

CMO1-VI/2.15

P. T'ahir Puselik, o. Muhammēs, Riza Ef. nin
Critical Report

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| | |
|--------------------|--------------------------------|
| Source | TR-Içağatay YZPER2 |
| Location | Fol. [15r], ll. 1–14 |
| Makâm | Tâhir bûselik |
| Usûl | Muhammes |
| Genre | Peşrev |
| Attribution | Kemânî Rızâ Efendi (1780–1852) |
| Work No. | CMOi0303 |

Remarks

Heading (2nd hand): ‘Rızâ Efendi’niñ řahir bûselik muğammes’.

The usûl muhammes, in total 32 beats, is divided into four rhythmic sections (4 + 4 + 4 + 4) in the manuscript. The source of the muhammes usûl structure is TR-Içağatay HDEF12.

Among consulted concordances, the variants of the piece in TR-Iüne 211-9, TR-Iütæ 107 and TR-Iütæ 108 are recorded in usûl düyek.

Structure

| | | | | | | | |
|----|---|---|-----|------|-----|------|---|
| H1 | : | 2 | : : | 1(T) | : | | |
| H2 | : | 2 | : : | 1(T) | : | | |
| H3 | : | 1 | : : | 1 | : : | 1(T) | : |
| H4 | : | 1 | : : | 1 | : : | 1(T) | : |

Pitch Set



Notes on Transcription

- 30.3.2 Above the pitch sign tiz nevâ , the scribe uses both \cdot (half note) and , (quarter note) duration signs as a dotted half note for the first time. Similar usages are also observed in fol. [20r].

Consulted Concordances

TR-Iüne 211-9, pp. 42–43; TR-Iütæ 107, pp. 136–37; TR-Iütæ 108, p. 77–78; TR-Iütæ 249, pp. 1929–30.