

CMO1-VI/2.21

P. Puselik, o. Zarbifēt‘, Z. Mēhmēd ağanın
Critical Report

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Source	TR-İçağatay YZPER2
Location	Fol. [21r], l. 1–fol. [21v], l. 7
Makâm	Bûselik
Usûl	Darb-ı fetih
Genre	Peşrev
Attribution	Zekî Mehmed Ağa (1776–1846)
Work No.	CMOi0049

Remarks

Heading (2nd hand): 'Zekî Mehmed Ağa'nın bûselik darb-ı fetih'.

The colour of the ink used by the scribe in the top right corner of the fol. [21v] is faded due to aging.

The usûl, darb-ı fetih (88 beats), is divided into 22 rhythmic sections in the manuscript. The source of the darb-ı fetih usûl structure in the transcription is TR-İçağatay HDEF12.

Contrary to the regular usage of perde segâh, similar sections in consulted concordances regularly use perde bûselik.

Among consulted concordances, the heading in Armenian script included in TR-İüne 203-1 as *sırf pusēlig zarbifēt'* does not mention any attribution. Both second and third hand Ottoman Turkish headings of this version in both Arabic and Latin script mention 'İsak' (Tanbûrî İsak) as the attribution of the piece. Another version, TR-İütae 249, p. 535–36 which appears to be exactly the same as the variant in TR-İüne 203-1, also attributes the piece to İsak in its Ottoman Turkish heading in Arabic script.

Sırf pusēlig as the makâm of the piece is only mentioned in TR-İüne 203-1.

Structure

H1	:	1/T	:
H2	:	1/T	:
H3	:	1/T	:
H4	:	1/T	:
H5	:	1/T	:

Pitch Set
Notes on Transcription

- 73 The Teslîm section rewritten in the transcription after div. 73 excludes the second ending recorded by the scribe because of an incompatible connection of the ending with H5. The editor prefers to connect the Teslîm with H5 only with the first ending.
- 77 Since the scribe uses ken letter (ك) for repetition after the end cycle sign of div. 77, the first four divisions are repeated with a continuous usûl pattern to be able to complete the usûl cycle.
- 89 Since the second ending of the Teslîm recorded by the scribe ends on hüseyinî, it is not compatible with the modal requirements of makâm bûselik for the karâr of the piece. A similar situation is observed in the variant of the piece located in TR-Istek [2]. While another version of the piece in TR-Iütâe 249, p. 555–56 does not include any section labelled as teslîm, all five sections in this variant end on dügâh. In our transcription, the Teslîm rewritten after div. 89 includes a different division at the end with dügâh as the final pitch, identical with the last division of the piece in TR-Iüne 203-1.

Consulted Concordances

TR-Iüne 203-1, p. 1; TR-Iütâe 249, p. 535–36; TR-Iütâe 249, p. 555–56; TR-Iütâe 249, p. 579; TR-Istek [2], fols. 32v–34r.

S.D.