

Şâh Murâd

hüseyni

değişme

various

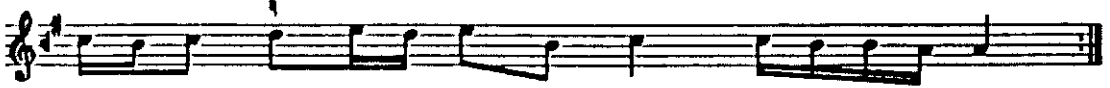


1) The title *değişme* means 'change', and refers to the shift in successive sections from one rhythmic cycle to another. No cycle is named for H1 by Cantemir, but it is defined as *nim sakil* in the 'Ali Ufki version.

2) 'Ali Ufki 28r/55.  $1 = \text{♩}$ . The heading names the various rhythmic cycles occurring in H1-H3 (*çar usul* ('four rhythms') *nim sakil ve sakil ve fahte ve bereşan*), but makes no reference to the *semai* cycle in H4. It will be noted that while Cantemir has *çenber* in M the cycle for 'Ali Ufki is (probably erroneously) *sakil*.

H1: 1-4 A, 10 a. 13-24 is set an octave higher. 17 c', 19 bd.

Ma 1: 1 aa, 5 f#e, 2: 6 dc, 7-8 c cBd. Ma is written as (the equivalent of) two cycles to be repeated, *prima volta* as 2, *seconda volta* as 4 except: 9 ABd.



H2 a  
[table]

b

c

2) M b 1: 1-4 A. 1 and 2 are written as (the equivalent of) one cycle to be repeated. 3: 1-4 A, 11-12 *f# cd*, 4: 2,4 G, 5: 6 *dc*. 3-5 are to be repeated.

M c:

(There is nothing corresponding to 3-5.)

H2 a 1: 4 *gg*, 6 *f#*, 8 *c'*, 2: 5-6 *f# g*, 7-8 *a b d c' d'*.

H2 b 1: 5-6 *d' d' c'*, 10 *ag*, 2: 5 *c'*. A double bar occurs after 2, but no repeat sign.

H2 c 2: 5-6 *d' b d*, 7-8 *c'*, 9-10 *c' b d a*. H2 b 3 and H2 c 1 and 2 are to be repeated. 3: 1-4 *g a b d a*, 5-6 *c' b d*. H2 c 3 and 4 are to be repeated.

H3 a  
[san]

b

c

d

2) H3 a 1: 10 *G#*, 16 *B d*

H3 b 1:

The *mıldzime* is (? erroneously) marked

as recurring after H3 b.

H3 c 1: 14,16 *e*, 2: 14,16 *c#*.

H3 d 1: 15-16 *e*, 2: 13-16 *prima volta: A B d c d*, *seconda volta: A*.

H4 a  
[semai]

2) In H4 1 = J .

H4 a is written as two cycles to be repeated, with *prima/seconda volta* variants, but a further repeat sign is added after the latter, so that in all it is identical to Cantemir's version.

H4 b 1: 1 A, 2: 3 c. 1 and 2 are to be repeated. 3: 1 A, 4: 3 d, 4 c, 5 B(4). There is no repeat sign after 4.

Equivalent to H4 c 1 and 2 is:

3: 1-2 A c. There is no repeat sign after 4.

H4 d 1: 6 e, 2: 6 G, 3:  4: 2 A.

3) Sanal 273-6. 1 = J . Suggested tempo  $\text{♩} = 144$ .

Sanal does not seem to have been aware of the 'Ali Ufki version, and of the three rhythmic cycles that could fit the 24 time units of H1, *nim sakil*, *çenber*, and *düyek*, chooses the last - quite reasonably so in view of the fact that *çenber* is given by Cantemir as the cycle for M, and so presumably would not have occurred in H1 as well, while of the other two *nim sakil* is extremely rare, and *düyek* common. One might further note that if 'Ali Ufki's choice of *sakil* for M is less convincing than Cantemir's *çenber* (because of the internal distribution of repeats), his assignment of H1 to *nim sakil* might be considered less than wholly authoritative, although it should also be added in relation to Cantemir's version that if *düyek* is chosen the melodic pattern, especially the change of register in the middle of the second cycle, would appear to be atypical.

H3 a 2: 4-6 B(♩) c(♩).

H4: The rhythmic cycle is given as 12 : 8 (*semai-i harbî*).