

CMO1- VI/2.8

**P. Pusēlik Aşran, o. Bērēfşan,**

**K‘ant‘ēmir ōğlunın**

Critical Report

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## P. Pusēlik Aşran, o. Bērēfşan, K‘ant‘ēmīr ōğlunın

<b>Source</b>	TR-Içağatay YZPER2
<b>Location</b>	Fol. [08r], l. 1–fol. [08v], l. 4
<b>Makâm</b>	Bûselik aşîrân
<b>Usûl</b>	Berefşân
<b>Genre</b>	Peşrev
<b>Attribution</b>	Kantemiroğlu (1673–1723)
<b>Work No.</b>	CMOi0057

### Remarks

Heading (2nd hand): ‘Kantemir-oğlu’nuñ bûselik ‘aşîrân’.

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

All consulted concordances are four hânes. While the second section of H1 with two usûl cycles are part of H2 in these concordances, H2 of these versions of the composition includes extra sections compared to the YZPER2 version. The version in TR-lütâe 108 consist of six different *tertib* (En. order, formation) of H2.

### Structure

H1	:	3	: :	2	:
H2	:	3	: :	2	:
H3	:	3	: :	3	:

### Pitch Set



### Notes on Transcription

- 11.2 Between the first and second grouping of the division, there are three groupings that have been crossed out by the scribe. These three groupings are identical with the ones in the next division. This implies that the scribe was copying this piece from another written source.

- 47.4 The scribe omits the duration sign for the first two pitch signs of the grouping:  $\tilde{\xi} \mu \acute{\nu}$ . Based on the remaining duration of the usûl cycle, the quarter note is assigned to both pitches:  $\tilde{\xi} \mu \acute{\nu}$ .
- 55.2.2 While the scribe wrote down the grace note as  $\mu$  (râst) before the main pitch  $\tilde{\nu}$  (acem aşîran), based on the seyîr of H3, the editor assumed this grace note as  $\tilde{\xi}$  (zengûle).

### Consulted Concordances

TR-Iütae 108, pp. 137–42; TR-Iütae 110, p. 7; TR-Iütae 249, pp. 587–89; TR-Istek [1], pp. 56–57; TR-Istek [1], pp. 78–79.

S.D.