

CMO1-I/14b.8

# Rāḥat-fezā Şākir Paşa'nıñ

Critical Report

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## Râhat-fezâ Şâkir Paşa'nın

<b>Source</b>	TR-Iüne 217-15b
<b>Location</b>	P. [34], l. 1 – p. [41], l. 7
<b>Makâm</b>	Râhatfezâ
<b>Usûl</b>	Düyek
<b>Genre</b>	Peşrev
<b>Attribution</b>	Şâkir Paşa (1835–1900)
<b>Work No.</b>	CMOi0555

**Remarks**

Öztuna mentions the piece with usûl düyek under the composer entry ('Düyek Râhatfezâ') in TMAS/II, p. 329. Şİ\_HAP\_ŞP classes the makâm as Hicâz aşîrân.

The rhythmical structure and the positioning of div. signs imply that the beats of the usûl should be doubled to half the note values so that two cycles are completed under one division: the beat structure ♪♪♪ becomes ♪♪♪♪♪. However, div. 14, 28, 35, 42 and 55 are half as long and only allow the conclusion of one usûl cycle. This corresponds to Şİ\_HAP\_ŞP, where one measure is equivalent to half a division of the present piece. The notation of the usûl is transcribed from the usûl table in TR-Iüne 211-9.

An annotation follows H4: 'ferah-fezâ tamâm şüd'.

**Structure**

H1	:	7		6½(T)	:
H2	:	7		6½(T)	:
H3	:	6½		6½(T)	:
H4	:	6		6½(T)	:

**Pitch Set**

**Notes on Transcription**

- 2.1–3            Written in red ink by the scribe.
- 10.4.3            $\tilde{\text{z}}$  for  $\text{z}$  . Cf. 24.3.4, 38.4.3, 51.4.3.
- 12.3.1            $\tilde{\text{w}}$  for  $\text{w}$  . Cf. 26.3.1, 40.3.1 and 53.3.1.
- 26.2.4            $\tilde{\text{w}}$  for  $\text{w}$  . Cf. 12.2.4 and 40.2.4.
- 26.3.3            $\tilde{\text{w}}$  for  $\text{w}$  . Cf. 12.3.3 and 40.3.3.
- 28.2.3            $\tilde{\text{r}}$  for  $\text{r}$  . Cf. 13.2.3, 41.2.3 and 54.2.3.
- 36.1.5           Small blot partially distorting the sign.
- 40.3.4           At this point, a tie is introduced in the notation of the teslîm after H3. The tie is missing in the teslîms after H1 and H2.

**Consulted Concordances**

Şİ\_HAP\_ŞP.

M.D.