

CMO1-VI/2.2

[P.] Muhayēr, o. Bērēfšan, Mandōlinin

Critical Report

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Source	TR-Içağatay YZPER2
Location	Fol. [02r], ll. 1–13
Makâm	Muhayyer
Usûl	Berefşân
Genre	Peşrev
Attribution	Mandolin Artin (d. ca. 1890)
Work No.	CMOi0435

Remarks

Heading (2nd hand): ‘Muḥayyer ber-efşân Mandolin’iñ’.

Since the top left corner of the folio is torn, the first letter of the heading and the first grouping of H1 is missing on the folio.

Usûl berefşân is divided into four rhythmic sections (4 + 4 + 4 + 4). The source of the usûl berefşân structure in the edition is TR-Içağatay HDEF12.

Depending on the modal changes and the direction of the melodic development in the composition, the editor preferred to interpret the pitch signs $\tilde{\text{a}}$ and $\tilde{\text{b}}$ as dik acem aşîrân and dik acem respectively in some cases of the transcription.

Since only one concordance could be found for this composition, this critical edition is crucial for the corpus of Ottoman music.

Structure

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

Pitch Set**Notes on Transcription**

- 1.1 Because of the torn left corner of the folio, the first grouping of the first division is missing. The addition is based on TR-Iütâe 249.

- 12 Even though the second berefşân cycle ends on div. 12, the scribe includes one extra division after this division before the Teslîm. Since this division is identical with the eighth division, it is assumed that the scribe mistakenly wrote this section again. This division is omitted from the transcription.
- 30.3.4 Although the last sign of the group looks like ω (segâh), based on the seyir of the division it is interpreted as ω (tiz segâh).

Consulted Concordances

TR-Iütâe 249, pp. 2635–36.

S.D.