

CMO1-I/2.19c

Pūselik ‘aṣīrān semā‘ī

Critical Report

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Pūselik ‘aşîrân semâ‘î

Source	TR-Iüne 204-2
Location	P. 20, l. 4 – p. 21, l. 1.
Makâm	Bûselik aşîrân
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	—
Work No.	CMOi0522

Remarks

In ST1 attribute this piece to Neyzen Sâlim Bey (d. 1885).

In this piece, the use of the pitch signs $\tilde{\cdot}$, $\tilde{\cdot}$, \cdot and $\tilde{\cdot}$ is ambiguous and varies from the only available concordance in ST1. The scribe of NE204 mostly used the pitch signs \cdot / $\cdot\cdot$ regardless of their modal context. In H4 the scribe also used $\tilde{\cdot}$. The scribe of ST1 distinguished more clearly between the various pitch signs according to their modal context. Thus, the notes on transcription will give the alternative readings as they appear in ST1. The editor followed the interpretation of pitch signs as in ST1, but also gave the original pitch signs further below in the “Notes on Transcription”.

ST1 repeats the middle section (divs. 35–44) of H4.

Structure

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

* sengîn semâî

Pitch Set

The image shows two staves of musical notation. The first staff contains a sequence of notes: G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6. Below the notes are rhythmic markings: a checkmark, a tilde, a tilde with a dot, a tilde with a dot, a tilde with a dot, a tilde with a dot, a tilde with a dot, a tilde with a dot, a tilde with a dot, a tilde with a dot, a tilde with a dot, and a tilde with a dot. A square bracket is placed under the notes F#5 and G#5. The second staff contains a sequence of notes: G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7. Below the notes are rhythmic markings: a tilde with a dot, a tilde with a dot, a tilde with a dot, a tilde with a dot, a tilde with a dot, a tilde with a dot, a tilde with a dot, a tilde with a dot, a tilde with a dot, a tilde with a dot, a tilde with a dot, a tilde with a dot, a tilde with a dot, a tilde with a dot, a tilde with a dot, a tilde with a dot, a tilde with a dot, and a tilde with a dot. Two square brackets are placed under the notes D5-E5 and F#5-G#5.

Notes on Transcription

- 5.2.1 NE204: \sim ; ST1: \sim .
- 6.1.2 NE204: \sim ; ST1: \sim .
- 6.2.3 It is unclear whether the scribe meant \sim or \sim , because it was apparently intended to delete the kisver. This group in ST1 was given as \sim . Therefore, the editor put the natural sign in square brackets.
- 6.2.4 NE204: \sim ; ST1: \sim .
- 8.2.5 The scribe corrected \sim to \sim .
- 8.3.2 NE204: \sim ; ST1: \sim .
- 12.2.4 NE204: \sim ; ST1: \sim .
- 14.3.2 NE204: \sim ; ST1: \sim .
- 15.3.2 NE204: \sim ; ST1: \sim .
- 16.1.1 NE204: \sim ; ST1: \sim .
- 18.2.1 NE204: \sim ; ST1: \sim .
- 23.3.4 NE204: \sim ; ST1: \sim .
- 24.2.1 NE204: \sim ; ST1: \sim .
- 25.3.2 NE204: \sim ; ST1: \sim .
- 26.1.2 NE204: \sim ; ST1: \sim .
- 27.3.1 NE204: \sim ; ST1: \sim .
- 28.2.3 NE204: \sim ; ST1: \sim .
- 29.4.1 NE204: \sim ; ST1: \sim .
- 30.2.3 NE204: \sim ; ST1: \sim .
- 36.3.2 NE204: \sim ; ST1: \sim .
- 37.1.4 NE204: \sim ; ST1: \sim .
- 38.2.1 NE204: \sim ; ST1: \sim .
- 41.3.2 NE204: \sim ; ST1: \sim .
- 42.1.1 NE204: \sim ; ST1: \sim .

Consulted Concordances

ST1, pp. 176–7.

C.M.