

M: the ends of the rhythmic cycles are marked by a vertical bar.

M 1: 18: the original appears to be $\text{c} \text{ } \text{e} \text{ } \text{a}$, but it is just possible that the reading c for c could be a result of discolouration alongside an original c . If the reading a is correct, however, then an emendation elsewhere is required, as for example in Popescu-Judeiz. 2: 1-3: the first note clearly has the duration 2 (= a) and the following 5 notes the duration 1 (= a). Alternatives to the emendation proposed would be $\text{c} \text{ } \text{c} \text{ } \text{c} \text{ } \text{c} \text{ } \text{c}$ or $\text{c} \text{ } \text{c} \text{ } \text{c} \text{ } \text{c} \text{ } \text{c}$.



M 4: there are 11 time units missing from this cycle, and as there is no way of establishing from parallel passages what has been omitted, or even of knowing precisely from where (except that the middle seems more likely than either the beginning or the end) the nature and positioning of the material provided must be regarded as guess-work. The material itself is based upon Cantemir's verbal description of the mode (*Edvâr* 51-2), which explicitly mentions a final *B♭ A# G A# B♭* movement, and on the encapsulation of its main characteristics in 296. However, it is clear from a more extended example of *geveşt*, 284, that the descent to *G* is not obligatory. The positioning of the material assumes haplography (*B♭ [d ... B♭] d*).

H2 b, H3: on p.145 paired notes of duration 1 are in addition linked by a horizontal superscript bar.



3) Popescu-Judetiz 7 (319-21). 1 = ♩.

M 1: 18-19 *c# ♩ e# ♩*, 2: 1-3 *# ♩ e ♩ #c ♩ d c# ♩*, 14 *d ♩ c# ♩*. 2 ends at time unit 44. 3 starts at 2: 45. 3: 32 *d b♭*. 3 ends at time unit 44. 4 starts at 3: 45. There is no reference to the fact that there is material missing from 4, and the cycle is left at 41 time units.

H2 b: 10 *b♭ ♩ c# ♩*, 15-16 *# ♩*.

H3: *G#* is rendered by *G#*.

H3 a: 4 *e*, 39-40 *A*.