

CMO1-I/11.51

# Ḳarcıġār semā‘ī

Critical Report

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## Ḳarcıġār semā'ī

<b>Source</b>	TR-Iüne 214-12
<b>Location</b>	P. [141], ll. 1–8
<b>Makâm</b>	Karcıġar
<b>Usûl</b>	Aksak semâî
<b>Genre</b>	Saz semâîsi
<b>Attribution</b>	—
<b>Index Heading</b>	—
<b>Work No.</b>	CMOi0386

### Remarks

Only two hânes are notated while the consulted concordances supply four.

The piece is attributed to Sernâyî Alî Dede (d. ca. 1829) in TR-Iütæ 107 and TR-Iütæ 249.

The Arabic numeral 3 denoting the hâne number is written out although there is no notation given for H3 and H4. Additionally, the next page was left empty, possibly with the intention of adding the missing hânes later.

H2 varies greatly between TR-Iüne 214-12 and the consulted concordances.

The change in ink density in TR-Iütæ 107 suggests that H2–H4 were added later. This is also evidenced by the space which the scribe left before the next piece. This implies that he first wrote H1 and left a space, intending to add missing hânes later as is the case in TR-Iüne 214-12.

### Structure










H1		6		3(T)	
H2		6		3(T)	

The scribe preferred to write out the entire teslîm in H2, despite the fact that it could also be indicated by an asterisk since it is identical with the teslîm of H1.

### Pitch Set



**Notes on Transcription**

- 1.1.1       . The dot above the first pitch sign appears to have no function. TR-Iütae 107, TR-Iütae 249:  .
- 2.2       . The tie-like sign above the first pitch sign appears to have no function although it is assumed to denote sixteenth note value in the later part of the piece (e.g. divs. 14–15) where it covers two consecutive pitch signs. Transcribed as  . TR-Iütae 107, TR-Iütae 249:  .
- 14      : omit.
- 14.2       for  .
- 14.4       for  .

**Consulted Concordances**

TR-Iütae 107, pp. 184–5; TR-Iütae 249, pp. 2359–60.