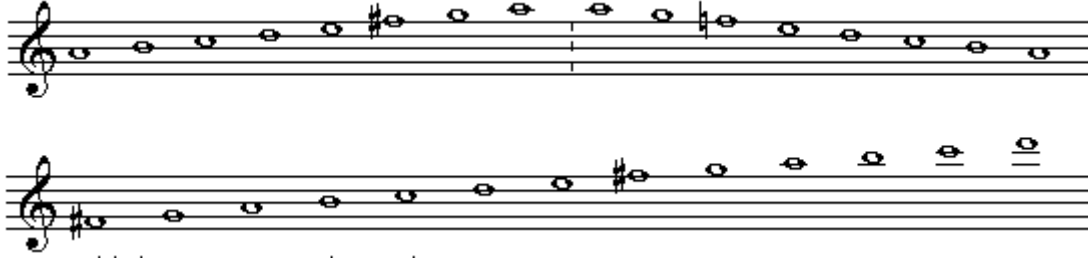


TÜRK MÜZİĞİ ÇOK SESLENDİRME DERS NOTLARI

•La Hüseyini

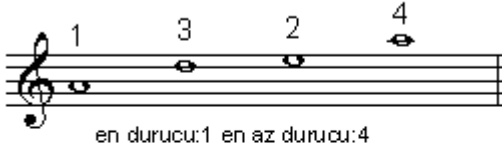


Makamın tepe noktası "do"
Güçlüsü "mi, re" (karar gibi durucu. La sesinden sonraki durucu sesler.)

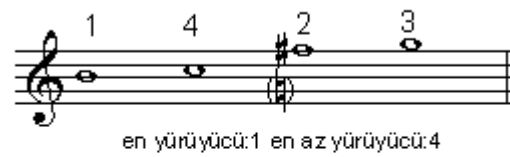
PİYANODA ÇALINIŞ



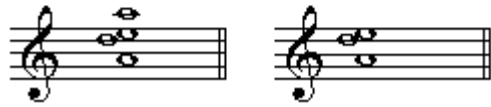
DURUCU SESLER



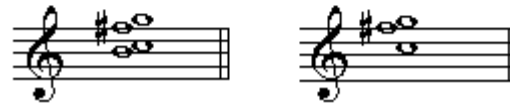
YÜRÜYÜCÜ SESLER



DURUCU (T)



YÜRÜYÜCÜ (D)



AKOR BAĞLANIŞLARI:

1. Ortak ses tutar.
2. Diğerleri en yakın yere gider.



PİYANODA I ve III. DERECELERİN ÇEVİRİMLERİ İLE BERABER BAĞLANIŞLARI



I ve III AKORLARI KULLANILARAK YAPILAN EŞLİKLEMELER:

AL MENDİLİ

I III I III I III III III I

AMAN HACER

III I III I

VII.DERECE AKORU

Temel 1.Çevrim 2.Çevrim

I VII III I I VII III I I VII III I

PIYANODA I - VII - III - I DERECELERİN ÇEVİRİMLERİ İLE BERABER BAĞLANIŞLARI

I VII III I I VII III I

I VII III I

I-VII-III-I AKORLARI KULLANILARAK YAPILAN EŞLİKLEMELER

HAYLİM YAR

I VII III III \flat I

BEN ÇAYA İNDİM

I VII III I

I VII III \flat I

ARPA BUĞDAY ÇEÇ OLUR

I VII III III \flat I

I VII III I III I I

ŞİRİN NAR

I VII III I I VII III I

IV. DERECE AKORU

Temel 1. çevrim 2. çevrim

GÜZEL HAN

I VII III III b I

IV III III b I

I VII III III b I

MADIMAK

The musical score for 'MADIMAK' is presented in three systems, each consisting of a grand staff (treble and bass clefs) with guitar fingering indicators below the bass staff. The piece is in 2/4 time and consists of 12 measures.

System 1 (Measures 1-4): The melody in the treble clef consists of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4. The bass clef accompaniment consists of quarter notes: G2, A2, B2, A2, G2, F2, E2, D2. Fingering indicators below the bass staff are: I, VII, III, I, I, VII, III, I.

System 2 (Measures 5-8): The melody in the treble clef consists of quarter notes: D4, E4, F4, G4, A4, B4, A4, G4. The bass clef accompaniment consists of quarter notes: G2, A2, B2, A2, G2, F2, E2, D2. Fingering indicators below the bass staff are: IV, IV, IV, IV.

System 3 (Measures 9-12): The melody in the treble clef consists of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4. The bass clef accompaniment consists of quarter notes: G2, A2, B2, A2, G2, F2, E2, D2. Fingering indicators below the bass staff are: I, VII, III, I, I, VII, III, I.

V. DERECE AKORU



YENİCE YOLLARI



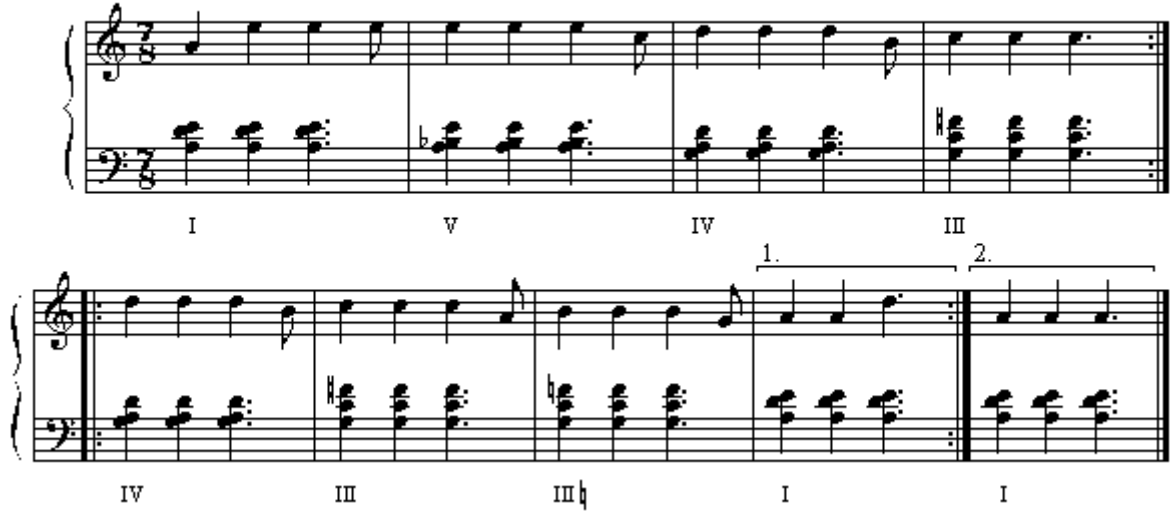
V I V

IV III \flat I V I V IV III

1. 2.

III III \flat III \flat I I VII I

HA BURADAN AŞAĞI

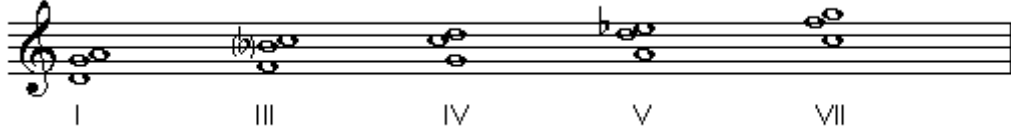


I V IV III

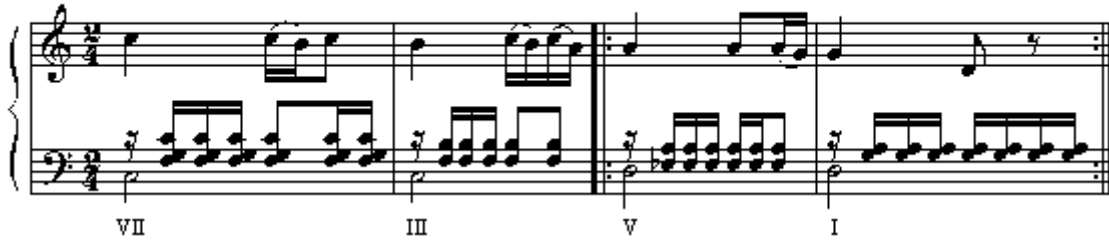
1. 2.

IV III III \flat I I

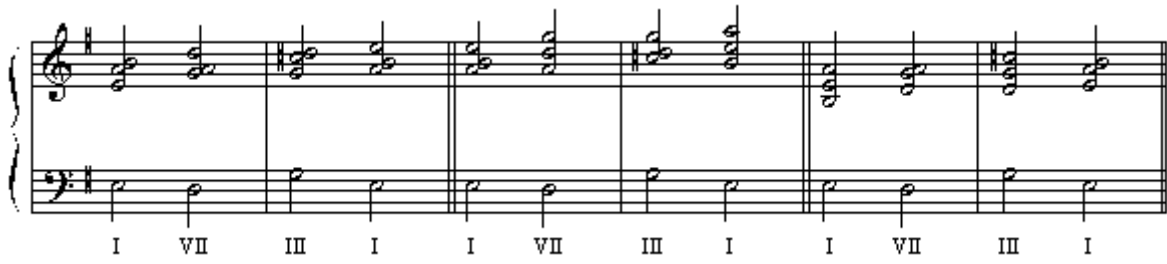
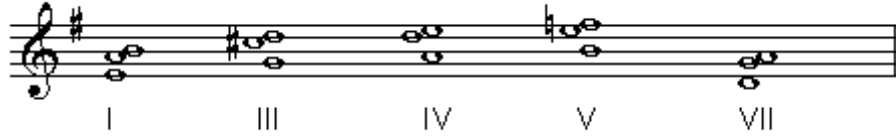
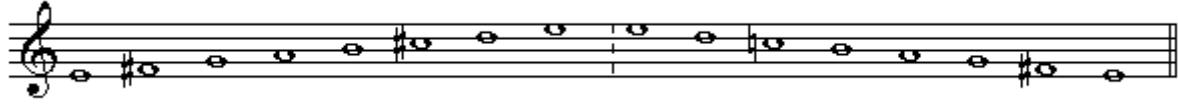
● Re Hüseyini



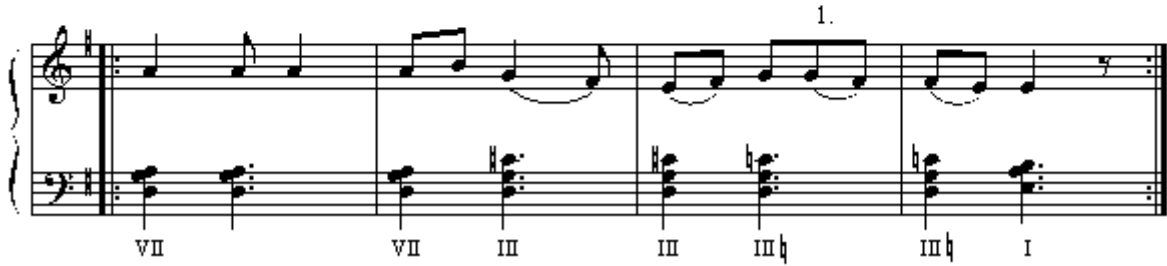
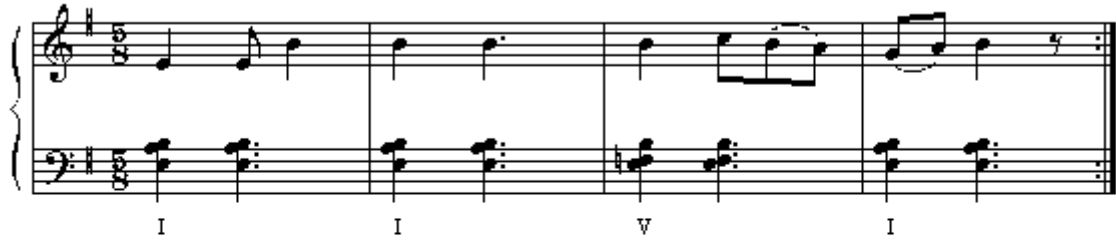
KALEDEN KALEYE



● Mi Hüseyni

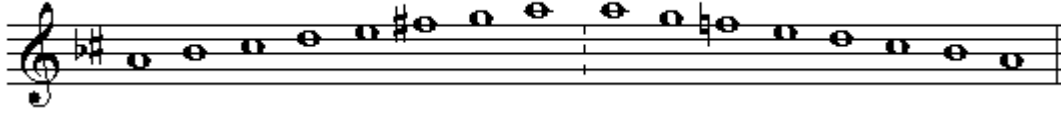


GIYDİĞİM ALDIR

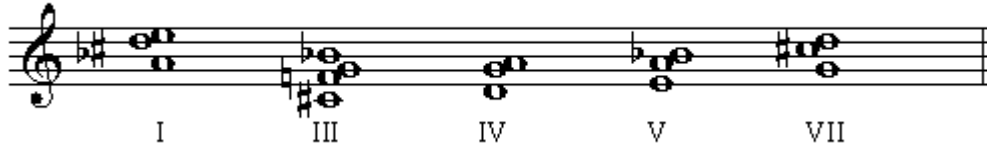


●La Hicaz

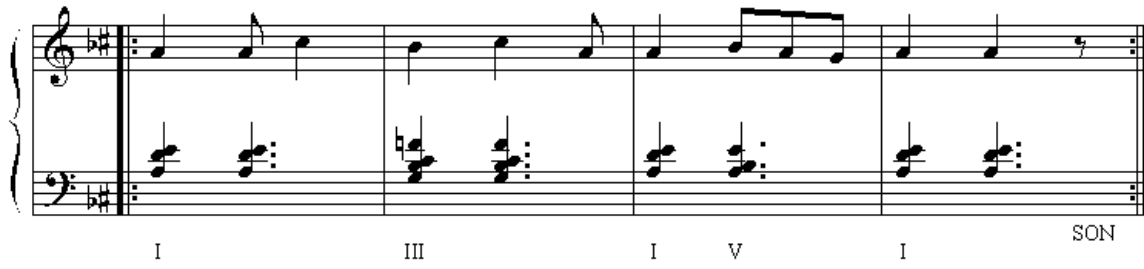
Hicaz Makamı Dizisi



La Hicaz'da Akorlar



Hış Hışı Hançer

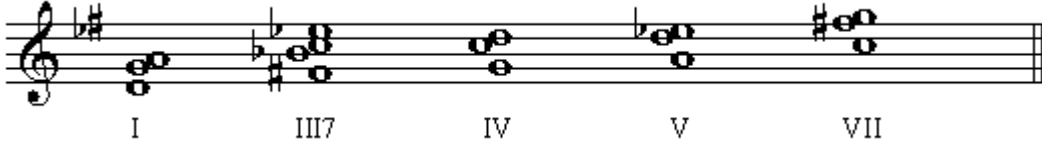


●Re Hicaz

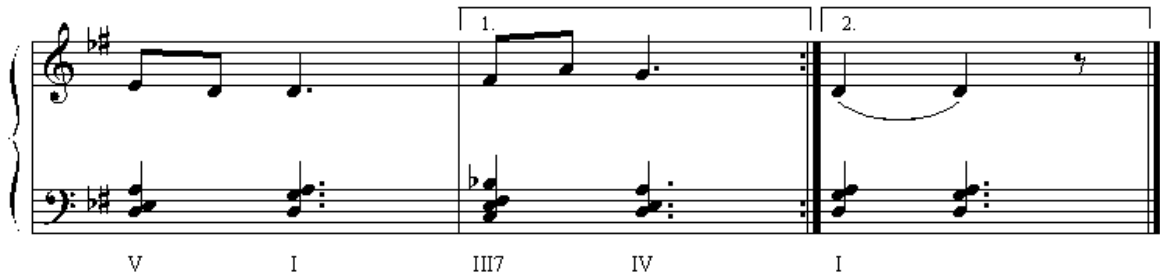
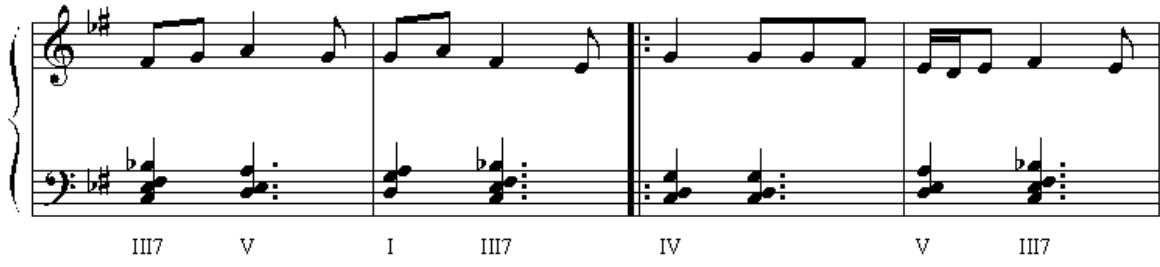
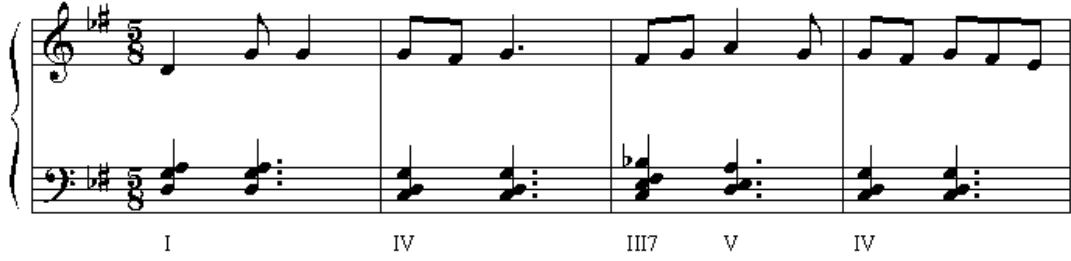
Dizisi:



Akorlar:



FINCANI TASTAN OYARLAR



●Mi Hicaz

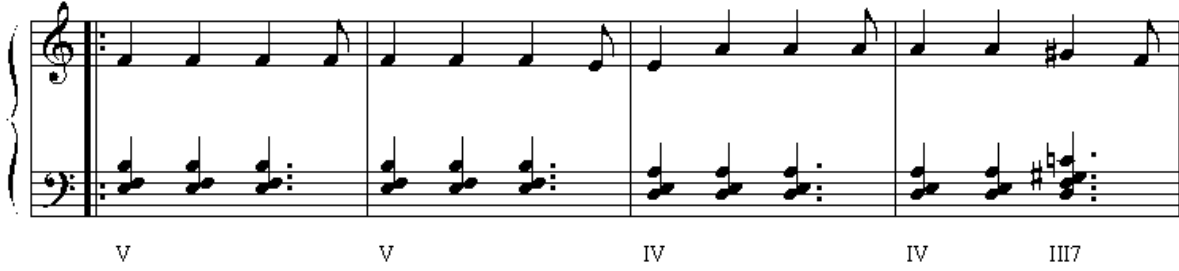
Dizisi:



Akorlar:



KARADENİZ TÜRKÜSÜ



DEĞMEN BENİM GAMLI YASLI GÖNLÜME

Eslik:Hakan DUTAR

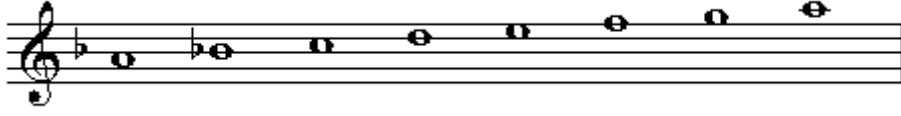
I I I

4 III7 I I

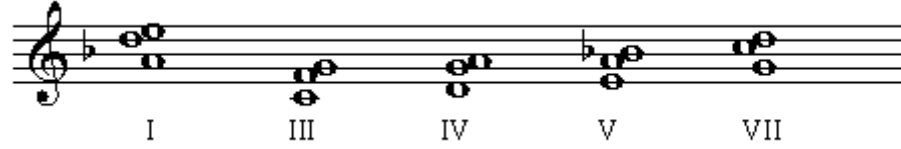
7 VII III7 I

●La Kürdi:

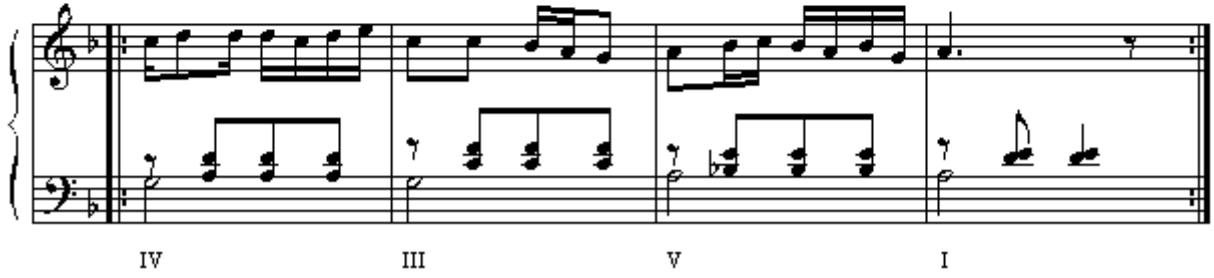
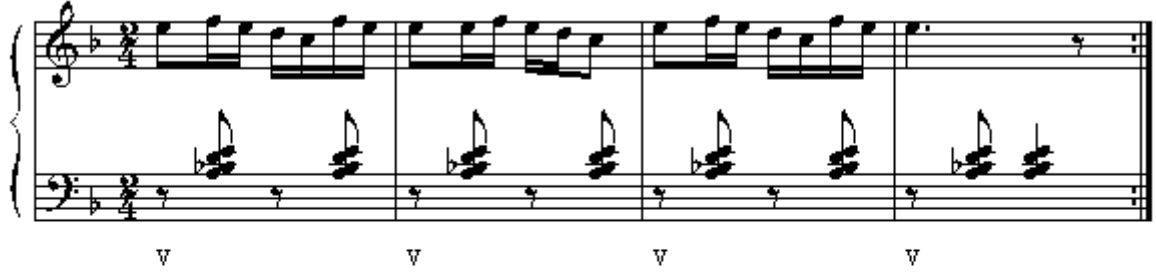
Dizisi:



Akorlar:



ÇAMLAR ALTINDA



•Türk Müziğinde İki Sesslilik:

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 taşınmalıdır.
- 6.) Bitirişte, ünison, 8'li veya makamın güçlü sesi kullanılmalıdır.
- 7.) İki sessliliğin ne için yapıldığı çok önemlidir. (flüt, çocuk korusu, bağlama, keman, viyola....) Düzey ne olmalı sorusuna yanıt bulunmalı, ses sınırları dikkate alınmalıdır.
- 8.) 2'li ve 7'li kuvvetli zamanlarda kullanılabilir.

SARAY YOLU

eşlik:erdemefe

SARAY YOLU

eşlik:erdemefe

1. blok flüt

2. blok flüt

TEVEKTE ÜZÜM KARA

eşlik:erdemefe

The first section of the score consists of three staves of music. The top staff is in treble clef with a 7/4 time signature. The middle and bottom staves are in bass clef. The music is a rhythmic melody with eighth and sixteenth notes, starting with a fermata over the first measure.

TEVEKTE ÜZÜM KARA

eşlik:erdemefe

The second section of the score is for two keman players. The top staff is labeled '1.Keman' and the bottom staff is labeled '2.Keman'. Both staves are in treble clef with a 7/4 time signature. The music is a rhythmic melody with eighth and sixteenth notes, starting with a fermata over the first measure.

PENCEREDEN BİR TAŞ GELDİ

eşlik:erdemefe

The musical score for 'PENCEREDEN BİR TAŞ GELDİ' consists of three staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second staff continues the melody with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The third staff concludes the piece with a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The piece ends with a double bar line and repeat dots.

PENCEREDEN BİR TAŞ GELDİ

eşlik:erdemefe

The musical score for 'PENCEREDEN BİR TAŞ GELDİ' is arranged for two flutes and piano accompaniment. The first system shows the two flutes: '1. blok flüt' (1st flute) and '2. blok flüt' (2nd flute). The 1st flute part begins with a treble clef and a 3/4 time signature, playing a melody of quarter notes G4, A4, B4, C5, B4, A4, G4. The 2nd flute part begins with a treble clef and a 3/4 time signature, playing a melody of quarter notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of two staves. The right hand plays a melody of quarter notes G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of quarter notes G3, A3, B3, C4, B3, A3, G3. The piece ends with a double bar line and repeat dots.

YENİ CAMİ AVLUSUNDA

eşlik: erdemefe

Musical score for 'YENİ CAMİ AVLUSUNDA' featuring a single melodic line on a treble clef staff. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is composed of eighth and quarter notes. The second staff features a long note with a slur and a fermata, followed by a grace note. The third staff continues the melodic line with eighth and quarter notes, ending with a double bar line.

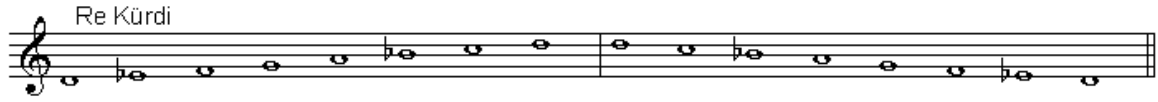
YENİ CAMİ AVLUSUNDA

eşlik: erdemefe


Musical score for 'YENİ CAMİ AVLUSUNDA' featuring two melodic lines for '1. blok flüt' and '2. blok flüt' on treble clef staves. The score consists of three systems of two staves each. The first system is labeled '1. blok flüt' and '2. blok flüt'. The second system features a long note with a slur and a fermata in the upper staff. The third system continues the melodic lines with eighth and quarter notes, ending with a double bar line.

●Makam Dizileri:

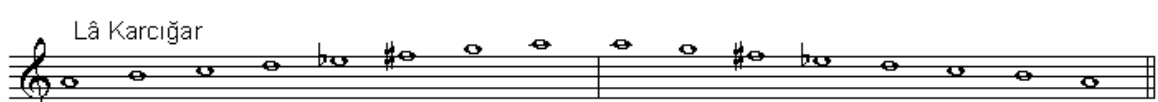
Re Kürdi



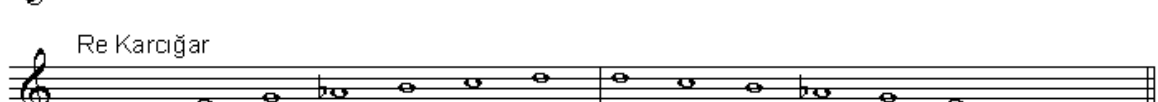
Mi Kürdi




Lâ Karcıġar



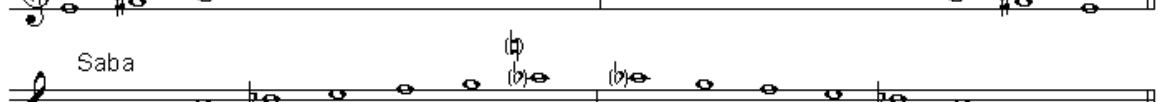
Re Karcıġar



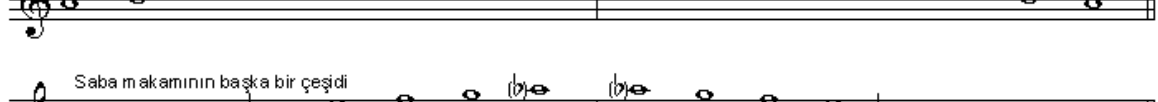
Mi Karcıġar




Saba



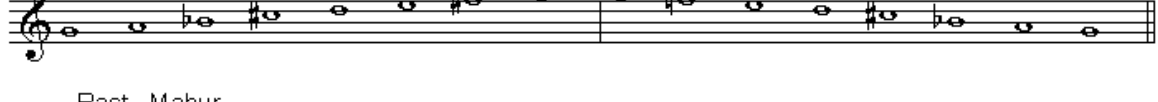
Saba makamının başka bir çeşidi




Nikriz




Rast - Mahur



Nihavent



Segah (Mi♭ alırsa Hüzam olur.)



Zirgüleli Hicaz

