

CMO1-VI/1.25

# Şabā çenber

Critical Report

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<https://corpus-musicae-ottomanicae.de>

## Şabā çenber

<b>Source</b>	TR-Iam EY_1537
<b>Location</b>	P. 48, l. 2 – p. 51, l. 19
<b>Makâm</b>	Sabâ
<b>Usûl</b>	Çenber
<b>Genre</b>	Peşrev
<b>Attribution</b>	—
<b>Index Heading</b>	Şabā çenber
<b>Work No.</b>	CMOi0277

**Remarks**

Since the labelling of main sections of the piece by the scribe with Arabic numerals (١ + ٢ + ٢ + ٢ + ٢ + ٤ + ٢ + ٢ ) is inconsistent, main structure of the piece is reconstructed based on consulted concordances. The scribe also marked several subsections with Arabic numerals within these main sections of the piece. All these marking are represented in the transcription with Arabic numerals. The most analogous connection with this edition could be found in TR-Istek [2]. Most of the section marked with Arabic numerals in TR-Iam EY\_1537 are marked as “t<sup>c</sup>ert<sup>c</sup>ib” in TR-Istek [2]<sup>8</sup>. See notes on 14, 27, 40, 47, 53, 59, 77, 114 and 127 for further information. The red ink blots around some Arabic numerals could be interpreted as correction attempts by the scribe or a later hand.



































Mîm letter (م) at the end of H4 is interpreted as an indication of the end of the piece based on TR-Iütâe 249[A].

**Structure**




































H1	:	4	: :	4	:						
H2	:	4	: :	2	:	4					
H3		12									
H4	:	4	: :	2	: :	4	:	4	:	2	





**Pitch Set**

## Notes on Transcription

- 2.1 Orig.  ; transcribed as "١٠٠٠". TR-Iütae 107:  ; TR-Iütae 249[A], TR-Iboa TRT.MD.d 536, TR-Am MFA-A-944:  ; TR-Iütae 249[S]:  ; TR-Iboa TRT.MD.d 374:  ; TR-Iboa TRT.MD.d 465:  ; TR-Iboa TRT.MD.d 503:  ; TR-Am Gedik 18317:  .
- 3.1 There is a thin vertical line before the grouping, possibly added by a later hand that could function as a marker.
- 4.1 Orig.  ; transcribed as "١٠٠٠". TR-Iütae 107:  ; TR-Iütae 249[A], TR-Iboa TRT.MD.d 536:  ; TR-Iütae 249[S]:  ; TR-Iboa TRT.MD.d 374:  ; TR-Iboa TRT.MD.d 465:  ; TR-Iboa TRT.MD.d 503:  ; TR-Am Gedik 18317, TR-Am MFA-A-944:  .
- 4.4 Orig.  ; transcribed as "١٠٠٠". TR-Iütae 107:  ; TR-Iütae 249[A]:  ; TR-Iütae 249[S]:  ; TR-Iboa TRT.MD.d 374, TR-Iboa TRT.MD.d 465:  ; TR-Iboa TRT.MD.d 536, TR-Am MFA-A-944:  ; TR-Am Gedik 18317:  .
- 5.4 Orig.  ; transcribed as "١٠٠٠". TR-Iütae 107:  ; TR-Iboa TRT.MD.d 374:  ; TR-Iboa TRT.MD.d 536, TR-Am Gedik 18317, TR-Am MFA-A-944:  .
- 14 There is an Arabic numeral ١ before the division begins. While the layout organization of this section between divs. 14 and 26 also looks like a separate section, this section is interpreted as part of H1 based on TR-Iütae 107, TR-Iütae 249[A], TR-Iütae 249[S], TR-Iboa TRT.MD.d 374 and TR-Iboa TRT.MD.d 465. This section is marked as “t‘ert‘ib” in TR-Istek [2]. Starting from this section until H3 is labelled as “mülazimē” in TR-Iboa TRT.MD.d 503 and TR-Istek [1]. There is a red ink blot around the numeral ١ as well. See notes on divs. 27, 40, 77 and 114 for other usages of Arabic numeral ١ .
- 15.2 Orig.  ; transcribed as "١٠٠٠". TR-Iütae 249[A]:  ; TR-Iütae 249[S]:  ; TR-Iboa TRT.MD.d 374:  ; TR-Iboa TRT.MD.d 465:  ; TR-Iboa TRT.MD.d 536:  ; TR-Am Gedik 18317, TR-Am MFA-A-944:  .
- 27 Arabic numeral ١ before the division is interpreted as the beginning of H2 based on TR-Iütae 107, TR-Iütae 249[A], TR-Iütae 249[S], TR-Iboa TRT.MD.d 374 and TR-Iboa TRT.MD.d 465. See notes on divs. 14, 40, 77 and 114 for other usages of Arabic numeral ١ .
- 40 There is an Arabic numeral ١ before the division begins. Since the layout organization of this subsection between divs. 40 and 46 looks like it is part of H2, this section is interpreted as part of H2. Similar structure in TR-Iütae 107, TR-Iütae 249[A], TR-Iütae 249[S], TR-Iboa TRT.MD.d 374 and TR-Iboa TRT.MD.d 465. This section is marked as “t‘ert‘ib” in TR-Istek [2]. See notes on divs. 14, 77 and 114 for other usages of Arabic numeral ١ .

- 40.4 Orig.  $\text{وَمَرُ}$  ; transcribed as  $\text{وَمَرُ}'$  . Some concordances use kürdî (كردى) instead of dügâh (دوگاه) in this grouping. TR-Iütæ 107:  $\text{وَمَرُ}$  ; TR-Iütæ 249[A]:  $\text{وَمَرُ}'$  ; TR-Iütæ 249[S]:  $\text{وَمَرُ}'$  ; TR-Iboa TRT.MD.d 374:  $\text{وَمَرُ}'$  ; TR-Iboa TRT.MD.d 465:  $\text{وَمَرُ}'$  .
- 47 There is an Arabic numeral ۲ before the division begins. While the layout organization of this section between divs. 47 and 58 looks like a separate section, this section is interpreted as part of H2 based on TR-Iütæ 107, TR-Iütæ 249[A], TR-Iütæ 249[S] and TR-Iboa TRT.MD.d 374. This section is marked as “t‘ert‘ib” in TR-Istek [2]. There is a red ink blot around the numeral as well. See notes on divs. 27, 59 and 127 for other usages of Arabic numeral ۲ within the piece.
- 49.2 Orig.  $\text{مَرُ}$  ; transcribed as  $\text{مَرُ}'$  . TR-Iütæ 107:  $\text{مَرُ}$  ; TR-Iütæ 249[A], TR-Iboa TRT.MD.d 536:  $\text{مَرُ}'$  ; TR-Iütæ 249[S]:  $\text{مَرُ}$  ; TR-Iboa TRT.MD.d 374:  $\text{مَرُ}'$  .
- 53 There is an Arabic numeral ۳ before the division begins. Since the layout organization of this subsection between divs. 53 and 58 looks like it is part of H2, this section is interpreted as part of H2. Similar structure in TR-Iütæ 107, TR-Iütæ 249[A], TR-Iütæ 249[S] and TR-Iboa TRT.MD.d 374.
- 56.4 Orig.  $\text{مَرُ}$  ; transcribed as  $\text{مَرُ}'$  . TR-Iütæ 107:  $\text{مَرُ}$  ; TR-Iütæ 249[A]:  $\text{مَرُ}'$  ; TR-Iütæ 249[S]:  $\text{مَرُ}'$  ; TR-Iboa TRT.MD.d 374:  $\text{مَرُ}'$  ; TR-Iboa TRT.MD.d 465:  $\text{مَرُ}'$  .
- 59 Arabic numeral ۲ before the division is interpreted as the beginning of H3 based on TR-Iütæ 107, TR-Iütæ 249[A], TR-Iütæ 249[S] and TR-Iboa TRT.MD.d 374.
- 61.1 Orig.  $\text{مَرُ}$  ; transcribed as  $\text{مَرُ}'$  . TR-Iütæ 249[A]:  $\text{مَرُ}'$  ; TR-Iboa TRT.MD.d 374:  $\text{مَرُ}'$  ; TR-Iboa TRT.MD.d 465:  $\text{مَرُ}'$  .
- 62.1 Orig.  $\text{مَرُ}$  ; transcribed as  $\text{مَرُ}'$  . TR-Iütæ 249[A]:  $\text{مَرُ}'$  ; TR-Iboa TRT.MD.d 374:  $\text{مَرُ}'$  ; TR-Iboa TRT.MD.d 465:  $\text{مَرُ}'$  .
- 66.1 Orig.  $\text{مَرُ}$  ; transcribed as  $\text{مَرُ}'$  . TR-Iütæ 249[A]:  $\text{مَرُ}'$  ; TR-Iboa TRT.MD.d 374:  $\text{مَرُ}'$  .
- 66.2 Orig.  $\text{مَرُ}$  ; transcribed as  $\text{مَرُ}'$  . TR-Iütæ 249[A]:  $\text{مَرُ}'$  ; TR-Iütæ 249[S]:  $\text{مَرُ}'$  ; TR-Iboa TRT.MD.d 374:  $\text{مَرُ}'$  .
- 77 There is an Arabic numeral ۷ before the division begins. Since the layout organization of this subsection between divs. 77 and 94 looks like it is part of H3, this section is interpreted as part of H3. This section is marked as “t‘ert‘ib” in TR-Istek [2]. See notes on divs. 14, 40 and 114 for other usages of Arabic numeral ۷ .
- 82.3 Orig.  $\text{مَرُ}$  ; transcribed as  $\text{مَرُ}'$  . The editor interpreted the first hüseyñî sign (حسيني) of the grouping as acem based on melodic line of the division.
- 87.2 Orig.  $\text{مَرُ}$  ; transcribed as  $\text{مَرُ}'$  based on 137.2.
- 89.1.2 Gerdâniye (گردانيه) is recorded as râst (راست) in some concordances. TR-Iütæ 249[A]:  $\text{مَرُ}$  ; TR-Iboa TRT.MD.d 374:  $\text{مَرُ}$  ; TR-Iboa TRT.MD.d 465:  $\text{مَرُ}$  .

- 93.3 Same case as 56.4.
- 94.1 Orig. ; transcribed as .
- 97.1 There is a thin vertical line before the grouping, possibly added by a later hand that could function as a marker.
- 100.1 Orig. ; transcribed as . The hook sign (ˆ) above hüseyñî (ص) is interpreted as an axis sign (ˆ).
- 101.1 Orig. ; transcribed as . Cf. 108.1. Alteration sign for şehñâz (م) is presumably omitted by the scribe. TR-Iütae 249[A]: .
- 101.3 Orig. ; transcribed as . The editor interpreted tiz segâh sign (م) of the grouping as tiz bûselik (م) based on the melodic line of the division.
- 103.1 Orig. ; transcribed as . While first pitch sign of the grouping looks like hüseyñî (ص), it is transcribed as tiz bûselik (م) based on the melodic line of the division. Cf. 110.1.
- 103.2–4 Orig. ; transcribed as . Cf. 110.2–4. Alteration signs for şehñâz (م) and tiz segâh (م) are presumably omitted by the scribe based on the melodic progression of the section and TR-Iütae 249[A]: .
- 105.4 Orig. ; transcribed as . Cf. 112.4. TR-Iütae 249[A]: ; TR-Iboa TRT.MD.d 374: .
- 107.3 Orig. ; transcribed as . Alteration sign for şehñâz (م) is presumably omitted by the scribe. TR-Iütae 249[A]: .
- 109.1 Orig. ; transcribed as . Cf. 102.1.
- 110.1 Orig. ; transcribed as . While the scribe writes down first two pitch signs of the grouping as segâh (م) and dügâh (م), they are transcribed as tiz bûselik (م) and muhayyer (م) based on div. 103.1.
- 110.2–3 Same case as 103.2–3.
- 112.4 Orig. ; transcribed as . While there is a single stroke (ˆ) above the middle of the grouping, duration of both pitches are interpreted as quarter notes.
- 113 Since the scribe uses parantheses for the division, it is interpreted as a repetition of the subsection of H4.
- 114 There is an Arabic numeral ٧ before the division begins. Since the layout organization of this subsection between divs. 114 and 126 looks like it is part of H4, this section is interpreted as part of H4. Similar structure in TR-Iütae 249[A]. There is a red ink blot around the numeral as well. See notes on divs. 14, 40 and 77 for other usages of Arabic numeral ٧.
- 115.1 Orig. ; transcribed as .
- 116.1 Orig. ; transcribed as .
- 116.2 Orig. ; transcribed as .
- 121.1 Orig. ; transcribed as . Cf. 116.1. Alteration sign for şehñâz (م) is presumably omitted by the scribe.

- 121.2 Orig. ; transcribed as .
- 127 There is an Arabic numeral ۲ before the division begins. While the layout organization of this section between divs. 127 and 145 looks like a separate section, this section is interpreted as part of H2 based on TR-Iütae 249[A]. There is a red ink blot around the numeral as well. See notes on divs. 27, 47 and 59 for other usages of Arabic numeral ۲ within the piece.
- 128.1 Orig. ; transcribed as .
- 131.2.1 The tail of the çârgâh pitch sign (,) is erased due to possible deformation of the ink.
- 132.1 Cf. 134.1.
- 134.1 Cf. 132.1.
- 140.1.2 Same case as 89.1.2.

### Consulted Concordances

TR-Iütae 107, pp. 217–18 (H1–2); TR-Iütae 249[A], pp. 1799–802; TR-Iütae 249[S], pp. 1839–40 (H1–3); TR-Iboa TRT.MD.d 374, fols. 78v–80r; TR-Iboa TRT.MD.d 465, pp. 2–6; TR-Iboa TRT.MD.d 503, pp. 32–34; TR-Iboa TRT.MD.d 536, pp. 59–60 (H1–2); TR-Am Gedik 18317, pp. 47–48 (H1); TR-Am MFA-A-944, p. 79 (H1); TR-Istek [1], pp. 141–42; TR-Istek [2], fols. 84v–86v.

S.D.