

The index of Nâyî Ali Dede's notebook as Rauf Yekta's reference source

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Abstract

In recent years, thanks to the state and private archives being opened to the public, a lot of new information has started to emerge. When sources are subjected to in-depth analyses, much existing information can be reinterpreted. The ITU Ottoman Turkish Music Research Group, which has worked on three archives to date, has brought a selection from Rauf Yekta Bey's archive, which was inaccessible for 80 years, to interested readers through the book Rauf Yekta Bey'in Musiki Antikaları. The index numbered N-153/2, which is included in this book and written in Yekta Bey's handwriting, is at the centre of our article. As a matter of fact, it is understood that this index was copied by Rauf Yekta Bey from a Hampartsum notebook believed to have been written by Nâyî Ali Dede, and that it was an important reference source for him. Based on its relations with other notebooks in the Yekta archive, the index also provides important clues about Nâyî Ali Dede's notebook and helps to reveal new information about other sheet music collections. Some studies on the subject are sceptical about Nâyî Ali Dede's authorship of the notebook due to his living dates and emphasise that he could only have been a collector. To examine Nâyî Ali Dede's relationship with Hampartsum notation, the index was also compared with the notebooks believed to be Hampartsum autographs in terms of repertoire and notational practices. Before that, the notebooks believed to be Hampartsum autographs were examined, and it was discussed whether they could have been written by Hampartsum Limonciyan and various conclusions were drawn about the subject.

Keywords

indexes, Hampartsum notation, Mevlevi Music, Nayi Ali Dede, Rauf Yekta's archive, manuscript

Introduction

In the second half of the 19th century, with the widespread use of Hampartsum and Western notation, many prominent members of society patronised the copyists (Tr. Notacı) of their time and ensured the notation of makâm music pieces. Thus, the first large-scale written collections began to be formed. Among these music patrons were state officials such as Ethem Paşa, Necip Paşa and Halim Paşa, and members of religious orders such as Baba Raşid Efendi and Aziz Dede, as well as figures such as Rauf Yekta Bey, Abdülkadir Töre and Hüseyin Sadettin Arel (Üngör 1966a, Üngör 1966b). Thanks to the curiosity and

endeavours of such interested people, a significant part of the music of the period was recorded. It was not possible to make use of the collections in state institutions for many years because the sheets were not classified. For example, the collections of Halim Paşa and Dr. Hamit Hüsnü Bey at Istanbul Radio, and the collections of Levon Hancıyan, Bogos Hamamcıyan and İsmâil Hakkı Bey at Ankara Radio were closed for many years, and then introduced to the relevant audience by a committee through the "TRT Külliyyat" and "Geçmişin Ruh İzleri" projects, and were transferred to the Presidency's library of manuscripts and opened up by the decision of the

committee.¹ The Hüseyin Sadettin Arel collection was donated to Istanbul University Institute of Turcic Studies (Türkiyat Araştırmaları Enstitüsü) in 1956, and was made available after its classification was completed.²

Today, the opening up of both institutional and private archives has paved the way for the emergence of national and international projects. In 2009, the first major project was initiated by the Department of Ethnomusicology at the University of Würzburg. The aim of the project is to find original manuscripts written in different notations and to bring them together in a large repository. With the international Corpus Musicae Ottomanicae (CMO) project carried out by the Institute of Musicology at Münster University in Germany under the direction of Prof. Dr. Ralf Martin Jäger, manuscripts notated in both Hampartsum and Western notation found in Istanbul libraries have been obtained and digitised.³

Most of the late 19th and early 20th century written repertoires are still in private archives. Due to the scarcity of written sources, it was very important to initiate classification, identification and examination studies for private archives other than the sources in the libraries of institutions and organisations. With this very intention, the first study on the personal archive of the ûdî, composer Ali Rifat Çağatay (1867-1935), one of the most important figures representing

the transition period in Turkish Music at the beginning of the 20th century, has also led to the creation of a group and a project with a similar mission. Thus, the Ottoman/Turkish Music Research Group (OTMAG), which aims to contribute to the field of musicology by examining private music collections which contain the primary sources of Turkish music and which have not been unearthed so far, was officially established in May 2014 under the coordination of Prof. Dr. Nilgün Doğrusöz within the Istanbul Technical University Turkish Music State Conservatory. So far, studies have been carried out on the collections of Rauf Yekta, Ali Rifat Çağatay and Dürrü Turan (1883-1961).⁴ The entire archive in the possession of Alp Altınar, the grandson of Ali Rifat Çağatay, and with the consent of Cem Yektay, the grandson of Rauf Yekta Bey, selections from the Hampartsum notebooks in Rauf Yekta Bey's archive have been shared with the reader in the resulting book.⁵ *Rauf Yekta Bey'in Musiki Antikalari* stands in a privileged place among these studies. These two special archives have also led to various new studies.

Aim of Research

Rauf Yekta Bey's library has a monolithic index (N-153/2) written in Rauf Yekta Bey's handwriting, and it reflects the imprint information of peşrevs and semâîs, which constitute a large number of pages.⁶ It is understood that this index was based on a Hampartsum notebook belonging to Nâyî Ali Dede (d. ca. 1829). This ownership is indicated by Yekta Bey at the top of the first page of the index. It is also understood that Yekta Bey believed that this Hampartsum notebook, whereabouts of which are unknown, was written by Nâyî Ali Dede. On

¹ See Doğrusöz's foreword as advisor in Demirtaş (2022).

² The most recent classification and cataloguing work on the archive was carried out by Harun Korkmaz between 2013-2017. In addition, the sheet music part of the Şerif Muhiddin Targan collection, which was donated to Süleymaniye Library in 1974, was classified and made available in 2014. In contrast to these collections, which remained inaccessible for a long time, the Ekrem Karadeniz sheet music collection in Süleymaniye Library and the Laika Karabey sheet music collection in İBB Atatürk Library were made available for use within a short period of time after they were donated. (Demirtaş (with Doğrusöz), 2022, p. xxii).

³ The aim of the project is to produce a reliable critical edition based on jointly determined parameters. For detailed information on editions, see <https://www.uni-muenster.de/CMO-Edition/>

⁴ OTMAG has presented its research through many different platforms, such as books, panels, exhibitions, concerts and radio programmes. See Web 1.

⁵ The Dürrü Turan-Münir Turan digital audio archive project has been completed. For details, see Kaya (2019). A book on Dürrü Turan is planned to be published in the near future.

⁶ The first page of the notebook which contains the Hampartsum musical script gives the impression of a worksheet. The following pages contain the aforementioned index, but the first page is missing.

the other hand, the fact that Hampartsum notation was developed in 1812 by a group of Armenians⁷ in Istanbul under the leadership of Hampartsum Limonciyan (1768-1839), and the fact that Nâyî Ali Dede died in 1829, make it necessary to be sceptical about this information. Indeed, Olley (2017, pp. 193-194) claims that there is no concrete evidence that this notation system was used in Muslim musical circles until Hampartsum Limonciyan's death (1839). Suphi Ezgi (1869-1962), in the fifth volume of his book published in 1953, states that three Hampartsum autographs, which he borrowed from Necip Paşa's (1815-1883) library through Zekâi Dede (1825-1897), bear the seal of Nâyî Ali Dede on the title pages. At this point, Olley, based on this seal indicating ownership, suggests that Nâyî Ali Dede may have been a collector, but that Mevlevî musicians did not widely use Hampartsum notation before 1839. On the other hand, it is a well-known fact that Mevlevî musicians also attached importance to the scientific aspect of music and even were pioneers ahead of society in this regard. Nâyî Osman Dede's (1652-1729) notation study, as well as the book studies of Abdülbaki Nasır Dede (1865-1821) and Nâyî Mustafa Kevserî (d. ca. 1770) are important examples in terms of showing the relationship established with music by the Mevlevî tradition.⁸ Various stories of Hampartsum Limonciyan's visits to Mevlevî lodges [Mevlevîhânes] and his contact with Muslim musicians have also survived.⁹ We

attribute an important role to Nâyî Ali Dede, especially since he served as the head of *neyzens* at Beşiktaş Mevlevîhânesi in his last years, and in terms of his possible contact with Hampartsum and his notation. The presence of various descriptions pointing to the Mevlevîhâne in the titles of some scores in the notebooks which are believed to be Hampartsum autographs further supports these stories.¹⁰ However, no conclusive evidence has been found to establish this relationship so far, and perhaps the most concrete of these is the claim, based on the eyewitness testimony of Suphi Ezgi, that Hampartsum notebooks with the seal of Nâyî Ali Dede exist:

Three of Hampartsum's six handwritten notebooks, which I acquired, were taken by my master M. Zekâi Efendi from the library of Necip Paşa, the Minister of

Balyan's (1764-1831) responsibility for the restoration of the Beşiktaş coastal palace (Çırağan area) which was located right next to the Beşiktaş Mevlevîhânesi, may have been the beginning of Hampartsum's relationship with the Mevlevîhâne. On the other hand, Olley (2020, p. 3) suggests that Hampartsum Limonciyan may have learned the *tanbûr* by attending a Mevlevîhâne, perhaps the one in Galata, close to Pera where the Düzyan and the majority of Catholic Armenians had residences. Başer argues that, contrary to popular belief, the *neyzen* (*ney* player) who opened the doors of Beşiktaş Mevlevîhâne to Hampartsum was not Hamâmîzâde İsmâil Dede (1778-1846), but *Neyzen Deli İsmâil Dede* (1808-1860), a composer of instrumental music. This is because Hamâmîzâde İsmâil Dede was in contact with the Yenikapı Mevlevîhânesi. She notes that the limited information about Deli İsmâil Dede was transmitted verbally from the late Mevlevî şeyh [sheikh], musician and poet Ahmed Celâleddin Dede (1853-1946), citing Ergun's book (see Ergun (1942), p. 501). However, Olley (2017, p. 84, in footnote 55) is sceptical of this information because Deli İsmâil Dede was very young at the time. In addition to these thoughts of Başer, Nâyî Ali Dede served as the head of the *neyzens* of Galata, Kasımpaşa and Beşiktaş Mevlevîhânes in 1812 and continued this duty until his death (1829). "Neyzenbaşı şüden Derviş Ali Bey be-dergâh-ı Galata, Kasımpaşa ve Beşiktaş, sene 1227/1812 fi Zi'l-hicce. Derviş Ali Bey, Çalılı derviş Mehmet gibi ve derviş Emin gibi dergâh-ı selâseye neyzenbaşı olmuştur [Derviş Ali Bey, like Çalılı derviş Mehmet and derviş Emin, became the head neyzen of the dergâh-ı selâseye]." (Defter I: 71; Kaya & Küçük (2011), p. 191).

¹⁰ t'ëggë sēmayi' in OA421, p. 67; 'muhayēr t'ëkgē sēmayi' in OA421, p. [76]; 'mavēra, dēvri kēbir mēvlahanēnin' in TA110, p. 04.

⁷ Hampartsum described this in his will as follows: "I, 'Viraço [probably Diratzu] (Tr. Muganni, En. Chanter) Hampartsum' myself developed my method for the science of writing yerajıştağan (Tr. Musiki, En. Music) at the mansion of Düzyan family. However, it was rough [at that time]. We, three of us together, examined (the notation system): Agop Çelebi, with a keen knowledge of the Frankish note, my own knowledge of ipsalitik (ie. Greek music), and his uncle Andon Çelebi, with a good knowledge of Ottoman music" (Demirtaş, 2022, pp. xix-xx). For Yekta's translation in Ottoman (probably from the original with Armenian script) see Doğrusöz (2018), p. 182.

⁸ For further details, see Yalçın (2017); Ekinci (2016); Yalçın (2019). For more information on the contributions of Mevlevî lodges to Turkish music, see also Demirtaş (2007).

⁹ Başer (2014, pp. 6-7) points out that Kalfa Kirkor

Muzika-i Hümayun, and handed to me. Only peşrev and saz semâîs were written in these books. Three of the books had the seal of Nâyî Ali Dede on the title page, indicating that they were his property. One of these books was later acquired by Rauf Yekta Bey and was among his books. The other two were burnt in the house of Necip Paşa's son in the Vezneciler fire. In addition to these, Sadettin Arel has another notebook with the same writing; and there are two others in the library of the Istanbul Conservatory; one of them is small, side-opening, and is among the collection of Nâyî Baba Raşid; the other one was transferred to the library of the Istanbul Conservatory by Necmeddin Koca Reşid, one of the grandsons of Grand Vizier Koca Reşid Paşa, through the poet Yahya Kemal Beyatlı (with the statement that it was presented to the Grand Vizier by Hamparsum). The fact that the words of Mr Yahya Kemal and the writing in the six collections were identical proved that the writing in those notebooks was Hamparsum's. Hamparsum wrote only peşrevs and semâîs in these collections; we have not seen his notation for vocal music. (Ezgi, 1953, p. 530).

As can be understood from his statement quoted above, Ezgi states that the seal of Nâyî Ali Dede on the title pages of the three notebooks that he thinks were written by Hamparsum Limonciyan, only indicates ownership. He also states that two of these notebooks were destroyed in a fire, while the remaining one was later claimed by Rauf Yekta. In another statement on the subject, he mentions that the surviving notebook was kept by Kanuni Hacı Arif Bey (1862-1911) for a while before Rauf Yekta: "*One of the old Hamparsum notated manuscripts was first passed to Kanuni Hacı Arif Bey and from him to Rauf Yekta Bey, the other two were burned in a fire in his [Necmeddin Koca Reşid's] son's house.*" (Ezgi, 1933, p. 4 in NATM/I).

Therefore, it is possible that the notebook

to which the index (N-153/2) belongs and whose current whereabouts are unknown is one of the three books mentioned by Ezgi. Olley (2018, p. 365) comes to a different conclusion in his study, stating that the notebook Yekta acquired from the Necip Paşa collection is another Hampartsum notebook numbered B-4.¹¹ The fact that B-4 was owned by Kanuni Hacı Arif Bey for a while, according to the information provided by Yekta's grandchildren, seems to have led to such an inference.¹² However, B-4 does not bear the seal of Nâyî Ali Dede. N-153/2 is important at this point. The fact that Yekta thought that the notebook to which the index belonged was written in Nâyî Ali Dede's handwriting seems to be related to the possibility that the notebook bears his seal. However, Ezgi's statement that the notebook was written in Hampartsum's handwriting does not coincide with Yekta's assessment of N-153/2 as "written in Nâyî Ali Dede's handwriting". The main focus of our study is to examine this issue. For this purpose, the relationship of the index (N-153/2) with both the notebooks believed to be Hampartsum autographs and other notebooks in the Yekta archive will be revealed and inferences will be drawn. However, for this purpose, it will first be analysed whether these notebooks are indeed Hampartsum autographs.

Methodology

Based on the index of Nayi Ali Dede's notebook, an archival analysis was conducted in terms of content, affiliation, writing styles, physical condition and dates of the notebooks. This analysis attempts to establish an intertextual relationship between the manuscripts. The findings have been compared with both the historical record and recent studies, and as a result, the missing or inaccurate points have been reorganised in the light of new findings, or at least opened to discussion.

¹¹ Since the study by Doğrusöz (2018) had not yet been published at the time he wrote his article, Olley used different numbering and used the code 'RY-4'.

¹² Olley also concluded that the notebook was not written by Hampartsum because of the differences in both repertoire and handwriting.

Findings

The Notebooks Written by Hampartsum Limonciyan, as Mentioned by Suphi Ezgi

Before moving on to this topic, it is useful to

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Language: Turkish

Date [Hicri/Gregorian]: 1231 / 1816

Type of Seal: Personal

Shape of Seal: Dervish hat

Alphabet: Arabic script

Script Type: Ta'lîk

Physical Setting: Engraved

Ornamental Elements: Carnation, tulip

Data Template: Personal seal, Ser-Nâyî Ali Dede, "Bende-i Hazret-i Mevlânâ Ser-Nâyî Ali Dede", 1231



Figure 1. Information on the seal of Nâyî Ali Dede¹⁴

On the date found on the seal (1816), Nâyî Ali Dede was the head of *neyzens*. The presence of the same seal on Nâyî Ali Dede's collections of sheet music by Kantemiroğlu and Kevserî indicates that he also owned these.¹⁵ A drawing of this seal made by Rauf Yekta Bey can also be found in a Hampartsum notebook (N-176) containing *Ayin-i Şerif* (Religious rituals of Mevlevîs).¹⁶

Apart from the three notebooks belonging to the Necip Paşa collection, Ezgi points to three other notebooks that he thinks were also written by Hampartsum, and it is understood that the notebook in the Arel archive is TA110¹⁷ and the notebook in the

take a closer look at Nâyî Ali Dede's seal. On the seal, which is in the shape of a dervish's hat (Tr. *sikke*)¹³, there is the expression "Bende-i Hazret-i Mevlânâ Ser-Nâyî Ali Dede" written in ta'lîk script (see Figure 1).

Conservatory archive is NE203¹⁸. When both notebooks are examined, the significant similarities in terms of handwriting and repertoire give the impression that they were written by the same scribe. Olley (2020, p. 21), who prepared the critical edition of NE203, also argues that the possibility that both notebooks were written by Limonciyan is strong.¹⁹ This supports Suphi Ezgi's statement in 1953. On the other hand, Ezgi mentioned another notebook, also in the

¹⁸ RISM: TR-lüne 203-1.

¹⁹ Based on the confession of Arshag Alboyadjian, Olley (2018, p. 364; 2020, p. 24) states that NE203 may have passed first to his son, Neyzen Zenop, and then to Hampartsum Çerçiyân, and that the notebook, which was previously in scattered folios, may have been gathered together and bound by one of these people (and even the page numbers may have been assigned by them). Olley (2020, pp. 30-31) also states that it is likely that the book passed into the hands of Suphi Ezgi in the 1920s or 1930s (based on the similarity between the Darüelhan scores and the versions in NE203), and that the Latin translations of the Armenian-letter Turkish titles may have been made by Ezgi, while the Arabic-script translations (he also states that these are not literal translations) may have been made by Arel. However, in the manuscript OA353 (TR-lboa TRT. MD.d.353), as we will discuss in the next chapter, we noticed that there is a folio belonging to the same series as NE203, which does not contain any pagination, and that the titles are translated into Arabic script as in NE203. This suggests that the translations were not made by Ezgi or Arel, but by someone else at a much earlier date.

¹³ A dervish hat symbolizes the tombstone and the death of the ego.

¹⁴ See Web 2. It is understood that the image of the seal was taken from a book in the Mehmed Arif-Mehmed Murad section of the Süleymaniye Library. In the catalogue information entered by Tenzile Derin Şahal, Nâyî Ali Dede's date of death is incorrectly written as 1820. The probable reason for the error is that Öztuna's Encyclopedia (TMAS/I), instead of *Defter-i Dervişân*, was taken as a reference.

¹⁵ A fact that the seal was later affixed to the inside cover of the *Kevseri Mecmuası* caused Yalçın to be sceptical about whether Nâyî Ali Dede really kept this notebook in his library. See Yalçın (2019), p. 10.

¹⁶ See Doğrusöz (2018), p. 101.

¹⁷ RISM (Répertoire International des Sources Musicales): TR-lütæ 110.

conservatory library but part of the Nâyî Baba Raşid collection. However, which notebook this is, still remains a mystery. General opinion on the subject is that the notebook referred to is NE211²⁰ due to its small size and the fact that it opens on the short side [landscape format]. In recent studies, this notebook has been identified as NE211 and the focus has been on whether it could have been written by Hampartsum. Indeed, NE211 differs from NE203 and TA110 by being written in Arabic script and by the formal characteristics of the notation it contains. It would be appropriate to be sceptical about the possibility that a name like Suphi Ezgi, who at a very young age copied a considerable portion of the three notebooks belonging to the Necip Paşa collection, which he acquired through his teacher Zekâi Efendi and which contained hundreds of scores, and who devoted a significant part of his life to the study of the compositions in the Hampartsum notebooks to which he had access, could be mistaken. On the other hand, there are no other notebooks in the library today that fit Ezgi's description and that have similar characteristics to NE203 and TA110. In addition to NE203, there are three other notebooks (NE206, NE209, NE210)²¹ written in Armenian-letter Turkish, but they are not written in the early form of Hampartsum notation that Ezgi calls "unmarked" (işaretsiz), and they appear to have been written in the second half of the 19th century. Since there was no catalogue study conducted before 1987, it is not possible to make any inferences about the content of the conservatory archive in 1953 and the changes it underwent afterwards. The information obtained by Değirmenci (2023, p. 52)²² through personal interviews about the history of this archive is as follows:

Opened on January 10, 1917; Darü'l-Elhan was affiliated to Istanbul municipality [Şehremaneti] on January 22, 1927, and

²⁰ RISM: TR-lüne 211-9.

²¹ RISMs (respectively): TR-lüne 206-4, TR-lüne 209-7, TR-lüne 210-8.

²² In footnote 26.

became the Conservatory. On February 5, 1944; it became the Istanbul Municipality Conservatory and finally in 1987 it was transferred to Istanbul University by the municipality. In the historical period between 1917 and 1987, it is known that the institution suffered many fires and was moved. In interviews with Gönül Paçacı and Ruhi Ayangil, who took part in the process of transferring the archive, it was learned that during the transfer of the Darüelhan Archive to Istanbul University, a classification and refinement [tasnif ve tafsiye] committee was established; the documents in the archive were counted by this committee and received with a report.

Therefore, the possibility that a notebook with similar characteristics to NE203 and TA110 was lost during the period between 1953 and 1987 should not be ruled out. Indeed, it is a sad fact that one notebook (NE212) was lost during the library's move in 2007.

NE203 and TA110 share not only handwriting and notation practices but also repertoire. Accordingly, ten pieces appear in both, and the versions are identical to each other. However, the striking point is the location of these scores in the notebooks. These are the ten pieces at the end of both notebooks (Cf. NE203, pp. 16/1 - 18/3 and TA110, pp. 73/1-78). Olley (2020, pp. 16-17) mentions that the series to which NE203 belongs was found in folios, and that NE203 may have been created by the later binding of some of these folios. Accordingly, a comparison of the order of these pieces in the notebooks suggests that it is more likely that the writing of TA110 was completed before the binding of NE203.

"OA405" as Another Hampartsum Autograph

Recent studies suggest that another notebook (OA405) in the Ottoman archive may also be a Hampartsum autograph, as it is similar to NE203 and TA110. The information note on

the inner cover of the notebook, which Tark Kip (1927-2000) quotes as in the catalogue, states that this notebook belonged to Hampartsum's student, Bedros Ağa (1785-1840), and was given by him to Levon Hancıyan (1857-1947): “Çömlekci Bedros Ağa (who was Hampartsum's student), gave this notebook as a gift to Leon Efendi. It contains 71 peşrevs and semâs (from various makams). (This information is as written in the list. 02.03.1982 Tark Kip)” (OA405, p. [i]).²³

This notebook is very similar to NE203 in terms of handwriting, notational practices, and repertoire. Many of the pieces in common are identical versions, which may indicate the existence of a copying practice between the two notebooks. Indeed, it is noticeable that even scribal errors were copied.²⁴ Even if this is not the case, there must have been a common notebook/collection that served as a source for both NE203 and OA405. NE203 and OA405, which contain 70 and 72 instrumental pieces respectively, have exactly 28 pieces in common.²⁵ Although it is difficult to say anything about the chronological hierarchy between the two, it can be argued that the writing of OA405, like that of TA110, began before the binding of NE203 was completed. Olley (2020, p. 16) also indicates that many pieces from NE203 were transferred to both TA110 and OA405, and explains the two main reasons for this conclusion as follows:

There are two main reasons for believing that the pieces in OA405 and TA110 were transferred before the leaves were bound, and that they were copied from NE203 rather than vice versa. Firstly, pieces appear in a different sequence

from the current order of NE203, but nonetheless reflect the order of pieces on individual folios (sometimes with those on the verso preceding those on the recto). Secondly, erroneous groups or passages that are struck out in NE203 do not appear in OA405 or TA110.

In fact, in another notebook (OA353) in the Ottoman archive, which contains mixed content, a folio belonging to the same series as NE203 was found (see Figure 2). On the verso and recto of this folio, there are scores of six more pieces: “Bahri nazik nēyan başı ali bēyin”, “hefdügâh dēvrikēbir kâ[t'ib]”, “garçıgar sēmayi kâ[t'ib]”, “hefdügâh sēmayi kâ[t'ib]”, “bēyat'i saat' pēşrēfi hıdır ağa usuli dūyēk”, “ēvci ara sult'an sēlim dūyēk”.

²³ Original note reads as follows: “Çömlekci Bedros Ağa -(ki Hampartsum'un talebesidir)- bu defteri Leon Efendi'ye hediye etmiştir. İçinde 71 adet peşrev ve semâi vardır (muhtelif makamattan). (Bu bilgi listede yazılı olan şekildedir. 02.03.1982 Tark Kip)”.

²⁴ This manuscript is being edited by Dr. Semih Pelen as part of the CMO project.

²⁵ Different versions of a composition are not accepted as mutual pieces since this possibly does not reflect a copying practice.

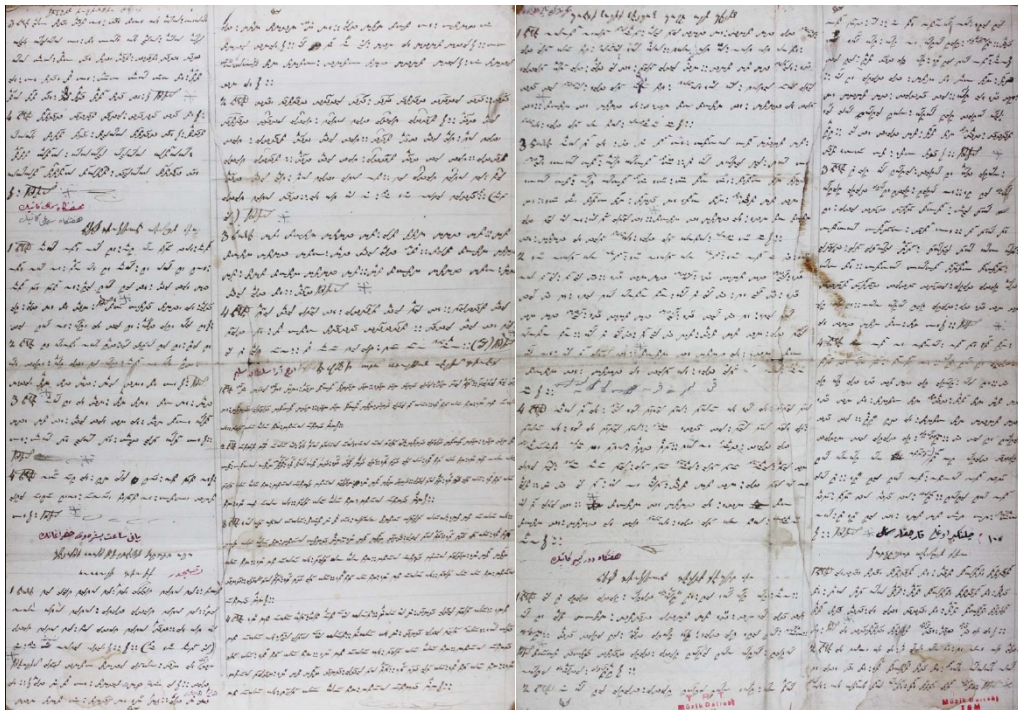


Figure 2. TR-Ibova TRT.MD.d.353, img. 198-199.

The fact that these six pieces appear in the same order in OA405 strengthens the argument that OA405 was copied from this folio collection. Accordingly, if we assume that these two were not written simultaneously, at least 34 pieces in OA405 were copied from this collection of loose sheets, including the folios of NE203. Although it is not possible to make a clear judgment, it seems likely that the remaining 38 pieces were also copied from the now lost collection of loose sheets. Olley (2020, p. 17) also notes that, assuming that the remaining parts of OA405 were also transferred from loose leaves, the gaps in this sequence would indicate that several (five or six, according to the approximate no. of pages required to copy a single folio from NE203) are now missing. Important evidence in support of this view can be found in another Hampartsum notebook (OA421) in the Ottoman archive, which will be discussed in the next chapter. Between TA110 and OA405, the mutuality in terms of repertoire is minimal, with only three pieces in common: “TA110, p. 50/3 - OA405, p. 48”, “TA110, p. 77/2 - OA405, p. 74”, “TA110, p.

78 - OA405, p. 75”.²⁶ To summarize, we can say that care was taken to create a different repertoire for TA110 and OA405, that is, to avoid notating common pieces (see Figure 3).



Figure 3. Scheme of Mutuality between Three Manuscripts on the Basis of Identical Pieces.

²⁶ When the mutual pieces were compared, only the very last part of the piece in the makâm “muhayyer sünbüle” (TA110, p. 50/3 - OA405, p. 48) was found to be slightly different between the two manuscripts, and it was assumed that these are the same versions of the piece.

A Lost Repertoire Notated by Hampartsum Limonciyan?

It is difficult to say what proportion of the total scores really notated by Hampartsum Limonciyan is represented by the repertoire in the three notebooks. However, another notebook in the archive (OA421)²⁷ contains important clues that may help to shed some light on the subject. This notebook, which contains 78 peşrevs and saz semâîs, is different from the other three notebooks in terms of both handwriting and repertoire. There are no pieces in common with the other notebooks. Three pieces (OA421, p. 44; OA421, p. 49; OA421, p. 63), although also included in the other notebooks, are slightly different versions.²⁸ In addition, the fact that some of the pieces in the notebook were notated together with the parts called “tertib” strengthens the argument that the notebook is distinct.²⁹

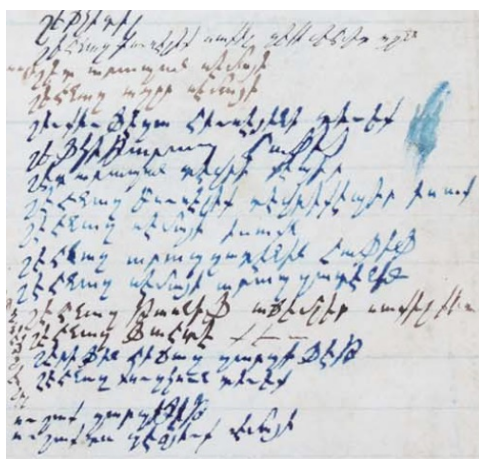


Figure 4. SExcerpt from the later added list of pieces in OA421.

²⁷ RISM: TR-Iboa TRT.MD.d.421.

²⁸ Cf. TA110, p. 44/2; NE203, p. 01/1 and B405, p. 38; TA110, p. 16/1.

²⁹ ‘Tertib’ means arranging, organising etc. Although there is no musical term with this name in the literature, when we analyse these sections in the notebook, we can say that they are the sections where modulations between makâms are made, compositional/performative skills are exhibited. These sections can be found in any hâne of a piece. In addition, the fact that Kantemiroğlu used this word while describing the transitions between makâms, supports the function of the word we mentioned “...hüsn-i tertib ile makâmları birbirine bend ü besde edib [...] bir nağme icad eyleye...” For further details see Avcı (2021).

The first and last pages of the notebook contain a handwritten list, added later, of the titles of at least 356 peşrevs and saz semâîs, arranged alphabetically. We say “at least” because the alphabetically ordered list is missing, for example, groups beginning with the letters “u, ĩ, l, p, n, ı, and j [a, i, l, p, o, t, and y]”.³⁰ Interestingly, this list appears to have been created collectively by different individuals over the same period. This is suggested by the fact that the different pens used in the list (blue, brown, black, and fine-tipped blue ink) have been used variously in the alphabetical groups, and that this seems to vary in parallel with the handwriting (see Figure 4).

Even more interesting is the fact that this list covers a large part of the repertoire included in TA110, NE203, OA405 and OA421. It includes 57 of the 72 compositions recorded in OA405, 133 of the 169 in TA110, 53 of the 70 in NE203, and 55 of the 78 in OA421.³¹ However, as mentioned earlier, the titles of pieces beginning with certain letters in the alphabetical list are missing, or the page(s) on which they appear are not available in the digital copy we have. As a matter of fact, the titles of pieces in NE203, TA110, OA405 and OA421 that are not included in this list are mostly those that begin with those letters. It can therefore be assumed that the original list covers the vast majority of the pieces notated in these notebooks. It is also worth noting that the later additions made with ink pens next to the titles of the scores in the original content of OA421 are in line with the hands and ink colours involved in the creation of this list.

The titles in the list overlap to a great extent with the titles of the pieces notated in

³⁰ The omission could also be due to a page not present in the digital copy, unless the scribes left it unfinished or the page was somehow separated from the notebook.

³¹ There are 169 titles in TA110, but since one composition is not notated, it would be more accurate to say that 168 pieces are actually notated. However, since this study mainly makes a comparison based on the indexes (titles of the pieces) and in order to show the commonalities, it is assumed that there are 169 compositions in TA110.

three of the four aforementioned notebooks (NE203, OA405, TA110). In fact, in the titles of two pieces in TA110, Arabic letters are used in addition to Armenian Turkish, and the titles of these pieces are quoted verbatim in the list in OA421.³² If different ink colours indicate different hands, it can be argued that at least three different people contributed to this list. Perhaps some kind of repertoire study was carried out by Limonciyan's students. Indeed, a note at "OA421, p. 72", probably written by the hand using the black ink pen, reads as follows: "*In the teacher's notebook, in the last part of the suzinak, there is also the following division (سوزنک) [suzinakın sōn hanēsindē hōcanın dēfdērindē bu parça dē vardır (سوزنک)]*". The piece to which this note seems to refer is the composition titled 'suzinak [later addition: ēminin dēvri kēbir]' recorded at "OA421, p. 15".³³ The last pitch of the piece is a kaba hicâz, which is not quite right for the makâm sūznâk, and this is probably the reason for the annotation at the end of the notebook.

There are other important implications of this list. Olley (2020, p. 16), in his edition of NE203, found that different inks were also used in NE203. Olley (2020, p. 15) suggests that there is a correlation between the ruling of the page and the ink colour, but he thinks that this is because the folios were notated by the same person at different times. On the other hand, Olley notes that the scores on all folios notated in brown ink in NE203 (2 folios) and the scores on one folio notated in black ink are also present in OA405, suggesting a correlation. According to our findings, an interesting picture

emerges when this list of pieces in OA421 is juxtaposed with NE203. The inks of the scores notated in NE203 match the inks of the corresponding titles in this list (See Table 1). For example, in the folio (NE203, pp. 5-6), which is generally notated in blue ink, brown ink is used on only one piece (NE203, p. 6/3), while the corresponding piece title in the list in OA421 features also brown ink. Therefore, based on the possibility that this list was created by multiple people - even though the handwritings in the notation are very similar - it is possible to conclude that the pieces in different inks were notated by different people. This is further supported by the fact that when we look at the identical pieces between the three notebooks, we see that very obvious scribal errors, such as the omission of divisional marks, were also copied. If these notebooks had been written by Limonciyan, it would be expected that these errors would not be repeated in the copied notebook. However, in spite of all these data, the possibility that the list was compiled by a single person cannot be ruled out with certainty. In this case, the different colours would perhaps be due to the fact that this person (possibly Hampartsum Limonciyan) used different pens at different times and/or in different places.

³² TA110, p. 20/1: գիւրմալի սէմայի Լը [kürdü sēmayi ağır]; TA110, p. 68/1: բառս սէմայի րոճ Կ [rasd sēmayi devr-i gül]. Cf. OA421, p. [77] and OA421, p. [i].

³³ The composition in the usûl devr-i kebîr to which this note refers is available at "OA421, p. 15" but not in the other three notebooks. Our research has revealed that a version containing this division is notated in a book in the church of Surp Takavor (ST1, p. 103). ST1, as noted by Olley (see Olley 2020, p. 41), is closely related to NE203 (and the loose sheet collection to which it belongs).

Table 1. Ink comparison between NE203 and the later-added list of pieces in OA421

The ink of notation in NE203	The List of Pieces given on the first and last Pages of OA421	
	Location	Titles Written in Colours
NE203, pp. 1/1-2/4 [brown]	OA421, p. [76]	sırf pusēlig zarbifēt'
	OA421, p. [76]	sult'ani arak dēvrikēbir
	OA421, p. [76]	sēmayi sult'ani arak
	OA421, p. [i]	ēsgi acēm aşıran dēvri kēbir
	--	acem aşıran sēmayi isak'n
	OA421, p. [i]	ēvic zarbifēt'
	OA421, p. [i]	ēvic sēmayi
NE203, pp. 3/1-4/4 [black]	OA421, p. [ii]	üşak bērvşan
	OA421, p. [i]	ırsad mēnēkşēzar dūyek
	OA421, p. [76]	sırf acem sēmayi
	OA421, p. [ii]	üzal dēmir lēblēbi zarbifēt'
	OA421, p. [76]	şēhnaz fahdē kâ
	OA421, p. [76]	nışabur sōlak zadēnin sakil
	OA421, p. [76]	nışabu[r] sēmayi
	OA421, p. [76]	sēgâhdē zülfinigâr dūyek
NE203, pp. 5/1-6/2 [blue]	OA421, p. [76]	şēhnaz arabzadēnin hafif
	OA421, p. [76]	şēhnaz sēmayi arabzadēnin
	OA421, p. [ii]	hisar zarbifēt
	OA421, p. [ii]	hisar sēmayi
	OA421, p. [76]	muḥalif arak bērvşan
	OA421, p. [76]	muḥalif arak sēmayi
NE203, p. 6/3 [brown]	OA421, p. [76]	suzidil sēmayi
NE203, p. 7/1-7/5 [blue]	OA421, p. [76]	sümbülē sēmayi
	OA421, p. [76]	sēgâh sēmayi kâtibin
	OA421, p. [77]	çargâh bērvşan
	OA421, p. [i]	ēvic mayē zēncir
	OA421, p. [i]	ēvic mayē sēmayi

It also becomes clear that NE203 is only a small part of a sheet collection (at least 404 pieces in total) which includes a large number of the pieces in the other three notebooks, and at least 130 additional pieces for which there are no notations in these notebooks.³⁴ The fact that these sheets were used as sources for TA110 and OA405 suggests that another lost notebook(s) containing at least 130 pieces may have existed in history.

The relationship of OA421 with other notebooks is not limited to this. As mentioned by Dimitriou and Pelen (2023, p. 40), the scribe's note at the end of a peşrev in the makâm hicâzkâr and in the usûl berefşân at "TA110, p. 37", indicating that a version of the piece in a new style is found in another notebook, may refer to the notated version of the same piece in the usûl muhammes at "OA421, p. 28".³⁵ Indeed, under the title of the score in OA421, a later hand wrote in pencil "t'at'arın bĕrĕvşanı". If the "other notebook" referred to by the scribe of TA110 is OA421, it is more plausible that the writing of the latter was completed before TA110.

Suphi Ezgi's information on the history of NE203 is the basis for the suggestion that these notebooks were written by

Limonciyan.³⁶ In addition, Olley (2020, p. 21) explained in his edition that he finds it plausible that the letters 'h' in the titles of the compositions are an abbreviation of 'Hampartsum'. As a matter of fact, this letter 'h' is given together with the abbreviation 'kâ' in the titles of some pieces and Olley interpreted this as 'kâtip Hampartsumun'. It is true that 'kâ' is an abbreviation of 'Kâtib', which was also clearly written by the scribe in some pieces. But what the 'h' signifies is not very clear. There are also examples where this letter was written following the notation rather than in the heading. Indeed, it may also be an abbreviation of 'hoca' as mentioned at OA421, p. 72. A small detail that may lend credibility to this is found in a notebook in the Rauf Yekta archive. The piece titled 'Acem Zirgüle, Hafif, Hoca'nın', ranked 81st in the index of manuscript A-90, which was apparently notated by Mandoli Artin, is recorded as 'Acĕm zergülĕ hafif, h' in the loose sheet collection.³⁷ Although the identity of the person referred to as Hoca is again ambiguous, it appears that his name may have been 'Ali' from the piece titled "Nutm-ı Hümayûn, Devr-i Kebîr, Ali Hoca" in the same manuscript (A-90). Interestingly, there is an 'h' at the end of the score of this piece at OA405, p. 46. However, there is no such correlation between the remaining pieces in the A-90 and the manuscripts believed to be Hampartsum autographs. Even if the letter 'h' refers to 'hoca', we believe that it is more likely that this does not refer to the hoca as a composer. Rather, the letter 'h' may indicate that the piece was taken from the hoca's notebook or that it indicates a version which was learnt from the hoca (teacher) through meşk. As Jäger

³⁶ In this notebook, 64 pieces of peşrev and semai are written. It has been stated by B. Necmeddin, the grandson of Koca Reşid Pasha, that the handwriting in the notebooks we obtained from Necib Pasha is the same, and that this notebook was also given to Koca Reşid Pasha by Hampartsum. Therefore, we have accepted that this notebook was written by Hampartsum. 9/2/1941 Z. Suphi Ezgi (NE203, p. 18)'. See Also Olley (2020), pp. 25-26.

³⁷ We are thankful to Marco Dimitriou for drawing our attention to the possibility that this manuscript may have been written by Artin of Mandoli.

³⁴ The 55 compositions, which are notated in OA421 and included in the list at the end of this manuscript, are assumed to be different versions of the ones in the collection of at least 404 compositions to which NE203 belongs. As a matter of fact, there are some points that suggest that the aforementioned collection of loose sheets, most of which are now lost/whereabouts unknown, was not the source of OA421. The first of these is that the three shared pieces, which (as we have already mentioned) are also found in the other notebooks, show some differences from those found in this notebook. The second is that the 55 compositions in OA421 mentioned above differ from those in the loose-sheet collection in terms of their titles.

³⁵ The note reads as: "öbir t'efdĕrdĕ dĕ bu peşrĕf var lak'in ö yĕni t'avurdur [this peşrev is also available in the other notebook, however that one is in the new style]". For detailed information on the different versions of this composition found in both notebooks, see Dimitriou & Pelen (2023), pp. 40-41.

pointed out in 1996 (p. 267), Hampartsum Limonciyan may have met and studied music with Nâyî Ali Dede and even learned Kantemiroğlu notation.³⁸ As a matter of fact, at OA405, pp. 43-6, there are ‘h’ letters following the scores of two pieces titled “Dü şems rasd. u” düyëk’ farahinin” and “rasd şedü düyëk’ ēflat’un”, the composers of which are known.³⁹ We understand that what this letter signifies was also ambiguous for generations immediately following Limonciyan (and perhaps even for his students). For example, pieces attributed to ‘kâtib’ in the loose sheet collection, usually are not attributed to Limonciyan in other Hampartsum notebooks dated to the mid-19th century. Despite all these uncertainties, since we believe that the vast majority of this collection reflects Limonciyan’s notated repertoire, we occasionally use the term ‘Hampartsum Autograph’ for practical reasons, in this article.

The Index of Nâyî Ali Dede’s Notebook and its Relationship with Other Hampartsum Notebooks in the Rauf Yekta Archive

In the index (N-153/2) that Rauf Yekta extracted from a Hampartsum notebook that he believed was written by Nâyî Ali Dede, we see that there are 258 instrumental pieces (peşrev and saz semâisi) in total (see Figure 5).⁴⁰

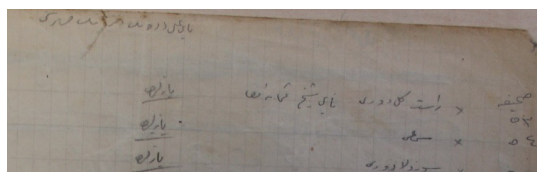


Figure 5. Excerpt from the N153/2.

³⁸ The fact that many of the distinctive descriptors such as Benefşezar, Elmas Pare, Mevci Derya, Gül Devri, Zülfinigar, Eğlence, Naz ü Niyaz, Şükufeza[r], Çaki Giriban etc. found in the titles of compositions in both the Nâyî Osman Dede and the Kantemiroğlu sheet music collections are also present in the notebooks thought to be Hampartsum autographs suggests that these collections may have been accessible to Hampartsum Limonciyan at some point.

³⁹ Transcriptions of the Arm.Trk. text were based on the guideline prepared by Dr. Cihan Ulupınar.

⁴⁰ We would like to thank Hulusi Özbay for his great help with the translation of the index.

However, since the first page of it is missing, the index only provides us with the information about the pieces starting from page 53 in Nâyî Ali Dede’s lost notebook.⁴¹

Yekta Bey made some notes next to the titles of the pieces in the index. It is understood from these notes that Yekta Bey saw and analysed the scores in this notebook. For example, next to the title “Hümâyün Semâ’î”, the score of which is stated to be on page 69, he wrote “Is it the same as on page 295? No.” indicating that he examined these scores one by one. When we analyse the expressions such as “written”, “written verbatim”, and “it is referred to the one written for Ata Efendi” next to some of the titles in the index, alongside the Hampartsum notebooks in the Rauf Yekta archive, we understand that Yekta Bey transferred these pieces to different notebooks (N-139, B-7, G-31, N-176, N-153/1)⁴² or compared them with the versions in these or other notebooks and may have even made additions to these versions based on those in Ali Dede’s notebook:

➤ The piece titled “Uşşak, Düyek, Kanpos” at “N-139, no. 20” was annotated by Yekta Bey as “The differences are from Nâyî Ali Dede’s notebook [Farkları Ser Nâyî Ali Dede’nin defterinden]”⁴³ The N-153/2 shows that this piece is found on page 164 of Nâyî Ali Dede’s notebook. Next to the title of the piece in the index, Yekta Bey has written the note “duplicated [mükerrer]”. Thus, we understand that the score was rewritten in a location earlier than page 53 in Ali Dede’s notebook.

➤ The piece titled “Karcığar, [Aksak] Semâî, Nâyî Ali Dede’nin” at “N-139, no. 53”, was annotated by Yekta Bey as “Written from Nâyî Dede’s notebook which is in his own handwriting. It is the semâî he composed for the ancient Karcığar Peşrevi in usûl Fahte [Nâyî Dede’nin

⁴¹ See Doğrusöz (2018), p. 181.

⁴² Ibid, vii.

⁴³ Ibid, 96.

kendi hatt-ı destiyle olan defterinden yazıldı. Fahte usûlündeki kadim Karcığar Peşrevi'ne yazdığı semâdir".⁴⁴ It is understood from N-153/2 that this piece was found on page 177 in Nâyî Ali Dede's notebook. Next to the title of the piece in the index, Yekta Bey wrote the note "written [yazıldı]".

➤ On the piece titled "Semâî: Acemaşîrân" at "B-7, no. 6", Yekta Bey wrote: "Differences are from Nâyî Ali Dede's notebook. According to that book, it belongs to Tanbûrî Emin [Farklar, Nâyî Ali Dede'nin defterindedir. O deftere nazaran Tanbûrî Emin'in imiş]".⁴⁵ As a matter of fact, it is understood from the N-153/2 that this piece is on page 285 of Nâyî Ali Dede's notebook, and the title in the index states that it was composed by Tanburi Emin. In addition, Yekta Bey also notes, "Referred to the one written for Ata Efendi [Ata Efendi'ye yazılana işaret]".

➤ The piece titled "Peşrev: Bûselik, Devr-i Kebîr" at "B-7, no. 53" is annotated by Yekta Bey as "The differences are from page 112 in Nâyî Ali Dede's notebook [Farklar Nâyî Ali Dede'nin defterinden sahife 112]".⁴⁶ As stated by Yekta Bey, it coincides with the information in N-153/2, and it is understood that the piece is found on page 112 in Nâyî Ali Dede's notebook. In addition, there is a note added by Yekta Bey in the index as follows: "Referred to the Buselikler notebook written for Atâ Efendi [Atâ Efendi'ye yazılan Buselikler defterine işaret olundu]".

➤ The piece titled "Muhayyer, Darb-ı Fetih" at "B-7, no. 56" was annotated by Yekta Bey as "from Nâyî Ali Dede's notebook".⁴⁷ It is understood from the index that this piece is found on page 256 of Nâyî Ali Dede's notebook. Next to the

title of the piece in the index, Yekta Bey added the note "written verbatim [aynen yazıldı]".

➤ The piece titled "Sûzidilârâ, Sultân Selim, Düyek Peşrev" at "B-7, no. 57" was annotated by Yekta as "from Nâyî Ali Dede's notebook [Nâyî Ali Dede'nin defterindedir]".⁴⁸ It is understood from the index that this piece is on page 296 in Nâyî Ali Dede's notebook. Next to the title of the piece in the index, Yekta Bey added the note "written [yazıldı]".

➤ The piece titled "Sûzidilârâ Semâî" at "B-7, no. 58" was annotated by Yekta Bey as "from Ali Dede's notebook [Ali Dede'nin defterindedir]".⁴⁹ It is understood from the index that this piece is found on page 297 in Nâyî Ali Dede's notebook. Yekta Bey added the note "written [yazıldı]" next to the title of the piece in the index.

➤ The piece titled "Büzürg Peşrevi, Galiba Muhammes?, Nâyî Şeyh Osman Efendi" at "B-7, no. 59" was annotated by Yekta Bey as "from Ali Dede's notebook [iAli Dede'nin defterinden]".⁵⁰ From the index, it is understood that this piece is found on page 421 in Nâyî Ali Dede's notebook, and Yekta annotated "written" next to the title in the index. The usûl of the piece is not specified in the index, but Yekta guessed "muhammes" in B-7.

➤ The piece titled "Semâî: Kûçek, Nâyî Osman Şeyh Efendi" at "B-7, no. 60" was annotated by Yekta Bey as "from Nâyî Ali Dede's notebook [Nâyî Ali Dede'nin defterindedir]".⁵¹ It is understood from the index that this piece is found on page 352 in Nâyî Ali Dede's notebook. Yekta Bey added the note "written [yazıldı]" next to the title in the index.

➤ The piece titled "Dügâh Peşrev, Devr-i Kebîr, by Emîr-i Baghdâd" at "G-31, no. 7" was annotated by Yekta Bey as

⁴⁴ Ibid, 97.

⁴⁵ Ibid, 119.

⁴⁶ Ibid, 120.

⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Ibid.

⁵⁰ Ibid.

⁵¹ Ibid.

“Differences are from Ser-nâyî Ali Dede’s notebook [Farkları Ser-nâyî Ali Dede’nin defterinden]”.⁵² It is understood from the index that this piece is found on page 117 in Nâyî Ali Dede’s notebook. Yekta Bey added the note “written [yazıldı]” next to the title in the index.

➤ The piece titled “Dügâh Semâî, Mir-i Bağdâd’ın” at “G-31, no. 8”, was annotated by Yekta Bey as “Differences from Nâyî Ali Dede’s notebook [Farkları Nâyî Ali Dede’nin defterinden]”.⁵³ It is understood from the index that this piece is found on page 119 in Nâyî Ali Dede’s notebook. Yekta Bey added the note “written [yazıldı]” next to the title in the index.

➤ The piece titled “Gülizâr Peşrev, Berefşan, Nâyî Şeyh Osman Dede Efendi’nin” at “G-31, no. 45”, was annotated by Yekta Bey as “Its differences are from the page 368 in Ser-nâyî Ali Dede’s notebook [Farkları Ser-nâyî Ali Dede’nin defterinden 368. sahifede]”.⁵⁴ As a matter of fact, as stated, it is understood from the N-153/2 that this piece is found on page 368 in Nâyî Ali Dede’s notebook. Yekta Bey linked it to “G-31” by the annotation “Refer to the large notebook with tuğra [sultan’s signature] [Tuğralı büyük deftere işâret].” next to the title in the index.

➤ The piece titled “Pûselikaşîrân, Lenk Fahte” at “N-153/1, no. 19”, was annotated by Yekta Bey as follows: “However, in Nâyî Ali Dede’s notebook it is called Hüseynîaşîrân [Halbuki Nâyî Ali Dede’nin defterinde buna Hüseynîaşîrân denilmiş].”⁵⁵ It is understood from the index that this piece is found on page 213 in Nâyî Ali Dede’s notebook. Next to the title in the index, Yekta Bey added the note “Written into Buselikaşîran [...] [Yazıldı (Buselikaşîrana [...])]”.

➤ The piece titled “Semâî: Pûselikaşîrân” at “N-153/1, no. 20”, was annotated by Yekta Bey as “In Nâyî Ali Dede’s notebook it is called Hüseynîaşîrân [Nâyî Ali Dede’nin [defterinde buna] Hüseynîaşîrân denilmiş].”⁵⁶ The index shows that this piece is found on page 215 in Nâyî Ali Dede’s notebook. Yekta Bey added the note “written [yazıldı]” next to the title in the index.

➤ The piece titled “Segâh, Karabatak, Sakîl, Hızır Ağa’s” at “N-153/1, no. 34”, was annotated by Yekta Bey as “The differences in certain places are the other style of this peşrev, which is also in Nâyî Ali Dede’s notebook on page 423 [Bazı yerlerdeki farklar yine Nâyî Ali Dede’nin defterinde 423. sahifede muharrer olan bu peşrevin tavrı diğeridir.]”⁵⁷ As a matter of fact, it is understood from the index that this piece is found on page 423 in Nâyî Ali Dede’s notebook as stated. Next to the title in the index, Yekta Bey noted “the same as the one on page 307 [307. sahifedeki ile aynı]” and the piece stated to be on this page is again “Segâh Karabatak”. Yekta Bey also added the note “written [yazıldı]” next to the title.

➤ The piece titled “Semâî: Sabâ” at “N-153/1, no. 94” was annotated by Yekta Bey as follows: “Since it was written after the peşrev ‘Nâz u Niyâz’ in Ali Dede’s notebook, and since Nâz u Niyâz was composed by Nâyî Şeyh Osman Efendi, it is possible that this semâî is by to the aforementioned composer [Ali Dede’nin defterinde “Nâz u Niyâz” peşrevinden sonra yazıldığına ve Nâz u Niyâz’ın da Nâyî Şeyh Osman Efendi’nin olduğu muharrer bulunmasına nazaran bu semâî’nin de müşarünileyhin [adı geçenin] olması maznundur]”.⁵⁸

⁵² Ibid, 141.

⁵³ Ibid.

⁵⁴ Ibid.

⁵⁵ This statement shows that the composer attributions in N-153/2 were not made by Yekta and that they are the original attributions in Nâyî Ali Dede’s notebook, because there is no composer attribution for this composition in the index. See Doğrusöz (2018), p. 142.

⁵² Ibid, 123.

⁵³ Ibid.

⁵⁴ Ibid.

➤ “The piece titled “Semâî: Hüseyinî” was annotated by Yekta Bey as “Semâî is written after his peşrev in Nâyî Ali Dede's notebook, so it is possible that he composed it [Semâî, Nâyî Ali Dede'nin defterinde kendisinin peşrevinden sonra yazılmasına bakılır ise kendisinin olması maznundur]”.⁵⁹ The piece probably appears earlier than page 53 in Nâyî Ali Dede's notebook, since the title does not appear in N-153/2.

➤ “The piece titled “Bülbül Uşşâkı” at “N-176, no. 3” is annotated by Yekta Bey as follows: “Differences are from Ser-nâyî Ali Dede's notebook (The peşrev to be performed following the completion of the Âyîn-i şerîf) [Farkları Ser-nâyî Ali Dede'nin defterinden (Âyîn-i şerîfin hîtâmını müteâkib terennüm olunacak peşrev)]”.⁶⁰ The piece probably appears earlier than page 53 in Nâyî Ali Dede's notebook, since the title does not appear in N-153/2.

When we look at the notebooks (N-139, B-7, G-31, N-153/1) containing the scores from Nâyî Ali Dede's notebook that seem to have been utilised, based on Yekta's “written” and “written verbatim” notes, one point draws our attention. Of these notebooks, N-139 and B-7 are written in late Hampartsum notation (HNER)⁶¹, while G-31 is written in Western staff notation. Accordingly, the question arises as to whether the pieces in the notebook that Yekta thinks belong to Nâyî Ali Dede were also notated in the late Hampartsum notation. A clue that can give an answer to this question is found again in N-153/2. In fact, Rauf Yekta has added next to the titles of two pieces (“Nihâvend Semâ'î” and “Şevk u şarab Devrî”) the initial notation of these pieces as they probably appear in Nâyî Ali Dede's notebook. As can be seen below, they are written in early form of Hampartsum notation (HNIR)⁶² (See Figure 6).

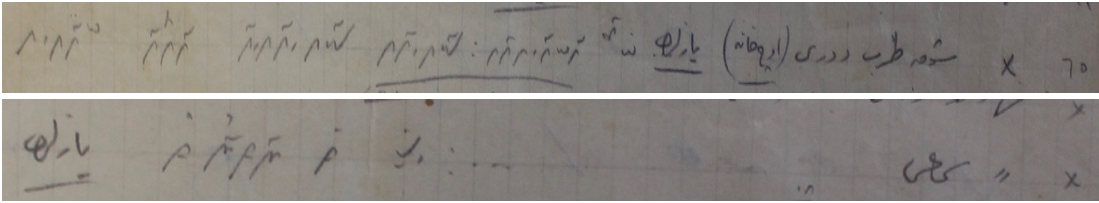


Figure 6. Initial notes of two pieces in Hampartsum Notation, from N-153/2

Of the 258 titles in the index, 144 of them contain the expression “written [yazıldı]” or “written verbatim [aynen yazıldı]”. This suggests that there may have been other notebooks in which Yekta made the aforementioned comparisons and additions. Another noteworthy expression in Yekta's additions to the index is the phrase “referred to the one written for Ata Efendi”. “Ata Efendi” refers to Ataullah Efendi (1842-1910), a Mevlevî sheikh who was Yekta's

teacher.⁶³ A Hampartsum notebook (TA107) which we know to have belonged to the Ataullah Efendi collection is today in the Arel archive at Türkiyat Araştırma Enstitüsü.⁶⁴ It is possible to establish a relationship between this notebook and some of the compositions classified and copied by Arel and Ezgi from different notebooks/collections and labelled with the stamp “A” [TA249 (A)] (Ataullah

⁶¹ Hampartsum Notation in Explicit Rhythm.

⁶² Hampartsum Notation in Implicit Rhythm.

⁶³ See Öztuna (2006), p. 127 in TMAS/I.

⁶⁴ Considering that it is notated in an early form of Hampartsum notation (HNIR) and the living dates of the composers of the pieces it contains, it is reasonable to think that this notebook was written in the 1850s. The fact that it begins with Mevlevî ayins makes it highly likely that it was written by a Mevlevî musician. See also Olley (2018) for further details about TA107

⁵⁹ Ibid.

⁶⁰ This note indicates which peşrevs and terennüms should be performed during the performance of the Mevlevî ritual, thus revealing the musical practice of the ritual. See Doğrusöz (2018), p. 100.

Efendi collection).⁶⁵ However, there are more pieces in “TA249 (A)” than in TA107. While there are 199 peşrev and saz semâîs in total in TA107, “TA249 (A)” contains 257 pieces. In addition, “TA249 (A)” does not contain all the pieces in TA107, but only some of them.⁶⁶ Accordingly, there must have been other notebooks in the Ataullah Efendi collection, and Olley (2018, pp. 376-377) mentions the existence of at least two other notebooks. He gives one of these as IS1 in the Centre for Islamic Studies [İslam Araştırmaları Merkezi] and suggests that one or more other notebooks in the Rauf Yekta archive, written by Mandoli Artin (b. ca. 1890), may have been owned by Ataullah Efendi. An examination of the annotations attributed to Ataullah Efendi in N-153/2 reveals that Yekta refers to at least three different notebooks: 1) The notebook written for Atâ Efendi [Atâ Efendi’ye yazılan], 2) The book of Buselikler written for Atâ Efendi [Atâ Efendi’ye yazılan Buselikler defteri], 3) The notebook without semâî written for Atâ Efendi [Atâ Efendi’ye yazılan semâîsiz defteri].” No notebooks with the mentioned characteristics - at least two different notebooks containing only compositions in

the makâm Buselik and only peşrevs - have been found either in the archive of the Islamic Research Centre or in the Rauf Yekta archive. Therefore, it is unclear whether the relevant notebooks were written by Mandoli Artin. On the other hand, there are three notebooks (A-90, B-5 and B-9) written by Mandoli Artin in the Yekta archive, but it is not possible to say that they were written for Ataullah Efendi, both because they are not related to the annotations in the index (N-153/2) and because two of them (B-5 and B-9) contain a repertoire of vocal pieces.⁶⁷

Comparison of the Index of Nâyî Ali Dede’s Notebook with Hampartsum Autographs

The only accessible information for us on the characteristics of the notation in the lost notebook allegedly belonging to Nâyî Ali Dede is one or two measures of the notation for two pieces, supplied by Yekta on N-153/2. At this point, one thing that can be done is to compare the present notation with Hampartsum notebooks that are thought to be Hampartsum autographs or that are closely related to these autographs in terms of both chronological and notational conventions.

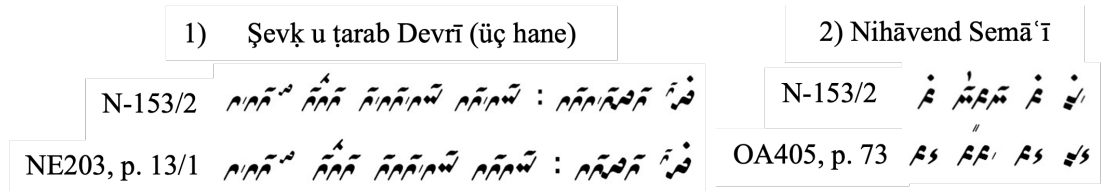


Figure 7. Comparison of initial notes of two pieces found in N-153/2 with NE203 and OA405

⁶⁵ Accordingly, the books and collections to which the five different stamps correspond are as follows: A: Ataullah Efendi collection, B: Büyük [Big] Notebook, H: Hampartsum’s notebook, N: Necip Paşa Collection, S: Salih Dede’s Notebook. Harun Korkmaz wrote the following for the Hampartsum collection in the Arel archive: “It consists of pieces notated by indicating from which collections they were copied. In this collection, there are mainly instrumental scores from Hampartsum’s notebook, Necip Paşa, Atâullah Efendi and Sâlih Dede’s notebooks, and a small number of sheets from vocal repertoire are also found.” (Korkmaz 2018:338).

⁶⁶ Olley (2018, p. 376) gives this ratio as 40%.

⁶⁷ See Doğrusöz (2018), pp. 102-105, 111-116, 117-118.

These two pieces appear to be present in the list in OA421, and thus in the collection of loose sheets to which NE203 belongs. The sheet music for the piece titled “Şevk u ʔarab Devrî (three hânes)” is found in NE203, while the sheet music for “Nihâvend Semâ” is found in OA405 (see Figure 7).

As can be seen in Figure 7, the notation of both pieces allegedly found in Nâyî Ali Dede's notebook are not exactly the same as those in the notebooks thought to be Hampartsum autographs. When we compare the repertoire, the result is different. Most

of the 258 pieces (at least 203 of them) in Nâyî Ali Dede's notebook (in N-153/2) are available in the large collection to which NE203 belongs.⁶⁸ It is worth mentioning again that the reason we say “at least” is that the alphabetical list in book OA421, which helps us to understand the content of this collection, does not include titles beginning with certain letters for some reason. There is an interesting statistic about the 55 pieces in N-153/2 that are not included in this list. Of these works, 28 have a composer attribution and 16 of them are Nâyî Ali Dede (See Table 2).

Table 2. Pieces not included in the Hampartsum Autographs but included in N-153/2 with composer attributions

Beyati Semâî	Nâyî Ali Dede	Acemaşiran Semâî	Tanburi Emin
Pençgâh devri	Kantemiroglu	Zirgüle	Kanpos
Buselikaşiran	Kemani Ali Ağa	Yegâh	Tanburi İsak
Evc Semâî	Nâyî Ali Dede	Acem Aşiran Semâî	Nâyî Ali Dede
Tahir devr	Nâyî Ali Dede	Gülizar	Nâyî Şeyh Osman Efendi
Bestenigar Semâî	Nâyî Ali Dede	Gülizar Semâî	Nâyî Ali Dede
[...] Nevâ	Nâyî Ali Dede	Nikriz Nadide	Nâyî Ali Dede
Acem Buselik	Nâyî Ali Dede	İsfahan Semâî	Nâyî Ali Dede
Acem Buselik Semâî	Nâyî Ali Dede	Horasan	Nâyî Ali Dede
Rahatülervah	Nâyî Ali Dede	Beyatiaraban Semâî	Tatar
Rahatülervah Semâî	Nâyî Ali Dede	Beyati Semâî	Nâyî Ali Dede
Beyati Semâî	Çengî Yusuf Dede	Neva darb-ı fetih	Solakzade
Uşşak Semâî	Nâyî Şeyh Osman Efendi	Rahatülervah düyek	Nâyî Ali Dede
Şevk-i Cedid	Musahib Numan Ağa	Gerdaniye evsat	Tatar

⁶⁸ Although it was not possible to compare the scores, a comparison was made based on makâm/usâl/composer information and it was assumed that those that matched were the same composition.

On the other hand, 26 of the 203 pieces common to both repertoires are not attributed to any composer in the loose sheet collection containing NE203, whereas they have composer attributions in N-153/2. Among these, Nâyî Ali Dede again comes first with 11 compositions (See Table 3). Accordingly, the relationship of the N-153/2 with Nâyî Ali Dede, as Yekta also believes, becomes clear. However, based on the notational comparison we made at the beginning of this section, we think that the

versions of the pieces recorded in Nâyî Ali Dede's notebook are different from those recorded in the loose-sheet collection. In this case, although it is yet unknown by whom the aforementioned notebook was written, the possibility that the scribe was Nâyî Ali Dede cannot be excluded. However the notebook mentioned by Ezgi, which was transferred to Yekta from the Necip Paşa's library, is probably not this notebook since Ezgi claims it to be a Hampartsum autograph.

Table 3. Common pieces with no attribution in the Hampartsum Autographs but with composer attribution in N-153/2

Rast Gül Devri	Nâyî Şeyh Osman Efendi	Arazbar Semâî	Nâyî Ali Dede
Nihavend Devri	Kantemiroğlu	Arazbar Semâî	Tanburi Emin
Çargâh devr	Nâyî Şeyh Osman Efendi	Düğah Buselik [düyek]	Nâyî Ali Dede
Segâh Kabak devri	Nâyî Şeyh Osman Efendi	Düğah Buselik Semâî	Nâyî Ali Dede
Sultanirak devr-i kebir	Kantemiroğlu	Muhayyer Zirgüle Semâî	Nâyî Ali Dede
Uzzal Semâî	Nâyî Ali Dede	Rast Semâî	Nâyî Şeyh Osman Efendi
Zilkeşhaveran [düyek]	Kemani Ali Ağa	Segâh Semâî	Saatçi Dede
Hicaz [...] devir	Nâyî Ali Dede	Muhelif Irak [Berefşan]	Tatar
Hicaz Semâî	Nâyî Ali Dede	Nikriz Semâî	Nâyî Ali Dede
Neva Semâî	Nâyî Ali Dede	Horasan Semâî	Nâyî Ali Dede
Nühüft Semâî	İtri	Rast Semâî	Mü'min Ağa
Bestenigar Semâî	Arabzade Ali Dede	Şehnaz Semâî	Musi
Baytar Saba Semâî	Tanburi İsak	Zilkeşhaveran fahte	Nâyî Ali Dede

It should be noted that this conclusion is, of course, plausible on the assumption that the loose-sheet collection to which NE203 belongs reflects the versions notated by Limonciyan. In this case, it is possible that the notebook Ezgi refers to is B-4, as Olley suggests, even though it does not have the seal of Nâyî Ali Dede on the first page. Indeed, many pieces that are understood to be found in the loose-

sheet collection but not notated in notebooks such as OA405 and TA110 are found in B-4.⁶⁹ Although the fact that B-4 is written in Arabic script, its handwriting and notational

⁶⁹ For example: "Hüseynî hezârdinar muhammes (no. 144 in B-4; OA421, p. [ii]); "Hüseynî kâinat hafîf (no. 143 in B-4; OA421, p. [ii]); "Sırf acem hapap sakîli (no. 158 in B-4; OA421, p. [76]); "Hicâz turna sakîli (no. 110 in B-4; OA421, p. [ii])" etc.

conventions are very similar to those in NE203, OA405 and TA110. The notation of the two pieces (“Segâh Fahte” and “Eski İsvahan Remel”) recorded on pages 342 and 343 of B-4, of which we have photographs, are identical versions with those in the other three notebooks and the vast majority of the compositions in B-4 are also available in these Hampartsum autographs. Moreover, the repetition mark used in the notation is the letter ‘ğ’ (‘g’), the initial letter of the Armenian word ‘ղրղրի’ (eng. ‘repeat’), as in most Armenian-inscribed manuscripts. Considering that many Armenians in Istanbul during the Ottoman period could also write in Arabic script, it would not be correct to claim with certainty that this manuscript was not written by Hampartsum Limonciyan. In this case, B-4 could be a notebook prepared by Limonciyan for a Muslim musician.

Conclusion and Recommendations

Among the pioneers of the use of musical notation in Ottoman society, Mevlevî musicians occupy an important place. Nâyî Osman Dede and Mustafa Kevserî are among the best known of these. It seems likely that Nâyî Ali Dede also developed an interest in recording of peşrevs and saz semâîs, as he kept books in his archive which were written by Osman Dede and Kevserî at the beginning of the 18th century. It is possible that Nâyî Ali Dede, like his predecessors, was interested in writing music. Feldman (2022, p. 7) notes that Mevlevî musicians had shown an interest in notation since the illustrious Nâyî Osman Dede (1652-1730) in the early eighteenth century, but that notation had not been considered appropriate for the Mevlevî music; rather, it was considered the province of secular art music. He states that with the generation following Aziz Dede this prohibition was becoming more relaxed. Although Feldman supports this conclusion with an anecdote about Aziz Dede’s (1835-1905) negative attitude towards learning notation, new findings suggest that Mevlevî ayins started being notated from an earlier date. In this context, TA107, which was part of the Ataullah Efendi collection,

has an important place. Written in early Hampartsum notation, probably by a Mevlevî musician in the 1850s, TA107 contains instrumental parts of 12 Mevlevî ayins, together with terennüms, within its first 82 pages. In addition, it should be kept in mind that peşrev and semâîs are part of the Mevlevî ayins, even though they are considered secular. To give just one small example, in a Hampartsum notebook (N-176) in the Rauf Yekta archive containing the scores of Mevlevî ayins, a peşrev in the makâm Hüzam and in the usûl Fahte, which is known to have been written by a composer known as Tatar, is annotated as “A peşrev to be performed following the completion of the ayîn-i şerif [Âyîn-i şerîfin hitâmını müteâkib terennüm olunacak peşrev]”.

It is known that Hampartsum notation rapidly became widespread. During the learning and teaching of Western staff notation, Hampartsum notation became the basis for the musicians of the Mızıkayı Humâyûn. In other words, Western staff notation could be taught thanks to the Hampartsum notation.⁷⁰ Ayangil summarizes this as follows:

Starting from the nineteenth century onwards, the portion of the music corpus dating back to earlier times, starting with the works of Kutb-ı Nâyî Osman Dede until Zekâî Dede and beyond, was recorded in the widely used Hampartsum notation; in the new world that emerged with the abolition of the Mehterhâne-i Hâkânî and the formation of the Muzika-i Hümâyûn, musicians came to understand Western notation as a result of Donizetti Paşa’s explanations and comparisons with Hampartsum notation; in other words, they learned Western notation with the help of Hampartsum notation. (Ayangil, 2021, p. 9).

Nâyî Ali Dede’s successors, such as Celâleddîn Dede (1849-1907) and Neyzen

⁷⁰ See Jäger (2023) for further information on the musical-cultural translation between Hampartsum Notation, Western Staff Notation and the Ottoman Pitch System.

Emîn Efendi (1883-1945), continued to write down pieces in Hampartsum notation. Emîn Efendi recorded 44 Mevlevî ayins with this notation.⁷¹ In conclusion, Hampartsum notation found a legitimate place for itself in the Mevlevîhâne. Hampartsum's children performing on the ney instrument is another important trace of this cultural exchange.⁷² It is also known that Rauf Yekta, the last sheikh of the Yenikapı Mevlevîhâne, continued his relations with Armenian musicians. As Ergur and Doğrusöz (2015, p. 160) suggest, this situation can be considered to be an inner reformism and need:

Given that the musical sphere was not a small field, most of the musicians had close relationships and exchanges, therefore these attitudes were connected. Especially inner reformism can be considered as a motivated strategy of adaptation among traditional music circles. Although changes in style and techniques were relatively invisible components of the modernization, notation, on the contrary, constituted the most visible side and the most sensitive point on which conflicts were crystallized.

The unearthing of materials hidden in archives leads to new studies of the history of Turkish music. The proliferation of projects based on archives makes it possible to establish connections between material found in different archives. In this way, small details can provide new information as well as change what we know to be true. In our study, the information that NE203 is part of a larger collection of loose sheets has been supported by new findings, and the fact that this collection may not have been written by a single person (Hampartsum Limonciyan), but by multiple scribes - probably students of Limonciyan - is being shared with the reader for the first time. An index in a notebook in the Ottoman archive (OA421),

⁷¹ In addition to these, another Mevlevî musician, Mustafa Cazim Efendi (fl. 1900), notated Mevlevî ayins in Western staff notation. See Soylu (2020) for further details.

⁷² See Başer (2014), pp. 12-13; Olley, 2017, pp. 84-85.

which we believe reflects Hampartsum's notated repertoire and which led us to this conclusion, was compared with the index (N-153/2) of another Hampartsum notebook, to which Yekta Bey attributed great importance and which he believes was written by Nâyî Ali Dede. In this way, the notebook's possible relationship with Nâyî Ali Dede was uncovered, and new interpretations could be made about Nâyî Ali Dede's musical exchange with Hampartsum Limonciyan. Accordingly, the possibility that the notebook to which N-153/2 belongs could have been written by Nâyî Ali Dede, has been reopened for discussion as a possible scenario. Also, we concluded that the notebook that Suphi Ezgi identified as a Hampartsum autograph, which was passed from Necip Paşa's library to Rauf Yekta, was not the aforementioned notebook of Nâyî Ali Dede, based on the idea that the pieces it contains would match the versions in the Hampartsum autographs. This notebook that Ezgi claims to have been written by Limonciyan is probably B-4, as Olley concludes, but the possibility that it was written by Hampartsum Limonciyan is again up for debate. It is obvious how important archives are in shedding light on points that remain in the dark. Future researchers should meticulously analyse the archive data and contribute to the history of music by formulating new opinions. In this regard, we hope that future studies will provide new findings and change what we know, even if only slightly.

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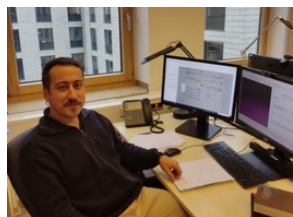


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