

“Usul” Analyses in “Mecmua-ı Saz u Soz” by Ali Ufki

Ali Ufki - Mecmua-i Saz ü Söz’de Usul İncelemeleri

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ÖZET

Bu makale; Ali Ufki'nin Mecmua-i Saz ü Söz eserinde yer alan usullerin, başta Hakan Cevher'in Çeviri yazım-İnceleme'si olmak üzere, Muammer Uludemir'in çalışmaları ve Yalçın Tura'nın Kantemiroğlu Edvarı çalışması kapsamında, günümüzde kullanılan usullerle karşılaştırmalı olarak sunulduğu bir derleme çalışmasıdır.

Derlemenin amacı; 17. ve 18. yüzyıl Türk müziği makam ve tür çalışmalarına göre, nispeten ikinci planda kaldığı gözlemlenen usuller ile ilgili araştırmalara katkıda bulunmaktır.

Mecmua-i Saz ü Söz’de adı geçen usuller incelenerek, alfabetik olarak sıralanmış ve hem aynı dönemde yazılmış Kantemiroğlu Edvarı’ndaki hem de bugün kullanılan vuruş gösterimleri ile şematize edilmiştir. Böylelikle, günümüzde kullanılan usullerin büyük çoğunluğunun, Ali Ufki'nin kullandığı birimlerle yazılmakta olduğu tespit edilmiştir.

Anahtar Kelimeler: *Ali Ufki, Mecmua-i Saz ü Söz, usuller.*

ABSTRACT

This article is a compilation study in which the *usuls* (special rhythmic pattern) included in Ali Ufki's work titled “Mecmua-i Saz ü Söz” in comparison with the *usuls* used today with reference particularly to Hakan Cevher's translation-review and to Muammer Uludemir's studies and Yalçın Tura's study on “*Kantemiroğlu Edvarı*” (Kantemiroğlu Circles).

The objective of this compilation is to contribute in the research on usuls which are observed to be rather of secondary importance compared to studies on *makam* and genre of Turkish makam music during the 17th and 18th centuries.

Usuls referred in “Mecmua-i Saz ü Söz” are examined, alphabetized and schematized with beat views both in the *Kantemiroğlu Edvarı* and used today. Thus, it is determined that most of the *usuls* used today were written with note values used by Ali Ufki.

Keywords: *Ali Ufki, Mecmua-i Saz u Soz, usuls.*

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INTRODUCTION¹

The problems encountered by Turkish makam music from past to present are lack of documentation, lack of a tradition of academic writing, lack of habit of document keeping, lack of interest of many valuable manuscripts (just like the manuscript of Ali Ufki named "Mecmua-i Saz u Soz") during their era and even having been faced with reaction and negligence and having been taken or smuggled to abroad.

One of the two important names which can be deemed of the highest significance with respect to music in the 17th century and will shed light on the history of Turkish makam music today is Ali Ufki Bey who is determined to have lived during 1610-1675² and the other is Prince Dimitrius Cantemir who lived during 1673-1727. One of the most important works of Cantemir is another music book named "Kitab-u İlmî'l-Musiki Ala Vechi'l-Hurufat" (written after "Mecmua-i Saz u Soz" of Ali Ufki) which is also known as *Kantemiroğlu Edvari*. These two works are of indispensable importance for the history of Turkish makam music as they bring many works of the late 17th century and early 18th century to present. In addition, the information provided by Ali Ufki in his book named "Sarayı Enderun" gives important details about the state of Turkish makam music in the Ottoman Palace during the midst of the 17th century.

We became aware of Ali Ufki's manuscript named "Mecmua-i Saz u Soz" which began to be written during the midst of the 17th century as late as 193, studies performed during the 1950s were unable to be passed to present and the facsimile of the manuscript was transmitted to present by Prof. Dr. Şükrü Elçin³ in 1976.

"Mecmua-i Saz ü Söz" has two original manuscripts one of which is in *National Bibiloteque* of Paris and the other in British Library of London. The copy in Paris is known as the draft of the manuscript in London.

This manuscript of the 17th century contains many vocal and instrumental works of the 16th and the 17th centuries. This document which is important for the history of Turkish *makam* music has a priceless value as it is the only historical work which is known to present and can bring valuable data about Turkish *makam* music to present day. The manuscript is formed of chapters sorted according to *makams* and various examples are provided in each *makam*. In addition to examples, there are also instructive verses in which drug recipes, poems and jokes are included. Therefore, this manuscript has two important properties as notes and texts.

Up to now, many people worked on Ali Ufki and his works indirectly in various forms regarding Mecmua-i Saz ü Söz. A significant part of these studies are performed by Muammer Uludemir⁴.

1- M. Hakan CEVHER, Summarized from *Ali Ufki Haza Mecmua-i Saz ü Söz*, İzmir, 2003.

2- Cem BEHAR, *Ali Ufki ve Mezmurlar* (Ali Ufki and Mezmurlar), Pan Yayıncılık (publishing), October, 1990.

3- Şükrü ELÇİN, *Ali Ufki Mecmua-i Saz ü Söz*. Kültür Bakanlığı Türk Musikî Eserleri: 1 (Ministry of Culture Turkish makam musical works), İstanbul, 1976.

4- Muammer ULUDEİR, *Mecmua-i Saz ü Söz Nota Çevirileri* (note translations) Ali Ufki, İzmir, 1991.

USUL ANALYSES IN "MECMUA-İ SAZ Ü SÖZ"

16 different usuls are used in MSS⁵. When these *usuls* are analyzed one by one the data which can reveal the concept of usul in the 17th century are as follows⁶:

1- Berevşan: It has 32 durations. It is formed of two 6 durations (Yürük Semai) at the start and five 4 durations (Sofyan) (6+6+4+4+4+4+4=32)⁷. In this usul with a special run, 8 works⁸ are composed. Below is the table 1 for the *usul* works named Berevşan and in which the *usul* Berevşan is used according to their page number in MSS.

USUL	MSS NUMBER	GENRE	NOTES
Devr-i Kebir ma'el Berevşan	021	Pişrev	
Nim Sakil, Sakil, Fahte, Berevşan	055-1	Pişrev	
Berevşan	114-1	Pişrev	
Berevşan	153-1	Pişrev	
Berevşan, Devr-i Kebir	155-2	Pişrev	
Devr-i Kebir*, Berevşan*	160, 162	Pişrev	ABSENT!?
Berevşan	199	Pişrev	
Berevşan	253-1	Pişrev	
Berevşan	290	Pişrev	

Table 1: The "pişrev"s of Berevşan

[The metric runs of works on the MSS page numbers marked in **bold and italics** in (all) footnotes required reanalyze. M. Hakan Cevher's study (also forming the basis for this study) is not corrected as it is a translation.] This *usul* which has 32 durations in Ali Ufki is shown with 16 durations by Kantemiroğlu and its beats are as follows:⁹

Düm tek düm tek düm düm tek Düm düm tek te-ke te-ke
2 1 2 1 2 1 1 1 1 2 1 1

The beats of the Berevşan *usul* used today:

Düm tek düm tek düm düm Tek düm düm ta hek te ke te ke
4 2 4 2 4 2 2 2 2 2 2 1 1 1 1

On the other hand, Muammer Uludemir showed the beats of this *usul* as follows¹⁰:

Düm tek düm tek düm düm tek Düm Düm ta hek te ke te ke
4 2 4 2 4 2 2 2 2 2 2 1 1 1 1

5- Abbreviation used for "Mecmua-i Saz u Soz".

6- *Usuls* are arranged in alphabetical order.

7- İsmail Hakkı ÖZKAN, *Türk Musikîsi Nazariyatı ve Usulleri-Kudüm Velveleleri* (Turkish makam music theory and usuls-Kudüm thrills), Yedigün Mücellithanesi (bindery), İstanbul 1998. P: 675.

8- 21, **55-1**, 114-1, **153-1**, **155-2**, 160-162, 199, **253-1**, 290. (9 works!)

9- For this and subsequent beat patterns; Yalçın TURA, *Kantemiroğlu Kitabı İlmî'l-Musiki ala vechi'l-Hurufat*, Volume I. YKY (publisher), İstanbul, 2001. P: 162-171.

10- For this and subsequent beat patterns; Muammer ULUDEİR, *Mecmua-i Saz ü Söz'de Usuller (2)* (Usuls in Mecmua-i Saz u Soz), *Musiki Mecmuası* (music magazine), September, 1985. Year: 38 - No. 419. P: 15-17.

2- Çenber: It has 24 durations. It is formed of two 4 durations (Sofyan), two 5 durations (Yürük Semai) and one 4 durations (Sofyan)¹¹. When 5 scored "pişrev"s¹² using this *usul* are analyzed, no specific indication is found to express the features of this *usul*. Below given is the table 2 for the *usul* works named Çenber and in which the *usul* Çenber is used.

USUL	MSS NUMBER	GENRE	NOTES
Çenber	119-1	Pişrev	
Nim Çenber*	143-1	Pişrev	
Çenber	166, 167-1	Pişrev	
Çenber	180-1	Pişrev	
Hamse (Düyek, Fahte, Çenber, Devr-i Kebir)	227,228	Pişrev	227-228!
Çenber	230	Pişrev	

Table 2: The "pişrev"s of Çenber

According to this table, a work with Nim Çenber *usul* which is not indicated in the 16 *usuls* stands out. This *usul* will later be analyzed together with other unstated *usuls*.

Muammer Uludemir showed the beats of the Çenber *usul* as follows table: 3:

USUL	MSS NUMBER	GENRE	NOTES
Çenber	119-1	Pişrev	
Nim Çenber*	143-1	Pişrev	
Çenber	166, 167-1	Pişrev	
Çenber	180-1	Pişrev	
Hamse (Düyek, Fahte, Çenber, Devr-i Kebir)	227,228	Pişrev	227-228!
Çenber	230	Pişrev	

Table 3: The "pişrev"s of Çenber (Uludemir).

The Çenber *usul* the beats of which are not indicated by Kantemiroğlu is as follows today:

Düm te ke düm düm düm tek tek tek düm ta hek te ke te ke
2 1 1 2 1 1 2 2 2 2 2 2 1 1 1 1

3- Darb-ı Feth: It has 88 durations. This *usul* is used only in "pişrev"s. 18 "pişrev"s¹³ are composed using this *usul*. Below is the table 4 for the *usul* works named Darb-ı Feth and in which the *usul* Darb-ı Feth is used according to their page number in MSS.

11- ÖZKAN, *Türk Musikisi Nazariyatı ve Usulleri-Kudüm Velveleleri* (Turkish makam music theory and usuls-Kudüm thrills) P: 653.
12- 119-1, 143-1 (Nim Çenber), 166 167-1, 180-1, 227-228, 230.
13- 38-39, 64-1, 84 85-1, 130-1, 164, 177, 178, 179, 188, 192, 201-1, 229-1, 242, 247, 247-1, 257, 273, 281-1, 296. (19 works!)

USUL	MSS NUMBER	GENRE	NOTES
Darb-ı Feth	038-039	Pişrev	
Darb-ı Feth	064-1	Pişrev	
Darb-ı Feth	084, 085-1	Pişrev	
Darb-ı Feth	130-1	Pişrev	
Darb-ı Feth	164	Pişrev	
Darb-ı Feth	177	Pişrev	
Darb-ı Feth	178	Pişrev	
Darb-ı Feth	179	Pişrev	
Darb-ı Feth*	188	Pişrev	
Darb-ı Feth	192	Pişrev	
Darb-ı Feth	201-1	Pişrev	
Darb-ı Feth*	229-1	Pişrev	Absent!/?
Darb-ı Feth	242	Pişrev	
Darb-ı Feth	247	Pişrev	Absent!/?
Darb-ı Feth	247-1	Pişrev	
Darb-ı Feth?	257	Pişrev	
Darb-ı Feth	273	Pişrev	
Darb-ı Feth*	281-1	Pişrev	
Darb-ı Feth	296	Pişrev	

Table 4: The "pişrev"s of Darb-ı Feth

No staff is seen to express a state for the special beats of this *usul*. Kantemiroğlu showed the beats of the Darb-ı Feth *Usul* as follows:

Düm tek tek düm tek tek te-ke düm tek tek
2 1 1 2 1 1 2 2 1 1

düm tek düm tek düm te-ke düm tek düm te-ke te-ke
2 2 2 2 2 2 2 2 2 2 2

düm te-ke te-ke düm tek düm düm düm te-ke te-ke
2 2 2 2 2 2 2 2 2 2

düm te-ke düm düm tek düm tek düm düm tek te-ke
2 2 1 1 2 1 1 1 1 2 2

düm tek tek düm tek tek düm tek düm düm tek te-ke
1 1 2 1 1 2 1 1 1 1 2 2

Also Muammer Uludemir wrote about 18 "pişrev"s where the Darb-ı Feth *Usul* which is only used in "pişrev"s in MSS is used (indicated in writing in 17 "pişrev"s) in his article¹⁴ titled "The Darb-ı Feth *Usul* in Ali Ufki" in Music Review .

As a result, it is indicated that the Darb-ı Feth *usul* has 22 quarters and 2 beats and the beats are shown as follows table 5:

Darb-ı Feth	$\frac{22}{4}$ (2+2+2+2 + 2+2+2+2 + 2+2+2+2 + 2+2+2+2 + 2+2+2+2 + 2+2)
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Table 5: Darb-ı Feth

14- Muammer ULUDEMİR, *Ali Ufki'de Darb-ı Feth Usulü* (The Darb-i Feth Usul in Ali Ufki), *Musiki Mecmuası* (music magazine), December, 1981. Year: 34 - No. 386. P: 23-25.

The beats of the Darb-ı Fetih *usul* used today are as follows¹⁵:

Düm tek tek düm tek Tek te ke düm tek tek Düm tek düm Tek
 2 1 1 2 1 1 1 1 2 1 1 2 2 2 2

Düm te ka düm te-ke Tek tek düm Te ka te Ka düm te Ka
 2 1 1 1 1 2 2 2 1 1 1 1 2 1 1

düm te-ke tek düm düm Düm tek ka Te ka düm Te ka düm düm tek te-ka
 1 1 2 2 2 2 1 1 1 1 2 1 1 1 1 1 1

düm tek te-ke düm ta Hek te-ke te-ke düm tek tek Düm Tek tek
 1 1 1 1 1 1 1 1 1 1 2 1 1 2

düm tek düm düm ta Hek te-ke te-ke
 1 1 1 1 1 1 1 1

4- Devr-i Kebir: It is found that this *usul* has 7 durations and a run in pattern of 3+2+2. 3 indicate three halves and 2 indicate two wholes. ... As a result, since Devr-i Kebir has 7 beats, we must write 7 quavers¹⁶. It is not similar to the devr-i kebir *usul* with 28 durations used today and has the same run with the **devr-i hindi** *usul*. The number of works indicated with the above stated patterns and named devr-i kebir is 44¹⁷. Below is the table 6 for the *usul* works named Devr-i Kebir and in which the Devr-i Kebir *usul* is used in particular according to the genre where the Devr-i Kebir *usul* is most frequently used and then their page number in MSS.

USUL	MSS NUMBER	GENRE	NOTES
Devr-i Kebir	020	Pişrev	020-1!
Devr-i Kebir ma'el Berevşan	021	Pişrev	
Devr-i Kebir	034, 035	Pişrev	
Devr-i Kebir	067-1	Pişrev	
Devr-i Kebir	068-1	Pişrev	
Devr-i Kebir	086,087-1	Pişrev	
Devr-i Kebir*	104	Pişrev	
Devr-i Kebir	127-1	Pişrev	
Devr-i Kebir	128,129-1	Pişrev	
Devr-i Kebir	132-1	Pişrev	
Devr-i Kebir	138-1	Pişrev	
Devr-i Kebir	141	Pişrev	
Berevşan, Devr-i Kebir	155-2	Pişrev	
Devr-i Kebir*, Berevşan*	160,162	Pişrev	
Devr-i Kebir	176	Pişrev	
Devr-i Kebir	194-1	Pişrev	
Devr-i Kebir	214	Pişrev	
Hamse (Düyek, Fahte, Çenber, Devr-i Kebir)	227,228	Pişrev	

Devr-i Kebir*	232-2	Pişrev	ABSENT!?
Devr-i Kebir	270,269	Pişrev	
Devr-i Kebir	278	Pişrev	
Devr-i Kebir	279	Pişrev	
Devr-i Kebir*	284	Pişrev	227-228!
Devr-i Kebir*	285	Pişrev	
Devr-i Kebir	028-2	Murabba	269-228!
Devr-i Kebir*	058-1	Murabba	278-1!
Devr-i Kebir	126-2	Murabba	
Devr-i Kebir	225,226-2	Murabba	
Devr-i Kebir	234-1	Murabba	
Devr-i Kebir*	239-3	Murabba	
Devr-i Kebir	319	Murabba	
Devr-i Kebir?	060-2	Varsağı	
Devr-i Kebir	117-2	Varsağı	
Devr-i Kebir	144-1	Varsağı	
Devr-i Kebir*	145-2	Varsağı	
Devr-i Kebir*	207-3	Varsağı	
Devr-i Kebir	250-3	Varsağı	
Devr-i Kebir*	313-2	Varsağı	
Devr-i Kebir*	072-2	Türki	
Devr-i Kebir, Frenkçin*	075-2	Türki	
Devr-i Kebir	077-2	Türki	
Devr-i Kebir*	078-3	Türki	
Devr-i Kebir	079-2	Türki	
Devr-i Kebir*	190-1	Yelteme	

Table 6: The "pişrev"s, "murabba"s, "varsağı"s, "türki" and "yelteme" of Devr-i Kebir

According to this table, in the Devr-i Kebir *usul* there are 24 "pişrev"s, 7 "murabba"s, 7 "varsağı"s, 5 "türki"s and 1 "yelteme".

The beats of the **Devr-i Hindi** *usul* used today are shown as follows:

Düm tek tek düm Tek
 1 1 1 2 2

While Muammer Uludemir showed the Devr-i Kebir *usul* in Ali Ufki as follows table 7.

Devr-i Kebir	$\frac{7}{8}$ (3+2+2)
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Table 7: Devr-i Kebir (Ali Ufki)

The beat of Devr-i Kebir *Usul* in Kantemiroğlu is as follows:

Düm düm tek düm tek tek düm Tek tek te-ke te-ke
 1 1 1 2 2 1 1 1 2 2

15- Hurşit UNGAY, *Türk Musikisinde Usuller ve Kudüm* (Usuls in Turkish makam music and Kudüm), Türk Musikisi Yayınları (Turkish music publications), İstanbul, 1981. P: 229-231.
 16- Muammer ULDEMİR, *Mecmua-i Saz ü Söz'de Usuller* (Usuls in Mecmua-i Saz u Soz, *Musiki Mecmuası* (music magazine), March 1985. Year: 38-No. 408. P: 12-14.
 17- 20, 21, 28-2, 34-35, 58-1, 60-2, 67-1, 68-1, 72-2, 75-2, 77-2, 78-3, 79-2, 86 87-1, 104, 117-2, 126-2, 127-1, 128 129-1, 132-1, 138-1, 141, 144-1, 145-2, 155-2, 160-162, 176, 190-1, 194-1, 207-3, 214, 225 226-2, 227-228, 232-2, 234-1, 239-3, 250-3, 269-270, 278, 279, 284, 285, 313-2, 319.

5- Devr-i Revan: It has 14 durations. 13 works¹⁸ with 4 "varsağı"s, 3 "murabba"s, 3 "pişrev"s, 1 "ilahi", 1 "raks", 1 "savt" are composed using this *usul*. Below is the table 8 for the *usul* works named Devr-i Revan in particular according to the genre where the Devr-i Kebir *usul* is most frequently used and then their page number in MSS.

USUL	MSS NUMBER	GENRE
Devr-i Revan	077-1	Varsağı
Devr-i Revan	144-2	Varsağı
Devr-i Revan	144-3	Varsağı
Devr-i Revan*	145-1	Varsağı
Devr-i Revan	102-2	Murabba
Devr-i Revan	246-2	Murabba
Devr-i Revan*	306-1	Murabba
Devr-i Revan	219-1	Pişrev
Devr-i Revan	259-1	Pişrev
Devr-i Revan La'ipare	259-2	Pişrev
Devr-i Revan	248-1	İlahi
Devr-i Revan	222-2	Raks
Devr-i Revan	261-4	Savt

Table 8: The varsağı, murabba, pişrev, ilahi, raks and savt of Devr-i Revan

In Kantemiroğlu, the beat of the Devr-i Revan *usul* is shown in the same pattern it is used today:

Düm	düm	tek	düm	tek	Tek
3	2	2	3	2	2

6- Düyek: This *usul* has 8 durations. It is completely different from the beat of the düyek *usul* used today. It is observed that it has a run in 2+2+2+2 order with the scoring pattern then. This *usul* is used in 137 works expressed with their names and found to be Düyek. Below is the table 9 for the *usul* works¹⁹ named Düyek and in which the Düyek *usul* is used in particular according to the genre where the Düyek *usul* is most frequently used and then their page number in MSS.

USUL	MSS NUMBER	GENRE	NOTES
Düyek	019	Pişrev	
Düyek	028,029-1	Pişrev	
Düyek	030,031-1	Pişrev	
Düyek	040-1	Pişrev	
Düyek	048,049	Pişrev	
Düyek	052,0532	Pişrev	
Düyek	054-1	Pişrev	
Düyek	056-1	Pişrev	
Düyek	057-1	Pişrev	
Düyek	065-1	Pişrev	
Düyek	066-1	Pişrev	
Düyek	068-2	Pişrev	
Düyek	070-1	Pişrev	
Düyek	071	Pişrev	
Düyek	072,073	Pişrev	
Düyek	080,081-1	Pişrev	
Düyek	082,083-1	Pişrev	
Düyek	099-1	Pişrev	
Düyek	100	Pişrev	
Düyek*	105-2	Pişrev	
Düyek*	115-1	Pişrev	
Düyek	120-1	Pişrev	
Düyek*	123-1	Pişrev	
Düyek	125-2	Pişrev	125-1?
Düyek	148-1	Pişrev	
Düyek	168-1	Pişrev	
Düyek	169	Pişrev	
Düyek	172,173	Pişrev	
Düyek	175	Pişrev	
Düyek	180-2	Pişrev	
Düyek*	189-2	Pişrev	
Düyek	193	Pişrev	
Düyek	195	Pişrev	
Düyek	197	Pişrev	
Düyek	198	Pişrev	
Düyek	210,1	Pişrev	
Düyek	212	Pişrev	
Düyek Harbi	213	Pişrev	
Düyek Harbi	215	Pişrev	
Düyek	223	Pişrev	
Düyek	225,226-1	Pişrev	
Hamse (Düyek, Fahte, Çenber, Devr-i Kebir)	227,228	Pişrev	227-228!
Düyek	228	Pişrev	
Düyek	231-1	Pişrev	

18- 77-1, 102-2, 144-2, 144-3, 145-1, 219-1, 222-2, 246-2, 248-1, 259-1, 259-2, 261-4, 306-1, 19- 19, 23-2, 26-2, 27, 28 29-1, 30 31-1, 33-1, 40-1, 46 (Dü), 48-49, 49-3, 52-53, 54-1, 56-1, 57-1, 59-2, 60-3, 65-1, 65-2, 66-1, 68-2, 70-1, 72-73, 76-1, 80 81-1, 82 83-1, 83-2, 84-3, 88-1, 89-2, 90-1, 90-2, 92-3, 93-3, 94-1, 94-2, 96-3, 99-1, 99-2, 100, 105-2, 108-1, 110-1, 115-1, 117-1, 120-1, 123-1, 123-4, 125-1, 130-2, 131-3, 133-2, 134-2, 135-1, 138-2, 143-2, 146-2, 147-1, 148-1, 150-2, 157-2, 165-2, 166-2, 168-1, 169, 170-2, 172-173, 174, 175, 180-2, 184-1, 184-2, 186-1, 189-2, 190-3, 193, 195, 197, 198, 205-2, 205-3, 206-1, 209-3, 210-1, 212, 213, 215, 220-2, 221-3, 223, 224-4, 225 226-1, 227-228, 228, 231-1, 232-1, 234-2, 234-3, 235, 238, 240, 241-2, 241-4, 247-2, 248-2, 249-1, 250-2, 251-2, 253-3, 254-1, 256-2, 260-1, 261-1, 261-2, 262, 263-264, 265, 267, 272-271, 277, 282-3, 288, 291-1, 291-2, 292-1, 292-3, 297-1, 298, 301, 302-1, 303, 305, 309, 313-1, 315-1, 315-2, 315-3. (138 works!)

Nim Sakil, Düyek, Havi	232-1	Pişrev	
Düyek	249-1	Pişrev	
Düyek	254-1	Pişrev	
Düyek	260-1	Pişrev	
Düyek	262	Pişrev	
Düyek	263,264	Pişrev	
Düyek*	265	Pişrev	
Düyek	267	Pişrev	
Düyek	272,271	Pişrev	
Düyek	277	Pişrev	
Düyek	288	Pişrev	
Düyek*	291-1	Pişrev	
Düyek*	291-2	Pişrev	
Düyek	298	Pişrev	
Düyek*	302-1	Pişrev	
Düyek*	303	Pişrev	
Düyek*	305	Pişrev	
Düyek	309	Pişrev	
Düyek	026-2	Murabba	
Düyek*	033-1	Murabba	
Düyek*	049-3	Murabba	
Düyek*	059-2	Murabba	
Düyek	076-1	Murabba	
Düyek*	089-2	Murabba	
Düyek*	090-2	Murabba	
Düyek*	108-1	Murabba	
Düyek	110-1	Murabba	
Düyek	123-4	Murabba	
Düyek*	133-2	Murabba	
Düyek*	134-2	Murabba	
Düyek*	135-1	Murabba	
Düyek*	143-2	Murabba	
Düyek	146-2	Murabba	
Düyek	147-1	Murabba	
Düyek	150-2	Murabba	
Düyek*	157-2	Murabba	
Düyek*	184-1	Murabba	
Düyek	184-2	Murabba	
Düyek*	205-2	Murabba	
Düyek*	205-3	Murabba	
Düyek*	209-3	Murabba	
Düyek	220-2	Murabba	
Düyek	221-3	Murabba	
Düyek*	224-4	Murabba	
Düyek	234-2	Murabba	
Düyek	238	Murabba	
Düyek*	241-2	Murabba	
Düyek*	248-2	Murabba	

Düyek*	250-2	Murabba	
Düyek	251-2	Murabba	
Düyek*	256-2	Murabba	
Düyek*	261-1	Murabba	
Düyek	261-2	Murabba	
Düyek	292-1	Murabba	
Düyek*	292-3	Murabba	
Düyek*	297-1	Murabba	
Düyek*	027	Türki	
Düyek*	060-3	Türki	
Düyek	065-2	Türki	
Düyek*	092-3	Türki	
Düyek*	093-3	Türki	
Düyek, Sema'i	094-1	Türki	
Düyek*	094-2	Türki	
Düyek*	096-3	Türki	
Düyek*	099-2	Türki	
Düyek*	165-2	Türki	
Düyek*	166-2	Türki	
Düyek*	240	Türki	
Düyek*	253-3	Türki	
Düyek*	083-2	Varsağı	
Düyek*	084-3	Varsağı	
Düyek*	088-1	Varsağı	
Düyek*	090-1	Varsağı	
Düyek*	117-1	Varsağı	
Düyek*	130-2	Varsağı	
Düyek*	131-3	Varsağı	
Düyek*	301	Varsağı	
Düyek*	170-2	Tesbih	
Düyek*	186-1	Tesbih	
Düyek*	235	Tesbih	
Düyek*	315-1	Tesbih	
Düyek*	315-2	Tesbih	
Düyek*	247-2	İlahi	
Düyek*	313-1	İlahi	
Düyek*	315-3	İlahi	
Düyek*	138-2	Raksiyye	
Düyek*	234-3	Raksiyye	
Düyek*	241-4	Raksiyye	
Düyek*	174	Yelteme	
Düyek*	190-3	Yelteme	
Düyek*	206-1	Nakiş	
Düyek	023-2	Şarki	
Düyek*	282-3	Unidentified	
Düyek*	138-2	Raksiyye	

Table 9: The "pişrev"s, "murabba"s, "türki"s, "varsağı"s, "tesbih"s, "raksiyye"s, "ilahi"s, "yelteme"s, "nakiş", "şarki" and 1 "unidentified" genre of Düyek

According to this table, there are works in the Düyek *usul* recorded as 62 "pişrev"s, 38 "murabba"s, 13 "Türki"s, 8 "varsığı"s, 5 "tesbih"s, 4 "raksiyye"s, 3 "ilahi"s, 2 "yelteme"s, 1 "nakış", 1 "şarki" and 1 "unidentified" genre.

In Kantemiroğlu, the beats of the Düyek *Usul* are shown as follows:

Düm tek tek düm Tek
1 2 1 2 1

The beats of the Düyek *usul* used today are as follows:

Düm tek tek düm Tek
1 2 1 2 2

Muammer Uludemir said "Düyek has 4 beats since it is 2 fourths."²⁰

7- Evfer: It has 9 durations. This *usul* is used in 16 works²¹ differently from its pattern used today. Below is the table 10 for the *usul* works named Evfer in particular according to the genre where the Evfer *usul* is most frequently used and then their page number in MSS.

USUL	MSS NUMBER	GENRE
Evfer	110-4	Murabba
Evfer*	121-2	Murabba
Evfer*	146-1	Murabba
Evfer	153-2	Murabba
Evfer	183-1	Murabba
Evfer*	207-1	Murabba
Evfer	221-1	Murabba
Evfer	239-1	Murabba
Evfer*	239-2	Murabba
Evfer	261-3	Murabba
Evfer*	066-2	Varsağı
Evfer*	145-3	Varsağı
Evfer*	156-1	Varsağı
Evfer	222-1	Varsağı
Evfer*	147-2	Türki
Evfer*	165-3	Türki
Evfer	233-1	Tesbih

Table 10: The "murabba"s, "varsığı"s, "Türki"s and "tesbih" of Evfer

According to this table, there are 10 "murabba"s, 4 "varsığı"s, 2 "Türki"s and 1 "tesbih" with the Evfer *usul*.

20- ULUDEMİR, *Usuls in Mecmua-i Saz u Soz*, P: 12-14.

20- **66-2, 110-4, 121-2, 145-3, 146-1, 147-2**, 153-2, 156-1, 165-3, 183-1, 207-1, **221-1, 222-1, 233-1, 239-1, 239-2**, 261-3. (17 works!)

In works with their *usuls* indicated as Evfer, a *düzüm*²² like 3+2+2+2 is observed, but in the Evfer *usul* used today, the rhythm of 2+2+2+3 is used.

The beat of Evfer used today:

Düm tek ke düm tek tek
2 1 1 2 1 2

In Kantemiroğlu, the beat of the Evfer *Usul* is indicated as follows:

Düm te-ke te-ke düm tek
2 1 1 2 3

8- Fahte: It has 20 durations. It is formed of one 4 durations (Sofyan), two 6 durations (Yürük Semai) and one 4 durations (Sofyan (4+6+6+4=20))²³. 19 works²⁴ with 13 "pişrev"s, 4 "türkü"s, and 2 "murabba"s are scored with this *usul*. Below is the table 11 for the *usul* works named Fahte and in which the Fahte *usul* is used in particular according to the genre where the Fahte *usul* is most frequently used and then their page number in MSS.

USUL	MSS NUMBER	GENRE	NOTES
Fahte	050,051-1	Pişrev	
Nim Sakil, Sakil, Fahte, Berevşan	055-1	Pişrev	
Fahte	069-1	Pişrev	
Fahte	101-1	Pişrev	
Fahte	113-1	Pişrev	
Fahte	140-1	Pişrev	
Fahte*	142-1	Pişrev	
Fahte	152	Pişrev	
Hamse (Düyek, Fahte, Çenber, Devr-i Kebir)	227,228	Pişrev	227-228!
Fahte	237	Pişrev	
Fahte Harbi	256-1	Pişrev	256!
Fahte	287	Pişrev	
Fahte*	063-3	Türki	
Fahte	209-2	Türki	
Fahte	249-2	Türki	
Fahte	259-3	Türki	
Fahte	070-2	Murabba	
Fahte*	109-2	Murabba	
Fahte	190-2	Yelteme	

Table 11: The "pişrev"s, "türki"s, "murabba"s and "yelteme" of Fahte

According to this table, differently 12 "pişrev"s and 1 "yelteme" are seen. In Kantemiroğlu, the beats of the Fahte *Usul* are shown as follows:

Düm tek düm tek te-ke te-ke
2 3 1 2 2

22- "It is a gathering of "düzüm" units that consist as dividing and joining." Muammer ULUDEMİR, *Üç Dörtük Halk Ezgilerinde Söz Düzümü* (Syntax in 3/4 folk songs), Musiki Mecmuası (music magazine), June 1988, Year: 41 - No. 421. P: 15-18.

23- ÖZKAN, *Turkish makam music theory and usuls-Kudum thrills*, P: 650.

24- 50 51-1, **55-1**, 63-3, 69-1, **70-2**, 101-1, 109-2, 113-1, 140-1, 142-1, 152, 190-2, 209-2, **227-228**, 237, 249-2, 256-1, **259-3**, 287.

The beats of the Fahte *Usul* are shown by Muammer Uludemir as follows table 12.

Fahte	$\frac{5}{4}$	(2+2+2+2)
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Table 12: Fahte (Uludemir)

The beats of the Fahte *usul* used today are as follows:

Düm düm düm tek tek tek düm ta hek te ke te ke
2 1 1 2 2 2 2 2 2 1 1 1 1

9- Fer'i: It has 16 durations. It is formed of four 4 durations (Sofyan) (4+4+4+4=16)²⁵.

2 "pişrev"s are composed with this *usul*. These 2 "pişrev"s the *usul* of which is named Fer are given in the table 13 below according to their MSS page number.

USUL	MSS NUMBER	GENRE
Fer'	151	Pişrev
Fer'	189-1	Pişrev

Table 13: The "pişrev"s of Fer'i

The Fer *usul* the beats of which are shown as follows table 14.

Fer'i	$\frac{4}{4}$	(2+2+2+2)
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Table 14: Fer'i

by Muammer Uludemir is named *Fer-i Muhammes* in Kantemiroğlu and shown in the form it is used today:

Düm te-ke düm tek düm tek düm düm tek te-ke
2 2 2 2 1 1 1 1 2 2

10- Hafif: It has 32 durations. 10 works²⁶ with 8 "pişrev"s, 1 "nakş" and 1 "murabba" are composed with this *usul*. Below is the table 15 for the *usul* works named Hafif according to the genre where the Hafif *usul* is most frequently used and then their page number in MSS.

USUL	MSS NUMBER	GENRE
Hafif	112	Pişrev
Hafif	128,129-2	Pişrev
Hafif	139-1	Pişrev
Hafif	182	Pişrev
Hafif	211-2	Pişrev
Hafif	217	Pişrev
Hafif	245	Pişrev
Hafif	029-2	Murabba
Hafif	314	Nakış

Table 15: The "pişrev"s of Hafif

Hafif	$\frac{8}{4}$	(2+2+2+2 + 2+2+2+2)
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Table 16: Hafif (Uludemir)

Muammer Uludemir showed the beats of the Hafif *usul* as follow table 16.

Düm tek tek düm tek tek düm te ke düm Tek tek
1 1 2 1 1 2 2 1 1 1 1 2

The beats of the Hafif *usul* used today are shown as follows:

Düm te ke düm düm tek te-ke düm tek te-ke Düm ta hek te-ke te-ke
2 1 1 1 1 1 1 1 1 1 1 1 1 1

11- Havi: It has 64 durations. It is formed of two 4 durations (Sofyan), two 6 durations (Yürük Semai), seven 4 durations and one *Nim Hafif* (4 Sofyan) (4+4+6+6+4+4+4+4+4+4+4+4+4+4+4+4=64)²⁷.

3 "pişrev"s²⁸ are composed with this *usul*. Below is the table 17 for the *usul* works named Havi and in which the Havi *usul* is used according to their page number in MSS.

USUL	MSS NUMBER	GENRE	NOTES
Havi	161,163	Pişrev	161-163!
Nim Sakil, Düyek, Havi	232-1	Pişrev	
Havi	299	Pişrev	

Table 17: The "pişrev"s of Havi

The scored works don't demonstrate any inconsistency as it is the case in works scored with some other *usuls*. Muammer Uludemir showed the beats of the Havi *usul* as follows: (Table 18)

Havi	$\frac{16}{4}$	(2+2+2+2 + 2+2+2+2 + 2+2+2+2 + 2+2+2+2)
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Table 18: Havi (Uludemir)

The beats of the Havi *usul* used today are shown as follows:

Düm Te ke düm te ke düm te ke te ke düm te Ke te ke
2 1 1 2 1 1 2 1 1 1 1 2 1 1 1 1

düm Tek düm düm te ke te ke
2 2 2 2 1 1 1 1

düm Te ke düm düm tek te ke düm tek te ke
2 1 1 1 1 2 1 1 2 2 1 1

düm Tek tek düm tek tek düm tek düm düm tek te ke
1 1 2 1 1 2 1 1 1 1 2 1 1

25- ÖZKAN, *Turkish makam music theory and usuls-Kudum thrills*, P: 644.

26- 29-2, 112, 128 129-2, 139-1, 182, 211-2, 217, 245, 314. (9 works!)

27- ÖZKAN, *Turkish makam music theory and usuls-Kudum thrills*, P: 681.

28- 161-163, 232-1, 299.

12- Muhammes: This *usul* with 32 durations is similar to the pattern it is used today in terms of figures. As it is the case in other *usuls*, it is observed that the works composed with this *usul* are scored without considering special *usul* beats when they are scored. 4 works²⁹ with 3 "pişrev"s and 1 "nakiş" compositions are scored with this *usul*. Below is the table 19 for the *usul* works named Muhammes according to their page number in MSS.

USUL	MSS NUMBER	GENRE	NOTES
Muhammes	042, 043-1	Pişrev	
Muhammes	122-1	Pişrev	
Muhammes	124-1	Pişrev	124!
Muhammes	134-1	Nakiş	

Table 19: The "pişrev"s of Muhammes

Muammer Uludemir showed the beats of the Muhammes *usul* as follows table 20.

Muhammes	$\frac{8}{4}$	(2+2+2+2 + 2+2+2+2)
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Table 20: Muhammes (Uludemir)

The beats of the Muhammes *usul* used today are shown as follows:

Düm te ke düm tek düm düm tek te ke düm tek te ke düm ta hek te ke te ke
2 1 1 2 2 2 2 2 1 1 2 2 1 1 2 2 2 1 1 1 1

13- Nim Devir: It has 18 durations. It is formed of one 6 durations (Yürük Semai) and three 4 durations (Sofyan) (6+4+4+4=18)³⁰. There is only 1 "murabba"³¹ composed with this *usul* in table 21.

USUL	MSS NUMBER	GENRE
Nim Devir	310	Murabba

Table 21: The murabba of Nim Devir

Muammer Uludemir showed the beats of the Nim Devir *usul* as follows table 22.

Nim Devir	$\frac{9}{8}$	(3+2+2+2)
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Table 22: Nim Devir (Uludemir)

In Kantemiroğlu, the beats of the Nim Devir *usul* are shown as follows:

Düm düm tek düm te-ke te-ke
1 1 1 2 2 2

The beats of the Nim Devir *usul* used today are as follows:

Düm düm tek düm düm ta hek te ke Te ke
2 2 2 2 2 2 2 1 1 1 1

29- 42 43-1, 122-1, 124-1, 134-1.

30- ÖZKAN, *Turkish makam music theory and usuls-Kudum thrills*, P: 649.

31- 310.

14- Nim Sakil: It has 24 durations. It is formed of one 4 durations (Sofyan), two 6 durations (Yürük Semai) and two 4 durations (4+6+6+4+4=24)³². 3 "pişrev"s are composed with this *usul*. Below is in the table 23 for the *usul* works named Nim Sakil and in which the Nim Sakil *usul* is used according to their page number in MSS.

USUL	MSS NUMBER	GENRE
Nim Sakil, Sakil, Fahte, Berevşan	055-1	Pişrev
Nim Sakil*	208-1	Pişrev
Nim Sakil, Düyek, Havi	232-1	Pişrev

Table 23: The "pişrev"s of Nim Sakil

Muammer Uludemir showed the beats of the Nim Sakil *usul* as follows: (Table 24)

Nim Sakil	$\frac{6}{4}$	(2+2+2+2+2+2)
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Table 24: Nim Sakil (Uludemir)

The beats of the Nim Sakil *usul* used today are as follows:

Düm te ke düm te ke te ke Düm te ke te-ke düm ta hek te ke te ke
2 1 1 2 1 1 1 1 2 1 1 1 1 2 2 1 1 1 1

15- Sakil: It has 48 durations. It is observed that this *usul* used in 17 works is generally used in "pişrev"s. Only 1 vocal music is composed with this *usul*. As the result of the analyses of 18 works³³, it is seen that the similarity in terms of the special form of the sakil *usul* used today is only limited to the figures expressing the *usul* duration. Below is the table 25 for the *usul* works named Sakil and in which the Sakil *usul* is used according to their page number in MSS and their genre.

USUL	MSS NUMBER	GENRE
Sakil	022	Pişrev
Sakil	044,045	Pişrev
Nim Sakil, Sakil, Fahte, Berevşan	055-1	Pişrev
Sakil	102-1	Pişrev
Sakil	103	Pişrev
Sakil	126-1	Pişrev
Sakil	150-1	Pişrev
Sakil	165-1	Pişrev
Sakil	216-1	Pişrev
Sakil	236	Pişrev
Sakil	244	Pişrev
Sakil	255	Pişrev
Sakil	266	Pişrev
Sakil	280	Pişrev
Sakil	294	Pişrev
Sakil	318	Pişrev
Sakil	111-2	Murabba

Table 25: The "pişrev"s and a murabba of Sakil

32- ÖZKAN, *Turkish makam music theory and usuls-Kudum thrills*, P: 655.

33- 22, 44-45, 55-1, 102-1, 103, 111-2, 126-1, 150-1, 165-1, 216-1, 236, 244, 255, 266, 280, 294, 318. (17 works!)

Muammer Uludemir showed the beats of the Sakil *usul* as follows table 26.

Sakil	$\frac{12}{4}$	(2+2+2+2 + 2+2+2+2 + 2+2+2+2)
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Table 26: Sakil (Uludemir)

The beats of the Sakil *usul* used today are as follows:

Düm te ke düm te ke te ke düm te ke düm tek te-ke düm tek tek
 2 1 1 2 1 1 1 1 2 1 1 1 1 1 2 2
 düm düm tek düm tek tek düm te ke düm düm tek te-ke
 2 2 2 2 2 2 2 1 1 1 1 1 1 1
 düm tek te-ke düm ta hek te-ke te-ke
 1 1 1 1 1 1 1 1

16- Semai: The common point in the signs used for this *usul* is the use of the digit 3. It can be stated that this *usul* used with 3 durations is exactly same with its form used today. But, when the *usul* is analyzed in detail, it is observed that it is similar to the **Yürük Semai** *usul* used today. There are totally 177 works³⁴ with 63 "türkü"s, 44 instrumental "semai"s, 39 vocal "semai"s, 14 "varsığı"s, 6 "murabba"s, 3 "raks"s, 3 "ilahi"s, 2 "raksiyye"s, 1 "tekerleme", 1 "tesbih", 1 "tevhid" composed with this *usul*. Below is the table 27 for the *usul* works named. Semai and in which the Semai *usul* is used according to their genre and their page number in MSS and their genre.

USUL	MSS NUMBER	GENRE	NOTES
Sema'i	033-2	Sema'i	
Sema'i*	036	Sema'i	
Sema'i*	037	Sema'i	
Sema'i*	041	Sema'i	
Sema'i*	047	Sema'i	
Sema'i*	058-2	Sema'i	
Sema'i*	059-3	Sema'i	
Sema'i*	059-4	Sema'i	
Sema'i*	105-1	Sema'i	
Sema'i*	106-1	Sema'i	
Sema'i*	107	Sema'i	
Sema'i*	109-3	Sema'i	109-4?
Sema'i*	110-2	Sema'i	
Sema'i*	111-3	Sema'i	
Sema'i*	121-1	Sema'i	
Sema'i*	127-2	Sema'i	
Sema'i*	131-1	Sema'i	
Sema'i*	131-2	Sema'i	

34- 23-1, 24-2, 26-1, 33-2, 33-3, 36, 37, 41, 47, 49-2, 50 51-2, 55-2, 58-2, 59-3, 59-4, 59-5, 60-1, 61-1, 61-2, 61-3, 62-1, 62-2, 62-3, 63-1, 63-2, 64-2, **94-1**, 105-1, 106-1, 106-2, 107, 108-3, 109-3, 110-2, 111-1, 111-3, **114-2**, 115-2, 116-1, 116-2, 118, 120-2, 121-1, 122-2, 124-127, 127-2, 131-1, 131-2, 133-3, 133-4, 135-2, 136, 137-1, 139-2, 139-3, 142-2, 147-3, 148-2, 149-1, 149-2, 154-1, 154-2, 155-1, 158-2, 159-2, 159-3, 170-1, 181, 183-3, 184-3, 186-2, 187, 191, 194-2, 196-1, 196-2, 200, 201-2, 202, 203, 204-1, 205-1, 205-4, 206-2, 206-3, 207-2, 207-4, 208-2, 209-1, 211-1, 211-3, 216-2, 218-1, 218-2, 219, 220-3, 221-2, 224-2,224-3, 229-2, 234-4, 239-4, 241-1, 241-3, 243, 246-1, 248-3, 250-1, 250-4 (YOKI), 251-1, 252-1, 254-2, 258, 268, 270-2, 271, 274, 275, 278-2, 282-1, 283-1, 283-2, 286, 289, 292-2, 293, 297-2, 300-2, 302-2, **306-2**, 306-3, 307-1, 307-2, 308, 311-2, **313-3**, 323. (137 works?)

Sema'i*	135-2	Sema'i	
Sema'i*	137-1	Sema'i	
Sema'i*	142-2	Sema'i	
Sema'i*	147-3	Sema'i	
Sema'i*	148-2	Sema'i	
Sema'i*	154-1	Sema'i	
Sema'i*	155-1	Sema'i	
Sema'i*	159-2	Sema'i	
Sema'i*	170-1	Sema'i	
Sema'i*	181	Sema'i	
Sema'i*	187	Sema'i	
Sema'i*	191	Sema'i	
Sema'i*	196-1	Sema'i	
Sema'i*	196-2	Sema'i	
Sema'i*	200	Sema'i	
Sema'i*	203	Sema'i	
Sema'i*	204-1	Sema'i	
Sema'i*	206-2	Sema'i	
Sema'i*	207-2	Sema'i	
Sema'i*	208-2	Sema'i	
Sema'i*	209-1	Sema'i	
Sema'i*	211-3	Sema'i	
Sema'i*	218-1	Sema'i	
Sema'i*	218-2	Sema'i	
Sema'i*	219	Sema'i	219-2?
Sema'i*	234-4	Sema'i	
Sema'i*	239-4	Sema'i	
Sema'i*	241-3	Sema'i	
Sema'i*	243	Sema'i	
Sema'i*	246-1	Sema'i	
Sema'i*	258	Sema'i	
Sema'i*	268	Sema'i	
Sema'i*	274	Sema'i	
Sema'i*	278-2	Sema'i	
Sema'i*	282-1	Sema'i	
Sema'i*	283-1	Sema'i	
Sema'i*	283-2	Sema'i	
Sema'i*	286	Sema'i	
Sema'i*	289	Sema'i	
Sema'i*	292-2	Sema'i	
Sema'i*	293	Sema'i	
Sema'i*	297-2	Sema'i	
Sema'i*	307-1	Sema'i	
Sema'i*	307-2	Sema'i	
Sema'i*	308	Sema'i	
Sema'i*	023-1	Türki	
Sema'i*	024-2	Türki	

Sema'i*	026-1	Türki	
Sema'i*	049-2	Türki	
Sema'i*	055-2	Türki	
Sema'i*	061-1	Türki	
Sema'i*	061-2	Türki	
Sema'i*	061-3	Türki	
Sema'i*	062-1	Türki	
Sema'i*	062-2	Türki	
Sema'i*	062-3	Türki	
Sema'i*	063-1	Türki	
Sema'i*	063-2	Türki	
Sema'i*	0641-2	Türki	
Düyek, Sema'i	094-1	Türki	
Sema'i*	111-1	Türki	
Sema'i*	115-2	Türki	
Sema'i*	118	Türki	
Sema'i*	120-2	Türki	
Sema'i*	124-127	Türki	124, 125, 126, 127
Sema'i*	133-3	Türki	
Sema'i*	139-2	Türki	
Sema'i*	154-2	Türki	
Sema'i*	158-2	Türki	
Sema'i*	159-3	Türki	
Sema'i*	184-3	Türki	
Sema'i*	194-2	Türki	
Sema'i*	201-2	Türki	
Sema'i*	206-3	Türki	
Sema'i*	211-1	Türki	
Sema'i*	248-3	Türki	
Sema'i*	250-1	Türki	
Sema'i*	254-2	Türki	
Sema'i*	270-2	Türki	
Sema'i*	271	Türki	
Sema'i*	275	Türki	
Sema'i*	306-3	Türki	
Sema'i*	311-2	Türki	
Sema'i*	313-3	Türki	
Sema'i*	323	Türki	
Sema'i*	106-2	Nakiş Sema'i	
Sema'i*	108-3	Nakiş Sema'i	
Sema'i*	136	Nakiş Sema'i	
Sema'i*	149-1	Nakiş Sema'i	
Sema'i*	205-4	Nakiş Sema'i	
Sema'i*	220-3	Nakiş Sema'i	
Sema'i*	221-2	Nakiş Sema'i	
Sema'i*	224-3	Nakiş Sema'i	

Sema'i*	241-1	Nakiş Sema'i	
Sema'i*	250-4	Nakiş Sema'i	ABSENT! ?
Sema'i*	251-1	Nakiş Sema'i	
Sema'i*	252-1	Nakiş Sema'i	
Sema'i*	114-2	Varsağı	
Sema'i*?	116-1	Varsağı	
Sema'i*	116-2	Varsağı	
Sema'i*	122-2	Varsağı	
Sema'i*	133-4	Varsağı	
Sema'i*	139-3	Varsağı	
Sema'i*	207-4	Varsağı	
Sema'i*	229-2	Varsağı	
Sema'i	183-3	Murabba	
Sema'i*	202	Murabba	
Sema'i*	224-2	Murabba	
Sema'i*	306-2	Murabba	
Sema'i*	059-5	Raks	
Sema'i*	060-1	Raks	
Sema'i*	149-2	Raks	
Sema'i*	300-2	İlahi	
Sema'i*	302-2	İlahi	
Sema'i	033-3	Raksiyye	
Sema'i*	205-1	Raksiyye	
Sema'i*	050, 051-2	Tekerleme	
Sema'i*	186-2	Tesbih	
Sema'i*	216-2	Tevhid	

Table 27: The "türkü"s, "semai"s, "varsağı"s, "murabba"s, "raks"s, "ilahi"s, "rak-siyye"s, "tekerleme", "tesbih" and "tevhid" of Sema'i.

Muammer Uludemir showed the beats of the Sema'i *usul* as follows:

Sema'i	3	(3)
	8	

In Kantemiroğlu, the beats of the Sema'i *usul* are shown as follows:

Düm	tek	tek	düm	tek
1	1	1	1	2

The beats of the Sema'i *usul* used today are as follows:

Düm	tek	Tek
1	1	1

CONCLUSION

When the *usuls* included in MSS are analyzed, as it will be required to make corrections on the written works for those apart from them to be named, the phrase of "unfound" is used for the *usuls* of such kind of works³⁵. While the names of the *usuls* found are specified in the index, an asterisk (*) sign is used following the name of a *usul*. All *usuls* apart from Devr-i kebir and semai are similar to those *usuls* used today only in terms of the figures expressing the *usul*. Only for the devr-i kebir *usul*, when scoring notes, a very clarifying and special order is used for the using form of this *usul* then. It makes it difficult to make certain decisions on the *usuls* used in those times as such application is not used for any other *usuls* except this *usul*.

As the results of the analysis performed on the *usuls*, it is possible to conclude that;

- The frames used for the *usuls* are not consistent,
- Some frames are used for multiple *usuls*,
- Usually, works scored under the same *usul* name or frame are not within the same discipline,
- Many works even lack a name of *usul*,
- There are missing, forgotten or extra parts when scoring the notes of some works,
- The Devr-i kebir, evfer and semai *usuls* are not the same as they are used today,
- There is no phrase which indicates the special beats of many of the said *usuls* known and applied today,
- Ali Ufki Bey who scored all the works may have been unaware of the special beat patterns of the *usuls* or have ignored them.

No certain order is observed generally in the *usuls* and the signs used for them. Multiple signs are used for the same *usul* often. Details obtained about *usuls* are listed below:

- The Devr-i Kebir *usul* has 7 durations, but not 24 durations as it is used today. It is set in the form of 3+2+2. It is the same as the Devr-i Hindi *usul* used today.
- Also the Berevşan *usul* is not similar to its pattern and special beats used today.
- No *usuls* used except the Devr-i Kebir, Berevşan, Darb-ı Feth and Semai *usuls* demonstrate a certain order.

When the values used for *usuls* by Ali Ufki are compared with the values used by Kantemiroğlu, it is seen that Ali Ufki's values and the figures used by Kantemir match in many *usuls* and some figures drop to half of those used by Ali Ufki. Today, most of these *usuls* are written with the units used by Ali Ufki. In the notes scored by both Ali Ufki and Kantemiroğlu generally firsts and the values they contain are observed but not sets of 2+3 etc³⁶.

The *usuls* which are not referred to in the 16 *usuls* included in the study of M. Hakan Cevher but indicated in the index are analyzed in alphabetical order the works indicated as "unfound" (15) for the *usuls* of the works on which correction must be made and as "unidentifiable" (11) as they are not scored are given in the tables 28 and 29.

USUL	MSS NUMBER	GENRE	NOTES
Unidentifiable	159-1	Murabba	ABSENT!?
Unidentifiable	185-2	Murabba	
Unidentifiable	88-4	Varsağı	
Unidentifiable	138-3	Varsağı	
Unidentifiable	056-3	Şarki	
Unidentifiable	095-1	Türki	
Unidentifiable	095-2	Tekerleme	
Unidentifiable	185-1	Nakış Sema'i	
Unidentifiable	095-4	Unidentifiable	
Unidentifiable	109-1	Unidentifiable	
Unidentifiable	186-3	Unidentifiable	ABSENT!?

Table 28: Unidentifiable *usuls*

USUL	MSS NUMBER	GENRE	NOTES
Unfound	079-3	Türki	
Unfound	084-2	Ayin-i Şerif?	
Unfound	123-3	Tesbih	
Unfound	153-3	Varsağı	
Unfound	156-2	Unidentifiable	
Unfound	168-2	Türki	ABSENT!?
Unfound	204-2	Türki	
Unfound	204-3	Türki	
Unfound	224-1	Türki	
Unfound	252-2	Murabba	
Unfound	253-2	Tesbih	
Unfound	295	Pişrev	
Unfound	300-1	İlahi	
Unfound	311-1	İlahi	
Unfound	317-2	Tesbih	

Table 29: Unfound *usuls*

-Dü: This *usul* is unfound but the index includes 1 pişrev with this name (requires analysis in table 30).

USUL	MSS NUMBER	GENRE	NOTES
Dü	046	Pişrev	Düyek?

Table 30: Pişrev of Dü

- Frenkçin: It has 12 durations. It is formed of two 3 durations (Semai) and three 2 durations (Nim Sofyan) (3+3+2+2+2=12). In Kantemiroğlu, the beats of the Frenkçin *usul* are shown as they are used today:

Düm düm düm düm te-ke te-ke te-ke te-ke
1 2 1 2 2 2 1 1

35- These works will be shown as an index later.

36- TURA, *Kantemiroğlu Kitabı İlimi-İ-Musiki ala vechi'l-Hurufat*, Parts about Ali Ufki are summarized.

Below is in table 31 for 2 works the *usul* of which is named Frenkçin and in which the Frenkçin *usul* is used.

USUL	MSS NUMBER	GENRE
Frenkçin*	057-2	Şarki
Devr-i Kebir, Frenkçin*	075-2	Türki

Table 31: The Şarki and türki of Frenkçin

- **Müsemmen:** It has 8 durations. It is formed of one 3 durations (Semai) and one 5 durations (Türk Aksağı) (3+5=8). Its beats are as follows:

Düm tek Tek
3 2 3

There is only 1 "murabba" composed with this *usul* as in table 32.

USUL	MSS NUMBER	GENRE
Müsemmen	158-1	Murabba

Table 32: The murabba of Müsemmen

- **Nim Çenber:** Left to be explained later when analyzing the Çenber *usul*, this *usul* has 12 durations. It is half of the 24 duration Çenber *usul*. It is formed of one 4 durations (Sofyan), one 6 durations (Yürük Semai) and one 2 durations (Nim Sofyan) (4+6+2=12). Its beats are shown below:

Düm te ke düm ta hek te ke
2 1 1 2 2 2 1 1

The work which is shown in the index for the Çenber *usul* and the *usul* named Nim Çenber is shown below again in table 33.

USUL	MSS NUMBER	GENRE
Nim Çenber*	143-1	Pişrev

Table 33: The pişrev of Nim Çenber

- **Nim Sofyan:** It has 2 durations. It is half of the Sofyan *usul*. Its beats are as follows:

Düm tek
1 1

Below is given table 34 for 9 works the *usul* of which is named Nim Sofyan in particular according to the genre in which the Nim Sofyan *usul* is most frequently used and then their MSS page numbers.

USUL	MSS NUMBER	GENRE
Nim Sofyan*	024-1	Türki
Nim Sofyan?	092-1	Türki
Nim Sofyan*	101-2	Türki
Nim Sofyan*	113-2	Türki
Nim Sofyan	260-2	Türki
Nim Sofyan*	171-1	Tesbih
Nim Sofyan*	171-2	Tesbih
Nim Sofyan*	108-2	Varsağı
Nim Sofyan*	142-3	Varsağı

Table 34: Nim Sofyan

- **Oynak:** It has 9 durations. It is formed of one 3 durations (Semai) and one durations (Yürük Semai) (3+6=9). Its beats are as follows:

Düm tek tek düm tek tek
1 1 1 2 2 2

There is 1 "varsacağı" composed with this *usul* as in table 35.

USUL	MSS NUMBER	GENRE
Oynak*	056-2	Varsağı

Table 35: The varsacağı of Oynak

- **Seri:** No *usul* is found with this name but 1 pişrev with this *usul* is seen in the index as in table 36.

USUL	MSS NUMBER	GENRE
Seri	281-2	Pişrev

Table 36: The pişrev of Seri

- **Sufyane (Sofyan):** It has 4 durations. It is formed of combination of two 2 (2+2=4) durations or two "Nim Sofyan"s. In Kantemiroğlu the beats of the Sofyan *usul* are shown as they are used today:

Düm te-ke
2 2

Below is given at table 37 for 17 works the *usul* of which is named Sofyan in particular according to the genre in which the Sofyan *usul* is most frequently used and then their MSS page numbers.

USUL	MSS NUMBER	GENRE
Sufyane*	031-2	Murabba
Sufyane*	032-1	Murabba
Sufyane*	032-2	Murabba
Sufyane*	020-2	Murabba
Sufyane*	133-1	Murabba
Sufyane*	183-2	Murabba
Sufyane*	220-1	Murabba
Sufyane*	054-2	İlahi
Sufyane*	081-2	İlahi
Sufyane*	233-2	İlahi
Sufyane*	317-3	İlahi
Sufyane*	121-3	Tesbih
Sufyane*	316-1	Tesbih
Sufyane*	316-2	Tesbih
Sufyane*	317-1	Tesbih
Sufyane*	210-2	Şarki
Sufyane*	137-2	Varsağı

Table 37: Sufyane

- **Tek Vuruş:** It has 11 durations. It is formed of one 5 durations (Türk Aksağı) and one 6 durations (Yürük Semai) (5+6=11). Its beats are as follows:

Düm tek tek düm tek tek
2 2 1 2 2 2

5 works composed with this *usul* is given in the table according their MSS page numbers as in table 38.

USUL	MSS NUMBER	GENRE
Tek Vuruş [3+(2x4)]	110-3	Murabba
[3+(2x4)] Tek Vuruş	116-3	Türki
[3+(2x4)]	140-2	Varsağı
[3+(2x4)]	157-1	Varsağı
[3+(2x4)]	231-2	İlahi

Table 38: Tek Vuruş

- **Türk Aksağı:** It has 5 durations. It is formed of one 2 durations (Nim Sofyan) and one 3 durations (Semai) (2+3=5). Its beats are as follows:

Düm tek tek
2 2 1

There is 1 "raksiyye" composed with this *usul* as in table 39.

USUL	MSS NUMBER	GENRE
Türk Aksağı*	035-2	Raksiyye

Table 39: Raksiyye

In addition, table 40 is given for 12 works indicated with *usuls* anticipated to be written according to the setting of beats:

USUL	MSS NUMBER	GENRE	NOTES
2/4*	311-3	Türki	Nim Sofyan?
9/4*	282-2	Murabba	Ağır Aksak?
10/8*	280-2	Murabba	Aksak Semai?
11/8*?	030-2	Varsağı	Tek Vuruş?
3+5	276	Türki	Müsemmen?
3+3+2+2	123-2	Tesbih	
3+3+2+2	132-2	Türki	
[3+(5x2)+3]	119-2	Murabba	
3+(2x7)=17	059-1	Varsağı	
3+2+3+2+3+4	097-1	Türki	
4+4+4+6	171-3	Tesbih	
7+6+6+5=24	238-2	Şarki	

Table 40: Usuls according to the settings of beats

Consequently, while 1 extra work was found in each of the Berevşan, Düyek and Evfer *usuls* before, and 1 missing work³⁷ was found in each of the Hafif and Sakil

usuls, the works in which deficiency is found in both the Semai *usul* and the *usul* index are given in Table "?" separately in table 41.

USUL	MSS NUMBER	GENRE	NOTES
?	065-3	?	Sema'i?
?	067-2	Türki?	Sema'i?
?	069-2	Sema'i?	Sema'i?
?	069-3	Türki?	Sema'i?
?	074	Sema'i?	Sema'i?
?	075-1	Sema'i?	Sema'i?
?	075-3	?	Yürük Sema'i?
?	076-2	Murabba?	Yürük Sema'i?
?	076-3	Sema'i?	Sema'i?
?	078-1	Türki?	Sema'i?
?	078-2	Türki?	Semai?
?	078-4	Türki?	Yürük Sema'i?
?	079-1	Türki?	Yürük Sema'i?
?	080-2	Türki?	Yürük Sema'i?
?	082-2	Türki?	Semai?
?	082-3	Türki?	Semai?
?	085-2	İlahi?	Sema'i?
?	085-3	Sema'i?	Yürük Sema'i?
?	086-2	Varsağı?	Yürük Sema'i?
?	087-2	Türki?	Sema'i?
?	087-3	Murabba?	Yürük Sema'i?
?	088-2	?	Sema'i?
?	088-3	?	Yürük Sema'i?
?	088-4	?	Yürük Sema'i?
?	089-1	Varsağı?	Sema'i?
?	089-3	?	Sema'i?
?	089-4	Varsağı?	Sema'i?
?	091-1	Türki?	Sema'i?
?	091-2	Türki?	Sema'i?
?	092-2	Türki?	Sema'i?
?	093-1	Türki?	Yürük Sema'i?
?	093-2	Türki?	Sema'i?
?	094-3	Türki?	Sema'i?
?	095-3	Türki?	Yürük Sema'i?
?	096-1	Türki?	Yürük Sema'i?
?	096-2	Türki?	Sema'i?
?	097-2	?	Yürük Sema'i?
?	097-3	Türki?	Yürük Sema'i?
?	098-1	Türki?	Sema'i?
?	098-2	?	Semai?
?	098-3	Türki?	Sema'i?
?	219-2	Semai?	Sema'i?

Table 41: Deficient works?..

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Geçmişten Günümüze Bulgurlu'da Namazgâh Camii (Cavid Ağa Camii)

The Namazgah Mosque (The Cavid Ağa Mosque) in Bulgurlu from Past to Present

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ÖZET

Namazgâh Camii (Cavid Ağa Camii), Üsküdar'da Bulgurlu Mahallesi'nde Ümraniye sınırına yakın olarak Alemdağ Caddesi ile İzzettin Bey Sokağı köşesinde yer alır. Bu alan, eskiden burada var olan bir namazgâhtan dolayı Namazgâh Mevkii olarak bilinir. Alemdağ/Alemdağ Caddesi/Bostancıbaşı Namazgâhı'nın kırık kible taşı, günümüzde cami girişi altındaki küçük depoda yer alır.

Günümüzde ibadete açık olan cami, 1995 yılında yaptırılmıştır. Burada var olan namazgâh alanına, 1900'lerin başında dikdörtgen planlı, kiremit kaplı ahşap kırma çatı örtülü küçük bir cami yapılmıştır. Caminin ahşap minaresinin şerefe kısmı, köşk tipindedir. Zamanla harap olan cami, 1960 yılında orijinaline uygun olarak yenilenmiştir. 1994 yılında çıkan bir yangın sonucunda ahşap çatısı ve minaresi yanan cami kullanılamaz duruma gelmiştir. 1995 yılında tamamen yıktırılarak orijinal cami ve minareye uygun şekilde yeniden inşa edilmiştir. Bodrum kat üzerine betonarme yapılan caminin duvarları ahşap kaplamalı ve üzeri dört yana eğimli kiremit kaplı kırma çatı ile örtülüdür.

Bulgurlu köyü ve çevresini resimlerine aktaran Üsküdarlı ressam Hoca Ali Rıza'nın (1858-1930) resimleri, 1900'ler başındaki ilk caminin durumunu belgelemesi açısından önemlidir. Sanatçının görsel belge değerindeki bu resimleri ve 1960 sonrasındaki görünümü belgeleyen fotoğraflar ile yazılı belgeler ışığında, Namazgâh Camii'nin yıllar içindeki durumu değerlendirilmiş ve 1995 yılında yeniden yapılan caminin günümüzdeki durumu hakkında bilgi verilmiştir.

Anahtar kelimeler: Üsküdar, Bulgurlu, Namazgâh, Cavid Ağa, Hoca Ali Rıza, cami, namazgâh, resim, görsel belge