

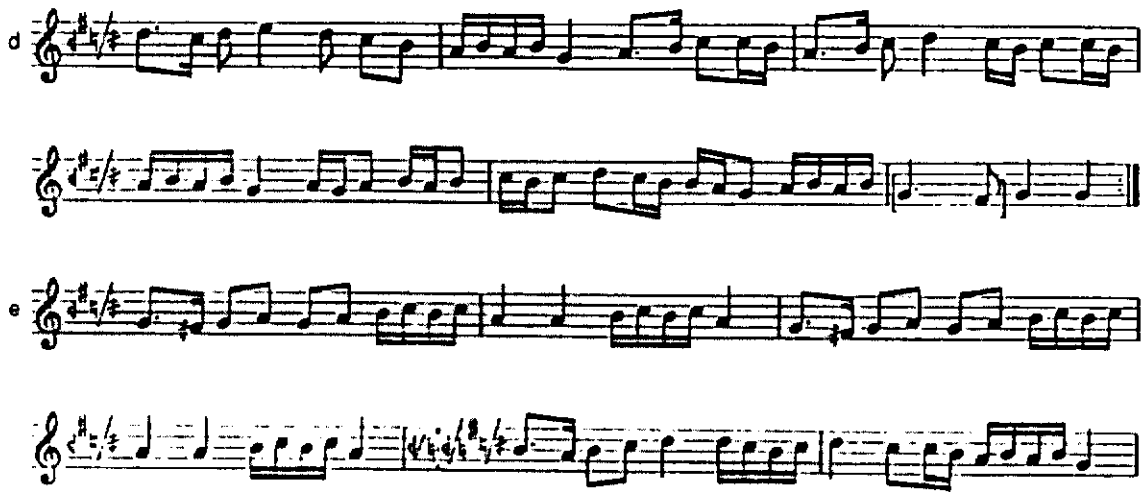
1 = 156



The notation of pitch here requires some explanation. For most of the piece a compound sign is used, rendered $c\sharp$ in the mode signature, consisting of the normal sign for $c\sharp$ with a further vertical added: $\text{c}\sharp$, i.e. a combination of $\text{c}\sharp$ and $\text{d}\sharp$. (That this analysis is correct is shown by the one or two instances in which the two are written separately one above the other: $\text{c}\sharp$). In addition, for part of the piece a second such compound is added, superimposing the pitches $B\sharp$ and $B\flat$: $\text{B}\sharp\flat$, similarly rendered in the mode signature as $B\sharp\flat$.

This rather complex notational device was presumably designed to deal with a change in the morphology of the mode. In its original form *pençgâh* was related to (and indeed derived from) *rast*, and used therefore $B\sharp$ and $c\sharp$. For Cantemir (*Edvâr* 43-4) this form was ancient (*atîk*), even if still represented in the repertoire (by e.g. 3), and was being supplanted by a contemporary (*cedid*) development akin in scale structure to *nişabur*, and using therefore the notes $B\flat$ and $c\sharp$. In the twentieth century repertoire pieces in *pençgâh* may alternate passages containing $B\sharp$ and $c\sharp$ with others containing $B\flat$ and $c\sharp$. But if such were the case here it can hardly be doubted that Cantemir would simply have continued to notate in the normal way, indicating the modulation by switching from one set of symbols to another. However bizarre and disconcerting, it may therefore be suggested as rather more likely that what is being attempted here is a combination of performance alternatives, the player being in general free to choose either the traditional $B\sharp$ and $c\sharp$ (with 'Ali Ufkî, who assigns this piece to the mode *rast*), or the more innovative $B\flat$ and $c\sharp$. But one obvious weakness of this interpretation is that whereas $c\sharp$ appears from the beginning, $B\sharp\flat$ is only added from H1 e, and one is obliged in consequence to have recourse to some such argument as that Cantemir, in his first experiment with this type of compound notation, began by making just one indication of the performance alternatives ($c\sharp$ thus implying $B\sharp$), but later switched to a more explicit form. However unconvincing this particular line of argument, it can hardly be doubted that the compound notation does relate to the supplanting of the old form of the mode by the new. In the next piece in *pençgâh*, 301 (the *naẓire* of 295), the same technique is employed throughout, except for one passage where only $c\sharp$ appears, and the shift from $B\sharp$ and $c\sharp$ to $B\flat$ and $c\sharp$ reaches its logical conclusion in 321, from which the 'ancient' values have disappeared completely.





1) The title *nefir de'm* means 'trumpet breathed'.

There is a marginal note (*serhünesi mülâzime olu*) confirming the ritornello function of H1.

H1 b,c: that we are dealing here with a two-cycle section repeated once is confirmed by the 'Ali Ufki version.

H1 d 6: the emendation is suggested by the 'Ali Ufki version, but is not wholly convincing since 'Ali Ufki ends H1 e in the same way, so that it is 4 time units too long. An alternative might be to interpolate H1 e 7: 1-4 after H1 d 2: 4. See also Sanal below.

H1 e 5: 3: the *Hd t* notation starts here.

2) 'Ali Ufki H15/223. 1 = $\frac{1}{2}$. The composer is named as [D]erviş Şehla Hasan Çelebi. The piece is assigned to the mode *rast*.

H1 a 1: 4 d, 7-8 c B \flat , 2: 5-6 A, 3: 7-8 e, 4 *prima volta*: 5-8 A B \flat c d, *seconda volta*: 5-6 A.

H1 b and c are written as 2 cycles to be repeated.

H1 d 2: 1-2 A, 3-4 B \flat G ($\sqrt{2}$), 3: 7 d, 4: 1-2 A, 5: 5-6 B \flat A, 7-8 A G.

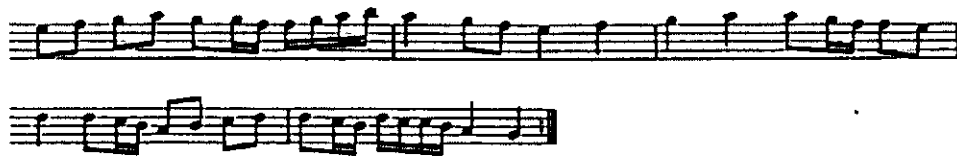
H1 e is considered the *mülâzime*. 1: 7-8 B \flat . 1-4 are written as 2 cycles to be repeated. 5: 7-8 c B \flat , 6: 5-6 A.



2) H1 e 8: 2 *cBd*, 3 *d*, 5-6 *A*, 10: 1-2 *Bd A*, 3-4 *A G*, 8 *F#f*, 8+*G d*.

H2 1: 2 *c*. 1-4 are written as 2 cycles to be repeated. 5: 7-8 *e f#*, 7: 7-8 *f#e d*.


There is no *teslim/seconda volta* ending. H2 continues with:



H2 and H3 are followed with an indication that H1 and M are both to be repeated, thus confirming Cantemir's analysis of them as one composite section.



1) H3 a: only *Bd* and *c#* are used here.

2) H3 a 1: 8 *A*, 2: 4 *A*, 5-6 *Bd A*, 3-4: 

H3 b 1: 2 *A*, 7-8 *cBd A*. 1 and 2 are written as 1 cycle followed by a double bar and presumably to be repeated. 3: 3-4 *de de*, 5-6 *c*. 4: 3-4 *cBd cd*, 5-6 *Bd*. 3-6 are written as 2 cycles to be repeated. 7: 5-6 *A*, 8: 4 *cBd*, 5-6 *A*, 7-8 *G*.

3) Samal 238-40. 1 = ♩ . Suggested tempo $\text{♩} = 256$. The mode signature has only *Bd* and *c#* throughout.

H1 d, interpolated after 1 is H1 a 2: 1-4.

H1 e 1: 1-2 *G F#* ($\text{♩} \text{♩}$), 3: 1-2 *G A* ($\text{♩} \text{♩}$), 6: 4 *BdAd*.

H3 a 1: 1-2 *G A* ($\text{♩} \text{♩}$), 6: 2 *ABd*, 4 *F#*.