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Usul As a Musical Idea: The Case of The Usul "Zencir"

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Abstract

Evaluating the fundamental components of traditional Turkish music, particularly the concepts of "usul" (rhythmic composition) and "makam" (musical mode), as well as their significance in the composition and performance of works, has been a focus not only in musical practice but also in academic music studies. Nevertheless, certain issues pertaining to the functional analysis of rhythms, especially the larger rhythmic cycles, such as what they inherently represent in musical reality, how they are utilized, comprehended, and what roles they play in the composition and performance processes, have not been thoroughly discussed in academic literature.

This study delves into the concept of "usul" beyond its role as a rhythmic composition, exploring how it exists as an independent musical idea within the context of tradition, and addressing its importance, function, and definition. The usul "Zencir"s rhythmic pattern, with its temporal complexity and the homogeneous elements within its compound structure, i.e., its ability to combine various constituent usules into an integrated usul, is selected as a focal point for investigation due to its potential to provide valuable insights in this regard. The compositions in the "Zencir" usul by three different composers from various periods (İtrî, Hacı Sadullah Ağa, Tanbûrî Ali Efendi) are examined within the context of this study.

Comparative text-based structural and functional analysis methods are employed as the primary tools for examining these compositions. The data is visualized through various tables, and these visuals are used to derive new insights or present findings that could potentially serve as evidence for certain propositions. Cooperative relationships between subunits of usul, melody, and lyrics are explored to provide a deeper understanding of rhythmic patterns.

In order to shed light on the role of the usul "Zencir" in shaping musical phrases and motives, forming the thematic content of a composition, and its impact on the syllabic structure of lyrics within the context of composition and performance processes, this study aims to investigate how the concept of "usul" functions as a musical idea within a traditional Turkish music piece.

In conclusion, this research provides a detailed and novel perspective on the significance, structural characteristics, and functional attributes of the unique larger rhythmic patterns in traditional Turkish music, particularly within the framework of the usul "Zencir", in the composition and performance processes.

Keywords: Usul (Rhythm), Zencir, Composition, Structural Analysis, Functional Analysis

Bir Müzik Fikri Olarak Usul: "Zencir" Usulü Örneği

Özet

Başta "usul" ve "makam" kavramları olmak üzere, geleneksel Türk müziğinin temel bileşenlerini ve bunların eserlerin bestelenmesi ve icrasındaki önemini değerlendirmek, sadece müzik pratiğinde değil, akademik müzik çalışmalarında da odak noktası olmuştur. Bununla birlikte, ritimlerin, özellikle de büyük ritmik döngülerin, müzikal gerçeklikte özünde neyi temsil ettikleri, nasıl kullanıldıkları, anlaşıldıkları, besteleme ve icra süreçlerinde ne gibi roller oynadıkları gibi işlevsel analizlerine ilişkin bazı konular akademik literatürde derinlemesine tartışılmamıştır.

Bu çalışma, "usul" kavramını ritmik bir kompozisyon rolünün ötesine taşıyarak, gelenek bağlamında bağımsız bir müzikal fikir olarak nasıl var olduğunu araştırmakta ve önemini, işlevini ve tanımını ele almaktadır. "Zencir" usulünün ritmik kalıbı, zamansal karmaşıklığı ve bileşik yapısındaki homojen unsurlar, yani çeşitli kurucu usulleri bütünleşik bir usulde birleştirme yeteneği ile bu konuda değerli bilgiler sağlama potansiyeli nedeniyle araştırmanın odak noktası olarak seçilmiştir. Farklı dönemlerden üç farklı bestekârın (İtrî, Hacı Sadullah Ağa, Tanbûrî Ali Efendi) "Zencir" usulündeki besteleri bu çalışma kapsamında incelenmiştir.

Karşılaştırmalı metin tabanlı yapısal ve işlevsel analiz yöntemleri, bu kompozisyonları incelemek için birincil araçlar olarak kullanılmaktadır. Veriler çeşitli tablolar aracılığıyla görselleştiriliyor ve bu görseller yeni içgörüler elde etmek veya belirli önermeler için potansiyel olarak kanıt görevi görebilecek bulgular sunmak için kullanılıyor. Usul, melodi ve güfte alt birimleri arasındaki işbirlikçi ilişkiler, ritmik kalıpların daha derinlemesine anlaşılmasını sağlamak için araştırılmaktadır.

Bu çalışma, besteleme ve icra süreçleri bağlamında "Zencir" usulünün müzikal cümle ve motiflerin şekillenmesindeki rolüne, bir bestenin tematik içeriğini oluşturmasına ve güftenin hece yapısına etkisine ışık tutmak amacıyla, "usul" kavramının geleneksel bir Türk müziği eserinde müzikal bir fikir olarak nasıl işlev gördüğünü araştırmayı amaçlamaktadır.

Sonuç olarak bu araştırma, geleneksel Türk müziğindeki özgün büyük ritmik kalıpların, özellikle "Zencir" usulü çerçevesinde, besteleme ve icra süreçlerindeki önemine, yapısal özelliklerine ve işlevsel niteliklerine ilişkin ayrıntılı ve yeni bir bakış açısı sunmaktadır.

Anahtar Kelimeler: Usul (Ritim), Zencir, Beste, Yapısal Analiz, İşlevsel Analiz

Introduction

For a musical work to be comprehensible to the society in which it is produced, it is necessary to identify intersecting clusters with the existing universe of musical ideas within that society's collective memory. Therefore, in every musical culture, there are established micro and macro-scale musical concepts that have become traditional over time. Elements such as musical forms, scales-modes, rhythms-meters, musical phrase structures, melodic structural units, and melody development techniques are some of the subunits derived from these musical ideas.

In the Western tonal music tradition, the mentioned musical ideas have been defined within the framework of specific conditions and principles through the discipline of music analysis, making them learnable and teachable at an academic level. Consequently, within the norms of the tradition, various aspects of composing a work, such as the construction of musical phrases, periods, motifs, etc., have been expounded upon and transitioned into a plane that allows for their transmission in written culture.

However, in traditional Turkish music, these ideas that exist in oral culture or within the repertoire have not yet been comprehensively defined within an academic discipline. Consequently, as the everyday musical habits of composers, performers, and listeners change, and with the diminishing popularity of classical "fasıl" (musical performances of specific repertoire groups), the perception of the purposes and functions of the larger rhythmic patterns has become unclear. This issue stands at a profound and critical juncture in terms of the tradition's ability to sustain its vitality.

In this article, an investigation has been undertaken into how the rhythmic pattern of the usul Zencir, one of the larger rhythmic patterns used in composition and performance, shapes musical phrases and motives, how it establishes the theme of a composition, and the impact it has on the syllabic arrangement of lyricson the melody. The study aims to shed light on how the rhythmic element serves as a musical idea within a traditional work, both in the composition and performance processes.

Data has been gathered on how the rhythmic pattern influences the melodic texture of compositions. In order to convey that the *usul* is not merely a rhythmic structure or a theme organizing the musical phrases, the study also discusses the effects of the *usul* on the experiential characteristics arising from the combination of the rhythmic pattern with melody, drawing from functional analyses of compositions. Another prominent aspect highlighted in this study is syllable repetitions. This compositional behavior, which does not align with contemporary prosodic understanding, has been persistently maintained for centuries in the tradition due to its adherence to the rhythmic pattern's prominence, aiming to enhance conformity with the rhythmic pattern.

Methodology

Text-based structural and functional analysis methods were employed in this study by examining the works of three composers from different periods in the history of traditional Turkish music, each of which features lyrics in the *Zencir* rhythmic pattern and shares a common meter.

For comparative analysis, three compositions and the *Zencir* rhythmic pattern were transcribed sequentially within the same manuscript, along with their structural analyses. The study was conducted based on these musical texts. In the structural analysis formulas, sections were represented with capital letters, musical phrases with lowercase letters, and musical sub-phrases with numbers. The repetition of musical phrases was indicated by the "x" symbol, to be repeated the specified number of times in the formulas. These formulated structures were then presented sequentially for comparison. The resulting data was visualized using tables and reevaluated in order to obtain new findings.

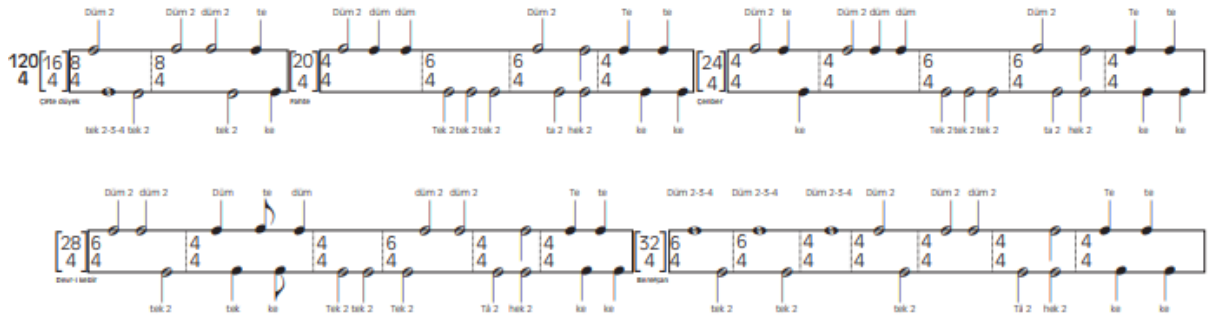
Syllable repetitions have been indicated where necessary with a "-" symbol, and syllable repetitions that are expected to be present in a specific position based on the general convention but are absent have also been shown within parentheses. Additionally, tables have been created to display the rhythmic sequences on the rhythmic components and the quantities of musical sub-phrases serving as connections between rhythmic components. The compositions have been examined in sections titled according to the components of the *Zencir* rhythmic pattern. In light of the structural analyses, the study explains the compositional behaviors of the composers and their purposes for using them through functional analyses. The copies of the examined works have been sourced from Aytaç Ergeç's archive program called "Notam." Since the existing copies do not exhibit differences significant enough to pose a problem, the copies showing the highest consistency among themselves have been taken as the reference guide.

The Usul Zencir

The beats, which constitute the fundamental material for the development of rhythm alongside Ibn Sina, especially in conjunction with Abdülkadir Meragi (late 14th century and early 15th century), began to be considered as essential components of a rhythm theory within the framework of rhythm formation. With the incorporation of *ikâs* or rhythmic cycles into the theory of *usul*, the roots of rhythmic knowledge can be traced back to approximately Al-Farabi (780–950) and the Brethren of Purity. In this historical context, the element of rhythm necessitates a comprehensive evaluation process spanning approximately 1100 years (Hatipoğlu, 2008).

This passage appears to discuss the *usul* "Zencir", a complex rhythmic structure in Turkish Music. It describes how this rhythmic structure is the largest in Turkish music, with 120 beats, allowing for the creation of long and expressive musical phrases. It is composed of five major rhythmic patterns: "Çifte Düyek" (16 beats), "Fahte" (20 beats), "Çenber" (24 beats), "Devr-i Kebir" (28 beats), and "Bereşan" (32 beats). When the last link of *Zencir*, which is *Bereşan* (32 beats), is omitted, it is called "Eksik Zencir" (Gargun, 2012) (88 beats) or "Murabbâ Zencir." The rhythmic structure "Nim Zencir" (60 beats), which is half the value of *Zencir Usulü*, is composed of the combination of other rhythmic patterns such as "Düyek" (8 beats), "Lenk (Nim) Fahte" (10 beats), "Nim Çenber" (12 beats), "Devr-i Revân" (14 beats), and "Nim Bereşan" (16 beats) (Ungay, 1981, p. 234) (Özkan, 1994, p. 685)

Figure 1. The Usul Zencir According to Özkan (Özkan, 1994, p. 685).



This text is indicating that there is a figure labeled as "Figure 1" in the academic work, and it pertains to the Zencir Usulü according to Özkan, with a specific reference to the source and page number (Özkan, 1994, p. 685).

The usul Zencir is used in peşrev, composition, tevşih, and some hymns. However, it is less commonly preferred in peşrev and second compositions. In compositions using this method, there is a specific structure for phrases and terennüm. A phrase begins with "Çifte Düyek" and concludes at the end of "Çenber." Terennüm starts with "Devr-i Kebîr" and a section borrowed from the end of the phrase in the "Berevşân" rhythm is repeated (Öztuna, 1990, p. 520).

Dimitrius Kantemir (Kantemiroğlu, 1673-1723), one of the oldest sources that can be considered compatible with the contemporary theoretical understanding of Turkish Music, outlined the usul Zencir in his work titled "Kitâbu 'İlmi'l-Mûsikî 'alâ vechi'l-Hurûfât." He defined the rhythm as follows: "Zencîr consists of five usules. Namely, Düyek, Fahte, Çenber, Devr-i Kebîr, and Berevşân," and he drew the boundaries of the rhythmic structure and indicated its beats (Kantemiroğlu, p. 100). Charles Fonton's work titled "Turkish Music in the 18th Century," translated by Cem Behar in 1987, serves as a valuable source for understanding the musical characteristics of the period, usul determinations, and the significance of usul as long as it existed within Ottoman territories. It also provides insights into the usul Zencir.

Figure 2. The Usul Zencir According to Kantemiroğlu (Özüyılmaz, 2022:4).



From this passage, it can be understood that "Düyek" refers to the rhythmic pattern known today as "Çifte Düyek," which is a doubled version of "Düyek" with a heavier rhythm. Nasır 'Abdülbâkî Dede (1765-1821), one of the oldest sources considered compatible with contemporary music theory, did not include the Zencir Usulü in his work titled "Tedkîk ü Tahkîk." However, the components that make up the Zencir Usulü are present in the records (Aksu, 1988). In Haşim Bey's music journal, a nested rhythmic pattern was created by using one Zencir and six different "darbeyan" usules (Hâşim, 1852, p. 12).

In his book titled "Nazârî ve Amelî Türk Musikisi," Suphi Ezgi explained the usul Zencir as follows (Ezgi, 1985, pp. 155-163):

The usul Zencir has two types; the first type is the sixty-beat one, which has its origin three hundred years ago. The second type is the one hundred and twenty-beat, which is a regular arrangement of it, consisting of one Çifte Düyek, one Fahte, one Çenber, one Devr-i Kebir, and one Berefşan. This measurement is written in notation as 120/4. It is beneficial for it to be separated by single lines for the composed rhythms, and also, it is useful to separate the small measurements that make up each of them with dotted lines. Its form is as follows:

Figure 3. The Usul Zencir According to Ezgi (Ezgi, 1985, pp. 155-163).

The image displays four staves of musical notation for the Usul Zencir. Each staff contains a sequence of notes and rests, with rhythmic markings (dots and numbers) above them. The lyrics are written below the notes. The first staff starts with 'Zencir çiftedüyek düm tek tek' and continues with 'düm düm tek te ke Fahte düm düm düm tek tek tek düm düm tek te ke te ke'. The second staff starts with 'çember düm te ke düm düm tek tek tek düm düm tek te ke te ke devr-i kebir düm düm tek'. The third staff starts with 'düm tek tek düm tek te ke te ke Berefşan düm tek düm tek düm'. The fourth staff starts with 'düm tek düm düm tek te ke te ke'. The notation includes various time signatures and rhythmic patterns, such as 2/4, 4/4, and 3/4.

Musical Analysis of the Usul Zencir

According to Kolinski rhythm is organized durations and meter as a sub-unit of rhythm serves as organized pulsation functioning as a framework for rhythmic design (Kolinski, 1973). Rhythm with meter has a very important mental function that helps listeners to organize and memorize the temporal structure of music. In short, rhythm is a perceived pattern, and meter is an organizing force serves in cognitive processes (Holzapfel, 2015, 25).

On the other hand, the notion of "usul" occurs above both rhythm and meter. Abdülbaki Nasır Dede defines the concept of "usul" as follows: "Usul is composed of a specific set of elements with a known quantity, which forms the meter, that is, the essence of the melodic structure." In other words, according to this view, the concept of "usul" is a musical element that organizes the melody and possesses a specialized system. In line with this perspective, the usul Zencir should be regarded as a musical concept that is created by integrating numerous melodic organizing elements into a systematic framework.

The usul Zencir, with its components consisting of rhythmic patterns, presents itself as a complete musical composition where each component follows one another in a straightforward manner, increasing by four beats each time. In the usul Nim Zencir, this increase occurs in increments of two beats. The fact that both the duration of the rhythm is halved and the temporal expansion in the arrangement of components is halved in the usul Nim Zencir highlights the significance and characteristic nature of the expansions of the components in the usul Zencir when generating the usul Nim Zencir.

In vocal pieces or songs with lyrics composed in the usul Zencir,

"...musical phrases are positioned at times to align with rhythm transitions, which cumulatively obscure these rhythm transitions and gradually alter the perceptual rhythm boundaries of where other musical phrases start and end. As observed throughout the works, utilizing this method at the initial rhythm transition is sufficient due to the cumulative effect mentioned. Consequently, a section change resulting from a rhythm change does not occur, which is effective in perceiving the usul Zencir as a composite usul. It has also been determined that these musical phrases positioned at usul transitions have a duration of 12 measures or longer." (Çırak, 2021, p. 139).

While the concept of "usul" is quite different from the concept of rhythm, especially in small rhythmic patterns, it can be understood within the musical language. However, describing it verbally remains abstract. When it comes to larger rhythmic patterns like Zencir, it becomes possible to speak of the usul as an independent melody. Approaches like these, which are not commonly found in the traditional Turkish music field when it comes to usuls, have only recently begun to emerge in the academic culture of music analysis. Although they have started to transition into written culture due to the relatively new presence of music analysis in academic tradition, they

have been discussed internationally, especially in tonal music, albeit through much smaller rhythmic patterns¹. In this context, one of the most noteworthy aspects of the melodic structure of the usual Zencir is the change in texture. The melodic texture tends to become denser with each component usual, and when it reaches the usual Berefşan, the texture suddenly returns to the initial sparsity. This situation resembles the texture design in Mevlevi ritual music's sections called "selam".

In our study, the version of the usual, as commonly used today (in accordance with Özkan, 1994 and Ungay, 1981), has been accepted and examined without embellishments.

Comparative Structural and Functional Analyses of Zencir Compositions Structural Analyses

Structural Analyses

Figure 4. Comparative Structural Analyses of Zencir Compositions I

Çember

5 6

Yâr harâb 5 o lan lan gön 6 liim

rû hû 5 hûn kü şâ şâ de 6 o lur

Kâ Kâ murân ni söy let sen

Devr-i Kebir

7 8

Yelelel lele lele 7 lele lele lele li te re li yele lele lele lele 8 e lele lele lele lele li

Âh 6 yellele lele lele 7 lele lele lele li te re lele lele lele lele lele lele lele li

Beli be li be li câ num a ce nâ num om rûm mi rîm

Berefşan

8 9 10

yâr 8 Yâr ha râ 9 râb o lan lan gön lüm 10 hey cânım

yâr 9 Yâr rû hû hûn kü şâ de o lur 10 hey cânım

Yâr Kâ mu râ ni söy let sen

Çifte Düyek

11 12 13

Yâr Cü nû 11 nun be 12 lâ lâ 13

Mâ 11 mâ hî 12 ü

Yâr O lur lur du a a

¹ For more detailed information on this topic and various sources, you can refer to the relevant sections in Nicholas Cook's book titled "A Guide to Musical Analysis" (Cook, 2009, p. 77).

Figure 5. Comparative Structural Analyses of Zencir Compositions II

Suzidil: A[2xa(1,2,3,4,5,6,7,8,9,10)+b(11+12+13+15+16+17+18+9+10)+a]

Şedaraban: A[2xa(1,2,3,4,5,6,7,8,9,10)+b(11+12+13+15+16+17+18+19)+a]

Rahatülervah: A[2xa(1,2,3,4,5,6,7,8,9,10)+b(11+12+13+15+7+8+9+10)+a]

When the formulas are compared, it is observed that the structures of sentences in the 'a' sentences are the same in a broad sense without details. The parts where the sentences show differences are more distinct in the 'b' sentences. In the 'b' sentences, it is observed that in the final parts, non-original clauses borrowed from the 'a' sentences in the same positions according to the rhythm are used. In the Şedaraban composition, all the clauses in the 'b' sentences, including the final clauses, are original. In other words, after the central part, a new 'terennüm' has been composed for the 'Şedaraban' composition, not borrowed from the 'a' sentences of the same composition. It is observed that the 'Devr-i Kebir' measures accompany the 'terennüms.' The composition that begins with the 'Yâr' 'terennüm' uses the 'Yâr' 'terennüm' again at the end of the 'terennüm' sections. Immediately after, the last syllables of the first stanza are repeated. The 'hey cânım' 'terennüm,' used in the final four quarters, has been used in both compositions to support the beats.

The number of phrases in the 'a' and 'b' sentences, with the exception of the unique case where Rahatülervah composition consists of 9 phrases, is 10.

Syllable repetitions are indicated with '-'. Possible syllable repetitions that may have been omitted according to the modern prosodic approach are shown in parentheses. The musical phrases corresponding to the meter connections are represented by their feature of borrowing beats from a total of 2 measures. In shared measures, an advantage was given to the first musical phrase in terms of the number of beats. The number of beats that each phrase possessed was measured against the same quantity of beats starting from the beginning. Linking phrases were written to be subdivided according to the methods found on the table, with their durations indicated. For example, if a 14-measure linking phrase was divided into 4 measures in the first method and 10 measures in the second method, it would be represented as 14 (4+10). The beats they possessed were distributed in the same way and represented accordingly.

Table 1. Comparative Structural Analyses of Zencir Compositions.²

→ Sentence	1		2		3		4		5		6		7		8		9		10	
a SD	6 quarters	2 beats	6 quarters	3 beats	14 (4+10) quarters	8 (3+5) beats	12 quarters	8 beats	12 quarters	8 beats	12 quarters	8 beats	14 quarters	10 beats	18 (14+4) quarters	10 (9+1) darp	12 quarters	4 beats	16 quarters	10 beats
met er	Yâr me fâ i	-fâ -i lün		-lün -lün fe i lâ		-lâ tün		Yâr me fâ i lün		lün fa' lün		Terennüm ³				Yâr me fâ -fâ i lün		-lün fa' lün		
a ŞA	1	2		3		4		5		6		7		8		9		10		
	6 quarters	2 beats	6 quarters	3 beats	8 (4+4) quarters	6 (3+3) beats	12 quarters	6 beats	16 (4+12) quarters	12 (4+8) beats	12 quarters	8 beats	14 quarters	10 beats	18 (14+4) quarters	10 (9+1) beats	17 quarters	7 beats	10 quarters	7 beats
met er	Yâr me fâ (i)	-fâ -i lün		-lün fe i		lâ -lâ tün		-tün me fâ -fâ i lün		-lün fe i lün		Terennüm				Yâr me fâ -fâ i lün		fe i lün		
a RE	1	2		3		4		5		6		7		8		9		10		
	6 quarters	2 beats	6 quarters	3 beats	9 (4+5) quarters	7 (3+4) beats	15 quarters	9 beats	10 quarters	7 darp	15 (14+1) quarters	10 (9+1) beats	15 quarters	10 beats	12 quarters	8 darp	10 quarters	3 darp	22 quarters	12 beats
met er	Yâr me fâ (i)	(-fâ) i lün		-lün		fe i lâ		tün -tün me fâ		i lün fa' lün		Terennüm				Yâr -lün me fâ â		i lün fa' lün		
b SD	11	12		13		14		15		16		17		18		9		10		
	6 quarters	2 beats	6 quarters	3 beats	12 (4+8) quarters	8 (3+5) beats	12 quarters	8 beats	12 quarters	8 beats	12 quarters	8 beats	14 quarters	10 beats	18 (14+4) quarters	10 (9+1) beats	12 quarters	4 beats	16 quarters	10 beats
met er	Yâr me fâ	-fâ i lün		-lün fe i lâ		-lâ tün		Yâr me fâ -fâ i lün		-lün fa' lün		Terennüm				Yâr me fâ -fâ i lün		-lün fa' lün hey canım		
b ŞA	11	12		13		14		15		16		17		18		19		20		
	6 quarters	2 beats	6 quarters	3 beats	11 (4+7) quarters	8 (3+5) beats	13 quarters	8 beats	12 quarters	8 beats	12 quarters	8 beats	14 quarters	10 beats	18 (14+4) quarters	10 (9+1) beats	10 quarters	4 beats	17 quarters	10 beats
met er	me fâ	-fâ i lün		-lün fe i lâ		-lâ tün		me fâ -fâ i lün		-lün fa' lün		Terennüm				Yâr -lün me fâ -fâ i lün		-lün fa' lün hey canım		
b RE	11	12		13		14		15		7		8		9		10				
	6 quarters	2 beats	10 quarters	6 beats	20 quarters		13 beats		14 quarters	9 beats	11 (10+1) quarters	8 (7+1) beats	15 quarters	10 beats	12 quarters	8 beats	12 quarters	3 darp	22 quarters	beats
met er	Yâr me fâ	-fâ i lün - lün		-lün fe i lâ tün				Yâr me fâ -fâ i lün		fâ' lün		Terennüm				Yâr Yâr me fâ		-fâ i lün fa' lün		

² In the comparative analysis table of sentence names, the component names of the makams (musical modes) are defined together with their initial letters (e.g., SD for Suzidil, ŞA for Şedaraban, and RA for Rahatülervah).

³ Terennüm are the sections with additional lyrics added by composer

As seen in Table 1, the first and second musical phrases are entirely identical in the "a" sentences, while in the "b" sentences, except for the Rahatülervah composition, they are structurally similar. In the Rahatülervah composition, all musical phrases, except the third musical phrase in the "b" sentence, are designed to establish a meter connection with the third musical phrase. This exceptional condition in the third phrase of the "b" sentence of the Rahatülervah composition is due to its significantly longer composition when compared to its counterparts in the other compositions and within the same sentence. Continuing this examination in sequence, it is observed that the phrases that occupy the same position (e.g., the fifth musical phrases) have similar volumes and beat counts when compared to their counterparts. The measure connections following the first measure connection are observed in the fifth or sixth musical phrases. The final measure connections, i.e., the third or second measure connections depending on the composition, are located in the eighth musical phrase position. Structural variations among the musical phrases are minimal between the "a" and "b" sentences of each composition. In other words, if a composer has developed a different musical phrase structure from the other two compositions, they feel the need to repeat it in the same position in the "b" sentence. Based on the similarities and differences observed in the comparative table and musical notations, it can be inferred that a formal structure has been shaped around the *usul Zencir*. This formal structure is most prominently manifested in the initial two musical phrases and measure connections. A notable practice observed is the use of the *terennüm* word "yar" at the strong beginnings of the meter, before the repeated rendition of the final syllables of the verse at the beginning of the composition and at the end of the *terennüm* section. This practice, employed at the beginning of the composition and at the start of the *Berefsan* meter, serves to reconcile the contrast between the strong beginning of the meter and the initially short syllables of the lyrics, while also acting as a marker for the onset of a texture change that begins to dilute with the *Berefsan* meter at the beginning of the measure.

When the metric layer of the composition's lyrics are evaluated, a single meter/*vezin* pattern emerges: "Mefâilün feilâtün mefâilün fa'lün/feilün." This *vezin* has been generally divided and utilized in musical phrases and measures as follows, often with the addition of *terennüms* (lyrical ornamentations) and syllable repetitions:

Table 2. Components of Meter and Prosodic Structure Placement

Phrase	1	2	3	4	5	6	7-8	9	10
Vezin (Lyric Meter)	Yâr me fâ i	-fâ -i lün	-lün -lün fe i lâ	-lâ tün	Yâr me fâ i lün	lün fa' lün	Teren nüm	Yâr me fâ - fâ i lün	-lün fa' lün
Compo und Usul	Çifte Düyek		Fahte		Çember		Devr-i Kebir	Berefsân	

As seen in Table 2 and in the musical notations, the most pronounced and strong - meaning effective and long-lasting - measure connection occurs between the first two measures, simultaneously connecting the second and third musical phrases. Therefore, this critical juncture is where the cumulative connections between measures in the *usul Zencir* are established.

Even in sections where the musical phrase structures vary between compositions, the fact that syllable placements remain unchanged highlights the significance of the meter in the formal structure of the composition. In other words, it is evident that the composition is built with the meter taking precedence during its construction, and the prosodic structure is subsequently structured according to the *usul*.

The quantities of musical phrases used to facilitate the connection of measures are as follows:

Table 3. Quantities of Connecting Phrases Found in the *Bestes*

Suzidil Beste	a: 2	b: 2
Şedaraban Beste	a: 3	b: 2
Rahatülervah Beste	a: 2	b: 1

Considering the table above, it is possible to say that generally, the use of 2-measure connections can maintain the integrity of the *usul Zencir*. The presence of only one measure connection in the "b" sentence of the *Rahatülervah* beste suggests that, due to its continued effect on subsequent measures, having a single musical phrase connection between only two of the listed different meters may be sufficient.

The number of beats contained in musical phrases does not have a mathematical proportion with the duration of the phrases measured in unit time. Nevertheless, it has been observed that the ratio of unit time quantity to beat count falls between 1.28 and 3. The longest measure has a duration of 20 quarter notes, while the maximum number of beats accompanying a phrase is 12.

Functional Analyses

Examination of the Çifte Düyek Measures⁴

The most noteworthy element in the counterparts of the first beat in the compositions is the addition of the word "yâr." This single-syllable lyrical ornamentation is understood to serve as a "filler" by maintaining the weak start of the mefâilün tef'ile⁵ pattern that begins with an open syllable and supporting the strong beat with a closed syllable. When we look at the three compositions we have examined and the compositions in general that are composed in the usul Zencir, it can be seen that this practice in this meter and form could be a rule, much like the use of the "âh" syllable in Ağır Semâî compositions. Except for the exception where the first syllable of the lyrics in the Şeddaraban composition comes eight beats later, the terennüm, the first open syllable of mefâilün, transitions to the second beat with either one measure, the first open syllable again with one measure or three measures of eight beats. This difference in the first open syllable can be attributed to the choice of using eighth notes or connecting eighth notes in the notation.

The section that accompanies the second beat of the meter starts exactly where mentioned, and it will be convenient for the narrative to describe this recurring point as an "eighth-note block." The most noticeable practice on this beat is found in the Rahatülervah and Şeddaraban compositions, particularly in the last two measures. A clear comparison reveals that these two measures share the same characteristics in terms of melody and rhythm. The explanation for why this musical idea is not present in the Suzidil composition relates to the lyrics. In the other compositions, the lyrics up to this point are much more closely connected to the following beat. However, in the Suzidil composition, the lyrical phrase "yıkıldı" forms a complete meaning. Therefore, the pause used by the composer in the Hüseyinî mode aligns with this meaning, creating a harmonious expression. Furthermore, when examining this beat within an eighth-note context, it becomes evident that in terms of rhythmic structure, this beat is precisely placed in the düyek meter, despite having a duration of four measures. What composers have paid attention to here is to design the rhythmic structure like the düyek meter while not reinforcing this arrangement with the placement of lyrics. Otherwise, the texture of the composition would need to become denser in the subsequent beats. Considering that the components of the Zencir meter, which are the meters themselves, are arranged in increasing volume and density in texture until the Berefşan component, it becomes evident how appropriate the mentioned behavior is.

The composition of the third beat of the usul Çifte Düyek, which has a duration of two measures, is shaped with the first three beats of the usul Düyek, meaning half of it. In this section, along with the initial eighth-note rest, a closed and an open syllable (the "fâ" and "i" syllables of the mefâilün tef'il pattern) are strategically placed to support the düyek beats. In the Rahatülervah composition, a closed syllable is voiced for the first time at this point, while in the other compositions, the same syllable is repeated for the second time. Additionally, in the Suzidil composition, the open syllable, which is the third syllable of the tef'ile, is also repeated. In this composition, the presence of the lyrical coherence before this point and the intention to emphasize it through the composition have an impact. Otherwise, the repetition of a syllable starting from the end would be expected to have a negative impact on aesthetic coherence, and composers tend to avoid overdoing it in this regard. Furthermore, although there is no repetition of the closed syllable in the Rahatülervah composition, when examining the rhythmic structure, it can be seen that there is an absolutely suitable place for this syllable to be repeated. This repetition may have been overlooked over time in the oral tradition. Apart from the mentioned case in the section we have examined, there is another point that demonstrates the influence of the meter on the style, also observed in the same section. When examining three separate motifs found within a binary duration in the three compositions, it becomes evident that, in terms of melody and rhythmic structure, these motifs are essentially the same musical idea.

The melodic progression on the fourth and fifth beats also exhibits a high degree of similarity. The motifs that initiate these progressions in all three compositions ultimately lead to a resolution in their respective musical phrases. This phenomenon is entirely independent of the lyrical structure and meaning (it can even be said to be entirely incongruent with the lyrics due to word divisions) and should be regarded as one of the absolute influences of the meter on the composition style and form.

⁴ The term "measure" is preferred over the term "meter" because composite meters do not exist in the individual characteristics of compositions within their integrity.

⁵ Tef'ile is the smallest metric unit of lyrics built with a aruz vezni

As we reach the sixth, seventh, and eighth beats, once again, a musical phrase design beginning with an eighth-note rest is observed. In the Şeddaraban composition, this section is composed using a four-measure block. This section, which has a duration of four measures, extends with its musical phrase structure to connect to the other component meter. Hypothetically, the 12-measure section could be considered as one meter, and the four measures here, along with the 20 measures of the Fahte meter, could be considered as another meter. Therefore, two consecutive "Çember" usuls emerge. The final syllable of the mefâilün tef'il pattern is used in the mentioned beats.

When we follow the melodies accompanying the final syllable of the first tef'il, clues regarding the composers' approaches to using the meter in the lyrical texture become apparent. The Suzidil composition presents the lyrical texture most frequently, the Şeddaraban composition moderately, and the Rahatülervah composition least frequently. This assertion is supported when comparing the terennüm sections of the compositions. It should be noted that Itri's composition uses lyrical ornamentations in the terennüm section, which has an influence on the current situation.

Examination of the Fahte Measures

It can be observed that the first beats of the Fahte meter are a continuation of motifs derived from the Çifte Düyek meter, which, as previously mentioned, constitutes the amalgamation mechanism that provides the compound structure of the usual Zencîr. According to the structure of the lyrics, it can be observed that the sequence we have established also manifests itself in the second, third, and fourth verses. In the composition Suzidil, in the second beat, the "lün" syllable of the mefâilün tef'ile is repeated, while in the composition Şeddaraban, in the third beat, a transition to the "feilâtün" tef'ile is made. In the composition Rahatülervah, in the fourth beat, the syllables following the Çifte Düyek meter are maintained until the second half of the beat. In the third beat, Suzidil and Şeddaraban share a common sequential arrangement and position for the first two syllables of the feilâtün tef'ile. In the fourth beat, it is observed that the "lâ" syllable of the second tef'ile in the lyrics is placed in different positions in all three works. Additionally, Suzidil and Şeddaraban compositions exhibit a common situation in the sixth beat, producing repetitions of the mentioned syllables with the eight-beat meter. The last syllable of the "feilâtün" tef'ile is also common to these two compositions, as they both occur in the eighth beat, making it a distinctive feature. One of the most distinctive characteristics of this meter is the partial pause in the Suzidil composition and the full pause in the Rahatülervah composition. In Suzidil, the pause is reached in the "tâhek" beat, while in Rahatülervah, it occurs in the "te" beat, which is the fourth beat from the end. In the Şeddaraban composition, the same tef'ile is repeated at this point, creating a connection to the other meter.

In this meter as well, it is observed that the motifs mentioned, which are commonly used in the third beat of the previous meter, are also used in the sixth beat in both Suzidil and Şeddaraban compositions.

Examination of the Çember Measures

In these meters, while there are similarities in terms of syllable arrangements in the Suzidil and Şeddaraban compositions, all three works are generally unique in their own right. The Suzidil composition starting with the "yâr" motif can be seen as a parallel to the situation we encounter in the first meter of the work. This is because, once again, there is a comma here that allows for this usage within the sentence, and the word is not divided. On the other hand, at the beginning of the meter in the Şeddaraban composition, while the connection from the previous meter continues, in the other compositions, new musical phrases begin. It can be thought that the significant difference that develops here may be due to the emphasis placed on the syllable "rû" in the lyrics, possibly to overcome this prosodic flaw in the meter. The pauses found in the seventh or eighth beats can be considered a common feature due to their role as points where musical phrases conclude. In the final parts of the meters, musical phrases conclude again, except in the case of the Rahatülervah composition, where a connection to the next meter is established, creating an exception. Considering that this composition may serve as a precursor to the others and that there may be dispensable connections, it can be thought that creating long musical phrases that connect the meters in the manner mentioned is a kind of display of skill and that the usual Zencîr serves to emphasize the coherence of meaning.

When considering the distribution of tef'iles (metrical feet) in terms of their patterns, it can be observed that, with minor exceptions, the meter shares the following patterns: "mefâilün" in the Çifte Düyek meter, "feilâtün" in the Fahte meter, and "feilâtün fa'lün/feilün" in the Çember meter.

Examination of the Devr-i Kebir Measures

The melodic sections are placed within these meters. In the Suzidil composition, it can be observed that the texture of the melody becomes thinner in this section, while the density of the lyrical content increases, leading to an increase in the dynamism of the composition. This balancing inverse relationship between these two factors is influenced by the eight-beat meters that continue to accompany the downbeats. The increasing rhythmic texture

here is a factor that enhances the dynamism of the composition on its own. In the Şedaraban composition, both the melody and lyrical content become denser. In the Rahatülervah composition, unlike Suzidil, the lyrical content is thinned out while the melody is densified, achieving the same result. In the Rahatülervah composition, it is observed that, unlike the previous ones, the sentence concludes at the end of the meter. This situation should be inevitably considered as a result of previous connection preferences. Otherwise, creating musical phrases that do not align with the conclusions of successive meters would be a situation that increases the expressive tension of the composition. Here, a paradoxical situation of the Zencir meter can be observed. While musical phrases are supposed to obscure the meter connection points and make transitions uncertain, using this technique in every connection would impose stress on the composition and disrupt its fluidity. Therefore, it is evident that composers aim for a balanced approach in this regard. It can be understood from this situation that the points where the meter's beats become denser or thinner may not necessarily have a direct or inverse proportionate effect on the melodies they accompany. The influence of the meter is, in a way, like a bass line that affects the overall characteristics of the melody, and these characteristics affect the construction of sentences and phrases.

It is noticeable that Suzidil and Şedaraban compositions in the Devr-i Kebir meters employ more dramatic motifs and their variations or repetitions. In contrast, the Rahatülervah composition continues to utilize the melody generation methods found in the other meters.

Examination of the Berefşân Measures

In the Berefşân meters, in all three compositions, a common compositional behavior is observed where, after the terennüm section, the repetition of the last two tef'iles of the verses along with the end of the lyrics occurs. However, in this case, the words carried by the tef'iles are handled in a way that preserves the coherence of meaning. Therefore, the syllable counts may show differences compared to what is expected in the meter. Throughout the strong beats of the first unity duration of the meters, the word "yâr" is used in a manner that articulates the conclusion of the terennüm phrases. In the Rahatülervah composition, in this section, unlike the consecutive phrases that extend to the next phrase in the other compositions, we can see the use of a standalone compound motif that accompanies the terennüm "yâr" vocalization. In both the Suzidil and Şedaraban compositions, the terennüm "yâr" vocalization is repeated in the second beat. Considering this data, it can be understood that the primary focus is on ensuring the coherence of meaning of words, as well as the remaining part of the verse. Additionally, the melodies accompanying the third beat, which has a single unity duration, are sustained for one syllable, and particularly through the half pauses, strict adherence to the meter beat is maintained. Given that achieving the expressive characteristics of long and strong beats is quite challenging with different melodies, it can be said that this compositional behavior is exhibited in all three compositions. The same applies to the fifth beat with similar characteristics, and in fact, the motifs are extended to the weak beats. The melodies, which are brought to a "stable state" – meaning they achieve maximum harmony with the beats and consolidate the melodic meaning – due to the calming of the component meter's texture and volume, are designed in patterns similar to the previous sections. This demonstrates the influence of the component meter's resolution mechanism. In summary, it can be understood that the stability of the musical phrase is reinforced by maintaining the frequency of the melodic texture and noticeably thinning the usual texture.

The "hey cânım" terennüms at the end of the Berefşân section are placed on the last four beats of the meter, which either marks a return to the beginning or concludes the composition. In the Rahatülervah composition, this is observed on the fourth beat from the end, in the Şedaraban composition, it is two quarters behind Rahatülervah, and in the Suzidil composition, it is two quarters behind Şedaraban, reaching the final cadence. In the Rahatülervah composition, since the resolution part of the meter (last four quarters) aligns with the resolution of the melody, there is no need for the mentioned vocalization. However, as observed in the other compositions, as the melodic resolution moves backward, there is an increasing need for vocalizations and simple motives (e.g., s 16 Özcan Özbey) within the melody. The reason for this omission can be attributed to the effect of formal similarity. The composer, who first composed the same tef'iles in the Çember meter, placed them in 24 quaters, but in the Berefşân section, which is constructed with a similar phrase structure (32 quaters filled with the terennüm "yar"), he has to fill 28 quaters' duration.

The Effects of the Usul Zencir on the Prosodic Structure

Given that the compositions were created in a similar period, efforts were made to align them with the prosodic understanding of the time, if possible (it is highly likely that some syllable repetitions were eliminated during transcription). However, there is a high degree of similarity among the three compositions, which can be summarized as shown in the table above.

Table 4. Usul Components and Prosodic Placement

Phrase	1	2	3	4	5	6	7-8	9	10
Veziin	Yâr me fâ i	-fâ -i lün	-lün -lün fe i lâ	-lâ tün	Yâr me fâ i lün	lün fa' lün	Teren nüm	Yâr me fâ - fâ i lün	-lün fa' lün
Compo und Usul	Çifte Düyek		Fahte		Çember		Devr-i Kebir	Bereşân	

The table (4) shows how the prosody is shaped in accordance with the meter through syllable repetitions and vocalizations. Elements such as an average of seven syllable repetitions and the use of the phrase "yâr" for filling in three critical places when there is no vocalization part, serve different functions, which is why the usul Zencir serves as the foundation of the composition as a musical concept. In this context, it can also be argued that the melody is the final layer in the construction of the compositions.

The Influence of the Usul Zencir on the Form

The data read from the musical scores and the structural analysis through the notation indicate that a Zencîr composition is fundamentally shaped by the meter in a general sense. This structure consists of 10 musical phrases and two music sentences, and the musical phrases have quite similar structures. In particular, the initial musical phrases are in the same structure and in the same positions as in the visuals. The prosodic placements are also similar, down to syllable repetitions. While there are four musical phrases in the first two measures, the third phrases of these phrases provide a connection between two measures. If this connection is sufficient to perceive the other measures as compound meters with a cumulative effect, the second and third connecting phrases can also be used. It is observed that the second connecting phrases are used with the terennüm "yar" at the beginning of the Devr-i Kebir meters. Even in the part without a connection, this vocalization is consistently present, indicating that prosody and syllable placement take precedence over the melody.

Auxiliary tones found above are used to weaken strong or final rests at the ends of long musical phrases, performing the opposite function of a suspension or appoggiatura. In verses and terennüms at the end, namely at the end of Fahte, Çember, the beginning and end of Bereşân, rests or stable rests on the strong beat are always used.

Conclusion

In this article, the usul Zencîr, especially as used in Turkish music traditions, has been examined beyond existing theories, focusing on its practical and functional characteristics, particularly in the peşrevs and first compositions. As observed in the structural and functional analysis of compositions produced as the first pieces of fasıl, it is understood that the usul is regarded as the primary raw material for the composer. In this context, it has been explained, with the help of tables in relevant sections, through examples that the usul functions like the bass part of a composition's harmonic structure, akin to the integral of a mathematical equation, and like the physical and cultural foundation of an architectural work, possessing determining and intrinsic qualities over the other layers of the composition. The usul Zencîr directly influences the placement of prosody within musical phrases. Composers have frequently employed syllable repetitions while considering aesthetic concerns to design compositions in accordance with the framework of a musical idea based on the meter's composition and the points at which its components connect. Musical phrases have been primarily composed to provide the components of the usul and the necessary connections in line with the usul. Musical phrases are also composed to fit precisely within an usul duration. Another important characteristic of this meter has been explained through its texture. Although the component meters that make up the usul Zencir are arranged in a way that their durations increase by four quarters each, these meters exhibit a trend of texture intensification (or densification). When it comes to the Devr-i Kebir meter, the usul Zencir, which displays the densest texture, returns to a similar sparse texture as in the first meter in the final component, the Bereşân meter. This design is a composition in itself, both structurally and functionally.

It has also been understood that the characteristics of the usul Zencîr and its components, which we often describe in terms of being strong or weak beats, are at times used with a focus on creating an aesthetic sensation rather than strictly adhering to these properties. In other words, the behavior of emphasizing strong beats and placing a less forceful melody on weak beats did not emerge as a universal rule in the compositions. However, it is evident that the alignment of beats with the melody is sought based on aesthetic sensations that can be experienced in musical reality. Considering that strong and weak beats are produced on the kudüm with two different sounds, the usul acts like a polyphonic bass part, transforming both the rhythm and melody, both metrically and melodically.

The formal structure that can be considered an average among the three examined compositions, allowing us to present the musical phrases and musical sentences of a murabba composition composed in the usul Zencîr, is as

follows: A[2xa(1,2,3,4,5,6,7,8,9,10)+b(11+12+13+15+16+17+18+9+10)+a]. This structure has also been used in the compositions with a high degree of similarity in terms of the positions and volumes of musical sentences. The placement of the lyrics and terennüms has been consistently employed with a compositional approach that focuses more on phonetics, aesthetics, and, in fact, a surrealist perspective rather than today's prosodic understanding, especially using syllable repetitions to reveal the fundamental musical idea of the meter.

In addition to the central discussion at the focus of the article, the structural and functional data that emerged during the research process provide valuable information and a methodology that can be guiding factors in understanding Zencîr compositions and future studies. With the hope that this article can be used as a valuable resource in the fields of composition and work analysis studies, it is presented to the academic literature.

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