POP & ROCK GİTAR METODU

EFTAL DODUR

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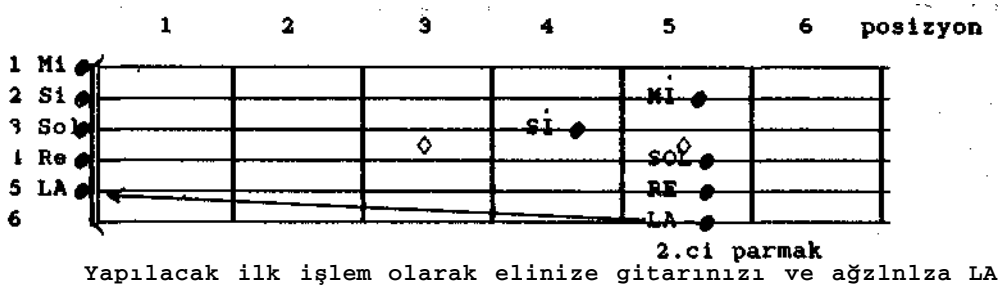
TÜRKÇE POPÜLER ŞARKILAR

KİTAP-1 -

Bizegidelim - Neredesin ^ Mustafa Sanda U
Ben bu yoldan gönüllü aktım
Nankör kedi - İbrahim tathses
Çaloyna -yık Uztilbe
Ay beyaz deniz mavi - E. B. Burç
Zaman zaman -fikret kaüok
Sevdim seni bir kere = Haliüm - Ö.erdoğan

GİTARIMIZIN AKORDU NASIL YAPILIR.

Gitarımızın 6 tane tali vardır.Bunların alttan 3 tanesi ince misina yukaridan 3 taneside kalın telin içinde ipek iplik ve gümüş tellerle. sarılmıştır, yukarıdan aşşağıya doğru tellerin isimleri şöyle sıralanır,E - A--,D'kalın G - B - E ince. ilk yapacağınız her hangi bir müzik mağazasından LA akord düdüğü satın almanız.Bu La akord düdüğü 5ci telimizin açık yani boştayken olan sesi verir.



Yapılacak ilk işlem olarak elinize gitarınızı ve ağzlnlza LA AKORD aletini alın.

1 = 5ci LA telini akord aletini üfleyerek taki La sesini bulana kadar sol elinizle 5.ci telin burgusunu sıkın veya gevşeterek LA sesini bulun.

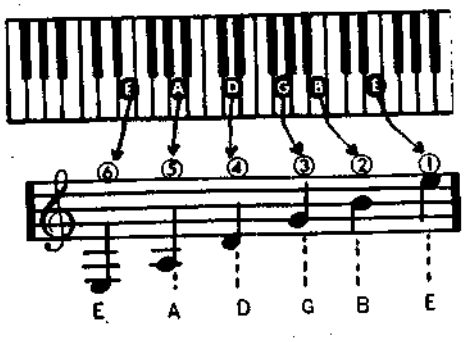
2 = 4 cü teli akor etmek için akord etmiş olduğumuz LA teline (5 ci tele) Sol elinizin 2. parmağını 5 ci pozisyona koyun basmış olduğunuz yar RE notasını verir, 4,cü tel de RE boş tel her ikiside re sesini tam veren* kadar sıkın veya gevşetiniz.

3 = 3. cü teli akord etmek için 4.cû telin 5.ci pozisyonuna basın ve 3.teli basılı tutmuş olduğunuz, sol sesine göre akord ediniz.

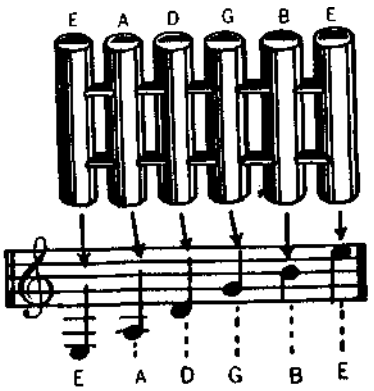
4 « 2 ci teli akord etmek için 3.cü tel de bu sefer 2.ci parmağinlzı 4.cu posizyona koyun basmış olduğunuz si notası açık olan si teliyle aynı sesi verene kadar sıkın veya gevşetiniz.

5 •» 1.Ci teli akord etmek için 2ci telin 5.ci pozisyonuna elinizi koyun ve basmış olduğunuz Mi sesini boştaki mi teliyle ayni sesi alana kadar sıkın vaya gevşetin burguyu.

6 » en son olarak ta 6 ci telin 5.ci pozisyonuna basın ve 5.ci tele gör* akor ediniz.



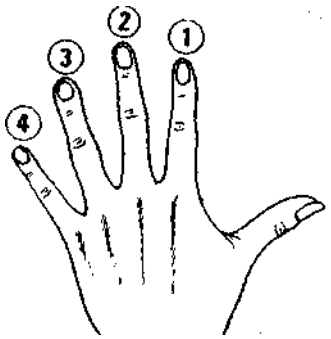
Pianonun sesleriyle AKORD sekli yukaridaki gibi yapılır



6 li akord düdüğü basitce tüm telleri teker teker akord edebilirsiniz.

SITAR TUTUŞLARI

Aşşağidaki oturuş ve gitar tutuşlarını inceleyiniz.Soldan sağa doğru Rock - Klasik - Folk - Flemenko - Jazz ,gitar tutuşlarını inceleyiniz.Bu roetodla çalışacaksanız.ister klasik .elektro , folk gitarınız olsun oturarak calişta .ortadaki resimde görmüş olduğunuz FOLK oturuşunu tercih ediniz.

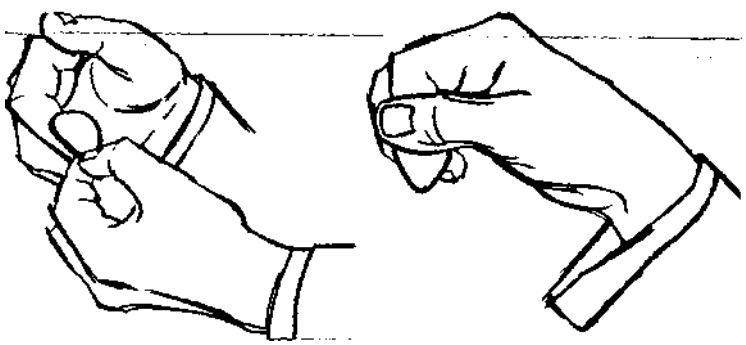


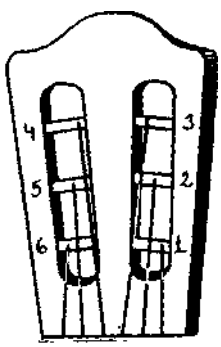


SAG ELİN TUTUŞU

Gitarınızı bacağınızın 'üzerine oturtunuz.kolunuzu gitarınızın üst kasnağina hafifçe dayayin.gitarinizi rahat bir şekilde tuttuğunuza emin olduktan sonra sağ elinize penanizi alin penanizi tellere vururken kolunuzu değil yalnızca bileğinizi hareket ettiriniz.ayrıca gitarımızın burgusunu inceleyin, klasik gitarda teller sağdan sola doğru sayılırlar.

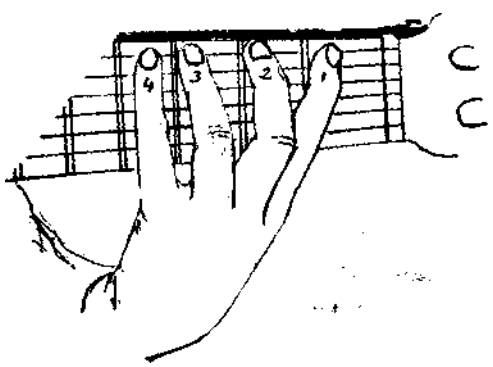
1	2	3	4	5	6
E	B	G	p	A	E (Kalın Tel)

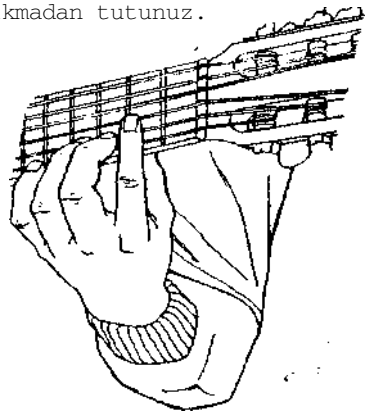




SOL ELİN TUTUŞU

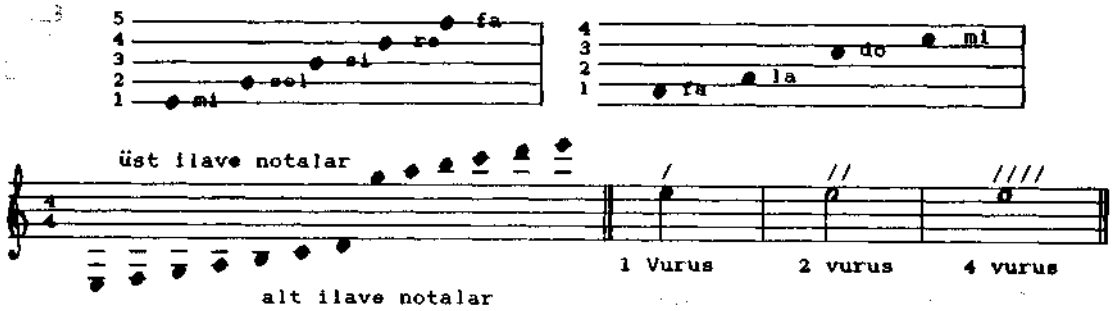
Sol el klavyenin üzerine baş parmak gitarın klavyesinin arkasında hafif bir şekilde dik olarak tutulacak,baş ve işaret parmaklarımız sapın altına ve üstüne gelecek ve iki parmağımızın V seklinde olan boğumu sapın arkasina değmeyecek ve dik tutulacak.Sol elimiz po3İzyon değiştirdikçe baş parmağımız hafifçe gitarın sapına yatay bir şekilde duracaktır. Klavyeye daha hakim olmak istersek sol elimizin parmaklarını rahat ve sıkmadan tutunuz.
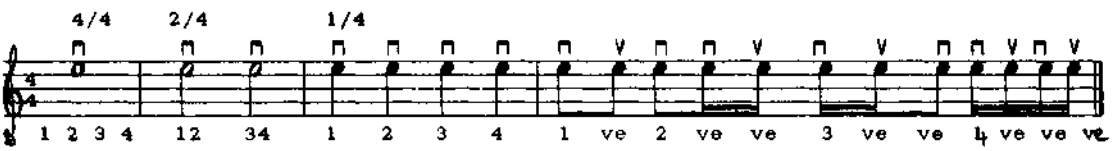




NOT = Porte 5.çizgi ve 4 tane aralıktan meydana gelir.ve yukarıdan aşşağıya doğru okunurlar.simdi teller üzerinde daha bilinçli olarak görelim. Mi notası = 4. aralık, Fa notası = 5 çizgi , Bizler porteye 9 tane noya sigdirabi1iriz.diğerlerİnide üst ve alt ilave notalar olarak portenin altına veya üstüne yazabiliriz, misal Sol notasi = üst ilave çimgiye yazılır. NOTA VURUŞLARI ise

r = Penanızla tele 1 kere vurun ve vururkende ayaginiz yere değip yukari eski haline gelsin . *n* = Penanizla tele 1 kere vurun ve fazladan 1 kere ayak vurun. | o = tele bir kere vur ayağınızda fazladan 3 vuruş yapsın.

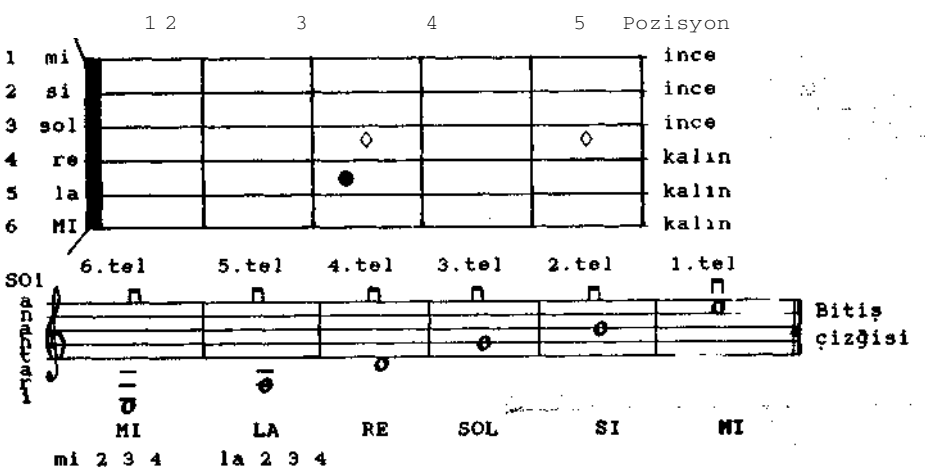




n = Pena tele üsten aşşağıya dogru V = Aşşağidan yukarı doğru vuracak.

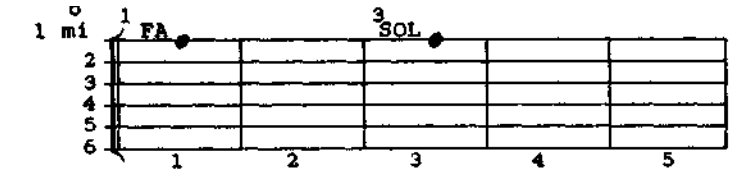
: Gitarımızın açık tellerini tanıyalım

Teller inceden kalına doğru siralanırlar.en ince tel yani en alttaki tel İnce MI telidir. 1.TEL . Daha sonra 2.tel = Si . 3.Tel = Sol 4.tel = Re. 5.tel = La . 6.tel = Kalin Mi telidir.

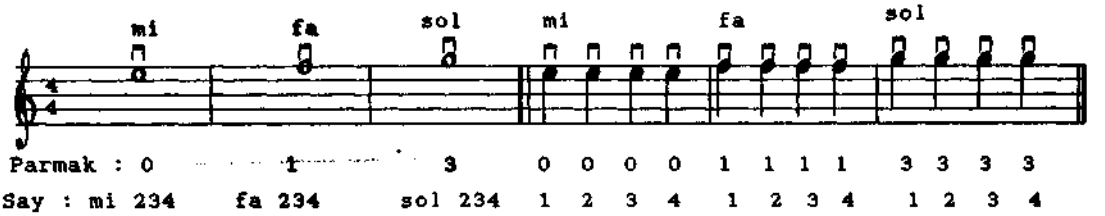


—••• 1. Tel Mi teli 2.

Bos tel Mİ notası , 1.parmak 1. pozisyon FA notası, 3. parmak 3.pozisyon SOL Notası. *•!•>? s-'t^ "—«• •



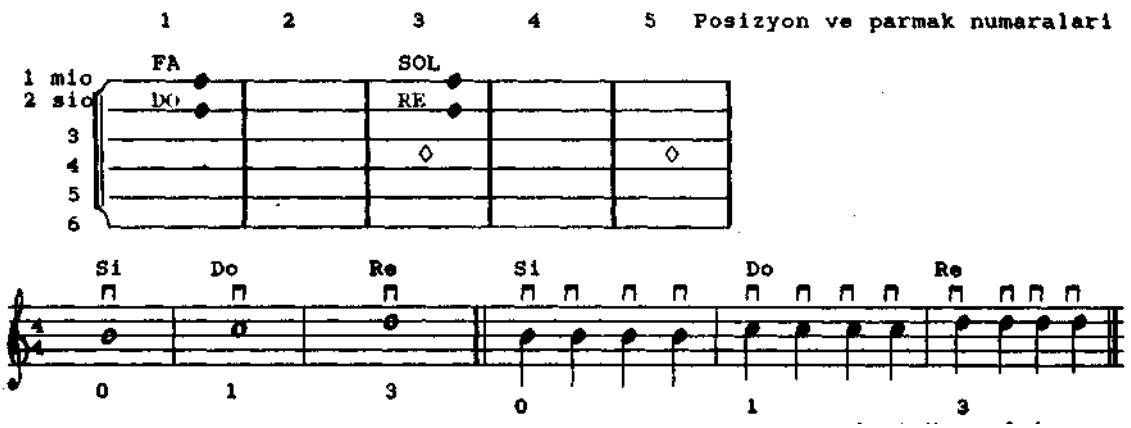
Bos tel 1.parmak 3.Parmak
1.Pozisyon 3.Posizyon
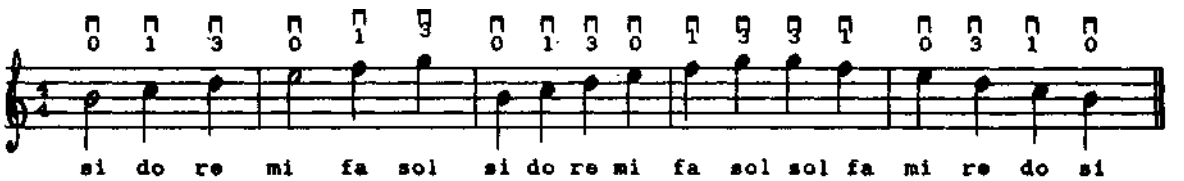


1

2. tel si teli
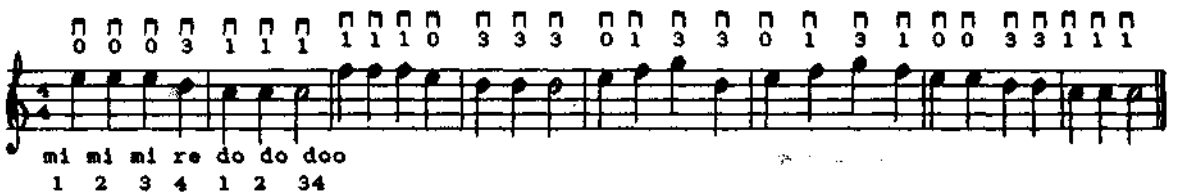
Boş tel = Si notası / 1. Parmak Do notası / 3.Parmak Re notasıdır



Sİ ve Mi tellerinde calişma

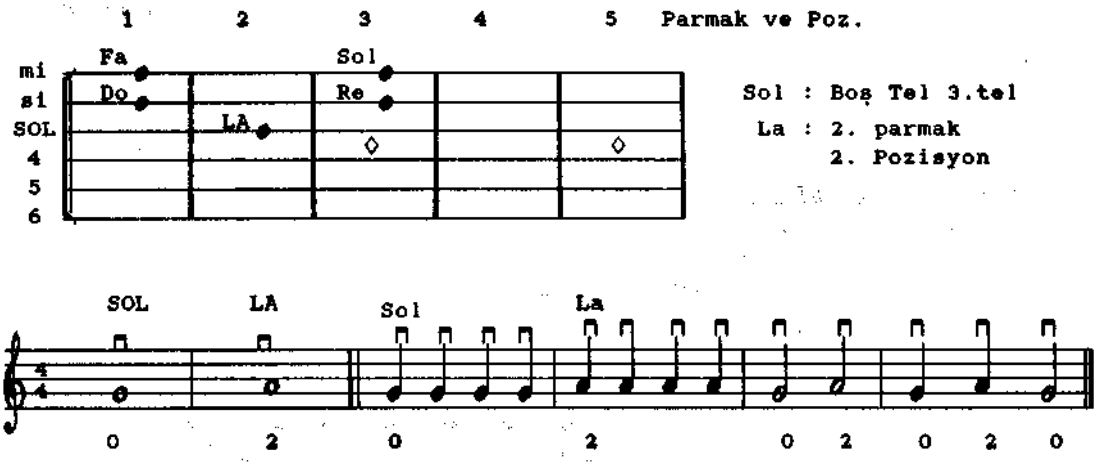


Marrily

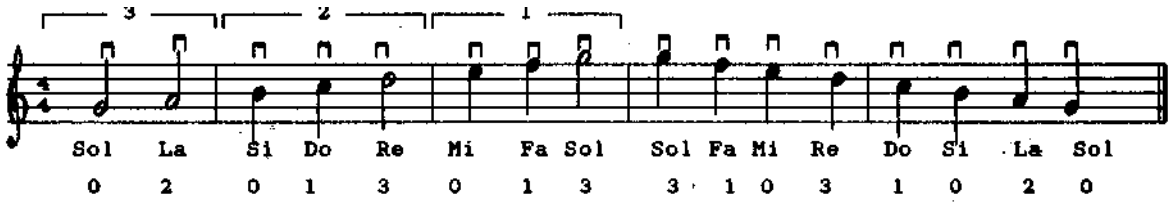


* = 2 vurusluk notayi çalarken penanizla tele 1 kere vuracaksiniz **ve fazladan** ayaginiz (sesin titreşimi devam ederken) yere vurup yukari çikacak.

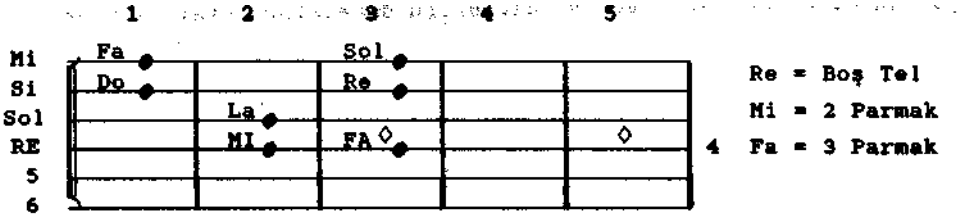
3. tel sol teli

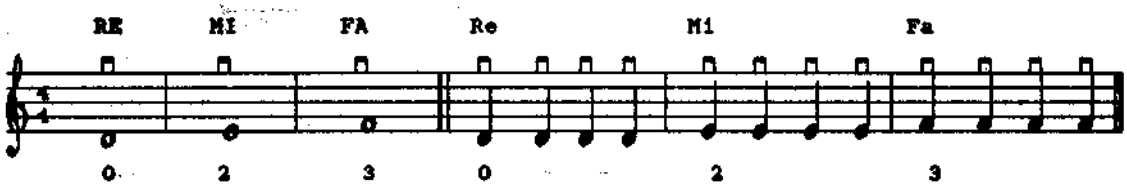


Sol , Si ve Ni tellerinde Parmak Çalismalari
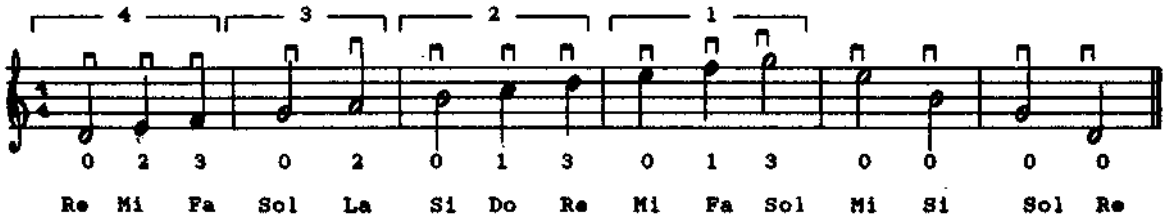


4. tel RE teli

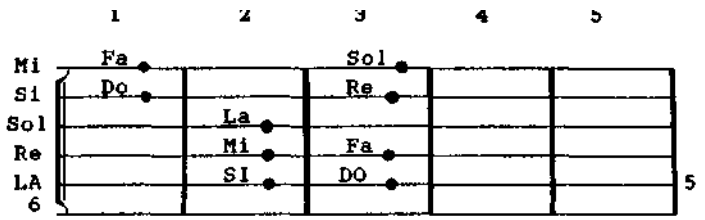




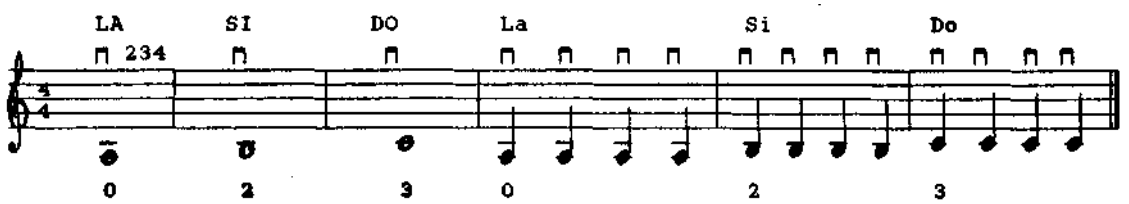
RE , SOL , Sİ ve Mİ tellerinde parmak çalismalari
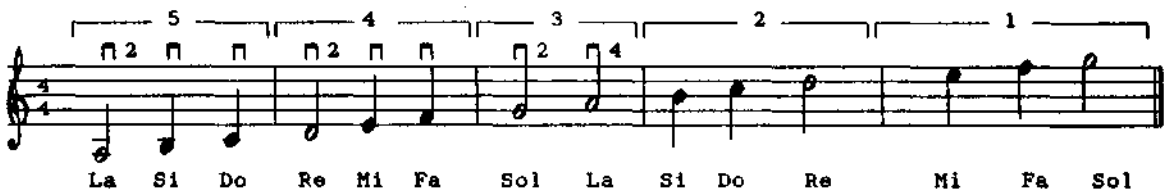


5.tel LA teli



La : Acik Tel
Si : 2. Parmak
Do : 3. Parmak

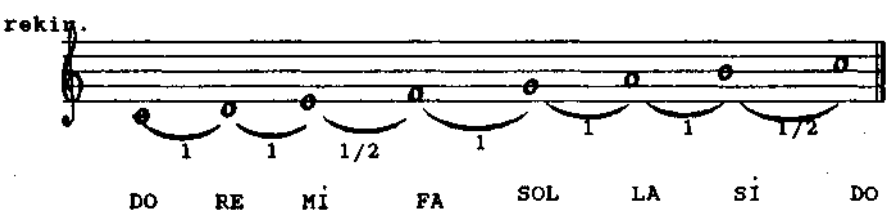


LA , RE, SOL , Si ve Mİ tellerinde parmak calismalari ••



Majör gamlar 2 tam . 1 yarim • 3 tam . 1 yarim derecelerden meydana gelirler.ve inici cikici gam diye 2 ye ayrilirlar. Bir majör gamda 8 ses yani derece bulunur.bu dereceler arasinda 3 ve 4 cû, 7 ve 8.ci dereceler yarim sestir diğerleri ise 1 tam sestir, örnek olarak DO MAJÖR gamini bulmak istersek DO sesinden başlayarak peşisira 8 adet arka arkaya gelen sesleri yazmamiz gerekmektedir. Do majör gamini bulmak istersek 1 2 3 4 5 6 7 8 yazmamiz gerekir.

DO RE Mİ FA SOL LA Sİ DO

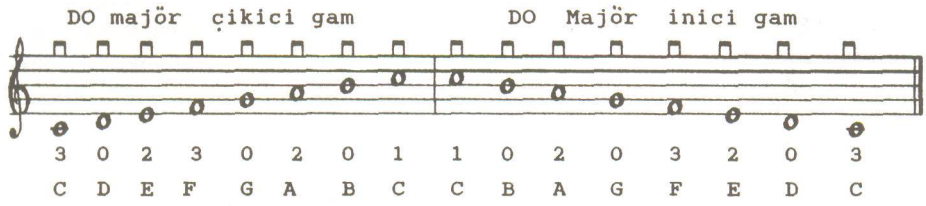


DO RE Mİ FA SOL LA Sİ DO

Bu formülü kesinlikle unutmayiniz.BÜtûn majör gamlar bu şekilde bulunur.Tabiki diğer majör gamlarda diyez ve bemollerde olacak. DO MAJÖR GAMI ARIZA ALMAZ ileriki derslerimizde göreceğiz
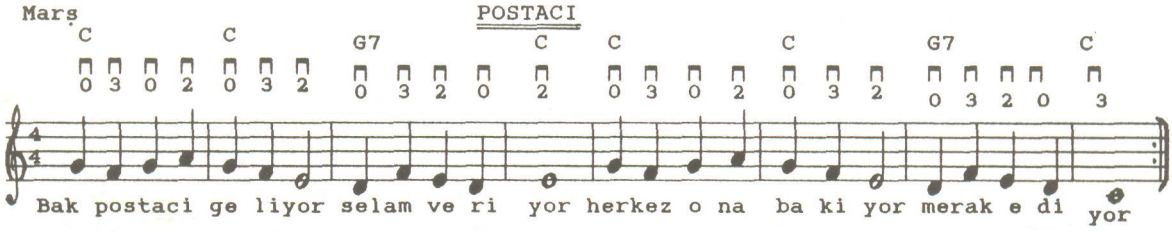
Her gamda 8 derece vardır ve bunlarin hepsinin özel birer ismi vardir.
1 = TONİK 2 = TONİK ÜSTÜ 3 = MEDİYANT 4 = SUP-DOMİNANT 5 = DOMİNANT
6 = DOMİNANT USTU 7 = DOMİNANT 7'Lİ 8 = TONİK
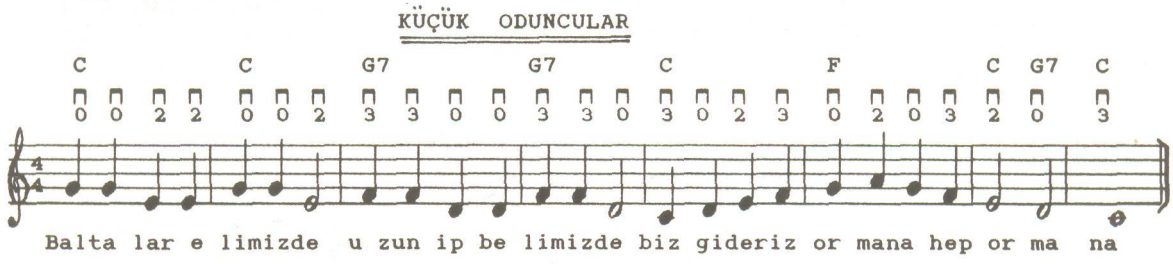
DO ve RE = Tam RE ve MI = Tam Mİ ve FA = Yarim FA ve SOL = Tam
SOL ve LA - Tam La ve Si = Tam Si ve DO = Yarim derecelerden olu-
şurlar. Şimdide DO majör gamini inici ve çikici olarak yazalim.



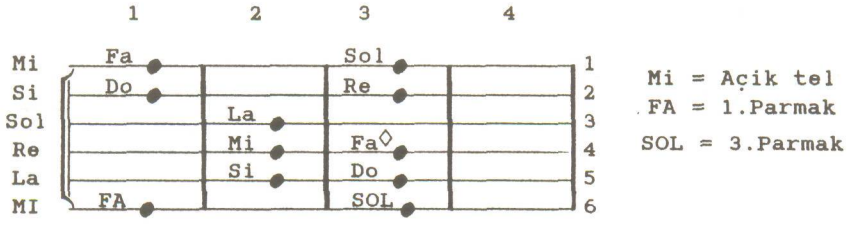
Gam Kalindan inceye doğru siralaniyorsa CIKICI GAM

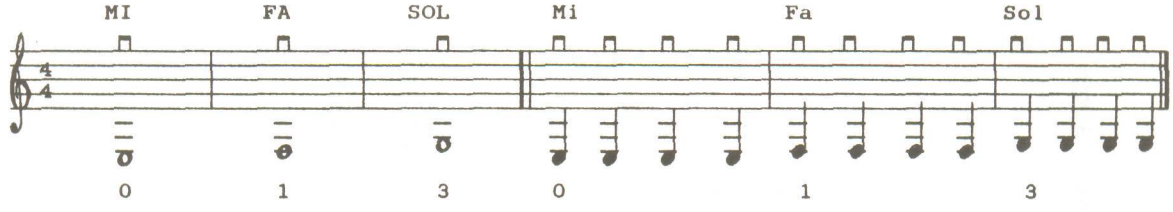
Gam inceden kalina doğru siralaniyorsa <u>INICI GAM</u> denir.



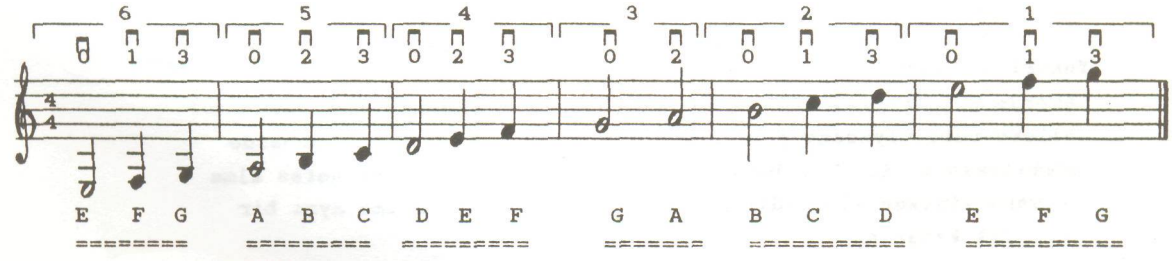


6.tel kalin MI teli



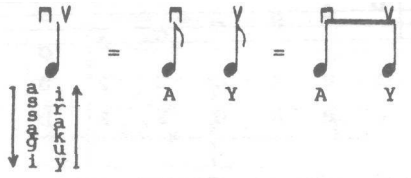


6 telde nota yazimi (inceleyerek Calisiniz)



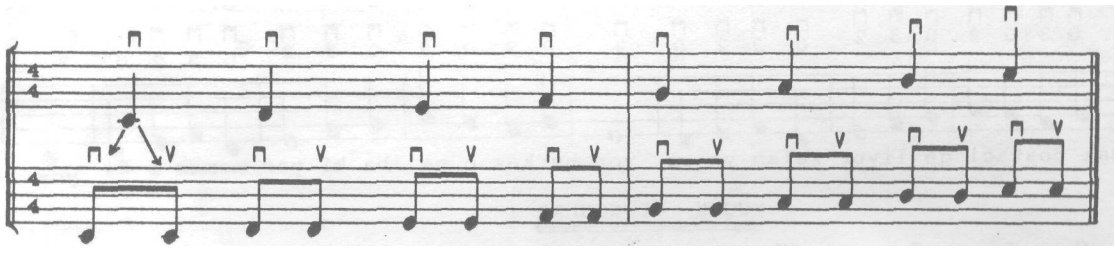
8 lik nota çalişmalari

bir vuruş içinde iki tane sekizlik nota bulunur.Birinci vuruşta ayağınızı aşşağı doğru vurun .ikinci vuruşta ayağınızı yukarı doğru kaldırın, yani 1. vuruşta penanızı aşşağıya doğru 2. vurusda da penanızı yukarı doğru vurunuz.

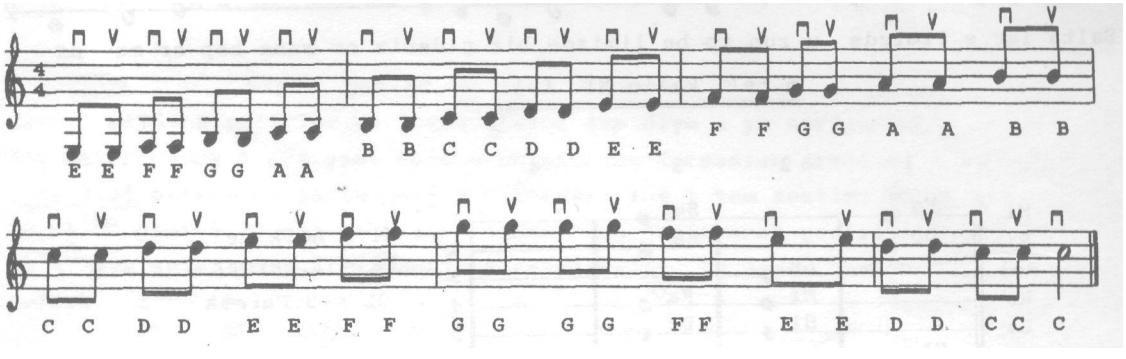


pena veya ayağinizla sayarak vurunuz.

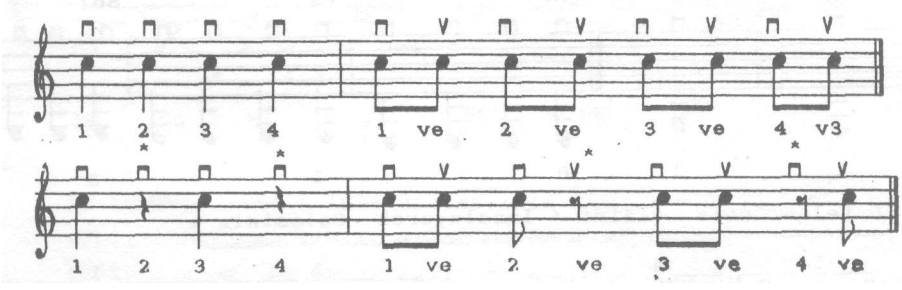
isterseniz bir örnek yapalım birinci örnek 1 vurusluk tüm notalar. 2. Örnek yarim yani sekizlik vuruş.2 adet ayni notadan yazarsak notanın süresi, uzunluğu yarıya düşecektir. Örnekler DO majör gamı.



6 telde, B lik nota calişmasi.
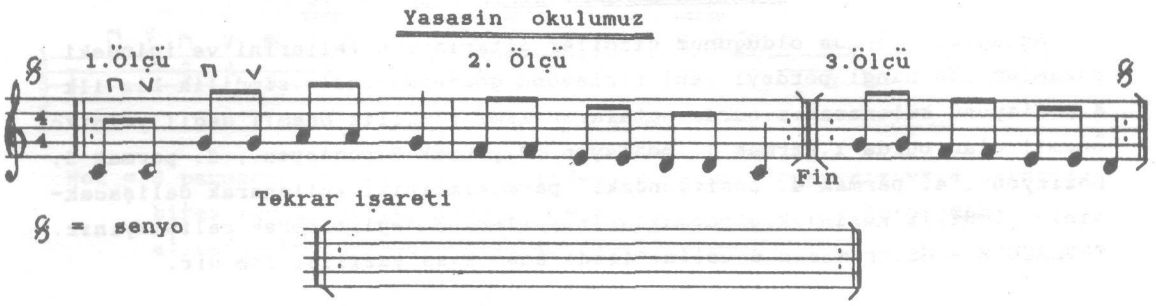


4 lük nota ve sus işareti / 8 lik nota ve sus isarei

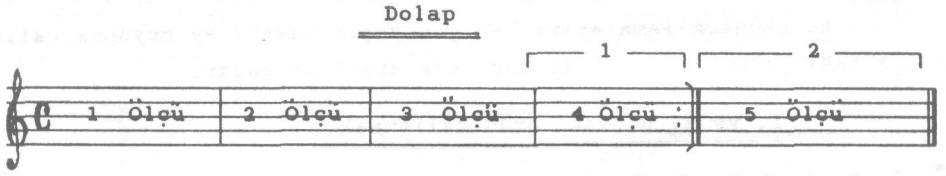


* = sus tele vurmadan notanın suresi kadar bokle.
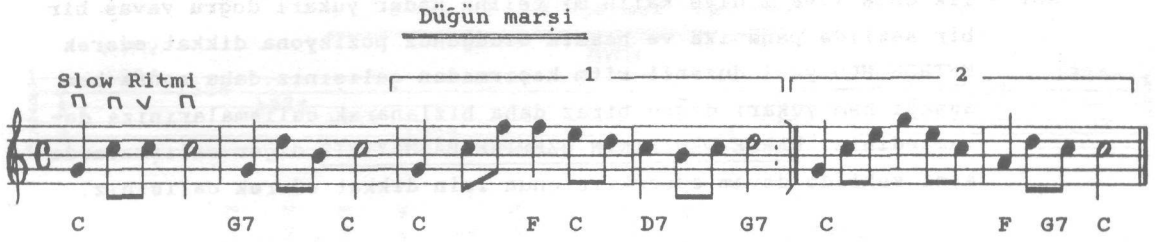
Yukaridaki örneklerde gördüğünüz gibi her notanın süresine eşit değerde SUS işareti bulunur.bu sus işaretleri koyulan yerlerde tellere vurulmayacağı gibi sustan Önce koyulan notanın sureside uzatılmayacak.SUS bir bakıma solistin şarkı söylerken nefes alma ve vermesiylede ilgilidir.Ayrıca sus işaretleri ritme ayrı bir güzellik katarlar.



Şimdi tekrar işareti ve senyo'nun ne ise yaradığını anlayalım. Tekrar işareti üzerinde olduğu gibi bir kalın bir ince çizgi çekilmiş ve her iki tarafinada iki nokta koyulan ölçüler tekrar edilecek anlamına gelirler.Bu tekrar edilecek olcu 1 ila 16 veya daha fazlada olabilir. SENYO » şarkının sonuna doğru görülürler ve şarkının başına veya bir kaç ölçü sonraya koyulurlar ve ya FİN yazilan yerde şarkıyı bitir anlamında kullanirlar.1 ve 2 ci ölçüyü tekrarla daha sonra 3. 'ölçüyü tekrarla SENYO dan baştaki senyoya geri dön 1 ve 2. ölçüyü tekrar et ve FİN yazan yerde şarkıyı bitir.



1 . 2 . 3 ve 4 . ölçüyü çal yani birinci dolaba kadar daha sonra başa don 1 . 2 .3 ölçüyü çal. 1. dolabi atla 2. dolabi çal ve şarkiyi bitir, anladiniz sanirim. bir deneme yapalim. NOT = fi nin anlami 4/4 anlamina gelir



Notalarin altlnda.yazan akorlarla şimdilik ilgilenmeyiniz.

TÜRKÇE VE İNGİLİZCE NOTA KISALTMALARI
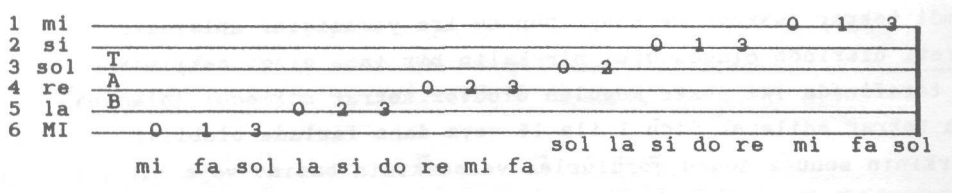
İngilizcenin ilk 7 harfi ey,bi,si,di,i,ef,ci. A.B.C.D.E.F.G.

İngilizce =	A	B	C	D	E	F	G
Türkçe =	La	Si	Do	Re	Mi	Fa	Sol

Do diye söynenir C diye yazillr.

6 telde parmak calismasi
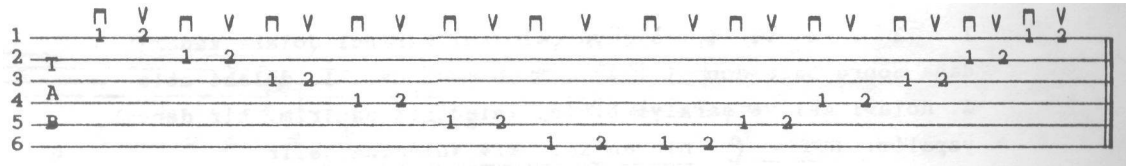
Aşşağıda görmüş olduğunuz çizgiler gitarımızın tellerini ve içindeki rakamlar ise hangi perdeyi yani pozisyonu göstermektedir.şimdilik biz ilk 4 pozizyonu kulanacagız.burda notaların ismi şimdilik önemli değil yalnızca önemli olan burda 1.parmak 1. pozisyon ,2.parmak 2.pozisyon , 3. parmak 3. pozizyon . 4. parmak 4. posizyondaki parmaklarınızı kullanarak çalişacaksiniz şimdilik kesinlikle parmaklarin yerlerini değiştirerek calişmayınız. TABLATURE = Gitarımızın 6 telini ifade eder kısa yazılısı TAB.dır.



Simdi tekrar edeyim sol elimizde kullanacağımız parmak sayisi 4 dür. İŞARET PARMAK = 1. parmak 1.Pozisyon. ORTA PARMAK = 2. Parmak 2.Pozizyon. YUZUK PARMAĞI = 3. parmak, 3. Pozisyon. SERÇE PARMAĞI = 4. Parmak.4.pozisyon.
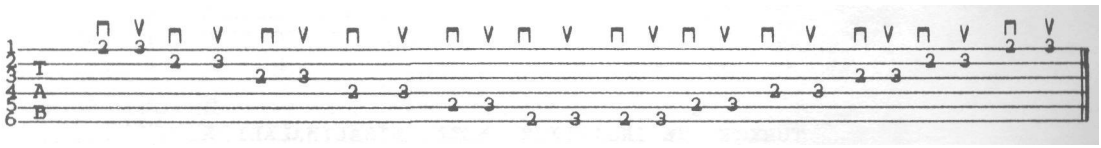
Bu etüd calişmalarını her gun yarim saat 3 ay boyunca çalişacaksınız .taki parmaklarınız bir kaç defa soyulana kadar.

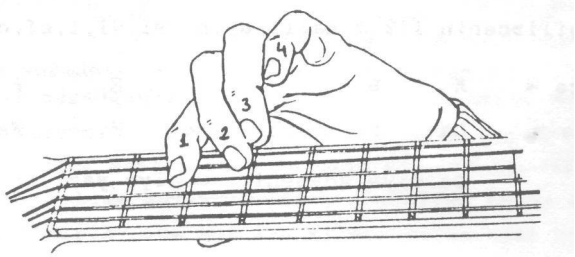
1. ve 2. parmak etüd calismasi :
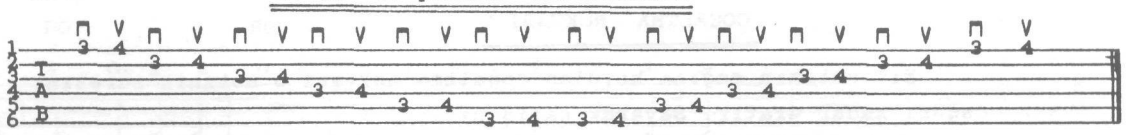


NOT = ilk önce 1 ve 2 diye kalın mi teline kadar yukarı doğru yavaş bir bir şekilde penanıza ve basmis olduğunuz pozizyona dikkat ederek METRONOMLU yani düzenli ritm kaçırmadan çal ısınız.daha sonra hem aşşağı hem yukarı doğru biraz daha hızlanarak çalışmalarınıza devam ediniz. PERDE DEMİRİNİN ÜZERİNE BAŞMAYINIZ.diğer çalışmalarda ayni şekilde devam edecektir.onun için dikkat ederek çalısınız.

2 ve 3'cu parmak ve pozisyon çalışması :



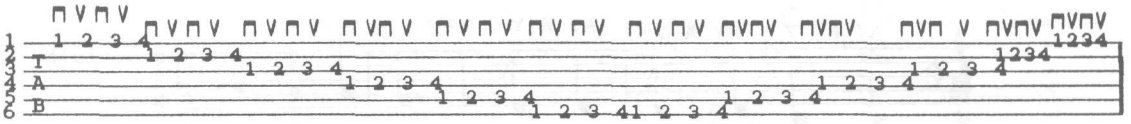


3. ve 4. parmak calısmaları

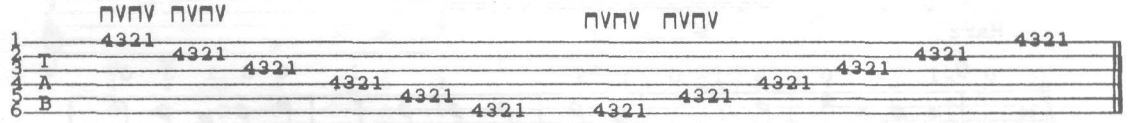


Not = 3 parmağınızı tellerin üzerinden fazla kaldırmayınız ve 4 parmağınızı biraz zorlayın,ilk zamanlar belki kramp girebilir,fakat daha sonra alisacaktır.bu etüdü biraz fazla çalışınız.

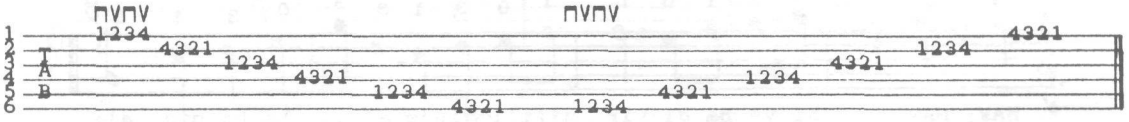
1 , 2 , 3 ve 4 parmak çalışması.



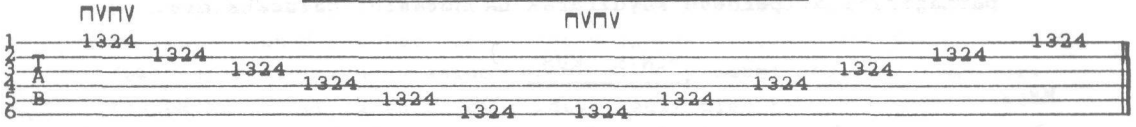
4 . 3 . 2 . 1 parmak çalışması



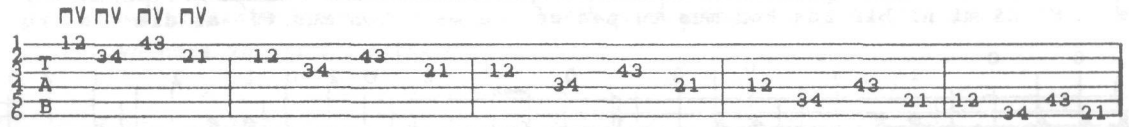
1 . 2 . 3 . 4 ve 4 . 3 . 2 . 1 Parmak çalışması.



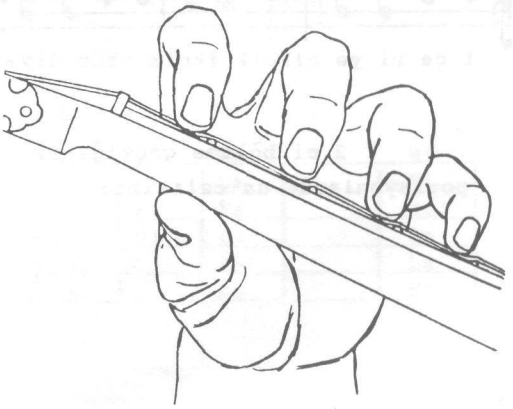
1 . 3 ve 2 . 4 parmak çalışması



1 . 2 . 3 . 4 . ve 4 . 3 . 2 . 1 Çaprazlama

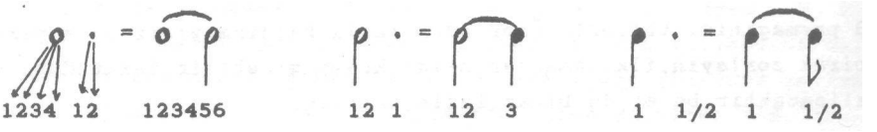


NOT = DİKKAT EDEREK ÇALIŞINIZ.
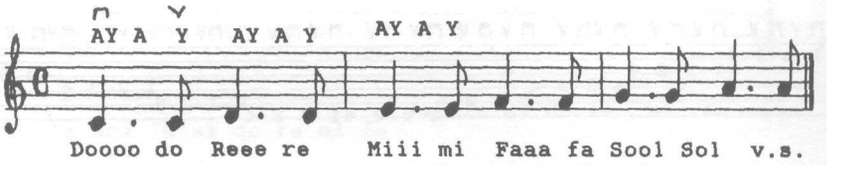


ÇOĞALTMA NOKTASI '.
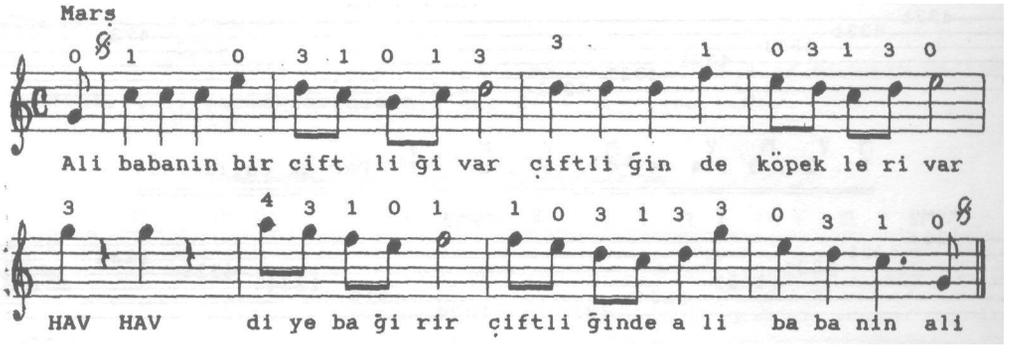
Bir notanın sağına koyulan çoğaltma noktası o notanın süresini yarı değeri kadar uzatır. Sayarak çalışınız.
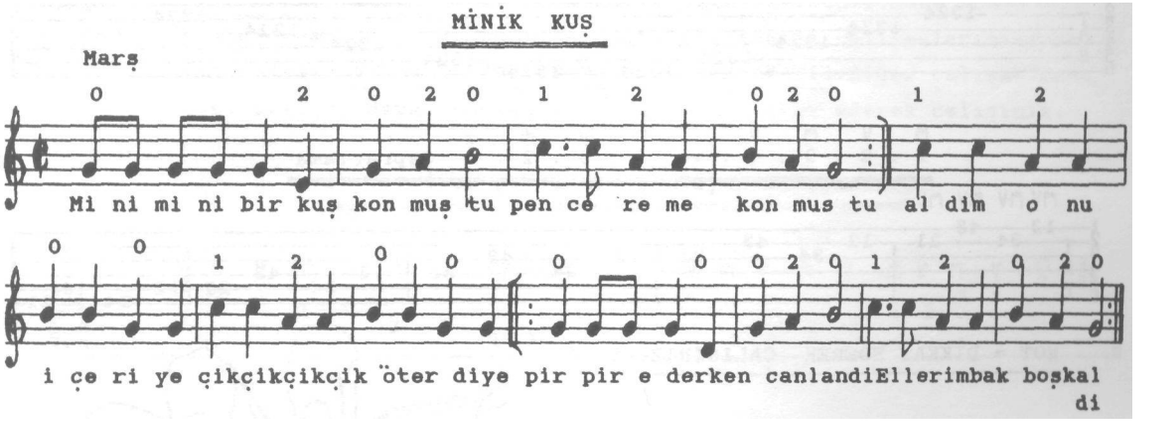


noktalı 4.lük nota genellikle B.lik notayla tamamlanır.
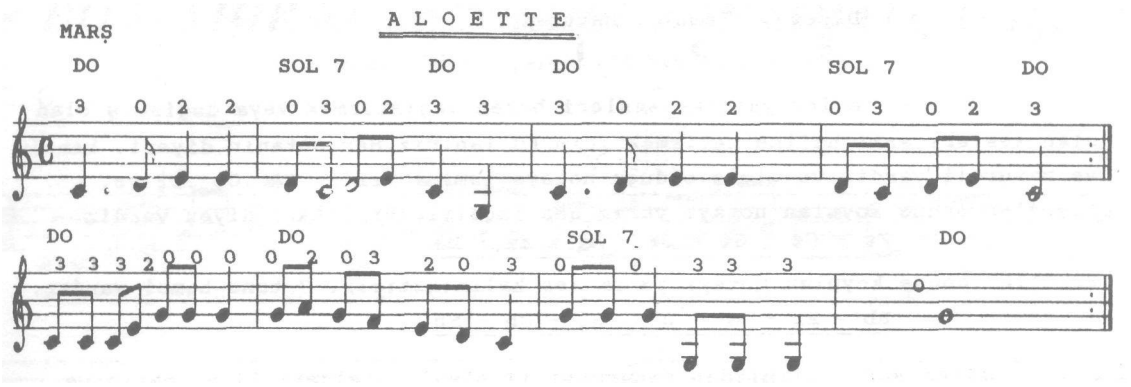


ALİ BABAMIN ÇİFTLİĞİ



LA notaai ince MI telinin 5 . Perdesindedir. 4. parmak olan sere* parmağınızı S. perdeye kaydırarak LA notasını çalacaksınız.



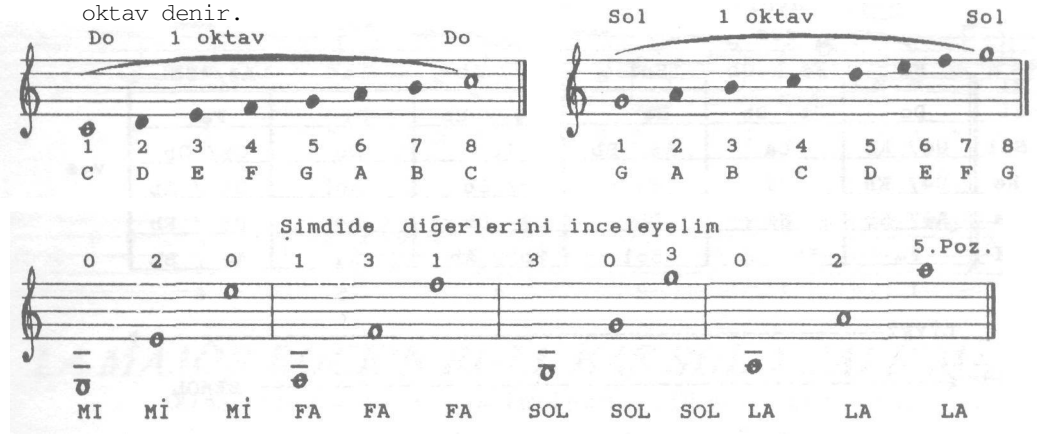
2.ci bölüme geçtiğiniz zaman bu iki sarkıyıda etud olarak diğer pozisyonlarda'da çalısınız.



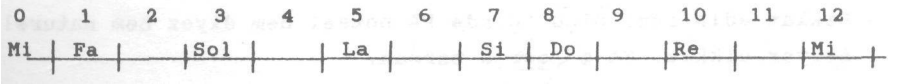
Şimdiye kadar görmüş olduğumuz derslerin içinden anlamadiğimiz bir kac ayrıntı varmı acaba hiç merak ettinizmi. misal

1 = Oktavlar arasında bas ve tiz seslerin aralarındaki farklar! tam olarak anlayabildik mi ? anlamadıysaniz izah edeceğim.

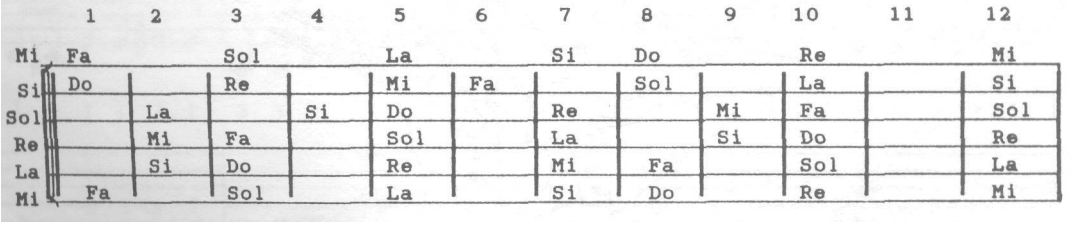
Oktav Nedir = Ayni ismi taşiyan 2 ses arasındaki 8 notalık aralığa oktav denir.



2 = Gitarımızın klavyesindeki notaların yerlerini ve oktavlarını nasıl bulacagiz. merak ettiyseniz anlatayım.Bildiğiniz gibi MI ila FA. SI ila DO nun dereceler arası yarım sestir. Gitarimizin klavyesindeki her demir perde arasida yarim sestir.demekki diyez ve bemolleri hesaba katmassak 12 ve 22 ci perdeye kadar olan tum notalarin yerlerini gitarimisin klavyesi üzerinde bulabiliriz. Misal 1. tel olan Mİ teli üzerinde 12. pozizyona doğru yani seslerin inceldiği tarafa doğru kayarak bulmaya calisal im.zira 12 . pozisyon bize sıfır (0) acık tellerimizin 1 oktav incesini verecektir, şimdi 12 ye kadar yazalım ve nota yerlerini bulalım.



Anladınız sanırım simdi 6 tel üzerinde görelim.



Diyez . Bemol . Naturel

♯ ♭ ♮

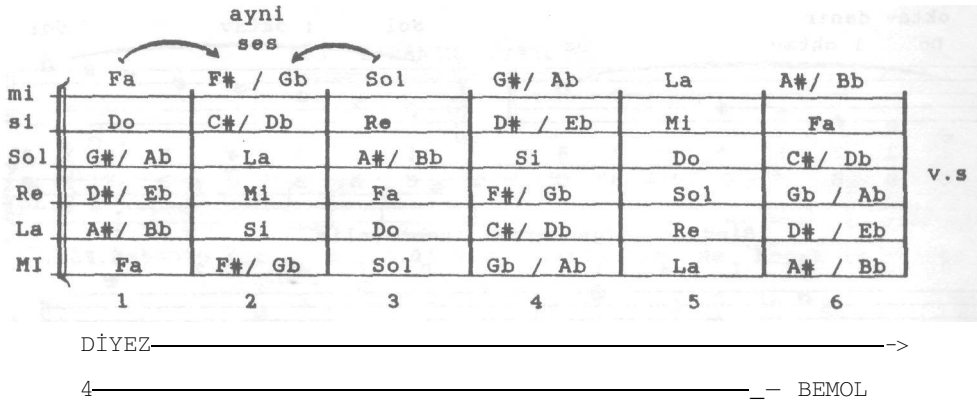
Porte üzerine yazılan sesleri bazen değiştirmek veya değişmiş olan olan sesleri eski haline getirmek için kullanırız.Her notanın diyezi, bemolü ve natureli vardir, ve almış olduğu notaya ismini verir. C# .Cb .Ch vs. Diyezler onune koyulan notayı yarım ses inceltirler.7 tane diyez vardir.

F# - C# - G# - D» - A« - E# - B#

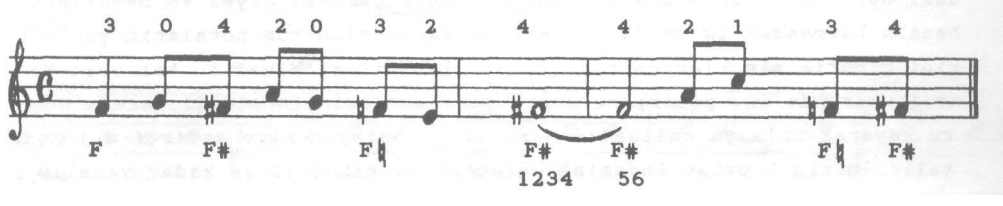
Bemoller önüne koyulan notayı yarım ses kalınlastırır. 7 tane bemol vardır.

Bb - Eb - Ab - Db - Gb - Cb - Fb

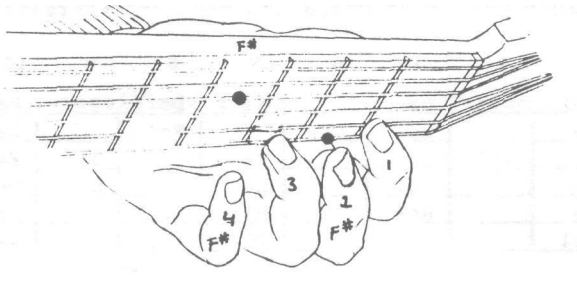
simdi şunu aklınızdan ciKarmayınız.misal 1.teldeki FA ya basın ve 2.perdedeki notayı duşunun 2.perdedeki nota FA nin diyezi dir. yani nota yarim ses inceldi. ve ayni tel üzerinde SOL notasına basın ve ayni şekilde 2. perdeye kayın bu sefer basmış olduğunuz yer gene aynı fakat notala- ismi değişik olan SOL bemol notasını çalmış oldunuz.Simdi anianladıysanız çizerek gösteryim.



Şimdi önemli bir konuya değinelim şarkinin herhangi bir bölümünde ayni ölçü içinde ayni notanin diyezi ,bemolü kullanilabilir.ve naturellede eski haline getirilebi 1inir.Yalnizca bağ işareti ile bağlanip diğer mezura notanin sesi uzayabilir, dikkat ediniz.

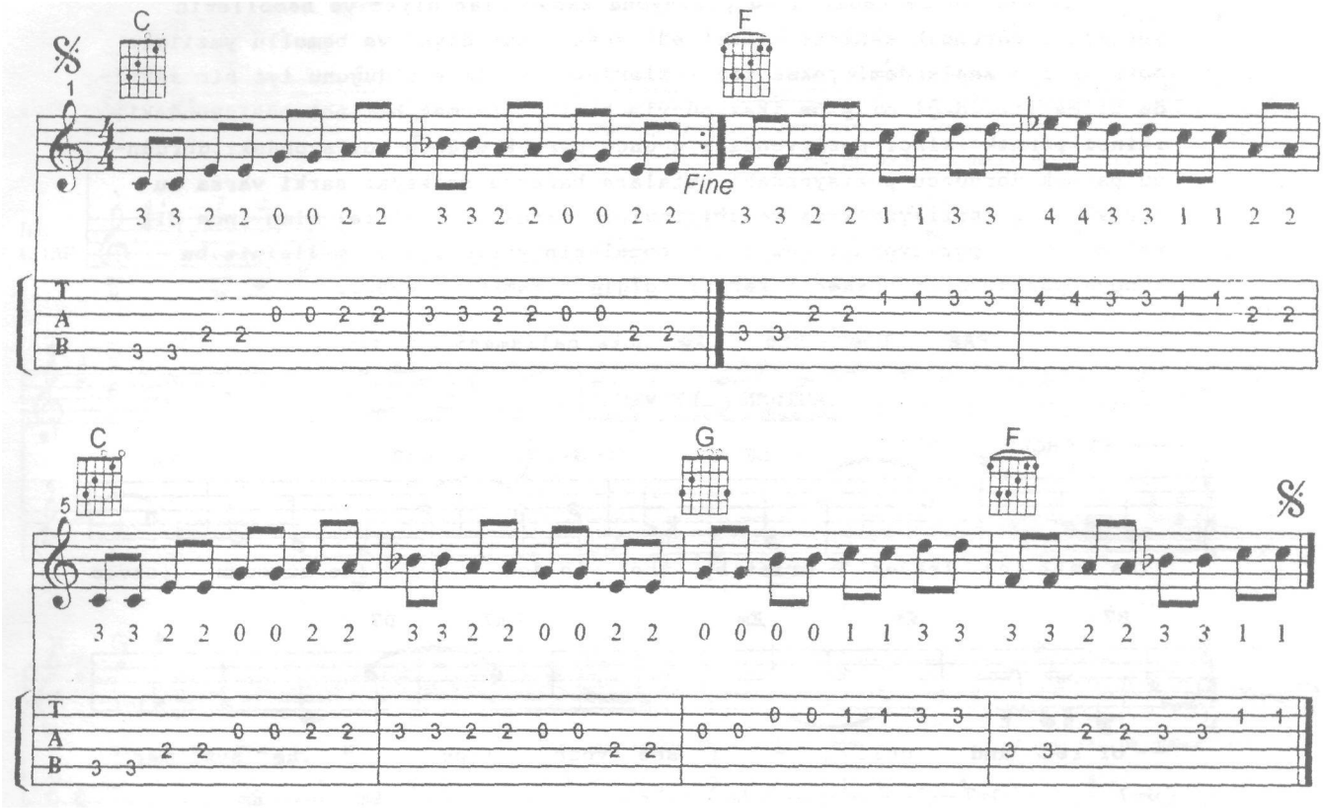


NOT = Dikkat edin ayni olcu içinde FA notası hem diyez hem naturel alıyor dikkat. FA # serçe parmak.



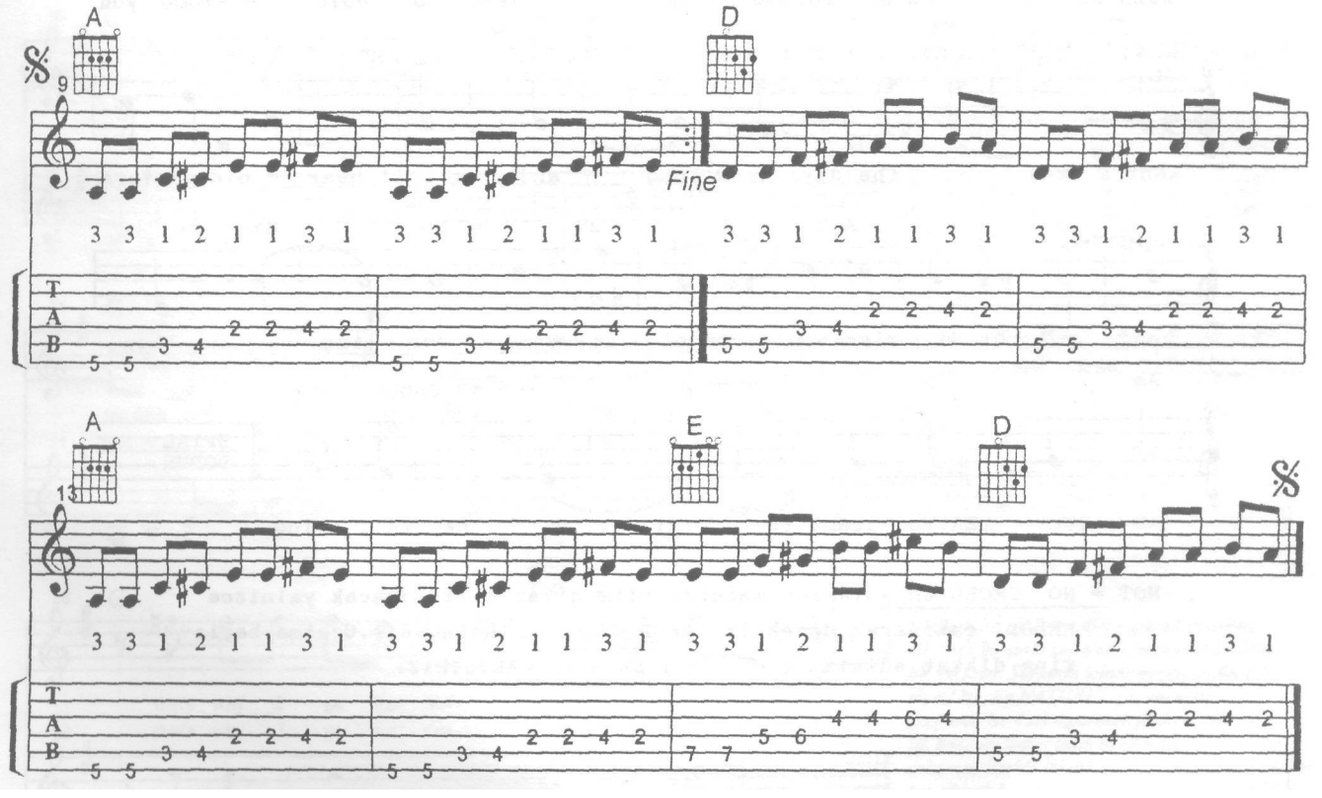
DO MAJÖR ROÇK'NROLL BAS SOLO ÇALIŞMASI

Si Bemol 3. lef 3. parmak - Mi Bemol *2.* tel 4. parmak.



LA MAJÖR ROCK'N ROLL BAS SOLO ÇALIŞMASI
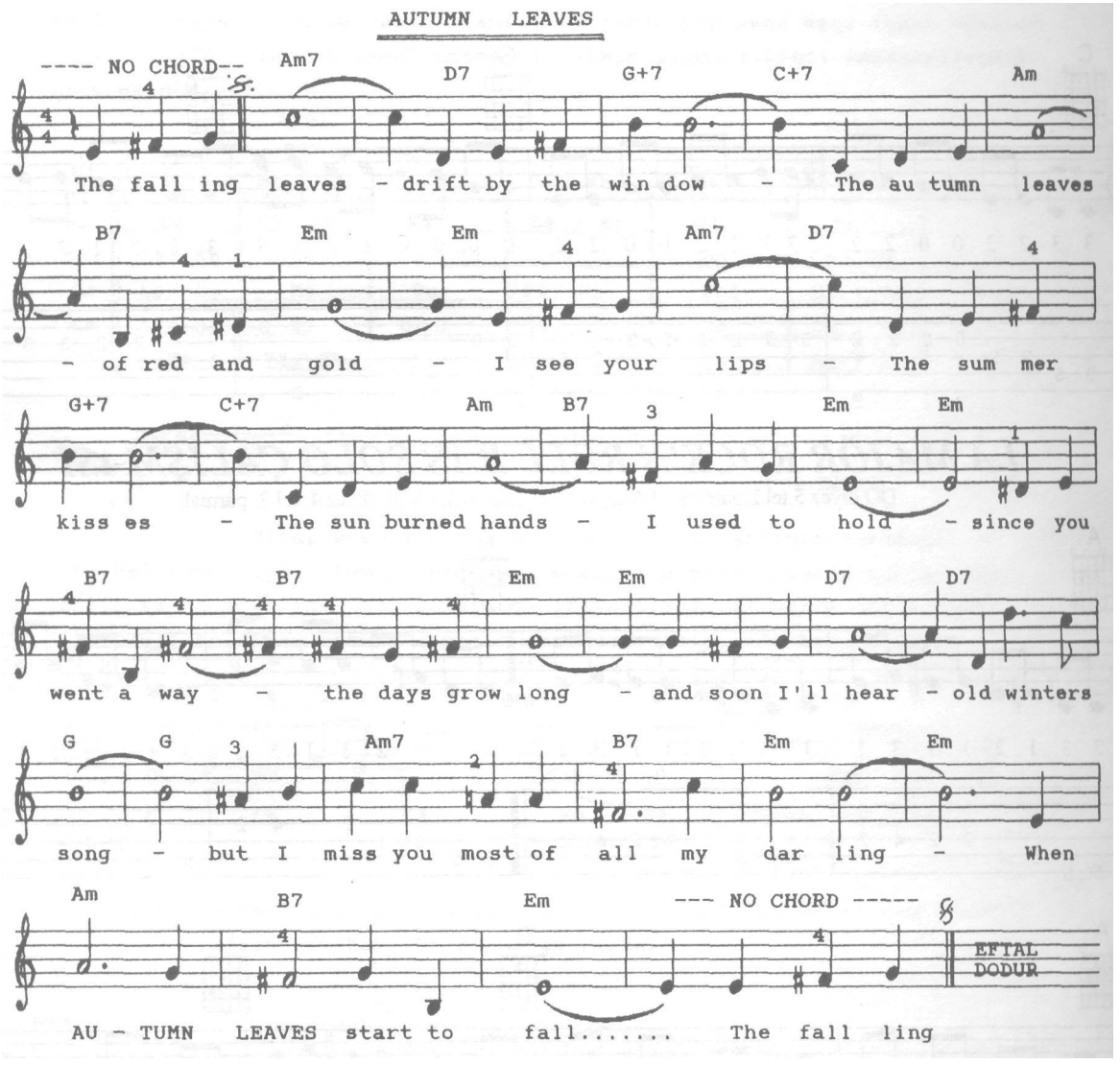
DO diyez 5.tel 2parmak - FA diyez 4.tel 2.parmak - SOL diyez 4. tel 2. parmak



Rock'n roll ve Blues Bas sololar 12 ölçüden meydana gelirler. Yukarıdaki örnekleri incelejiniz.
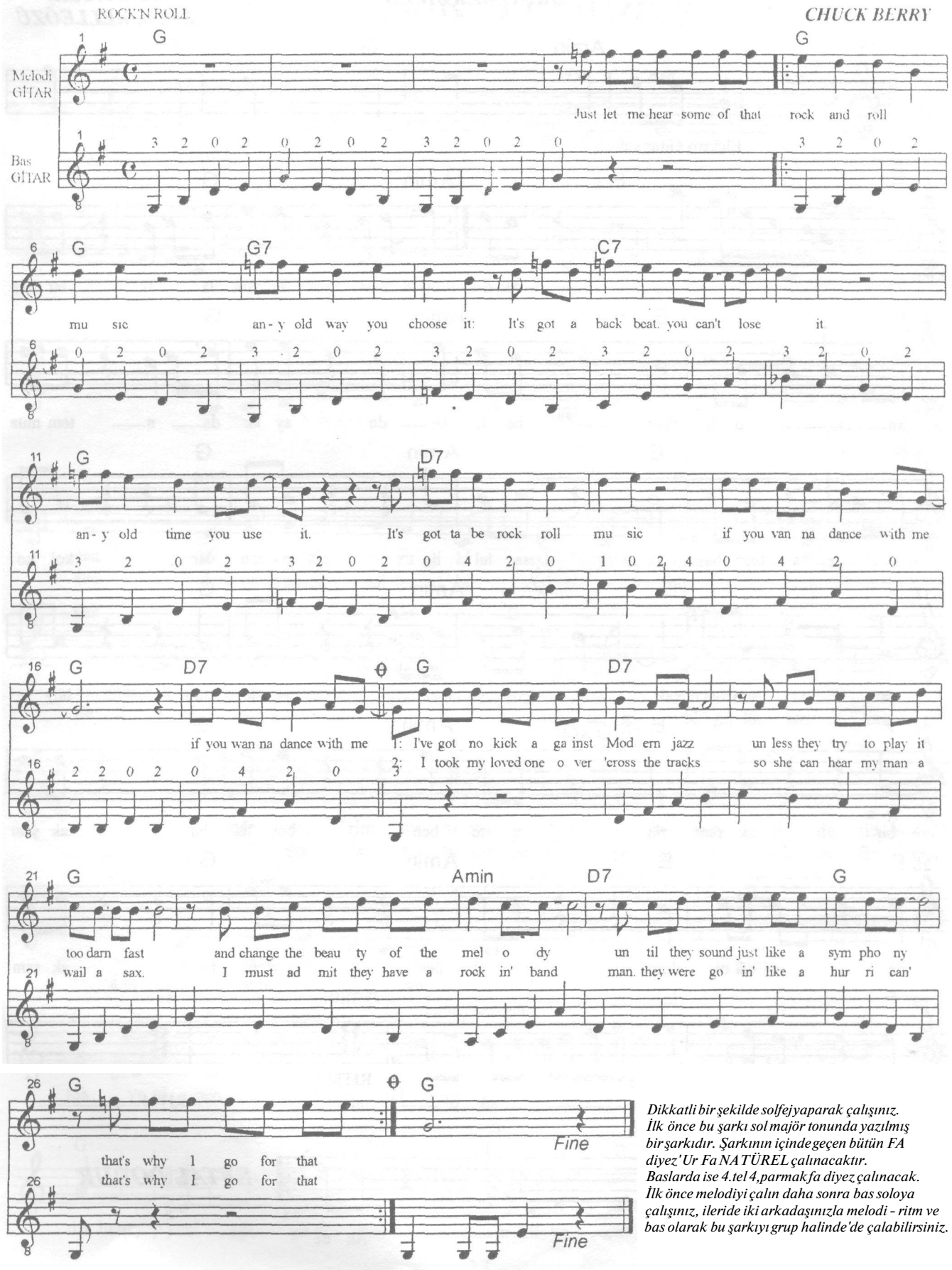
Bu dersimize kadar 4 cu pozisyona kadar olan diyez ve bemollerin yerlerini öğrendik sanirim dikkat edilecek husus diyez ve bemollu yazilmiş notanin bas seslerdemi yoksa tiz seslerdemi yazilmis olduğunu iyi bir şekilde bilmektir, değilmi.yine ikaz edeyim birinci parmak birinci posizyondaki, ikinci parmak ikinci pozizyondaki,ucuncu parmak uçuncu pozisyondaki, dördüncü parmak dördüncü pozisyondaki notalara basarsa ne kadar şarki varsa bu parmak ve bu pozisyonlarda calabi1 irsiniz.birde birinci tel olan ince MI telini 12 ci pozizyonuna kadar tiz notalarin yerlerini bilmelisiniz .bu konuya pozisyonlari teker teker işlediğimiz zaman göreceğiz.

FA# - DO# - RE# - LA# nota calismasi



NOT = NO CHORD'un anlamı o mezurda ritm gitar çalınmayacak yalnizca MELODİ çakinacak demektir. AKOR ÇALMA anlamindadir.Uzatma bağlarina dikkat ediniz. (/""'—""^) SAYARAK ÇALIŞINIZ.

ROCKAND ROLL MUSİC
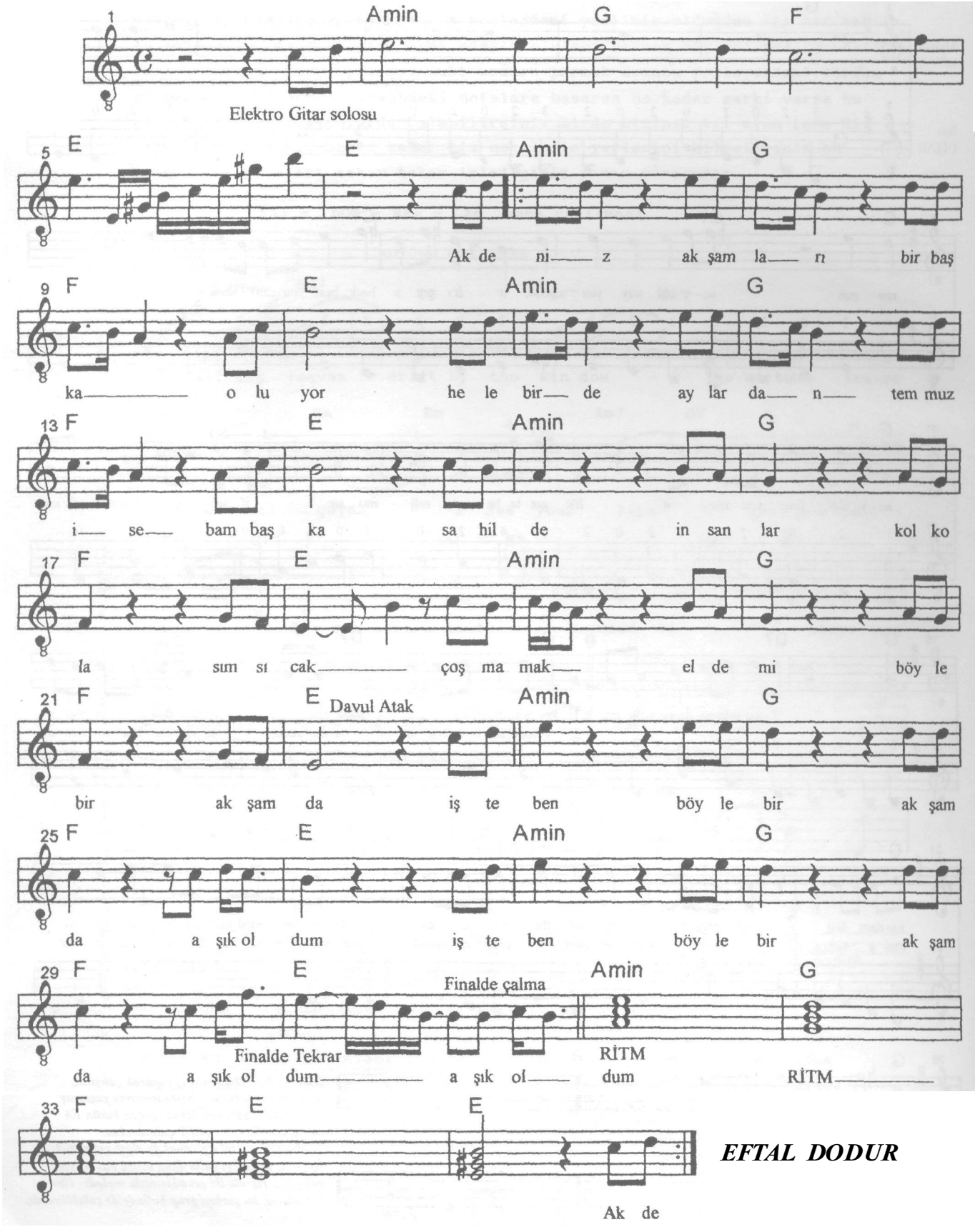


Dikkatli bir şekilde solfejyaparak çalışınız. İlk önce bu şarkı sol majör tonunda yazılmış bir şarkıdır. Şarkının içindegeçen bütün FA diyez'Ur Fa NATÜREL çalınacaktır. Baslarda ise 4.tel 4,parmak fa diyez çalınacak. İlk önce melodiyi çalın daha sonra bas soloya çalışınız, ileride iki arkadaşınızla melodi - ritm ve bas olarak bu şarkıyı grup halinde'de çalabilirsiniz.

AKDENİZ AKŞAMLARI

GRUP MERDİVEN
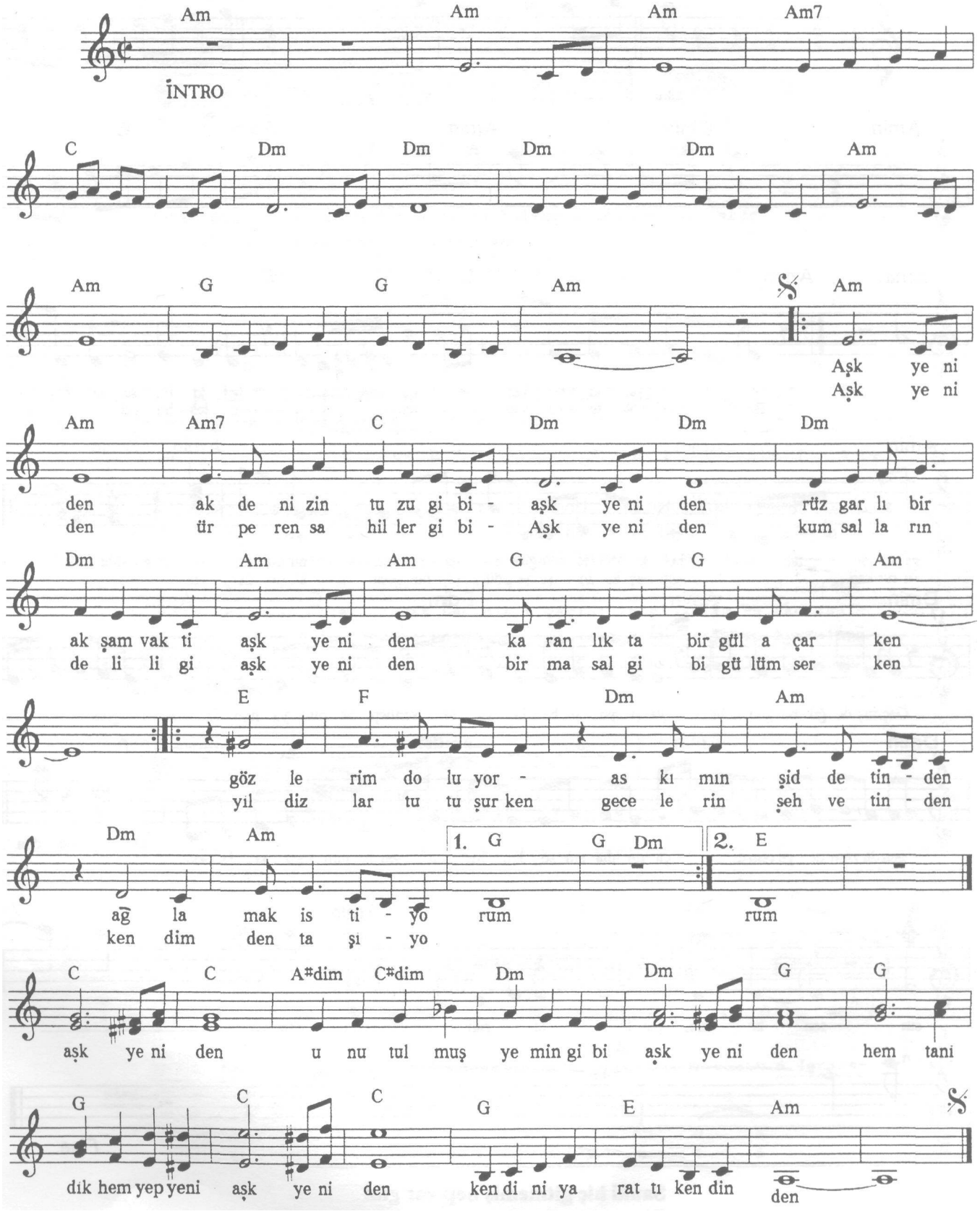
SÖZ & MÜZİK
Serhan KELLEÖZÜ



EFTAL DODUR
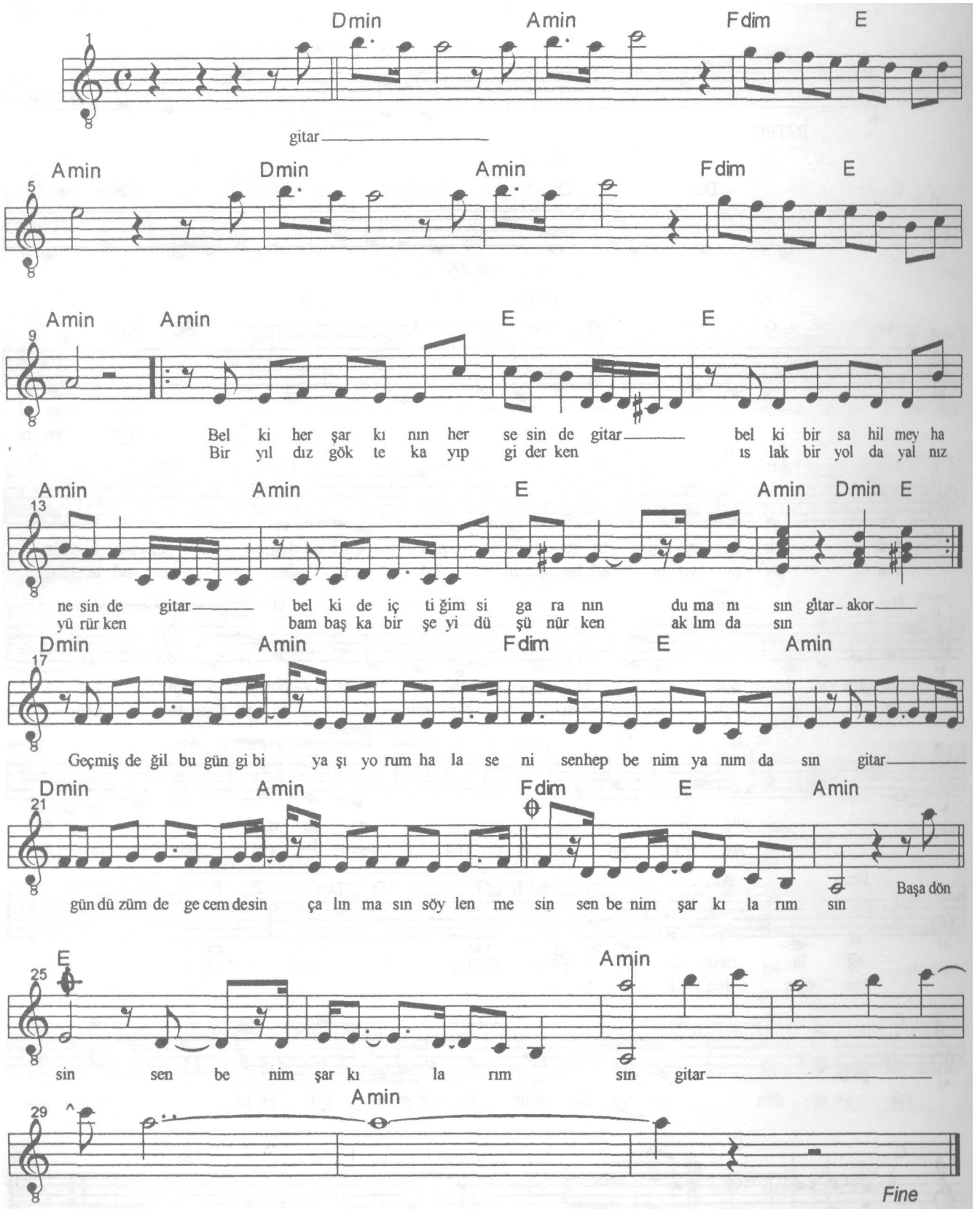
AŞK YENİDEN

YENİ TÜRKÜ



SENBENİMŞARKILARIMSIN

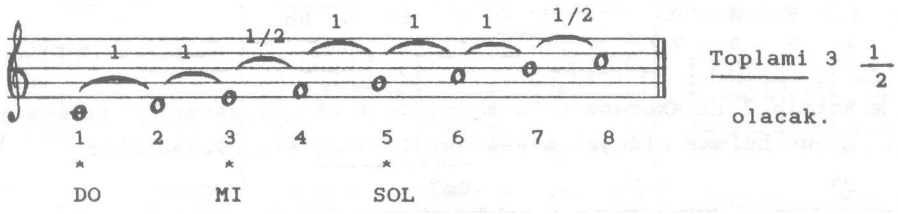
GrupGündoğarken



Sanki hiç gitmemiş hep var gibi
Bir sirn herkezden saklar gibi
~ 24 - Sessizce sokulup ağlar gibi yammdasın
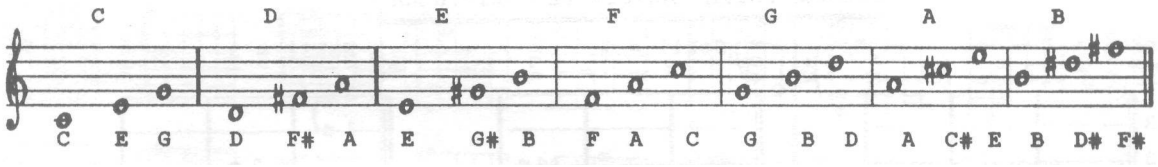
MAJÖR, MİNÖR VE MAJÖR 7 li AKORLAR NASIL BULUNUR.

Her hangi bir majör akoru bulmak için,bulmak istediğimiz gamin ilk 5 derecesi yazilir ve (1 TAM - 1 TAM - 1 YARIM - 1 TAM) dereceler bulunur, ve bu 5.dereceye kadar yazmiş olduğumuz gamin 1 ci , 3 cü ve 5.ci derecesi MAJÖR AKORUMUZU MEYDANA getirir.

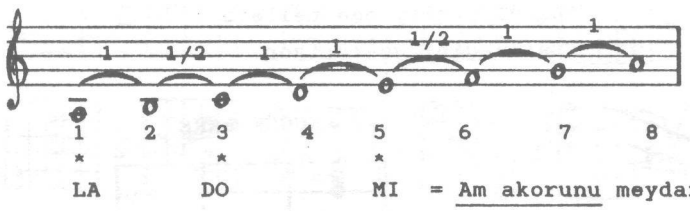


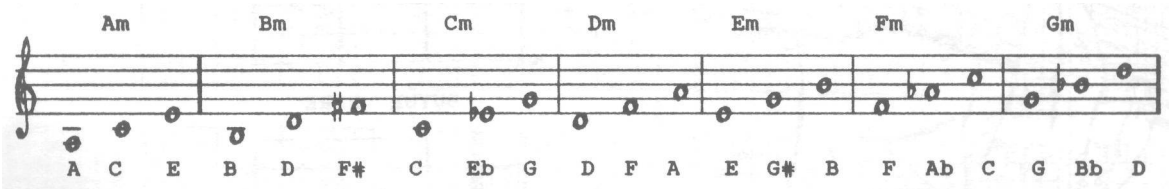
Yukarıdaki örnek DO majör gami ve bulmuş olduğumuz seslerde DO majör akoru akorunu meydana getiriyor.





Minör akorlarda majör akorlar gibi ayni şekilde bulunur.ama tek bir farki vardir. başta iki tam derece olacağina . bir bucuk derece olmasindan kaynaklanmaktadır.bunun içindirki MAJÖR büyük , MİNOS küçüktür.denilmektedir. MİNÖR GAMLAR = 1 TAM - 1 YARIM - 2 TAM - 1 YARIM - 2 TAM dereceden meydana gelirler.Örnek olarak LA MINOR gamini inceleyelim ve akorunu bulalim. Gene gamin 6 derecesini yazalim ve altlarina derecelerin formülünü yazalim. Gene ayni şekilde 1.ci , 3.cû ve 5.ci dereceleri LA minör akorunu meydana getirecektir.





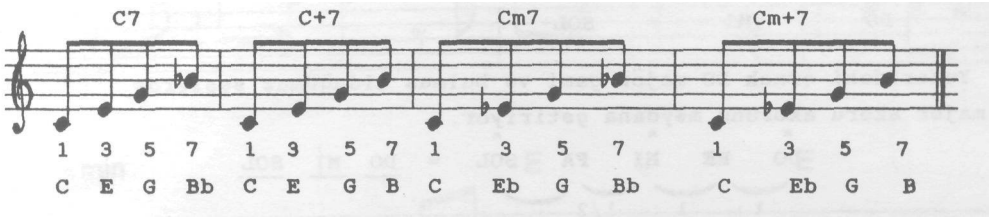
MAJÖR VE MINOR 6 liyi bulmak için majör veya minör gamin 6.derecesini akora ilave ediniz.



MAJÖR 7 li ve MİNÖR 7 li akorunu bulmak için 1.ci dereceden bir tam ses geri dbnun bulmuş olduğunuz sesi MİNÖR veya MAJÖR akora ilave ediniz. Misal C7 akorunu bulmak için akorun 13 5 ci derecelerin yaz in ve 1.ci dereceden 1 tam ses gerideki seside 7.ci derece (Bb) ye ilave ediniz, minör akorda'da bu kural geçerlidir.

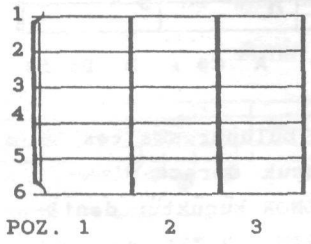
C7 =	C	E	G	Bb	Cm7 =	C	Eb	G	Bb
	1	3	5	7		1	3	5	7

NOT = Artmiş 7 li akorunu bulmak içinde 1.ci dereceden yarim ses geri donun bulmuş olduğunum ses ARTMIŞ 7'ci sesi verecektir.



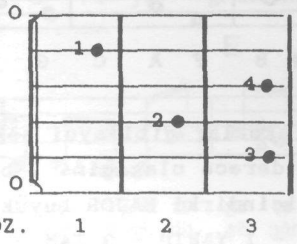
AKORLAR NASIL YAZILIR VE ÇALINIRLAR :

Sekil = 1



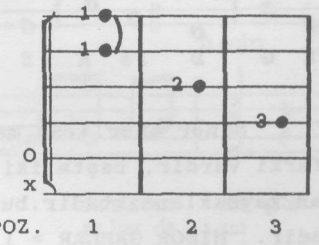
Tellerin numaralarini ve çalinacak pozisyonlar gösterilmiştir.

Sekil = 2

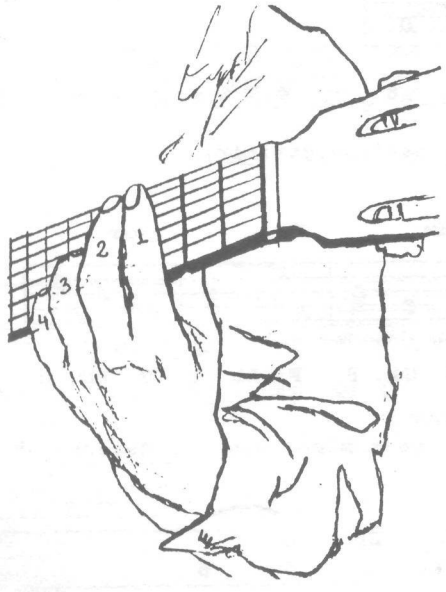


O = Teller boş olarak çalinacak.çünkü Akorun içinde boş teldeki sesler var. numaralar = parmaklarin hangi pozisyonda tellere basacağini gösteriyor.

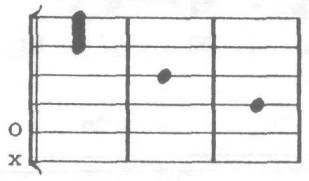
Sekil = 3



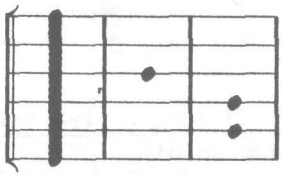
x = Bu tellere ritim çalarken kesinlikle vurmayiniz.



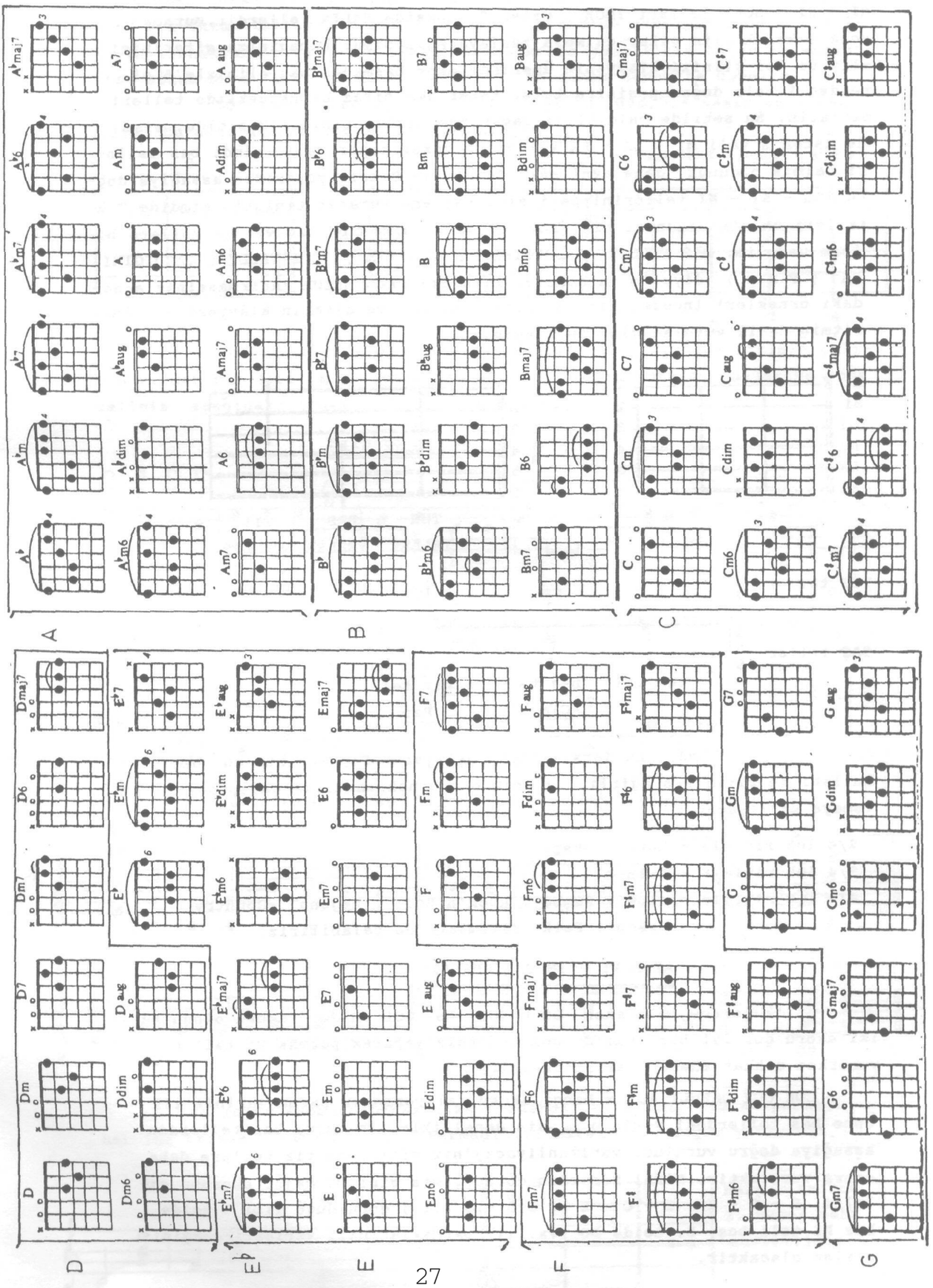
KÜÇÜK BARE



BÜYÜK BARE

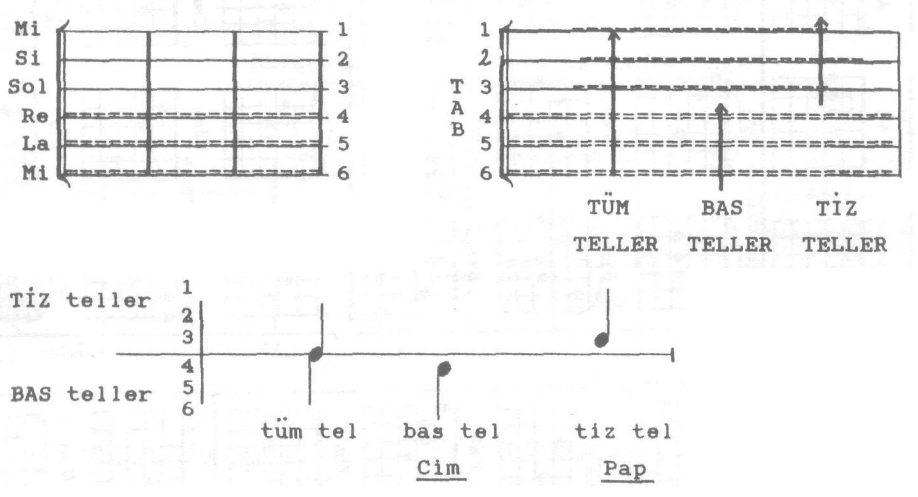


GİTAR AKOR CETVELİ



RİTM GİTAR ÇALALIM *•

Bildiğiniz gibi gitarimizin 6 teli var bunlarin alttan 3 tanesi Mİ - Sİ - SOL telleri İNCE , üsten 3 taneside KALIN tel 1 erdir.Buradan yola cikarak ritm gitar çalmaya başlayacağız.Şimdi kucağiniza gitarinizi alin ve aol elinizi klavyenin üzerinde akor basmadan sağ elinizle 6*ci telden 1.tele doğru peşisira teker teker ama biraz çabuk şekilde telleri tinlatin. Bu şekilde caldigimiz zaman tüm teller tinlatilmis oldu. şimdide üsten 3 teli MI - LA - RE tellerini teker teker calin şimdi bas telleri çalmis oldunuz, gene ayni şekilde alttan 3 teli yukaridan asşağiya doğru SOL - SI - MI tellerini peşi sira tellere vurarak tinlatin şimdide TİZ telleri calmis oldunuz, biz ritim gitar çalarken bu bas ve tiz tellere bir isim verelim. BAS TELLERİ ÇALDIĞIMIZDA (C i m) TİZ TELLERİ ÇALDIĞIMIZADA (P a p) diyelim bu şekilde ritm çalarken MEZÜR kaçirmassiniz.asşadakl örnekleri inceleyiniz ve porte üzerinde ve gitarin klavyesi üzerinde ritmin nasil vurulacagini inceleyiniz.



Şimdi bu dersimizden başlayarak Pop müzikte en çok kullanilan ritimlere ağirlik vererek bir örnek sarkiyla calip söylemeye basliyacagiz.

8/4 lük ritimle = Marş , Step.
3/4 lük ritimle - Hala
4/4 lük ritimle = Slow , Rumba , Rock'n Roll , Begune , Country , Disco , Folk ritimlerinde çalabiliriz.

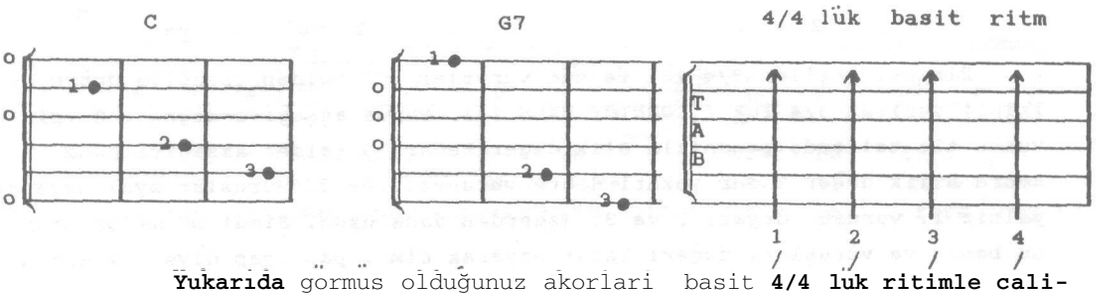
AKOR VE RİTM ÇALIŞMALARI

ilk göreceğimiz akor DO MAJÖR ve SOL MAJÖR akoru olsun bu iki akoru çok iyi bir şekilde çok eksersiz yaparak parmak ve tellere vururken dikkat ederek calişacaksiniz.

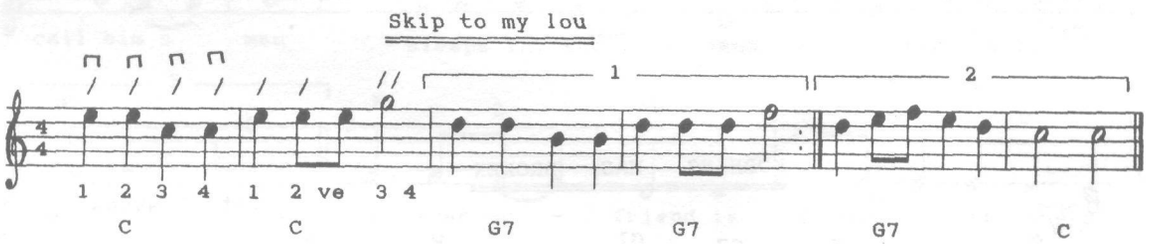
ÇOK ÇOK ÖNEMLİ NOT • Hangi akoru çaliyorsaniz.parmaklariniz ilk önce bas tellerdeki yerlere bassin genellikle ilk vuruş bas tellerden aşsağiya doğru vurulur, yani aniiyacaginiz gibi pena tiz tellere daha sonra vuracaktir. Misal birazdan göreceğimiz gibi DO majör akorunu çalalim E - C - E - G - C - E (6,5,4,3,2,1) görüldüğü gibi 6.telde bas MI teli boş, S. telde DO vs. ilk parmaklarinizi yerleştireceğiniz sesler olacaktir.

*y^* **Penanizi fazla sfkmayin . Sol elirfifcle basmiş olduğunuz akor çaldiğiniz TEMİZ** saund **veriyor mu? şayet vermiyorsa parmaklarinizin kenar etleri başka bir tele ^eğiyor demektir,bu sefer parmaklarinizi biraz daha dik tutun teller** üzerine, gene iyi saund **elde ademiyorsaniz SOL elinizin tirnaklari biraz uzun olmali hemen kesin genellikle bayan talebeler size sözüm daha** fazla.Simdi bu kadar **laftan sonra konumuza dönelim.**

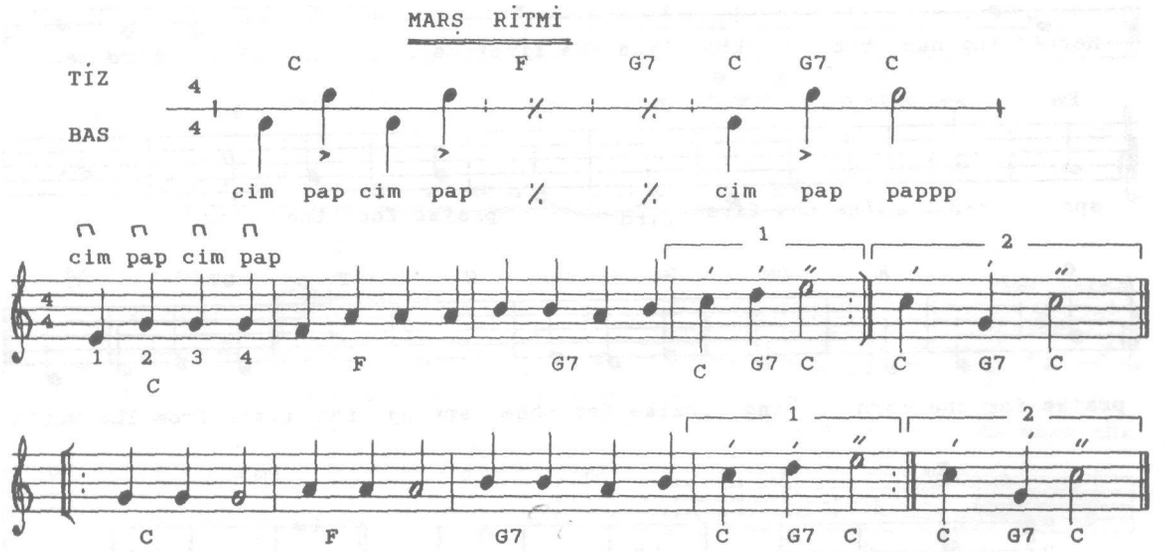
DO majör **akoru** C,E,G SOL 7 akoru **G,B,D,F sesinden oluşur simdi bu akorlari tablature** ile **göstereyim.**



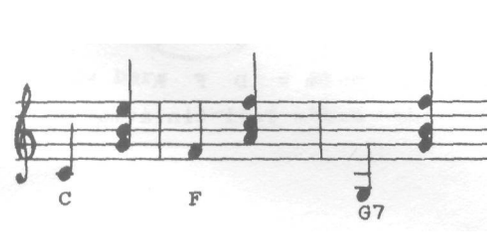
Yukarida görmüs olduğunuz akorlari basit **4/4 lük ritimle calisiniz. Her** bir dörtlük notaya karsilik akoru basin notalari **değerine göre** caliniz, aşagidaki örnek şarkiyi inceleyiniz.

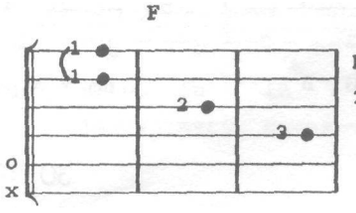


NOT = (7) VURGULAMA YAPILACAK OLAN NOTANIN ÜZERİNDE.ELİNİZİN BASINCI HAFİFLETİLECEK.

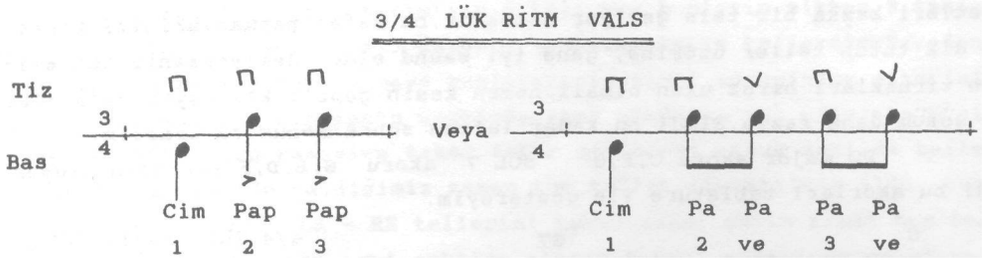


Fa majör akoruna biraz dikkat ederek calisiniz, işaret **parmaği her iki telade sikica bassin (Parmağinizi biraz sağa doğru yatiririz)**

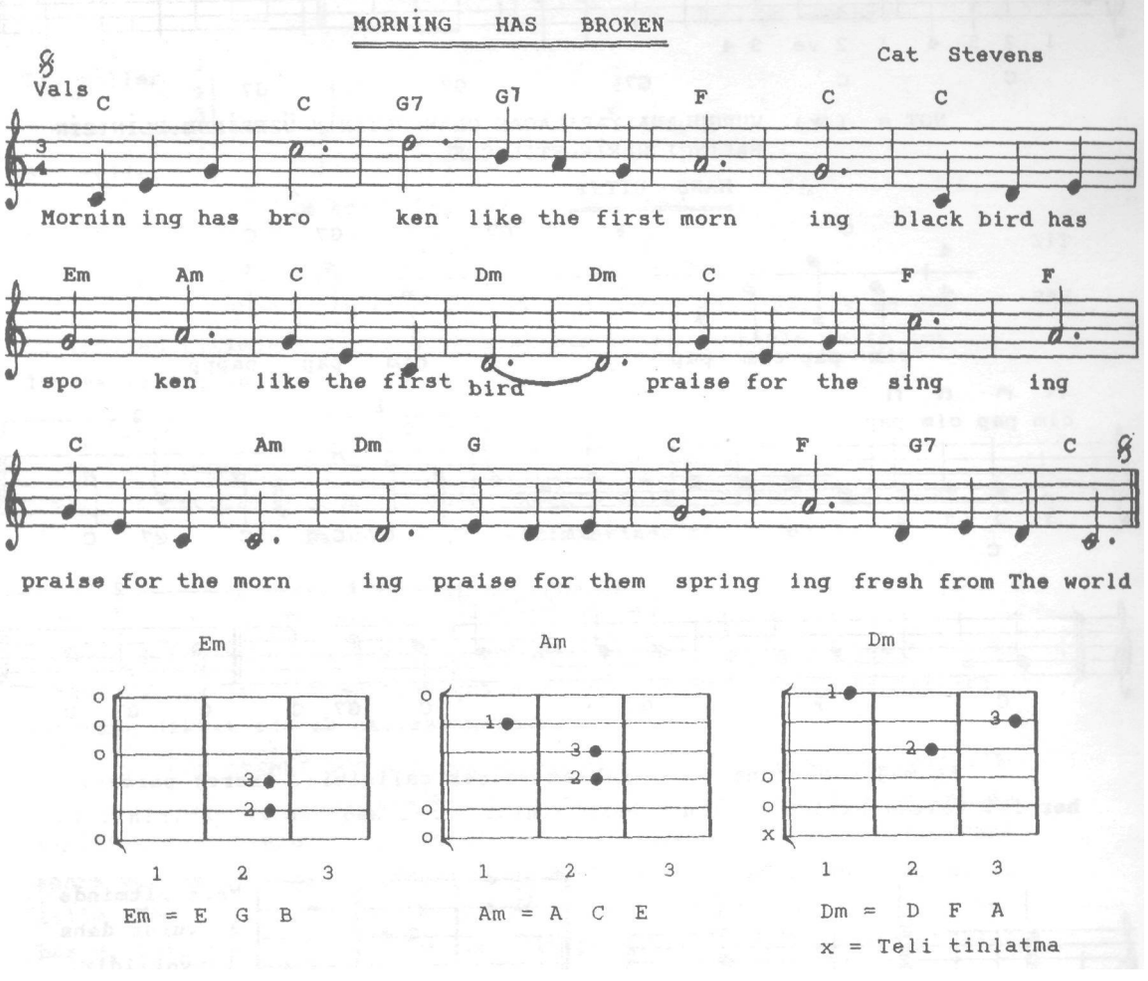




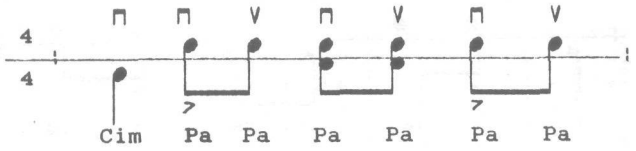
Marş ritminde 2. vuruş daha kuvvetlidir.



Birinci yazilan 3/4 lük te tüm vuruşlar 6ci telden aşşağiya doğru. İkinci yazilan 3/4 lük (COUNTRY VALS) 1. vuruş aşşağiya doğru . 2 .ci vuruş tiz tellerde penanızla 8lik değer kadar 3 telden aşşağiya.daha sonra 8 lik değer kadar yukari doğru vurunuz.2.ve 3. vuruşlar ayni değerde yaİniz 1. vuruşun değeri 2 ve 3. değerden daha uzun. Simdi DO majör akorunu basin ve vuruşlar! değeri kadar sayarak cim , pap .pap diye tellere düzenli ve kulağa hoş gelecek bir şekilde tinlatin yalniz 2ci ve 3cü vuruşlarda vurgulama yapilacak.bunu bir arkadaşinizdan veya yalnizca bir öğretmenden öğrenebilirsiniz.Simdi 3 akor daha öğreneceğiz Mi Minör , La minör . Re minör



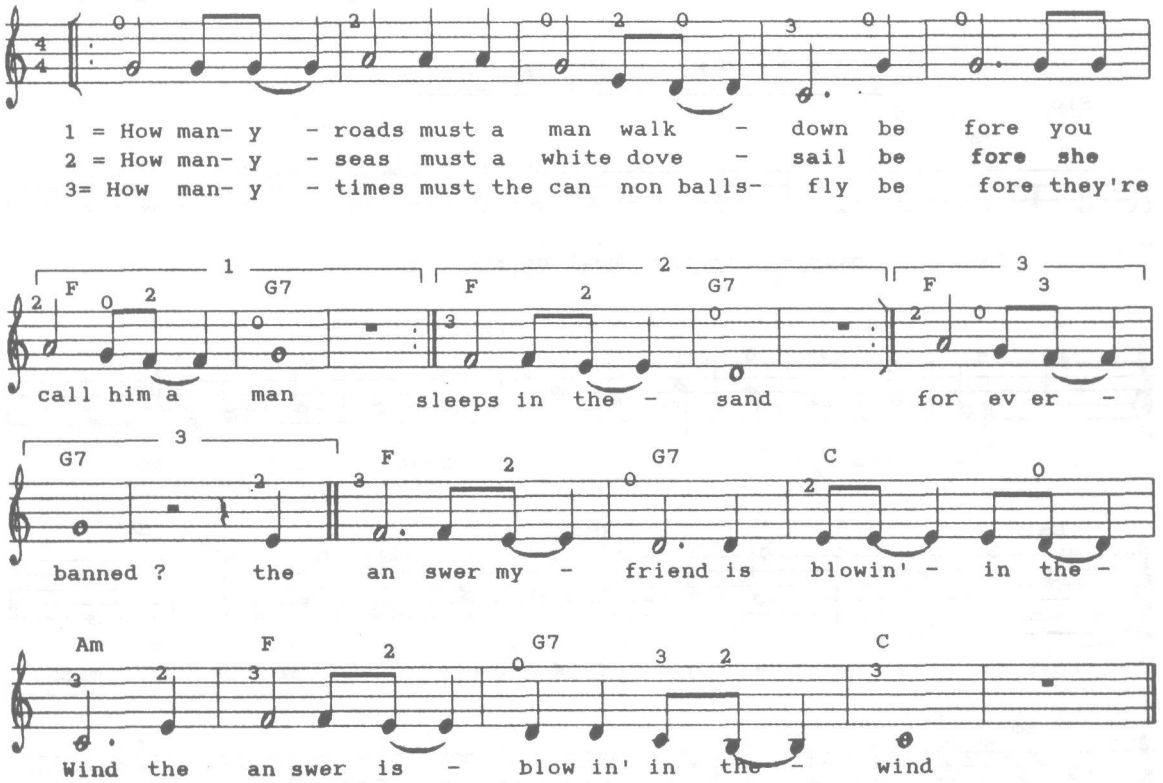
COUNTRY RITMI 1



Bare akor **basarsaniz Bas tellerde tinlaya-^** caktir.Önemi i **olan** riA tmin nasil çalinacaği ve okunacağidir.

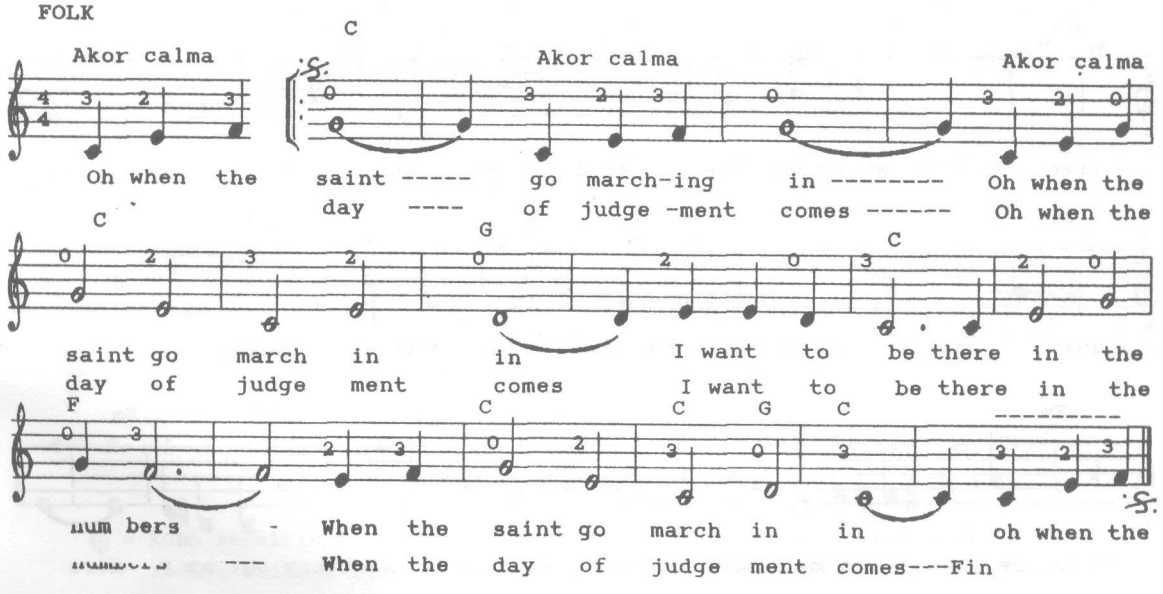
BLOWIN' IN THE WIND

COUNTRY — BOB DYLAN

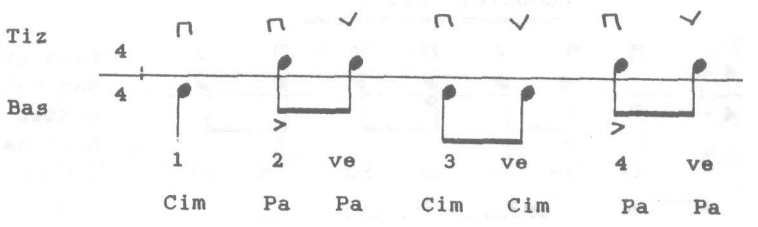


WHEN THE SAINTS GO MARCHING IN

FOLK

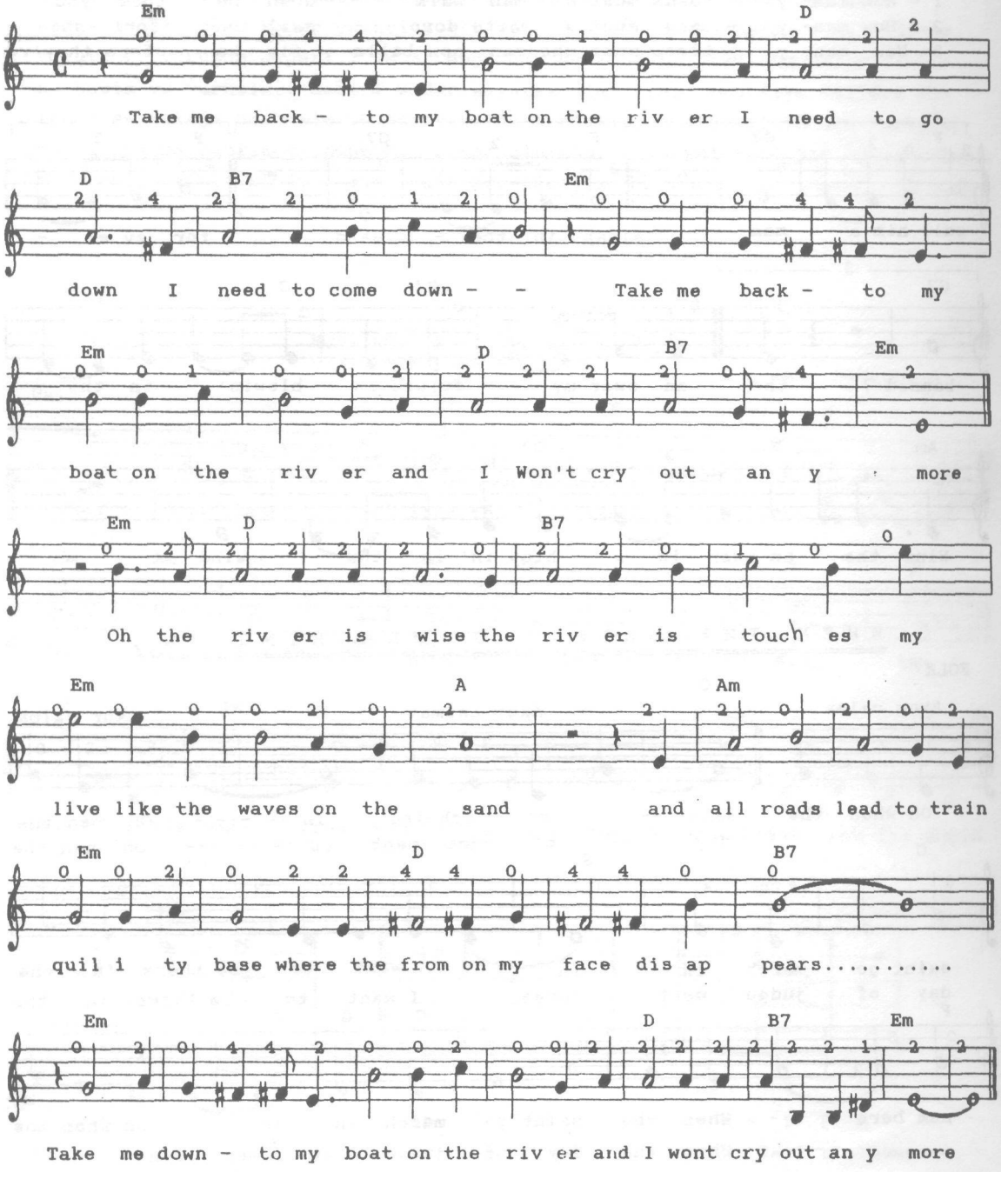


Slow ritmi 4/4 lük

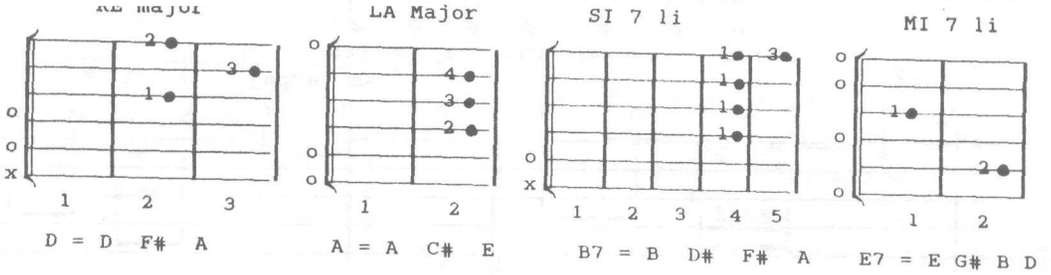


B O A T O N T H E R I V E R

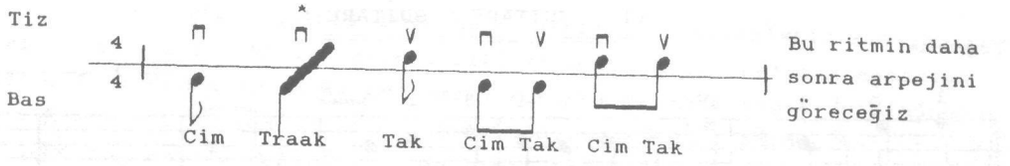
Slow



Boat on the river ve karlar düşer adli şarkılarda öğrenmek istediğimiz 4 akor var. bunlar, Re majör, La Majör .Si 71i , **MI** 71I akorlar.
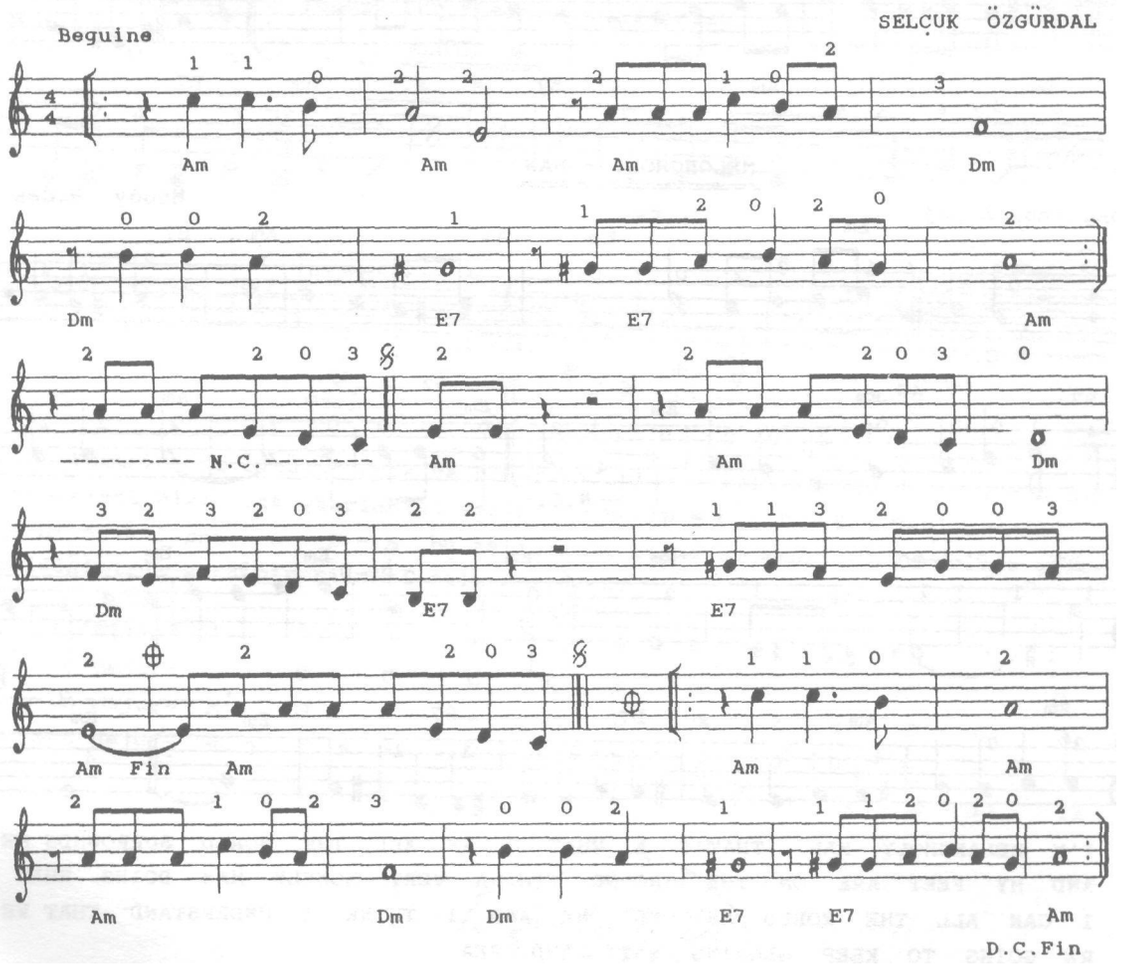


BEGUINE RİTMİ

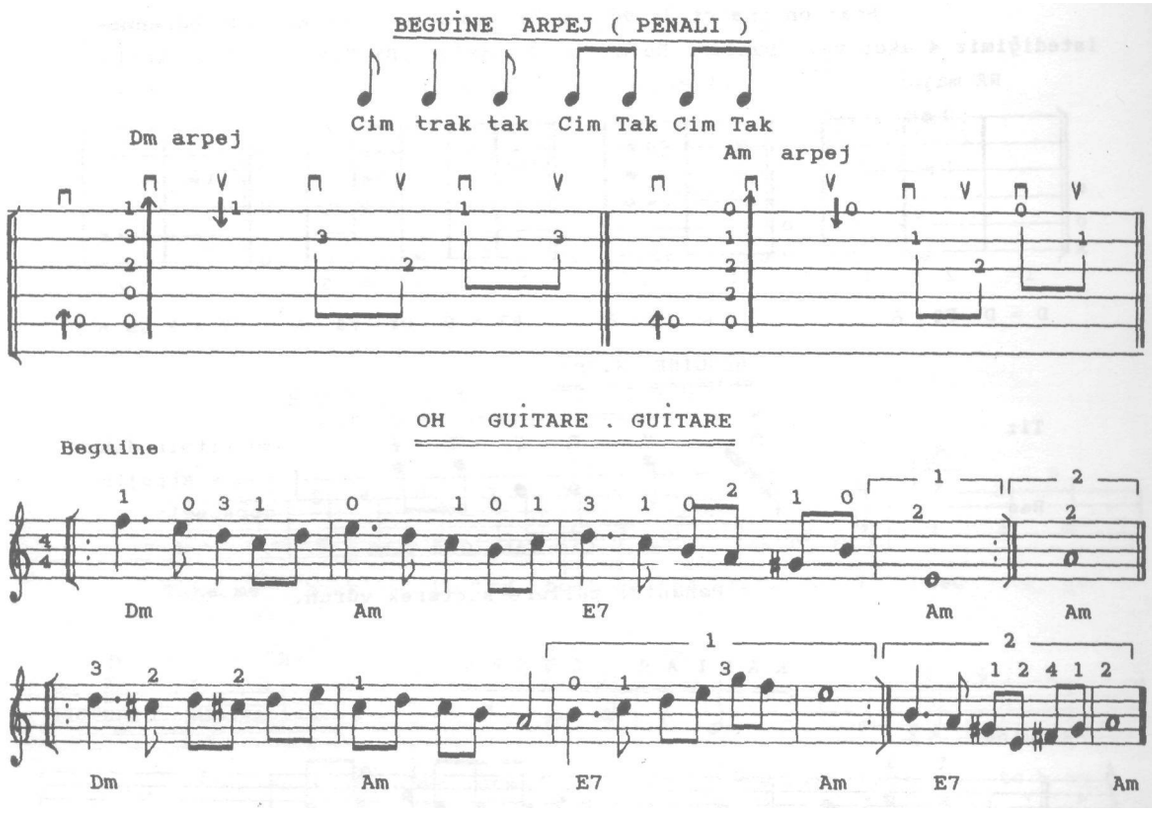


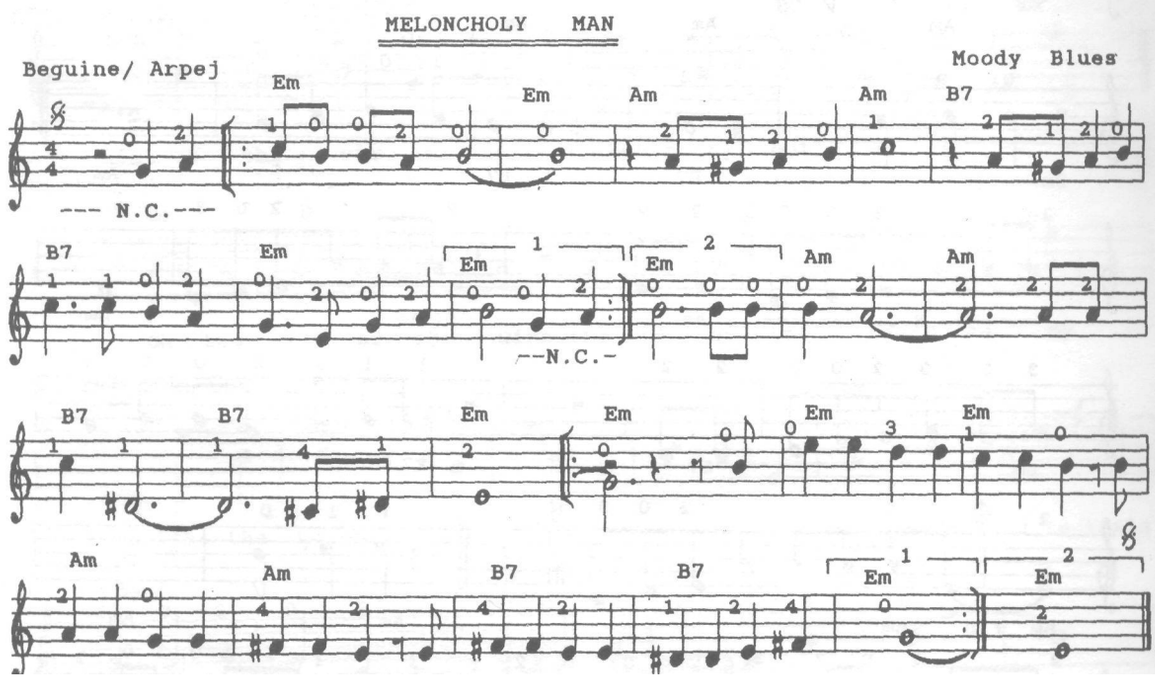
* = Penanizi tellere sürterek vurun.

K A R L A R D Ü Ş E R



- KODA şarkinin herhangi **bölümünü** çalmadan görülen birinci kodadan **ikici** kodaya atlamak iqin **kullanilir.** D.C.Fin = Şarkinin en başina git **v. Fin yazan** yerde şarkiyi bitir anlamindadir.

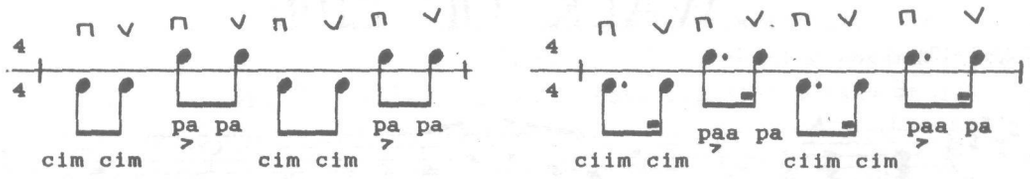




I'M MELANCHOLY MAN , THAT'S A WHAT I AM ALL THE WORLD SURROUNDS ME AND MY FEET ARE ON THE GROUND, I'M A VERY LONELY MAN DOING WHAT I CAN ALL THE WORLD ASTOUNDS ME AND I THINK I UNDERSTAND THAT HE[1] RE GOING TO KEEP GROWING WAIT AND SEA

WHEN ALL THE STARS ARE FALLING DOWN İN TO THE SEA AND ON THE GROUND AND ANGRY VOI CESARRY ON THE WIND A BEAM OF LIGHT WILL FIND YOUR HEAD AND YOU'LL REMEMBER WHAT'S BEEN SAID. BY ALL THE GOOD MEN THIS WpKLI>'S EVER KNOWN ANYET SOMEHOW HE WILL NOT FEEL SAME.

Rock'n roll ve Blues ritimleri :

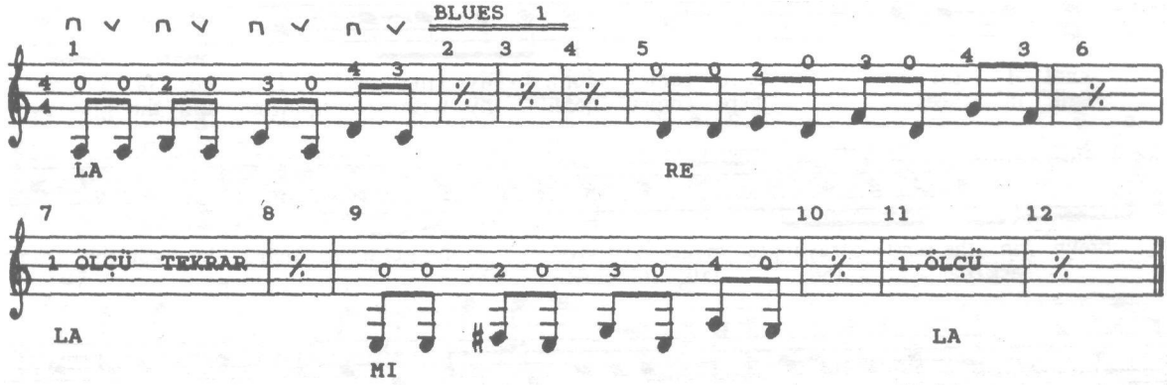


ROCK'N ROLL

BLUES

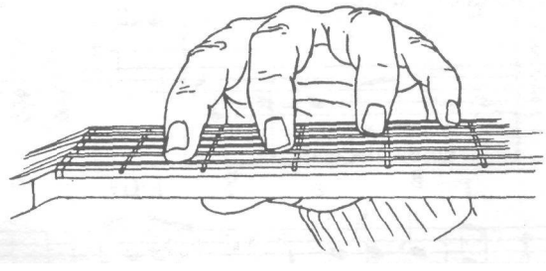
1. vuruşta 3 tane 16 lik nota
2. vuruşta 1 tane 16 lik nota var.

16.ci sayfayi açiniz.daha önce sololarina calişmiştik şimdide yukaridaki ritme bakarak bu iki soloyu ritimli bir şekilde çal iniz,aşşağida sizlere 1 -tane örnek BLUES kalibi veriyorum.Hem parmaklariniz açisindanda faydali olacaktir.burada ilk bnce dikkat edilecek husus soloyu çalarken boş telleri kullanacağiz.daha sonrada biraz işimizi zorlastirip boş tel kullanmadan calişacağiz. şimdilik parmaklarimizi nasil klavyenin üzerinde tutacağiz onu anlayalim.haydi baka1 im şimdi sol elinizin 1.parmagini 2.perdeye. 2.parmağinizi 3.perdeye. 3.parmaginizi 4.perdeye.ve son olarakta 4.parmaginizi 5.perdeye koyunuz.dikkat ederek calisiniz.
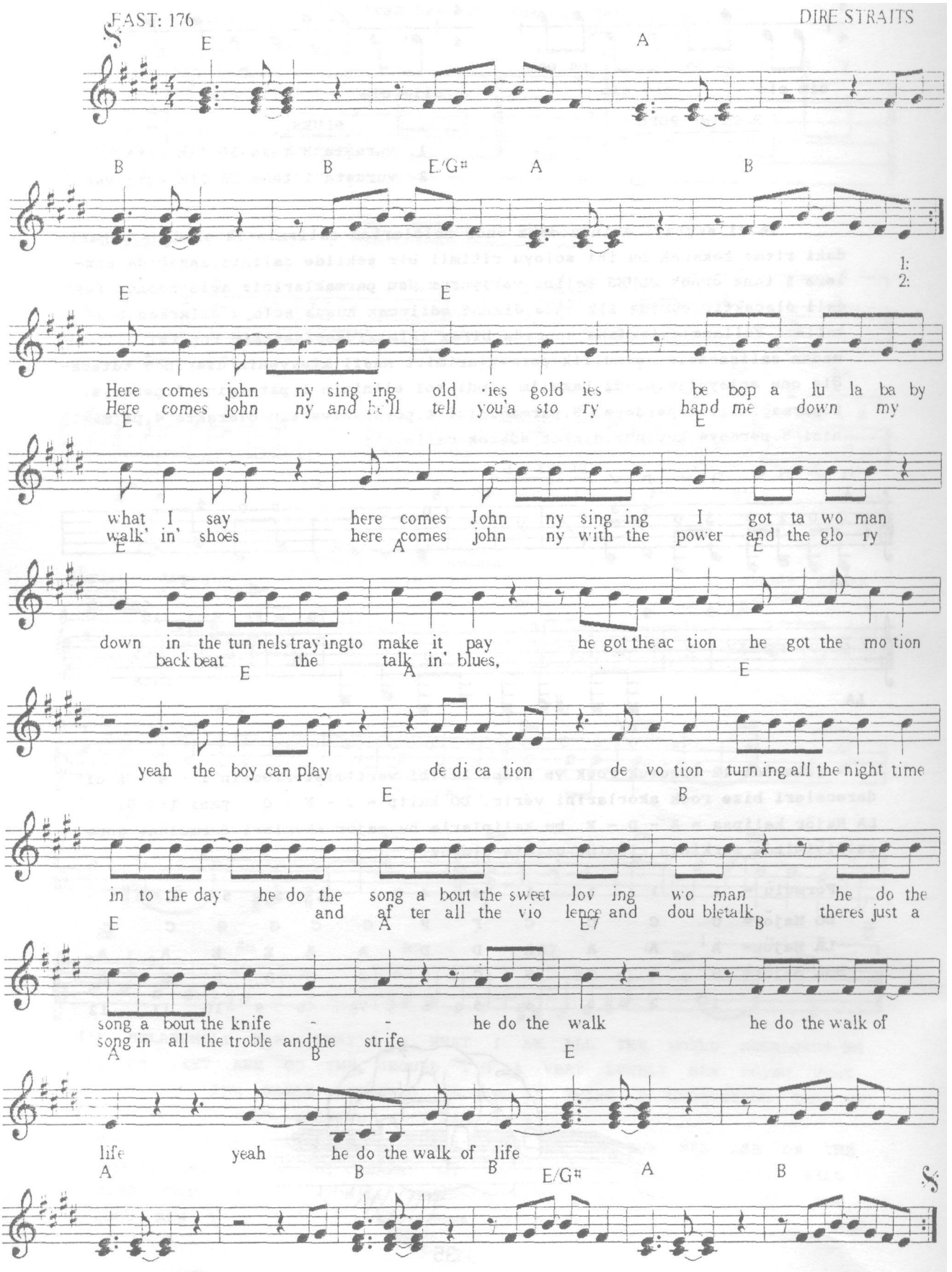


Yukarida 12 olcûluk rock ve blues kalibi verilmiştir.Oamin 1 - 4 - 5 ci dereceleri bize rock akorlarini verir. DO kalip » C - F - G . yani 1-4-5. LA Majör kalipsa = A - D - E bu kaliplarla bu majör akorlari formülüne göre caldiğimizda şarkinin ritmini calmis oluruz.

Formulü =	1	1	1	1	4	4	1	1	5	5	1	1
DO Majör=	C	C	C	C	F	F	C	C	G	G	C	C
LA Majör=	A	A	A	A	D	D	A	A	E	E	A	A
SOL Majör=	G	G	G	G	C	C	G	G	D	D	G	G
	1	2	3	4	5	6	7	8	9	10	11	12
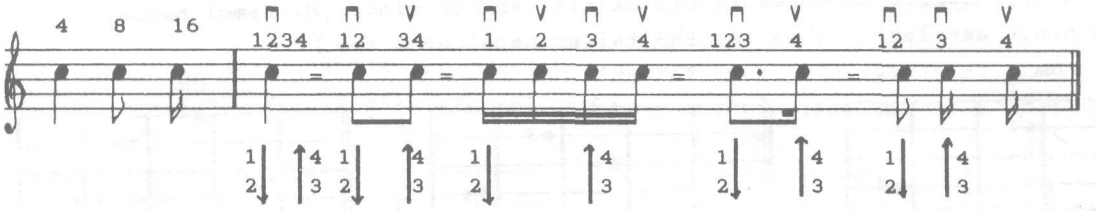


WALK OF LIFE

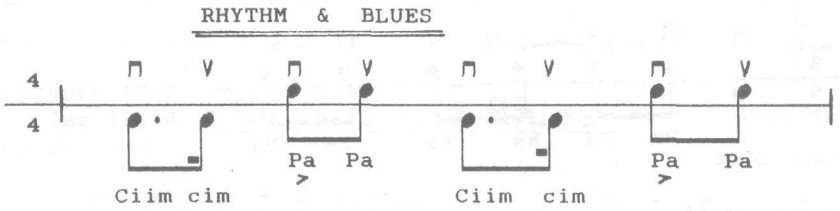

FAST: 176
DIRE STRAITS
E
A
B
B
E/G♯
A
B
1:
2:
E
E
Here comes john ny sing ing old ies gold ies be bop a lu la ba by
Here comes john ny and he'll tell you'a sto ry hand me down my
E
E
what I say here comes John ny sing ing I got ta wo man
walk' in' shoes here comes john ny with the power and the glo ry
E
A
E
down in the tun nels tray ingto make it pay he got the ac tion he got the mo tion
back beat the talk in' blues,
E
A
E
yeah the boy can play de di ca tion de vo tion turn ing all the night time
E
B
in to the day he do the song a bout the sweet lov ing wo man he do the
and af ter all the vio lence and dou bletalk theres just a
E
A
E7
B
song a bout the knife - - he do the walk he do the walk of
song in all the troble andthe strife
A
B
E
life yeah he do the walk of life
A
B
B
E/G♯
A
B

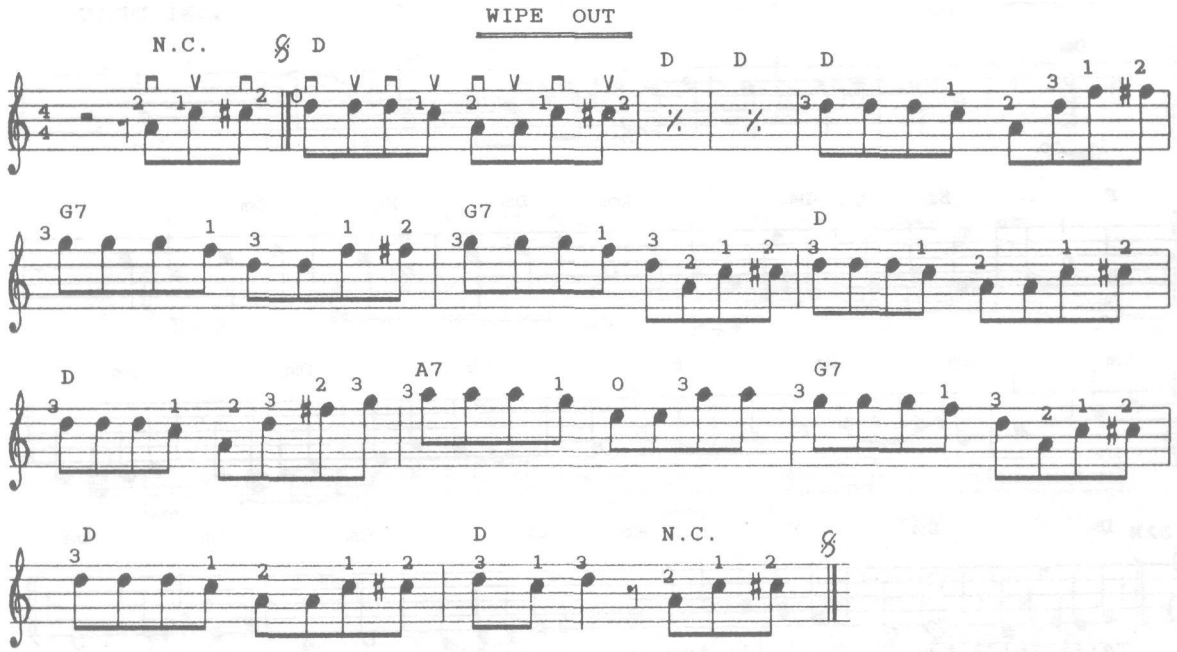
RHYTHM & BLUES :

Bu ritme geçmeden evvel 8 ve 16 1ik notalarin nasil yazilip calindiğini inceleyelim, daha önceden bildiğiniz gibi 1 dörtlük notanin içinde 2 tane 8'lik nota vardir. demekki bir 8^1ik nota içindede 2 tane 16 lik nota bulunuyor.aşsagidaki örnekleri inceleyiniz.

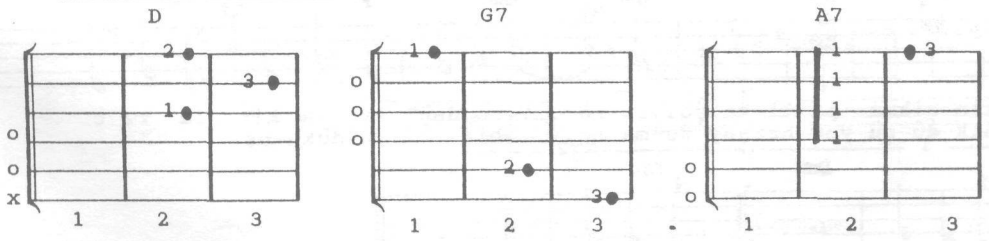


1 ve 2 = Ayağiniz aşşağiya inerken
3 ve 4 = Ayağiniz yukari cikarken çalınacak biraz gayret gösteriniz.





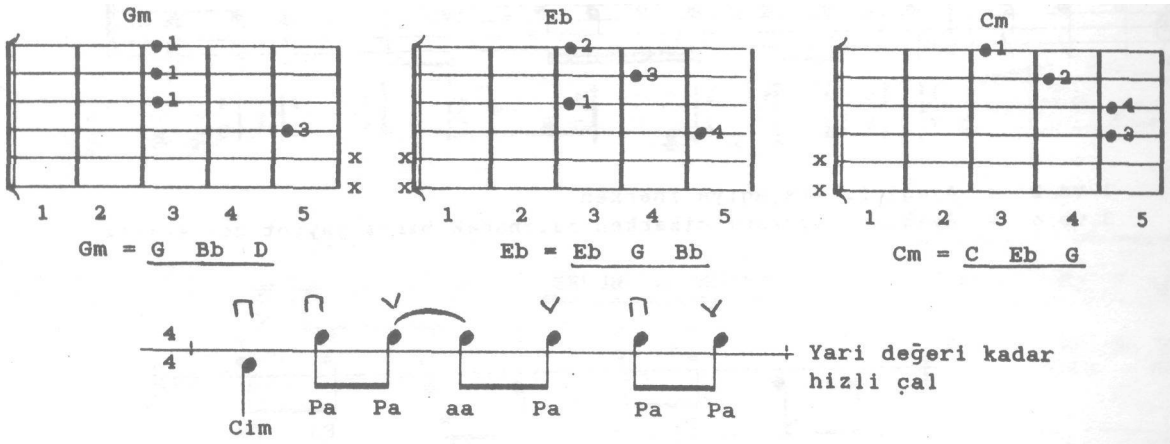
İleri`de bu şarkiyi 5.ci pozisyonda çalişiniz.
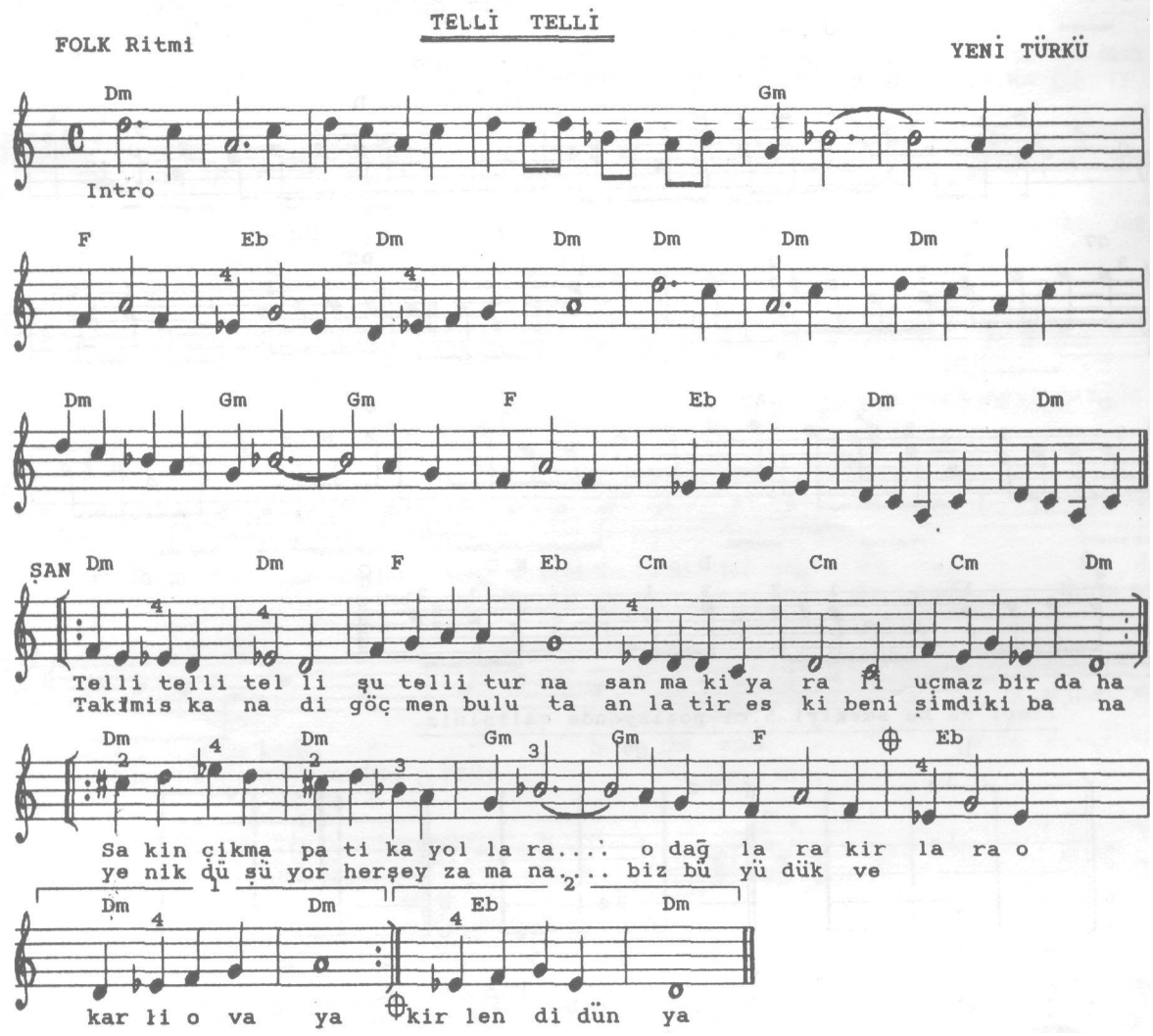


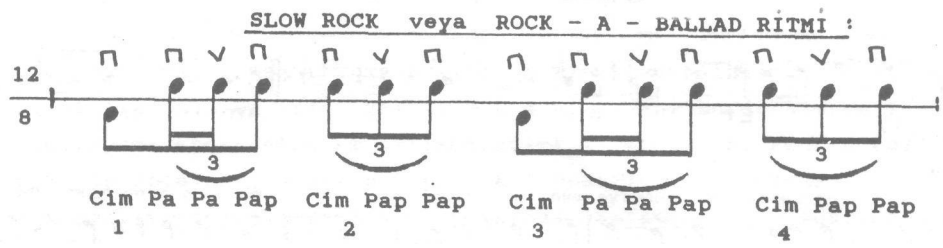
D = D F# A G7 = G B D F A7 = A C# E G

FOLK RİTMİ

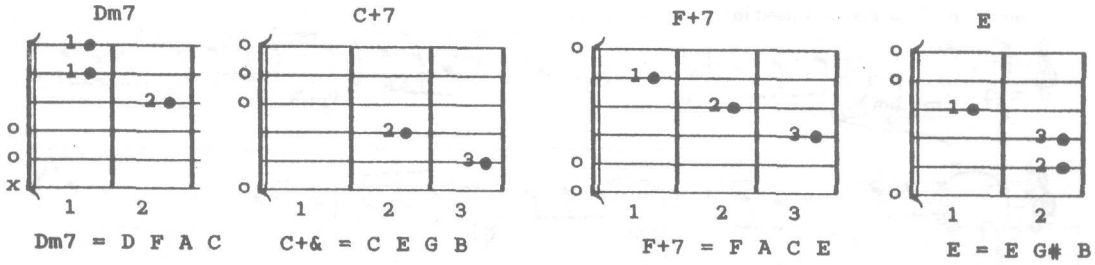
Bu ritim biraz hizlidir.Türk ve bati şarkilarda çok kullanilir. şarki 4/4 lük gibi yazilir.fakat çalarken ritmi ölçünün yari değeri kadar hizli çalmamiz gerekmektedir. 4/4 (Q) = 2/4 (d») gibi calinacak. # • anlami CUT TIME yani sebare Şimdi sizler örnek olarak TELLİ TELLİ adli şarkiyi veriyorum.Görmediğimiz akorlardan SOL minör ,Mi Bemol Majör, ve DO Minör akorlarini görelim.(BAS teller hepsinde 4.tel.)
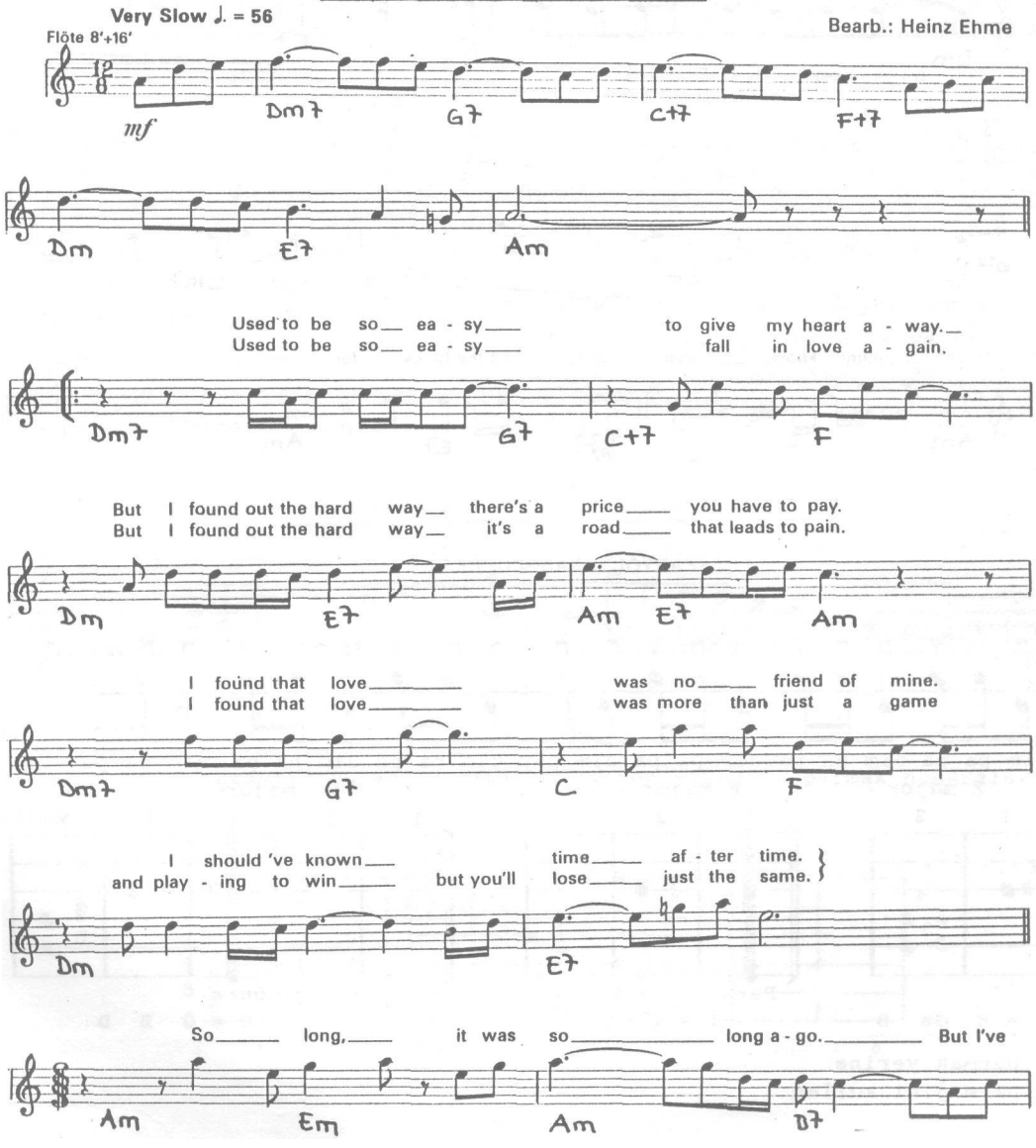






12/8 lik ölçüler 4/4 luk ölçülere denk dûser.şimdi STILL GOT THE BLUES adli şarkiylâbirlikte akorlari görelim. Dm7- C+7 -F+7 -E
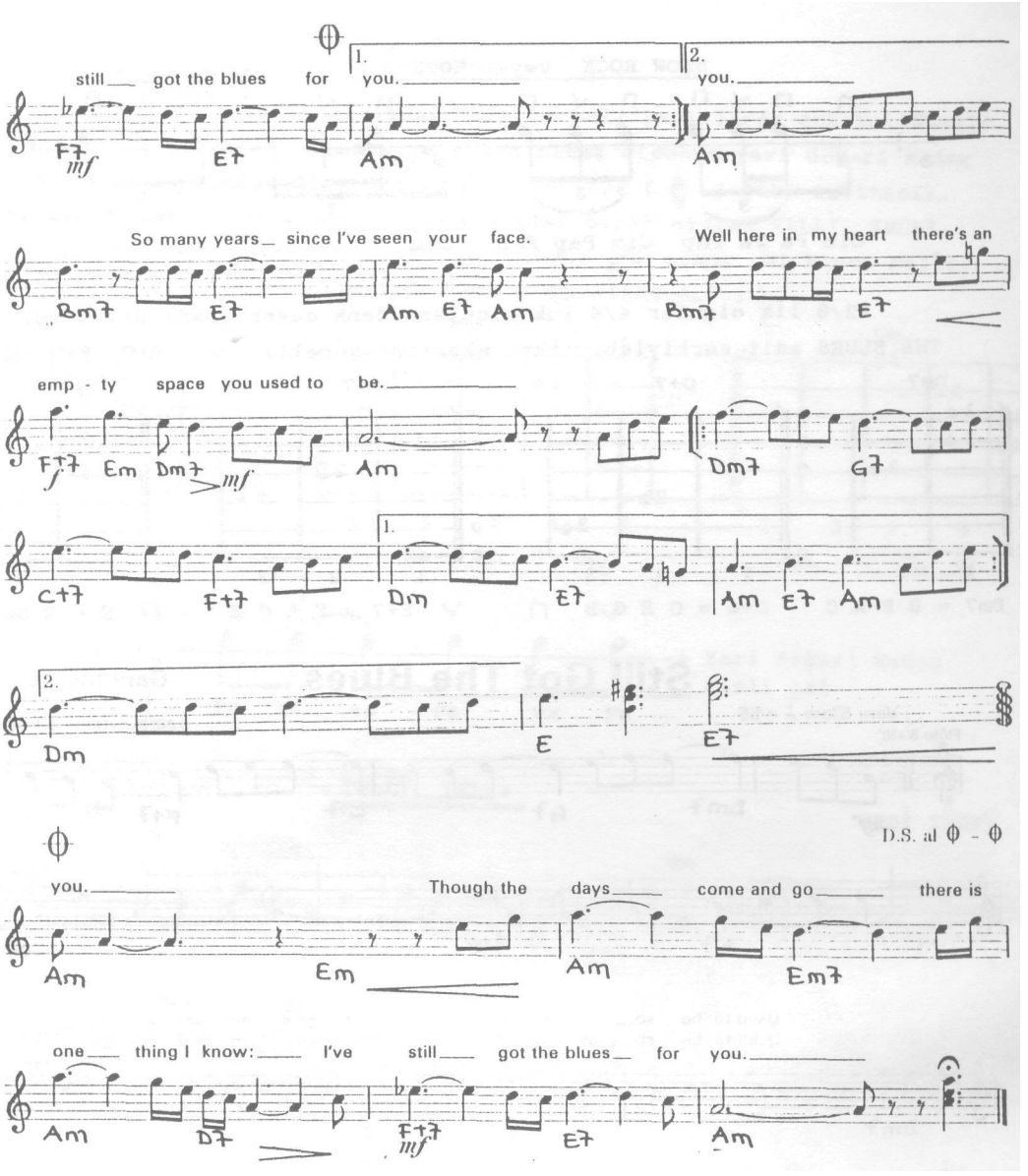


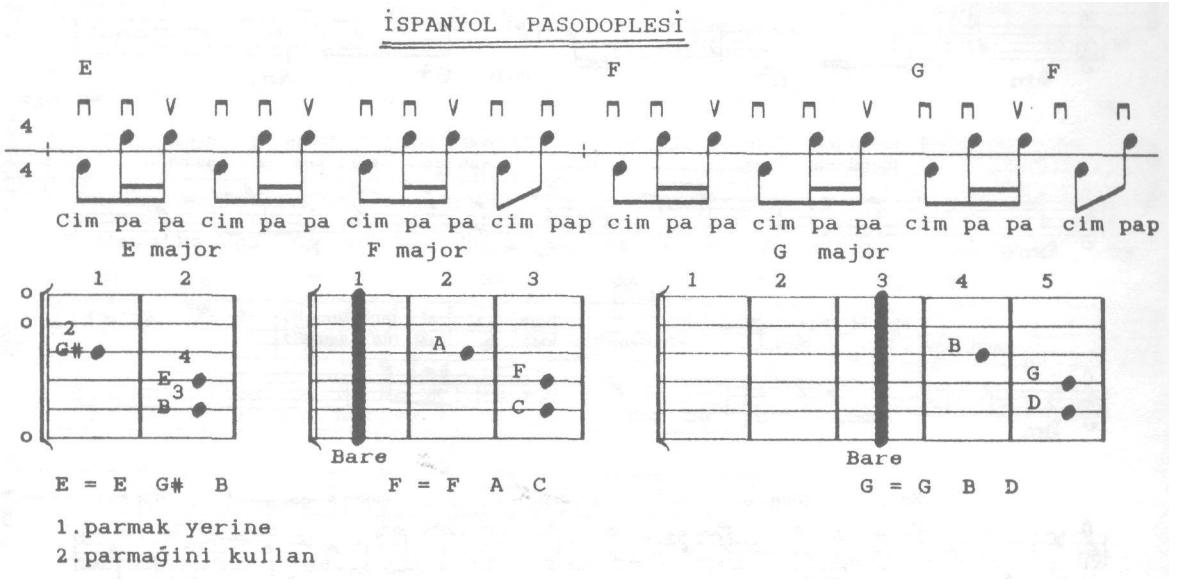
Still Got The Blues

Gary Moore

Bearb.: Heinz Ehme

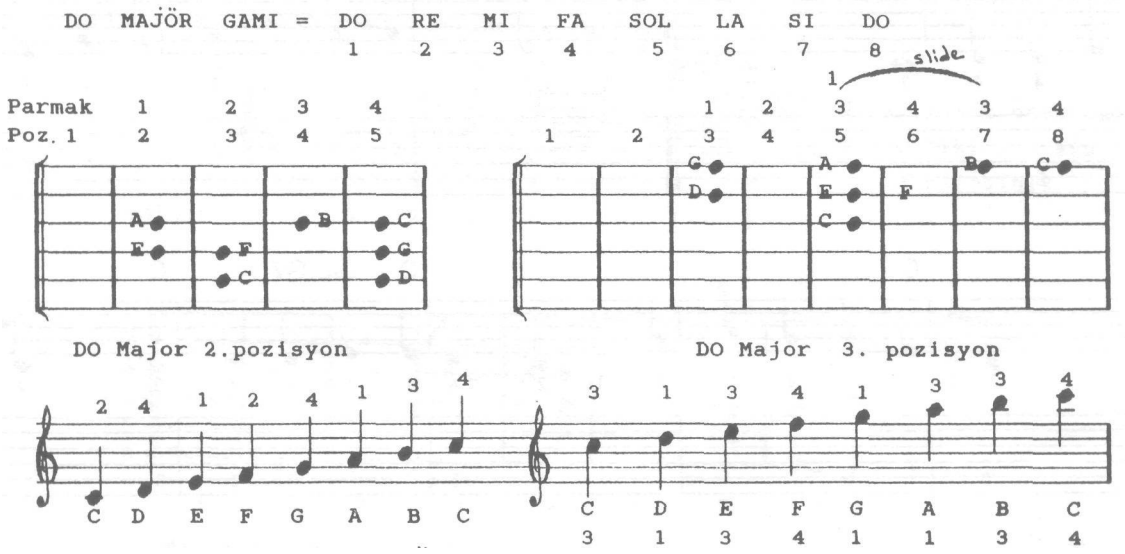



still got the blues for you.
you.
F7 mf E7 Am Am
So many years since I've seen your face.
Well here in my heart there's an
Bm7 E7 Am E7 Am Bm7 E7
emp - ty space you used to be.
F#7 Em Dm7 mf Am Dm7 G7
C#7 F#7 Dm E7 Am E7 Am
Dm E E7
D.S. al ϕ - ϕ
you.
Though the days come and go there is
Am Em Am Em7
one thing I know: I've still got the blues for you.
Am D7 F#7 mf E7 Am


İSPANYOL PASODOPLESİ
E F G F
Cim pa pa cim pa pa cim pa pa cim pap cim pa pa cim pa pa cim pa pa cim pap
E major
F major
G major
E = E G# B
F = F A C
G = G B D
Bare
Bare
1.parmak yerine
2.parmağini kullan

2 BOLUM
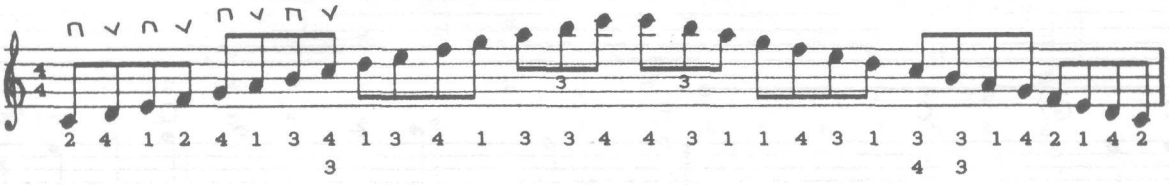
Bu dersimizden itibaren gitarimizin klavyesini ve gamlari göreceğiz. Şimdi ilk. önce DO majör gamini ele alalim.yani bu dersimize kadar hep 1.ve 4. pozisyona kadar etüd ve çalismalarimizi yapmistik. Rock'n roll ritminde rock bas solalari çalarken 1.parmak 2.posizyonda,2.parmak 3.pozisyonda. 3.parmak 4.pozisyonda ve 4.parmak 5.pozisyoda demiştik.ve bu şekilde notalar! calismistik.Şimdide Do majör gamini bu şekilde calişacağiz.kesiniikle BOS **tel** kul 1 anmayacağız.tamam mi.4.parmagimiz 5. pozisyodaki notalara basacak yani 5.tel boş LA notasini çalmak için acik tel kullanmayacagiz.onun yerine 6.tel-5.perdedeki LA ya 4.parmakla basacağiz.



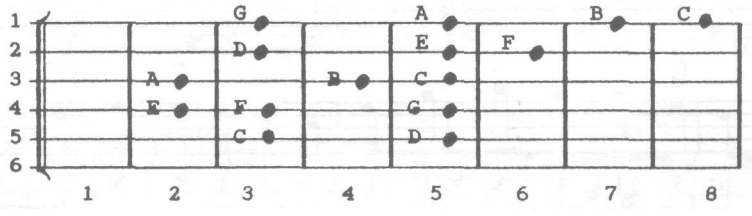
Çikici ve inici Do majör gamini çalarken ayni parmaklar kul lanı 1-lacak.

ikinci oktavdaki dB Kajor gamini yukari doğru cikarken LA ve Sİ notalari 3.parmak inerkende SOL' ve LA notalarini 1. parmakla ça-lacağiz.
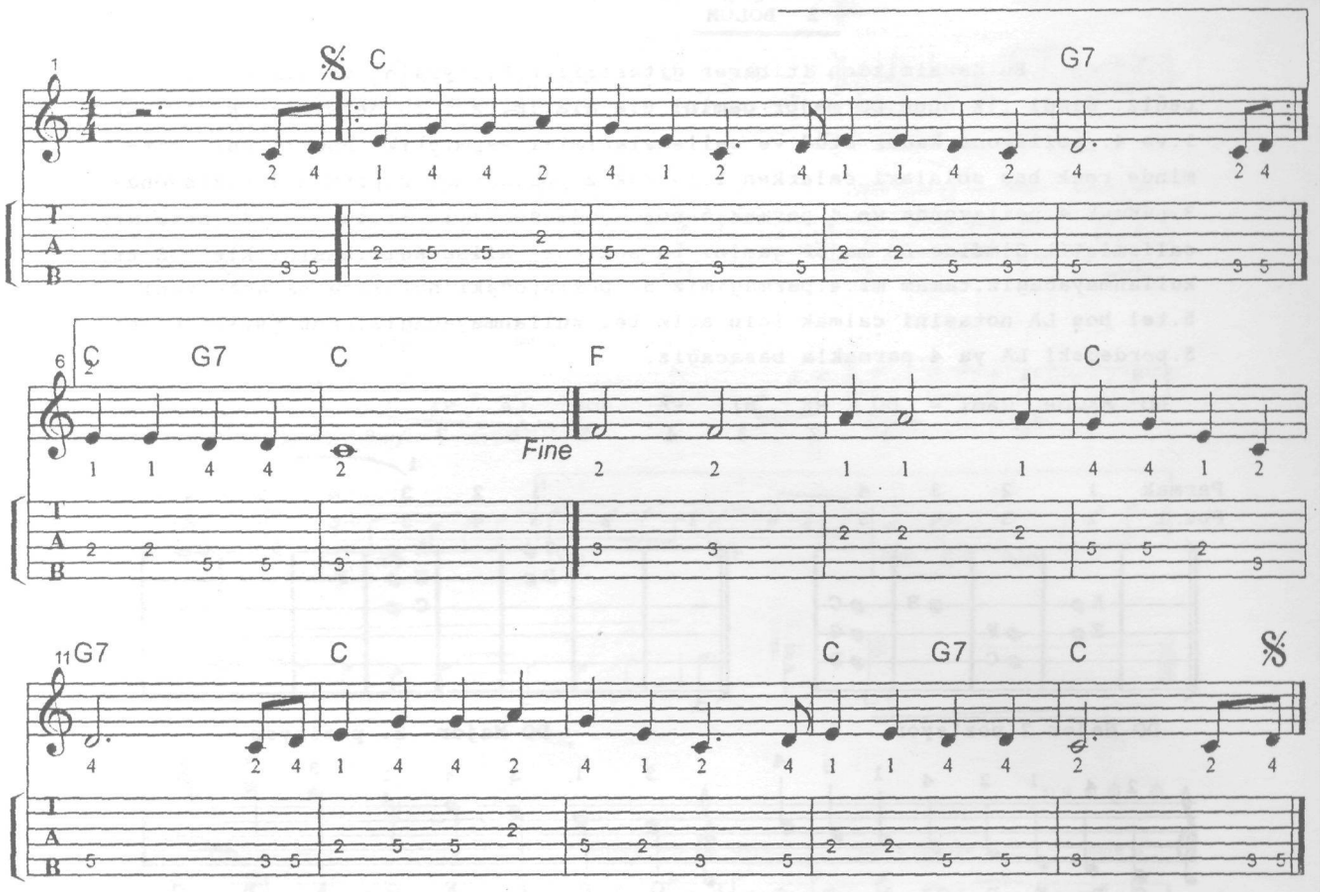
Bir etüd ve parmak calişmasi yapalim :
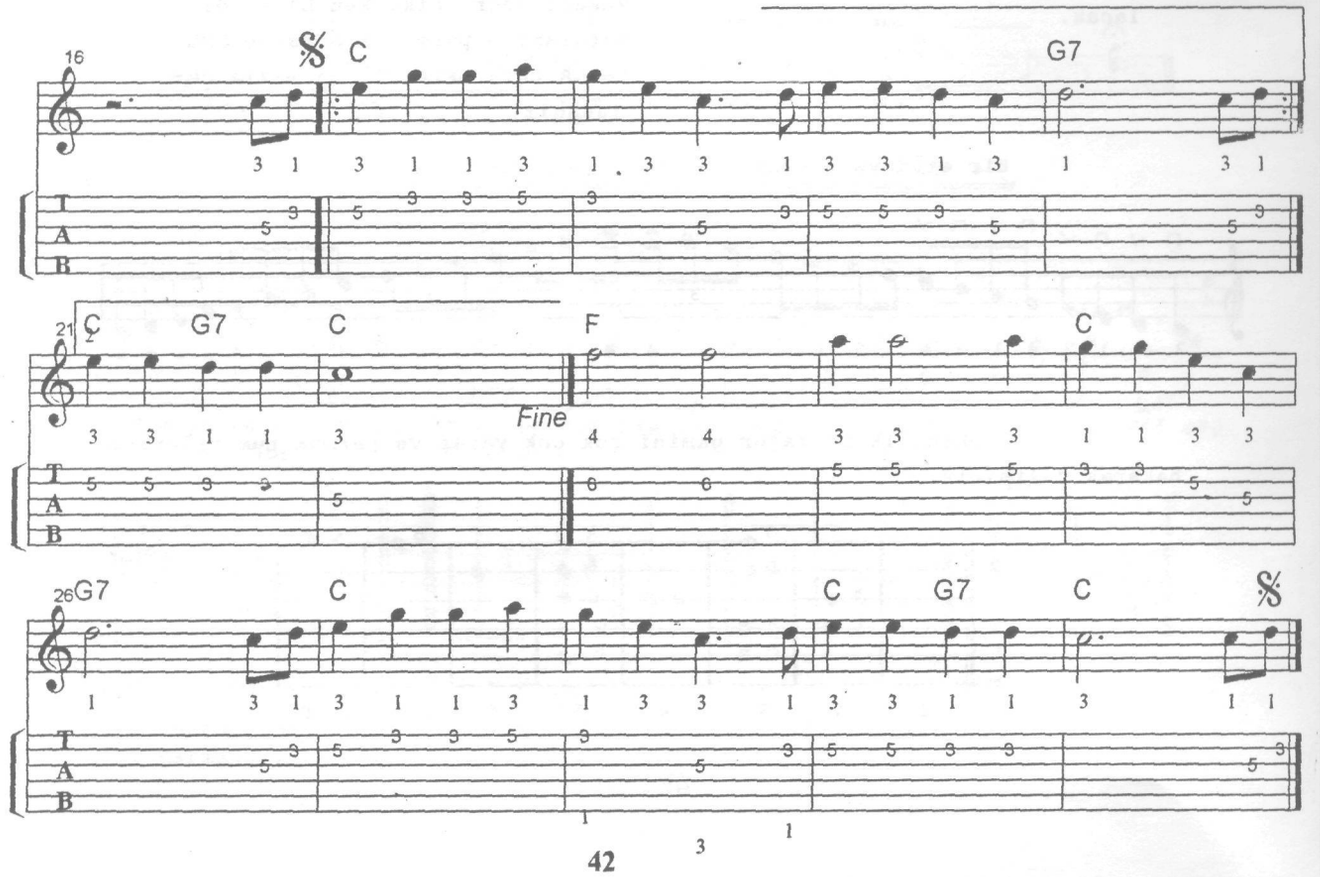


2 oktavlik Do major gamini çok çok yavas ve parmak numaralarina bakarak çalişiniz.

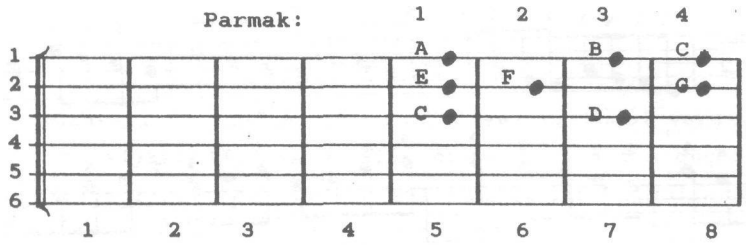


OH SUSANNA (2. POSİZYON)
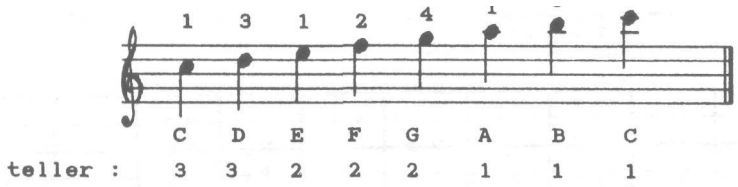


OH SUSANNA (3 . POSİZYON) Bir 8'li yukarıdan

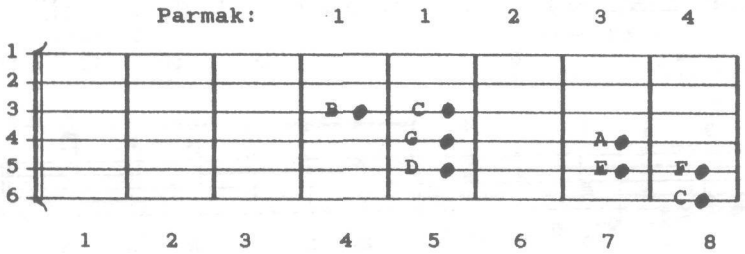




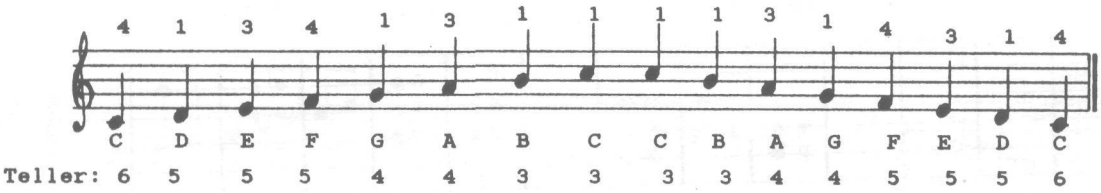
Simdi 5.ci pozisyona geçtik 3 .pozisyonda bulunan RE ve SOL notalarinin yerlerini değiştirdik. DİKKAT bir sekizli tizdeki notalardir.Simdi assağida DO majör gamini veriyorum parmak numaralarina dikkat ederek calisin ve daha sonrada OH SUZANNA adli şarkiyi 5.pozisyondaki yerleri ve parmaklarini kullanarak calisiniz.

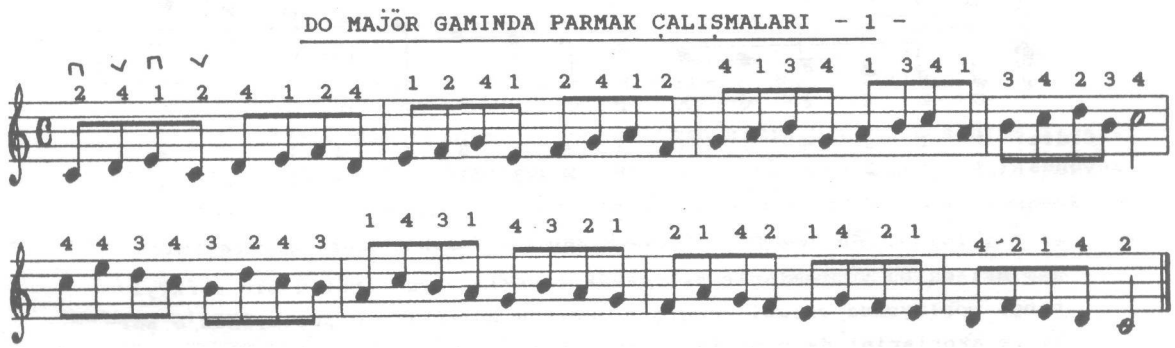


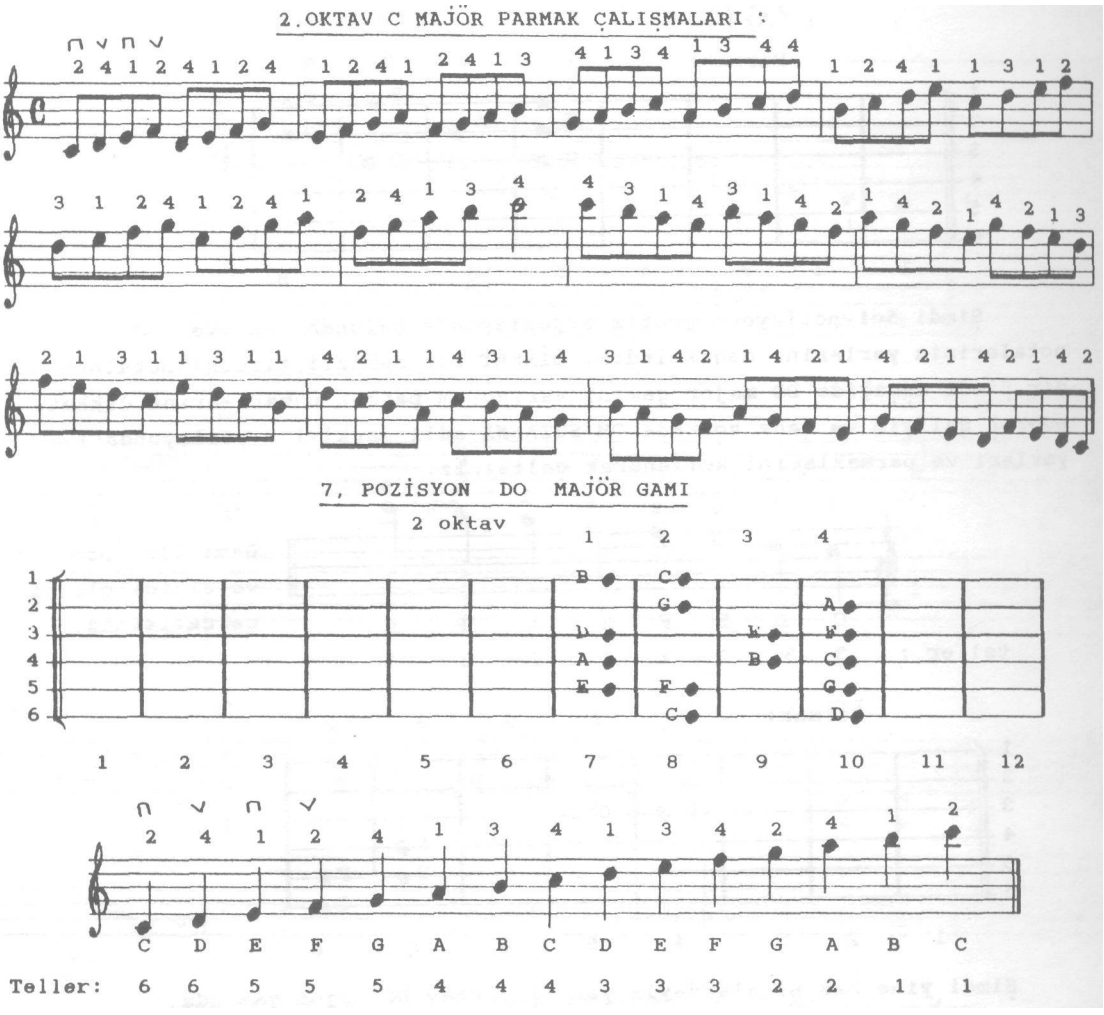
Gami ilk önce inici ve cikici olarak iyice calisiniz.
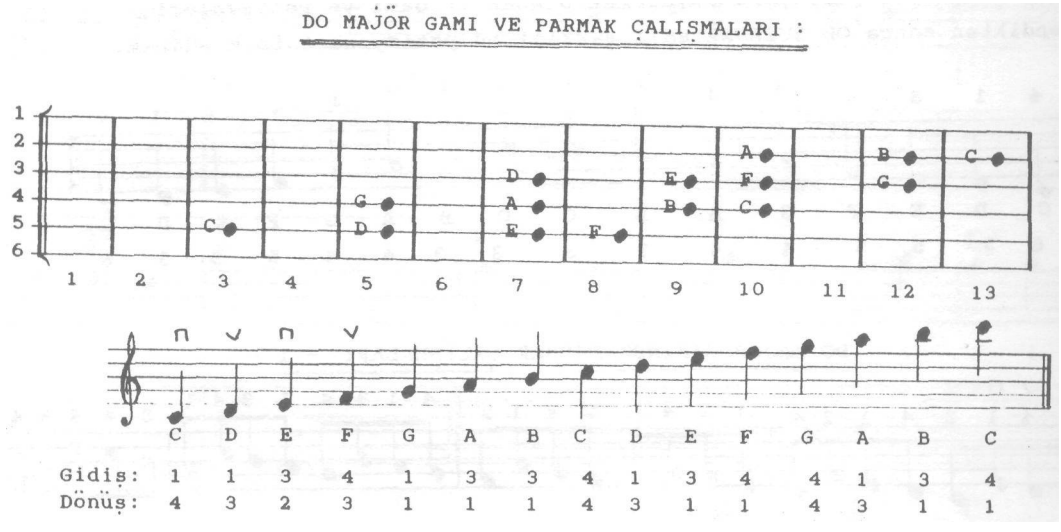


Simdi yine bas notalardayiz yani 1. oktav DO majör gaminda. Burada gene parmaklarin yerleri değişti,gormuş olduğunuz gibi Sİ notasi 4 cü pozisyonda SI notasini çalmak için 1.ci parmağinizi 5.ci pozisyondan 4.cu pozisyona kaydirmak olacaktir.veyâhutta 4.cü pozisyondan 5,ci posizyona kaydirmak olacaktir.gami ve pozisyolari öğrendikten sonra OH SUZANNA,adi i şarkiyi bu pozisyona tatbik ediniz:
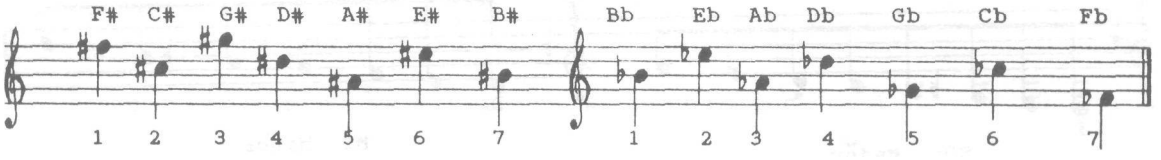






7.Pozisyonun her iki oktavindada iyi bir şekilde calistiktan sonra'oH SUZANNA'adli şarkiyi caliniz.



Bu konumuzu anladik sanirlm bundan sonra göreceğimiz gamlari da bu yöntemlerle calişarak diyezli veya bemollü bir şarkiyi hangi pozisyonda çalabi 1eceginii zi anirıda bulabilip o pozisyonda o şarki ve a*korlarini da o pozisyonlar içinden cikarabi1ecegiz.

GENEL BİLGİLER '•

Sol anahtarının yanina koyulan 7 diyez ve bemol vardir.Bunlar bize şarkinin hangi tonda yazildigini gösterir1er.ve ayrıca ton değiştirme de TRANZPOZE yaparken yardimci olurlar.Şimdi diyez ve bemollerin sol anahtarinin yanina dizilişlerini inceleyelim.

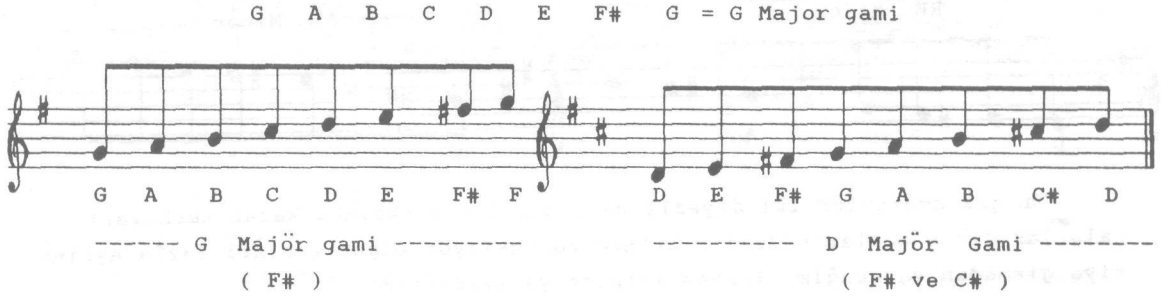


Diyez ve bemollerin porte üzerinde koyulan yerleri kesinlikle değişmez. Diyez sirasini tersten okursanız bemollerin sirasini bulabilirsiniz.

C MAJÖR GAMI ARIZA ALMAZ
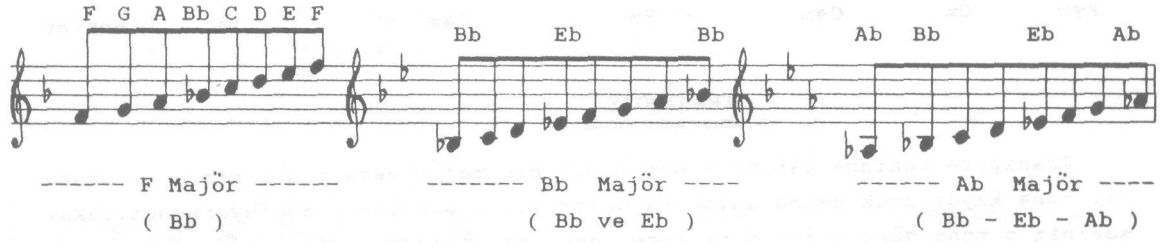
DİYEZLİ TONLAR NASIL BULUNUR ?

Diyezli tonlari bulmak için en son yazilan diyez" den yarim ses yukarisindaki ses bize gamiriismini verir. Misal = F# yarim ses yukarisindaki ses SOL demekki 3 tam - 1 yarim -2 tam - 1 yarim dereceleri SOL sesinden başlayarak dizersek G majör gamini ve içinde geçen F# sesini bulmuş oluruz.



BEMOLLÜ TONLAR NASIL BULUNUR ?

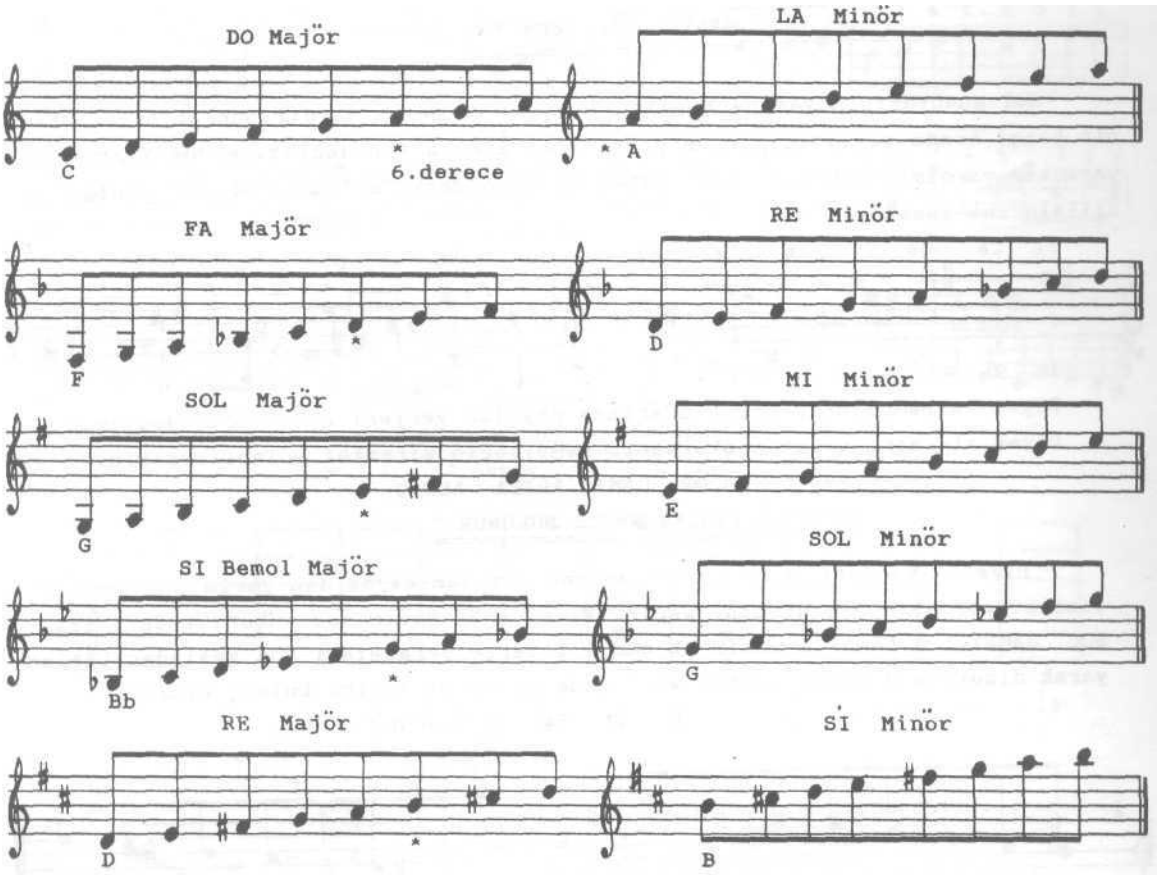
En son yazilan bir önceki bemol bize şarkinin hangi majör tonda yazildigini belirtir. Tek bemol olan Bb bu kuralin dişindadir. Tek bemol gördüğünüz zaman o şarkinin tonu ya FA MAJÖR yada RE MİNÖR dür. inceleyelim.



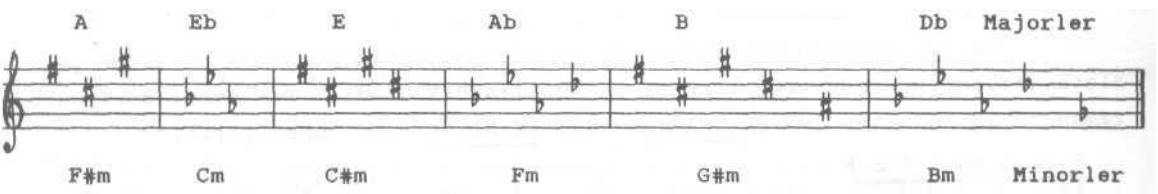
MAJÖR GAMLARIN DOĞAL İLGİLİ MİNÖRLERİ NASIL BULUNUR ?

Majör gamlarin 6.ci derecesinin almiş olduğu ses bize ilgili minörününün ismini verir. Majör ve ilgili minörünün sol anahtarinin yanina koyulan ariza sayisi aynidir. Misal do majör gamini ele alacak olursak 6 ci derecesi LA sesi ve bu sesten başlayarak doğal minör dizilerini (1 tam - 1 yarim - 2 tam - 1 yarim - 2 tam derecelerini) yerleştirirsek Am gamini bulmuş oluruz.

MAJÖR ve DOĞAL MİNÖRLERİ TOPLU BİR ŞEKİLDE **İNCELEYELİM.**
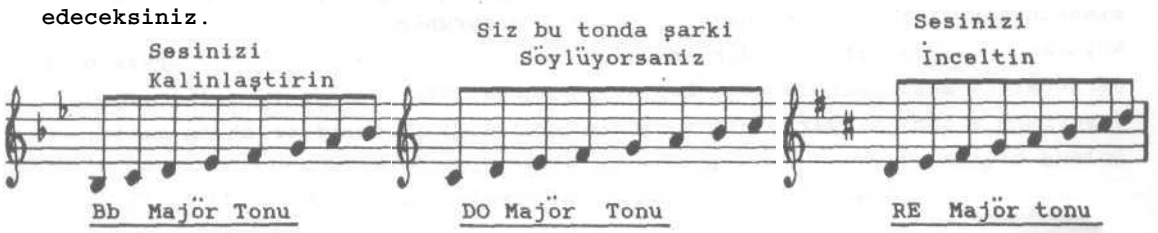


En çok amatörler iki diyezi i ve 2 bemollu şarkilara kadar şarkilari çalarlar diğer gamlar nedendir bilmem zor geliyor.Diğer tonlari fazla ayrintiya girmeden yazacağim ileride işinize yarayacaktir.



TRANZPOZE :

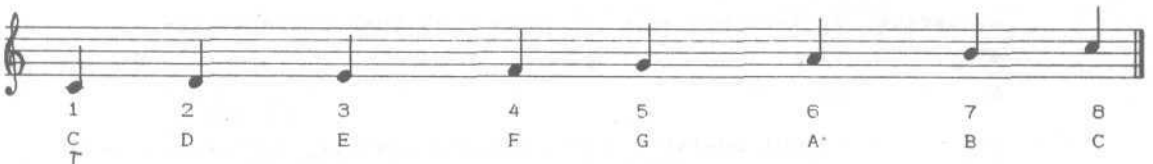
Tranzpose denince akkiniza her hangi bir majör veya minör bir gami başka bir tona kaydirarak çalma anlamina gelir misal bir şarki söylüyorsunuz.fakat sesiniz o tona göre değil daha ince veya pes kaliyor.şimdiye kadar öğrenmiş olduğunuz majör ve minör gamlar imdadiniza yetişecektir. misal DO majör ton da bir şarki söylüyorsunuz fakat sesiniz DO majör tonuna kalin pes kaliyor hemen 1 veya 2 ton yukarya tranzpoze edin şarkiyi tabiki akorlarida tranzpoze **edeceksiniz.**



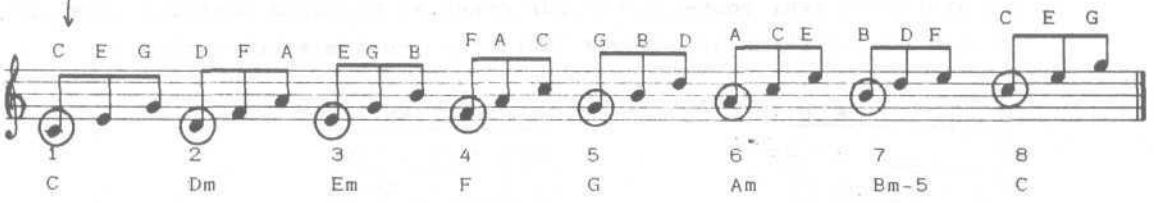
Her hangi bir şarkiyi elimize aldığimizda bir çok diyez ve bemol görürüz. Akorlarina`da baktiğimizda bir çok değişik akor olduğunuda görebiliriz. Sol anahtarindan sonra koyulan diyez ve bemol`ler bizim o şarkiyi çalarken hangi akorlar`dan yararlanmamiz gerektiğini bildirir. Şimdi bu konuyu ele alip inceleyelim. misal DO major tonunda yazilmis bir şarki olsun ilk yapilaçak işlem gami 2 tam 1 yarim 3 tam 1 yarim derecelerine ayirmak olacaktir.

Do Majör Gam:

1	2	3	4	5	6	7	8
C	D	E	F	G	A	B	C



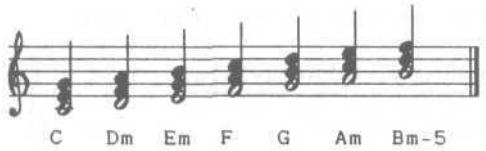
Şimdi gamimizin derecelerini yazdiğimiza göre basit 3 lü akorlar şeklinde 1 derecelerin üzerlerine siralayalim.
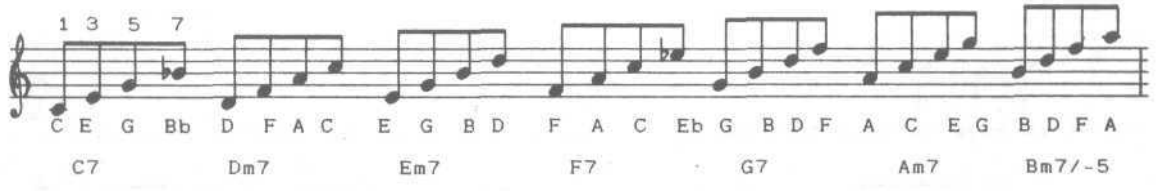


Yukarida görüldüğü gibi (Tüm Majör akorlari bulmak için bu yöntem geçerlidir,) siralarsak Do majör bir şarkiyi çalarken kullanacagimiz akorlari bu sayede bulabiliriz. bunlar basit 3`lü akorlardir. ayrica bunlara sesler ilave edilirse 6 , 7 , 9 , 11 , ve 13 lü akorlarinida bulabiliriz.

ÖNEMLİ NOT:

1.	derece	her	zaman	Majör akordur.	C Majör
2.	"	"	"	Minör "	D Minör
3.	"	"	"	Minör "	E Minör
4.	"	"	"	Majör "	F Majör
5.	"	"	"	Majör "	G Majör
6.	"	"	"	Minör "	A Minör
7.	"	"	"	Minör eksik 5 li akordur.	Bm -5

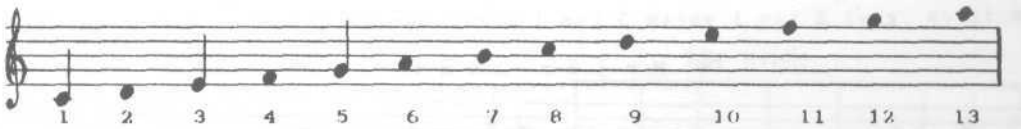


Şimdide bu seslere 7'ci **dereceleri ilave edelim.**kok durumunu **değiştirmeden yalniz** 7'ci **dereceleri ilave edelim,Ana sesten** 1 ses geri dönerek yukarısına **ilave edin.**



AKOR YAPILARININ İNCELENMESİ :

Bundan önce majör minör 6 li ve 7~li akorlari incelemiştik.şimdide 9"lu , ll'li ve 13Mû akorlari incel iyecegiz. Simdi 13' çünc'ü araliga kadar notalarimizi yazalım.



Yukarida görüldüğü gibi

2. derece 9. dereceye eşit 1 oktav 8 li yukarisindaki ses

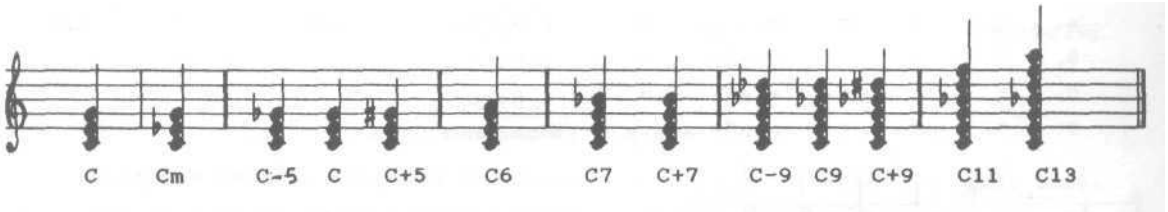
4. " 11 " " " " " " " "

6. " 13 " " " " " " " "

Şimdi bunlarin formulleriyle ele alip incelemeden evvel eksik (-) 5 li dendiğinde 5. derece yarim ses eksiltilecek. Artmiş (+) 5 li dendiğinde 5.ci derece yarim ses artirilacak. 7 ,9 ,11,13' lü akorlarda ayni yöntemle bulunur.Örnekler DO majör Gamindan türetilmistir. diğer bütün gamlardada akorlar bu yöntemle bulunurlar.1 - 3 -5

C	=	C	E	G			
C-5	=	C	E	Gb			
C+5	=	C	E	G#			
C6	=	C	E	G	A		
C7	=	C	E	G	Bb		
C+7	=	C	E	G	B		
C-9	=	C	E	G	Bb	Db	
C9	=	C	E	G	Bb	D	
C+9	=	C	E	G	Bb	D#	
C11	=	C	E	G	Bb	D	F
C13	=	C	E	G	Bb	D	F A
		1	3	5	7	9	11 13
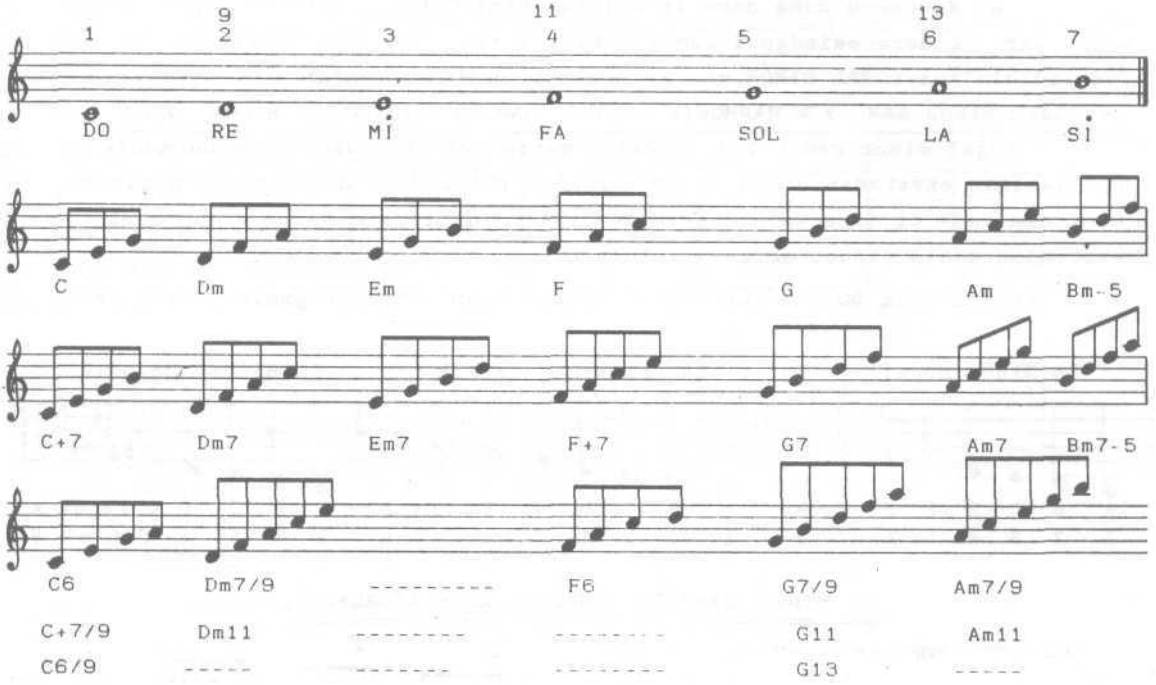
Cm	=	C	Eb	G			
Cm-5	=	C	Eb	Gb			
Cm+5	=	C	Eb	G#			
Cm6	=	C	Eb	G	A		
Cm7	=	C	Eb	G	Bb		
Cm+7	=	C	Eb	G	B		
Cm-9	=	C	Eb	G	Bb	Db	
Cm9	=	C	Eb	G	Bb	D	
Cm+9	=	C	Eb	G	Bb	D#	
Cm11	=	C	Eb	G	Bb	D	F
Cm13	=	C	Eb	G	Bb	D	F A
		1	m3	5	7	9	11 13



Diğer tonlardada akorlar bu şekilde bulunur unutmayiniz.

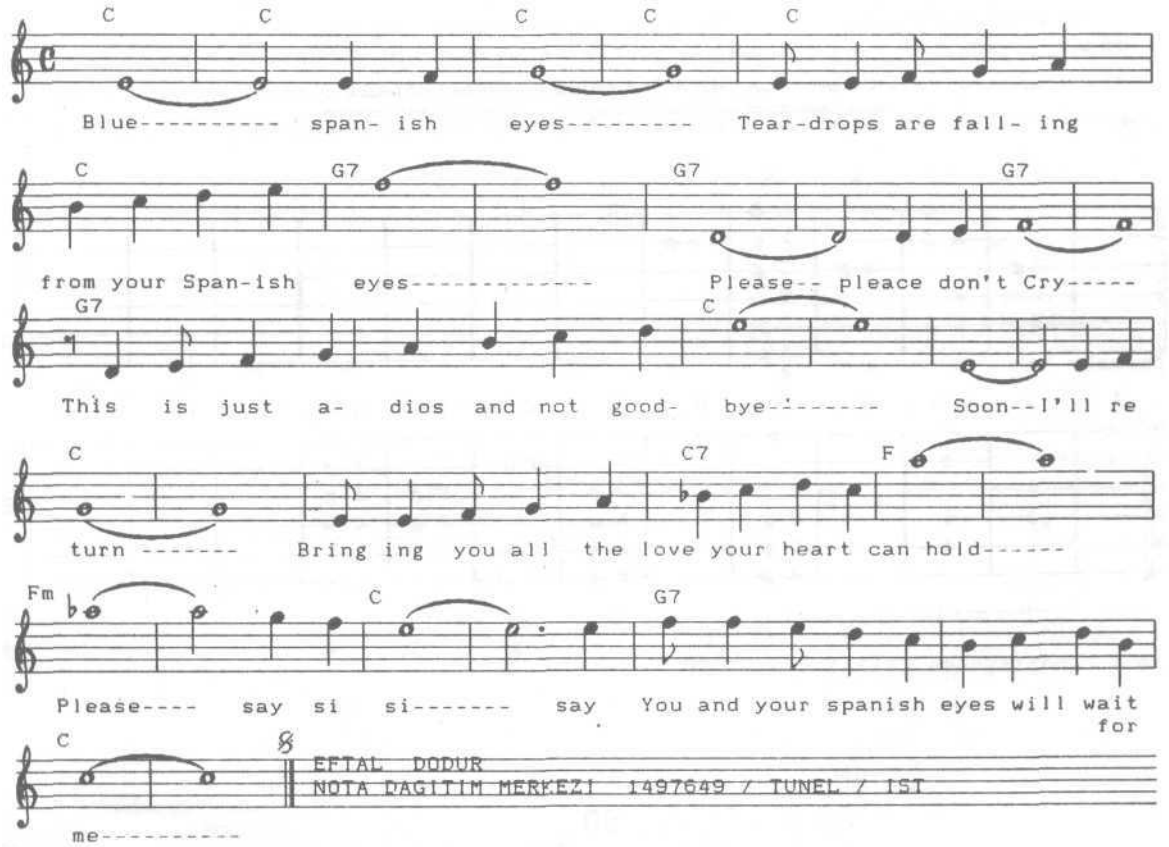
DO MAJÖR

BİR ŞARKIYI ÇALARKEN KULLANILACAK AKORLAR



SPANISH EVES

SLOW TOMJONES
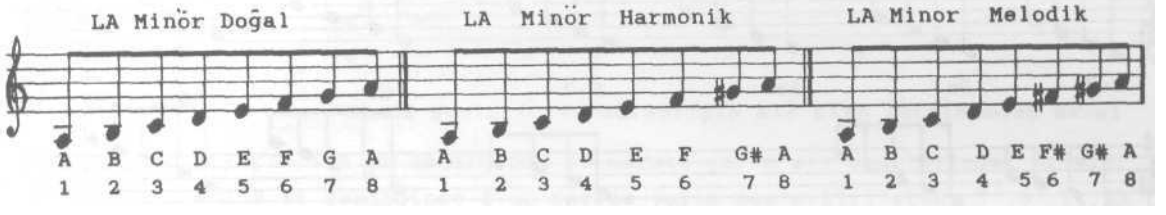


MİNÖR GAMLAR NASIL BULUNUR.

Bu konumuzu daha önce işlemiştik.yani daha önce DOĞAL MİNÖR gamlar majör gamin 6.derecesinden 1 tam,1 yarim, 2 tam , 1 yarim, 2 tam olarak yerleştirdiğimizde DOĞAL MİNÖR gamlari bulmuştuk.Minör gamlar 3'ce ayrilir.
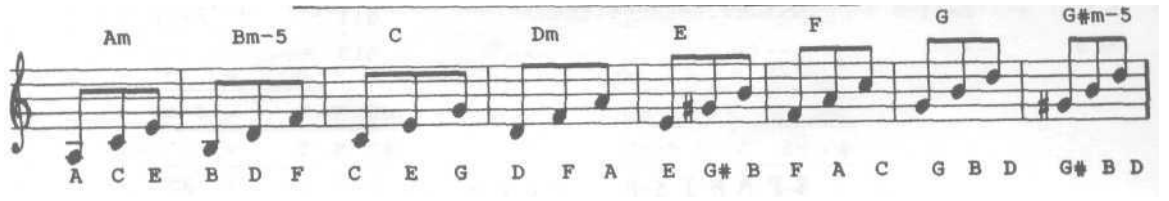
1= DOĞAL MİNÖR GAM 2 = HARMONİK MİNÖR GAM 3 = MELODİK MİNÖR GAM.

Doğal minör gamin 7.derecesini yarim ses artirdiğimizda Harmonik minör gaminin ekstradan almiş olduğu arizayi buluruz,ve doğal minör gamin hem 6'ci hem de 7'ci derecesini yarim ses artirdiğimizda melodik minör gaminin ekstradan almiş olduğu arizalari buluruz.

Örnek olarak DO Majörün ilgili minörü olan LA minör gaminl inceleyelim.

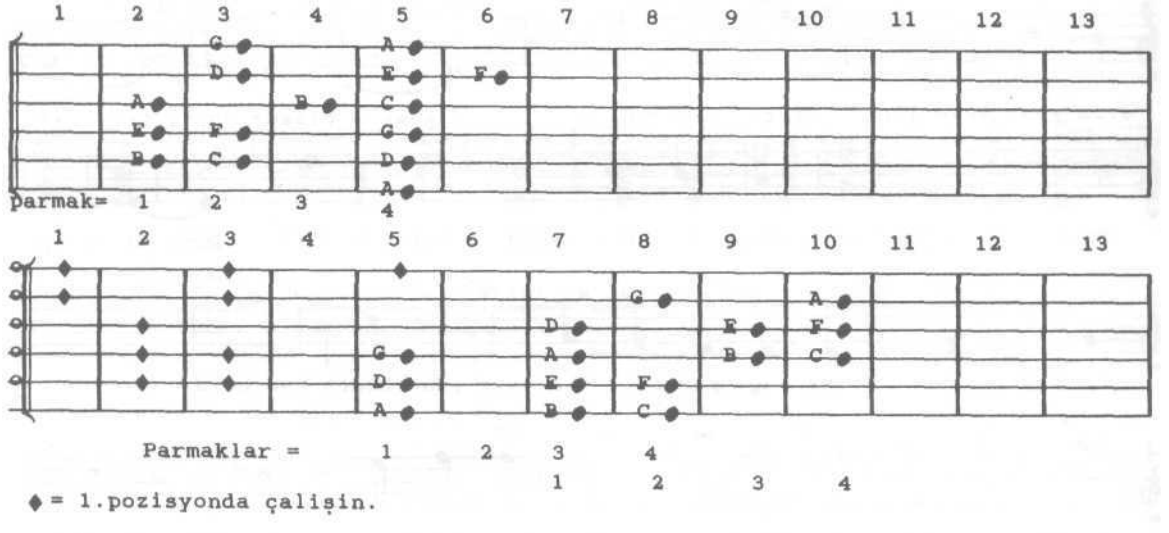


LA MİNÖR ŞARKIDA KULLANILACAK AKORLAR "•

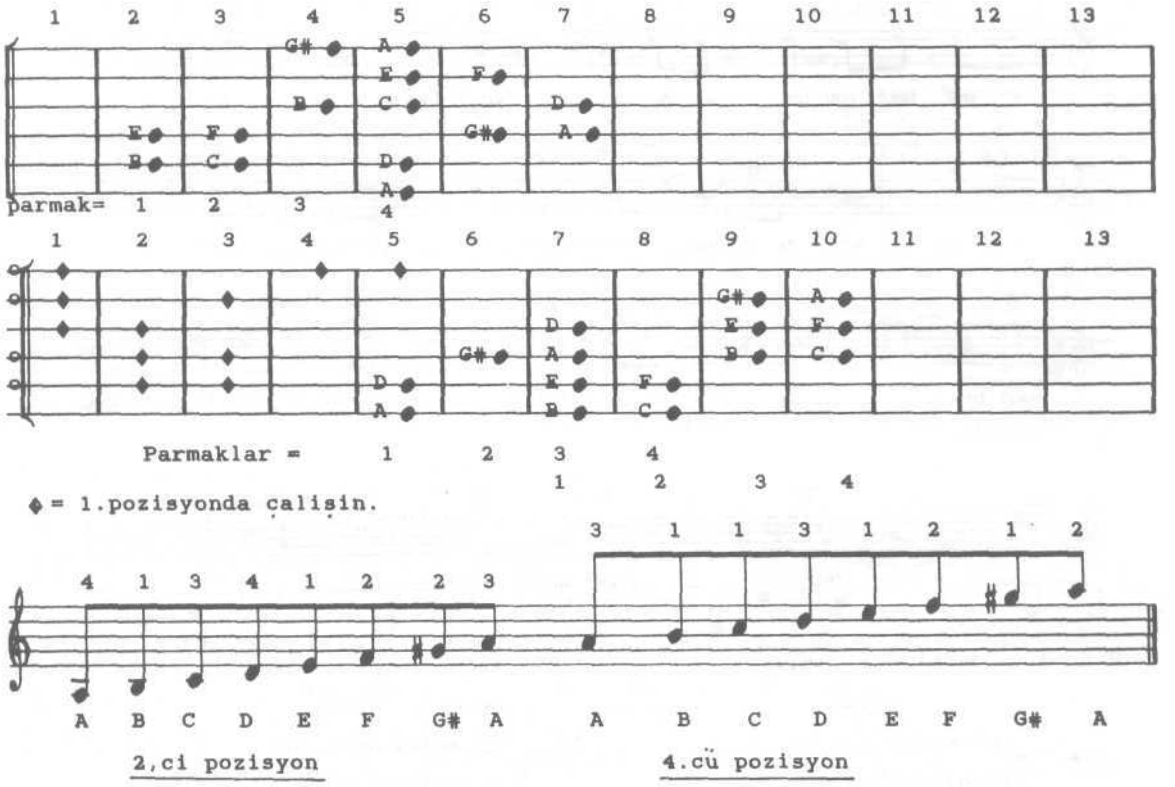


NOT •= 7'cl dereceleride ilave edilecektir.Misal E majör yerine E7 akoru vs.

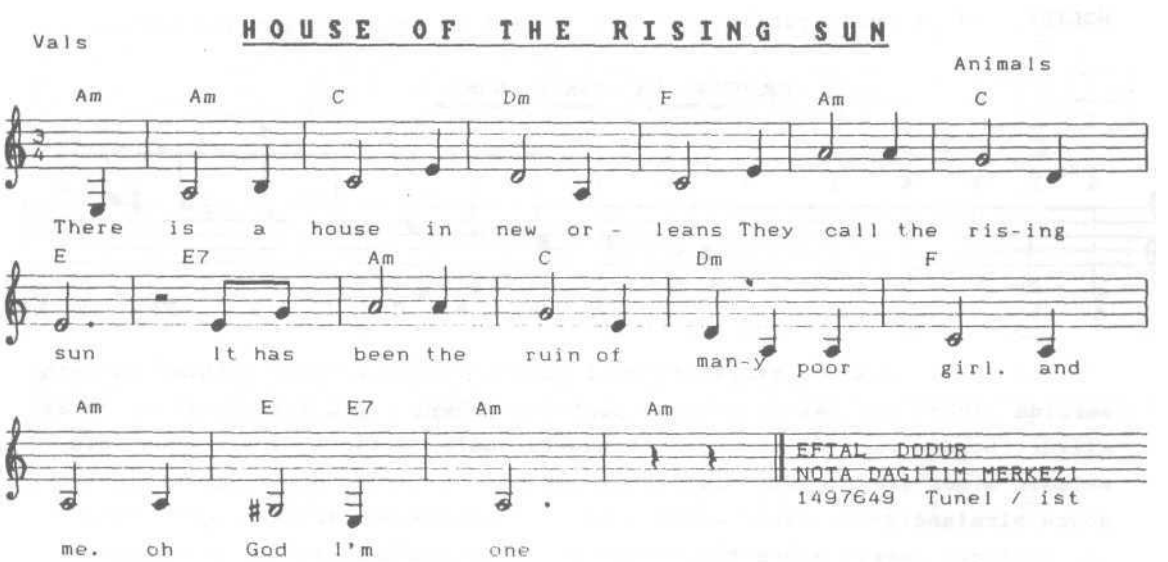
DOĞAL LA MINOR PARMAK ÇALIŞMALARI •
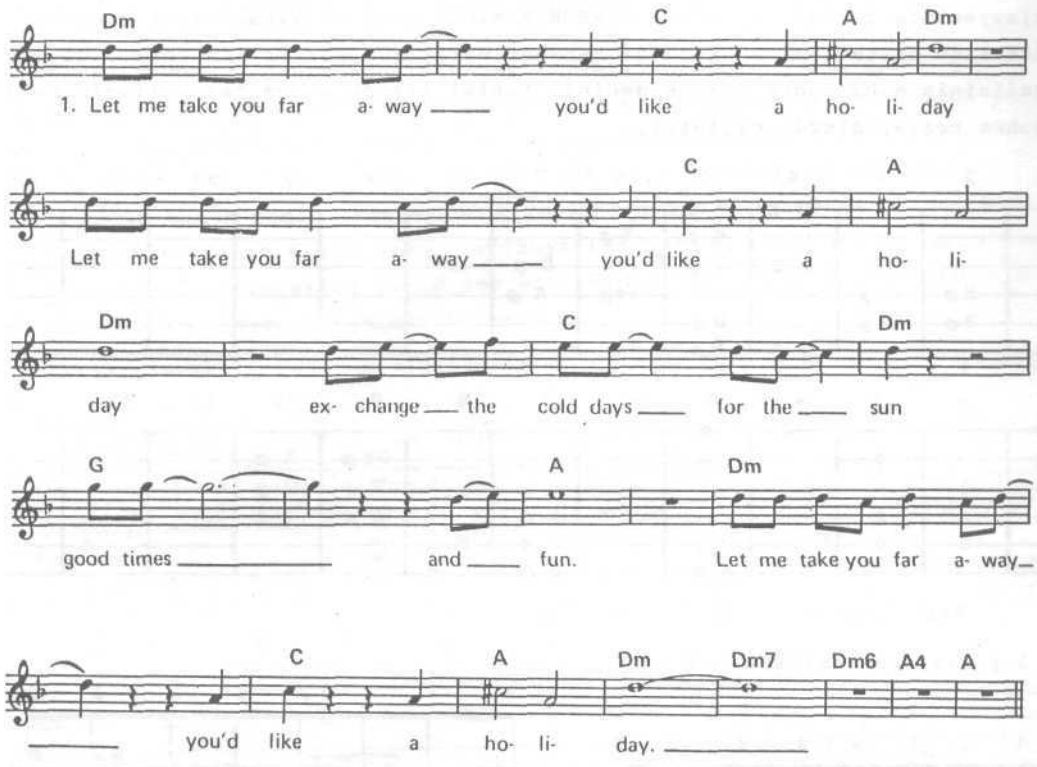


Bu dersimizde geçmeden evvel LA minör gamini gitarinizin klavyesinde calisiniz, Şimdi HARMONIK MINOR GAMl'ni gitarimizin klavyesi üzerinde calişalim. 2 .oktavini beraber veriyorum sizler ilk dnce l.ci oktavi calisiniz daha sonra 2.sine geçiniz.tabiki ilk önce bos **tel** kullanin **ve daha** sonra pozisyonlarda calisiniz.



yukarida değişik pozisyonlarda Harmonik minör parmak çalismalari verilmiştir, sizler istediğiniz kadar da pozisyon posizyon kayarak diğer yazmadiğim melodik gamlarida seslere göre bulabilirsiniz. Örnek şarki olarak basit bir şekilde yazilmis olan 'the house of the rising sun' adli şarkiyi veriyorum.



HOLIDAY

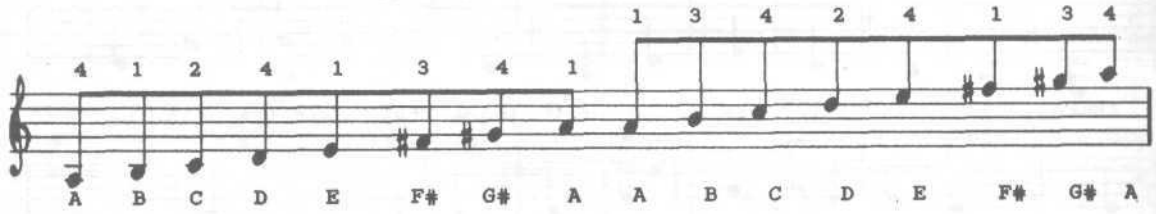


1. Dm Let me take you far away
C A Dm
You'd like a holiday
Dm Let me take you far away
C A Dm
You'd like a holiday
C Dm
Exchange the cold days for the sun
G A
Good times and fun
Dm Let me take you far away
C A Dm Dm7 Dm6 A4 A
You'd like a holiday

2. Dm Let me take you far away
C A Dm
You'd like a holiday
Dm Let me take you far away
C A Dm
You'd like a holiday
C Dm
Exchange your troubles for some love
G A
Wherever you are
Dm Let me take you far away
C A Dm Dm7 Dm6 A4 A
You'd like a holiday

HOLIDAY Dm tonunda yazilmistir. Bu sarkiyi Am tonuna tranzpoze ediniz.

MELODİK LA MİNÖR GAMI :
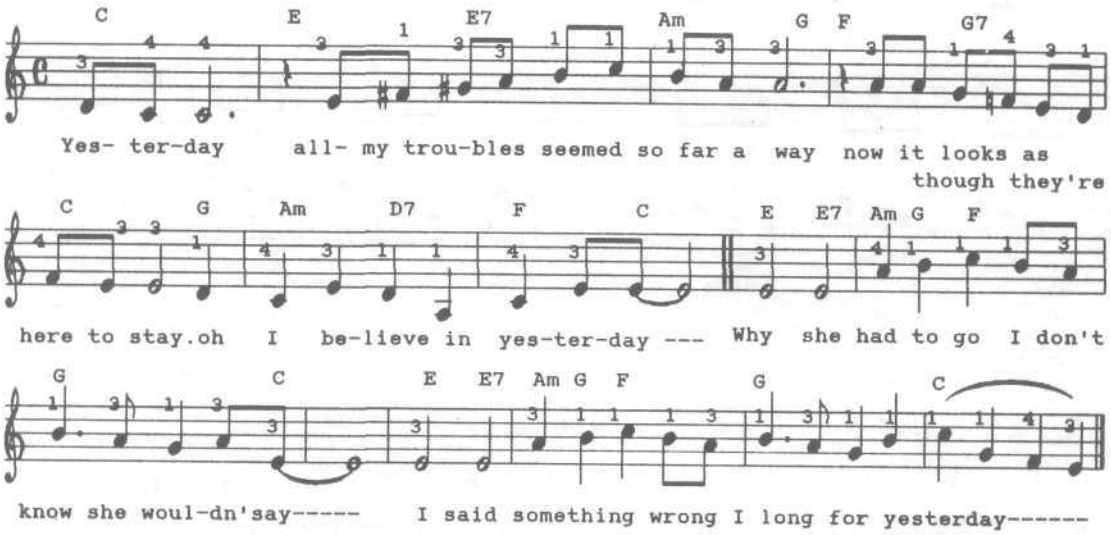


Şimdide 'YESTERDAY' adli şarkiyi Melodik minör tonunda çalişin şarkida dikkat ettiyseniz.notalar perteden yukari doğru dizilirken F# ve G# aliyor inceden kalina doğru dönerkende bu sesler naturel oluyor.onun için melodik minör gaminin bir özelligini öğrenmiş oldunuz. gam kalindan inceye doğru siralandiğinda minör gamin 6 ve 7'ci dereceleri ariza aliyor.minör gam kalindan inceye doğru dönerkende almiş olduğu arizalar naturelleşiyor. 'Yesterday 'adli sarkiyi ritimli çalişirken dikkat edin bir ölcü içinde 2 ve 3 akor var.her bir vurusa dikkat ederek ve ölçüleri sayarak çalişin.

Y E S T E R D A Y

Slow
4 ve 5. Poz.
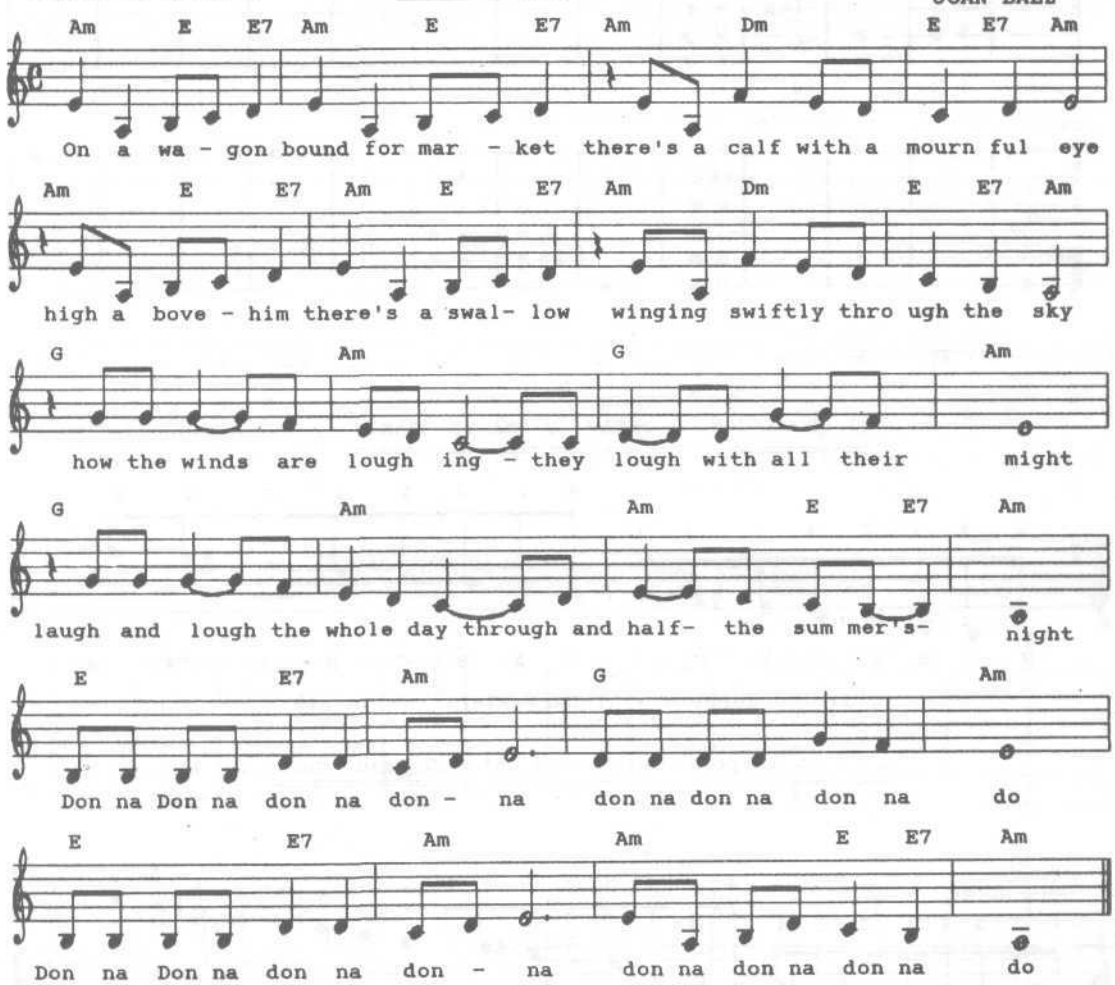
Beatles



Doğal Am (SLOW)

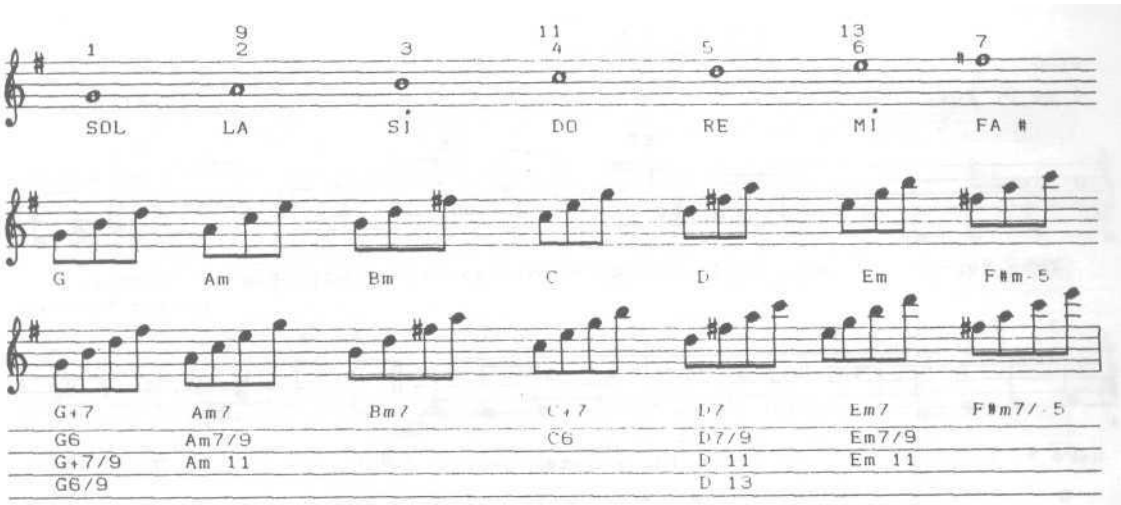
DONNA,DONNA

JOAN BAEZ

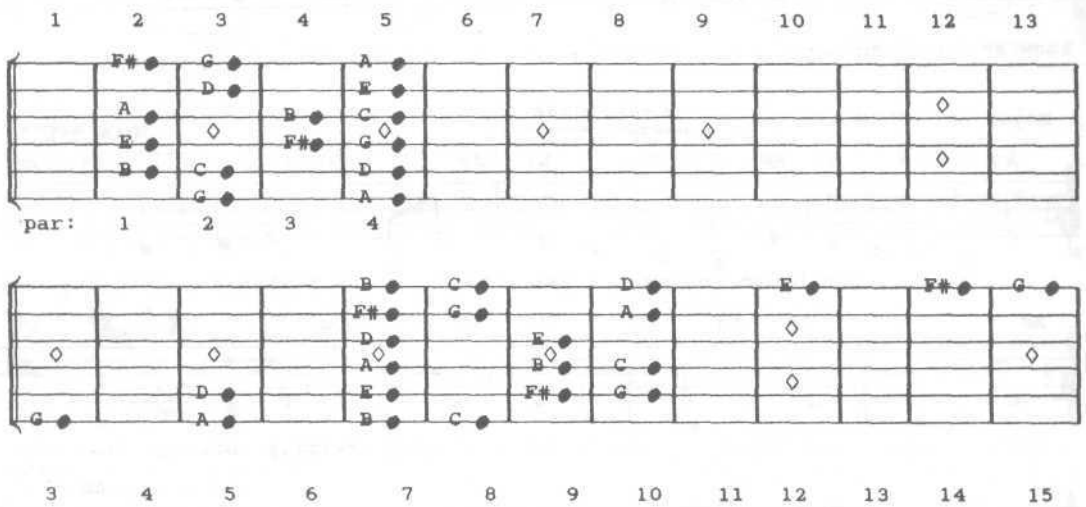


RİTM GİTAR ÇALARKEN DİKKAT EDİNİZ.

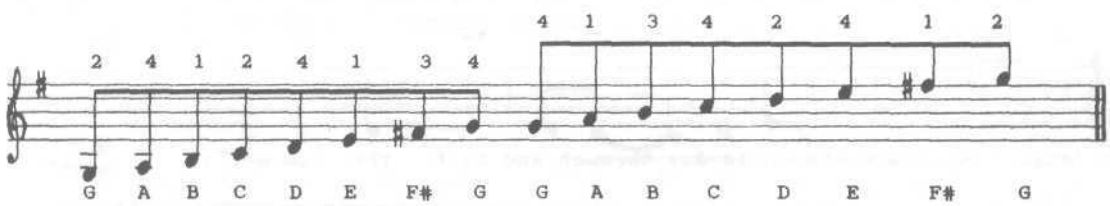
Am E E7
1 2 3 4 sayarak çal.



SOL MAJÖR GAMI (F#)
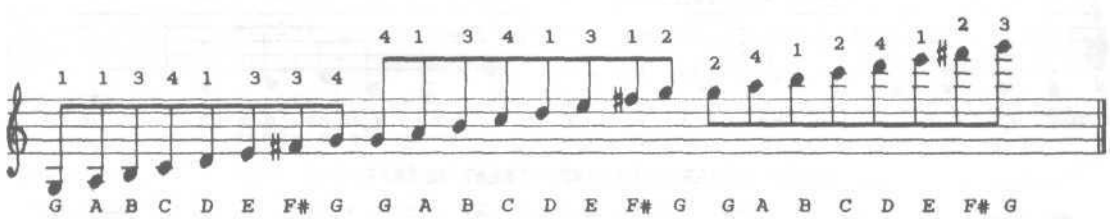


2. POZİSYON 2.OKTAV G MAJÖR GAMI.



Gidiş ve dönüşte ayni parmaklari kullaniniz.
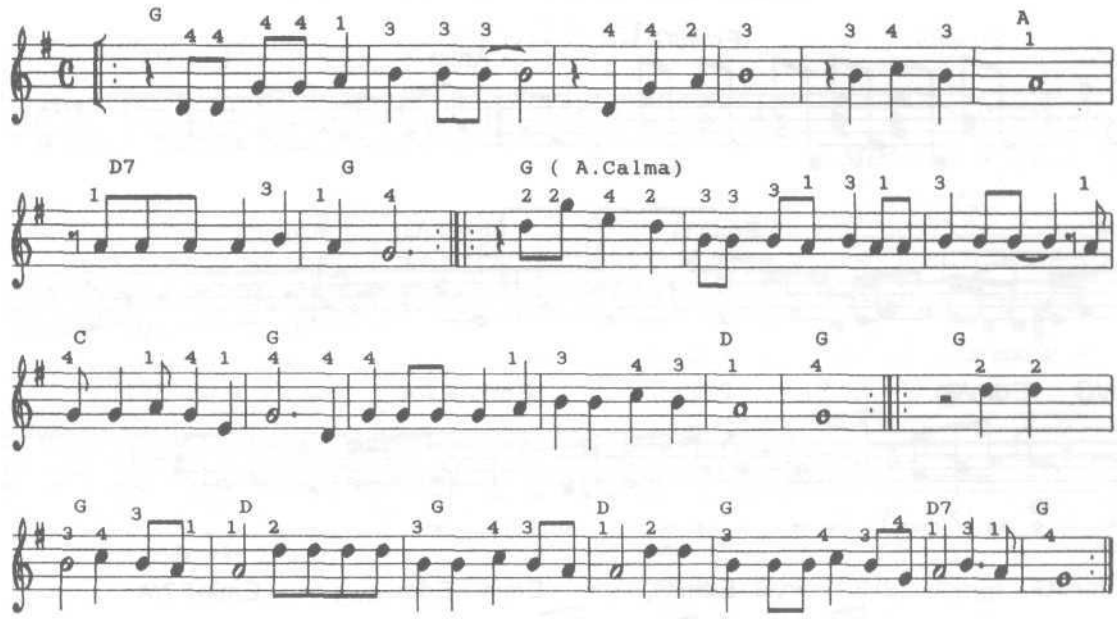
3 ve 15.ci pozisyonlarda 3 oktav G majör gami
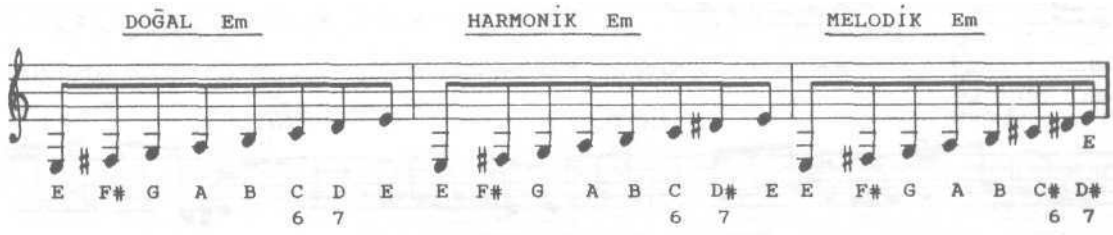


RIVERS OF BABYLON

Hizli Slow

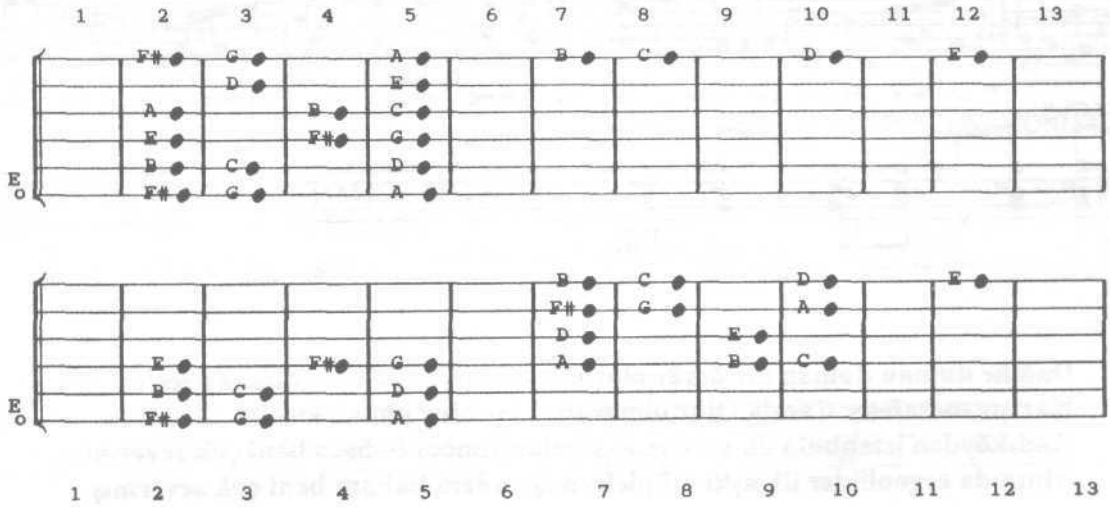
Boney M.



By the rivers of babylon , there we sat down ,yeah we wept when we remembered Zion , For there they that carried as avay in cap tivity requiring of us a song now how shall we sing the lord's song in a strange land ? Let the words of our mounths and the medit ations of our hearts be accapt able in thy sight here be night
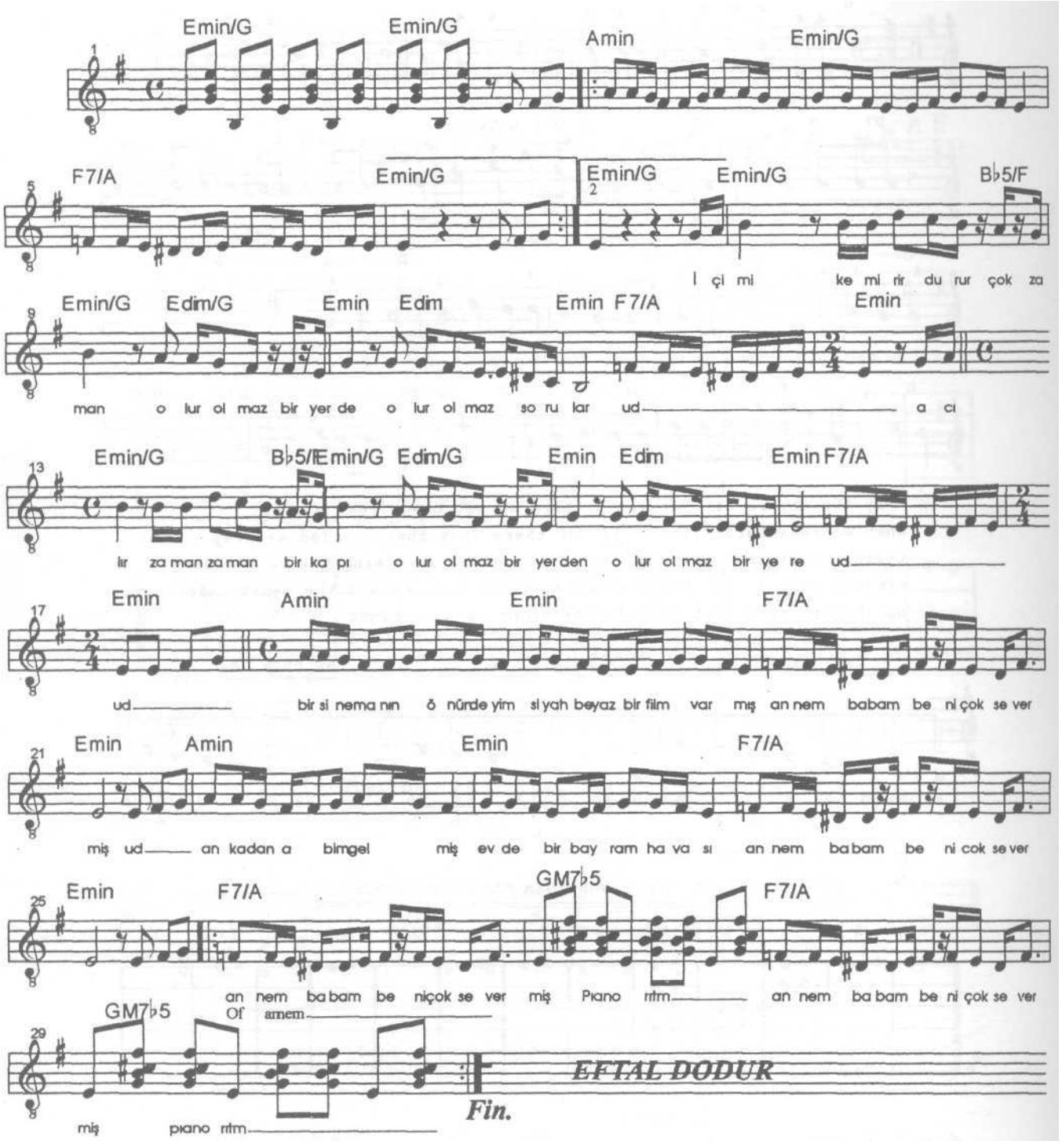


DOGAL MI MİNÖR GAM PARMAK CALIŞMASI :



ANKARADAN ABIM GELDİ
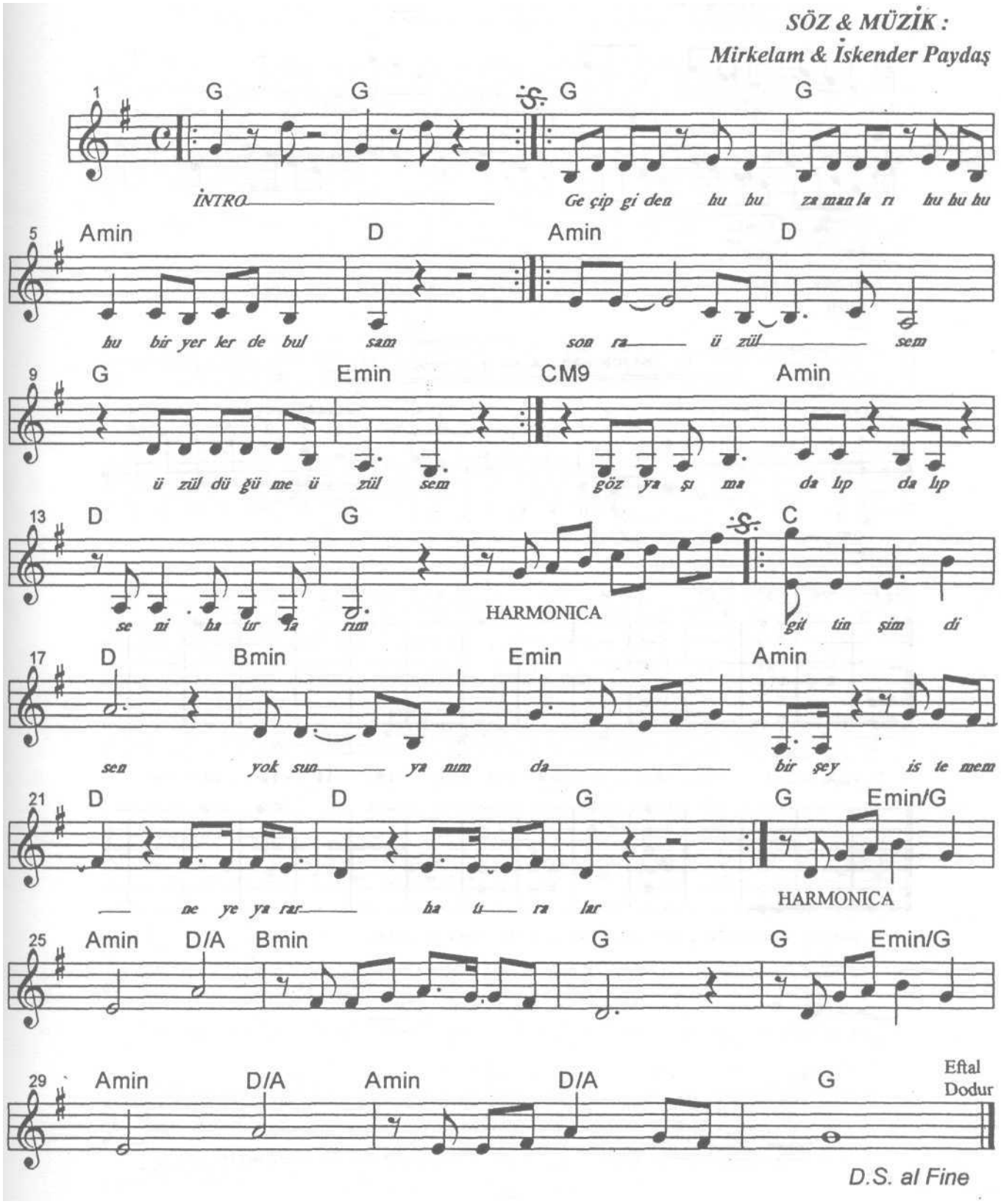
GURUPGÜNDOĞARKEN



Dağılır duman duman bir ömür olur olmaz karşımda olur olmaz geceler
Karışır mesafeler o anda Olur olmaz uzaklar olur olmaz kısalır
Kadiköyden İstanbula ilk kabere akşamlar annem babam beni çok severmiş
Alnımda ergenlikler ilk aşkı müjdeletmiş annem babam beni çok severmiş
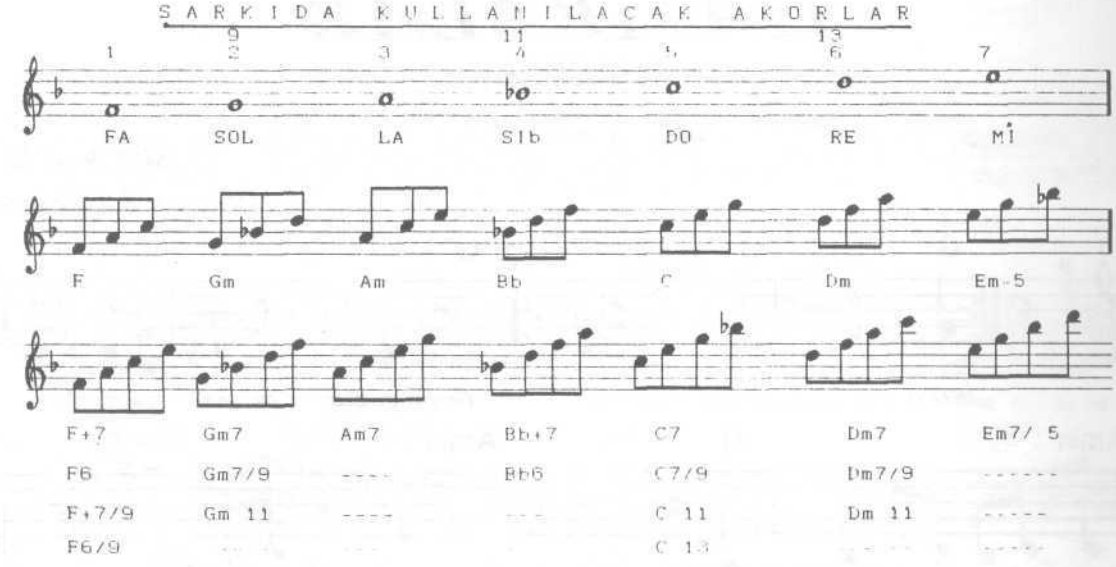
HATIRALAR

MİRKELAM

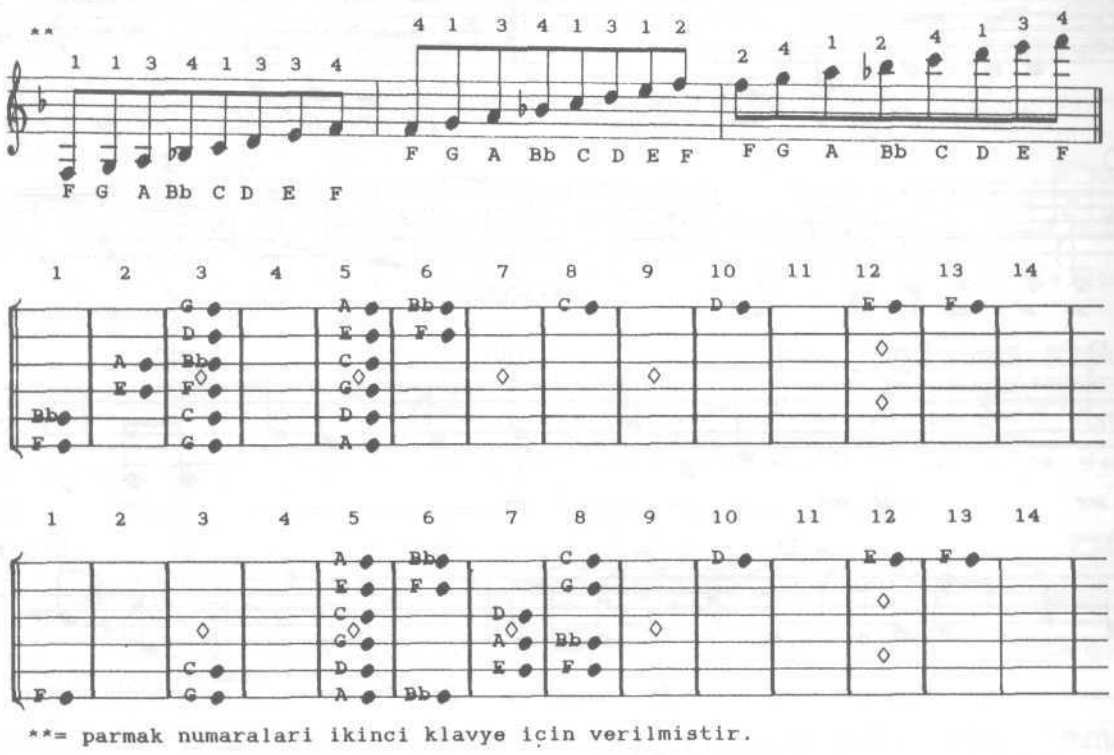


FA MAJÖR

SARKIDA KULLANILACAK AKORLAR



FA MAJOR GAMI (Bb) 1 bemol alir.
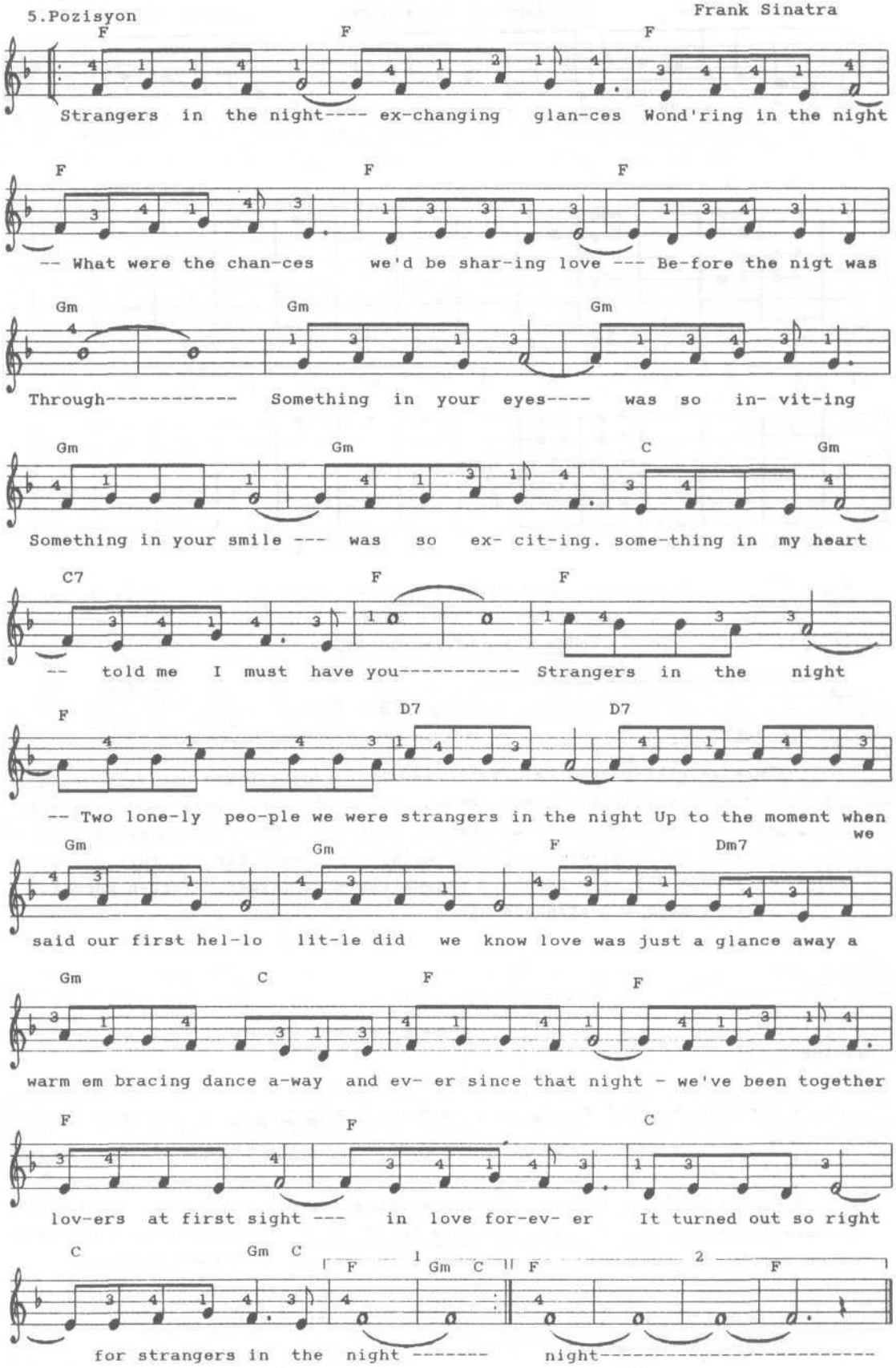


**= parmak numaralari ikinci klavye için verilmistir.

STRANGERS IN THE HIGHT

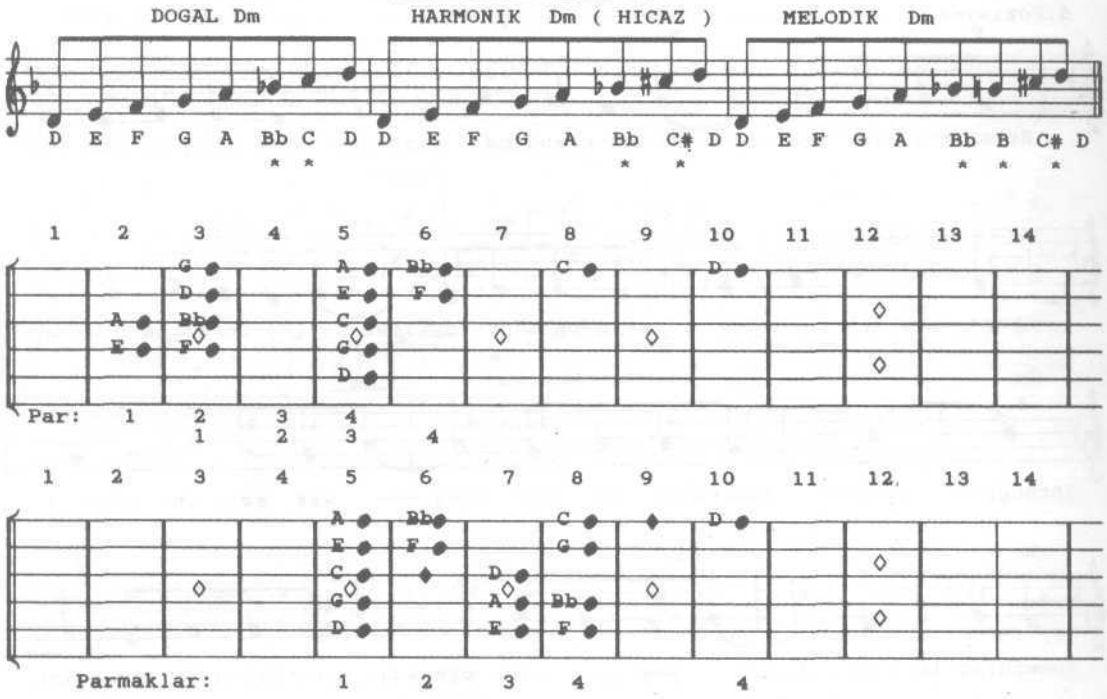
Beguine

5.Pozisyon

Frank Sinatra
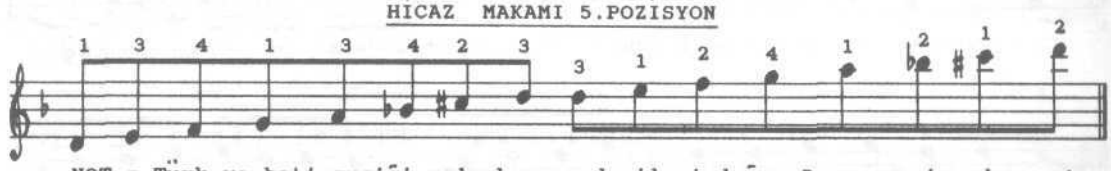


RE MİNÖR GAMLAR :



♦ = (C#) C yerine (♦) işretli notalari çalarsaniz.HARMONIK Dm gamini çalmiş olursunuz. türk müziğindede HİÇAZ MAKAMI dir.
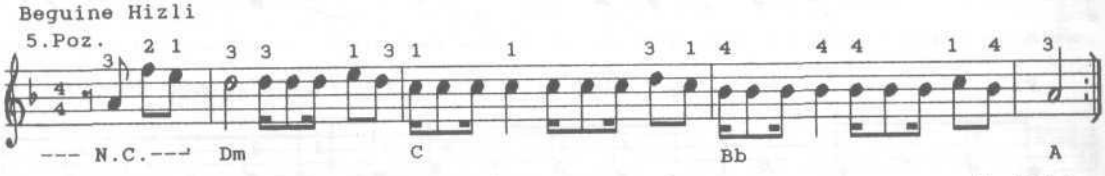
HİCAZ MAKAMI 5.POZİSYON



NOT = Türk ve bati musiği çalarken arada ileri doğru 5 ses,geriye dogru 4 ses fark vardir.Karar sesi D yerine A sesi olur.7.pozisyondaki 4.telden baslayarak yani(A Bb C# D E F G A Bb C# D) seslerinde karişik bir şekilde çalarsaniz.kulağiniza hemen bir çok türk müziği şarkilari çağrişim yapacaktir.genellikle bu makami çalarken parmakliriniz daha kuvvetlenecektir.

RE MİNÖR İSPANYOL KALIBI :
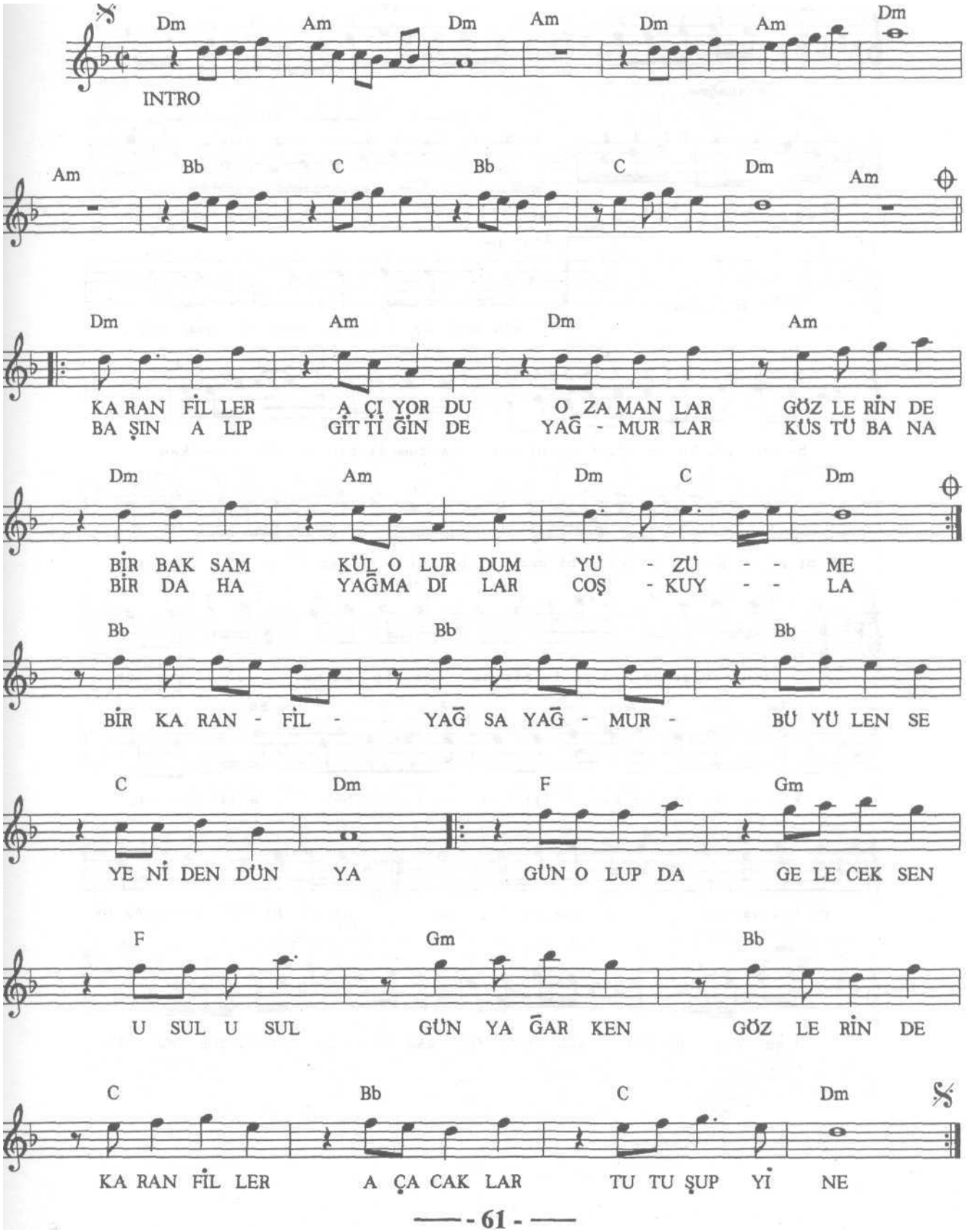
RE minör / DO majör / SI bemol majör / LA majör



İspanyol kalibini bulmak için Tonik notasindan 1 + 1 + 1/2 , döndüğünüzde bulabilirsiniz. Am ispanyol kalibi = Am G F E ilk akor minör diğerleri majör akorlardir.Yukaridaki kalibi LA minöre tranzpoze ederek çalişiniz.

KARANFİL

YENİ TÜRKÜ
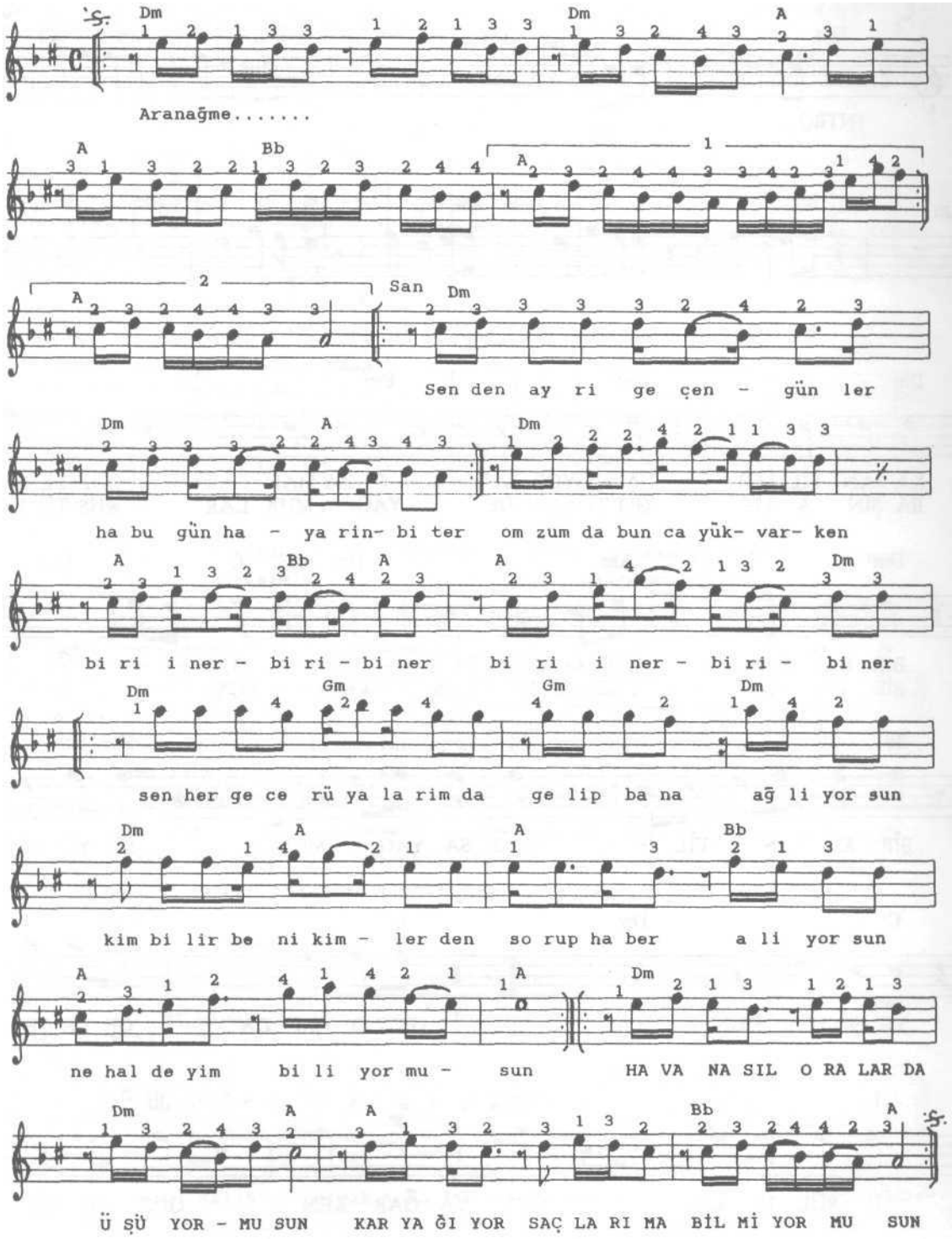


HAVA NASIL ORALARDA
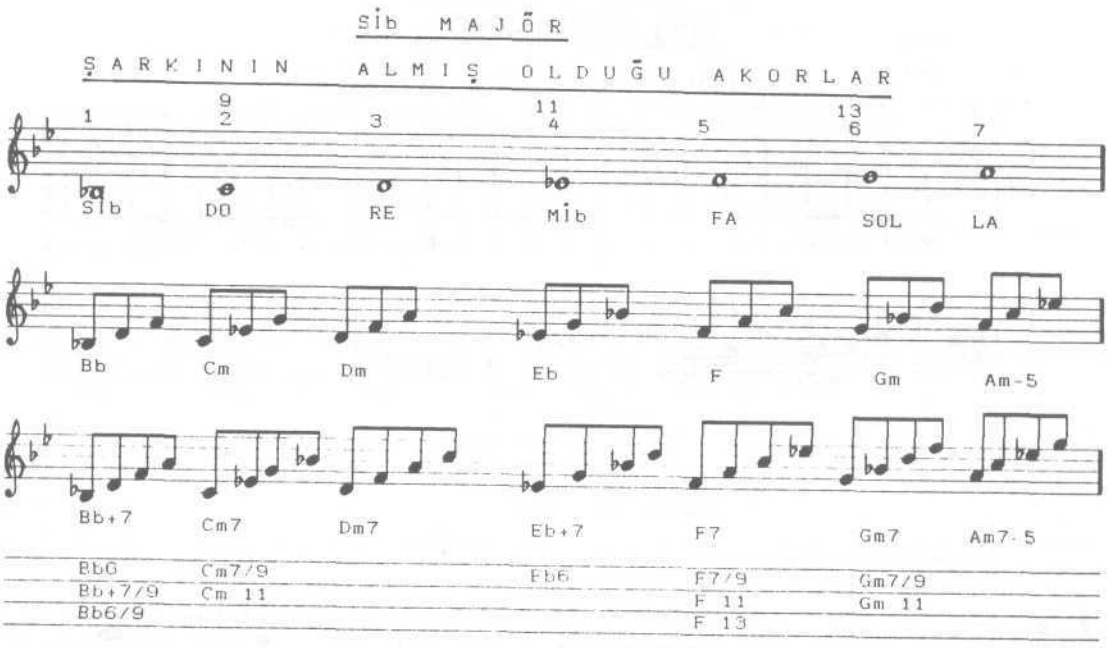
Hicaz Makami
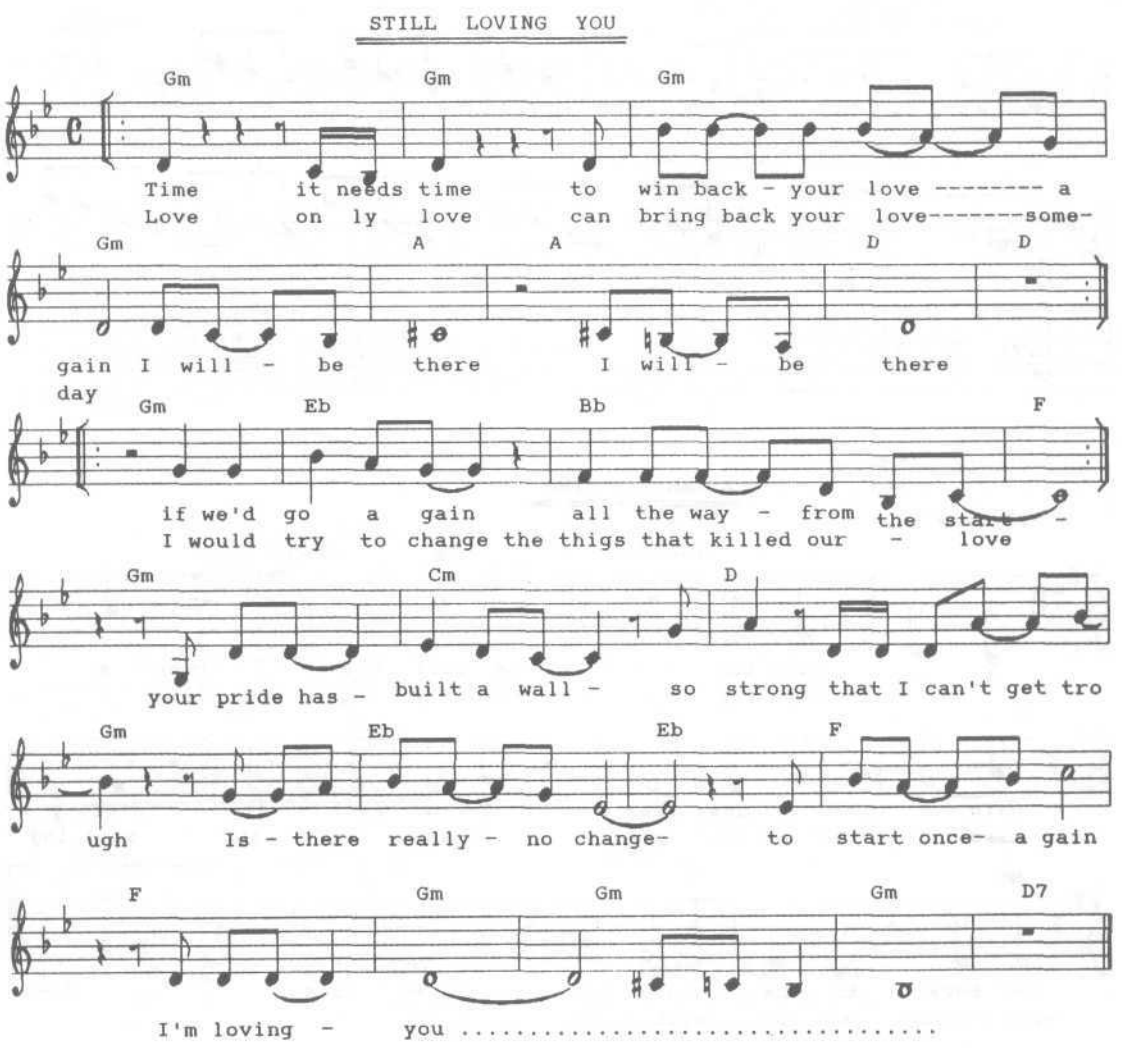
5. Pozisyon

FOLK

SÖZ VE MÜZİK:
ADNAN ERGİL

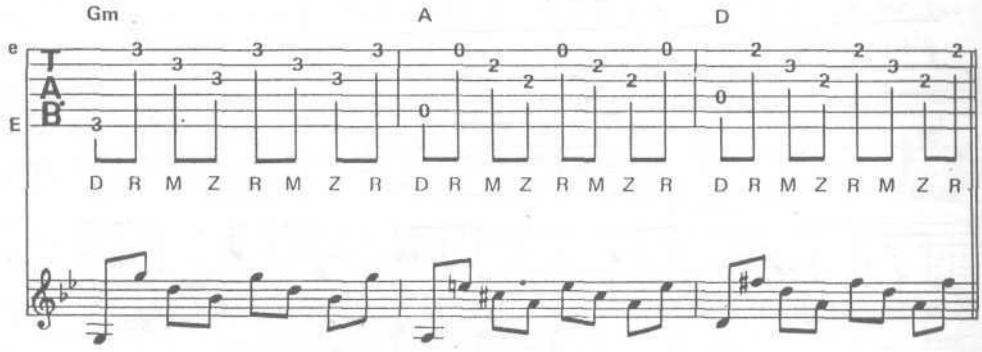



Sİb MAJÖR
ŞARKININ ALMIŞ OLDUĞU AKORLAR
1 9/2 3 11/4 5 13/6 7
Sİb DO RE Mİb FA SOL LA
Bb Cm Dm Eb F Gm Am-5
Bb+7 Cm7 Dm7 Eb+7 F7 Gm7 Am7-5
Bb6 Cm7/9 Eb6 F7/9 Gm7/9
Bb+7/9 Cm 11 F 11 Gm 11
Bb6/9 F 13


STILL LOVING YOU
Gm Gm Gm
Time it needs time to win back - your love -------- a
Love on ly love can bring back your love-------some-
Gm A A D D
gain I will - be there I will - be there
day
Gm Eb Bb F
if we'd go a gain all the way - from the start -
I would try to change the thigs that killed our - love
Gm Cm D
your pride has - built a wall - so strong that I can't get tro
Gm Eb Eb F
ugh Is - there really - no change- to start once- a gain
F Gm Gm Gm D7
I'm loving - you .....

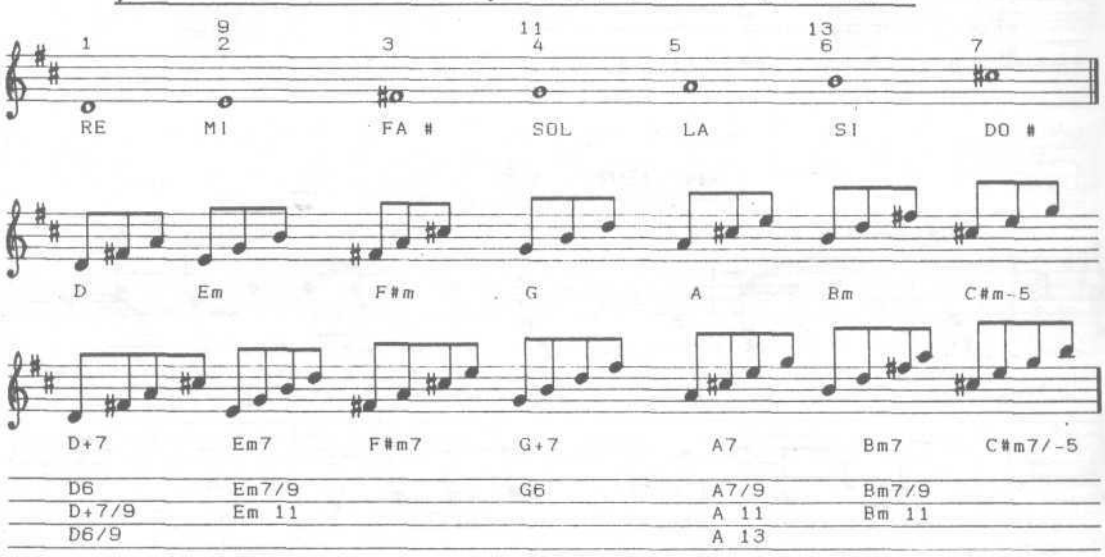
STILL LOVING YOU

ARPEJ
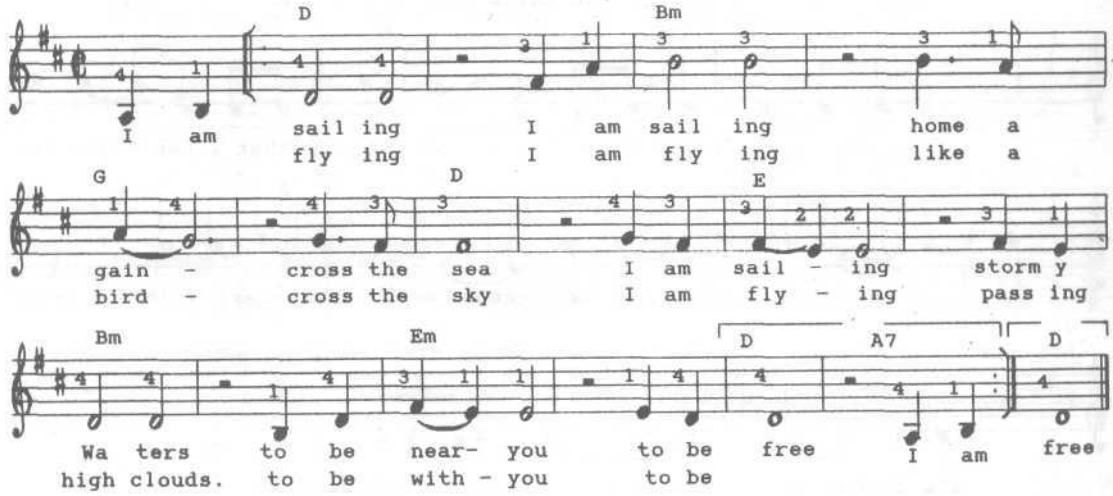


RE MAJÖR

ŞARKININ ALMIŞ OLDUĞU AKORLAR



I AM SAILING

Hizli slow



DÜNDEN BUGÜNE
Unutulmayan

TÜRKÇE ŞARKILAR

Kitap -3- (43 Şarkı)

sayfa

YENİ TÜRKÜ

2 Fırtına
3 Çember
4 Telli telli
6 Maskeli balo
8 Terkeden
9 Dönmek
10 Akdeniz Akdeniz
11 Yeşil şarkı
12 Sesler, yüzler, sokaklar
13 Bana bir masal anlat baba
14 Göç yolları
15 Yeşilmişik
16 Güne bakan

HALUK LEVENT

17 Akşamlar
18 Kağızman

NİLÜFER

19 Mavilim

BULUTSUZLUK ÖZLEMİ

20 Sözlerimi geri alamam
21 Yaşamaya mecbursun
22 Tepedeki çimenlik

SUAT SUNA

23 Allahından bul güzelim

BÜLENT ORTAÇGİL

24 Olmalı mı olmamalı mı ?

FİKRET KIZILOK

25 Yeter ki
26 Ben gidersem
27 Gecenin tam üçünde

sayfa

EBRU GÜNDEŞ

28 Deli divane

EDİP AKBAYRAM

29 Hasretinle yandı gönlüm

M.F.Ö.

30 Diday diday day

BARIŞ MANÇO

31 Gönül ferman dinlemiyor
32 Ömrümün son baharında

TARKAN

33 Asla vazgeçemem

FATİH ERKOÇ

34 Penceremden gökyüzüne

ŞEBNEM FERAH

35 Yağmur

ŞAHSENEM

36 Gözyaşlarım anlatır

SERTAB ERENER

37 Yağmur gülleri
38 Yüzyüzeyim
39 İyi ki doğdun
40 İncelikler yüzünden
41 Seyr-ü sefer
42 Yara
43 Aaa
44 Aslolan aşktır
45 Dağ gibiyim taş gibiyim
46 Kera

EFTAL DODUR - ZUHAL MÜZİK MAĞAZASI

Galip dede cad. No:7 Tünel-Beyoğlu - istanbul Tel: 0212- 249 76 49
Ev telefonum: 0216- 3844452 Akşam 18 ve 21 arası
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Siparişleriniz yalnız kargo ile gönderilir.
Eftal Dodur Yapı Kredi Bankası - Kuledibi şb. Hesap No. 0022348-7
Basım yeri: Zafer Matbaası 0212 -5121688 - Temmuz -1997
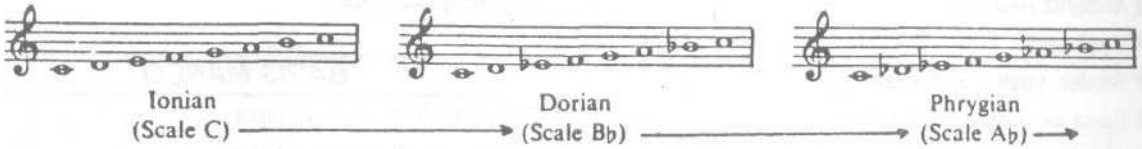
ROCK - METAL - BLUES JAZZ GAMLARI

Major/Ionian mode: root 2 3 4 5 6 7 root
Harmonic minor: root 2 ♭3 4 5 ♭6 7 root
Natural minor/pure minor/Aeolian mode: root 2 ♭3 4 5 ♭6 ♭7 root
Melodic minor (ascending): root 2 ♭3 4 5 6 7 root
Melodic minor (descending): root ♭7 ♭6 5 4 ♭3 2 root
Dorian mode: root 2 ♭3 4 5 6 ♭7 root
Phrygian mode: root ♭2 ♭3 4 5 ♭6 ♭7 root
Lydian mode: root 2 3 ♯4 5 6 7 root
Locrian mode: root ♭2 ♭3 4 ♭5 ♭6 ♭7 root
Country pentatonic: root 2 3 5 6 root
Blues pentatonic: root ♭3 4 5 ♭7 root
Blues scale: root ♭3 4 ♭5 ♯5 ♭7 root
Dominant lydian: root 2 3 ♯4 5 6 ♭7 root
Whole-tone: root 2 3 ♭5♭6 ♭7 root
Diminished: root 2 ♭3 4 ♭5 ♭6 ♯6 7 root

Root = Tonik

Ascending =Çıkıcı Gam

Descending = İnici Gam



Ionian (Scale C) → Dorian (Scale B♭) → Phrygian (Scale A♭) →



→ Lydian (Scale G) → Mixolydian (Scale F) →



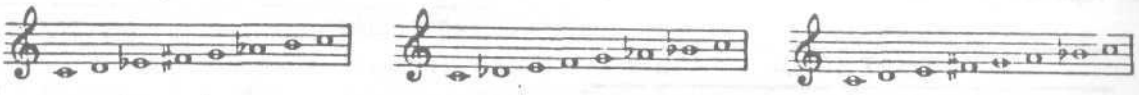
→ Aeolian (Scale E♭) → Locrian (Scale D♭)



The well-known Pentatonic scale

Scottish folk music (A pentatonic mode)

Hungarian folk music.



Hungarian

Spanish folk music (A mode of F minor)

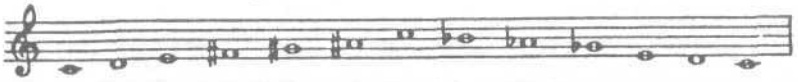
Unknown origin (A mode of G minor)



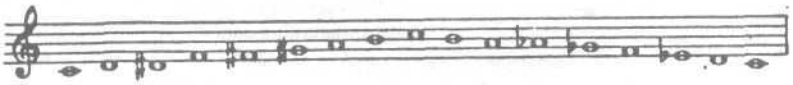
An eight-note scale.

Unknown origin.

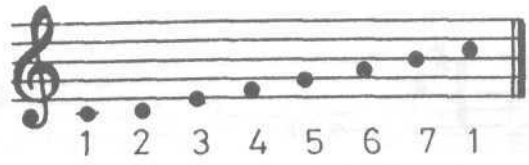
Whole - Tone Scale =(iki derece arası hepsinde 1 tondur)

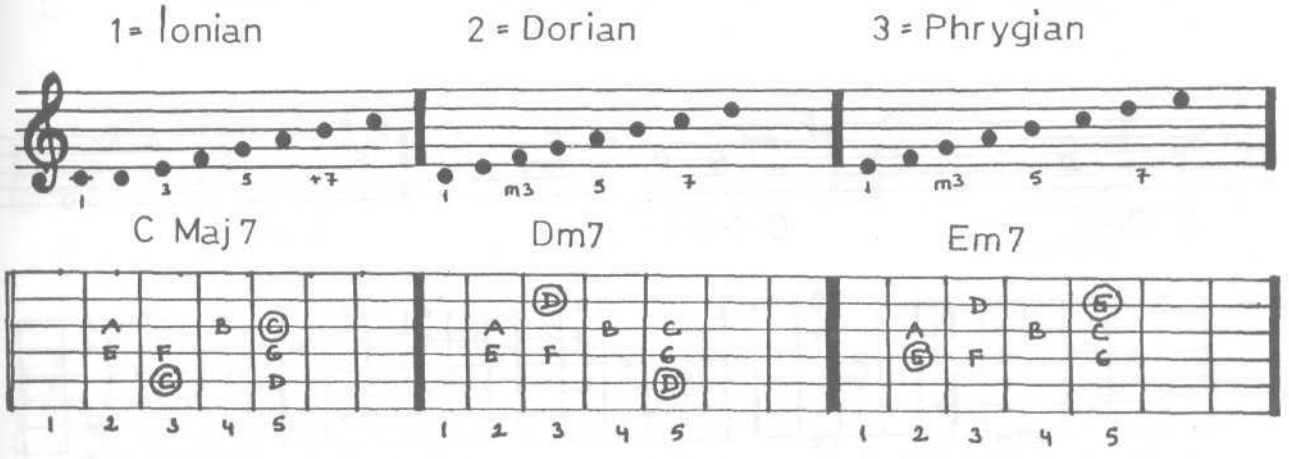


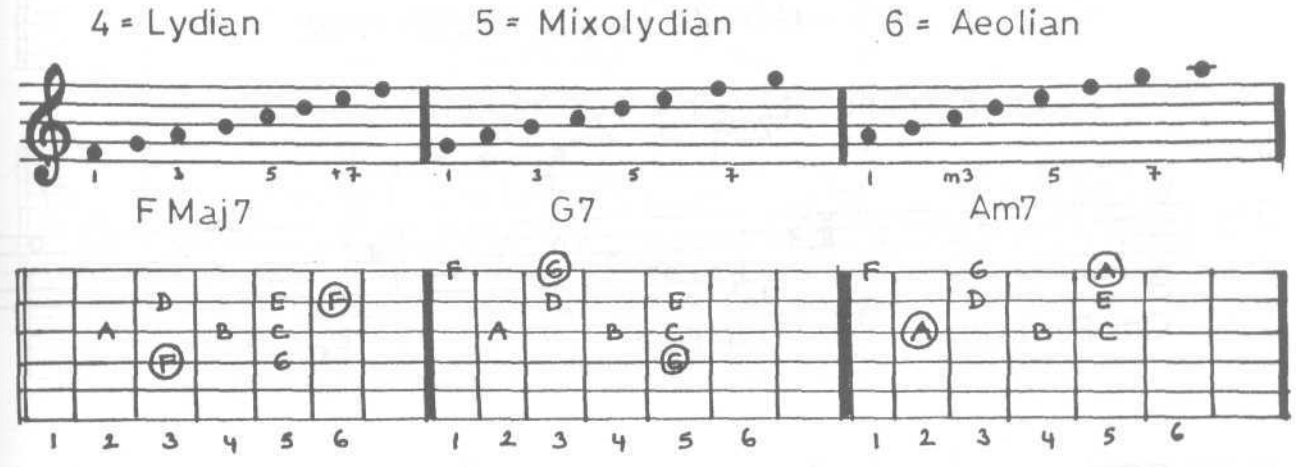
Diminished Gam

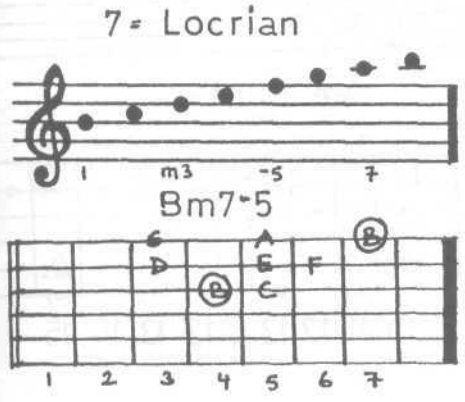


Jazz gar* yürüyüşleri, Ganlapa *s'âv& alnıs olduğu akorlar ve Alnıs oldukları seslere göre küçük 1iek çalışnaları' Assağıdaki örnek C Majör Tonundadır





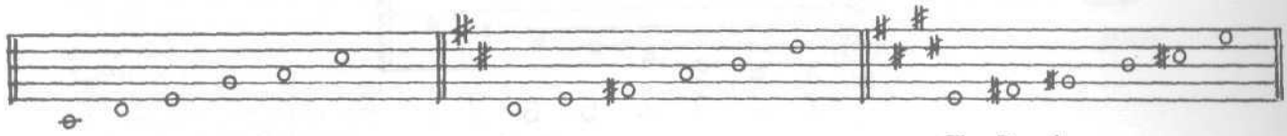




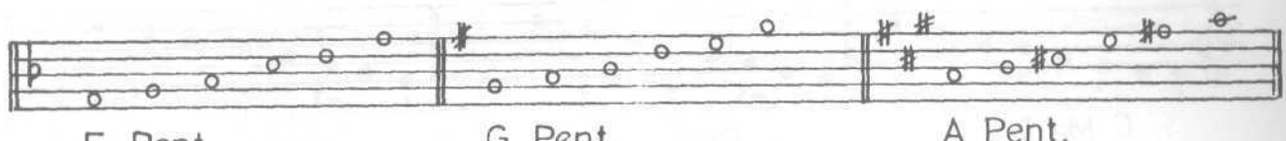
Bu çalışmaları yaparken ana sesten başlayarak 1 oktav yukarısındaki notaya kadar çalın ve içinde geçen akoru basın şayet iki gitar çalışıyorsanız biriniz gamın içinde geçen sesleri melodik bir yapıda doğaçlama calsın diğerinizde akoru bassın bu gamları çalışırken gamı ve akoru değişik pozisyonlardada çalışınız

MAJÖR PENTATONİK GAM

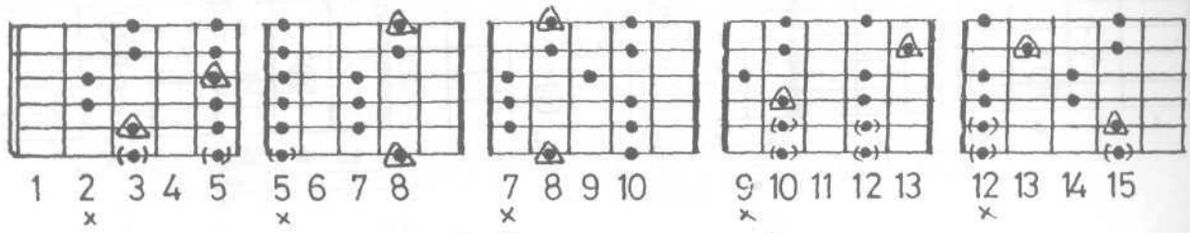
Formulü : $1 + 1 + 1\frac{1}{2} + 1 + 1\frac{1}{2}$



C Pentatonik D Pent. E Pent.

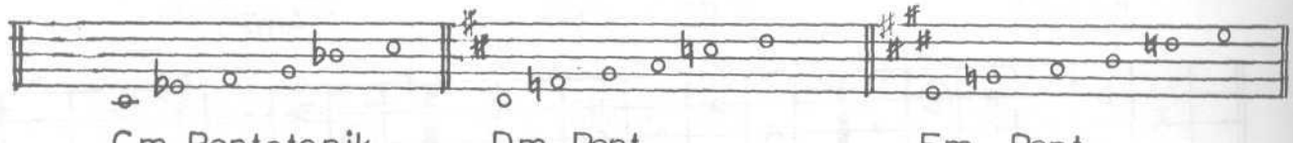


F Pent. G Pent. A Pent.

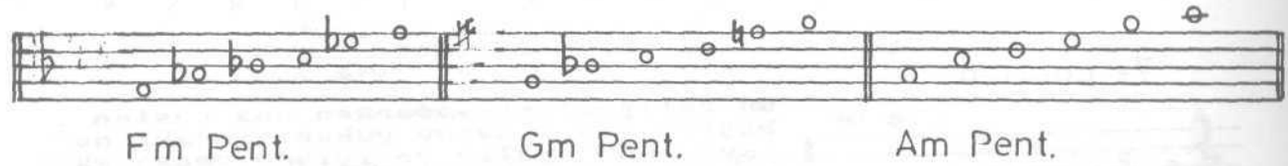


MİNÖR PENTATONİK GAM

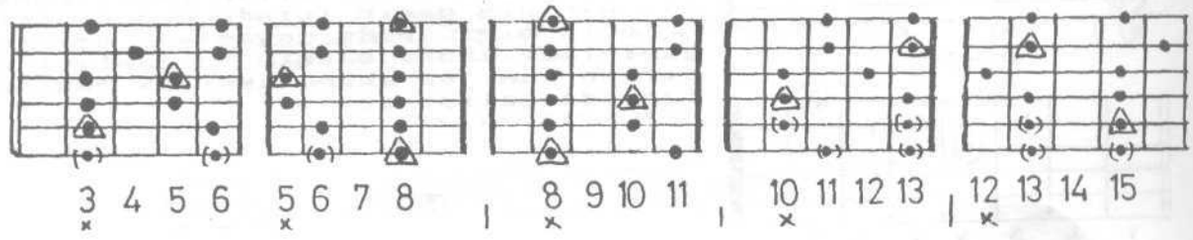
Formulü : $1\frac{1}{2} + 1 + 1 + 1\frac{1}{2} + 1$



Cm Pentatonik Dm Pent. Em Pent.

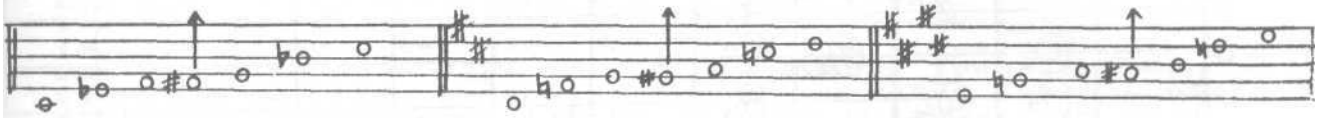


Fm Pent. Gm Pent. Am Pent.

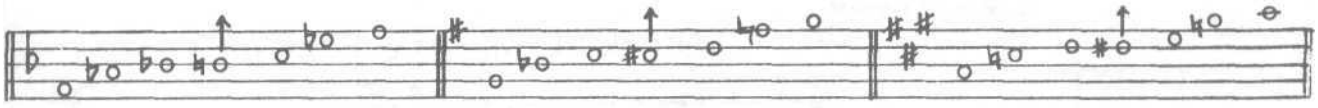


BLUES GAM :
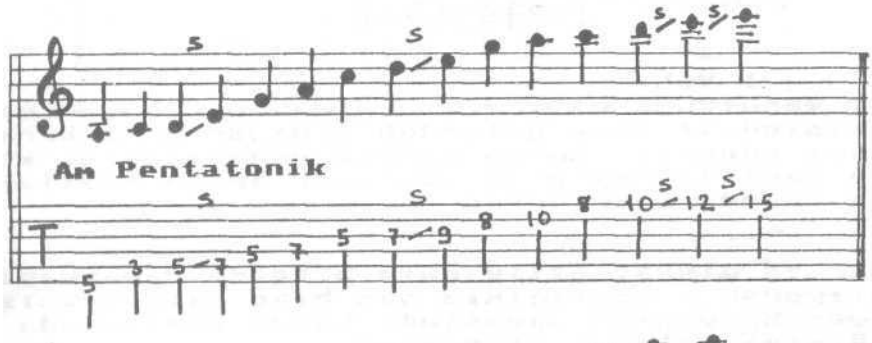
Formulü: $1\frac{1}{2} + 1 + \frac{1}{2} + \frac{1}{2} + 1\frac{1}{2} + 1$

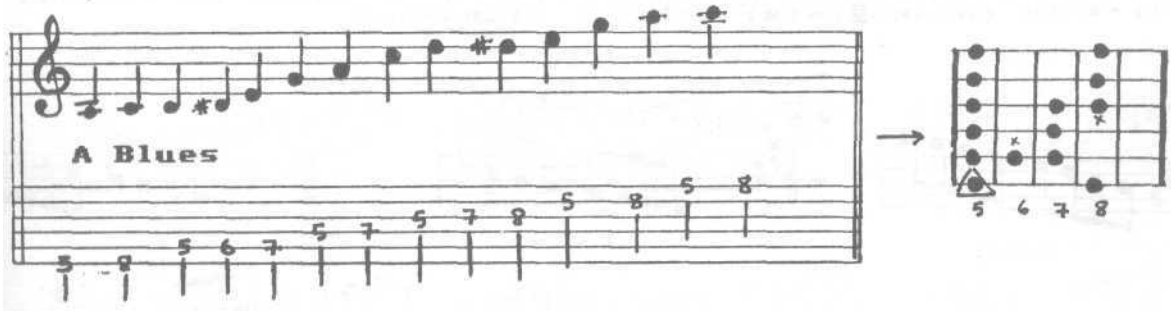


C Blues D Blues E Blues



F Blues G Blues A Blues

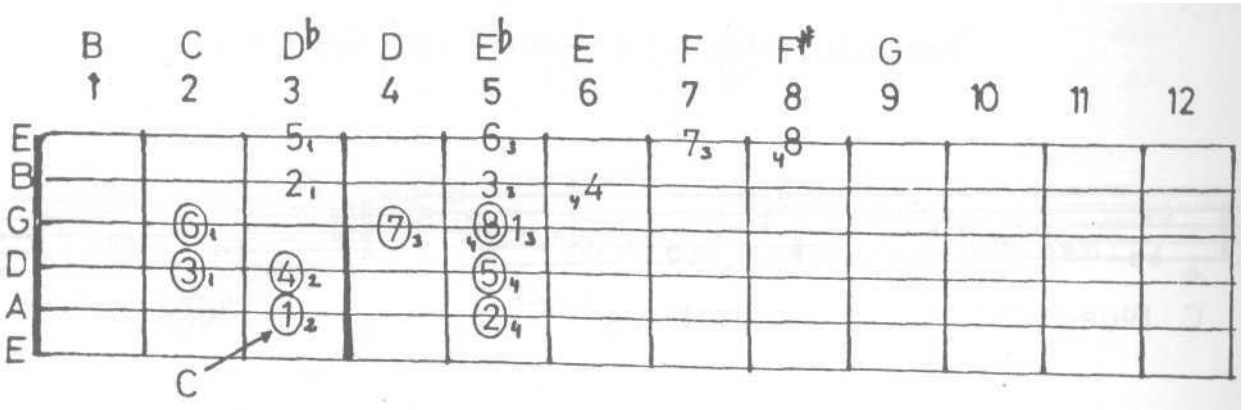




Yukarıda Am Pentatonik ve A Blues Gamlarının klavye üzerinde kaçış şekilleri verilmiştir

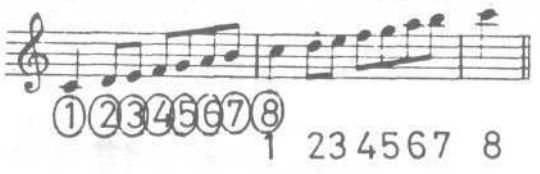
Am Pentatonik gamı ile A Blues gamı arasında bir ses farklıdır bu ses D# dir yalnız şunuda belirteyim Penta demek 5 demektir yani pentatonik gamının içinde 5 ses kullanılacak örnek Am Pentatonik Gamı= A C D E G seslerinden oluşur

PRATİK BİR ŞEKİLDE MAJÖR GAMLAR GİTARIMIZIN KLAVYESİ ÜZERİNDE NASIL BULUNUR ?



2 Pozisyon
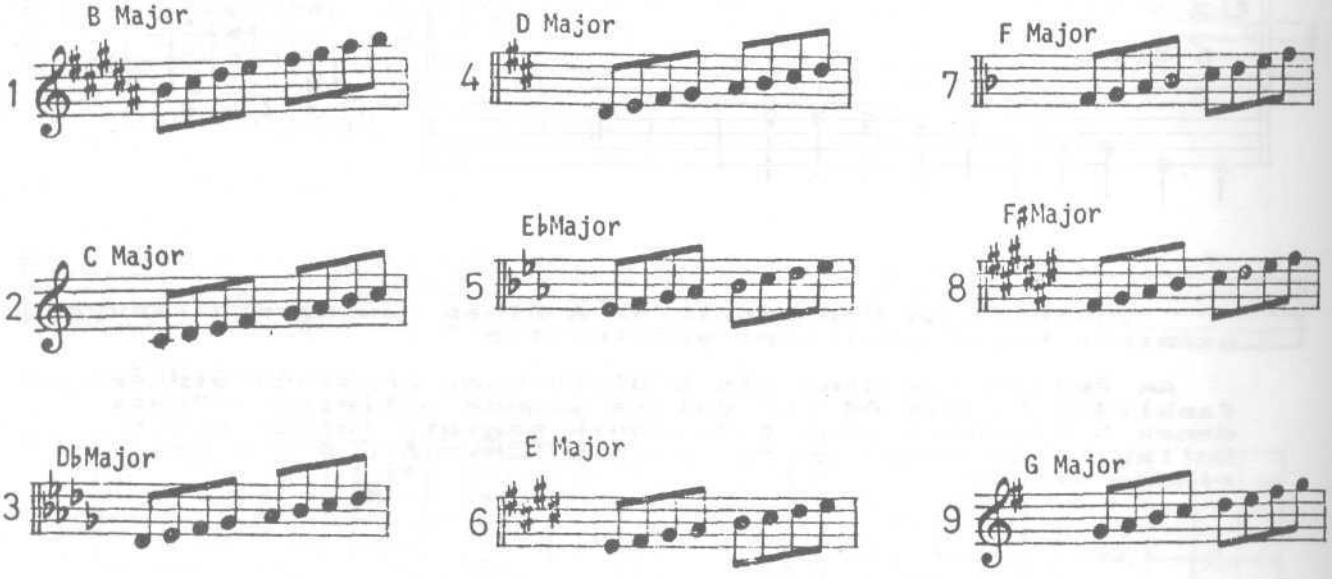
Örnek : C Majör(2 Pozisyon)



1 YOL

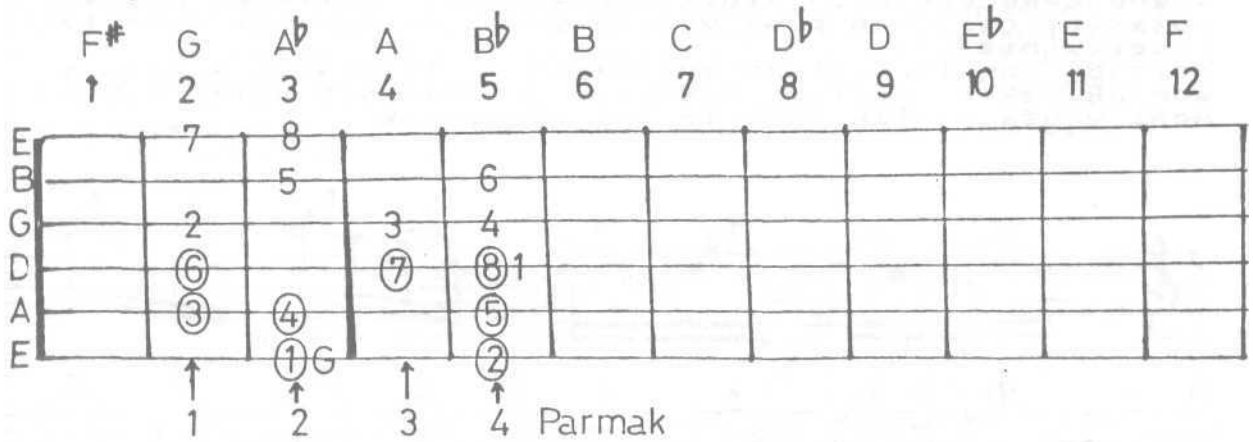
Yukarı örnekte görüldüğü gibi arıza almayan C Majör gamını 2 oktav yukarısındaki sese götürdük C Majör gamı burada 2 pozisyon dikkat edeceğiz husus parmak numaralarını kesinlikle birbirine karıştırmayın ve tonların arıza sayılarını her zaman göz önünde bulundurun

1 pozizyon B majör
2 Pozısyon C major
3 Pozısyon Db majör Vs dikkat ettiyseniz 5 telde 2 parmağımız hangi sese basıyorsa o bastığımız ses bize çalacağımız gamın ismini veriyor bu yöntem sayesinde hangi pozısyonda hangi tonu çalacağımızı anlamış olursunuz
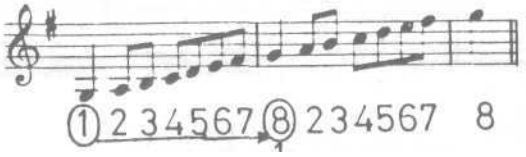


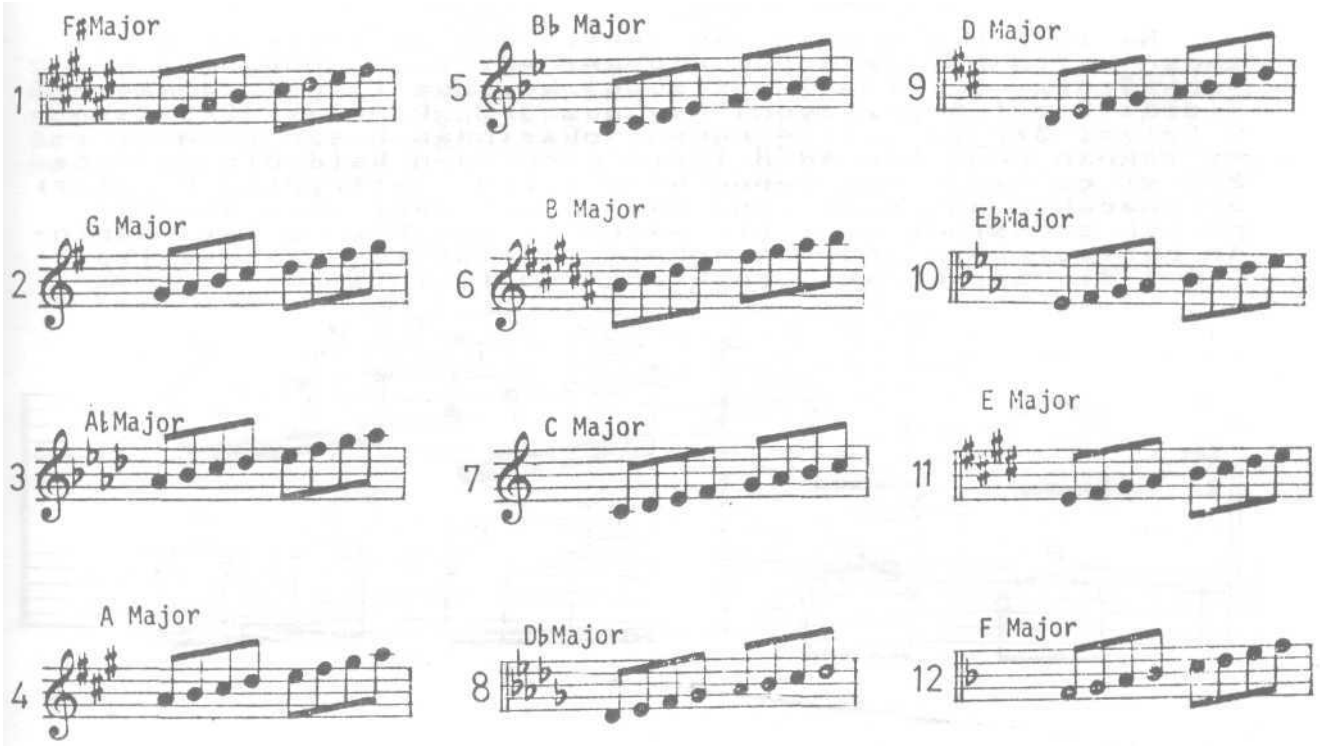
MAJÖR GAMLAR 2. YOL

Buda birinci yol da olduğu gibi 2 parmak 6 telde hangi sese basıyorsa o gamı çalmış oluruz misal 2 parmak 2 ci pozisyonda ise F# Majör gamını calmış oluruz dikkat edeceğiniz husus parmak numaralarını ve gamın almış olduğu arızaları çok iyi ezberlemeniz gerekmektedir bu işlemler size ne kazandıracaktır tabiki bilmek en doğal hakkınız değilmidir mesela 7 pozisyonda C majör tonunda bir parça çalıyorsunuz ve 7 pozisyonda o parçayı iyice yerlerini ve notasını ezberlediniz birde diyorsunuzki bu parcayı sözleriyle söyleyerek çalışayım şarkıyı söylemeye başlıyorsunuz aman tanrım bir türlü tellerden gelen sesle si zin ağzınızdan çıkan ses tını olarak farklı işte şimdi TRANZPOZE işlemi başlıyor şarkının ilk nakaratını söyleyerek ve aynı tel üzerinde sesinizle bir aşşağı bir yukarı pozisyonlardaki telleri tarayarak tonunuzu buluyorsunuz ve sizin o sarkıyı söylerken hangi tonda söylediğinizi buluyorsunuz tabiki iyi bir kulağınız ve sesiniz yoksa şansınıza küsün yalnızca şunuda belirteyimki bir sarkıyı calarken tüm tonlarda çalışınız ilerde sizlere çok faydası olacaktır



G Majör(2 pozisyon)





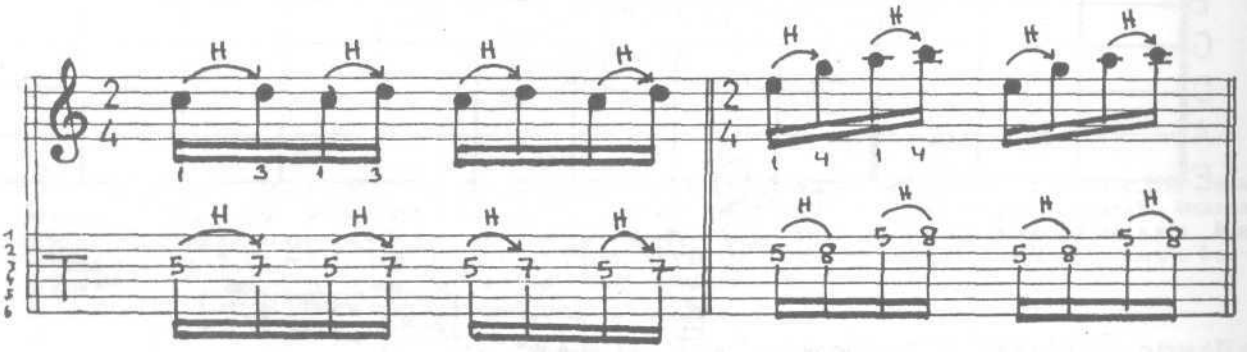
ROCK - METAL - BLUES GİTAR TEKNİKLERİ

1= HAMMER - ON (ÇEKİÇLEME) TEKNİĞİ

Bu teknik tüm gitaristlerin en çok kullandığı tekniklerden birisidir yalnız şunuda belirteyimki birçok gitar çalan arkadaşlarımız bu tekniklerin hepsini çalabilir fakat bu tekniklerin isimlerini bilmez o nedenle burada anlattıklarımızı bir çok rock ve metal gitarcılar kullanır iron maiden van hallen scorpions vs

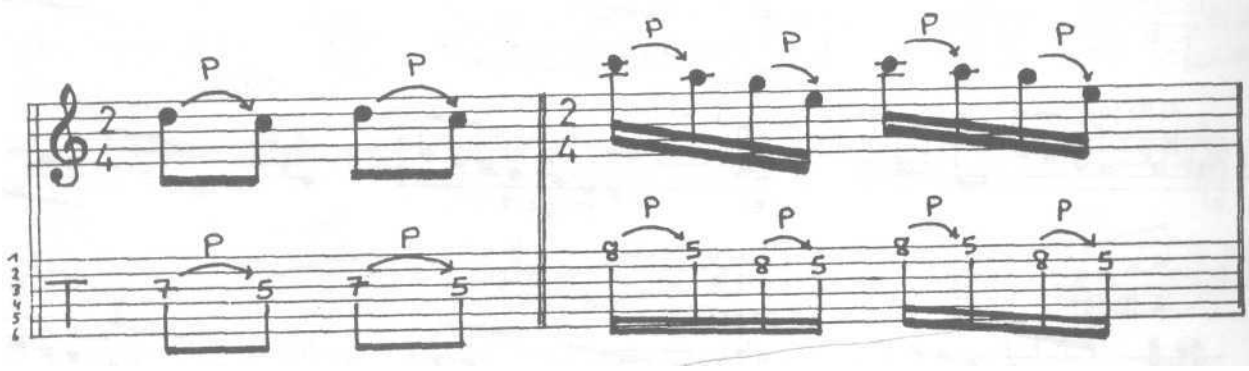
Bu anlattıklarımdan sonra hammer teknigine gecebiliriz şimdi perde araları 1 tam ses olan iki nota düşünün bunlardan birisi mesela 3 tel 5 pozisyondaki C notası olsun 1 ton yukarısındaki notada 3 tel 7 pozisyondaki D notası olsun şimdi sol elinizin 1 parmağını C ya koyun penanızla C notasını çalın ve hemen arkasından sol elinizin 3 parmağınızı 3tel 7 pozisyonuna çok sert bir çekiç gibi bastırıp parmağımızı telin üzerinden sert bir şekilde aşşağı doğru çekeceksiniz yalnız burda dikkat edilecek husus D notasını çalarken pena vurulmayacak aşşağıdaki örnekleri inceleyiniz

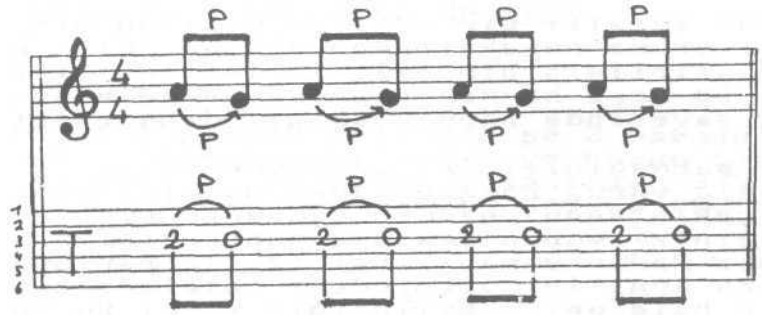
Not= Bu konuları biraz anlamakta ve tatbikini yapmakta zorluk çekebilirsiniz yakın çevrenizde bir gitar öğretmeni varsa mutlak suretle ona danışınız



2 = PULL - OF TEKNİĞİ

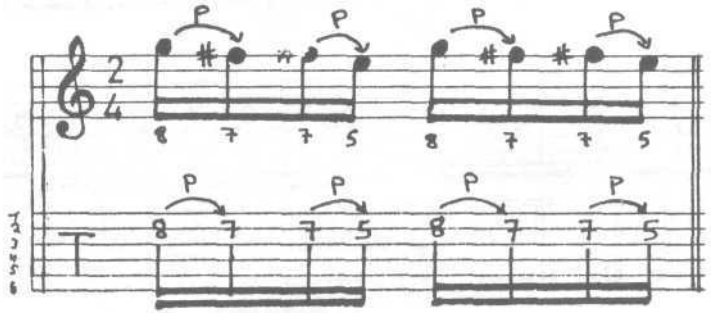
Bu teknik hammerin tam tersi yani bu sefer ince notadan kalın notaya doğru hareket edilecek örnek yüzük parmağınızı 3 telde 7 pozizyona koyunuz işaret parmağınızıda 3 tel 5 pozizyona koyunuz 3/7 D notası 3/5 ise C notası 3/7 yi çal ve hemen arkasından basan parmağınızı tekrar pena vurmadan telin üzerinden kaldırın böylece 3/5 şi çalmadan ses verecektir şöyle özetleyelim D notası çalınacak C notasına pena vurulmadan daha önce basılan parmak sayesinde yeni bir saund oluşacaktır 6 tel üzerinde rastgele yerlerde bu tekniği çalışınız kısa yazılışı (P) dir aşşağıdaki örnekleri inceleyiniz





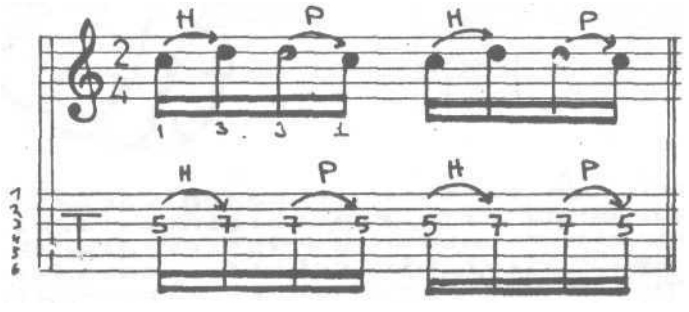
PEŞPEŞE PULL - OF SAUNDU

Şimdi serce parmağınızı 2/8 ze koyun yüzük parmağınızıda 2/7 ye işaret parmağınızı 2/5 şe koyun şimdi parmaklarınızı bu tellerin üzerine koyduğunuza göre tatbikini yapalım birlikte 2/8 zi (G) çalın 2/7 ye(F#)vurun 1 pull saundunu alın şimdi 2/7 yi (F#) çalın 2/5 şe (E)işaret parmağınızla vurun böylece 2 pull saundunuda elde etmiş olacaksınız



PULL - OF VE HAMMER - ON TEKNİĞİ

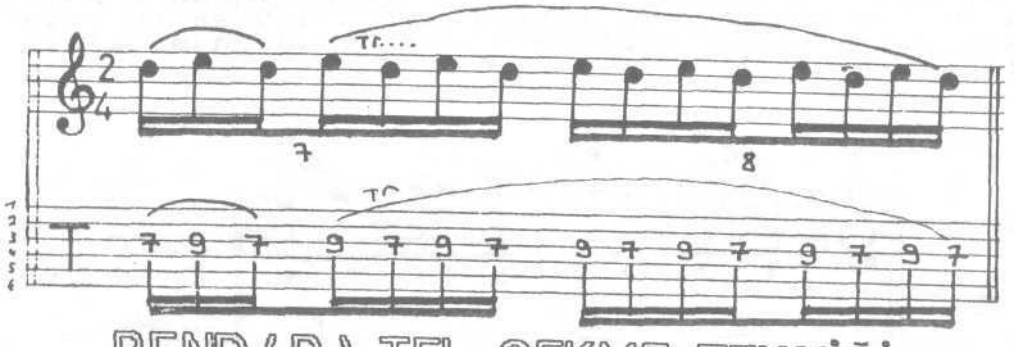
Şimdi 3/5 şe basın ve 3/7 yi çalmadan vurun hammer saundunu elde edin ve hemen arkasından 3/7 yi çalıp 3/5 şe parmağınızla vurun böylece pull saundunu elde etmiş olacaksınız dikkat edin yalnızca ilk notalara pena ile vuracaksınız



TRILL (Tr) SAUNDU

İki nota arsında suratli bir şekilde yapılan bir seri cekiçleme ve geri çekme hareketinden oluşur Trill hammerin çabuk ve sertleştirilmiş bir halidir trillde birkaç kere çalmakla en az 20 kere hammer saundunu elde edersiniz ayrıca bu teknik sayesinde parmaklarınız daha estetik kazanacaktır

misal 1 parmağınızı 3/7 ye koyun çalın ve 3/9 za 3 ci parmağınızla vurup hammer saundunu elde ediniz sonra 3 parmağınızı çekin sonra hammer saundunu elde etmek için tekrar 3 parmağınızı vurun çekin vurun çekin vurun çekin bunu dilediğiniz kadar yapabilirsiniz (tekrarlayabilirsiniz) daha sonra aynı tel üzerindeki notalara kayarak işlemi renkli bir hale getirebilirsiniz şimdi bu konuda bir fikir edindiniz tekrar belirteyim notaya yalnızca (tele) dokunmayın telin üzerine parmağınızla vurun ve hemen arkasından teli aşşağıya doğru hafif bir şekilde çekip teli tınlatınız ayrıca yalnızca vurmayıp tele dokunacak olursanız saundu elde etmeniz zorlaşacaktır şimdi bir teybe kendi çaldığınızı kaydedin ve çaldıklarınızı dinleyiniz şunuda unutmayınız çok tekrar iyi bir sonuç verir



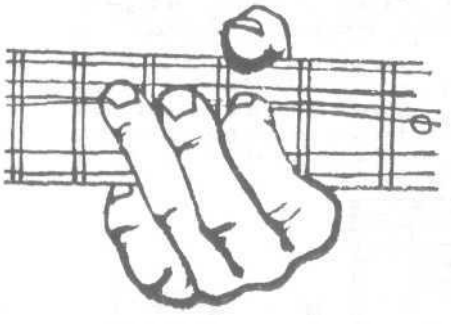
BEND (B) TEL ÇEKME TEKNİĞİ

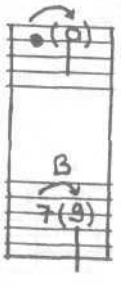
Bend ikiye ayrılır Up-Bend Reverse-bend

Teller yazılmış olan sesten 1 ton veya 1/2 ton yukarı doğru itilerek çekilirse buna Up-Bend Telleri yani sesi eski konumuna aşşağı doğru çekilirse bunada Reverse bend denir

UP-BEND (B)

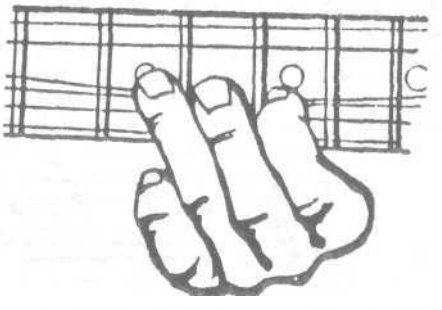
D notası E ye çekilecek

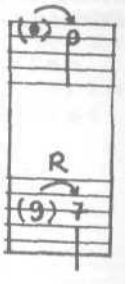




REVERSE-BEND (R)

Çekilmiş olan E notası D ye eski haline getirilecek

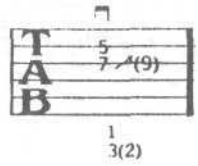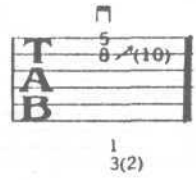




Not= Bütün bendler tam basamaktır bazen yarım seste çekilebilinir Bend saundunu elde etmek için teldeki notaya basmayan herhangi bir parmağınızı destek olarak kullanın tek parmakla bu saundu iyi bir şekilde yapamazsınız bend genellikle 3 parmakla yapılır 2 ve 1 ci parmaklar yardımcı parmaklardır bendler 2 3 4 ve 5 şinci tellerde yapılır 1 ve 6 tellerde parmaklar dışa doğru taştığı için bu iki tel genellikle kullanılmazlar

2 NOTA VE 3 PARMAKLA UP-BEND REVERSE-BEND

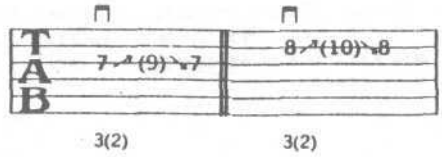
Örnek 1= 1 parmağınızı 2/5 şe 2 parmağınızı 3/6 ya 3 parmağınızıda 3/7 ye koyun şimdi 2/5 şi çal (E) ve hemen arkasından 3/7 yi (D)2 parmagınız yardımıyla 3/9 za (E) çekin



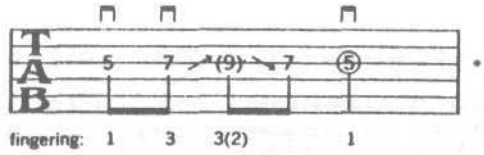
Örnek 2 = 1 parmağınızı 1/5 şe 2 parmağınızı 2/7 ye 3 parmagınızı 2/8 ze koyunuz 1/5 (A) şi çal ve 2 ile 3 parmakla 2/8 zi 2/10 na teli 1 ton yukarı çekin teli 2/10 na çekerken pena vurulmayacak sakın unutmayınız

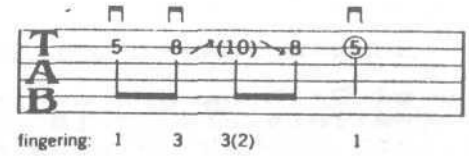


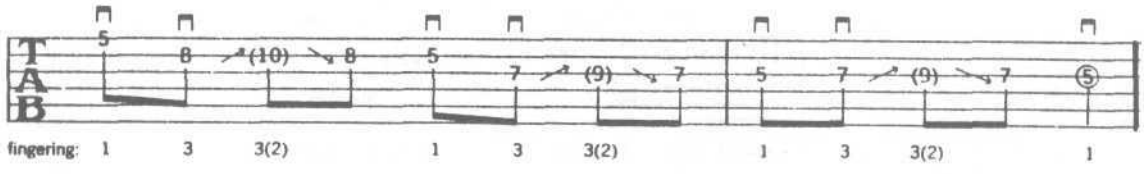
Örnek 3 = 3 parmak 3/7 de 2 parmak 3/6 da duracak 3/7 yi 3/9 za çekin ve hemen arkasından pena vurmadan 3/9 zu 3/7 ye düşürün aşşağı doğru dikkat edin pena yalnızca 3/7 de vurulacak



Aşşağıdaki örnekleri pena vuruşlarını göz önüne alarak çalışınız (Am Pentatonik Gamı)



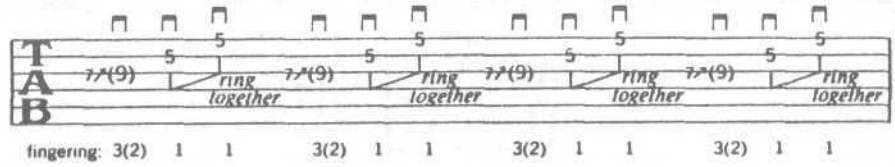




Vs

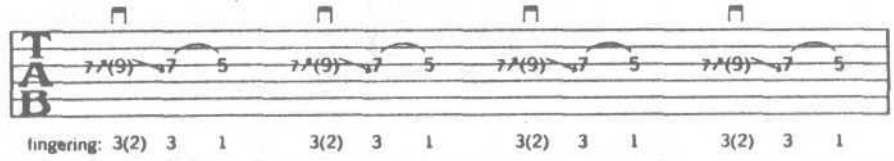
RİNG TOGETHER

Sesi 1 ton yukarı çek ve 1 parmakla altlı üstlü 2 notayı tınlatma anlamında kullanılır örnekle açıklamaya çalışayım şimdi 2 parmak yardımıyla 3 parmağınızı 3/7 yi 3/9 za çekin ve hemen arkasından 2/5 şi 1/5 şi penayla çalın aşşağıdaki örneği inceleyiniz



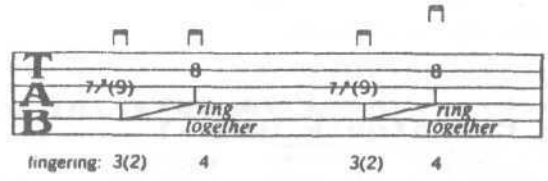
RELESE BEND VE PULL-OF

3/7 yi 3/9 za çek sonra 3/9 zu 3/7 ye düşür gene pena vurmadan 3/5 şe pull-of yap dikkat pena vuruşu ilk başta yapılacaktır aşşaıdaki örnekleri inceleyiniz



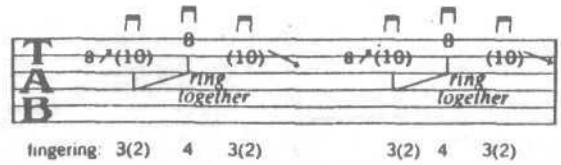
BEND & RING TOGETHER

3/7 ye 3 cü parmağını koy 2 parmakla destekle 4 cü parmağınızıda 2/8 ze koyun 3/7 yi 3/9 za bend yap teli düşürmeden 2/8 zi tınlat aşşağıdaki örneği inceleyiniz



BENDIN YUKARI NOTASINDA KALMASI VE RING TOGETHER

2/8 zi 2/10 na çek arkasından 4 parmağınızla 1/8 zi çalın ve çekilmiş olan 2/10 nu tınlatın aşşağıdaki örneği inceleyiniz parmak ve pena vuruşlarına dikkat ediniz



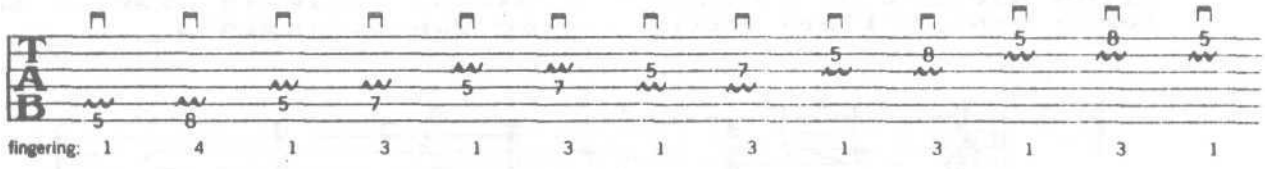
VIBRATO

İşte çalışılması gereken önemli bir teknik yüzük parmağınızı 3/9 za yerleştirin yine belirteyinki her perdenin arkasında mutlak suretle 1 veya 2 parmak bulunmalıdır tellerin üzerine parmaklarınızı koyun ve düzgün bir şekilde parmaklarınızı sürekli olarak aşşağı yukarı hareket ettiriniz bu hareketi kuvvetli bir şekilde yaptığınız zaman vibrato saundunu elde edeceksiniz Bu hareketin baş parmakla işaret parmağının birleştiği yere kadar devam etmesi gerekmektedir bu vibratonun iniş çıkışlarını ayarlamınıza yardıncı olur yoksa nota çok sert veya düz bir hal alabilir bu vibrato hareketini yavaş veya hızlı olarak tekrar ediniz eğer bunda mükemmel olamıyorsanız üzülmeyin biraz fazla çalışınız

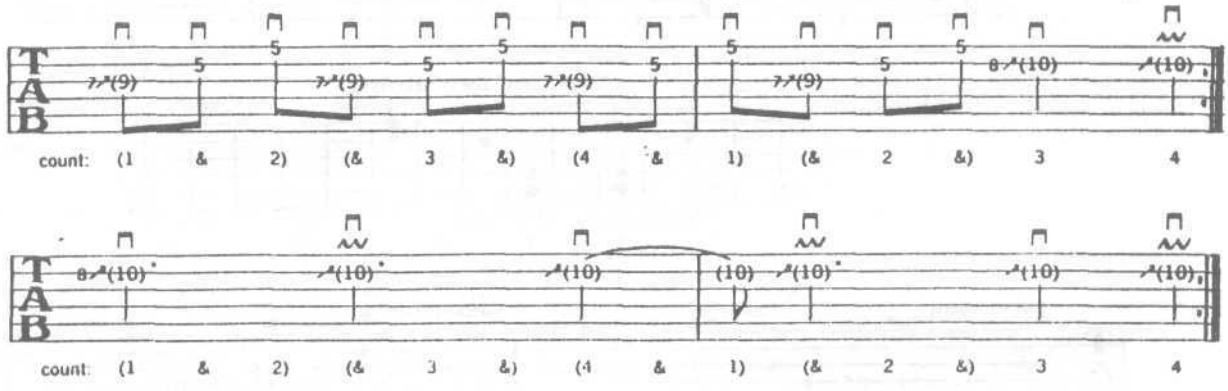


Resimde gördüğünüz gibi el aşşağı yukarı doğru sürekli hareket etmekte bu esnada tellerden çıkan saund bir yükselir bir alçalır

Am PENTATONIK VIBRATO ÇALIŞMASI



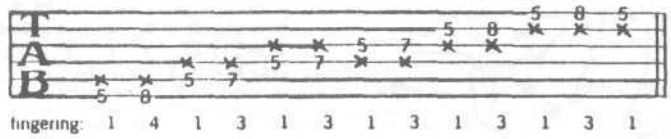
RİTMİK ÇALIŞMA



MUTİNG (TEL ÖLDÜRME)
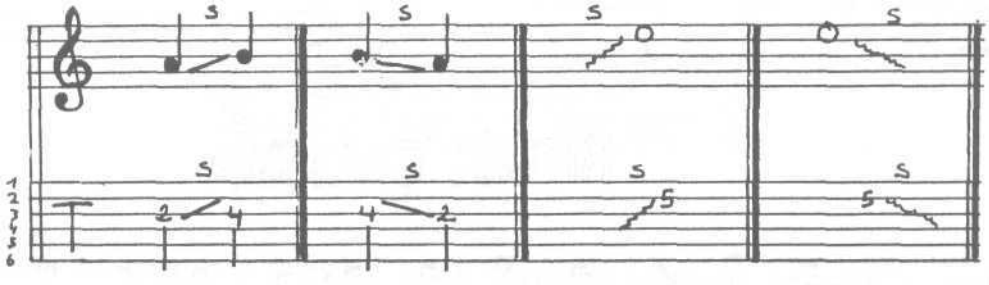
işte yeni bir teknik mutig tekniginde ses yavaş yavaş boğulur bu teknik tellerin üzerine elinizin kenarını koymanızla gerçekleşir şimdi sağ elinizin kenarını yani yanı nı gitarınızın köprüsünün yanına tellere hafifce dokunacak şekilde tutunuz tele penanızla vurduğunuz zaman telden pes bir saund elde edeceksiniz Bu saund yarım akor basarken ritm gitarda çok kullanılır her hangi bir parcayı çalışırken ilk önce mutig yapmadan çalışınız aşşağıdaki Am pentatonik gamı muting yaparak çalışınız



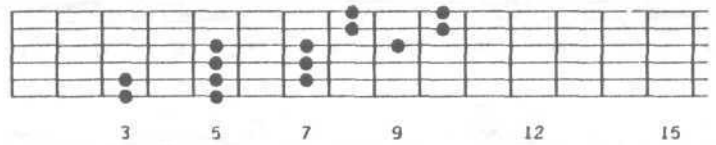


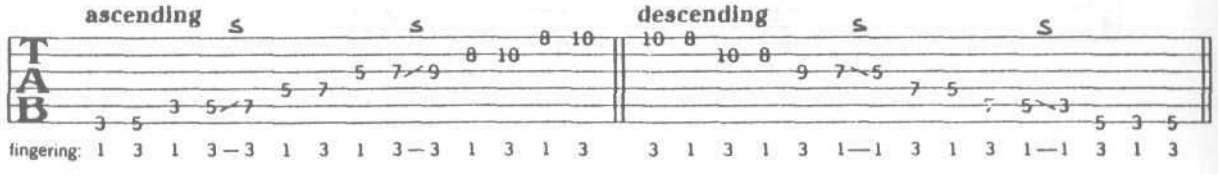
SLIDE (S)
TEL ÜZERİNDE PARMAK KAYDIRMA
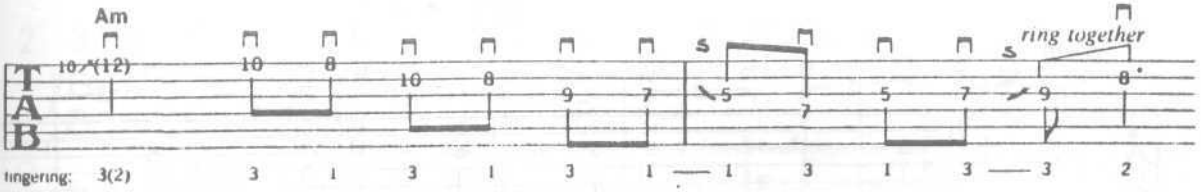
Bir tel üzerinde istenilen notadan diğer notaya aynı parmakla kayma hareketidir gitarda 1 ci pozisyondan 15 çinci pozisyona kadar ayrı ayrı teller üzerinde kaydırma hareketine çalışınız aşşağıdaki örnekleri inceleyiniz slide hareketini penanızın kenarını tellerin üzerine sürterek yani telleri kazır gibide yapabilirsiniz



A minor pentatonic

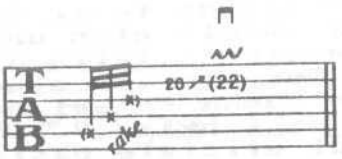




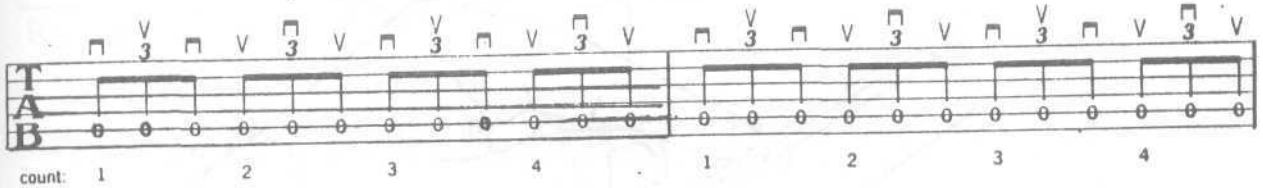


RAKE

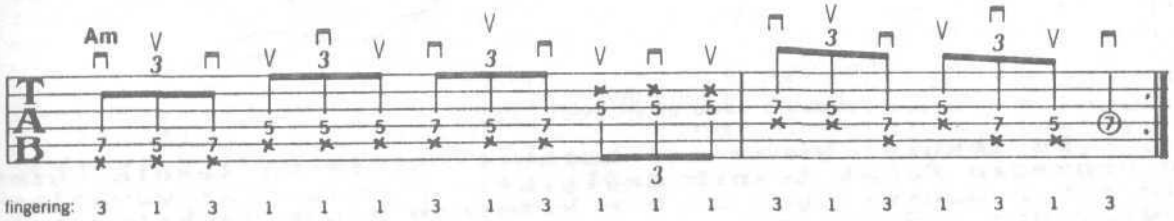
Sol el tellerin üzerinde tele hafif bir şekilde basılı duracak örneği inceleyiniz



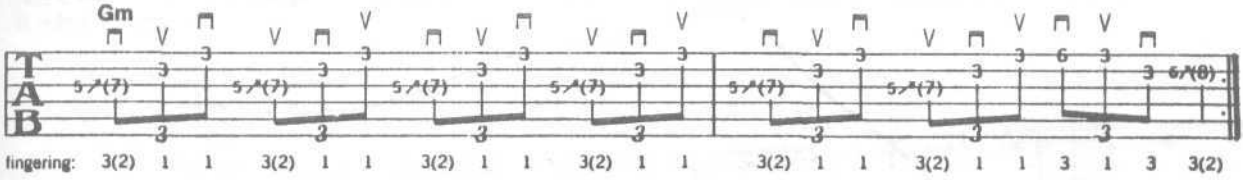
TRİPLETS (ÜÇLEME)



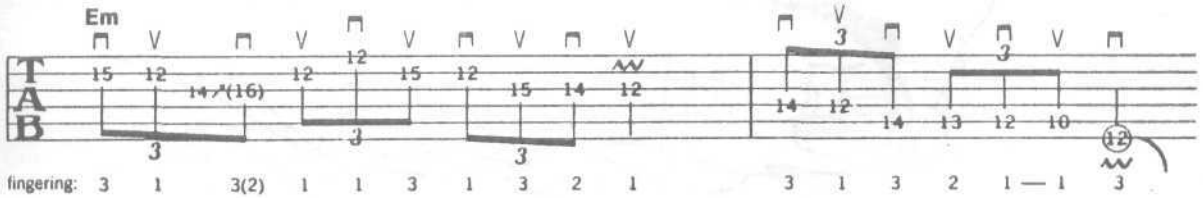
MUTİNG ÜÇLEME



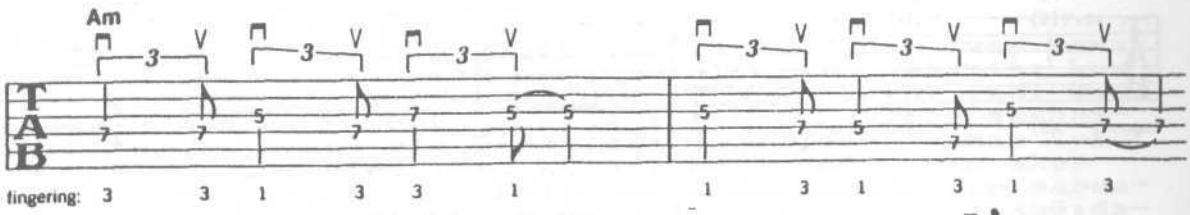
BEND ÜÇLEME



BEND — VIBRATO — SONUNDA SLIDE üÇLEME

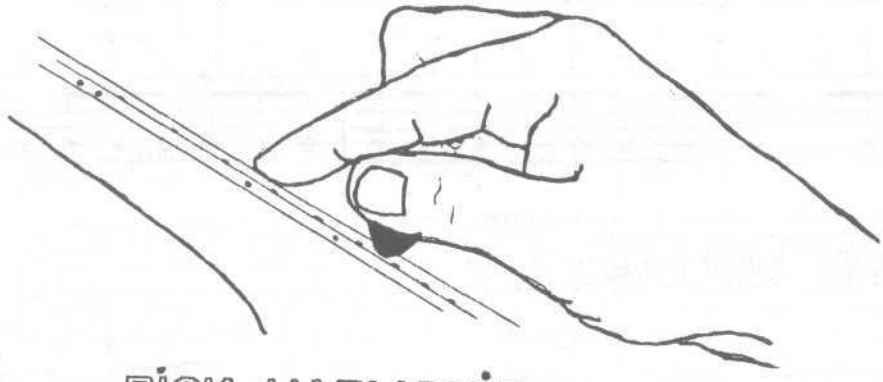


2+1 üçleme (♫ = ♩³♪).



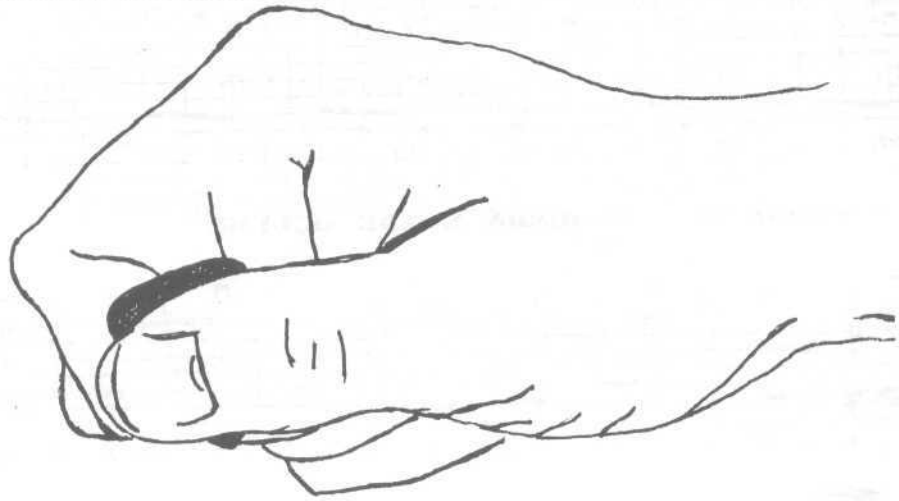
CHIMES (PARMAK HARMONİĞİ)

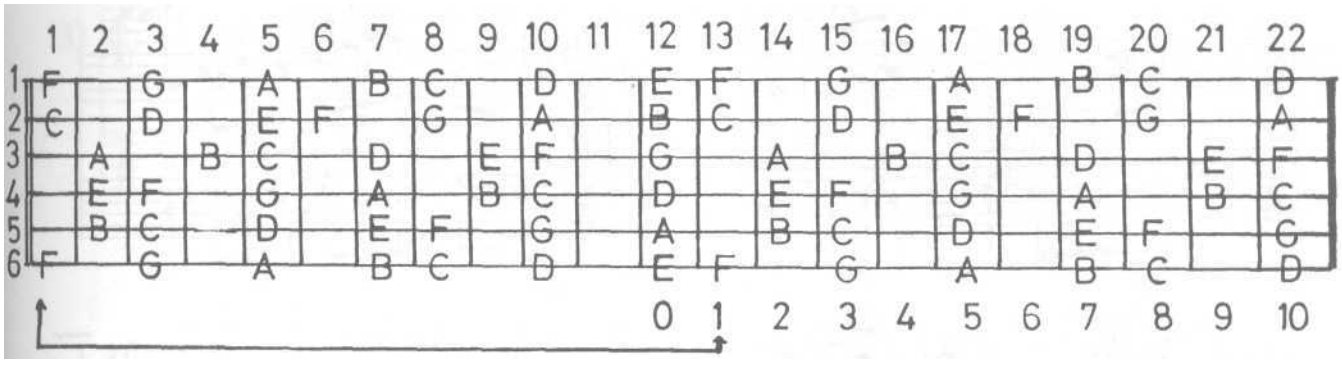
Chimesin diğer bir adı ise HARMONICS dir. En kolay 5 ve 7 , 12 ile 17 ve 19.zuncu perdelerde uygulanır, Şimdi penanızı baş parmakla orta parmağınızın arasına resimde görüldüğü gibi alın ve çok az bir kısmı penanın ucu dışarıda kalsın, işaret parmağınızda telin üzerine hafifce dokunur gibi dursun, burada önemli olan unsur tele penanızla vurur vurmaz işaret parmağınızı telin üzerine değdirin elde ettiğiniz ses tiz ve hoş bir ses olacaktır. yalnız bunu elde etmekle iş bitmiyor. çünkü sol el hangi sese basıyorsa sağ elin işaret parmağı da 1 oktav 8 li sesi olacaktır misal 2/1 deki C sesine sol elinizle basın 2/13 deki C sesinede chimes tekniğini uygulayın daha sonra C Major gamını bu teknikle çalışın.
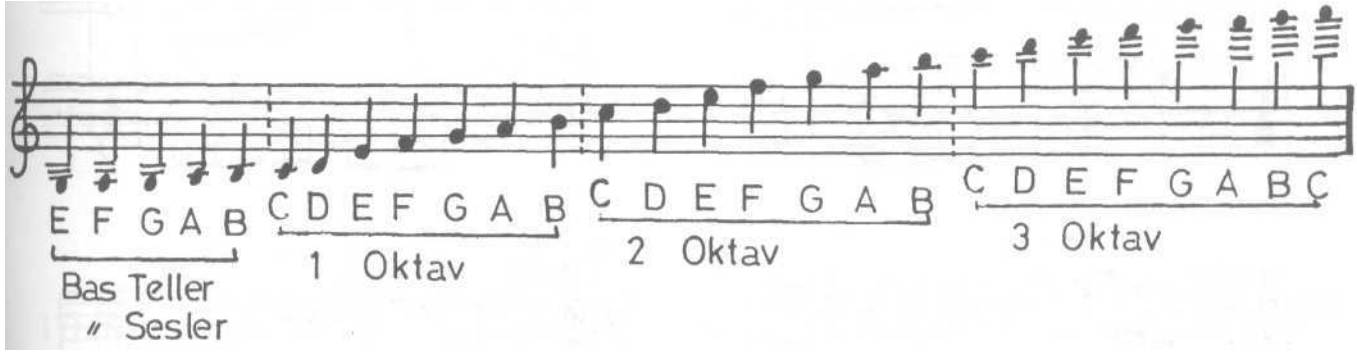


PİCK HARMONİC

Bu tekniği biraz zor bulabilirsiniz bu teknik Chimes le benzeşir fakat teknik değişiktir parmağınızı yuvarlaştırarak penanızın çok az bir kısmının dışarıda kalmasını sağlayınız sağ elinizle tele vurun sol elinizlede eliniz hangi pozisyonda ise sanki bend yapar gibi teli hafif bir şekilde yukarı ittiriniz elde edceğiniz ses çok tiz bir ses olacaktır distorşınla deneyecek olursanız hemen bu saundu yakalayabilirsiniz

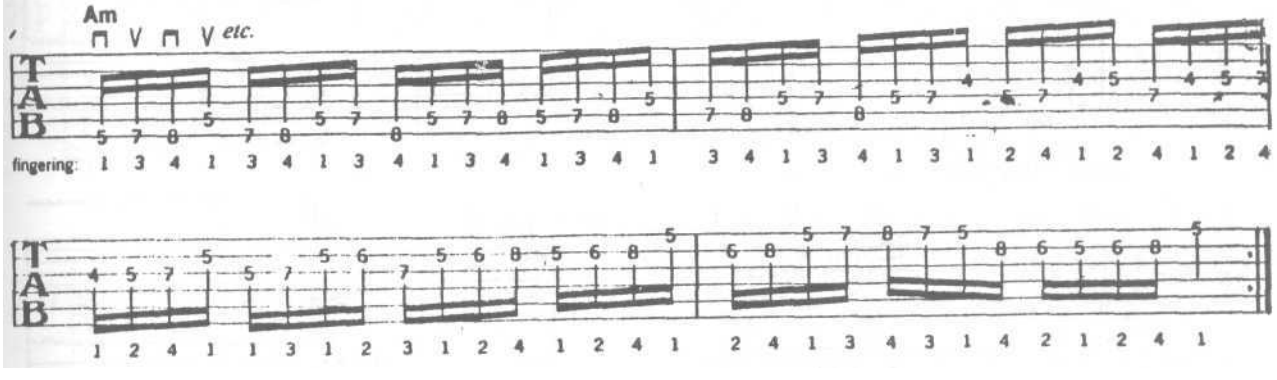






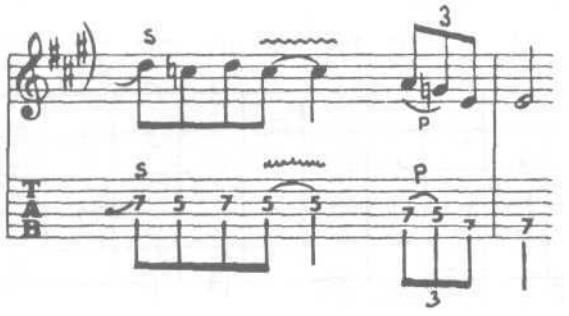
LİCK (KÜÇÜK SOLOLAR)

Lick bir kısaltmadır Bu melodi çalıştığınız gama göre çıkar LEAD ise bir çok lick lerin birleşmesiyle oluşur ilk önce bildiğiniz gamlardan küçük küçük solalar çıkarın bunlara hammer- pull-of - bend - vibrato - muting vs tekniklerideide katın Şayet metal çalacaksanız en az 100 ila 150 arasında lick i tonlara göre bilmeniz gerekmektedir Bunları çıkartmanın tek yoluda sizde iyi bir kulak ve gam bilgisi olması gerekmektedir Bir kasetten dinleyip bulduğunuz lick leri çalarak bunları nota defterine geçirin ve bulduğunuz bu liçklerin her birini en az günde 5 dakika çalışınız ve böylece parmaklarınız gelişecek hende pratiğiniz artacaktır bulduğunuz bu liçleri ilk önce tane tane yani yavaş bir şekilde çalışınız daha sonra pratiğiniz artınca bu lickleri hızlandırınız ve sonrada bulmuş olduğunuz diğer li ckleride ilave ederek küçük sololar elde ediniz Bu solola- rı öğreten kasetli 5 6 tane kitap var bunlar Heavy Metal 2 kitap 2 kaset Rock gitar 2 kitap 2 kaset country gitar metodu 1 kitap 1 kaset isteyenler benden bunları temin edebilirler

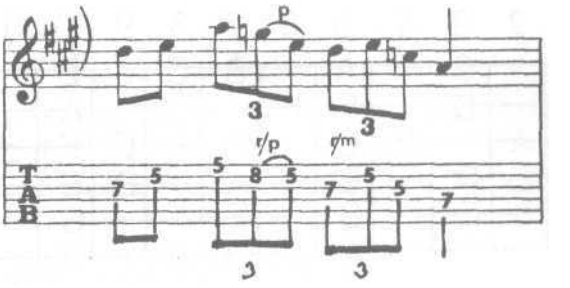


KÜÇÜK LİCK ÇALIŞMALARI : LA

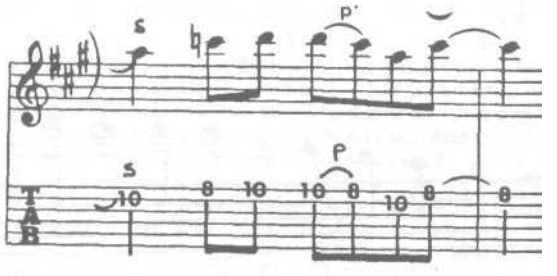
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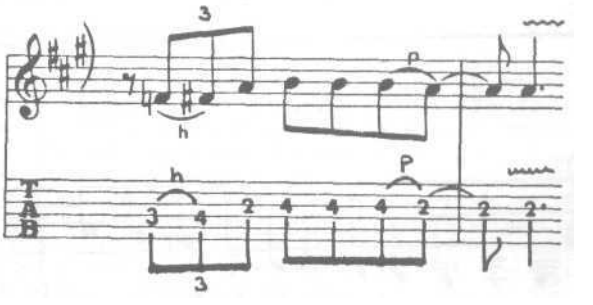
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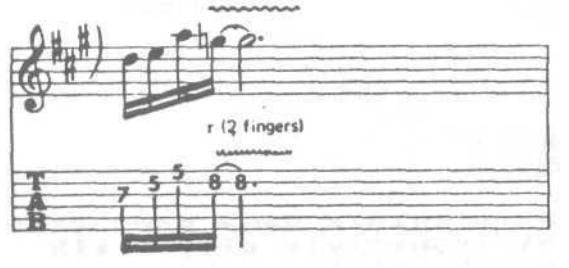
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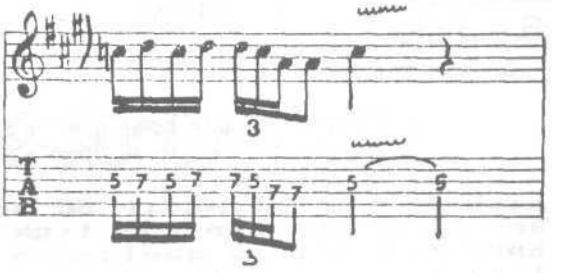
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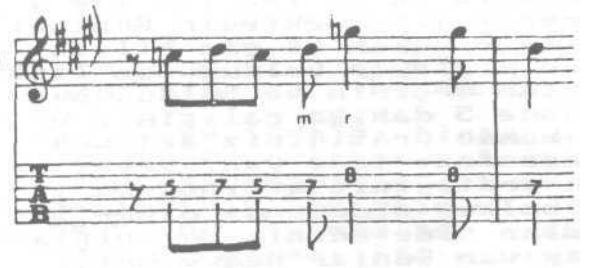


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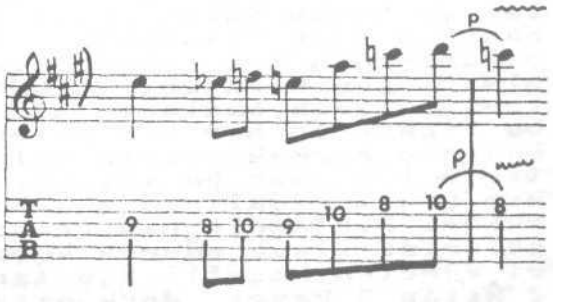
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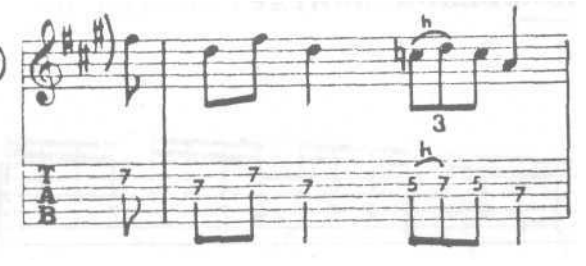


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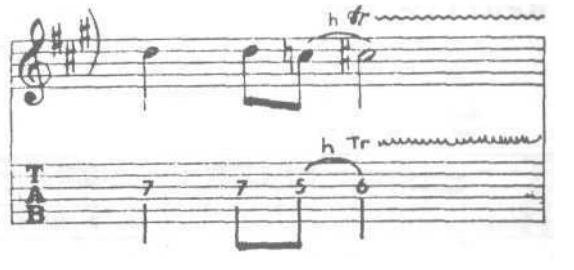
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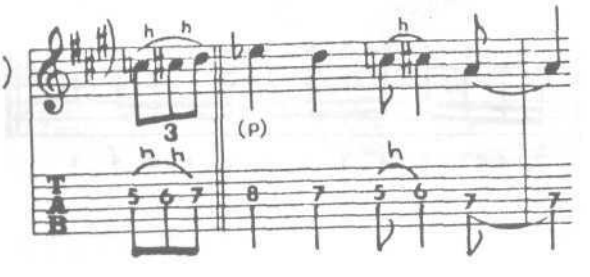
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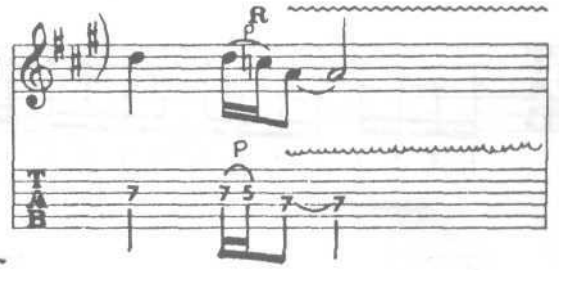
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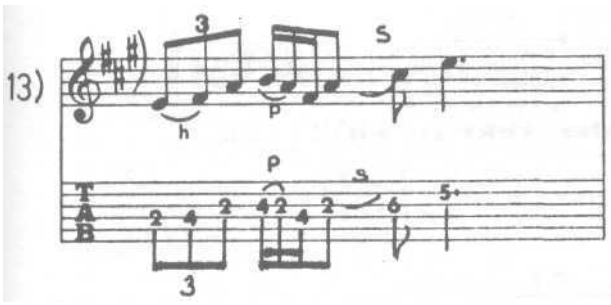


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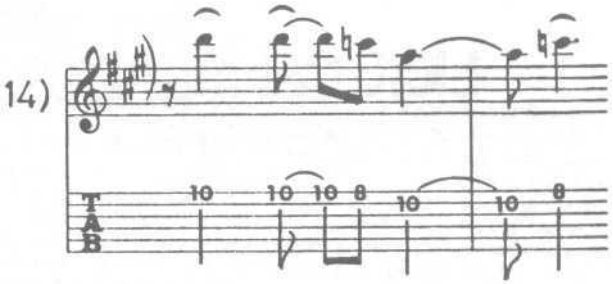
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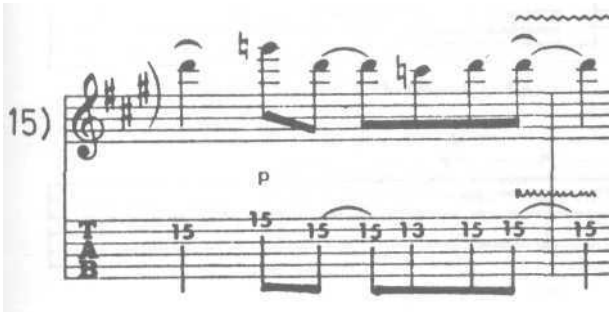
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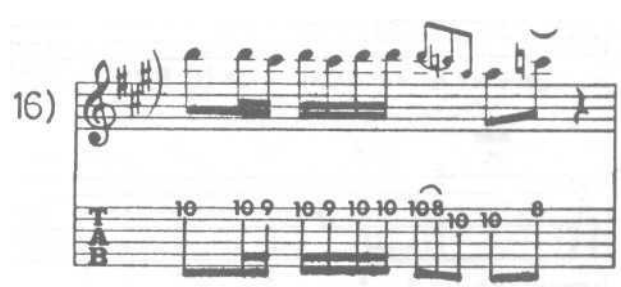
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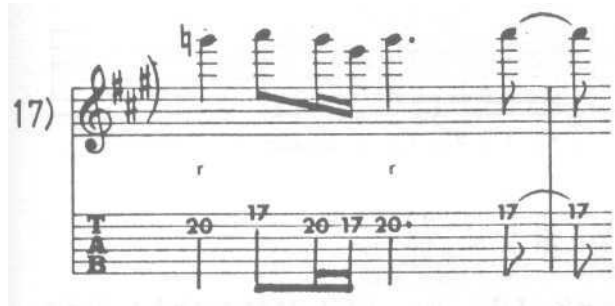
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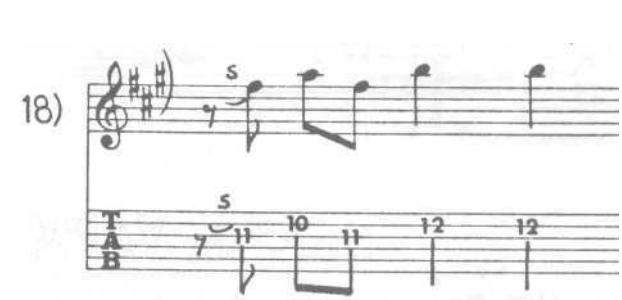


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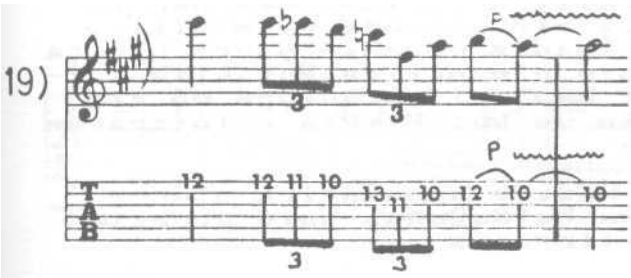
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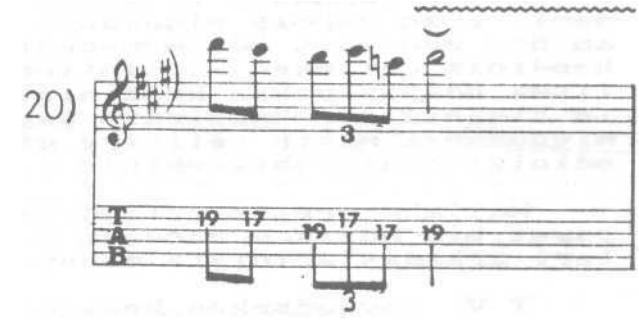


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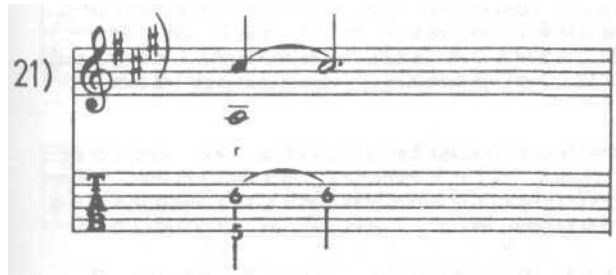
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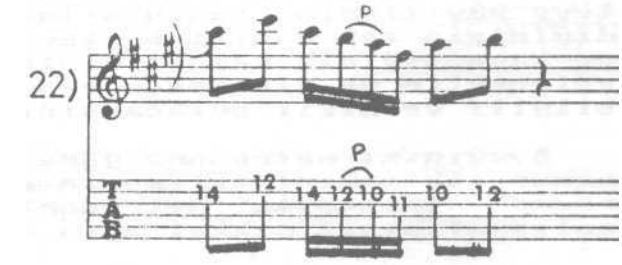
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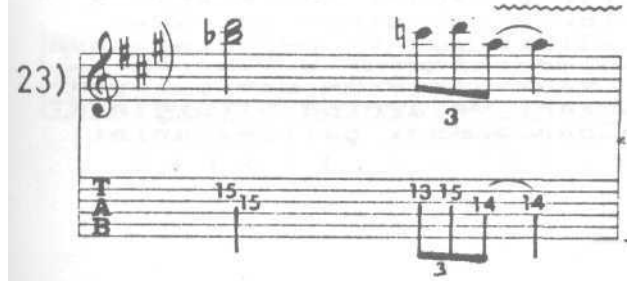
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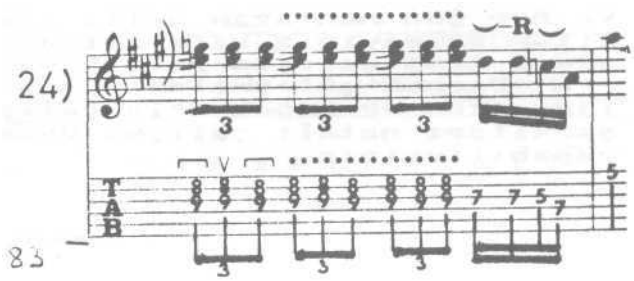
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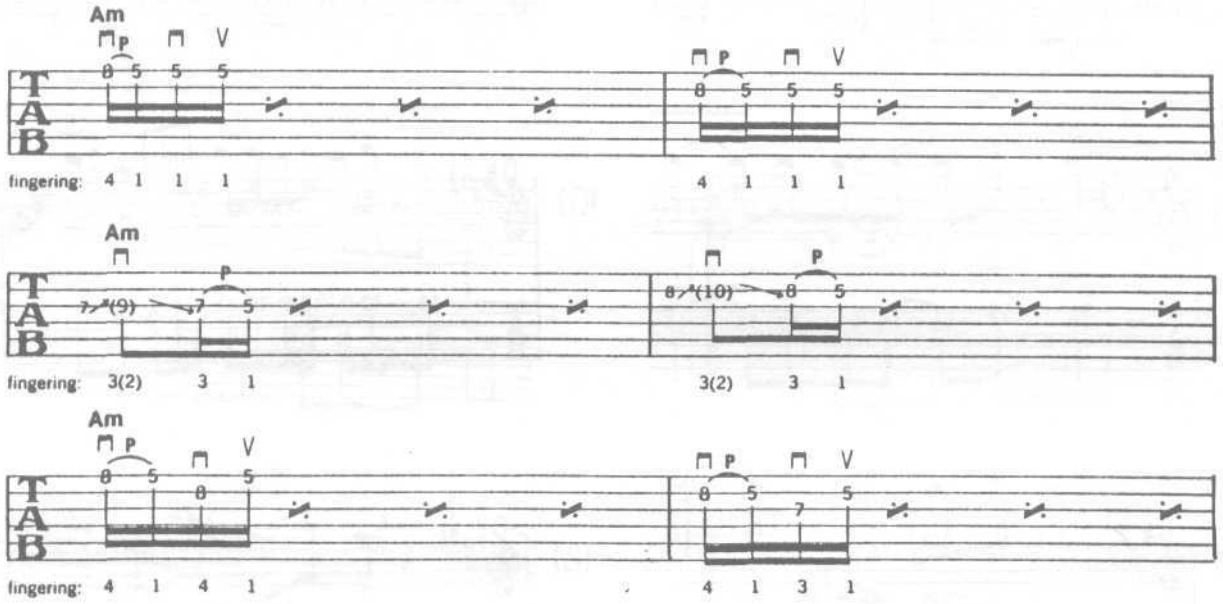


24)



LİCK ÇALIŞMALARI VE TEKRAR İŞARETİ

% = Aynı ölçü 1 kez daha tekrar edilecek



PRATİK YAPMA YOLLARI

Şöyle bir söz vardır kötü bir şekilde pratik yapmakta kötü çalmakta sizi ilerletir sizin arkadaşlarınızdan da faz la pratik yapmanız onlardan iyi çalacağınızı göstermez önemli olan yapmış olduğunuz pratiğin kalitesinin her zaan hiç rahatsız edilmeyeceğiniz bir ortamda yapmanız ve kendiniz çalarken konsantire olmanız gerekir şayet bir çalışma odanız yoksa kendinize bir piranfi ve kulaklık satın almanız gerekmektedir şayet bunları bulanıyor ve alamıyorsanız müzik setinize girin ve kulaklıkla yalnızca kendinizi dinleyebilirsiniz

Mutlak suretle çaldığınız müziğe konsantire olunuz şayet bir müzik gurubunuz varsa bulduğunuz solo ve ritm leri arkadaşlarınızla deneyebilirsiniz

T V seyrederken konsantire olamazsınız yalnızca parmaklarınızı çalıştırabilirsiniz Ayrıca yapmış olduğunuz teyp kayıtlarını sakın silmeyiniz çünkü ne kadar ilerlediğinizin tek kanıtı bu teyp kasetleridir bir iki ay önce kayettiğiniz kaseti dinlemek sizler için bayağı ilginç gelecektir ve dinlerken kendinizi o zamana nazaran daha bilgili ve hızlı bulacaksınız

Ayağınızı metronoma göre vurmayı unutmayınız ve metronomun tik takını izlemeyiniz ritni dinlemeyi şimdiden öğrenmelisiniz ritni metronoma uyduramıyorsanız çok yavaşta çalışmalısınız dikkat edin metronom her zaman doğrudur

Kendinize bir pratik exercise programı hazırlayınız ve her gün muntazam belli saatlerde çalışınız aç karna gitar çalmayınız kafanızı yaptığınız işe veremezsiniz her gün 2 saat çalışın pratik yapma zamanlarını bölümlere ayırın Parmak çalışmaları scale yani klavyede gam çalışmaları lick ve küçük solo çalışmaları ve ayrıca bildiğiniz şarkıları notalı çalışma ve en son armoni çalışmalarını yapabilirsiniz

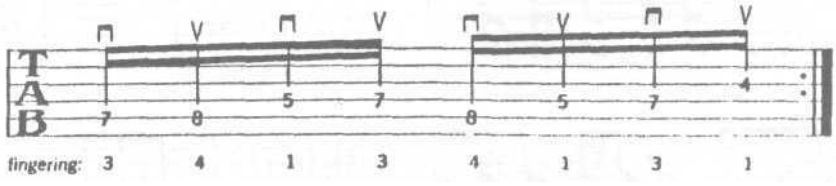
HIZ TEKNİKLERİ

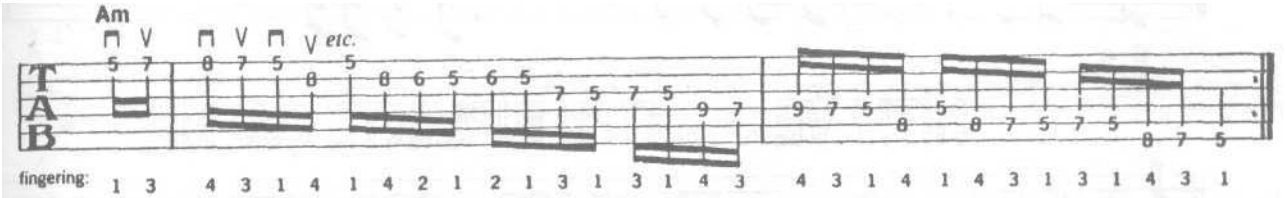
Hızlı çalmanın tek yolu tekrar etmektir Bir lıcki alın ve tekrar tekrar çalışınız ancak bu şekilde hızlı çalabilirsiniz her çalıştığınızda her notayı mükemmel çalacak kadar yavaş çalışınız sonra pena ve parmaklarınızı hızlandırarak çalışmış olduğunuz licki defalarca calınız parmaklarınıza kramp girene kadar bu çalışmayı sürdürünüz ve kendinize 5 dakika mola verebilirsiniz daha sonra tekrar çalışmaya koyulun ayrıca satın alabilirseniz kendinize bir METRONOM satın alın ve çalışmaları yavaş ve hızlı çaldığınız zaman ölçü kaçırmayın

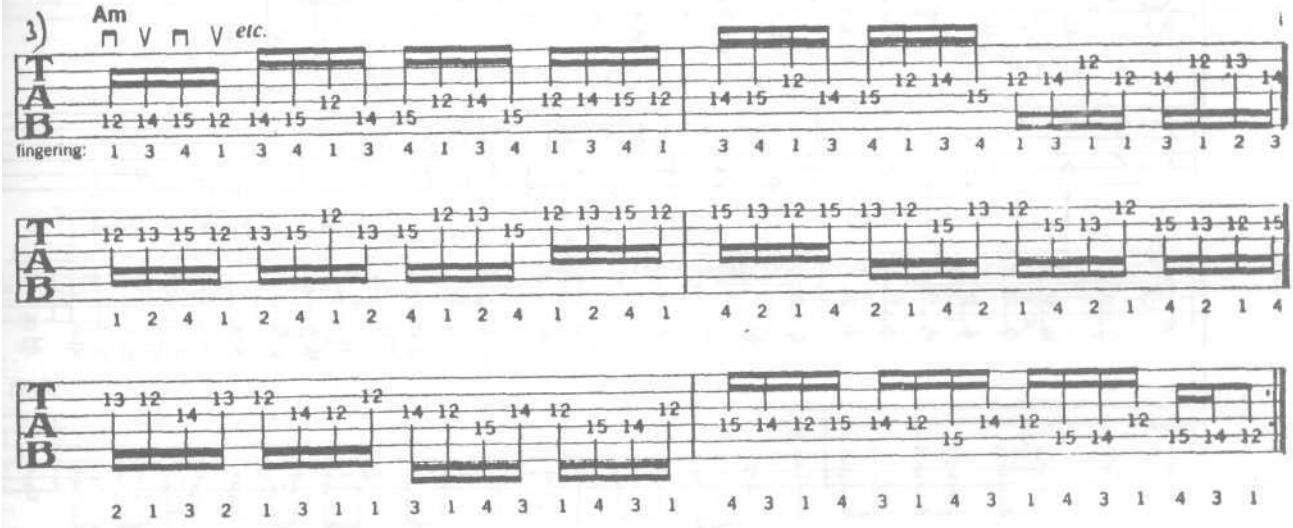
Bildiğiniz lickleri her gün 5 şer dakika çalışınız bu çalışma iyi bir sonuç verir ayrıca her çalışmanızı bir teybe kaydediniz bunları silmeyiniz daha sonra ilerde karşılaştırma yapmak için saklayınız
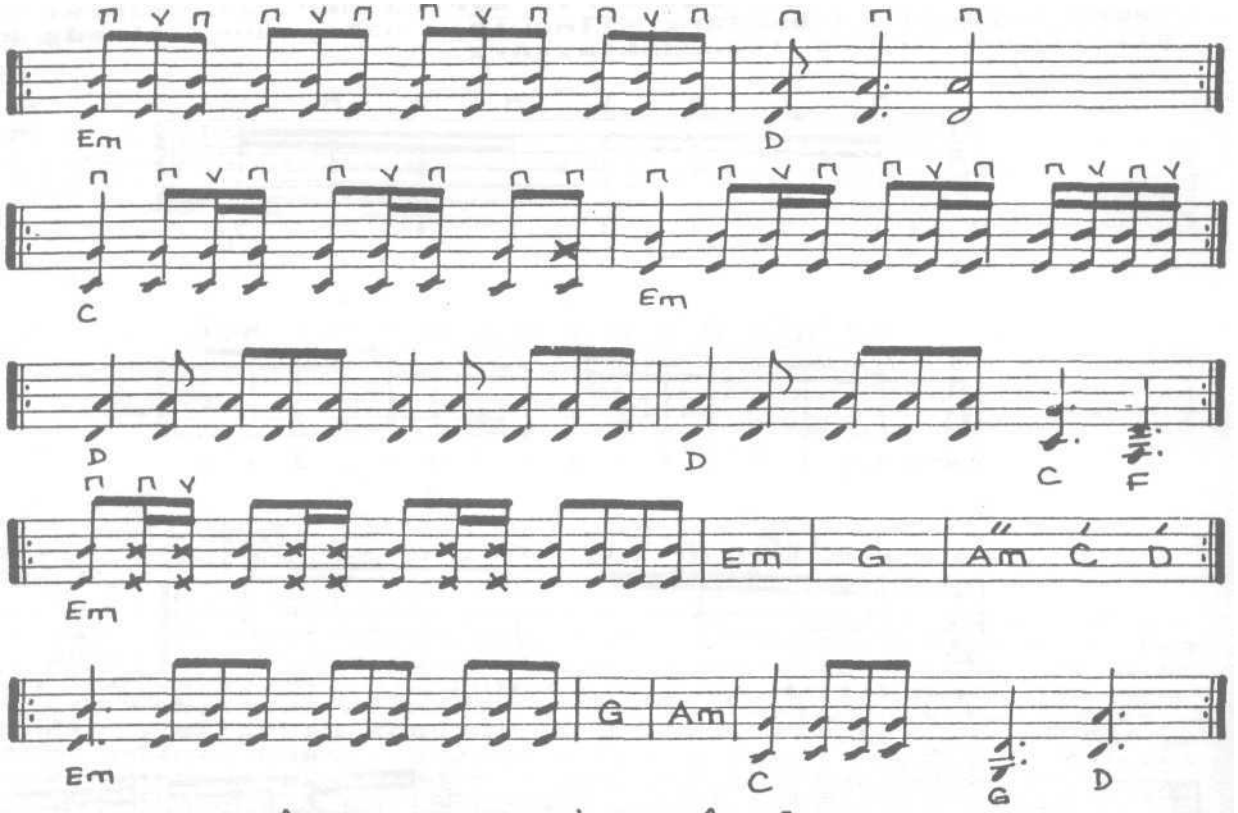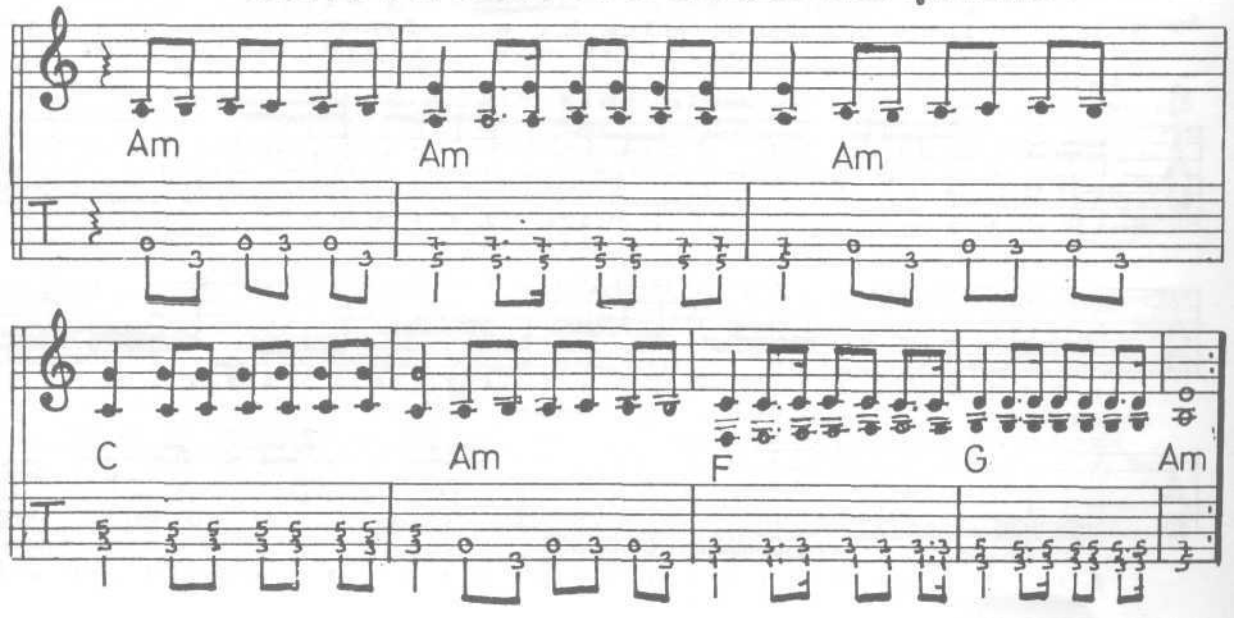










ROCK VE METAL RİTM GİTAR

Genellikle metal gitaristler yarım akoru tercih ederler bu akorlar sesin 1 ve 5 şinci dereceleridir yani bu yarım akor basma tekniğinde akorun majör veya minör olması hiç bir şeyi değiştirmez çünkü 3 derece basılmaz misal
Em Akoru = E (G) B yalnızca Bas E tiz B dir
E akoru = E (G#) B buradada E ve B sesleri çalınacaktır yarım akor basarken bas 4 tel kullanılır G D A ve E telleri parmak durumu ise 1 ve 4 parmaktır 1 ve 3 te kullanılabilinir aşşağıdaki ritimler Iron Maiden den alınmıştır ritimlerin üzerine yazılan * işaret muting işareti dir sağ elinizle teli öldürmeyi unutmayınız
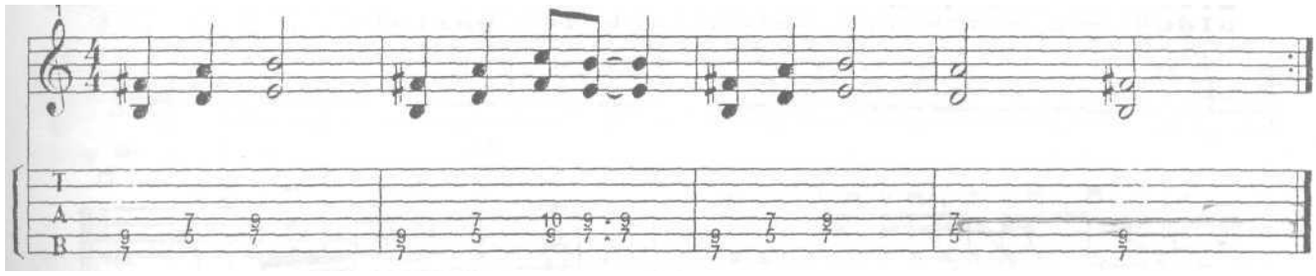


RİTM VE SOLOYU BİRLİKTE ÇALMA
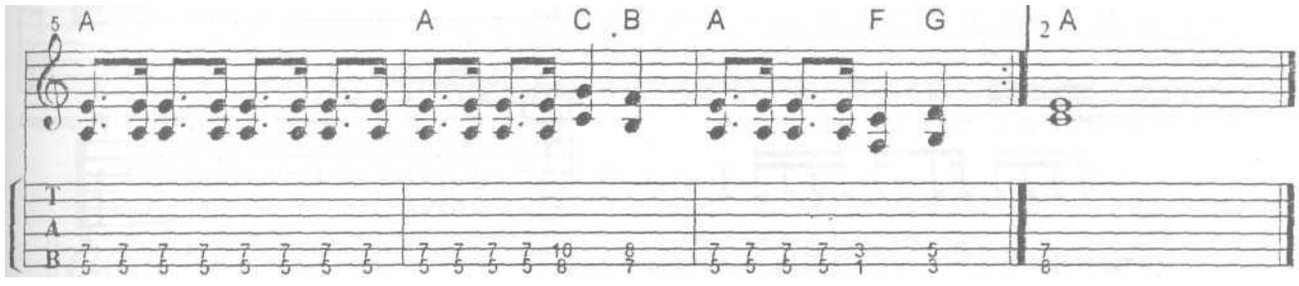


SMOKE ON THE WATER
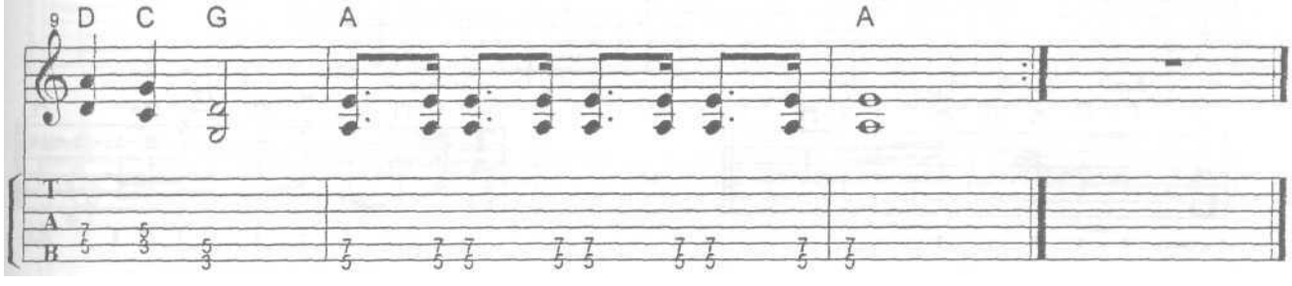
Deep Pruple



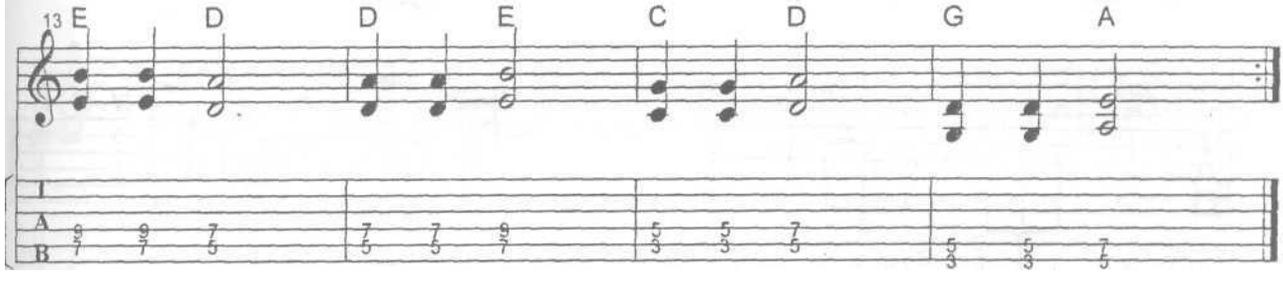
HEAVY METAL RİTMİ : 1



HEAVY METAL RİTMİ : 2

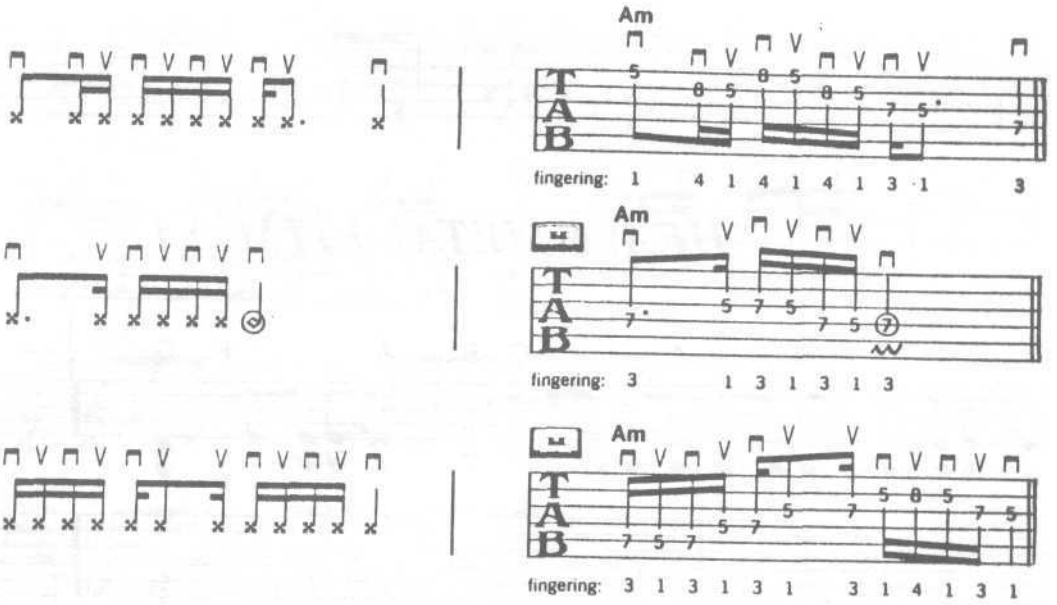


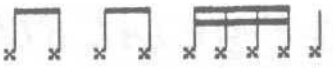
HEAVY METAL RİTMİ : 3



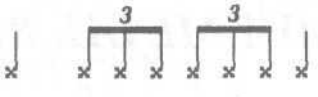
RİTM GİTARA SOLO YAZMA

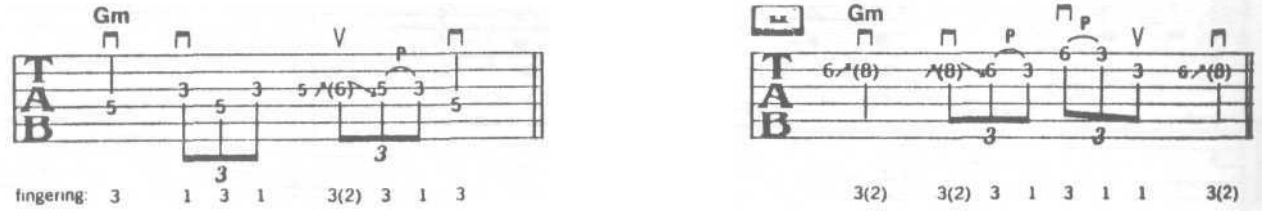
Bütün rock ve metal parçaların introsunda yani başında ortasında veya sonunda ritimle birlikte melodi çalınır ve çok güzel bir şekilde bas davul gitar aynı temada birleşir kulağa akıcı ve doyurucu bir ritm bir ahenk verirler sizlerde aşşağıdaki örnekleri inceleyiniz sizlerde bulmuş olduğunuz ritimlere küçük lick ler yazınız





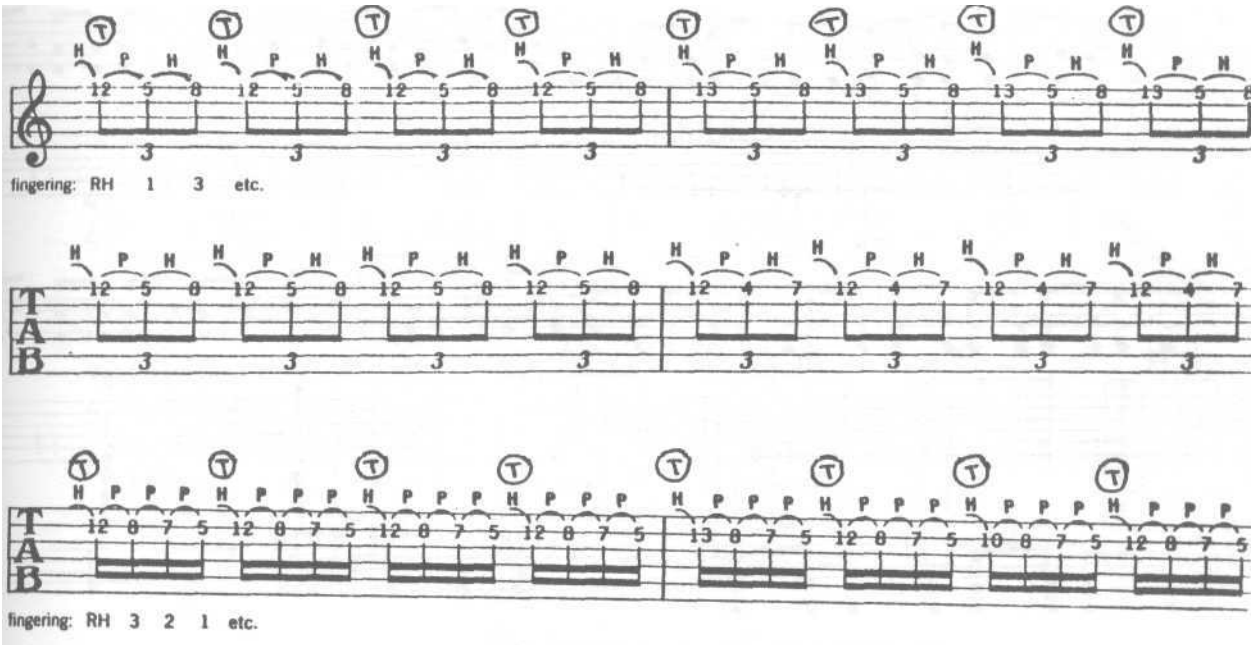


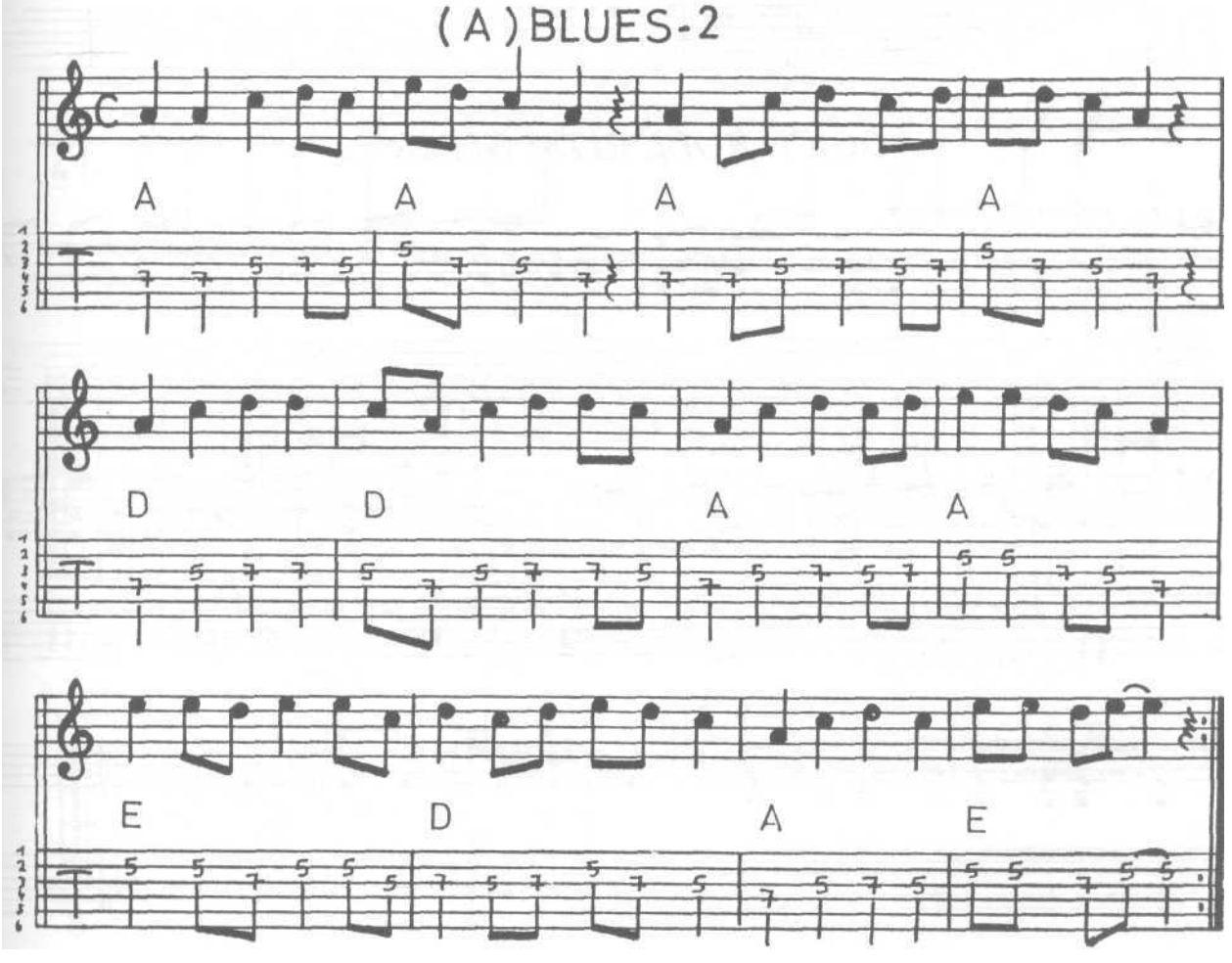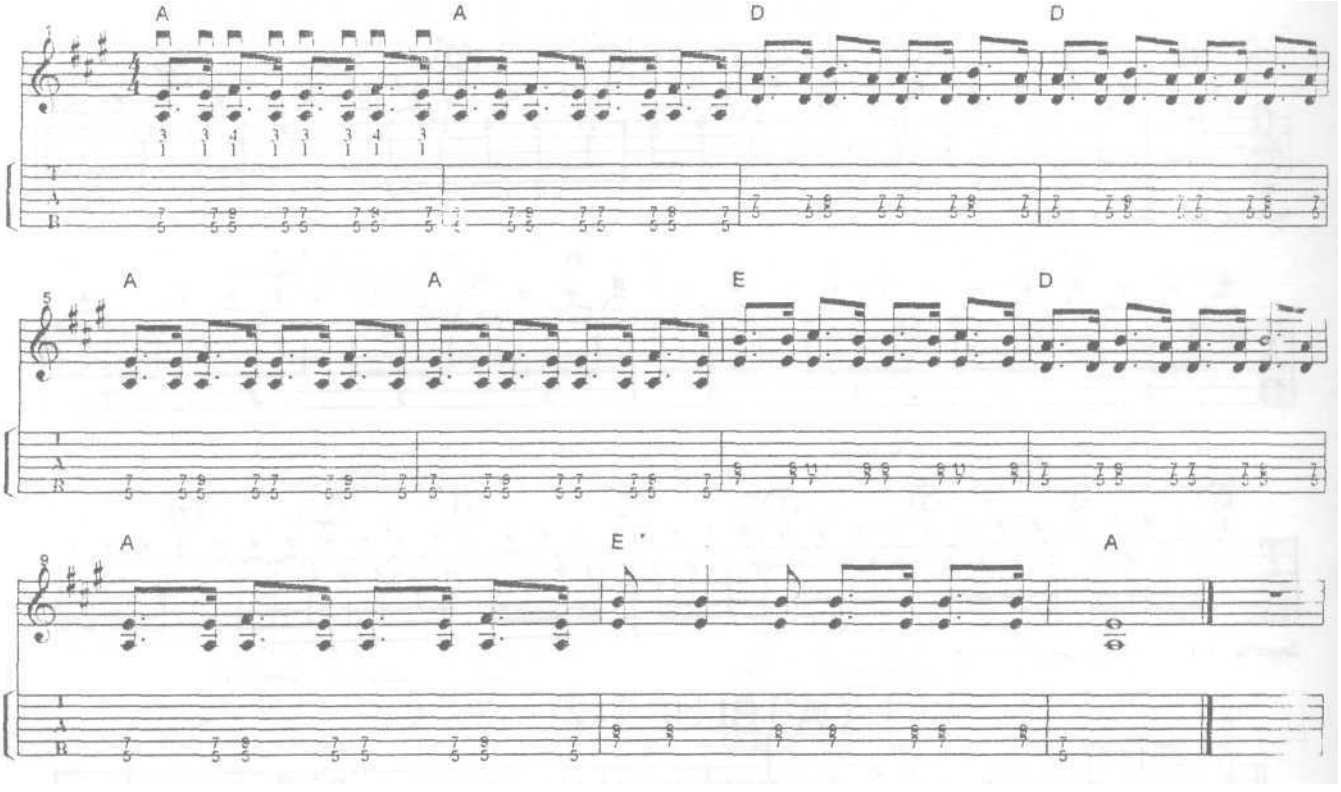




VAN HALLEN SAĞ EL TEKNİĞİ

Tump= (T) Sağ elin işaret parmağı tele vuracak
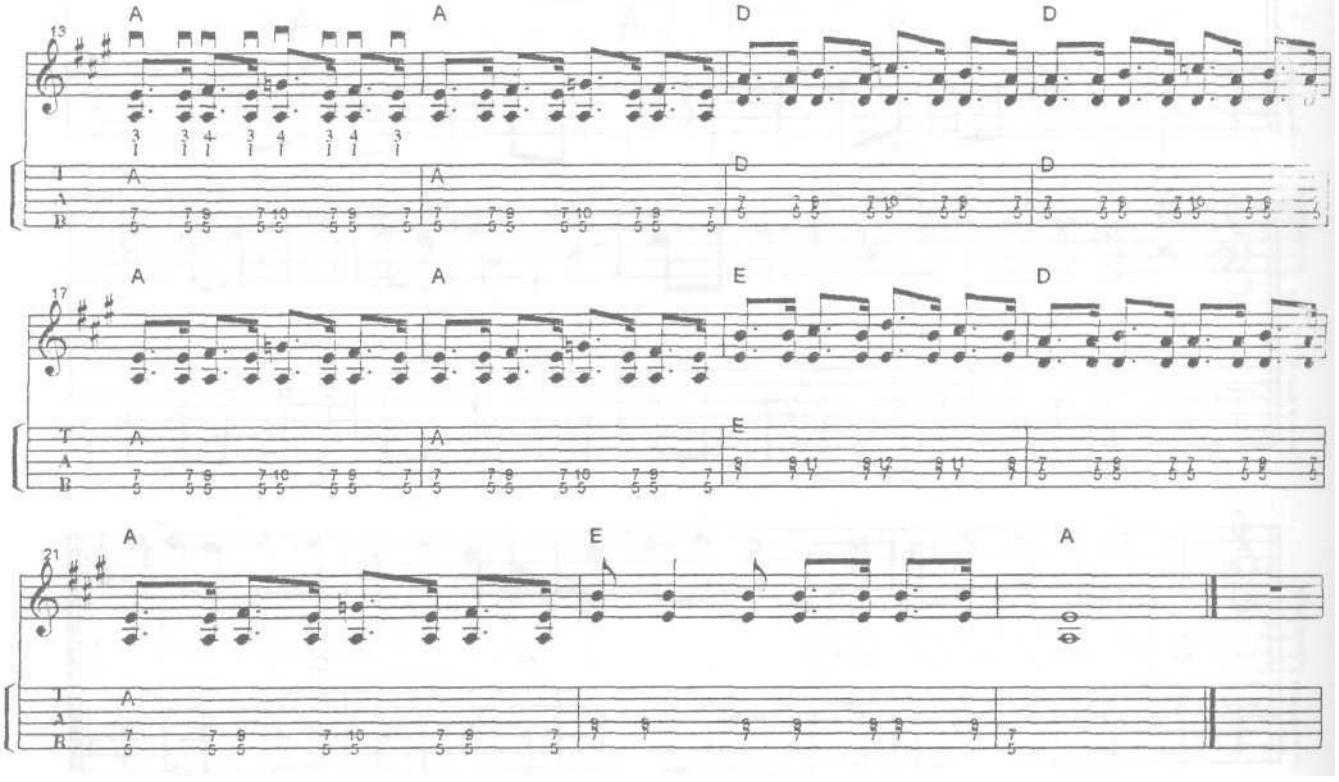




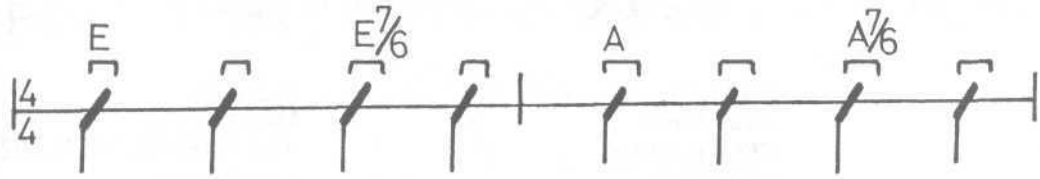
ROCK'N ROLL RİTM GİTAR - 1 -



ROCK'N ROLL RİTM GİTAR - 2 -

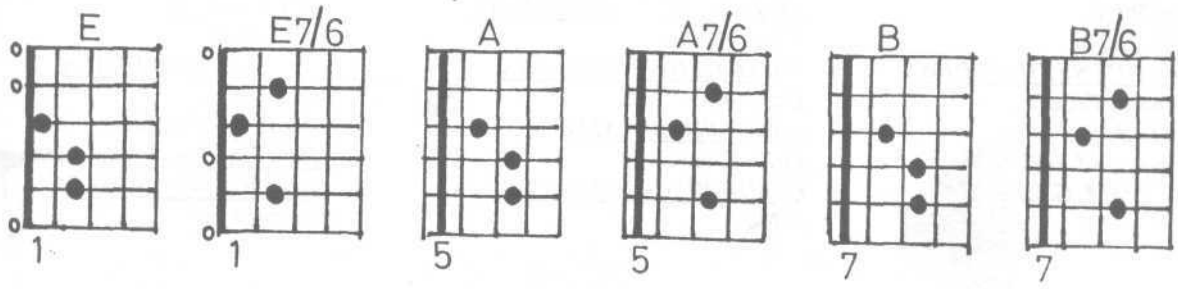


BLUES

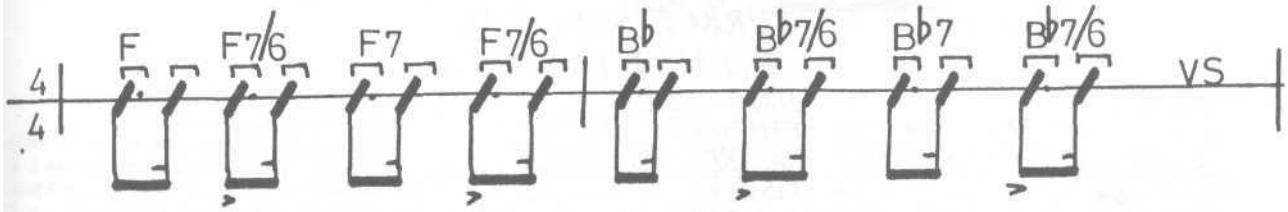


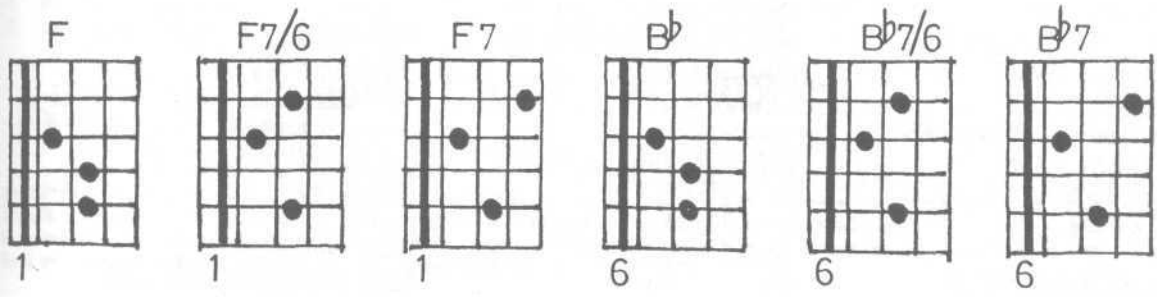
FORMULÜ :

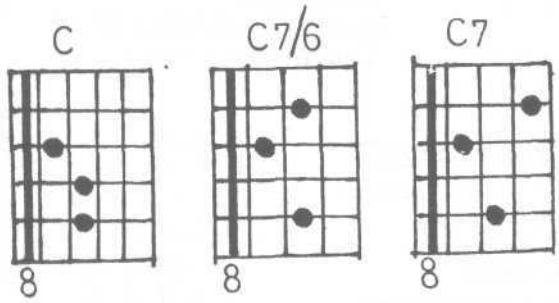




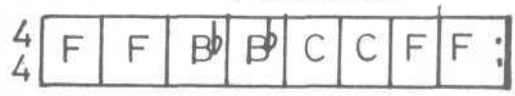
RHYTHM & BLUES







FORMULÜ:



DÜNDEN BUGÜN'E UNUTULMAYAN TÜRKÇE ŞARKILAR KİTAP -1- (31 Şarkı)

CEYLAN
Ayna
MACARENA
Los Del Rio
ERKEKLERDE YANAR
Nazan Öncel
KANDIRDIM
Kenan Doğulu
HİÇ BANA SORDUN MU?
Kenan Doğulu
AŞK PEREST
Yıldız Tilbe
HİCRAN
Ümit Sayın
SEVDİM SEVİLMEDİM
Candan Erçetin
ÜZÜLME
Ferda Anıl Yarkın
HASPAM G.M.G

HAKTAN
Niran Ünsal
SENİ YERLER
Sezen Aksu
YAKAMOZ
Ahmet Kaya
GÖZE GÖZ DİŞE DİŞ
G.M.G
ÖLÜRÜM TÜRKİYEM
MustafaYıldızdoğan
GÖNÜL
Fikret Kızılok & Leman Sam
BU KALP SENİ UNUTUR MU
Fikret Kızılok
YAZIK OLDU YARINLARA
İlhan İrem
KARDEŞİN DUYMAZ
Zülfü Livaneli
ÇEMBERİMDE GÜL OYA
Selda

İNTİZAR
Muazzez Ersoy
ANLIYORSUN DEĞİL Mİ?
Barış Manço
RÜYA GİBİ HER HATIRA
Barış Manço & Muazzez Ersoy
SEVECEĞİM GEZECEĞİM
Ajda Pekkan
KAYBOLAN YILLAR
Sezen Aksu
KEMANCI
Gönül Gül
SEN AĞLAMA
Sezen Aksu
BU GALA DAŞLI GALA
Leman Sam
ZÜLÜF Yıldız Tilbe
GESİ BAĞLARI Barış Manço
GÖZLERİ AŞKA GÜLEN
Muazzez Ersoy

DÜNDEN BUGÜN'E UNUTULMAYAN TÜRKÇE ŞARKILAR KİTAP -2- (30 Şarkı)

DİVANE 2
Yaşar
HALİL İBRAHİM 3
Musa Eroğlu
TURNALAR 4
Yavuz Bingöl
SEVDALIYIM 5
Mahsun Kırmızıgül
KÖYÜMÜN YAĞMURLARI 6
Ömer Danış & Bülent Ersoy
BENDE İSTEREM 7
İbrahim Tatlıses & İbrahim Erkal
URFA TÜRKÜSÜ 8
Mahsun Kırmızıgül & Y.Bingöl
NARİN YARİM 9
Emrah
BELKİ YES BELKİ NO 10
Endi & Poul
ÇALKALA HADİ ADAMİM 11
Seden Gürel

ALIŞAMADIM 12
Sibel Bilgiç
KARAKIŞLAR 13
Kibariye
NAR ÇİÇEĞİ 14
Candan Erçetin
ZALİMİN ZULMÜ 15
Bülent Ersoy
AÇILAN BİR GÜL GİBİ 16
Muazzez Ersoy
YEMENİM'DE HARE VAR 17
Muazzez Ersoy
YARİM İSTANBULU MESKEN' Mİ TUTTUN ? 18
Yavuz Bingöl
SABIR TAŞI 19
Muazzez Ersoy
HELE YAR ZALIM YAR 20
Mahsun Kırmızıgül
BAĞA GİRDİM ÜZÜME 21
NURAY HAFİFTAŞ

SEVDA OLMASAYDI 22
Grup Türküyem
TARLAYA EKTİM SOĞAN 23
Sinan Erkoç
AL FADİMEM 24
İbrahim Tatlıses
HEM OKUDUM HEM YAZDIM 24
Aşık Veysel
HEY ONBEŞLİ - ONBEŞLİ 25
Özdemir Erdoğan
ELMAYI TOP.TOP YAPALIM 25
Özdemir Erdoğan
EVLERİNİN ÖNÜ MARUL 26
Grup Türküyem
NAZE 27
İzzet Altınmeşe
SEN.SEN.SEN (Azeri) 28
Nuray Hafiftaş
AY GÜZEL KIZ MENSURE 29
Nuray Hafiftaş (Azeri)

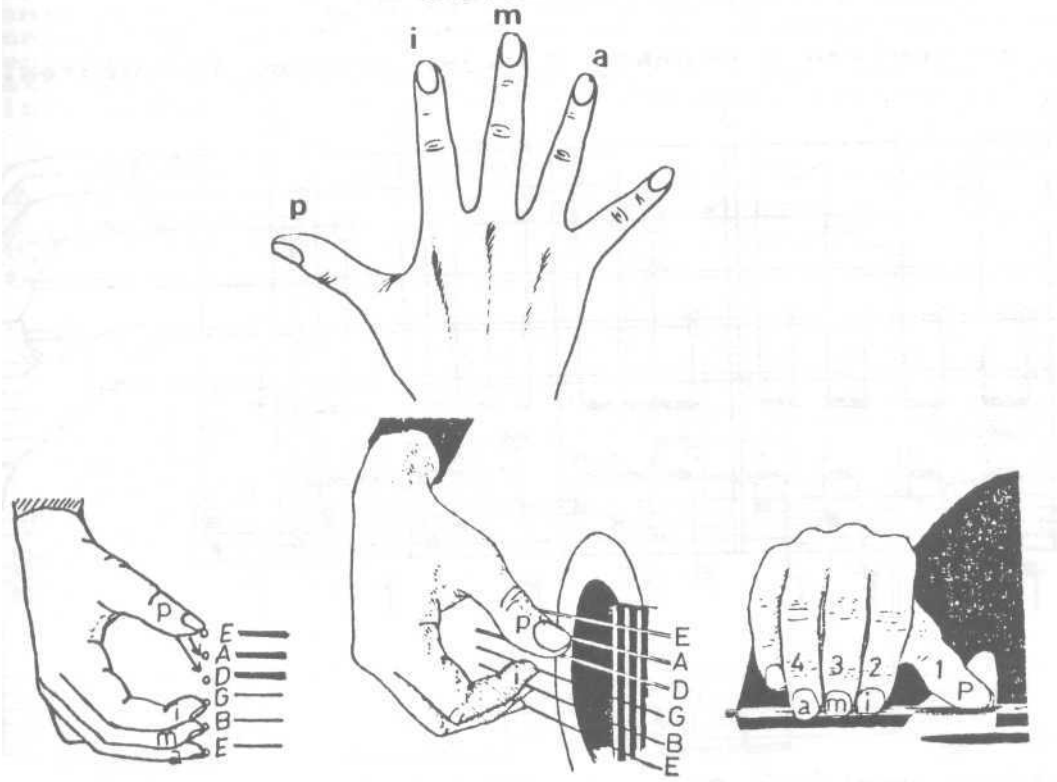
EFTAL DODUR - ZÜHAL MÜZİK MAĞAZASI

Galip dede cad. No:7 Tünel-Beyoğlu - İstanbul Tel: 0212- 249 76 49
Ev telefonum: 0216- 3844452 Akşam 18 ve 21 arası
E-mail adresim: **eftal@superonline.com**

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Basım yeri: Zafer Matbaası 0212 -5121688 - Temmuz -1997

POP(KLASİK) GİTARDA ARPEJ ÇALMASINI ÖĞRENELİM.

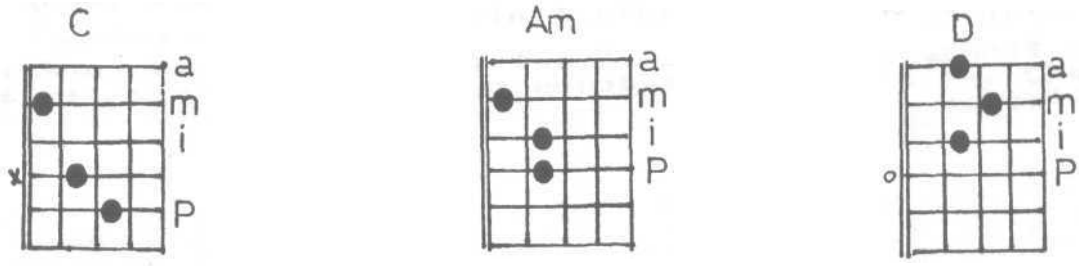


Gitarda 3 bas 3 tiz tel olduğunu artık ilk dersler-
den itibaren biliyoruz artık bu derste pena yerine sağ e-
linizin 4 parmağını kullanacağız yalnız 5 ci parmak olan
serçe parmağı kullanmayacağız üstten 3 bas tel baş parmak
la çalınacak bu teller E A D telleridir ve (P) ile
gösterilirler alttan 3 telin ayrı parmak numaraları vardır
bunlar sırasıyla yukarıdan aşşşağıya doğru şöyle sıralanır

(I) Gösterme parmağı 2 ci parmak G teli
(M) Orta parmak 3 cü parmak B teli
(a) Yüzük parmağı 4 cü parmak E teli

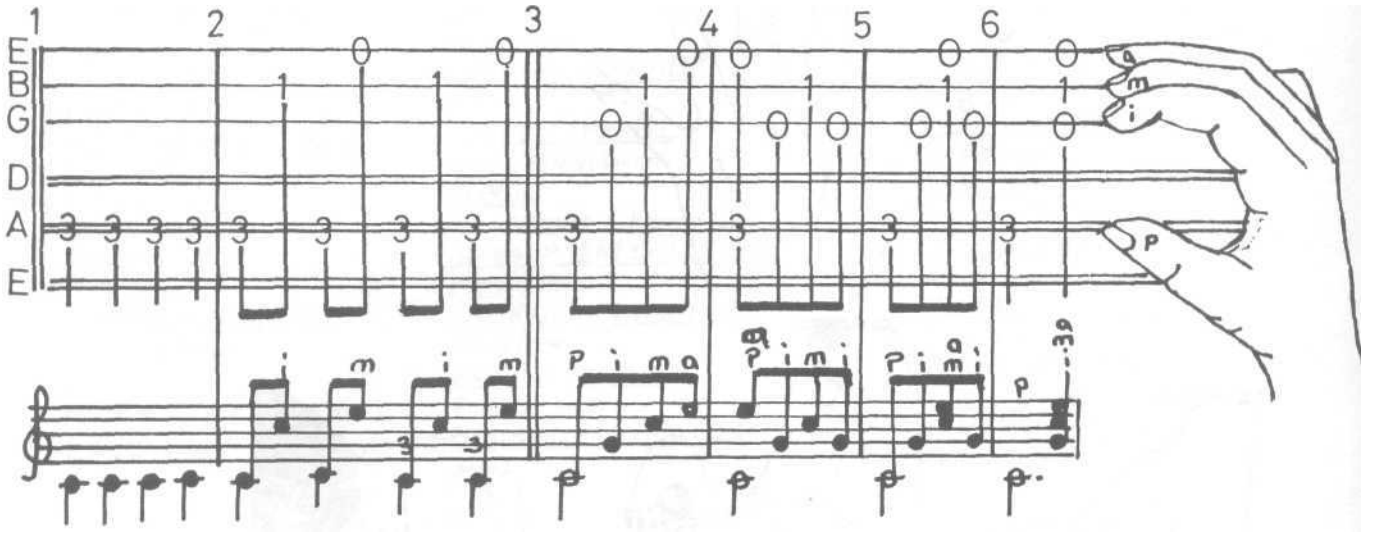
1 1 1 2 3 4
(P P P i M a) = Parmaklar
6 5 4 3 2 1 = teller üzerinde
tınlatılacak

Bu sırayı takip ederek aşşagıdaki örnekleri çalınız
parmak numaralarına ayrıca sağ elin parmak kıvrımına dik-
kat ediniz (Resimde görüldüğü gibi parmaklarınızı telin
üzerine koyun)Tutuşu iyi bir şekilde yapamıyorsanız bilen
bir arkadaşınızdan yardım isteyin



ARPEJ ÇALIŞIRKEN GENELDE DİKKAT EDİLECEK HUSUSLAR

Aşşağıda gösterilen 6 örnekte C Majör akorunu içermektedir



1= 5 ci tel 3 pozisyon Bas nota C (p) baş parmak kullanılacak yandaki resme dikkatlice bakınız

2= bir vuruşa 2 nota sığacak (p) üstten aşşağıya (I) ve (m) parmakları ise teli alttan yukarı doğru çekerek tınlatacak

3= C Majör akorunu basın ve bas teli C alın üstten aşşağı doğru tınlatın diğer G C E seslerini ise i m a parmaklarıyla aşşağıdan yukarı doğru telleri ittirerek sırasıyla çalın (p i m a)1 2 3 ve 4 cü parmaklar

4= Burada dikkat edilecek husus aynı anda iki tel birden tınlatılacak ve bas tel 2/4 lük ölçü boyunca tınlamaya devam edecek tabi bu esnada diğer teller tınlatılacak C bas ve E tiz teldeki notalar 1(p) ve 4(a) parmaklarla aynı anda tınlatılacak

5= Burada yine basta uzun ses 2/4 lük ölçü kadar tınlatılacak tiz tellerdeki C ve E sesleri aşşağıdan yukarı doğru 3(m) ve 4(a) parmaklarıyla aynı anda aşşağıdan yukarı doğru telleri ittirerek tınlatacak
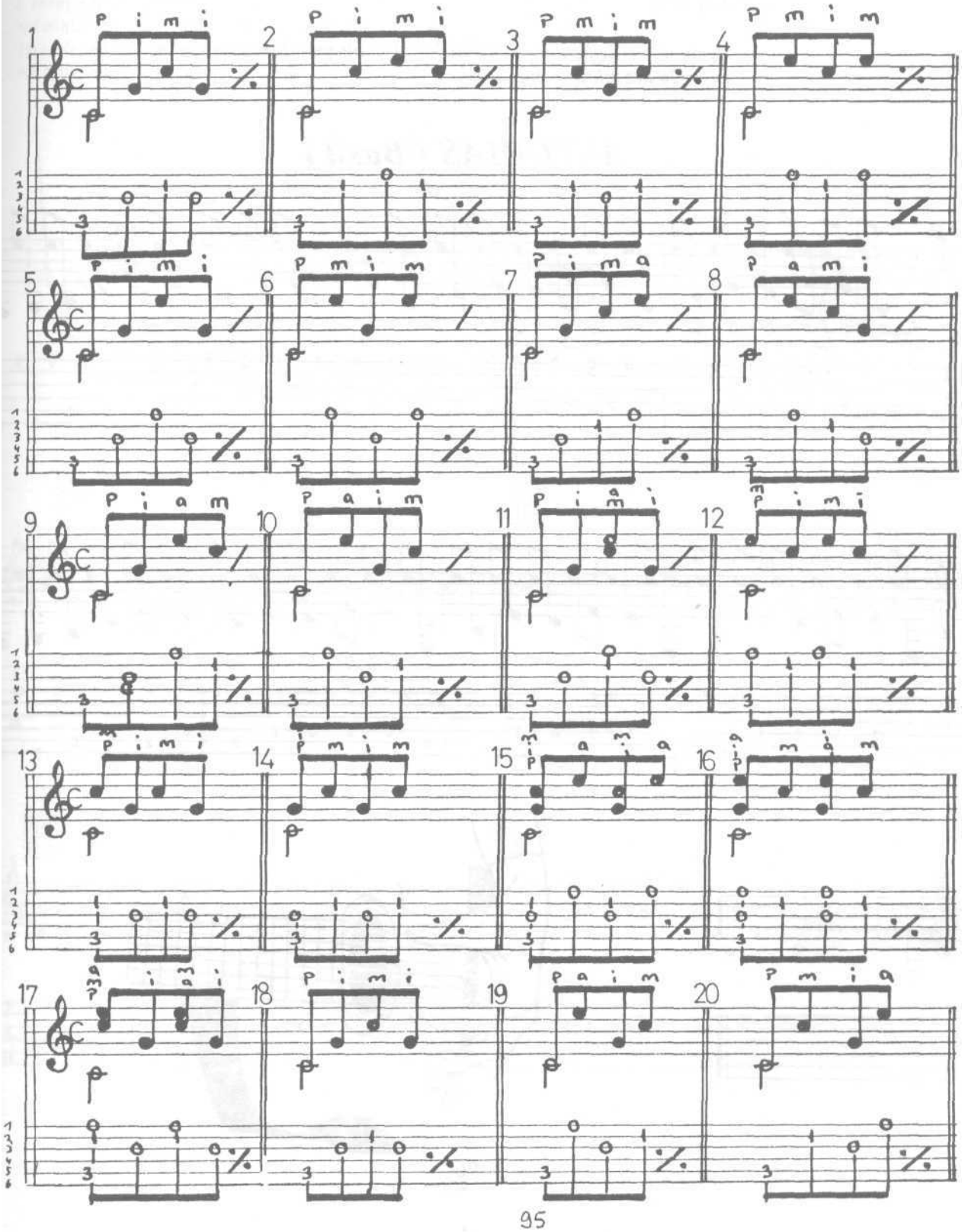
6= Bas tel C yu tınlat ve hemen arkasından G C E seslerini 2 3 ve 4 cü parmakla aşşağıdan yukarı doğru çekerek 3 teldeki notaları tınlat burada sıra önemli değildir çünkü tüm ince olan 3 telde aynı anda tınlatılacaktır

Not = Tekrar ediyorum bas 3 tel (p) aşşağı doğru vuracak diğer 3 tel a m i yukarı doğru çekilmek suretiyle tınlatılacaklardır

4/4 'LÜK ARPEJ VE PARMAK ÇALIŞMASI

Aşşağıda verilen arpejlere C Majör akorunu basarak çalışınız İlk önce parmaklarınızın teller üzerinde iyice yerlerini bulması için yavaş çalışın daha sonra aynı arpeji 20 kere arka arkaya parmaklarınız alışıncaya kadar tekrar ederek çalışınız arpejleri birbirine karıştırdığınız zaman 5 dakika çay molası verin kendinize arpejleri diger tonlardada sizler bularak bilgi ve tecrübe dağarcığınızı genişletiniz

Not= bazı arpejlerde a 4 parmak m 3 parmaklada çalınabilinir dikkatlice örnekleri inceleyerek çalışınız
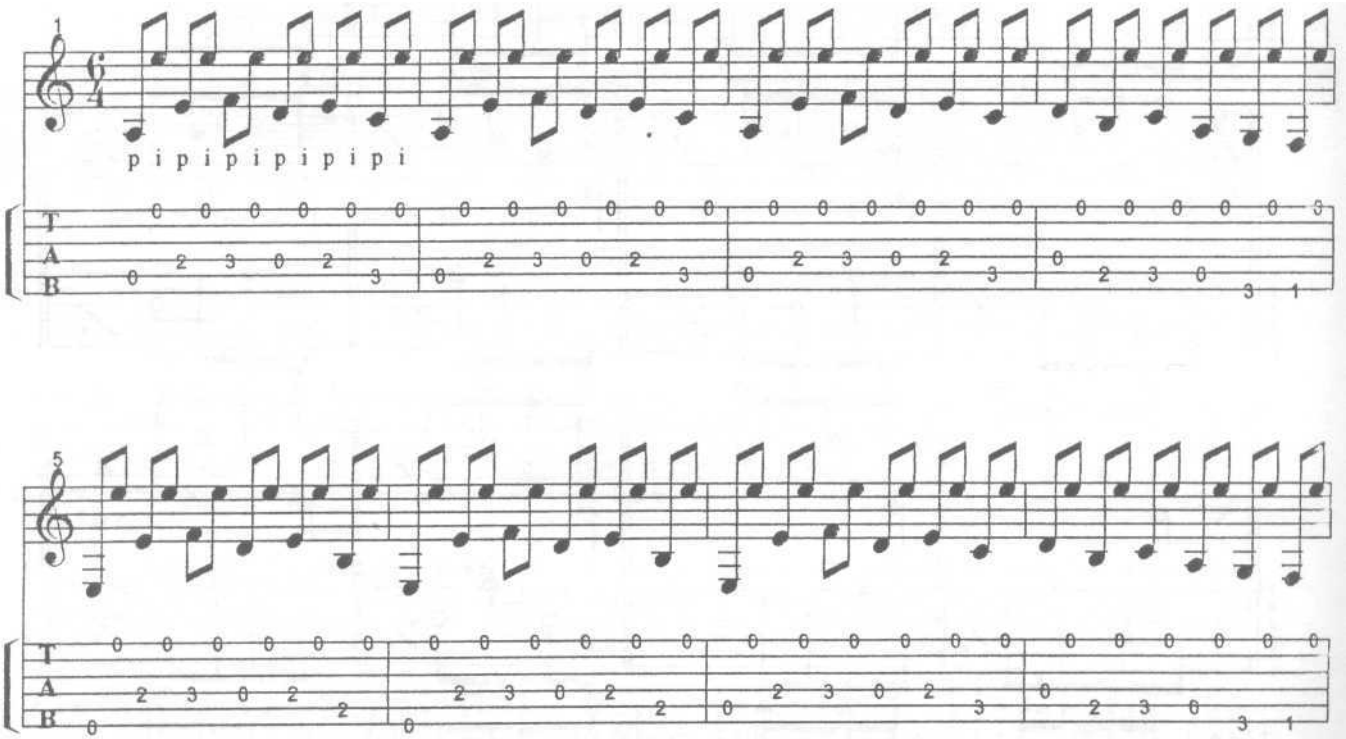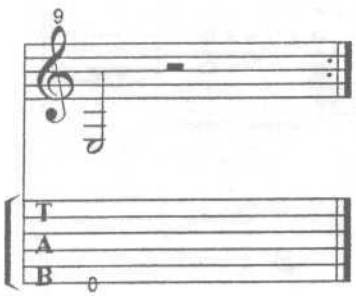


PARMAKLARIMIZI ÇALIŞTIRALIM

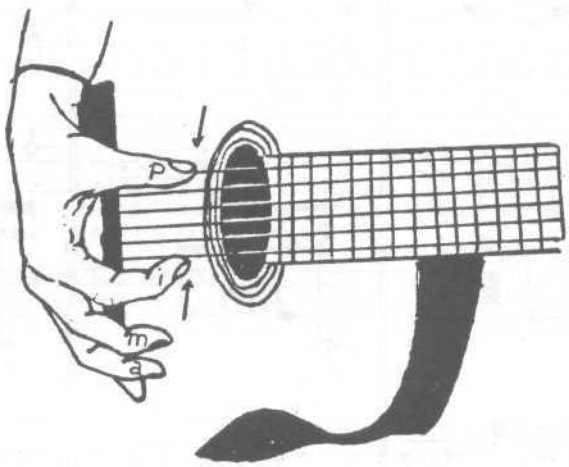
Sağ elinizin parmaklarını 3 türlü şekilde çalıştımalısınız.
1 : p ve i
2 : p ve m
3 : p ve a

Aşşağıda verilen etüd'ü kesintisiz ve akıcı bir şekilde her parmakla en az 20 kez tekrar etmelisiniz.

ASTURIAS (Basit)







3/4' LÜK VALS RİTMİ

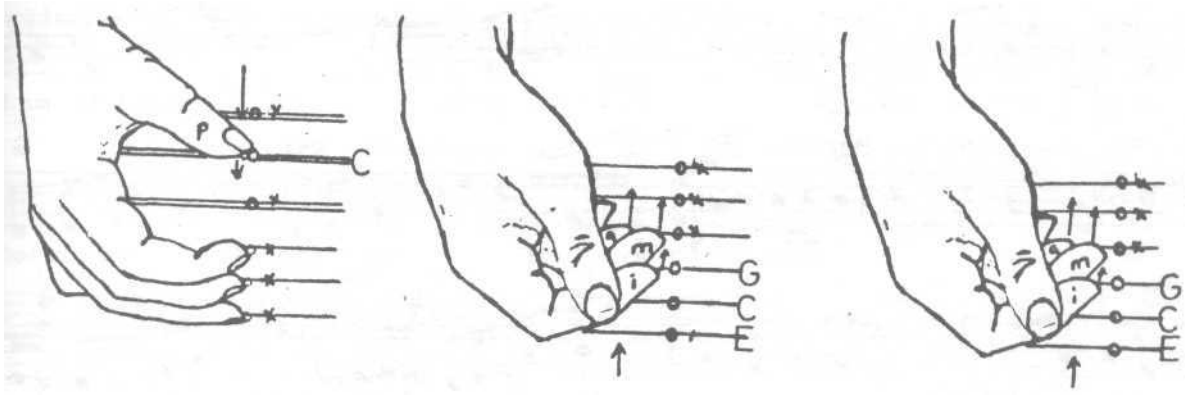
3/4 lük ritmin içinde 3 vuruş vardır. aşşağıdaki resimleri inceleyiniz.

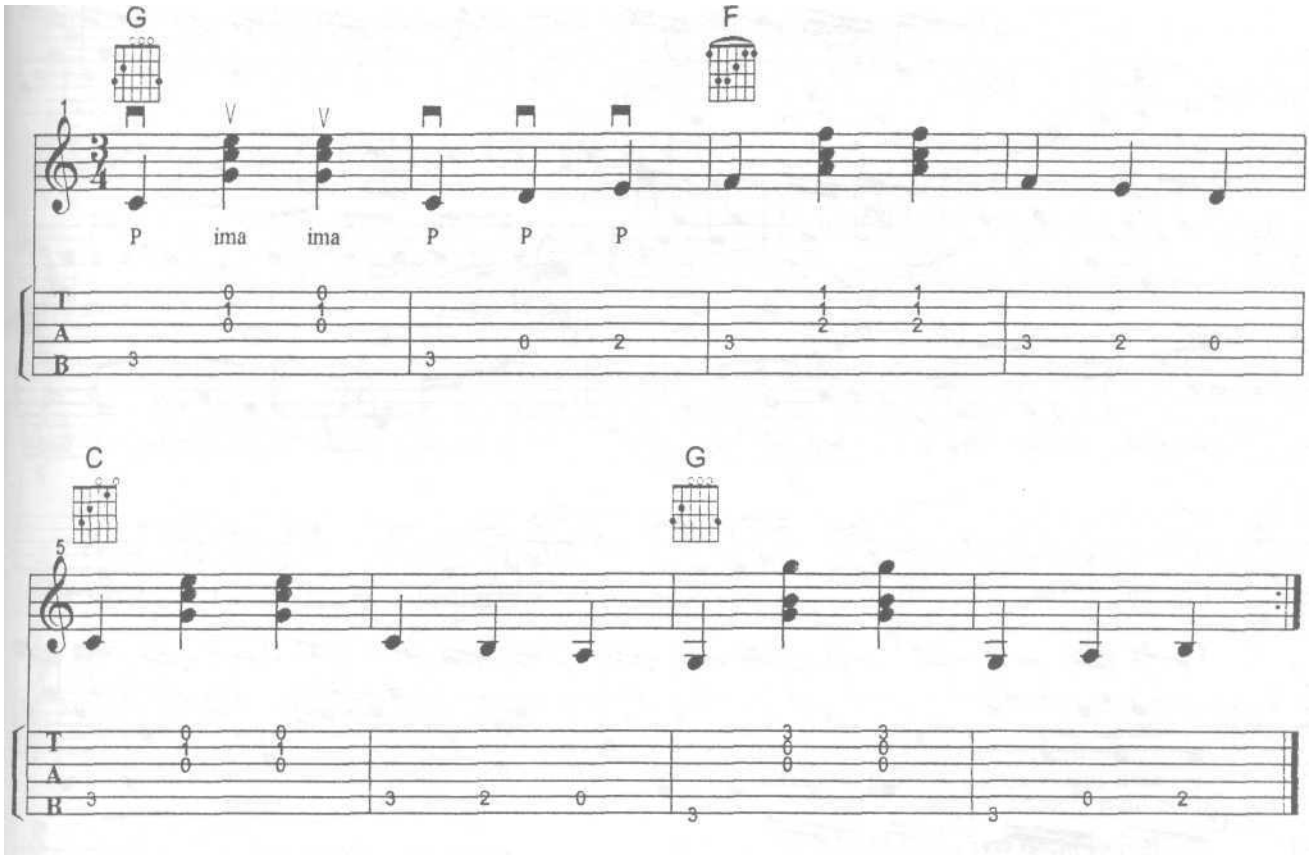
1 2 3
CİM PAP PAP (Akorumuz DO majör) dür.

1. vuruş 5.telde 3.pozisyona do notasına sol elinizle basın. sağ elinizin baş parmağıyla (p) tele yukarıdan aşşağıya doğru vurarak teli tınlatınız

2 vuruş alttan 3 tel a - m - i yani 4 -3 -2 - parmaklarla aşşağıdan yukarı doğru çekilerek tınlatılacaktır.
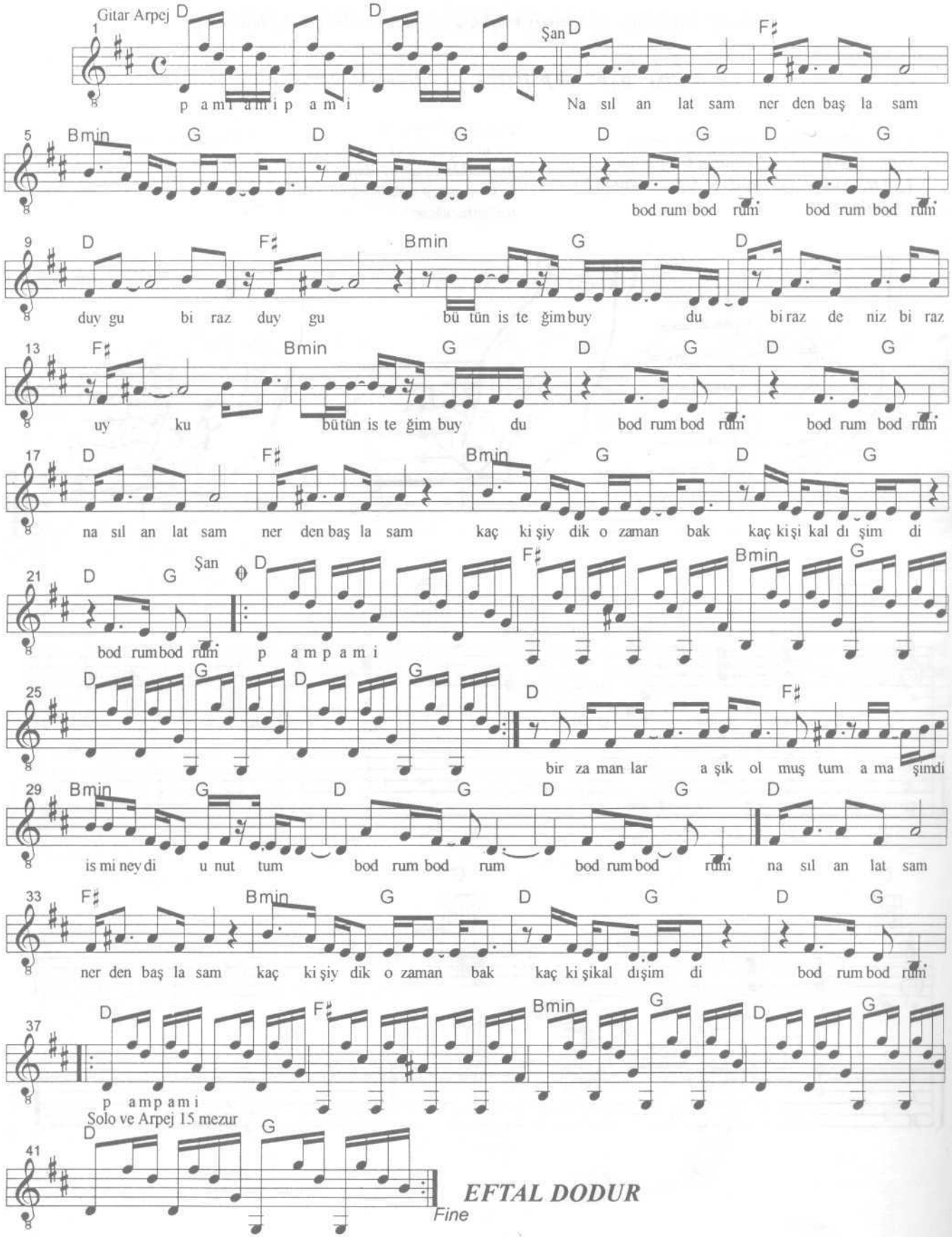
3. vuruş 2. vuruşun aynısıdır.





BODRUM BODRUM
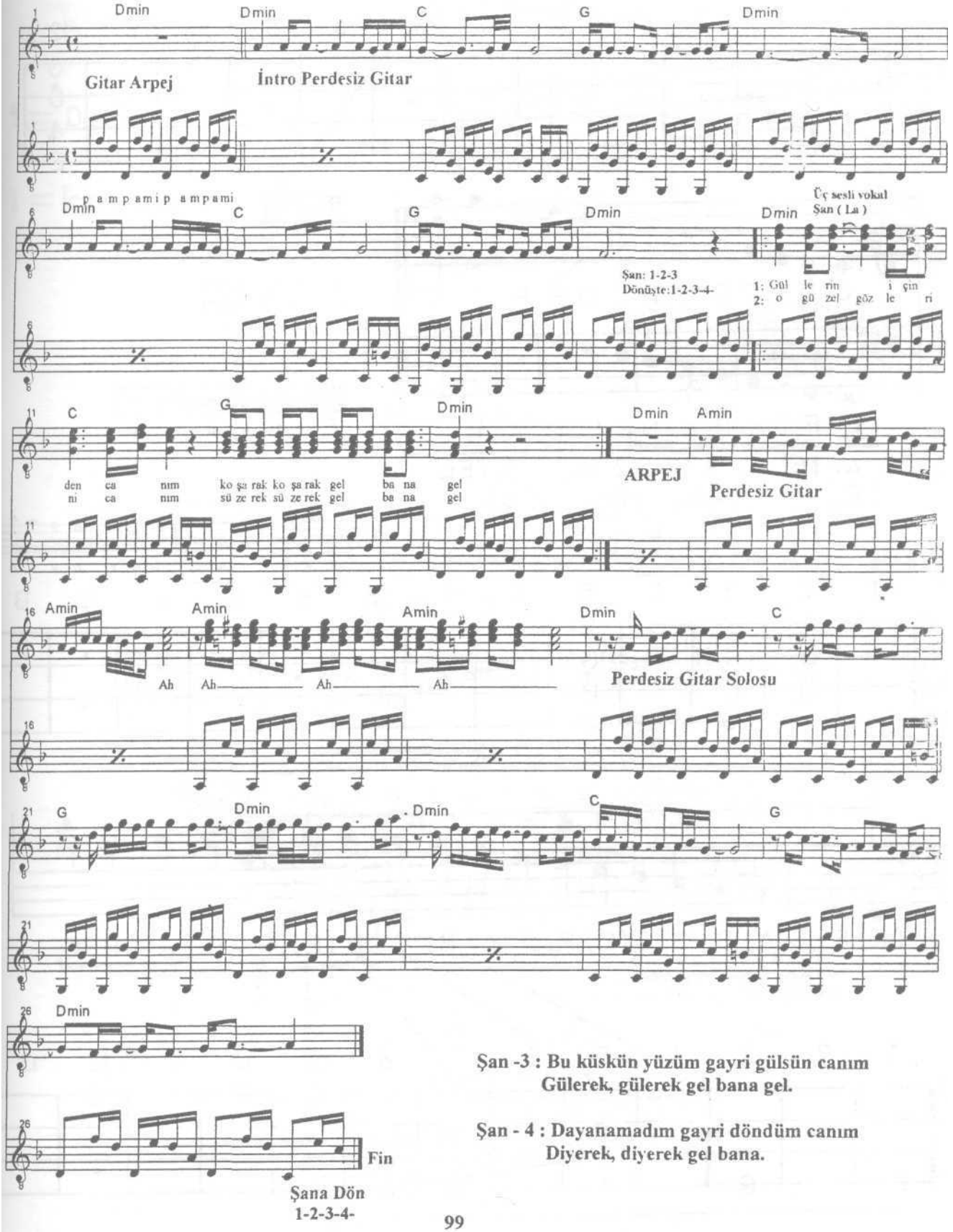
Mazhar-Fuat-Özkan



EFTAL DODUR

GÜLLERİN İÇİNDEN

Mazhar - Fuat - Özkan

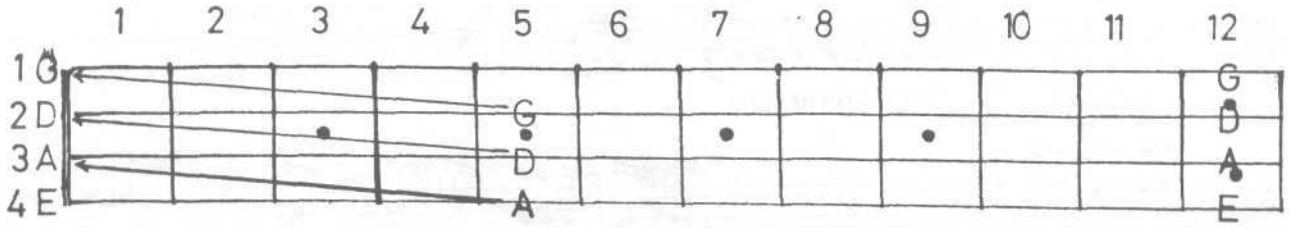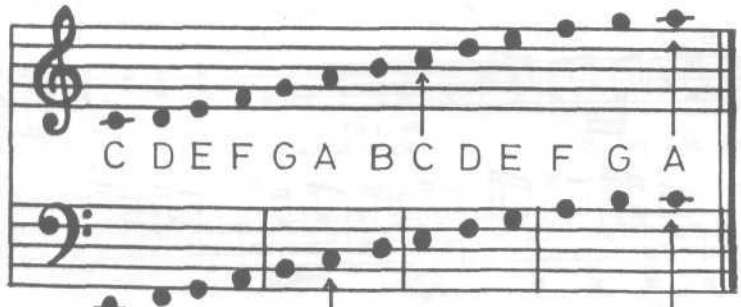


Şan -3 : Bu küskün yüzüm gayri gülsün canım
Gülerek, gülerek gel bana gel.

Şan - 4 : Dayanamadım gayri döndüm canım
Diyerek, diyerek gel bana.
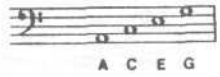
BASS GUITAR
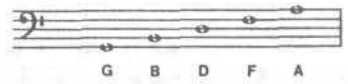
Akor düzeni solo gitarınınki gibidir 4 tel kullanılır alt taki(E ve B)tel bas gitarda yoktur (G D A E)
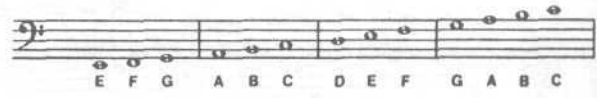




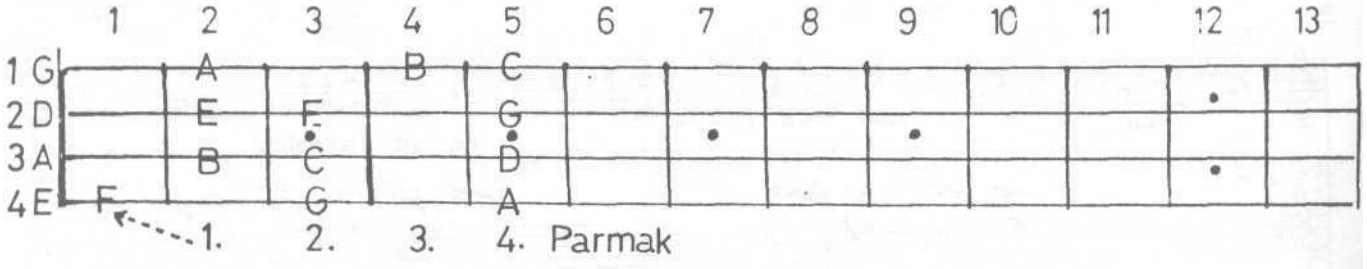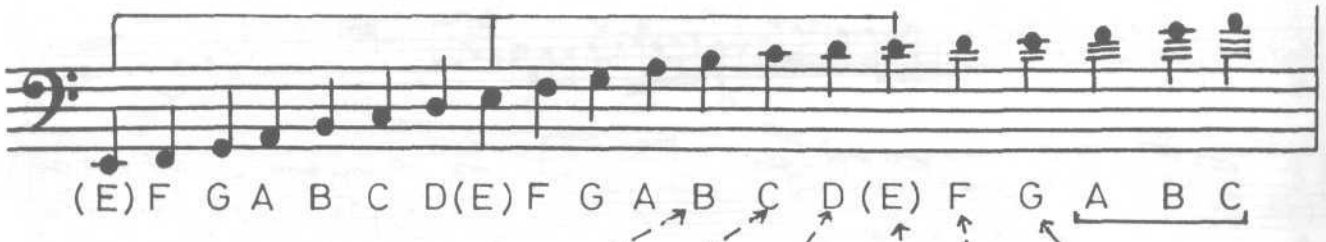




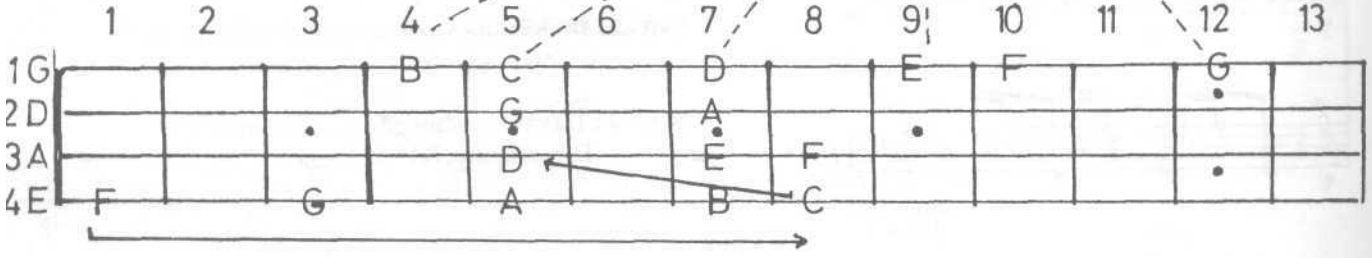


4. TEL 3.TEL 2.TEL 1.TEL
(E) (A) (D) (G)





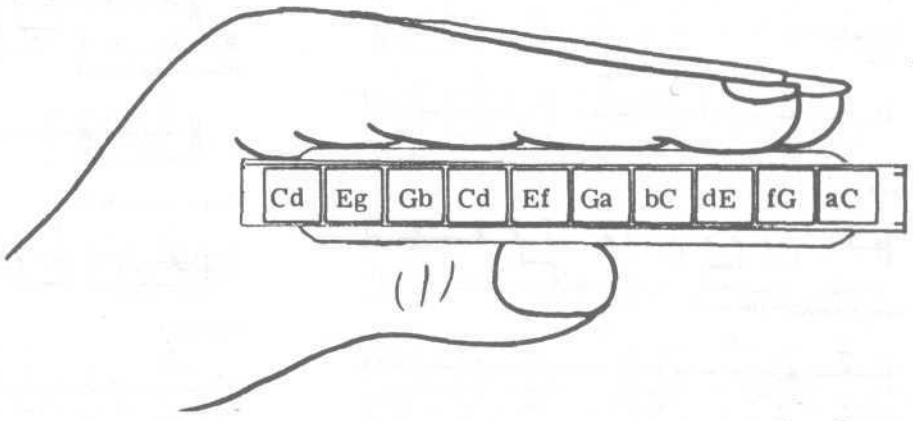




BASİT(C) HARMONİCA ÖĞRENELİM :

↑ = Dışarı ÜFLE

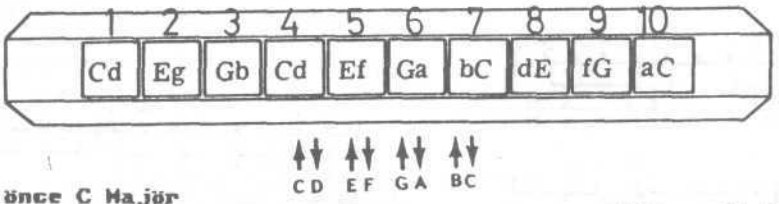
↓ = İçine ÇEK



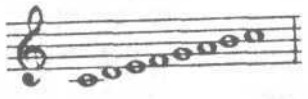
Harmonika nasıl tutulur ?
Bas sesler avuç içine doğ-
ru gelecek şekilde fazla
sıkmadan sol elinizle tutu-
nuz aşşağıda size 10 delikli
20 sesli mızıka anlatılmıştır

Büyük Harfler=üfle
Küçük Harfler=İçine çek

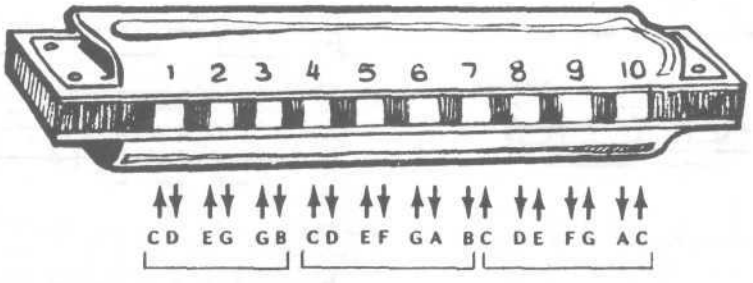
"C" Harmonica



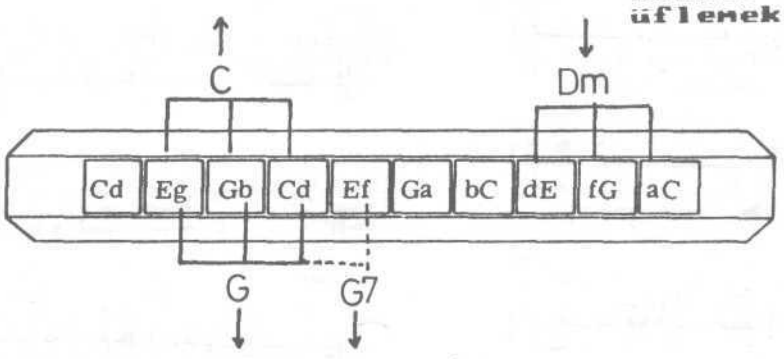
İlk önce C Majör
gamına çalışınız
çalmaya 4cü delik-
ten başlayınız



Çift sesli harmonika
larda delikleri 2şer
2şer atlayarak çalın

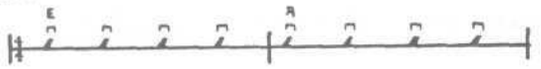


F ve A B sesleri yoktur nedeni ise akor üflemek içindir

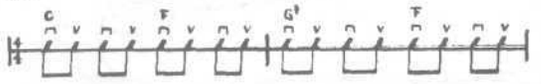


BLUES , ROCK , POP, METAL , FUNKY, DISCO, LATIN , TÜRK MÜZIGI RITIMLERI

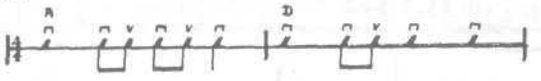
Blues 1



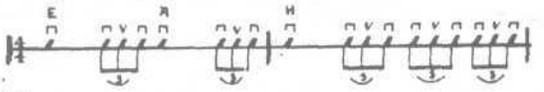
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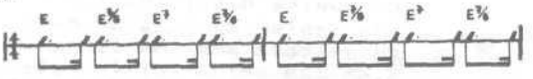
Blues 3



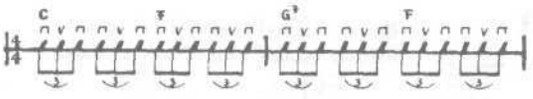
Boogie-Woogie, Shuffle-Rock



Shuffle



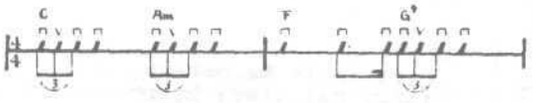
Rock'n Roll 1



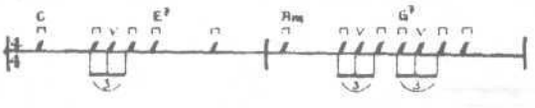
Rock'n Roll 2



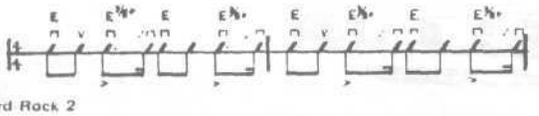
Slow Rock 1



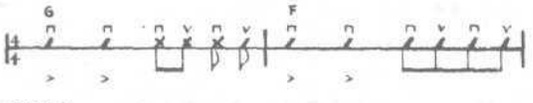
Slow Rock 2



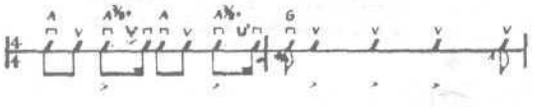
Hard Rock 1



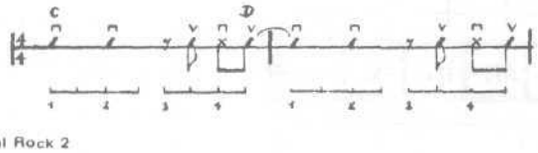
Hard Rock 2



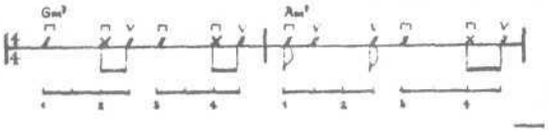
Hard Rock 3



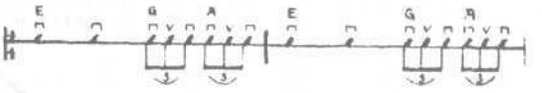
Soul-Rock 1



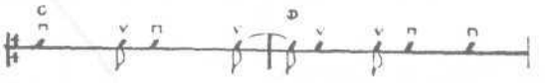
Soul Rock 2



Rhythm and Blues 1



Rhythm and Blues 2



Rhythm and Blues 3
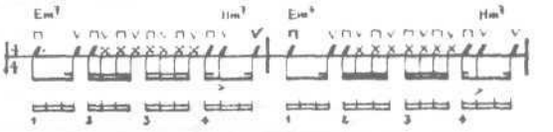


Hard Pop 1



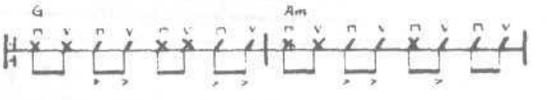
Hard Pop 2



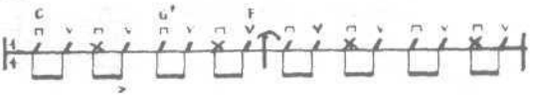
Hard Pop 3



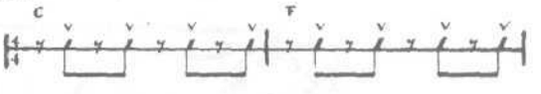
Reggae 1



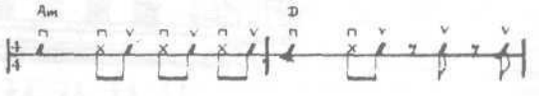
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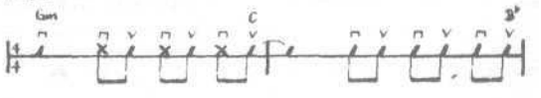
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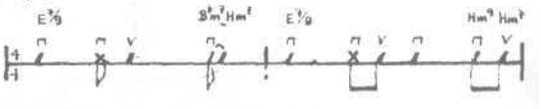
Latin Pop 1



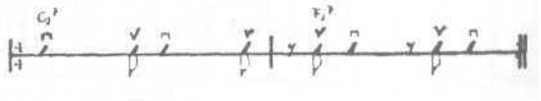
Latin Pop 2



Latin Pop 3



Rockballad



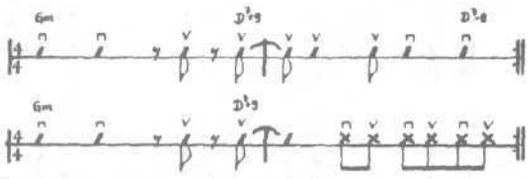
Latin Rock



Samba Disco



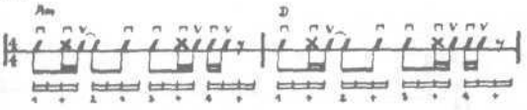
Syncopated Funk



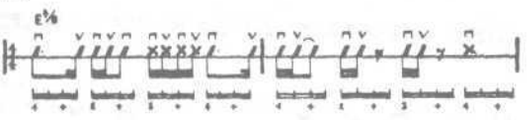
Hard Rock Shuffle



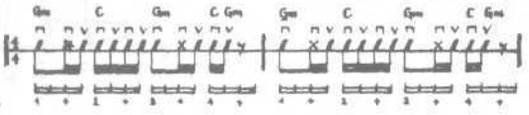
unky 1



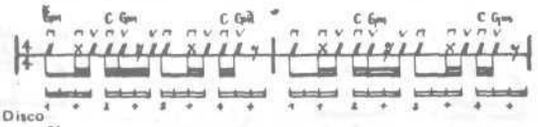
Funky 2



Latin Jazz Rock 1



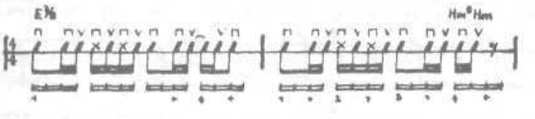
Latin Jazz Rock 2



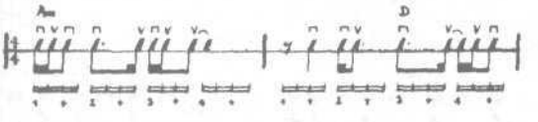
Fast Disco



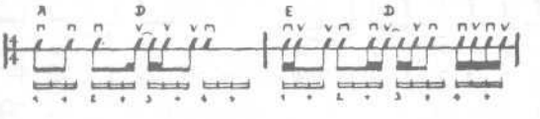
Slow Disco



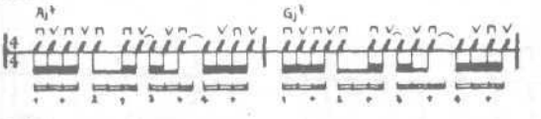
Boogaloo 1



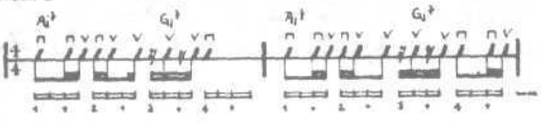
Boogaloo 2



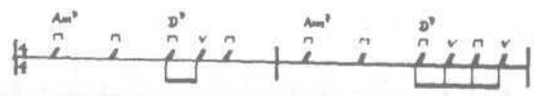
Jazz Rock 1



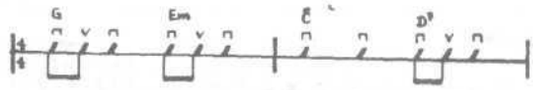
Jazz Rock 2



Cha-Cha-Cha 1



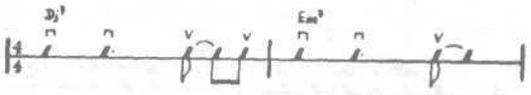
Cha Cha Cha 2



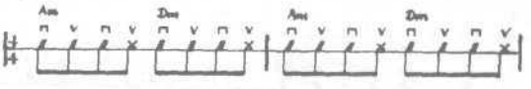
Bossa Nova 1



Bossa Nova 2



Merengue 1



Merengue 2



Samba 1



Samba 2



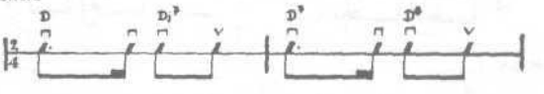
Mambo 1
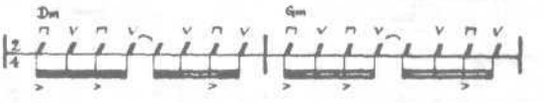


Mambo 2



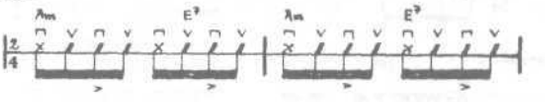
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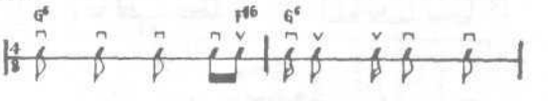


Rumba 1



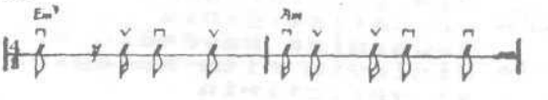
Rumba 2



Tango 1



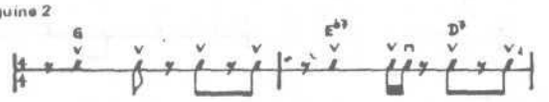
Tango 2



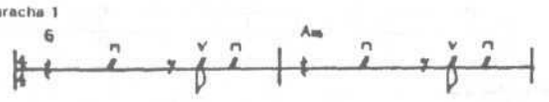
Beguine 1



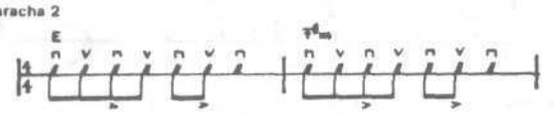
Beguine 2



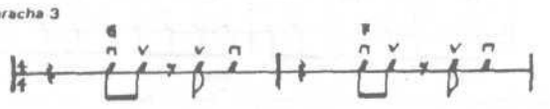
Guaracha 1



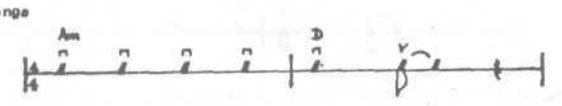
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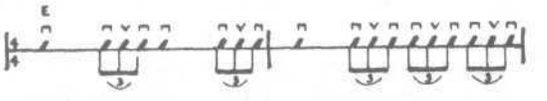
Guaracha 3



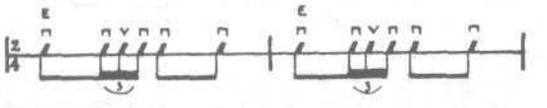
Conga



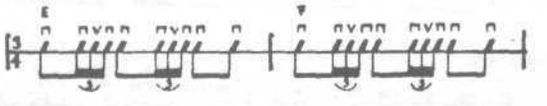
Bolero



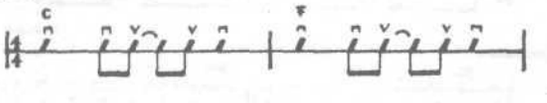
Paso Doble 1



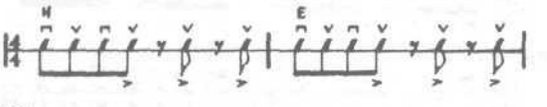
Paso Doble 2



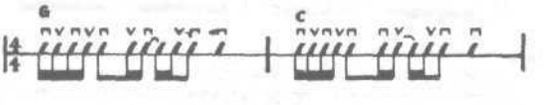
Calypso 1



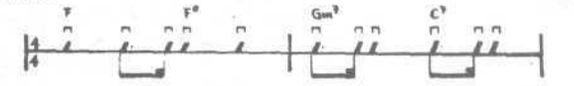
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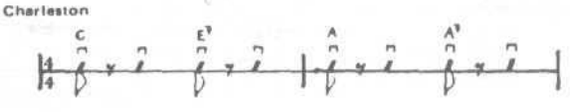
Calypso 3



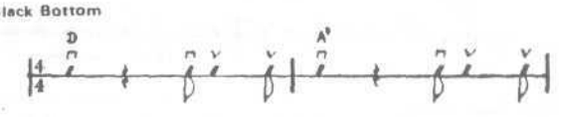
Foxtrott



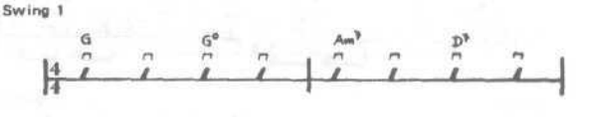
Charleston



Black Bottom



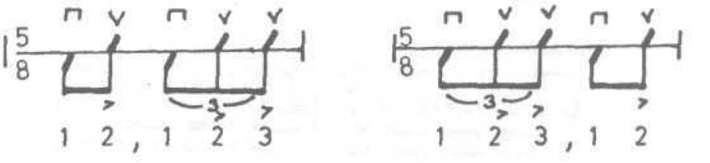
Swing 1

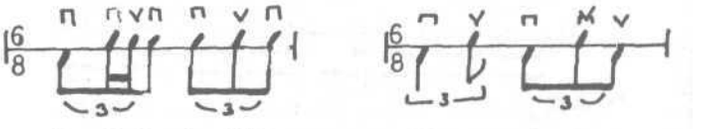


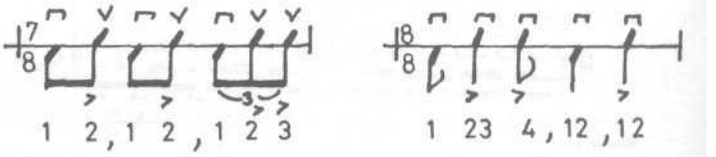
Swing 2

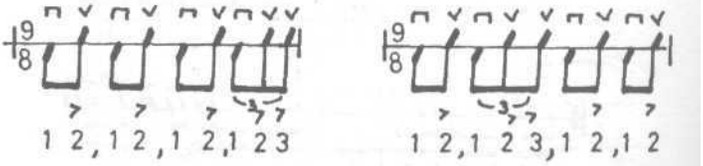


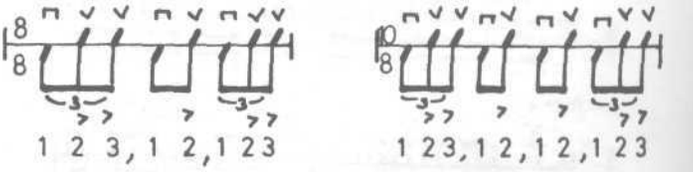
TÜRK MÜZİĞİ AKSAK RİTİMLER











Bu şekilde Sonra

Bu ritimlere en iyi bir şekilde çalışın ve çalıştığınız ritmi teybinize kaydedin ve dinleyin ritm kulağını geliştirin

GITAR AKOR CETVELI

Chords in

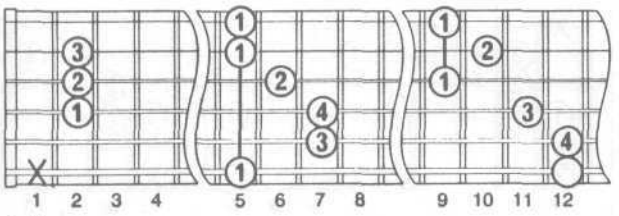
A

Scale of A major

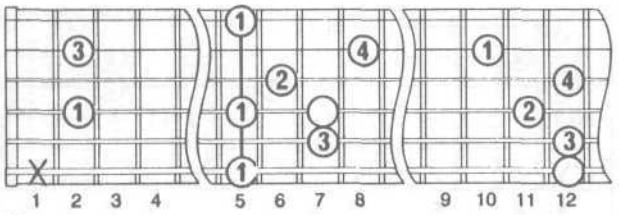


A	B	C♯	D	E	F♯	G♯
1st	2nd	3rd	4th	5th	6th	7th
	9th		11th		13th	

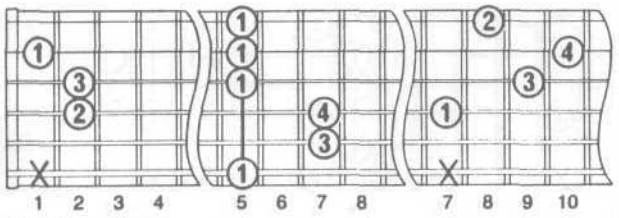
A *A major*
Spelling: 1st (A), 3rd (C♯), 5th (E).



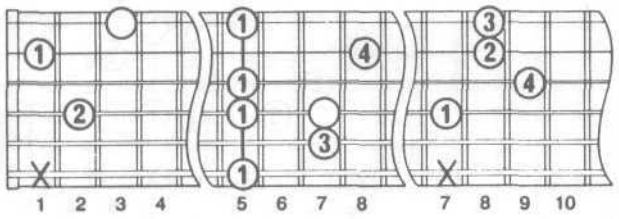
A 7 *A seventh*
Spelling: 1st (A), 3rd (C♯), 5th (E), ♭7th (G).



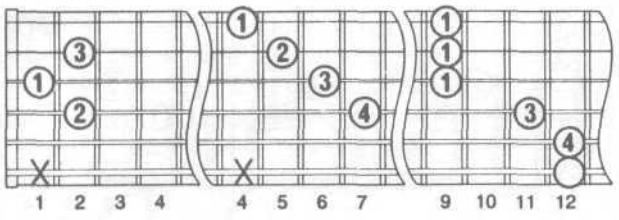
Am *A minor*
Spelling: 1st (A), ♭3rd (C), 5th (E).



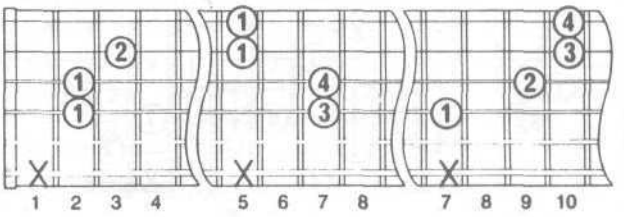
Am7 *A minor seventh*
Spelling: 1st (A), ♭3rd (C), 5th (E), ♭7th (G).



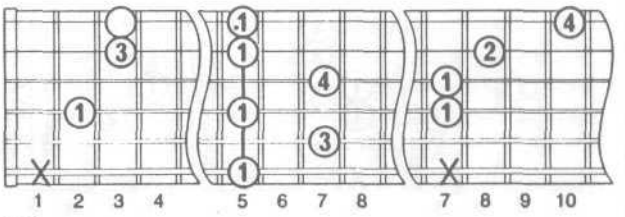
Amaj7 (A△7) *A major seventh*
Spelling: 1st (A), 3rd (C♯), 5th (E), 7th (G♯).



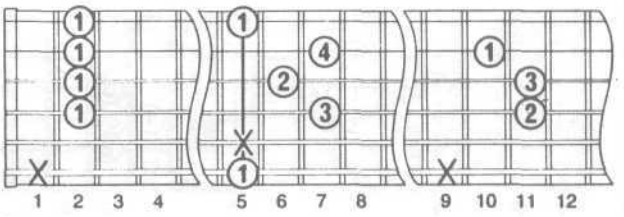
A sus 4 (A sus) *A suspended fourth*
Spelling: 1st (A), 4th (D), 5th (E). Note: no 3rd.



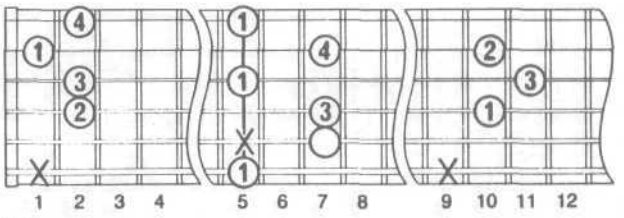
A 7sus4 (A 7+4) *A seventh suspended fourth*
Spelling: 1st (A), 4th (D), 5th (E), ♭7th (G). Note: no 3rd.



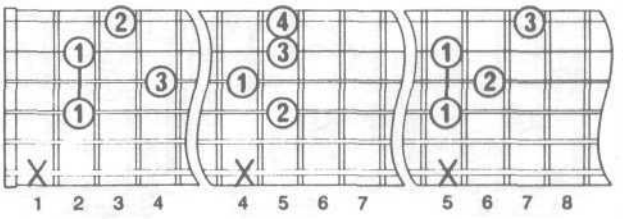
A 6 *A sixth*
Spelling: 1st (A), 3rd (C♯), 5th (E), 6th (F♯).



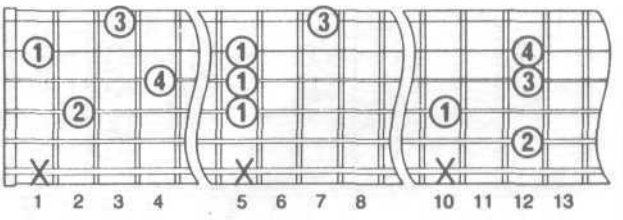
Am6 *A minor sixth*
Spelling: 1st (A), ♭3rd (C), 5th (E), 6th (F♯).



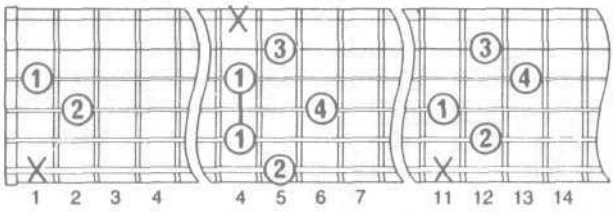
A 9 *A ninth*
Spelling: 1st (A), 3rd (C♯), 5th (E), ♭7th (G), 9th (B).



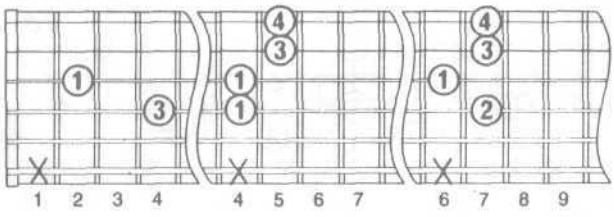
Am9 *A minor ninth*
Spelling: 1st (A), ♭3rd (C), 5th (E), ♭7th (G), 9th (B).



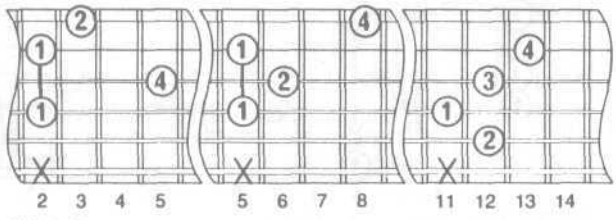
A maj 9 (A△9) *A major ninth*
Spelling: 1st (A), 3rd (C♯), 5th (E), 7th (G♯), 9th (B).



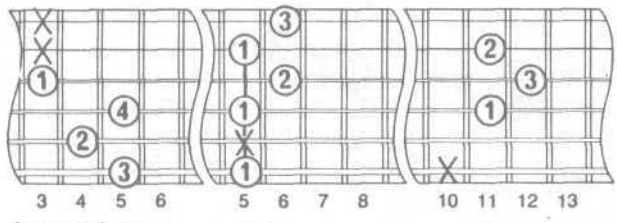
A 6/9 *A six nine (or A major sixth added ninth)*
Spelling: 1st (A), 3rd (C♯), 5th (E), 6th (F♯), 9th (B).



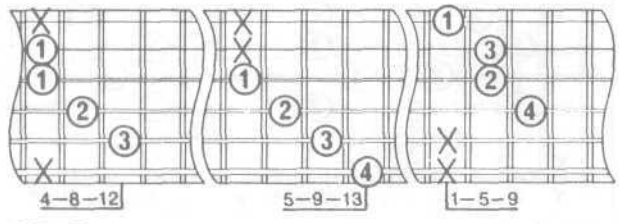
A 7+9 *A seventh augmented ninth*
Spelling: 1st (A), 3rd (C♯), 5th (E), ♭7th (G), ♯9th (C).



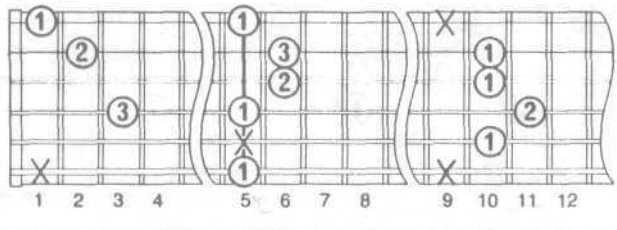
A 7−9 *A seventh flat nine (or A seventh minor ninth)*
Spelling: 1st (A), 3rd (C♯), 5th (E), ♭7th (G), ♭9th (B♭).



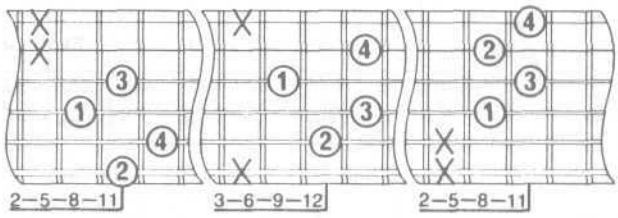
A aug (A+) *A augmented*
Spelling: 1st (A), 3rd (C♯), ♯5th (F).



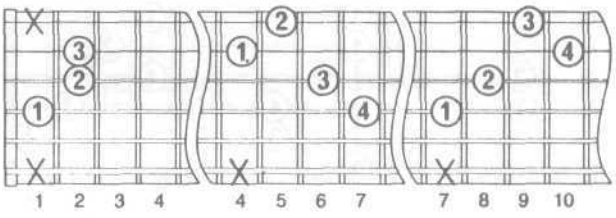
A 7+5 *A seventh augmented fifth*
Spelling: 1st (A), 3rd (C♯), ♯5th (F), ♭7th (G).



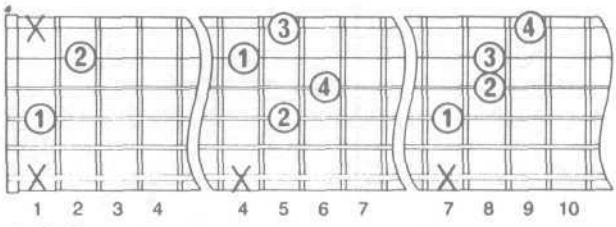
A dim (A°) *A diminished*
Spelling: 1st (A), ♭3rd (C), ♭5th (E♭), ♭♭7th (G♭).



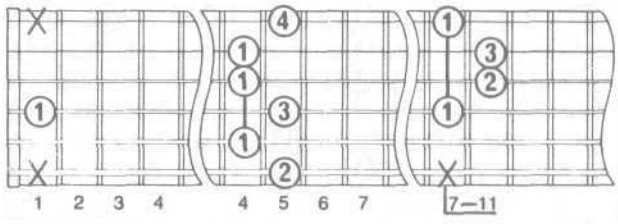
A −5 *A diminished fifth*
Spelling: 1st (A), 3rd (C♯), ♭5th (E♭).



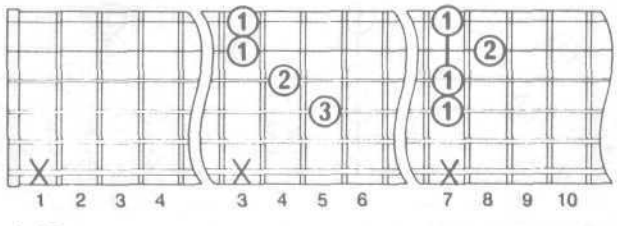
A 7−5 *A seventh diminished fifth*
Spelling: 1st (A), 3rd (C♯), ♭5th (E♭), ♭7th (G).



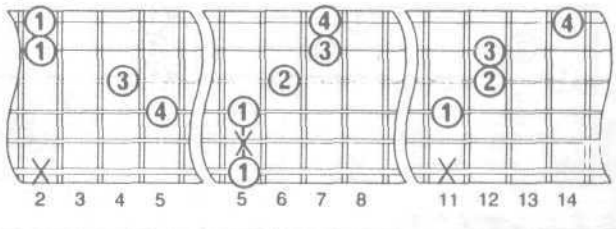
A 9−5 *A ninth diminished fifth*
Spelling: 1st (A), 3rd (C♯), ♭5th (E♭), ♭7th (G), 9th (B).



A 11 *A eleventh*
Spelling: 1st (A), 3rd (C♯), 5th (E), ♭7th (G), 9th (B), 11th (D).



A 13 *A thirteenth*
Spelling: 1st (A), 3rd (C♯), 5th (E), ♭7th (G), 9th (B), 13th (F♯).



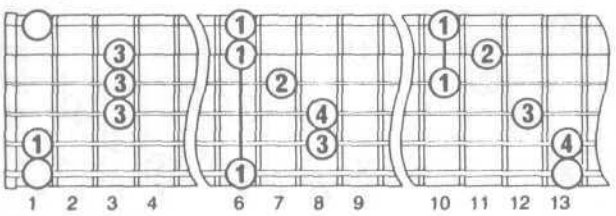
Chords in A♯ B♭

Scale of A♯ major B♭ major

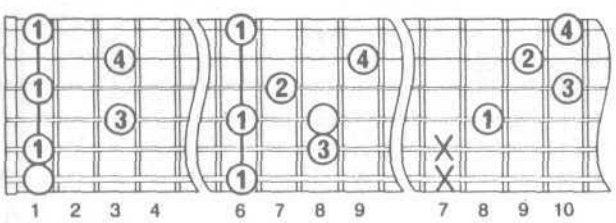
A♯ B♭	C	D	D♯ E♭	F	G	A
1st	2nd	3rd	4th	5th	6th	7th
	9th		11th		13th	

Note A♯ and B♭ are two names for the same note (called "enharmonic"). Chords are shown here in B♭ because this tends to be the more commonly used key.

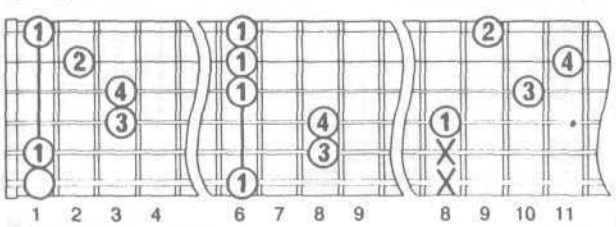
B♭ *B flat major*
Spelling: 1st (B♭), 3rd (D), 5th (F).



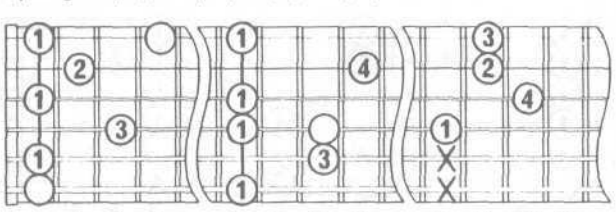
B♭ 7 *B flat seventh*
Spelling: 1st (B♭), 3rd (D), 5th (F), ♭7th (A♭).



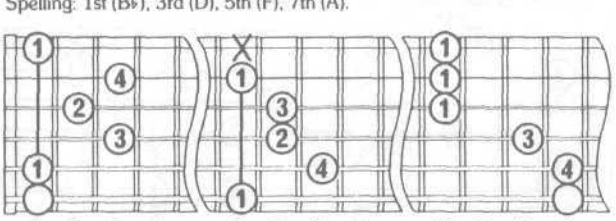
B♭m *B flat minor*
Spelling: 1st (B♭), ♭3rd (D♭), 5th (F).



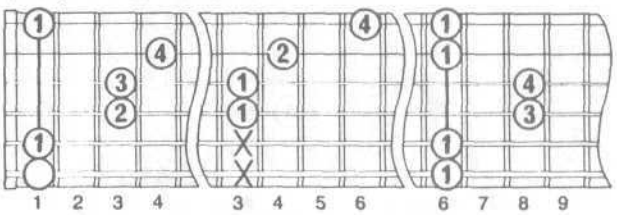
B♭m7 *B flat minor seventh*
Spelling: 1st (B♭), ♭3rd (D♭), 5th (F), ♭7th (A♭).



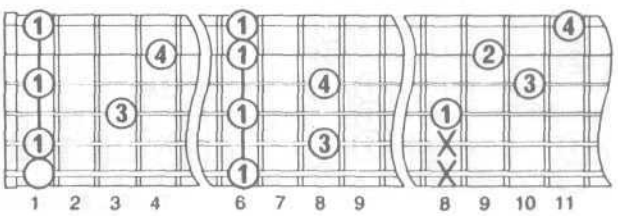
B♭maj7 (B♭△7) *B flat major seventh*
Spelling: 1st (B♭), 3rd (D), 5th (F), 7th (A).



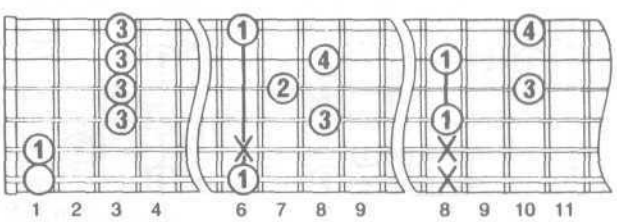
B♭ sus 4 (B♭ sus) *B flat suspended fourth*
Spelling: 1st (B♭), 4th (E♭), 5th (F). Note: no 3rd.



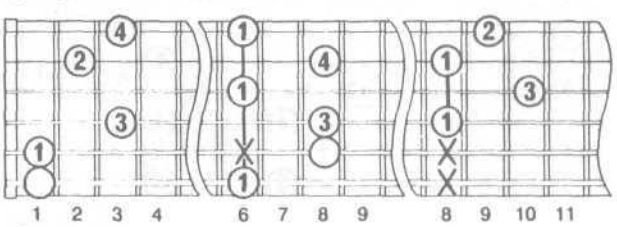
B♭ 7sus4 (B♭ 7+4) *B flat seventh suspended fourth*
Spelling: 1st (B♭), 4th (E♭), 5th (F), ♭7th (A♭). Note: no 3rd.



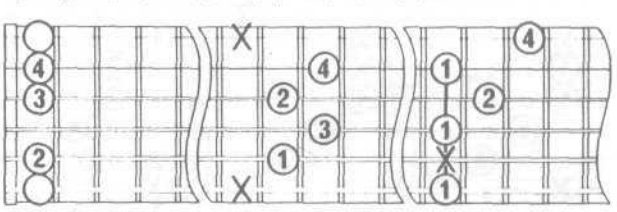
B♭6 *B flat sixth*
Spelling: 1st (B♭), 3rd (D), 5th (F), 6th (G).



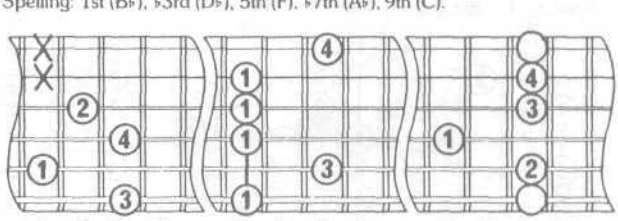
B♭m6 *B flat minor sixth*
Spelling: 1st (B♭), ♭3rd (D♭), 5th (F), 6th (G).



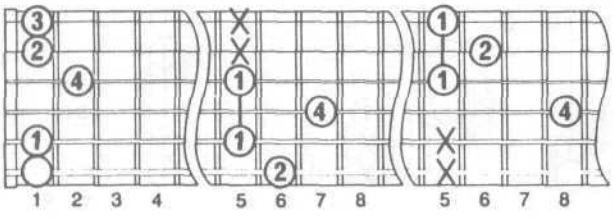
B♭9 *B flat ninth*
Spelling: 1st (B♭), 3rd (D), 5th (F), ♭7th (A♭), 9th (C).



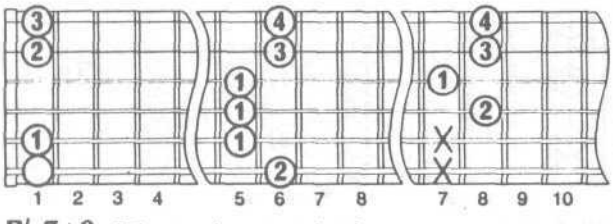
B♭m9 *B flat minor ninth*
Spelling: 1st (B♭), ♭3rd (D♭), 5th (F), ♭7th (A♭), 9th (C).



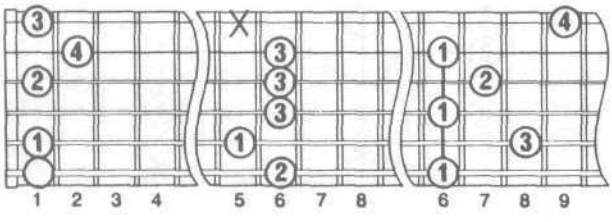
B♭ maj9 (B♭△9) *B flat major ninth*
Spelling: 1st (B♭), 3rd (D), 5th (F), 7th (A), 9th (C).



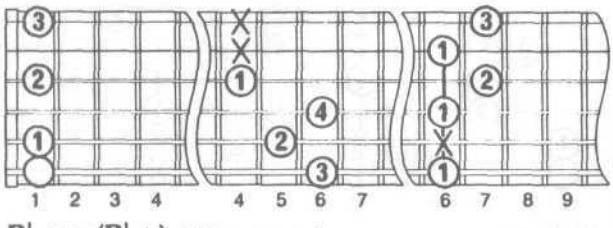
B♭ 6/9 *B flat six nine (or B flat major sixth added ninth)*
Spelling: 1st (B♭), 3rd (D), 5th (F), 6th (G), 9th (C).



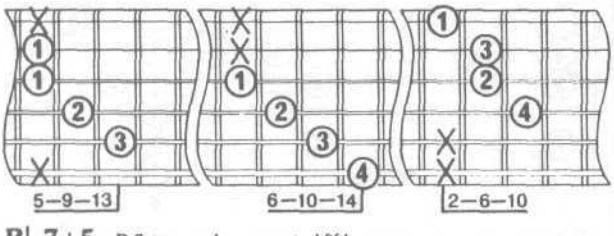
B♭ 7+9 *B flat seventh augmented ninth*
Spelling: 1st (B♭), 3rd (D), 5th (F), ♭7th (A♭), ♯9th (C♯).



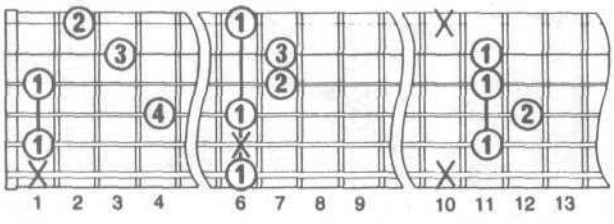
B♭ 7−9 *B flat seventh flat nine (or B flat seventh minor ninth)*
Spelling: 1st (B♭), 3rd (D), 5th (F), ♭7th (A♭), ♭9th (B).



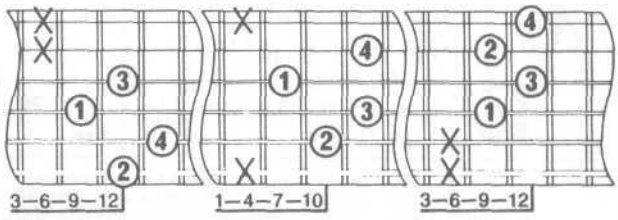
B♭ aug (B♭+) *B flat augmented*
Spelling: 1st (B♭), 3rd (D), ♯5th (F♯).



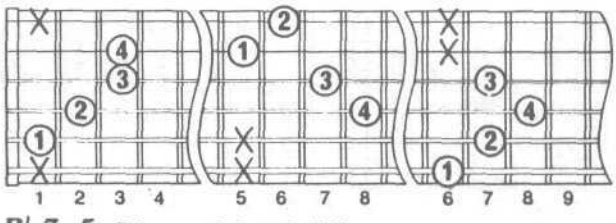
B♭ 7+5 *B flat seventh augmented fifth*
Spelling: 1st (B♭), 3rd (D), ♯5th (F♯), ♭7th (A♭).



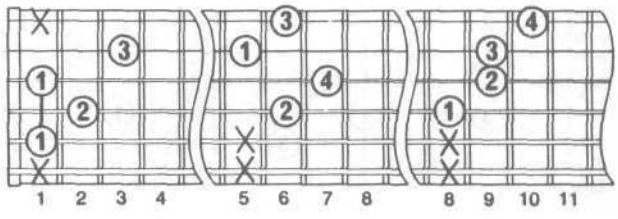
B♭ dim (B♭°) *B flat diminished*
Spelling: 1st (B♭), ♭3rd (D♭), ♭5th (E), 𝄫7th (G).



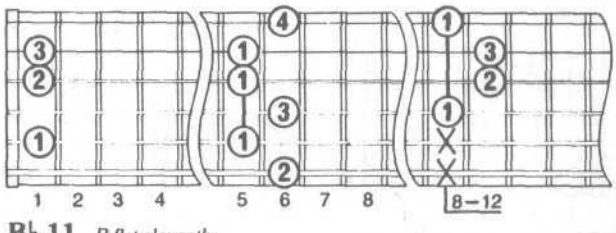
B♭ −5 *B flat diminished fifth*
Spelling: 1st (B♭), 3rd (D), ♭5th (E).



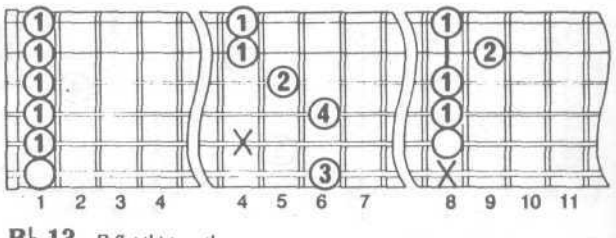
B♭ 7−5 *B flat seventh diminished fifth*
Spelling: 1st (B♭), 3rd (D), ♭5th (E), ♭7th (A♭).



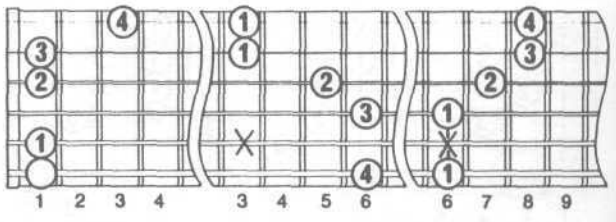
B♭ 9−5 *B flat ninth diminished fifth*
Spelling: 1st (B♭), 3rd (D), ♭5th (E), ♭7th (A♭), 9th (C).



B♭ 11 *B flat eleventh*
Spelling: 1st (B♭), 3rd (D), 5th (F), ♭7th (A♭), 9th (C), 11th (E♭).



B♭ 13 *B flat thirteenth*
Spelling: 1st (B♭), 3rd (D), 5th (F), ♭7th (A♭), 9th (C), 13th (G).



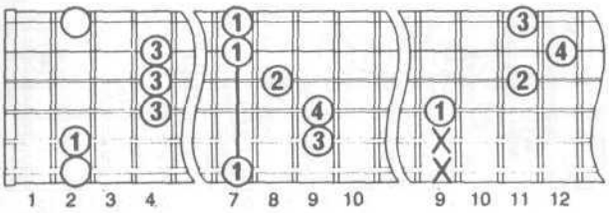
Chords in B

Scale of B major

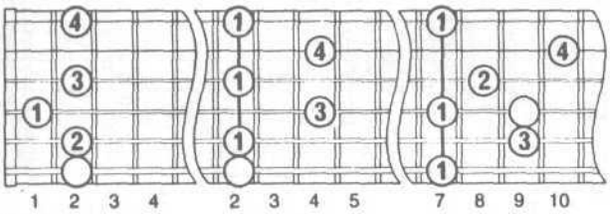


B	C♯	D♯	E	F♯	G♯	A♯
1st	2nd	3rd	4th	5th	6th	7th
	9th		11th		13th	

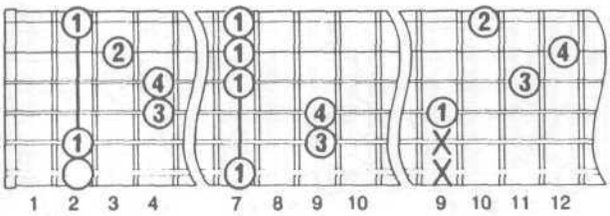
B *B major*
Spelling: 1st (B), 3rd (D♯), 5th (F♯).



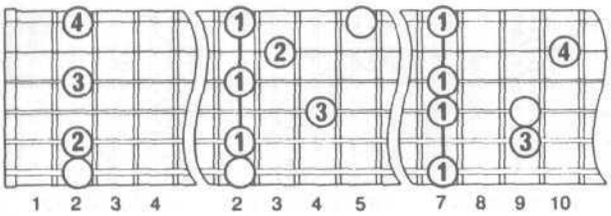
B 7 *B seventh*
Spelling: 1st (B), 3rd (D♯), 5th (F♯), ♭7th (A).



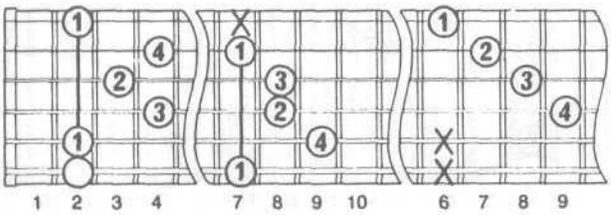
Bm *B minor*
Spelling: 1st (B), ♭3rd (D), 5th (F♯).



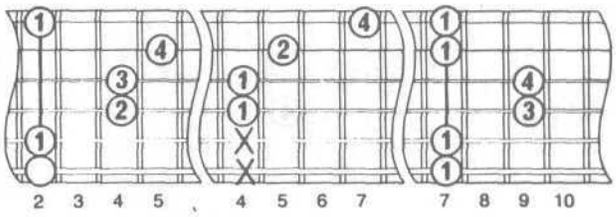
Bm7 *B minor seventh*
Spelling: 1st (B), ♭3rd (D), 5th (F♯), ♭7th (A).



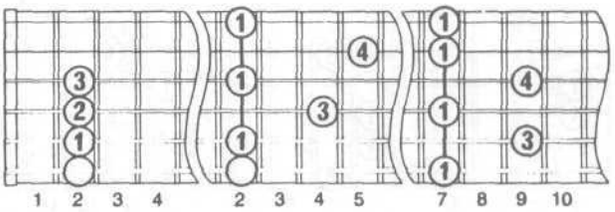
Bmaj7 (B△7) *B major seventh*
Spelling: 1st (B), 3rd (D♯), 5th (F♯), 7th (A♯).



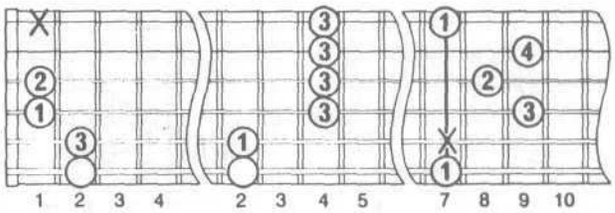
Bsus4 (B sus) *B suspended fourth*
Spelling: 1st (B), 4th (E), 5th (F♯). Note: no 3rd.



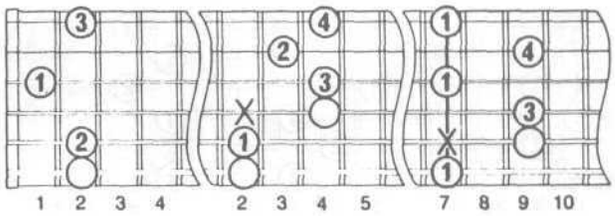
B 7sus4 (B7+4) *B seventh suspended fourth*
Spelling: 1st (B), 4th (E), 5th (F♯), ♭7th (A). Note: no 3rd.



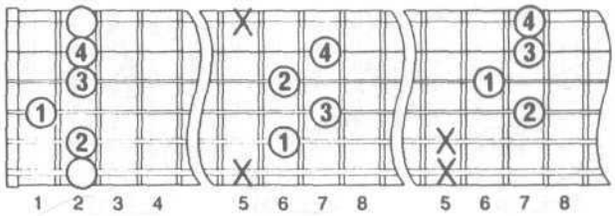
B 6 *B sixth*
Spelling: 1st (B), 3rd (D♯), 5th (F♯), 6th (G♯).



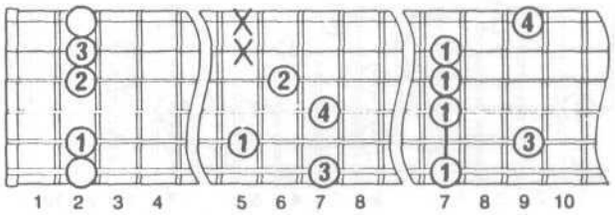
Bm6 *B minor sixth*
Spelling: 1st (B), ♭3rd (D), 5th (F♯), 6th (G♯).



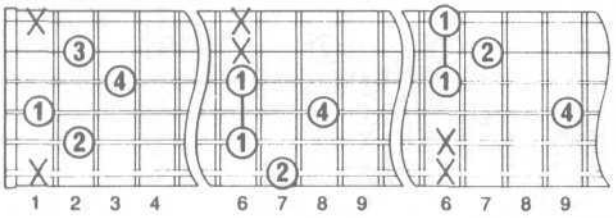
B 9 *B ninth*
Spelling: 1st (B), 3rd (D♯), 5th (F♯), ♭7th (A), 9th (C♯).



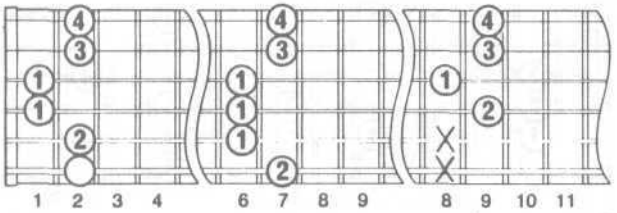
Bm9 *B minor ninth*
Spelling: 1st (B), ♭3rd (D), 5th (F♯), ♭7th (A), 9th (C♯).



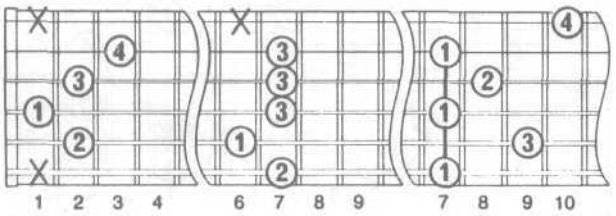
B maj9 (B△9) *B major ninth*
Spelling: 1st (B), 3rd (D♯), 5th (F♯), 7th (A♯), 9th (C♯).



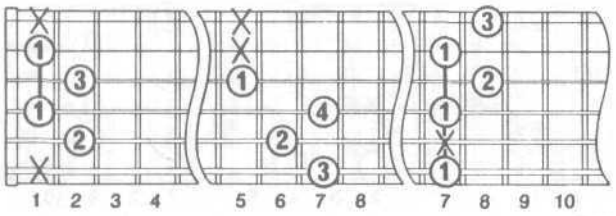
B 6/9 *B six nine (or B major sixth added ninth)*
Spelling: 1st (B), 3rd (D♯), 5th (F♯), 6th (G♯), 9th (C♯).



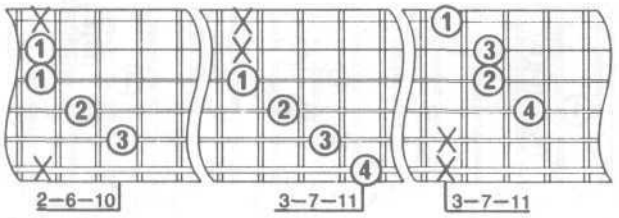
B 7+9 *B seventh augmented ninth*
Spelling: 1st (B), 3rd (D♯), 5th (F♯), ♭7th (A), ♯9th (D).



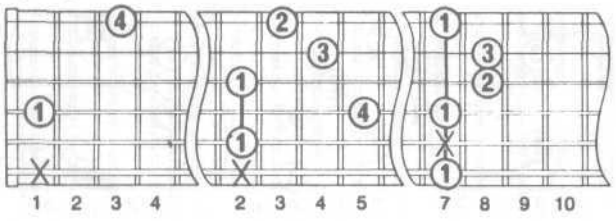
B 7−9 *B seventh flat nine (or B seventh minor ninth)*
Spelling: 1st (B), 3rd (D♯), 5th (F♯), ♭7th (A), ♭9th (C).



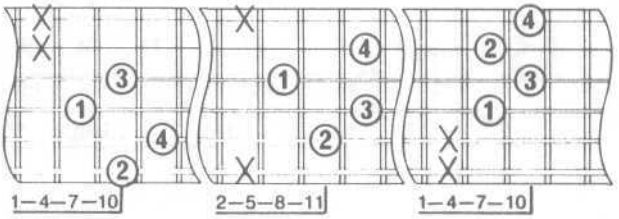
B aug (B+) *B augmented*
Spelling: 1st (B), 3rd (D♯), ♯5th (G).



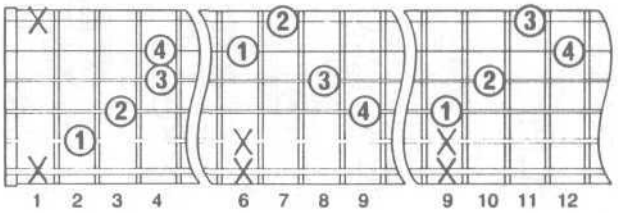
B 7+5 *B seventh augmented fifth*
Spelling: 1st (B), 3rd (D♯), ♯5th (G), ♭7th (A).



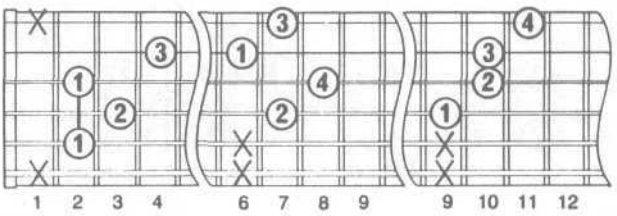
B dim (B°) *B diminished*
Spelling: 1st (B), ♭3rd (D), ♭5th (F), 𝄫7th (A𝄪).



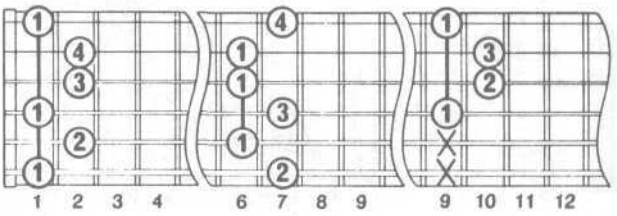
B −5 *B diminished fifth*
Spelling: 1st (B), 3rd (D♯), ♭5th (F).



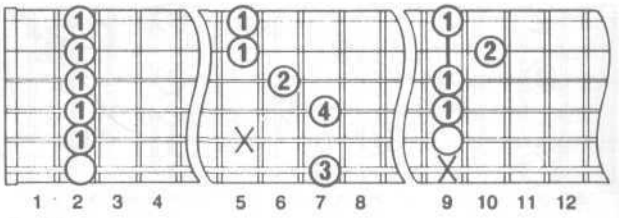
B 7−5 *B seventh diminished fifth*
Spelling: 1st (B), 3rd (D♯), ♭5th (F), ♭7th (A).



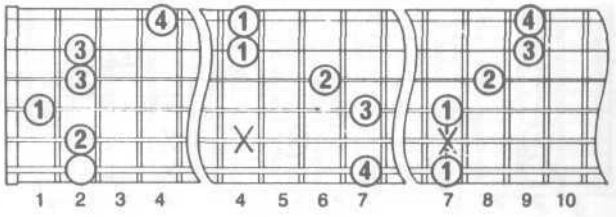
B 9−5 *B ninth diminished fifth*
Spelling: 1st (B), 3rd (D♯), ♭5th (F), ♭7th (A), 9th (C♯).



B 11 *B eleventh*
Spelling: 1st (B), 3rd (D♯), 5th (F♯), ♭7th (A), 9th (C♯), 11th (E).



B 13 *B thirteenth*
Spelling: 1st (B), 3rd (D♯), 5th (F♯), ♭7th (A), 9th (C♯), 13th (G♯).

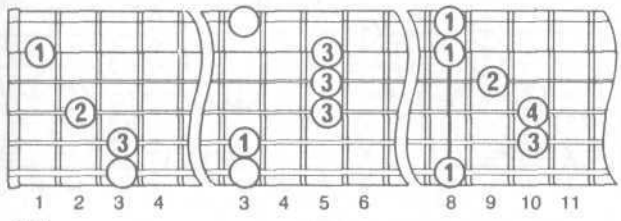


Chords in C

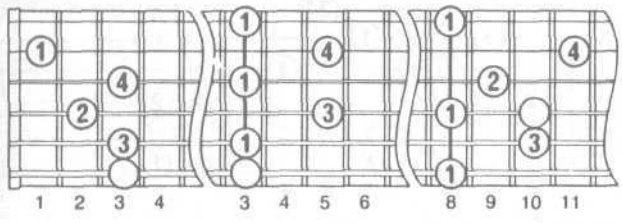
Scale of C major

C	D	E	F	G	A	B
1st	2nd	3rd	4th	5th	6th	7th
	9th		11th		13th	

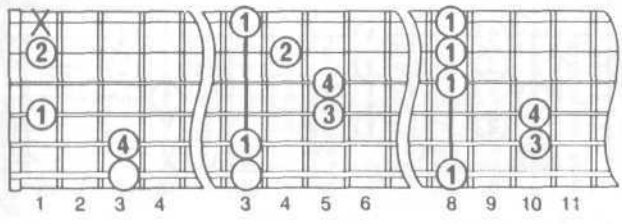
C *C major*
Spelling: 1st (C), 3rd (E), 5th (G).



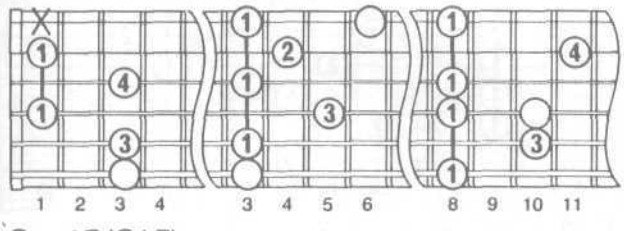
C 7 *C seventh*
Spelling: 1st (C), 3rd (E), 5th (G), ♭7th (B♭).



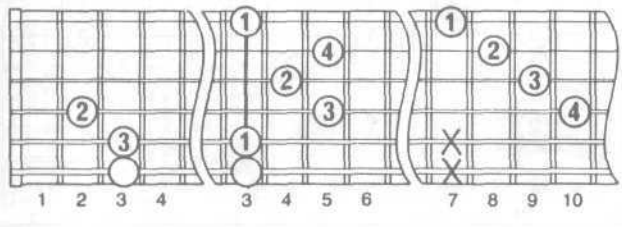
Cm *C minor*
Spelling: 1st (C), ♭3rd (E♭), 5th (G).



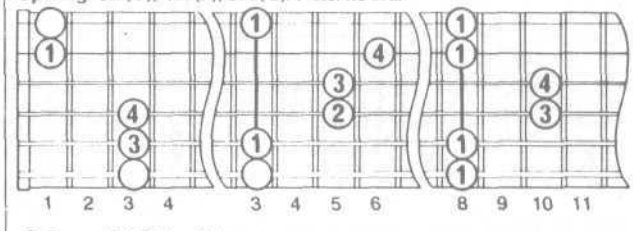
Cm7 *C minor seventh*
Spelling: 1st (C), ♭3rd (E♭), 5th (G), ♭7th (B♭).



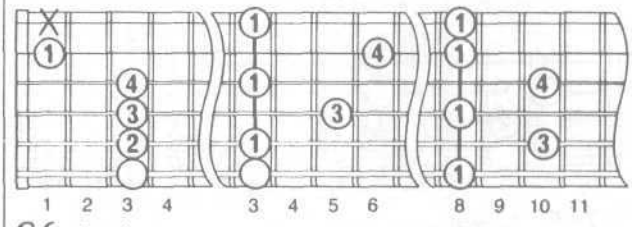
C maj 7 (C△7) *C major seventh*
Spelling: 1st (C), 3rd (E), 5th (G), 7th (B).



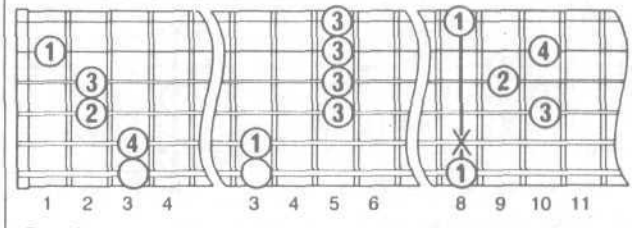
C sus 4 (C sus) *C suspended fourth*
Spelling: 1st (C), 4th (F), 5th (G). Note: no 3rd.



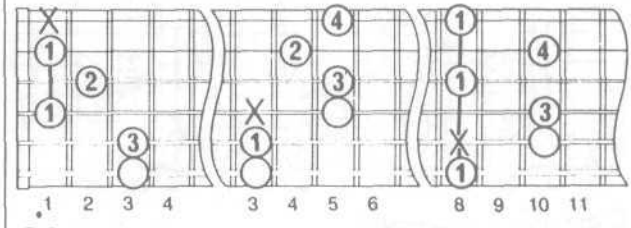
C 7sus4 (C 7+4) *C seventh suspended fourth*
Spelling: 1st (C), 4th (F), 5th (G), ♭7th (B♭). Note: no 3rd.



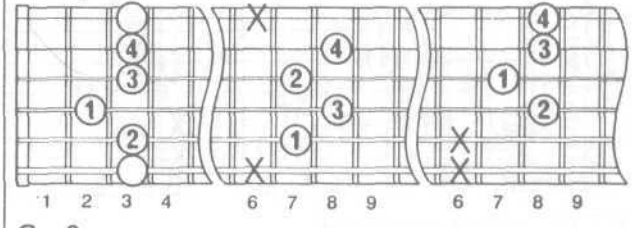
C 6 *C sixth*
Spelling: 1st (C), 3rd (E), 5th (G), 6th (A).



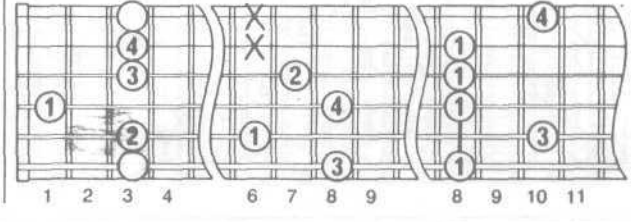
Cm6 *C minor sixth*
Spelling: 1st (C), ♭3rd (E♭), 5th (G), 6th (A).



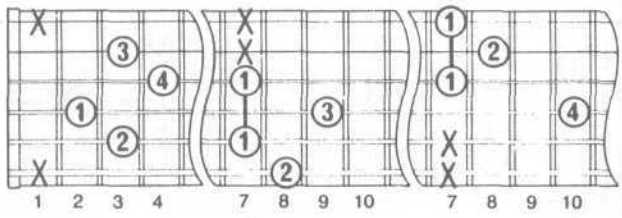
C 9 *C ninth*
Spelling: 1st (C), 3rd (E), 5th (G), ♭7th (B♭), 9th (D).



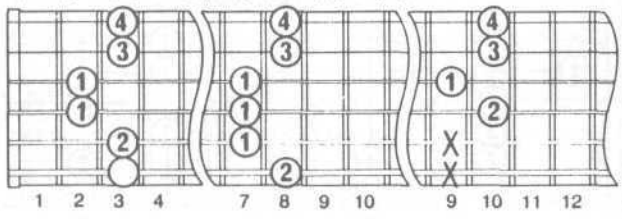
Cm9 *C minor ninth*
Spelling: 1st (C), ♭3rd (E♭), 5th (G), ♭7th (B♭), 9th (D).



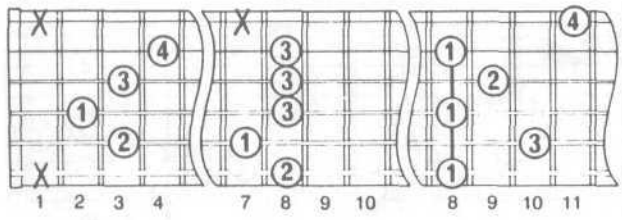
C maj 9 (C△9) *C major ninth*
Spelling: 1st (C), 3rd (E), 5th (G), 7th (B), 9th (D).



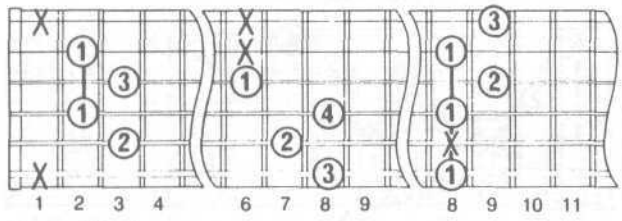
C 6/9 *C six nine (or C major sixth added ninth)*
Spelling: 1st (C), 3rd (E), 5th (G), 6th (A), 9th (D).



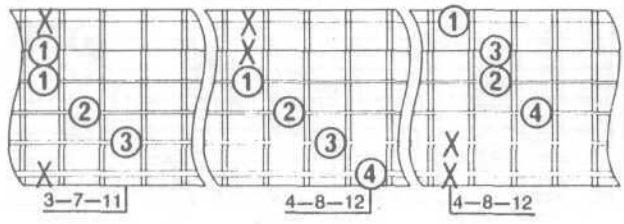
C 7+9 *C seventh augmented ninth*
Spelling: 1st (C), 3rd (E), 5th (G), ♭7th (B♭), ♯9th (D♯).



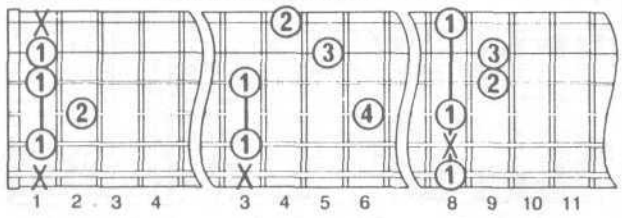
C 7−9 *C seventh flat nine (or C seventh minor ninth)*
Spelling: 1st (C), 3rd (E), 5th (G), ♭7th (B♭), ♭9th (D♭).



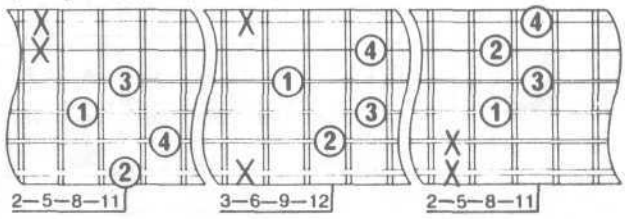
C aug (C+) *C augmented*
Spelling: 1st (C), 3rd (E), ♯5th (G♯).



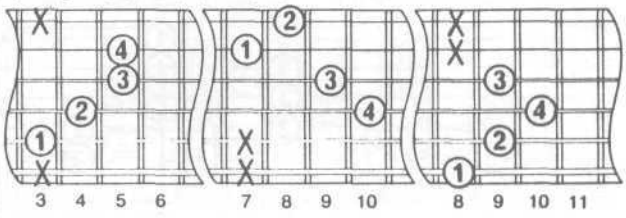
C 7+5 *C seventh augmented fifth*
Spelling: 1st (C), 3rd (E), ♯5th (G♯), ♭7th (B♭).



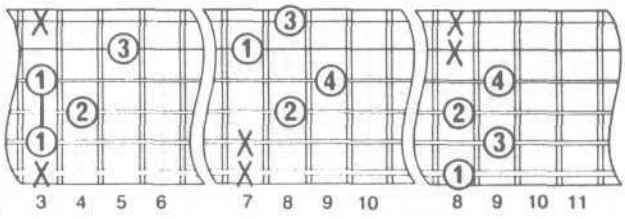
C dim (C°) *C diminished*
Spelling: 1st (C), ♭3rd (E♭), ♭5th (G♭), 𝄫7th (A).



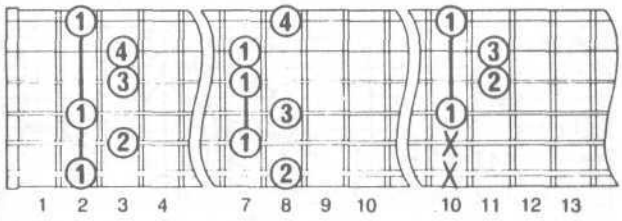
C−5 *C diminished fifth*
Spelling: 1st (C), 3rd (E), ♭5th (G♭).



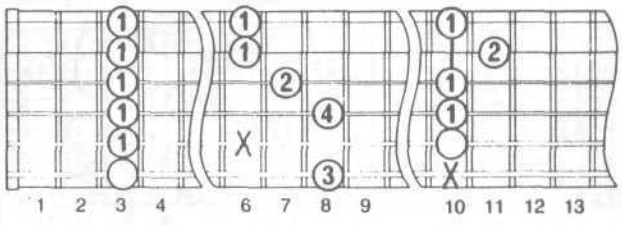
C 7−5 *C seventh diminished fifth*
Spelling: 1st (C), 3rd (E), ♭5th (G♭), ♭7th (B♭).



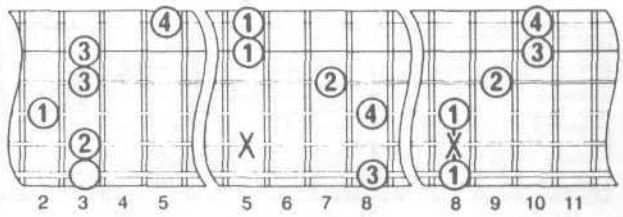
C 9−5 *C ninth diminished fifth*
Spelling: 1st (C), 3rd (E), ♭5th (G♭), ♭7th (B♭), 9th (D).



C 11 *C eleventh*
Spelling: 1st (C), 3rd (E), 5th (G), ♭7th (B♭), 9th (D), 11th (F).



C 13 *C thirteenth*
Spelling: 1st (C), 3rd (E), 5th (G), ♭7th (B♭), 9th (D), 13th (A).



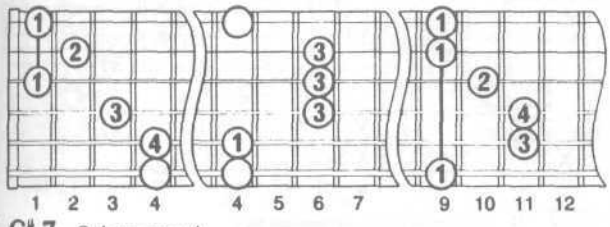
Chords in C♯ D♭

Scale of C♯ major / D♭ major

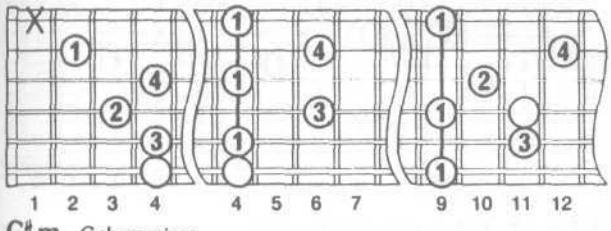
C♯ D♭	D♯ E♭	F	F♯ G♭	G♯ A♭	A♯ B♭	C
1st	2nd	3rd	4th	5th	6th	7th
	9th		11th		13th	

Note C♯ and D♭ are two names for the same note (called "enharmonic"). Chords are shown here in C♯ because this tends to be the more commonly used key.

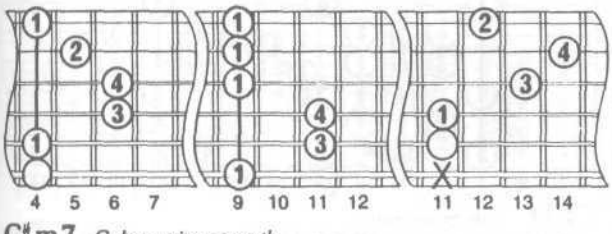
C♯ *C sharp major*
Spelling: 1st (C♯), 3rd (F), 5th (G♯).



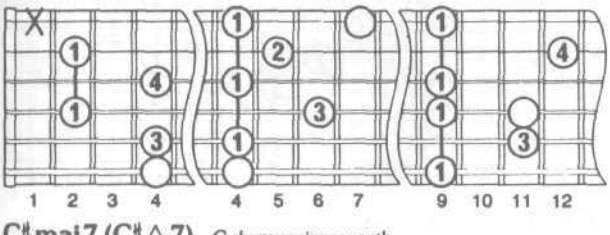
C♯7 *C sharp seventh*
Spelling: 1st (C♯), 3rd (F), 5th (G♯), ♭7th (B).



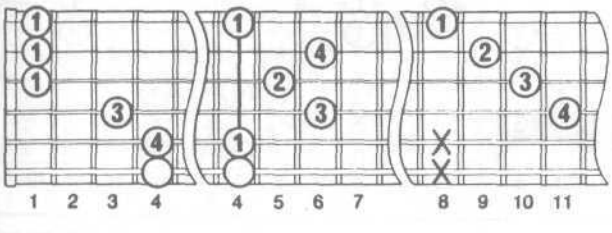
C♯m *C sharp minor*
Spelling: 1st (C♯), ♭3rd (E), 5th (G♯).



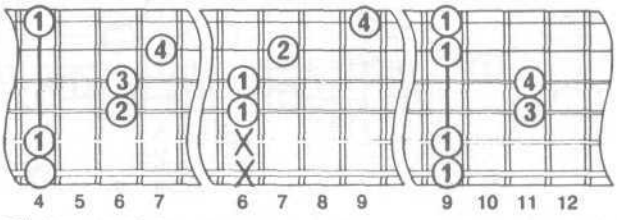
C♯m7 *C sharp minor seventh*
Spelling: 1st (C♯), ♭3rd (E), 5th (G♯), ♭7th (B).



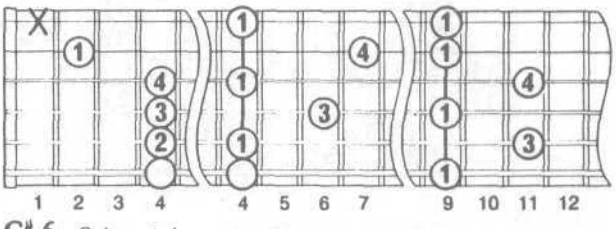
C♯maj7 (C♯△7) *C sharp major seventh*
Spelling: 1st (C♯), 3rd (F), 5th (G♯), 7th (C).



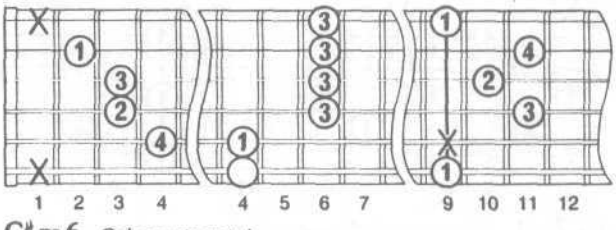
C♯sus4 (C♯sus) *C sharp suspended fourth*
Spelling: 1st (C♯), 4th (F♯), 5th (G♯). Note: no 3rd.



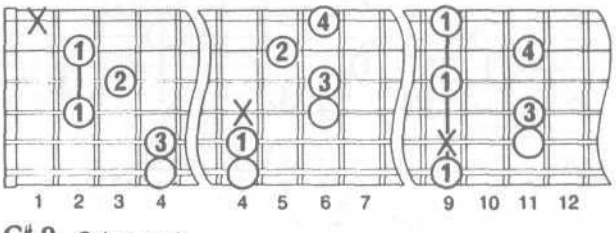
C♯7sus4 (C♯7+4) *C sharp seventh suspended fourth*
Spelling: 1st (C♯), 4th (F♯), 5th (G♯), ♭7th (B). Note: no 3rd.



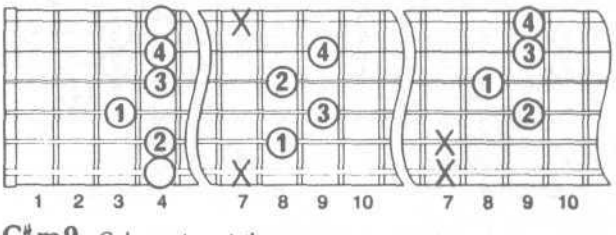
C♯6 *C sharp sixth*
Spelling: 1st (C♯), 3rd (F), 5th (G♯), 6th (A♯).



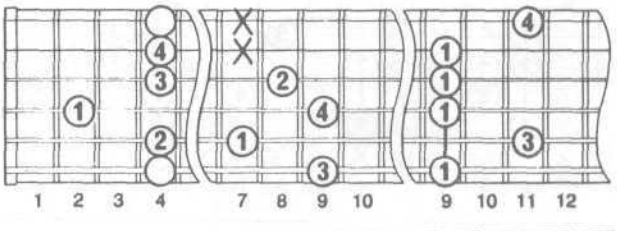
C♯m6 *C sharp minor sixth*
Spelling: 1st (C♯), ♭3rd (E), 5th (G♯), 6th (A♯).



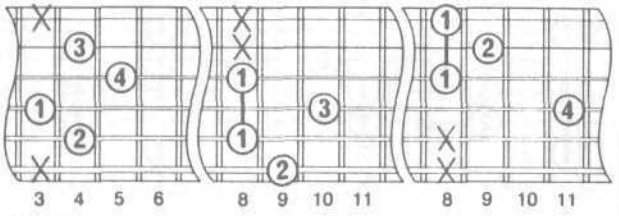
C♯9 *C sharp ninth*
Spelling: 1st (C♯), 3rd (F), 5th (G♯), ♭7th (B), 9th (D♯).



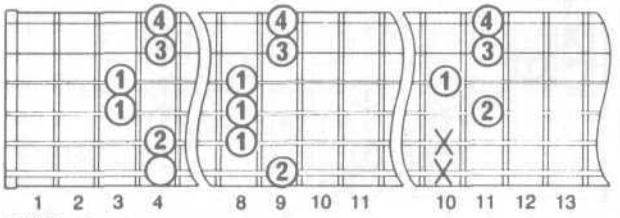
C♯m9 *C sharp minor ninth*
Spelling: 1st (C♯), ♭3rd (E), 5th (G♯), ♭7th (B), 9th (D♯).



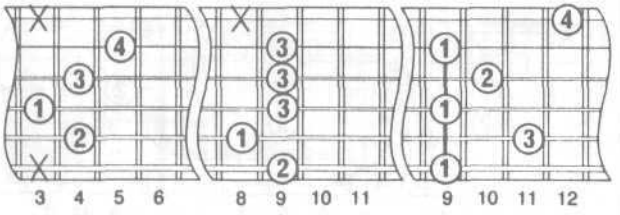
C♯ maj 9 (C♯ △9) *C sharp major ninth*
Spelling: 1st (C♯), 3rd (F), 5th (G♯), 7th (C), 9th (D♯).



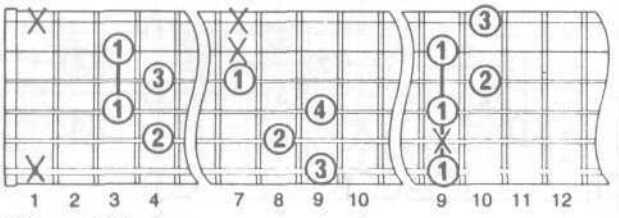
C♯ 6/9 *C sharp six nine (or C sharp major sixth added ninth)*
Spelling: 1st (C♯), 3rd (F), 5th (G♯), 6th (A♯), 9th (D♯).



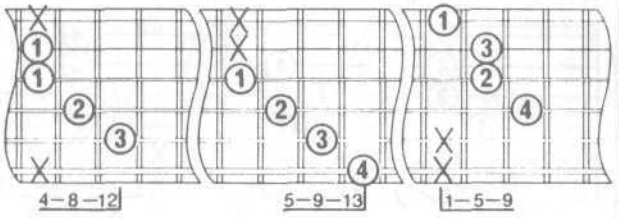
C♯ 7+9 *C sharp seventh augmented ninth*
Spelling: 1st (C♯), 3rd (F), 5th (G♯), ♭7th (B), ♯9th (E).



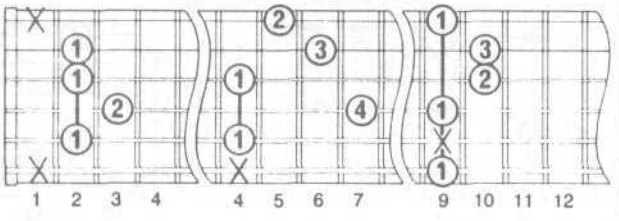
C♯ 7−9 *C sharp seventh flat nine (or C sharp seventh minor ninth)*
Spelling: 1st (C♯), 3rd (F), 5th (G♯), ♭7th (B), ♭9th (D).



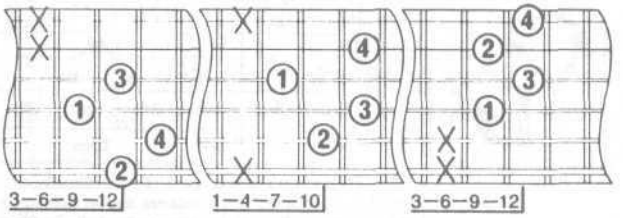
C♯ aug (C♯+) *C sharp augmented*
Spelling: 1st (C♯), 3rd (F), ♯5th (A).



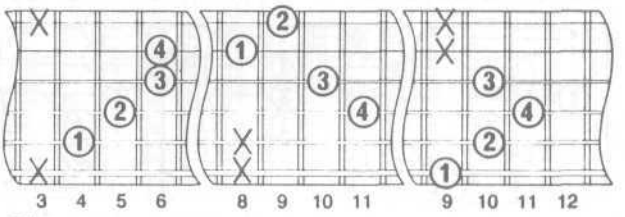
C♯ 7+5 *C sharp seventh augmented fifth*
Spelling: 1st (C♯), 3rd (F), ♯5th (A), ♭7th (B).



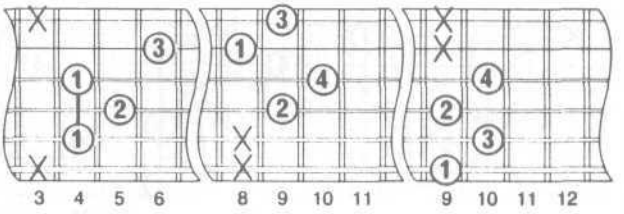
C♯ dim (C♯°) *C sharp diminished*
Spelling: 1st (C♯), ♭3rd (E), ♭5th (G), 𝄫7th (B𝄫).



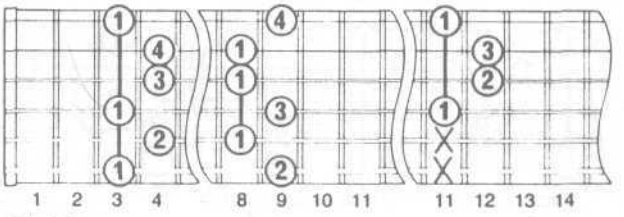
C♯ −5 *C sharp diminished fifth*
Spelling: 1st (C♯), 3rd (F), ♭5th (G).



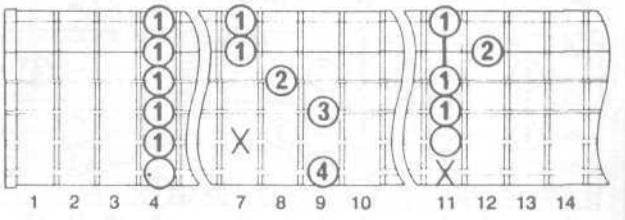
C♯ 7−5 *C sharp seventh diminished fifth*
Spelling: 1st (C♯), 3rd (F), ♭5th (G), ♭7th (B).



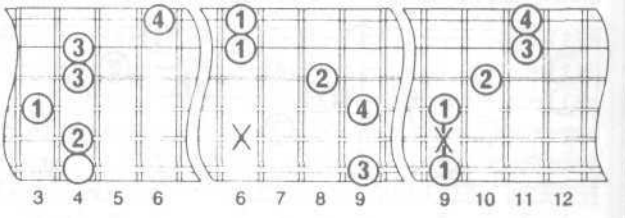
C♯ 9−5 *C sharp ninth diminished fifth*
Spelling: 1st (C♯), 3rd (F), ♭5th (G), ♭7th (B), 9th (D♯).



C♯ 11 *C sharp eleventh*
Spelling: 1st (C♯), 3rd (F), 5th (G♯), ♭7th (B), 9th (D♯), 11th (F♯).



C♯ 13 *C sharp thirteenth*
Spelling: 1st (C♯), 3rd (F), 5th (G♯), ♭7th (B), 9th (D♯), 13th (A♯).



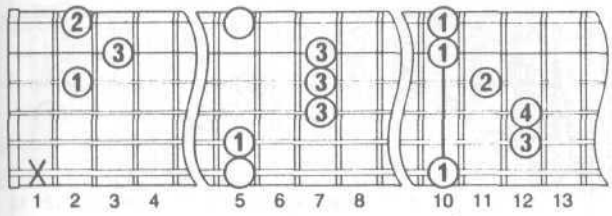
Chords in D

Scale of D major

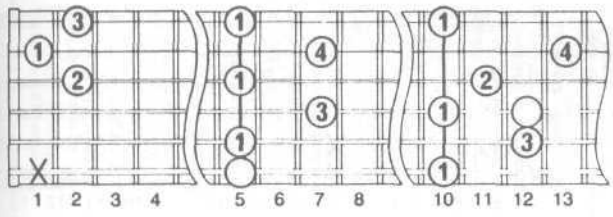


D	E	F♯	G	A	B	C♯
1st	2nd	3rd	4th	5th	6th	7th
	9th		11th		13th	

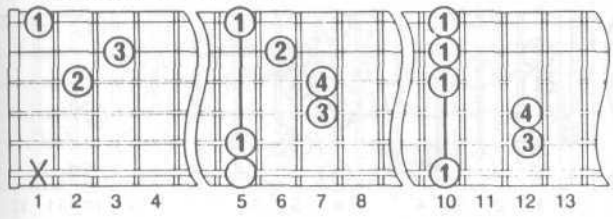
D *D major*
Spelling: 1st (D), 3rd (F♯), 5th (A).



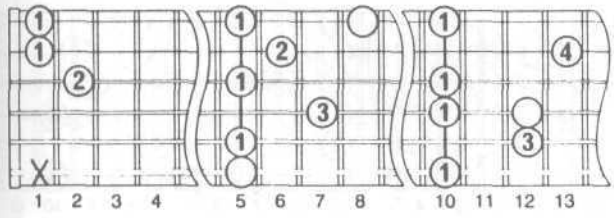
D 7 *D seventh*
Spelling: 1st (D), 3rd (F♯), 5th (A), ♭7th (C).



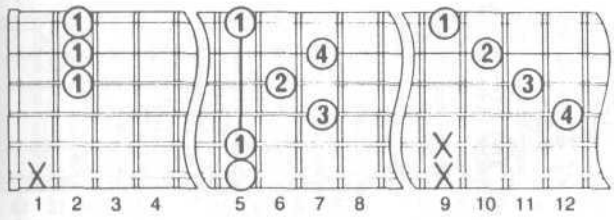
Dm *D minor*
Spelling: 1st (D), ♭3rd (F), 5th (A).



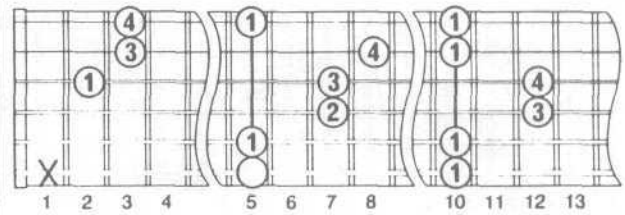
Dm7 *D minor seventh*
Spelling: 1st (D), ♭3rd (F), 5th (A), ♭7th (C).



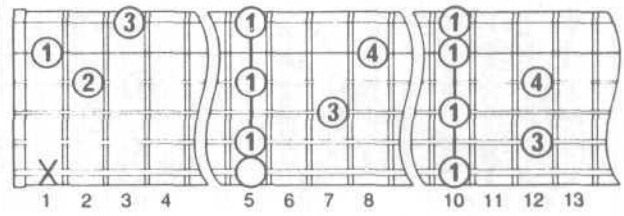
Dmaj7 (D△7) *D major seventh*
Spelling: 1st (D), 3rd (F♯), 5th (A), 7th (C♯).



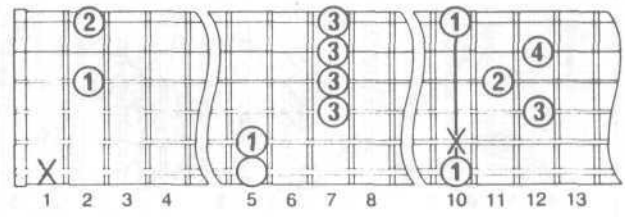
D sus 4 (D sus) *D suspended fourth*
Spelling: 1st (D), 4th (G), 5th (A). Note: no 3rd.



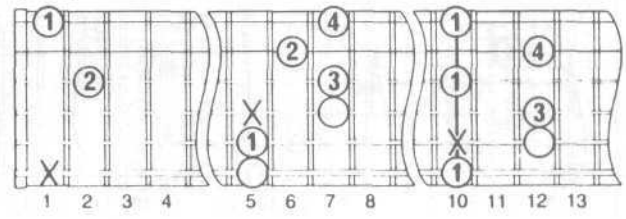
D 7sus4 (D 7+4) *D seventh suspended fourth*
Spelling: 1st (D), 4th (G), 5th (A), ♭7th (C). Note: no 3rd.



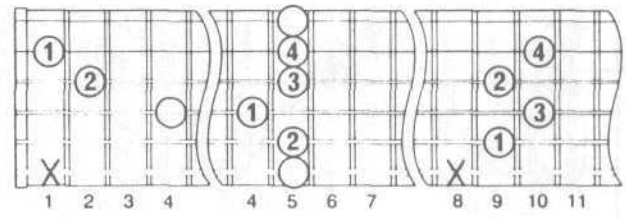
D 6 *D sixth*
Spelling: 1st (D), 3rd (F♯), 5th (A), 6th (B).



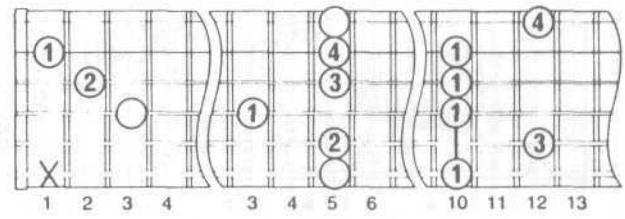
Dm6 *D minor sixth*
Spelling: 1st (D), ♭3rd (F), 5th (A), 6th (B).



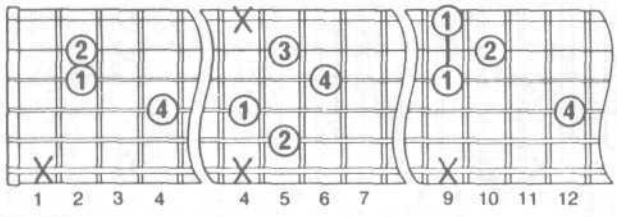
D 9 *D ninth*
Spelling: 1st (D), 3rd (F♯), 5th (A), ♭7th (C), 9th (E).



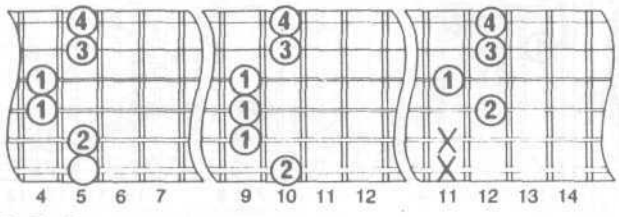
Dm9 *D minor ninth*
Spelling: 1st (D), ♭3rd (F), 5th (A), ♭7th (C), 9th (E).



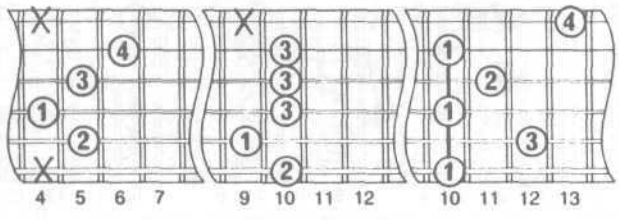
Dmaj9 (D△9) *D major ninth*
Spelling: 1st (D), 3rd (F♯), 5th (A), 7th (C♯), 9th (E).



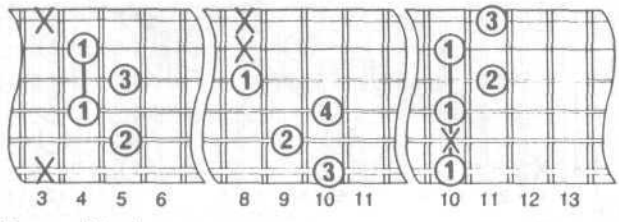
D 6/9 *D six nine (or D major sixth added ninth)*
Spelling: 1st (D), 3rd (F♯), 5th (A), 6th (B), 9th (E).



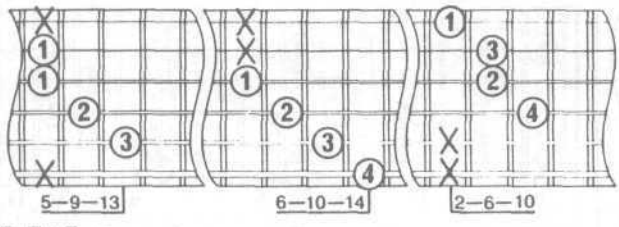
D 7+9 *D seventh augmented ninth*
Spelling: 1st (D), 3rd (F♯), 5th (A), ♭7th (C), ♯9th (F).



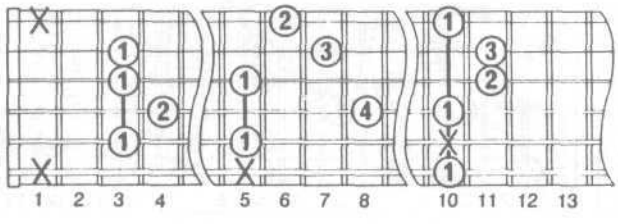
D 7−9 *D seventh flat nine (or D seventh minor ninth)*
Spelling: 1st (D), 3rd (F♯), 5th (A), ♭7th (C), ♭9th (E♭).



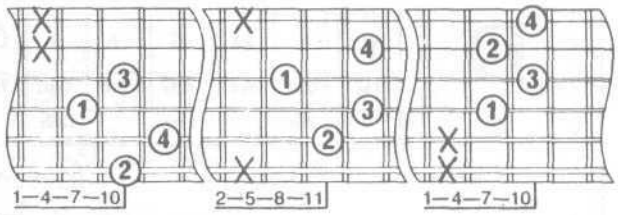
D aug (D+) *D augmented*
Spelling: 1st (D), 3rd (F♯), ♯5th (A♯).



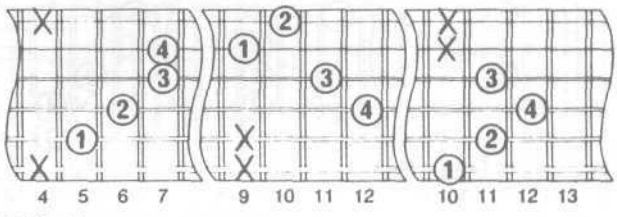
D 7+5 *D seventh augmented fifth*
Spelling: 1st (D), 3rd (F♯), ♯5th (A♯), ♭7th (C).



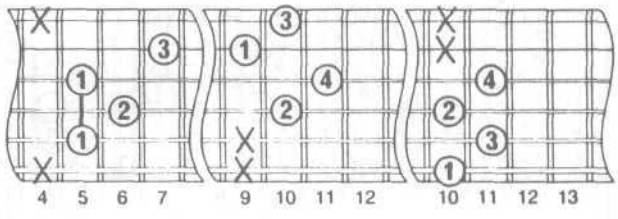
D dim (D°) *D diminished*
Spelling: 1st (D), ♭3rd (F), ♭5th (A♭), 𝄫7th (B).



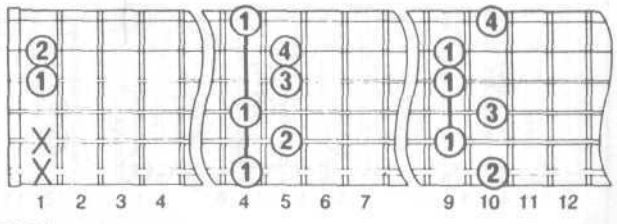
D−5 *D diminished fifth*
Spelling: 1st (D), 3rd (F♯), ♭5th (A♭).



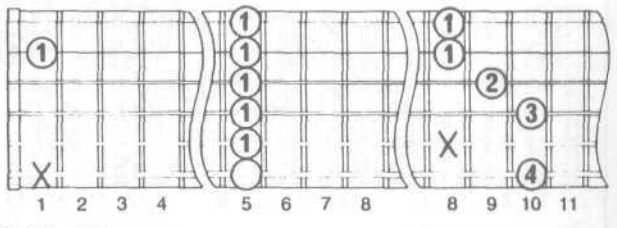
D 7−5 *D seventh diminished fifth*
Spelling: 1st (D), 3rd (F♯), ♭5th (A♭), ♭7th (C).



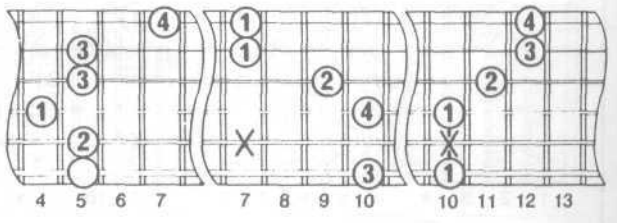
D 9−5 *D ninth diminished fifth*
Spelling: 1st (D), 3rd (F♯), ♭5th (A♭), ♭7th (C), 9th (E).



D 11 *D eleventh*
Spelling: 1st (D), 3rd (F♯), 5th (A), ♭7th (C), 9th (E), 11th (G).



D 13 *D thirteenth*
Spelling: 1st (D), 3rd (F♯), 5th (A), ♭7th (C), 9th (E), 13th (B).



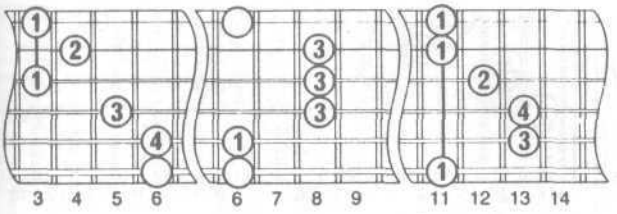
Chords in D♯ E♭

Scale of D♯ major E♭ major

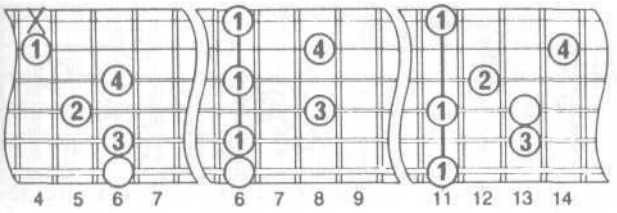
D♯ E♭	F	G	G♯ A♭	A♯ B♭	C	D
1st	2nd	3rd	4th	5th	6th	7th
	9th		11th		13th	

Note D♯ and E♭ are two names for the same note (called "enharmonic"). Chords are shown here in E♭ because this tends to be the more commonly used key.

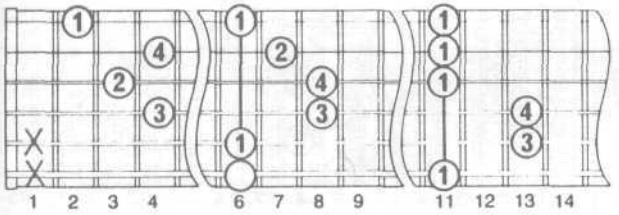
E♭ *E flat major*
Spelling: 1st (E♭), 3rd (G), 5th (B♭).



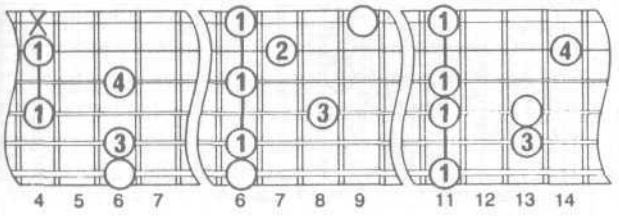
E♭ 7 *E flat seventh*
Spelling: 1st (E♭), 3rd (G), 5th (B♭), ♭7th (D♭).



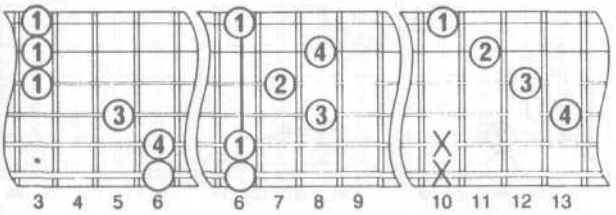
E♭ m *E flat minor*
Spelling: 1st (E♭), ♭3rd (G♭), 5th (B♭).



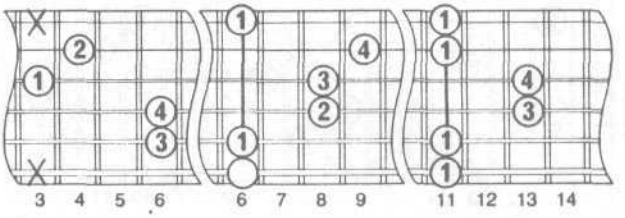
E♭ m 7 *E flat minor seventh*
Spelling: 1st (E♭), ♭3rd (G♭), 5th (B♭), ♭7th (D♭).



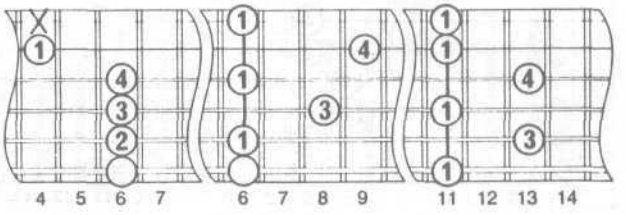
E♭ maj 7 (E♭ △ 7) *E flat major seventh*
Spelling: 1st (E♭), 3rd (G), 5th (B♭), 7th (D).



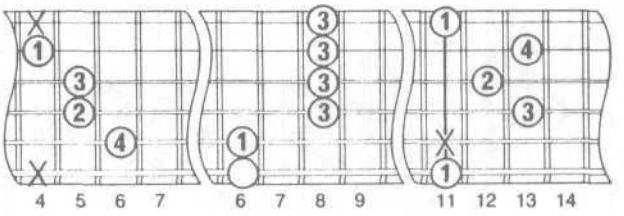
E♭ sus 4 (E♭ sus) *E flat suspended fourth*
Spelling: 1st (E♭), 4th (A♭), 5th (B♭). Note: no 3rd.



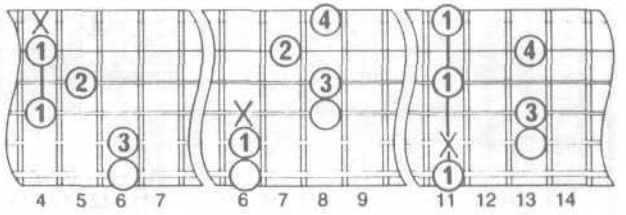
E♭ 7sus4 (E♭ 7+4) *E flat seventh suspended fourth*
Spelling: 1st (E♭), 4th (A♭), 5th (B♭), ♭7th (D♭). Note: no 3rd.



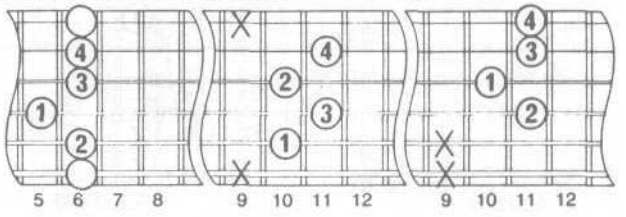
E♭ 6 *E flat sixth*
Spelling: 1st (E♭), 3rd (G), 5th (B♭), 6th (C).



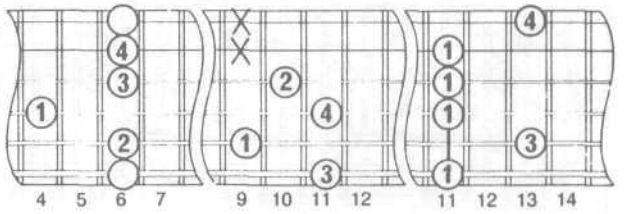
E♭ m 6 *E flat minor sixth*
Spelling: 1st (E♭), ♭3rd (G♭), 5th (B♭), 6th (C).



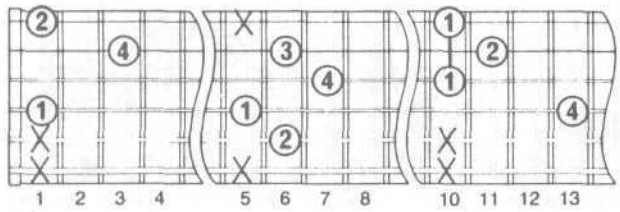
E♭ 9 *E flat ninth*
Spelling: 1st (E♭), 3rd (G), 5th (B♭), ♭7th (D♭), 9th (F).



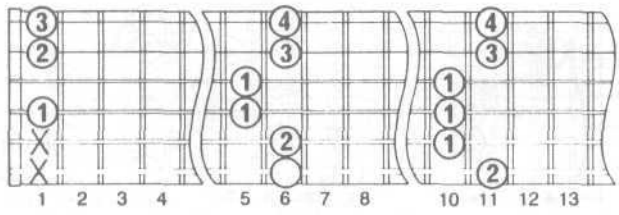
E♭ m 9 *E flat minor ninth*
Spelling: 1st (E♭), ♭3rd (G♭), 5th (B♭), ♭7th (D♭), 9th (F).



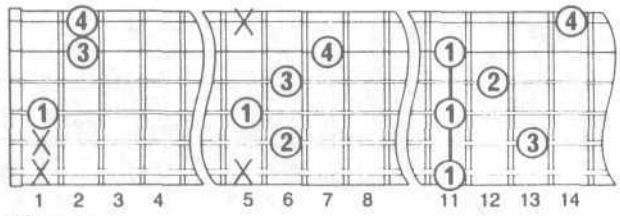
E♭ maj9 (E♭△9) *E flat major ninth*
Spelling: 1st (E♭), 3rd (G), 5th (B♭), 7th (D), 9th (F).



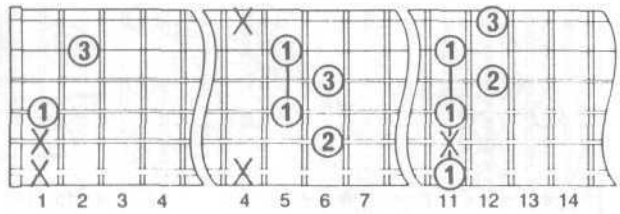
E♭ 6/9 *E flat six nine (or E flat major sixth added ninth)*
Spelling: 1st (E♭), 3rd (G), 5th (B♭), 6th (C), 9th (F).



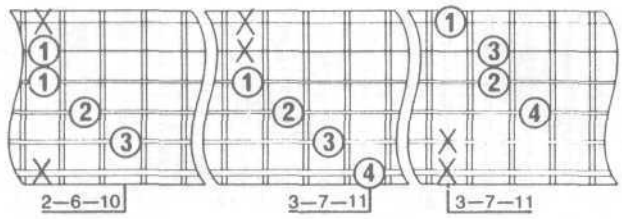
E♭ 7+9 *E flat seventh augmented ninth*
Spelling: 1st (E♭), 3rd (G), 5th (B♭), ♭7th (D♭), ♯9th (F♯).



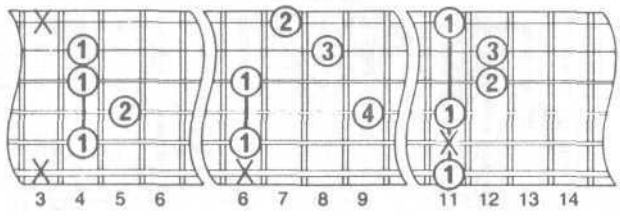
E♭ 7−9 *E flat seventh flat nine (or E flat seventh minor ninth)*
Spelling: 1st (E♭), 3rd (G), 5th (B♭), ♭7th (D♭), ♭9th (E).



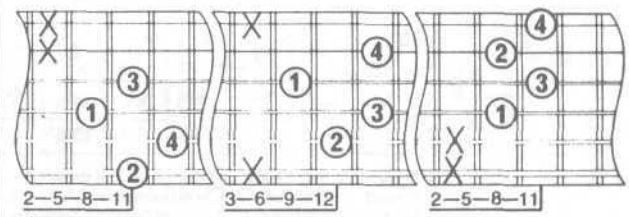
E♭ aug (E♭+) *E flat augmented*
Spelling: 1st (E♭), 3rd (G), ♯5th (B).



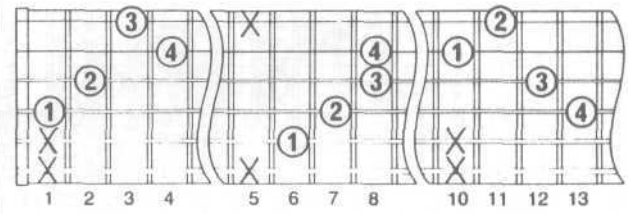
E♭ 7+5 *E flat seventh augmented fifth*
Spelling: 1st (E♭), 3rd (G), ♯5th (B), ♭7th (D♭).



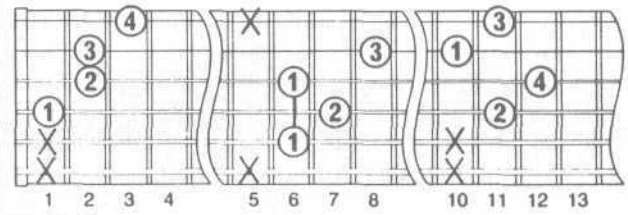
E♭ dim (E♭°) *E flat diminished*
Spelling: 1st (E♭), ♭3rd (G♭), ♭5th (A), 𝄫7th (C).



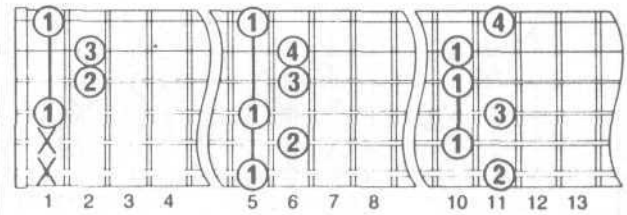
E♭ −5 *E flat diminished fifth*
Spelling: 1st (E), 3rd (G), ♭5th (A).



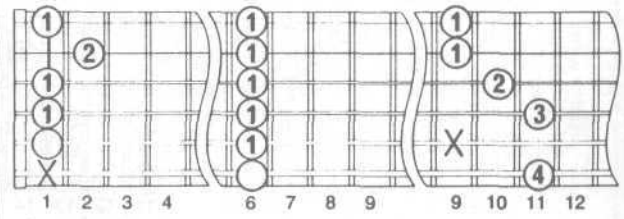
E♭ 7−5 *E flat seventh diminished fifth*
Spelling: 1st (E♭), 3rd (G), ♭5th (A), ♭7th (D♭).



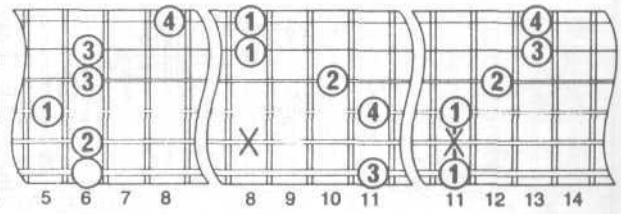
E♭ 9−5 *E flat ninth diminished fifth*
Spelling: 1st (E♭), 3rd (G), ♭5th (A), ♭7th (D♭), 9th (F).



E♭ 11 *E flat eleventh*
Spelling: 1st (E♭), 3rd (G), 5th (B♭), ♭7th (D♭), 9th (F), 11th (A♭).



E♭ 13 *E flat thirteenth*
Spelling: 1st (E♭), 3rd (G), 5th (B♭), ♭7th (D♭), 9th (F), 13th (C).

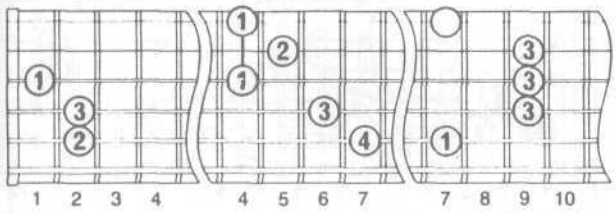


Chords in **E**

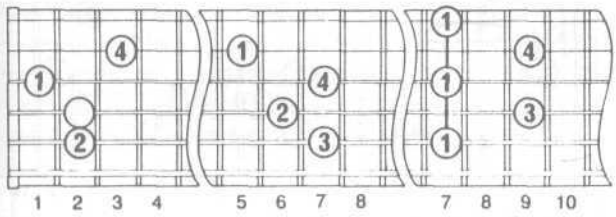
Scale of E major

E	F♯	G♯	A	B	C♯	D♯
1st	2nd	3rd	4th	5th	6th	7th
	9th		11th		13th	

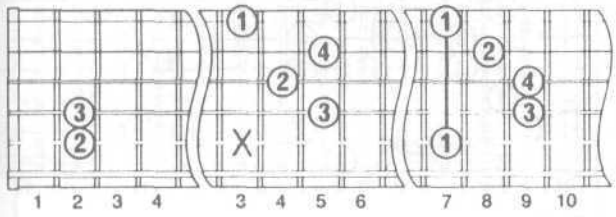
E *E major*
Spelling: 1st (E), 3rd (G♯), 5th (B).



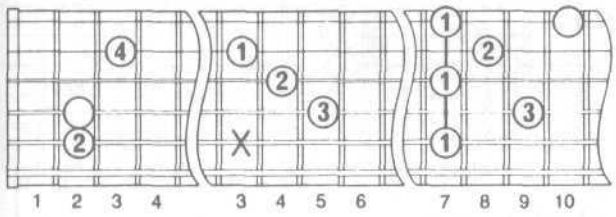
E 7 *E seventh*
Spelling: 1st (E), 3rd (G♯), 5th (B), ♭7th (D).



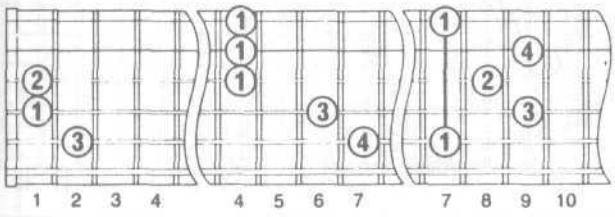
Em *E minor*
Spelling: 1st (E), ♭3rd (G), 5th (B).



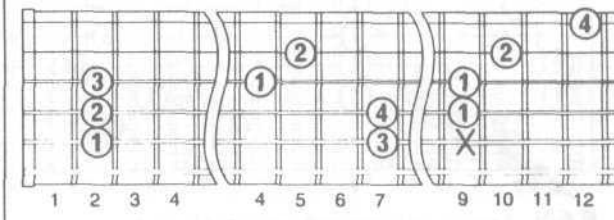
Em 7 *E minor seventh*
Spelling: 1st (E), ♭3rd (G), 5th (B), ♭7th (D).



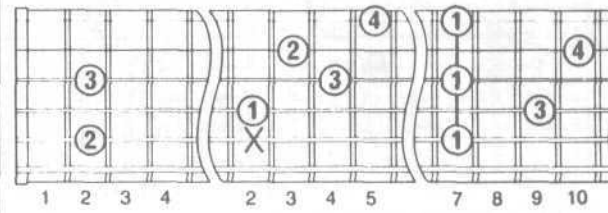
Emaj7 (E△7) *E major seventh*
Spelling: 1st (E), 3rd (G♯), 5th (B), 7th (D♯).



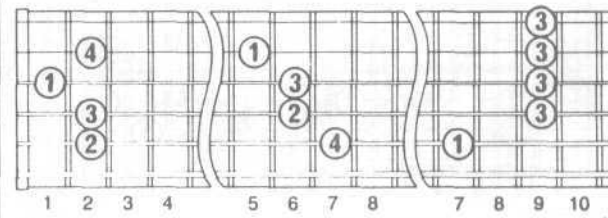
E sus 4 (E sus) *E suspended fourth*
Spelling: 1st (E), 4th (A), 5th (B). Note: no 3rd.



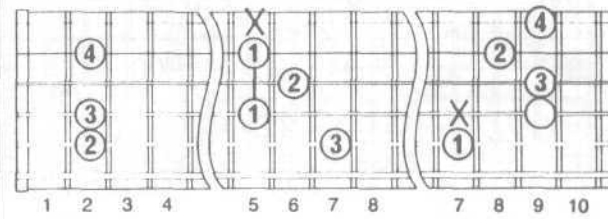
E 7sus4 (E 7+4) *E seventh suspended fourth*
Spelling: 1st (E), 4th (A), 5th (B), ♭7th (D). Note: no 3rd.



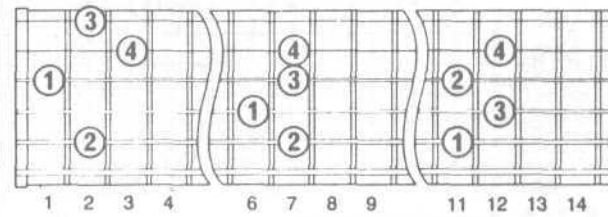
E 6 *E sixth*
Spelling: 1st (E), 3rd (G♯), 5th (B), 6th (C♯).



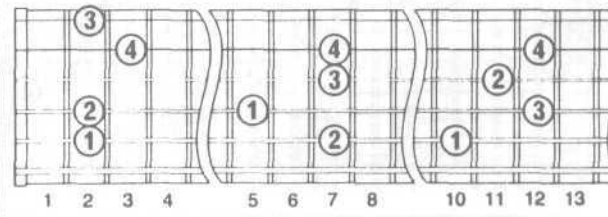
Em6 *E minor sixth*
Spelling: 1st (E), ♭3rd (G), 5th (B), 6th (C♯).



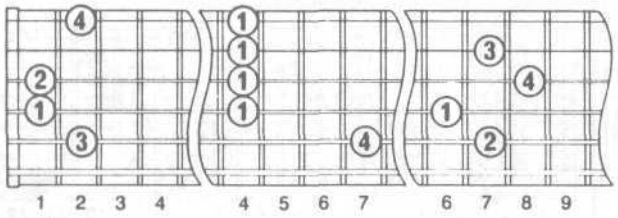
E 9 *E ninth*
Spelling: 1st (E), 3rd (G♯), 5th (B), ♭7th (D), 9th (F♯).



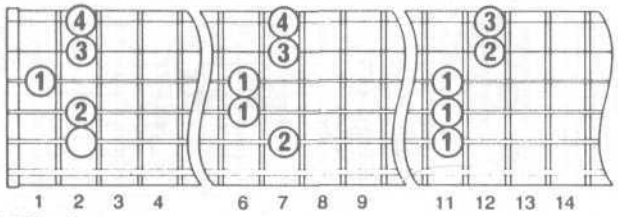
Em9 *E minor ninth*
Spelling: 1st (E), ♭3rd (G), 5th (B), ♭7th (D), 9th (F♯).



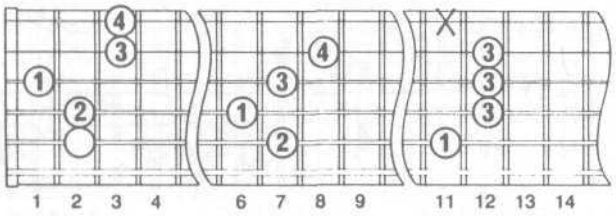
E maj9 (E△9) *E major ninth*
Spelling: 1st (E), 3rd (G♯), 5th (B), 7th (D♯), 9th (F♯).



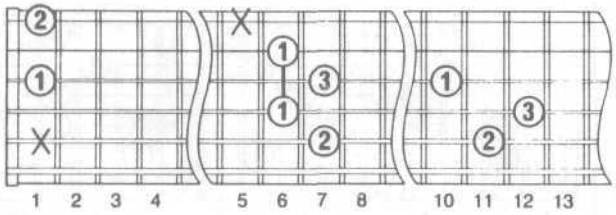
E 6/9 *E six nine (or E major sixth added ninth)*
Spelling: 1st (E), 3rd (G♯), 5th (B), 6th (C♯), 9th (F♯).



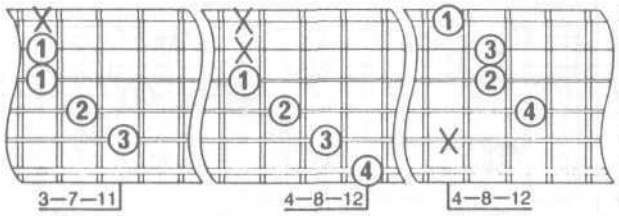
E 7+9 *E seventh augmented ninth*
Spelling: 1st (E), 3rd (G♯), 5th (B), ♭7th (D), ♯9th (G).



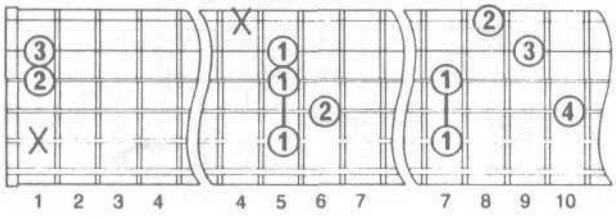
E 7−9 *E seventh flat nine (or E seventh minor ninth)*
Spelling: 1st (E), 3rd (G♯), 5th (B), ♭7th (D), ♭9th (F).



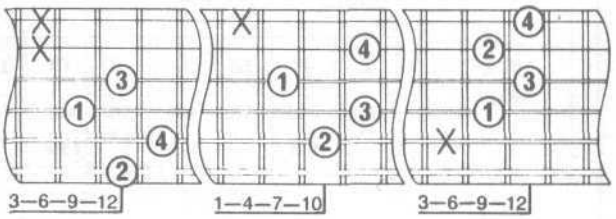
E aug (E+) *E augmented*
Spelling: 1st (E), 3rd (G♯), ♯5th (C).



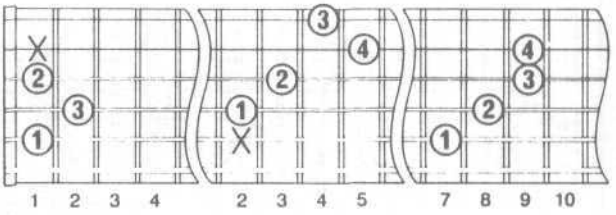
E 7+5 *E seventh augmented fifth*
Spelling: 1st (E), 3rd (G♯), ♯5th (C), ♭7th (D).



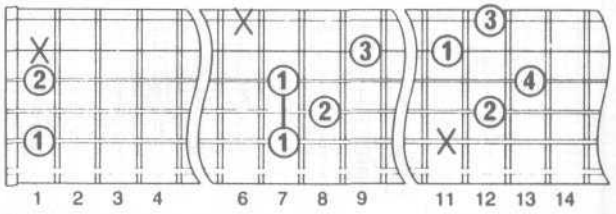
E dim (E°) *E diminished*
Spelling: 1st (E), ♭3rd (G), ♭5th (B♭), 𝄫7th (D♭).



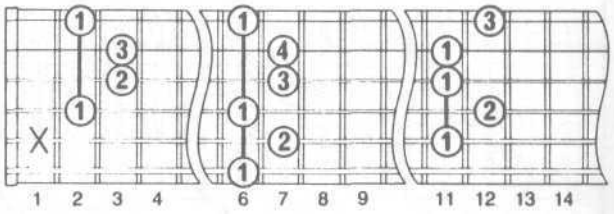
E−5 *E diminished fifth*
Spelling: 1st (E), 3rd (G♯), ♭5th (B♭).



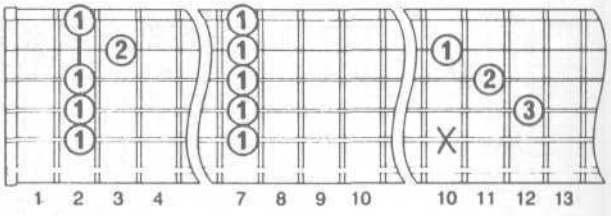
E 7−5 *E seventh diminished fifth*
Spelling: 1st (E), 3rd (G♯), ♭5th (B♭), ♭7th (D).



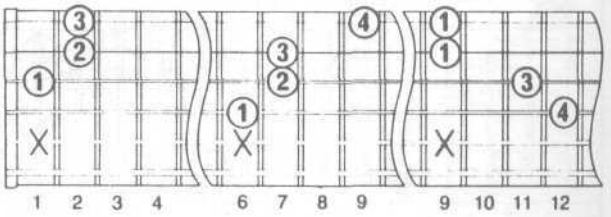
E 9−5 *E ninth diminished fifth*
Spelling: 1st (E), 3rd (G♯), ♭5th (B♭), ♭7th (D), 9th (F♯).



E 11 *E eleventh*
Spelling: 1st (E), 3rd (G♯), 5th (B), ♭7th (D), 9th (F♯), 11th (A).



E 13 *E thirteenth*
Spelling: 1st (E), 3rd (G♯), 5th (B), ♭7th (D), 9th (F♯), 13th (C♯).

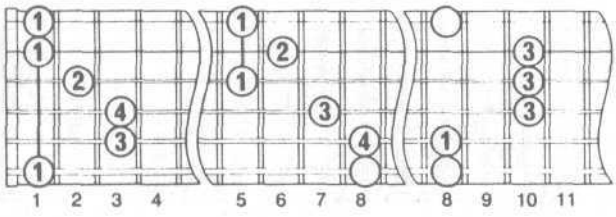


Chords in F

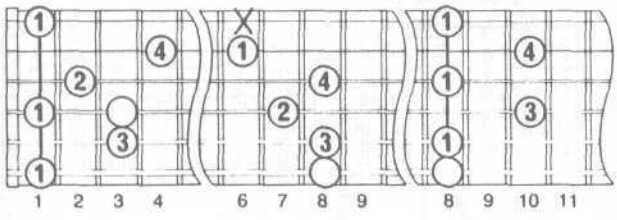
Scale of F major

F	G	A	B♭	C	D	E
1st	2nd	3rd	4th	5th	6th	7th
	9th		11th		13th	

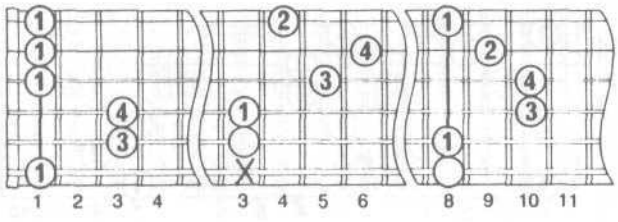
F *F major*
Spelling: 1st (F), 3rd (A), 5th (C).



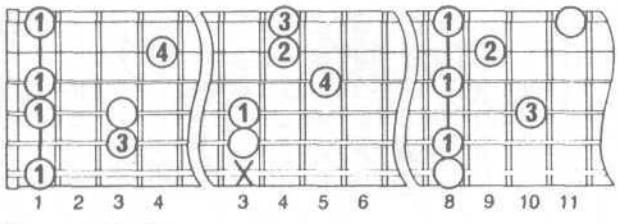
F 7 *F seventh*
Spelling: 1st (F), 3rd (A), 5th (C), ♭7th (E♭).



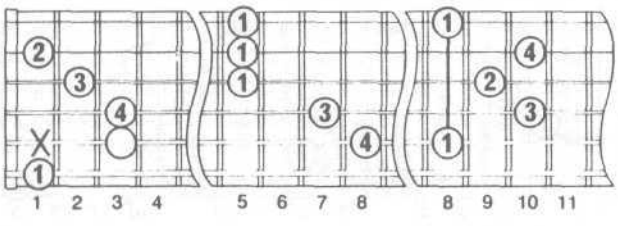
Fm *F minor*
Spelling: 1st (F), ♭3rd (A♭), 5th (C).



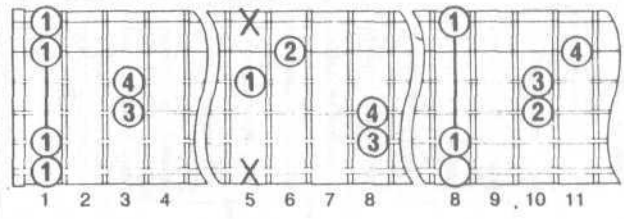
Fm7 *F minor seventh*
Spelling: 1st (F), ♭3rd (A♭), 5th (C), ♭7th (E♭).



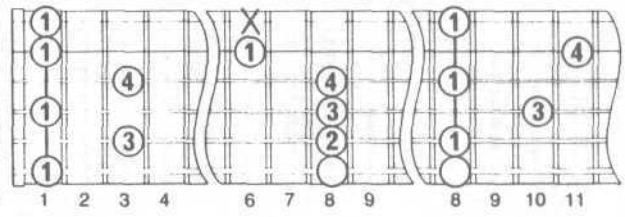
Fmaj7 (F△7) *F major seventh*
Spelling: 1st (F), 3rd (A), 5th (C), 7th (E).



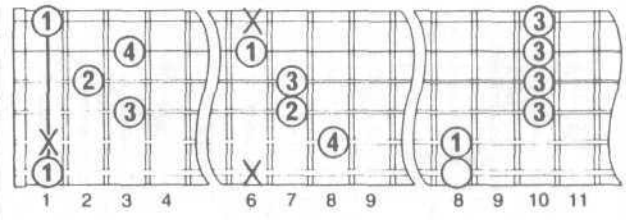
F sus 4 (F sus) *F suspended fourth*
Spelling: 1st (F), 4th (B♭), 5th (C). Note: no 3rd.



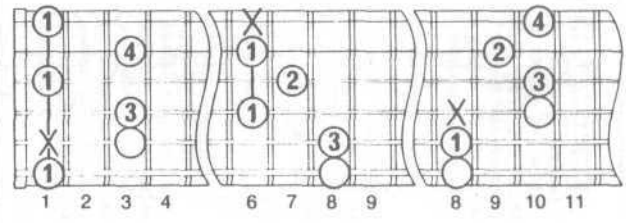
F 7sus4 (F 7+4) *F seventh suspended fourth*
Spelling: 1st (F), 4th (B♭), 5th (C), ♭7th (E♭). Note: no 3rd.



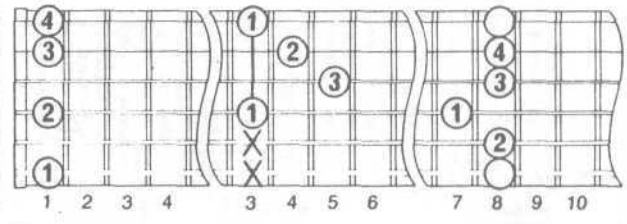
F 6 *F sixth*
Spelling: 1st (F), 3rd (A), 5th (C), 6th (D).



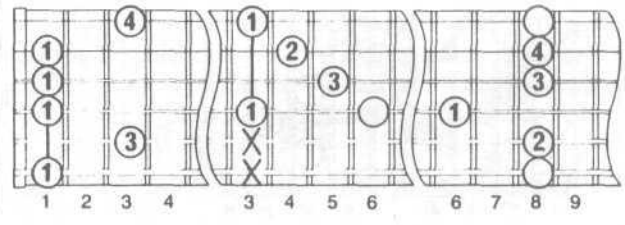
Fm6 *F minor sixth*
Spelling: 1st (F), ♭3rd (A♭), 5th (C), 6th (D).



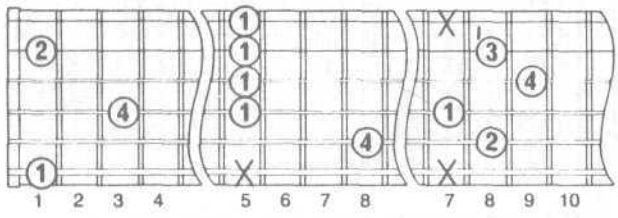
F 9 *F ninth*
Spelling: 1st (F), 3rd (A), 5th (C), ♭7th (E♭), 9th (G).



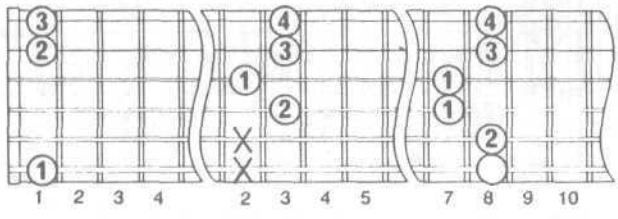
Fm9 *F minor ninth*
Spelling: 1st (F), ♭3rd (A♭), 5th (C), ♭7th (E♭), 9th (G).



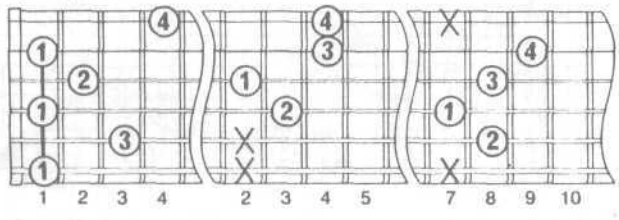
F maj9 (F△9) *F major ninth*
Spelling: 1st (F), 3rd (A), 5th (C), 7th (E), 9th (G).



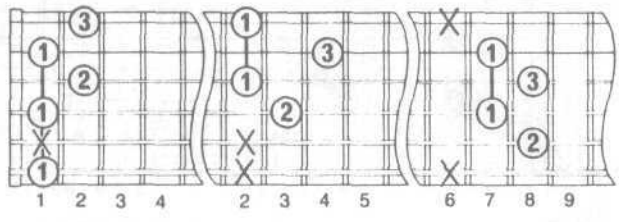
F 6/9 *F six nine (or F major sixth added ninth)*
Spelling: 1st (F), 3rd (A), 5th (C), 6th (D), 9th (G).



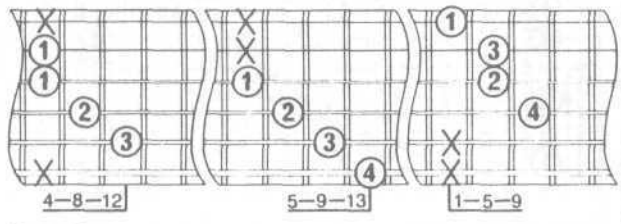
F 7+9 *F seventh augmented ninth*
Spelling: 1st (F), 3rd (A), 5th (C), ♭7th (E♭), ♯9th (G♯).



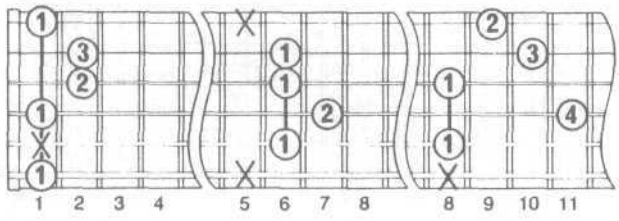
F 7−9 *F seventh flat nine (or F seventh minor ninth)*
Spelling: 1st (F), 3rd (A), 5th (C), ♭7th (E♭), ♭9th (G♭).



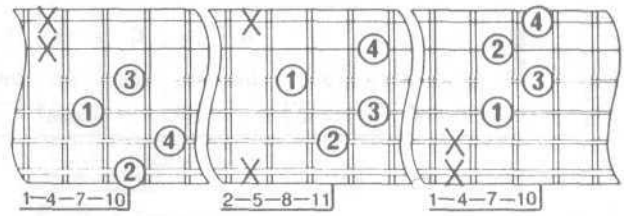
F aug (F+) *F augmented*
Spelling: 1st (F), 3rd (A), ♯5th (C♯).



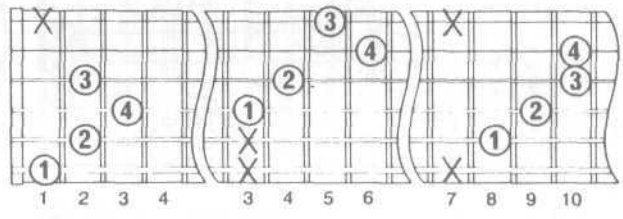
F 7+5 *F seventh augmented fifth*
Spelling: 1st (F), 3rd (A), ♯5th (C♯), ♭7th (E♭).



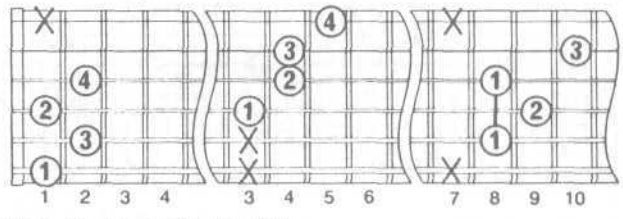
F dim (F°) *F diminished*
Spelling: 1st (F), ♭3rd (A♭), ♭5th (B), 𝄫7th (D).



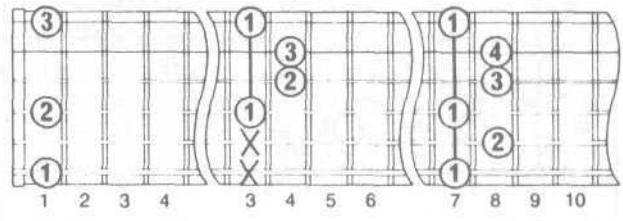
F −5 *F diminished fifth*
Spelling: 1st (F), 3rd (A), ♭5th (B).



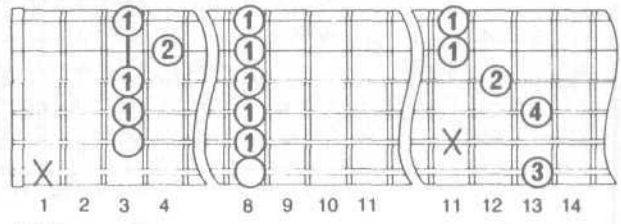
F 7−5 *F seventh diminished fifth*
Spelling: 1st (F), 3rd (A), ♭5th (B), ♭7th (E♭).



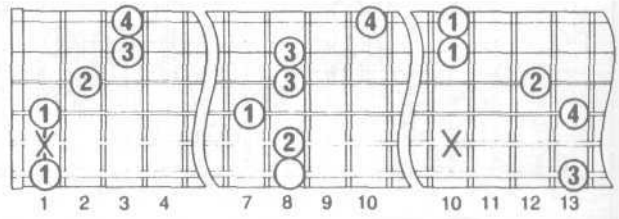
F 9−5 *F ninth diminished fifth*
Spelling: 1st (F), 3rd (A), ♭5th (B), ♭7th (E♭), 9th (G).



F 11 *F eleventh*
Spelling: 1st (F), 3rd (A), 5th (C), ♭7th (E♭), 9th (G), 11th (B♭).



F 13 *F thirteenth*
Spelling: 1st (F), 3rd (A), 5th (C), ♭7th (E♭), 9th (G), 13th (D).



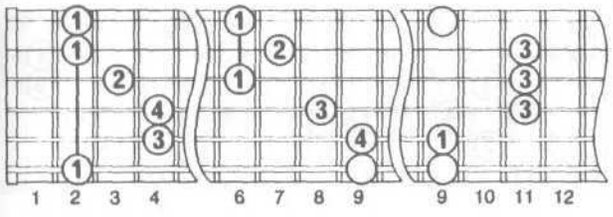
Chords in F♯ G♭

Scale of F♯ major G♭ major

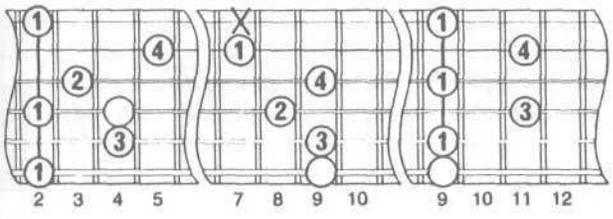
F♯ G♭	G♯ A♭	A♯ B♭	B	C♯ D♭	D♯ E♭	F
1st	2nd	3rd	4th	5th	6th	7th
	9th		11th		13th	

Note F♯ and G♭ are two names for the same note (called "enharmonic"). Chords are shown here in F♯ because this tends to be the more commonly used key.

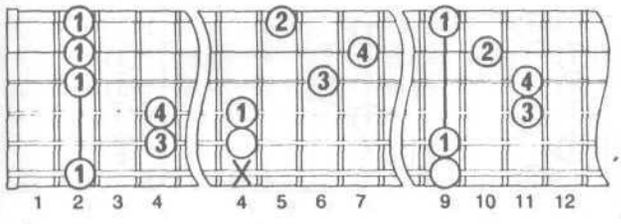
F♯ *F sharp major*
Spelling: 1st (F♯), 3rd (A♯), 5th (C♯).



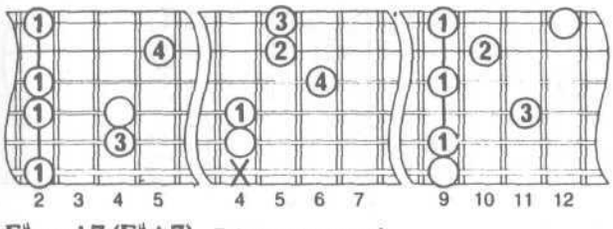
F♯ 7 *F sharp seventh*
Spelling: 1st (F♯), 3rd (A♯), 5th (C♯), ♭7th (E).



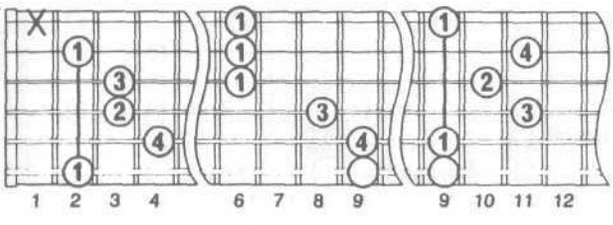
F♯ m *F sharp minor*
Spelling: 1st (F♯), ♭3rd (A), 5th (C♯).



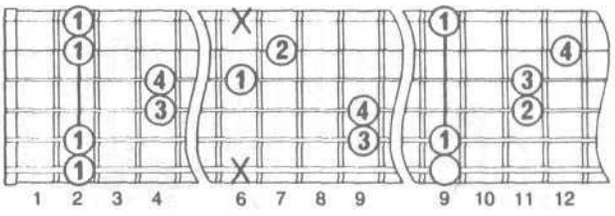
F♯ m 7 *F sharp minor seventh*
Spelling: 1st (F♯), ♭3rd (A), 5th (C♯), ♭7th (E).



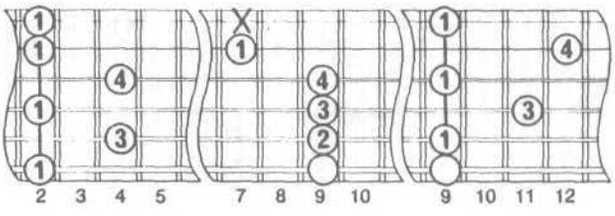
F♯ maj 7 (F♯△7) *F sharp major seventh*
Spelling: 1st (F♯), 3rd (A♯), 5th (C♯), 7th (F).



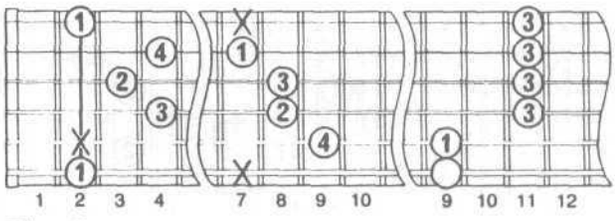
F♯ sus 4 (F♯ sus) *F sharp suspended fourth*
Spelling: 1st (F♯), 4th (B), 5th (C♯). Note: no 3rd.



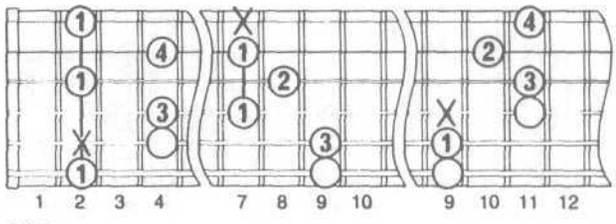
F♯ 7 sus 4 (F♯ 7+4) *F sharp seventh suspended fourth*
Spelling: 1st (F♯), 4th (B), 5th (C♯), ♭7th (E). Note: no 3rd.



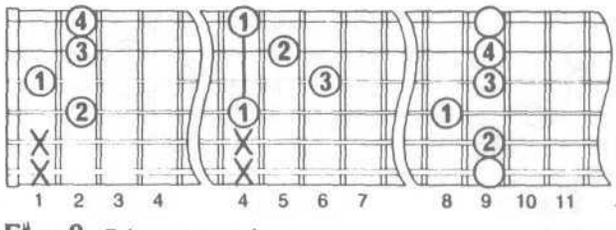
F♯ 6 *F sharp sixth*
Spelling: 1st (F♯), 3rd (A♯), 5th (C♯), 6th (D♯).



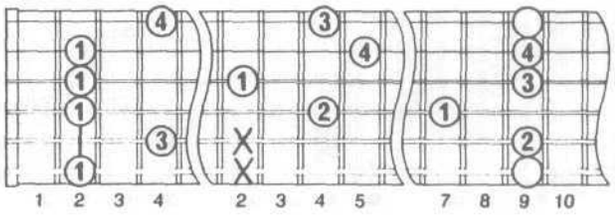
F♯ m 6 *F sharp minor sixth*
Spelling: 1st (F♯), ♭3rd (A), 5th (C♯), 6th (D♯).



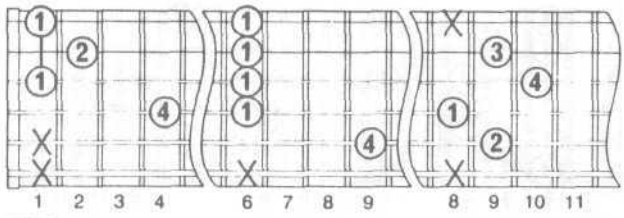
F♯ 9 *F sharp ninth*
Spelling: 1st (F♯), 3rd (A♯), 5th (C♯), ♭7th (E), 9th (G♯).



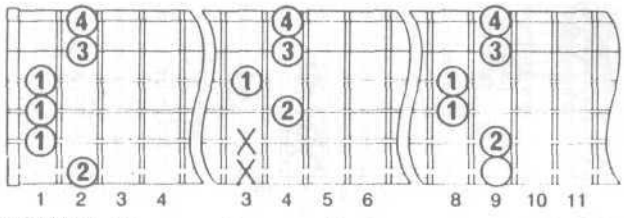
F♯ m 9 *F sharp minor ninth*
Spelling: 1st (F♯), ♭3rd (A), 5th (C♯), ♭7th (E), 9th (G♯).



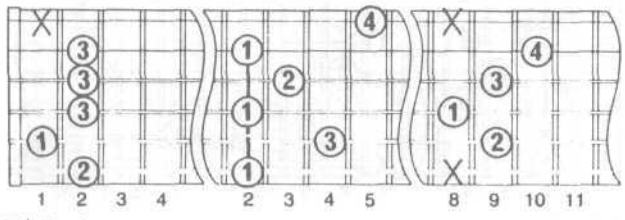
F♯ maj 9 (F♯△9) *F sharp major ninth*
Spelling: 1st (F♯), 3rd (A♯), 5th (C♯), 7th (F), 9th (G♯).



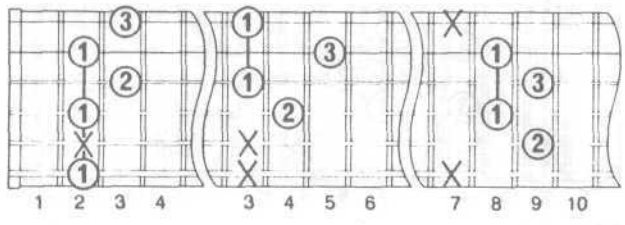
F♯ 6/9 *F sharp six nine (or F sharp major sixth added ninth)*
Spelling: 1st (F♯), 3rd (A♯), 5th (C♯), 6th (D♯), 9th (G♯).



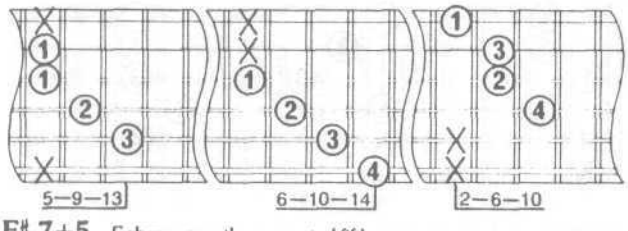
F♯ 7+9 *F sharp seventh augmented ninth*
Spelling: 1st (F♯), 3rd (A♯), 5th (C♯), ♭7th (E), ♯9th (A♯).



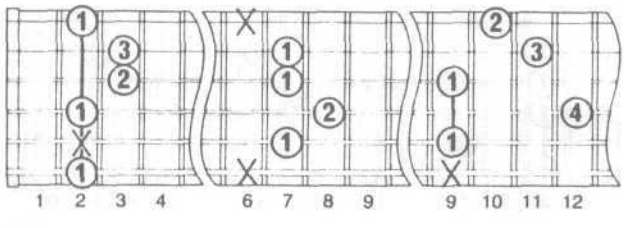
F♯ 7−9 *F sharp seventh flat nine (or F sharp seventh minor ninth)*
Spelling: 1st (F♯), 3rd (A♯), 5th (C♯), ♭7th (E), ♭9th (G).



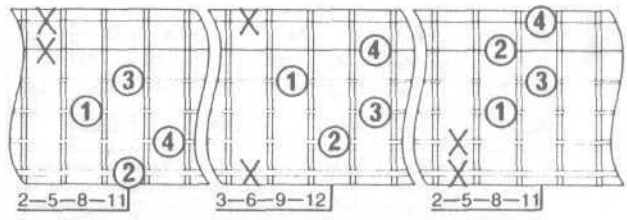
F♯ aug (F♯+) *F sharp augmented*
Spelling: 1st (F♯), 3rd (A♯), ♯5th (D).



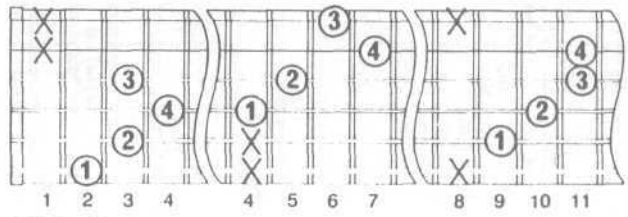
F♯ 7+5 *F sharp seventh augmented fifth*
Spelling: 1st (F♯), 3rd (A♯), ♯5th (D), ♭7th (E).



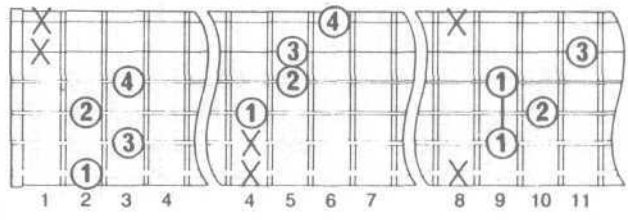
F♯ dim (F♯°) *F sharp diminished*
Spelling: 1st (F♯), ♭3rd (A), ♭5th (C), 𝄫7th (E♭).



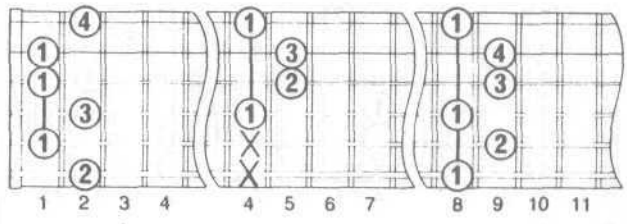
F♯−5 *F sharp diminished fifth*
Spelling: 1st (F♯), 3rd (A♯), ♭5th (C).



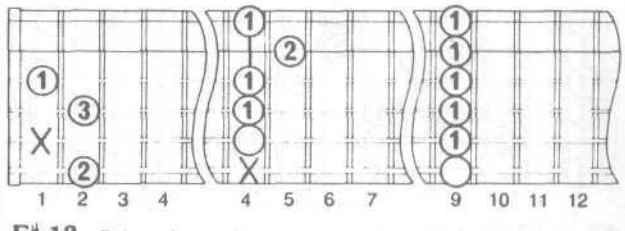
F♯ 7−5 *F sharp seventh diminished fifth*
Spelling: 1st (F♯), 3rd (A♯), ♭5th (C), ♭7th (E).



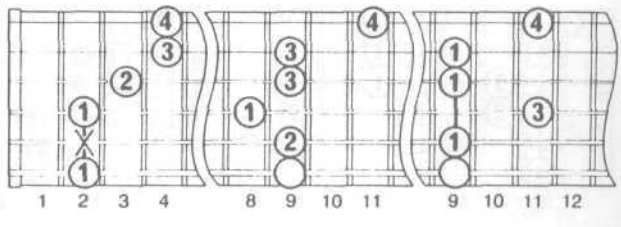
F♯ 9−5 *F sharp ninth diminished fifth*
Spelling: 1st (F♯), 3rd (A♯), ♭5th (C), ♭7th (E), 9th (G♯).



F♯ 11 *F sharp eleventh*
Spelling: 1st (F♯), 3rd (A♯), 5th (C♯), ♭7th (E), 9th (G♯), 11th (B).



F♯ 13 *F sharp thirteenth*
Spelling: 1st (F♯), 3rd (A♯), 5th (C♯), ♭7th (E), 9th (G♯), 13th (D♯).

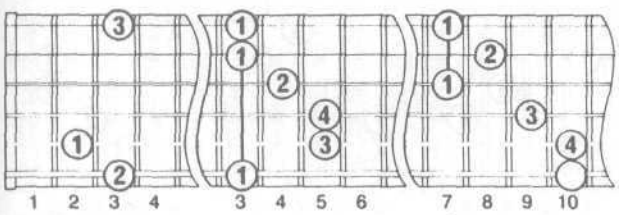


Chords in G

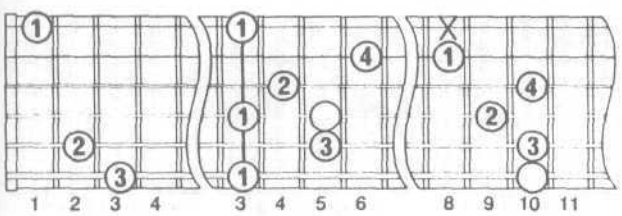
Scale of G major

G	A	B	C	D	E	F♯
1st	2nd	3rd	4th	5th	6th	7th
	9th		11th		13th	

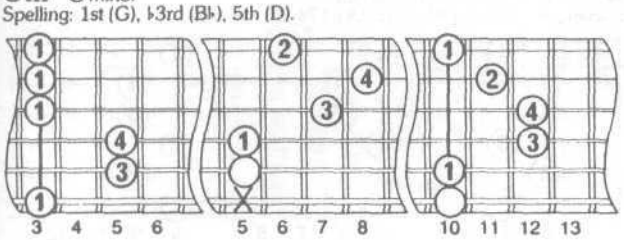
G *G major*
Spelling: 1st (G), 3rd (B), 5th (D).



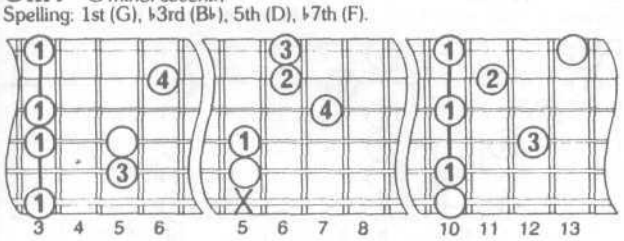
G 7 *G seventh*
Spelling: 1st (G), 3rd (B), 5th (D), ♭7th (F).



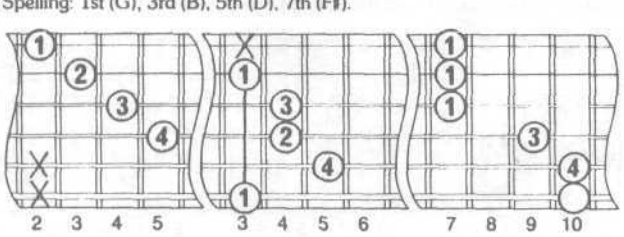
Gm *G minor*
Spelling: 1st (G), ♭3rd (B♭), 5th (D).



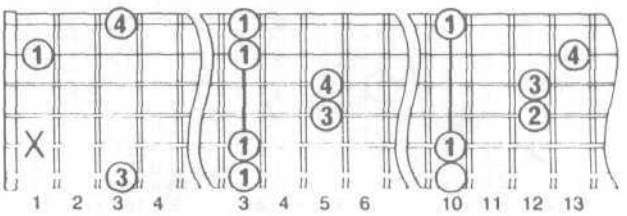
Gm7 *G minor seventh*
Spelling: 1st (G), ♭3rd (B♭), 5th (D), ♭7th (F).



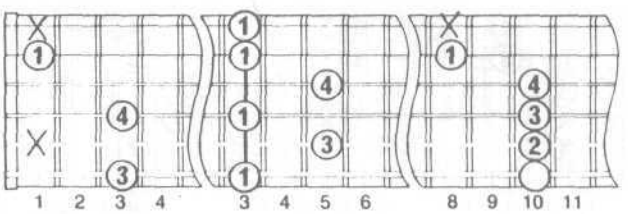
G maj 7 (G△7) *G major seventh*
Spelling: 1st (G), 3rd (B), 5th (D), 7th (F♯).



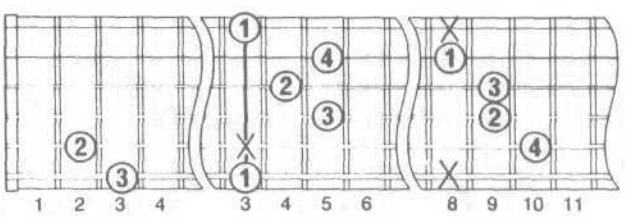
G sus 4 (G sus) *G suspended fourth*
Spelling: 1st (G), 4th (C), 5th (D). Note: no 3rd.



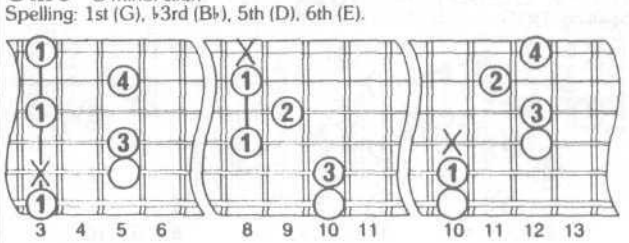
G 7sus4 (G 7+4) *G seventh suspended fourth*
Spelling: 1st (G), 4th (C), 5th (D), ♭7th (F). Note: no 3rd.



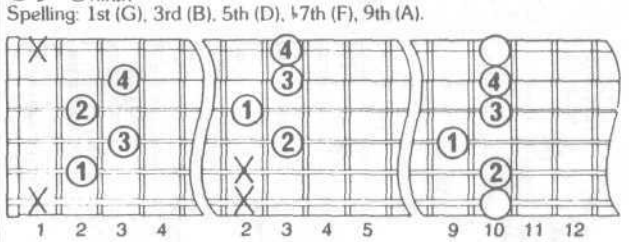
G 6 *G sixth*
Spelling: 1st (G), 3rd (B), 5th (D), 6th (E).



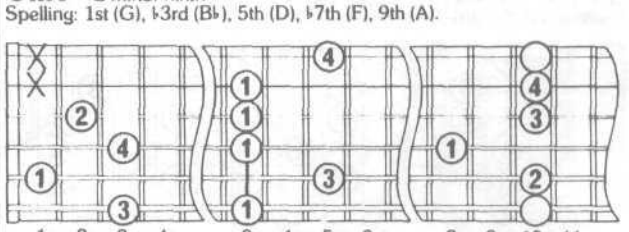
Gm6 *G minor sixth*
Spelling: 1st (G), ♭3rd (B♭), 5th (D), 6th (E).



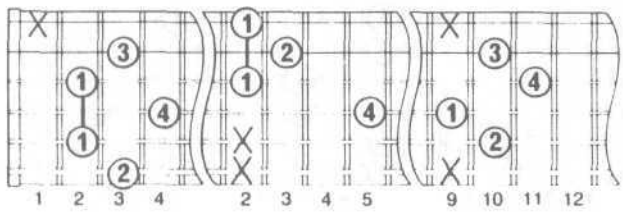
G 9 *G ninth*
Spelling: 1st (G), 3rd (B), 5th (D), ♭7th (F), 9th (A).



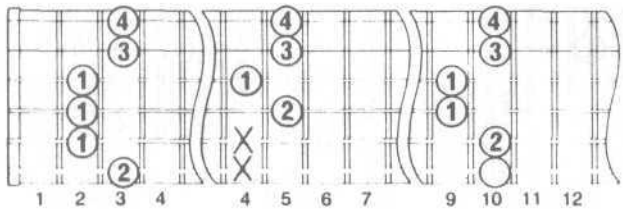
Gm9 *G minor ninth*
Spelling: 1st (G), ♭3rd (B♭), 5th (D), ♭7th (F), 9th (A).



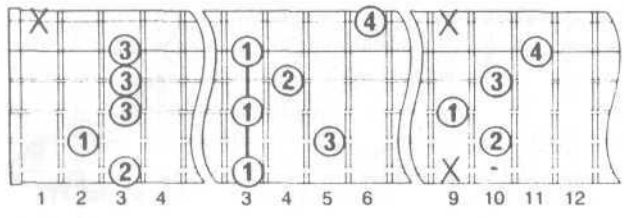
G maj 9 (G△9) *G major ninth*
Spelling: 1st (G), 3rd (B), 5th (D), 7th (F♯), 9th (A).



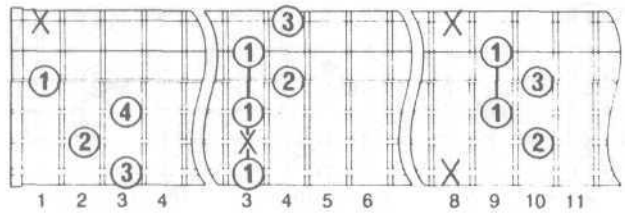
G 6/9 *G six nine (or G major sixth added ninth)*
Spelling: 1st (G), 3rd (B), 5th (D), 6th (E), 9th (A).



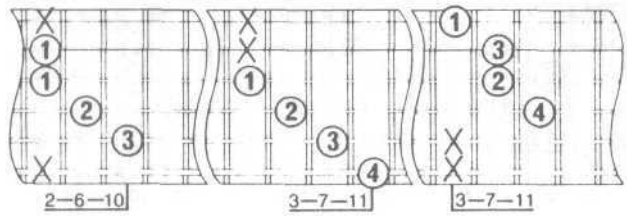
G 7+9 *G seventh augmented ninth*
Spelling: 1st (G), 3rd (B), 5th (D), ♭7th (F), ♯9th (A♯).



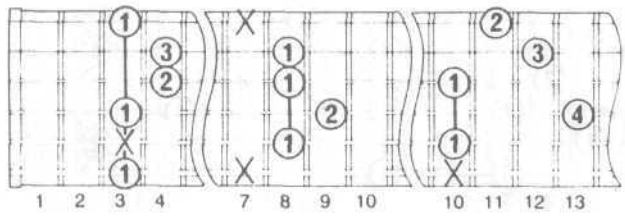
G 7−9 *G seventh flat nine (or G seventh minor ninth)*
Spelling: 1st (G), 3rd (B), 5th (D), ♭7th (F), ♭9th (A♭).



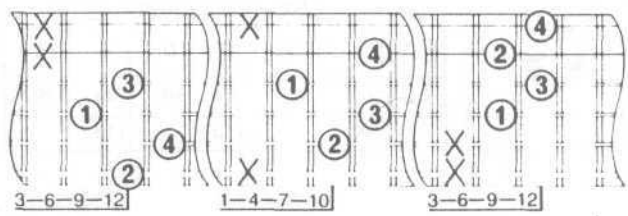
G aug (G+) *G augmented*
Spelling: 1st (G), 3rd (B), ♯5th (D♯).



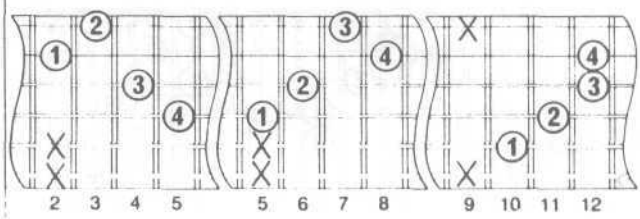
G 7+5 *G seventh augmented fifth*
Spelling: 1st (G), 3rd (B), ♯5th (D♯), ♭7th (F).



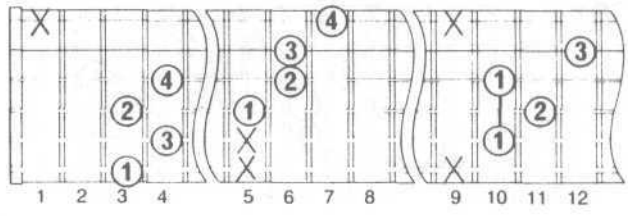
G dim (G°) *G diminished*
Spelling: 1st (G), ♭3rd (B♭), ♭5th (D♭), 𝄫7th (E).



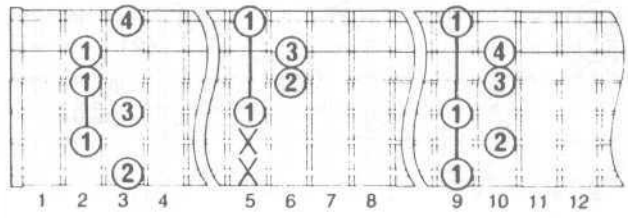
G−5 *G diminished fifth*
Spelling: 1st (G), 3rd (B), ♭5th (D♭).



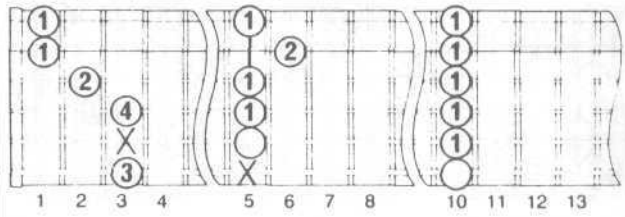
G 7−5 *G seventh diminished fifth*
Spelling: 1st (G), 3rd (B), ♭5th (D♭), ♭7th (F).



G 9−5 *G ninth diminished fifth*
Spelling: 1st (G), 3rd (B), ♭5th (D♭), ♭7th (F), 9th (A).



G 11 *G eleventh*
Spelling: 1st (G), 3rd (B), 5th (D), ♭7th (F), 9th (A), 11th (C).



G 13 *G thirteenth*
Spelling: 1st (G), 3rd (B), 5th (D), ♭7th (F), 9th (A), 13th (E).

