Critical Editions of Near Eastern Music Manuscripts

CMO1-I/1.40

hōrasan sēmayi

Critical Report

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hōrasan sēmayi

Source TR-Iüne 203-1

Location P. 10b, ll. 21–35

Makâm Horâsân

Usûl Aksak semâî
Genre Saz semâîsi

Attribution —

Work No. CMOi0159

Remarks

Later headings: Ar. script: 'Ḥorāsān semā'ī ?'; Lat. script: 'horasan semai?' (question marks in both later headings are original).

Structure

H1 |: 4 | 15(T) :| H2 |: 9 | 15(T) :| H3 |: 7 | 15(T) :| H4 |: 10 | 15(T) :|

It is assumed that the *ken* given at the end of every hâne indicates a repetition of the entire hâne including T. No repetitions are indicated in the concordances.

Pitch Set



Notes on Transcription

- 8.2 The group is partly obscured by the binding. iS1, NE204: مُرْمِدُ .
- 18.2 Orig. جري ديورتوني . Possibly erroneous for جري ديورتوني . İS1, NE204: جريد ديورتوني .
- 19.3–4 The teslîm concludes on nevâ (d) in both NE203 and the concordances, while the companion peşrev in the same makâm, which precedes the saz semâîsi in NE204, concludes on yegâh (D). However, the available theoretical sources

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stipulate that Horâsân should conclude on dügâh (a), which is possibly supported by the prominence of this pitch throughout the piece. The final reprise of T after H4 might then legitimately be concluded with a phrase ending on dügâh, e.g. $c_{\sharp}b_{\sharp}ag$ a? ($\Longrightarrow J_{7}$).

- 26 : obscured by the binding.
- 29 Div. 28 is orig. followed by ակ։թեմ. See Structure.
- 32.4 The group is partly obscured by the binding. İS1, NE204: منهجية.
- 32 : obscured by the binding.
- 37 Div. 36 is orig. followed by :կ: թեմ. See Structure.
- The group is preceded by one or more signs that were subsequently struck out.
- The group is obscured by an ink stain. A kisver (*), presumably belonging to a paroyk (**), is visible to the right of the stain. İS1, NE204:
- 48 Div. 47 is orig. followed by կաթե[մ] (մ is obscured by the binding). See Structure.

Consulted Concordances

İS1, pp. 166–7; NE204, pp. 50–51.

J.O.