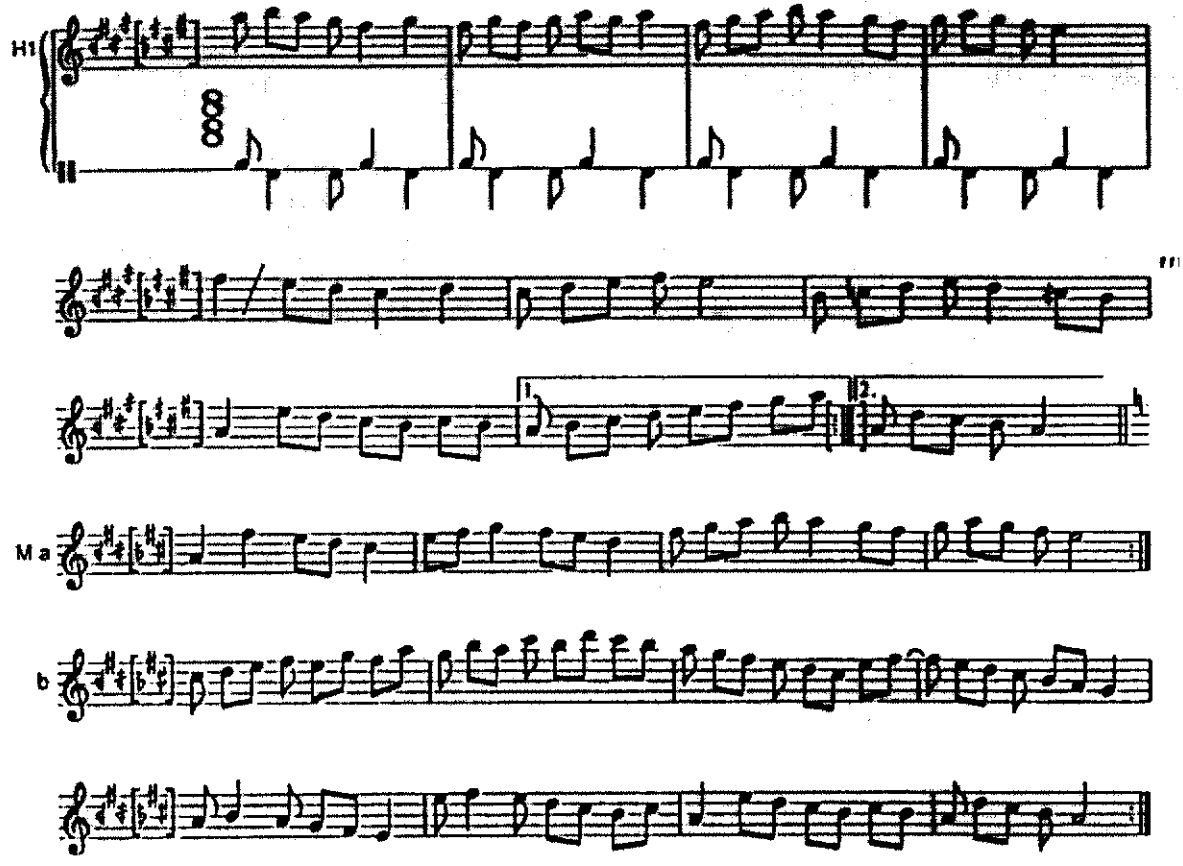
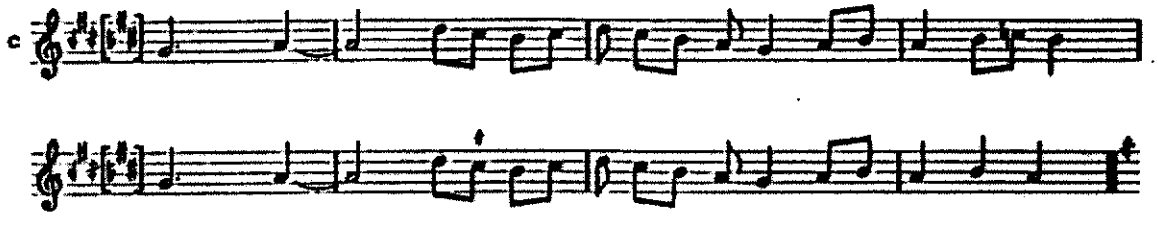


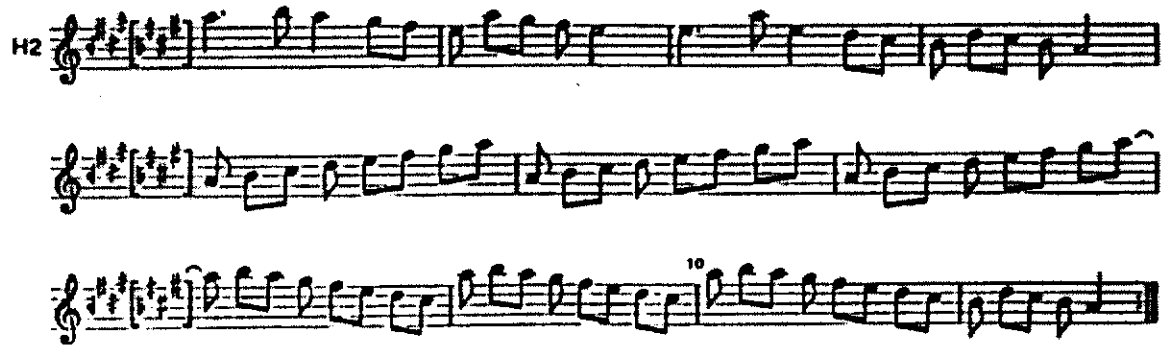
1) The title *kuzgun* means 'raven'.
The heading originally defined the *makam* as *uzzal*, but this was later crossed out in favour of *şehnaz*. Given that the characteristic *g♯* of *şehnaz* is absent from the *mülâzime* (and is nowhere indicated by 'Ali Ufḳī) it might be argued that H1 could represent a later development towards *şehnaz* from an original *uzzal*.

H1 7: 2: the modulation here is surprising, and one might suspect that *c♮* is a slip for *c♯*. 9-10: the identification of these two cycles as *prima/seconda volta* variants is not made by Cantemir, but taken over from the 'Ali Ufḳī version.

2) 'Ali Ufḳī 146v-147r/272-1. 1 = ♩ . The *makam* is defined as *uzzal*.

H1 1: 2 *a*, 3: 1-4 *e f♯ g(?♯) a*, 4: 6 *d*, 6: 3 *c♯*.
M a 1: 1-2 *d*, 4: 6 *d*.
M b 3: 6 *d*. Between 7 and 8 is inserted, as a *prima volta* variant, H1 9.

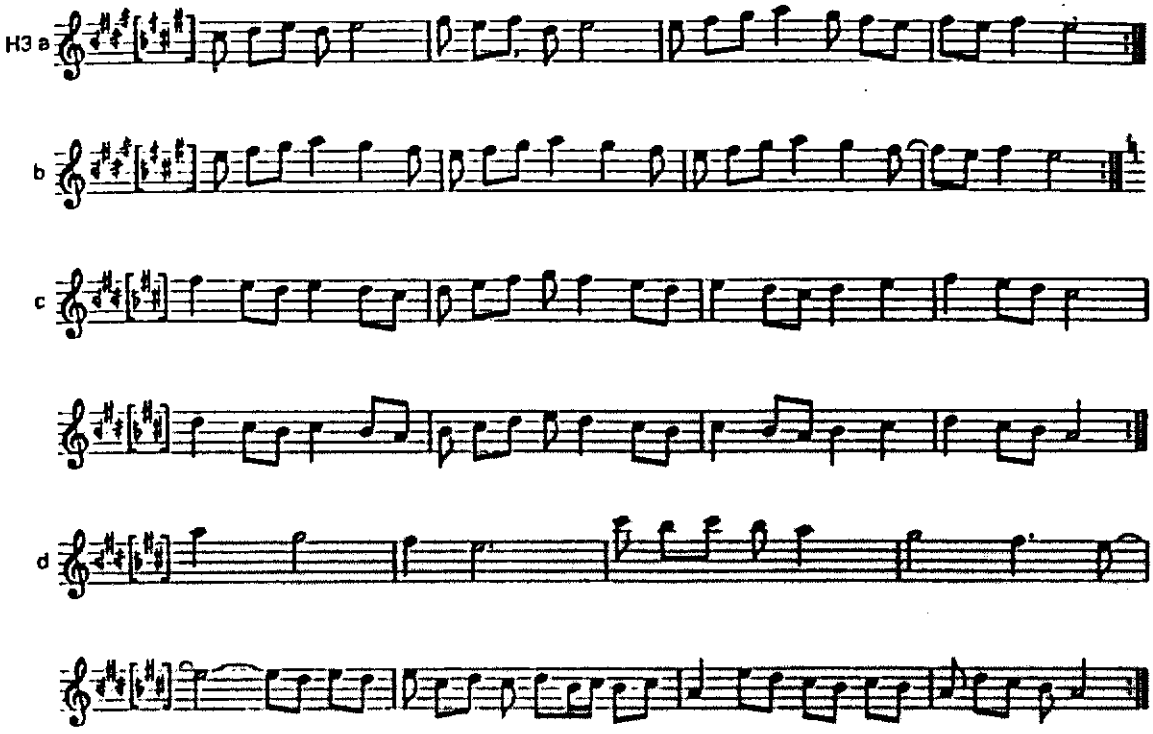




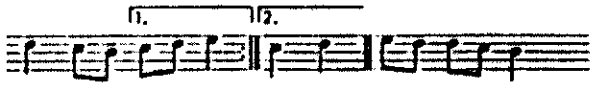
1) H2: there is a later marginal note opposite the end of H2: *müləzimenin son tərkibi* ('the last subsection of the *müləzime*'), referring to M c, and suggesting, presumably, either that M c was added to H2 before the repeat of the *müləzime* as a whole, or that M c was the only part of the *müləzime* to appear between H2 and H3.

2) M c 3: 8 *A*. M c is written as 4 cycles to be repeated, *prima volta* as 4 except: 3-4 *c(♮) d*, *seconda volta* as 8 except: 4 *c(♮)*.
H2: the modulation is not indicated. H2 1 is preceded by:

2: 1 *f♯(♮)*, 6 *d*, 4: 1 *B♮(♮)*. 1-4 are to be repeated. 8,9: 2 *a*, -3, 8+*c♮*, 10: 2 *a*, -3, 8+*B♮*, 11: 1 *A*. 5-11 are to be repeated.



2) H3 a 1: 1-3 *d c♮B♮ c♮*. 1 and 2 are to be repeated. 3: 7-8 *g(♮) f♯*. 4: 4 *g(♮)*. 3 and 4 are to be repeated.
H3 b 4: 4 *g(♮)*.
H3 c: equivalent to 2-4 is:



H3 d 2: 8+*f♯ g*, 3: 1-2,3-4 *b♮ c♮*, 5: 5-6,7-8 *d e*, 6: 1-2,3-4 *c♮ d*, 5-6,7-8 *B♮ c♮*, 8+*A B♮ A B♮*. Between 7 and 8 is inserted, as a *prima volta* variant, H1 9.