

Exactly equivalent in the original notation to the bar-line divisions of the transcription is a red dot. The use of this particular device may relate to the need to make clear the innovatory rhythmic structure, for whereas *darbeyn* normally consists of the full *devr-i kebir* (14 : 8) and *berceksen* cycles (16 : 8), here only a half of each cycle is used, the first half (presumably) of *devr-i kebir*, and the second of *berceksen* (the first may be excluded on the ground of the lack of any melodic-rhythmic congruence). It may be noted that the resulting 15 time unit rhythmic pattern has a punning (and disconcerting) resemblance to *devr-i kebir*, from which it differs only by the dislocating addition of a simple *dam* stroke (occupying the first time unit of the second of the two paired half cycles).

M 8: 7-8: presumably these last three notes would be replaced at the end of the piece by prolongation of the previous G, the normal finalis in *mahur*.

The image displays a musical score for 'Popescu-Judetz 10' in 6/8 time. The score consists of eight staves of music, each representing a different instrument. The instruments are labeled as follows: Z (Zona), H1, H2, H3 (Horn), and Z6 (Zona). The music is written in a key signature of one sharp (F#) and a 6/8 time signature. Each staff contains two measures of music, separated by a double bar line with repeat dots. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The score concludes with a double bar line and repeat dots at the end of the eighth staff.

3) Popescu-Judetz 10 (324-6). 1 = ♩ . Time signature 60 : 8.

H1 I: 1 GA G, 2: 1 AG (♩).

M 3: 7 c.

H2 I: 3 f e d g d, 2: 1 a b d, 2 b d, 6 d c (♩).

Z 6: 6 c e d (♩), 7 d c (♩).