

Critical Editions of Near Eastern Music Manuscripts

# CMO1-VI/2.19 P. Nigriz, o. Düeēk, Ēflat'un

### **Critical Report**

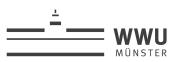
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Verbundzentrale des GBV

#### CMO1-VI/2.19

## P. Nigriz, o. Düeēk, Ēflat'un

Source	TR-Içağatay YZPER2		
Location	Fol. [19r], l. 1–fol. [19v], l. 8		
Makâm	Nikrîz		
Usûl	Düyek		
Genre	Peşrev		
Attribution	Eflâtûn (d. ca. 1530)		
Work No.	CMOi0463		

#### Remarks

Heading (2nd hand): 'Nikrīz dūyek Eflāțūn'.

The colour of the ink used by the scribe in the top right corner of the folio is faded due to aging.

The eight beat düyek is transcribed as ağır (slow) düyek because of the division of the one usûl cycle into four groupings.

Among consulted concordances, none of them is identical to the version in TR-Içağatay YZPER2. The structure of the oldest variants in Kantemiroğlu and Kevserî's treatises consist of three hânes and a mülâzime.

#### Structure

H1	18	6(T)	
H2	34	6(T)	
H3	14	6(T)	
H4	14	6(T)	

#### **Pitch Set**



#### Notes on Transcription

35.1 The duration sign for the first grouping of this division is omitted by the scribe:  $\beta \sim \beta \sim \infty$ . All the pitches inside the grouping are interpreted as quarter notes:  $\ddot{\beta} \sim \beta \sim \infty$ .

- 71.3.1 A single stroke, above ~ (dügâh) is conjoined with the grace note, (çârgâh) and later the scribe has scribbled between them. Based on the seyir of the cycle, the fourth note is assumed to be ~ (dügâh) and the grace note as, (çargâh) in the transcription.

#### **Consulted Concordances**

TR-Istek [1], pp. 144–45; TR-Istek [2], fols. 127r–128r, TR-Iütae 100, no. 165; TR-Am Mf1994 A 4941, no. 50.