

CMO1-VI/1.22

‘Arazbār

Critical Report

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## ‘Arazbâr

<b>Source</b>	TR-Iam EY_1537
<b>Location</b>	P. 43, l. 5 – p. 44, l. 12
<b>Makâm</b>	Arazbâr
<b>Usûl</b>	Muhammes
<b>Genre</b>	Peşrev
<b>Attribution</b>	Kemânî Corci (d. ca. 1785)
<b>Index Heading</b>	‘Arazbâr Cōrcī'niñ uşūleş muḥammes
<b>Work No.</b>	CMOi0345

**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.

Muhammes is used in the transcription based on the usûl mentioned in the index heading. The scribe uses end cycle signs only at the end of hânes (see note on div. 11 for the exception to this case).

The editor interpreted divs. 9–16 in H1 as teslîm since two endings at the end of H2 and H3 indicate a repeated section (see note on 9.1 for further information). These endings consist of two groupings that are positioned after the usûl cycle ends at the end of both H2 and H3. Since H4 includes no endings, teslîm is excluded from the structure in H4.

Since theoretical sources<sup>5</sup> mention the usage of perde *arazbâr* ( ٤٧; dik hisâr, flattened hüseyinî) as part of main pitch structure of makâm Arazbâr, it is possible to interpret hüseyinî ( ٤٨) pitch signs as *arâzbar* in some occasions throughout the transcription when Uşşak genus on nevâ or Rast genus on çârgâh occurs. The piece ends on dügâh with the usage of kürdî in TR-Iam EY\_1537 which is unusual for makâm Arazbâr. All consulted concordances ends the piece on Dügah with Uşşak genus that includes segâh.

While first two division of the piece is comparable with some consulted concordances, in general the version in TR-Iam EY\_1537 is completely different than the other concordances. Majority of the concordances that attribute the piece to Kemânî Corci are in usûl sakîl (TR-Iüne 205-3, TR-Iüne 211-9, TR-Iütâe 249[N1], TR-Iütâe 249[N2], TR-Iboa TRT.MD.d 466). The attribution to Kemânî Corci and usage of usûl muhammes can be found in TR-Iboa TRT.MD.d 536. The version in TR-Iütâe 107 is in usûl çifte düyek based on the usage of end cycle signs. The version in TR-Is 122 has no attribution and records the piece with two hânes in usûl muhammes for Mevlevî ritual as *son peşrev*.

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<sup>5</sup> KUTLUĞ 2000, p. 360.

The versions in TR-Iütae 107, TR-Iütae 249[N1] and TR-Iütae 249[N2] record H2 as mülâzime or teslîm. H2 in TR-Iütae 107 includes a section labelled as *batâk*.

### Structure

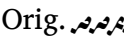
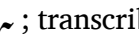












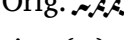
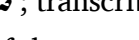




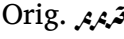
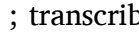










H1	:	2		2[T]	:
H2	:	2		[2(T)]	:
H3	:	2		[2(T)]	:
H4		2			

### Pitch Set



### Notes on Transcription

- 1.4 Orig. ; transcribed as . A double stroke (.) written in black ink above gerdâniye sign () is interpreted as a repeated note. TR-Iüne 205-3, TR-Iüne 211-9, TR-Iütae 107, TR-Is 122, TR-Iboa TRT.MD.d 466: ; TR-Iütae 249[N1]: ; TR-Iütae 249[N2]: .
- 2.3 Orig. ; transcribed as . TR-Iüne 205-3: ; TR-Iütae 107: ; TR-Iütae 249[N1]: ; TR-Iütae 249[N2]: ; TR-Is 122: .
- 5.3 Orig. ; transcribed as .
- 7.4 Orig. ; transcribed as .
- 9.1 This division begins with a space and there is an erased grouping at the beginning of the line. Based on the endings provided by the scribe at the end of H1, H2 and H3, this division that includes two cycles of usûl muhammes is interpreted as the beginning of teslîm section of the piece.
- 10.1 Orig. ; transcribed as .
- 11 The scribe uses end cycle sign () at the end of the division before the usûl cycle ends.
- 14.4.1 Acem sign () is partly erased presumably because of the deformation of the paper surface.
- 15.4 Both segâh () and nevâ () sign of the grouping is partly erased presumably because of the deformation of the paper surface.
- 16.4 Orig. ; transcribed as .
- 17.2 Orig. ; transcribed as .
- 19.2 Orig. ; transcribed as .
- 19.4 Orig. ; transcribed as .

- 20.4 Orig.  ; transcribed as  . The alteration sign above the second hüseyini sign (ص) of the grouping for acem (ق) is presumably omitted by the scribe.
- 21.1 Orig.  ; transcribed as  .
- 21.3 Some parts of gerdâniye pitch sign (م) is erased due to possible deformation.
- 21.4 Some parts of the tiz çârgâh pitch sign (م) is erased due to possible deformation.
- 22.2 Orig.  ; transcribed as  .
- 22.3 Orig.  ; transcribed as  .
- 22.4 Orig.  ; transcribed as  .
- 33.4 Orig.  ; transcribed as  .
- 34.2 Orig.  ; transcribed as  .
- 37.3 Orig.  ; transcribed as  . The alteration sign above the second hüseyini sign (ص) of the grouping for acem (ق) is presumably omitted by the scribe.
- 37.4 Orig.  ; transcribed as  .
- 38.3 Orig.  ; transcribed as  .
- 39.4 Orig.  ; transcribed as  . The alteration sign above the first gerdâniye sign (م) of the grouping for şehnâz (ق) is presumably omitted by the scribe.
- 40.2 Orig.  ; transcribed as  .
- 40.4 Orig.  ; transcribed as  .
- 51.2 Orig.  ; transcribed as  .
- 56.1 Orig.  ; transcribed as  . Dügâh sign (ٴ) of the grouping written as a superscript by the scribe is interpreted as a grace note in the transcription.
- 57.2 Orig.  ; transcribed as  . Both çârgâh (م) and dügâh (ٴ) signs written as a superscript by the scribe are interpreted as a grace note in the transcription.

### Consulted Concordances

TR-Iüne 205-3, pp. 108–10; TR-Iüne 211-9, pp. 73–74; TR-Iütae 107, pp. 165–66; TR-Iütae 249[N1], pp. 197–98; TR-Iütae 249[N2], pp. 2135–36; TR-Is 122, p. 138; TR-Iboa TRT.MD.d 466, p. 8; TR-Iboa TRT.MD.d 536, pp. 112–13.

S.D.