

Critical Editions of Near Eastern Music Manuscripts

# CMO1-I/2.7c Ferāḥnāk semāʿī Kemānī ʿAlī Aġa'nıñ

## **Critical Report**

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Verbundzentrale des GBV

### Ferāhnāk semāʿī Kemānī 'Alī Aga'nıñ

Source	TR-Iüne 204-2
Location	P. 8, ll. 1–14
Makâm	Ferahnâk
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	Kemânî Alî Ağa (d. 1830)
Work No.	CMOi0383

#### Remarks

The scribe of NE204 used the pitch sign  $\checkmark$  referring to the pitches  $b_{d}$  and  $b_{\mu}$  depending on the modal context. In other concordances in Hampartsum notation, the difference between these two pitches was reflected in the used signs  $\checkmark$  and  $\checkmark$  respectively. The editor read  $\checkmark$  as  $b_{\mu}$  when it appears with  $\checkmark$ , and as  $b_{d}$  when it appears with  $\checkmark$ .

As evident in AK86 and AM1537, it is very likely that the teslîm was repeated. In the case of NE207 it is unclear whether the repeat is valid for the teslîm or for the whole hâne. MU3 and TA107 do not show any explicit repetition signs. The editor adopted repetition based on AK86 and AM1537.

#### Structure

H1		5	:	4(T)	:			
H2		8	:	4(T)	:			
H3		10	:	4(T)	:			
H4		5*	:	4*	: :	4(T)	:	
* sengîn semâî								





### Notes on Transcription

- 17 At the end of this division, the scribe indicated : instead of **#**. The editor inserted the doble colon sign based on H1, H3 and H4 and numerous concordances.
- 37 The scribe omitted the division sign ::.

#### **Consulted Concordances**

AK86, pp. 81–2; AM1537, pp. 30–32; MU3, p. 34; NE207, pp. 42–3; NE211, pp. 181–3; TA107, pp. 140–42; TA108, p. 92.

C.M.