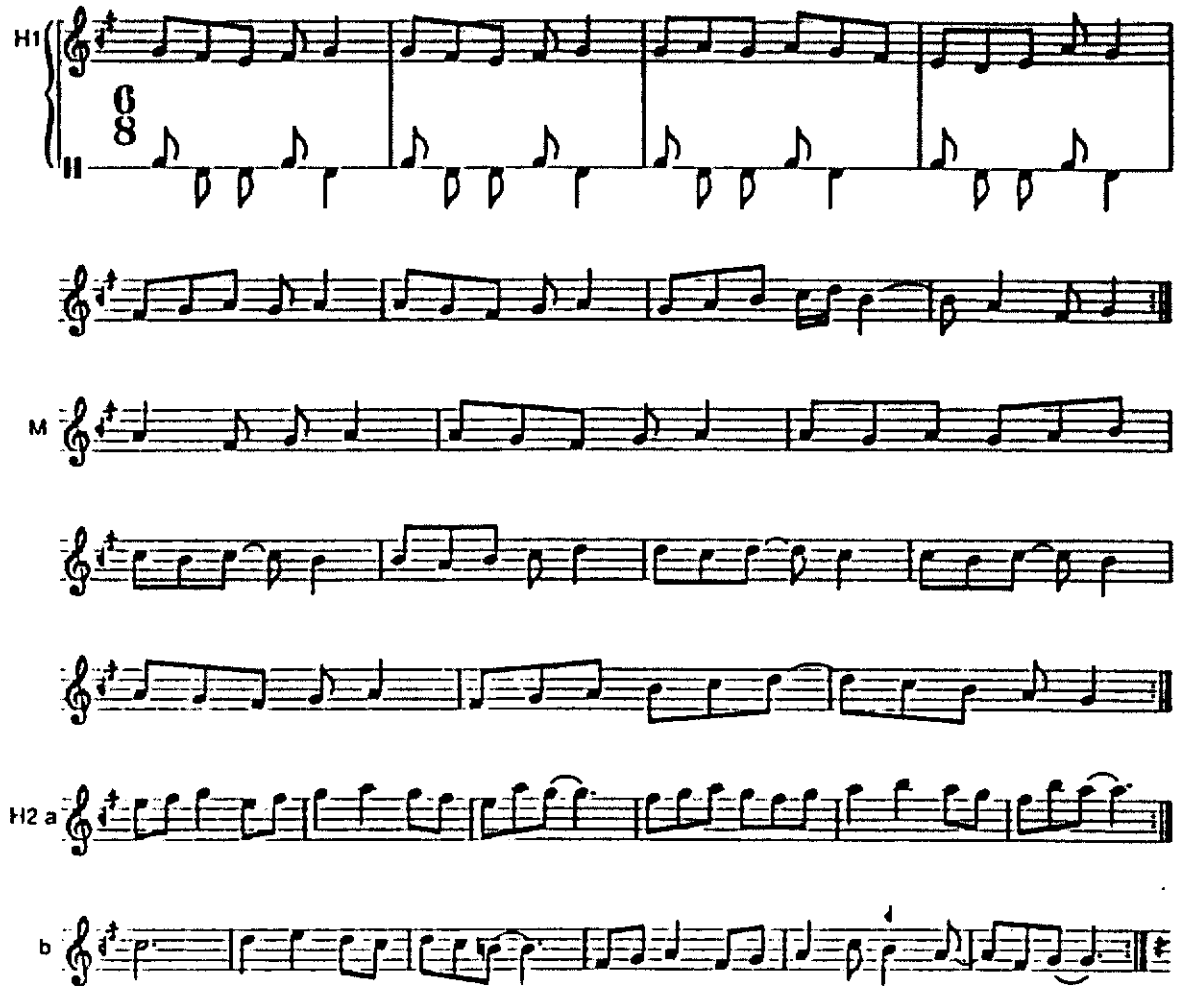
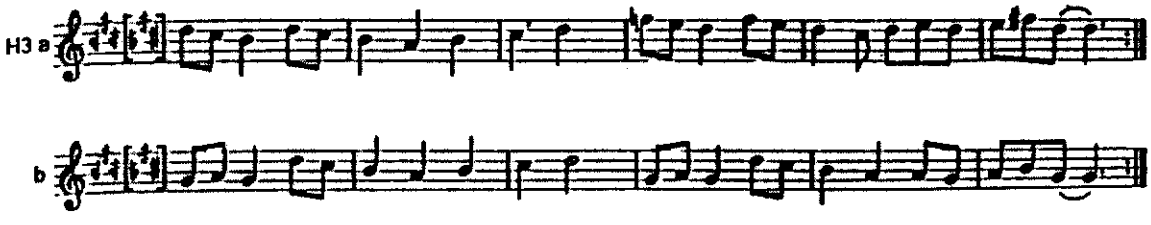
125



With 237 begins a block of *semai* pieces which continues until 273. The great majority are in the 6 : 8 *semai* rhythmic cycle (the modern *yürük semai*), which the headings do not distinguish from the 10 : 16 *semai-i lenk* (the modern *aksak semai*) occurring in the others. Remarks on conventions of notation may be consulted in the introduction. Discussion of the pagination will take place in the commentary. In addition to identifying the mode (and occasionally the composer) the headings merely say *semai*, which may be considered primarily a definition of genre (contrasting with *peşrev*) and only secondarily a reference to the associated rhythmic cycle.

1) H1 1: 2: the original is fairly certainly ♭ (*A*), but it is difficult to view this other than as a slip for ♭ (*F♯*), given the common repetition of the first cycle in *semai* pieces (cf. 238, with identical material). The desirability of a similar substitution might be suspected in H1 4: 4.



3) Sanal 184-5. 1 = ♪. Suggested tempo ♪= 288.

H1 1: 2: the original A is retained.
H2 a 5: 3-4 *b♮*, 6: 2 *b♮*.
H2 b 5: 4-5 *B♮*.