TÜRK MÜZİĞİ ÇOK SESLENDİRME DERS NOTLARI

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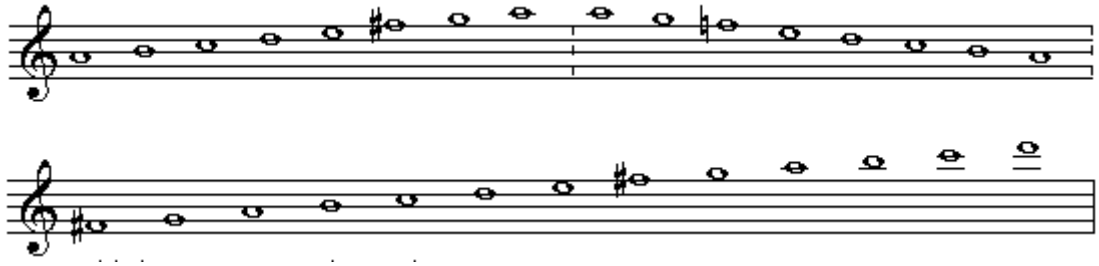
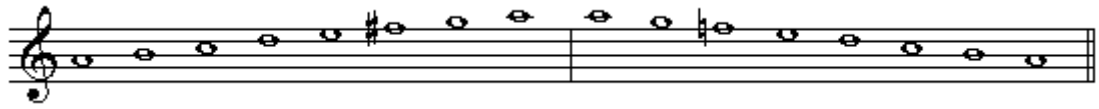
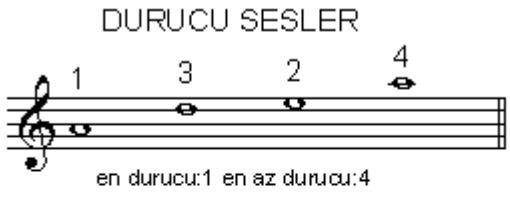
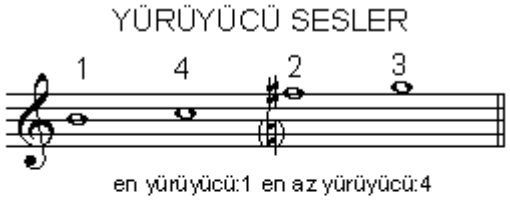


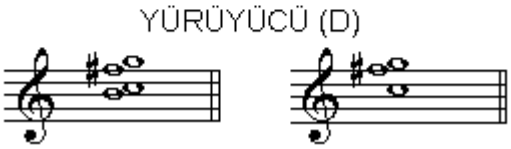
Makamın tepe noktası "do"
Güçlüsü "mi, re" (karar gibi durucu. La sesinden sonraki durucu sesler.)

PİYANODA ÇALINIŞ









AKOR BAĞLANIŞLARI:
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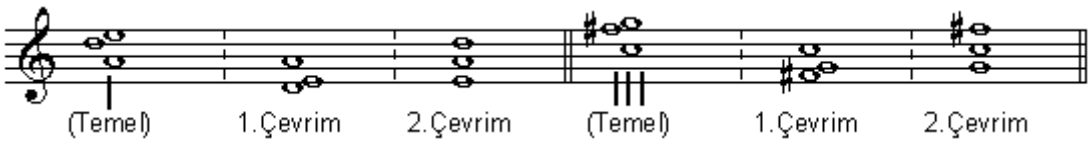
2. Diğerleri en yakın yere gider.



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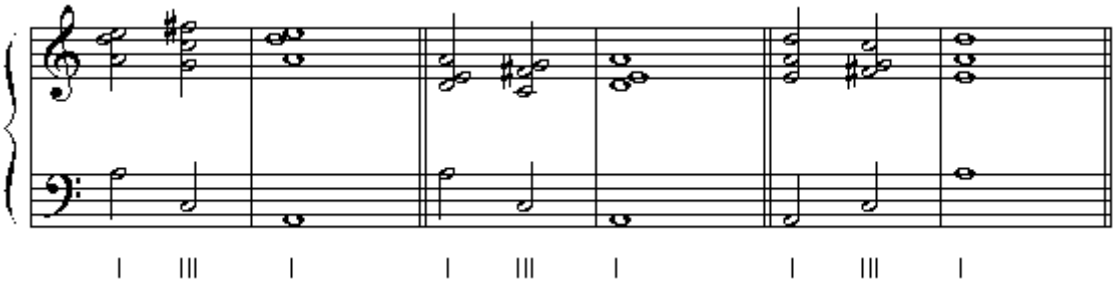
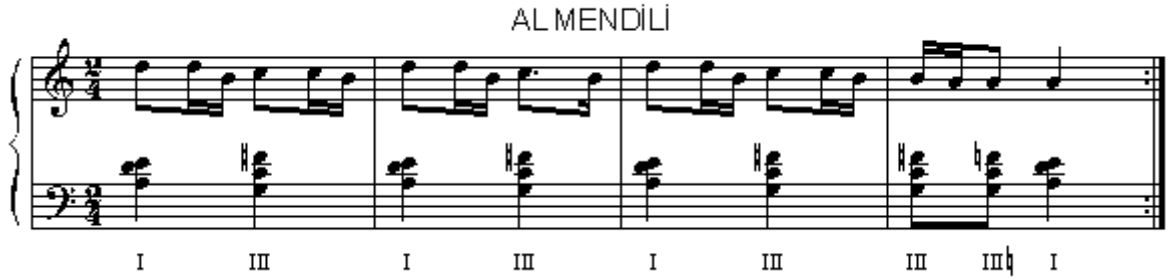
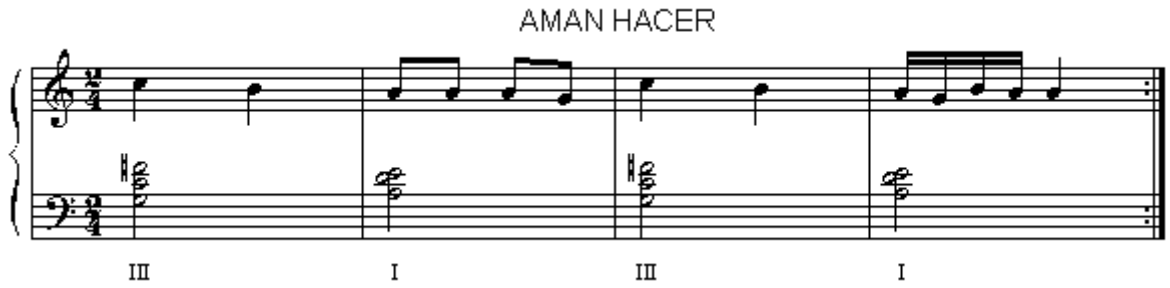


I ve III AKORLARI KULLANILARAK YAPILAN EŞLİKLEMELER:





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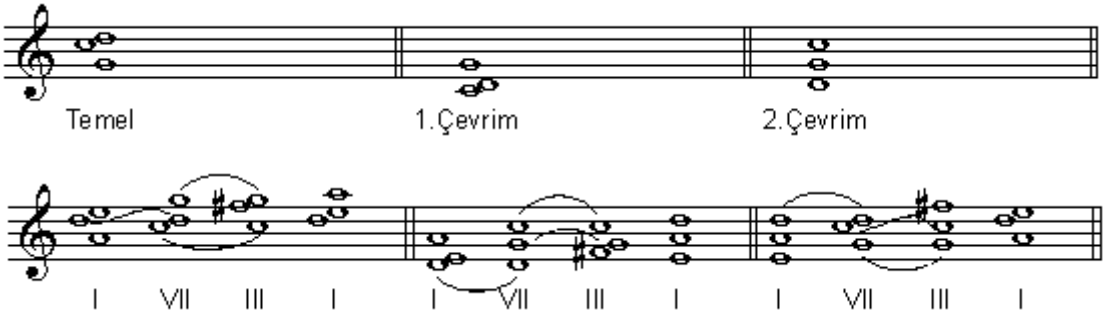

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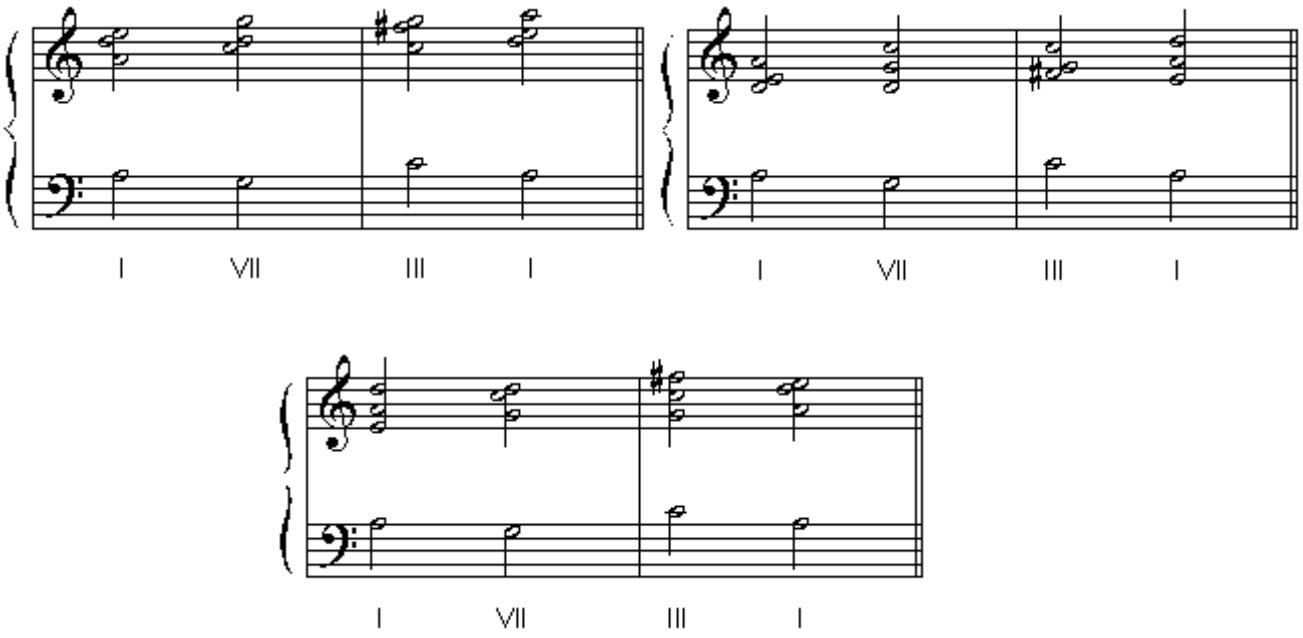

I-VII-III-I AKORLARI KULLANILARAK YAPILAN EŞLİKLEMELER

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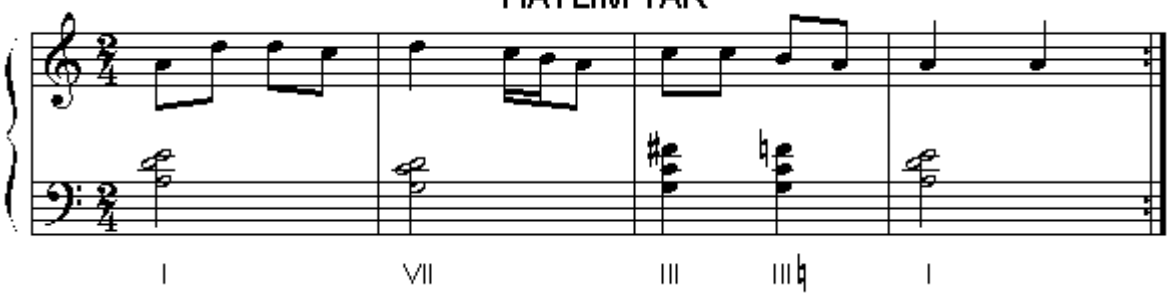

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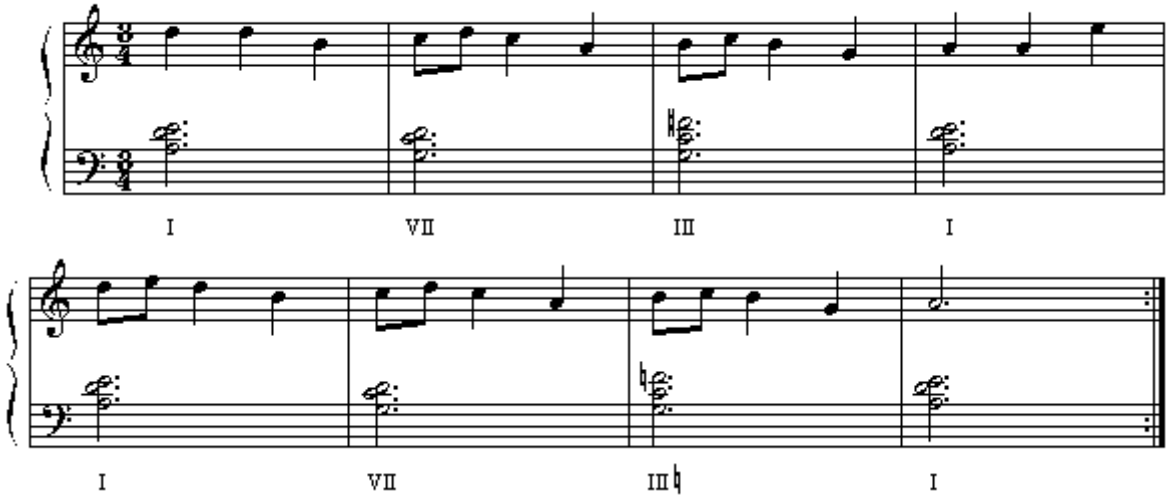

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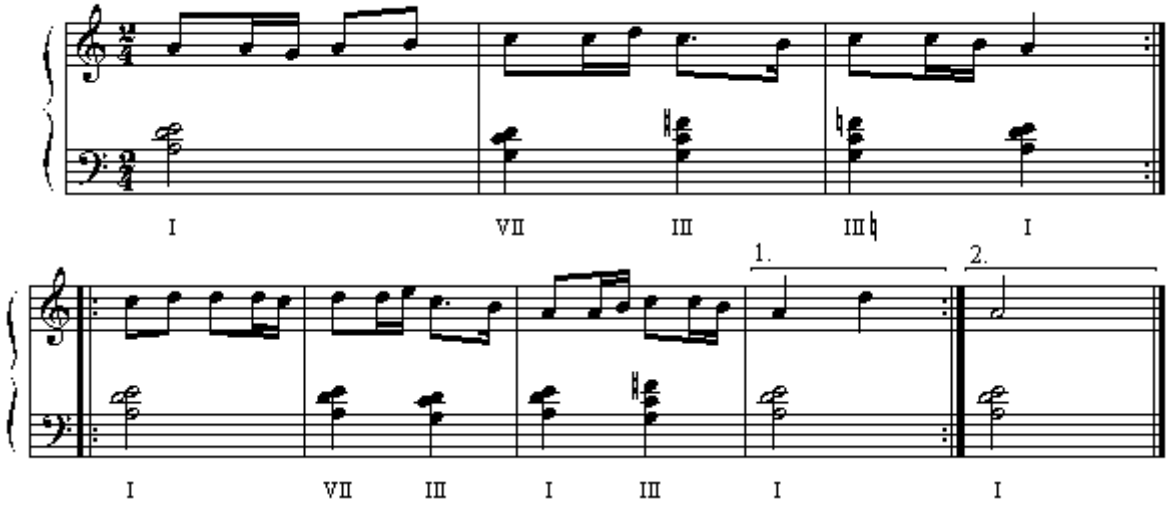

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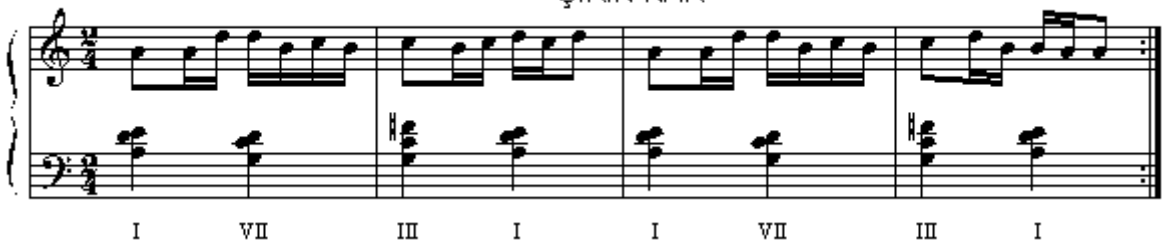

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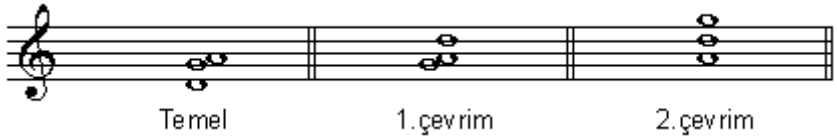

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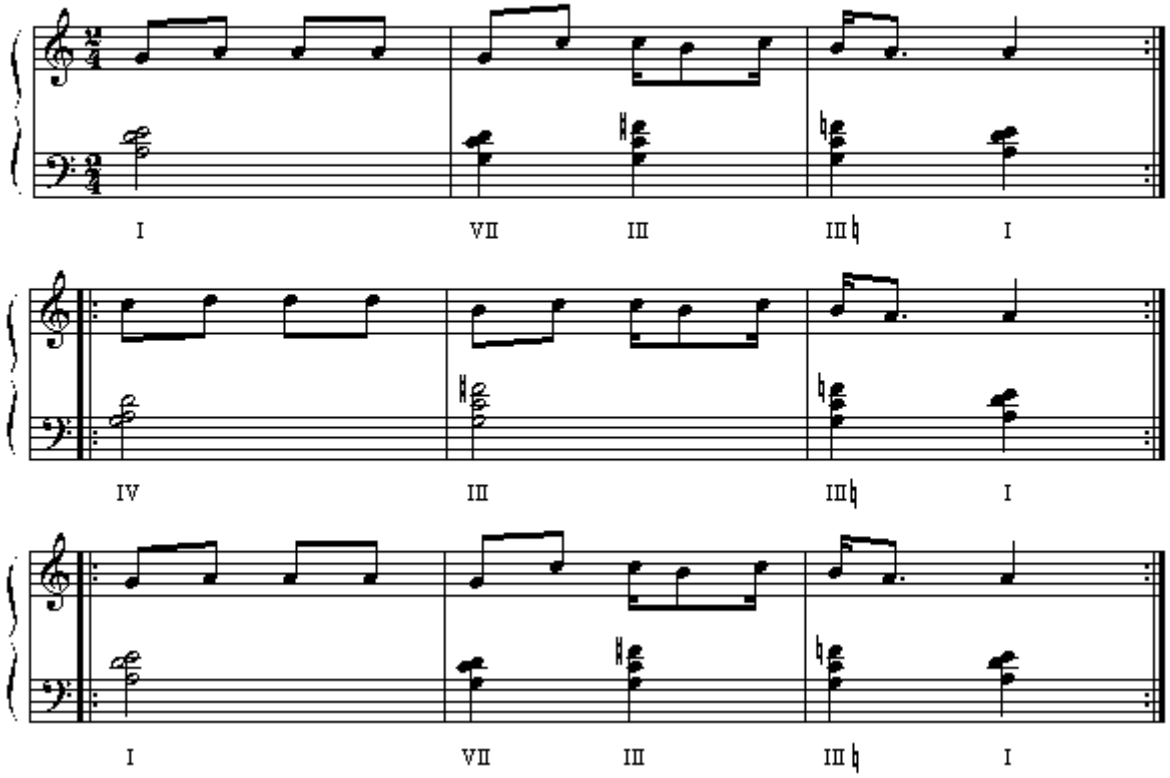

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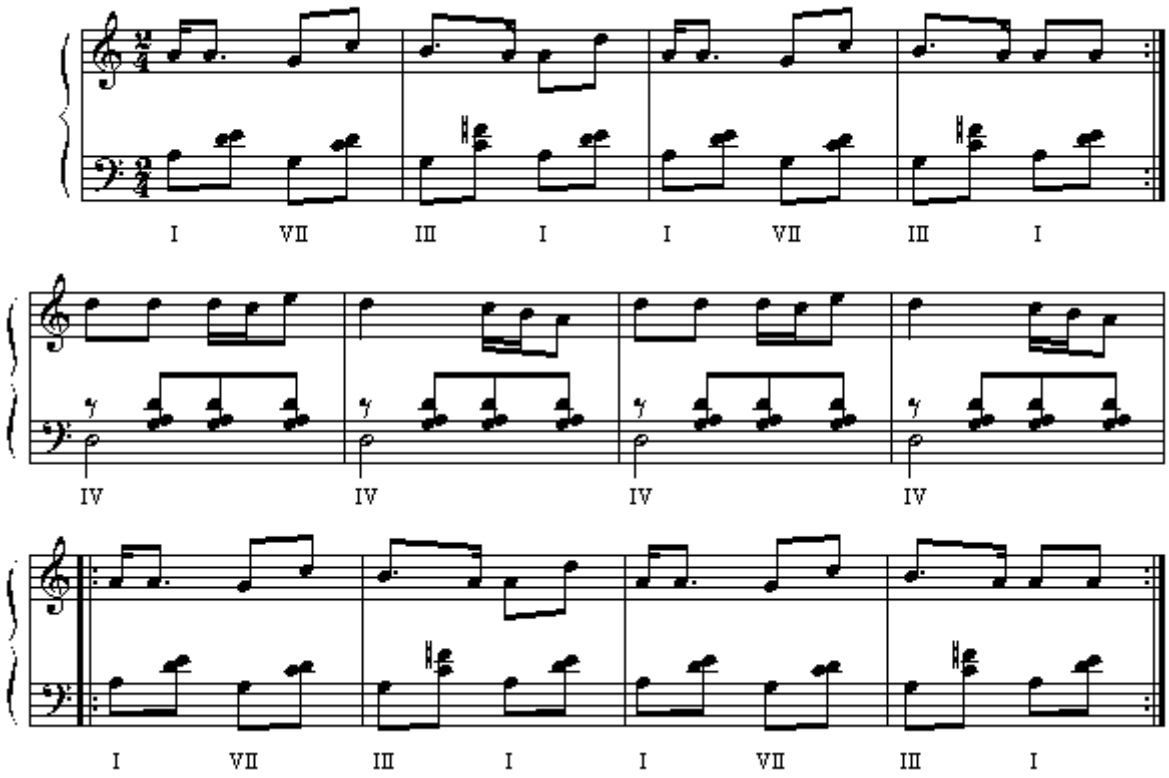

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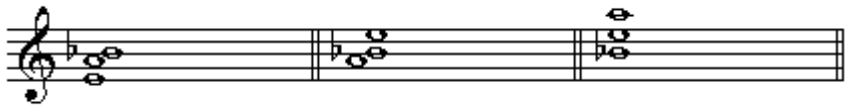

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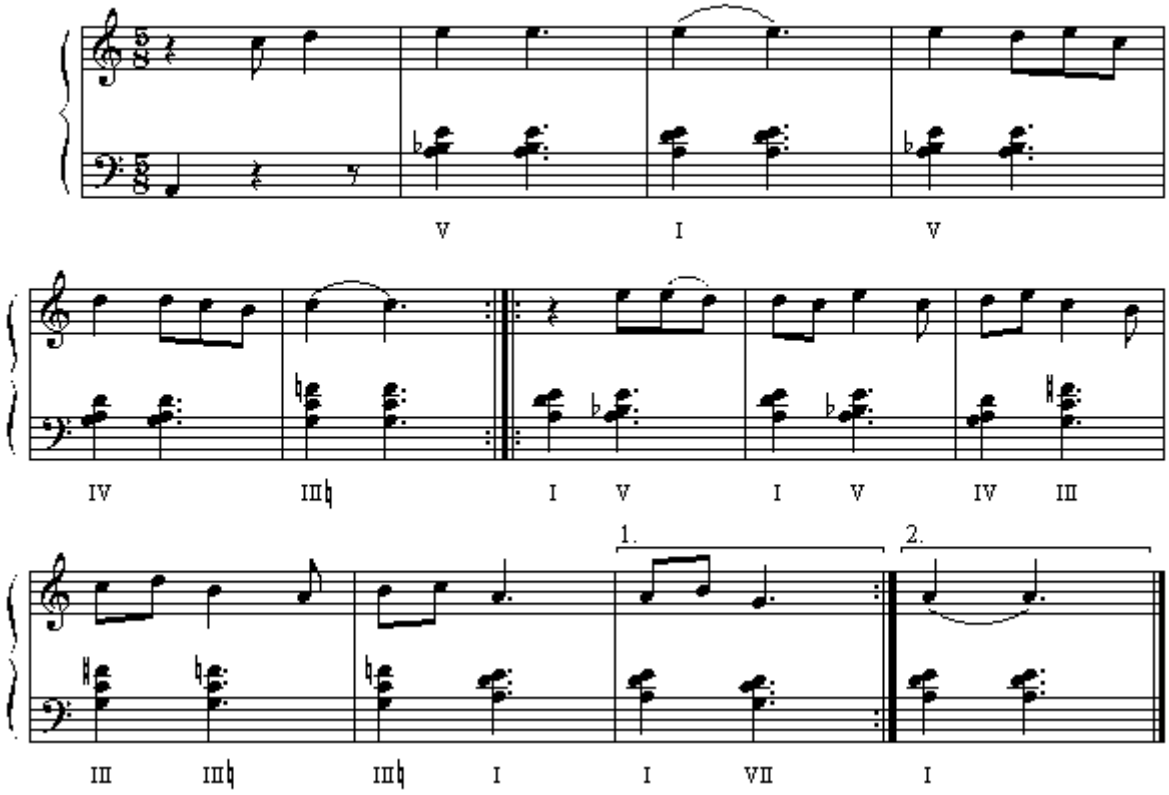
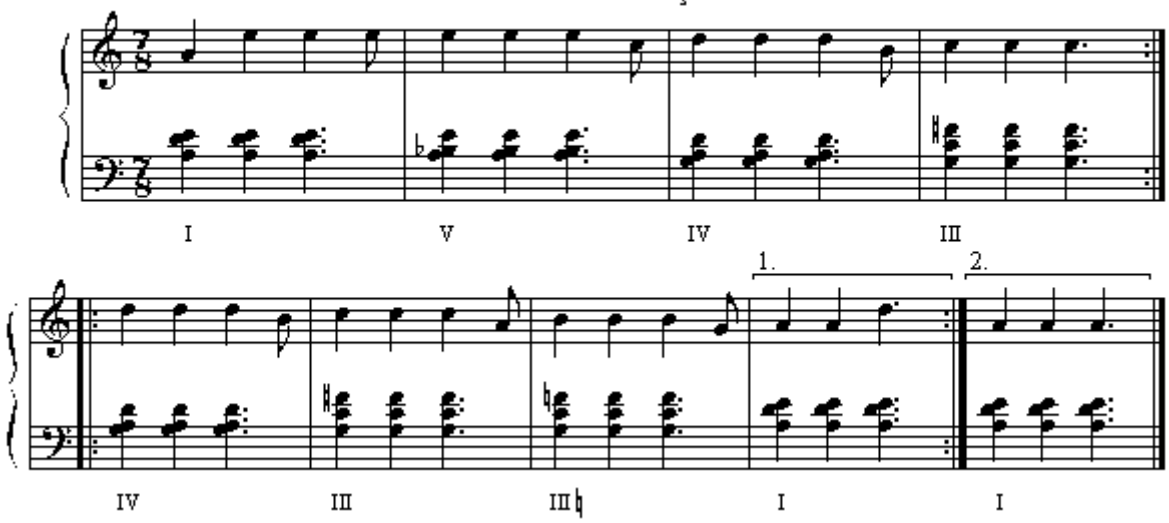
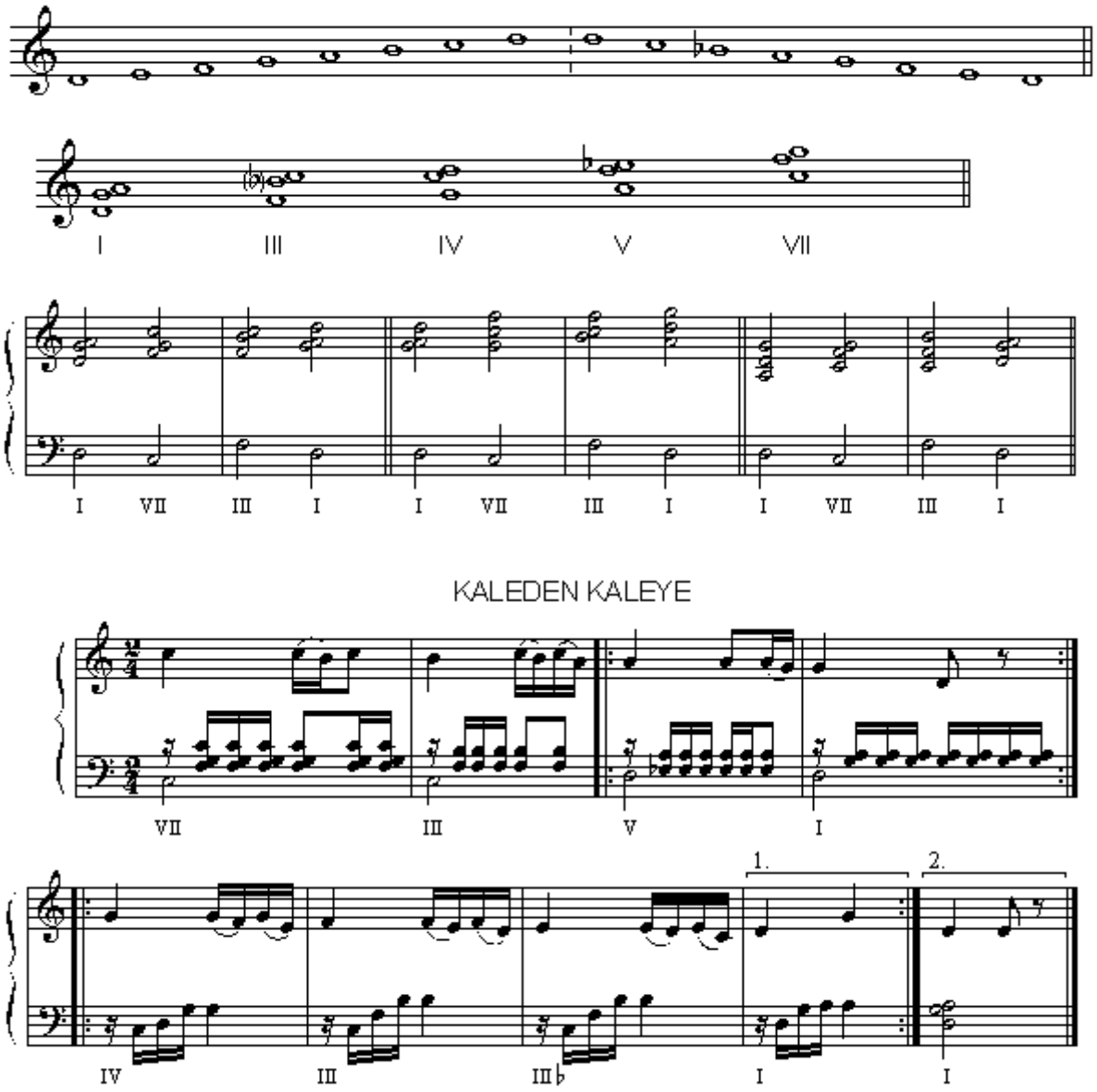


HA BURADAN AŞAĞI



• Re Hüseyni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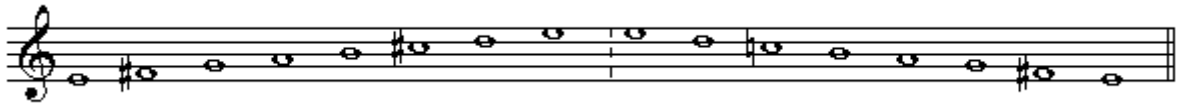
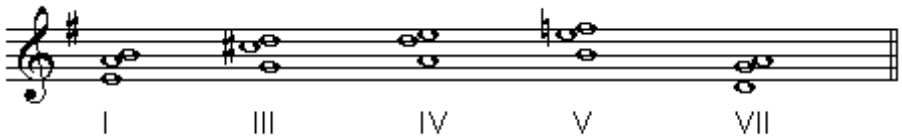
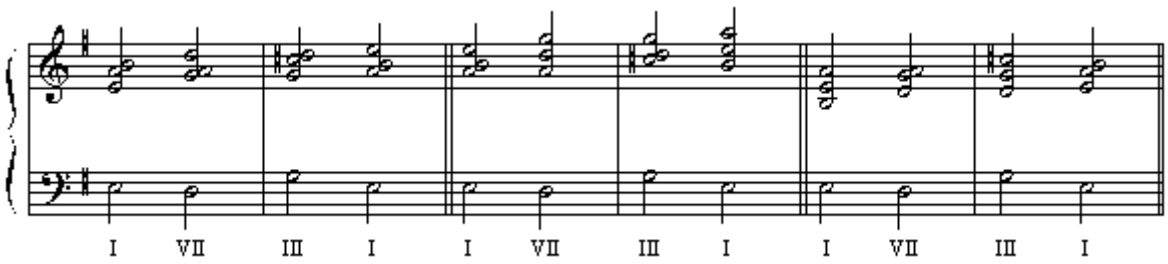
KALEDEN KALEYE
VII III V I
IV III III♭ I I
1.
2.

- **Mi Hüseyni**







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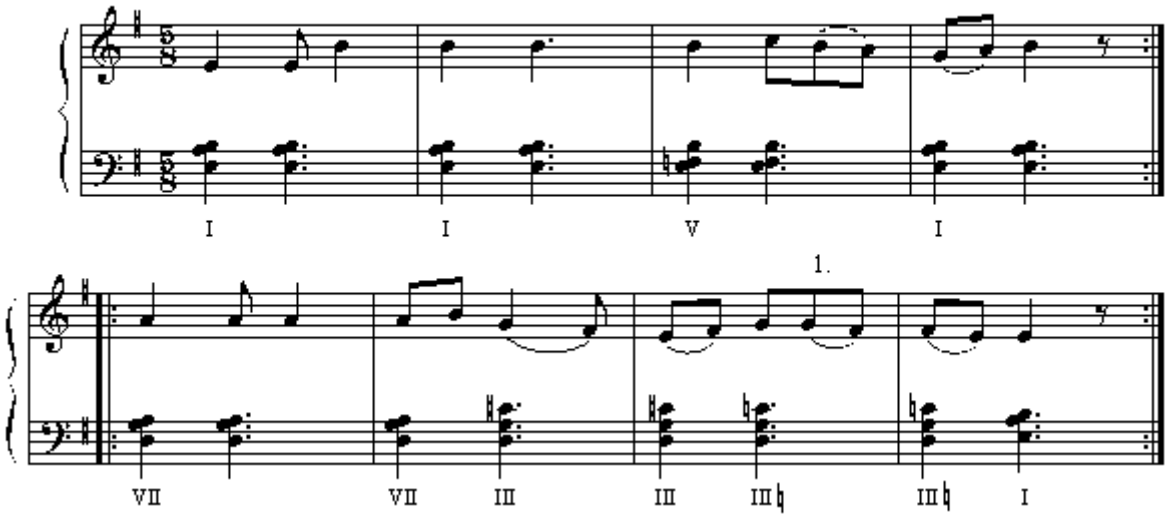

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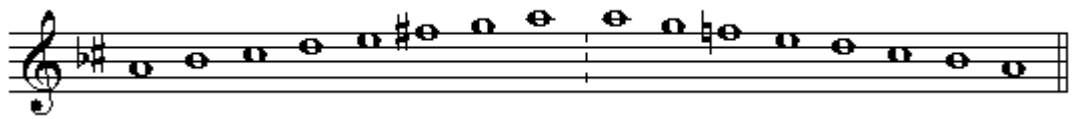

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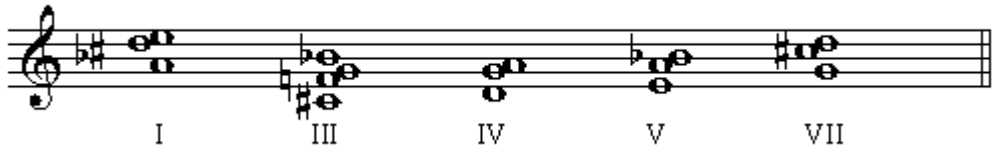

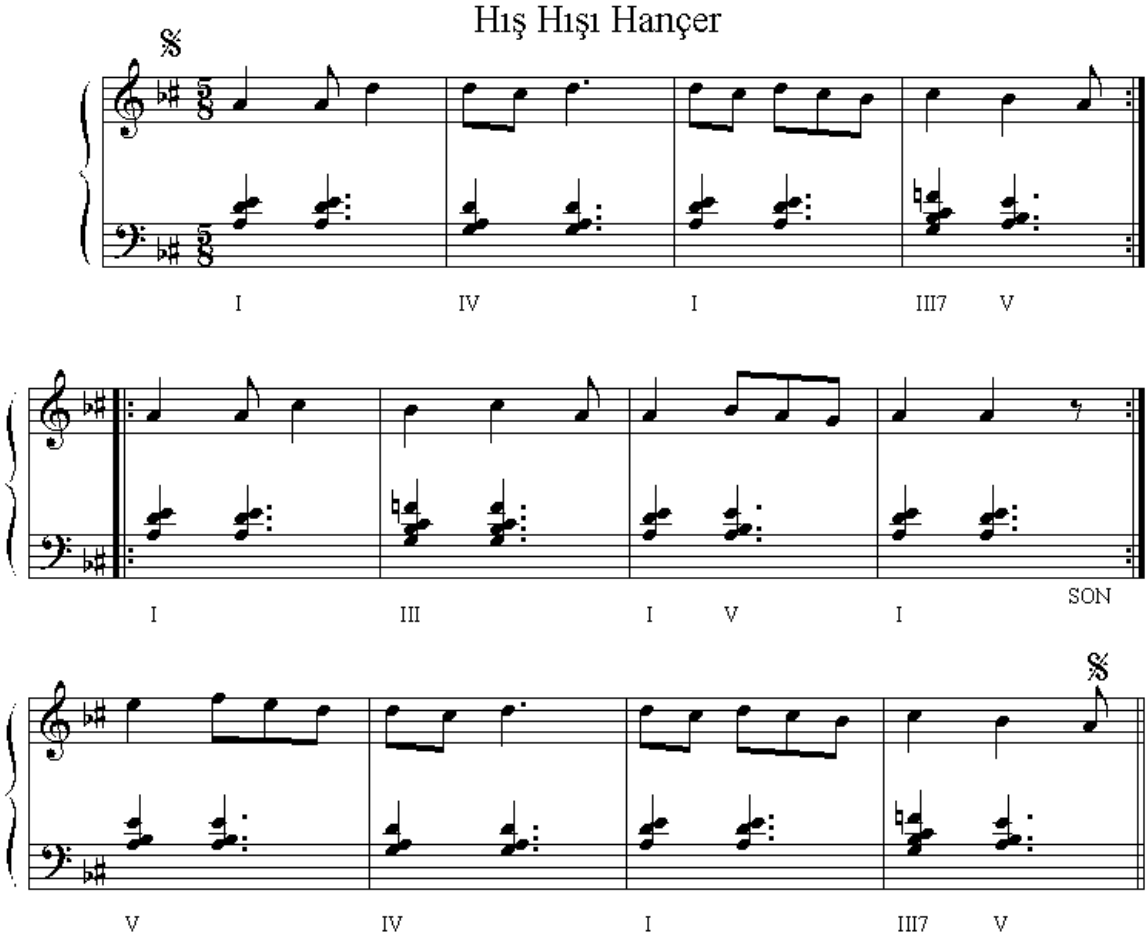

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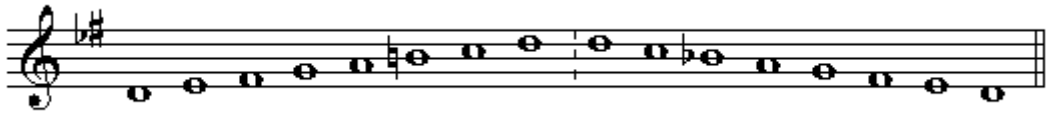

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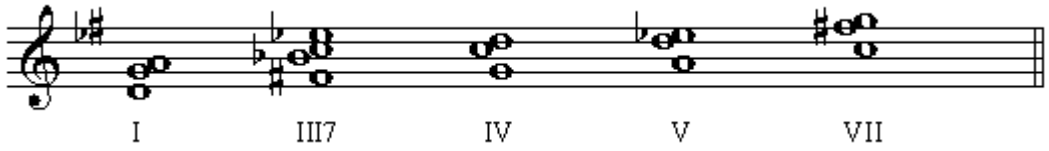

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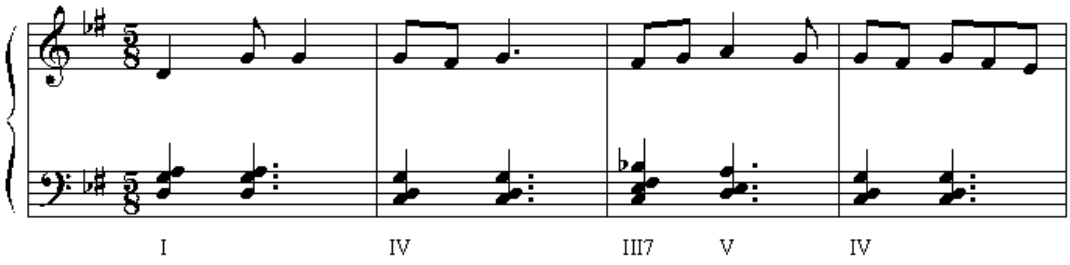

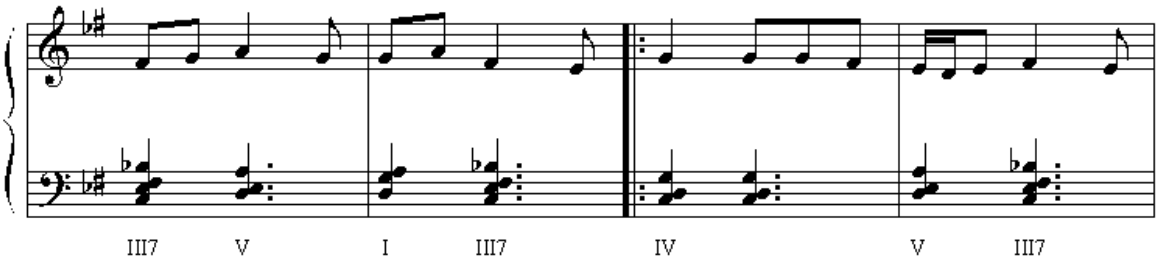

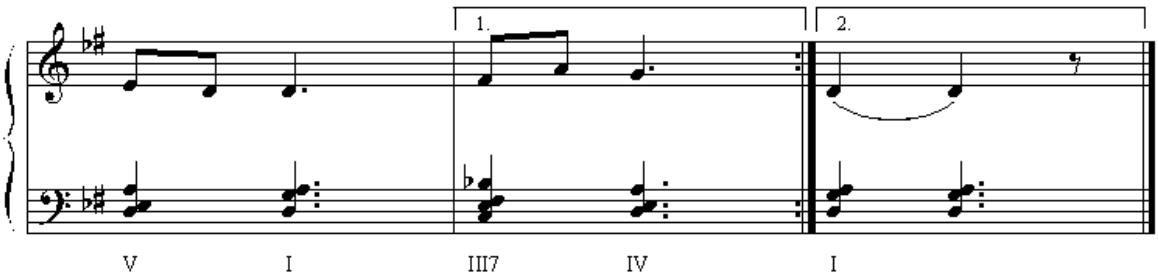

●Mi Hicaz

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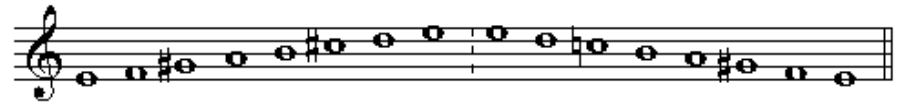

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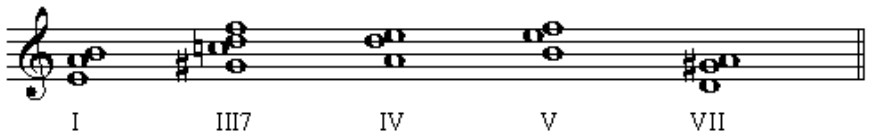

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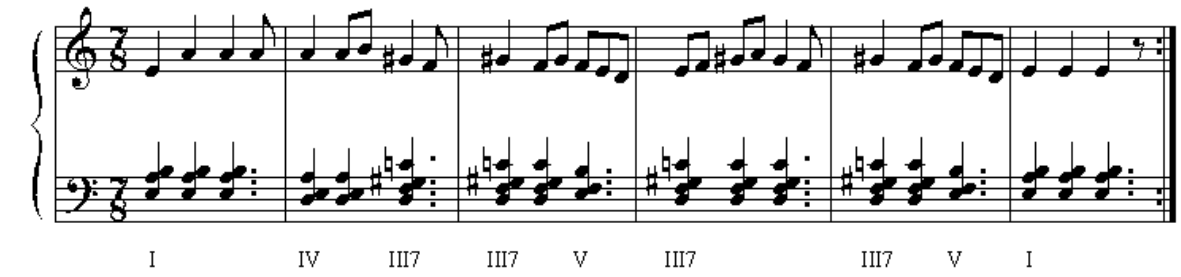
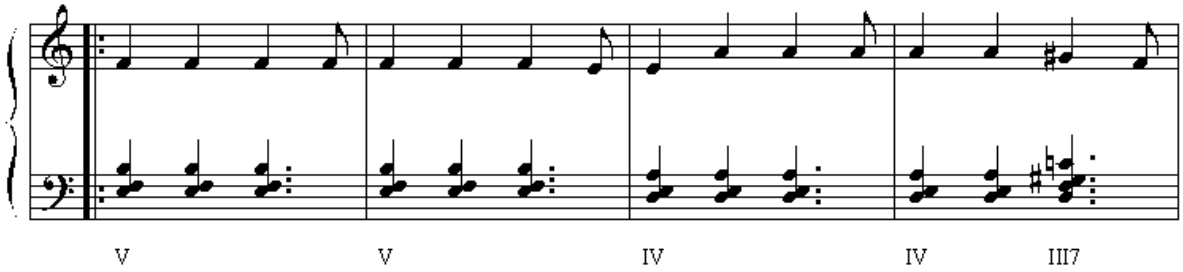
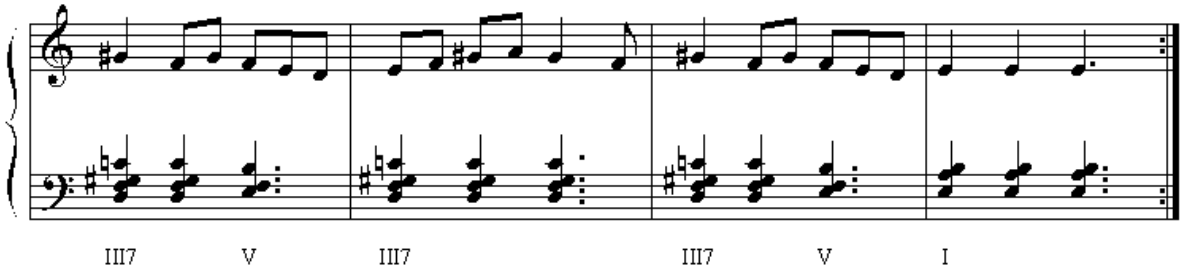
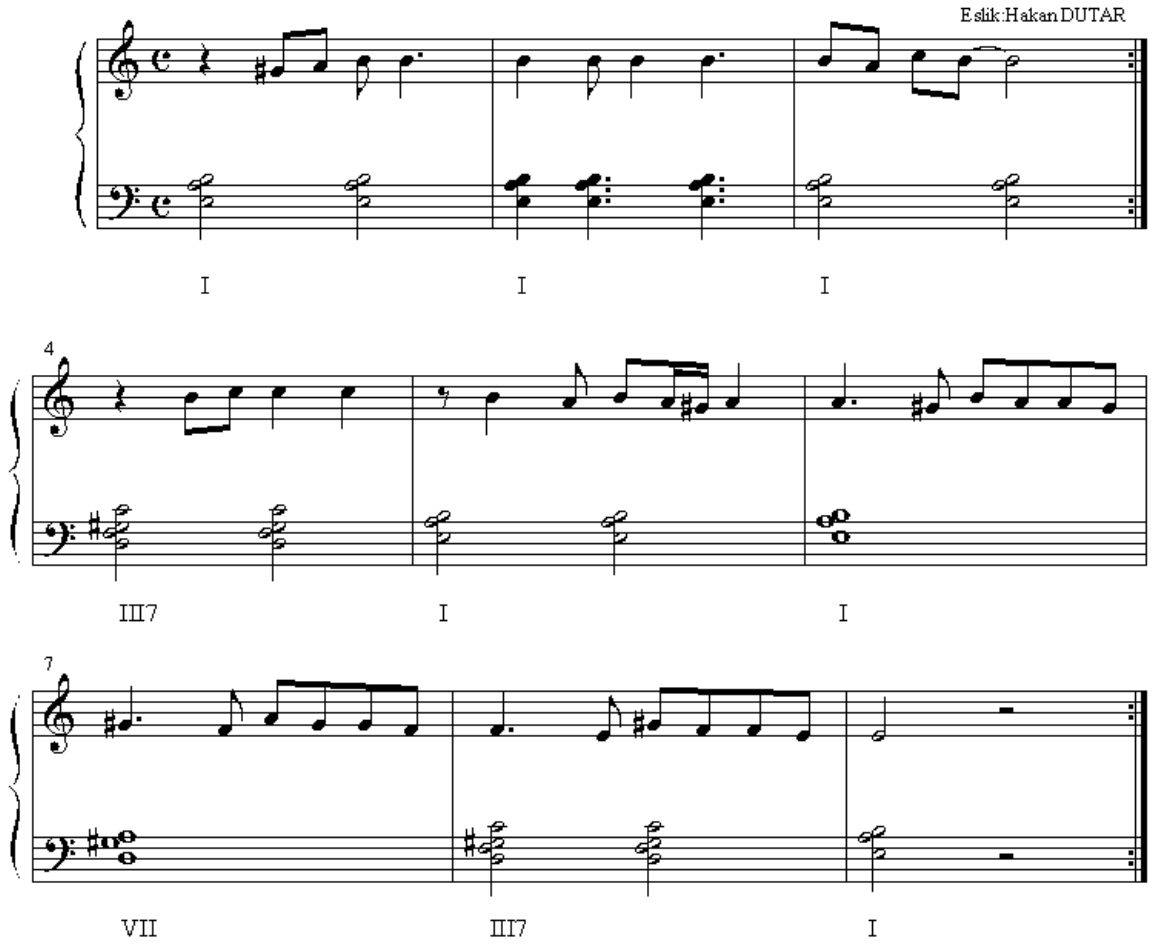






DEĞMEN BENİM GAMLI YASLI GÖNLÜME

Eslik:Hakan DUTAR



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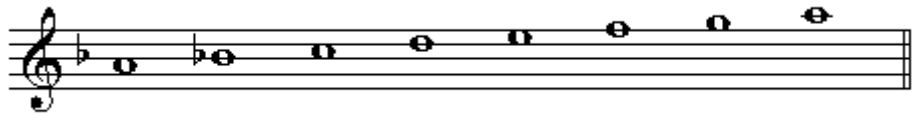

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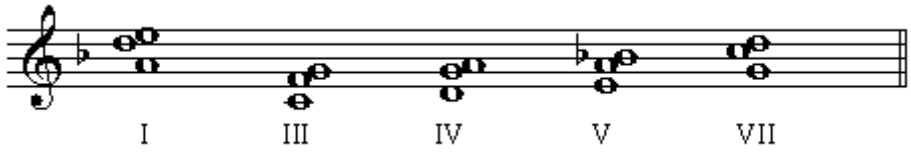

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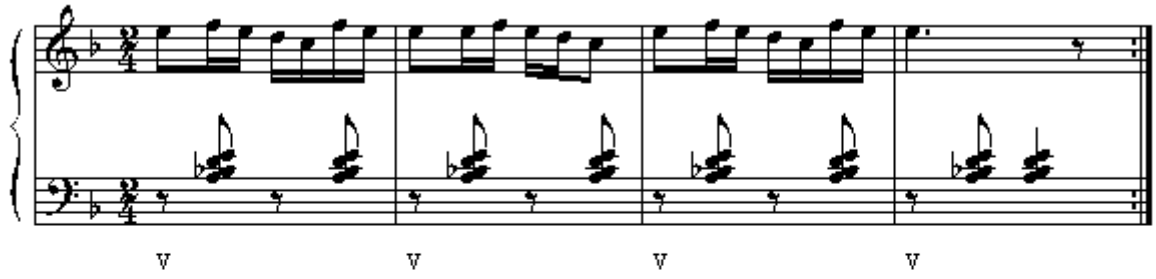
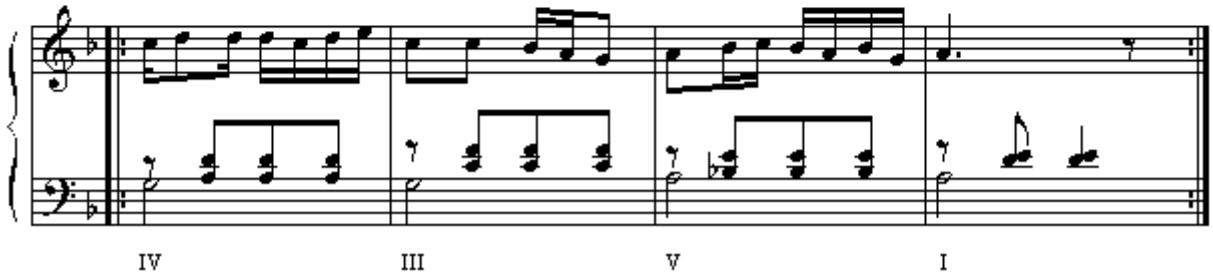




●Türk Müziğinde İki Seslilik:

KURALLAR:
1.) İki seslendirme 4'lü ve 5'li aralıklarla yapılır. Diğer aralıklarda 2'li ve 7'li özel durumlarda, 3'lü ve 6'lı geçit ya da işleme durumunda kullanılır.

2.) İkinci ses ezgiye zıtlık oluşturacak şekilde tasarlanmalı ancak gösteriş bakımından asıl ezgiyi aşmamalıdır.

3.) Öncelikle tek dizek üzerinde çalışılmalıdır. Daha sonra iki dizeğe yazım yapılmalıdır.

4.) Ezgi sözlü ise prozodi kurallarına uyulmalıdır.

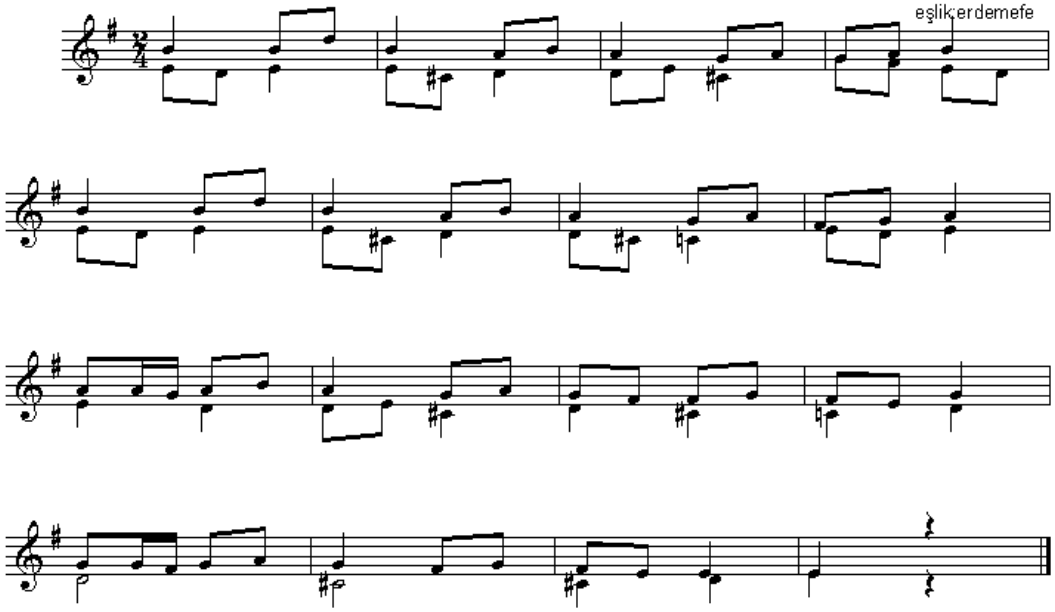
5.) İkinci ses de ezgi niteliği taşımalıdır.

6.) Bitirişte, ünison, 8'li veya makamın güçlü sesi kullanılmalıdır.

7.) İki sesliliğin ne için yapıldığı çok önemlidir. (flüt, çocuk korosu, bağlama, keman, viyola....) Düzey ne olmalı sorusuna yanıt bulunmalı, ses sınırları dikkate alınmalıdır.

8.) 2'li ve 7'li kuvvetli zamanlarda kullanılabilir.

SARAY YOLU



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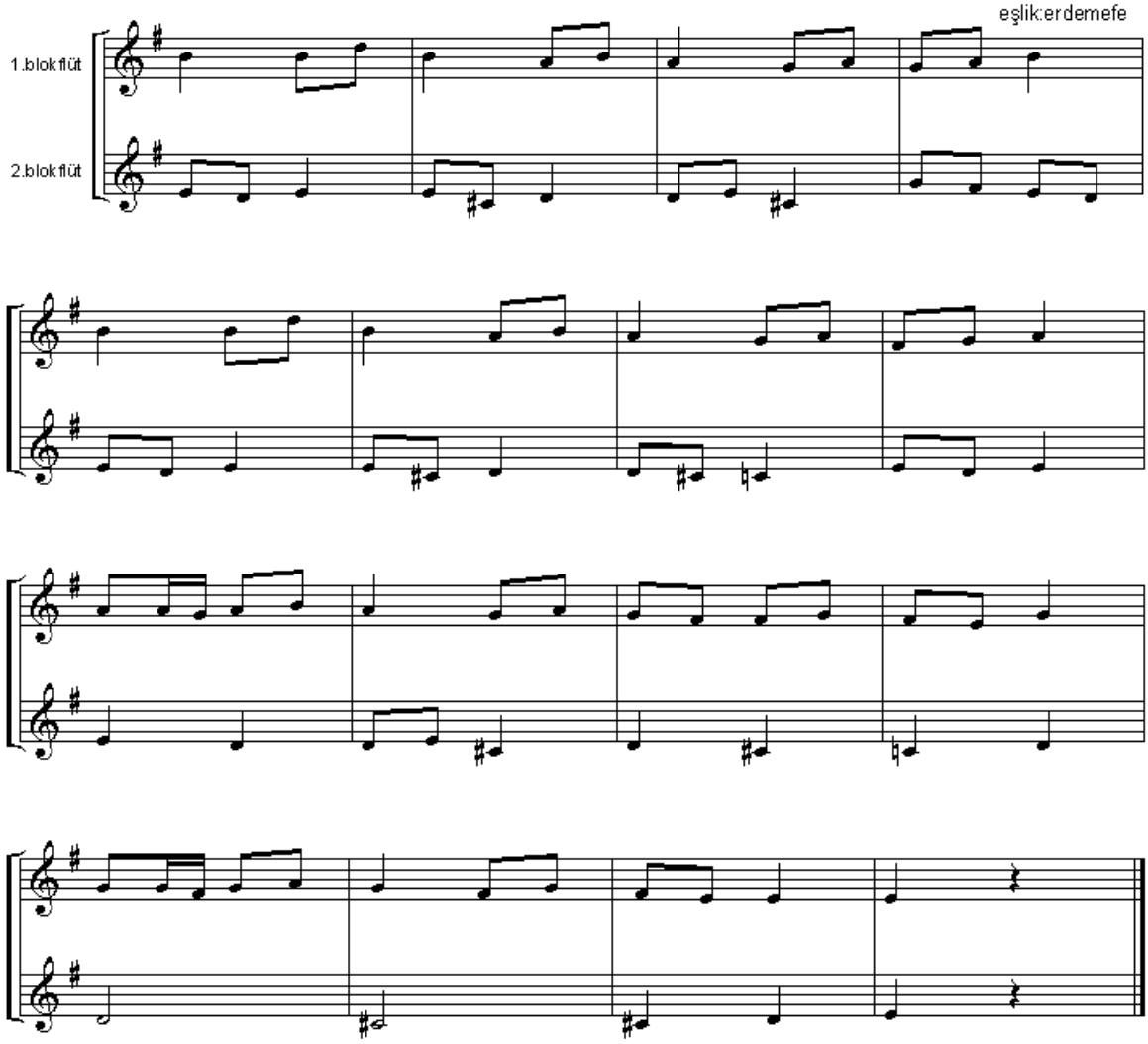

TEVEKTE ÜZÜM KARA

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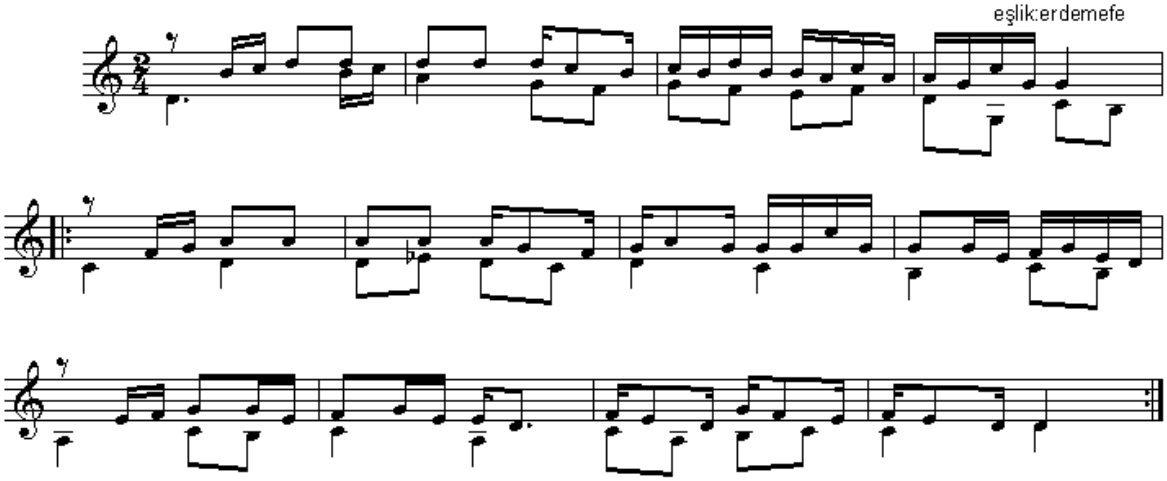

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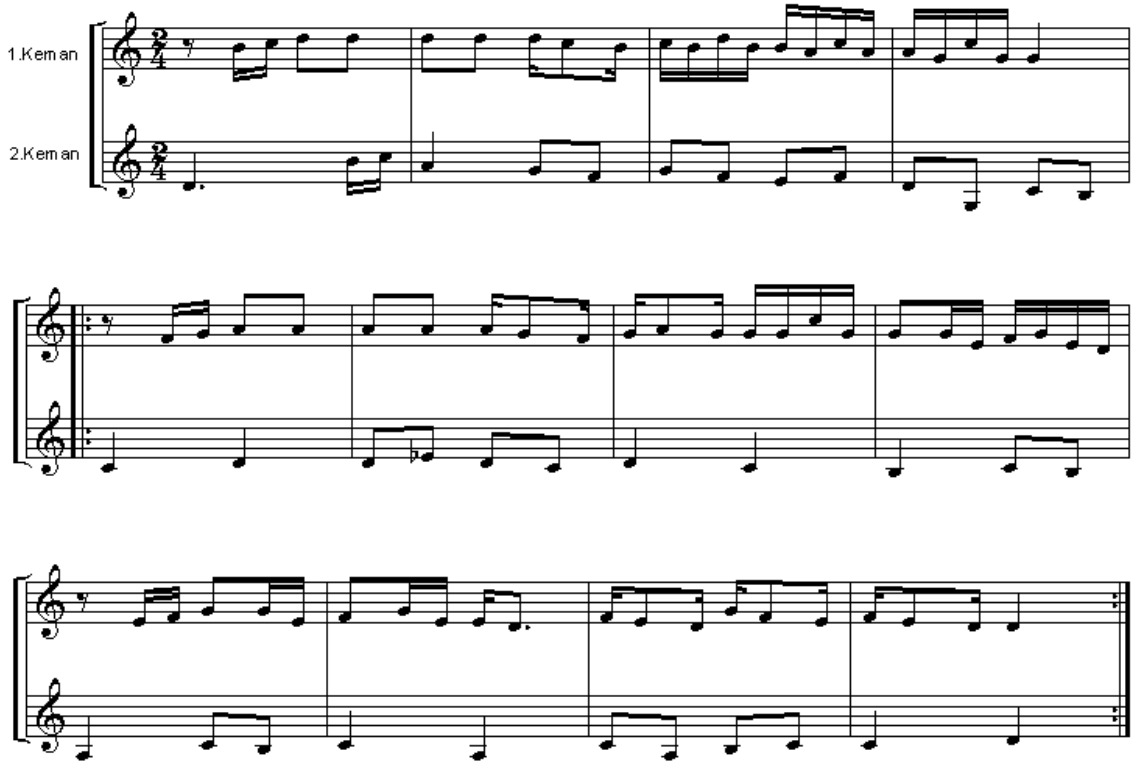

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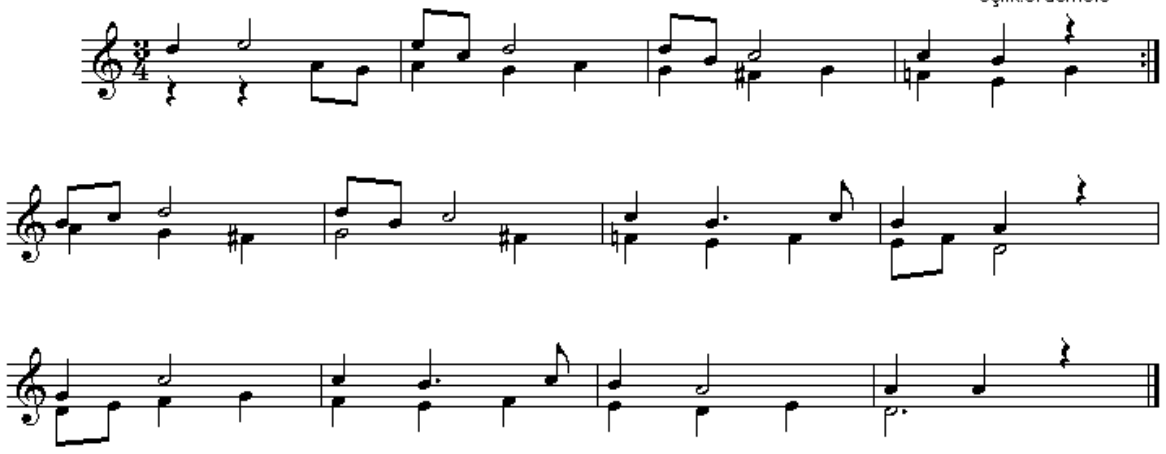

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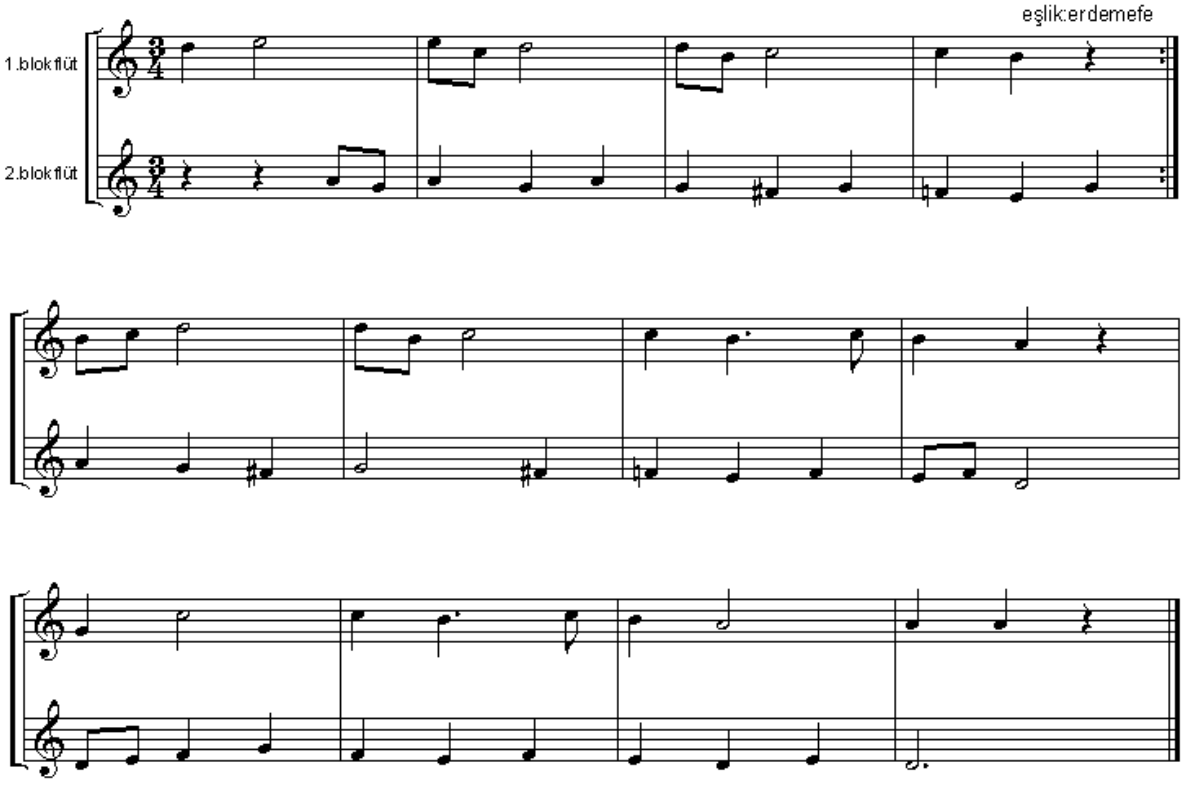

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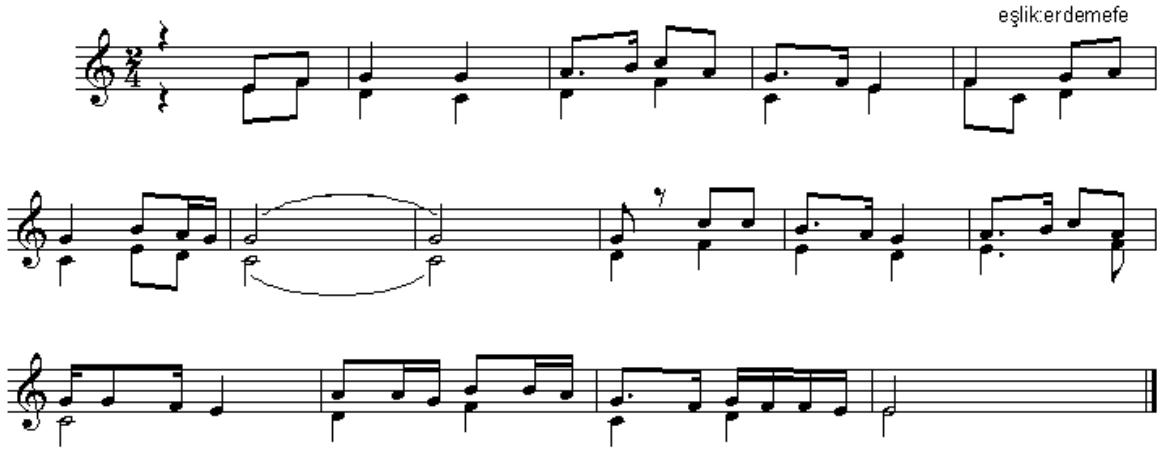

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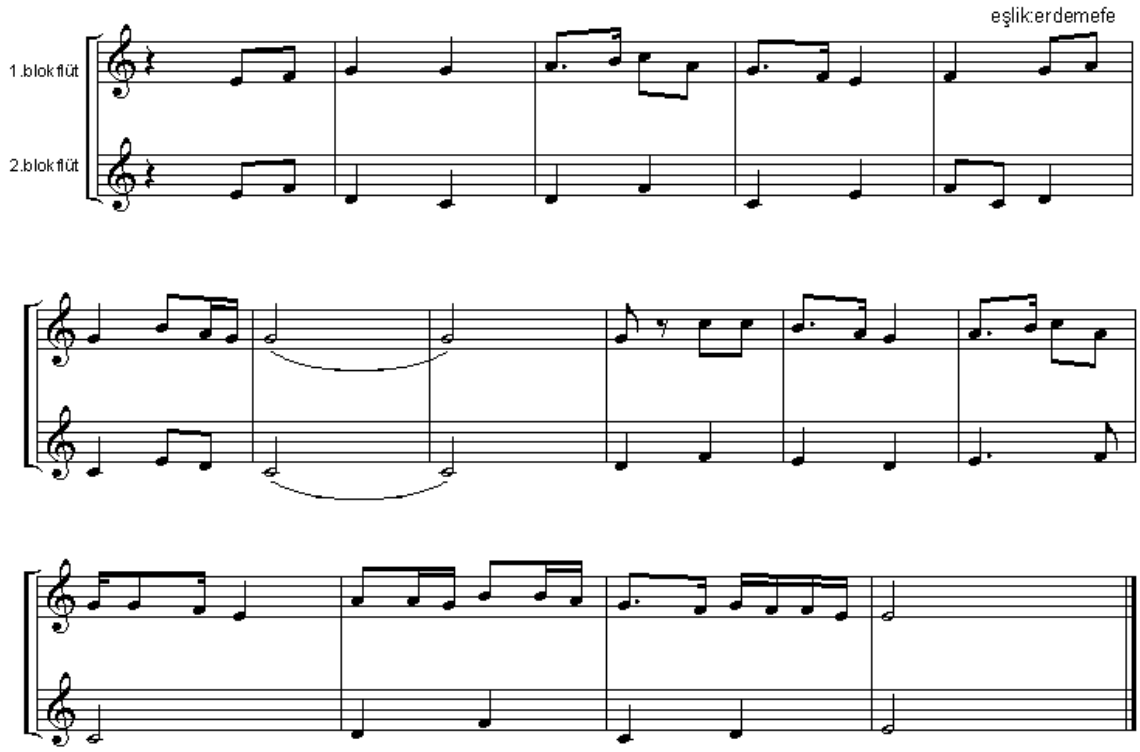
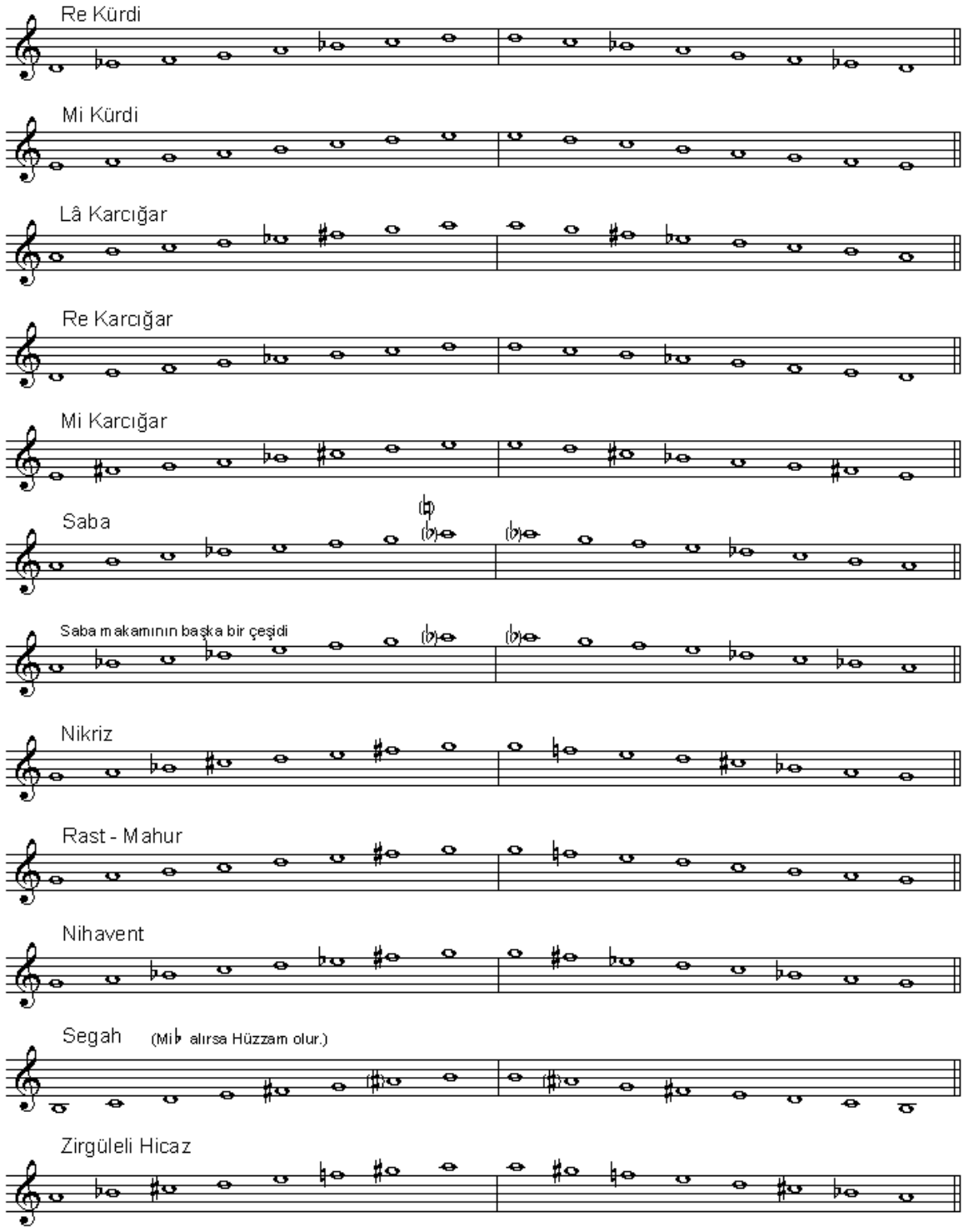
●Makam Dizileri: