

Sultân Korkut

kürdi

devr-i kebir

(1 = ♩)

H1 a

14
8

Musical notation for H1 a, second system.

b

Musical notation for H1 a, third system.

c

Musical notation for H1 a, fourth system.

M a

Musical notation for M a, first system.

Musical notation for M a, second system.

b

Musical notation for M a, third system.

H2 a

Musical notation for H2 a, first system.

Musical notation for H2 a, second system.

b

Musical notation for H2 a, third system.


H3 a


Musical notation for H3 a, first system.

Musical notation for H3 a, second system.

b

Musical notation for H3 a, third system.

This restores the internal 3 + 4 + 3 + 4 structure of the cycle, and the most typical rhythmic organization of the first group of three time units, , appears now in four cycles. But the advantages in rhythmic organization are outweighed by disadvantages elsewhere, in particular the occurrence of two separate subsections, H1 b and H2 b, consisting of half a cycle only. One might just pass as an oddity, but two strains credence, especially when the second, clearly a cadence figure, occurs elsewhere (H3 b) as the second half of a cycle. We would also need to accept that 3 of the four internal punctuation signs (ϵ) occur unusually in mid-cycle.

Another and more general argument against 348b concerns its melodic style which, with a high incidence of notes of short duration (the  division of a half unit occurring no less than ten times), is characteristic of the pieces by Cantemir and other late composers, whereas if the ascription to Korkut is genuine the piece should be one of the earliest in the whole collection. Assuming that it is in fact so, we should look elsewhere for a solution, and the version put forward below as 348c restores the previous $1 = \text{♩}$ transcription, but hypothesizes in place of 14 : 8 a 7 : 4 rhythmic structure, possibly an earlier embryonic form of *devr-i kebir*, with a conjectural percussion pattern identical with the first half of a *devr-i kebir* cycle. This version restores an earlier-looking melodic idiom, provides full melodic-rhythmic congruence (the cycles being divisible into 3 + 4), and dispenses with subsections consisting of only half a cycle.¹ It remains, however, hypothetical, the attractiveness of its inner consistency not being supported by external evidence: