

CMO1-VI/1.18

Büzürg usûles muhammes

Critical Report

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Büzung usûleş muhammes

| | |
|----------------------|----------------------------|
| Source | TR-Iam EY_1537 |
| Location | P. 36, l. 14 – p. 38, l. 6 |
| Makâm | Büzung |
| Usûl | Muhammes |
| Genre | Pesrev |
| Attribution | — |
| Index Heading | Büzung usûleş muhammes |
| Work No. | CMOi0028 |

Remarks

There is a small circle-shaped pencil mark on the left side of the heading of the piece, possibly used by a later hand as a marker.

Since the scribe of TR-Iam EY_1537 uses segâh instead of bûselik as part of the pitch set of makâm Büzung, key signature of the transcription includes segâh, other than evc. All consulted concordances use bûselik in the corresponding sections of the piece for makam Büzung. While segâh pitches could be interpreted as dik segâh or nim bûselik in relevant occasions, gevest usage as part of makam Büzung is also mentioned in the theoretical sources for makâm Büzung¹. Perde râst instead of gevest is used in the corresponding cases by the scribe of TR-Iam EY_1537 (see note on 6.1).

The piece is attributed to Nâyî Osmân Dede (d. 1729) in all consulted concordances.

Structure

| | | | | | | |
|----|---|---|--|------|---|--|
| H1 | : | 1 | | 1(T) | : | |
| H2 | : | 3 | | 1(T) | : | |
| H3 | : | 3 | | 1(T) | : | |
| H4 | : | 3 | | 1(T) | : | |

Pitch Set

The musical notation consists of a single staff in G clef. The notes are primarily quarter notes, with some eighth and sixteenth notes. The time signature changes between common time and triple time. Below the staff is a vertical column of symbols representing pitch levels, starting with a dot and followed by various combinations of dots, dashes, and diagonal lines, likely indicating microtonal intervals or specific performance techniques.

¹ For further information on the systematist school's definition of makam Büzung that mentions karâr on segâh and flattened râst as part of the modal structure of the makâm, see KUTLUĞ 2000, pp. 302–4.

Notes on Transcription

- 1.1 Orig. ; transcribed as . All concordances use bûselik (ሮ) in this grouping. TR-Iüne 203-1: ; TR-Iüne 205-3, TR-Iüne 211-9: ; TR-Iüne 214-12: ; TR-Iütæ 249[A]: .
- 4.4 Orig. ; transcribed as . All concordances use bûselik (ሮ) in this grouping. TR-Iüne 203-1: ; TR-Iüne 205-3, TR-Iüne 211-9, TR-Iüne 214-12, TR-Iütæ 249[A]: .
- 6.1 Orig. ; transcribed as . All concordances use gevest (፳) in this grouping. TR-Iüne 203-1: ; TR-Iüne 205-3, TR-Iüne 211-9: ; TR-Iüne 214-12: ; TR-Iütæ 249[A]: .
- 7.1 Orig. ; transcribed as . TR-Iüne 203-1: ; TR-Iüne 205-3, TR-Iüne 211-9, TR-Iüne 214-12: ; TR-Iütæ 249[A]: .
- 8.2 There are some ink spots spread around the grouping.
- 9.1 Orig. ; transcribed as . All concordances use bûselik (ሮ) in this grouping. TR-Iüne 203-1: ; TR-Iüne 205-3, TR-Iüne 211-9, TR-Iüne 214-12: ; TR-Iütæ 249[A]: .
- 13.4 Orig. ; transcribed as . All concordances except TR-Iütæ 249[A] use bûselik in this grouping. TR-Iüne 203-1: ; TR-Iüne 205-3, TR-Iüne 211-9: ; TR-Iüne 214-12: ; TR-Iütæ 249[A]: .
- 16.3 Orig. ; transcribed as . TR-Iüne 203-1: ; TR-Iüne 205-3, TR-Iüne 211-9: ; TR-Iüne 214-12: ; TR-Iütæ 249[A]: .
- 27.1 Orig. ; transcribed as . TR-Iüne 203-1, TR-Iüne 214-12: ; TR-Iüne 205-3, TR-Iüne 211-9: ; TR-Iütæ 249[A]: .
- 34.2.3 There is a purple ink stain on tiz segâh sign (ሙ) of the grouping.
- 36.2 There is a purple ink stain on the dot sign above hüseyñî pitch sign (ሸ).
- 44.3 Orig. ; transcribed as . TR-Iüne 203-1: ; TR-Iüne 205-3, TR-Iüne 211-9: ; TR-Iüne 214-12: ; TR-Iütæ 249[A]: .
- 45.1 There are some ink stains at the beginning of the grouping.
- 48 The end cycle sign (፳) is probably omitted by the scribe.
- 51.3 Orig. ; transcribed as . TR-Iüne 203-1, TR-Iüne 214-12: ; TR-Iüne 205-3, TR-Iüne 211-9: ; TR-Iütæ 249[A]: .
- 55 The division sign (:) is omitted by the scribe.

Consulted Concordances

TR-Iüne 203-1, p. 9; TR-Iüne 205-3, pp. 30–31; TR-Iüne 211-9, pp. 132–34; TR-Iüne 214-12, pp. 5–7; TR-Iütæ 249[A], pp. 425–26.