

CMO1-VI/2.20

**P. Sazkear, o. Zēncir, Musinin**

Critical Report

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## P. Sazkear, o. Zēncir, Musinin

<b>Source</b>	TR-Içağatay YZPER2
<b>Location</b>	Fol. [20r], ll. 1–13
<b>Makâm</b>	Sâzkâr
<b>Usûl</b>	Zencîr
<b>Genre</b>	Peşrev
<b>Attribution</b>	Tanbûrî Musi (d. ca. 1780)
<b>Work No.</b>	CMOi0215

### Remarks

Heading (2nd hand): ‘Muḥsin'iñ sâzkâr zencîr’.

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

The compound usûl zencîr (60 beats) is divided into fifteen rhythmic sections in the manuscript. The source of the zencîr usûl structure in the transcription is TR-Içağatay HDEF12.

All consulted concordances are written in usûl darbeyn which consists of usûl devr-i kebîr with 14 beats and berefşân with 16 beats, in total 30 beats.

All ♪ (bûselik) pitch signs are interpreted as dik bûselik throughout the transcription.

### Structure

H1	:	1	:
H2	:	1	:
H3	:	1	:
H4	:	1	:

### Pitch Set



### Notes on Transcription

- 34.3.2 The duration sign for the pitch sign dik bûselik is omitted by the scribe: ♪. Here it is interpreted as a quarter note based on the remaining beats in the division: ♪. There is a similar case in 56.3.2.
- 62.4.1 The duration sign above ♪ (segâh) is interpreted as a half note here.

62           The editor assumes the end cycle sign (::) here since it is apparent that the scribe mistakenly uses the division sign (:) after the usûl cycle ends.

**Consulted Concordances**

TR-Iüne 203-1, p. 18; TR-Iüne 205-3, pp. 3–7; TR-Iüne 207-5, pp. 8–12; TR-Iüne 211-9, pp. 8–12; TR-Iüne 214-12, pp. 12–18; TR-Iütae 110, pp. 37–38; TR-Iütae 110, pp. 75–76; TR-Istek [1], pp. 117–18; TR-Istek [1], pp. 137–38; TR-Istek [1], pp. 166–67; TR-Istek [2], fols. 49r–50v.

S.D.