

CMO1-I/11.31

# Hicāz sengīn semā‘ī

Critical Report

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# Hicâz sengîn semâ'i

<b>Source</b>	TR-Iüne 214-12
<b>Location</b>	P. 87, l. 2 – p. 88, l. 5
<b>Makâm</b>	Hicâz
<b>Usûl</b>	Sengîn semâ'i
<b>Genre</b>	Saz semâ'isi
<b>Attribution</b>	—
<b>Index Heading</b>	Hicâz sengîn semâ'i
<b>Work No.</b>	CMOi0095

## Remarks

The usûl is indicated as yûrûk semâ'i in the heading of TR-Iütæe 249, p. 853.

## Structure

H1	:	5	:	3(T)	:				
H2	:	4	:	4		3(T)			
H3	:	8	:	3(T)	:				
H4	:	4*	:	4*		4		3(T)	

\*yûrûk semâ'i

The entire teslîm of H3 is probably written out in order to show the repetition at the end. Accordingly, it is assumed that the indicated teslîms in H2 and H4 have no repetition at the end.

## Pitch Set

A musical pitch set diagram. At the top is a staff with a treble clef, a key signature of one sharp, and a common time signature. It contains eight notes: a solid dot, a solid dot, a solid dot with a vertical stroke, a solid dot with a horizontal stroke, a solid dot with a diagonal stroke, a solid dot with a vertical stroke, a solid dot with a horizontal stroke, and a solid dot with a diagonal stroke. Below the staff is a horizontal bracket under the last four notes. Below the bracket is a row of note heads: a solid dot, a solid dot with a vertical stroke, a solid dot with a horizontal stroke, a solid dot with a diagonal stroke, a solid dot with a vertical stroke, a solid dot with a horizontal stroke, a solid dot with a diagonal stroke, and a solid dot.

## Notes on Transcription

- 3.1      ~ for ~. TR-Iütæe 108: ~ ~. TR-Iütæe 109; TR-Iütæe 249, p. 843: ~ ~.
- 11.2      ~ for ~. TR-Iütæe 108: ~ ~ ; TR-Iütæe 109: ~ ~ ; TR-Iütæe 249, p. 843: ~ ~.

- 12 The division is shown in parentheses as if there is a second ending, hence it is interpreted as a reprise.
- 14.1 See note on 3.1.
- 19.2  $\text{~}\acute{\text{e}}$  for  $\text{~}\tilde{\text{e}}$ . The single stroke above the second pitch sign does not seem to have been placed intentionally. TR-Iütæ 249, p. 843:  $\text{~}\acute{\text{e}}$ .
- 22.1 See note on 3.1.
- 23.3.4  $\text{~}$  for  $\text{~}\tilde{\text{e}}$ . It seems that the scribe forgot to insert the pitch alteration sign (kisver). TR-Iütæ 108; TR-Iütæ 249, p. 843:  $\text{~}\tilde{\text{e}}$ .
- 29.2  $\text{~}\tilde{\text{w}}$  for  $\text{~}\tilde{\text{w}}$ . TR-Iütæ 109; TR-Iütæ 249, p. 843:  $\text{~}\tilde{\text{w}}$ .
- 31.2  $\text{~}\tilde{\text{v}}$  for  $\text{~}\tilde{\text{v}}$ . TR-Iütæ 109; TR-Iütæ 249, p. 843:  $\text{~}\tilde{\text{v}}$ .
- 32.2 See note on 29.2.
- 33.2 See note on 31.2.
- 35.2  $\text{~}\tilde{\text{z}}$  for  $\text{~}\tilde{\text{z}}$ . TR-Iütæ 109:  $\text{~}\tilde{\text{z}}$ ; TR-Iütæ 249, p. 843:  $\text{~}\tilde{\text{z}}$ .
- 37.1 See note on 3.1.

### **Consulted Concordances**

TR-Iütæ 108, pp. 3–4; TR-Iütæ 109, p. 177; TR-Iütæ 249, p. 843; TR-Iütæ 249, p. 853.