

CMO1-I/2.48c

# Yegāh semā'ī 'Azīz Dede'niñ

Critical Report

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## Yegâh semâ'î 'Azîz Dede'niñ

<b>Source</b>	TR-Iüne 204-2
<b>Location</b>	P. 53, ll. 1–9
<b>Makâm</b>	Yegâh
<b>Usûl</b>	Aksak semâî
<b>Genre</b>	Saz semâîsi
<b>Attribution</b>	Serneyzen Azîz Dede (d. 1905)
<b>Work No.</b>	CMOi0527

### Remarks

This is the last instrumental piece in this manuscript. Since the pieces are organized according to their makâm names, it is striking that this piece does not appear among the pieces in makâm yegâh (pp. 44–8), but rather was added after the makâm anber-eşân. Therefore, it is very likely that the scribe added this piece at a later stage. This assumption is further supported by the last entry in the list of contents in OA536. Its index in red ink lists all instrumental pieces of OA536 and NE204. This piece is the only entry that was written in the same blue ink as used in NE204. The contents list in OA536 ends with this piece. The subsequent vocal pieces were not included.

It is also very likely that the scribe intended to write down more instrumental pieces, because the scribe left pp. 54–64 empty. On p. 65 begins the first piece of the vocal music section of NE204.

The scribe of NE204 did not indicate any explicit repetition signs. The repeats in the consulted concordances also vary. The version in S6733 corresponds mostly with NE204 and served as the main source for reference. The concordance Şi\_YSS\_AD is a printed source in staff notation from the “Müntehabât-ı mûsiki” series. Tanbûrî Cemil Bey arranged this piece after Neyzen Azîz Dede had died. In this version each hâne with the teslîm is repeated. Whereas NE204 repeats in H4 the divs. 17–18, Şi\_YSS\_AD repeats the divs. 17–20. This pattern is also notated in TMKli.

### Structure

H1		4		4(T)	
H2		4		4(T)	
H3		4		4(T)	
H4	:	2*	:	2*	4(T)

\* sengîn semâî

**Pitch Set**

The image displays two staves of musical notation. The first staff contains ten notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, and B5. The notes are marked with various accidentals: G4 has a sharp sign, A4 has a sharp sign, B4 has a sharp sign, C5 has a sharp sign, D5 has a sharp sign, E5 has a sharp sign, F5 has a sharp sign, G5 has a sharp sign, A5 has a sharp sign, and B5 has a sharp sign. The second staff contains ten notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, and B5. The notes are marked with various accidentals: G4 has a sharp sign, A4 has a sharp sign, B4 has a sharp sign, C5 has a sharp sign, D5 has a sharp sign, E5 has a sharp sign, F5 has a sharp sign, G5 has a sharp sign, A5 has a sharp sign, and B5 has a sharp sign. A bracket is placed under the third note (B4) in the second staff, and a sharp sign is enclosed in square brackets below the third note.

**Notes on Transcription**

- 2.3 After the last pitch of this group, the scribe scratched out the pitch sign ♯.
- 5.3.4 It is likely that the scribe of NE204 notated ♯ for ♯ as in div. 5.3.1 and in the concordance S6733. Therefore, the editor gave the sharp sign in square brackets.

**Consulted Concordances**

S6733, pp. 310–11; Şi\_YSS\_AD; TMKli (07), p. 110.

C.M.