

BUSELİK MAKÂMI
TEMEL BİLGİLERİ
&
TÜRK MÛSİKÎSİNDE KULLANILAN
ARANAĞMELERİ
(Fasıl Mûsıkîsi için Yardımcı)

Erdinç ÇELİKKOL

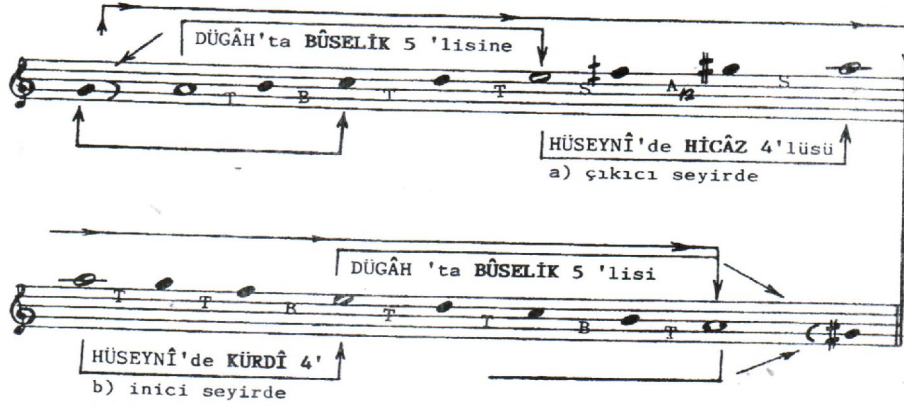
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BÜSELİK MAKAMI

(YY. ? - BÜSELİK, BÜSE; Öpüş, öpücük)

- * **KARARI** : Lâ (DÜĞÂH)
 * **SEYRİ** : Karar veya Güçlü bölgesinden
 * **DİZİSİ** : Pest'ten Tiz'e; Lâ - Dügâh'ta BÜSELİK 5' (T B T T)
 Mi - Hüseyinî'de (Çıkıcı) HİCÂZ 4' (S A₁₂ S)
 (İnici) KÜRDÎ 4' (B T T) nin eklenmesiyle oluşmuştur.

NOT : Pek çok eserde, Mi - Hüseyinî'de; Çıkıcı Seyirde de HİCÂZ 4' yerine
 (Çıkıcı ve inici) KÜRDÎ 4'lüsü kullanılmıştır.



- * **PERDELERİ** : Lâ - Dügâh'ta BÜSELİK 5' Perdeleri;
 Dügâh, Büselik, Çârgâh, Nevâ, Hüseyinî
 Mi - Hüseyinî'de (Çıkıcı) HİCÂZ 4' Perdeleri;
 Hüseyinî, Fa (♯) Dik Acem, Sol (♯) Nîm Şehnâz ve Muhayyer,
 Mi - Hüseyinî'de (İnici) KÜRDÎ 4' Perdeleri;
 Muhayyer, Gerdâniye, Acem ve Hüseyinî.

- * **DONANIMI** : Ârızasız
 * **GÜÇLÜSÜ** : Mi - HÜSEYNÎ
 * **YEDENİ** : Sol (♯) NİM ZİRGÜLE Perdesi.

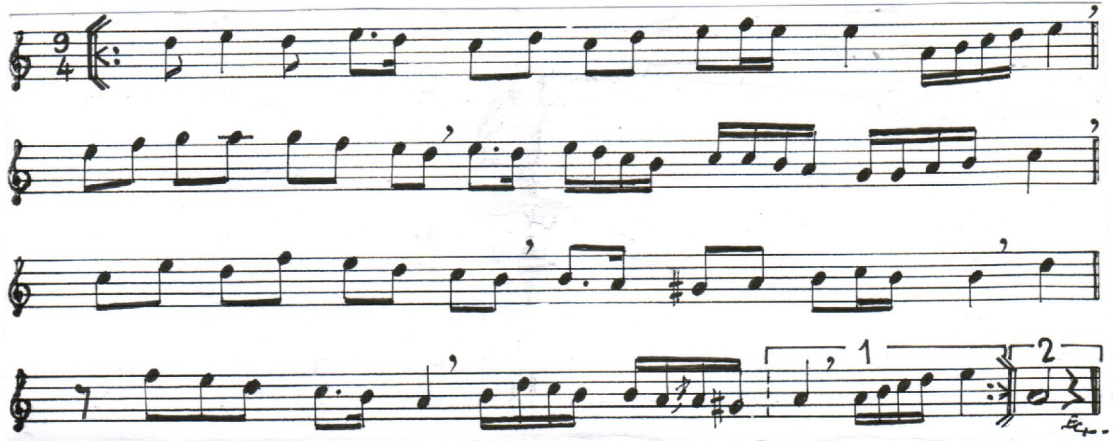
* MUHTEMEL GENİŞLEME, GECKİ VE ASMA KARARLARI

Lâ - Muhayyer'de;	BÜSELİK'li, (Simetrik)
Sol - Gerdâniye'de;	ÇÂRGÂH'lı,
Fa (♯) Eviç'te;	FERÂHNÂK'li,
Fa - Acem'de;	ÇÂRGÂH'lı
Mi - Hüseyinî'de;	HÜSEYNÎ'li,
Re - Nevâ'da;	BÜSELİK'li,
	RAST'lı veya HİCÂZ'lı,
Do - Çârgâh'ta;	ÇÂRGÂH'lı veya NIKRÎZ'li,
Si - Büselik'te;	KÜRDÎ'li,
Si (♯) Segâh'ta;	HÜZZÂM'lı,
Lâ - Dügâh'ta;	KÜRDÎ'li,
Sol (♯) Rast'ta;	ÇÂRGÂH'lı veya BÜSELİK'li,
Mi - Hüseyinî Aşîrân'da;	HİCÂZ'lı (Simetrik) veya KÜRDÎ'li ve
Re - Yegâh'ta;	BÜSELİK'li.

- * **ÖZET SEYİR** : Seyre; Genellikle Sol (♯) Rast perdesinde ÇÂRGÂH'lı başlanıp, Lâ - Dügâh'ta BÜSELİK ve Mi - Hüseyinî'de KÜRDÎ veya Hicâz'lı gezinilerek, önce güçlü perdesi olan Mi - Hüseyinî'de, KÜRDÎ'li veya bâzen HİCÂZ'lı YARIM KARAR yapılır.

Daha sonra, diğer uygun genişleme, gecki ve asma karar'ları da gösterilerek, sonuçta Lâ - Dügâh perdesinde ve de genellikle Sol (♯) NİM ZİRGÜLE'li, bir başka deyişle, YEDEN'li KARAR edilir.

BÛSELİK
AĞIR ve ORTA AKSAK



B Ü S E L İ K

AĞIR AKSAK

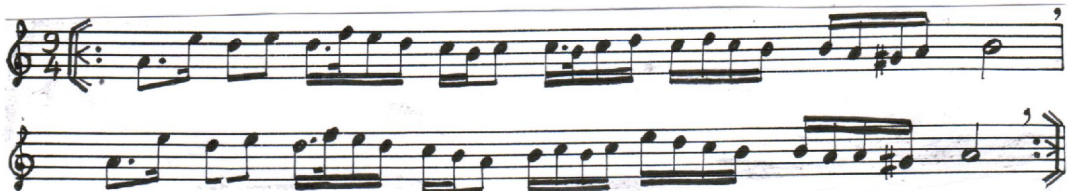
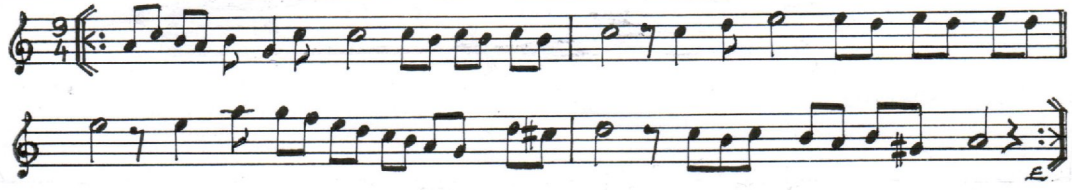
Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is a single five-line staff with a treble clef. The key signature has one sharp (F#), indicating the key of D major. The melody consists of the following notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4-E4 (beamed eighth notes), D4 (quarter), C#4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), and a final double bar line with repeat dots.

[illegible][illegible]

Handwritten musical notation for the first staff of 'The Rose Tree'. The melody is written on a single five-line staff with a treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The piece ends with a double bar line and repeat dots. The key signature has one sharp (F#).

BÛSELİK

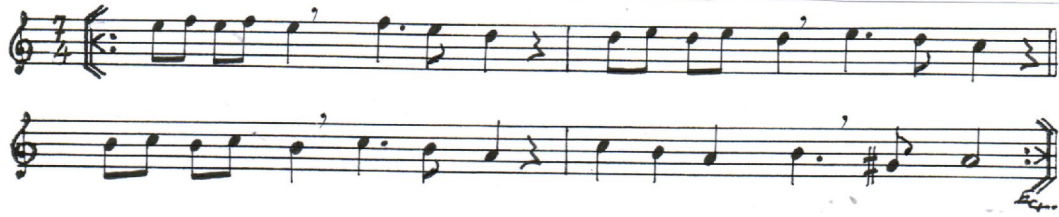
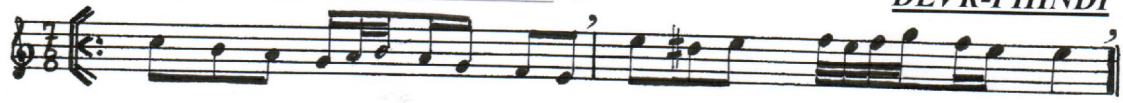
AĞIR AKSAK





BÛSELİK

DEVİR-İ HİNDÎ



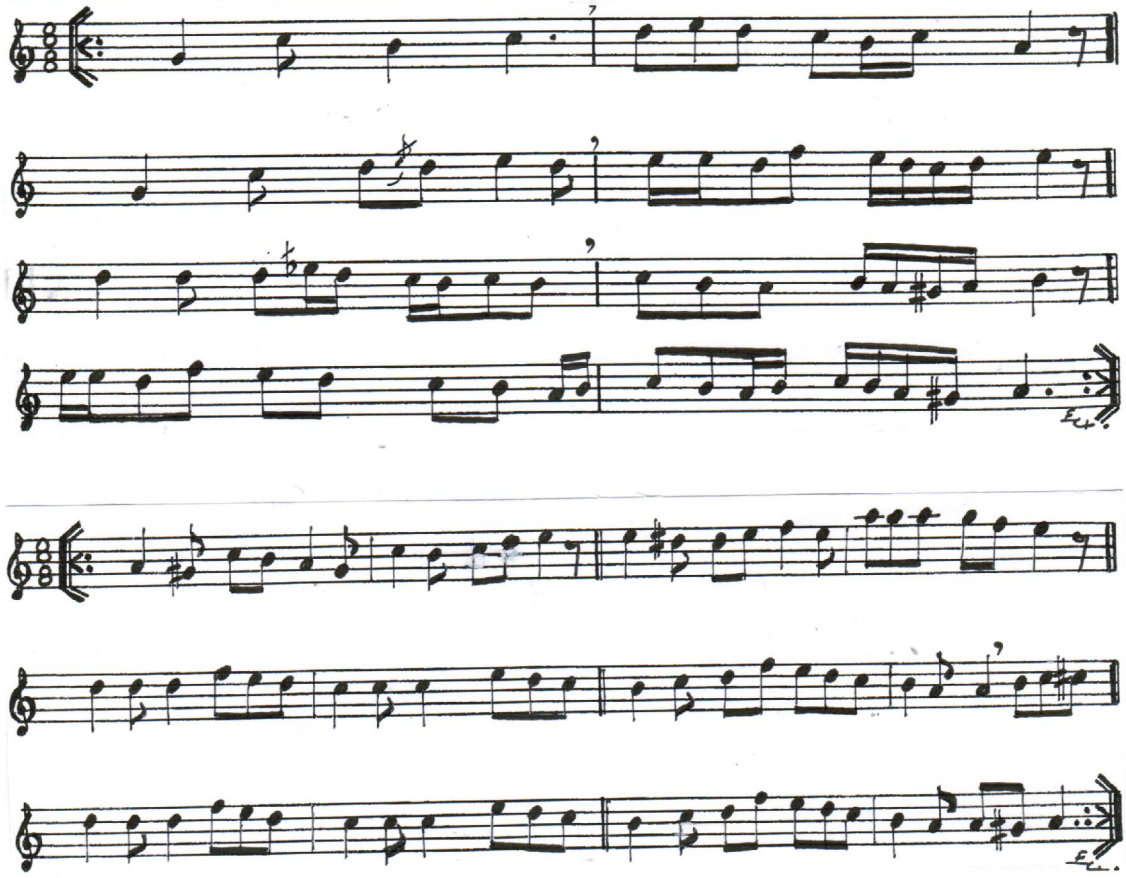
BÛSELİK

MÜSEMME



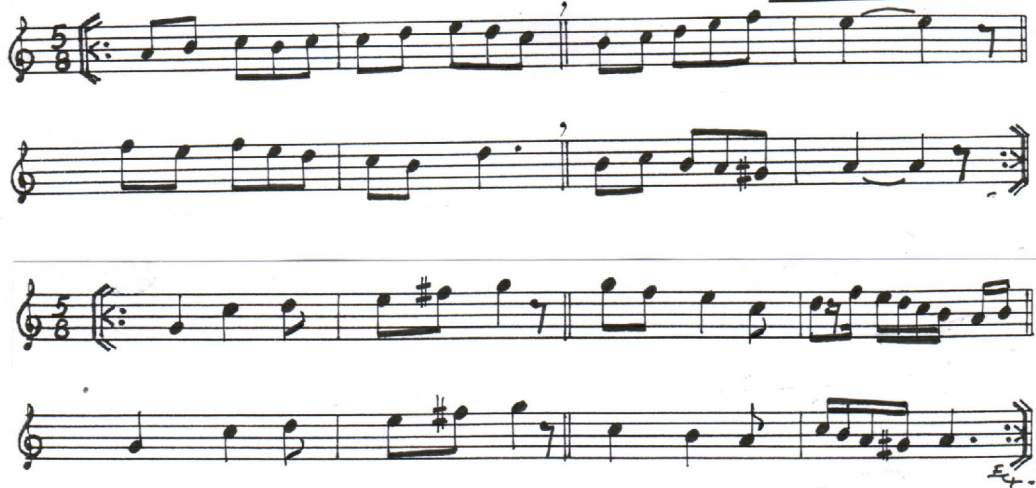
BÛSELİK

MÜSEMME



BÛSELİK

TÜRK AKSAĞI



BÛSELİK

CURCUNA



BÛSELİK

CURCUNA



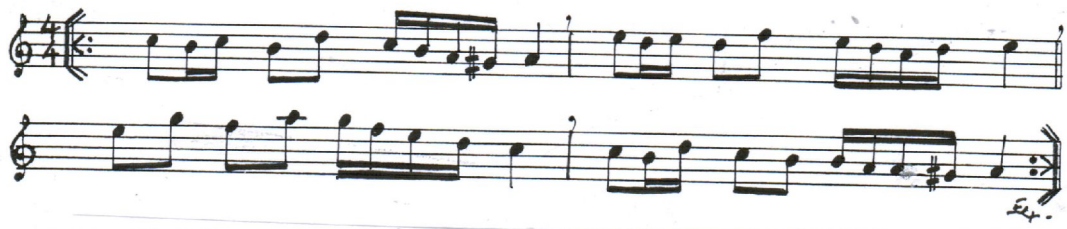
BÛSELİK

DÜYEK

The musical score is written in 8/8 time and consists of three systems, each with three staves. The notation includes various musical symbols such as treble clefs, key signatures (one sharp, F#), and time signatures (8/8). The score features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The first system ends with a double bar line and a repeat sign. The second system also ends with a double bar line and a repeat sign. The third system ends with a double bar line and a repeat sign. The score is written in a clear, legible style with standard musical notation.

BÛSELİK

DÜYEK ve SOFYAN





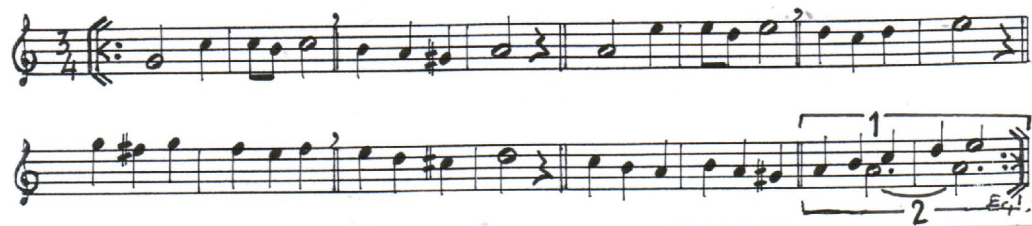
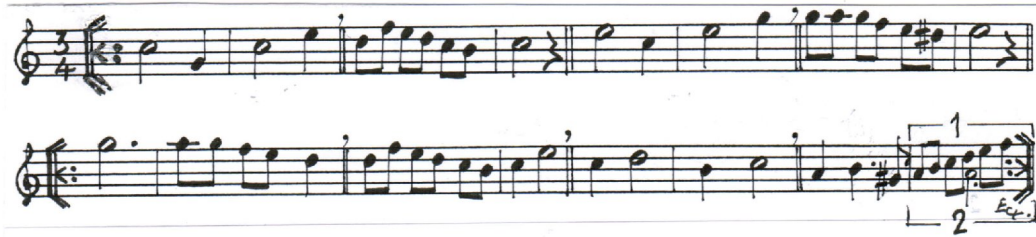
BÛSELİK

SOFYAN ve Nîm SOFYAN



BÛSELİK

SEMÂÎ



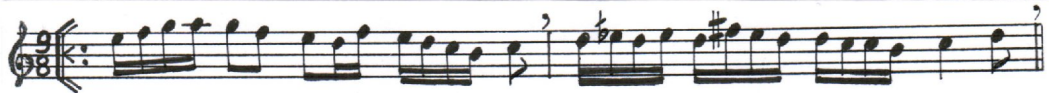
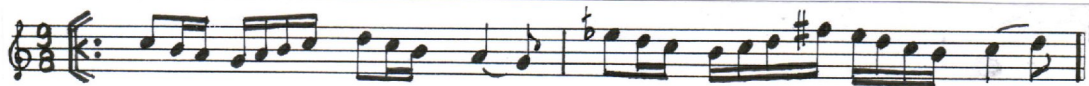
B Ü S E L İ K

SEMÃI

The second system of the handwritten musical score for 'The Rose Tree' consists of two staves. The top staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody continues with eighth and quarter notes, including a triplet of eighth notes. The bottom staff continues the melody with similar rhythmic values and includes a double bar line with repeat dots. The piece concludes with a final cadence marked by a double bar line and repeat dots.

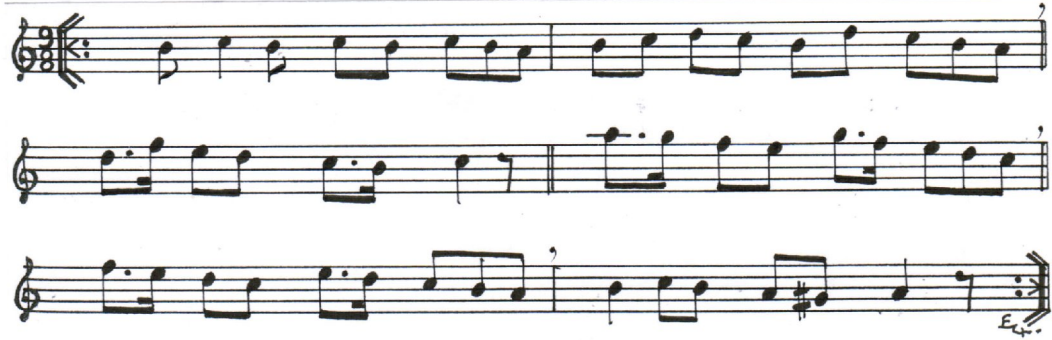
BÜSELİK

AKSAK



BÛSELİK

AKSAK



BÛSELİK

AKSAK

