

M c is introduced by *ve leh* rather than the more usual *teslim*.

3) Ezgi 4, 199, (and thence) Yılmaz 68.  $1 = \text{♩}$ . (H1, M a, M b only in Yılmaz.) Except in H3-B4 is rendered by B4. The rhythmic cycle is defined as *devr-i revan*. The composer is named as Nayi Muştafâ Kevseri.

H 1 2: 8 *df*.

\*Hamparsum 26-27.

\*Heper 83.  $1 = \text{♩}$ . Time signature 28 : 4.

(H1 1>H1, H1 2>Ø, M a 2>*teslim*, M a 1>H2, M b>H3, M c>Ø, H2>Ø, H3>Ø. The term *teslim* is used only by Heper; Hamparsum includes the material within the *hane*, but then considers H2 to function as a *teslim*, being repeated after H3 (*üçüncü haneye teslim makamında ikinci hane çalınır*).)

\*MA no. 234.  $1 = \text{♩}$ . Time signature 14 : 2. Tempo  $\text{♩} = 44$ .

(H1 1>H1, H1 2>Ø, M a 1>H2, M a 1 + 2>H3 = *teslim*, M b>H4 (in which  $1 = \text{♩}$ ), M c>Ø, H2>Ø, H3>Ø.)