

segâh

aksak fahte-i kebir

fahte

H1
 10
8
 Ma
 b
 c

Aksak is not used as a technical term by Cantemir, but an *aksak fahte* is listed by Fonton which has exactly the same percussion sequence as the modern *lenk (=aksak) fahte*, and it is not inconceivable that this is the cycle that was employed here. The modern *fahte* has 20 time units, and *lenk fahte* 10, so that if the same relationship obtained in the seventeenth century *aksak fahte* should have consisted of 5 time units with the following pattern of percussions:

The first two cycles of H1 would accordingly become four, appearing as:

H2 \sharp
 b
 H3
 19

H3: one may surmise that the repeat may only have been of 5-10.