik ortamı açıl原因an bölümlerde, erkek tarihi anlatısına kadın anlatılarını da dahil etmek, onların seslerine yer vermek için kullandım.

⁹ Kapsamlı bir okuma için bkz. (Atalay, 2021).

¹⁰ Hegel, hukuk felsefesinin temel çizgilerinde mülkiyet kavramını, terimin hukuki kullanımının ötesine geçerek "kişinin varlığı" olarak tanımlar (Bülow, 2016, s. 147). Ben de buradaki mülk ifadesini kişinin varlığını işaret eden bir yaklaşımla kullanıyorum.

belgelerin yalnızca gerektiğinde başkalarına iletebilmek için tutulduğunu belirtir. Duruma göre, kimi zaman bilgi vermek için, kimi zaman da iddiaları meşrulaştırmak veya itibarı artırmak için sembolik bir sermaye olarak tutulduğunu ileri sürer. Ters durumlar ise ‘suçlayıcı’ belgelerin, akrabalar açısından veya siyasi zulüm korkusuyla şifrelendiğini veya imha edildiğini söyler (Bülow, 2016, s. 150). Bunlara ilaveten birçok yazarın, çalışmaları tamamlandıktan ve yayınlandıktan sonra, -artık *kendi kendine konuşma medyası* olarak gerekli olmadığını düşündüklerinden taslakları yok etmelerinden bahseder. Yine de bu türden seçimlerin, yani kişinin belgelerine, nesnelleştirilmiş hafızasına nasıl davrandığının poetiğe, yaşam tasarımlarına ve kimlik konseptlerine bağlı olarak farklılık gösterebileceğini ifade eder (Bülow, 2016, s. 150).

Bülow’un bu yaklaşımlarıyla Nazife Aral-Güran’ın ardında bıraktığı materyaller bütününe bakıldığında, birçok belgenin yalnızca kendisi için olmadığı, gelecekteki okuyucular veya araştırmacılarla iletişim kurmak amacıyla, bilinçli bir şekilde tutulduğu gözlemlenir. Kurumlarla eserlerinin seslendirilmesi ve/veya kompozisyonlarının konservatuvarda ders müfredatına dahil edilmesi talebiyle yaptığı yazışmalar sonucunda elde ettiği olumsuz cevapların imha edilmemiş olması bu duruma verilebilecek örneklerden¹¹ yalnızca bir tanesidir. Notalarının, kitaplarının, eserlerinin ilmî bir şekilde tasnif ettirilmesini vasiyet eden¹² Aral-Güran’ın ardında bıraktığı birçok not yönlendirmeler içermektedir. Kimi zaman klasörlerinin üzerine, kimi zaman ise eserlerinin içlerine iliştirdiği bu türden notlar, büyük ölçüde Aral-Güran’ın düzen anlayışını temsil etmektedirler. Geride kalan malzeme bütünü ise onun tarihini, mirasını anlamada okuyucuya, araştırmacıya perspektif sunan yapı parçalarını göstermektedir.

Başka bir ifadeyle, Tiedemann’ın ev inşaatı betimlemesiyle birlikte düşünüldüğünde, Aral-Güran’ın düzen anlayışını temsil eden notları ve yönlendirilmeleri yapının, Nazife Aral-Güran Kişisel Arşivi’nin ana hatlarını vermektedir. Arşivin ihtiva ettiği malzemeler ise onun tarihini, mirasını oluşturan yapı parçalarıdır.

Tatbik- Nazife Aral-Güran Kişisel Arşivi

Yazımın başında ifade ettiğim gibi, Nazife Aral-Güran Kişisel Arşivi’nin düzenlenme süreci, doktora çalışmamla paralel olarak başladı ve bunun getirdiği fiziki koşullara bağlı olarak, arşivin içinde ve dışında yürütülmeye devam etti.¹³ 2009 yılında başlayan bu sürecin ilk aşamasında kurumsal arşivlere yön veren temel prensipler izlenerek, malzemelerin tespiti üzerinde duruldu. Tespit edilen malzemeler [yazılı unikat öğeler (el yazmaları, daktilo metinleri, dosyalar), basılı eserler (notalar, dergi ve gazete kupürleri vb.), görüntüler (fotoğraflar, çizimler, portre vb.), resmî belgeler (kurum yazışmaları, noter belgeleri, kimlik ve diplomalar), fiziksel nesneler (hatıralar), mektuplar (ailevi, mesleki vb.)] ise zamanla türlerine, içeriklerine, tarihlerine ve kondisyonlarına göre tasnif edildiler. Fiziki kondisyonu yorgun, yıpranma ve/veya silinme tehlikesi olan kimi el yazmaları ise kişisel imkanlar dahilinde, dijital ortama aktarıldı. 2015 yılına kadar devam eden ikinci aşamada ise Aral-Güran’ın kompozisyonlarını içeren bir eser listesinin oluşturulması için çalışmalar yürütüldü. Tarih ve yer bilgilerinin verildiği, bitmiş, bitmemiş, revize edilmiş fakat temize çekilmek üzere bir kenara ayrılmış kompozisyonları farklı meta-dataları içerecek şekilde listelendiler. Bu malzeme bütünü her ne kadar zamanla tür, form, tarih ve içerik bakımından

¹¹ Kurumlarla yazışmalarını içeren birkaç örnek için bkz. (Atalay, 2021, ss. 501-3).

¹² Nazife Aral-Güran’ın 6 Nisan 1978 tarihli vasiyetnamesinden alınmıştır. Bkz. (Güran, 1978).

¹³ 2009-2015 yıllarını kapsayan süreçte doktora eğitimim nedeniyle genellikle Viyana’da olduğum için, arşiv içerisindeki çalışmalar kısıtlı ve yoğun çalışma aralıklarıyla devam etti. Dijital ortama aktarılan kimi belgelerin (mektuplar, kurumsal yazışmalar vb.) envanterlerinin çıkarılması da arşiv dışında, uzaktan yürütüldü.

bir düzen içine girse de bestecinin eser kataloğunu¹⁴ oluşturma aşamasında bazı sorular belirdi. Bestecinin eserlerine yazdığı tarihlerin yanında hemen her zaman şehir isimleri de yer alıyordu ve söz konusu bu şehirler, çoğunlukla bestecinin üretim dönemleriyle¹⁵ ilişkiydiler. Ne var ki, besteci tarafından kopyalanmış kimi nüshalarda farklı şehir bilgileri de yer alabiliyordu. Yani, verilen yer ve tarih bilgileri her zaman bestecinin üretim dönemleri hakkında doğru bilgi vermiyordu. Örneğin, Berlin Müzik Yüksek Akademisinde, Paul Höffer ile kompozisyon çalışmalarını sürdürdüğü döneme ait (1938-1942) eserlerinin yer bilgisinde “Berlin” yer alsa da besteci tarafından çoğaltılmış bazı kopyalarında “Ankara” notu belirebiliyordu. Bu durum, eser listesini okurken bestecinin üretim süreçlerini bilmeyen bir kimse için bir tür kafa karışıklığına neden oluyordu: verilere göre, aynı eserin, aynı tarihte ve fakat hem Berlin’de hem de Ankara’da yazıldığı yönünde bir tablo ortaya çıkıyordu. Bu durumda eser kataloğunda söz konusu eser nasıl ve hangi numara ve/veya kod sistemiyle sınıflandırılmalıydı?

Bu noktada, Nazife Aral-Güran’ın düzen anlayışını temsil eden birçok not ve iç-sınıflandırma konusundaki yönlendirmeleri, halihazırda izlenen ve kurumsal arşivlere yön veren temel prensiplere entegre edildi. Nazife Aral-Güran’ın çalışma notlarının arasından çıkan, 1969 yılında Köln’de, Almanca olarak yazdığı bir önsözde “kompozisyonlarımı şehir veya ülke adlarını alacak şekilde sınıflandırdım” notu (Atalay, 2022, s. 345), kataloğun içindeki sınıflandırmanın; bestecinin üretim dönemlerini temsil eden şehirlere göre şekillenmesinde rol oynadı. Buna göre bestecinin eserleri NMA I Leninakan, NMA II Erken İstanbul; NMA III Berlin, NMA IV Erken Ankara; NMA V İskenderiye, NMA VI Ankara; NMA VII Diyarbakır, NMA VIII Köln ve NMA IX Geç İstanbul dönemlerine atıfta bulunan dokuz farklı ön kodlamayla toparlandı. Ön kodlara eklenen numaralar “No.” kısaltmasıyla, söz konusu eserin bölümlerini içeren alt başlıklar ise “a, b, c, d” gibi ardışık harflerle temsil edildiler (Şekil 1).



Şekil 1: *Şarkılar Demeti* içinde yer alan üç lied'i ve kodlanışları.

¹⁴ Burada *eser kataloğu* kavramını müzikolojik bir çerçevede, besteciler için hazırlanmış eser kataloglarını [*Werkverzeichnis*] işaret etmek için kullandım. Ör. BWV kısaltmasıyla bilinen Bach Eser Kataloğu, KV kısaltmasıyla bilinen Mozart Eser Kataloğu, Hob kısaltmasıyla bilinen Haydn Eser Kataloğu gibi.

¹⁵ Bu dönemlerle ilgili okumalar için bkz. (Atalay, 2022, ss. 329–345; Atalay, 2021, ss. 254–263).

Eserlerin sınıflandırılmasında görece kolaylık sağlayan bu kodlama sistemiyle birlikte, eserlerin büyük bir kısmı dijital ortama aktarılarak, asıl nüshaları mikronu yüksek, dayanıklı polipropilen kapaklı dosyalarda korunmaya alındılar.

Arşiv içinde yürütülen araştırmaların üçüncü aşamasında ise Aral-Güran'ın dernek faaliyetleri üzerinde duruldu. Kuruculuğunu üstlendiği Diyarbakır Filarmoni Derneği'nin yanı sıra, üyesi olduğu ve bağışta bulunduğu derneklerle (Berlin Türk Öğrenci Derneği, Uluslararası Çağdaş Müzik Derneği, Türk Amerikan Derneği, Türk Can Kurtarma Derneği, Türk Amerikan Üniversiteler Derneği, Üniversiteler Kültür ve Eğitim Vakfı, Türk Japon Kadınları Dostluk ve Kültür Derneği vb.) olan yazışmaları, dernek içindeki faaliyetleri ve raporlar tarihlerine göre tasnif edildiler.

2009- 2018 yılları arasında gazete ve dergilerde yayınlanan haber, röportaj, makale ve ilanlar, tarih, yer, dil ve içerik bilgilerine göre sınıflandırıldılar ve künyelendiriler. Betamax, VHS formatındaki video kasetlerine kaydedilmiş kimi televizyon röportajları da yine aynı süreçte DVD formatına dönüştürüldüler. 1936-1992 yılları arasında ailesi, yakın dostları, arkadaşları ve meslektaşlarıyla yazışmalarını içeren mektup arşivinin düzenlenmesi ise bu sürecin en uzun ve yoğun aşaması oldu. 2019 yılına kadar devam eden bu süreçte ise, mektuplar gönderici-alıcı bilgileri, tarih, içerik ve adres bilgileriyle birlikte listelenip, deşifre edildiler.

Kişisel arşivin önemli bir yerini tutan, Aral-Güran'ın ifadesiyle "fikir defterleri", eskizler ve bitmemiş eserleri üzerinde yürütülen çalışmalar ise halen devam etmektedir.

Açık Kalan Sorular

Güran ailesinin özel mülkünde olan ve henüz kurumsal kimliği olmayan bu arşiv bitmiş bir yapıyı temsil etmemektedir. Nazife Aral-Güran Kişisel Arşivi'nde yürütülen çalışmalar gönüllülük temelinde, kâr amacı gütmeyen bir şekilde devam etmektedir. Arşivin gelecek için hedefleri, Nazife Aral-Güran'ın vasiyetinde bulunan bazı istekleri temeline oturmaktadır: bestecinin eserlerinin "yazılması; basılması, yorumlanması" (Güran, 1978, s. 3) ve yeni nesillere aktarılması, yani, yaşatılması. Bu niyet ve vizyon ile 2009-2023 yılları arasında çok sayıda müzisyene, öğrenciye, akademisyene, gazeteci ve yazara Güran Ailesinin izni ve onayı ile materyal ve bilgi sağlanmıştır. Ne var ki, bu zamana kadar arşiv malzemelerinin kullanımında karşılıklı güven ilişkisine dayanan işleyişin, bestecinin eserlerine duyulan ilgi ve taleple doğru orantılı olarak, bazı yasal önlemlerle birlikte geliştirilmesi gerekmektedir. Örneğin, yakın tarihte, Aral-Güran'ın Berlin dönemine ait bir eserinin el yazma nüshasının- ailenin izin ve onayı olmadan- bir dijital kütüphane platformuna yüklenmiş olduğu tespit edilmiştir. Şahsi kullanım veya bilimsel çalışmalar için sağlanan bilgilerin usûlsüz kullanımını örnekleyen bu durum, arşiv materyallerinin kullanımı ve bilgi güvenliği konularında arşivin yasal ve hukuki süreçleri yönetecek bir danışmanlıkla birlikte çalışması gerekliliğini ortaya koymuştur.

Nazife Aral-Güran'ın eserlerinin büyük bir çoğunluğu -henüz besteci hayattayken- noter kurumlarınca onaylanmış ve bilahare Almanya GEMA tarafından takip edilmiştir. Fakat bugüne bakıldığında, büyük ölçüde "el yazmaları" ihtiva eden bu arşivin, telif hakları bakımından nasıl bir yön izlemesi gerektiği henüz açık bir sorudur.

Arşivin geleceğini ilgilendiren ikinci temel soru ise, arşivin fizikî güvenliği üzerinedir. Doğal afetler, yangın veya hırsızlık konularıyla ilgili hangi önlemler, ne ölçüde alınabilir? Arşiv materyallerinin sıcaklık ve nem gibi tehditlere karşı korunmasında hangi tedbirler alınabilir? Kişisel imkanlar dahilinde alınan tedbirler ne derece etkili olur? Arşiv materyallerinin korunması için başvuru olan dijital saklama ortamları ne kadar güvenlidir?

Nazife Aral-Güran Kişisel Arşivi'nin geleceğine yönelik açık kalan temel sorulardan bir tanesi de arşivin şu anki konumunun kalıcılığı üzerinedir. Özel arşiv statüsünde olan bir şahıs arşivi, uzun vadede nasıl korunabilir?

Geleceğe yönelik bir diğer önemli soru ise arşivin geliştirilmesine yönelik atılacak adımlarda, şimdiye kadar arşivin düzenine yönelik yapılan bu araştırmaların ve pratik çalışmaların hangi konumda yer alacağıdır.

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Özgün Makale

Abraham Zwi Idelsohn and Robert Lachmann: The Intellectual and the Practical Founders of the Israeli National Sound Archive¹

Abraham Zwi Idelsohn ve Robert Lachmann:
İsrail Ulusal Ses Arşivi'nin Entelektüel ve
Pratik Kurucuları

Gila FLAM*

Abstract

The field of Jewish Music research originated at the beginning of the twentieth century, when Abraham Zwi Idelsohn came to Jerusalem and began to document oral traditions of Jewish oriental communities in music transcriptions and sound recordings. Idelsohn's pioneering work set the ground for further research and recording of Jewish music. In 1935 a German-Jewish musicologist, Robert Lachmann, continued Idelsohn's work, and recorded the traditions of Jews, Arabs, and other communities living in Jerusalem and Palestine at the time. The emphasis of both of their work was on liturgical, traditional music transmitted orally and reflected ancient Jewish music. In 1965, the National Sound Archives was established in the National Library of Israel, and researchers continue to record traditional music along with popular music and other genres of music. In this paper, I claim that, despite the developments in technology and the production of popular music, the center of the National Sound Archives' work remained loyal to its intellectual and practical founders.

Keywords: Abraham Zwi Idelsohn, Robert Lachmann, Jewish Music, Israeli National Sound Archives, Traditional Music.

Öz

Yahudi Müziği araştırma alanı, yirminci yüzyılın başında Abraham Zwi Idelsohn'un Kudüs'e gelip Yahudi doğu topluluklarının sözlü geleneklerini müzik transkripsiyonları ve ses kayıtlarıyla belgelemeye başlamasıyla ortaya çıktı. Idelsohn'un öncü çalışmaları, Yahudi müziğinin daha fazla araştırılması ve kaydedilmesi için zemin hazırladı. 1935 yılında Alman-Yahudi bir müzikolog olan Robert Lachmann, Idelsohn'un çalışmalarını devam ettirdi ve o dönemde Kudüs ve

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Filistin'de yaşayan Yahudilerin, Arapların ve diğer toplulukların geleneklerini kaydetti. Her ikisinin de çalışmalarının vurgusu, sözlü olarak aktarılan ve eski Yahudi müziğini yansıtan ayinsel, geleneksel müzik üzerineydi. 1965 yılında İsrail Ulusal Kütüphanesi'nde Ulusal Ses Arşivi kuruldu ve araştırmacılar popüler müzik ve diğer müzik türlerinin yanı sıra geleneksel müziği de kaydetmeye devam ediyor. Bu makalede, teknolojideki ve popüler müzik üretimindeki değişime rağmen, Ulusal Ses Arşivleri'nin çalışmalarının merkezinin, entelektüel ve pratik kurucularına sadık kaldığını iddia ediyorum.

Anahtar Kelimeler: Abraham Zwi Idelsohn, Robert Lachmann, Yahudi Müziği, İsrail Ulusal Ses Arşivleri, Geleneksel Müzik.

Introduction

The Sound Archives of the National Library of Israel (formerly the Jewish National and University Library) was established in 1965 as part of the music department of the library. The National Library of Israel was established in 1892, many years before the establishment of the state of Israel and centred around Judaica and Western printed material. The founder of the sound archives was Prof. Israel Adler (1925-2009), whose mission was to collect the Musical Memory of the Jewish people and the people living in the area: Arabs, Bedouins, Samaritans, Christians, etc. Jewish music intended to include the music of the Jewish people from all over the world, especially those communities whose music had been transmitted orally and was never transcribed or written down in Western music notation.

The recorded sound collection was added to the music department, which included music in several formats, such as music manuscripts, printed music, musicological research books, and periodicals. Adler wanted the music department to be a part of the National Library as he viewed music in context and not as isolated sound fragments. The National Library includes, among its collection's manuscripts, books, periodicals in Judaica, Israeli history, Islam, and the Middle East, and general humanities source materials that correspond to Jewish and Israeli music, which is essential for its studies. In addition to the newly designed music department and sound archives, Adler established the Jewish Music Research Center as part of the Hebrew University Musicology department to enhance Jewish and Israeli music research and publications on these subjects.

When Adler designed the sound archives, he was aware of earlier sound recordings of Jewish and Arabic music that had been recorded in Israel (then Palestine) by former ethnomusicologists. He was also aware of other European sound archives, such as the Phonogrammarchiv in Vienna, the Phonogrammarchiv of Berlin, and the Phonoteque Nationale in Paris. He consulted with experts in these archives and built a recording studio. He purchased a studio and portable equipment and designed a room for scholars that provided listening facilities of the various media formats available in the 1960s, namely, Reel to Reel tapes and records. Adler invited Mr. Avigdor Herzog (1922-2022), who had studied in the music academy of Budapest with Zoltan Kodaly and had had some experience in recording Jewish music in Israel, to be in charge of the archives and designing its cataloguing system.

Adler, like other ethnomusicologists, such as A.Z. Idelsohn, Robert Lachmann, Edith Gerson Kiwi, Johanna Spector, and Leo Levi (see below), focused on "traditional" Jewish music with an emphasis on religious liturgical music. For them, traditional music was the music that was transmitted orally for generations, has not been transcribed in musical notation, and was shared by a group of people who performed it for generations. The early generation of Jewish music

sound researchers believed that the sound of the present had been recalled by community members, especially men who performed it in religious contexts and, therefore, kept musical components of the past, even the past of the Jewish people before their exile from Israel in 70 A.D. Non-liturgical music, folk songs, and newly created Israeli folk and popular music were regarded as secondary in their importance and were more influenced by foreign traditions than by Jewish ancient traditions. Non-liturgical music was often performed by women in various languages and thus was neglected at the beginning by most scholars (but not all).

The second principle that governed the field and studio recordings of the first generation, was the awareness that music changes due to immigration and the new media (records, radio), and, therefore, music is in an endangered state and must be preserved in recordings before it disappears or changes dramatically.

Israel Adler was not the first scholar to collect the National Jewish Music heritage. Abraham Zwi Idelsohn (1882-1938) was the pioneer in collecting, recording, and publishing the sounds (in transcribed form and recordings) of the Jewish people, with an emphasis on Oriental Jewish music. His outstanding contribution was the publication of *Hebrew Oriental Melodies* in ten volumes, titled *Hebraisch-Orientalischer Melodienschatz* (Thesaurus of Hebrew Oriental Melodies) 1914-1932. The first five volumes were based on field recordings of Oriental Jewish traditional music he had encountered in Jerusalem. According to Idelsohn, these melodies were not influenced by Western music and, therefore, represented the "pure" Jewish music of antiquity.

The second musicologist who recorded in Palestine was Robert Lachmann (1892-1939). Lachmann focused on Eastern-Oriental Jewish music, as well as Non-Jewish Oriental music (Arabic, Bedouin, etc.), to "rescue" this authentic Oriental music from Western influences. Although the concept of establishing a sound archive, conducting recordings, and providing musicological analysis was Western, the focus of the earlier scholars was on Oriental music. When the state of Israel was established in 1948, the duality between Oriental musical traditions and Western musical traditions was present. The state emphasized Western culture, but the various immigrant communities struggled to keep their traditional music, at least in liturgical music and, to an extent, para-liturgical and secular contexts. This struggle between "East" and "West" continues until today. Israeli national music is still difficult to be defined in musicological terms, and it moves between East and West due to the complex nature of the people living in Israel and the political circumstances of Israel, a Jewish state surrounded by Arabic countries. Therefore, the national music collection is in flux. Yet, the legacy of Idelsohn and Lachmann is still present and forceful in present-day collecting, cataloguing, and research.

Founders of the Israeli National Sound Archive: 1907-1939

Abraham Zwi Idelsohn

Abraham Zwi Idelsohn is considered to be the most important figure in establishing the field of Jewish Music Studies. Born in 1882 into a traditional Jewish family in Russian Latvia, Idelsohn spent his childhood first in the seaside Baltic town of Filzburg, then in the neighboring city of Libau. After a traditional yeshivah education, he apprenticed himself to a local cantor and then settled in Germany to continue with his musical education. There, in the opening years of the twentieth century, he worked as a professional cantor in Augsburg, Berlin, and Leipzig while also studying at Berlin's Stern Conservatory and the Leipzig Academy of Music.

Drawn both to Western classical music and Jewish cantorial music, Idelsohn encountered similar facile denials of the very existence of Jewish music (Idelsohn, 1928, pp. 193-194). His frustration led him to Zionism as the only way to rediscover his roots and create the New Hebrew

music (which later became Israeli music), which was lost in Exile. He immigrated to Palestine in 1907. At the time of Idelsohn's arrival, formal scholarly research efforts on Jewish music were still in their infancy in Europe. Idelsohn thought that a solution to the questions of defining the origin and nature of Jewish music should be discovered in the Orient, where the natural Jewish music, without the layers of cultural influences of the Diaspora, especially the European influences on Jewish music, was born and remained in the musical tradition of the oriental people. Zionism offered the possibility of a real musical renewal of the Jewish people. Just as Jewish musicians would recover their true national essences in Zion, Idelsohn believed, diasporic Jewish music would be reborn as Hebrew national music cleansed of its European detritus in Zion.

The first stage of this process of national rebirth would be collecting and publishing oriental Jewish melodies. Confronting the staggering diversity of Jewish musical traditions represented by immigrants and longstanding Jewish sub-communities in the Yishuv² in Palestine, Idelsohn launched an "ingathering of the exiles" in music. Beginning in 1908, he set out to document the music of various Jewish ethnic communities of Jerusalem, focusing on Oriental Jewish communities, to discover the pure sound of the Jewish people. Idelsohn (Ben-Yehuda)³ believed that 'the Jewish people had preserved a core of their own melodies, such as the folk-tunes of the Jews in all corners of the world, which derive from a single source, and all possess a common foundation. Once the 'rust of the Exile' had been removed from them, these melodic kernels would then form the seeds for new national music, known not by the diasporic referent as "Jewish music" but should be redefined as "Hebrew music"' (Ben-Yehuda, 1908, 2-3). The use of the word 'Hebrew' for the Zionist old-new culture was common until the establishment of the state of Israel in 1948 when the term changed to 'Israeli'.

Idelsohn believed and proved that the true source of authentic Jewish national music lay in the Jewish world of the Orient. The Jews of Yemen, Morocco, Persia, Egypt, and Iraq, those who had never left their original dwelling places in the Middle East and never met the peoples of Europe, had no external cultural influences beyond the other "Semitic tribes" among whom they lived. It was there that true Hebrew national music laid in its original Oriental form. (Idelsohn, 1924, pp. 1-6).

Later generations of musicologists, beginning with Lachmann, challenged Idelsohn's core historical assumptions about the antiquity and purity of this "Oriental" Hebrew music, particularly his static vision of "Semitic" Arab music (Seroussi, 2001). However, Idelsohn's ideology made him collect in Palestine liturgical music and para-liturgical music of Oriental Jewish communities in Jerusalem, which he transcribed in Western notation and published in his *Hebräisch-Orientalischer Melodienschatz*, (Thesaurus of Hebrew Oriental Melodies.) (Idelsohn, 1932, vol. 1 XII).

The focus was not on Hebrew-language sacred songs of mixed origins, but on isolated melodies, archaeological sonic fragments recovered from antiquity. He proposes a category of "Semitic" melodies as the pure musical essence of the ancient Hebrew nation. These melodies form his benchmark for an unchanging authenticity against all other Jewish musical traditions which can be judged and classified. His emphasis on the pre-Exilic Semitic musical past, when all Semitic peoples shared a common source in the pre-Islamic, pre-Arabic, and pre-historical East, that preserve the melodies and sounds of the ancient world which meant that for Idelsohn the purest Hebrew national music could be defined and identified as Arab music. (Idelsohn, 1924, pp. 284-287).

² *Yishuv* – Jewish settlements in Palestine from the last quarter of the 19th century until the establishment of the State of Israel in 1948.

³ Idelsohn also used the name Ben-Yehuda, The son of Judah, a translation of his name Idelsohn.

Idelsohn's project depended in large part on the intellectual models and financial support from German and Austrian imperial scholarly institutions. The scholarly methods he employed were a direct import from the new field of contemporary European comparative musicology. German scholarship stressed a philosophical-archaeological approach to isolated fragments of melody for scientific analysis and classification based on scales. This approach was reinforced by the decision to use the new technology of sound recording. The phonograph machine allowed Idelsohn to capture sounds in situ, giving the illusion of authentic sound. However, the technology was in its very early stages. Idelsohn used an Edison Phonograph Machine and recorded on cylinders without any technical professional support. The cylinders could contain about one minute of sound and thus what was preserved were only fragments of prayers and liturgical songs, melodic snippets removed from their context and converted into scientific data. The final digitization and publication of Idelsohn's recordings was completed in 2006 by the Sound Archive of the Austrian Academy of Science (Lechtleitner, 2005).

As mentioned above, Idelsohn recorded on wax cylinders between 1911-1913 with the financial and technological support of the Royal Austrian Academy of Science in Vienna. In the winter of 1913/1914, Idelsohn journeyed to Vienna, where the academy granted him office space to organize his research materials and publication subvention for *Melodienschatz*. The Austrian academic authorities viewed Idelsohn's linguistic and ethnographic research as a valuable inquiry into the larger anthropological questions of Semitic languages and music.

In 1922 Idelsohn departed to the USA to continue his lecturing and promote his research and publications. In the USA, he published five additional volumes of the *Melodienschatz* that comprises the music of Ashkenazi Jews: German synagogue music, South German liturgical music, East European Synagogue music, East-European Folk Song, and Hasidic music. Although he aimed at the American Jewish audience, which was not necessarily Zionist or Oriental, he tried to show a common Oriental root for all Jewish musical traditions, including the Ashkenazi (European) liturgical music, and analyze their modes and melodic motives. Idelsohn set the ground for Jewish music research. (National Library of Israel, Mus 0004) His ten volumes of *Melodienschatz* represent a novel bid of Jewish musical culture and serve as the fundamental repertoire for the next generations of musicologists in Palestine and Israel to compare their findings with his. Idelsohn summarized his research in his outstanding book about the history of Jewish music he published in 1929, which is still the fundamental book for studying Jewish music. His work and findings still inspire musicologists to reinvestigate many of his findings and conclusions (Adler, Bayer & Schleifer, 1986). His archive was donated by his family to The National Library of Israel. (National Library of Israel, n.d.)

Robert Lachmann

Robert Lachmann came to Jerusalem in 1935 to conduct a systematic investigation of Oriental music in Palestine and establish a sound archive of Oriental music at the Hebrew University of Jerusalem. Unlike Idelsohn, Lachmann was not a Zionist, and his agenda was not driven by any Jewish ideology but by European scholarship that aimed to provide a wider universal discussion of musical evolution. Lachmann arrived in Palestine after he was dismissed from his position in Germany with the rise of Nazism in 1933 and was looking for a place to continue his musicological work, especially his research on Arabic music. He contacted several institutions and Jewish leaders and eventually received an invitation from the Hebrew University of Jerusalem to come to Jerusalem and establish a sound archive of Oriental music. By accepting this invitation, he then

planned to continue his musicological research on the musical traditions in Mandatory Palestine, especially those of Oriental origin, both of Jews and non-Jews living in Jerusalem.

Born in Berlin in 1892, Lachmann was raised in an assimilated Jewish family. His first encounter with non-Western music was during WWI when he served as an interpreter to North African and Indian prisoners of war at Wünsdorf, Germany. His doctoral dissertation for the University of Berlin focused on the music of the Tunisian prisoners (Lachmann, 1923, pp. 136-171).

As a comparative musicologist, Lachmann was knowledgeable in a wide range of European and non-European traditions. His publications include articles on Haydn and Schubert manuscripts, which he researched at the State Library in Berlin, and his classic monograph *Music des Orients* (1929) explores music cultures from North Africa to the Far East. In 1930 he cofounded the *Gesellschaft für Vergleichende Musikwissenschaft* (Society for Comparative Musicology), with his Berlin colleagues Erich M. von Hornbostel and Johannes Wolf. Lachmann was the sole founding editor of the society's journal *Zeitschrift für vergleichende musikwissenschaft* (Journal of Comparative Musicology), the first international journal in ethnomusicology. The journal had published only three volumes 1933, 1934, and 1935. Unfortunately, Lachmann could not continue his work in Palestine due to a lack of financial support.

Lachmann was primarily a scholar of Arab music. Fluent in spoken and written Arabic, he carried out extensive fieldwork across North Africa through the 1920s and early 1930s, equipped with an Edison phonograph. In April 1935, Lachmann arrived in Jerusalem accompanied by his recording technician, Walter Schur. He brought with him his state-of-the-art recording equipment; his personal library of books, periodicals, and commercial records; copies of his own collection of some five hundred wax cylinder recordings; and copies of some forty wax cylinder recordings made by Idelsohn in Jerusalem in 1913. Over the following three years, Lachmann made about 700 metal disc recordings documenting the oral traditions of the different non-European communities of Palestine. He received a one-year appointment as an associate researcher at the School of Oriental Studies at the Hebrew University of Jerusalem, which was extended for further two years. In May 1938, despite Dr. Judah L. Magnes's, the Chancellor of the Hebrew University, vigorous attempt to secure Lachmann a permanent position, it was not approved, and the university agreed to support his work for only three more years without further commitment.

For Lachmann, Jerusalem was not just another ancient city surrounded by mountains it was a meeting place of the three great monotheistic religions, abounded in relics, monuments, edifices, and sites attesting to its history, which had turned familiar, as the terrestrial became spiritually endowed. Christians, Muslims, and Jews expressed their heritage in unique rituals and customs, relying on canonical texts and sanctioned musical utterances. For Lachmann, Jerusalem and Palestine provided a great opportunity for comparative research. In such a small geographical area, he was able to find a great variety of musical traditions.

In his first report on the section for the study of non-European Music from 14.06.1935, he suggested to research not only "the different Jewish traditions, but also those of the Christian Oriental communities of Palestine and, perhaps, recitations of the Koran, all of them in reliable renderings. Moreover, there still existed a wealth of secular song and instrumental music especially on the part of Arab peasants and Bedouins" (Katz, 2003, p. 112). As professional musicologists, he also suggested to sketch in advance a comprehensive program of studies.

In an official report (in English) published in the "Information Bulletin" of The Hebrew University in Jerusalem, June 1936, under the subtitle "In the humanities", a short report on the Archives of Oriental Music at the Hebrew University describes the following:

1. Archives of Oriental Music at the Hebrew University. The Director of the newly-established Archives for Oriental Music, Dr. Lachman, participated, in Germany, in the establishment of the Phonogram archives, where spoken and musical documents of all nations are collected in the form of gramophone records and scientifically studied....The material collected by Dr. Lachman consists of (a) Jewish, (b) Samaritan, (c) Arabic, and (d) the music of various other national groups to be found in Palestine, e.g., of the Abyssinians, Copts, Armenians, etc.

The second part of the report deals with technology as a two-faceted tool: it provides a substantial opportunity for preservation and research but uses the same technology for recordings that are produced for commercial reasons and are broadcasted, which might change the oral tradition and make it obsolete:

2. Jewish Music. The Discovery and Collecting Jewish Musical Documents in Palestine. Palestine is the sole country in which groups of representatives of all sections of World Jewry can be found in close proximity and comparatively unaffected by the influences of the Outer World. ...This collecting must be carried out at once, as musical documents that are, to a considerable degree, highly valuable are in the process of being lost. Like all the rest of the population, the younger generation of these groups is subject to the influences of Assimilation; gramophones and wireless sets have penetrated these hitherto exclusive circles and are displacing the old traditional music, influencing the hitherto untouched and pure taste; as a result, the old genuine musical traditions are in danger of disappearing with the passing away of the older generation.

The report continues with another subtitle, "Using the Opportunity" and states that the study of the sound of languages in Jerusalem will enable the understanding of the history of music, not only of the Orient but of Western music as well:

There is no place in the world where so much old folk and Art music can be collected as in Jerusalem; since there is no other spot in which so many carried racial groups live in close proximity within the walls of a single city. Dr. Lachman had the opportunity of recording the musical traditions of Jews of all lands, from Morocco, Algieri, and Tunis to Yemen, Afghanistan, Baghdad, North Persia, Buchara, Kurdistan, etc. The elements of their various kinds of music derive, to a considerable degree, from forgotten cultural epochs and are the sole vestiges of long-dead branches of Oriental and African music; as such, they are of inestimable value for the history of music. (Lachmann, 1936, pp. 7-10).

Lachmann's professional correspondence and diaries describe an unrelenting stream of obstacles relating to inadequate and insecure finances, and lack of institutional support for his work which was conducted mainly by him with the assistance of his sound engineer. His insistence on recording all the religious groups, without prioritizing any one of them, drew criticisms from both Muslims and Jews and alienated potential sponsors interested only in Jewish music. With World War II on the horizon, pressures of Jewish immigration from Nazi Europe fuelling Jewish nationalist aspiration, and Arabs staging a general strike and revolt, the time was not suitable to convince potential sponsors of the value and urgency of Lachmann's unique and eclectic project of collecting and researching Oriental music in the Orient. Sadly, Lachmann fell ill and died in May of 1939 at the age of forty-six. His archive and recordings are held at the National Library of Israel (National Library of Israel, n.d.).

In *The Lachmann Problem: An Unsung Chapter in Comparative Musicology*, Ruth Katz describes Lachmann's career in Palestine in quasi-dramatic terms (2003, p. 274). Despite all difficulties, the establishment of the Archive for Oriental Music was remarkable. His teaching also inspired

new musicologists to work in the field of traditional music, and until the establishment of the Musicology Department at the Hebrew University of Jerusalem and the opening of the National Sound Archives at the National Library (which was a department of the Hebrew University of Jerusalem until 2010) in 1965, Lachmann's collection was taken care of by his student Dr. Edith Gerson-Kiwi (1908-1992), as part of a folklore collection sponsored by the Ministry of Education, and was the only place to conduct research in non-Western music and in Jewish oriental music until 1965.

For Lachmann, the most reliable method was recording by means of the phonograph and playing back in various speeds and ways, and to that end, he needed an all-year-round technician who would take care of the technical issues while he would concentrate on research and analysis of the recordings. Lachmann and the sound engineer Walter Schur, managed to maintain the equipment, copying from cylinder to disc and from disc to disc and playing back the recordings to the musicians that were recorded. This last playback context Lachmann found very effective as it encouraged the musicians to cooperate with the recordings and ease the fear of the recording machine. The crucial relationship between technology and musicology, in general, and with comparative musicology, was new and revolutionary in Jerusalem in the late 1930s.

Lachmann set up the model for future national sound archives. Documenting oral musical traditions through recording in good quality, being able to play back immediately as well afterward, labelling the recordings in a systematic way, cataloguing the recordings, and standing them in a sound archive that provides access to the public and to scholars. According to Lachmann, the recording preceded any analysis, writing, or publication that could be conducted later. Lachmann's work in Palestine set up the ground for all future research in Palestine and Israel and was the local model for the establishment of the Sound Archives of the National Library of Israel in 1965.

Lachmann's field work and sound archive embraced the oral musical traditions of all ethnic and religious groups in Palestine, and allowed multidisciplinary studies, including music, historical, sociological, ethnological, and philological perspectives. The scope was boundless, potentially extending beyond Palestine to the neighboring Middle East, and above all, it was urgent.

In his diaries, reports, and lists, Lachmann registered the communities and the number of recordings of each community he recorded during his stay in Jerusalem:

Samaritan music – 233 (discs); Jewish music: Jewish-Kurdish – 12. Jewish-Yemenite – 75; Jewish-Western – 51; Other Jewish communities – 25. Jewish Contemporary – 34. Arabic: Bedouin – 23; Peasant – 119; Religious – 9; Women and Children – 9; Arabic Oriental Urban music – 92; Christian – 42; Gypsy – 6; Other – 9; Total: 769.

Lachmann was aware that the correlation between the musical system and social function constitutes the primary principle of classification in Oriental music. He classified his music according to its social function and musical qualities: religious or secular, urban or rural, vocal or instrumental, male or female songs, lyrical recitation, or choral songs. On another level, he classified Middle Eastern music according to different “national and ethnic systems”. Thus, in Lachmann's musical worldview, the panoply of Middle Eastern music unfolds as a multi-layered musical archaeology in which remnants of different historical strata provide windows onto their own and potentially other musical pasts.

Lachmann, like Idelsohn, wanted to discover ancient Jewish and Oriental music. Unlike Idelsohn, who intended to reconstruct the ancient Hebrew music, to reconnect modern Zionists to their pre-exilic culture and, based on that, compose new Hebrew music, Lachmann wanted to

preserve the music, disseminate it as “genuine local music”, and assist the resistance against Western influences and musical assimilation.

Lachmann knew that Jews and non-Jews shared similar musical languages. In his monograph on “Jewish Cantillation and Song in the Isle of Djerba”, based on his two-week research trip to the remote Tunisian village of Hara Sghira, he comes to the conclusion that Jewish music has been changed and influenced by its neighboring cultures, especially Arabic urban music, and that it does not belong to an older stratum than Jewish music on the mainland (Lachmann, 1940, p. 1) The liturgical cantillation and the women's songs of Djerba, in contrast, exemplify different tendencies and belong to “that class of recitation which includes the emphatic rendering of magic formulae, of sacred texts, and of heroic poems” in which “the voice, instead of following purely musical impulses...primarily serves to support speech.” (Lachmann, 1940, p. 7). The question of the relationships between Jewish music and the music of their neighboring cultures remains the center of almost any musicological research until today.

Current State of Research

Despite the gap in time, Idelsohn and Lachmann set up the intellectual ground for the National Sound Archives of Israel that was established in 1965 in the State of Israel. The music to be recorded, the technique of recordings, research questions, and interviews are of the same nature as Idelsohn and Lachmann: to discover the musical traditional music of a community and its relation to the surrounding musical cultures and its inner sociological and psychological influences.

Most of the modern Israeli ethnomusicologists followed the method of Idelsohn by dividing Jewish communities according to their origins, and Jewish performance context (i.e., sacred or secular, men or women). In addition, they attempt to provide a description of each performed piece according to its musical system and textual source.

This can still be seen in the massive digital catalogue and digital collection of the Sound Archives of the National Library of Israel, in which music is divided according to “traditions” (*masoret*), meaning the original community's sound of language. The system has been updated, but the basis remained the same as in Idelsohn's and Lachmann's work. New traditions, especially of Israeli folk songs, have been added, but the core of the collection remains Jewish traditional liturgical music representing “tradition”.

Until recently, Israeli musicologists did not study Israeli folk and popular music, as it was regarded as of less significance since it was commercially produced, influenced by Western popular music, not stable as a musical language, and lacked the perspective to enable musicological study. However, since the 1980s, collection and research have been conducted on early Israeli folk songs (*zemer ivry*) and Israeli popular music.

The ethnomusicological work in Palestine and Israel continued with the significant work of several scholars and musicologists, to mention only a few: Edith Gerson Kiwi (1908-1992), Johanna Spector (1915-2008), who recorded in Israel, India, and the USA; Leo Levi (1912-1982), who recorded in Israel, Italy, and Greece. Avigdor Herzog (1912-1922) recorded Samaritans and Ashkenazi Jews in Israel. Shoshana Weich-Shahak (1940-) documented the tradition of the Ladino song in Israel, Spain, Greece, and Turkey, and Uri Sharvit (1939-2021) documented and studied the tradition of Yemenite Jews as well as Ashkenazi Jews. Eliyahu Schleifer (1939 -) recorded and studied the European Ashkenazi cantorial music, Yaakov Mazor (1935-) collected the various musical traditions of the Hasidim, Amnon Shiloah (1928-2014) documented Arabic music and oriental Jewish traditions. Dalia Cohen (1926-2013) documented and studied the Arab music of Palestine.

Younger generations of scholars such as Edwin Seroussi (1952-), Ephraim Yaakov (1953-2015), and Gila Flam (1956-) continued their work in documenting oriental Jewish traditions, Yemenite Jewish music, and Ashkenazic Yiddish song. Most of the scholars, especially those living in Israel, conducted fieldwork among Jewish communities. Only a few conducted recordings among Arabs of Israel. This generation of scholars conducted fieldwork among several communities but mainly with individuals who could recall through their musical repertoire the events and history of their communities that no longer exist.

Conclusion

Despite the vast technological changes of the 20th and 21st centuries of recordings, the dissemination of sound recordings on the web, and the vast field recordings and commercial recordings that the Sound Archives of the National Library of Israel produced and acquired, the subjects of recordings remain “traditional” music. Today the Israeli sound archives hold over one thousand hours of recordings and are still growing, accessing recorded sound in all formats: reel-to-reel tapes, compact cassettes, records, and compact discs.

We hope that future generations of sound archivists will develop a better system for cataloguing and describing traditional Jewish music and enable comparison and analysis of the various recordings that have been made for over one hundred years. The approach should be wider on a national and international level as Jewish music and Israeli music, including Arabic music, share a common language – the language of sound and music. - More cooperation with other sound archives and digital access to other collections in the world will bring a better understanding of what Jewish music is – a question that has not been answered yet. (National Library of Israel, Sound Archive, n.d.)

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Özgün Makale

Darmstädter Ferienkursen für Neue Musik in Relation to the Middle East in Light of the IMD Archive's Documents¹

IMD Arşivi Belgeleri Işığında Darmstädter Ferienkursen für Neue Musik'in Orta Doğu ile İlişkisi

Joevan de Mattos CAITANO*

Abstract

Relations with the Middle East have not been covered in publications about the renowned International Summer Courses for New Music in Darmstadt for many years. This article aims to provide an overview of the relationship between *Internationales Musikinstitut Darmstadt* and musicians as well as institutions in Turkey, Egypt, Israel, Iran, and Lebanon between 1949 and 2021 based on materials gathered from the IMD Archiv, private archives, interviews, and specialized literature.

Keywords: New Music, Darmstadt, IMD Archiv, Middle East, Turkey, Egypt, Israel, Iran, Lebanon.

Öz

Darmstadt'taki ünlü Uluslararası Yeni Müzik Yaz Kursları ile ilgili yayınlarda uzun yıllardır Orta Doğu ile kurulan ilişkilere yer verilmemiştir. Bu makale, IMD Arşivi, özel arşivler, röportajlar ve özel literatürden toplanan materyallere dayanarak 1949-2021 yılları arasında Internationales Musikinstitut Darmstadt ile Türkiye, Mısır, İsrail, İran ve Lübnan'daki müzisyenler ve kurumlar arasındaki ilişkilere genel bir bakış sunmayı amaçlamaktadır.

Anahtar Kelimeler: Yeni Müzik, Darmstadt, IMD Arşivi, Orta Doğu, Türkiye, Mısır, İsrail, İran, Lübnan.

Introduction

The Darmstadt New Music Summer Course has been integral to the development of both German and international new music since its founding in 1946. As a result of the documents preserved in

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the IMD Archive, it is now possible to connect this reflection on the Internationales Musikinstitut Darmstadt to its connections with Turkey, Egypt, Israel, Iran, and Lebanon. Although the trace of its written and oral tradition has gained international recognition, the connections with the Middle East have not yet been addressed.

As part of this musicological engagement, I was required to work with archives and artistically incorporate my research findings there. These efforts reflect my interactions with various composers, instrumentalists, and musicologists whom I have spoken to and who have enhanced the materials gathered in the IMD Archiv, Stadtarchiv Darmstadt, Hommel Nachlass at the University of Münster, and Archives of Modern Japanese Music in Tokyo, among other places.

Since 2017, it has been possible to conduct online searches within the IMD archive, which preserves correspondence, letters, and administrative documents, as well as the database of the digital archive, non-text documents like photos, and audio documents, like recordings of performances and lectures (Schmidt, 2018, p. 147-157; Reese, 2020, p. 43-67).

I was inspired to invest in this theme by presenting archive materials previously unknown in musicology, allowing a widening of perspectives, as a result of my experiences at the Darmstädter Ferienkurse connection in a global context linked to personal research on this archive at the IMD Archiv. The flow of research at the Internationales Musikinstitut Darmstadt has shown that the extraordinary added value of intercultural music lies in the methodology and approach of scientific and artistic research that produces diversity as a result, that involves looking for individuals and works that are not represented in the canon and can lead to insights that broaden the context.

The main goals of this article are to present a list of activities involving the IMD connection and the Middle East, as well as to reveal the influence of Darmstadt on the careers of some participants from the mentioned countries. These materials, interviews, and specialized literature are the foundation of this article. The elaboration of this essay through additional, more methodical approaches will add a transnational event to the discourses on Darmstadt.

Wolfgang Steinecke in Dialogue with Turkey between 1950 and 1961

Wolfgang Steinecke undertook a number of projects between 1946 and 1961 to promote Darmstadt internationally and to invite notable artists from many continents. Before the construction of the Berlin Wall, during the early stages of the cold war, there was a connection between the Kranichsteiner Musikinstitut and the Middle East, including Turkey.

Eduard Zuckmayer and Wolfgang Steinecke, corresponded from 1948 to 1952. In the correspondence, Zuckmayer introduced Turkish composers such Ulvi Cemal Erkin, Nevit Kodallı, and Bülent Arel. One of Zuckmayer's projects involved trying to get a group of students from the State Conservatory in Ankara to come to Darmstadt. Zuckmayer proposed to give a presentation concerning "New Music in Turkey," while playing piano examples of various musical styles. Steinecke invited Zuckmayer to provide a lecture on "New Music in the Classroom" due to his outstanding abilities as a music instructor (Borio & Danuser, 1997, p. 513-638).²

Thanks to Eduard Zuckmayer's recommendation, Nevit Kodallı maintained contact with Wolfgang Steinecke between 1950 and 1958. Nevit Kodallı's work "Sinfonietta for String Orchestra", was performed in the 1950 Darmstädter Ferienkurse, and "Sonata for Piano", was performed in 1953 (Trudu, 1992, p. 55-61; Borio & Danuser, 1997, p. 513-638).³

² Eduard Zuckmayer is the subject of more than 49 entries in the IMD Archive. See also (Doğan, 2002; Uçan, 2012; Kalyoncu, 1985).

³ Nevit Kodallı is the subject of more than 26 entries in the IMD Archive. See also (Unakitan, 2006; İlyasoğlu, 2009).

Additionally crucial was Eduard Zuckmayer's role as a link between Wolfgang Steinecke and Professor Muzaffer Arkan. The engagement of Professor Muzaffer Arkan (1923–2006), who represented the Ankara Devlet Konservatuvarı [Ankara State Conservatory] from 1952 and 1961, lends credence to the ties between Darmstadt and Turkey. The correspondence between Wolfgang Steinecke and Muzaffer Arkan attests to the fact that various Turkish composers were discussed, including Alnar Ferid (1906-1978), Ulvi Cemal Erkin (1906-1972), İlhan Usmanbaş (b.1921), Arel Bülent (1919-1990), Ilerici Kemal (1910-1986), Adnan Saygun (1907-1991), the conductor Hikmet Şimşek (1924-2001), the Liko Amar (1891-1959), and others.⁴

In order to get the schedule for the Kranichsteiner Ferienkurse für Neue Musik, pianist Mithat Fenmen (1916-1982) wrote to director Wolfgang Steinecke in 1952. The correspondence mentioned conductor Hikmet Şimşek (1924-2001). Mithat Fenmen and Hikmet Şimşek collaborated on performances as friends. The greatest piano master in Turkish history is Mithat Fenmen. The National Conservatory in Ankara was overseen by Mithat Fenmen from 1951 until 1954 (Coşkun, 2021).⁵

The connections between Darmstadt and Turkey coexisted with exchanges between IMD and conductor Hikmet Şimşek (1924–2001), who split his time between Paris and Ankara into the 1950s and 1960s. Şimşek spoke with Wolfgang Steinecke and Emmy Zedler between 1952 and 1962, and the German Embassy in Ankara provided a letter of recommendation for him. Otto Matzerath (1914-1963) and Hans Zanotelli (1927-1993), two German conductors who were working in Darmstadt at the period, and Hikmet Şimşek were among those with whom he exchanged experiences.⁶ The violinist Liko Amar (1891-1959) serves as a point of reference for the development of Turkish music and its relationship with Darmstadt. Liko Amar communicated with Wolfgang Steinecke between 1954 and 1956 with the intention of attending the Kranichsteiner Ferienkurse für Neue Musik in 1954 and 1955. The composer Ulvi Cemal Erkin (1906-1972), the pianist Fuat Türkay (1907-1983), and the cellist Frank Maurits (1892-1959) are mentioned in the letters. Wolfgang Steinecke attempted to assist Liko Amar in the bureaucratic procedure by getting in touch with Friedrich Hummel at the German Embassy in Ankara and receiving assistance from the Foreign Office in Bonn. According to the correspondence, Liko Amar was formally requested to deliver a lecture in Darmstadt. Liko Amar's communication with Steinecke coincided with Maurits Frank's project to introduce new music courses in Ankara in 1954 based on the Darmstadt standard. The Exposé's two pages are preserved in the IMD Archive.⁷

Brigitte Schiffer and Exchanges between Egypt and IMD

In order to expand the scope of the Darmstädter Ferienkurse and expose participants to the musical culture around the world, Wolfgang Steinecke devised plans to bring immigrants from other European nations and continents to Darmstadt in the 1950s. With the help of numerous experts in the fields of composition, performance, etc., new music was developed at Darmstadt with the inclusion of immigrants as possible components (Mauser, 1994, p. 241-248; Schmidt, 2013, p. 30-64). The Kranichsteiner Musikinstitut Darmstadt first established contacts with Africa in the 1950s. In Cairo at the time, Brigitte Schiffer, an ethnomusicologist and composer, was in contact with Wolfgang Steinecke (Trudu, 1992, p. 55-61).

⁴ Muzaffer Arkan is the subject of more than 38 entries in the IMD Archive. In reference to Liko Amar, see (Winkler, 2009).

⁵ Watch the excellent documentary "Mithat Fenmen Belgeseli" to learn more about this Turkish pianist's life and career. Mithat Fenmen Belgesel Özgün Coşkun/Hakan Yılmaz Afyon Kocatepe Üniversitesi Bilimsel Araştırma Projeleri Koordinasyon Birimi 2020 Mithat Fenmen Belgeseli - YouTube retrieved on May 15, 2023.

⁶ Hikmet Şimşek, an orchestral conductor, is the subject of more than 15 entries in the IMD Archive. See (Kütahyalı, 2003).

⁷ Exposé by Maurits Frank on the project for courses in new music in Ankara. Signature: IMD-A100017-200333-18, Date: September 19, 1954.

Brigitte Schiffer's time in Egypt began in 1933 when the Berlin Phonogram Archive engaged her to travel to Egypt's Siwa oasis for research purposes. She moved back to Cairo in 1937 and began working as a music instructor at the State Institute for the Education of Women in Fine Arts. She later took over as the department's head until 1960. She worked in Cairo as a music instructor at the State Institute for the Education of Women in Fine Arts from 1937 until the early 1960s and then for a while served as the department's head of music. She made significant radio program contributions in Cairo and spoke at the International Summer Courses for New Music in Darmstadt, where she also authored several reports. Ethnomusicologist Brigitte Schiffer, who had spent 20 years working in Egypt and exchanging letters with Wolfgang Steinecke, Hans Heinz Stuckenschmidt, Carla Henius, Vladimir Vogel, Hermann Scherchen, settled in London in the 1960s when Ernst Thomas was the director of Darmstädter Ferienkurse (Pasdzierny, Schmidt & Malte Vogt, 2017; Pasdzierny & Schmidt, 2022, p. 1-8).

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Brigitte Schiffer served as an international mediator, writing articles about the new music in Darmstadt that were included in *Radio Monde* and *Egypte Nouvelle*. Steinecke acknowledged receiving the issue of *Radio Monde* with issue number 4, which contained the informational paper in reference to the *Darmstädter Ferienkurse*. Steinecke conveyed his happiness that the emigrant in Cairo had described the event in Darmstadt with quality and clarity and had inquired as to whether it would be possible to obtain a copy of the text that had been published for the *Kranichsteiner Musikinstitut*. The lecture Brigitte Schiffer gave on the musical life in Egypt at the Darmstädter Ferienkurse in 1950 illustrates her significance in the cultural exchange between Darmstadt and Africa (Trudu, 1992, p. 55-61; Borio & Danuser, 1997, p. 5[?]3-638; Pasdzierny & Schmidt 2022, p. 1-8).⁸

Brigitte Schiffer often attended the Darmstädter Ferienkurse throughout the 1950s and kept director Wolfgang Steinecke up to date on events involving avant-garde music in Egypt. During those years, Schiffer also corresponded with prominent figures in European new music, including music critic Hans Heinz Stuckenschmidt. Steinecke communicated with a number of composers on various continents through Stuckenschmidt. As shown in the images below taken during conversations at the Darmstädter Ferienkurse in 1958, Brigitte Schiffer and her friends from the New Music circle began to gather annually in Darmstadt (Images 1 & 2).

⁸ Brigitte Schiffer is the subject of more than 52 entries in the IMD Archive.



Image 1. Brigitte Schiffer and colleagues at the table at the Darmstadt Summer Course in 1958. Photographer Hella Steinecke (Signature: IMD-B3003804).

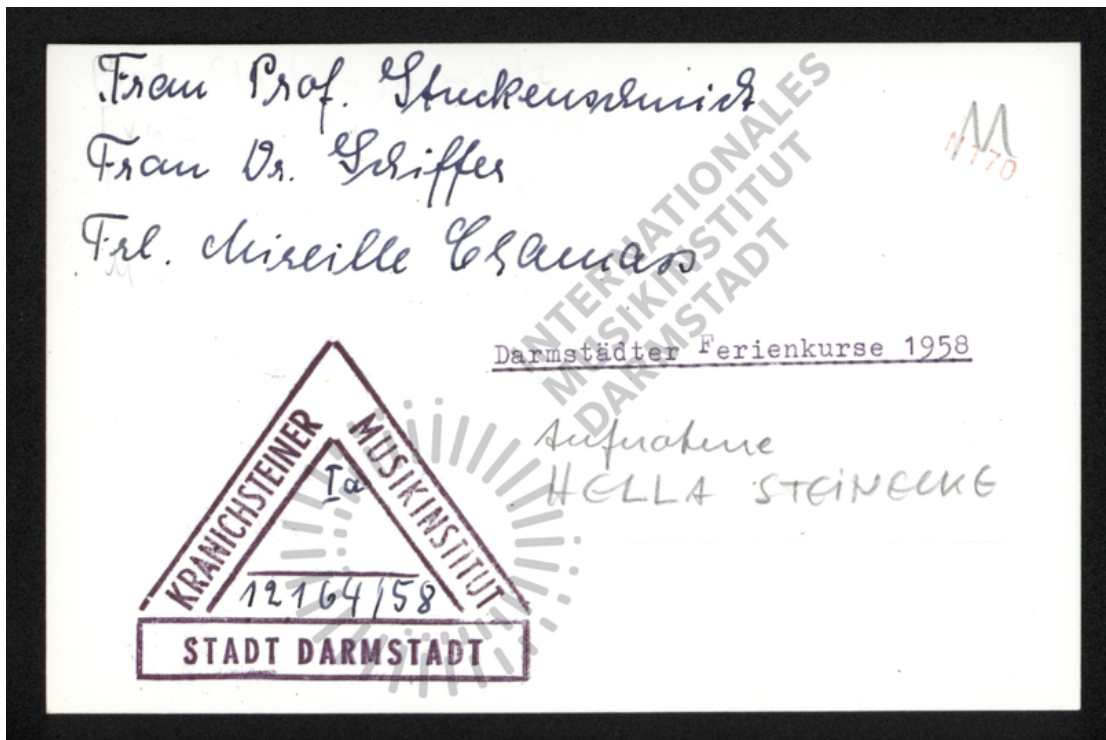


Image 2. This photo is linked to image 1. The three people mentioned in this document attended Ferienkurse in 1958.

In the 1950s and 1960s, Brigitte Schiffer routinely attended Darmstadt and kept up with the stages at Ferienkurse as well as the adjustments made to meet the changing requirements for the dynamic flow of contemporary music. She praised Wolfgang Steinecke for working with municipal authorities to establish Ferienkurse in 1946 in a bombed-out city where bread and art were in limited supply. When electronic music was initially introduced in Darmstadt in 1950, Robert Meyer and Wilhelm Meyer-Eppler's seminars were the event's high points. Edgard Varèse, a renowned composer who taught at Ferienkurse, was also present at the meeting.

Thanks to the resources given by Radiodiffusion in Paris and Vienna, she was able to speak in other African towns like Alexandria about the compositional work of Luigi Dallapiccola, concrete music, and electronic music. Brigitte Schiffer informed Steinecke, that had come into contact with Mrs. Mustafa, who had married Dr. Mustafa, the director of the Islamic Museum in Cairo. The German director responded confirming that he knew Mrs. Mustafa.

Along with Brigitte Schiffer, who played a crucial role in fostering ties between Darmstadt and Cairo, Dr. Hickmann—the director of MUSICA VIVA in Egypt—also got in touch with Steinecke. Dr. H. Hickmann received the Darmstädter Ferienkursen program booklets and likely made a contribution by promoting this event in Cairo, and expressed his gratitude to Steinecke for sending the informational materials and noted that the addition would be a valuable one to the library at the *Musica Viva* office in Cairo.

The German Society of Africa in Bonn sent the IMD a few newsletters between 1959 and 1963 with the intention of gathering the names of potential African participants in the Ferienkursen. Steinecke provided the answers from 1959 to 1961, while Emmy Zedler provided the responses from 1962 to 1963. Mohamed Gamal Abdel Rahim, a composer, attended classes in Darmstadt on “Forming Today's Music Problems” with Henri Pousseur and “The Development of Electronic Music” with György Ligeti, according to Steinecke's report to Dr. WJ Knoob. The composer Mohamed Gamal Abdel Rahim was in Darmstadt for classes led by György Ligeti concerning “The Development of Electronic Music” and Henri Pousseur's “Forming Today's Music Problems.”⁹

Thanks to Dr. Brigitte Schiffer, who attended the 1959 Darmstädter Ferienkurse, the composer Mohamed Gamal Abdel Rahim's participation in the 1960 Ferienkurse was made possible. Gamal Abdel Rahim briefly discussed his musical training in composition at the HfM in Freiburg in the class of Genzmer from 1952 to 1957 in his registration from June 13, 1960, which is preserved in the IMD Archive, and made it clear that he was a professor of harmony at the State Conservatoire in Cairo.¹⁰

On that occasion, Brigitte Schiffer introduced some of this Egyptian composer's works, including *piano pieces*, *variations of Egyptian folk melodies*, and *sonatas for violin and piano*. His compositions were valued by Wolfgang Steinecke, who was generous enough to provide a scholarship to the Darmstädter Ferienkurse in 1960. Gamal Abdel Rahim had the chance to resume his engagement with modernity's most recent advancements, which had been put on hold following his return to Egypt in April 1957.

Gamal Abdel Rahim wrote in a letter marked “Meeting with Dr. Ms. Brigitte Schiffer” the following: “In the summer of 1959, during which she showed you some of my compositions (*piano pieces*, *variations on Egyptian folk tunes*, *sonatas for violin and piano*). You then, she tells me, had the kindness to offer me a scholarship for this year's (1960) International Summer Course for New Music. Allow me to thank you most politely for this offer. It will give me the opportunity to

⁹ Letter from Steinecke to the German Africa Society in Bonn. July 27, 1960. IMD Archiv. There were 11 letters overall between the two parties.

¹⁰ Registration of Mohamed Gamal Abdel Rahim for the summer courses. Signature.: IMD-A100397-201540-09

reconnect with the latest evolution of modernity, which was interrupted as a result of my return home in April 1957. As time moves on, I would like to inquire with you in what form this scholarship will take, and what formalities I need to take to fulfill your friendly offer. Sincerely thank you and anticipate your encounters with you and the institution you run I am. Your devoted Gamal Abdel Rahim.”¹¹

The links between Brigitte Schiffer and Wolfgang Steinecke linking Darmstadt and Cairo in the 1950s continued during the leadership of Ernst Thomas confirmed in the correspondence sent by Hartfrid Schindler, representing the *German Cultural Institute Cairo*. In the letter “Major Salah Ragab as a guest for the International Summer Course for New Music” the German representative in Cairo requested the grant of a scholarship to the Egyptian conductor, composer, and multi-instrumentalist Salah Ragab, who had special professional qualifications and competence enough to visit the Darmstadt event as a fellow in the city of Darmstadt. In the letter addressed to IMD, the sender clarified that the International Summer Courses for New Music would be held again that year from August 23 to September 4, so registration was due by August 1. Through the sponsorship of the Darmstadt-based Lord Mayor, a limited number of scholarships could be awarded if a special (certified as possible) professional qualification was proven. In the document, he reported that the *German Cultural Institute in Cairo* accepted the scholarship application for major Salah Ragab in Cairo with a request for permission.¹²

Hartfrid Schindler, in an appendix to the application to IMD, explained that Mr. Ragab was Commander-in-Chief of all Egyptian Military Music, and was conducted in Cairo a large symphonic orchestra (120 musicians), a classical Arabic music group, a big jazz band and a free music ensemble. Ragab played saxophone, percussion instruments, and several of his own compositions were performed in concerts during the 1960s. The director of the Cairo Cultural Institute reported that in the *International Summer Courses for New Music* Salah Ragab was particularly interested in the seminar of V. Globokar “On the Problems of Free Interaction”, as well as some topics from the Stockhausen Seminary (Micro-Macro and Continuum), because they addressed the problems of contemporary music that Ragab faced with his Free Music Ensemble. The excellence of this Egyptian musician was also justified in the fruitful cooperation with the Goethe Institute. In the annex to the application sent by the Cultural Institute in Cairo, the sender informed that Salah Ragab has developed several activities in the field of experimental jazz. In February 1969 he directed the Cairo Jazz Band under the programs of the German Cultural Center at the American University in Cairo when experimental works for the Big Band were performed, as well as concerts at the Goethe Institute in Alexandria in May 1969 and at the Südwestfunk in Baden-Baden in 1969, culminating with participation in several concerts commissioned by the Ministry of Culture in Egypt with visibility on television and radio broadcasts. In addition to these cultural works, in March and April of 1970, Salah Ragab produced an LP with Free Music Ensemble and gave 8 lectures in Arabic on the development and meaning of jazz at conferences organized by the Goethe Institute in Egypt in 1969 and 1970.¹³ After examining Salah Ragab's extraordinary curriculum proving his participation in concerts and other events in Egypt and Germany, the full scholarship to visit all concerts, including passing costs, accommodation, and meals was awarded to the prominent Egyptian musician, who was in Darmstadt.¹⁴

¹¹ Letter from Rahim to Steinecke. February 3, 1960. IMD Archiv. Free translation.

¹² Letter from Schindler to IMD. May 27, 1970. IMD-A100067-202161-04

¹³ Attachment to the application Salah Ragab. IMD-A100067-202161-05.

¹⁴ Letter from Ernst Thomas to Hartfrid Schindler. June 3, 1970. IMD Archiv. Signatur: IMD-A100067-202161-03. See also Curriculum Vitae by Salah Ragab. German Cultural Institute Cairo, 1970, Signature: IMD-A100067-202161-05.

Peter Gradenwitz's Influence in Darmstadt

Peter Gradenwitz was an influential founder and director of the Israeli Music Publication, which began publishing works by Israeli composers and European composers including Arnold Schoenberg, in 1949 (Shaked 2001, pp. 79-80). Gradenwitz cited the name of this publisher in his correspondence with Steinecke. Other German immigrants who worked closely with Peter Gradenwitz were Herbert Brün (1918-2000), the creator of Quartett-LaSalle, and Walter Levin, who also played a significant role in the development of new music in Israel. The connections between IMD and composer and pianist Karel Salmon (1897-1974), music director of the Hebrew department at Kol Israel, can be deemed pertinent in Gradenwitz's work to promote Israeli music at Darmstadt (Radio Israel).

Israeli composers seeking scholarships to attend Darmstadt were recommended by Peter Gradenwitz, who represented Israel in Darmstadt and established himself as a mediator. With the topic of "Importance and Influence of the Orient in the New Music of the West", he delivered a lecture at the Darmstädter Ferienkurse in 1957 (Gradenwitz, 1977).

The intercultural impulse in the Darmstadtian context finds a referential point in the lecture of the Israeli musicologist Peter Gradenwitz on July 18, 1957, during the Darmstädter Ferienkurse that year, when the theme "Meaning and Influence of the East in New Music of the West" was approached musicologically, helping to the audience in Darmstadt in the process of understanding the correlations between two different worlds. A large number of correspondences exchanged by Wolfgang Steinecke in Darmstadt and Peter Gradenwitz in Israel points to the strong interest in promoting cross-cultural discussions in Darmstadt. According to documentation stored at the IMD Archive, which includes the 1957 Ferienkurse schedule, Peter Gradenwitz lectured in Darmstadt and met Steinecke, as shown in the photograph (Image 3).



Image 3. Wolfgang Steinecke and Peter Gradenwitz at Darmstädter Ferienkurse 1957, Photographer: Pit Ludwig (Signatur: IMD-B3000603).

After an intensive exchange of letters with director Wolfgang Steinecke, the Israeli musicologist Peter Gradenwitz participated as a speaker at the 1957 Darmstädter Ferienkurse as a lecturer with an intercultural proposal. Peter Gradenwitz brought to mind the caravan of foreigners who traveled from Europe to Egypt bringing the French composer Félicien David, who during his career traveled to several countries of the Middle East and investigated the oriental cultures that were incorporated in some of his works marked by direction Eastern. In the National Library in Egypt, Peter Gradenwitz discovered that Félicien David wanted to listen to the East's melodies and study the character of these melodies giving religious colors. Establishing differences between the Arabic and Western melodies, Félicien David became a creator with an Eastern leaning created sitting on a camel and a piano.

To dialogue on Eastern and Western cultures for the Darmstadtian audience, Peter Gradenwitz mentioned the Old Temple in the Western Church and Eastern Church in the Syrian Byzantine tradition and the instruments brought by the Arabs to Europe, which spreaded throughout Europe in general culturally influencing the European continent, whose influence is mainly present in the Arab influence in Spain. In the context of New Music, Claude Debussy and Olivier Messiaen are examples of composers who made works of art incorporating Orientalism at a time of change when artists were seeking renewal through the incorporation of rhythms, and melodies, extracted from the sonorous idea of the East. For composers such as Debussy and Messiaen, it was important to look for the meaning of Western-oriented music, so both, in particular, were interested in the problem of a series of compositions making parallels with Eastern and Western cultures investigating kaleidoscopes of different appearances. Looking to the East was a necessity in order to access the color and atmosphere of East Asia because the different manifestations of Eastern culture were seen as exotic, as something different, contrasting with the traditions of the West. To exemplify the Eastern world in Darmstadt, Peter Gradenwitz presented an audio containing an improvisation in Eastern music and clarified that the Kamancheh is a similar instrument to the violin in Europe, making a dialogue with an excerpt from the "Sonata for Violino" by the Israeli composer Paul Ben-Haim performed by violinist Yehudi Menuhin. To mix Darmstadt with other cultures also meant making references to the research of the Hungarian composer Béla Bartók, who sought an approximation with the East, finding resonances in some works of Arthur Honegger, who was interested in the exotic effect of the sound. Some creations of Messiaen, like "Oiseaux Exotiques" were performed at the Darmstädter Ferienkurse in 1956, directed by Pierre Boulez and introduced a polyrhythmic and polymodal score.

Peter Gradenwitz clarified that it was impossible to mention many composers in the context of the theme or musical scene in discussion since the time available was limited. However, attention was paid to the work "The Prince of Pagodas" by the English composer Benjamin Britten. Gradenwitz had listened to a pre-recording in London. Briefly, the speaker clarified important aspects of this composition by pointing out that Benjamin Britten used material in the circle of Asian music in a modern orchestra, incorporating the influence of the Balinese gamelan into music producing oriental sounds. He returned to the historical roots and showed other examples of serial composition mixing oriental aesthetics anchored in the old Caucasus song, and the old songs of the Byzantine Church, introducing two modern composers living in different continents, one of them William Walton, who lived in Europe. To focus the importance of the series in the Music of the East and in Contemporary Music, Peter Gradenwitz decided to consider some issues pertinent to the symbiosis between distinct cultures and left open some questions interrelated to the Eastern melodic series as the typical melody and expression. Is the metabolic reestablish-

ment of the East parallel Western music in parallel with other phenomena? Confronting the Eastern and Western traditions, Peter Gradenwitz showed the participants in Darmstadt examples of musical compositions in tone material and melodic character with a rhythmic structure that generates expression between borders. He looked to Japan and the Mediterranean and clarified that each oriental compositional piece is based on certain tone sequences or melody phrases that follow the rhythm of direction, timing, and timbre that are expressively intended to interpret the resulting variations. The fusion of the Eastern traditional practice and Western European series theory are present in the works of composers from the far east of Japan to the Eastern windows of Europe, especially in European countries emerging from Eastern sources such as Greece and Turkey, whose tradition and modernity sound together. It is interesting to note that in 1957 Peter Gradenwitz pointed out that there was a growing mass of New Music composers in Europe and America interested in merging traditional Eastern practice with the theory of the 12-tone melodic series spread in Western Europe. Through research and development of critical issues of style in the context of Eastern influence, the creations of artists create a connection that applies to Eastern and Western art promoting new animation of heterophony across cultures. Researchers and analysts seek to find correlations between distinct traditions and make analyses to detect convergences in compositional works, justifying that excellent traditional music can help composers with intercultural projects. In order to strengthen this aesthetic direction by breaking paradigms, the speaker introduced the work of Arnold Schönberg's "Kol Nidre", which appeared in Los Angeles. "Kol Nidre" is a liturgical work that expresses an expressive theme mixing the approach of the West and the East. Schoenberg brought Byzantine chants into the compositional aesthetic process.

Peter Gradenwitz invoked "Metamorfosis", a work by the Japanese composer Yoritsuné Matsudaira, who was present in Darmstadt at that meeting in 1957 converging the theme of the lecture in three different cultures, seeking to present modern compositions that bring melodic expressiveness without oppressing the depth of oriental traditions in twelve-tone technique. In his work "Metamorfosi Saibara", Matsudaira tried to mix traditional Japanese music and the composition of Western series. Composers of traditional court music usually composed for a soloist, or a small group of singers thought of some instruments, and this song is based on the melody and the way all Eastern music is characterized. Peter Gradenwitz argued that in Matsudaira's works, the principle of compositional construction on the signs of color in his music finds aesthetic and close parallels in Webern's sound movements, mentioning more recent work by Matsudaira, for he took a step further and orchestrated the accompaniment of vocal part for original Japanese instruments. In addition to Japan as a window to Europe and other continents, Peter Gradenwitz emphasized the trajectory of the Israeli composer Roman Raubenstock-Ramati, who migrated from Tel Aviv and studied in Poland. His work "Les symphonies de timbres" were premiered on 16 July 1957 in Darmstadt and performed by the Symphonic Orchestra and Choir of the Hessischer Rundfunk under the direction of Hermann Scherchen, with the participation of the soloist Emil Danenberg. Gradenwitz clarified that in this work Hamati attempted instrumentation for female voices without texts, harps, piano, flutes, violin, and percussion, interrelating with the basic series in related types of Indian raga, Arabic Maqamat, Byzantine way, and ancient liturgy, converging the atmosphere of the school of Anton Webern and the twelve-tone Orthodox. The principle of the connection of cross cultures in modern music is strongly present in the works

of the Turks, unfortunately not yet discussed in the relations with Darmstadt. However, Peter Gradenwitz mentioned some representatives of Turkey who combined Western technicality with elements of Eastern culture's creative variations producing interesting sound results.¹⁵

Significant cross-cultural contributions were made by Peter Gradenwitz's speaking engagement at Ferienkurse 1957. According to Image 4, the Israeli musicologist and his wife visited Darmstadt once again in 1958.



Image 4. Peter Gradenwitz with his wife Rosi Gradenwitz and Ulrich Dibelius in conversation at the Darmstadt Summer Course in 1958 (Signature: IMD-B3000602).

IMD and Interactions between Lebanon and Iran during the Cold War in the 1960s

The Internationales Musikinstitut Darmstadt and Beirut's connection was probably established in 1963 thanks to Professor Hans Heinz Stuckenschmidt (1901-1988), who went to many places and made contacts with influential figures in the avant-garde music scene. The pivot Stuckenschmidt described the skill of journalist and researcher Albert-Christian Poché (1938-2010), who was hoping to enroll in the Darmstädter Ferienkurse that year, in a letter to Ernst Thomas:

I am sincerely sorry that I will not be able to make an excursion to Darmstadt this year because of my academic activities. Instead, I come to you right away with a request. One of the very talented young people at the Jeunesses Musicals in Beyruth, Albert-Christian POCHÉ, has had a heartfelt wish for years to come to Darmstadt to take part in the summer courses. He is indeed one of the elites of Arab students and I had highly stimulating conversations with him during my stay in Beyruth. Poché asks me to get him a scholarship for Darmstadt.

¹⁵ "Importance and Influence of the Orient in the New Music of the West" (lecture with musical examples). Signature: IMD-M-6257; date: July 18, 1957. It is important to emphasize that the exposed content is not text but audio.

Unfortunately, I am unable to do so. However, I would like to advocate it to you with great warmth and emphasis. So that you can see what a brainchild this man is, who began by studying philosophy and then turned to artistic things, I am sending you for your perusal the student magazine he published with his contribution. Poché speaks French and some English but hardly any German. I would be happy if you could help him (Signatur: IMD-A100051-201057-17).¹⁶

The initial meeting with Hans-Heinz Stuckenschmidt opened the door for Albert-Christian Poché, a representative of *Les jeunesses musicales du Liban*, to have his dream granted. According to his participation record, Christian Poché registered for Ferienkurse 1963 under the Dutch nationality in order to take part in the seminars: Notwendigkeit einer ästhetischen (docente Pierre Boulez), Question métier (docente Henri Pousseur), Instrumental und Funktion (docente Luciano Berio), Analyses: Gruppe für 3 Orchester e Komposition: Komplexe Formen (docente Karlheinz Stockhausen).¹⁷ The IMD Archive confirms that Christian Poché took classes at Darmstadt every year between 1963 and 1969. He wrote letters in French and sent them to Emmy Zedler at IMD, who assisted director Ernst Thomas and served as his translator and secretary.¹⁸

Together with Christian Poché, Renate Volkmann, who represented the *Deutsches Kulturinstitut Zweistelle des Goethe-Institut Libanon*, also contributed to strengthening the relationship between Darmstadt and Beirut. Prospectuses for the 1965 *Darmstädter Ferienkurse* composition, interpretation, congress, and concert courses were delivered to Beirut by the IMD.¹⁹

The Connection between Darmstadt and Turkey in the 1960s and 1970s

Composer Ali Doğan Sinangil (b.1934), who came to Germany to study engineering but also studied contemporary music, was drawn to Darmstadt's new music scene. From 1956 through 1983, he corresponded by letter with Wolfgang Steinecke, Ernst Thomas, and Friedrich at IMD. This Turkish composer, at the same time, maintained relationships with significant figures in new music, including Karlheinz Stockhausen, Severino Gazzelloni, Pierre Boulez, and Heinrich Ströbel. He also received assistance from organizations like the Turkish Ministry of Interior and the German Consulate General in Istanbul when he needed authorization to travel from Turkey to Darmstadt (Aslan, 2006; Ilyasoglu, 2007, p. 152-155; Maral, 2018).²⁰

Between 1962 through 1980, Ernst Thomas was IMD's director. During the Ferienkurse in 1963, Turkish participants were interviewed, among them Muzaffer Arkan and his wife Saadet Arkan. The IMD Archive contains a report that has been audio-recorded. Cenan Akin (1932–2006), who applied for and received a scholarship from DAAD, as well as Yücelen and the music critic and violist Faruk Güvenç (1926-1982), who contacted IMD to inquire about travel arrangements and sent their CVs with the assistance of the *Inter Nations*, all participated in the Darmstädter Ferienkurse in 1964. Not only the major cities of Ankara and Istanbul have musical potential in Turkey. According to Dr. Engstler at the German Embassy, musicians from other cities, such as Izmir,

¹⁶ Letter from Hans-Heinz Stuckenschmidt to Ernst Thomas on May 28, 1963. Translated by the author from the German original.

¹⁷ Registration of Albert-Christian Poché for the Summer Courses. Date: 1963-06-05. Signature: IMD-A100401-201745-09.

¹⁸ The following article provides a more thorough analysis of Christian Poché's life and career: Christian Poché, *The Soul of Arab Music* (1938-2010). Retrieved Feb 07, 2023, from Christian Poché, *The Soul of Arab Music* (1938-2010) «AMAR Foundation for Arab Music Archiving & Research (amar-foundation.org)

¹⁹ Letter from Renate Volkmann to IMD. February 17, 1965. Signatur: IMD-A100067-202149-02.

²⁰ Ali Doğan Sinangil is the subject of more than 42 entries in the IMD Archive.

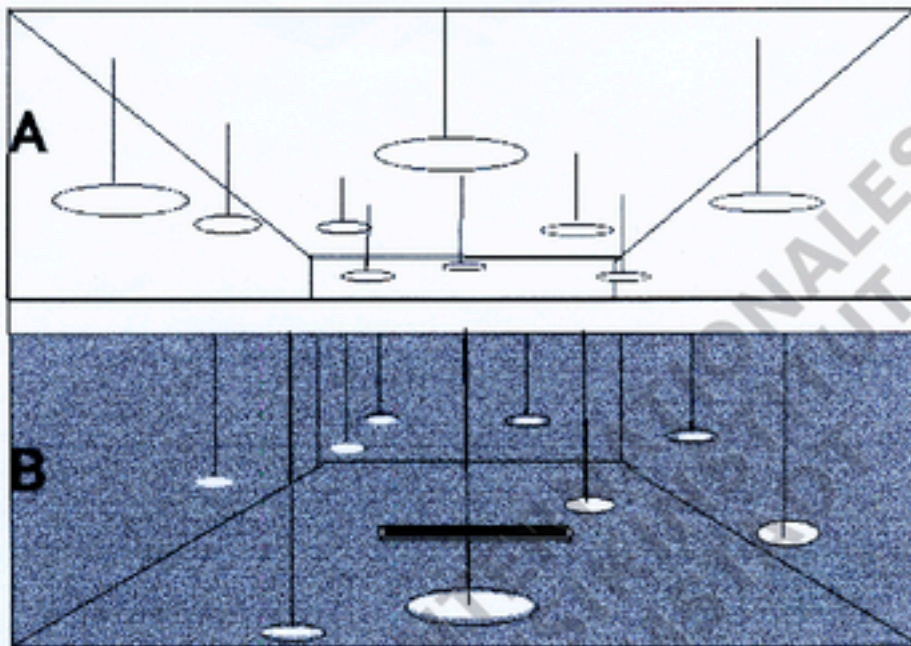
also asked IMD for financial assistance. Dr. Engstler submitted an application on behalf of the institution in Izmir for a scholarship for composer Orhan Barlas and his wife to attend Ferienkurse in 1968.

The Darmstädter Ferienkurse 1970 was attended by Erol Gömürge (b. 1933), Necati Gedikli (b. 1944), and İlköz Sinangil, according to the IMD Archiv. Ertuğrul Oğuz Fırat (1923–2014), who corresponded with Wilhelm Schlüter between 1971 and 1973, sent some Turkish scores to the IMD Library at the same time. Additionally, Ertuğrul Oğuz Fırat donated an audio file of the Presidential Symphony Orchestra of Ankara performing his composition “Et ils demandent la lumière, op. 40” (two movements for wind orchestra and percussion). Wilhelm Schlüter, an IMD archivist, was contacted by publisher Remzi Kitabevi and composer Ekrem Zeki Ün in 1976 and 1977. In the past, the participation of Turkish composers in the 1970s occurred at the same time when German composers were performing pieces with the new-simplicity aesthetic.

The reception of Turkish in Darmstadt in the 1980s and 1990s

Friedrich Hommel (1929-2011) served as the IMD's leader from 1981 to 1994 in collaboration with his assistant Wilhelm Schlüter. Both carried out a number of efforts to perform music by composers from various continents; however, several project drafts were abandoned for lack of funding. Hommel's leadership included intercultural activities and invited speakers from the Middle East. The audio recording of Dutch composer Theo Loevendie's cross-cultural composition “Six Turkish folk poems” (for female voice and seven instruments), which was performed at the Internationale Ferienkurse für Neue Musik in 1986, is preserved in the IMD Archiv. Other European and American composers who attended Darmstadt also sparked interest in Turkish cultures, such as Morton Feldman, Christopher Delz, Johannes S. Sistermanns, Mark Andre, Beat Furrer, Samir Odeh-Tamini, Vladimir Tarnopolsky, and Stephan Pohlitz. They created intercultural works.

Did Friedrich Hommel have plans for concerts at Darmstadt to feature music by Turkish composers? Did Hommel intend to host Turkish speakers to discuss emerging avant-garde musical tendencies in Turkey after the Cold War? These remain unanswered and will be addressed in further research. Solf Schaefer, who took over as IMD's director in 1995, suggested innovative concerts outside Darmstadt's music halls. During an exhibition honoring the 50 years of the history of the Darmstädter Ferienkurse, he also investigated various possible places in partnership with Turkish painter Serhat Kiraz (b. 1954), who worked on a sound installation piece (Klanginstallation, Atelierhaus Vahle, Darmstadt, Germany) in 1996. Image 5 provides a summary of Serhat Kiraz's audacious artistic endeavor, which in 1996 obtained the support of Solf Schaefer, director of courses in Darmstadt.



A Light room.9 speakers stand for 9 planets.Very strong light.
9 tunes playing.

B Dark room.Only black light.9 speakers standing for planets.The tune
is a quinte (5 tunes) deeper than in the light room.

-
- Materialliste:
- 10 Stereo-Walkman
 - 10 Stereo-HiFi Verstärker/(Autoradioverstärker möglich)
 - 20 Lautsprecher ,4-8 Ohm , mind.20 Watt,
mind.8cm Durchmesser
 - 50m Lautspecherkabel schwarz und 50m weiß-(insg.100m)
 - 10 Steroverbindungskabel(Stecker) von Walkman zu Verstärker

Image 5. Installation arrangement and material list for the sound installation by Serhat Kiraz and Charles Neuweiger at Atelierhaus Vahle. Ferienkurse 1996 (Signature: IMD-A100153-200020-19).

The Exchange between Israel Music Institute (IMI) as well as Other Israeli Institutions and IMD between 1959 and 1994

When Wolfgang Steinecke's leadership at IMD came to an end in December 1961 and Ernst Thomas' leadership at IMD began in 1962, other Israeli representatives carried on Peter Gradenwitz's participation in connections between Darmstadt and Israel.

The IMD Archive highlights the letters that Wolfgang Steinecke (1910–1961) and Ernst Thomas (1916–1997) exchanged with Israeli correspondents during the 1950s, 1960s, and 1970s, notably musicologist Peter Gradenwitz (1910–2001). Israeli composers like Abel Ehrlich (1915–2003), Yehoshua Lakner (1924–2003), Habib Hassan Touma (1934–1998), Joseph Dorfman (1940–2006), Michael Borolsky (b.1947), Gabriel Iranyi (b. 1946), Yizhak Sadai (b. 1935), Frank Pelleg (1910–1968), Wolf Rosenberg (1915–1996) were all connected by Gradenwitz to the Darmstadt music scene.

In fact, the International Harp Contest's establishment in Tel Aviv in 1959 increased opportunities for communication between Israel and other continents, which also included discussions with Darmstadt. Letters written by Wolfgang Steinecke and the Government Tourist Corporation of Tel Aviv regarding this significant festival are preserved by IMD. The International Harp Contest in Tel Aviv and Festival Testimonium in Jerusalem, which established an international milieu and links with Darmstadt, might be examined in this light. Due to her connections to the Testimonium Festival and events for new music in Western Germany, Recha Freier (1892–1984), a significant voice for Israeli Composer Funds, is highlighted by these relationships (Schmidt, 2017, p. 227–248).

Ernst Thomas became IMD's chair in 1962 after Wolfgang Steinecke's death in December 1961. (Trudu, 1992). He kept in touch with Israeli musicians and organizations, such as the Israel Music Institute (IMI), which was founded in Tel Aviv in 1961 by the Israel Council for Culture and Arts with the goal of publishing Israeli music. Under the direction of William Y. Elias (1933–2015), IMI exchanged correspondence with IMD, scores, and recordings of compositional works, programs, concert proposals, pamphlets, and event programs. Ami Maayani (1936–2019), Josef Tal (1910–2008), Oedoen Partos (1907–1977), Modercai Seter (1916–1994), Sergiu Natra (1902–1974), Yardena Alotin (1930–1994), Avraham Daus (1902–1974), Yehuda Leib Glantz (1898–1967), Joachim Stutschewsky (1891–1982), Haim Alexander (1915–2012), Shulamit Ran (b. 1949), Gabriel Chmura (1946–2020), Menahem Avidom (1908–1995), Avraham Amzallag Eilam (b. 1941), Tzvi Avni (b. 1927), Ben-Tzion Orgad (1926–2006), Andre Hajdu (1932–2016), Hanoch Avenary (1908–1994), Yoram Paporinis (1944–1992), Menahem Avidom (1908–1995), Leon Schidlowsky (b. 1931), Zeevi Steinberg (b.1918), Giora Schuster (1915–2006), Artur Gelbrun (1913–1985), Yehekel Braun (1922–2014), Haim Alexander (1915–2012) and other Israeli composers, instrumentalists, and musicologists were among those who were introduced to Darmstadt (1910–2008). Pamela Jones, Lev Koblyakov (b. 1948), and Jeffery Kowalsky, three percussionists, also contributed to the performance of Israeli composers' works at the Darmstädter Ferienkurse in 1976, whose audio recordings are kept at IMD Archiv.

Contacts with representatives like pianist Vera Lengyel (1918–1993) at the *Israel Academy of Music*, composer and conductor Shabtai Petrushka (1903–1997) at the *Israel Broadcasting Authority*, composer and author Menashe Ravina (1899–1968) at the *Hebrew Conservatory of Music in Tel Aviv*, Benjamin Bar-Am (1923–2012) at *Israel Composers' League and Israeli Music Archive*, and professor Austin Clarkson (b. 1932) at the *Hebrew University -Department of Music in Jerusalem*

furthered the institutional exchanges between Darmstadt and Israel.²¹ According to letters between Dr. Niemöller and Ernst Thomas, the Federal Republic of Germany consulate in Tel-Aviv helped Nathan Mishori (1927–2001), a pianist and music critic for the Haaretz newspaper, attend the 1970 Darmstädter Ferienkurse.

Jacob Gilboa (1920–2007), who participated in the Darmstädter Ferienkurse 1968 and Karlheinz Stockhausen's new music classes in Cologne, was another significant composer in the ties between Israel and Western Germany. At the end of Ernst Thomas' leadership, in the early 1980s, Gilboa stayed in touch with IMD. Composers and musicians from Haifa, including Yehuda Yannay (b. 1937), Bruno Reinhardt (b. 1929), Oswald Gerstel, Ruth Heifetz, Igal Myrtenbaum, and Yuval Shaked (b. 1950) stimulated interest in seminars and performances in Darmstadt. The information at IMD highlights the collaboration between the Institute for New Music at the Buchmann-Metha School of Music and Darmstadt.

Israeli musicians and institutions remained in touch with Ernst Thomas, the general director of IMD, and Emmy Zedler, his secretary and interpreter, between 1959 and 1980. In the final year of Ernst Thomas' presidency at IMD, the institutional connection between the two Germans was memorialized in Image 6.



Image 6. Ernst Thomas and Emmy Zedler at the Darmstadt Summer Course, 1980. Photographer: Manfred Melzer (Signature: IMD-B3001945).

²¹ The Wolpe researcher Austin Clarkson was only the intermediary to Israel; at that time he was teaching in York, UK (see letter to Hommel, 25.3.1985).

Friedrich Hommel's appointment as general director of IMD from 1981 was very helpful because he gave a rich worldwide viewpoint. Israeli new music found popularity in Darmstadt from 1982 to 1994. Hommel organized projects with concert programming centered on Israeli composers and instrumentalists during Ferienkurse 1986, 1988, and 1990. He also invited William Y. Elias from Tel Aviv to give talks on Israeli composers and convergences with Middle Eastern culture in Darmstadt.²² The names Leon Schidlowsky, Benny Gal-Ed, Joan Franks Williams, Mark Koptyman, Mordecai Seter, Joan Franks Williams, and André Hajdu, as well as the project to perform and debate compositions of Lev Koblyakov, Benny Gal-Ed, William Y. Elias, Yehuda Yannay, Chaya Czernowin, were included in concerts and lectures. Image 7 depicts the beginning of the collaboration between Wilhelm Schlüter, an archivist, and Fredrich Hommel, which led to projects with institutions in Europe and other continents.



Image 7. Wilhelm Schlüter and Friedrich Hommel with a drum at Darmstadt Summer Courses 1982. (Signature: IMD-B3003719).

In his letter to Wilhelm Schlüter at IMD dated August 8, 1989, Professor Günther Becker (1924-2007) discussed the promise of current Israeli music. The German composer pointed to a collaboration between *Robert Schumann Hochschule Düsseldorf*, *Tel Aviv University - Rubin Academy of Music*, and *Ensemble Neue Musik* when introducing some German and Israeli musicians, including Oded Asaf, Jan Radjinski, Sergio Shmilovich, In'am Leaf, William Y. Elias, Peter Gradenwitz, Dror Elimelech, Ruben Seroussi, Arik Shapira, Avishai Yaar, Dan Yohas, Abel Ehrlich, Dani Oppenheim, Joseph Dorfman, Yosi Peles, Mark-Andreas Schlingensiepen.

²² The IMD Archive has 169 materials pertaining to William Y. Elias' activity at Darmstädter Ferienkurse, including letters that were exchanged, various images, concert program drafts, audio recordings of compositions, and audio lectures on Arab cultural components in modern music. Lecture William Y. Elias: "Improvisation in Arabic music", Lecture William Y. Elias: "Percussion", William Y. Elias: "Music notation of our time as a crippled language (II)", Lecture William Y. Elias: "Notation seminar rounds (I)", William Y. Elias: "Preliminary discussion for the Notation Working Group", Report of the Aesthetics colloquia. The final discussion of the participants and lecturers, William Y. Elias: "Notation - Summing up", William Y. Elias, and John Cage.

Friedrich Hommel and William Y. Elias' collaboration led to the inclusion of a scholarship for composer Stephen Horenstein (b. 1950) in the Ferienkurse 1986 schedule (Schmidt, 2019, p. 64-81). The *Jerusalem Institute of Contemporary Music* (JICM), which Horenstein created in 1988, has grown into a significant forum for the exchange of contemporary music in Israel. Under Friedrich Hommel's direction, William Y. Elias' participation in the Darmstädter Ferienkursen is noteworthy. The talk at the Georg-Büchner-Schule in Darmstadt in 1994 is also listed among the numerous activities, as seen in image 8. Friedrich Hommel left the IMD in that year.



Image 8. William Y. Elias speaks at Darmstädter Ferienkurse 1994. Brian Ferneyhough and Friedrich Hommel are also visible in this image. Photographer Sascha Müller (Signature: IMD-B3006589).

Yuval Shaked, as an Important Interlocutor between Israel and Darmstadt in the 21st Century

The lecturer and composer Yuval Shaked's engagement in the Darmstädter Ferienkurse between 1998 and 2014, when he was active in concerts, *Double Portrait*, and discussion forums, provides a solid foundation for the connection between Darmstadt and Israel. In 2014, the director Thomas Schäfer implemented a debate between Yuval Shaked and Helmut Lachenmann (b. 1935) on the subject of "composition today." The materials concerning Yuval Shaked's activities in Darmstadt are covered in great detail in the IMD archive through pictures and audio.

The dedication of the professor and composer Yuval Shaked is becoming more significant in the context of ties between Darmstadt and Israel at the end of the 20th and beginning of the 21st centuries. The Israeli composer's activities at the *Darmstädter Ferienkurse* between 1998 and 2014 are documented in photographs, recordings of compositional pieces performed in Darmstadt, and audio of aesthetic conversations. Shaked revealed that his time in Darmstadt in 1998 was rather brief because he was just there for the trio performance ("40malige Gegenwart und

Rueckmeldung"). "Maybe I only remained for one evening, participated in the concert rehearsals, and had no further experiences."²³

The Trio had been commissioned by the Saarlaendischer Rundfunk and composed in the years 1994-97. Its first version (titled "4omalige Gegenwart") had been premiered by Trio Accanto (the three performers: Yukiko Sugawara, piano; Marcus Weiss, saxophone; Christian Dierstein, percussion) in Saarbrücken on May 8, 1997. The full version of the Trio (now: "4omalige Gegenwart und Rückmeldung") had been commissioned for the Wittener Tage für neue Kammermusik and first performed there on April 26, 1998. The mentioned performance in Darmstadt took place on July 27, 1998.

Yuval Shaked described the musical environment in Darmstadt at various points in time as follows:

In the years 2010, 2012, and 2014 I stayed in Darmstadt full-time as a tutor. These three courses were intense experiences that I keep in my memory as a treasure. The concerts, workshops, and individual encounters in Darmstadt gave me opportunities to learn a lot and consolidate my professional self-understanding. It has been a thrilling delight to cooperate with some dear colleagues.²⁴

Yuval Shaked had the chance to share on stage alongside renowned composer Helmut Lachenmann at the 2014 Darmstädter Ferienkurse. Helmut Lachenmann has been a close friend of the Israeli composer for many years. In reality, it was more of a dialogue than a debate. The organizers asked Helmut Lachenmann to give a discussion because he was returning to Darmstadt that year after a lengthy hiatus. Helmut Lachenmann unexpectedly invited Yuval Shaked to speak with him on stage, but the two had already met and spoken a few days beforehand. Shaked spoke about that amazing moment:

In fact, the conversation on stage became a brilliant speech by Lachenmann. I formulated my first question and Helmut, being in a good mood and eager to reflect on several "burning issues", spoke for well over an hour. I seem to remember that I didn't interrupt him with any further questions! The conversation turned out to be an inspiring monologue.²⁵

Image 9 captures Helmut Lachenmann and Yuval Shaked's encounter during the 2014 Darmstädter Ferienkurse.

Yuval Shaked also taught private composition classes at Darmstadt in 2010, 2012, and 2014, where he also had the pleasure of meeting some young composers from other nations (Argentina, Philippines, Malaysia, South Korea, Poland, Japan, Austria, Israel, and many others). Ori Talmon, an Israeli composer, was one of them. Shaked had the chance to listen to one of their pieces in Darmstadt and was able to recognize Ori Talmon's aptitude and abilities.



Image 9. Conversation: Composing Today, Darmstädter Ferienkurse 2014
Photographer: Daniel Pufe, Signature: IMD-B3021315.

²³ Yuval Shaked in response to the author of this article.

²⁴ The author received an email from Yuval Shaked on December 31, 2022, in response to the survey.

²⁵ The author received an email from Yuval Shaked on December 31, 2022, in response to the survey.

Turkish Participants at Darmstädter Ferienkurse (2000-2012)

Early in the twenty-first century, Turkish participants at the Darmstädter Ferienkurse included Ayşe Önder, Emel Arslangiray, Ümit Gültekin, and Zeynep Gedizlioğlu (b.1977). Ayşe Önder wrote a number of pieces specifically for the cinema, fostering discussions on modern Turkish film and music. The doctoral dissertation “Yeni Müzik ve Türkiye’nin Müzik Eğitimi Sistemindeki Konumu” [New Music and its Position in Turkey’s Music Education System] by Ümit Gültekin, was successfully defended. Zeynep Gedizlioğlu is currently one of the most distinctive voices in the German and Turkish new Turkish music scenes. Her pieces have already been presented at a number of festivals, including MäerzMusik, Istanbul Müzik Festivali, and Bilkent New Music Days. She attended seminars and concerts at Darmstädter Ferienkurse in 2002, 2004, and 2006. In the Darmstadt Frühjahrstagung 2019, she was active as a speaker, and her pieces were performed. Even though Zeynep Gedizlioğlu is frequently heard in new music events, there are currently few publications about her aesthetics as a composer (Wieschollek, 2018). Tolga Tüzün, a composer and performer, contributed to the Darmstädter Ferienkurse in 2006 as a result of cultural diversity (b. 1971). The clarinetist Laura Carmichael performed “Along the Borderline”.²⁶ Alper Maral (b. 1969), a professor and composer spoke at Ferienkurse in 2012 and covered the following subject: *Konstellation: How to perform John Cage?*²⁷

Iranian Composers at Darmstadt in the 20th century

Iranian contemporary music is composed of outstanding composers and festivals that were held in the second half of the 20th century and the early 21st century with the involvement of different guests from the West (Abedian, 2016, p. 317-391). The correspondence between Farrokh Gaffary and Ernst Thomas, starting in 1969 helped establish the first connections between the *Internationales Musikinstitut Darmstadt* and Iran. Farrokh Gaffary attempted to negotiate the participation of *Kammerensemble Darmstadt* under the leadership of Bruno Maderna in the *Shiraz Festival of Arts* that was scheduled for the end of August and beginning of September 1969 through the recommendation of E. Weindel at the German Embassy in Teheran.²⁸ The event's planners asked IMD to supply the Ensemble's repertoire and available performance dates since they planned two concerts in Shiraz and one concert in Teheran.²⁹

A week later, Mr. Weindel, who served as the German Consulate in Teheran's culture officer wrote to Ernst Thomas to reiterate Farrokh Gaffary's request:

Dear Mr. Thomas! Through Prof. Dr. Kraus of the German Music Council, the Embassy has been informed that the Darmstadt International Chamber Ensemble, under the direction of Bruno Maderna, will reconvene in the second half of August. As you have heard in the intermediary of Prof. Dr. Kraus, the Committee of the IV Shiraz Festival 1970 is interested in the participation of the Darmstadt International Chamber Ensemble in this year's Festival in August. The letter from Mr. F. Gaffary, the Deputy Director General of the Festival Management, dated 29.12.1969 will have reached you by now. The Embassy has already applied to the Foreign Office for the necessary funds for the participation of your ensemble. The Shiraz Festival enjoys an international music audience; therefore, the Embassy would be

²⁶ IMD preserves the audio of the work's performance. Signature: IMD-M-2006CDRo43-02

²⁷ The IMD Archive has the audio from Alper Maral's presentation from July 27, 2012. Signature: IMD-M-2012HDL035-01.

²⁸ For a detailed study of this significant event in the history of avant-garde music in Iran, see the following article: Afshar, M. (2019). Festival of Arts, Shiraz-Persepolis, 1967-1977. *Iran Namag*, Volume 4, Number 2 (Summer) 4.

²⁹ Letter from Farrokh Gaffary to Ernst Thomas. December 29, 1969, IMD Archiv. Signatur: IMD-A100114-201290-07.

particularly interested in a renowned German ensemble taking part for the first time in 1970 (Signatur: IMD-A100114-201290-02).³⁰

In response to this inquiry, Ernst Thomas stated that the *Internationale Kammerensemble Darmstadt* had not performed musically since 1966. There was some uncertainty as to whether Bruno Maderna and the instrumentalists would perform at the 1970 *Darmstädter Ferienkurse*. In any case, it was too late to plan a tour at that point since the Ensemble members had already committed to a number of solo performances and orchestral engagements. The "Kammerensemble" might be able to secure a performance slot at the *Shiraz Festival* in 1971, but everything was incredibly hazy and unexpected (Signatur: IMD-A100114-201290-06).³¹

Farrokh Gaffary responded to the letter by pointing out that the *Internationale Kammerensemble Darmstadt* could take part in the 1971 *Shiraz Festival of Arts*. Gaffary considered inviting the *Radio Berlin Symphony Orchestra*, led by Lorin Maazel (1930-2014), or the *Berlin Philharmonic Orchestra*, led by Herbert von Karajan (1908-1989), as the Kammerensemble could not be included in the Festival's 1970 schedule.³² Ernst Thomas offered the addresses of the two orchestras in Berlin and advised contacting each of them separately regarding the invited players (Signatur: IMD-A100114-201290-03).³³

The correspondence between Darmstadt and Teheran continued in 1972 with a letter from R. Ghotbi, who wrote to the IMD management on behalf of *National Iranian Radio Television*:

We present to you Mrs. S. Afshar (Ghotbi), Music Director of the Shiraz-Persepolis Art Festival. As you probably know, this year we will have a panorama of the complete works of the master Karlheinz Stockhausen. We kindly ask you to accept Mrs. Ghotbi to follow the lectures of Master Stockhausen. At the same time, we would like to invite you to take part in this Festival which will take place from 31 August to 8 September 1972. Should you accept our invitation, we would be grateful if you would let us know whether you wish to participate in the Festival for the whole duration or only for part of it, and if so, which dates would be most suitable for you. We will wait for your confirmation and your contact details before sending you the documents related to the Festival (Signatur: IMD-A100078-203014-14).³⁴

According to the IMD Archive, the Federal Republic of Germany's Embassy in Teheran requested that the IMD provide 10 copies of the Informationsheftes and Anmeldeungsformularen (Information booklet and application forms) to those Iranians who intended to attend the *Darmstädter Ferienkursen* in 1974.³⁵ As part of Iran's involvement in Darmstadt in the 1990s, composer Alireza Mashayekhi, who is regarded as one of the country's forerunners of modern music, was present.

Iranian Composers and Instrumentalists in Darmstadt in the 21st century

On August 25, 2014, during the *Ferienkurse*, works by Iranian composers were performed in another important initiative under the guidance of conductor Arash Yazdani. On that occasion, the program included the following pieces:

³⁰ Letter from Weindel (Kulturreferent) to Ernst Thomas. January 08, 1970, IMD Archiv.. Translated by the author.

³¹ Letter from Ernst Thomas to Farrokh Gaffary. January 14, 1970, IMD Archiv.

³² Letter from Farrokh Gaffary to Ernst Thomas. February 03, 1970, IMD Archiv. Signatur: IMD-A100114-201290-04.

³³ Letter from Ernst Thomas to Farrokh Gaffary. February 02, 1970, IMD Archiv.

³⁴ Letter from R. Ghotbi to IMD-Direktion. July 25, 1972. IMD Archiv. Translated by the article's author from the French original.

³⁵ Letter from the Embassy of the Federal Republic of Germany in Tehran to IMD. Jan 26, 1974. IMD Archiv. Signatur: IMD-A100120-201341-10.

- Ehsan Khatibi; “Stretto” for ensemble
- Mehdi Hosseini; “Abkenari” for ensemble
- Arash Yazdani; “Finite Functions of infinitive sets” for four clarinets,
 Flute: Anja Brezavšček, Laura Faoro
 Clarinet: Helena Tuuling, Samuel Ekkehardt Dunscombe, Michi Oga, Aviva Endean
 Piano: Antoine Alerini
 Percussion: Francesco Perini
 Violin: Sonia Suldina
 Cello: Tyler J. Borden

When Thomas Schäfer assumed the leadership of IMD in 2010, he launched the Open Space project, providing opportunities for upcoming composers, orchestra conductors, instrumentalists, and musicologists. Open Space in Darmstadt, which democratized performances, hosts lectures and concerts over 15 days. Image 10 depicts moments from the concert at the 2014 Darmstädter Ferienkurse, conducted by the talented conductor Arash Yazdani, which performed music by Iranian composers.



Image 10. Open Space Showcase: Iranian Composers. August 15, 2014 (Signatur: IMD-B3022156).

The 2016 Darmstädter Ferienkurse was held by the young composer Shahriyar Farshid. Shahriyar Farshid, an Iranian native who studied piano at the Tehran Music School, was born in 1990. Later, after relocating to Armenia, he enrolled in Artur Avanesov and Vache Sharafyan's composition classes at the Yerevan State Conservatory. Farshid was a successful photographer, as evidenced by the several times that his works were exhibited in Austria at places like the Salzburg Museum and Porgy and Bess. He has received commissions for electronic works from the OENM, ArgeKultur, Museum der Moderne, and Mozarteum Stiftung, and his music has been heard in

Iran, Eastern and Western Europe, the United States, and other countries. Beginning in 2010, he pursued studies in composition at Salzburg's Mozarteum University as well as electronic music and computer-aided composition at Studio Fuer Elektronische Musik. He collaborated closely with Christian Ofenbauer, Reinhard Febel, and Achim Christian Bornhöft at this time. Additionally, he spent a brief period of time working with a variety of other composers, including Chaya Czernowin, Roger Reynolds, Klaus Lang, Rebecca Saunders, Mark Andre, Gerd Kuehr, George Friedrich Haas, and others. Currently, Farshid works between Salzburg and Los Angeles as a freelance composer and photographer.³⁶ Regarding his feelings toward that event, he wrote:

To me, Darmstädter Ferienkurse truly was a concentration of many sharp minds and ideas, with people who have persisted in creating things and honed great skills, and many that have been humbled through the process by the craft itself. My memories of the summer of 2016 in Darmstadt are filled with exposure to new works and observation of work processes combined with unconventional conversations with many people of various backgrounds, each with unique reasons to be there. It's certainly one of the events that provided a wider horizon. Perhaps it's an environment to shed some elements of identity and find some new ideas to run with. Among the Iranian composers that I met during the festival were, Anahita Abbassi, Shahab Paranj, and Arash Yazdani.³⁷



Image 11. Matti Pulkki and Shahriyar Farshid right before the incredible concert of Lachenmann's "Air" and Ferneyhough's "Firecycle Beta". Incredible concert! Matti and Farshid ended up working on a piece together after the festival. Image from the personal collection of the Iranian composer.³⁸

Idin Samimi Mofakham and his wife Martyna Kosecka took part in the Darmstädter Ferienkursen in 2018 and gave a talk at the *OpenSpace* on the "Contemporary art scene in Iran + Tehran Contemporary Music Festival (TCMF)". The following composers' works were played for the

³⁶ See in Contemporary Composer & Professional Photographer | Shahriyar Farshid (sfarshid.com), retrieved March 1, 2023.

³⁷ In August 2022, Shahriyar Farshid responded to the author of this article.

³⁸ Used with permission.

audience during the oral presentation: Alireza Mashayekhi, Fuzieh Majd, Arshia Samsaminia, Martyna Kosecka, Idin Samimi Mofakham.³⁹

My wife and I did the presentation in the open space: It was a spontaneous move to introduce Iranian music to European colleagues. My only happiness is that our speech made it possible for many Iranian musicians to work with their European colleagues. Anyway, my wife and I have been doing this since 2013. Before Darmstadt, we did the same lecture in different countries as invited guest lecturers at the academies (China, Germany, Sweden, and Poland). About my works: yes, my music is deeply rooted in the classical music of Iran, since 2019 my focus has been to use the ancient Iranian tuning systems in my music. I finished my Ph.D. on this theme recently.⁴⁰

Iman Jesmi's creativity, which is connected to Sound Art and music composing, served as a reference point for the Iranian community in Darmstadt as well. His primary interest in his work is the common sounds that people in modern human communities can pass by without much thought. This idea inspired a musical project to create hyper-realistic music, which can be characterized as musical pieces that represent sounds as non-instrumental music.⁴¹

In 2014 and 2018, Iman Jesmi went to the Darmstädter Ferienkurse. He took part in a two-week workshop at the 2018 Ferienkurse that welcomed a variety of approaches and strategies, including works with or without sound, compositions, installations, approaches that address the performance situation itself, music in spaces, the creation of site-specific acoustic and visual spaces, and music exhibitions. In order to find appropriate performance forms for specific spaces and

to discuss the fundamental aesthetic implications of the relevant musical form as well as the related performance form, the discussions set out to emphasize concert arrangements as well as performance traditions. A final concert or installation was part of the workshop and was free and available to musicians, artists, and composers. The music, installation, and performance media artworks centered on the disparate realities of today and could use social fractures as a subject.⁴²

Iman Jesmin's stays at Darmstädter Ferienkurse in 2014 and 2018 were extremely fruitful for him in reason he made connections with various international composers, discussed aesthetic concepts, and exposed his creative work. In images 12 and 13, the Iranian composer is depicted together with his individual compositional work, which was also created in a two-week workshop at Ferienkurse 2018.



Image 12. Private archive of the composer Iman Jesmi.⁴³

³⁹ The schedule of all lectures presented at OPENSOURCE during the 2018 Darmstädter Ferienkurse can be found at the following IMD link retrieved February 7, 2023 from imd-opensourcedarmstadt2018.pdf (internationales-musikinstitut.de).

⁴⁰ On February 7, 2023, Idin Samimi Mofakham replied to the article's author. Visit the following link to access his doctoral dissertation, which was defended in Oslo: Idin Mofakham, *Holographic Composition Technique* Retrieved February 7, 2023, from NMH | Idin Mofakham: Holographic Composition Technique.

⁴¹ Iman was born in 1984 in Mashad, one of Iran's most important religious towns where music is severely restricted. At the age of 6, Iman Jesmi began his very first musical adventures by playing the Santoor and Tonbak. He received a bachelor's degree in Persian Classical Music Performance and a master's degree in Western Music Composition from Tehran University. He is currently pursuing a degree in multimedia composing at the Hamburg Hochschule for Music and Theater. He was also chosen as a performer for the sixth Forecast Platform, which was held in Berlin in 2021 and 2022.

⁴² For Iman Jesmi's personal information, see his personal website: <https://imanjesmi.com/im>, retrieved February 7, 2023.

⁴³ Used with permission.

Iman Jesmi explained “Of such dying”, his installation exhibited at the Kunsthalle in Darmstadt as follows:

Of such dying is a sound installation of electric motors and plastics to produce the everyday sound of using plastics in our life. This installation is a reaction to anxiety about environmental pollution and its impact on our health and more importantly our planet earth. It was such an honor to work with Mrs. Christina Kubisch and Mr. Michael Maierhof and learn from their advice on this project and thanks to the IMD that made this installation possible.⁴⁴

The leadership of the Internationales Musikinstitut Darmstadt welcomed the intercultural initiative “Voice Affairs”, a project of the Neue Vocalsolisten, during the Darmstädter Ferienkurse 2021, bringing attention to the musical wealth of the Middle East. Aya Metwalli (Egypt), Youmna Saba (Lebanon), Raed Yassin (Lebanon), Cynthia Zaven (Lebanon), and Panos Aprahamian (Lebanon) were among the modern classical singers, composers, and performers who performed at the experimental encounter in Darmstadt. On August 9, 2021, the performance was presented at the Darmstadt Summer School.

Christine Fischer outlined the peculiarities of this undertaking as follows:

We were interested in working together with Arab composers and thus broadening our own view. We didn't want to only get to know classically composed Contemporary music as we know it here but to work with musicians with a background in improvisation, electronic music, or even pop music. The special thing about this project is, that the composers and musicians have almost created the pieces together.⁴⁵

The singer Aya Metwalli noted during the rehearsals that she typically writes music for herself, but this was the first time she wrote an electronic piece for other human voices. The Neue Vocalsolisten member Truke van der Poel emphasized that the intercultural project was a deliberate challenge that sparked intense teamwork with a strong emphasis on intuition and communication. A significant factor in the rehearsals of works with Arabic microtonalities was the absence of formal scores. Sketches and announcements were made as the works were being prepared, and the singers worked closely with the composers to loosely interpret them in vivacious and otherworldly activities.

Conclusion

As this article's content demonstrates, at various times musicians and organizations from Turkey, Egypt, Israel, Iran, and Lebanon communicated with the *Internationales Musikinstitut*



Image 13. Iman Jesmi and his classmates in Darmstadt 2018. Private archive of the composer.⁴⁵

⁴⁴ Work is available on YouTube: https://www.youtube.com/watch?v=TiyuS_zYNEI, Retrieved March 01, 2023.

⁴⁵ Used with permission.

⁴⁶ Neue Vocalsolisten: Voice Affairs – Darmstädter Ferienkurse 2021, retrieved March 1, 2023, from <https://www.youtube.com/watch?v=iWP0lJmTrXE>.

Darmstadt and discussed a range of issues relating to attendance at seminars and concerts at the *Darmstädter Ferienkursen* as well as initiatives for the enrichment of new music in the Middle East with assistance from representatives active in Central Europe. This introductory article opens the door for additional, more in-depth research based on the more than a thousand documents preserved at the IMD Archiv that expose the relationship between Darmstadt and the Middle East.

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Çeviri Makale / Translated Article

Karadeniz Müzik Arşivi'ni (KARMA) Yönetmek: Temeller, Gelişmeler ve Güncel Uygulamalar¹

Managing Karadeniz Music Archive (KARMA): Foundations, Improvements, and Current Applications

Abdullah AKAT*
Özgün Arda NURAL**

Öz

2011 yılında Trabzon, Türkiye’de kurulan KARMA, Karadeniz hinterlandından görsel-işitsel arşiv malzemelerini bir araya getirmektedir. Makalede kısa tarihi, hedefleri ve dijital korumaya yönelik mevcut uygulamaları ile KARMA’nın epistemolojik ve kurumsal arka planı ve eylemlerinin tanıtılması amaçlanmaktadır. Bu bağlamda KARMA’da Latour’un *aktör-ağ teorisi*, Deleuze ve Guattari’nin *köksap* ve Akat’ın *odaklanma stratejisi modelinin* nasıl uyarlandığı sunulmaktadır. Ayrıca bölge müzik kültürlerinin tarihi koleksiyonlar ve yeni bağlantılar aracılığıyla ele alınmasında mikro ve makro perspektiflerin önemi üzerinde durulmaktadır.

Anahtar Kelimeler: Karadeniz, Müzik Arşivleme, Odaklanma Stratejisi, Dijital Koruma, Dijital Arşivleme Uygulamaları.

Abstract

KARMA, founded in Trabzon (Türkiye) in 2011, brings together audio-visual archival materials from the Black Sea hinterland. The goal of this article is to promote the epistemological and institutional background and actions of KARMA with its short history, objectives, and current applications for digital preservation. In this context, we will present how KARMA adapts Latour’s *actor-network theory*, Deleuze and Guattari’s *rhizome*, and Akat’s *focus strategy model*. We will also stress the importance of both micro and macro perspectives in order to understand the music cultures of the region through historical collections and new connections.

Keywords: KARMA, Black Sea, Music Archiving, Focus Strategy, Digital Preservation.

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Giris

Karadeniz Müzik Arşivi (KARMA), Karadeniz hinterlandındaki² görsel-işitsel arşiv malzemele-
rini bir araya getirmek amacıyla 2011 yılında Türkiye'nin Doğu Karadeniz Bölgesi'nin merkezi
Trabzon'da kurulmuştur. KARMA'nın çıkış noktası, ses ve görsel-işitsel arşiv kurumlarının eksik-
liğinden kaynaklanan bir boşluğu doldurmak için, ilk aşamada bölgenin müziklerini toplamak,
korumak ve sürdürülebilir bir şekilde aktarmak olmuştur. Enstitü içinde KARMA gibi bir birimin
kurulmasına ilişkin ilk düşünceler ise, öncelikle Türkiye'deki resmî kurumlarda görsel-işitsel ar-
şivcilik bilincinin geliştirilmesi ihtiyacı etrafında şekillendi.

19. yüzyılın son çeyreğinde ses kaydetmek ve arşivlemek paha biçilmez bir deneyim olsa da
bölgede Türk araştırmacılar tarafından yapılan ilk saha kayıtları ancak 1929 yılında İstanbul
Konservatuarı (bugünkü: İstanbul Üniversitesi Devlet Konservatuarı) tarafından yapılabilmiş-
tir.³ Daha sonra 1937 ve 1943 yıllarında Ankara Devlet Konservatuarı (bugün: Hacettepe Üniver-
sitesi Ankara Devlet Konservatuarı) derleme gezileri düzenlemiş ve yöreden çok sayıda türkü
kaydetmiştir.⁴ 1937'de Adnan Saygun, Doğu Karadeniz kıyılarında ve Gürcistan sınırlarına yakın
yerlerde müstakil bir saha çalışması yaptı ve aynı yıl bir kitap yayınladı.⁵ Bunlar öncü çalışmalar
olup, günümüze dek onlarca Türk araştırmacı tarafından yenileriyle devam ettirilmiştir. Ayırı-
ca Laurence Picken (1952), Kurt Reinhard (1963 ve 1968) ve Martin Stokes (1986-1988) gibi bazı
yabancı akademisyenler de Doğu Karadeniz Bölgesi'nde saha çalışması yaparak görsel-işitsel
kayıtlar topladı. Ancak elde edilen materyallerin arşivlenmesi ve korunması konusunda ciddi
sorunlar yaşandı.⁶

Bu makalede KARMA'nın bu sorunları çözmeye yönelik girişimleri ve Karadeniz müzik kültür-
lerinin doğasının anlaşılmasına nasıl yardımcı olduğunu tartışacağız. Bu kapsamda KARMA'nın
kurumsal arka planı ve faaliyetleri kronolojik olarak ele alarak yıllar içinde arşivin stratejilerini
şekillendiren epistemolojik arka planını arşiv koleksiyonlarından spesifik örneklerle göstere-
ceğiz. Bu bağlamda, KARMA'da yürütülen çalışmaların Bruno Latour'un *aktör-ağ teorisi*, Gilles
Deleuze ve Felix Guattari'nin *köksap* ve Abdullah Akat'ın *odaklanma stratejisi modelini* nasıl
uyarladığını sunacağız ve bölgenin müzik kültürlerini anlamak için hem mikro hem de makro
perspektiflerin önemini vurgulayacağız.

KARMA Nedir?

KARMA 2 yıllık⁷ bir proje olarak tasarlanmış ve Karadeniz Teknik Üniversitesi (KTÜ)⁸ Bilimsel
Araştırma Projeleri Birimi tarafından desteklenmiştir. Proje ekibi; Abdullah Akat yürütücülüğün-
de, Beyhan Karpuz (uzman kütüphaneci) ve Mustafa Aydın (Karadeniz halk müziği ve dansları
uzmanı) 3 akademisyenden oluşturulmuştur. Projenin ilk etabında arşivin fiziki altyapısı oluş-
turulmuş, bu altyapı gerekli teknik cihaz ve yazılımlarla donatılmıştır.⁹ Materyallerin dijitalleş-

² Karadeniz hinterlandı veya kültür havzası, Balkan, Kırım, Azak, Hazar, Kafkas ve Anadolu coğrafyaları ile ilişkileri olan çok geniş bir alan olarak tanımlanabilir.

³ İstanbul Konservatuarı tarafından gerçekleştirilen 4. derleme gezisidir ve bu gezi Türkiye'nin Doğu Karadeniz Bölgesini kapsamıştır. Bölgedeki bu ilk derleme çalışmasına katılan önemli Türk müzikologlarından Mahmut Ragıp Gazimihal, aynı yıl gözlemlerini ve saha notlarını önemli belgelerle birlikte yayımlamıştır (Gazimihal, 1929).

⁴ Bu gezilerin başında Ankara Devlet Konservatuarı Folklor Arşivi Şefi Muzaffer Sarısözen vardı. Sarısözen ve sahadaki ortaklarından Halil Bedii Yönetken bu saha çalışmalarına ilişkin notlarını 1940'larda yayınlamıştır.

⁵ *Rize, Artvin ve Kars Havalisi Türkü, Saz ve Oyunları Hakkında Bazı Malumat*, 1937.

⁶ O dönemde toplanan bu kayıtların bir kısmı Ankara ve İstanbul'daki arşivlere konulmuş, ancak akademisyenlerin erişimine açık olmamış, daha da kötüsü önemli bir kısmı ne yazık ki günümüze ulaşamamış, taşınamamıştır.

⁷ Daha sonra proje destek süresi kurul tarafından 3 yıla çıkarıldı.

⁸ 2018 yılında Türkiye'deki üniversitelerin yeniden yapılanmasından sonra KARMA, Trabzon Üniversitesi Devlet Konservatuarı'na devredilmiştir.

⁹ Projede görev alan araştırmacılar için konservatuar bünyesinde bir çalışma alanı ve DigiLab ile Karadeniz Teknik Üniversitesi Merkez Kütüphanesi'nde çok kullanışlı bir oda düzenlenmiştir.

tirilmesine ve dijital korumaya odaklanan ve temel koleksiyonları sistematize eden iki çalışanın sağlanmasının ardından arşiv resmi olarak 2014 yılında açılmıştır. Bu süre boyunca proje ekibi aynı zamanda akademisyenler, koleksiyonerler, diskofiller, vb. bölgenin farklı bölümleriyle ilgili kayıtları toplamak, yeni saha çalışmaları düzenlemek ve mevcut tarihi koleksiyonlardan ve/veya müzik piyasası kayıtlarından görsel-işitsel materyalleri dijitalleştirmek ve/veya kopyalamak için iş birliği içine girmiştir.

Bu araştırma faaliyetleri büyük ölçüde Abdullah Akat'ın Doğu Karadeniz Bölgesi müziğindeki değişim sürecini (b)âşsal düşünce çerçevesinde incelediği doktora tezinden (2002-2010) kaynaklanmıştır (Akat, 2010). Akat'ın belirttiği 24 alan bir anlamda arşivdeki koleksiyonların temelini oluşturmuştur (Akat, 2010). Bu koleksiyonlar batıda Ordu ilinden başlayıp doğuda sahil şeridinde Gürcistan sınırına kadar devam etmektedir. Bölgenin kültürel özelliklerinden kaynaklanan bu sınıflandırma, vadi yerleşimlerinin yanı sıra bölgesel konum, demografik yapılar, etnik topluluklar, doğal ve coğrafi koşullar¹⁰ ve elbette fail/eyleyenler doğrultusunda analiz edilir. Farklı arşivlerden ve saha çalışmalarından elde edilen eski/yeni tüm materyaller bu modele göre koleksiyonlara dahil edilirken, bu alanlar dışında toplanan tüm veriler önce ayrı bir yerde saklanmış, ardından aynı kuramsal yaklaşımla analiz edilerek gruplandırılmıştır. Bu şekilde oluşturulan yeni gruplar zaman içinde ya yeni bir koleksiyona dönüşmüş ya da 'ağ'ların ilişkilendirilmesinde tamamlayıcı kaynaklar olarak kullanılmaya devam etmiştir. Arşivin epistemolojik arka planı, Bruno Latour'un (De Tarde'dan türeyen) makro yapıları mikro yaklaşımlar geliştirme fikri etrafında yapılandırılmıştır (Latour, 2002, s. 9). Latour'un *aktör-ağ teorisi* (ANT) "aktörlere dünya inşa etme kapasitelerinin apriori bir tanımını dayatmadan onlardan öğrenmek için çok kaba bir yöntemdir" (Latour, 1999, s. 20). Sosyal bilimcilerin "mikro düzey" (yani yüz yüze etkileşimler, yerel alanlar, katılımcılar, eyleyen, birey vb.) veya "makro düzey" (yani toplum, normlar, değerler, kültür, yapı, sosyal bağlam vb.) üzerinde yoğunlaşabilen eşit derecede güçlü iki tür tatminsizliği arasında gidip gelmeyi ifade etmektedir. ANT, her zaman bu tatminsizlikler arasında bir şeyleri kaçırdıkları sonucuna varan sosyal bilimcilerin sonraki bakış açılarındaki değişimin hareketine odaklanır (Latour, 1999, s. 16-17). Bu nedenle, "ANT basitçe bu iki tatminsizliğe dikkat çekmenin bir yoludur, tekrar üstesinden gelmek ya da sorunu çözmek için değil, onları başka bir yerde takip etmek ve bu iki zıt hayal kırıklığını mümkün kılan koşulları keşfetmeye çalışmaktır" (Latour, 1999, s. 17).

Karadeniz, küçük alanlarda birçok farklı topluluğu barındıran bir bölgedir. Bu nedenle farklı toplulukların müzik kültürlerine hangi düzeyde bakılırsa bakılsın mutlaka bir diğerine sızar. KARMA'nın Akçaabat-Düzköy ya da Maçka koleksiyonlarındaki bazı icra biçimleri buna örnek olarak gösterilebilir. Rum ve Türk topluluklarının farklı müzik kültürleri içerisinde ortaklık oluşturan birçok ağ kümesi vardır. Kemeçe, davul ve zurna "horon" oyununa eşlik eden başlıca çalgılardır, ancak bu çalgılar farklı tarzlarda çalınabilir. Ancak tüm bu çalgısal, melodik ve ritmik özellikler yüzlerce yıldır farklı köklerden gelen ya da çok sayıda anonim fail/eyleyenler tarafından şekillendirilmiştir. Dolayısıyla bölgedeki bu müzik kültürlerinin doğasının tanımını, belirsiz köklerden kaynaklandığı iddia edilen zorlama yaklaşımlardan ziyade, bu toplulukların her birini birbirine bağlayan ve zaman içinde dönüştüren aktör ağları üzerinden açıklamak çok daha tatmin edici olacaktır. Kabile topluluklarından günümüz toplumlarına evrilen toplulukların her birinin yerel kültürde payı olduğunu kabul etmek, o kültürün varlığını sürdürebilmesi için bir ön koşul olarak değerlendirilmelidir. Bu farklılıklar aslında hayatta kalmamızı sağladığı için her bir deneyime tüm açılardan bakmak gerekir (Said, 2004, s. 76). Sürecin analizi kökene

¹⁰ Bölgenin topografyası, hava durumu, bitki örtüsü ve biyotası, kıyı ve dağlık (yüksek iç kesim) bölge olmak üzere iki kısma ayrılabilir.

odaklanmamızı gerektirmese de insani ya da insan dışı ilişkilere hayat veren unsurlardan oluşur; dolayısıyla "değişim" olarak adlandırılan eylemler daha fazla düşünmeyi gerektirir.

Bu bağlamda Latour (2005) aktör türlerini açıkladıktan sonra insan olmayan failleri ve eylem sürecine katılan objeleri tanımlar. Onun söylemini müzik çalışmaları açısından düşünürsek, aktör gündelik yaşam pratiklerinden türetilir; öte yandan bir çalgı, bir âşık, bir makam, bir ritüel, bir konser ya da bir besteci de aktör olarak tanımlanabilir (Akat, 2010). KARMA koleksiyonlarının¹¹ da gösterdiği gibi, bir yayla bile önemli bir aktör (fail/eyleyen) haline gelebilir. Örneğin Kadirga Yaylası, geniş bir alana yayılmış birçok topluluğun müzik ve dans kültüründe belirleyici bir etkiye ve aktör rolüne sahiptir. Trabzon'un Maçka ve Ağasar vadilerini, Giresun'un Harşit vadisini ve Gümüşhane'nin Torul ilçesini dağ silsilesinin arka yamaçlarında bir araya getirir. Kadirga Yaylası, yüzlerce yıldır süregelen yaylacılık geleneği ve yayla şenlikleri ile yukarıda bahsedilen tüm alanları yavaş yavaş dönüştürmüştür.

Öte yandan, ağ ne topluma ne de yapıya karşılık gelir. "Ağ" kavramı, Deleuze ve Guattari'nin *köksapı* gibi dönüşümlere gönderme yapar ve kelimenin popüler anlamından (deformasyonsuz ulaşım veya her bilgi parçasına anında, aracısız erişim) tamamen farklıdır (Latour, 1999, s. 15), Herhangi bir yerden aniden ortaya çıkan ve ortaya çıktığı yerle orijinal bir bağlantısı olmadan yeni ağlar kuran ilişkileri ima eder (Deleuze ve Guattari, 1987). Bu noktada KARMA, kökenden ziyade tekrar ve taklit yoluyla değişen ilişkilere ve bunların gündelik hayat pratiklerindeki yansımalarına odaklanmaktadır. Dolayısıyla KARMA'nın misyonu, Doğu Karadeniz Bölgesi müziğinin değişim süreçlerine ışık tutacak kaynakları bir araya getirmek ve "aktör" ve "ağ" hareketini hem ayrı ayrı hem de birlikte takip etmek olmuştur.

Karadeniz müziğine ilişkin ilk görsel-işitsel arşivi oluşturmak üzere tasarlanan KARMA'da, iki yıllık süre zarfında Türkiye'deki kurum ve kişiler tarafından sahada kaydedilen koleksiyonların önemli bir kısmı toplanmıştır. Bunlar arasında Radyo Arşivi, İstanbul Konservatuarı, diğer üniversitelerin arşiv ve kütüphanelerinden kopyalanan çok sayıda koleksiyon vardır. Ayrıca Remzi Bekar, Hasan Sözeri, İbrya Özkan Melışvili, Ali Genç, Şevket Köroğlu ve Hakkı Bıyıklı gibi bölgenin çeşitli yerlerinden onlarca önemli müzisyenin (veya aile üyelerinin) hazırladığı bireysel kayıtlar ve diskografiler de arşive dahil edilmiştir. Bu ilk etapta KARMA bölgede hedeflerini gerçekleştirmiş gibi görünse de müzik arşivciliği alanında dünyadaki standart uygulamalardan büyük ölçüde yoksundu. Bu nedenle her anlamda geliştirilmesi ve genişletilmesi gerekmektedir.

Genişleyen Ağlar ve İlk Çevresel Bağlantılar

Tıpkı Deleuze ve Guattari'nin *köksap* anlayışı gibi, yerel kültürel ürünler de her ortamda koşulsuz olarak ortaya çıkan ölçülemez zenginlik ve sorgulanamaz niteliklerle karakterize edilir. KARMA'nın temel amaçlarından biri, kültürel etkileşim ve değişimleri analiz etmek açısından ne kadar karmaşık görünürlerse görünsünler, yerel kültür ürünlerini tüm farklılıklarıyla bir araya getirmek olmuştur. Bu anlayışla, oluşturulan sayısız ağın izi sürülerek aslında insanları birleştiren farklılıklar vurgulanmıştır. Ayrıca farklılıkların tanımlanması ve birbirleriyle ilişkilendirilmesi sağlanmıştır.

Arşiv envanterini oluşturan tarihsel ve güncel görsel-işitsel kaynaklar, Doğu Karadeniz Bölgesi'nde oluşan ağların giderek Karadeniz'in farklı bölgelerine doğru genişlediğini göstermeye başlamıştır. Örneğin 2012 yılında Kırım ile Doğu Karadeniz Bölgesi arasındaki ilişkilerin araştırılması ihtiyacı doğmuştur (detaylı bilgi için bkz. Akat, 2012). Bunu aynı yıl Balkanlar'a ve

¹¹ Abdullah Akat, Hakkı Yılmaz, Abdurrahman Erdoğdu, Şenol Bıyıklı tarafından toplanan bazı özel KARMA koleksiyonlarına bakınız.

2013'te Kafkasya'ya yönelik ilk çevresel bağlantılar takip etmiştir. Bu bağlantıların gelişmesi, KARMA projesi üzerinde çalışan araştırmacıların bu bölgelerdeki ilk kayıtlardan bu yana oluşan tarihi kaynaklara olan ilgisini arttırdı. Karadeniz ve çevresindeki müzik çalışmaları üzerine görsel-işitsel kayıtlarla yapılan ilk etnografik araştırmalar yirminci yüzyılın hemen başında Almanya, Macaristan ve Rusya gibi ülkelerden araştırmacılar tarafından gerçekleştirilmiştir.¹² Dolayısıyla, dünyanın en eski ses belleklerini barındıran fonogram arşivlerini ziyaret etmek ve çevresel etki yaratan ağları anlamak için kayıtları incelemek gerekiyordu. Bu fonoarşivlerde araştırmalar yapılmış ve mümkün olduğunca çok malzeme KARMA'ya aktarılmıştır.

Abdullah Akat bu süreçte Avrupa arşivleriyle ilişki kurmanın yollarını bulmak için yeni bir proje hazırladı. Önerisi TÜBİTAK tarafından desteklendi ve 2013-2014 yıllarında Berlin Fonogram Arşivi'nde doktora sonrası araştırmacı olarak çalıştı. Bu süre içerisinde Berlin'de 1963 ve 1968'de Türkiye'nin Doğu Karadeniz Bölgesi'nde Kurt Reinhard tarafından kaydedilen çok sayıda görsel-işitsel malzeme buldu ve 1909'dan¹³ beri birçok bilim insanı tarafından kaydedilen Karadeniz hinterlandından çok daha fazla koleksiyon¹⁴ üzerinde incelemeler yaptı (Akat, 2015). Bu çalışma, Türkiye'nin Doğu Karadeniz bölgesi ve tüm Karadeniz çevresinde yaşayan toplulukların ve günlük yaşamlarındaki müzik pratiklerinin oluşum ve dönüşümlerinin ortaya konulabilmesi tarihsel, sosyal ve kültürel bağlar açısından incelenmesi gerektiğini göstermiştir. Akat'ın çalışması, Karadeniz'in bir aktör olarak çevresi için ne kadar önemli olduğunu ve kültürel mobilizasyona ve kültürler arası etkileşime ne denli katkıda bulunduğunu da vurgulamıştır. Akat, bunun ardından diğer bazı Avrupa arşivlerini de ziyaret ederek yabancı kurum ve arşivlerle KARMA adına yeni ilişkiler kurmaya çalıştı. Sonuç olarak arşiv, Karadeniz'in farklı bölgeleri arasındaki bağlantıları keşfetmek için uygun bir veri sağlayıcıya dönüştürülmüş oldu.

İşbirliğine Dayalı Deneyimler

Arşiv koleksiyonlarının geliştirilmesindeki önemli hususlardan biri eğitim, teknoloji, araştırma ve yönetim alanlarında iş birliği stratejisidir. KARMA, Türkiye'de ve yurt dışında kamu ve özel sektördeki kurumsal ortakları, sivil toplum kuruluşları ve bireylerle çok sayıda işbirliğine dayalı faaliyetler gerçekleştirmiştir.

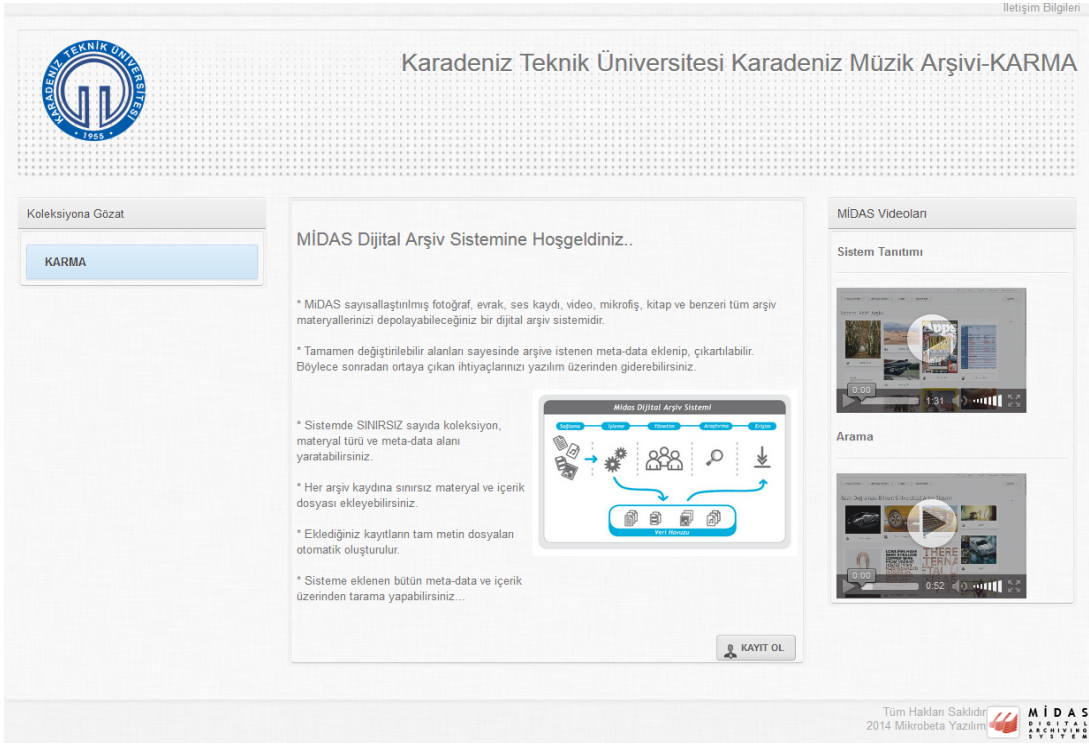
2013 yılında Berlin Fonogram Arşivi ile eğitim alanında ilk iş birliği yapıldı. KARMA proje ekibinden Beyhan Karpuz, arşiv materyallerinin kataloglaması ve arşiv koleksiyonları için veri ağacı hazırlanması çalışmaları için Berlin'e davet edildi. Bu iş birliğinden sonra, KARMA'nın dijital tabanında bulunan veri girişi alanlarının güncellenmesi, web tabanlı yazılımın sekmeleri gibi bazı yapısal özellikler yeniden düzenlendi.¹⁵

¹² Ayrıca, Balkan ülkelerinde Osmanlı döneminin sonlarında ve daha sonra genellikle 1950'li ve 1960'lı yıllarda önemli tarihi kaynaklar toplanmıştır. Örneğin, Kuzeydoğu Bulgaristan ve Dobruca'dan, Bulgaristan Bilimler Akademisi Sanat Araştırmaları Enstitüsü'nde çok sayıda kayıt bulunmaktadır. Bir başka örnek olarak, Tiflis Devlet Konservatuarı Arşivi, Gürcistan ve Kafkasya'nın farklı bölgelerinden saha kayıtlarını (ilk kayıt 1907'de yapılmıştır) muhafaza etmektedir.

¹³ Örneğin Adolf Dirr (1867-1930), 1909-1914 yılları arasında Kafkasya'da kaldığı dönemde yaptığı araştırmalar sırasında fonografla 38 silindiri kaydetmiştir. O dönemde Münih Etnoloji Müzesi'nde çalışan Dirr, 1914 yılında bu silindirlere 31 tanesini Berlin'e göndermiştir. Kayıtlar 1909 yılından itibaren Abhaz, Laz, Mingrel, Oset, Svan, Tatar, Azeri ve Türk topluluklarından elde edilmiştir. Bu 31 silindirde 37 parça bulunmaktadır ve bu parçaların 15'i Tatarlardan, 9'u Abhazlardan, 5'i Osetlerden, 2'si Svanlardan, 1'i Türklerden, 1'i Mingrellerden ve 1'i Lazlardan derlenmiştir. Bu koleksiyonun önemi, bu toplulukların Kafkasya'dan sonra ikinci büyük yerleşim yerinin Anadolu olması ve çoğunun Doğu Karadeniz Bölgesi ile kalıcı ilişkilerinin bulunmasıdır. Kafkasya'da yaşayan ve Doğu Karadeniz Bölgesi ile dağılım ve göç alanları bakımından önemli etkileşimleri olan bu toplulukların müzik kültürü halen yaşamakta ya da izleri görülebilmektedir.

¹⁴ Bunlar toplam 63 koleksiyondan oluşuyor ancak Akat, araştırması sırasında KARMA'nın mevcut koleksiyonlarından yola çıkarak fail/eyleyen ağı üzerinden izlenebilen 9 koleksiyona odaklandı. Ayrıntılı bilgi için bkz. Akat, 2015.

¹⁵ 2012-2016 yılları arasında KARMA, Türkiye'de MikroBeta firması tarafından geliştirilen Midas Dijital Arşivleme Sistemi'ni kullandı (Şekil 1). KARMA ekibi, kullandığı Midas menüsü üzerinde de çalışmış ve çözüm ortağı ile birlikte sistemi kendi ihtiyaçlarına göre geliştirip revize etmiştir.



Şekil 1. KARMA web tabanlı dijital arşivleme sistemi, MİDAS.

KTÜ Bilgi İşlem Daire Başkanlığı ve Kütüphane Hizmetleri Daire Başkanlığı, sunucu ağı, sistem yönetimi, iklimlendirme, restorasyon, koruma ve geri dönüşüm uygulamaları oluşturmak ve geliştirmek için KARMA ile iş birliği yaptı. Proje bütçesine ek olarak Devlet Konservatuvarı ve KTÜ Yapı İşleri Daire Başkanlığı'nın iş birliği ile çalışma odaları, sayısallaştırma laboratuvarı, kayıt stüdyosu, kesintisiz güç kaynakları vb. gerekli tesis ve ekipmanların bir kısmı sağlandı.

Arşivin altyapı sorunlarının tamamlanması ardından bu iş birlikleri birçok ortak araştırma faaliyeti ve proje ile devam ettirildi. İlk uluslararası ikili işbirliği anlaşması 2014 yılında Tiflis Devlet Konservatuvarı ile imzalandı. Bu anlaşma temel olarak arşiv malzemelerinin paylaşılması, yeni saha çalışması projelerinin hazırlanması, sayısallaştırma çalışmaları, deneyim alışverişi vb. konuları içermektedir. Bu kapsamda Türk ve Gürcü araştırma ekipleri 5 yıllık süre içerisinde pek çok karşılıklı saha çalışması, akademik ziyaretler, öğretim hareketlilikleri, geleneksel müzik ve dans etkinlikleri, atölye çalışmaları ve ortak yayınlar gerçekleştirmiştir.

2014 yılından bu yana koleksiyon geliştirme, dijitalleştirme, koruma, sergileme gibi arşiv çalışmalarının yanında KARMA birçok ortakla birlikte sempozyumlar, paneller, çalıştaylar, Karadeniz Müzik ve Dans Günleri vb. etkinlikler de organize etmiştir. Bu eşsiz ortak deneyimler sayesinde KARMA'nın sadece ayakları üzerinde durarak temellendirilmesi değil, aynı zamanda istikrarlı bir şekilde büyümesi ve farklı yabancı kaynaklardan elde edilen eski ve yeni görsel-ışitsel arşiv malzemeleriyle kapsamının büyük ölçüde genişletilmesi sağlanmıştır.

KARMA Üzerinden Karadeniz Müziğine Odaklanmak

Karadeniz, hinterlandında birçok tarihsel ve kültürel katman ve mevcut bazı ortak gelenekler olmasına rağmen, genellikle tarihinde birçok karşıtlık barındıran rekabetçi bir alan olarak tanım-

lanmaktadır (Aydın, 2020, s. 12). Bu önyargı nedeniyle Karadeniz’le ilgili pek çok alanda iş birliği yapmak kolay bir iş değildir. Ancak KARMA, her şeye rağmen bu olumsuz algıyı değiştirmeye ve ilgili coğrafyaları, toplulukları, müzik ve dans gibi yerel kültür ürünlerini birbirine bağlamaya çalışmaktadır. Dolayısıyla arşivin kuruluşundan bu yana amacının ve epistemolojik arka planının evrildiği ve bizim de Karadeniz müziğini yeniden düşünmek zorunda kaldığımız söylenebilir.

Öte yandan Akat, yakın zaman önce yayınladığı “Karadeniz Müziğini Yeniden Düşünmek: Mikro ve Makro Perspektifler” başlıklı makalesinde şunları soruyordu: “Karadeniz müziği çalışmaları bugüne kadar neden müzik çevreleri ve akademisyenler tarafından ilişkilendirilmemiş, birlikte çalışılmamış, karşılaştırılmamış ve tartışılmamıştır? Karadeniz müziğini tanımlayabilir ve Karadeniz çevresindeki müziklerin ortak özelliklerinden bahsedebilir miyiz?” (2021, s. 230) Akat buna istinaden, Karadeniz’in siyaset, ilgisizlik, ekonomi ve daha da önemlisi mevcut ve dondurulmuş çatışmalar nedeniyle iletişimsiz bir atmosfere sahip olduğunu, bu nedenle bölgedeki siyasi sınırların hiçbir zaman aşılamadığını vurgulamış; ancak Karadeniz bölgesinde kültürel sınırlar ile siyasi sınırların oldukça farklı şekillerde tanımlanabileceğini savunmuştur.

Bu görüşü destekleyecek şekilde son zamanlarda bölgede çok sayıda görsel-ışitsel malzeme toplanmış, yeni arşiv projeleri ve yayınlarla bu deniz-çevresi kültürüne ışık tutacak bazı öncü adımlar atılmıştır. Örneğin Jim Samson, Karadeniz’in çeşitli yerlerinde saha çalışması yaptı ve “Black Sea Sketches” (Samson, 2021) adlı kitabında Karadeniz hinterlandının müziğini ilk kez kapsamlı bir şekilde anlatmaya çalıştı. Diğer bazı birbirinden bağımsız çalışmalar da farklı bakış açılarına ilham verdi; örneğin: Doğu Karadeniz Bölgesi ile Kırım Arasındaki Sosyal ve Kültürel Etkileşimler (Akat, 2012); Karadeniz Havzasında Müzik Çalışmaları ve Kültürel İşbirliği Potansiyeli (Akat, 2020); Ancient Theatre and Performance Culture Around the Black Sea (eds. David Braund, Edith Hall ve Rosie Wyles, 2019). Ayrıca, önemli bir gelişme olarak bölgede yeni görsel-ışitsel projeler oluşturuldu.¹⁶

Bu noktada hem ilk proje olması hem de bir araştırma arşivi olarak özgün bir arka plan sunması açısından KARMA’nın rolünü anlatmak gerekmektedir. Latour’un yaklaşımına göre incelenen ve kataloglanan ağların boyutlarının KARMA içerisinde genişletilmesi, genişleyen ağların kesişen kümelerle dönüşmesi ve kesişen kümelerin ortak alanlarına ilişkin çalışma ve veri eksiklikleri yeni bir yaklaşımı zorunlu kılmıştır. Bu yeni yaklaşım ihtiyacı 2014 sonrasında yürütülen ortak araştırma faaliyetleri ile giderek daha da belirgin hale gelmiştir. Aynı dönemde Akat, konservatuvardaki lisans öğrencileri için “Müzik Arşivciliği” başlıklı bir ders modülü tasarladı ve öğrencilerinin bir kısmı arşivsel konularda bilgi edinmek ve pratik yapmak için arşivin Digi-Lab’ında da çalışıyordu. Bu dersler sırasında Akat, odağını alan araştırmasından kesişim kümelerine doğru genişletti ve aynı zamanda alana hem tarihsel kaynaklardan hem de kişisel deneyimlerden yola çıkarak mikro bir perspektiften yaklaşılmaya başladı. Bu onu bir tür “odaklanma stratejisi”¹⁷ benimsemeye teşvik etti. Akat bu terimi etnomüzikolojik araştırmalara uyarladı ve 2015 yılından itibaren KARMA aracılığıyla arşivlemede odaklanma stratejisi modelini kullandı. Onun yaklaşımına göre:¹⁸

¹⁶ KARMA’nın yanı sıra OLKAS Projesi’ni hatırlatmak gerekir: “Ege’den Karadeniz’e – Doğu’nun Deniz Yollarında Orta çağ Li-manları” (2012-2013), “Polifoni Projesi – Bilinmeyen Ukrayna” (Müzik Folklorunun Çevrimiçi Bir Arşivi) (2018), Müzik, Tiyatro ve Güzel Sanatlar Akademisi, Moldova “Moldova Cumhuriyeti’nin Müzikal Mirası (Folklor ve Kompozisyon): Güncelleme, Sistemleştirme, Dijitalleştirme Projesi” (2015-2019).

¹⁷ Bir tür rekabet stratejisi olan odaklanma stratejisi, genellikle pazarlamada kullanılan bir terimdir; Michael Porter’in (1980) arketip üç stratejisinden biridir ve belirli bir alıcı grubunun ihtiyaçlarına diğer tüm rakiplerden daha iyi hizmet etmeyi amaçlamaktadır. Porter’a (1980, 294-295) göre, korunan niş, küresel veya ulusal odaklanma gibi rekabet etme yollarından biridir: “Odaklanma stratejisi her zaman elde edilebilecek toplam pazar payı üzerinde bazı sınırlamalar anlamına gelir” (Porter, 1980, 40) ve niş bir pazarın tanımlanmasını ve bu pazarda benzersiz bir ürün veya hizmetin piyasaya sürülmesini ifade eder. Dolayısıyla, bir şirket odaklanma stratejisi kullanıyorsa, coğrafi pazarlara veya belirli bir müşteri grubuna odaklanabilir.

¹⁸ Bu alıntı Akat’ın ders notlarından derlenerek hazırlanmıştır ve daha önce yayınlanmamıştır.

Karadeniz ve dünyadaki tüm alanlar, deniz ve hava sahaları da dahil olmak üzere, devletlerin siyasi rekabet alanı içerisindedir. Bu rekabet alanları kültür üzerinden farklı şekillerde ortaya çıkmakta ve özellikle yerel kültürel ürünlerin sahiplenilmesinde kendini açıkça göstermektedir. Burada yapılması gereken küresel ve ulusal stratejileri aşarak yerele daha fazla odaklanmaktır. Bunun için de her türlü ikilemi, çelişkiyi, karamsarlığı ve spekülasyonu bir kenara bırakmak gerekir. Kültürel geçmişlerde ve müzik pratiklerinde farklılıkları tereddüt etmeden yakalamak, nişi keşfetmemizi sağlar. Bundan sonra yerel kültür ürünlerindeki nişi korumak, anlamak ve ağların bağıntılarını tanımladıktan sonra alana yeniden odaklanmak gerekir. Yeniden odaklanmada belirleyici olan, ağların nasıl genişlediğinin ve farklı ağların nerede kesiştiğinin izini sürmektir. Kesişen ağlar çok sayıda ve çeşitli olabileceği gibi simetrik ya da asimetrik de olabilir. Bu durumda farklılıklar kadar benzerlik ve aynılık faktörleri de dikkate alınmalıdır. Öte yandan, yeniden odaklanma rastgele olmamalıdır; her yere odaklanmak bir araştırmacı için çok fazla zaman kaybı anlamına geleceğinden, yeniden odaklanma amaca ve ağ analizine dayalı olmalı ve odaklanma durumu gerektiğinde tekrarlanmalıdır. (Akat 2015, Ders Notları)

Akat'ın odaklanma stratejisi modeli üzerinden KARMA'daki ilk uygulama, önceki çalışmalar ekseninde belirlenen ağların kesişim alanlarından veri toplanmasıyla başladı. Bu kapsamda, işbirliği yapılan ortaklarla yeni saha çalışması projeleri düzenlemek ve arşiv verilerini paylaşmak gibi faaliyetler hem Türkiye'de hem de Karadeniz çevresinde yaygınlaştırıldı. Dolayısıyla arşivin başlangıçtaki temel stratejisi olan ve daha çok farklılıklara odaklanan mikro bakış açısı, ağların kesişim alanlarına yönelik odaklanma stratejisi ile farklı bir boyuta taşındı. Bunun sonucunda KARMA, Karadeniz kültür havzasındaki belirli alanlarda makro perspektiflerin kullanılması için uygun bir zemin sağlamaya başladı. Böylece adım adım Karadeniz müziği çalışmalarında mikro ve makro perspektiflerin¹⁹ birlikte kullanılabileceği bir yapı oluşturulurken, değişimi yücelten ilişkilere odaklanma ilkesi kesintiye uğramadan sürdürülmüştür. Bu bağlamda KARMA aracılığıyla Karadeniz müziğini yeniden düşünmenin yolu açılmış, farklı yeni yaklaşımlar için taze bir zemin hazırlanmış oldu. Çünkü arşiv koleksiyonlarında, bugün aynı bölgelerde unutulmuş ya da kullanılmayan ezgiler üzerinden Karadeniz'in etnomüzikolojik geçmişi hakkında bize fikir verebilecek çeşitli kaynaklar bulunmaktadır. Ayrıca bu materyallerin bir kısmı, ilgili bölgelerin geçmişinde toplulukların kültürel dönüşüm süreçlerine ilişkin analizler yapılmasına da olanak sağlamaktadır. Bölgeden bölgeye pek çok karakteristik özellik olsa da arşiv koleksiyonları bize Karadeniz kültür havzasında çalınan çalgılar, ezgiler, motifler, ritim yapıları ve dil özellikleri açısından önemli benzerlikler olduğunu da göstermektedir. Öyle ki, aynı ezgilerin bazen aynı ve/veya farklı isimlerle, bazen de aynı ve/veya farklı konu ve/veya içeriklerle ilgili coğrafyalarda yayılabilirdiği görülebilmektedir.

Örneğin, Adolf Dirr'ın Kafkasya 1909-1914 koleksiyonunda bulunan bir şarkı "Hasan"ın hikâyesini konu eder. Aynı hikâyeyi benzer bir ezgiyle Prusya Kraliyet Fonografi Komisyonu Birinci Dünya Savaşı Esirleri Kayıtları 1915-1918 koleksiyonunda da bulabiliriz, burada bir Kırım Tatar esiri şarkıyı neredeyse aynı sözlerle söylemektedir. Ve son olarak, bu halk şarkısını Türkiye Radyo Televizyon (TRT) Arşivi koleksiyonunda ve TRT Türk Halk Müziği Repertuarında "Drama Köprüsünü Gece mi Geçtin?" adıyla görürüz ki bir Rumeli²⁰ türküsü olarak kayıtlara geçmiştir. Türkü, Anadolu'nun dört bir yanında da söylenmekte ve halk genellikle bu hikâyeyi bazı farklı varyantlarıyla bilmektedir. Bu türkü, KARMA aracılığıyla Karadeniz'in dört bir yanındaki ağların izlerinin nasıl takip edilebileceğinin sadece bir örneğidir. Bu bağlamda KARMA bize Karadeniz müziğine hem geniş hem de dar bir perspektiften odaklanma fırsatı sunmaktadır.

¹⁹ Akat'a göre, Karadeniz müziği çalışmalarında mikro ve makro perspektifler önce birbiri ardına, sonra da birlikte ele alınmalıdır. Ayrıntılı bilgi için bkz. Akat 2021.

²⁰ Osmanlı İmparatorluğu'nda 14. yüzyıldan itibaren Balkanların güneyine verilen isimdir.

Güncel Uygulamalar

Walter Benjamin'in kültürel-tarihsel yöntemi, medya kuramcısı Jussi Parikka'nın Medya Arkeolojisi'nde belirttiği gibi, "modernitenin yavaş yavaş ortaya çıkışının çok katmanlı bir kazısı için atık, moloz ve yıkıntıları başlangıç noktası olarak alır" (2012, s. 90). Dolayısıyla görsel-işitsel arşivler, görsel-işitsel kaydın ilk günlerinden bu yana zaman içinde biriken bu "atık" yığınlarını aktaran son derece değerli medya depoları ve modern bellek kurumları olarak tanımlanabilir. Aslında, zamanın anıtları olarak müzik arşivleri, birçok tarihsel çalışmanın örtük başlangıç noktasıdır. Bu önemlerine rağmen, birçok az gelişmiş veya gelişmekte olan ülkede uzun süre neredeyse göz ardı edilmiş veya kurumlar ve hatta etnomüzikologlar tarafından genellikle arka plana atılmışlardır.

KARMA'nın çalışmaları 2018 yılında eşi benzeri görülmemiş bir şekilde kesintiye uğramıştır. Süreç aslında 2016 yılının ikinci yarısında Karadeniz Teknik Üniversitesi'nin bölüneceğine dair yoğun söylentilerle başlamıştı. Bir süre sonra, 2017 yılında bütçe kısıtlamaları nedeniyle Midas Dijital Arşiv Yazılımı ile yapılan anlaşma iptal edildi. KARMA, web üzerindeki dijital verilerini kaybetmekle karşı karşıya kaldı ve yeni bir arşivleme yazılımı satın almak mümkün olmadığı için tüm çevrimiçi veri tabanını çalışmalarını durdurmak zorunda bırakıldı. Ve nihayet Mayıs 2018'de Karadeniz Teknik Üniversitesi resmen ikiye bölündü ve Devlet Konservatuarı (dolayısıyla arşiv de) yeni kurulan Trabzon Üniversitesi'ne bağlandı.

Yeni üniversitenin ilk ayları belirsizliklerle geçti. KTÜ'de konservatuar ve merkez kütüphanenin farklı yerleşkelerde bulunması ve bölünme sonrası bu iki birimin farklı üniversitelere bağlanması nedeniyle arşivin sadece eşyaları değil, çalışma odaları, teknik donanımı ve hatta çalışanları da üniversiteler arasında paylaştırıldı. 2019 yılı başında ise Konservatuar binasının yeni üniversitenin rektörlüğüne dönüştürülmesi nedeniyle arşivin basılı koleksiyonları da yer sorunu sebebiyle dışarıda yersiz bırakıldı. Koleksiyonlar, ancak 2019 yazında Trabzon Üniversitesi'nde âtıl bir alanın yeniden yapılandırılmasıyla bir araya getirilebildi.²¹ Böylece en azından KARMA'nın koleksiyonları hayatta kalmış ve arşivin fiziksel altyapısı yeniden kullanışlı hale getirilmiş oldu. Ancak bu girişimler, geçerli bir dijital arşiv sisteminin yeniden kurulması ve arşivin veritabanının transfer edilmesi için yeterli olamadı. Akat, 2019'un son çeyreğinde arşivdeki ve konservatuardaki tüm görevlerinden ayrılarak İstanbul Üniversitesi'ne geçti ve ardından KARMA'nın sorumluluğunu Nural üstlendi.²² Akat o dönemde arşivin gelecek hedeflerini de Nural'a devretti, buna göre kaybolan dijital varlıkların kurtarılması, gerekli çalışanların yeterli düzeyde sağlanması, kesintiye uğrayan uygulamaların sürdürülmesi, yeni saha çalışmalarının desteklenmesi, araştırma projelerinin hazırlanması, yeni uluslararası ortak faaliyetlerde yer alınması ve profesyonel ilişkilerin geliştirilmesi öncelikler haline geldi. Ve bu öncelikli hedefler 2020 yılının ikinci yarısından itibaren Trabzon Üniversitesi'nin sağladığı imkânlar dâhilinde yapılmaya başlanabildi. Bu süreçte öncelikle dünyada bilinen dijital müzik arşivleme standartlarına uygun yeni bir sistem oluşturulması ve farklı materyal türleri için dijitalleştirme süreçlerinin yeniden gözden geçirilmesi gerekmekteydi. Öte yandan, dönüştürülen arşiv malzemelerinin depolanması ve dijital olarak korunması için mevcut tekniklerin geliştirilmesi ihtiyacı ortaya çıktı.

Dijital koruma, üzerinde uzlaşılmış ilkeler ve sonuçlar bütünüdür. Bu nedenle korunacak dijital materyalin öngörülebilirlik, kapsamlılık, birlikte çalışabilirlik, etkileşimlilik ve

²¹ Bu gelişme Hasan Karal (Rektör Yardımcısı) ve Arda Nural'ın öncülüğünde olabilmıştır. Abdullah Akat (dönemin Devlet Konservatuarı Müdürü) ve KTÜ Merkez Kütüphanesi Müdürü arasında yapılan uzun görüşmelerin ardından, KTÜ'de kalan bazı ses ekipmanları, sunucular, bilgisayarlar, yazıcılar ve masa, dolap, kitap ve belge rafları gibi mobilyalar arşive geri taşındı. Bazı yüksek lisans öğrencilerinin de yardımıyla arşivin iç mekânları düzenlendi ve tüm malzemeler uygun yerlere yerleştirildi.

²² Akat, bugüne kadar Nural ile iş birliği içinde KARMA için gönüllü olarak çalışmaya devam etti.

sürdürülebilirlik özelliklerine uygun olması gerekmektedir. Bu özellikler de dijital arşivleme yapan farklı kurumların görev yapılarını ve diğer kurumlarla olan ilişkilerini sürekli değiştirmektedir. Neil Beagrie dijital alandaki bu değişimleri şöyle sıralıyor: değişen dağıtım kalıpları, değişen zaman koruma, fikri mülkiyet hakları ve arşivleme haklarındaki değişiklikler, globalizasyon, bilgi patlaması, yayınlar ve kayıtlar, kültürel kayıt ve özel koleksiyoncunun rolü (2003, s. 3-4).

Amerikan Kütüphane Derneği ise dijital korumayı üç şekilde tanımlar: kısa, orta ve uzun. ‘Uzun’ tanım bize tüm süreçlerin bir kombinasyonunu sunmaktadır:

Dijital koruma, medya arızası ve teknolojik değişimin zorluklarına bakılmaksızın, doğru lanmış içeriğin zaman içinde doğru bir şekilde oluşturulmasını sağlamak için politikaları, stratejileri ve eylemleri birleştirir. Dijital koruma hem doğuştan dijital hem de yeniden biçimlendirilmiş içerik için geçerlidir. Dijital koruma politikaları bir kurumun dijital içeriği gelecekte kullanılmak üzere koruma taahhüdünü belgeler; korunacak dosya formatlarını ve sağlanacak koruma düzeyini belirler; ve dijital bilginin sorumlu bir şekilde yönetilmesine yönelik standartlara ve en iyi uygulamalara uyulmasını sağlar. Dijital koruma stratejileri ve eylemleri içeriğin oluşturulması, bütünlüğü ve bakımını ele alır. (American Library Association, 2007)

Tüm bu görüşler göz önünde bulundurulduğunda, dijital korumanın aslında dijitalleştirme sürecinin hem öncesindeki hem de sonrasındaki organizasyonel adımları ifade ettiği söylenebilir. Bu nedenle dijital koruma sürecinin iyi işlemesi için arşiv standartlarının geliştirilmesi ve birlikte çalışabilir arşiv sistemlerinin kurulması çok önemlidir. Bu noktada tasarlanan arşivin ihtiyaçlarına göre açık, kapalı ya da karma modellerin uygulanması ve arşivin çalışma sisteminin şekillendirilmesi gerekecektir. Günümüzde dijital müzik arşivlerinin planlama ve uygulama yöntemleri, kalite yönetimi, güncel çalışmaları takip etme gibi sistematik adımlara ihtiyaç duyduğu aşikârdır. Ancak müzik arşivleri, koleksiyon ve teknik altyapı oluştururken başta ekonomik ve yönetsel sorunlar olmak üzere çeşitli zorluklarla karşılaşabilmektedir. Öte yandan, organizasyonel süreç sadece koruma ile sınırlı kalmayıp, dijital materyallerin sergilenmesi ve paylaşılması gibi etik, telif hakkı vb. konuları da içeren durumlarla genişlemekte ve hak çatışmaları yaratabilecek yeni boyutlar kazanmaktadır.²³

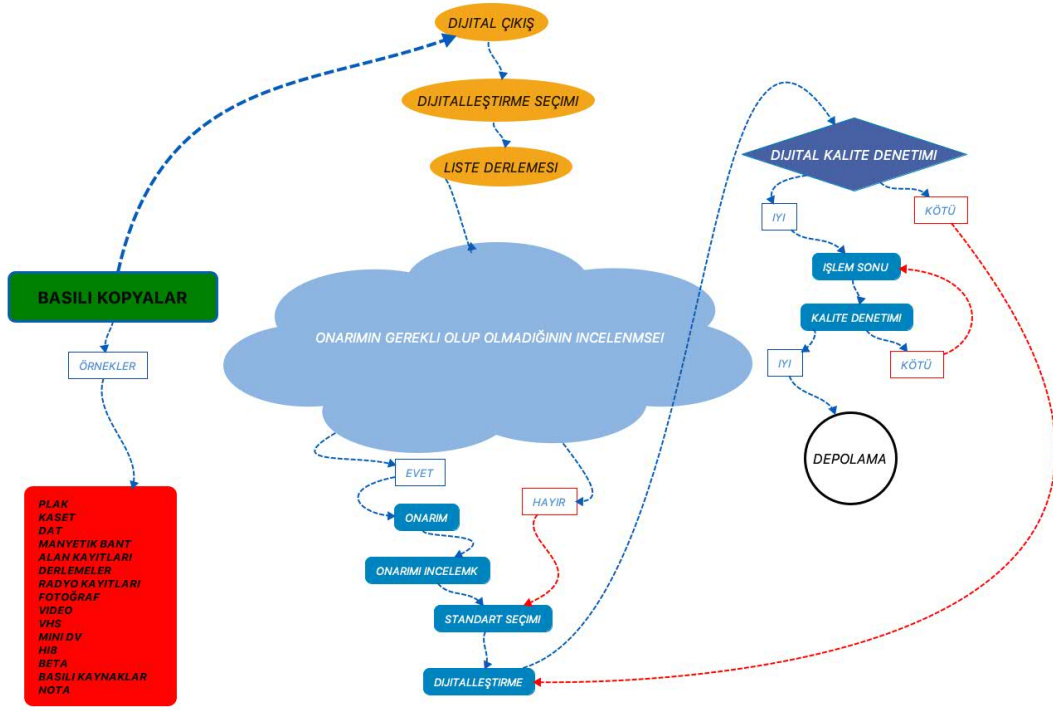
KARMA’nın dijital uygulama adımlarını ve çalışma prosedürlerini yeniden şekillendirirken Ya-Ping Wang ve Mei-Chih Chen (2010) tarafından Tayvan e-Öğrenme ve Dijital Arşivler Programı ve Tayvan Dijital Arşivleri Genişletme Projesi kapsamında hazırlanan dijitalleştirme prosedürleri kılavuzundan geniş ölçüde yararlandık.

Bu doğrultuda KARMA, Wang ve Chen’in uyguladığı ve ön işlemler, dijitalleştirme işlemleri, veri koruma ve katma değerli uygulamalar olmak üzere dört ana adımdan oluşan modeli referans almıştır (2010, s. 43). Daha sonra bu modeli görsel-işitsel alanda doğuştan dijital nesneler ve doğuştan dijital olmayan nesneler için ayrı başvuru formlarına dönüştürdük (Şekil 2).

Öte yandan KARMA için hazırlanan çalışma prosedürlerinin bir an önce uygun yazılımlarla desteklenmesi gerekiyordu. Ancak planlanan uygulama adımlarına uyumlu bir arşiv yazılımı satın alıp modifikasyonları ile zaman kaybetmek yerine, inisiyatif alıp doğrudan KARMA’ya özel bir metadata yazılımı geliştirmenin daha uygun olacağına karar verdik. Buna göre 2020 yılının son çeyreğinde Akat tarafından hazırlanan metadata ağacı²⁴ üzerinden Nural tarafından geliştirilen içerik, Trabzon Üniversitesi’nin yeni oluşturulan Bilgi İşlem birimine sunuldu ve süreç başlatıldı. Buna istinaden KARMA metadata yazılımı 2021 yılında Trabzon Üniversitesi Dijital Dönüşüm ve Yazılım Ofisi tarafından tüm bileşenleri ile yeni bir yazılım olarak oluşturulmuş oldu.

²³ IASA (International Association of Sound and Audiovisual Archives) düzenli olarak gerçekleştirdiği sempozyumlar ve yayınlarla bu alana önemli katkılarda bulunmuştur. Bunlardan ikisi, daha çok dijital korumanın etik ve stratejik yönlerini anlatan “IASA-TC 03” ve dijital ses nesnelerinin korunmasına ilişkin bir uygulama el kitabı olan “IASA-TC 04”’tir.

²⁴ Metadata ağacı KARMA’nın epistemolojik arka planı temel alınarak hazırlanmış, üst ve alt başlıklar Dublin Core, Marc ve Kongre Kütüphanesi gibi kataloglama sistemleri referans alınarak oluşturulmuştur.



Şekil 2. KARMA'da Nesne Dijitalleştirme Akış Şemasının Bir Parçası.

KARMA metadata arşiv yazılımı Türkçe ve İngilizce olarak hizmet vermek üzere hazırlanmıştır. Yeni bir yazılım olması nedeniyle test aşaması veri girişi ile eş zamanlı olarak yürütülmektedir. Bugüne kadar yaklaşık 1500 veri girişi yapılmış ve tespit edilen birçok hata düzeltilmiş olup, halen tespit edilen hatalar için çözüm bulma çalışmaları devam etmektedir. Bir nesnenin farklı versiyonlarına bir katalog kaydı üzerinden erişilebilmesi, her verinin kendi etiketi üzerinden detaylı bilgi sayfasına gidebilmesi, bir dijital verinin aynı versiyonlarını tespit ederek sistemdeki gereksiz veri yükünü azaltma seçeneği sunması, verilerin birden fazla kişi tarafından eş zamanlı olarak oluşturulmasına veya güncellenmesine olanak sağlaması ve geliştirilmeye açık bir zemine sahip olması yazılımın önemli avantajlarıdır.²⁵

KARMA metadata yazılımı, sadece arşivin kaybolan dijital özelliklerinin geri kazanılması için bir çözüm bulmayı değil, aynı zamanda eksikliklerini gidererek müzik arşivciliği alanına da önemli bir katkı sağlamayı hedeflemektedir. Ve bunu müzik arşivleri için federe bir arama sistemine katılmaya veya böyle bir sistemin mimarisini tasarlamaya katkıda bulunabilecek bir adım olarak görüyoruz. Ayrıca KARMA, yeni uluslararası iş birliği faaliyetlerinde yer almak ve profesyonel ilişkiler geliştirmek de dahil olmak üzere diğer hedefleri üzerinde de çalışmaya devam etmektedir.

ICTM Güneydoğu Avrupa (SEE) Müzik ve Dans Çalışma Grubu'nun 7. Sempozyumunu 2020 yılında Trabzon'da düzenlemek, arşivi tanıtmak ve KARMA'yı Karadeniz müziğindeki yeni

²⁵ Metadata yazılımının ileride hem lokal hem de internet üzerinden kullanıcılara hizmet vermesi planlandığından Asp.net altyapısı kullanılmış ve veritabanı MS SQL ile hazırlanmıştır. Veri güvenliği raid 5 altyapısı kullanılarak oluşturulmuştur. Bu altyapı sistemdeki hard disklerden herhangi biri bozulsa bile veri kaybı olmadan sisteme yeni bir hard disk takılmasına olanak sağlamaktadır. Ayrıca veri sızıntısını önlemek amacıyla yazılım üzerinde farklı kullanıcı yetkilendirmeleri oluşturulmuştur. Yazılım, web arayüzünde Ana Sayfa, Kayıt Ol, Giriş, Hakkımızda, İletişim, Bağlantılar, Randevu Formu, Ziyaret ve Çalışma Saatleri gibi temel sekmelerin yanı sıra basit ve gelişmiş arama seçeneklerine sahiptir.

perspektiflere odaklanmanın temeli olarak tanıtmak için açıkçası çok çaba gösterdik. Covid-19 pandemisi nedeniyle süreç planlandığı gibi işlememiş ve sempozyum 2021 yılında online olarak gerçekleştirilmiş olsa da bu sempozyum sonrasında ICTM Güneydoğu Avrupa Çalışma Grubu çatısı altında “Karadeniz Kültür Havzasında Müzik ve Dans” başlıklı bir alt çalışma grubu oluşturuldu. KARMA’nın arşiv koleksiyonlarının gelecekte bu alt çalışma grubunun odaklanmış çalışmalarına paralel olarak büyümesini bekliyoruz.

Sonuç

Bu makalede KARMA’nın kuruluşundan bu yana geçirdiği süreçler çeşitli açılardan ele alınmıştır. Arşivin fiziki koşulları, teknik donanımı, çalışanları ve dijital altyapısı büyük değişimler geçirmiş olsa da epistemolojik arka planı ve bu çerçevede yürütülen çalışmalar ve oluşturulan koleksiyonlar arşivi her zaman canlı ve güncel tutmuştur. KARMA, görsel-işitsel kayıtları, ilgili belgeleri ve bu deniz-çevresi kültürünün müziğine dair bize bir şeyler söyleyebilecek her türlü eski ve yeni kaynağı bir araya getirerek Karadeniz’in geçmiş ve günümüz müziğine dair yeni bağlantıları ortaya çıkarma fırsatı sunmaktadır. Coğrafyanın büyüklüğü düşünüldüğünde KARMA’nın henüz yolun başında olduğu söylenebilir. KARMA’nın koleksiyonları, elde edildikleri döneme ilişkin bazı fikirler verirken, bugün aynı bölgede unutulmuş ya da kullanılmayan ezgiler de bölgenin etnomüzikolojik geçmişine tanıklık etmektedir. Ayrıca, ilgili bölgelerin geçmişinde toplulukların kültürel dönüşüm süreçlerine ilişkin analizler yapılmasına da olanak tanımaktadır. Özetle, Karadeniz kültür havzasında daha önce yapılan çalışmaların ve ilgili görsel-işitsel malzemelerin jeopolitik, sosyal ve ekonomik gibi çeşitli nedenlerle oldukça dağınık olması nedeniyle arşiv bugün önemli bir misyonu yerine getirmeye çalışmaktadır.

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Yazım Kuralları

1. Yazılar Windows Word programıyla, Times veya Times New Roman karakteri 12 puntoyla, 1,5 satır aralığıyla yazılmış olmalıdır.
2. Yazıların uzunluğu 8.000 kelimeyi aşmamalıdır.
3. Metinlerin başlıkları bold ve sola yaslı şekilde yazılmalıdır. Başlıkların ilk harfleri büyük yazılmalıdır.
4. Yazar isimleri bold ve sağa yaslı şekilde başlığın altında bulunmalı, yazar soyadı büyük harflerle yazılmalıdır. Yazarın unvan, bölüm, kurum ve e-mail bilgisi yazarın isminin sonuna dipnot eklenerek verilmelidir. 2019 yılı itibarıyla tüm yazarların ORCID (Open Researcher and Contributor ID) numarasının olması ve yazar bilgisi dipnotunda verilmesi gerekmektedir.
5. Türkçe özgün makaleler için verilecek özet “Öz” başlığı altında, 150 kelimeyi geçmeyecek şekilde verilmelidir. Tüm makalelerin ayrıca İngilizce dilinde de özeti verilmelidir. İngilizce dilinde verilecek özet “Abstract” başlığı altında olmalı ve yine 150 kelimeyi geçmemelidir. Önce makalenin Türkçe ve İngilizce başlığı, Türkçe özü verilmeli ve sonrasında 3 ila 5 anahtar kelime verilmelidir. Bunların altına İngilizce öz ve anahtar kelimeler eklenmelidir. Öz ve anahtar kelimeler uluslararası standartlara uygun olmalıdır.
6. Dipnotlar kaynak gösterimi için değil, yalnızca ek bilgi vermek için kullanılır. Dipnotlar sayfa altında numaralandırılarak 10 punto ve 1 satır aralığıyla yazılmalıdır.
7. Metnin içinde yapılan doğrudan alıntı 40 kelimeyi geçiyorsa, yani “blok alıntı” yapılıyorsa ana metinden farklılaştırılmış paragraf olarak gösterilmelidir. Blok alıntı sağ ve soldan 1,25 cm girintili olarak 12 punto ile yazılır ve alıntı sonunda parantez içinde kaynağa atıf yapılır.
8. Metinde şekil, tablo, resim vb. kullanılacaksa ilgili yere, metinle arasında üstten ve alttan birer aralık bırakılmak suretiyle yerleştirilmelidir. Mümkün olduğu kadar bilgisayar aracılığıyla hazırlanmış görseller kullanılmalı, tarayıcıyla en az 600 dpi çözünürlükte “tiff” veya “jpg” şeklinde taranmış olarak metne yerleştirilmelidir. Resimler birbirini izleyerek numaralandırılmalıdır. Her resmin altına numarası ile birlikte kısa bir açıklama, ortalananmış olarak yazılmalıdır.
9. Metin içerisinde ve kaynaklar bölümünde kaynak gösterimi için American Psychological Association (APA) tarafından yayımlanan *Publication Manual of APA* (2020) adlı kitapta belirtilen kurallar esas alınmalıdır.
10. APA’ya uygun biçimde metin içinde atıf yapma ve bibliyografya oluşturma örnekleri aşağıda verilmiştir.
11. Metnin ekleri, her bir ek ayrı sayfada olacak şekilde, kaynakçadan sonra verilmelidir.

Guide for Authors

1. Articles submitted should be sent in Microsoft Word (.doc or .docx) format. Body text should be written in Times New Roman 12 pt. and 1.5 line spacing.
2. The articles should not exceed eight thousand words.
3. Headings should be written in bold and left aligned. First character of the heading should always be written with a capital letter.
4. Name of the author should be written in bold and right aligned whereas surname should be written with capital letters. Title, faculty, department and email address of the author should be added under the footnotes section; and be given following the name of the author. Starting from 2019, all authors should have an ORCID (Open Researcher and Contributor ID) number which is to be included in author's information footnote.
5. Abstracts of articles written in English should be given under the heading of "Abstract" and should not exceed 150 words. It is also a requirement for abstracts to be given in Turkish language, again without exceeding 150 words limit. After the title of the article, Turkish heading, abstract and keywords (of 3 to 5) are given; Turkish abstract and keywords should follow. Abstract and keywords should comply with international standards.
6. Footnotes must only be used to address additional information, not for referencing; They must be given under the page, numbered correspondingly, and their typing style must be set to 10 pt and 1 line spacing.
7. Quotations exceeding 40 words, i.e. block quotations should be separated from main paragraph and written as a separate one. Block quotations should be indented by 1,25 cm of both sides and should be written in 12 pt.
8. Images, shapes or tables should only be used with a space left perpendicularly. Shapes used should be prepared digitally where possible. Scanned documents should have 600 dpi and sent as "tiff" or "jpg" format. Shapes must be numbered consecutively. A short explanation should be centered under the image containing its number.
9. In-text citation and bibliography must comply with the rules found in *Publication Manual of American Psychological Association* (APA) (2020) published by American Psychological Association.
10. APA referencing examples are given below.
11. Each appendix should be given in separate pages. Appendices should be given after the references section.

APA İin rnekler

Metin İinde Kaynak Gsterme

- Yazarın adı metnin iinde gemiyorsa alıntı yapıldıktan sonra, parantez iinde yazarın soyadı, yayın tarihi ve sayfa numarası, virgllerle ayrılarak yazılır.
(Moran, 1983, s. 34)
- Yazarın adı metnin iinde geiyorsa, yazarın soyadının ardından parantez iinde yapının tarihi yazılır ve alıntının sonunda sayfa numarası bilgisi verilir.
Moran (1983) ... (s. 34)
- Tek bir sayfaya gnderme yapıldıėında “s.”, birden ok sayfaya gnderme yapılıyorsa “ss.” yazılır.
- Matbu kaynaklardan tırnak iinde alıntının yapıldıėı her durumda belirli bir sayfa numarasına referans verilmesi gerekir.
- İki yazarı olan yapıtlara gnderme yapılırken her iki yazarın soyadı verilir.
(Madran ve Snmez, 2019, ss. 17-18)
- Ü ve daha fazla yazarı olan yapıtlara atıf yapılırken ilk yazarın soyadından sonra “vd.” kısaltması eklenir.
(Koak vd., 2012)
- Kurumlara ilk getiėi yerde kısaltma olmadan, sonraki alıntılarla kısaltmayla referans verilir.
İlk alıntı: (Milli Eėitim Bakanlığı [MEB], 2020)
Sonraki alıntılar: (MEB, 2020)
- Aynı yazara ait aynı yıl yayımlanmıř iki ya da daha fazla yapıta gnderme yapılıyorsa yayın yılına alfabetik sırayı izleyen harfler eklenir.
(Moran, 2000a)
(Moran, 2000b)

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Uyarı: Cilt bilgisi yer almayan dergilere referans verilirken derginin sayısı parantez içinde verilir ve italik dizilmez.

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Kaynaklar askılı sistemde yazılmalıdır.

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