CMO Summer Academy Programme

Orient-Institut
Istanbul
7–11 September 2026

Corpus Musicae Ottomanicae (CMO) SUMMER ACADEMY

WORKING WITH OTTOMAN MUSIC SOURCES
Critical Music & Text Editions, Cataloguing, Research Data Management, Digital Humanities, Performance
7–11 SEPTEMBER 2026

Organized by the Corpus Musicae Ottomanicae (CMO) Project
Organization Committee
Dr. Nihan Tahtaişleyen (Coordinator), Dr. Will Sumits, Salih Demirtaş
Location
Orient-Institut Istanbul, Galip Dede Cd. No:65 Beyoğlu/İstanbul

Organizational Support
Lena Alpozan (Event Management & Design)
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OPENING DAY

7 SEPTEMBER 2026, MONDAY
10:00–17:30 (UTC+03)
ORIENT-INSTITUT ISTANBUL - AUDITORIUM

10:00–11:00 REGISTRATION

11:00–11:30 WELCOME SPEECH
Prof. Dr. Christoph K. Neumann (Orient-Institut Istanbul)
Prof. Dr. Ralf M. Jäger (CMO, University of Münster)
Dr. Nihan Tahtaişleyen & Dr. Will Sumits (CMO, Orient-Institut Istanbul)

11:30–12:30 KEYNOTE SPEECH
Prof. Münir Nurettin Beken (UCLA, Herb Alpert School of Music, Ethnomusicology Department)
"Between Memory and Performance: Rethinking Ottoman Musical Practice"

The study of Ottoman music involves a complex relationship between written sources, theoretical concepts, musical memory, and performance. The expanding corpus of sources made available through Corpus Musicae Ottomanicae provides an important opportunity to reconsider these relationships and to ask how musical practices may be understood across the boundaries of notation, theory, and performance.
This presentation explores the ways in which musical identity and continuity are shaped through makam, composition, performance, and transmission.

Particular attention will be given to the relationship between remembered and notated musical structures and their realization by individual performers, as well as to the interaction of melodic, modal, and textural dimensions in performance. Musical examples will draw from Ottoman repertory and consider both composed and improvisatory practices. The presentation will also examine some of the methodological questions that arise when historical sources are investigated alongside performance practices. By bringing these different forms of evidence into dialogue, it will explore how concepts of musical composition, variation, memory, and texture might contribute to a broader understanding of Ottoman musical practice.

12:30–13:45 LUNCH BREAK

14:00–15:30 PANEL I
Moderator: Dr. Cüneyt Ersin Mıhcı (Orient-Institut Istanbul)

Prof. Dr. Nilgün Doğrusöz (Istanbul Technical University)
"From Scholarly to Research Infrastructure: The CMO–OTMAG Experience and Future Perspectives"

Dr. Nazlı Vatansever & Dr. N. Melike Atalay (CMO, University of Münster)
"Music and Literature in Dialogue: Multi-Script Sources of Corpus Musicae Ottomanicae"

Dr. Laurent Xavier Pugin (Répertoire International des Sources Musicales, RISM)
"RISM and CMO - Linked Data and Beyond"

15:30–16:00 COFFEE BREAK

16:00–17:30 PANEL II
Moderator: Zeynep Helvacı (CMO, University of Münster)

Dr. Nanette Rißler-Pipka (Max Weber Foundation)
"Building the Invisible Layer: Research Data Management in the CMO Music Edition"

Dr. Sven Gronemeyer (CMO, Max Weber Foundation)
"From Beats to Bytes: Digital Scholarly Music and Text Editions"

Prof. Dr. Ozan Baysal (Istanbul Technical University)
"From *Yüz* to *Çeşni*, from *Seyir* to *Perde/Çeşni* Networks: Tracing the Genesis of *Makam*Netz"

Panel Abstracts

From Scholarly to Research Infrastructure: The CMO–OTMAG Experience and Future Perspectives
Prof. Dr. Nilgün Doğrusöz (Istanbul Technical University)

As the Corpus Musicae Ottomanicae (CMO) project enters the final stage of its twelve-year programme, this paper reflects on how long-term scholarly collaboration can evolve into a sustainable research infrastructure for Ottoman-Turkish music studies. Founded in 2014, almost simultaneously with CMO, the Ottoman-Turkish Music Research Group (OTMAG) at Istanbul Technical University has developed complementary expertise through the documentation, cataloguing, and interpretation of private music archives, contributing new perspectives to the study of Ottoman-Turkish musical heritage.
Over the past decade, collaboration between CMO, OTMAG, and the Orient-Institut Istanbul has expanded beyond institutional cooperation into a shared scholarly environment. Joint publications, editorial collaboration, researcher training, academic workshops, and the integration of OTMAG archival catalogues into the CMO Source Catalogue illustrate how complementary expertise has evolved into common scholarly practices, shared standards, and lasting academic partnerships. Drawing on more than a decade of shared experience, this paper argues that the next challenge is to transform an already established collaborative network into

a sustainable international research infrastructure for Ottoman-Turkish music studies. Building on complementary strengths in critical editions, archival research, digital humanities, and research data management, it explores how shared methodologies, interoperable digital infrastructures, authority data, source catalogues, and interconnected archival collections can create new opportunities for collaborative scholarship. Looking beyond individual projects and critical editions, the presentation envisions a future in which archives, research data, and scholarly communities become part of an integrated research ecosystem that supports innovative research and fosters the next generation of scholarship on Ottoman-Turkish music.

Music and Literature in Dialogue: Multi-Script Sources of Corpus Musicae Ottomanicae

Dr. Nazlı Vatansever & Dr. N. Melike Atalay (CMO, University of Münster)

As an interdisciplinary project, Corpus Musicae Ottomanicae (CMO) is situated at the intersection of music and literature. CMO is a rare example of a project that brings these two disciplines together, and its outcomes contribute to a more comprehensive understanding of Ottoman culture.

This presentation aims to explain the ways in which these two disciplines come together in critical text and music editions within CMO's interdisciplinary framework. It mainly draws on collections of Turkish lyrics in Arabic and Armenian script that serve as the primary sources for CMO editions.

The talk first addresses the characteristics of manuscript and printed collections, briefly touching upon the textual and performative features found within them. Second, it explains their contribution to the editorial process of CMO editions. The research also addresses the distinct challenges this raises for transcription and interpretation of sources. Finally, it discusses the ways in which working with multiple scripts enriches critical editions, in connection with the other workshops within CMO Summer Academy 2026.

RISM and CMO – Linked Data and Beyond
Dr. Laurent Xavier Pugin (Répertoire International des Sources Musicales)

The RISM (Répertoire International des Sources Musicales) is a long-term international initiative dedicated to cataloguing music sources worldwide. The RISM Digital Center in Bern is one of the partner institutions contributing to the RISM community and serves as the central hub for its digital developments. It maintains several key components, including Muscat for cataloguing, RISM Online for publishing data, and Verovio for rendering music notation.
A few years ago, the RISM Digital Center began collaborating with CMO to achieve better integration of their respective data. This required aligning both the underlying data models and the data itself, which will be discussed in this presentation. Because of the linked data-driven approach of RISM Online and RISM's important role not only in the domain of music sources but also in authority data, the initial focus was on person and institution authorities. This work laid the foundation for further integration.
Finally this presentation engages with future perspectives beyond metadata by giving a brief overview of the RISM Digital Center's activities in music encoding and digital editions, including support for music notation beyond Common Western Music Notation.

Building the Invisible Layer: Research Data Management in the CMO Music Edition
Dr. Nanette Rißler-Pipka (Max Weber Foundation)

In a complex scholarly edition like the Corpus Musicae Ottomanicae the handling and the management of research data goes across all chapters, work packages and parts of the edition. It builds the invisible layer in the background connecting the enormous work done by the researchers, field experts from musicology, literature, history and digital humanities. While everybody needs to concentrate on their specific task in delivering a product like the part of the music edition, the transcription or the transformation or even translation into MEI or TEI for the text edition – or

of course the source catalogue; the research data management takes care of making these results reusable.
Defining, planning and documenting research data along the everyday work and challenges in the CMO project needs a robust environment in which everyone in the project can contribute to. For this complex task the MWS provides the RDMO (Research Data Management Organiser) platform with a customized questionnaire. In contrast to common belief data management plans are not done once before the project starts. Continuously developing them may help managing a project throughout its life cycle.

From Beats to Bytes: Digital Scholarly Music and Text Editions
Dr. Sven Gronemeyer (CMO, Max Weber Foundation)

Critical editions in literature and music studies have a long tradition. But what exactly is the impact of the digital transformation on everyday life in scholarly work? How have digital methods and frameworks influenced the way we work with historical music sources? While encoding music in machine-readable formats dates began decades ago, early efforts were restricted to library cataloguing or preparing scores for print. Today, music encoding is vital for scholarly editions because large-scale, machine-readable corpora of music allow novel ways of examining music cultures and practices, especially historical ones.
The schemata used for digital music editions are deeply rooted in Western scholarship. A significant challenge lies in adapting these models to the peculiarities of non-Western music cultures, such as that of Ottoman poetry and music. Sven Gronemeyer will give insights into the encoding of Ottoman vocal music, including its specific elements of scansion and the prosodic meters *arûz* and *usûl*. This talk aims to exemplify approaches for data modeling Ottoman music with research materials of the project Corpus Musicae Ottomanicae (CMO) and will address questions such as:

What are the theoretical premises of digitally editing Ottoman music? What are the specific digital solutions and workflows between the disciplines of musicology and digital humanities, especially when bridging systemic gaps and preserving the integrity of non-Western musical cultures? To engage with these questions means to show the contribution of CMO in terms of cultural visibility of Ottoman music, but also how it may enhance existing frameworks for Western music.

From *Yüz* to *Çeşni*, from *Seyir* to *Perde/Çeşni* Networks: Tracing the Genesis of *Makam*Netz

Prof. Dr. Ozan Baysal (Istanbul Technical University)

This talk traces the conceptual and analytical path leading from historical descriptions of makam to the relational model developed in *Makam*Netz. Beginning with terms such as *yüz, reviş, edâ*, and *çeşni* in Ottoman music-theoretical sources, it considers how makam was understood not as a fixed scale, but as a directed musical space articulated through characteristic *perde* regions, temporary and final points of repose, and melodic movement. The talk then turns to twentieth- and twenty-first-century analytical approaches—including melodic nuclei, structural reduction, axis-based models, and computational studies—designed to identify the intermediate structures between individual *perde*s and complete makam trajectories. Finally, it situates *Makam*Netz within a longer history of spatial and network-based representations of musical relations, extending from historical *edvâr* diagrams to contemporary transformational models. Bringing these perspectives together, the presentation introduces *perde/çeşni* as a practical analytical unit and shows how *Makam*Netz represents makam as a dynamic network of trajectories, affinities, and transformations. This framework will prepare the ground for the accompanying performance workshop, where graph-based explorations of makam trajectories will be brought back to selected CMO editions through listening and performance.

WORKSHOPS

DAY 1

8 SEPTEMBER 2026, TUESDAY
10:00–19:30 (UTC+03)
ORIENT-INSTITUT ISTANBUL

MUSIC EDITION WORKSHOP I – Auditorium
Coordinated by Marco Dimitriou & Dr. Semih Pelen
(CMO, University of Münster)

10:00–12:00 Introduction to the CMO Editions

12:00–13:00 LUNCH BREAK

13:00–14:30 Edition of Instrumental Pieces in Hampartsum Notation with Implicit Rhythm I

14:30–14:45 COFFEE BREAK

14:45–16:00 Edition of Instrumental Pieces in Hampartsum Notation with Implicit Rhythm II

16:00–16:30 BREAK

TEXT EDITION WORKSHOP I – Exhibition Room
Coordinated by Dr. Nazlı Vatansever (CMO, University of Münster)

10:00–12:00 Song Text Collections in Ottoman Turkish

12:00–13:00 LUNCH BREAK

13:00–14:00 Presentation and Discussion
“An Introduction to Turkish Songs in Syriac Script”
Dr. Edith Ambros (University of Vienna)

14:00–14:30 Exercise 1: Determining Manuscript Characteristics and Working on Critical Text Edition

14:30–14:45 COFFEE BREAK

14:45–15:15 Exercise 2: Determining Manuscript Characteristics and Working on Critical Text Edition

15:15–16:15 Presentation and Discussion
"The Characteristics of Song Collections in Karamanlidika",
Dr. Evangelia Chaldaeaki (University of Ioannina)

16:15–16:30 BREAK

PERFORMANCE WORKSHOP I – Auditorium
Coordinated by Prof. Dr. Esra Berkman (Anadolu University, Eskişehir)

16:30–17:00 Introduction to the Performance Module

17:00–18:00 Maqam Pitches via the 79-Tone Tuning and Sagittal Notation: Precise Microtonal Representation of the CMO Editions I

18:00–18:15 BREAK (optional)

18:15–19:30 Maqam Pitches via the 79-Tone Tuning and Sagittal Notation: Precise Microtonal Representation of the CMO Editions I

In this workshop, participants will gain hands-on experience with the historical performance practices of Ottoman makam music by studying selected works from the CMO critical editions. While Hampartsum and Western staff notation systems are addressed in a comparative manner, alternative pitch representation approaches will be evaluated by utilizing the 79-tone tuning model (79 MOS 159-tET by Yarman) and Sagittal notation. Through practical applications, which sight-reading, listening, discussion, and performance, participants will experience and discover how editorial choices, notation systems, and intonational frameworks shape musical interpretation. Ultimately, the workshop aims to treat the CMO critical editions as a bridge between historical sources and contemporary performance practice.

DAY 2

9 SEPTEMBER 2026, WEDNESDAY
10:00–19:30 (UTC+03)
ORIENT-INSTITUT ISTANBUL

MUSIC EDITION WORKSHOP II – Auditorium

10:00–12:00 Edition of Vocal Pieces in Hampartsum Notation with Explicit Rhythm
Dr. Nejla Melike Atalay (CMO, University of Münster)

12:00–13:00 LUNCH BREAK

13:00–14:00 Edition of Vocal Pieces in Hampartsum Notation with Explicit Rhythm,
Dr. Nejla Melike Atalay (CMO, University of Münster)

14:00–15:00 Edition of Music Manuscripts for Beginners: Topics and Questions Using the Example of TR-Iboa TRT.MD.d.563
Dr. Maria Giangkitseri (CMO, University of Münster)

15:00–15:15 COFFEE BREAK

15:15–16:00 Edition of Instrumental Pieces in Staff Notation
Salih Demirtaş (CMO, Orient-Institut Istanbul)

16:00–16:30 BREAK

TEXT EDITION WORKSHOP II – Exhibition Room

10:00–11:00 Presentation and Discussion
"Editing Arabic Song Text Collections from the 14th to the 18th Century"
Dr. Yasemin Gökpınar (Ludwig Maximilian University of Munich)

11:00–12:00 Exercise 3: Working with Manuscripts in Different Alphabets

Closing Discussion

CATALOGUING WORKSHOP – Exhibition Room
Coordinated by Dr. Will Sumits
(CMO, Orient-Institut Istanbul)

13:00–13:30 Foundations of Cataloguing Ottoman Music Sources

13:30–14:15 CMO Source Catalogue and Conceptual Models

14:15–14:45 Presentation
"Prospects of Cataloguing: The Turkish Choral Library Project"
Dr. Nevin Şahin (Hacettepe University, Ankara)

14:45–15:00 COFFEE BREAK

15:00–15:40 Data Ontology & Exercises

15:40–16:15 Catalogue Based Research and Practices

16:15–16:30 BREAK

PERFORMANCE WORKSHOP II – Auditorium
Coordinated by Prof. Dr. Esra Berkman (Anadolu University, Eskişehir)

16:30–18:00 Maqam Pitches via the 79-Tone Tuning and Sagittal Notation: Precise Microtonal Representation of the CMO Editions II

18:00–18:15 COFFEE BREAK (optional)

18:15–19:30 Maqam Pitches via the 79-Tone Tuning and Sagittal Notation: Precise Microtonal Representation of the CMO Editions II

DAY 3

10 SEPTEMBER 2026, THURSDAY
10:00–19:30 (UTC+03)
ORIENT-INSTITUT ISTANBUL - AUDITORIUM

RESEARCH DATA MANAGEMENT (RDM) WORKSHOP
Coordinated by Zeynep Helvacı (CMO, University of Münster),
Dr. Nanette Rißler-Pipka (Max Weber Foundation)

10:00–10:45 Basics and Core Concepts

10:45–11:00 BREAK

11:00–12:00 Hands-on Session

12:00–13:00 LUNCH BREAK

DIGITAL HUMANITIES (DH) WORKSHOP
Coordinated by Dr. Sven Gronemeyer (CMO, Max Weber Foundation)

13:00–14:30 From Beats to Bytes: Digital Scholarly Music and Text Editions I

14:30–14:45 COFFEE BREAK

14:45–16:00 From Beats to Bytes: Digital Scholarly Music and Text Editions II

16:00–16:30 BREAK

PERFORMANCE WORKSHOP III

16:30-18:00 Performing Historical Sources with *Makam*Netz: Three Cases from CMO Editions
Dr. Recep Gül (Istanbul Technical University), Zülfü Yalçın (Istanbul Technical University), Prof. Dr. Ozan Baysal (Istanbul Technical University)

In this performance workshop, participants will first use *Makam*Netz to explore and perform the *perde/çeşni* trajectory of selected pieces through their representation as graphs. By listening to and practicing the pieces' *seyir*, they will learn how to move between *perde/çeşni* regions through commonly occurring relations and transitions. After internalizing the overall trajectory, relevant intonations, and inflections the participants will return to the CMO edition and perform the notated score in light of what they have heard and practiced. The workshop aims to strengthen performers' perception of musical trajectory and to encourage an understanding of perde and çeşni not only as written elements in the score, but also from a holistic, relational, and auditory perspective. The workshop will utilize *Makam*Netz app as a visual aid in learning and performing.

18:00–18:15 COFFEE BREAK

18:15–19:30 Performance Workshop Evaluation
Moderator: Prof. Ruhi Ayangil

Prof. Dr. Esra Berkman & Prof. Dr. Ozan Baysal, Dr. Recep Gül, Zülfü Yalçın and all participants (Interactive)

DAY 4

11 SEPTEMBER 2026, FRIDAY
10:30–16:00 (UTC+03)
ORIENT-INSTITUT ISTANBUL - AUDITORIUM

10:00–10:15 EVALUATION SPEECH
Prof. Dr. Ralf M. Jäger (University of Münster)

10:15–11:30 CLOSING ROUNDTABLE
Moderation: Prof. Dr. Ralf M. Jäger

11:30–12:00 CERFITICATE CEREMONY

12:00–13:00 LUNCH BREAK with all participants at OII

14:00–16:00 ARCHIVE VISIT to Istanbul University Rare Books Library & Darülelhân Collection

19:00–20:00 RECEPTION

20:00–21:15 CLOSING CONCERT – Anadolu Makam Ensemble

Esra Berkman - Kanun

Meriç Düzbaş - Vocal, Kudüm

Yasin Bol - Vocal, Ud

Onur Üstünkaya - Ney

Please scan the QR code to view and download the published CMO editions:

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