

CMO1-VI/1.37

Ẓāvīl Ẓekī Aġa'nıñ uşūleş ħafif

Critical Report

Salih Demirtaş

Funded by the Deutsche Forschungsgemeinschaft
(DFG, German Research Foundation) - Project number 265450875

This work is licensed under a Creative Commons Attribution- ShareAlike 4.0 International License

<https://creativecommons.org/licenses/by-sa/4.0/>



The electronic version of this work is also available at:

<https://corpus-musicae-ottomanicae.de>

Zāvîl Zekî Ağa'nîñ uşûleş hafîf

Source	TR-Iam EY_1537
Location	P. 74, l. 1 – p. 76, l. 7
Makâm	Zâvil
Usûl	Hafîf
Genre	Peşrev
Attribution	Zekî Mehmed Ağa (1776–1846)
Index Heading	—
Work No.	CMOi0206

Remarks

After the end of H4 on p. 76, remaining spaces of the page is left blank by the scribe. Mîm letter (م) at the end of H4 is interpreted as an indication for the end of the piece. The piece is recorded with usûl berefşân in TR-Iboa TRT.MD.d 536.

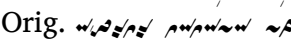
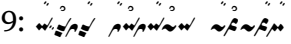


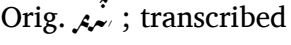
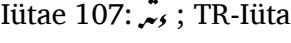

































Structure

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

Pitch Set

Notes on Transcription

- 4.3 Orig. ; transcribed as . TR-Iüne 211-9: ; TR-Iüne 214-12: ; TR-Iütae 107: ; TR-Iütae 249[N]: ; TR-Iboa TRT.MD.d 400: ; TR-Iboa TRT.MD.d 536: .
- 11.2 Orig. ; transcribed as . TR-Iüne 211-9: ; TR-Iüne 214-12: ; TR-Iütae 249[N]: ; TR-Iboa TRT.MD.d 400: .
- 13.4 Orig. ; transcribed as . TR-Iüne 211-9: ; TR-Iüne 214-12: ; TR-Iütae 107: ; TR-Iütae 249[N]: ; TR-Iboa TRT.MD.d 400: ; TR-Iboa TRT.MD.d 536: .

- 15.2–4 Orig.  ; transcribed as "المدرسة الإسلامية البيروتية" . TR-Iüne 211-9:  ; TR-Iüne 214-12:  ; TR-Iütäe 107:  ; TR-Iütäe 249[N]:  ; TR-Iboa TRT.MD.d 536:  .
- 20.3 Orig.  ; transcribed as "سمر" . TR-Iüne 211-9:  ; TR-Iüne 214-12:  ; TR-Iütäe 107:  ; TR-Iütäe 249[N]:  ; TR-Iboa TRT.MD.d 536:  .
- 25.3.1 The scribe uses an oscillating line above acem (ق). Depending on the performed instrument, the sign could be interpreted as a type of tremolo, vibrato or trill.
- 27.4 Kürdî (كردى) is recorded as segâh (سجاء) in some concordances. TR-Iütäe 249[N], TR-Iboa TRT.MD.d 400:  ; TR-Iboa TRT.MD.d 536:  .
- 42.3 Orig.  ; transcribed as "سمر" . TR-Iüne 211-9:  ; TR-Iüne 214-12:  ; TR-Iütäe 249[N]:  ; TR-Iboa TRT.MD.d 400:  ; TR-Iboa TRT.MD.d 536:  .
- 43.2 Orig.  ; transcribed as "سمر" . TR-Iüne 211-9:  ; TR-Iüne 214-12:  ; TR-Iboa TRT.MD.d 400:  ; TR-Iboa TRT.MD.d 536:  .
- 51.1–2 Orig.  ; transcribed as "سمر" . TR-Iüne 211-9:  ; TR-Iüne 214-12:  ; TR-Iütäe 249[N]:  ; TR-Iboa TRT.MD.d 400, TR-Iboa TRT.MD.d 536:  .
- 52.4 Orig.  ; transcribed as "سمر" . TR-Iüne 211-9:  ; TR-Iüne 214-12:  ; TR-Iütäe 107, TR-Iütäe 249[N]:  ; TR-Iboa TRT.MD.d 400, TR-Iboa TRT.MD.d 536:  .
- 55.4 There is a thin vertical line before the grouping, which was probably added by a later hand and may have served as a marker.
- 57.1 Orig.  ; transcribed as "سمر" . TR-Iüne 211-9:  ; TR-Iüne 214-12:  ; TR-Iütäe 249[N], TR-Iboa TRT.MD.d 400, TR-Iboa TRT.MD.d 536:  .

Consulted Concordances

TR-Iüne 211-9, pp. 35–37; TR-Iüne 214-12, pp. 21–25; TR-Iütäe 107, pp. 198–99; TR-Iütäe 249[N], pp. 1375–76; TR-Iboa TRT.MD.d 400, pp. 505–6; TR-Iboa TRT.MD.d 536, pp. 46–47.

S.D.