

CMO1-I/11.20

Segāh māye İsaḳ'ıñ ūṣūli faḥte

Critical Report

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Segâh mâye İsağ'ın ũşŭli faħte

Source	TR-Iüne 214-12
Location	P. 61, l. 3 – p. 63, l. 7
Makâm	Segâh mâye
Usŭl	Fâhte
Genre	Peşrev
Attribution	Tanbŭrî İsağ (d.after 1807)
Index Heading	Segâh mâye İsağ ũşŭli fâħte
Work No.	CMOi0231

Remarks

Mîm letter above the heading.

It looks like someone vertically scratched out the pages from the beginning until the last line, probably to cancel the notation, though it does not affect the legibility.

An axis sign (↵) is placed above the last pitch sign within a group for the the first time in the original layer of the manuscript (i.e. div. 5.4).

At the end of the usŭl cycles, the scribe uses both type of division signs (❖ and ::) randomly (See divs. 28 and 67).

Later hand additions and corrections mostly coincide with the notation in TR-Iüne 205 and TR-Iüne 211-9. Also there is some evidence suggesting a relationship between TR-Iüne 205, TR-Iüne 211-9 and TR-Iüne 214-12 (See notes on 13.1, 15.2, 33.4 and 63.1).

In TR-Iütæ 108, the usŭl is indicated as Zencîr. The makâm is also indicated as Mâye in TR-Iütæ 249 sources.
































































Structure

H1	:	6	:
H2	:	6	:
H3	:	6	:
H4		6	






























Pitch Set

Notes on Transcription

- 1.3 $\dot{w}/w/\dot{w}$ for $\overset{\circ}{w}/\overset{\circ}{w}/\overset{\circ}{w}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{w}/w/\dot{w}$; TR-Iütäe 107: $\dot{w}/w/\dot{w}$; TR-Iütäe 108: $w/w/w$.
- 4.1 Orig. $\overset{\circ}{w}/w/\overset{\circ}{w}$; 2nd lay. $\overset{\circ}{w}/\overset{\circ}{w}/\overset{\circ}{w}$. It seems that one pitch sign ($\overset{\circ}{w}$) was added later to the original group by another hand, since its shape and ink tone are slightly different and it is placed inside the page margin. Transcribed as $\overset{\circ}{w}/w/\overset{\circ}{w}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{w}-w/\overset{\circ}{w}$; TR-Iütäe 107: $\overset{\circ}{w}/w/\overset{\circ}{w}$.
- 5.3 Orig. $\overset{\circ}{w}/w/\overset{\circ}{w}$. The group is scratched out and a new alternative ($\overset{\circ}{w}$) is written above. Transcribed as $\overset{\circ}{w}/w/\overset{\circ}{w}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{w}/w/\overset{\circ}{w}$; TR-Iütäe 107: $\overset{\circ}{w}/w/\overset{\circ}{w}$.
- 5.4 Orig. $\overset{\circ}{w}/w/\overset{\circ}{w}$; 2nd lay. $\overset{\circ}{w}/w/\overset{\circ}{w}$. The group has then been scratched out and a new alternative ($\overset{\circ}{w}$) written above. Transcribed as $\overset{\circ}{w}/w/\overset{\circ}{w}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{w}/w/\overset{\circ}{w}$; TR-Iütäe 107: $\overset{\circ}{w}/w/\overset{\circ}{w}$.
- 6.2 Orig. $\overset{\circ}{w}/w/\overset{\circ}{w}$. The sign above the group probably functions as a legato, since there is no pitch sign to tie in either the previous or subsequent group.
- 7.3 Orig. $\overset{\circ}{w}$. The group is scratched out and a new alternative ($\overset{\circ}{w}$) is written above. Transcribed as $\overset{\circ}{w}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{w}-w/\overset{\circ}{w}$; TR-Iütäe 107: $\overset{\circ}{w}$.
- 8 Orig. $\overset{\circ}{w}/w/\overset{\circ}{w}$; 2nd lay. $\overset{\circ}{w}/w/\overset{\circ}{w}$. Transcribed as $\overset{\circ}{w}/w/\overset{\circ}{w}$. TR-Iüne 205-3: $\overset{\circ}{w}/w/\overset{\circ}{w}$; TR-Iüne 211-9 (1st lay.): $\overset{\circ}{w}/w/\overset{\circ}{w}$; TR-Iüne 211-9 (2nd lay.): $\overset{\circ}{w}/w/\overset{\circ}{w}$; TR-Iütäe 107: $\overset{\circ}{w}/w/\overset{\circ}{w}$.
- 12.1 $\overset{\circ}{w}$ for $\overset{\circ}{w}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{w}$; TR-Iütäe 107: $\overset{\circ}{w}$.
- 13.1 $\overset{\circ}{w}$ for $\overset{\circ}{w}$. TR-Iüne 205-3; TR-Iüne 211-9 (1st lay.): $\overset{\circ}{w}-w/\overset{\circ}{w}$; TR-Iüne 211-9 (2nd lay.): $\overset{\circ}{w}-w/\overset{\circ}{w}$; TR-Iütäe 107: $\overset{\circ}{w}$.
- 14.1 Orig. $\overset{\circ}{w}$; 2nd lay. $\overset{\circ}{w}$. It seems that two pitch signs ($\overset{\circ}{w}$) have been added later to the original group by another hand, since the shapes of the pitch signs and ink tone are slightly different and they are placed inside the page margin. Transcribed as $\overset{\circ}{w}$. TR-Iüne 205-3, TR-Iüne 211-9, TR-Iütäe 107: $\overset{\circ}{w}$.
- 15.2 Orig. $\overset{\circ}{w}$; 2nd lay. $\overset{\circ}{w}$. Transcribed as $\overset{\circ}{w}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{w}$; TR-Iütäe 107: $\overset{\circ}{w}$. In both TR-Iüne 205-3 and TR-Iüne 211-9, there are doubled curved lines above the first pitch signs. Since it is an unusual sign for the Hampartsum notation, this may indicate a relationship between these two manuscripts regarding this particular piece.
- 16.4 $\overset{\circ}{w}$. It looks like the axis sign is scratched out. It is transcribed as $\overset{\circ}{w}$ because the editor believes that it was corrected by the scribe himself since the structure between divs. 15–18 appears again similarly at divs. 34-37 but without an axis

- sign above it (div. 35.4.1). TR-Iüne 205-3, TR-Iüne 211-9: ; TR-Iütæ 107: .
- 17.2-3  for . TR-Iüne 205-3, TR-Iüne 211-9: ; TR-Iütæ 107: .
- 17.4 . Above the pitch sign, there is a marking that looks like segâh (w) at first glance. Also in TR-Iütæ 107, there is a similar marking above the same pitch sign and probably functions as tremolo. It could also be a later-scribbled dot (half note sign). However, since the group repeats as  at div. 36.4 as a part of the same passage, it is transcribed as . TR-Iüne 205-3: ; TR-Iüne 211-9: ; TR-Iütæ 107: .
- 18.2  for . TR-Iüne 205-3: ; TR-Iüne 211-9: ; TR-Iütæ 107: .
- 19 The closing parenthesis of the second ending was probably added by a later hand since it is in black ink while the other parentheses are in red.
- 20.3 Orig. ; 2nd lay. . Transcribed as . TR-Iüne 205-3, TR-Iüne 211-9: ; TR-Iütæ 107: .
- 20.4 Orig. . Above the first pitch sign, there is a mark which appears to be erroneously written  which was subsequently altered to , probably by a later hand. Transcribed as . TR-Iüne 205-3; TR-Iüne 211-9: ; TR-Iütæ 107: .
- 21.1  for . TR-Iüne 205-3, TR-Iüne 211-9: ; TR-Iütæ 107: .
- 21.3  for . TR-Iüne 205-3, TR-Iüne 211-9: ; TR-Iütæ 107: .
- 23.4 Orig. . The group is scratched out and a new alternative () is written above. Transcribed as . TR-Iüne 205-3; TR-Iüne 211-9: ; TR-Iütæ 107: .
- 27.2 Orig. ; 2nd lay. . Transcribed as . TR-Iüne 205-3: ; TR-Iüne 211-9: ; TR-Iütæ 107: .
- 28  for . TR-Iüne 205-3, TR-Iüne 211-9: ; TR-Iütæ 107: .
- 29.2-3 Orig. ; 2nd lay. . A Later hand additions of  below the irâk pitches (w) are probably for substitution purposes. Transcribed as . TR-Iüne 205-3, TR-Iüne 211-9 (1st lay.), TR-Iütæ 107: ; TR-Iüne 211-9 (2nd lay.): .
- 30.1 Orig. ; 2nd lay. . Transcribed as . TR-Iüne 205-3, TR-Iüne 211-9, TR-Iütæ 107: .
- 30.2 Orig. . A later hand addition of  below the group is probably to substitute it with . Transcribed as . TR-Iüne 205-3; TR-Iüne 211-9: ; TR-Iütæ 107: .
- 32.4 . There is a little dot which appears to be an ink blot above the first pitch sign.

- 33.4 $\overset{\sim}{\sim}$ for $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\sim}{\sim}$. In both TR-Iüne 205-3 and TR-Iüne 211-9, there are doubled curved lines above the first pitch signs. Since it is an unusual sign for Hampartsum notation, this may indicate a relationship between these two manuscripts regarding this particular piece.
- 34.2 Orig. $\overset{\circ}{\sim}$; 2nd lay. $\overset{\circ}{\sim}$. The group as a part of the same passage, appeared earlier as $\overset{\circ}{\sim}$ (without a stroke at base level) at div. 15.2. Transcribed as $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 36.2–3 See note on 17.2–3.
- 37.2 $\overset{\circ}{\sim}$ for $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 38 Scribe omit. the div. sign.
- 38.1 $\overset{\circ}{\sim}$ for $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 39 $\overset{\circ}{\sim}$ for $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 41.1 Orig. $\overset{\circ}{\sim}$; 2nd lay. $\overset{\circ}{\sim}$. Transcribed as $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 42 $\overset{\circ}{\sim}$. The groups are scratched out and the new alternatives ($\overset{\circ}{\sim}$) are written above. Transcribed as $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 43.1–2 $\overset{\circ}{\sim}$. The first pitch signs have been scratched out, probably by a later hand. Transcribed as $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 44.2 $\overset{\circ}{\sim}$ for $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 45 $\overset{\circ}{\sim}$ for $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 46.3.3 There is an ink blot or scribbled marking above the pitch sign.
- 47.4 $\overset{\circ}{\sim}$ for $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 48 $\overset{\circ}{\sim}$ for $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 49.4 Orig. $\overset{\circ}{\sim}$; 2nd lay. $\overset{\circ}{\sim}$. The first pitch sign in the orig. lay. is scratched out and $\overset{\circ}{\sim}$ is added to the end of the group, probably by a later hand. Transcribed as $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 50.1 Orig. $\overset{\circ}{\sim}$; 2nd lay. $\overset{\circ}{\sim}$. The first pitch sign in the orig. lay. seems to have been scratched out by a later hand. Transcribed as $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 56.2 $\overset{\circ}{\sim}$ for $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 56.3 $\overset{\circ}{\sim}$ for $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 58.1 See note on 38.1.

- 59 See note on 39.61.3 Orig.  ; 2nd lay.  . Transcribed as  . TR-Iüne 205-3, TR-Iüne 211-9:  ; TR-Iütäe 107:  .
- 63.1  for  . TR-Iüne 205-3, TR-Iüne 211-9:  ; TR-Iütäe 107:  . The duration signs in both TR-Iüne 205-3 and TR-Iüne 211-9, do not provide the correct time value for the groups. These specific and identical scribal errors may indicate that one of the manuscripts might have copied from the other or that there is some common source between these two manuscripts.
- 63.3  for  . TR-Iüne 205-3, TR-Iüne 211-9:  ; TR-Iütäe 107:  .
- 66.3  for  . TR-Iüne 205-3, TR-Iüne 211-9:  ; TR-Iütäe 107:  .
- 70.3.4 Obscured by the binding but still regonizable as  .
- 70.4.2 Red ink blot above the pitch sign.
- 72.1  . Above the second pitch sign, there is a pair of dots one on top of another. As a duration sign it is unusual for Hampartsum notation, since the dots would be expected to be placed next to each other for the whole note sign. On the other hand, it is possible that the scribe meant a dotted axis but forgot to add its final stroke while drawing. Transcribed as  . TR-Iüne 205-3, TR-Iüne 211-9:  ; TR-Iütäe 107:  .
- 73.1  for  . TR-Iüne 205-3, TR-Iüne 211-9:  ; TR-Iütäe 107:  .
- 75.4  for  . TR-Iüne 205-3, TR-Iüne 211-9, TR-Iütäe 107:  .
- 76.2 See note on 56.2.
- 76.3 See note on 38.1.

Consulted Concordances

TR-Iüne 205-3, pp. 79–81; TR-Iüne 211-9, pp. 162–4; TR-Iütäe 107, pp. 171–2; TR-Iütäe 108, pp. 19–20.