Bağlama Metodu

Bağlama Method

Bağlama Düzeni

Bağlama Tuning

Arif Sağ / Erdal Erzincan

CİLT II

VOLUME II

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Cilt 2: Diziler ve Pozisyonlar

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Önsöz

Bağlama; farklı isim, tip ve türevleriyle Asya'dan Avrupa' ya uzanan geniş bir coğrafyada hem tezeneli hem de tezenesiz (şelpe) icra edilebilmesi özelliği ile Anadolu'da çoklu bir gelişme göstermiştir. İcra tarzlarındaki bu çoklu gelişmenin yanı sıra **"düzen"** diye tabir edilen farklı akort biçimlerini bünyesinde barındırıyor olması, bu çalgıya farklı bir kimlik kazandırmıştır.

Anadolu'daki geleneksel müzik kültürü içerisinde biçimlenen bağlamanın bu özgünlüğü özellikle âşık müziği bünyesinde bulunan usta-çırak eğitimiyle günümüze kadar aktarılmış; zaman içinde kentleşme süreciyle birlikte akademik eğitim alanında da yerini almıştır.

Ancak, bağlamanın çoklu gelişim özelliğinin akademik eğitim alanında yeterince yansıtılamadığı düşüncesi, bizi böyle bir metodu hazırlamaya yönlendirmiştir. Bu bağlamda da, farklı dönemlerde bireysel gayretlerle devam ettirdiğimiz çalışmalar, 2000 yılından itibaren birleştirilerek **"Bağlama Metodu"** yazma eylemine dönüştürülmüştür.

Bağlamanın özgünlüğünü oluşturan öğelerin korunması gerektiği düşüncesi de bu birlikteliğin temel ilkesi olmuştur. Ancak burada şunu belirtmek gerekir ki bu çalgının bütün özgünlüğünü kapsamlı olarak bir kitap halinde sunmak olanaksızdır. Nitekim bağlamadaki farklı icra tarzlarının yanı sıra, birçok düzen uygulamalarının varlığı ve bu düzenlerin adeta ayrı bir çalgı mantığı ile icra ediliyor olması, bu düşünceyi desteklemektedir.

Bu bilgiler ışığında; tezeneli ve tezenesiz (şelpe) icra tekniklerine en uygun düzen olduğunu düşündüğümüz **"Bağlama Düzeni Metodu"** ile yayın serisini başlatıyoruz.

Bu kitap kapsamında bağlama düzeni ile ilgili geleneksel çalışlar, yeni gelişmeler ve kişisel çalışmaların algılanmasına yönelik alıştırmalar ve ayrıca düzenin inceliklerini yansıtabilecek nitelikte seçkin bir repertuvar yer almaktadır.

Oldukça geniş bir zaman diliminde ortaya çıkan bu çalışmaya, deneyimleriyle katkı sunan sayın Yücel Paşmakçı'ya, sayın Abdi Coşkun'a ve tavsiyeleriyle çalışmaya yön veren sayın Süleyman Şenel'e teşekkür ederiz.

Bağlamadaki icra kalitesini yükseltmeyi hedefleyen bu kitabın farklı çalışmalara zemin oluşturması ve geliştirilerek sürdürülmesi temennisiyle...

İstanbul, 10 Temmuz 2009 *Arif SAĞ & Erdal ERZİNCAN*

Foreword

Distributed over a vast area that extends from Asia to the Europe, and played in both picked and pickless styles, the bağlama has developed into a variety forms in Anatolia. In addition to this variety of playing styles, the many different tunings – known in Turkish as "düzen" - have brought the instrument many different personalities.

Passed down in master-apprentice style, especially within the aşık tradition, the uniqueness and variety of the bağlama within traditional Anatolian music culture has survived to the present day. Over time, and within the process of urbanization, it has also taken its place in the academic world.

We believe however, that this developmental diversity which characterizes the bağlama has not been reflected sufficiently in education, and this bağlama method is an outgrowth of this concern. Thus since the year 2000 we have been compiling our personal writings from a variety of different periods to write Bağlama Method.

We have compiled this method based on the conviction that the elements which make the bağlama unique must be preserved. But it must be kept in mind that to gather together all of these elements into a single book would be impossible. The reason for this is that in addition to the different playing styles of the bağlama, there is also a great variety of tunings, each of which practically requires the player to approach the bağlama as a different instrument.

In this light, we have chosen to launch this course book series with the bağlama tuning, which we believe is the most convenient tuning for learning both the picked and pickless styles.

The book also includes exercises to aid in the comprehension of traditional styles and new developments as well as personal efforts in the area of bağlama performance, in addition to a repertoire of pieces carefully selected in order to reflect the nuances of the tuning.

This work is the product of many years' work, and we owe a debt of sincere thanks to Yücel Paşmakçı and Abdi Coşkun for sharing their experience as well as to Süleyman Şenel for his suggestions and guidance.

It is our sincere hope that this book, written to help raise the quality of bağlama performance, will serve as a foundation for continuing further efforts.

Istanbul, July 10, 2009

Arif Sağ and Erdal Erzincan

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Kitap Hakkında

Çalgılar için hazırlanan işitsel ve görsel metodik kaynaklar; öncelikle dizilere ilişkin etüt ve gam çalışmalarıyla başlar. Tüm çalgılar için geçerli ve gerekli olan bu yöntem, farklı pozisyonları ve farklı icra tekniklerini ortaya çıkarmayı amaçlar. Çünkü icrada belli bir yetkinlik kazanabilmek için bu amaca ulaşmak son derece önemlidir.

Bu çalışmada, Türk Halk Müziği eğitimi ve icrasında kullanılan ve kabul gören "***la eksenli***" nota yazım sistemi tercih edilmiştir. Metot; tel boyu (orta eşik- üst eşik) 83 cm olan yirmi dört perdeli orta boy bir bağlama (tambura) ile uygulanacaktır.

"Bağlama Metodu", iki ciltten oluşmaktadır. "***Alıştırmalar & Repertuvar***" başlığını taşıyan birinci ciltte, kolaydan zora yöntemiyle hazırlanmış özel alıştırmalar ve ilgili konular için yazılmış özel bir repertuvar yer almaktadır. "***Diziler & Pozisyonlar***" başlıklı ikinci ciltte ise, Türk Halk Müziği repertuvarından yararlanılarak hazırlanan dizilerle ilgili alıştırmalar ve kullanılan pozisyonların teknik resimleri bulunmaktadır. İkinci cilt, birinci ciltte yapılan yönlendirmeler doğrultusunda kullanılacaktır.

Kitapta kullandığımız diziler, halk ezgilerinin melodik bünyesinden çıkan, ancak bağlamanın klavyesine ve akortlama biçimine bağlı teknik nedenlerle, pozisyon üretme ve klavyeyi daha verimli kullanma amacına göre hazırlanmış ses tablolarıdır. Bu tablolar; akademik ve / veya geleneksel her türlü adlandırma endişesinden uzak olarak A, B, C, D gibi büyük karakterli harflerle tanımlanmış olup; belirgin bir ***"tonalite"***, ***"makam"*** ya da ***"ayak"*** gibi akademik ve / veya geleneksel müzikal kavramlara bağlı olarak hazırlanan diziler değildir. Bu diziler; ***"melodik seyir karakterleri"***, ***"güçlü"***, ***"yeden"***, ***"genişlik"*** ya da , ***"inici-çıkıcı hareket alanı"*** gibi ilk anda akla gelebilecek temel müzik bilgilerine dayalı düşünce ve / veya sorulara cevap verebilecek bir ses yapısı olarak da algılanmamalıdır. Başka bir deyişle, ihtiyaca göre belirlediğimiz ve harf sırasına göre adlandırdığımız bu diziler, bağlama eğitiminde belirgin bir yetkinlik düzeyi için özel olarak tasarlanmıştır.

Her biri, birbirinden farklı ve karakteristik müzikal ses sırası özelliği taşıyan bu ses tablolarının hazırlanmasında, öncelikli olarak bir oktavlık hareket alanı gözetilmiş; oktav içi ses alanları siyah renge boyanmış ve sınırları da iki yandan kesik çizgilerle belirginleştirilmiştir. Ayrıca, oktav dışına taşan aşağı ve yukarı genişleme alanları da kırmızı renge boyanarak söz konusu tablolarda gösterilmiştir.

Bağlama Metodu

Bağlama Düzeni

Dizilerin hangi tondan yazılacağına, bağlama düzeni icrası dikkate alınarak karar verilmiştir. Tespit edilen bu dizilerin tonik sesleri de ***A dz (la), B dz (la)*** şeklinde parantez içinde belirtilmiştir. Bununla birlikte "tonik ses" düşüncesi, bağlama klavyesinin verdiği teknik imkanlara ve pozisyon almaya göre anlam değişikliği göstermektedir. Bu çerçevede özellikle müzikal hareket alanı bakımından belirgin bir ton üzerinde karar vermesi beklenirken, "*sürpriz tonik ses* (*durak*)" olarak karşımıza çıkan kimi ezgilerin sahip olduğu diziler de ilgili ses tabloları ile ilişkilendirilerek ***A dz (la) 2d, A dz (la) 3d*** gibi ifadelerle türev ses tabloları halinde tanımlanmıştır. Dizilerin aşağı ve yukarı genişleme bölgelerine denk gelen bitiş ifadeleri bu tanımlamanın dışında tutulmuştur. Kitabın ikinci cildindeki repertuvar örneklerinde zaman zaman belirtilen diziye dahil olmayan sesler yer almaktadır. Ancak burada kullanılan dizi dışı seslerin sürekliliği olmadığı için belirtilen dizi dışında farklı bir adlandırmaya gerek görülmemiştir.

Sol el pozisyonlarını gösteren teknik resimlerde, sol elin konumunu ve sınırlarını daha anlaşılır kılmak için kırmızı renk kullanılmış ve pozisyon içinde belirtilen sesler için hangi parmakların kullanılacağı parmak numaraları ile gösterilmiştir. Zaman zaman icrada kolaylık sağlayan farklı parmak kullanımları da ayrıca parantez içinde belirtilmiştir.

Kitaptaki metodik imgeler için gitar, piyano, tar vs. metotları incelenmiş; bağlama icrasında kullanılan tekniklerin (sağ el-sol el) özgünlüğü de göz önünde bulundurularak yeni imgeler üretme yoluna gidilmiştir. Bu bağlamda da sol el ile ilgili anlatımlar için kırmızı renk, sağ el ile ilgili anlatımlar için ise mavi renk tercih edilmiştir.

Metotta kullanılan imgeler, hem tezeneli, hem de tezenesiz (şelpe) icra tekniği ile uyum gösterecek şekilde hazırlanmıştır. Bu bağlamda, sol el ile ilgili tüm imgeler iki teknik için de ortak olarak kullanılmış; bunun yanı sıra sağ elde ortaya çıkan farklılıklar, imgeler üzerinde yapılan küçük değişikliklerle ifade edilmiştir. Örneğin; tezeneli icrada ok işaretleri (↓-↑) tezenenin yönünü ifade ederken; aynı işaretler şelpe tekniğinde sağ elin yönünü ifade etmek için kullanılmıştır. Okların üzerine yazılan sağ el parmak imgeleriyle de farklılıklar ortaya konulmuştur.

Metodik imgeler "***tarama***", "***çırpma***", "***kıstırma***", "***takma tezene***" diye tabir edilen geleneksel tekniklerin yanı sıra yeni gelişmelere ilişkin tekniklerin anlatımını da içerecek şekilde hazırlanmıştır.

Bağlamanın özgünlüğünü yansıtan nüanslar üzerinde de özel bir çalışma yapılmış ve bu nüanslara yönelik farklı imge arayışına gidilmiştir. Bu nüansların en önemlilerinden biri parmak trilidir. Uzun sesli bir çalgı olmayan bağlamadaki bu ihtiyaç genellikle parmak trili ile giderilmektedir.

Parmak trilinin hangi perdeden yapılacağı porte üzerinde parantez içinde belirtilmiştir. Belirtilmeyen durumlarda ise bu nüansın iki şekilde yapılacağı kuralı getirilmiştir.

* 1., 2. ve 3. parmak baskılarıyla ortaya çıkan seslerde parmak trili belirtilen sese en yakın tiz perde üzerinden yapılacaktır.

* 5. parmağın kullanımıyla elde edilen seslerde parmak trili, pozisyon içindeki 3. parmağın denk geldiği perde dikkate alınarak, tize doğru en yakın 1. perde ya da en yakın 2. perde üzerinden yapılacaktır.

Bağlama icrasında iki ya da üç tele aynı anda yapılan vuruşlarla ortaya çıkan duyumlarda ana ezginin kolay algılanması için diğer sesler gri renk kullanılarak ayrıştırılmıştır.

Tezeneli icra tekniği ve tezenesiz (şelpe) icra tekniği başlıklarıyla iki bölüm şeklinde sunulan kitabın 1. cildinde hazırlanan programın zorluk dereceleri; 1. bölümde dört, 2. bölümde ise iki aşamalı olarak verilmiştir. Birinci bölüme; bağlama düzeninde üçüncü telin tonik ses olarak kabul edilip ve bu eksende ortaya çıkan dizilerin icrasında en çok kullanılan temel pozisyon özelliğindeki 2. pozisyon ile başlanmıştır. Bu doğrultuda hazırlanan programın zorluk dereceleri dört aşamalı olarak belirtilmiştir. Birinci, ikinci ve üçüncü aşamada belli bir yetkinlik hedefine yönelik alıştırmalar yer almaktadır. Birinci bölümün son aşamasında ise yöre, tavır, dizi gibi geleneksel müziğimizin önemli kıstaslarının değerlendirildiği müzikal düzeyi oldukça yüksek bir repertuvar yer almaktadır.

Kitabın ikinci bölümünde "**şelpe**" tekniğine ilişkin çalışmalar yer almaktadır. Üç aşamadan oluşan bu bölümün birinci aşaması; şelpe tekniği bünyesindeki "**pençe vurma**", "**tel çekme**" ve "**parmak vurma**" tekniklerine ilişkin başlangıç düzeyindeki alıştırmaları kapsamaktadır. İkinci aşamada da bu üç tekniğin birlikte kullanıldığı alıştırmalara yer verilmiştir. Son aşamada ise geleneksel icra teknikleri ve bu temeldeki yeni gelişmelerin dikkate alındığı bir repertuvar sunulmuştur.

***

About This Book

Both reading- and listening-oriented musical instrument methods first begin with etudes and scale exercises. The purpose of this approach, which is valid and necessary for all instruments, is to introduce the various positions and playing techniques. This is of utmost importance if any expertise is to be achieved.

In this method, we have preferred the ***"La (A) based"*** notation technique, which is used and accepted in Turkish folk music teaching and performance. The method has been written for the medium size bağlama (tambura) with a string length of 83 cm bridge to nut, and twenty-four frets.

"Bağlama Method" consists of two volumes. The first volume, titled ***Alıştırmalar & Repertuvar (Exercises and Repertoire)***, contains special exercises of gradually increasing difficulty and aspecial repertoire written for the subjects at hand. The second volume, titled ***Diziler & Pozisyonlar (Scales and Positions)***, contains scale exercises based on the musical repertoire, and figures illustration of the positions. The second volume should be used under the guidance of theinstructions in the first volume.

The scales we have used in this book are illustrated in charts which are derived from the body of Turkish folk music, but because of technical reasons associated with the bağlama's fingerboard and tuning, have been prepared in such a way as to encourage more productive use of the fingerboard and more efficient positions. Avoiding any particular academic and/or traditional nomenclatural concerns, these tables are identified with capital letters (A, B, C, D...) rather than scales according to a particular academic and/or traditional concepts such as ***"tonality,"*** ***"makam"*** or ***"ayak."*** The scales should also be thought of as a tonal structure which can answer issues and/or questions concerning the most basic fundamental musical knowledge that comes to such as ***"melodic character,"*** ***"dominant,"*** ***"subtonic"*** or ***"leading tone"*** and ***"range."*** In other words, these scales, which we have

presented according to need and in alphabetical order, have been specially designed for a particular level of training on the bağlama.

These figures, each of which displays different characteristic musical arrays of tones, have been prepared with focus on a one-octave range. The interval comprising the octave is indicated in black and its limits are indicated by short lines. The ascending and descending continuation of the scales are shown in red.

The decision of which pitch to write the scales from has been made with particular attention to performance practice in the bağlama tuning. The tonics of these scales are indicated in parentheses as follows: ***A dz (la), B dz (la)*** (Note: the "A" and "B" here are simply letter designations of scales as mentioned above, not the pitches A and B, etc. **"dz"** is short for the Turkish dizi, or **"scale."**) However the concept of "tonic" may change according to the technical possibilities afforded by the bağlama's fingerboard and position. In this context, while a melody, especially within a particular interval, might be expected to resolve on a particular pitch, some **"surprise"** resting tones (durak, **"pause"**) also occur. Such scale variants have also been identified which show the relations between the scale and such resting tones: ***A dz (la) 2d, A dz (la) 3d*** and so on. We have not indicated ending tones when they occur above or below the octave of the scale. In certain pieces in the second volume are occasional accidentals. Because the accidentals used here are not constant, we thought it unnecessary to name them.

In the figures illustrating left hand positions, color has been employed to clarify the position of the left hand and the limits of its range. In addition, we have also indicated which finger is used to play which note within the position. In certain instances, alternate fingerings used for ease in playing have been indicated as well.

In preparing the symbols used in the method, we first examined methods for guitar, piano, tar and other instruments; but taking into account the unique left- and right-hand playing techniques employed on the bağlama, we chose the route of creating new symbols. Instructions applying to the left hand are in red; those for the right hand are in blue.

In addition to traditional techniques such as the sweep stroke, double stroke, muting, and resting stroke, symbols have also been created to indicate certain newly-developed techniques.

We have devoted special attention on the nuances which are the very foundation of the bağlama's unique character, and created the appropriate symbols to reflect these. One of the most important of these nuances is the finger trill. On an instrument with non-sustainable tones such as the bağlama, this need is generally met by finger trills.

The note on which the trill is to be executed is indicated on the notation in parentheses. When it is not indicated, the trill note is determined by two rules:

* For finger trills on notes fingered with the 1st, 2nd and 3rd fingers, the trill will be executed on the first fret above that finger.

* For finger trills executed on notes fingered with the thumb, the trill will be executed on the first or second nearest fret above that finger, taking into account the fret on which the

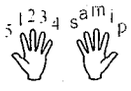
In order to keep the main melody clear in cases where two or three strings are struck simultaneously, the non-melodic notes are indicated in gray.

The first volume of this method is divided into two chapters, one presenting the picked playing style and the other, the pickless or şelpe style. The first is divided into four levels of difficulty; the second into two levels. In the first chapter, the third string of the bağlama has been considered the tonic, and to play the scales which develop from that tonic, it starts with the second position, which is the most commonly used and is considered the basic position. The course then proceeds in four levels of increasing difficulty. The first three levels contain exercises designed to bring the student's skills to a certain level of competency. The last level of the first chapter presents a fairly high-level repertoire which treats important criteria of our traditional music such as region, style and scale.
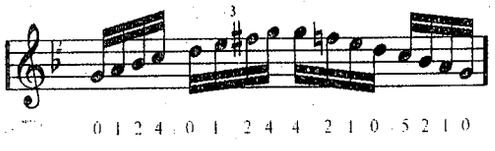
The second chapter of the book is devoted to the pickless playing style known as şelpe, and consists of three levels. The first level covers beginning exercises in the pençe vurma, (strumming) tel çekme (plucking/finger picking) and parmak vurma (tapping) techniques that comprise the şelpe style of playing. The second level contains exercises in which these three techniques are employed together. The last level presents a repertoire in which attention has been given to traditional playing techniques as well as the new techniques which have developed from them.

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Metodik İmgeler

Parmak imgeleri: 
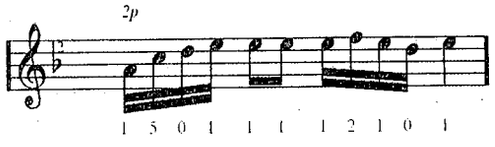
Sol el parmakları rakamlarla, sağ el parmakları ise harflerle belirtilmiştir.

Sol elle ilgili imgeler kırmızı, sağ elle ilgili imgeler ise mavi renklerle gösterilmiştir.



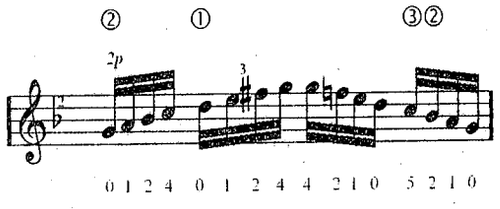
Pozisyonlar: *1p - 14p*

Sol elin klavye (sap) üzerindeki konumunu belirlemek için 14 adet pozisyon tespit edilmiştir.



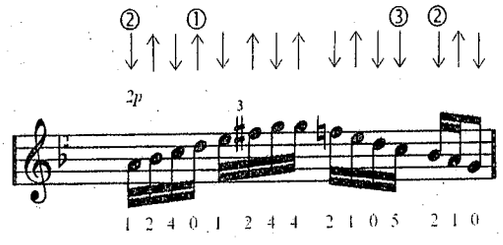
Teller: ①②③

Tel numaraları 1 (alt tel), 2 (orta tel), 3 (üst tel) olarak numaralandırılmıştır.



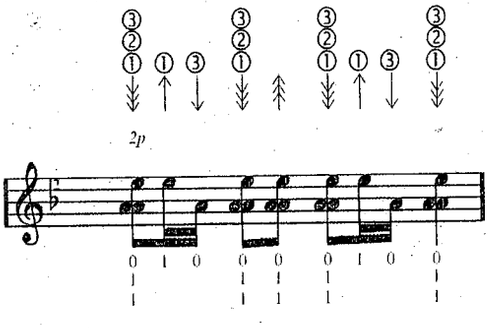
Tezene Vuruş Yönleri: ↓ ↑

Tezenenin yukarıdan aşağıya, aşağıdan yukarıya doğru vuruş yönünü ifade eder.



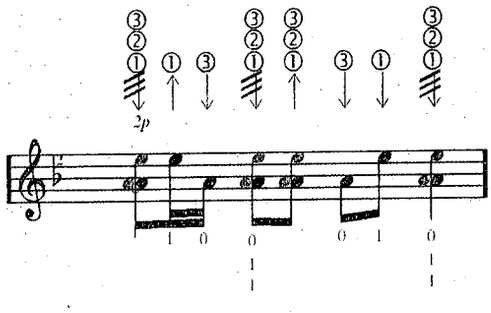
Sıyırtma Tezene: 

Tezenenin yukarıdan aşağıya, aşağıdan yukarıya sıyırtarak (hafif yan tutarak) yapılan vuruş biçimlerini ifade eder.



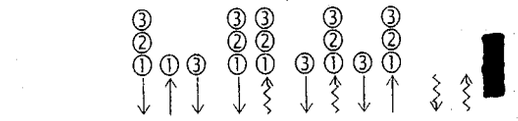
Pençeli Tezene: 

(s-a-m) parmaklarının aynı anda tezene ile birlikte vuruş biçimini ifade eder.



Bağlama Metodu

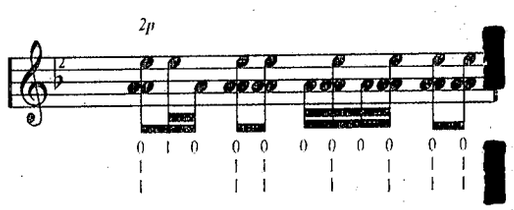
Bağlama Düzeni



Tarama Tezene:

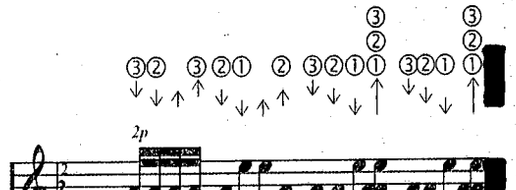
Tezenenin yukarıdan aşağıya, aşağıdan yukarıya tarayarak yapılan vuruş biçimlerini ifade eder.

Bütün teller üzerinde yapılan bu hareketle bir geciktirme hissiyatı yaratılır. Bu yolla da belirtilen seslerin eşit bir şekilde duyurulması amaçlanır.



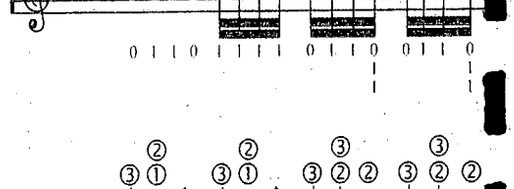
Takma Tezene 1:

Tezeneyi tele yaslayarak aşağıdan yukarıya, yukarıdan aşağıya takarak ses çıkarma eylemini ifade eder.



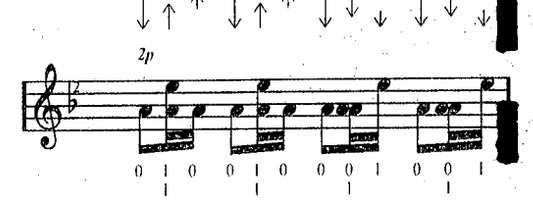
Takma Tezene 2:

Tezeneyi tele yaslayarak aşağıdan yukarıya, yukarıdan aşağıya takarak, bir hamlede iki telden ses çıkarma eylemini ifade eder.



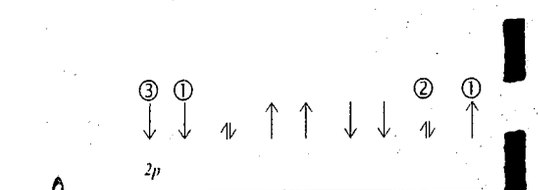
Çırpma Tezene 1:

Vuruş mesafesini dar kullanarak işaret edilen notanın ikiye bölünmesini sağlar.



Çırpma Tezene 2:

Vuruş mesafesini dar kullanarak hareketin iki nota üzerinde oluşumunu sağlar.

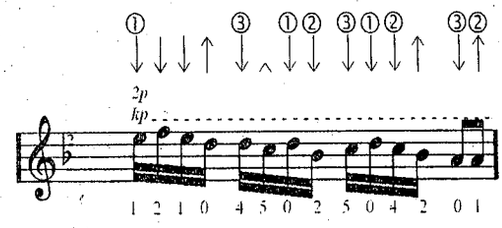


Göğüse Vurma:

(m) parmağının uç kısmıyla göğüse ritmik amaçlı vuruşu ifade eder.

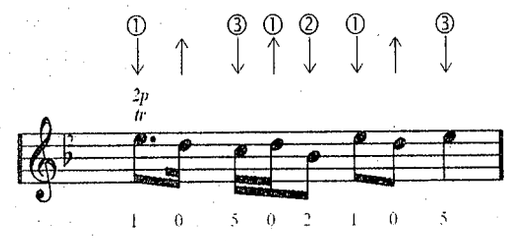
Kapama İmgesi: *kp*

Sağ elin tabanı ile alt eşiğin üzeri hafifçe kapatılarak sesin matlaşması sağlanır.



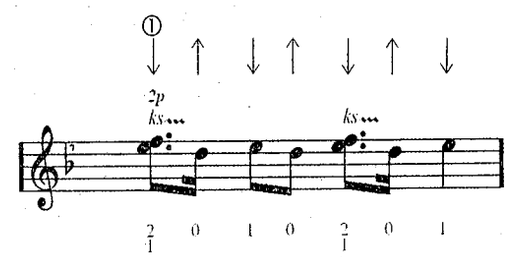
Tezene Trili: *tr*

Tezenenin tellerin üzerinde çok hızlı olarak aşağı-yukarı hareketlerle titretilmesini ifade eder.



Kıstırma Trili: *ks...*

Aynı tel kümesini belirtilen perdelerle ikiye bölerek yapılan tezene trilini ifade eder.

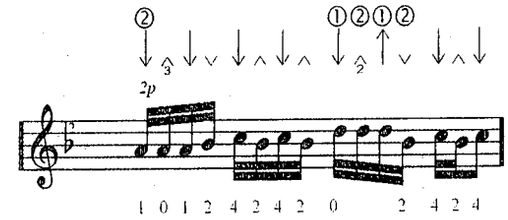


Vurma-Çekme: ˅ ^ ^3

Vurma: Üzerine geldiği sesin,tezene kullanmadan parmakla vurarak elde edileceğini ifade eder.

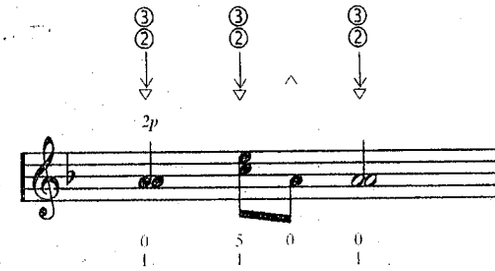
Çekme 1: Belirtilen sesin üzerinde basılı olan parmağımızı çekerek ikinci sesi elde etmeyi ifade eder.

Çekme 2: Bir önceki sesten bağımsız olarak belirtilen parmakla teli çekerek ses elde etmeyi ifade eder.



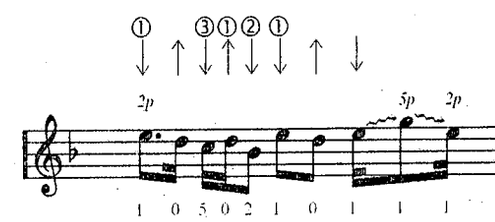
Basma-Kaldırma: △ ▽

Ses çıkarmadan yapılan basma-kaldırma hareketlerini ifade eder.



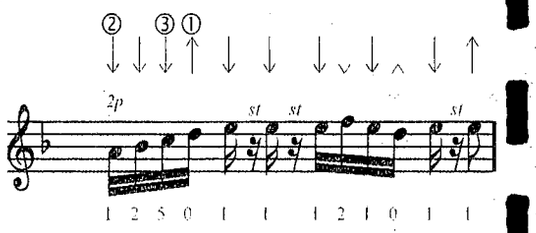
Kaydırma İmgesi:

Bir sesten diğer bir sese geçerken, aynı parmakla yapılan kaydırma hareketini ifade eder.



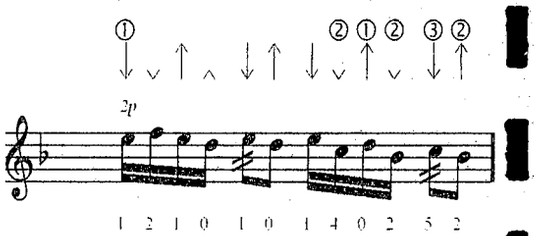
Susturma İmgesi: *st*

Boşta kalan sol el parmaklarını tellerin üzerine değdirerek sesin uzamasını durdurmayı ifade eder.



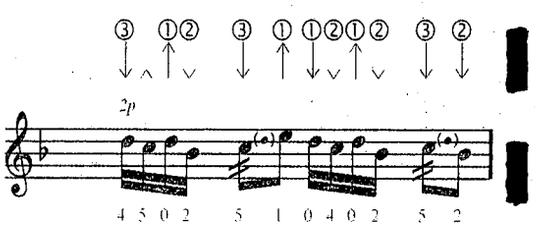
Parmak Trili 1: ≠

Belirtilen sese aynı teldeki en yakın birinci ya da ikinci perde (tize doğru) üzerinden parmakla yapılan tril hareketini ifade eder.



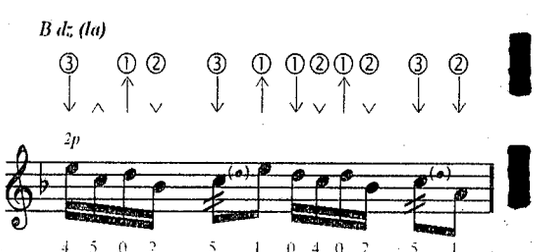
Parmak Trili 2: ≠ (o)

Parantez içinde belirtilen ses yardımı ile yapılan parmakla tril hareketini ifade eder.



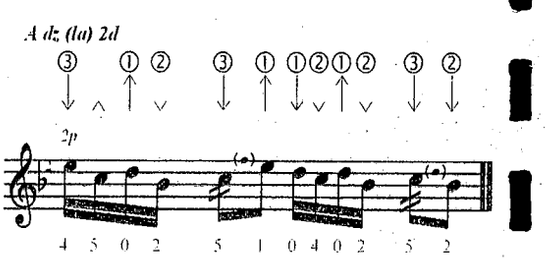
Dizi İmgesi: *dz*

A Dizisi (la), B Dizisi (la) gibi dizilerin adlandırılmasında kısaltma amacıyla, "dz" imgesi kullanılmıştır.



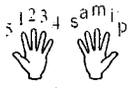
Durak İmgesi: *2d, 3d, 4d, 5d*

Belirtilen dizinin hangi derecesinin tonik sesi olarak kullanılacağını ifade eder.
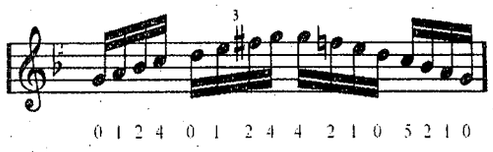


Symbols

Fingering:



The fingers of the left hand are indicated with numbers, and those of the right hand with letters.
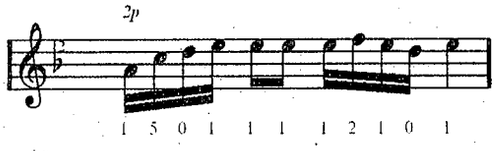
In addition, the numbers for the left hand are in red, and the letters for the right hand are in blue.



Positions:

1p - 14p

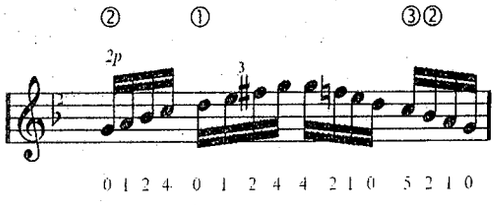
Fourteen different positions numbered *1p – 14p* are used to indicate the left hand position on the neck.



Strings:

①②③

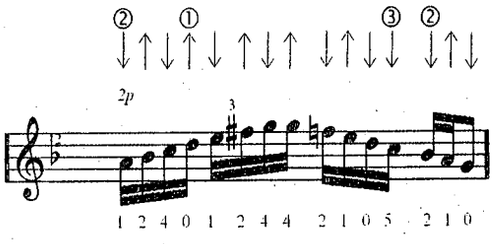
The strings are numbered 1 (lower string), 2 (middle string) and 3 (upper string).



Picking Direction:

↓ ↑

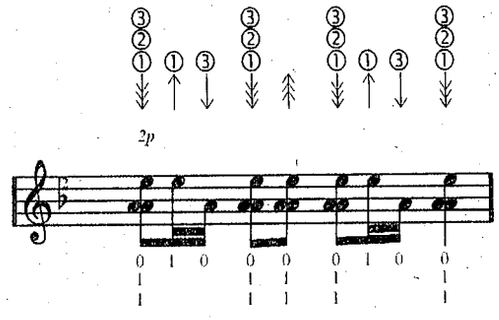
Upstrokes and downstrokes of the pick are indicated with the appropriate arrows.



Skimming Stroke:



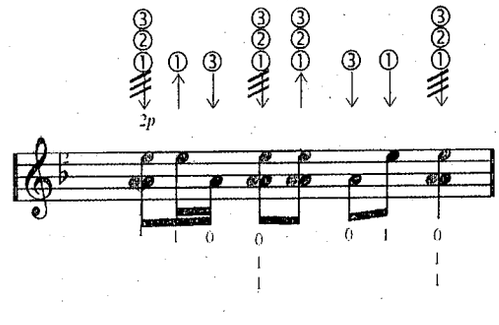
This indicates an up- or downstroke in which the plectrum is held slightly sideways.

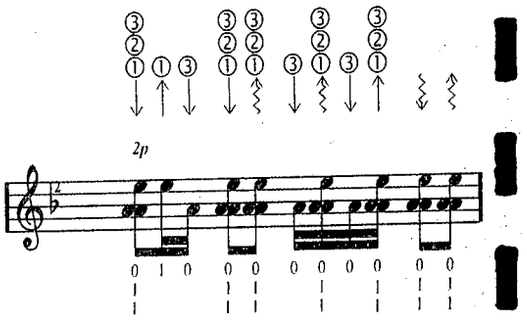


With Fingers (Pençeli) Stroke:



This indicates a stroke in which the middle, ring and little fingers brush over the strings simultaneously with the pick.



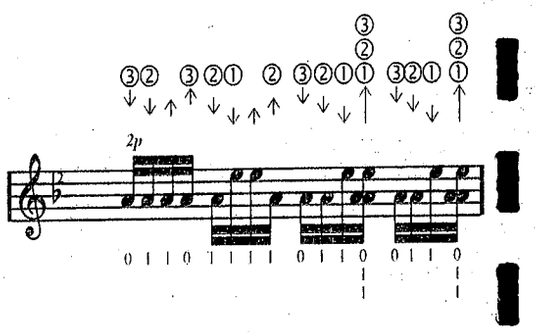


Sweep Stroke:

This is a gradual stroke through the strings in which each string sounds in sequence, and the individual pitches are heard. It is executed both as a downstroke and upstroke.

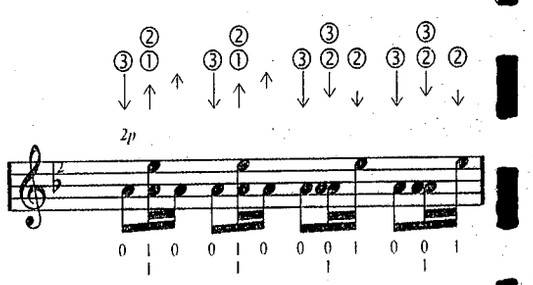
Resting Stroke 1:

Like the previous stroke, the individual strings sound distinctly, but with the difference that the pick rests briefly on each following string before moving on, producing a clear rhythmic effect.



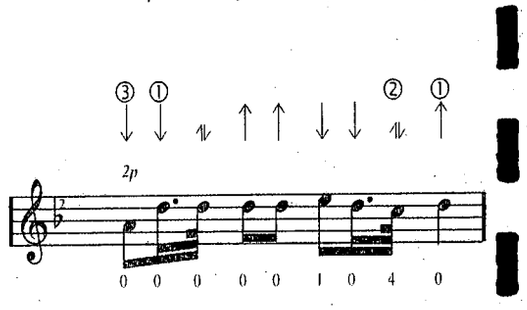
Resting Stroke 2:

Like the previous resting stroke; however the pick is strummed over either the first or second two strings simultaneously.



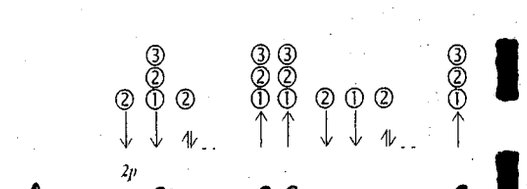
Double Stroke 1:

A quick double stroke on a single note, keeping the plectrum movement very close to the string.



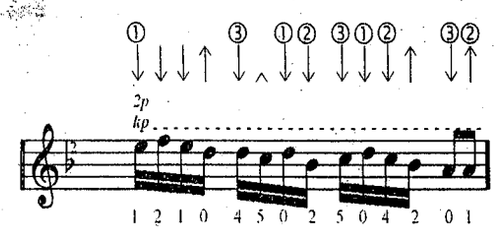
Double Stroke 2:

A quick double stroke encompassing two separate notes, keeping the plectrum movement very close to the string.



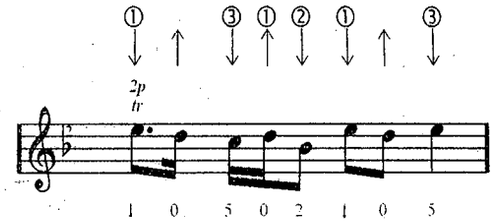
Face Tapping:

This indicates a rhythmic tapping with the end of the middle finger on the face of the instrument.



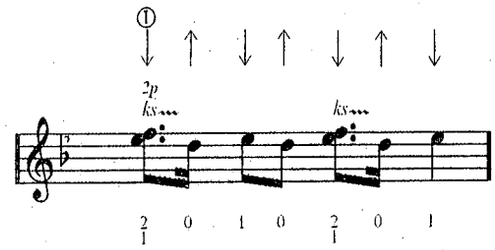
Muting Symbol: *kp*

This indicates that the strings are muted during playing by resting the heel of the hand lightly onthe strings just above the bridge.



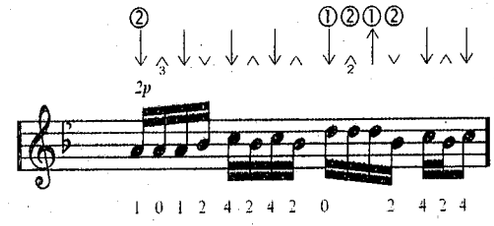
Picked Trill: *tr*

A very quick repeated down-and-up on the strings.



Pinch Trill: *ks*

The same as a regular picked trill, but with one string of the course fingered to the indicated pitch.

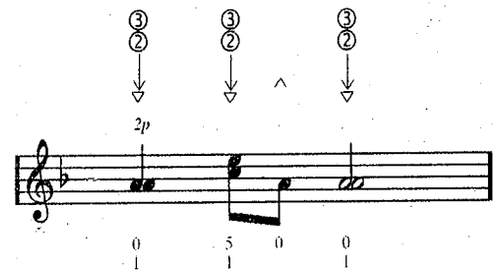


Hammer-Pulloff: ∨ ∧ ⌒3

Hammer: A note obtained without using the pick, by hammering the fingertip onto the string.

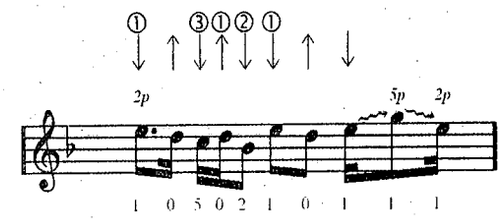
Pulloff: A note obtained by pulling the finger off of the string already stopped on the fret indicated.

Pulloff 2: A note obtained by pulling the finger off a string independently of any previously stopped fret.



Stop-Release: △ ▽

The action of stopping or releasing a string with no sound.

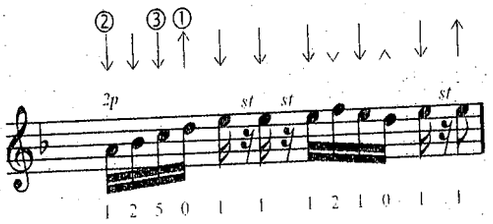


Glissando: ↘ ↗

Sliding the same finger from one pitch/fret to the next.

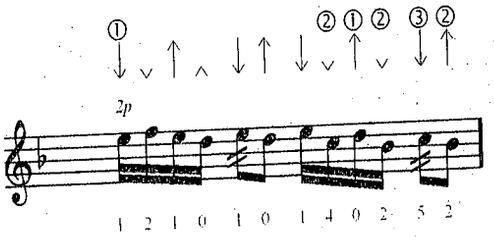
Damping: *st*

Stopping strings from sounding by resting the fingers of the left hand on them without pressing.



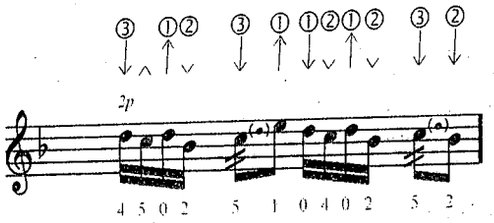
Finger Trill 1:

A trill executed by hammering on the first or second fret above the note being fingered.



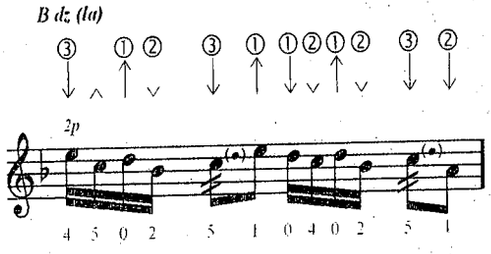
Finger Trill 2: *(•)*

A trill executed by hammering the finger onto the pitch indicated in parentheses.



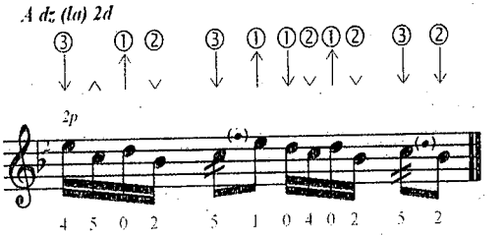
Scale Symbol: *dz*

Abbreviation for the scale to be used, as in, "Scale A (la)," "Scale B (la)" etc. The symbol is "dz," for dizi (scale).



Resting Note (Durak): *2d, 3d, 4d, 5d*

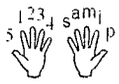
Resting note (durak); this indicates which degree of the indicated scale is used as the tonic.



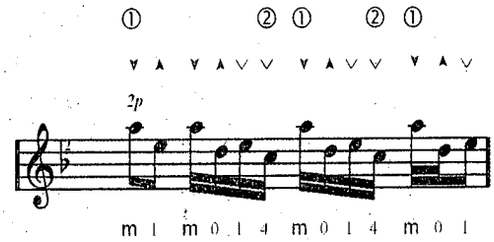
***

Metodik İmgeler

Parmak imgeleri:



Sol el parmakları rakamlarla, sağ el parmakları ise harflerle belirtilmiştir.

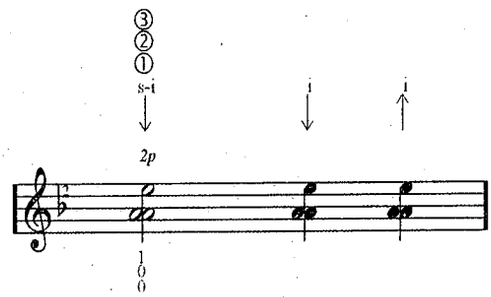


Pençe Vuruşu:



Ok üzerinde belirtilmiş olan sağ el parmaklarıyla ok yönünde yapılan vuruşu ifade eder.

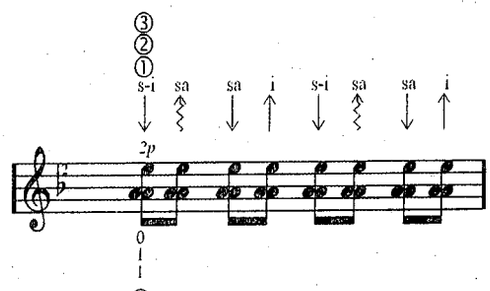
Pençe vuruşunun ikiden daha fazla parmak ile uygulandığı durumlar, baştaki ve sondaki parmak sembollerinin arasına konulan (-) imgesiyle ifade edilmiştir. Örnek: s-i, i-a gibi.



Tarama Pençe:



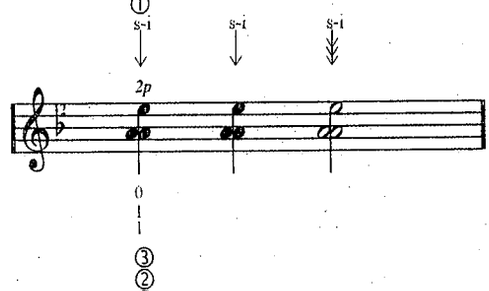
Ok üzerinde belirtilmiş olan sağ el parmaklarıyla ok yönünde yapılan taramalı pençe vuruşunu ifade eder.



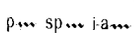
Sıyırtma Pençe:



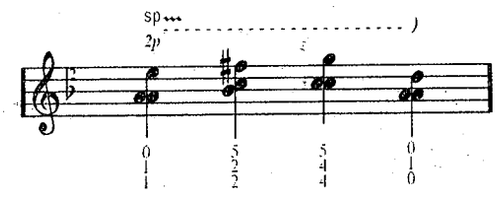
Ok yönünde belirtilen sağ el parmakları ile (parmakların birbirini çok hızlı bir şekilde takip etmesiyle) yapılan vuruş biçimini ifade eder.



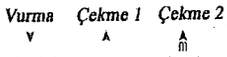
Pençe Trili:



Belirtilen sağ el parmaklarıyla yapılan tril hareketini ifade eder.



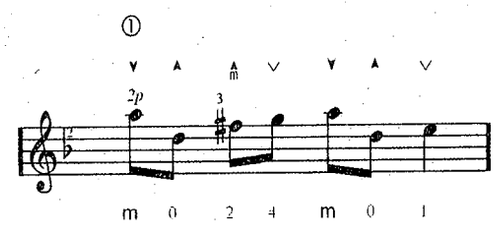
Vurma Çekme (sağ el):



Vurma: Sağ el parmaklarıyla klavye üzerinde gösterilen sesin çıktığı perdeye vurarak ses elde etmeyi ifade eder.

Çekme 1: Bir önceki sesin üzerindeki parmağı çekerek ses elde etmeyi ifade eder.
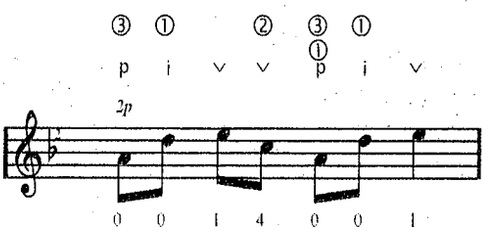
Çekme 2: Bir önceki sesten bağımsız olarak belirtilen parmakla teli çekerek ses elde etmeyi ifade eder.



Bağlama Metodu

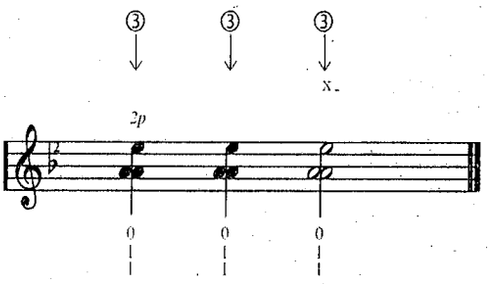
Bağlama Düzeni

Selpe



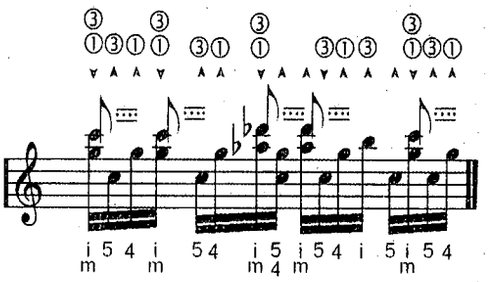
Tel Çekme: p-i-m-a-s

Portenin üst kısmında belirtilen sağ el parmakları ile teli çekerek ses çıkarmayı ifade eder.



Fiske Vurma: x

Sağ el parmaklarının tırnak yönüyle belirtilen sesle birlikte göğüs sesini de duyurma amacıyla yapılan vuruşu ifade eder.



Uzatma İmgesi:

Bir perdeye basıldıktan sonra elde edilen sesin belirtilen değer kadar uzatılması gerektiğini ifade eder.

Üç sıra biçiminde belirtilen kesik ve düz çizgiler; yukarıdan aşağıya doğru 3., 2. ve 1. teldeki sesleri ifade etmek için kullanılacaktır.

Buradaki düz çizgi ya da çizgiler de uzayan sesin hangi telde olduğuna açıklık getirecektir.

Symbols



Fingering:

The fingers of the left hand are indicated with numbers, and those of the right hand with letters.

In addition, the numbers for the left hand are in red, and the letters for the right hand are in blue.



Pençe Stroke:

A stroke with the fingers of the right hand in the direction indicated by the arrows.

Where the stroke is executed by more than two fingers, the first and last fingers used are indicated, separated by a dash (-). Ex. s-i, i-a (little finger to index finger; first to ring finger)



Sweep Pençe:

A sweeping strum with the fingers of the right hand over the strings, in the direction indicated by the arrows.



Skimming Pençe:

A light strum in which the fingers of the right hand skim very quickly over the strings, in the direction indicated by the arrows.

Pençe Trill: p sp i-a

A fast trill stroke with the fingers of the right hand indicated in the symbol.

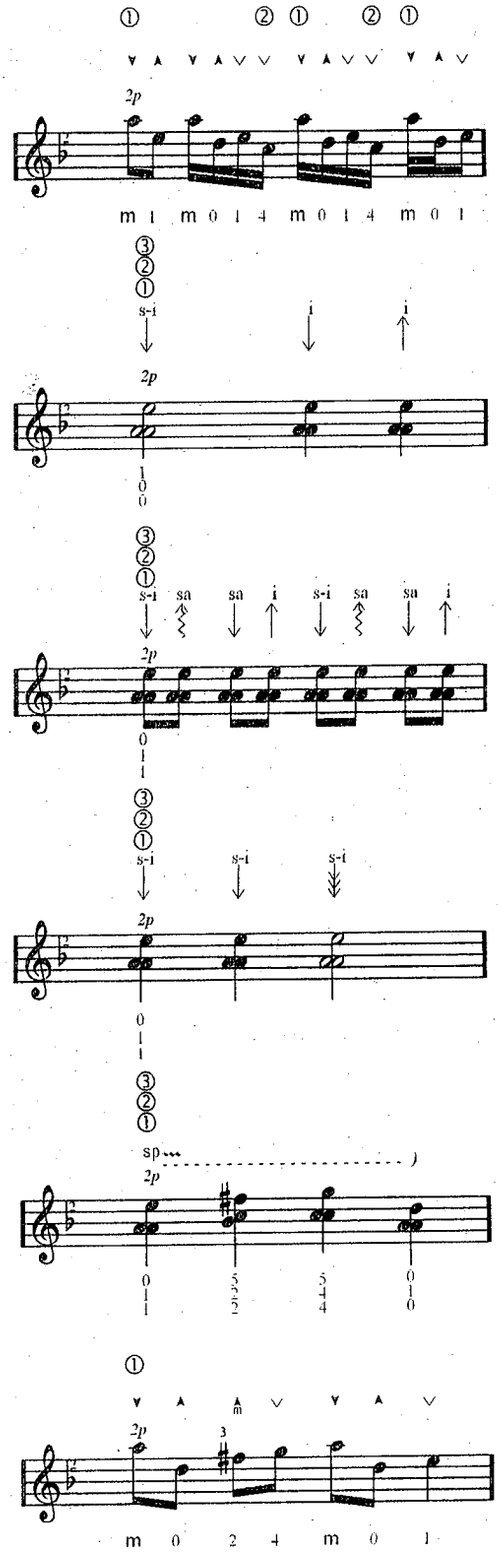
Hammer-Pulloff (Tapping) (rigth hand):

Vurma *Çekme 1* *Çekme 2*

Hammer: A note executed by striking the indicated fret with the fingers of the right hand.
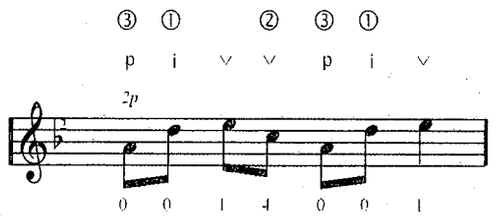
Pulloff: A note obtained by pulling a finger of the right hand off of the string already stopped on the fret indicated.

Pulloff 2: A note obtained by pulling a finger of the right hand off a string independently of any previously stopped fret.



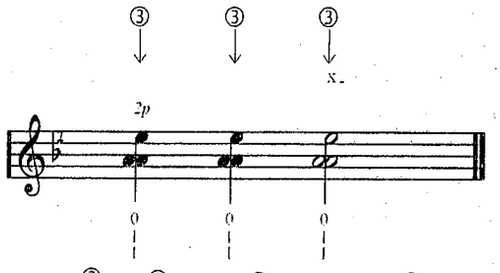
Plucking: p - i - m - a - s

Plucking the strings with the fingers of the right hand indicated above the staff.



Flick: x

Flicking the fingers of the right hand outwards to strike the face of the instrument as the strings are sounded.

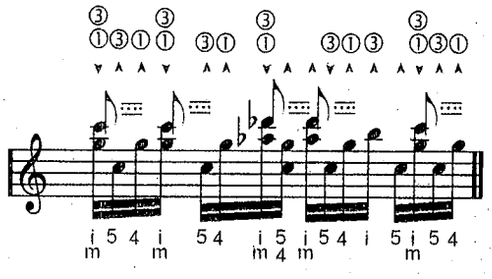


Hold Symbol:

This indicates that the note obtained when fingering any given fret should be held for the indicated time.

Straight broken lines in three rows indicate the sounds of the 3rd, 2nd and 1st strings (3rd being the uppermost string and I being the lowermost).

The straight line or lines here indicate the string on which the held note is to be played.

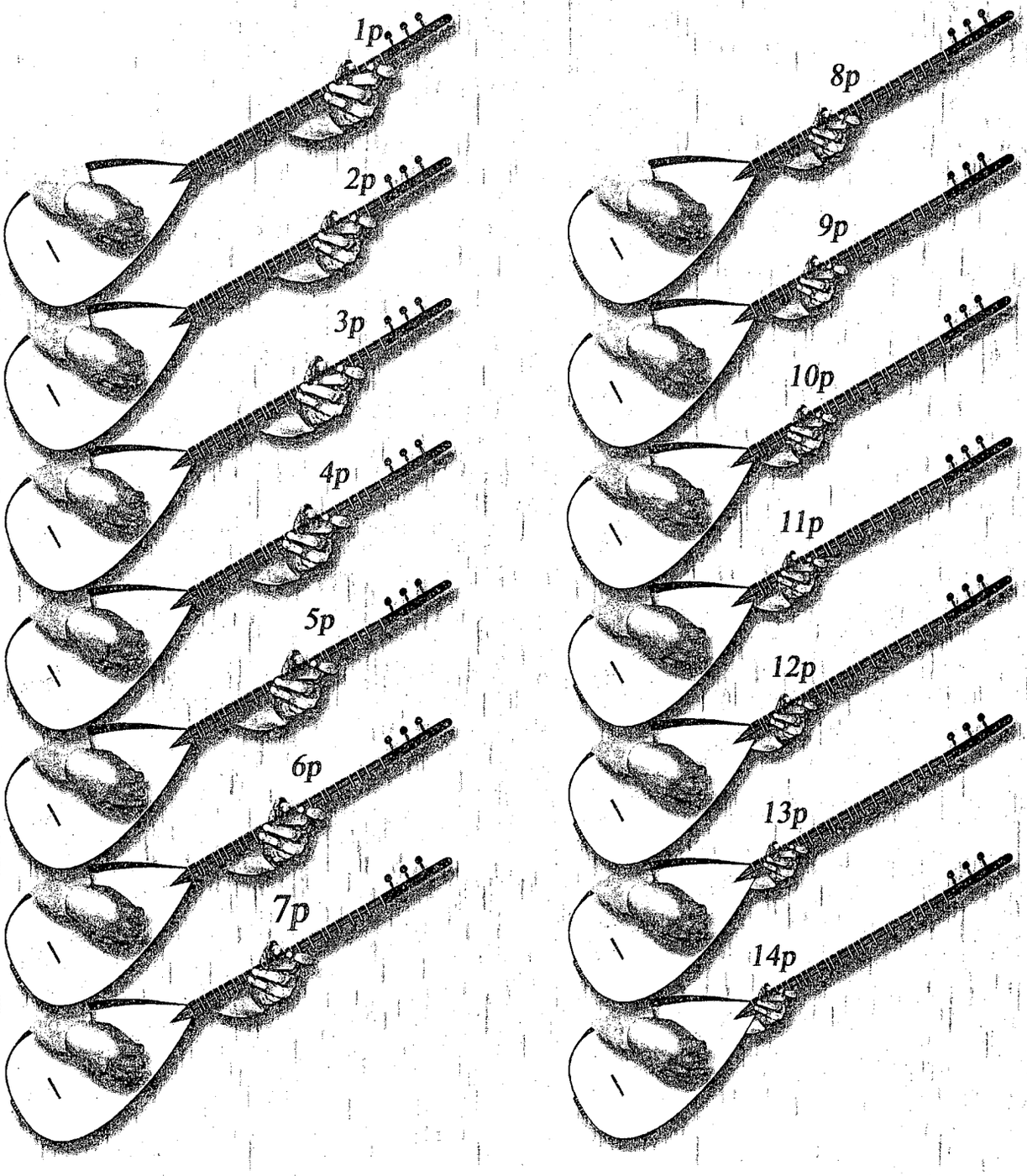


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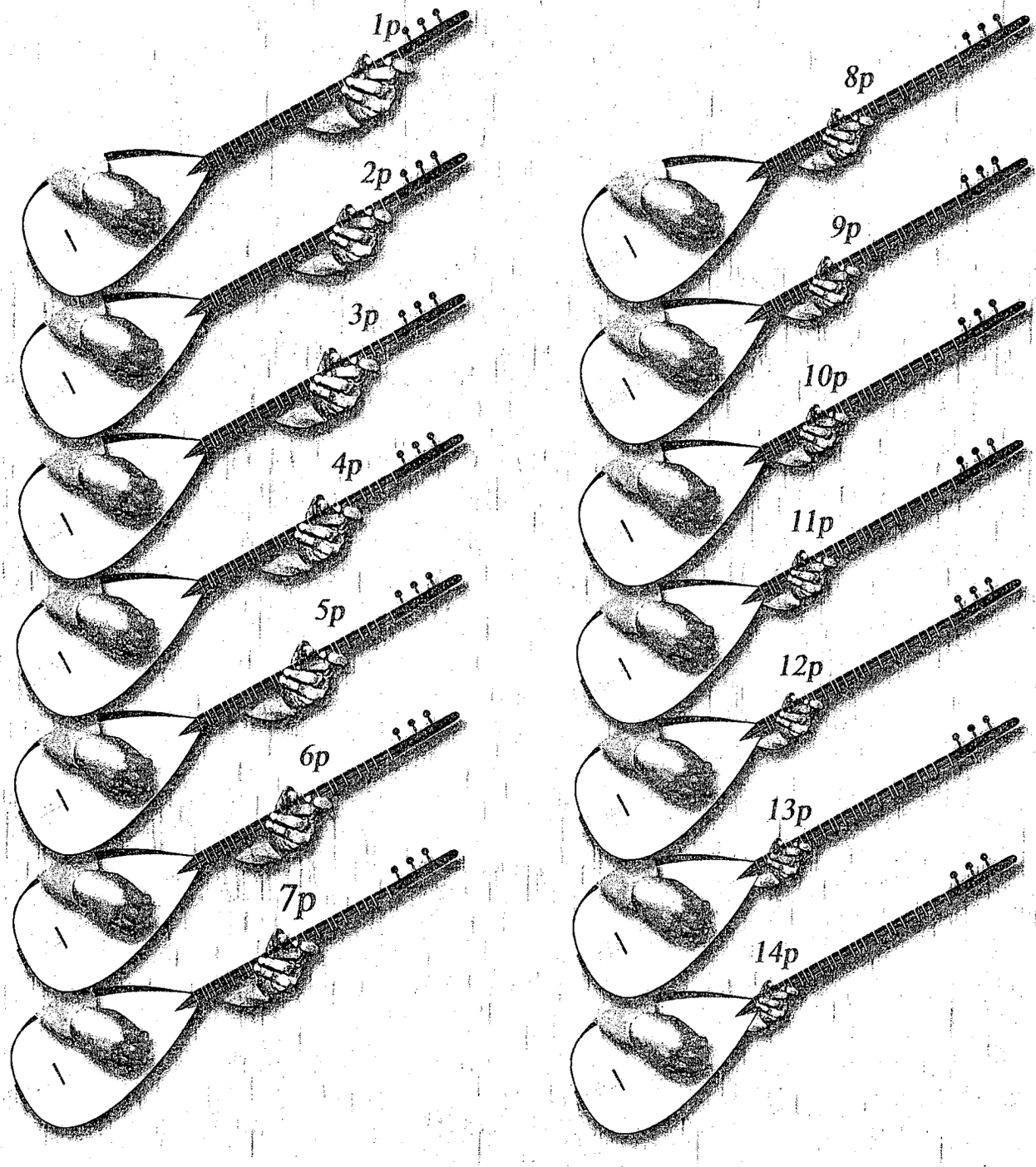
Pozisyonların Klavye Üzerindeki Görünümleri

Illustrations of Positions on the Neck

Pozisyonlar



Positions

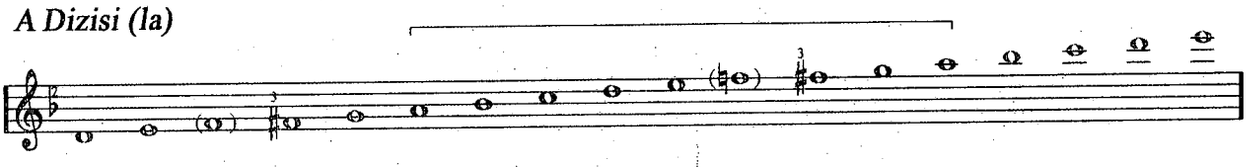


A Dizisi (la)
&
Pozisyonları

Scale A (la)
&
Positions

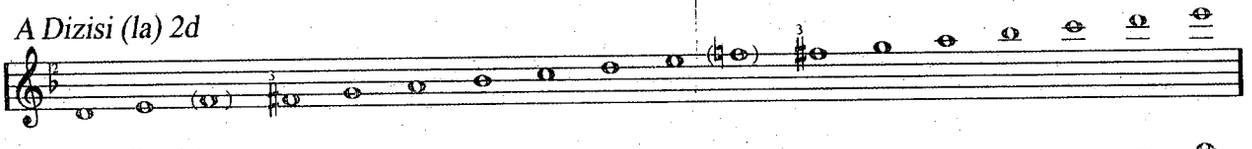
A Dizisi (la)

A Dizisi (la)

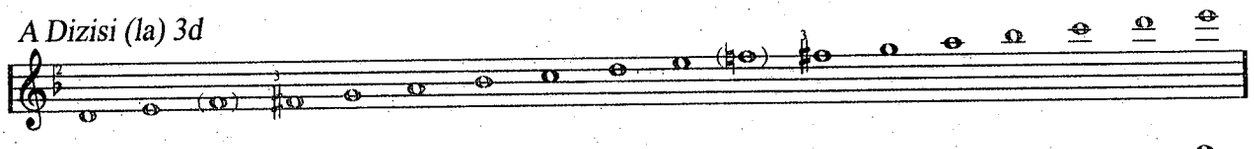


Dizinin farklı derecelerinde karar veren türevleri

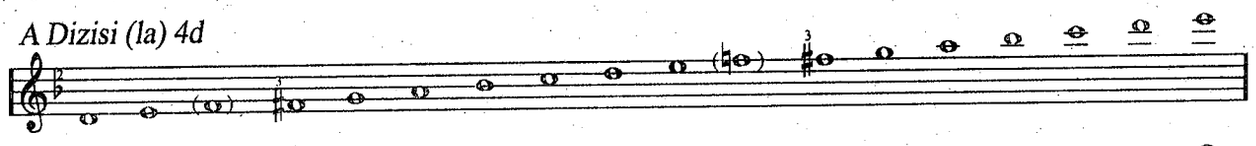
A Dizisi (la) 2d



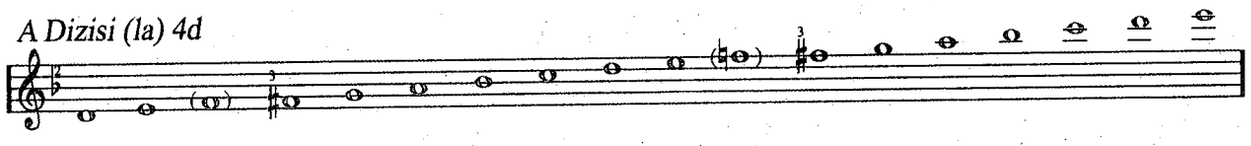
A Dizisi (la) 3d



A Dizisi (la) 4d



A Dizisi (la) 4d



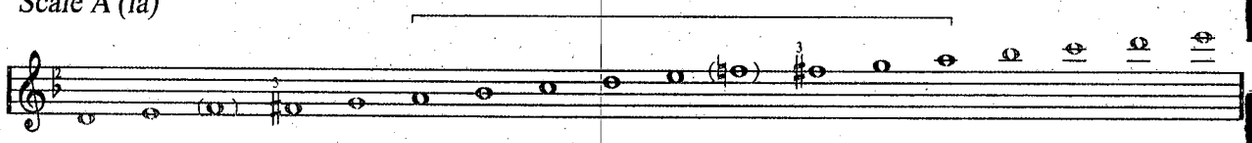
Uygulama *(Bağlama düzeni)*

Pozisyonlar: 1p, 2p, 4p, 5p, 7p, 8p, 9p, 12p, 13p, 14p
Önemli pozisyonlar: 1p, 2p, 4p, 7p

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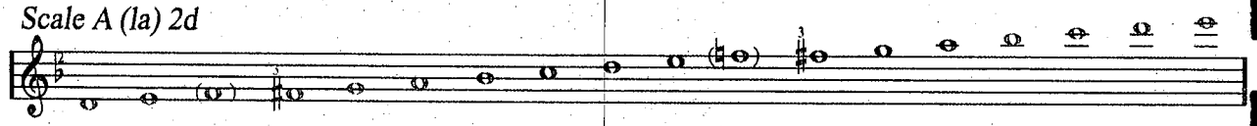
Scale A (la)

Scale A (la)

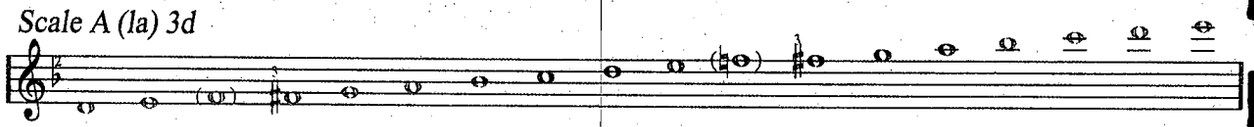


Variants on the Scales with the Dominanton Different Notes

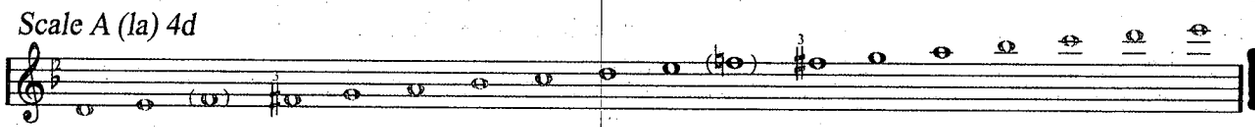
Scale A (la) 2d



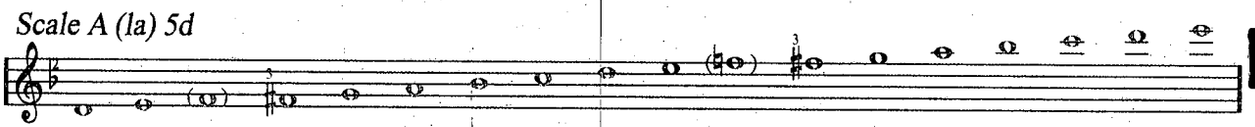
Scale A (la) 3d



Scale A (la) 4d



Scale A (la) 5d



Practice *(Bağlama düzeni)*

Positions: 1p, 2p, 4p, 5p, 7p, 8p, 9p, 12p, 13p, 14p
Important Positions: 1p, 2p, 4p, 7p

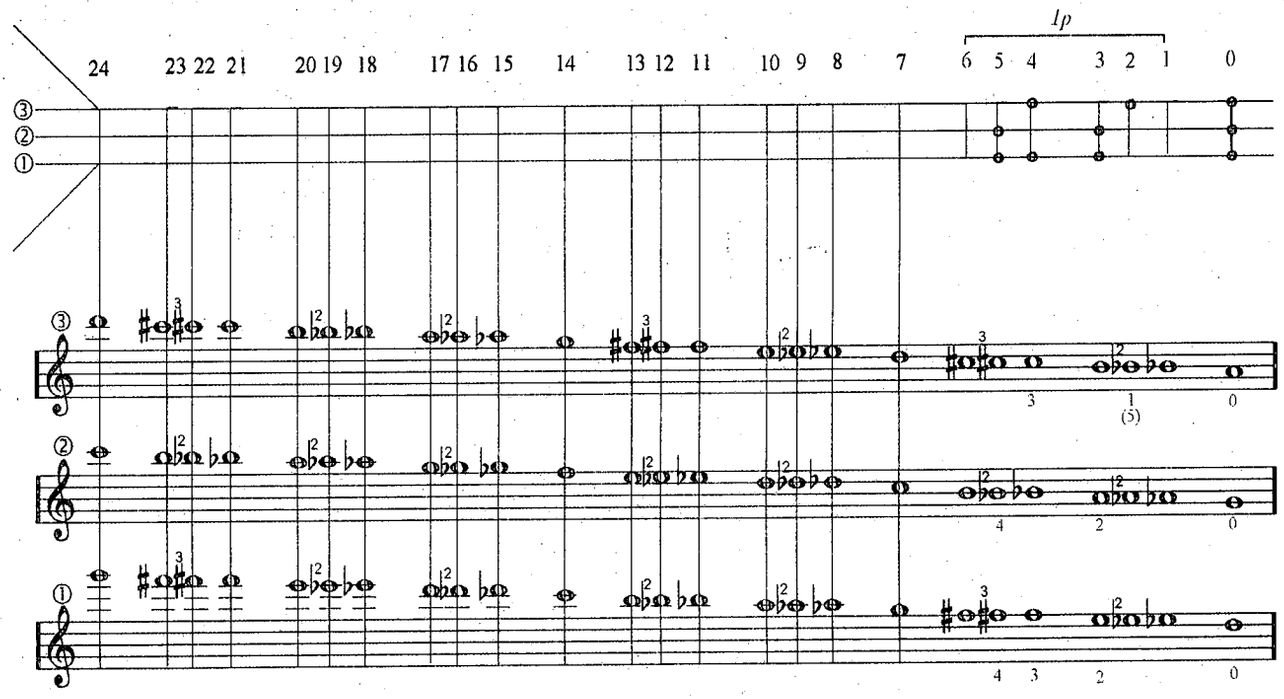
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Bağlama Metodu

Bağlama Düzeni

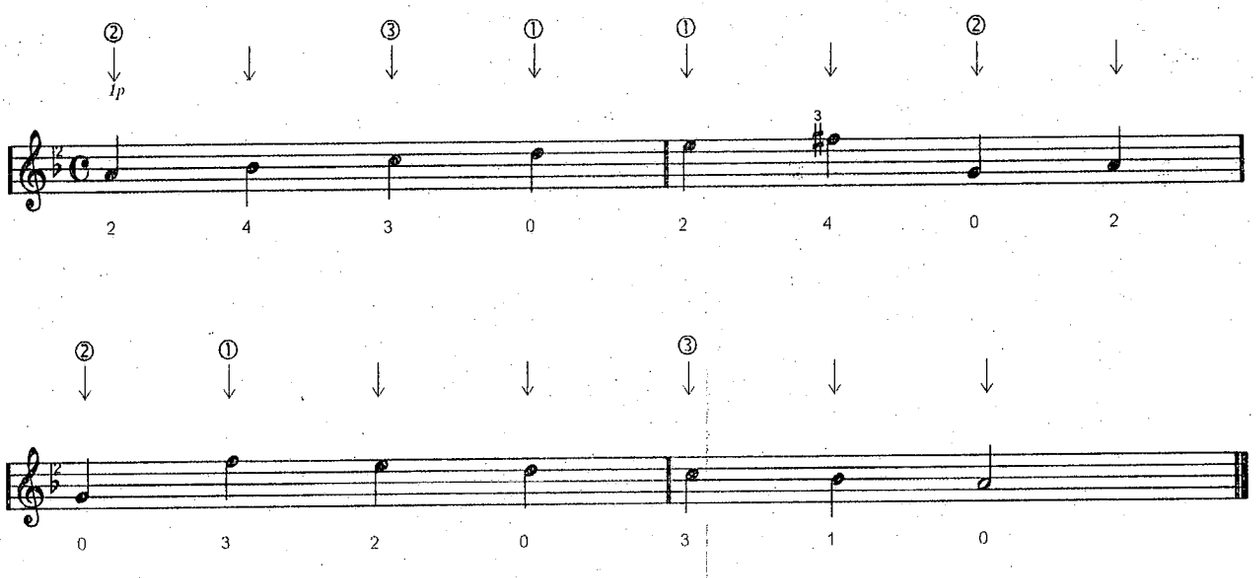
Dizi: A dz (la)
Pozisyon: 1p
Şekil: 1

Scale: A dz (la)
Position: 1p
Figure: 1



Uygulama

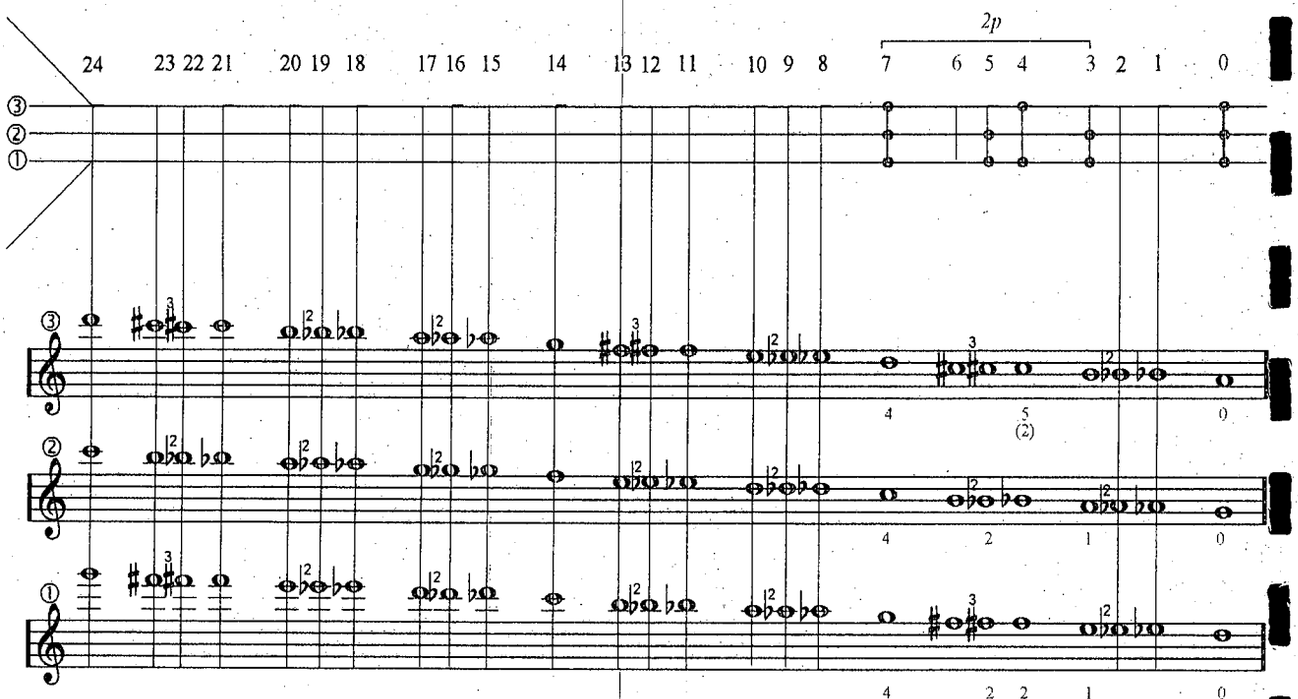
Practical Exercise



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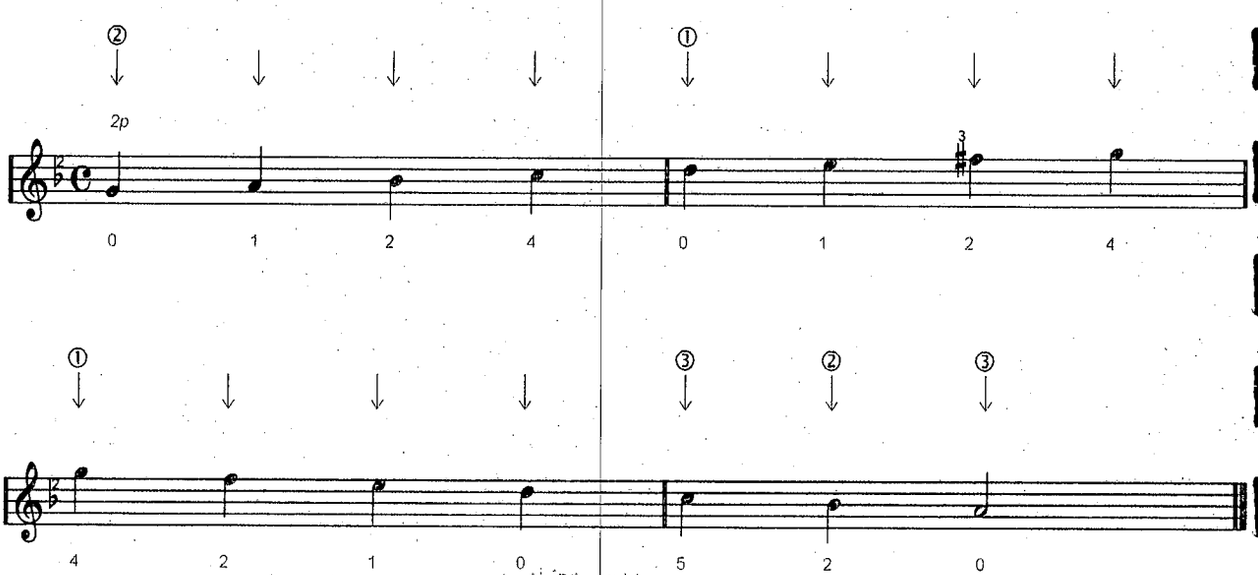
Dizi: A dz (la)
Pozisyon: 2p
Şekil: 2

Scale: A dz (la)
Position: 2p
Figure: 2



Uygulama

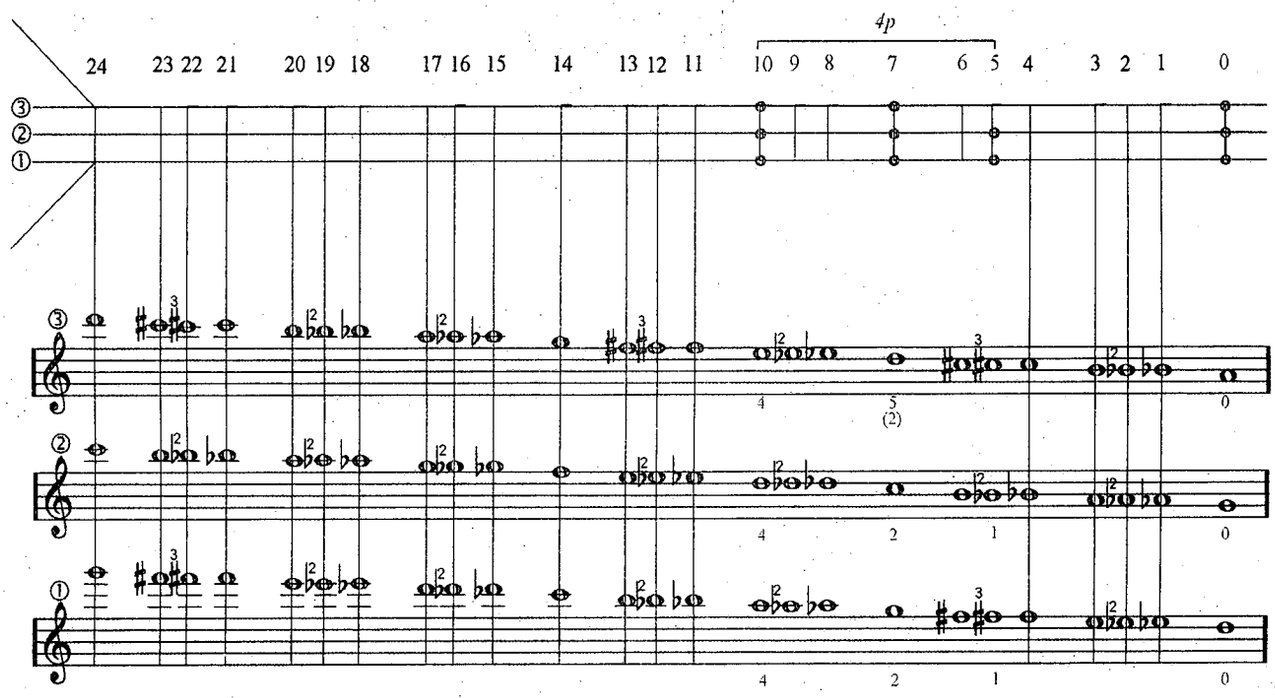
Practical Exercise
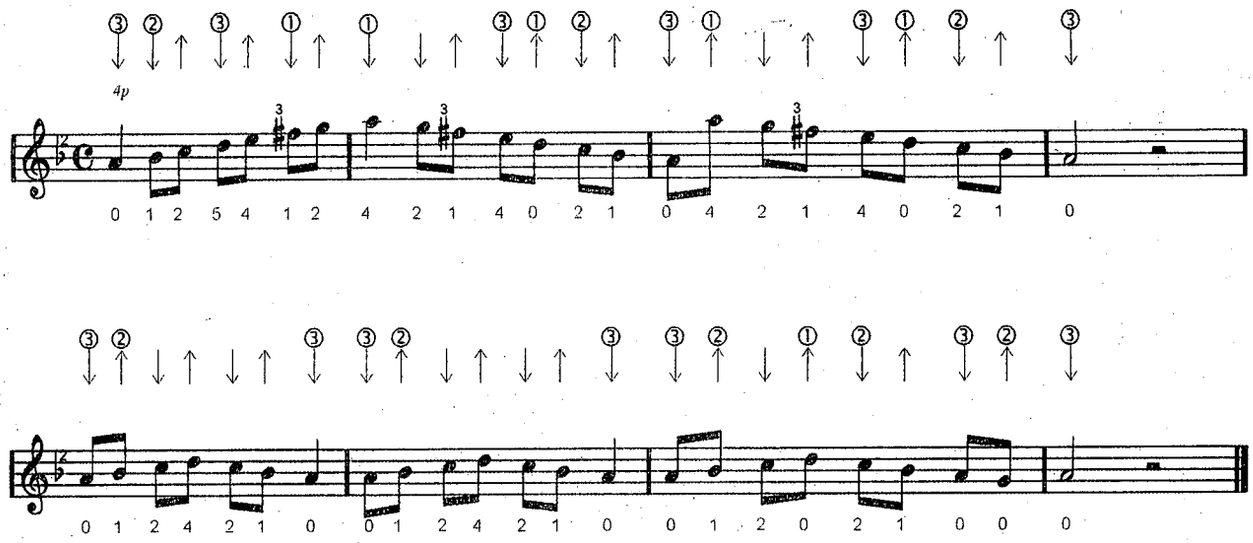


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Dizi: A dz (la)
Pozisyon: 4p
Şekil: 3

Scale: A dz (la)
Position: 4p
Figure: 3



Uygulama

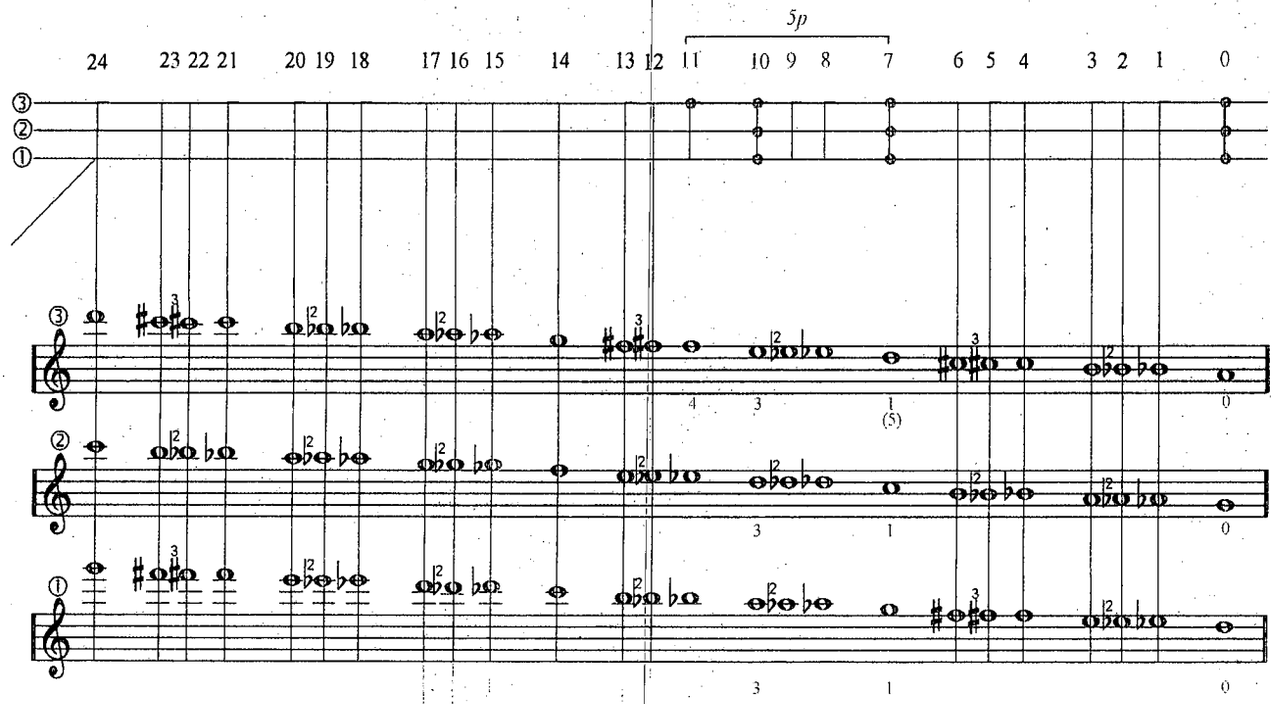
Practical Exercise



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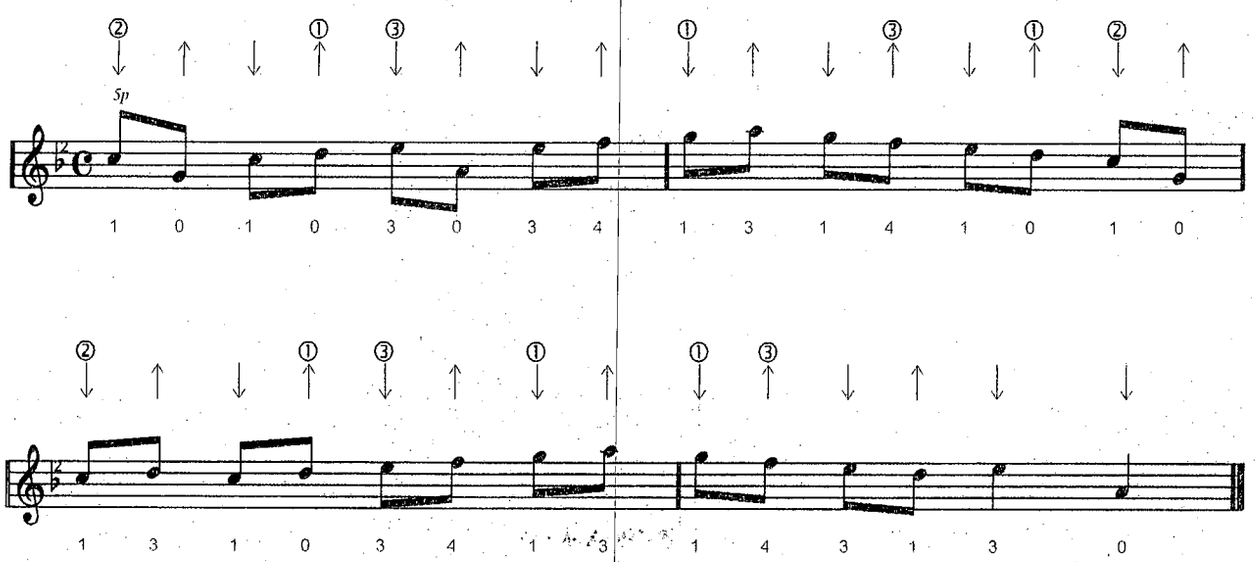
Dizi: A dz (la)
Pozisyon: 5p
Şekil: 4

Scale: A dz (la)
Position: 5p
Figure: 4



Uygulama

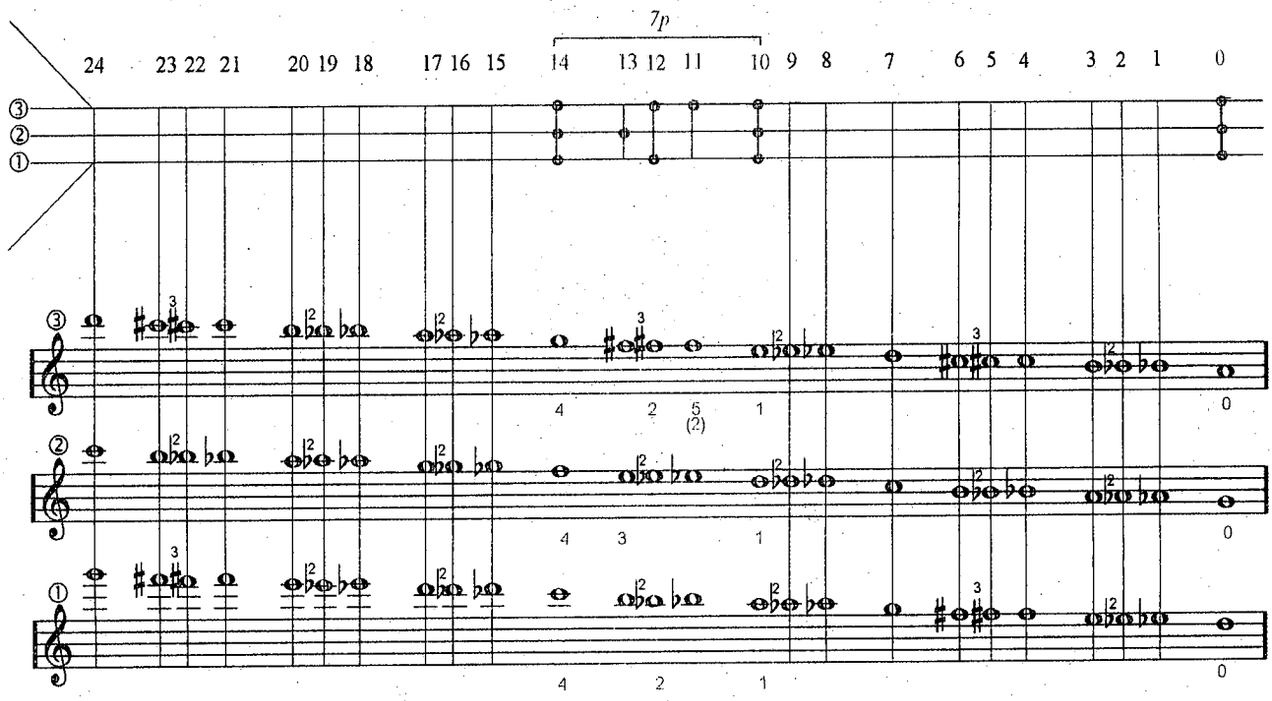
Practical Exercise
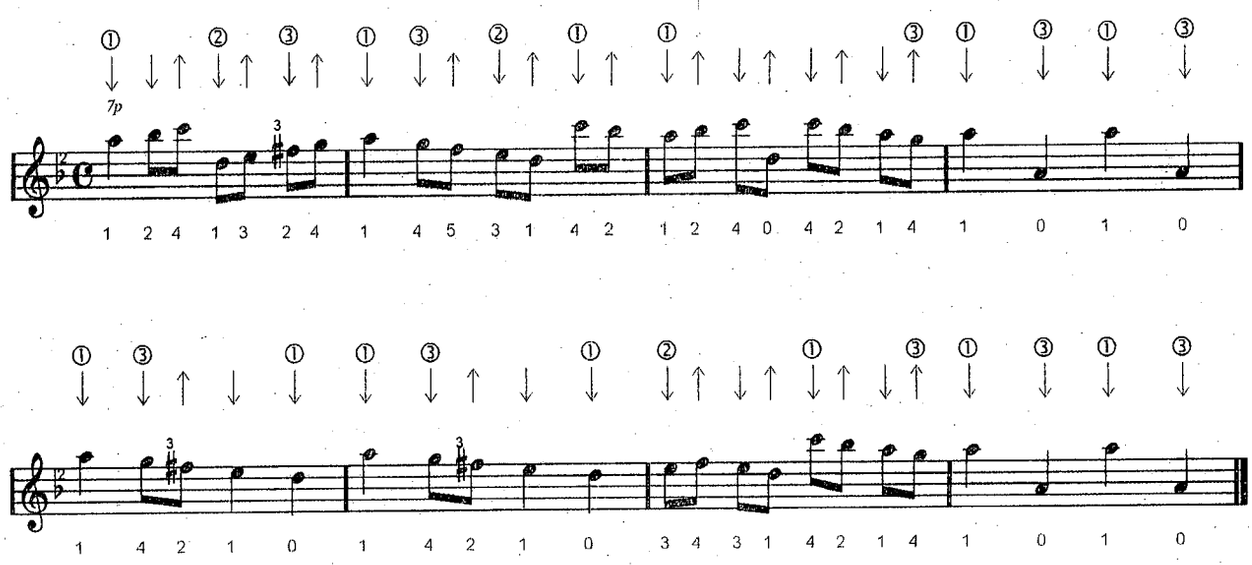


***

Dizi: A dz (la)
Pozisyon: 7p
Şekil: 5

Scale: A dz (la)
Position: 7p
Figure: 5



Uygulama

Practical Exercise



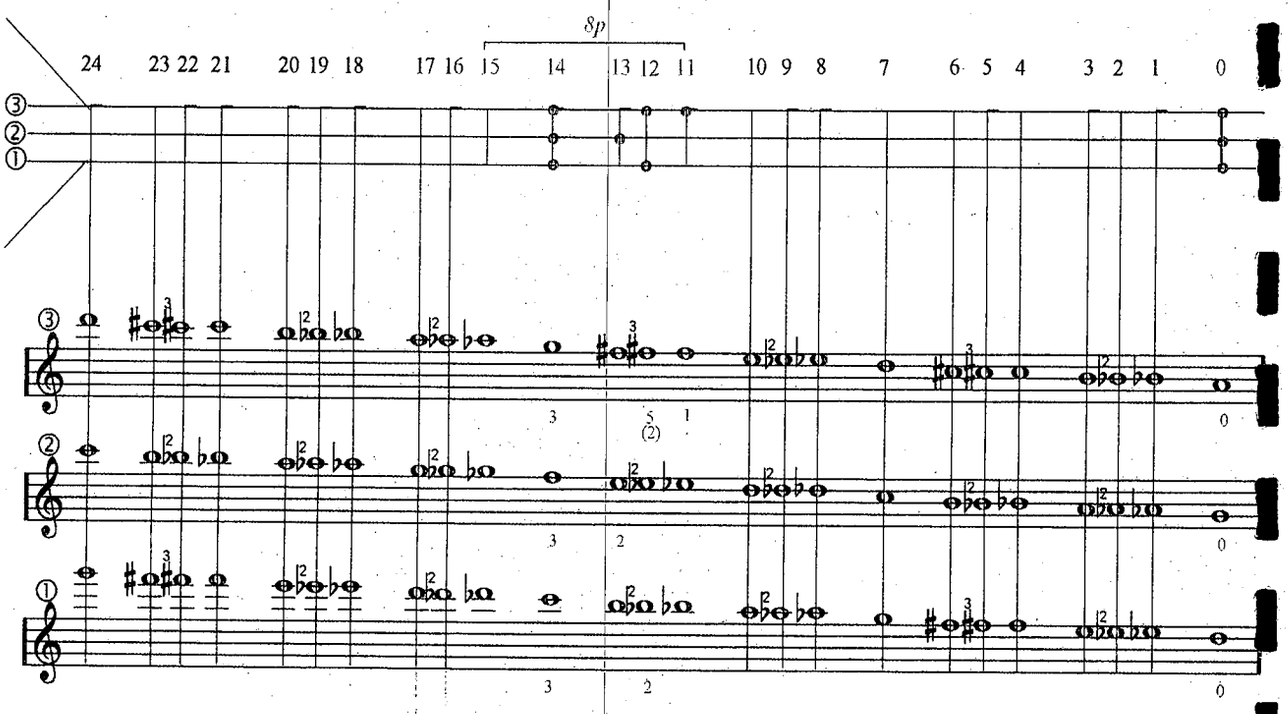
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Bağlama Metodu

Bağlama Düzeni

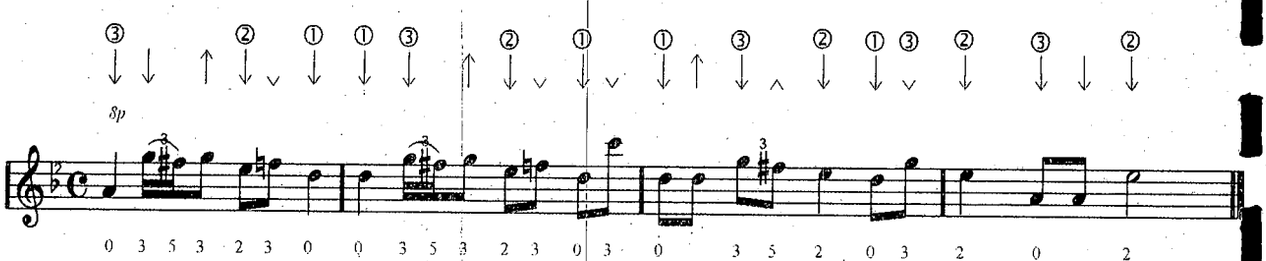
Dizi: A dz (la)
Pozisyon: 8p
Şekil: 6

Scale: A dz (la)
Position: 8p
Figure: 6



Uygulama

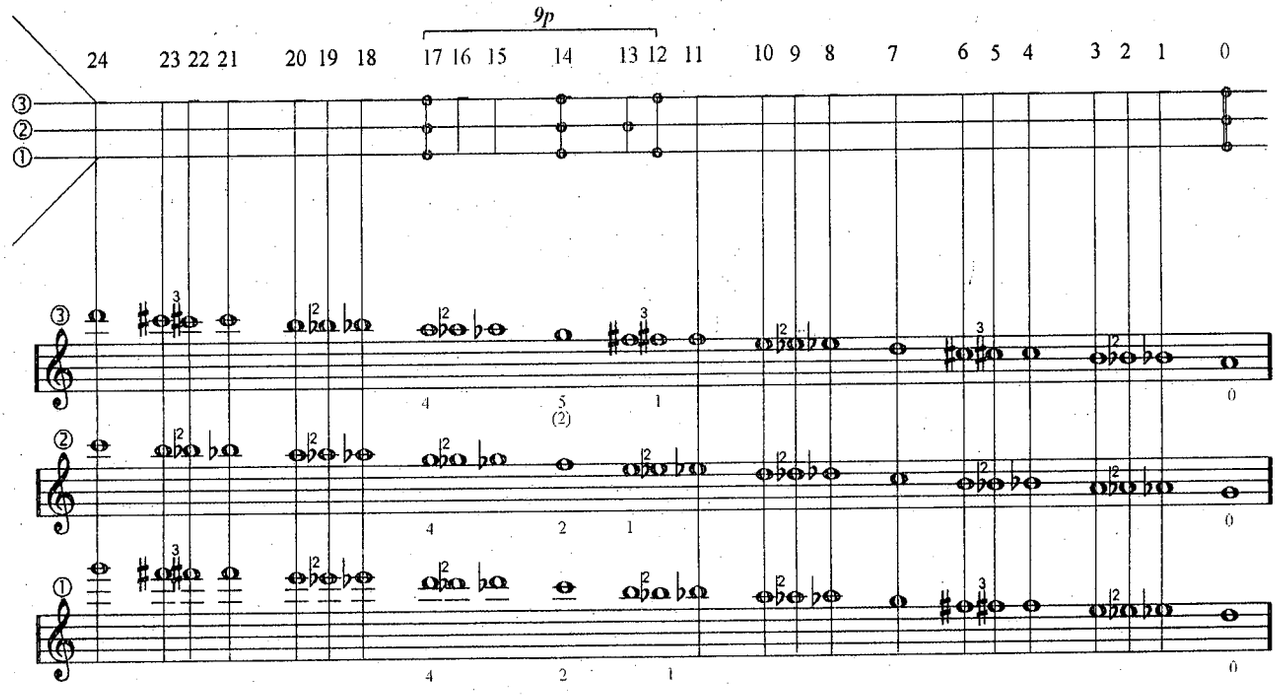
Practical Exercise



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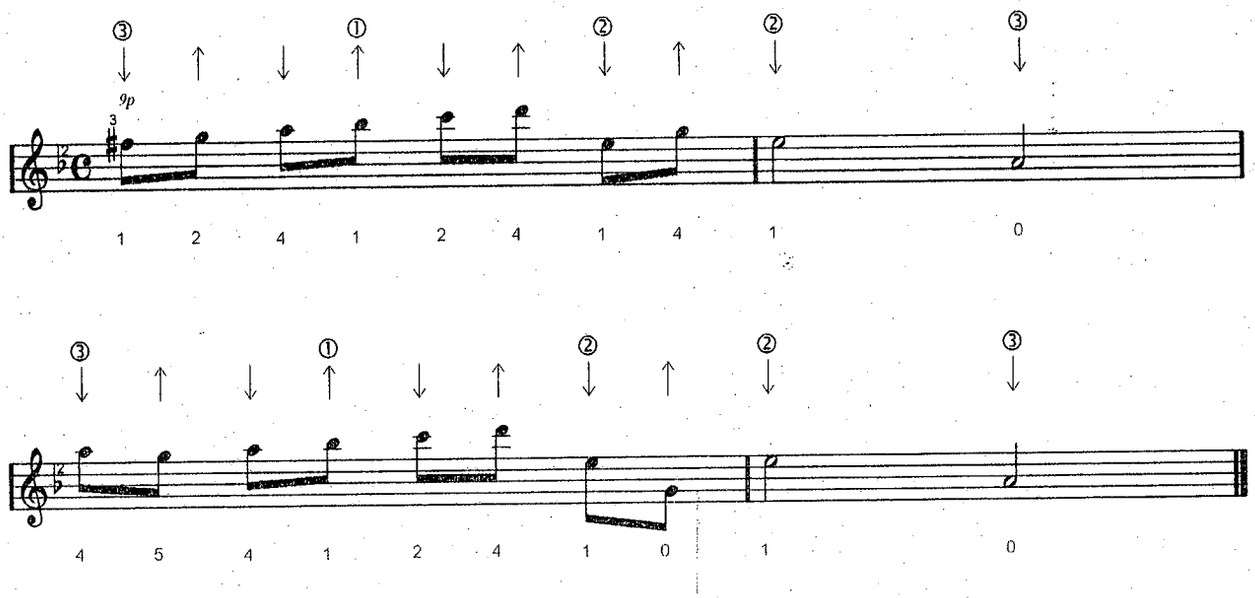
Dizi: A dz (la)
Pozisyon: 9p
Şekil: 7

Scale: A dz (la)
Position: 9p
Figure: 7



Uygulama

Practical Exercise



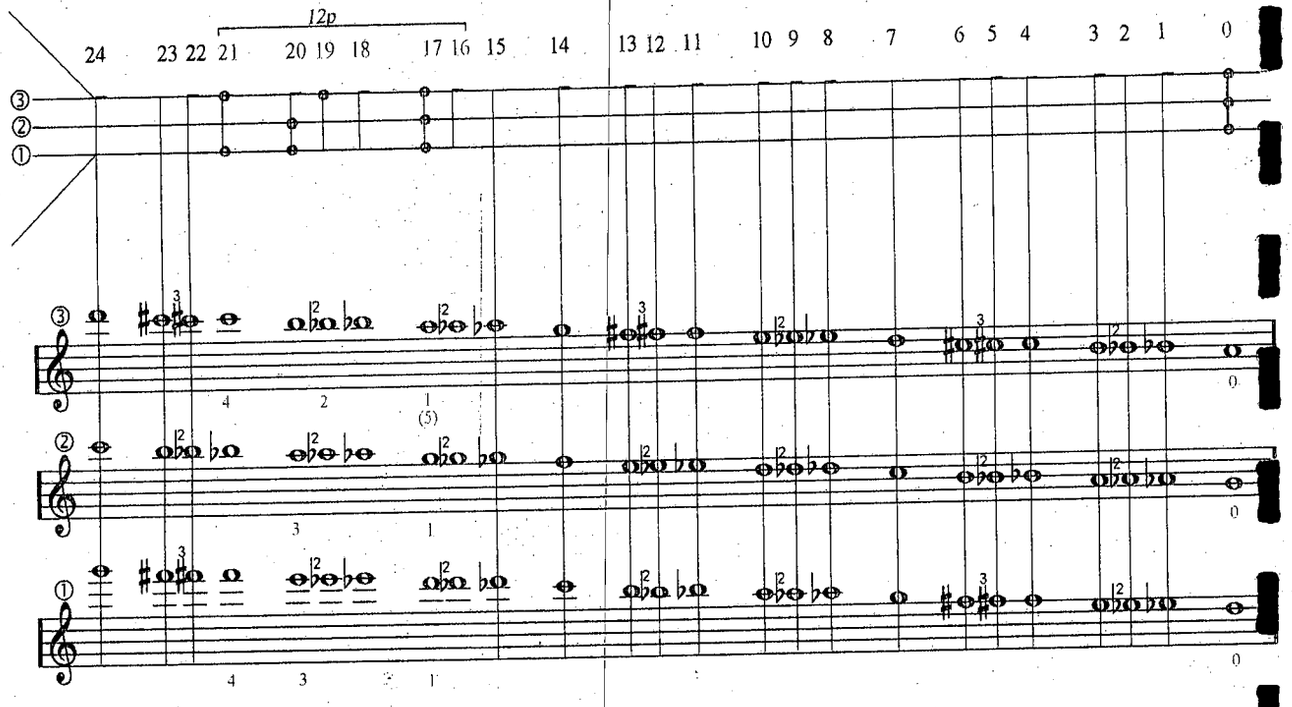
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Bağlama Metodu

Bağlama Düzeni

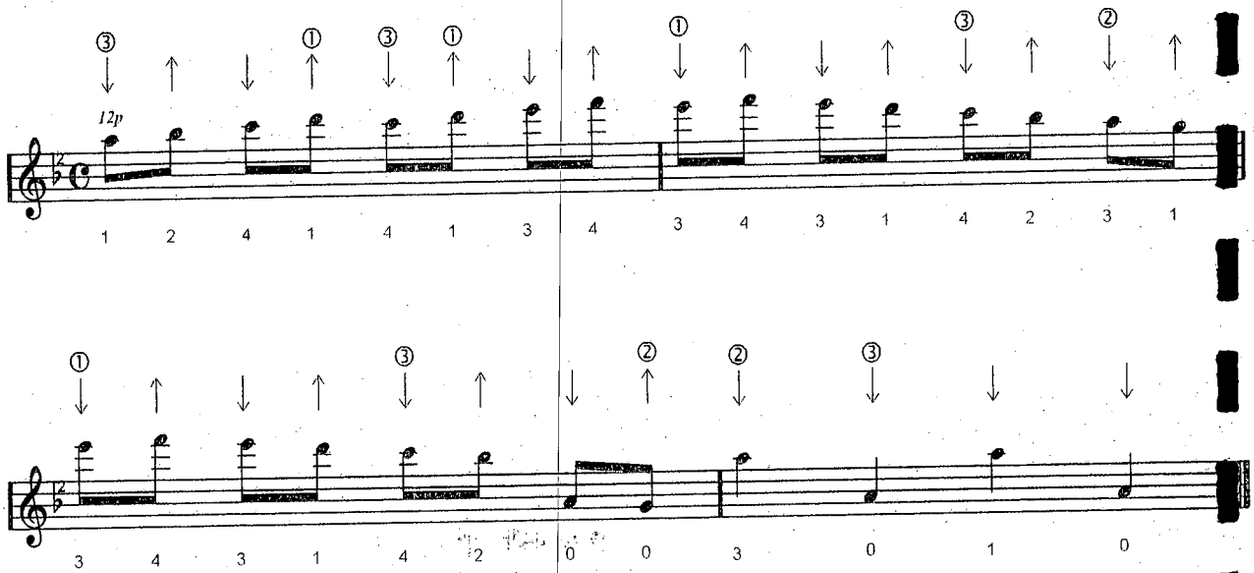
Dizi: A dz (la)
Pozisyon: 12p
Şekil: 8

Scale: A dz (la)
Position: 12p
Figure: 8



Uygulama

Practical Exercise



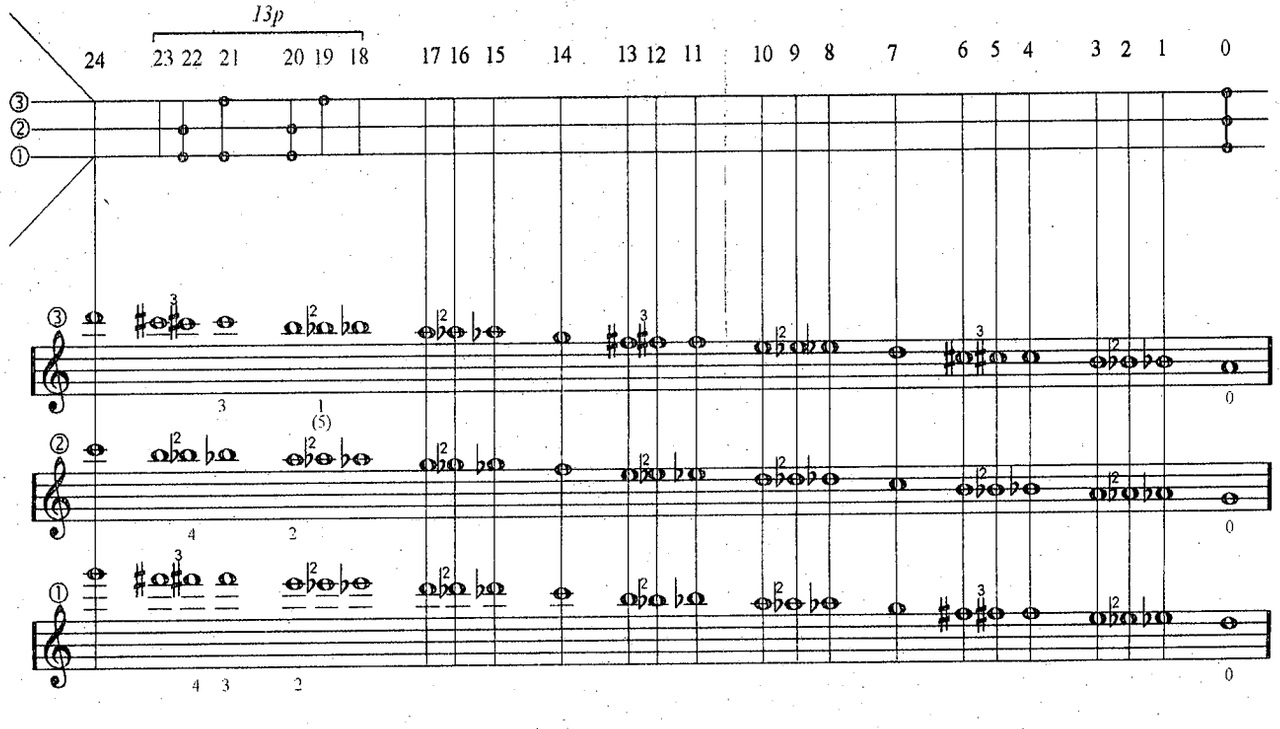
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Bağlama Metodu

Bağlama Düzeni

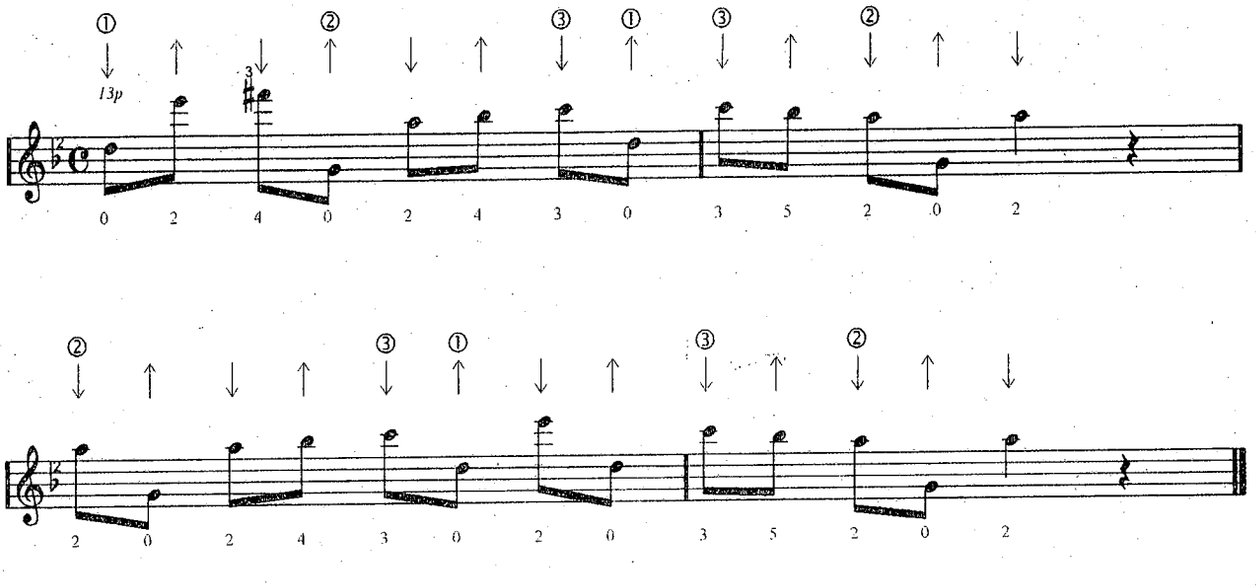
Dizi: A dz (la)
Pozisyon: 13p
Şekil: 9

Scale: A dz (la)
Position: 13p
Figure: 9



Uygulama

Practical Exercise



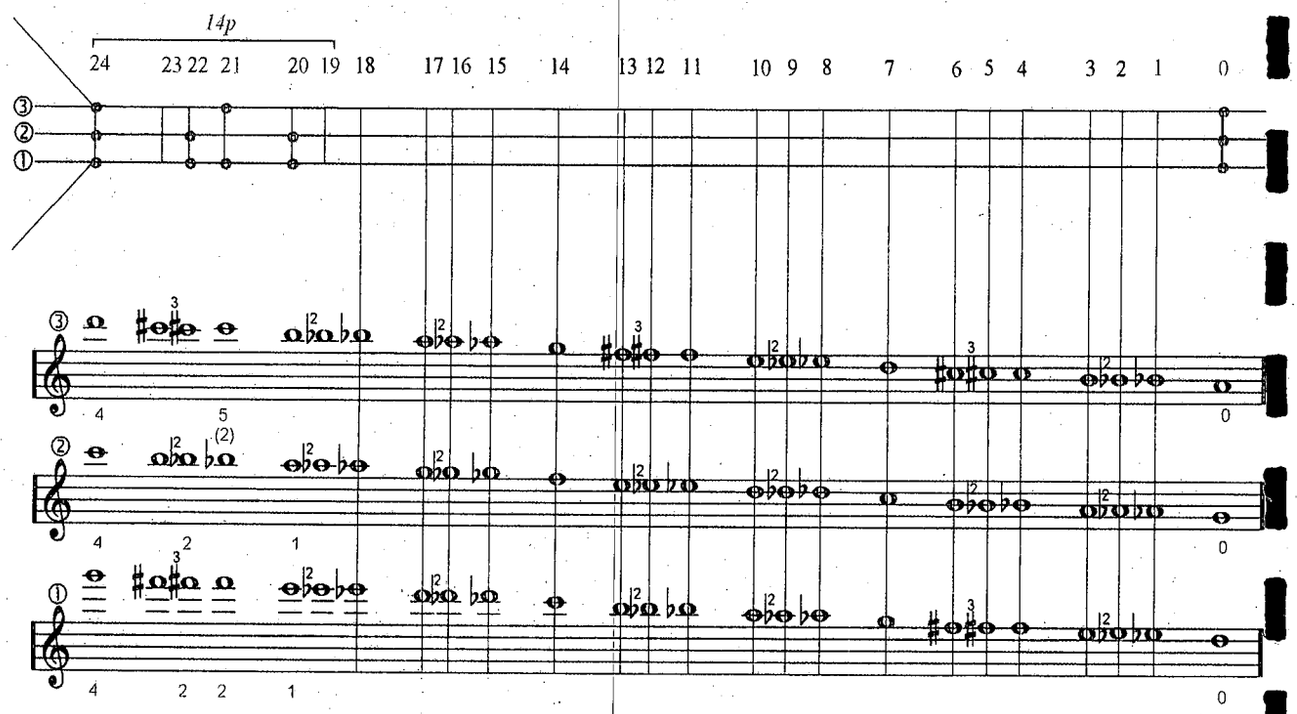
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Bağlama Metodu

Bağlama Düzeni

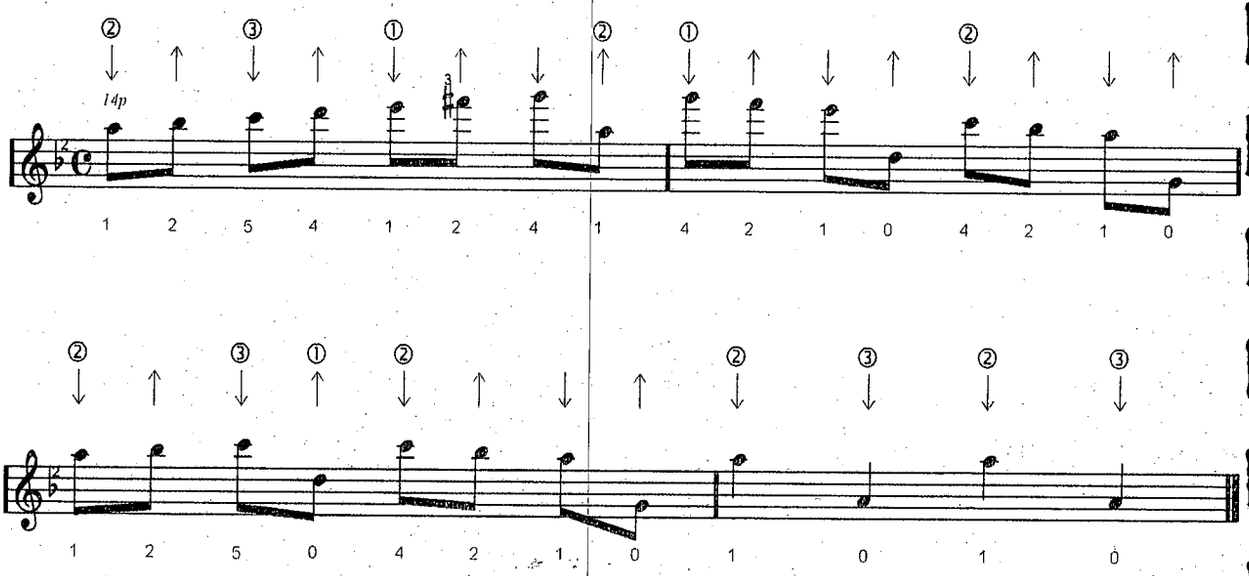
Dizi: A dz (la)
Pozisyon: 14p
Şekil: 10

Scale: A dz (la)
Position: 14p
Figure: 10



Uygulama

Practical Exercise



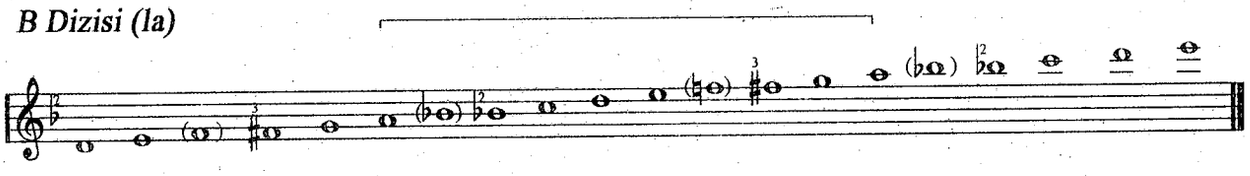
***

B Dizisi (la)
&
Pozisyonları

Scale B (la)
&
Positions

B Dizisi (la)

B Dizisi (la)

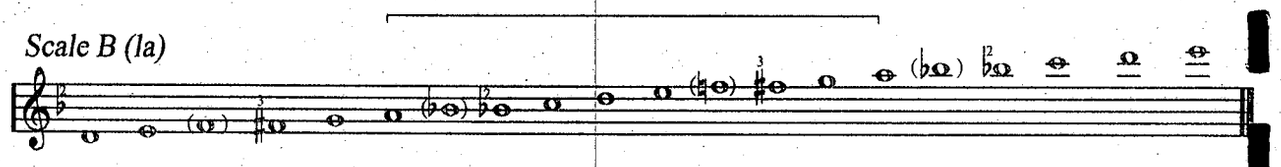


Uygulama *(Bağlama düzeni)*

Pozisyonlar: 1p, 2p, 4p, 5p, 7p, 8p, 9p, 12p, 13p, 14p
Önemli pozisyonlar: 1p, 2p, 7p

***

Scale B (la)



Practice ***(Bağlama düzeni)***

Positions: 1p, 2p, 4p, 5p, 7p, 8p, 9p, 12p, 13p, 14p
Important Positions: 1p, 2p, 7p

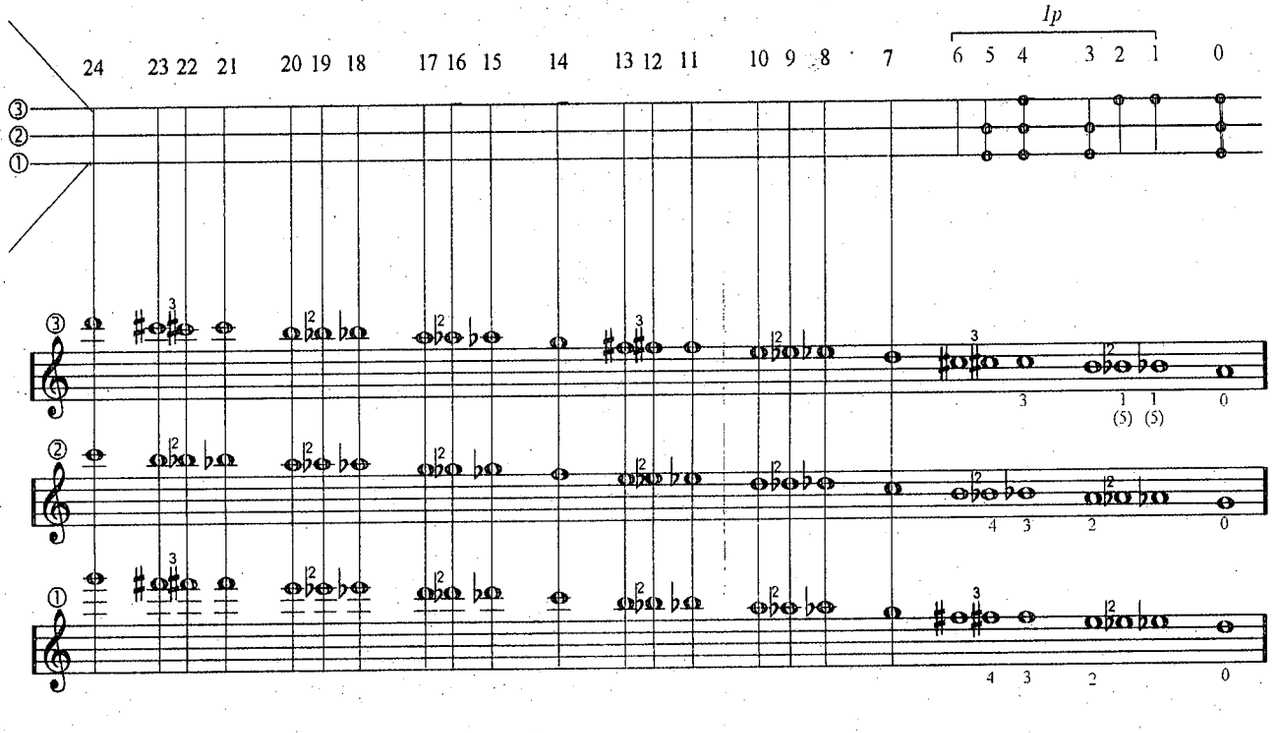
***

Bağlama Metodu

Bağlama Düzeni

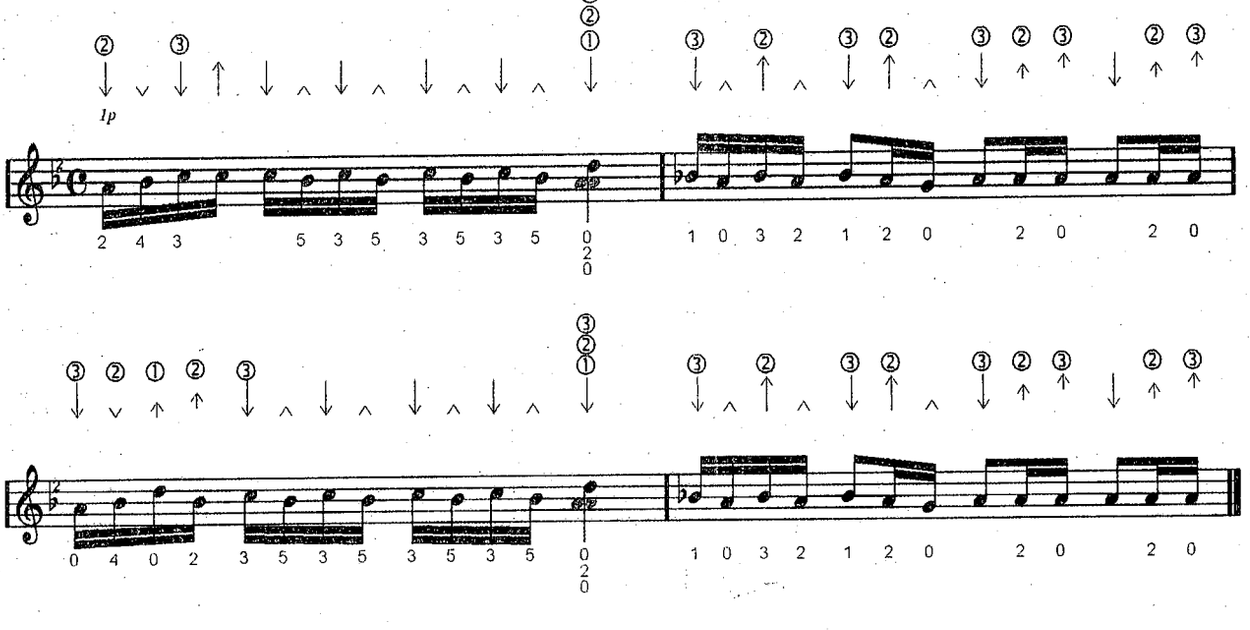
Dizi: B dz (la)
Pozisyon: 1p
Şekil: 11

Scale: B dz (la)
Position: 1p
Figure: 11



Uygulama

Practical Exercise



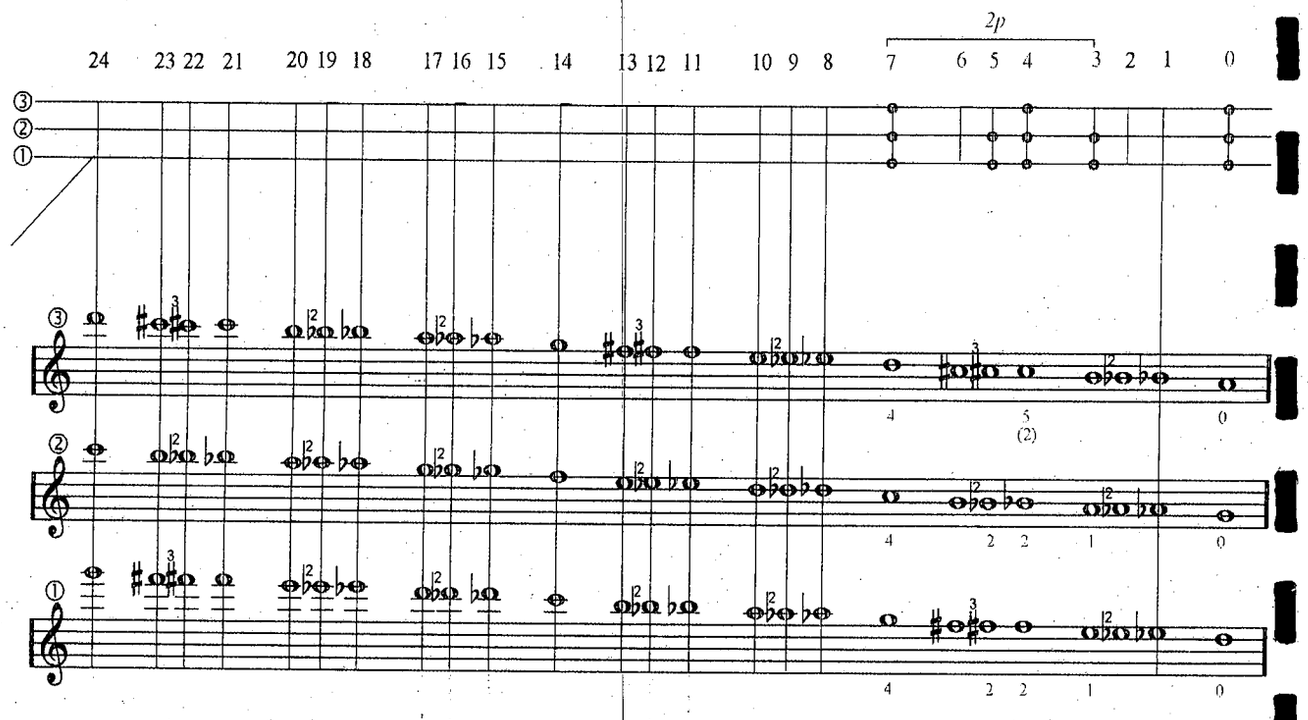
***

Bağlama Metodu

Bağlama Dizeni

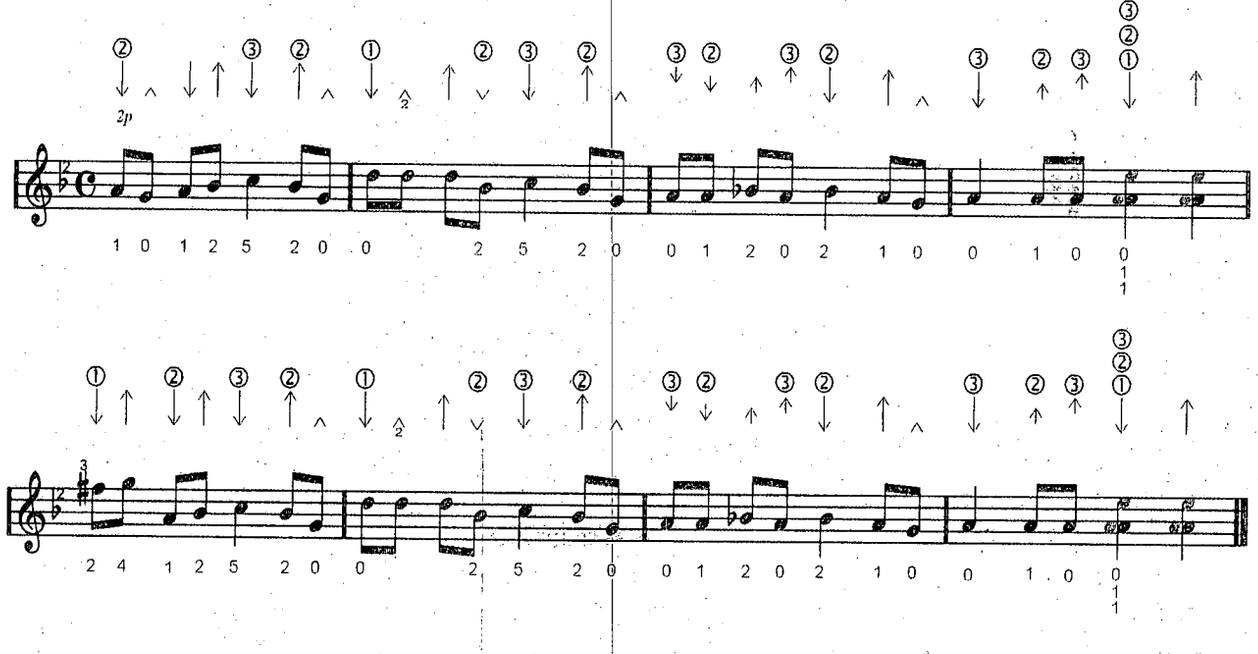
Dizi: B dz (la)
Pozisyon: 2p
Şekil: 12

Scale: B dz (la)
Position: 2p
Figure: 12



Uygulama

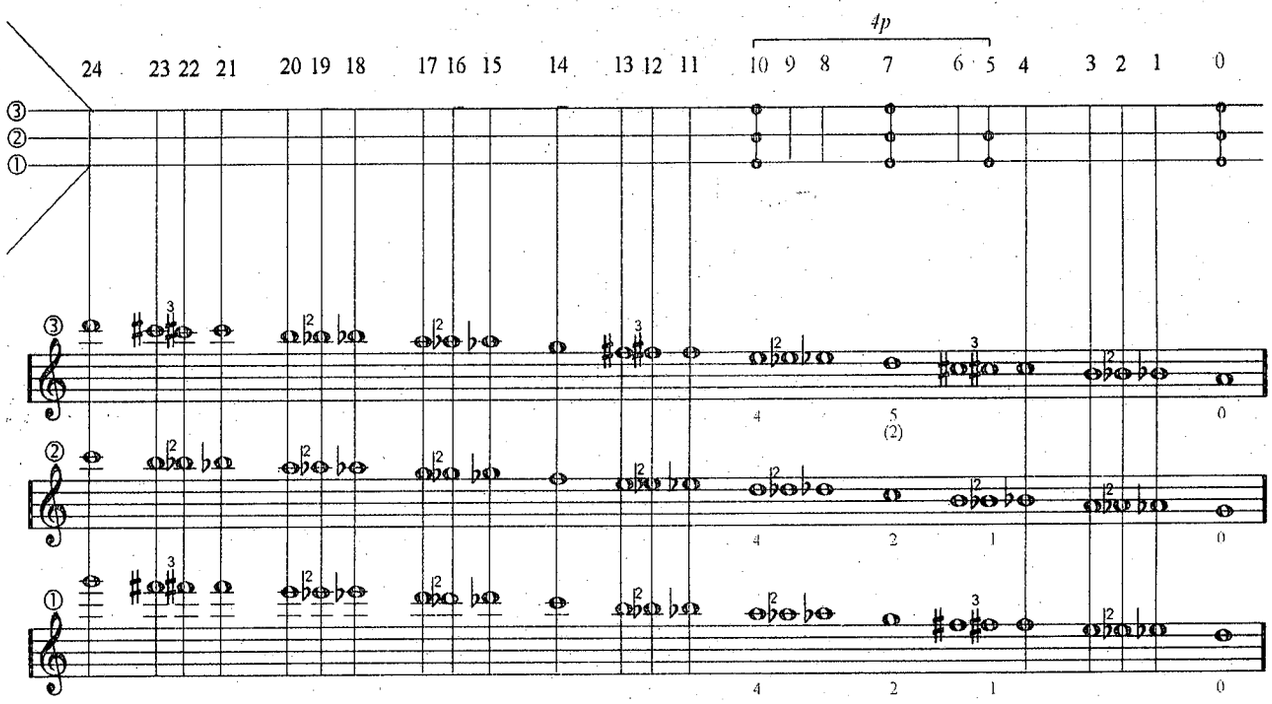
Practical Exercise



***

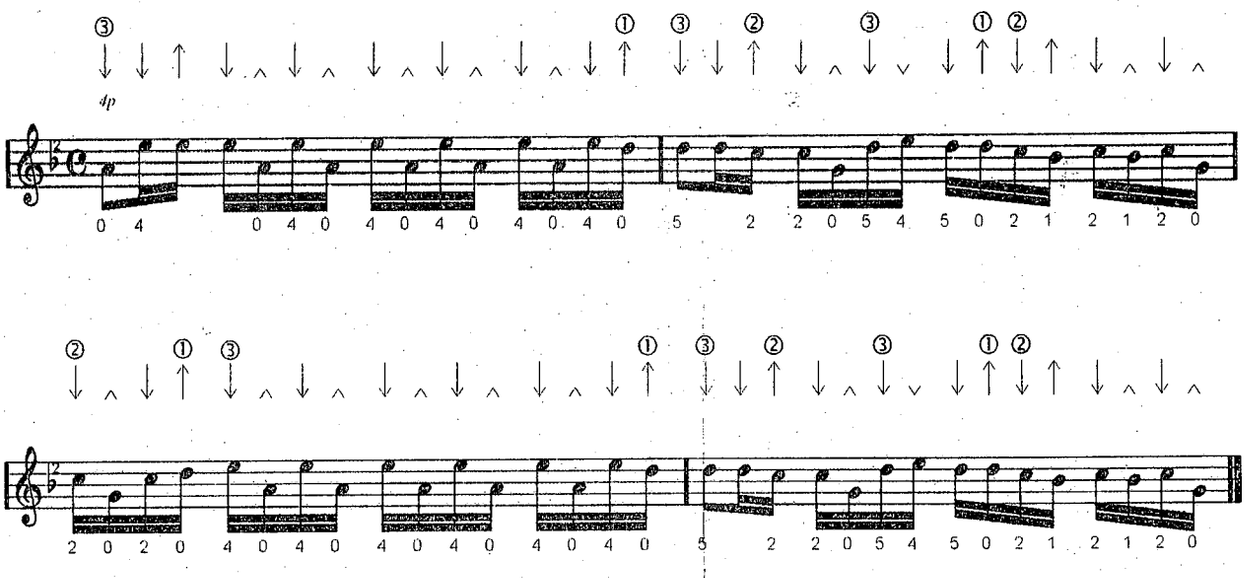
Dizi: B dz (la)
Pozisyon: 4p
Şekil: 13

Scale: B dz (la)
Position: 4p
Figure: 13



Uygulama

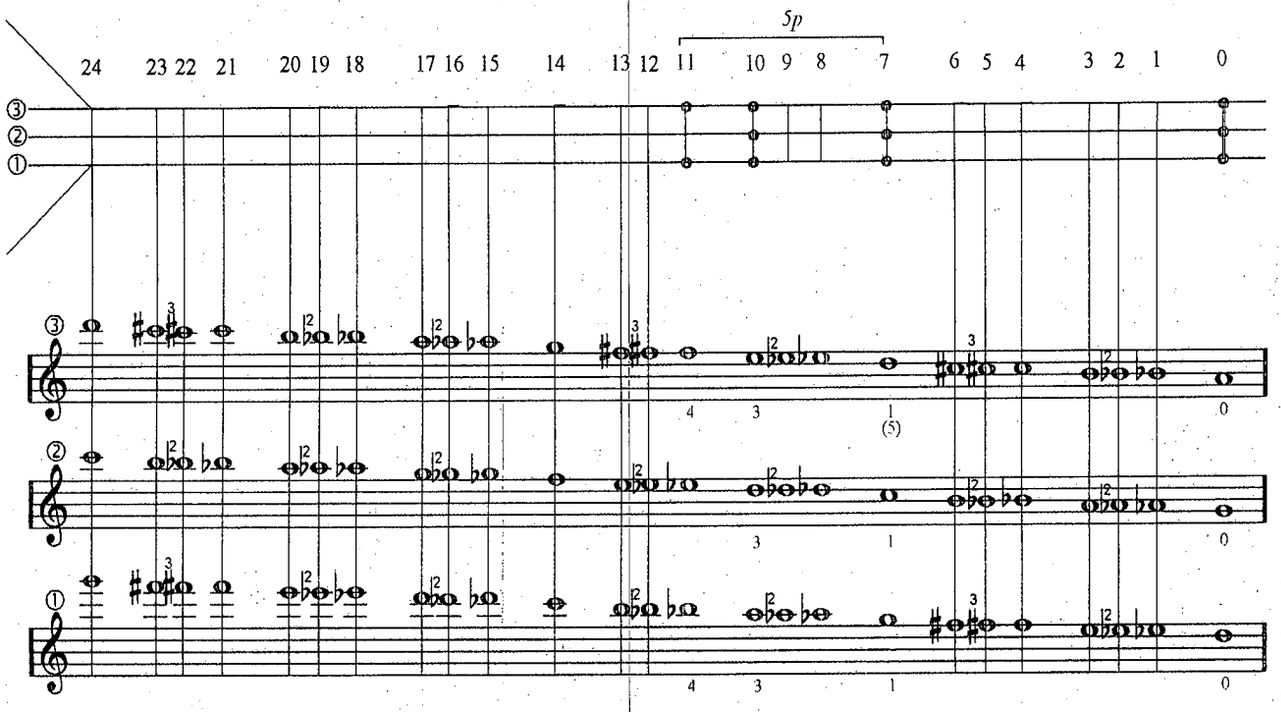
Practical Exercise



***

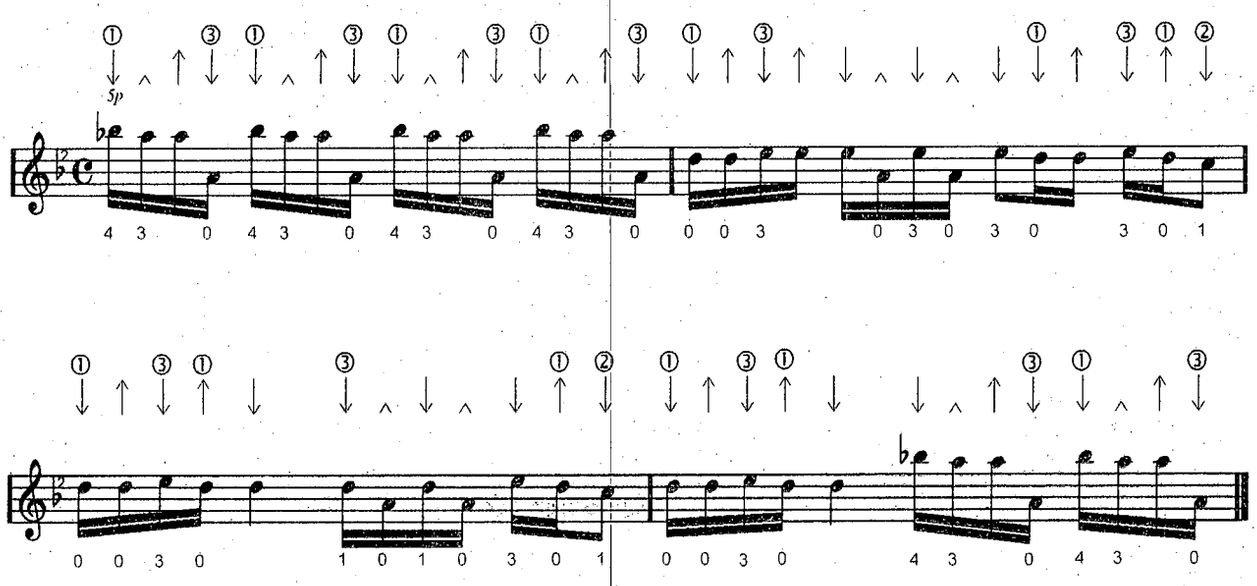
Dizi: B dz (la)
Pozisyon: 5p
Şekil: 14

Scale: B dz (la)
Position: 5p
Figure: 14



Uygulama

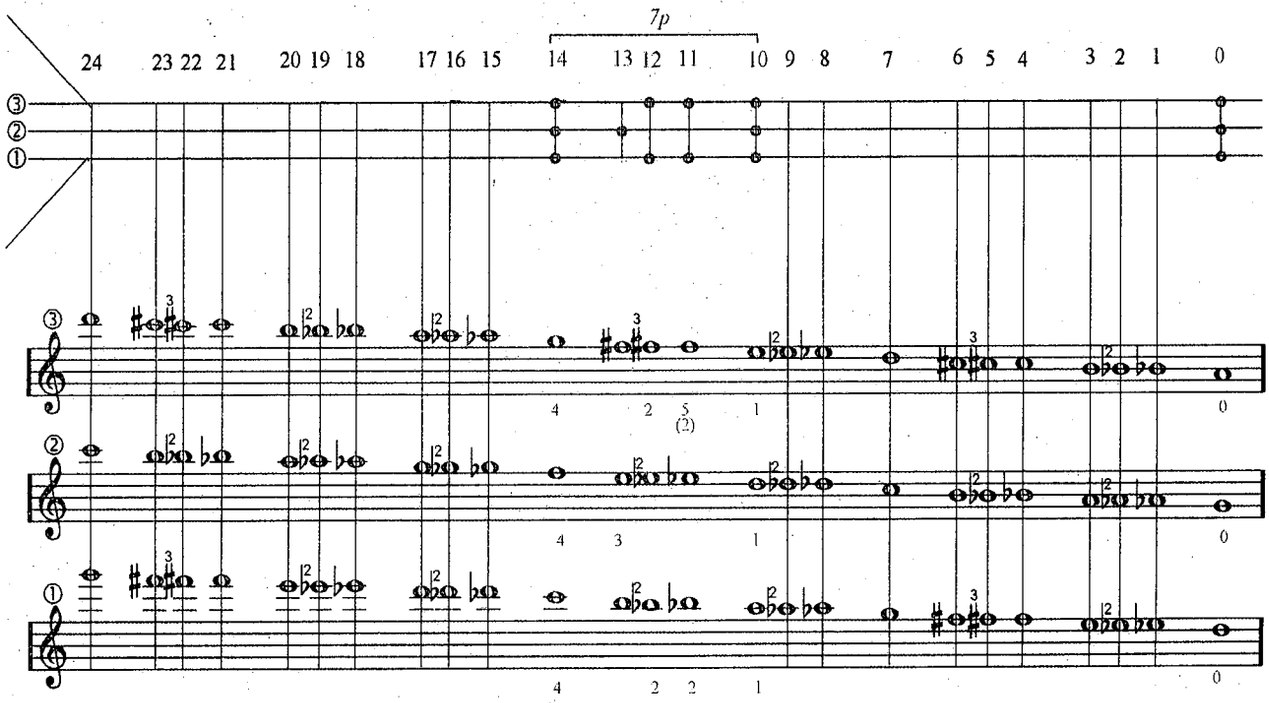
Practical Exercise
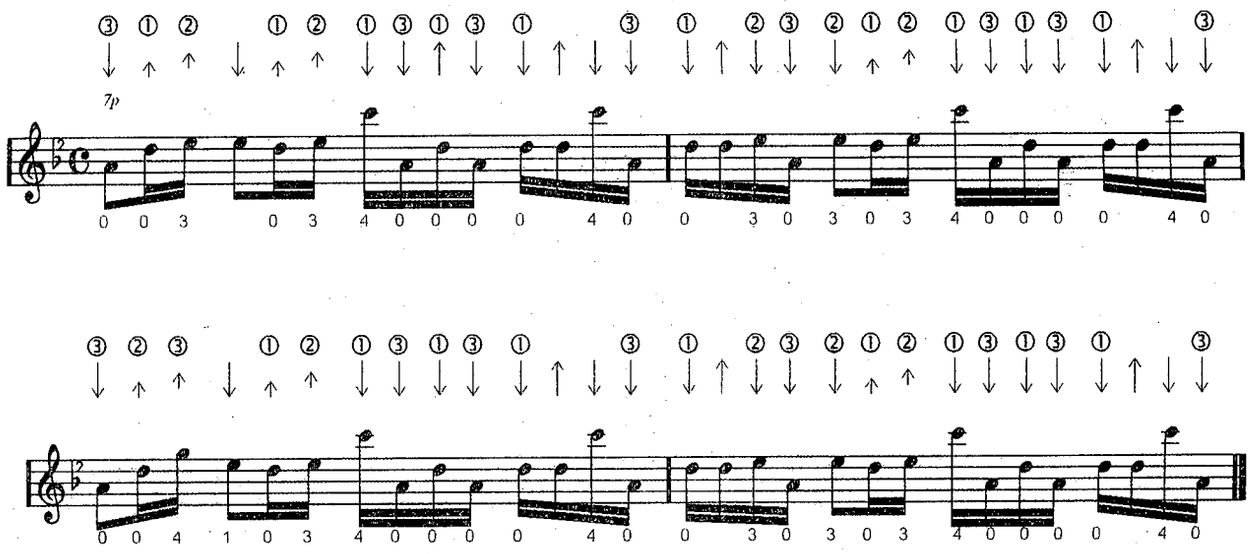


***

Dizi: B dz (la)
Pozisyon: 7p
Şekil: 15

Scale: B dz (la)
Position: 7p
Figure: 15



Uygulama

Practical Exercise



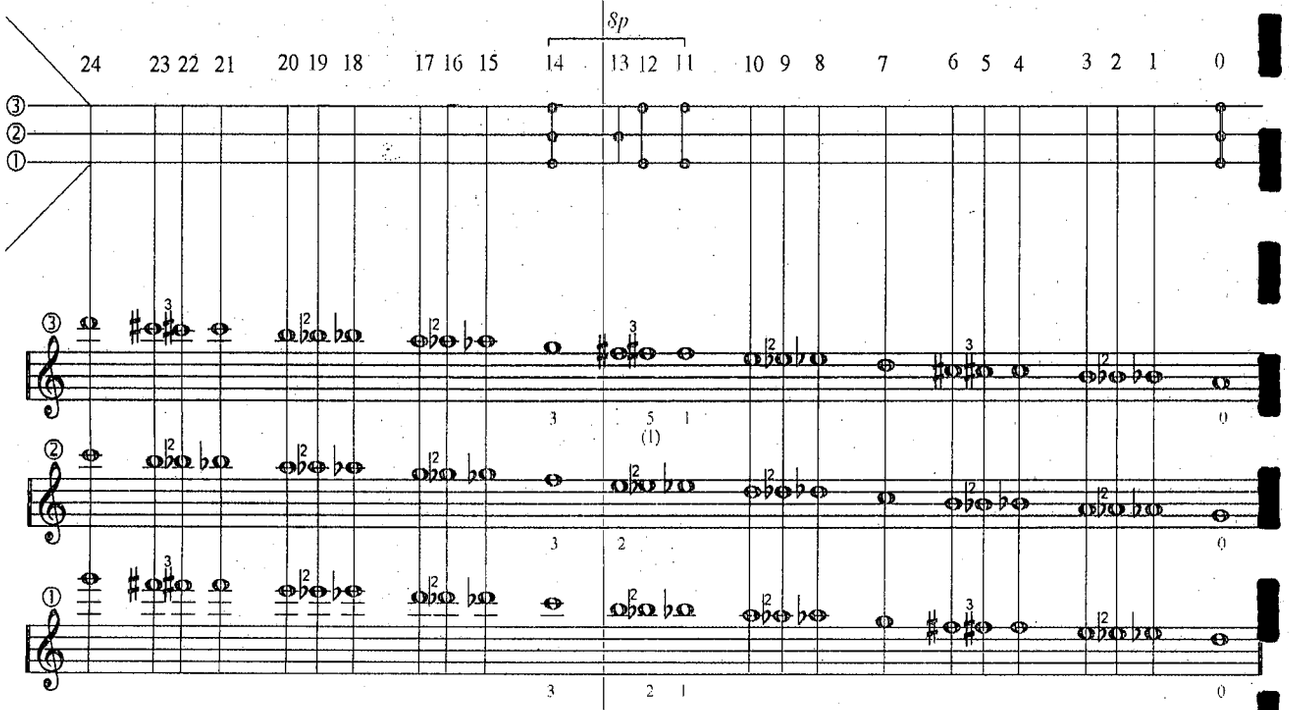
***

Bağlama Metodu

Bağlama Düzeni

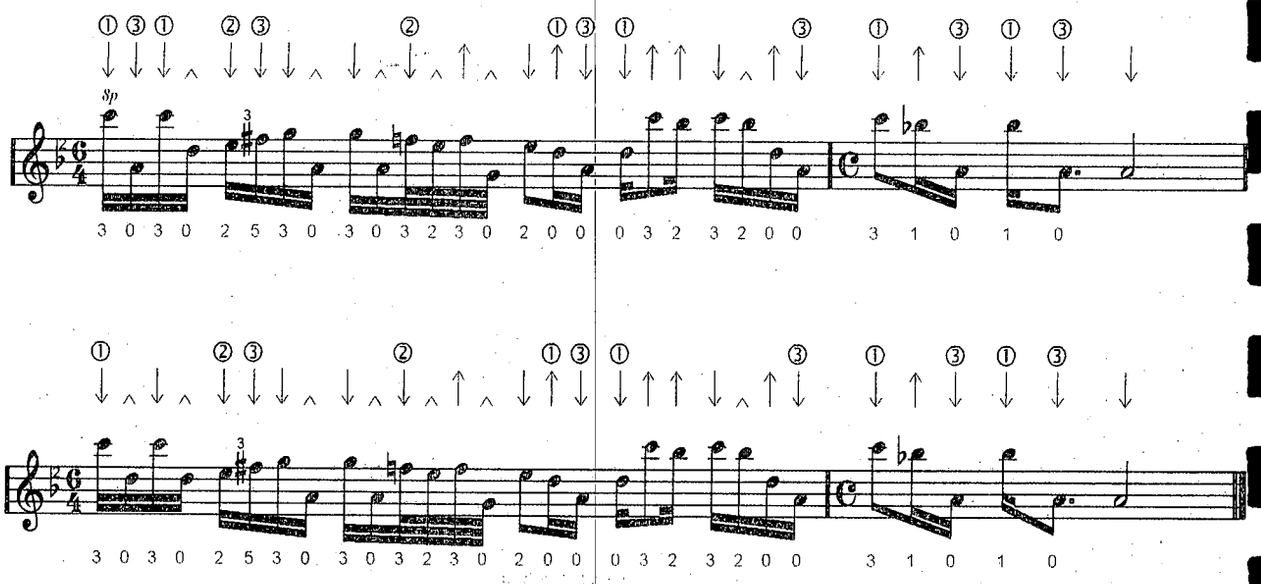
Dizi: B dz (la)
Pozisyon: 8p
Şekil: 16

Scale: B dz (la)
Position: 8p
Figure: 16



Uygulama

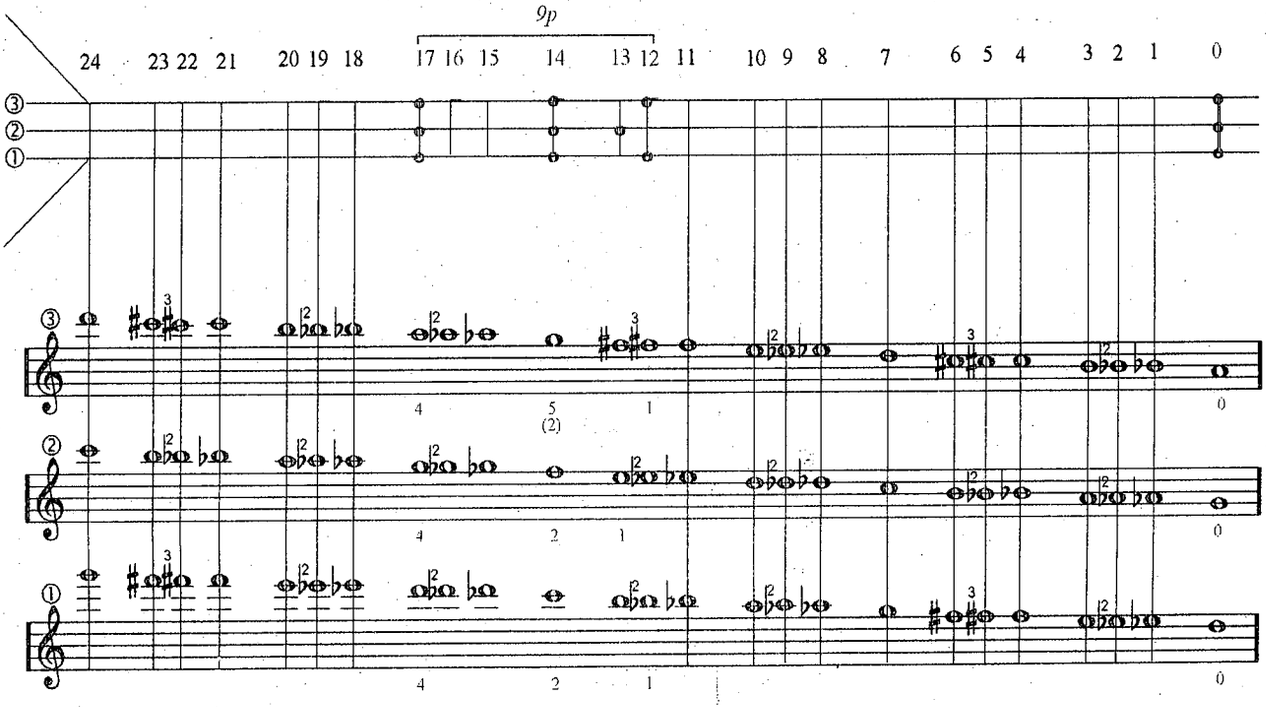
Practical Exercise



***

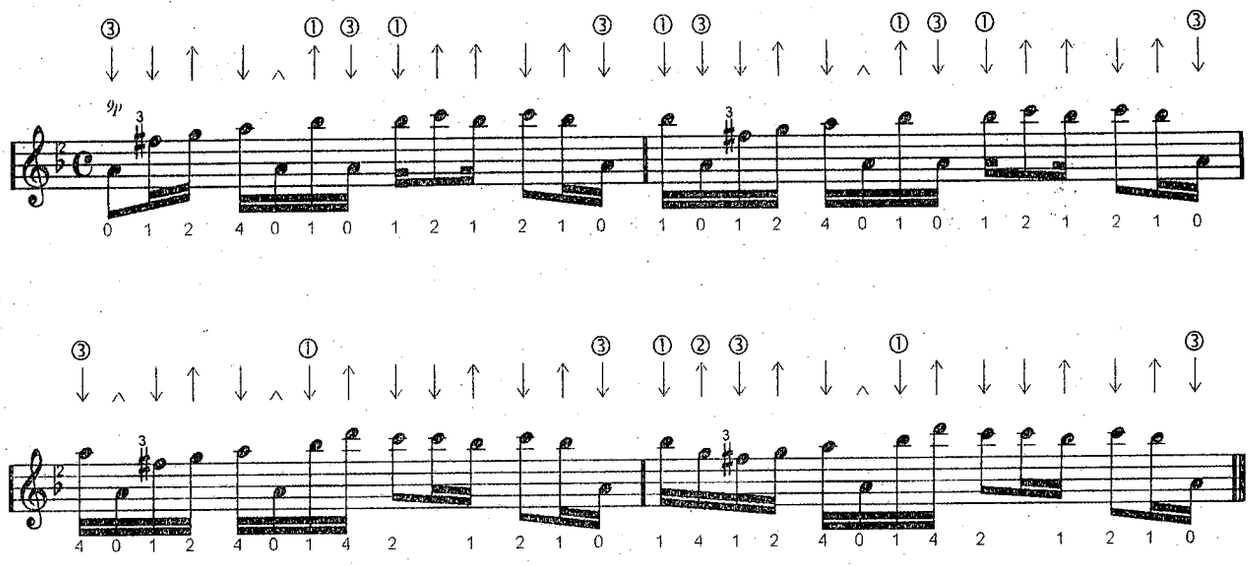
Dizi: B dz (la)
Pozisyon: 9p
Şekil: 17

Scale: B dz (la)
Position: 9p
Figure: 17



Uygulama

Practical Exercise



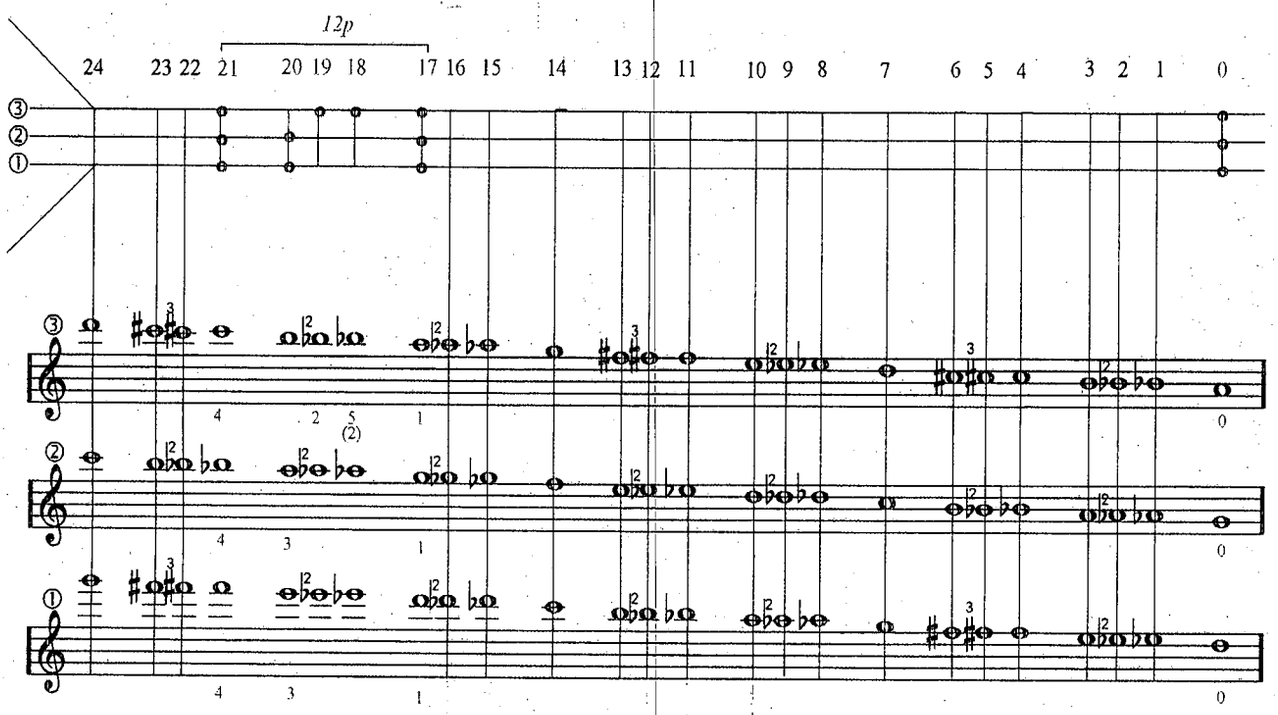
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Bağlama Metodu

Bağlama Düzeni
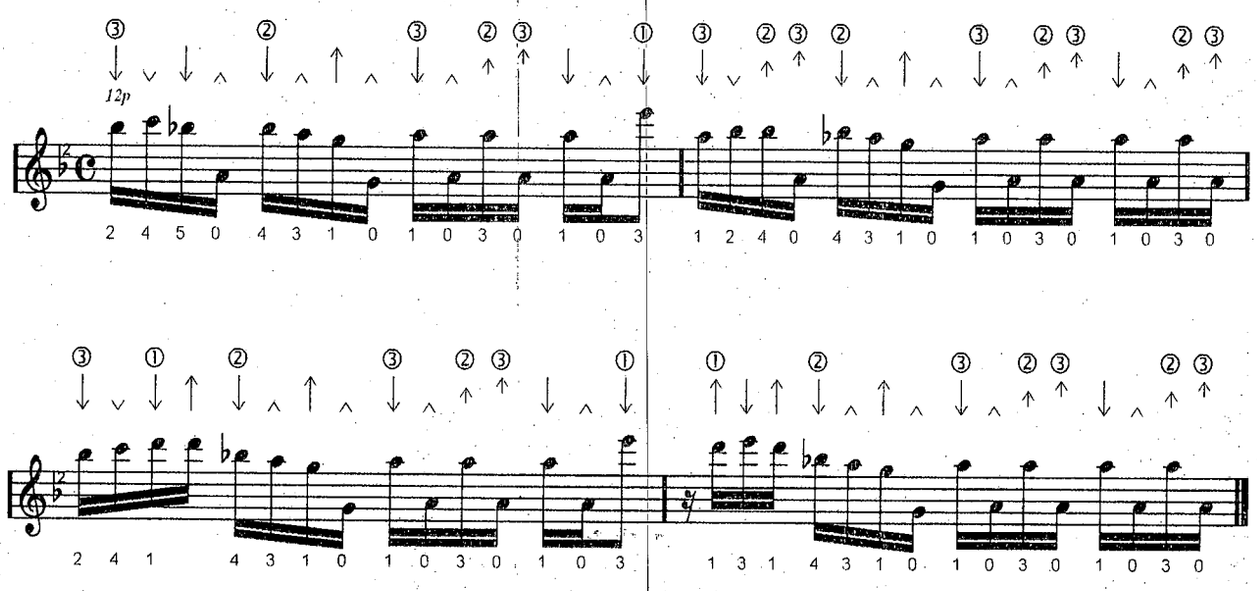
Dizi: B dz (la)
Pozisyon: 12p
Şekil: 18

Scale: B dz (la)
Position: 12p
Figure: 18



Uygulama

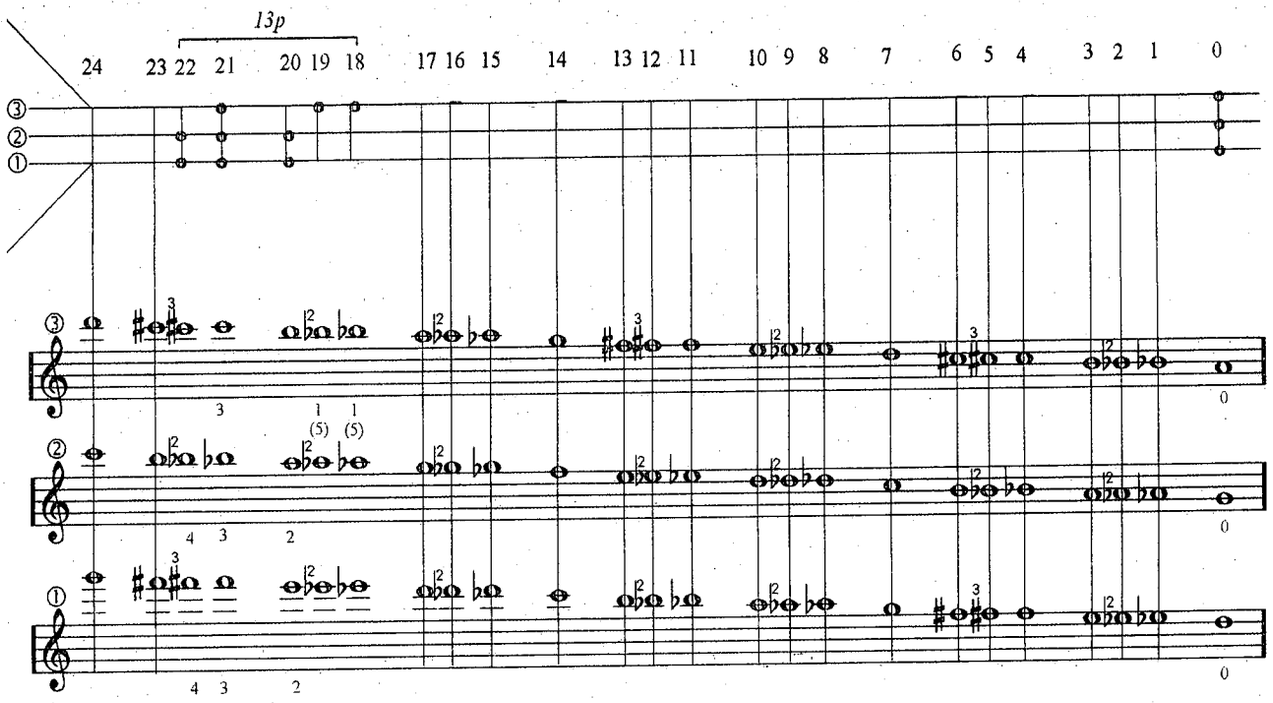
Practical Exercise



***

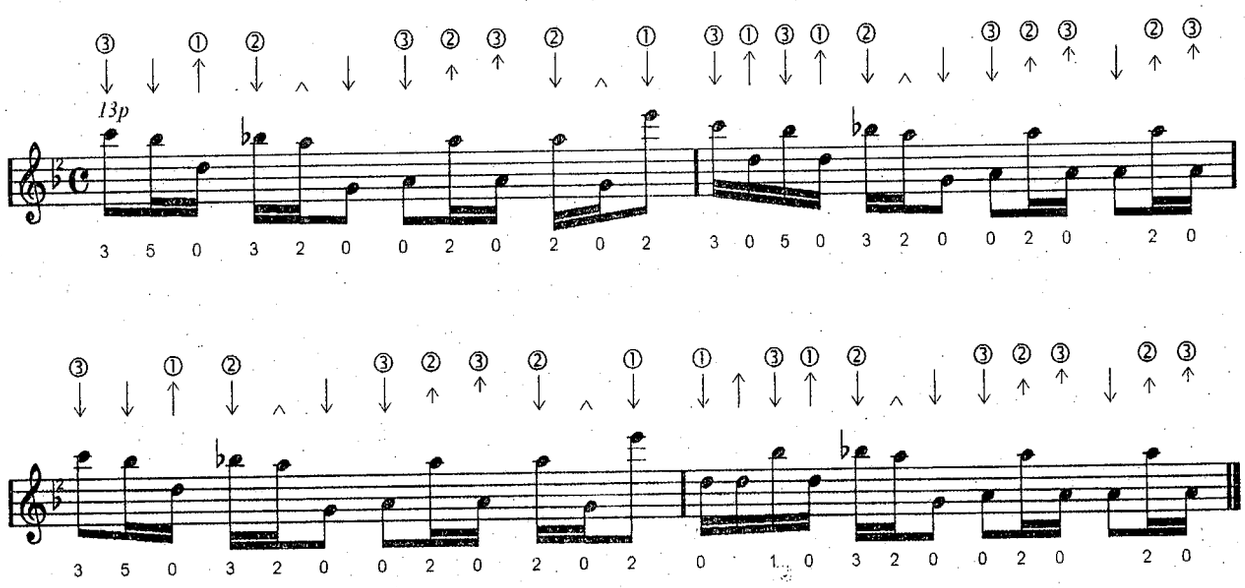
Dizi: B dz (la)
Pozisyon: 13p
Şekil: 19

Scale: B dz (la)
Position: 13p
Figure: 19



Uygulama

Practical Exercise



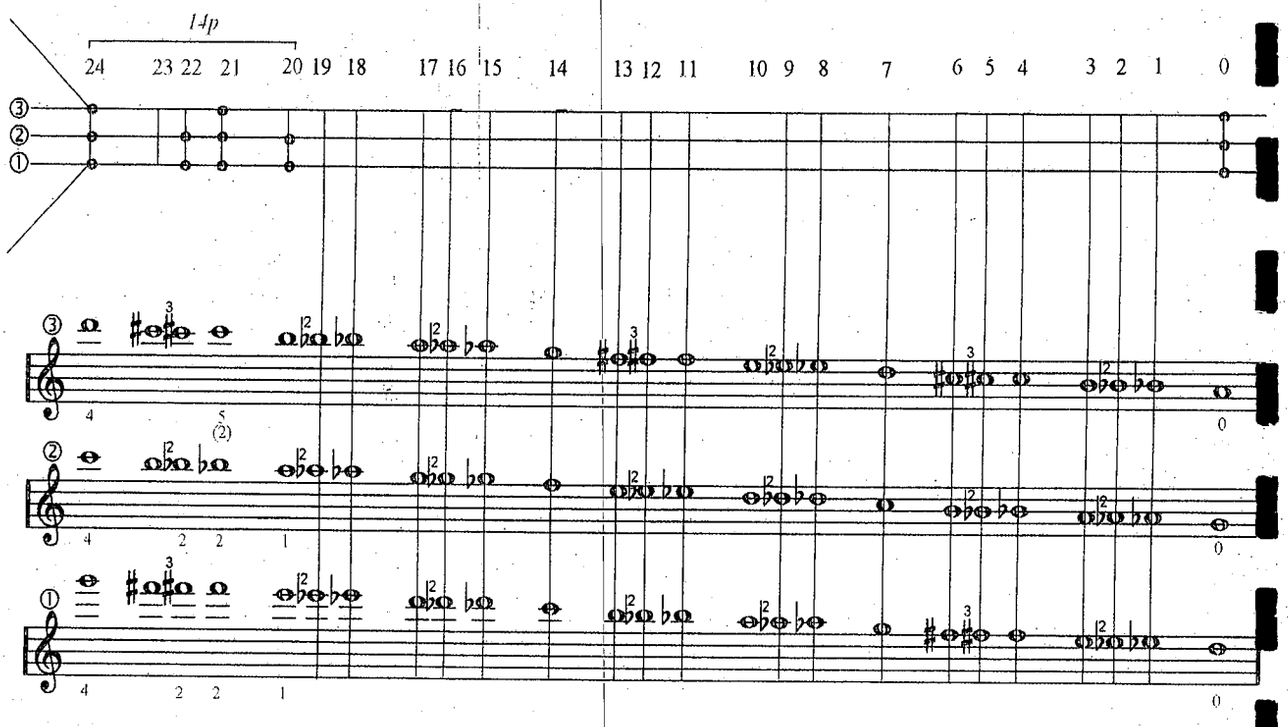
***

Bağlama Metodu

Bağlama Düzeni

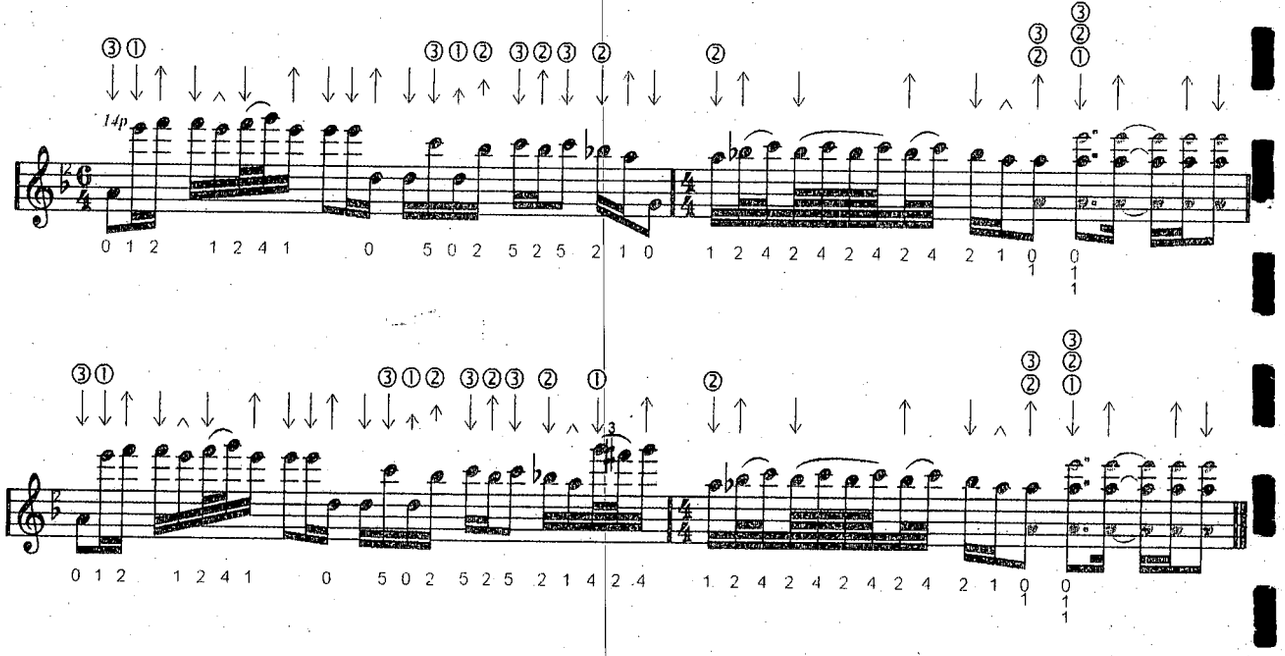
Dizi: B dz (la)
Pozisyon: 14p
Şekil: 20

Scale: B dz (la)
Position: 14p
Figure: 20



Uygulama

Practical Exercise



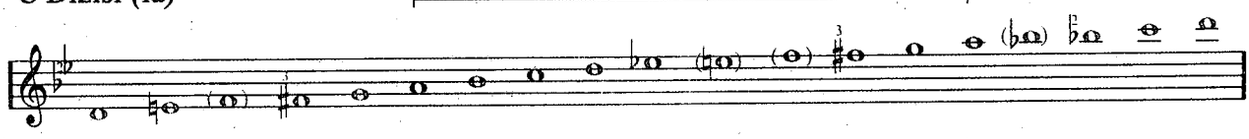
***

C Dizisi (la)
&
Pozisyonları

Scale C (la)
&
Positions

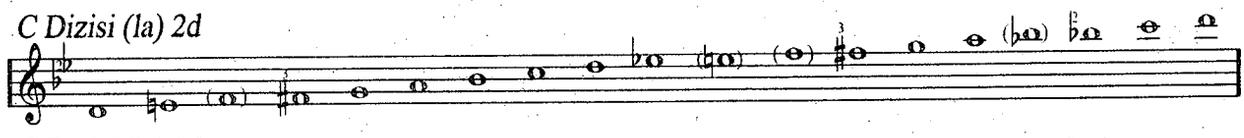
C Dizisi (la)

C Dizisi (la)

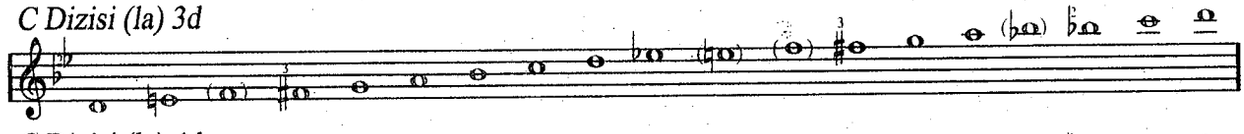


Dizinin farklı derecelerinde karar veren türevleri

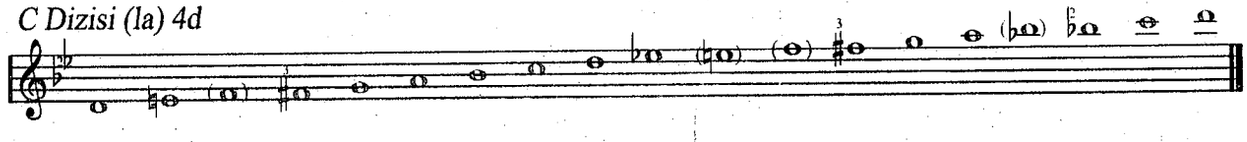
C Dizisi (la) 2d



C Dizisi (la) 3d



C Dizisi (la) 4d



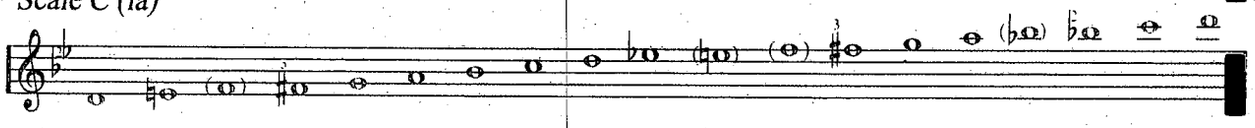
Uygulama *(Bağlama düzeni)*

Pozisyonlar: 1p, 2p, 4p, 5p, 7p, 8p, 9p, 10p, 11p, 12p, 13p, 14p
Önemli pozisyonlar: 1p, 2p, 4p, 7p

***

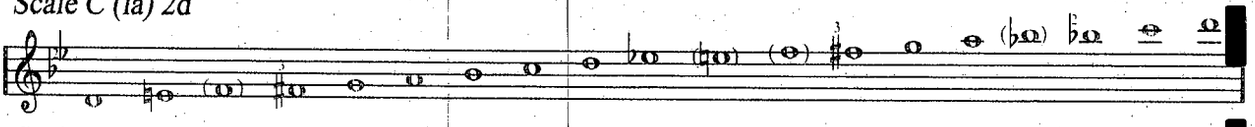
Scale C (la)

Scale C (la)

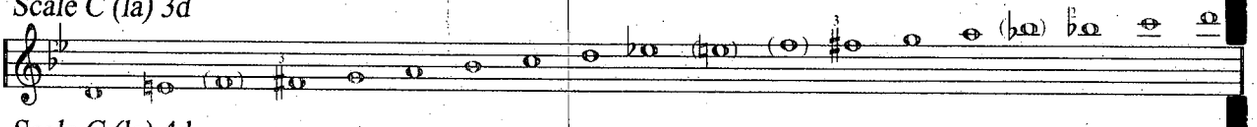


Variants on the Scales with the Dominant on Different Notes

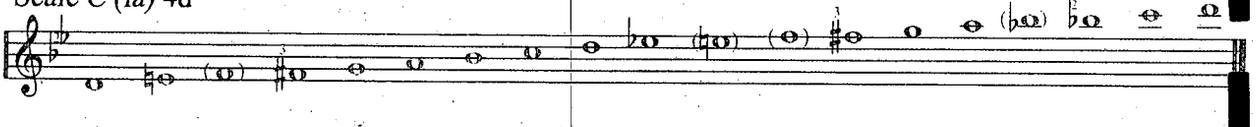
Scale C (la) 2d



Scale C (la) 3d



Scale C (la) 4d



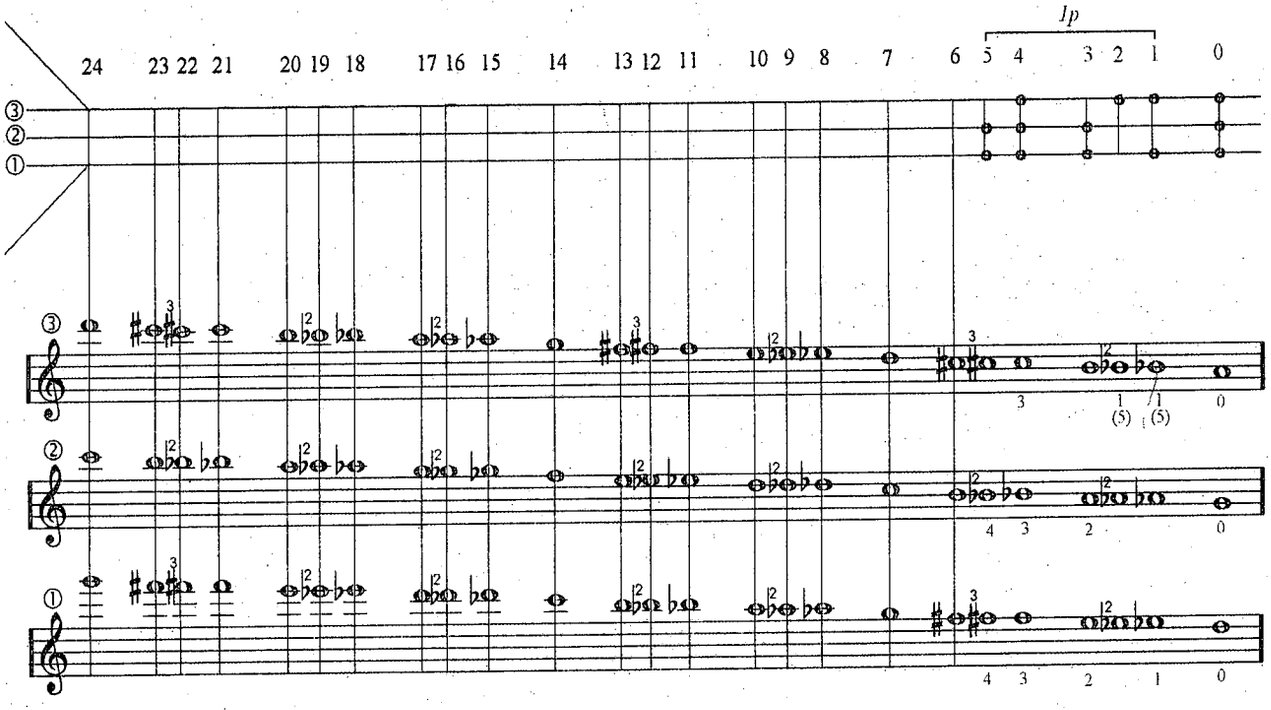
Practice *(Bağlama düzeni)*

Positions: 1p, 2p, 4p, 5p, 7p, 8p, 9p, 10p, 11p, 12p, 13p, 14p
Important Positions: 1p, 2p, 4p, 7p

***

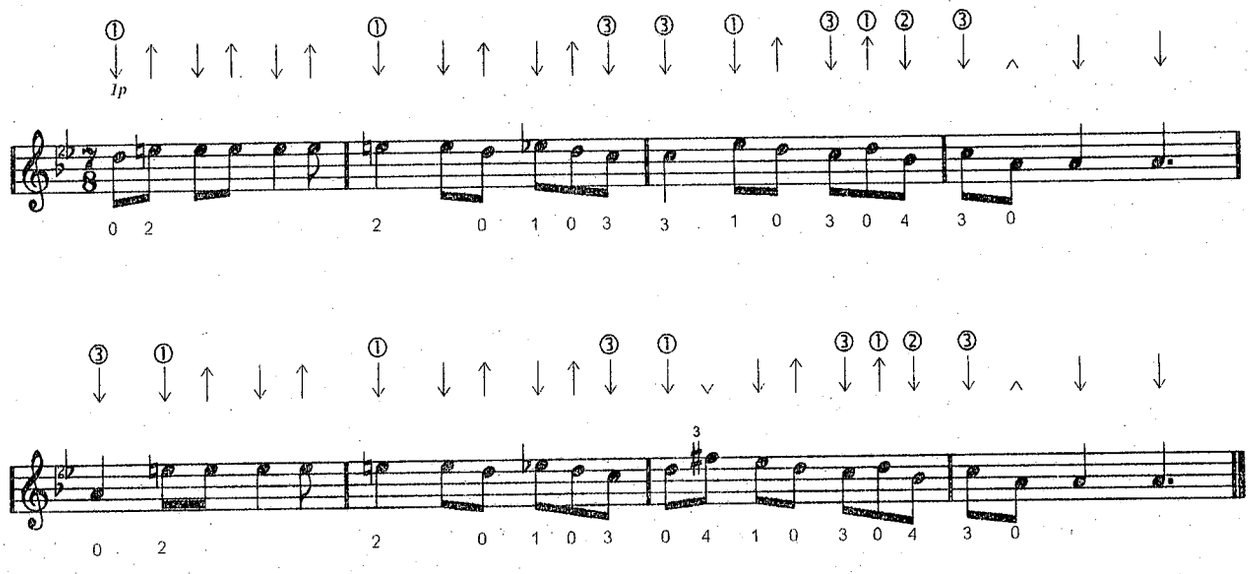
Dizi: C dz (la)
Pozisyon: 1p
Şekil: 21

Scale: C dz (la)
Position: 1p
Figure: 21



Uygulama

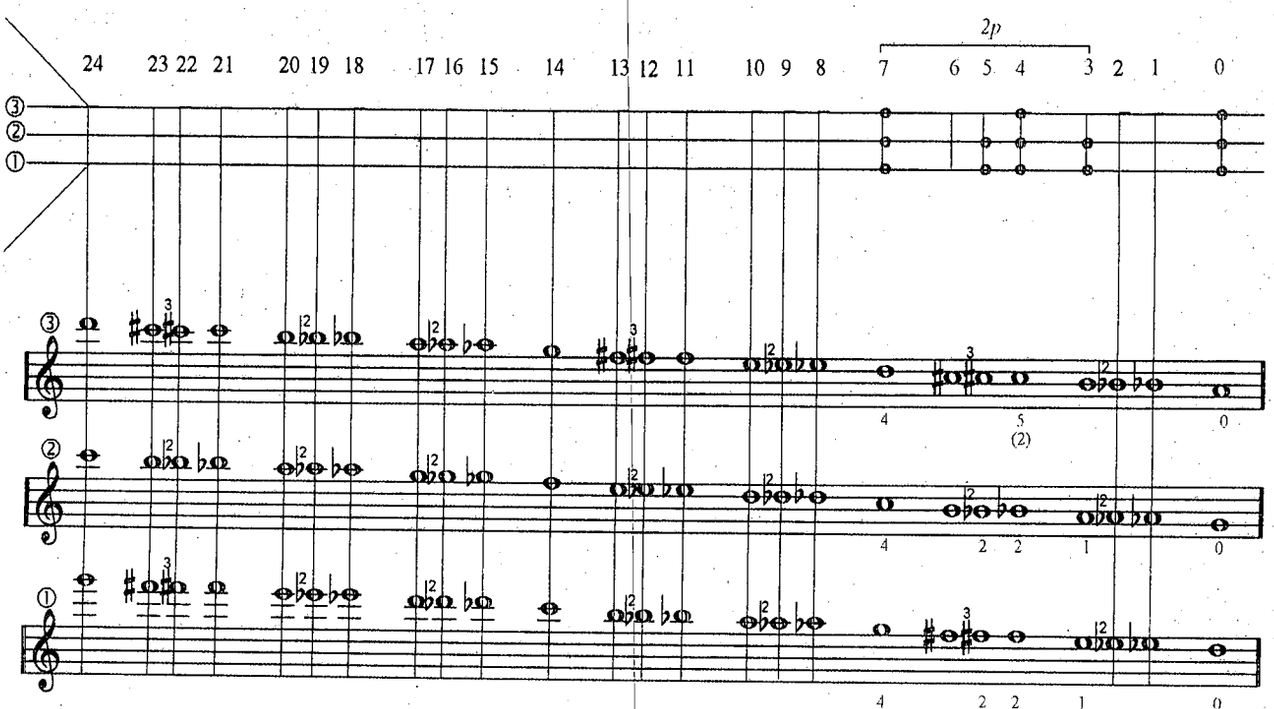
Practical Exercise
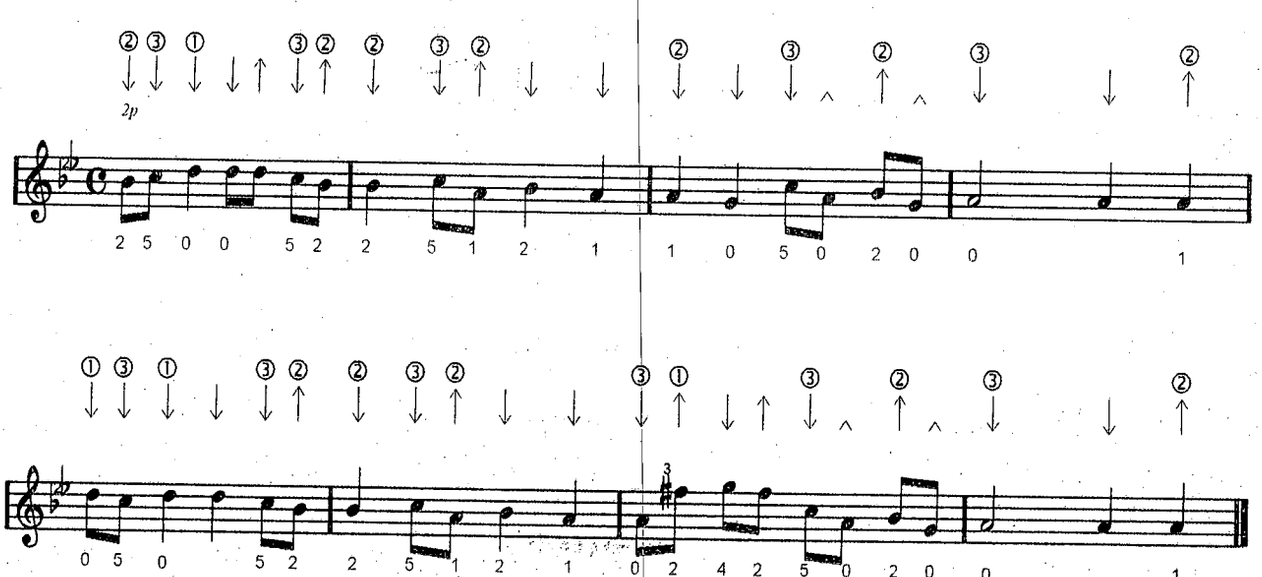


***

Dizi: C dz (la)
Pozisyon: 2p
Şekil: 22

Scale: C dz (la)
Position: 2p
Figure: 22



Uygulama

Practical Exercise



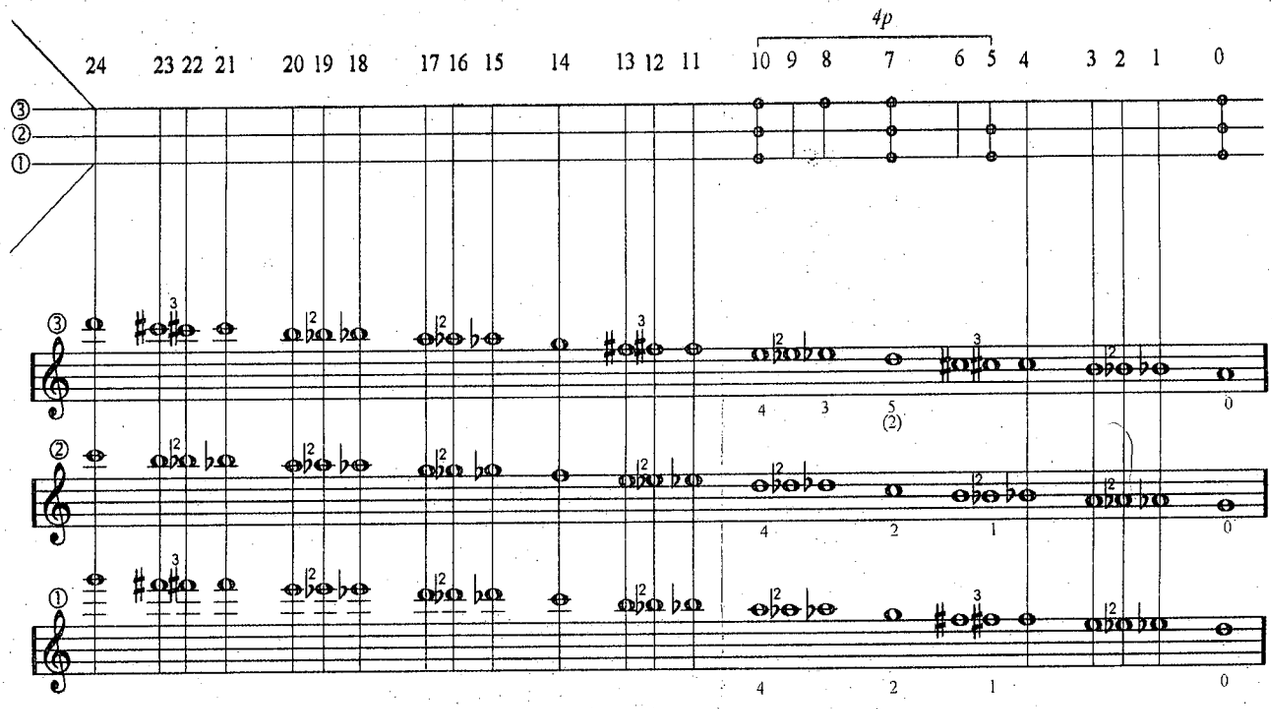
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Bağlama Metodu

Bağlama Düzeni

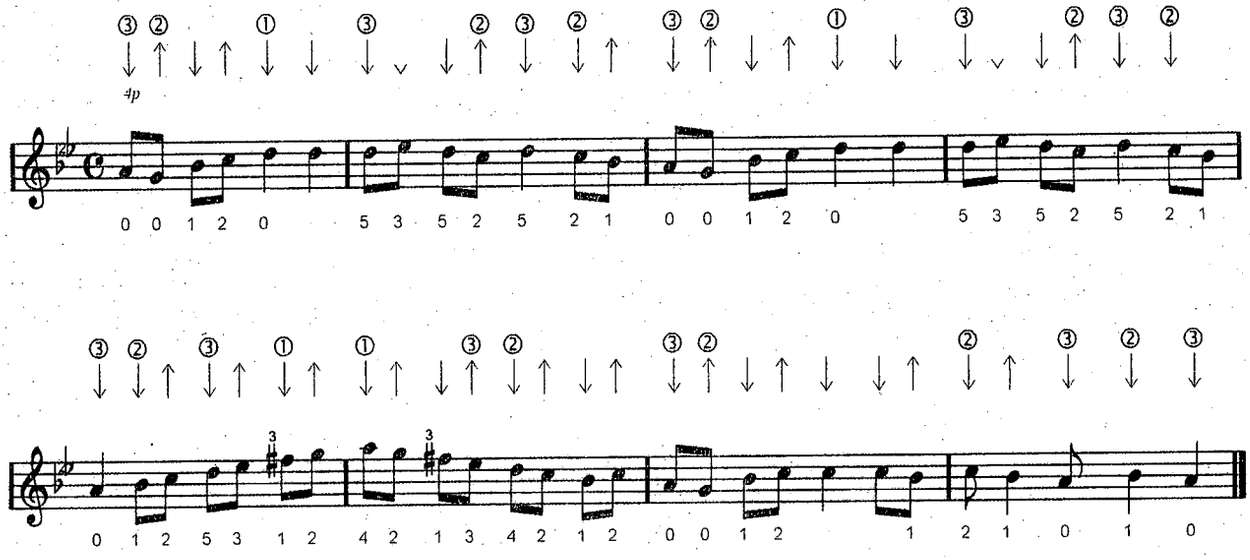
Dizi: C dz (la)
Pozisyon: 4p
Şekil: 23

Scale: C dz (la)
Position: 4p
Figure: 23



Uygulama

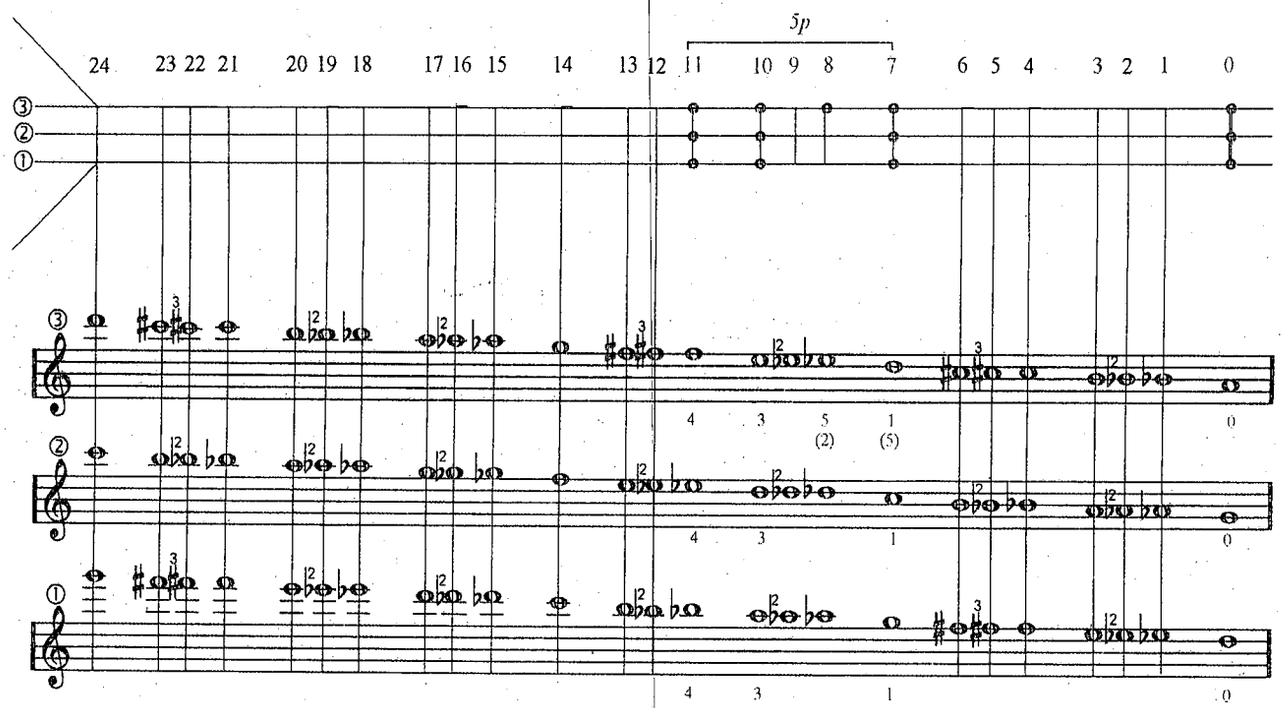
Practical Exercise
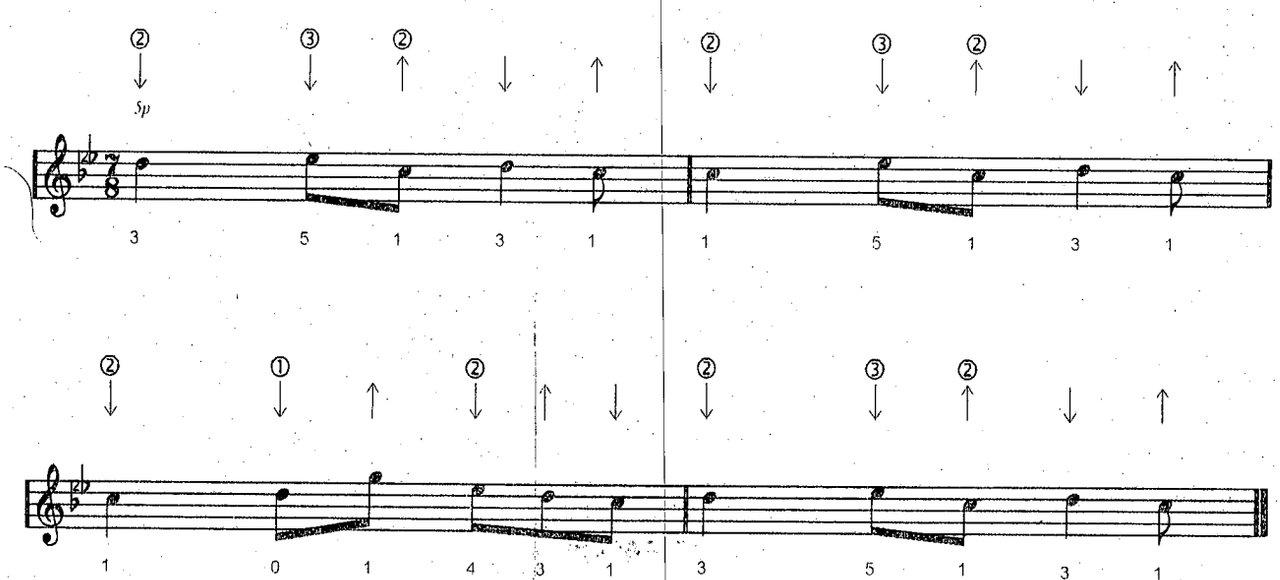


***

Dizi: C dz (la)
Pozisyon: 5p
Şekil: 24

Scale: C dz (la)
Position: 5p
Figure: 24



Uygulama

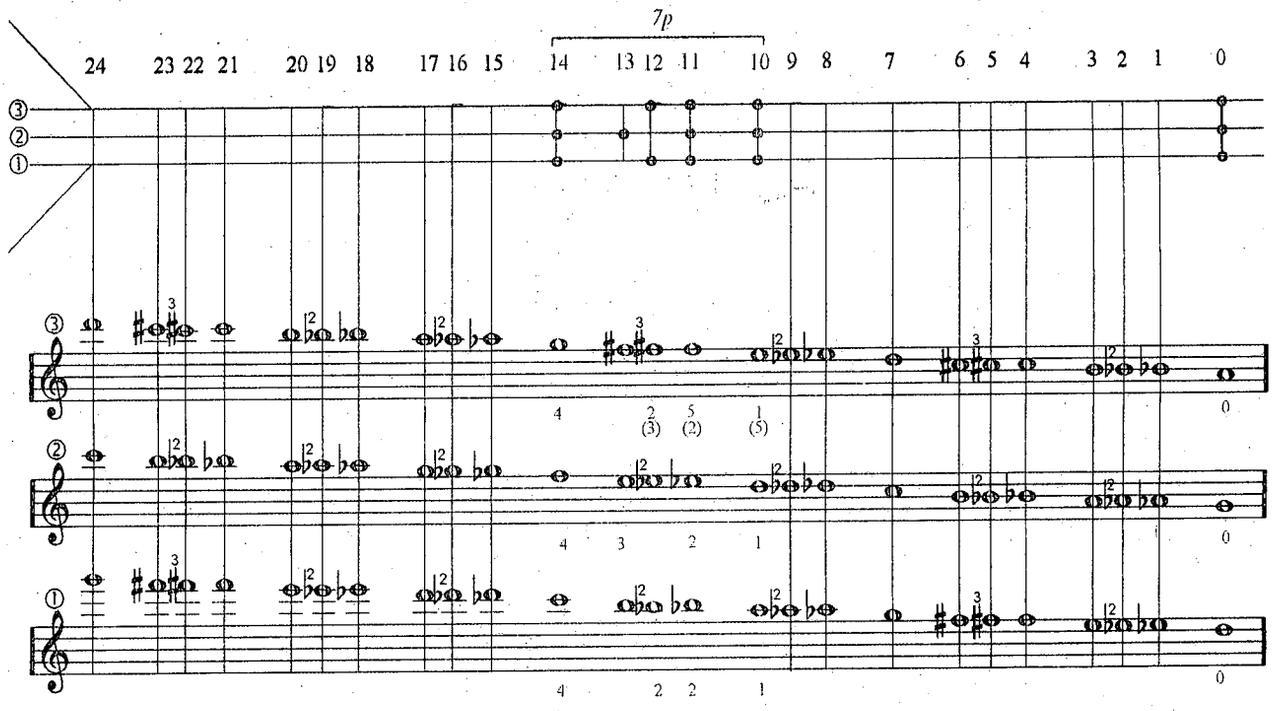
Practical Exercise



***

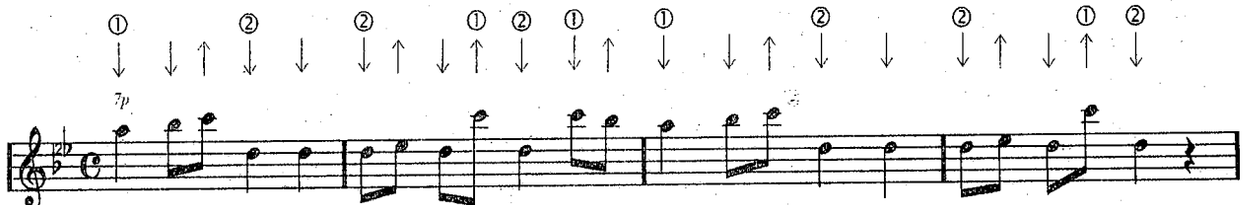
Dizi: C dz (la)
Pozisyon: 7p
Şekil: 25

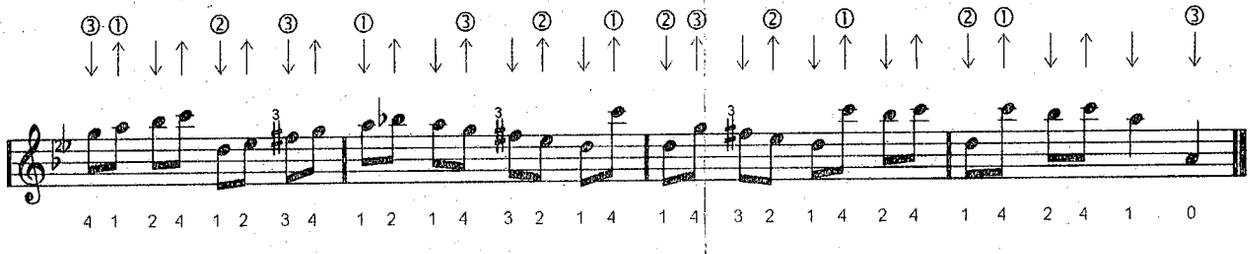
Scale: C dz (la)
Position: 7p
Figure: 25



Uygulama

Practical Exercise
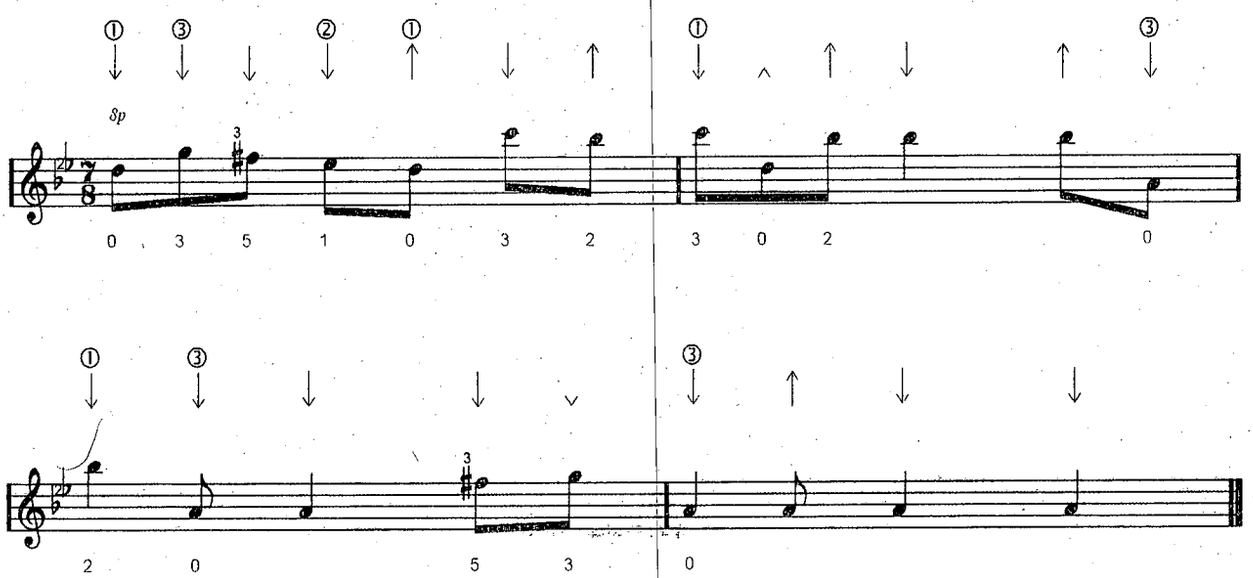
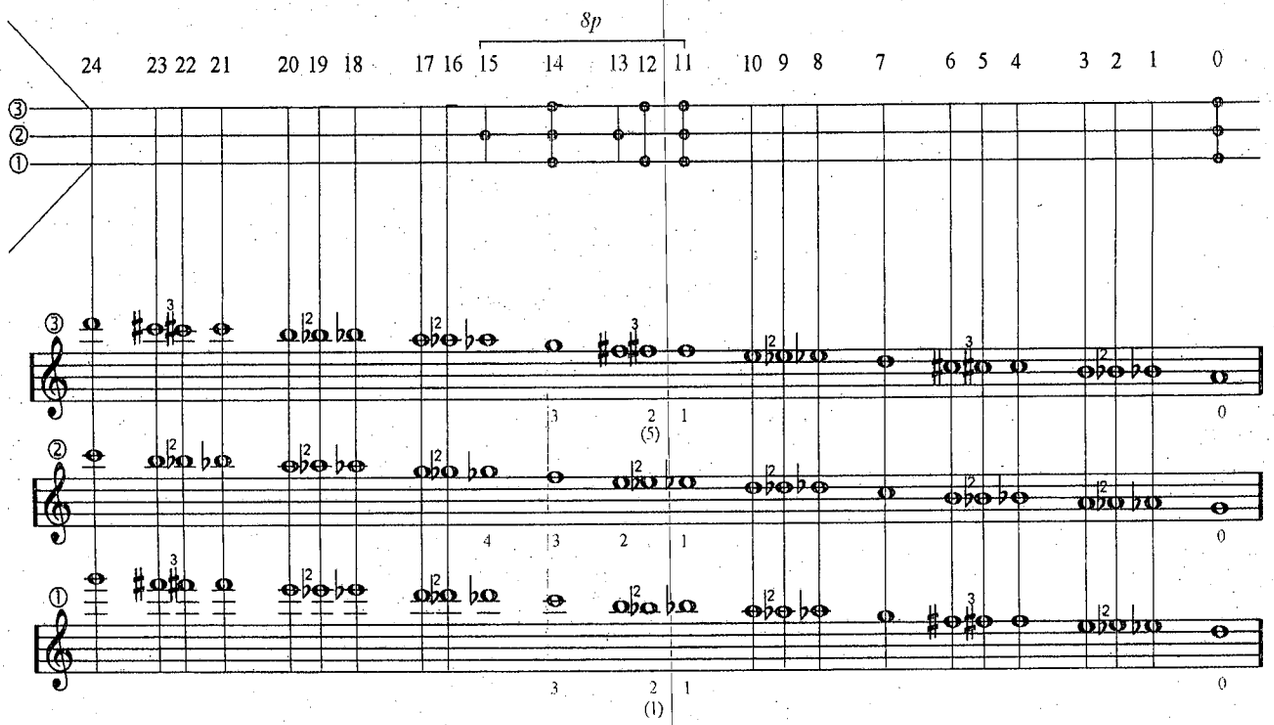




***

Dizi: C dz (la)
Pozisyon: 8p
Şekil: 26

Scale: C dz (la)
Position: 8p
Figure: 26



Uygulama

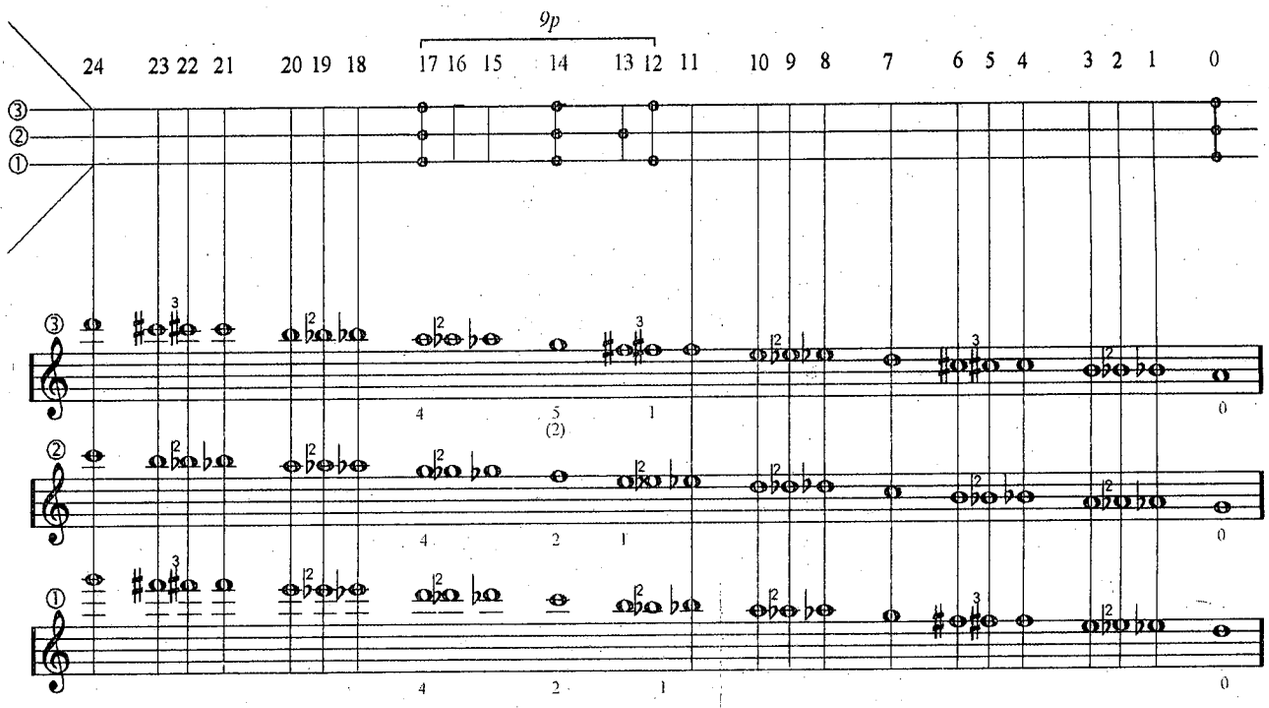
Practical Exercise
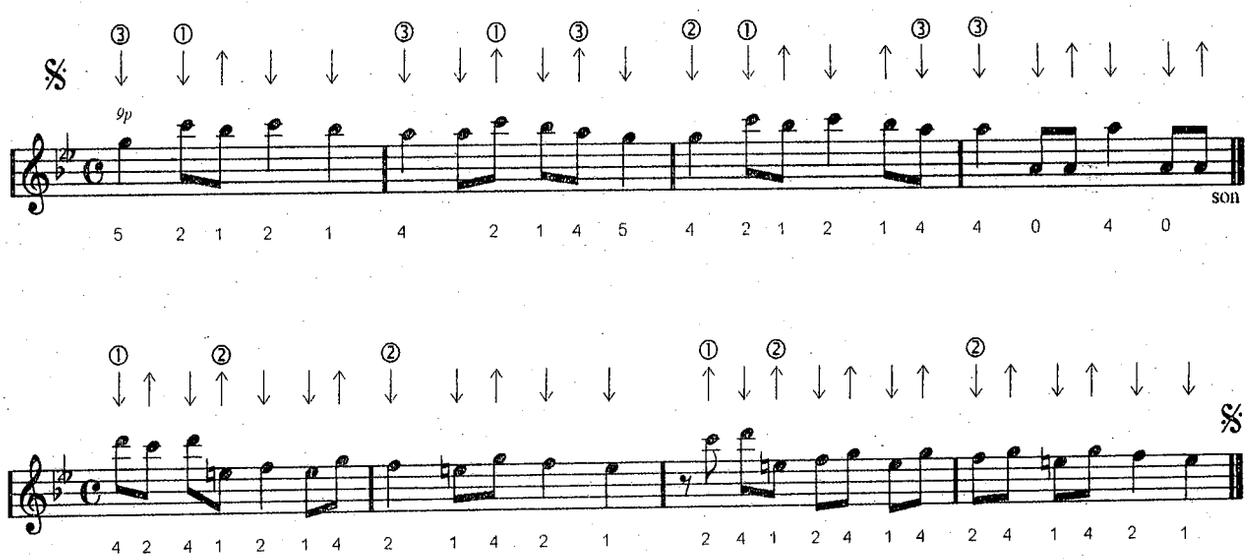


***

Dizi: C dz (la)
Pozisyon: 9p
Şekil: 27

Scale: C dz (la)
Position: 9p
Figure: 27



Uygulama

Practical Exercise



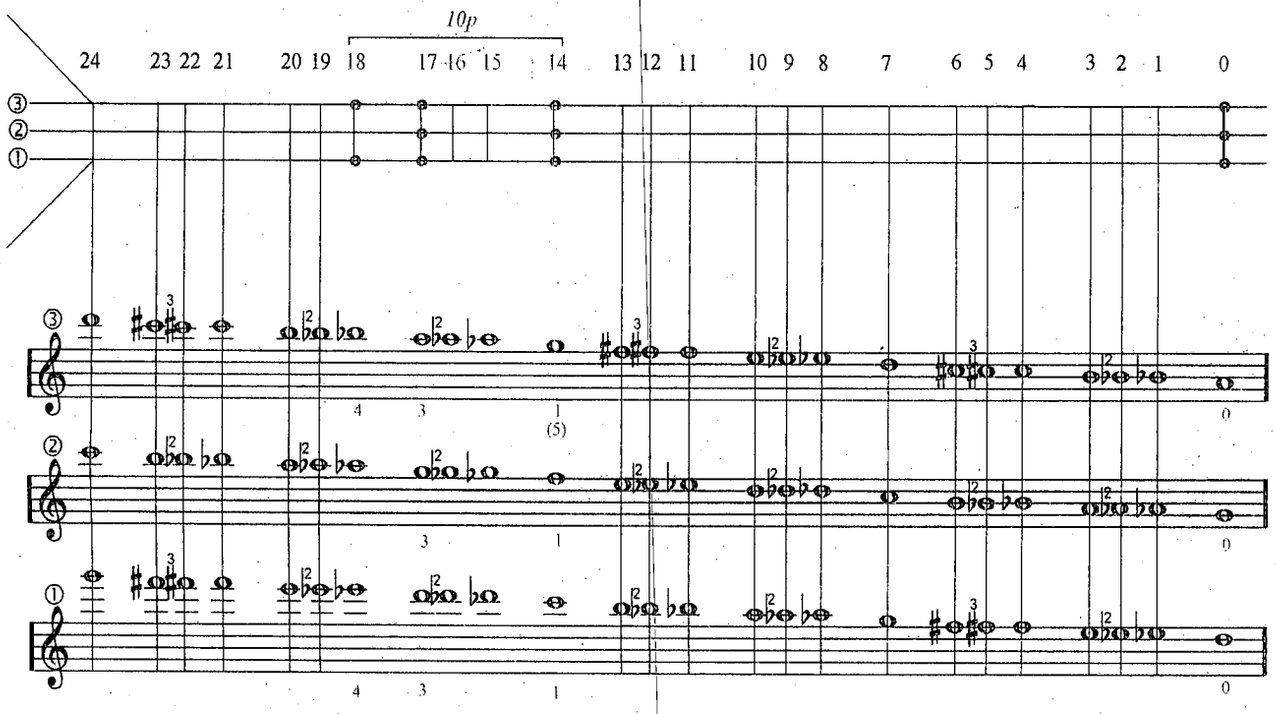
***

Bağlama Metodu

Bağlama Düzeni

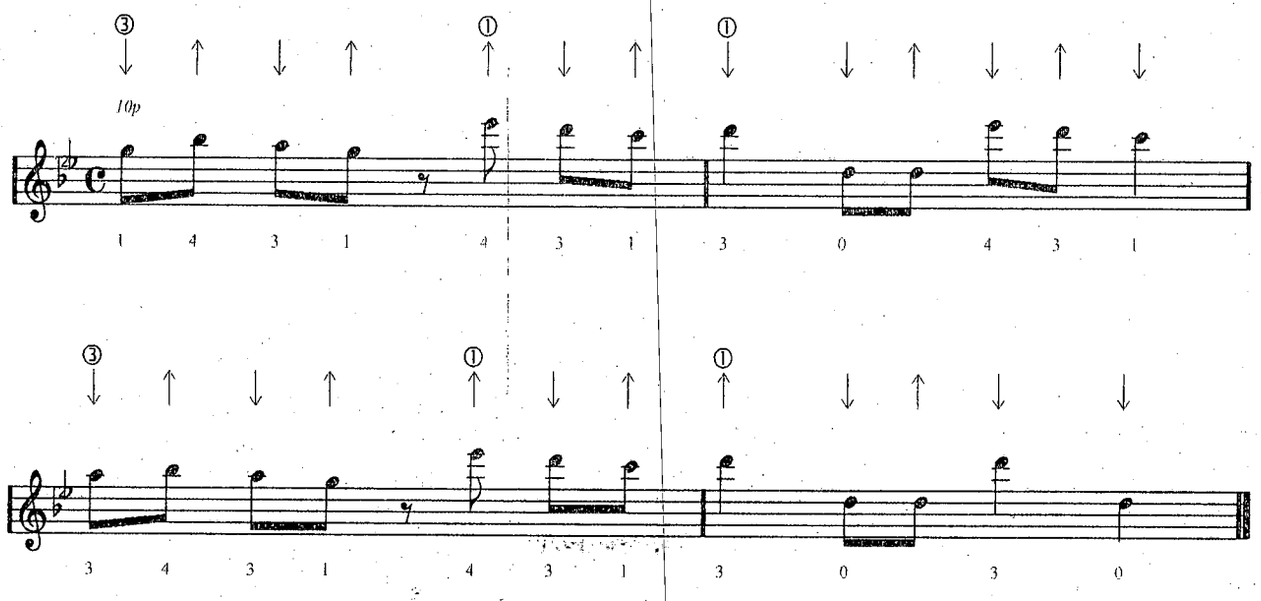
Dizi: C dz (la)
Pozisyon: 10p
Şekil: 28

Scale: C dz (la)
Position: 10p
Figure: 28



Uygulama

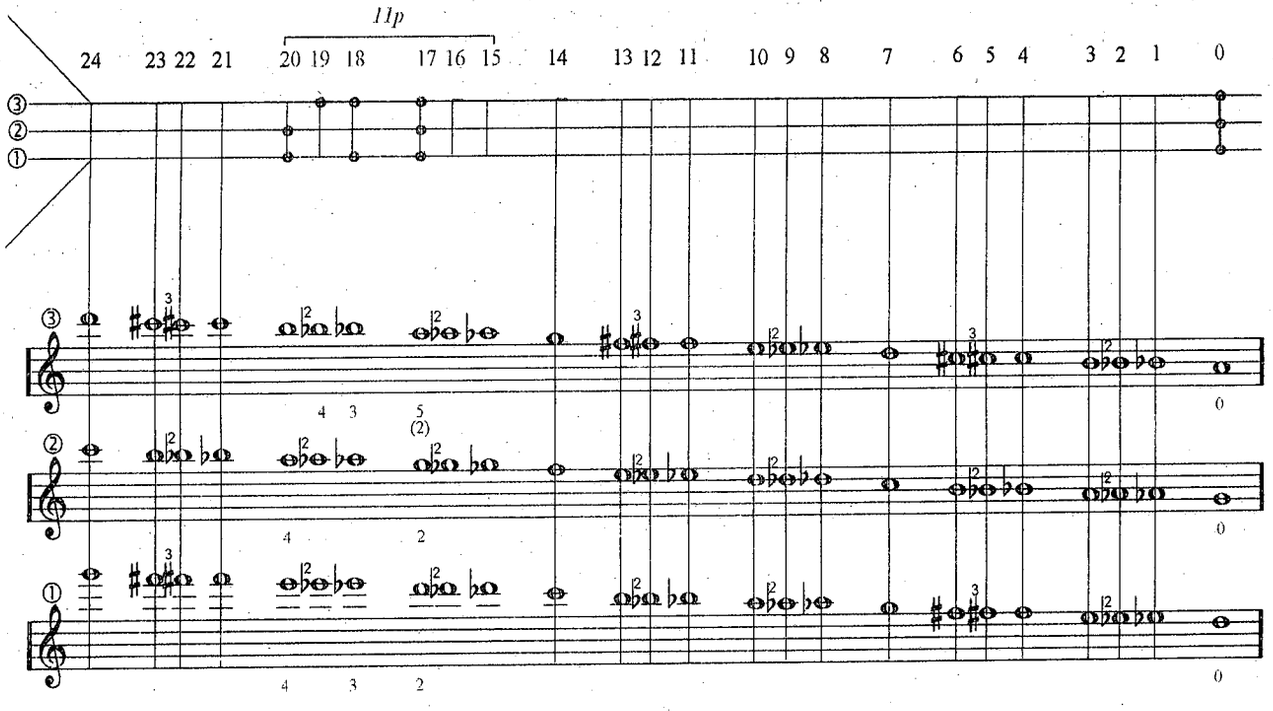
Practical Exercise
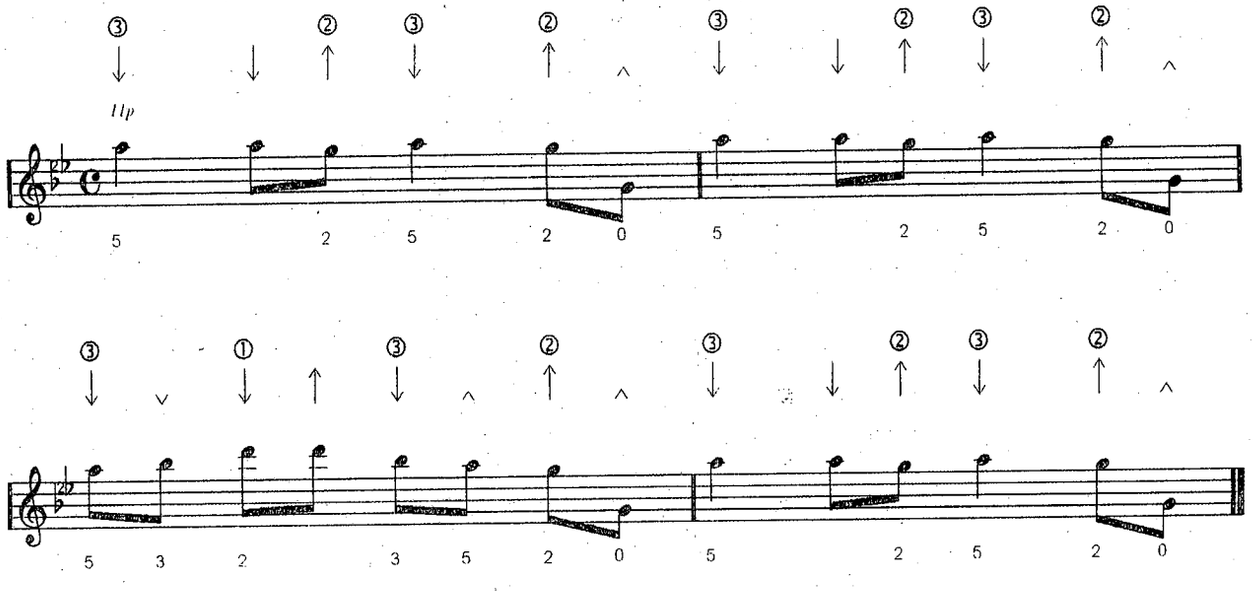


***

Dizi: C dz (la)
Pozisyon: 11p
Şekil: 29

Scale: C dz (la)
Position: 11p
Figure: 29



Uygulama

Practical Exercise



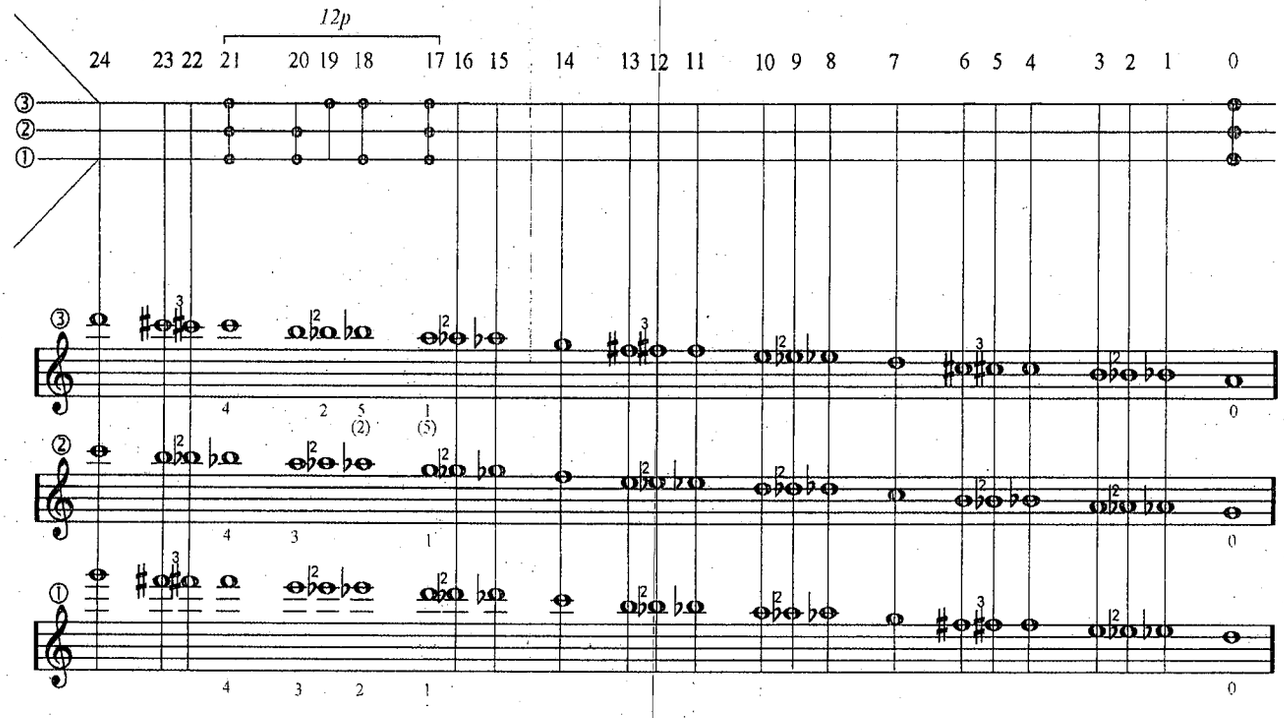
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Bağlama Metodu

Bağlama Düzeni
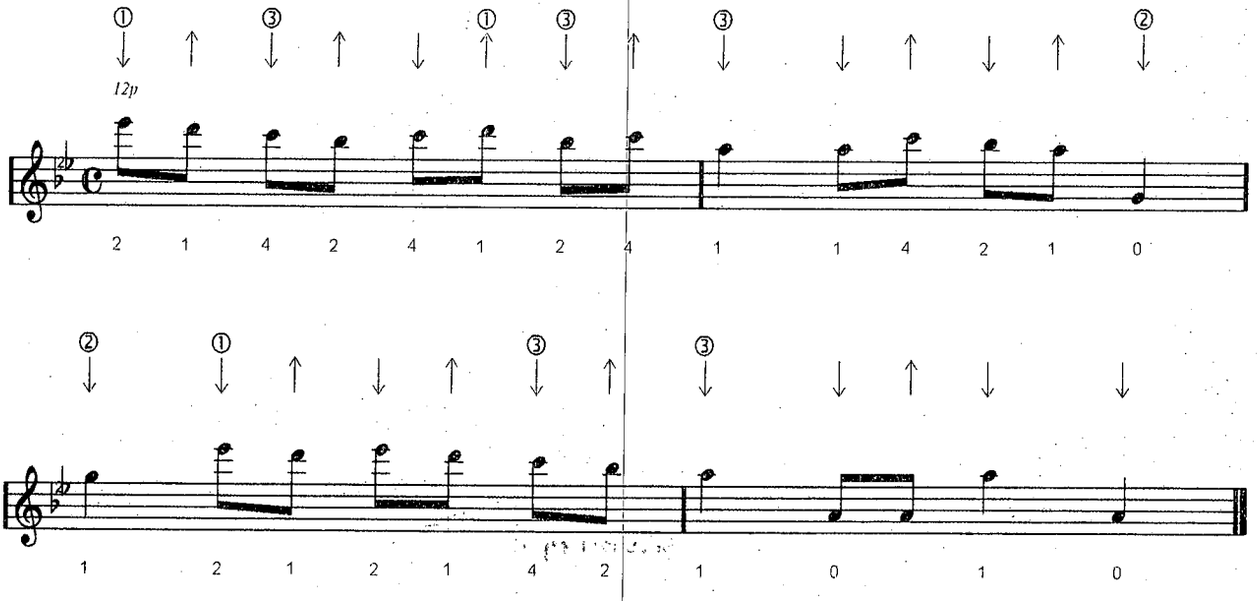
Dizi: C dz (la)
Pozisyon: 12p
Şekil: 30

Scale: C dz (la)
Position: 12p
Figure: 30



Uygulama

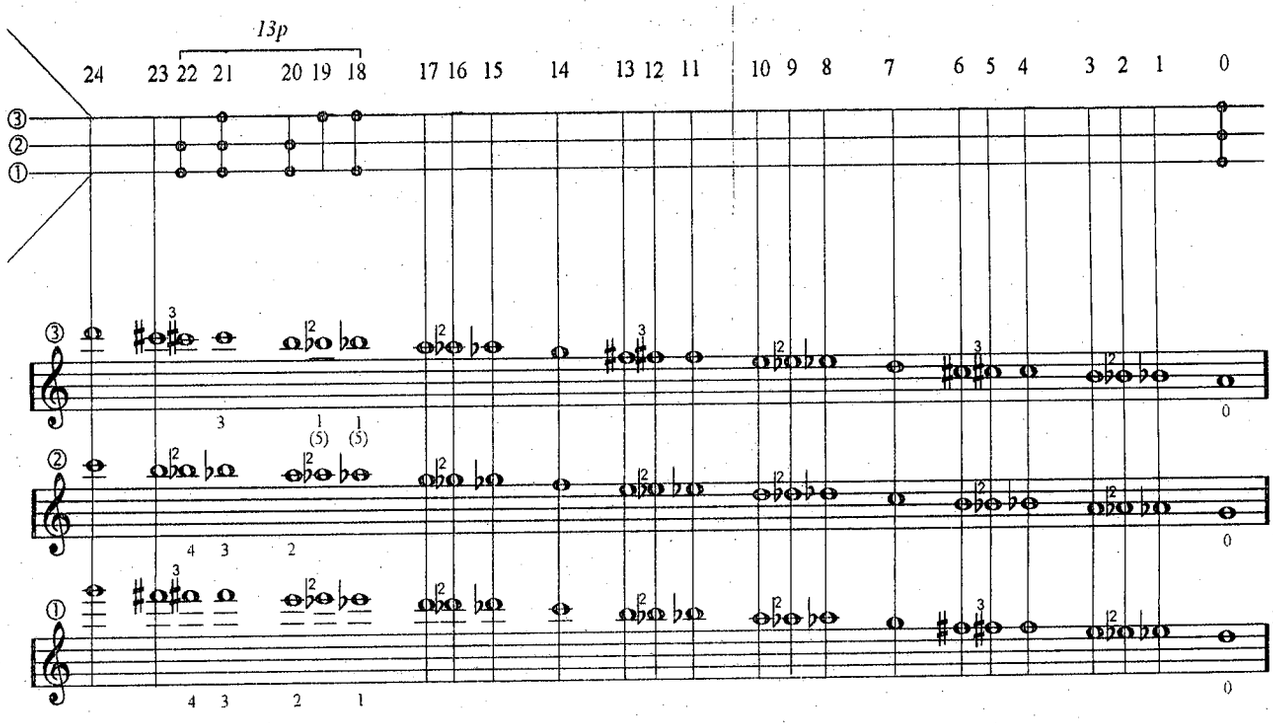
Practical Exercise
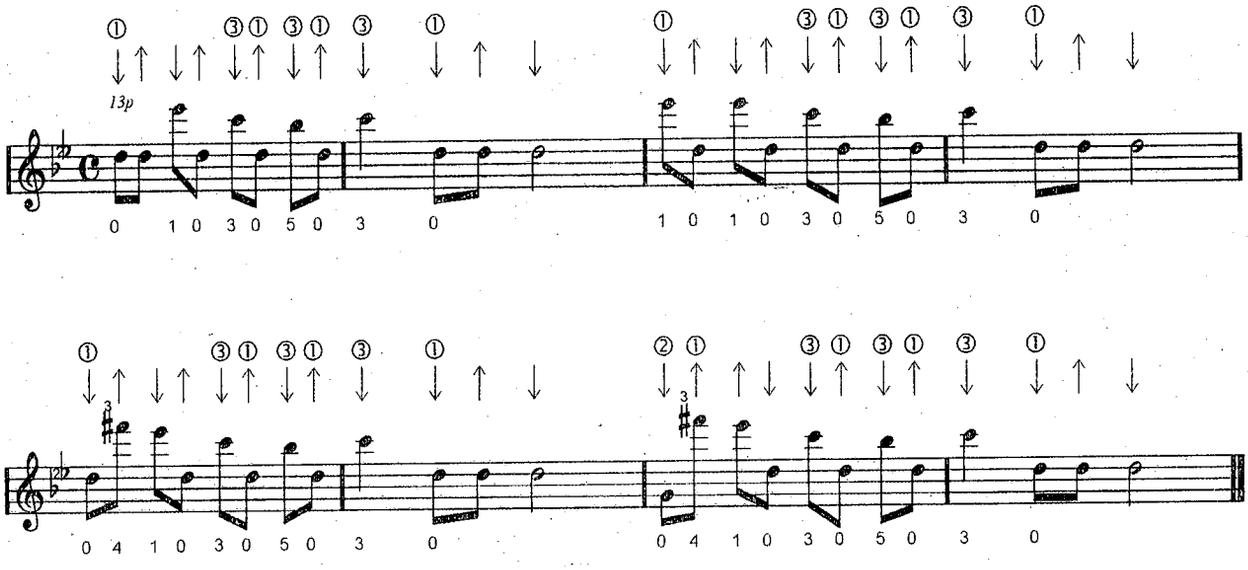


***

Dizi: C dz (la)
Pozisyon: 13p
Şekil: 31

Scale: C dz (la)
Position: 13p
Figure: 31



Uygulama

Practical Exercise



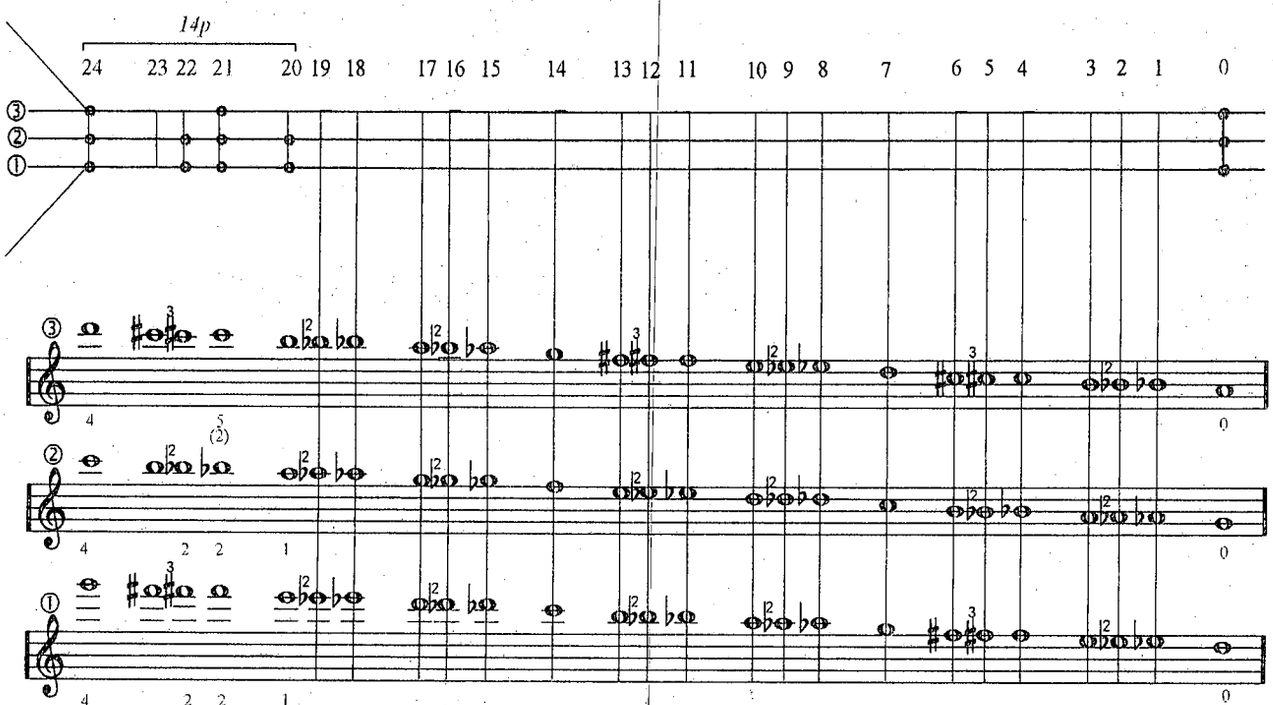
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Bağlama Metodu

Bağlama Düzeni
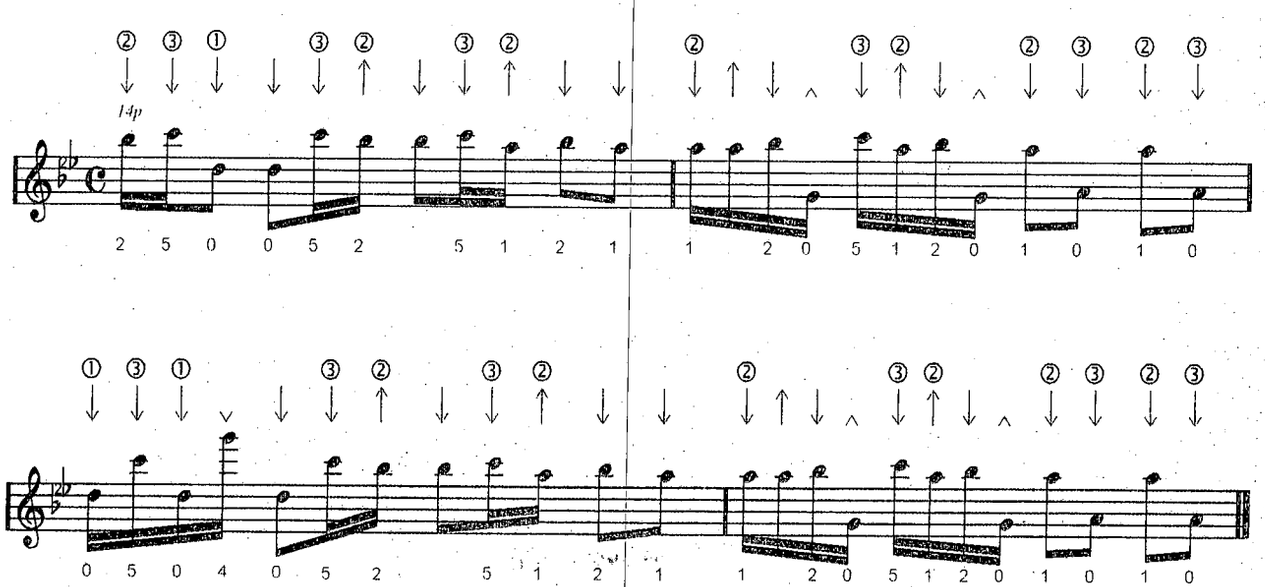
Dizi: C dz (la)
Pozisyon: 14p
Şekil: 32

Scale: C dz (la)
Position: 14p
Figure: 32



Uygulama

Practical Exercise



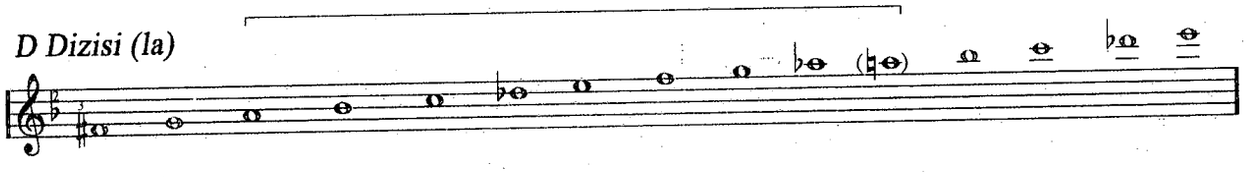
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D Dizisi (la)
&
Pozisyonları

Scale D (la)
&
Positions

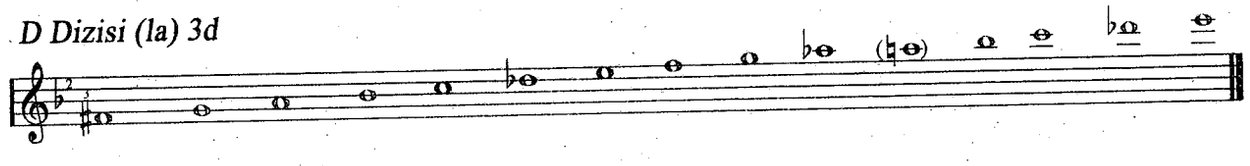
D Dizisi (la)

D Dizisi (la)



Dizinin farklı derecelerinde karar veren türevleri

D Dizisi (la) 3d



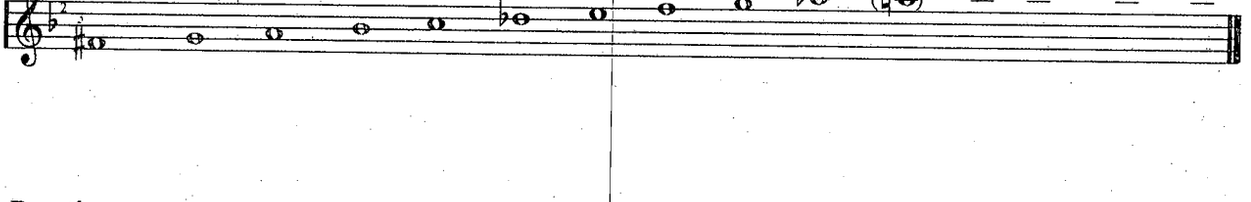
Uygulama *(Bağlama düzeni)*

Pozisyonlar: 1p, 2p, 4p, 5p, 7p, 8p, 9p, 13p, 14p
Önemli pozisyonlar: 2p, 4p, 5p

***

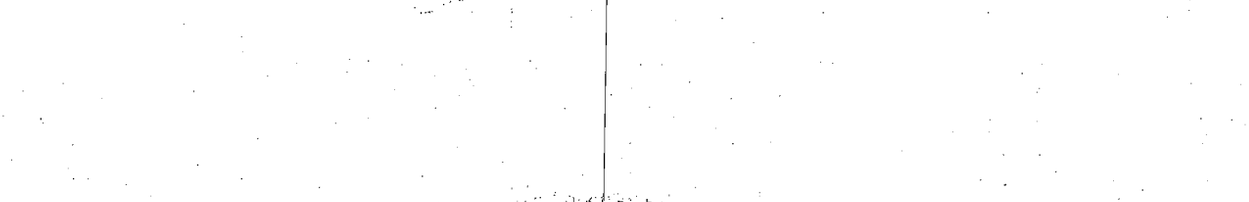
Scale D (la)

Scale D (la)



Variants on the Scales with the Dominant on Different Notes

Scale D (la)



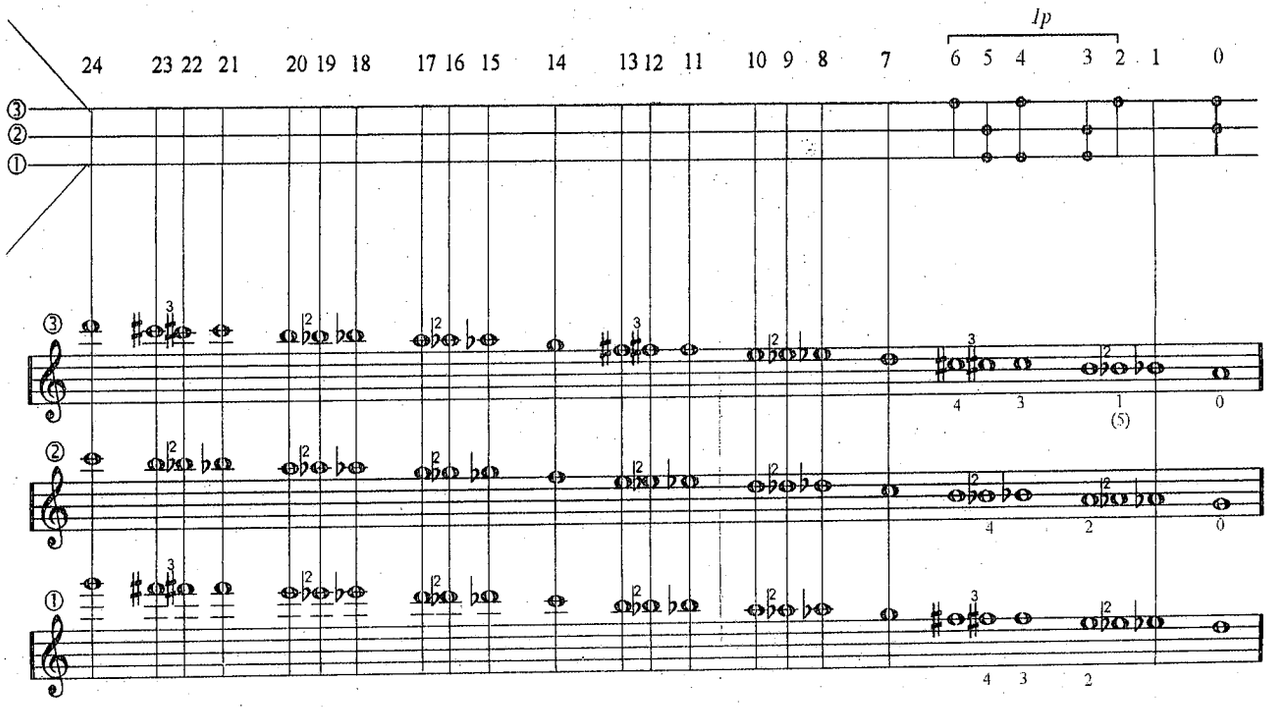
Practice *(Bağlama düzeni)*

Positions: 1p, 2p, 4p, 5p, 7p, 8p, 9p, 13p, 14p
Important Positions: 2p, 4p, 5p
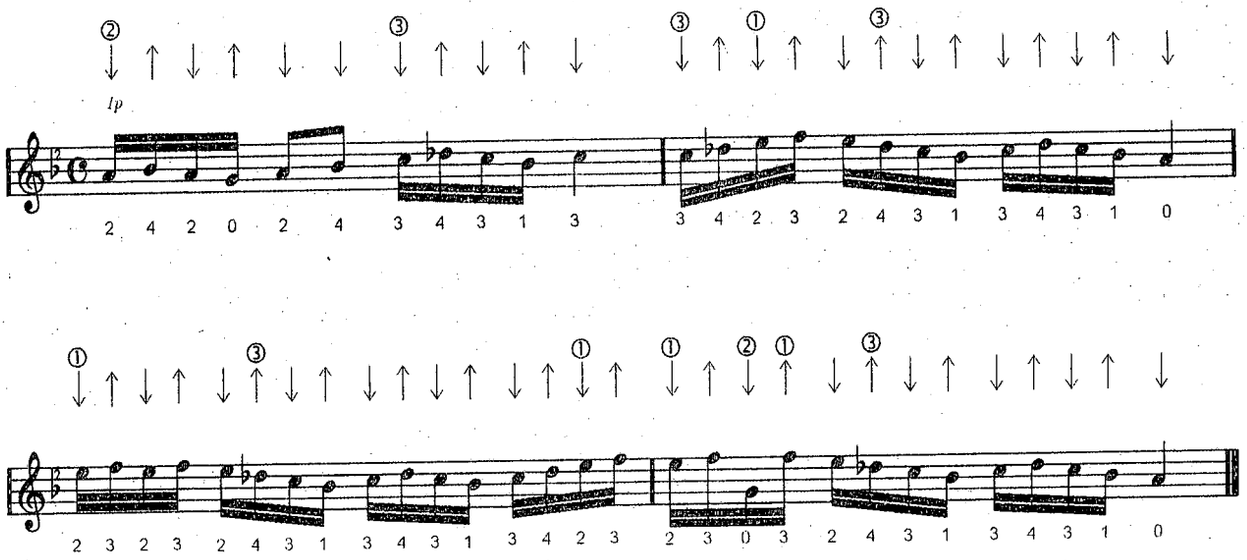
***

Dizi: D dz (la)
Pozisyon: 1p
Şekil: 33

Scale: D dz (la)
Position: 1p
Figure: 33



Uygulama

Practical Exercise



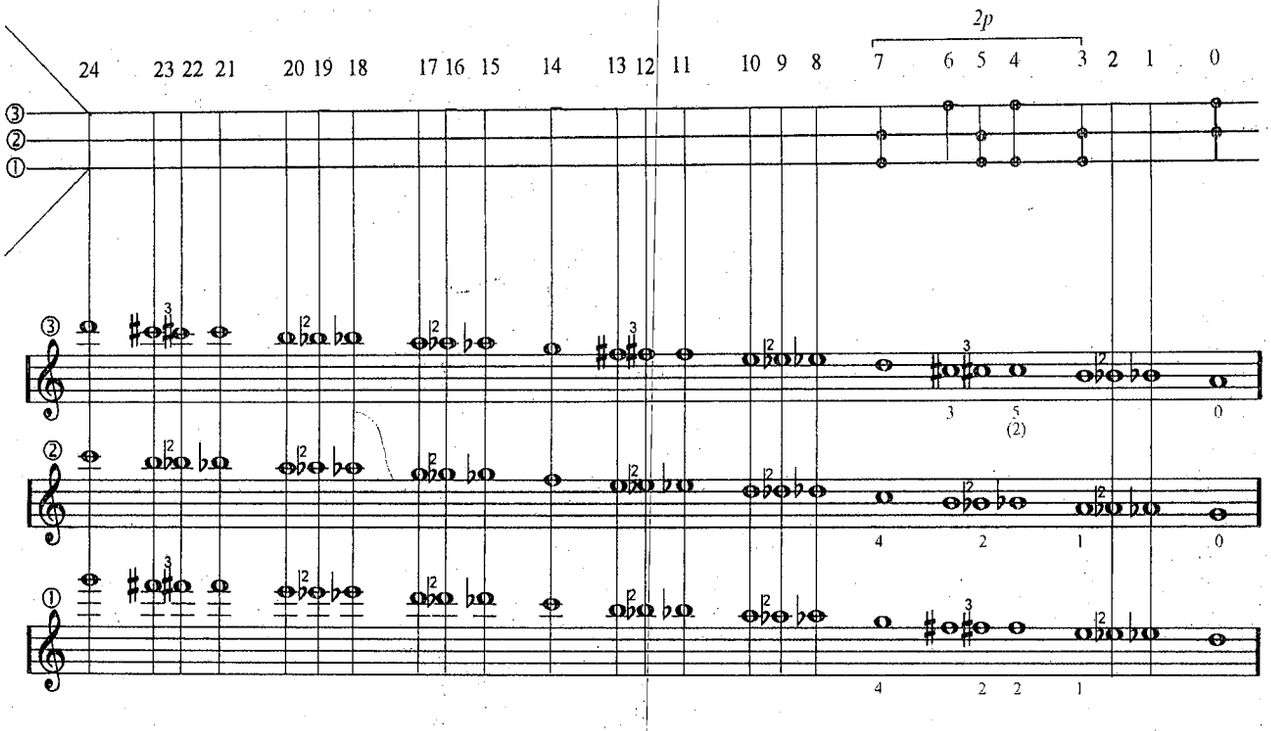
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Bağlama Metodu

Bağlama Düzeni

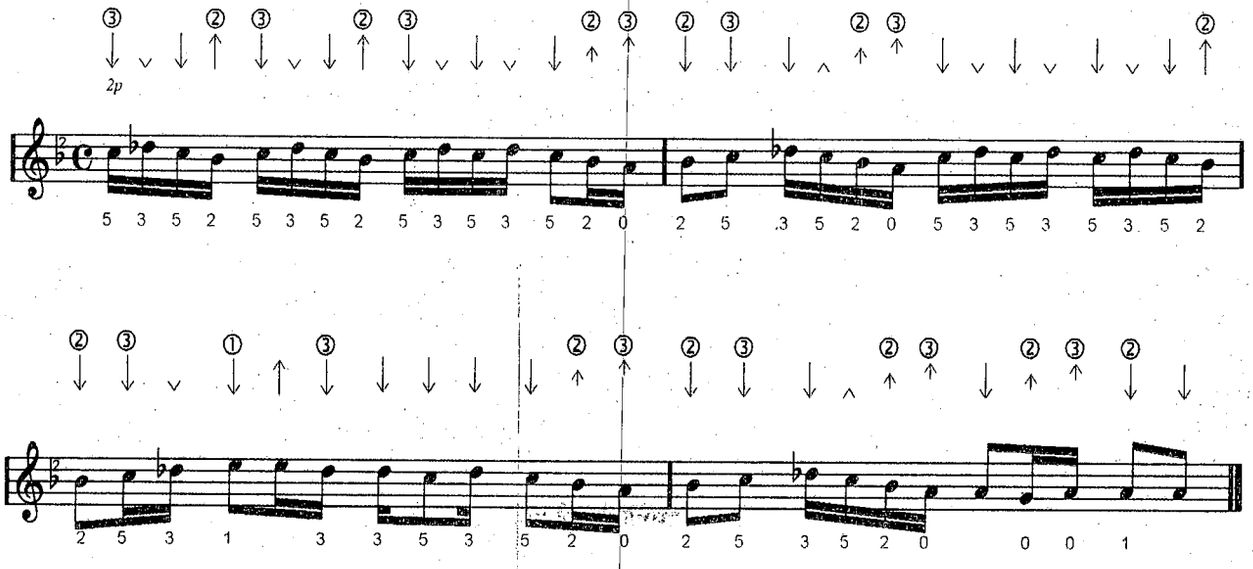
Dizi: D dz (la)
Pozisyon: 2p
Şekil: 34

Scale: D dz (la)
Position: 2p
Figure: 34



Uygulama

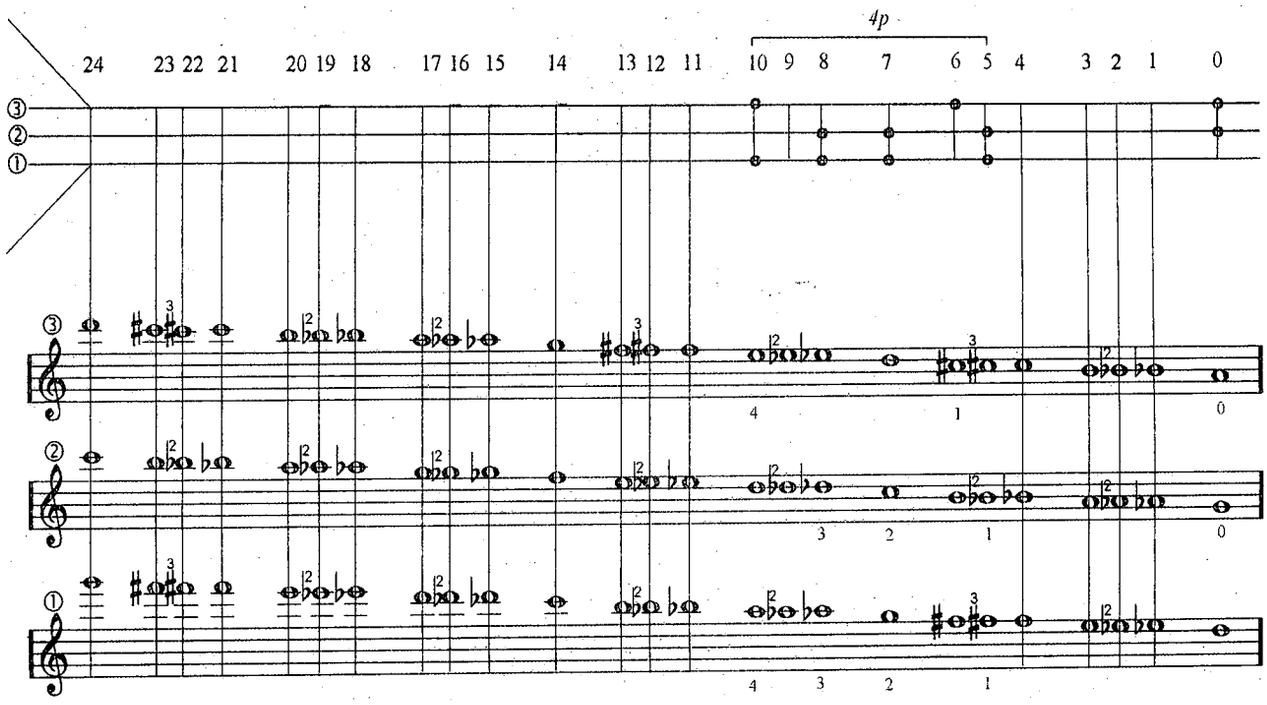
Practical Exercise



***

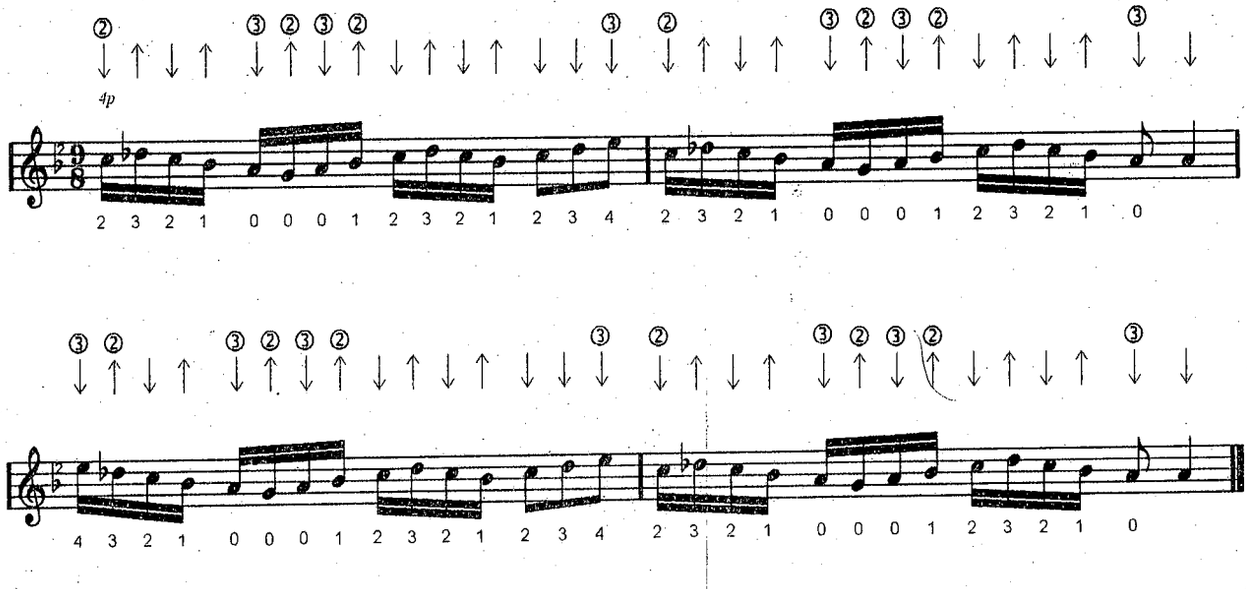
Dizi: D dz (la)
Pozisyon: 4p
Şekil: 35

Scale: D dz (la)
Position: 4p
Figure: 35



Uygulama

Practical Exercise



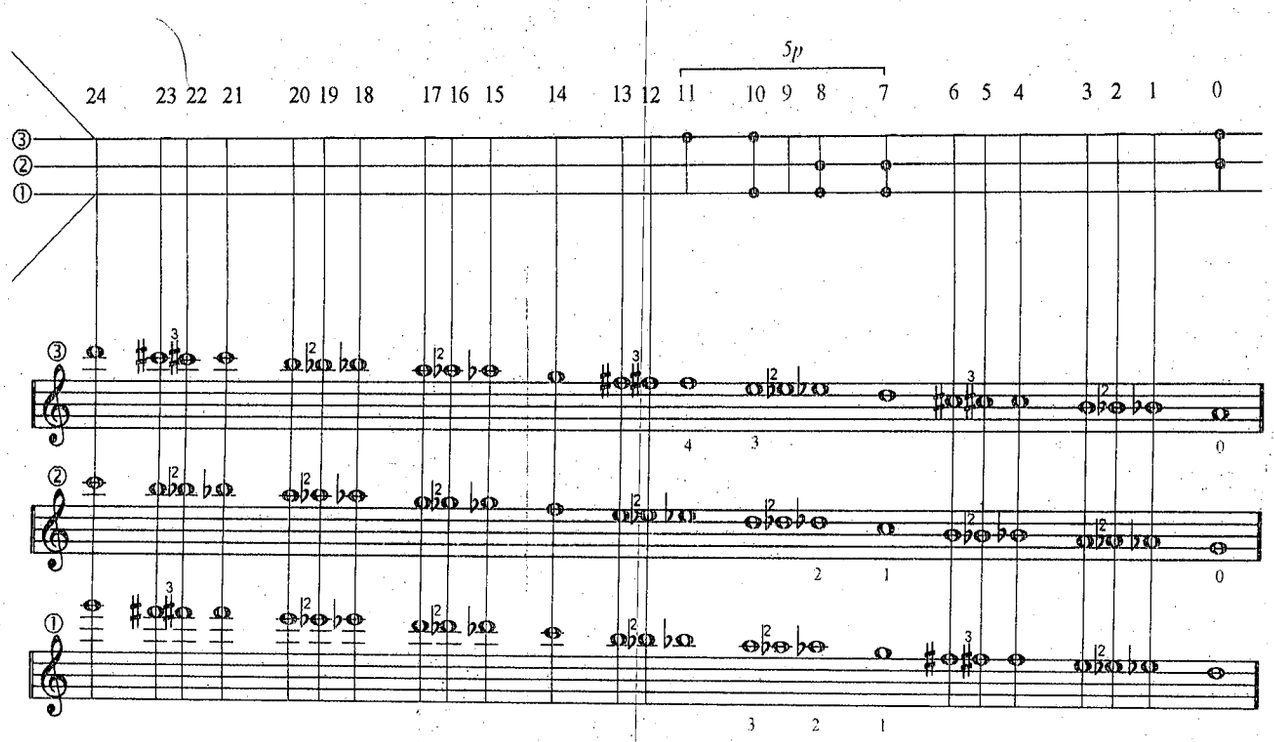
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Bağlama Metodu

Bağlama Düzeni
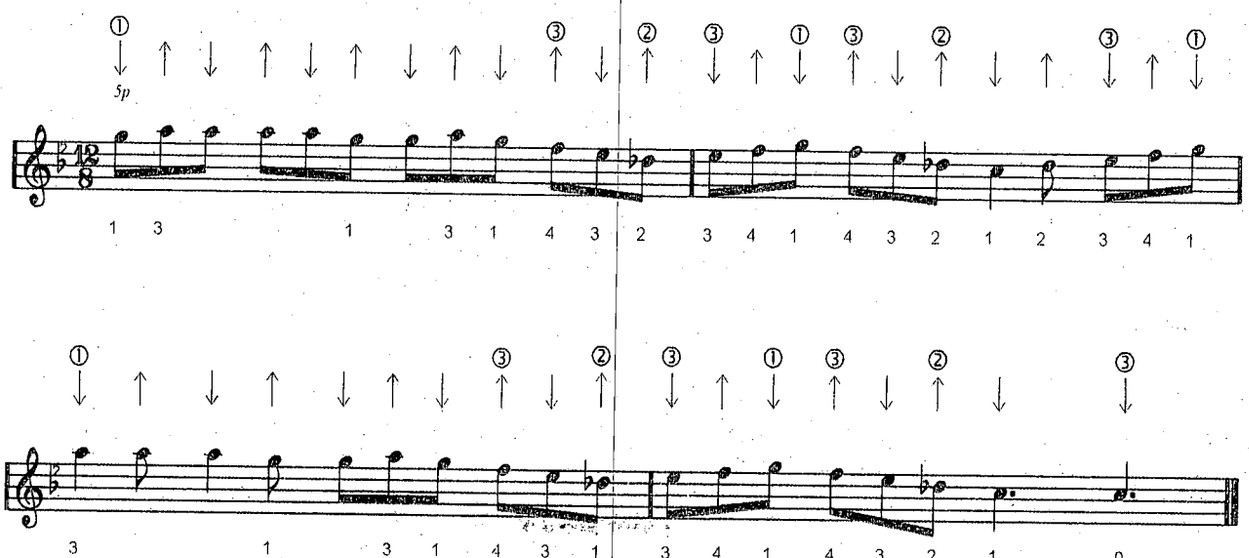
Dizi: D dz (la)
Pozisyon: 5p
Şekil: 36

Scale: D dz (la)
Position: 5p
Figure: 36



Uygulama

Practical Exercise



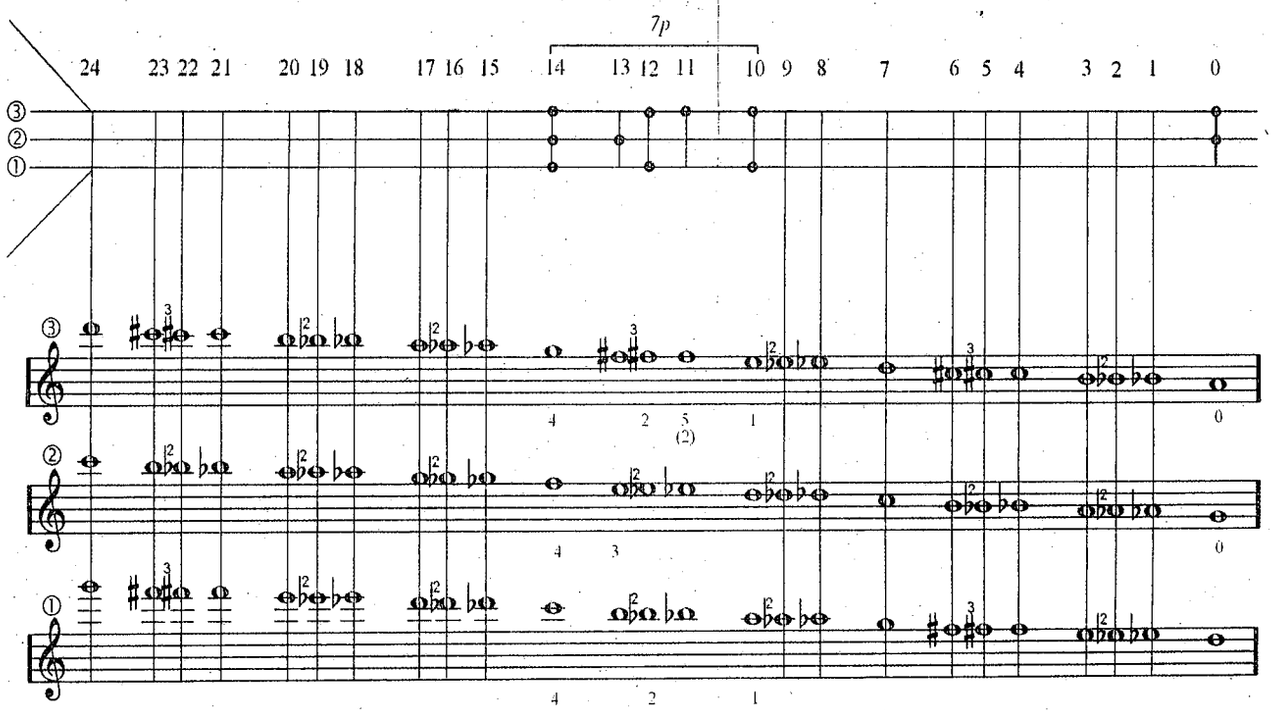
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Bağlama Metodu

Bağlama Düzeni

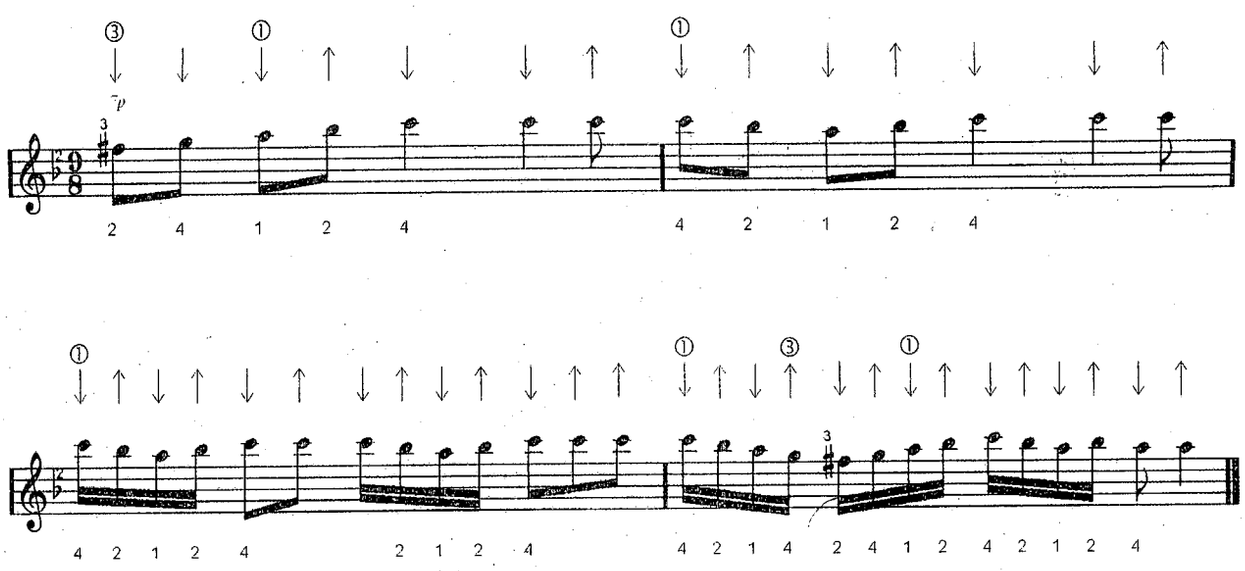
Dizi: D dz (la)
Pozisyon: 7p
Şekil: 37

Scale: D dz (la)
Position: 7p
Figure: 37



Uygulama

Practical Exercise



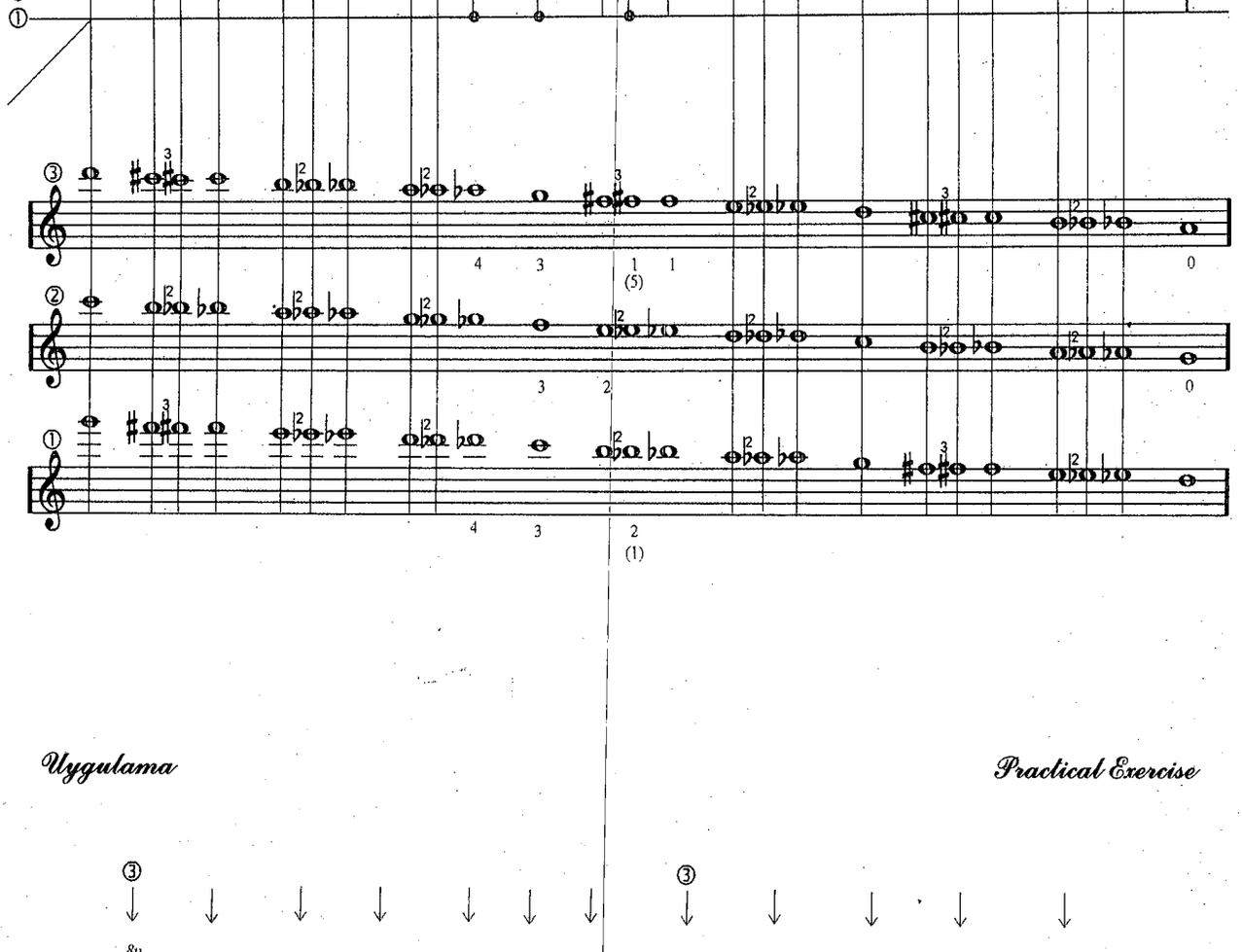
***

Bağlama Metodu

Bağlama Düzeni

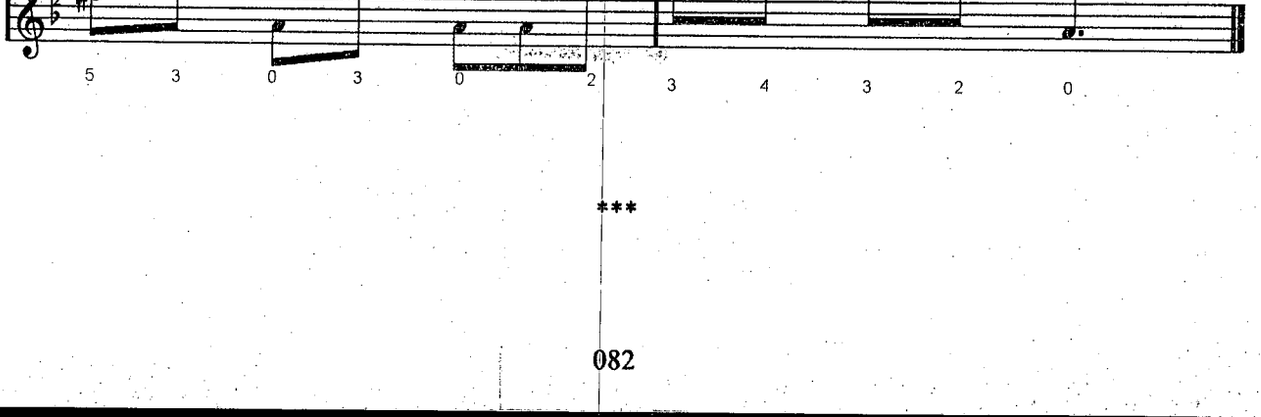
Dizi: D dz (la)
Pozisyon: 8p
Şekil: 38

Scale: D dz (la)
Position: 8p
Figure: 38



Uygulama

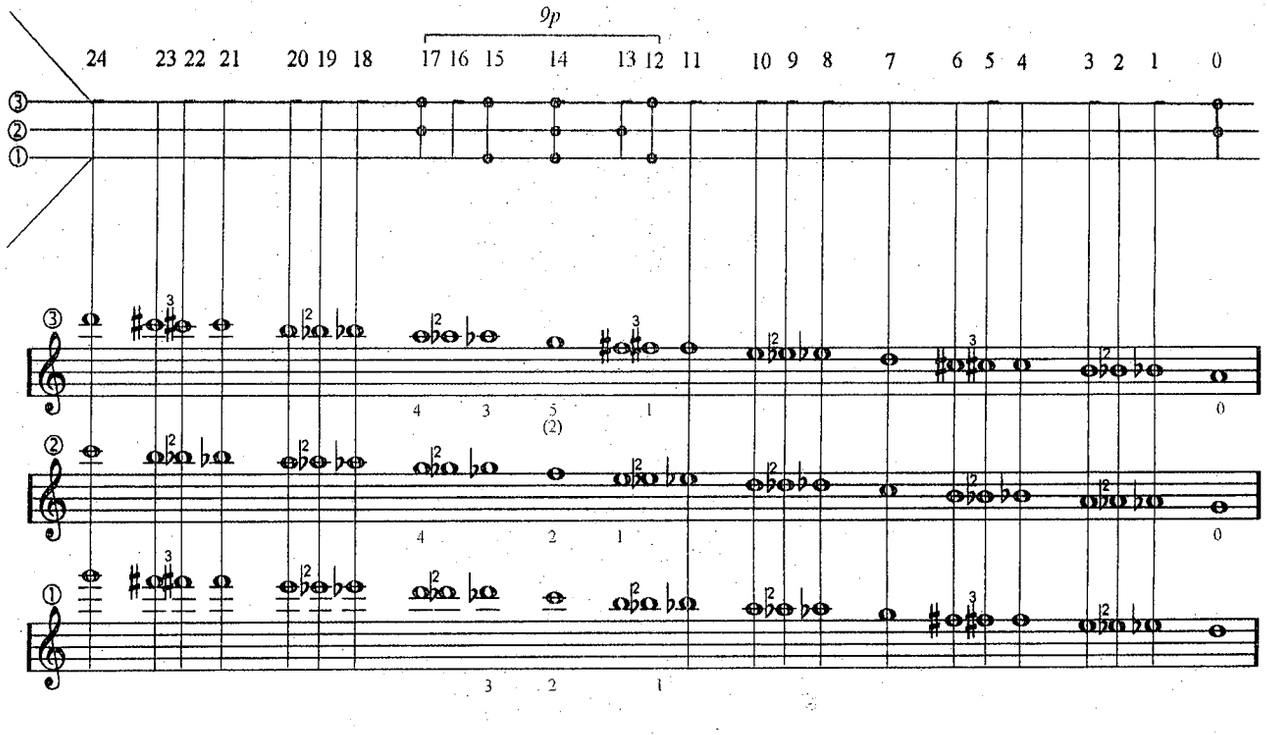
Practical Exercise



***

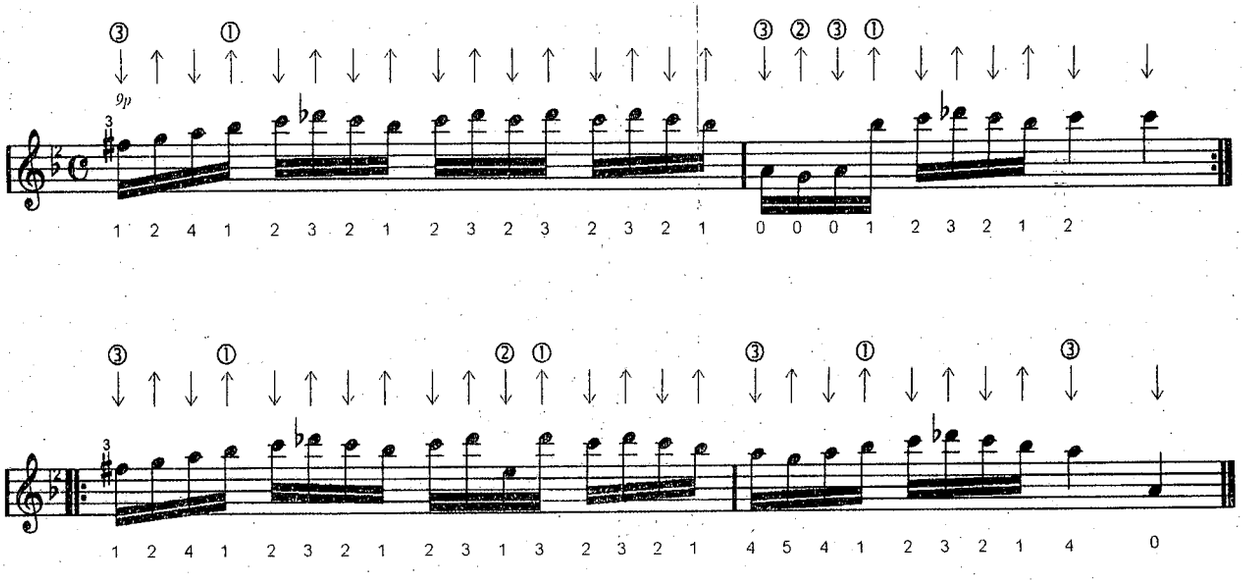
Dizi: D dz (la)
Pozisyon: 9p
Şekil: 39

Scale: D dz (la)
Position: 9p
Figure: 39



Uygulama

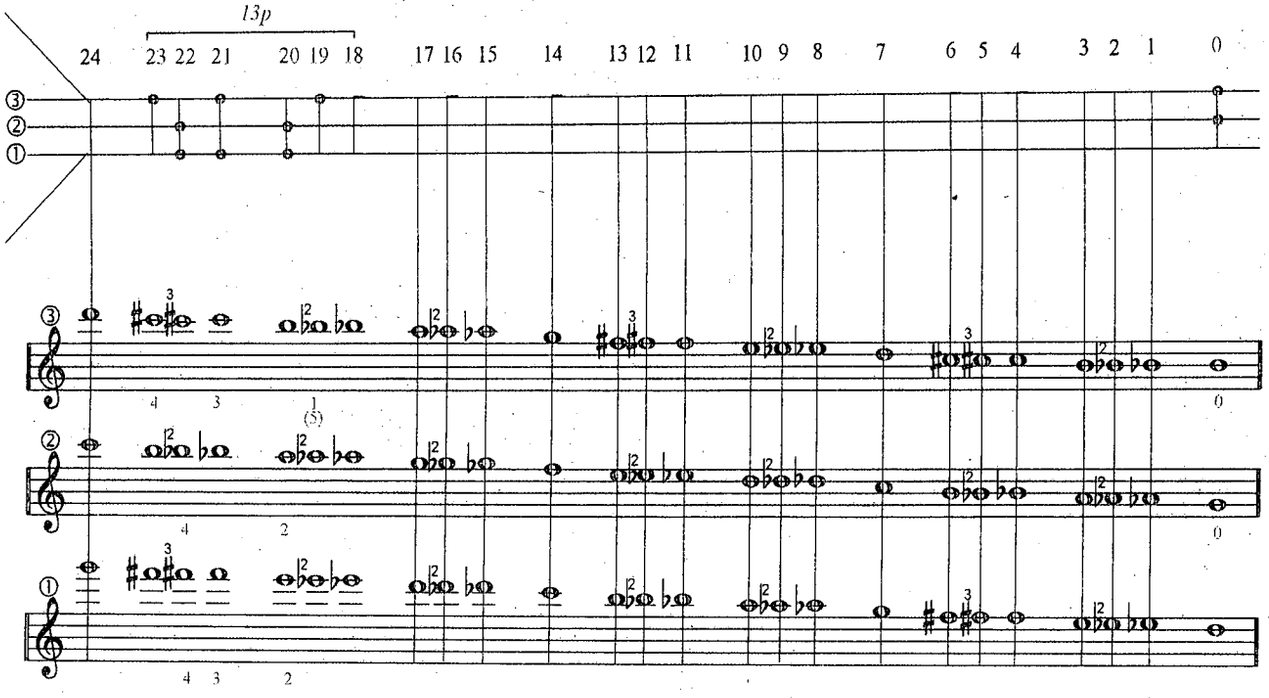
Practical Exercise



***

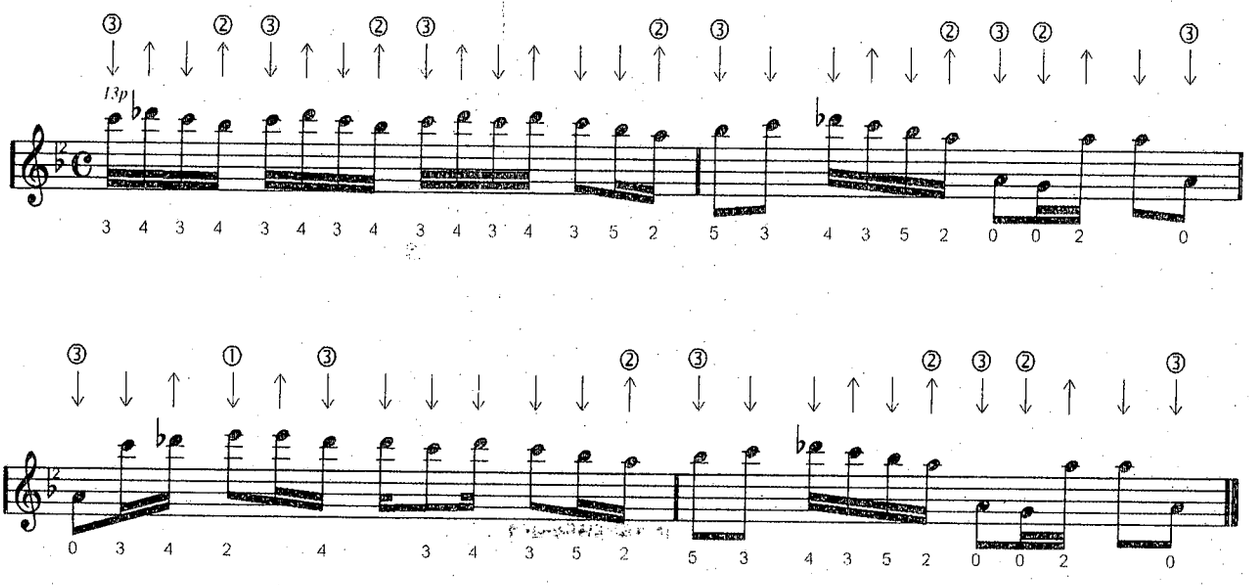
Dizi: D dz (la)
Pozisyon: 13p
Şekil: 40

Scale: D dz (la)
Position: 13p
Figure: 40



Uygulama

Practical Exercise



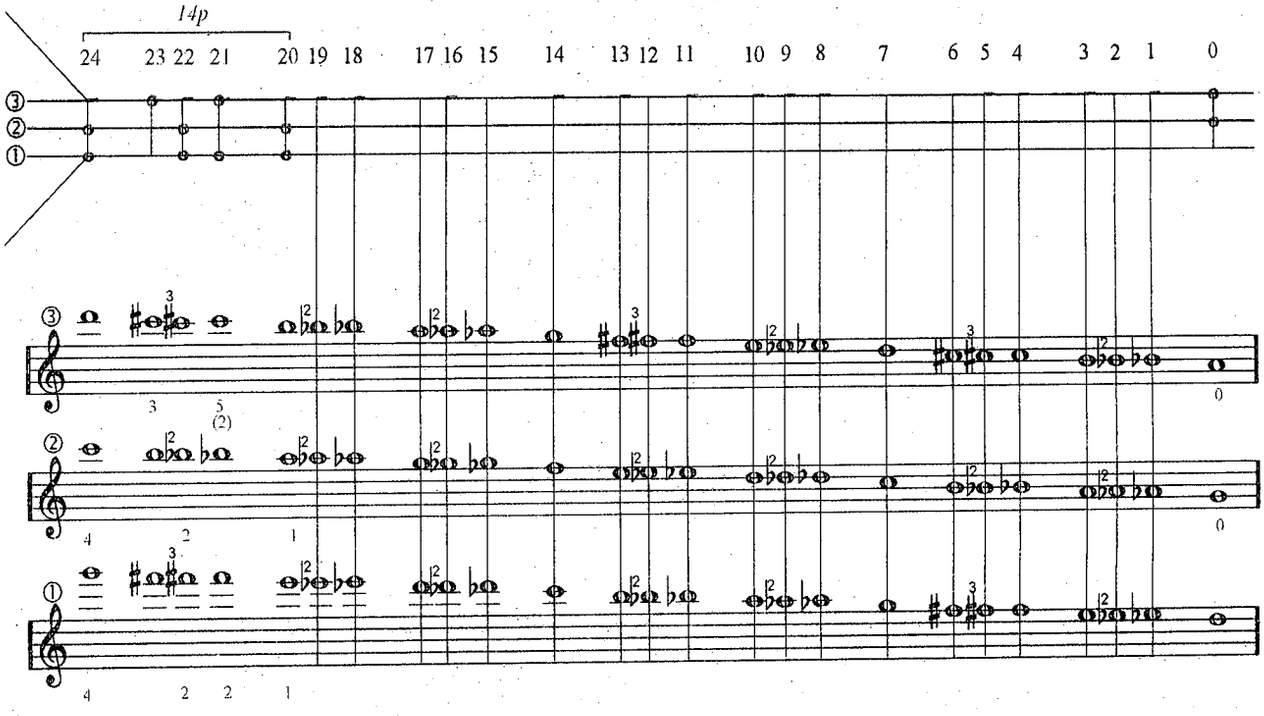
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Bağlama Metodu

Bağlama Dizeni

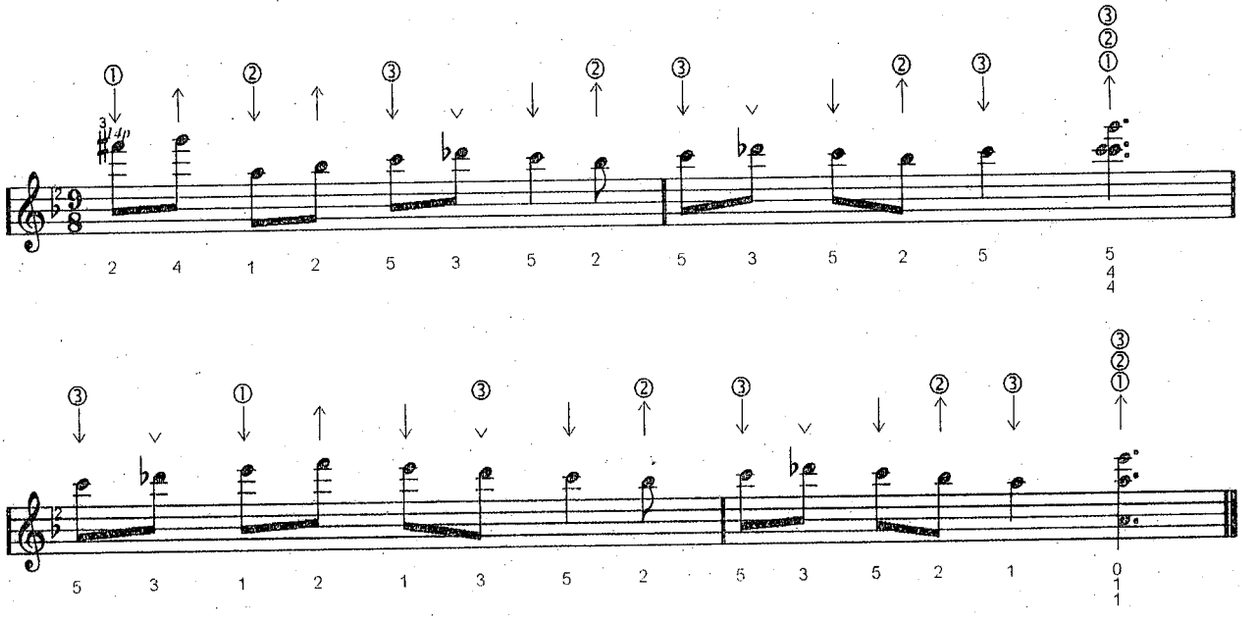
Dizi: D dz (la)
Pozisyon: 14p
Şekil: 41

Scale: D dz (la)
Position: 14p
Figure: 41



Uygulama

Practical Exercise



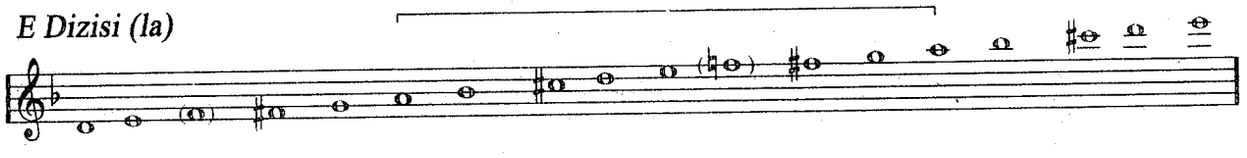
***

E Dizisi (la)
&
Pozisyonları

Scale E (la)
&
Positions

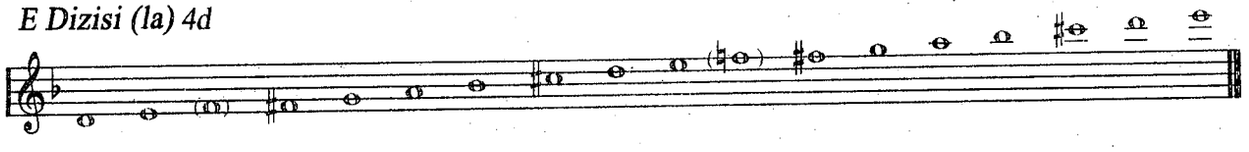
E Dizisi (la)

E Dizisi (la)



Dizinin farklı derecelerinde karar veren türevleri

E Dizisi (la) 4d



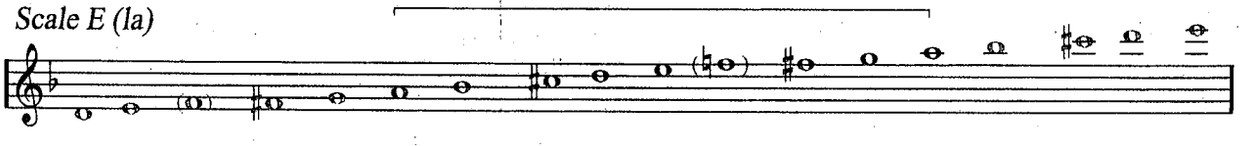
Uygulama *(Bağlama düzeni)*

Pozisyonlar: 1p, 2p, 3p, 4p, 5p, 6p, 7p, 8p, 9p, 10p, 11p, 13p, 14
Önemli pozisyonlar: 2p, 3p, 6p, 11p

***

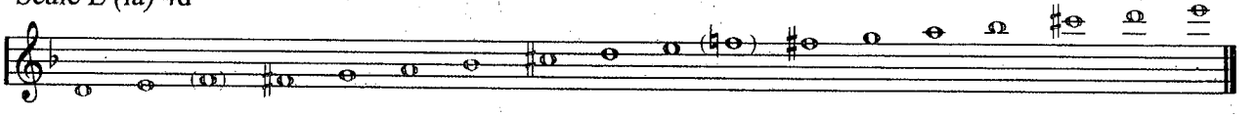
Scale E (la)

Scale E (la)



Variants on the Scales with the Dominant on Different Notes

Scale E (la) 4d



Practice ***(Bağlama düzeni)***

Positions: 1p, 2p, 3p, 4p, 5p, 6p, 7p, 8p, 9p, 10p, 11, 13, 14p
Important Positions: 2p, 3p, 6p, 11p

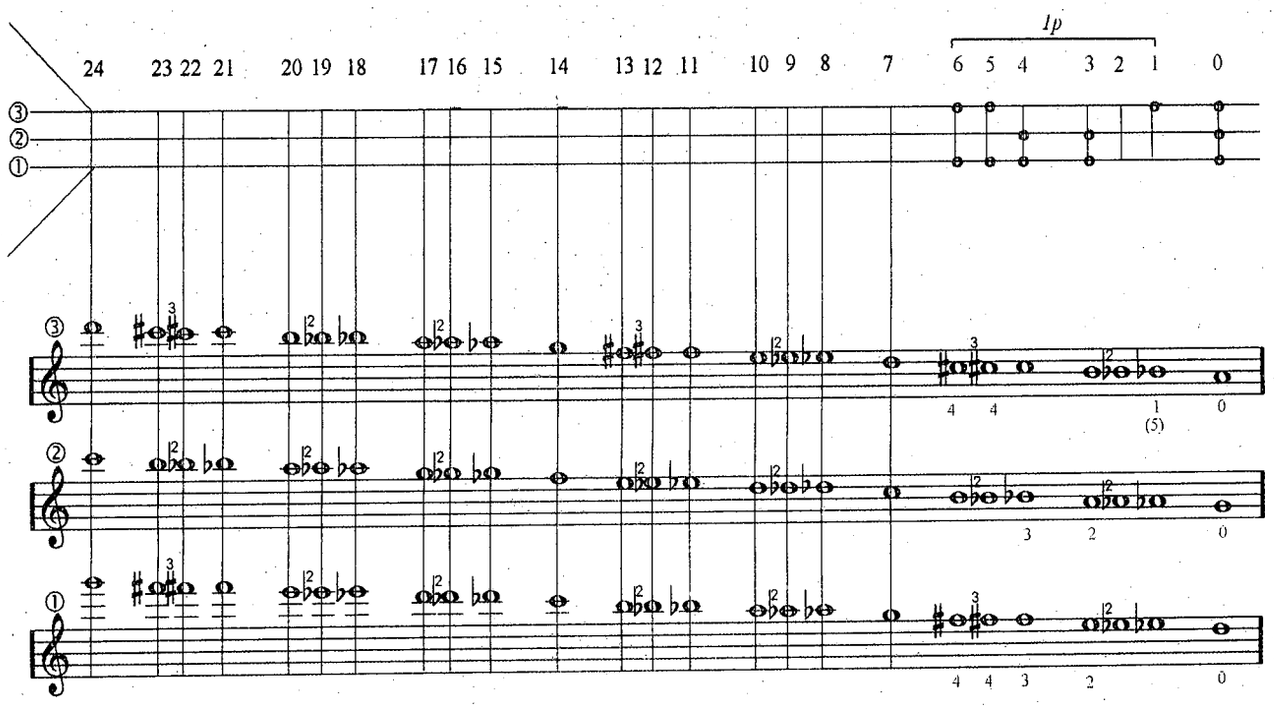
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Bağlama Metodu

Bağlama Düzeni

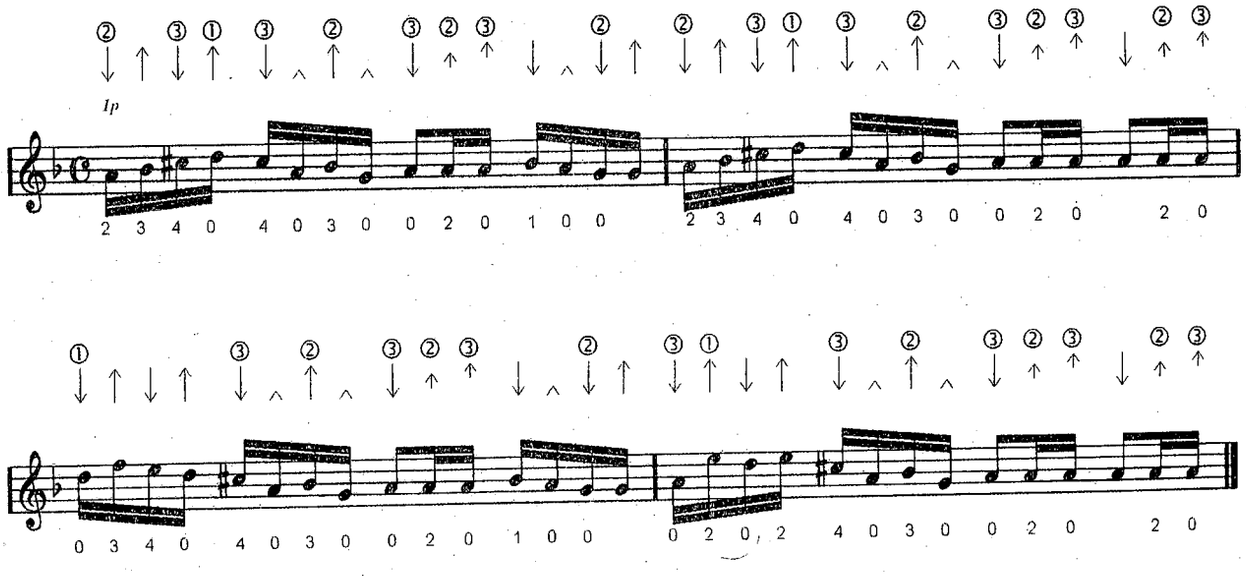
Dizi: E dz (la)
Pozisyon: 1p
Şekil: 42

Scale: E dz (la)
Position: 1p
Figure: 42



Uygulama

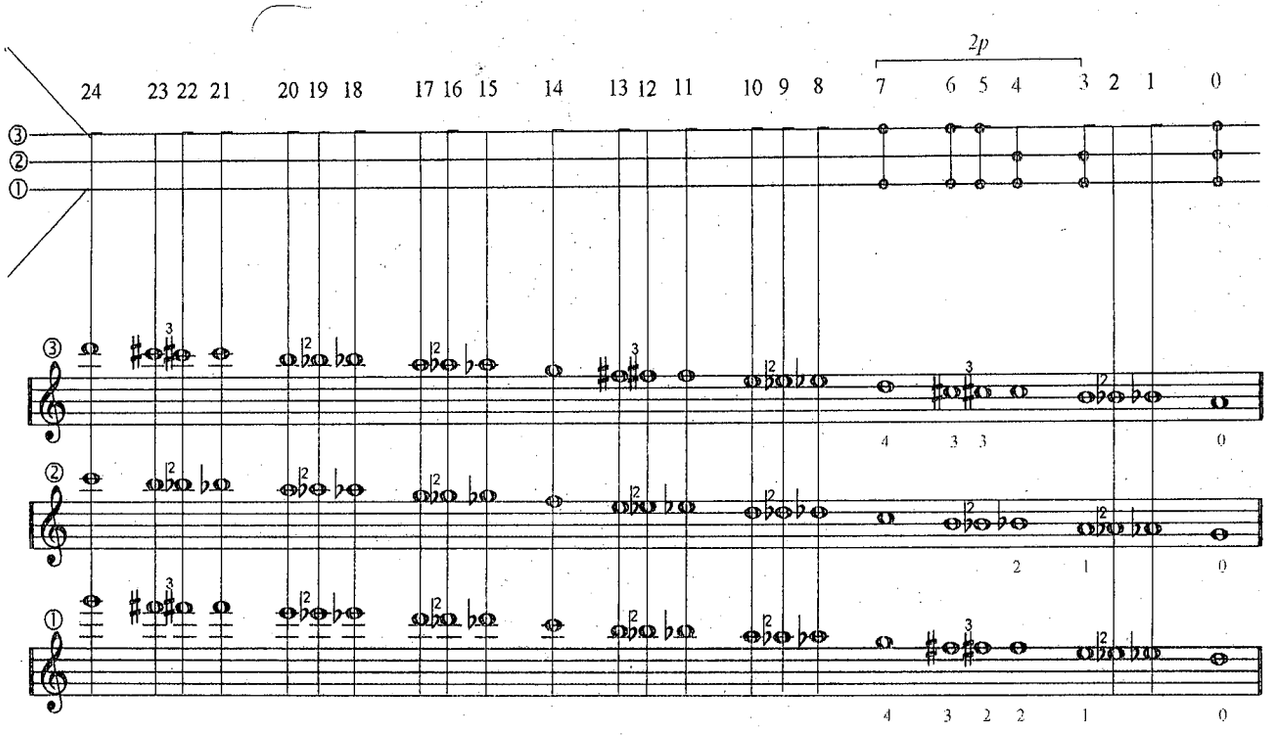
Practical Exercise



***

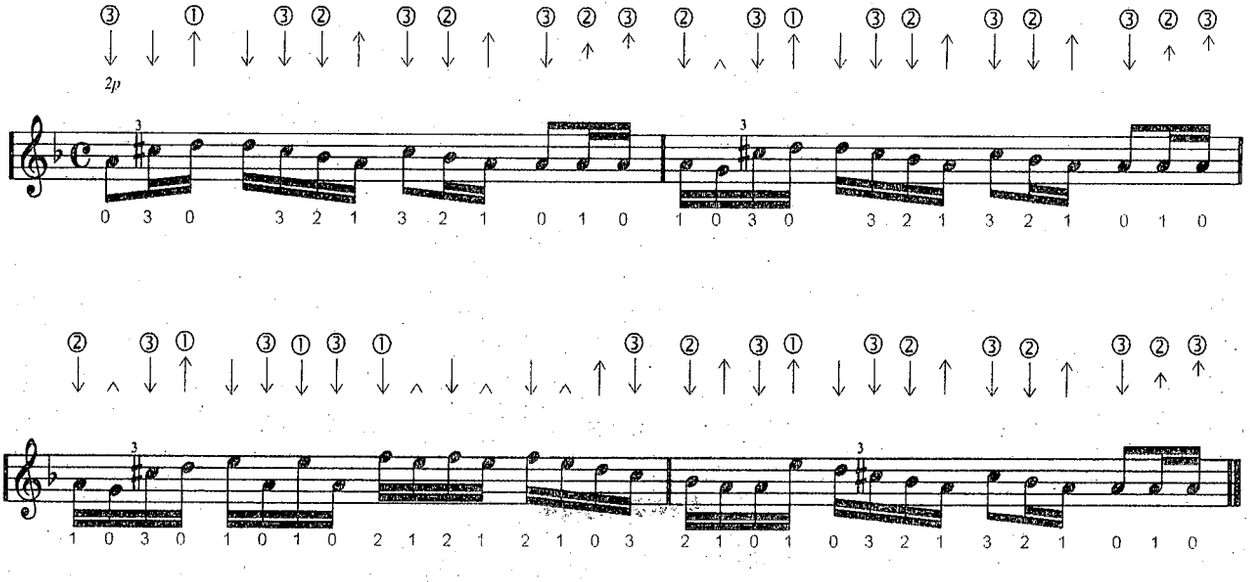
Dizi: E dz (la)
Pozisyon: 2p
Şekil: 43

Scale: E dz (la)
Position: 2p
Figure: 43



Uygulama

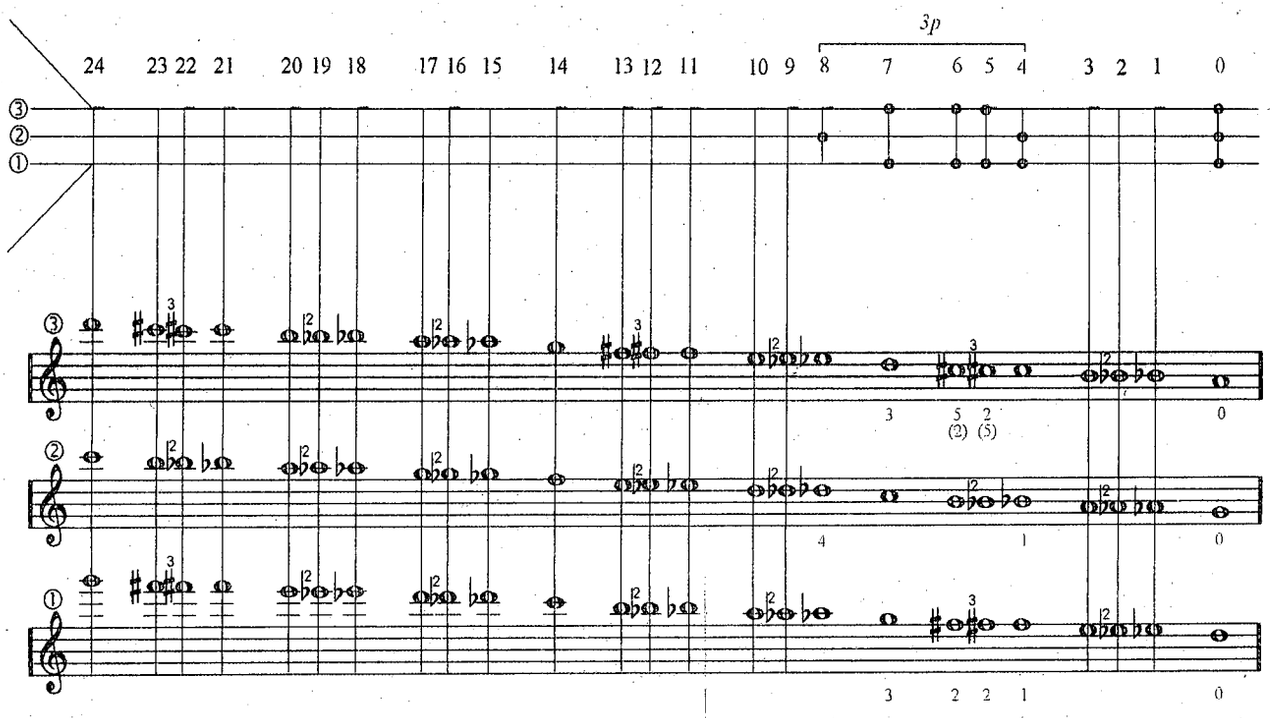
Practical Exercise



***

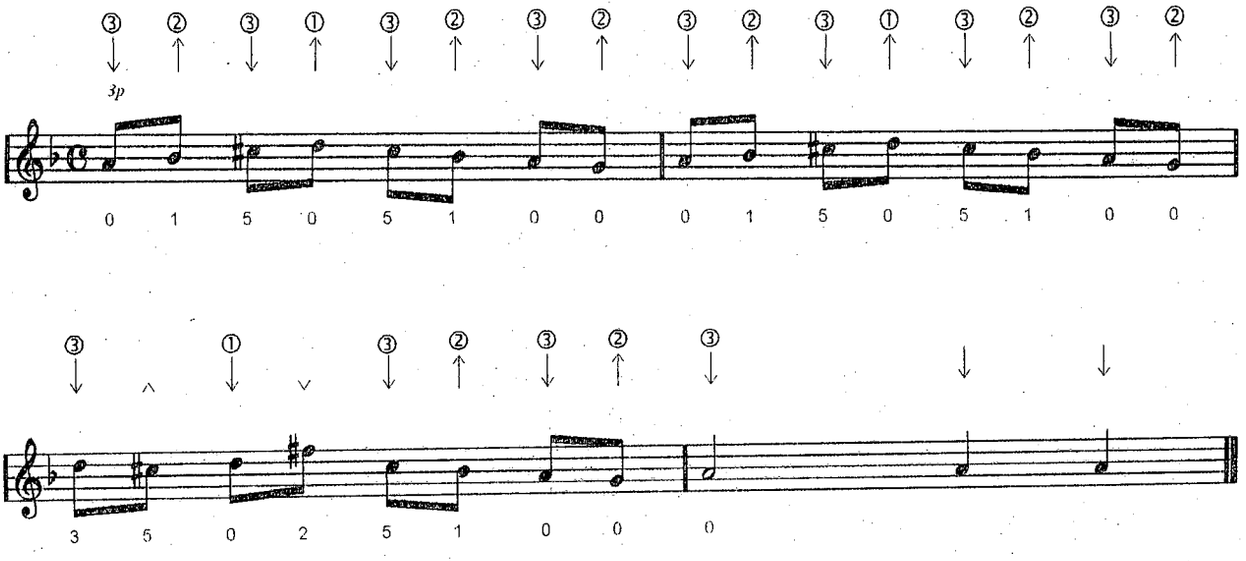
Dizi: E dz (la)
Pozisyon: 3p
Şekil: 44

Scale: E dz (la)
Position: 3p
Figure: 44



Uygulama

Practical Exercise



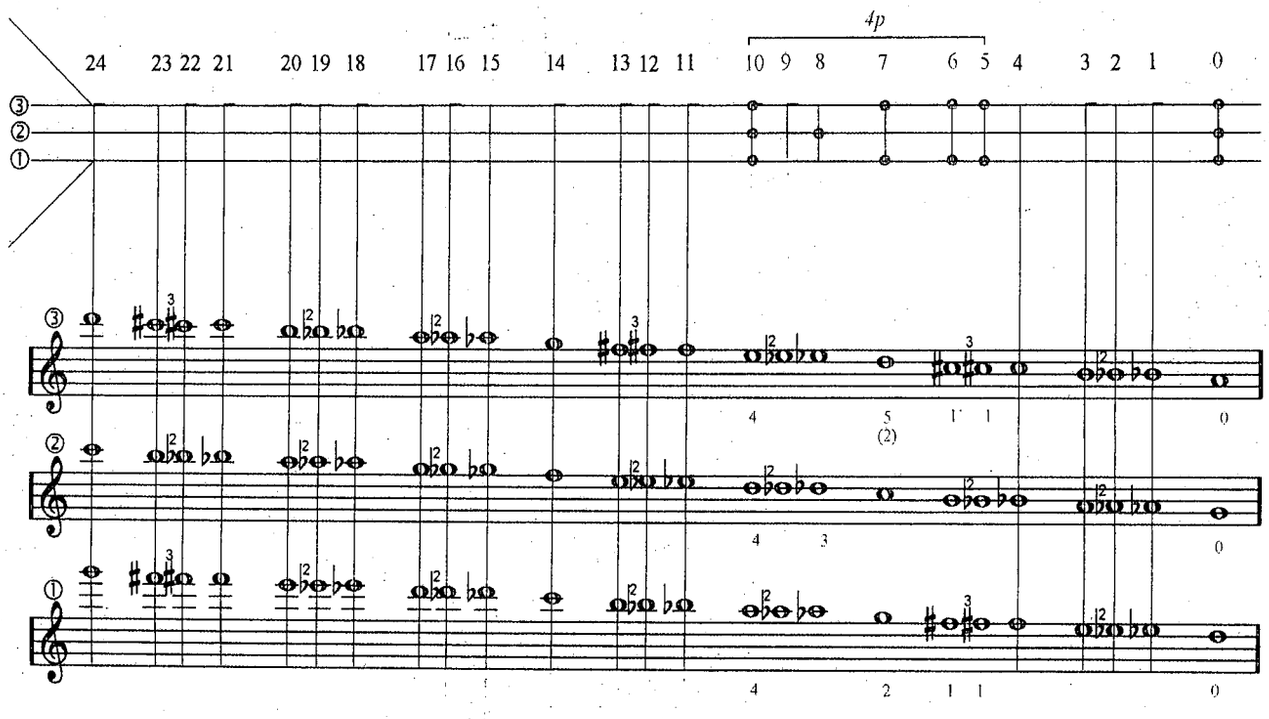
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Bağlama Metodu

Bağlama Düzeni
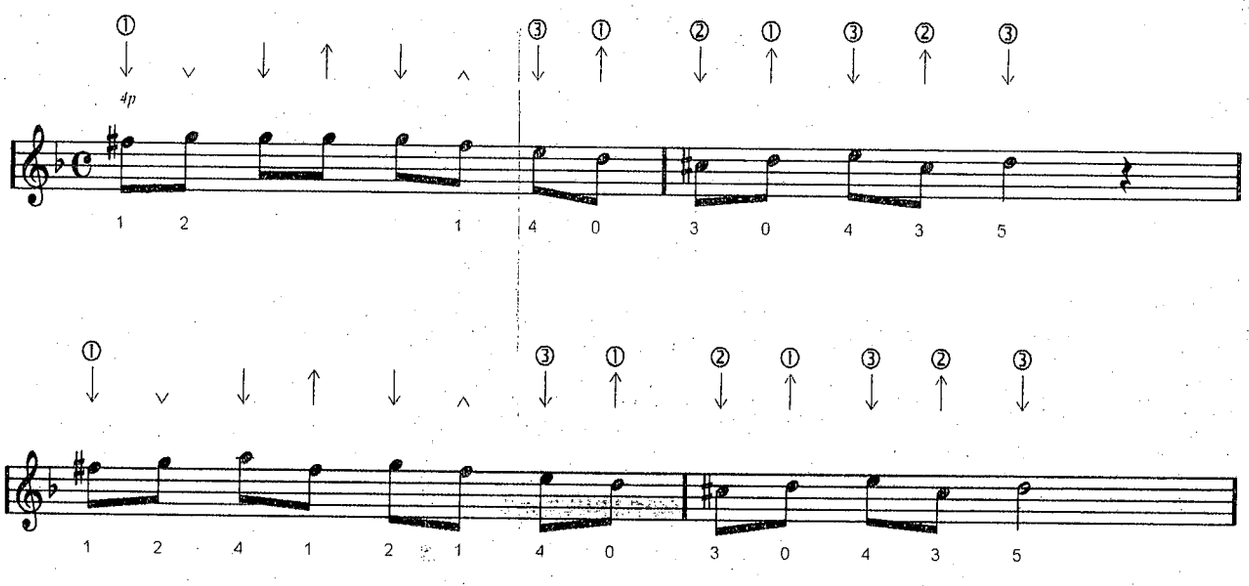
Dizi: E dz (la)
Pozisyon: 4p
Şekil: 45

Scale: E dz (la)
Position: 4p
Figure: 45



Uygulama

Practical Exercise



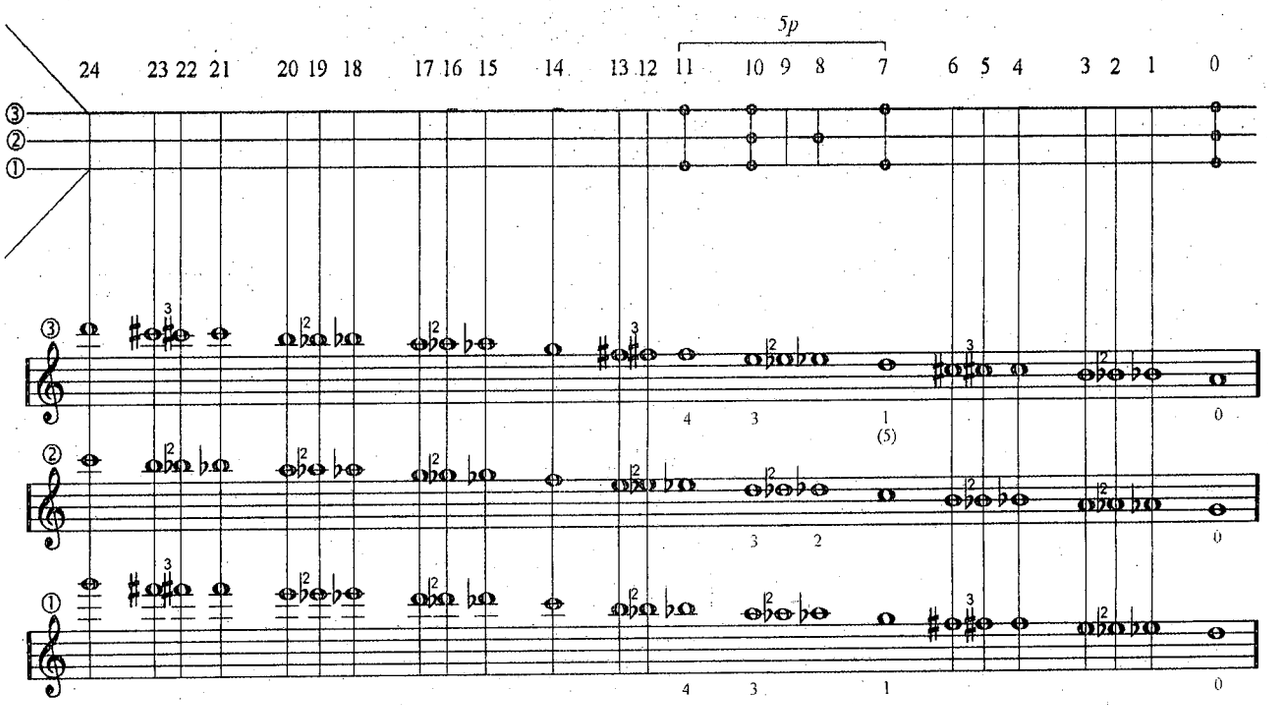
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Bağlama Metodu

Bağlama Düzeni

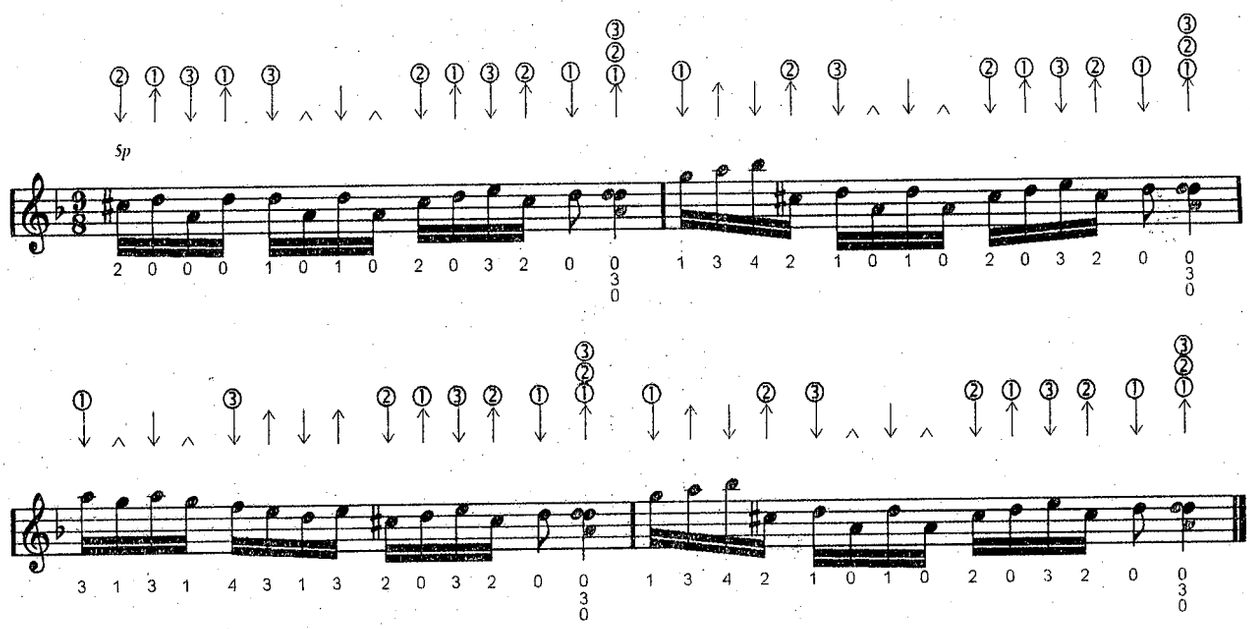
Dizi: E dz (la)
Pozisyon: 5p
Şekil: 46

Scale: E dz (la)
Position: 5p
Figure: 46



Uygulama

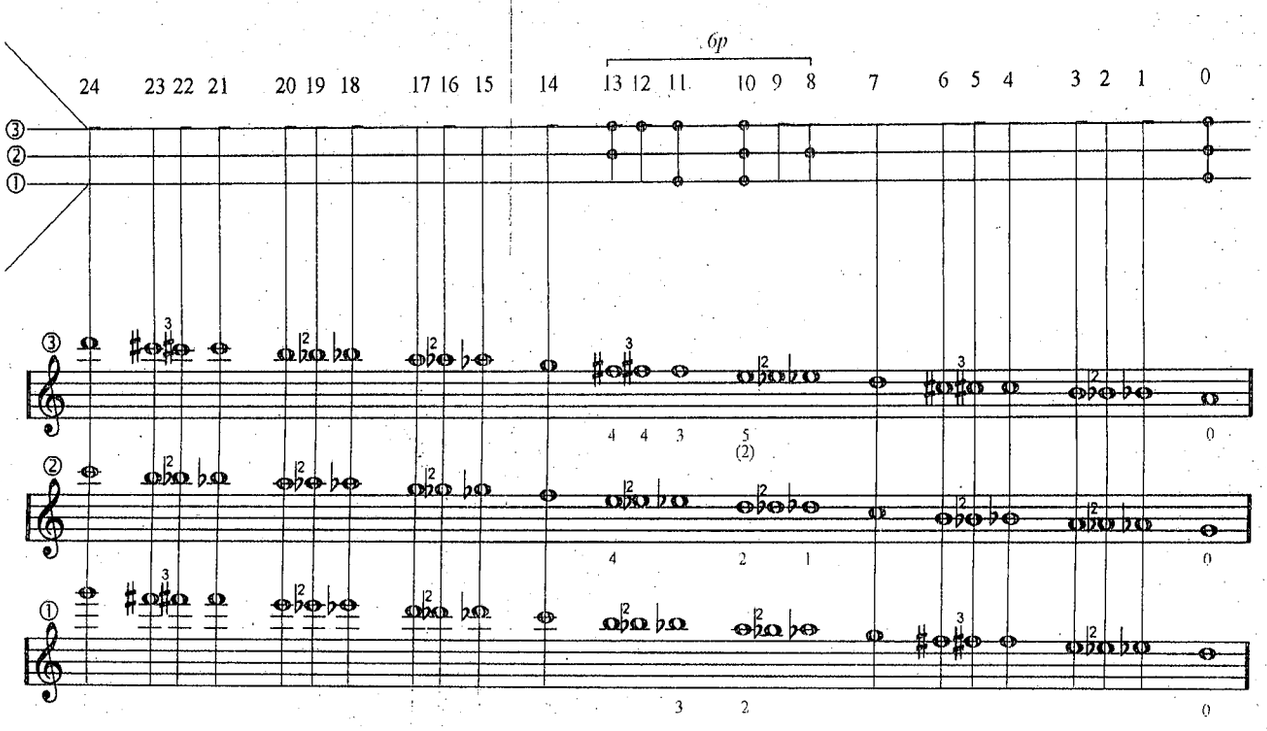
Practical Exercise
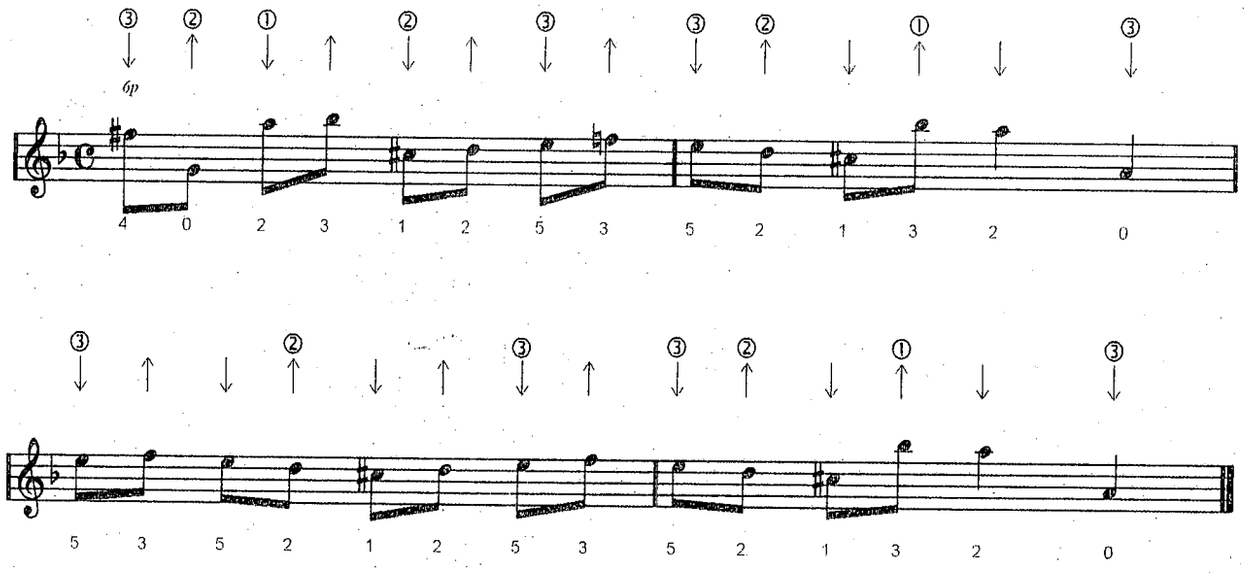


***

Dizi: E dz (la)
Pozisyon: 6p
Şekil: 47

Scale: E dz (la)
Position: 6p
Figure: 47



Uygulama

Practical Exercise



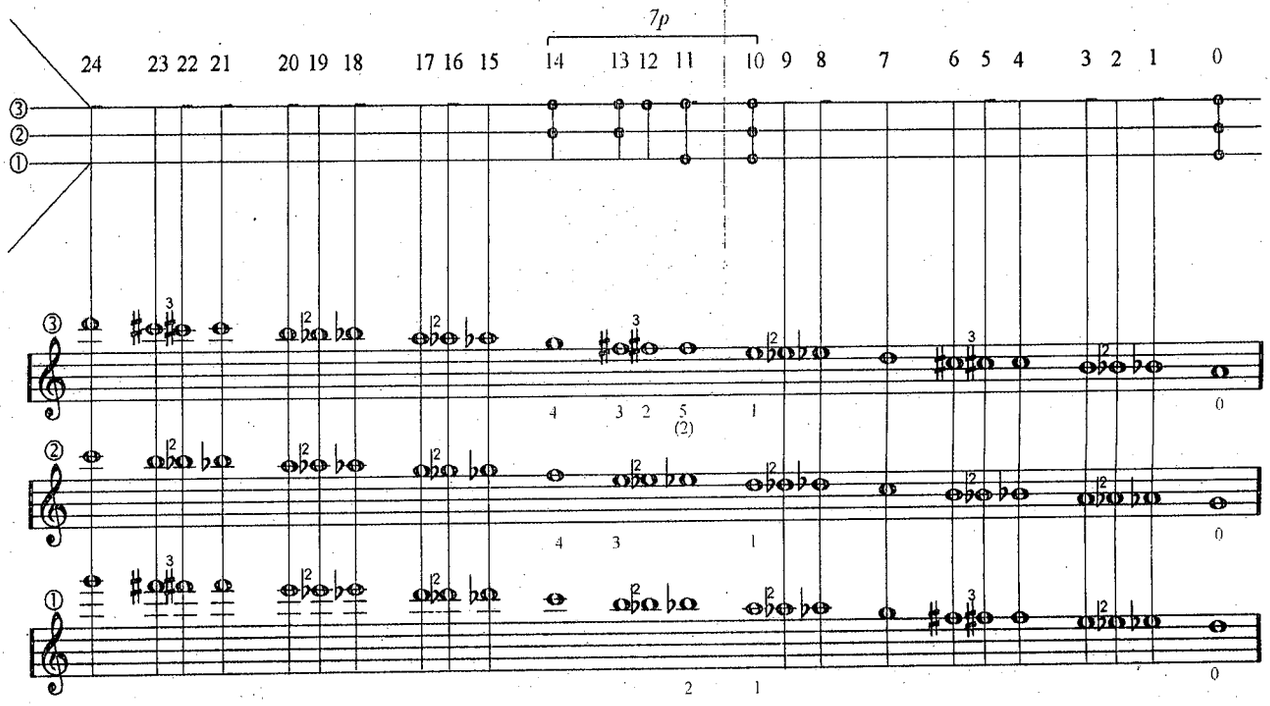
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Bağlama Metodu

Bağlama Düzeni

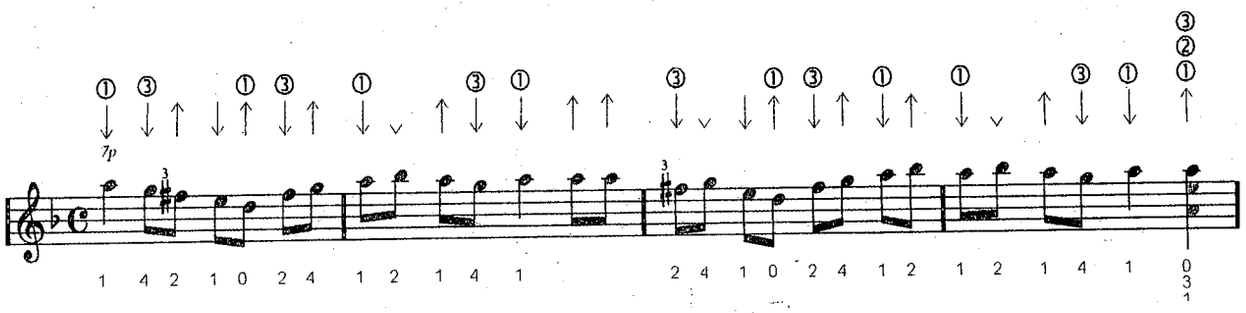
Dizi: E dz (la)
Pozisyon: 7p
Şekil: 48

Scale: E dz (la)
Position: 7p
Figure: 48



Uygulama

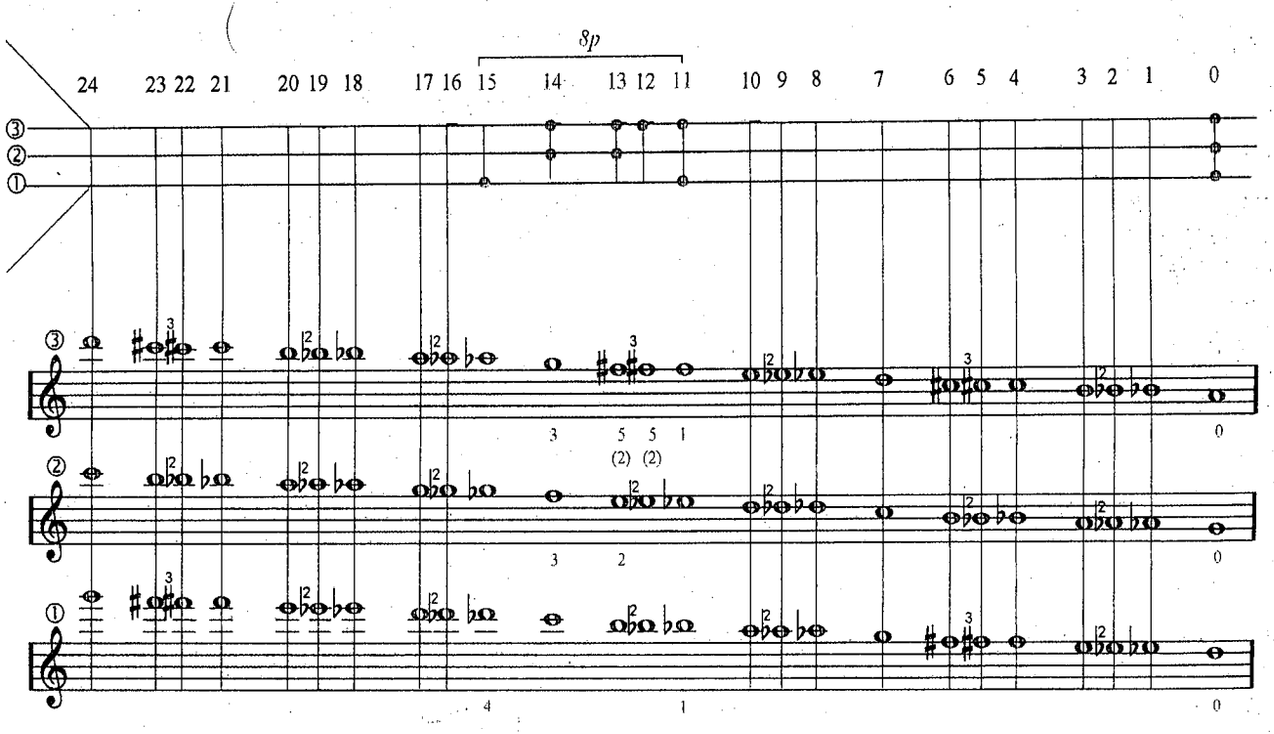
Practical Exercise



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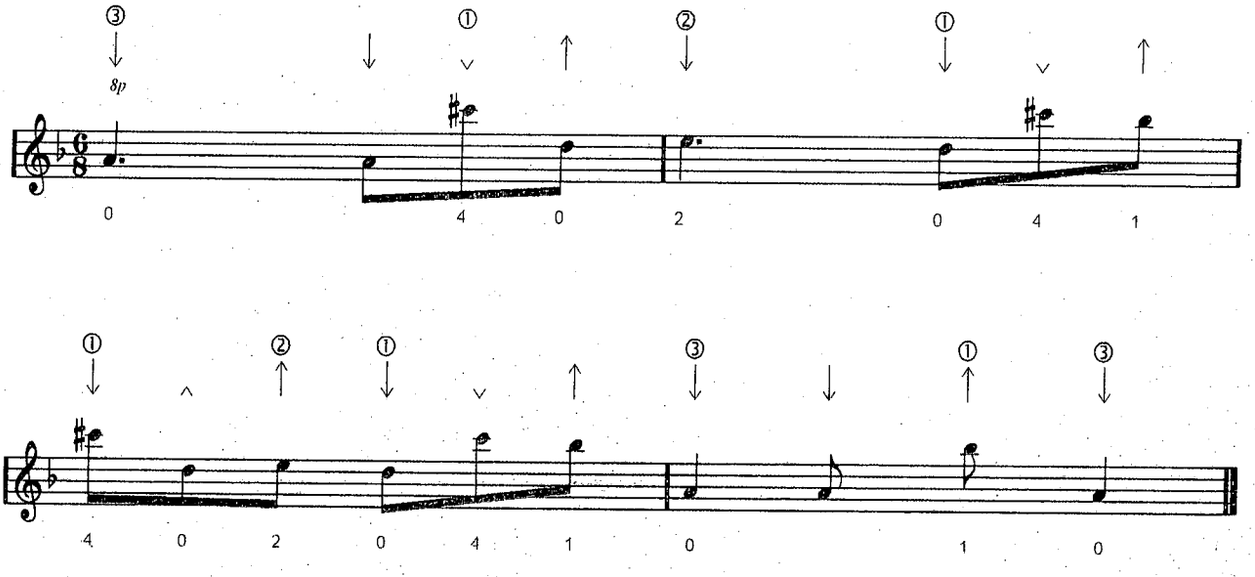
Dizi: E dz (la)
Pozisyon: 8p
Şekil: 49

Scale: E dz (la)
Position: 8p
Figure: 49



Uygulama

Practical Exercise



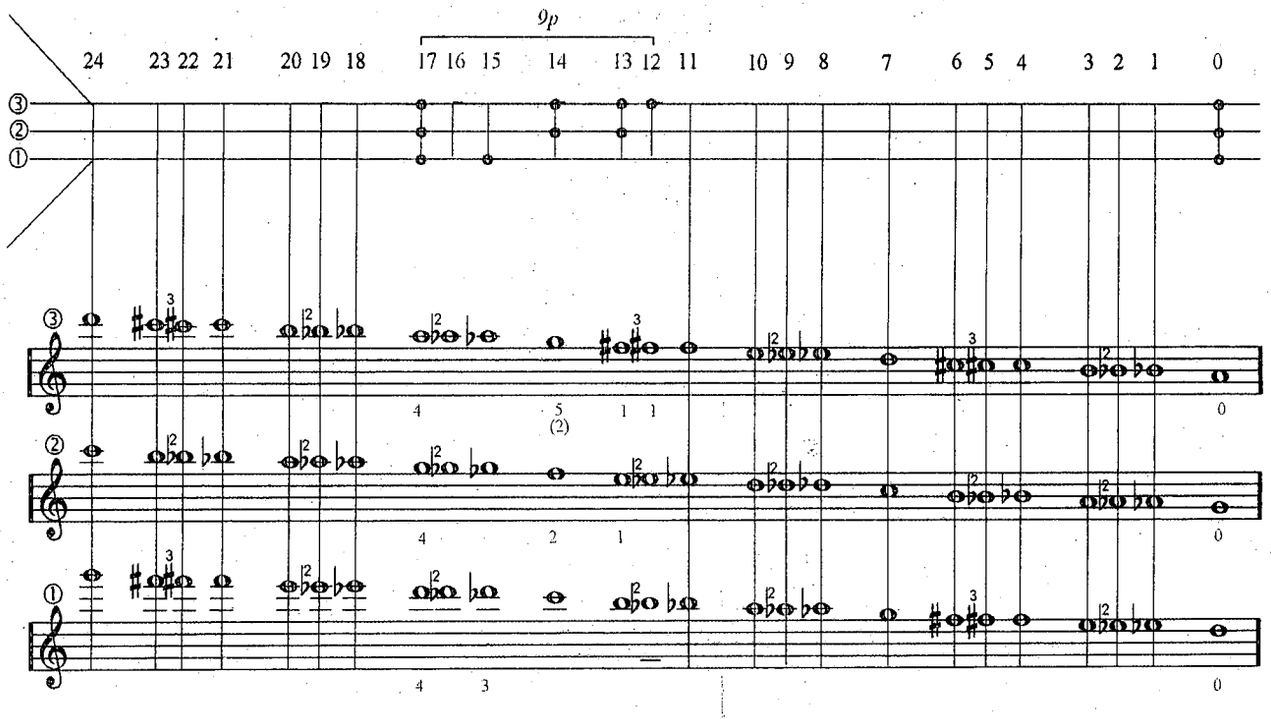
***

Bağlama Metodu

Bağlama Düzeni

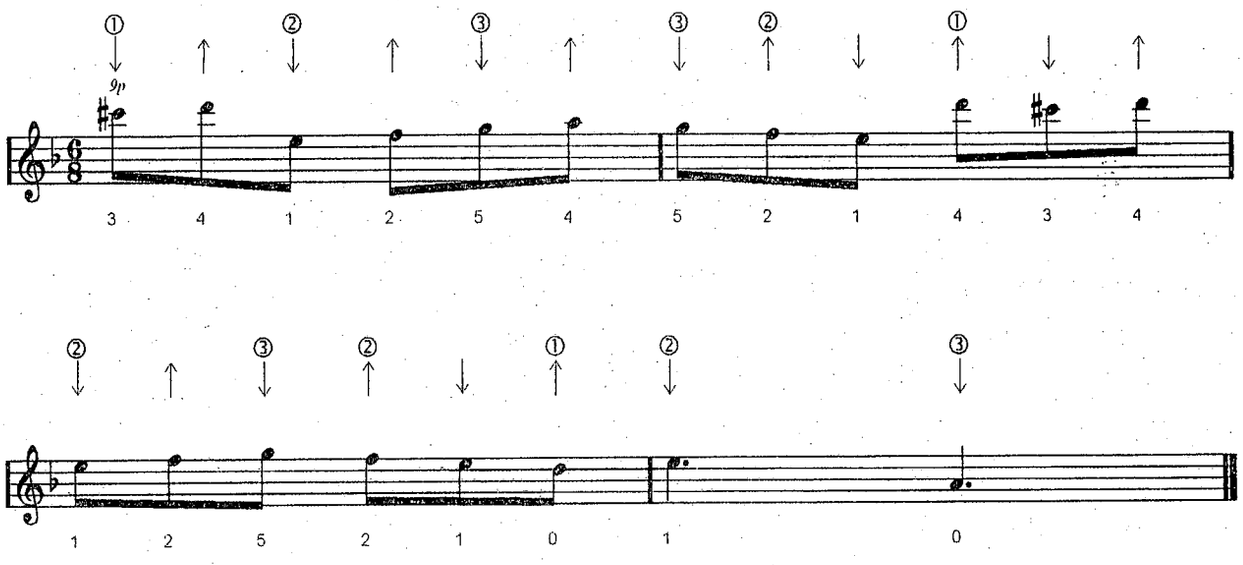
Dizi: E dz (la)
Pozisyon: 9p
Şekil: 50

Scale: E dz (la)
Position: 9p
Figure: 50



Uygulama

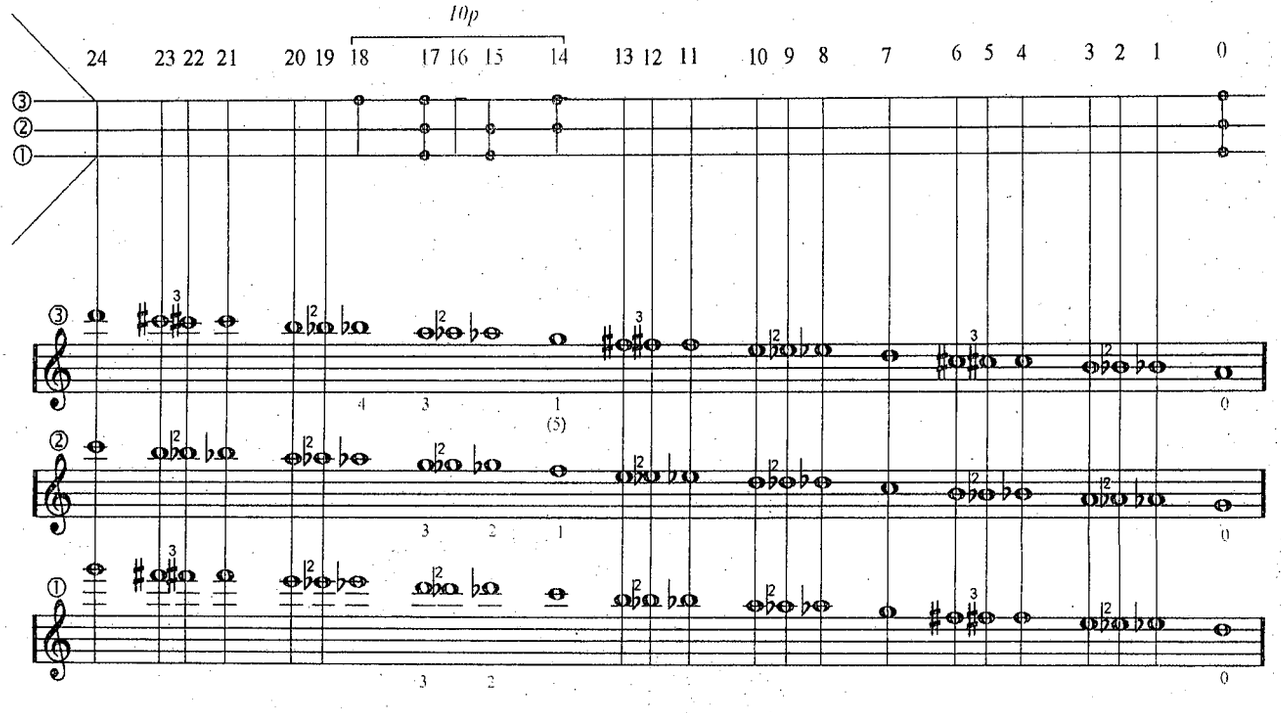
Practical Exercise



***

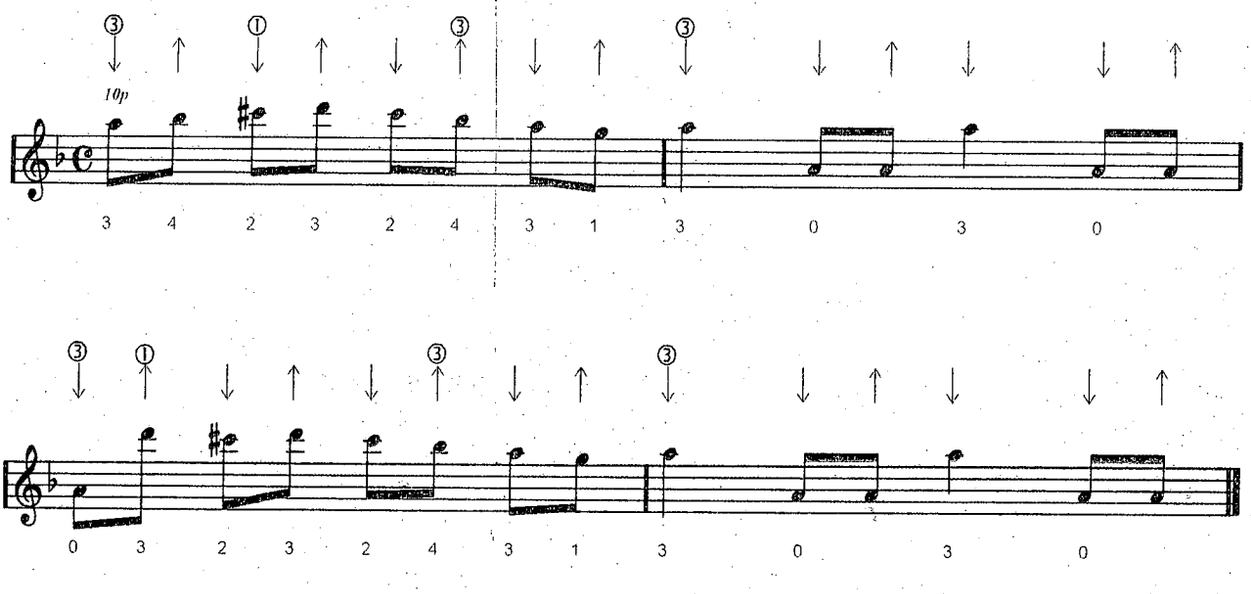
Dizi: E dz (la)
Pozisyon: 10p
Şekil: 51

Scale: E dz (la)
Position: 10p
Figure: 51



Uygulama

Practical Exercise



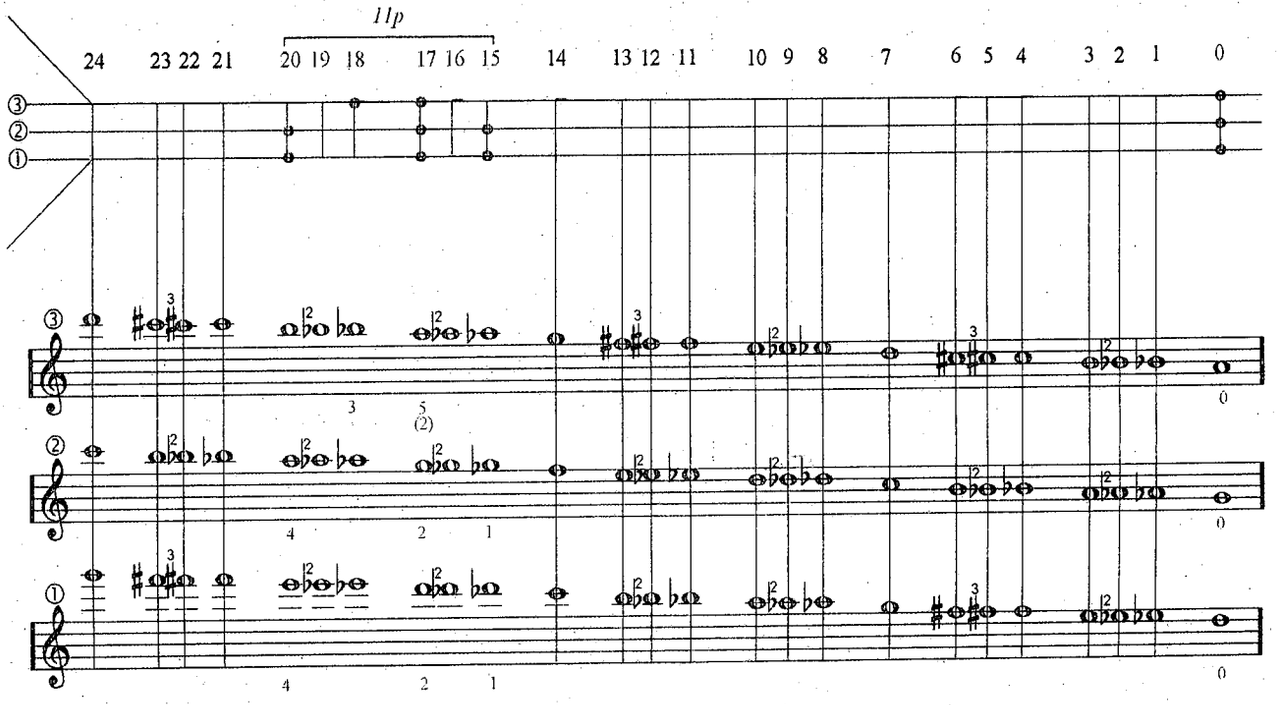
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Bağlama Metodu

Bağlama Düzeni

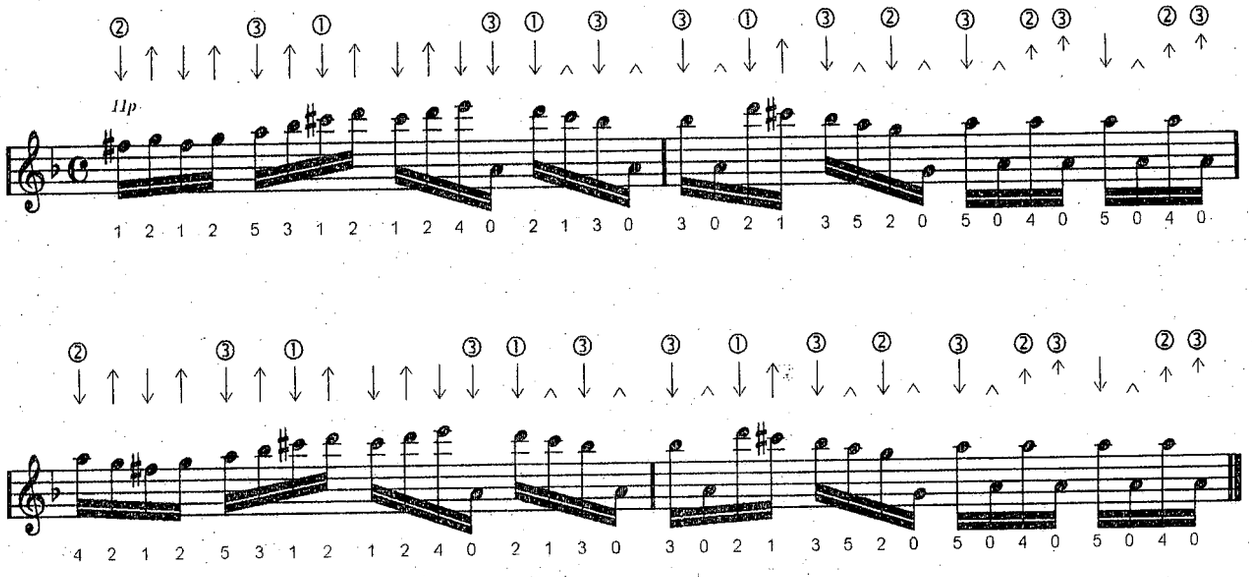
Dizi: E dz (la)
Pozisyon: 11p
Şekil: 52

Scale: E dz (la)
Position: 11p
Figure: 52



Uygulama

Practical Exercise



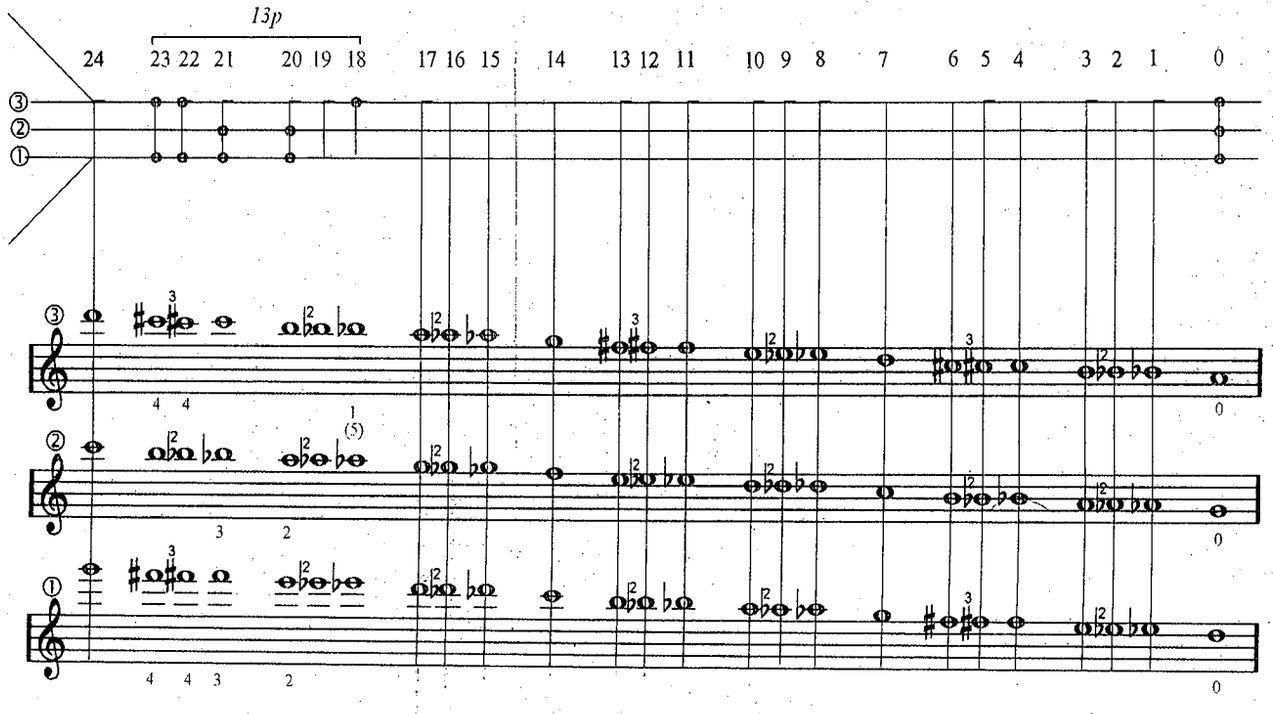
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Bağlama Metodu

Bağlama Düzeni
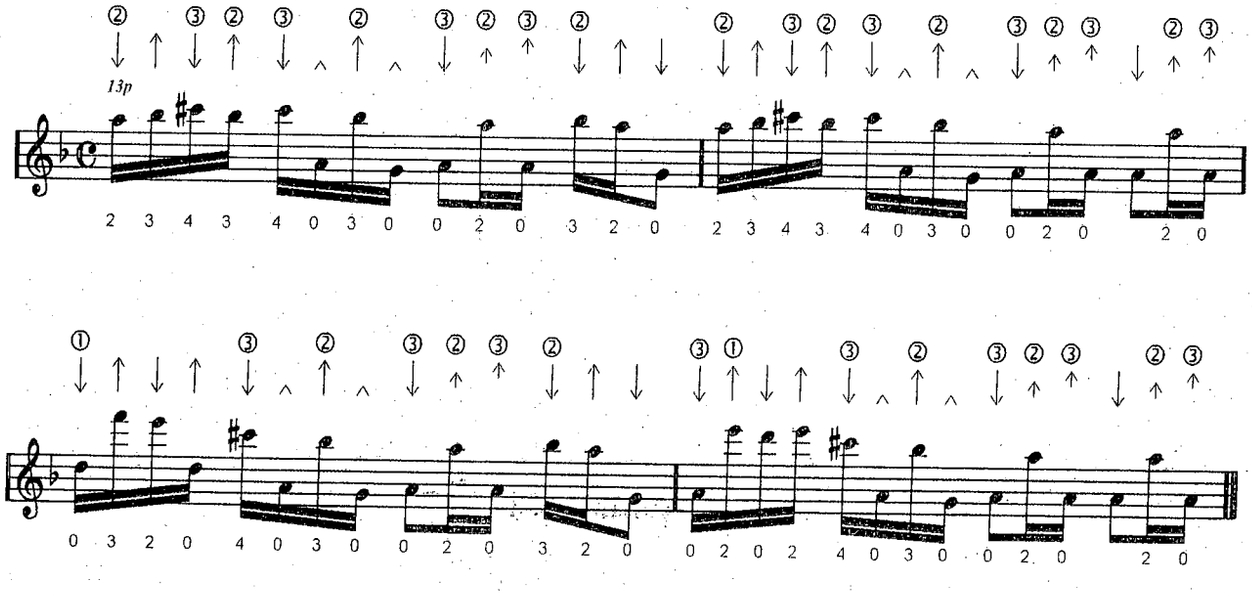
Dizi: E dz (la)
Pozisyon: 13p
Şekil: 53

Scale: E dz (la)
Position: 13p
Figure: 53



Uygulama

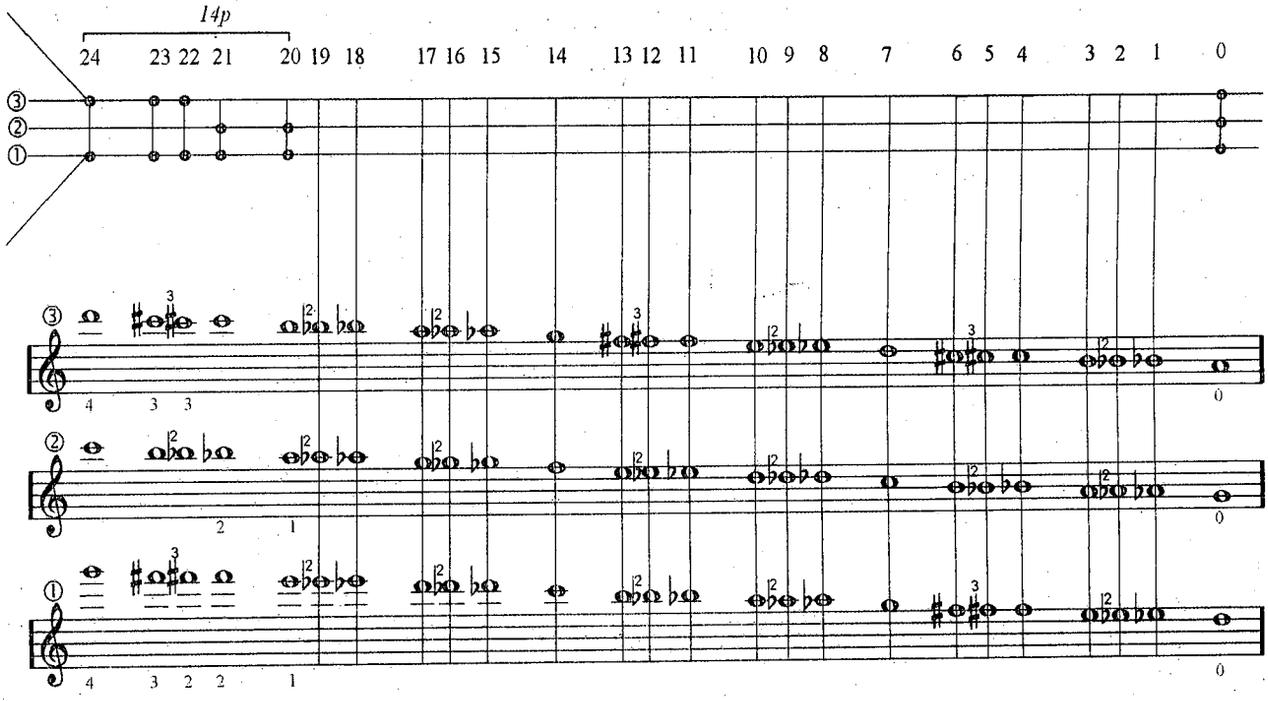
Practical Exercise



***

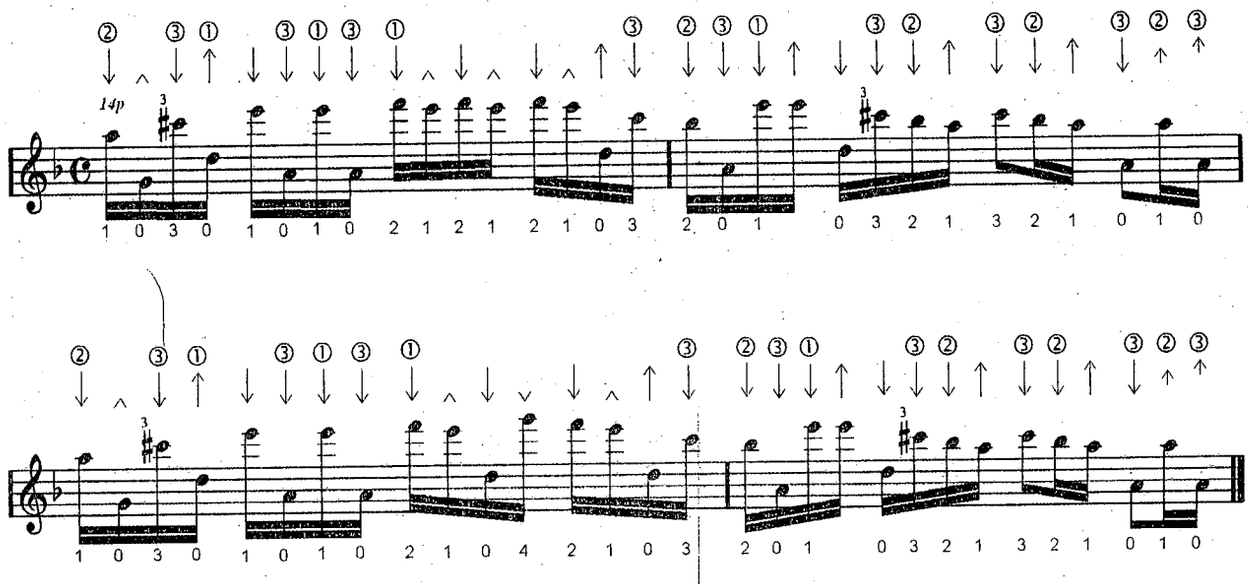
Dizi: E dz (la)
Pozisyon: 14p
Şekil: 54

Scale: E dz (la)
Position: 14p
Figure: 54



Uygulama

Practical Exercise



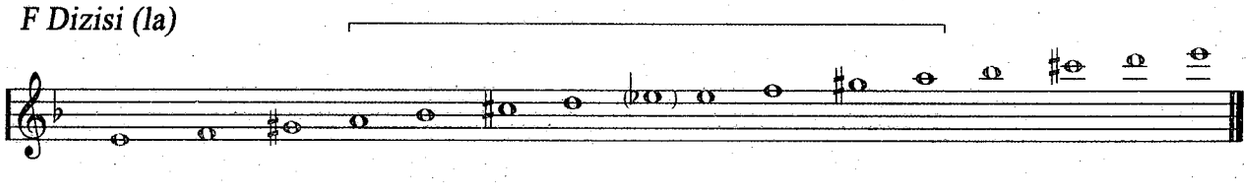
***

F Dizisi (la)
&
Pozisyonları

Scale F (la)
&
Positions

F Dizisi (la)

F Dizisi (la)

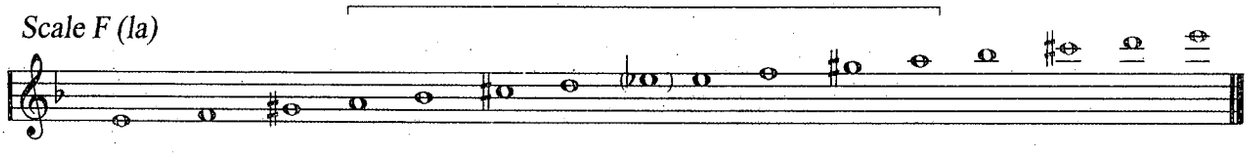


Uygulama *(Bağlama düzeni)*

Pozisyonlar: 1p, 2p, 3p, 5p, 6p, 7p, 8p, 9p, 10p, 11p, 13p, 14p
Önemli pozisyonlar: 1p, 2p, 6p, 11p

***

Scale F (la)



Practice *(Bağlama düzeni)*

Positions: 1p, 2p, 3p, 5p, 6p, 7p, 8p, 9p, 10p, 11p, 13p, 14p
Important Positions: 1p, 2p, 6p, 11p

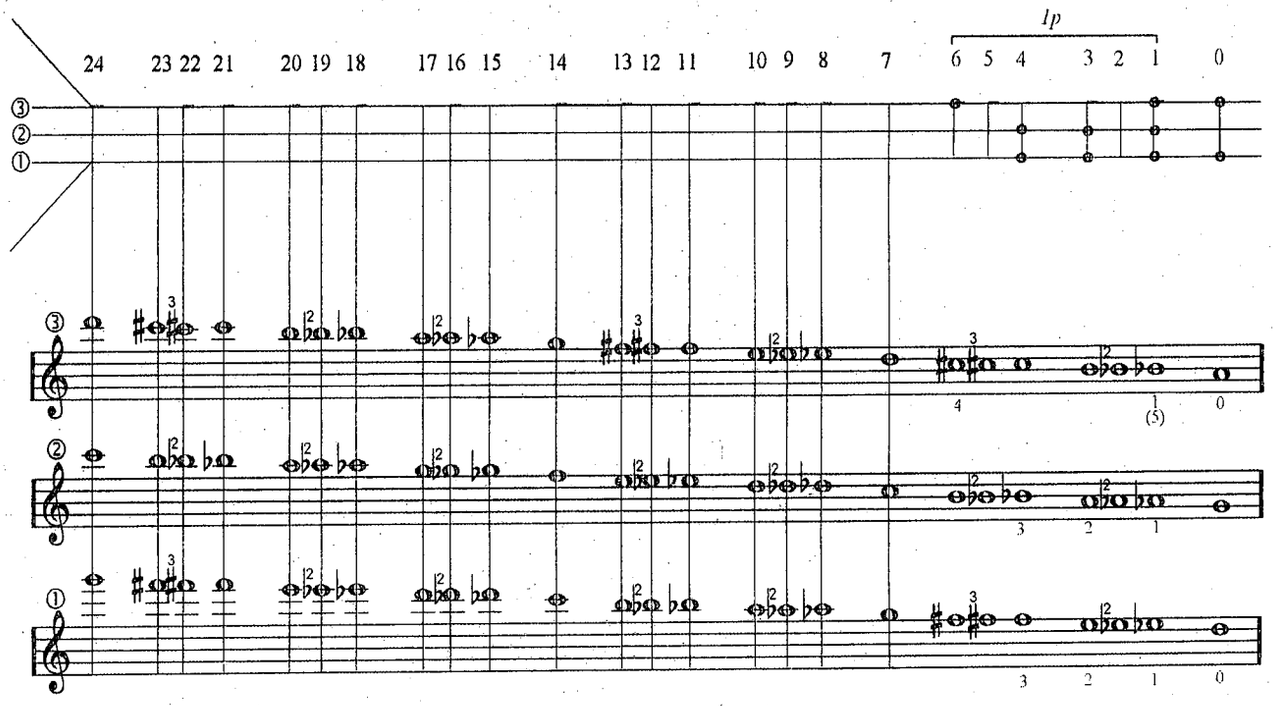
***

Bağlama Metodu

Bağlama Düzeni

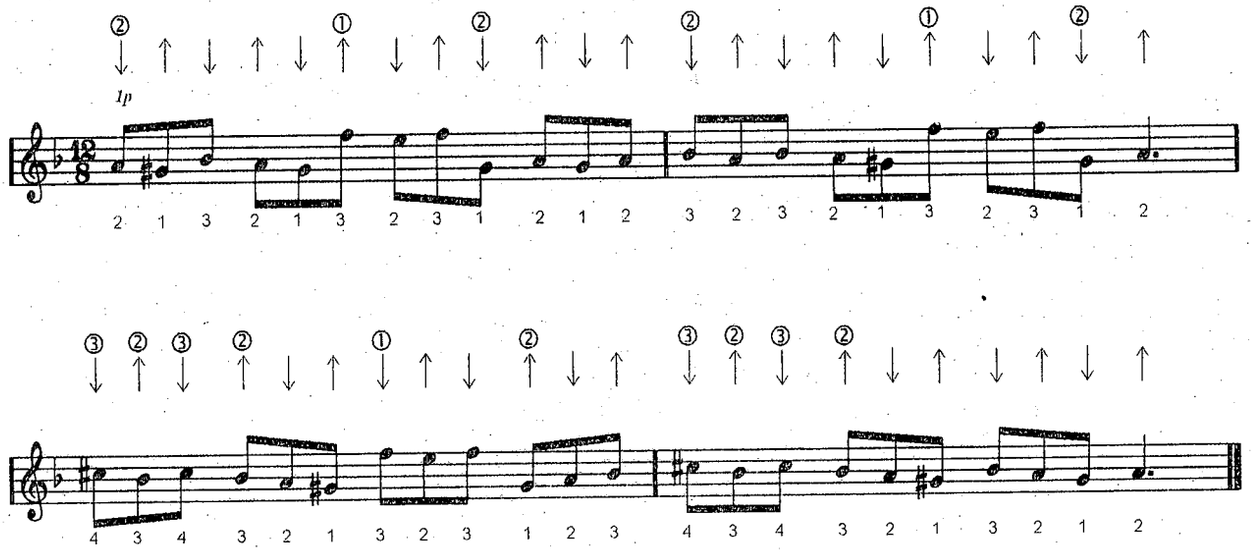
Dizi: F dz (la)
Pozisyon: 1p
Şekil: 55

Scale: F dz (la)
Position: 1p
Figure: 55



Uygulama

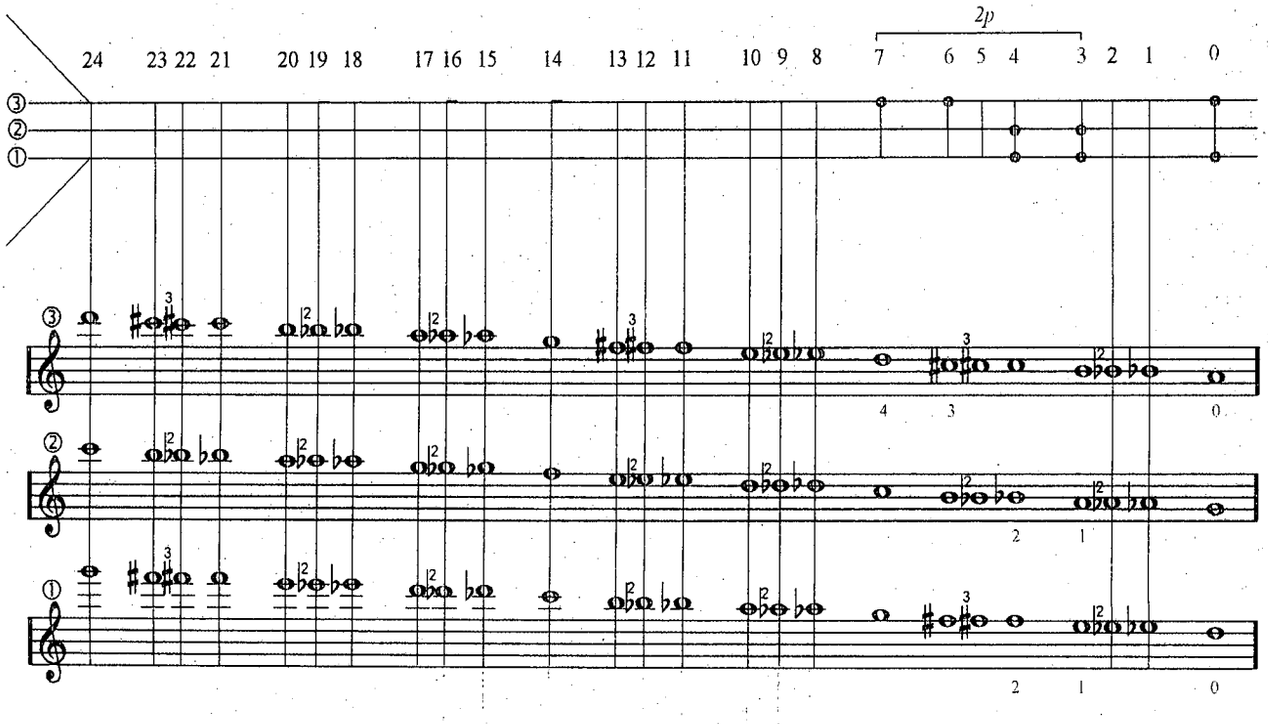
Practical Exercise



***

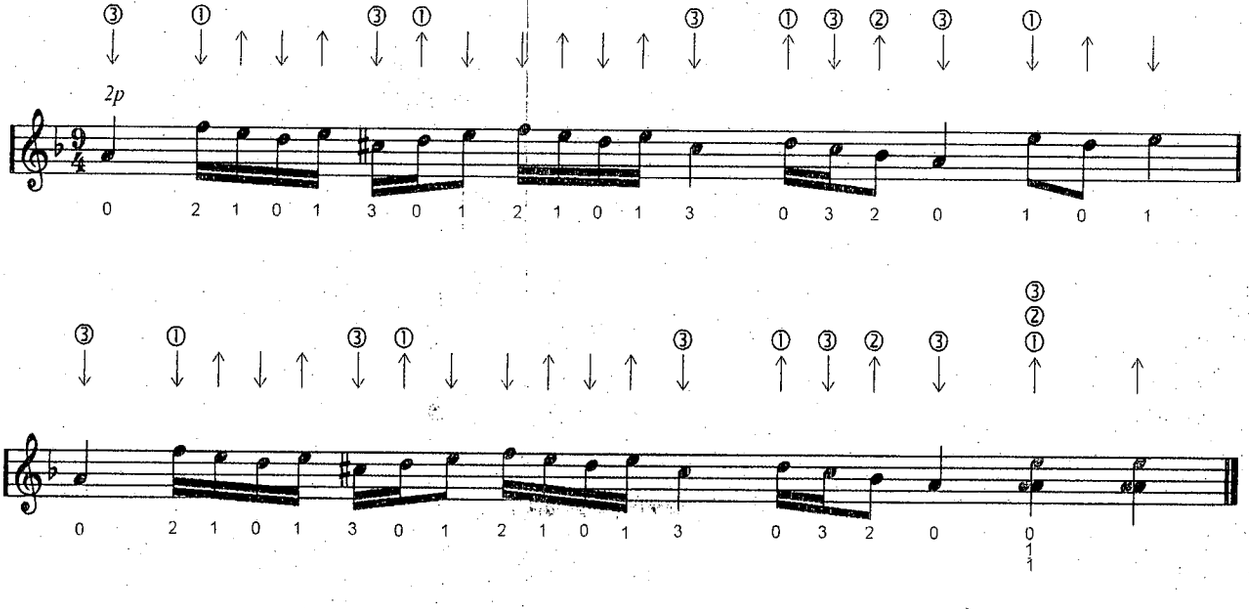
Dizi: F dz (la)
Pozisyon: 2p
Şekil: 56

Scale: F dz (la)
Position: 2p
Figure: 56



Uygulama

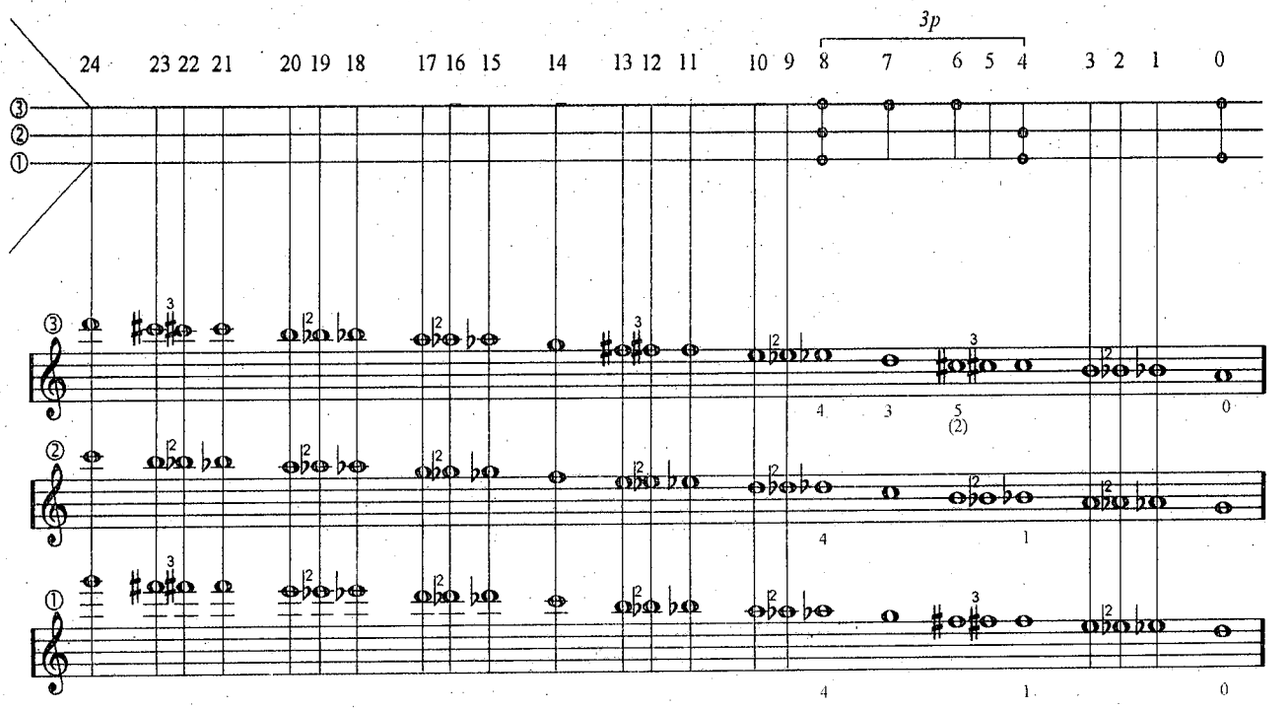
Practical Exercise



***

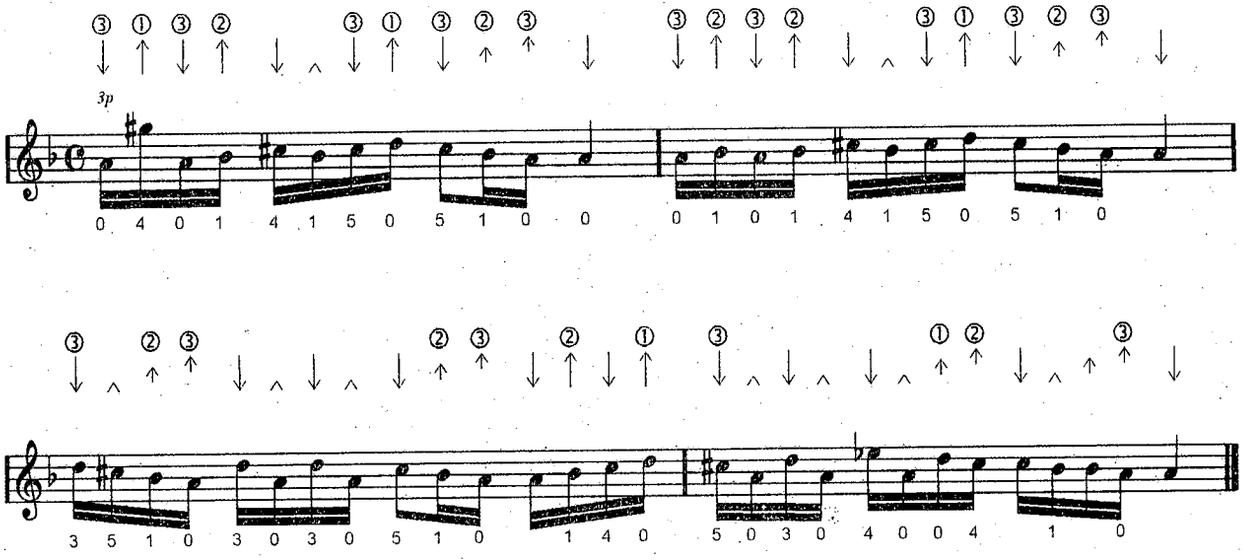
Dizi: F dz (la)
Pozisyon: 3p
Şekil: 57

Scale: F dz (la)
Position: 3p
Figure: 57



Uygulama

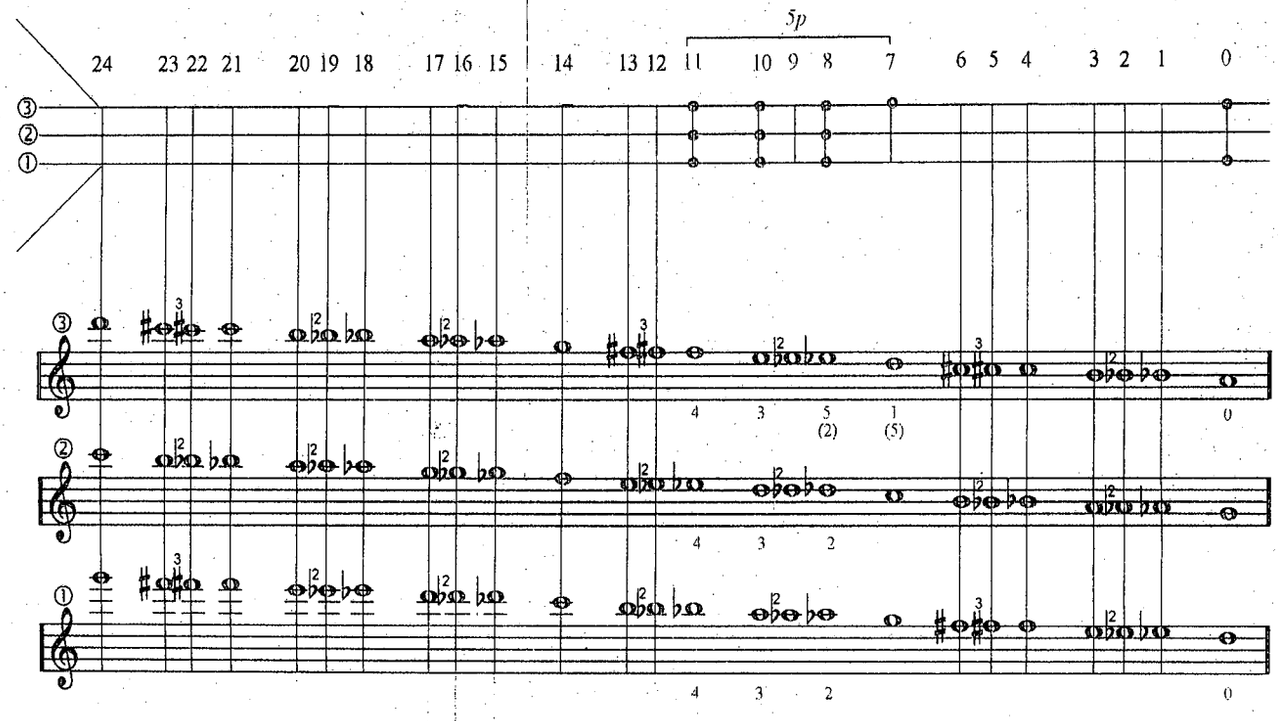
Practical Exercise



***

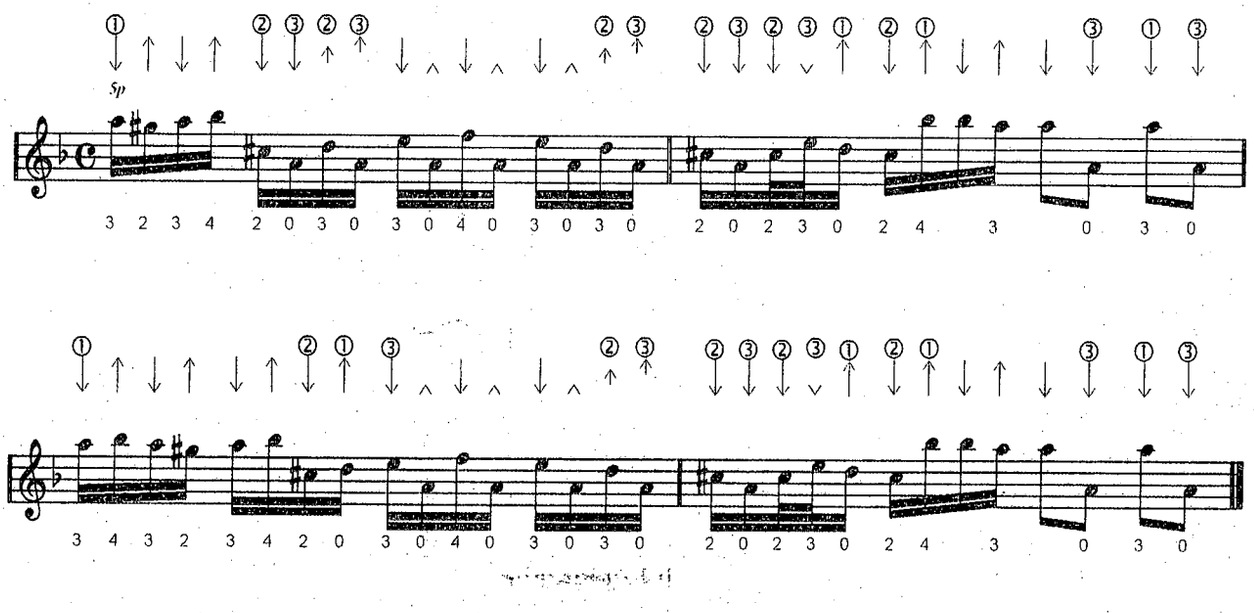
Dizi: F dz (la)
Pozisyon: 5p
Şekil: 58

Scale: F dz (la)
Position: 5p
Figure: 58



Uygulama

Practical Exercise



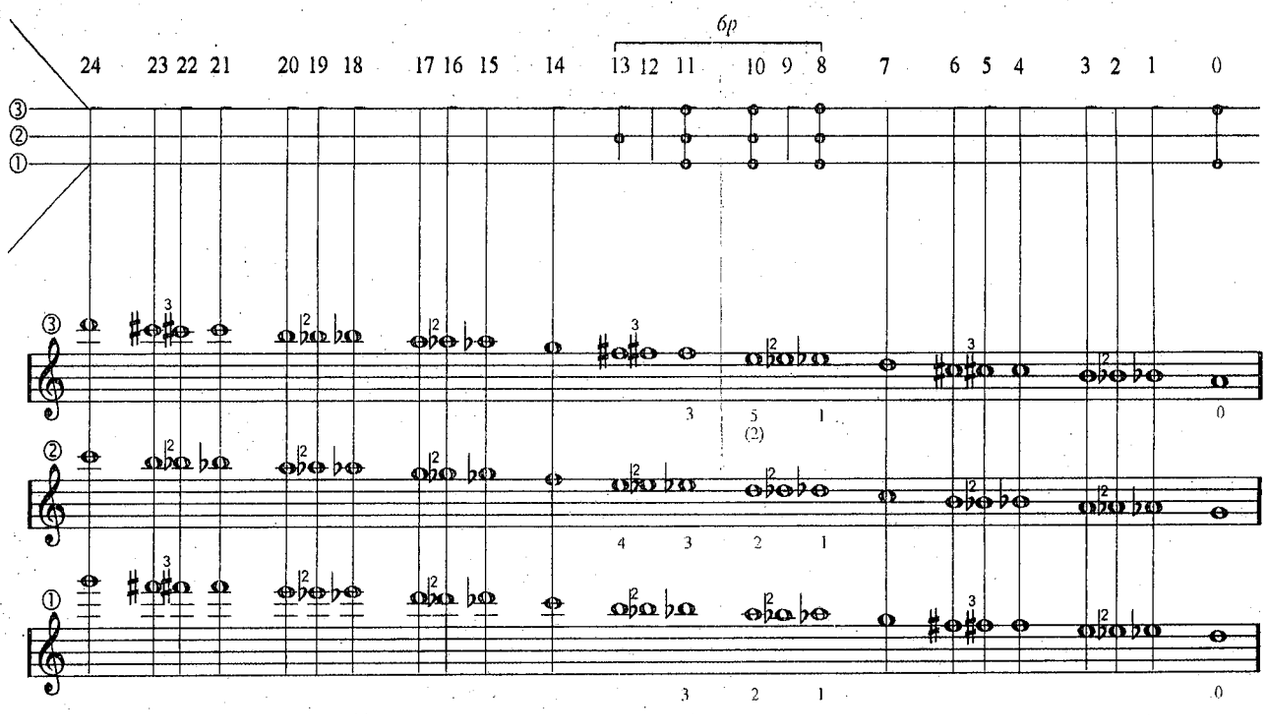
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Bağlama Metodu

Bağlama Düzeni

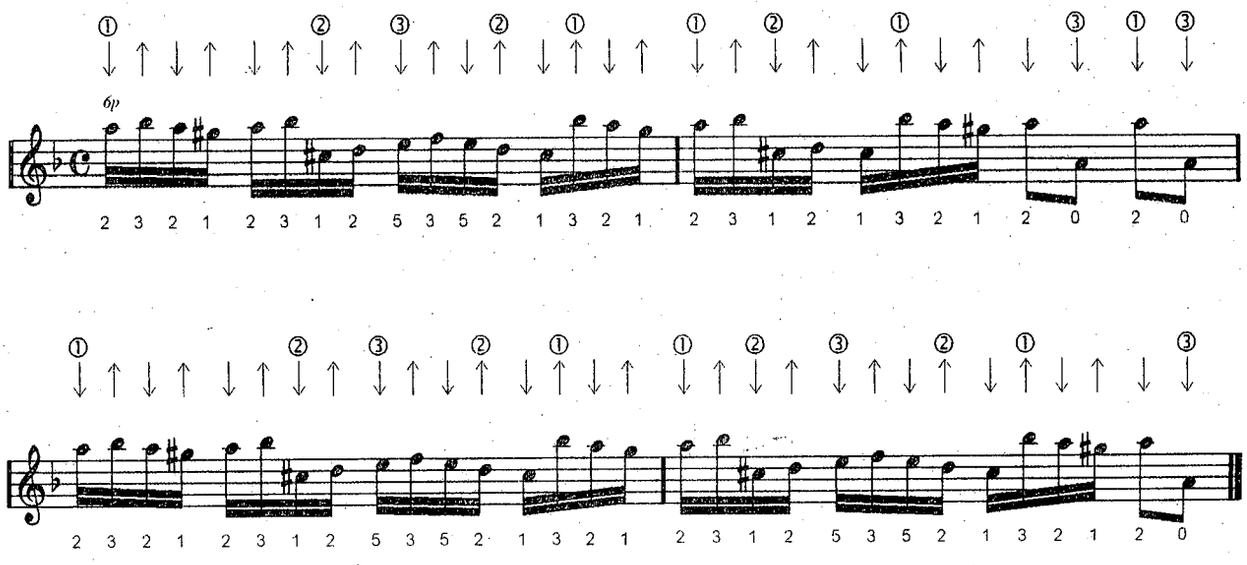
Dizi: F dz (la)
Pozisyon: 6p
Şekil: 59

Scale: F dz (la)
Position: 6p
Figure: 59



Uygulama

Practical Exercise



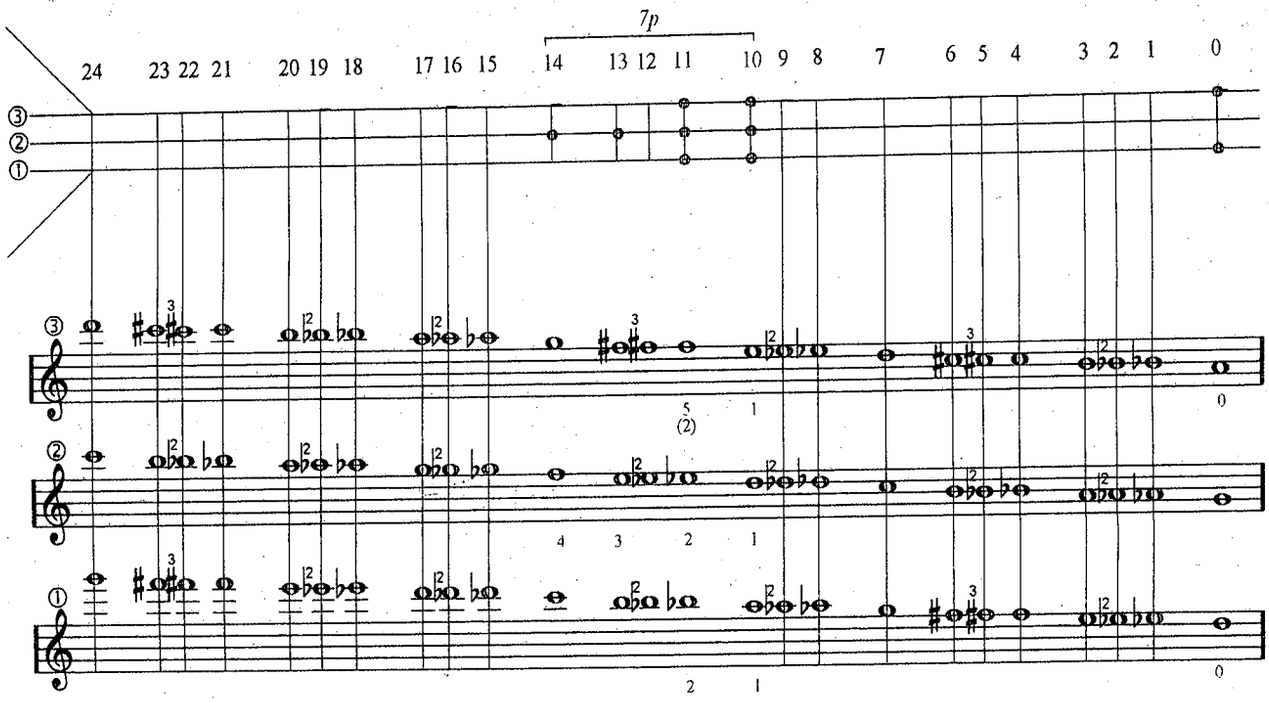
***

Bağlama Metodu

Bağlama Düzeni

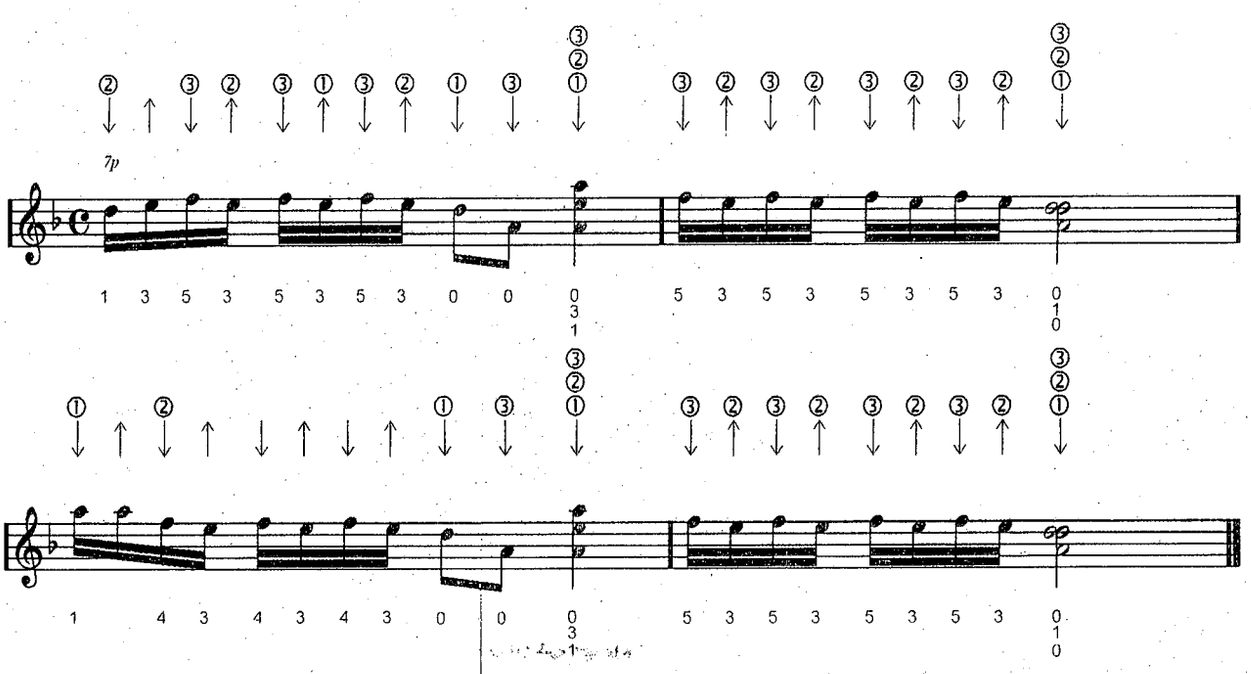
Dizi: F dz (la)
Pozisyon: 7p
Şekil: 60

Scale: F dz (la)
Position: 7p
Figure: 60



Uygulama

Practical Exercise



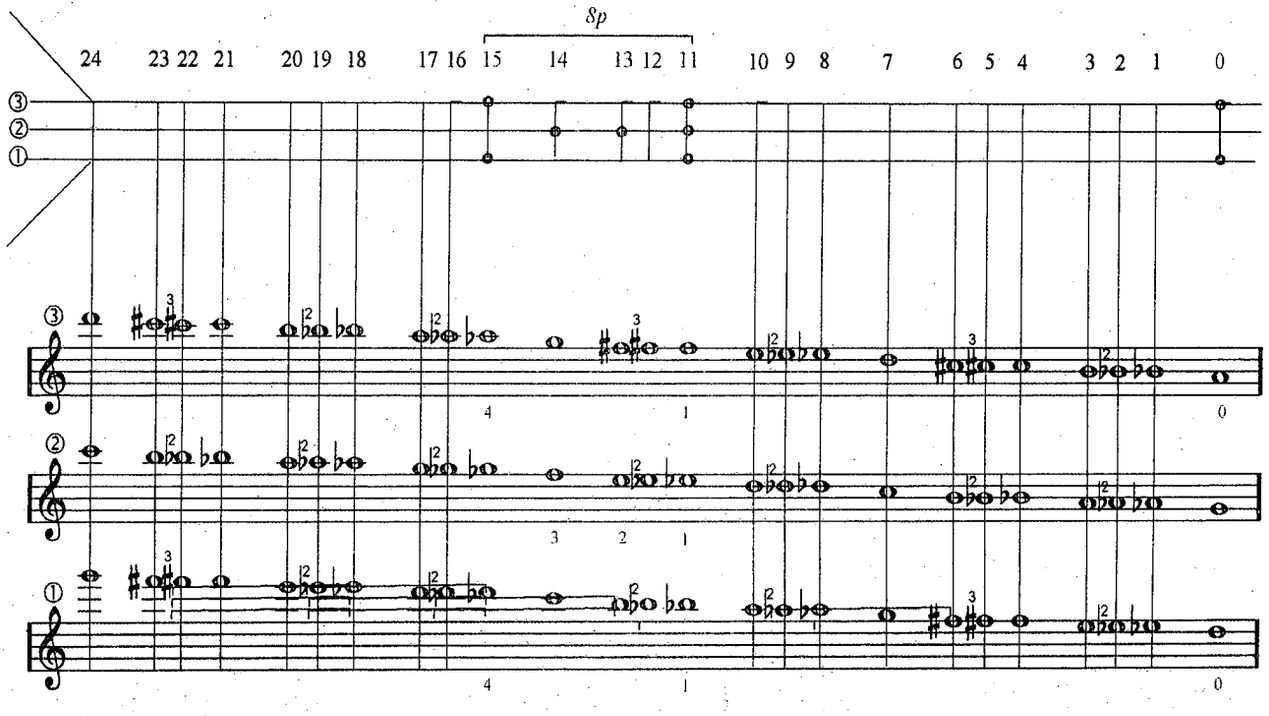
***

Bağlama Metodu

Bağlama Düzeni

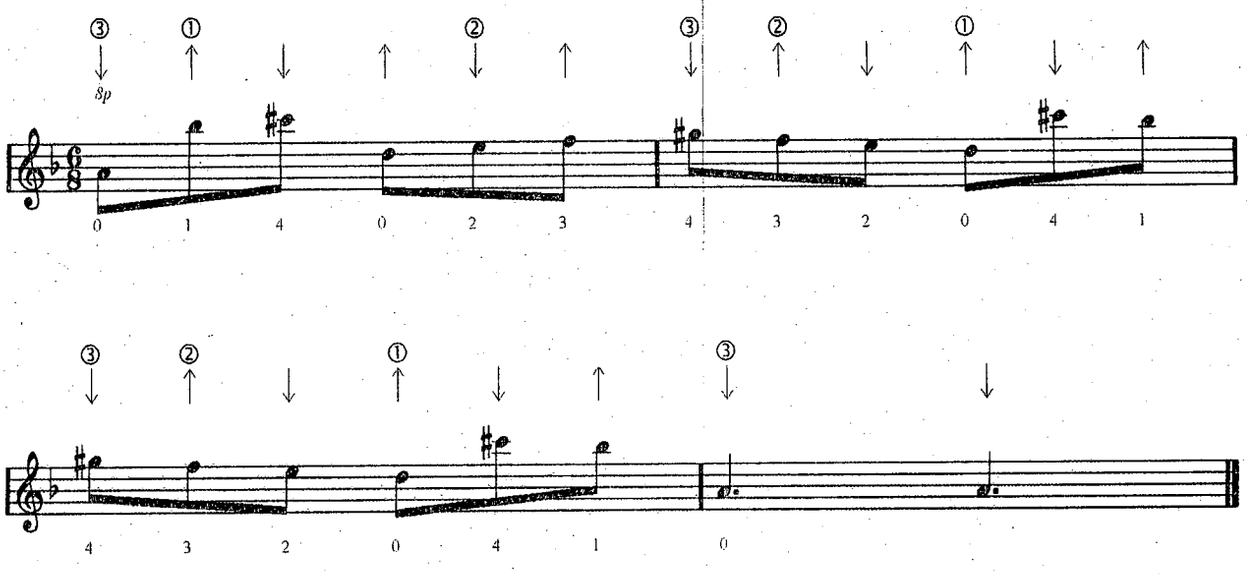
Dizi: F dz (la)
Pozisyon: 8p
Şekil: 61

Scale: F dz (la)
Position: 8p
Figure: 61



Uygulama

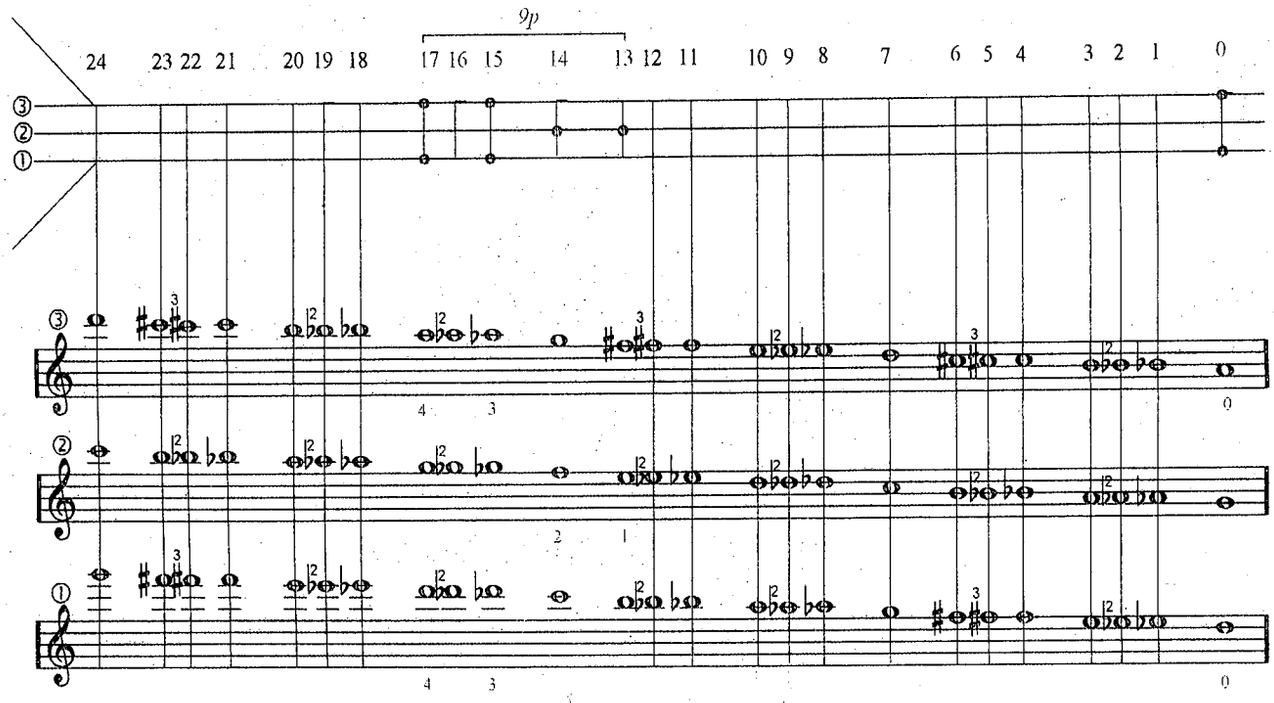
Practical Exercise



***

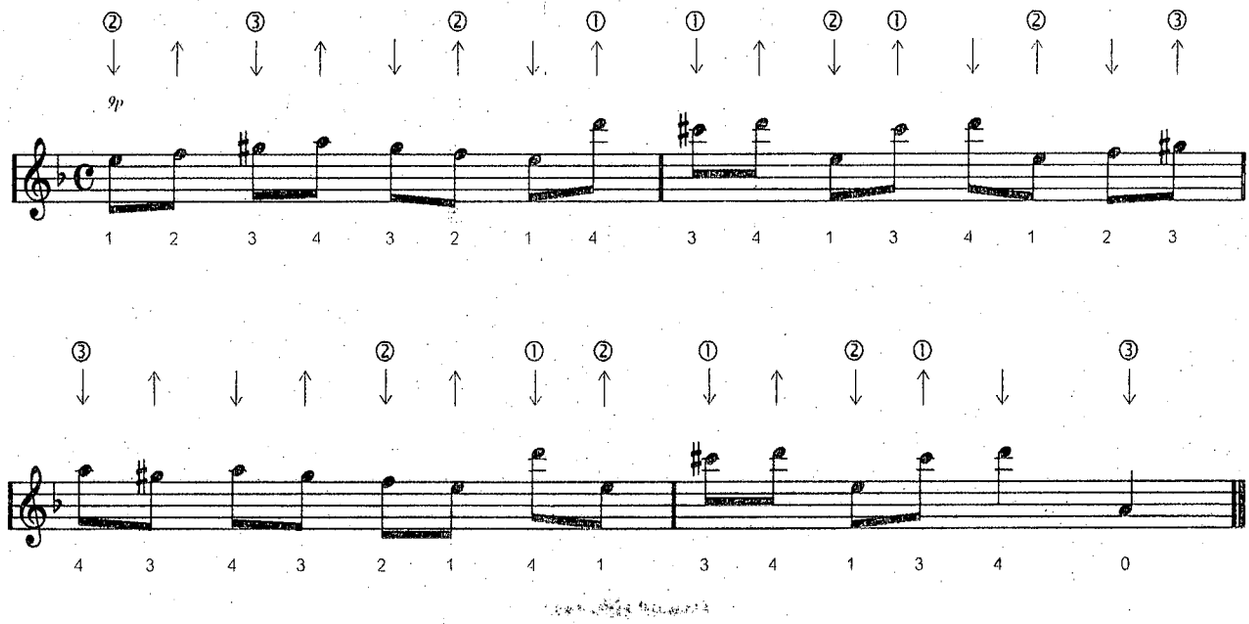
Dizi: F dz (la)
Pozisyon: 9p
Şekil: 62

Scale: F dz (la)
Position: 9p
Figure: 62



Uygulama

Practical Exercise



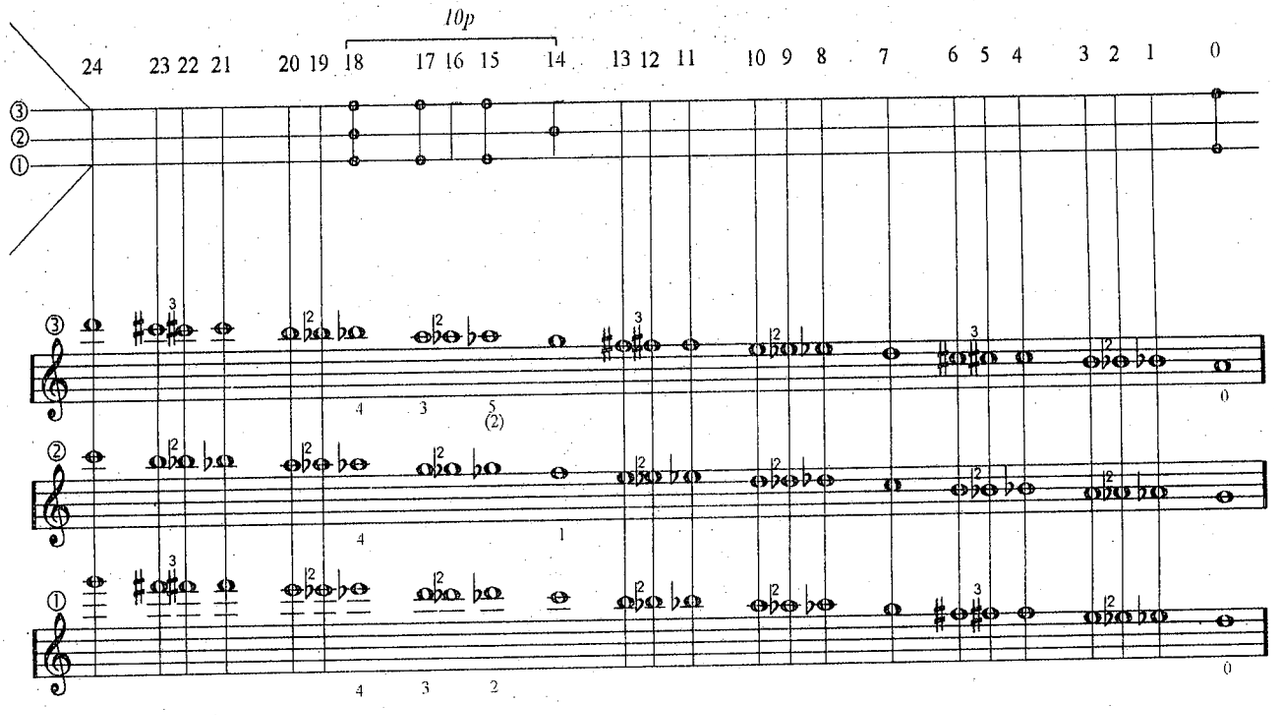
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Bağlama Metodu

Bağlama Düzeni
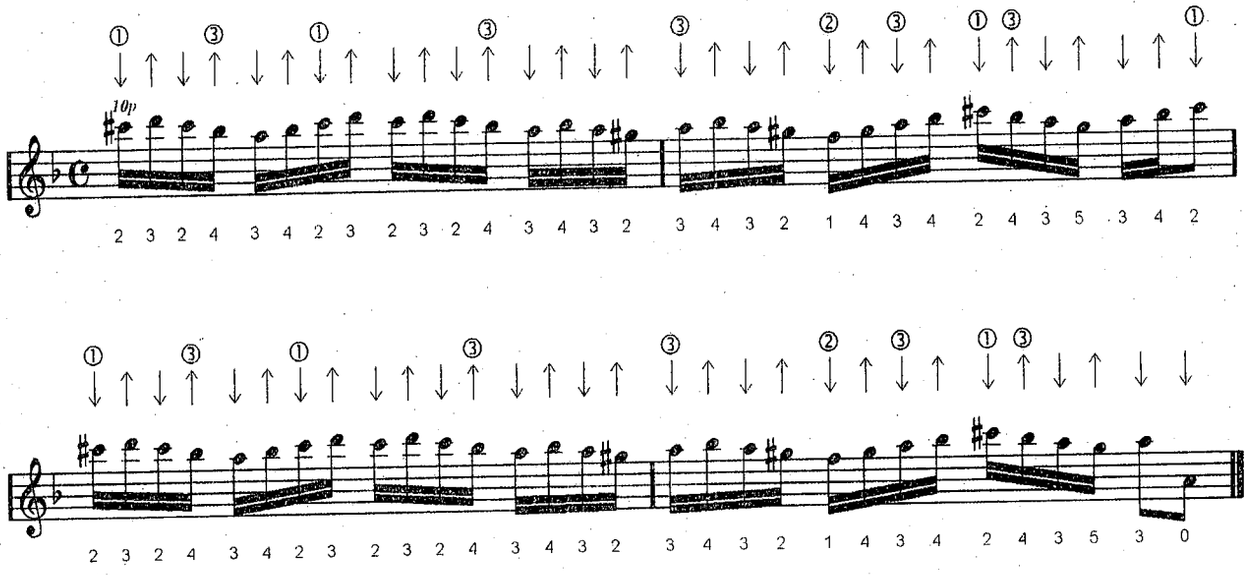
Dizi: F dz (la)
Pozisyon: 10p
Şekil: 63

Scale: F dz (la)
Position: 10p
Figure: 63



Uygulama

Practical Exercise



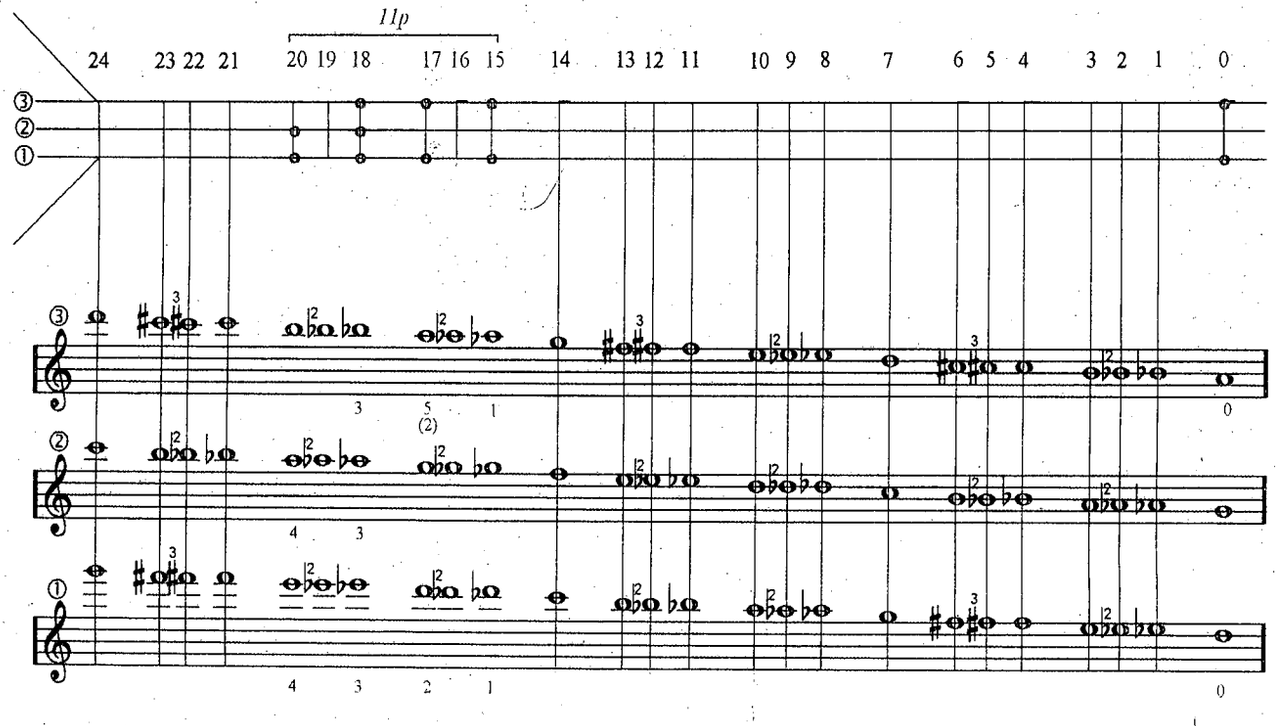
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Bağlama Metodu

Bağlama Düzeni
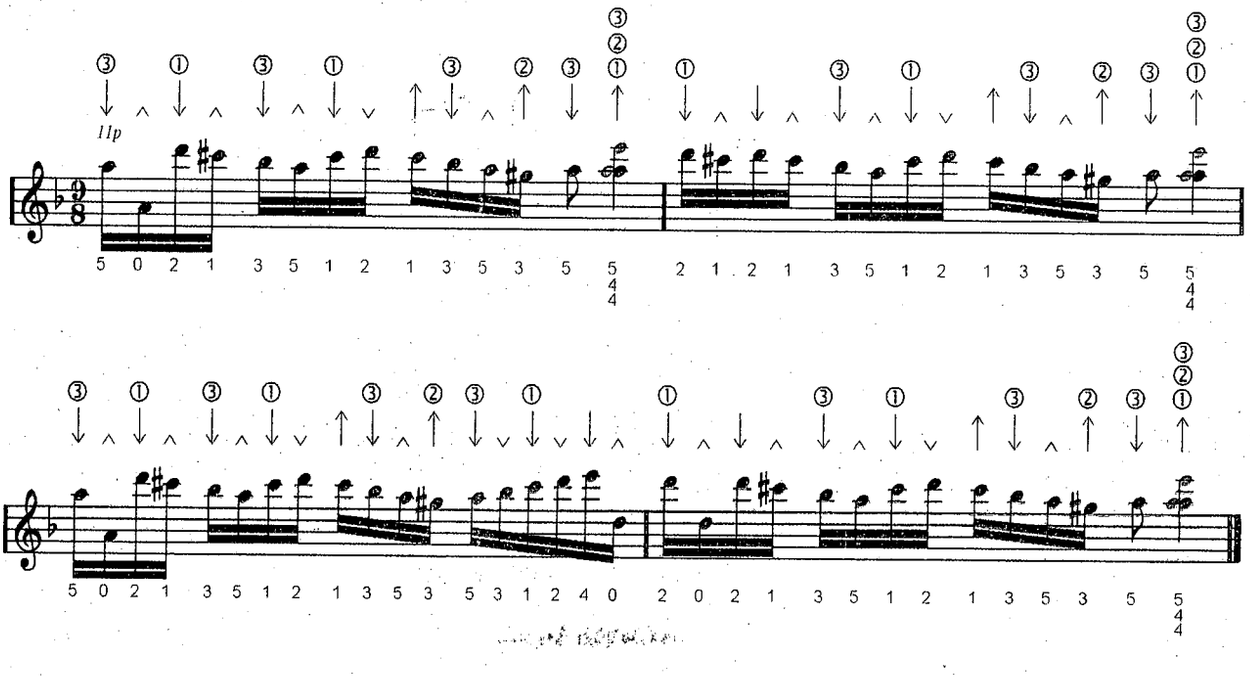
Dizi: F dz (la)
Pozisyon: 11p
Şekil: 64

Scale: F dz (la)
Position: 11p
Figure: 64



Uygulama

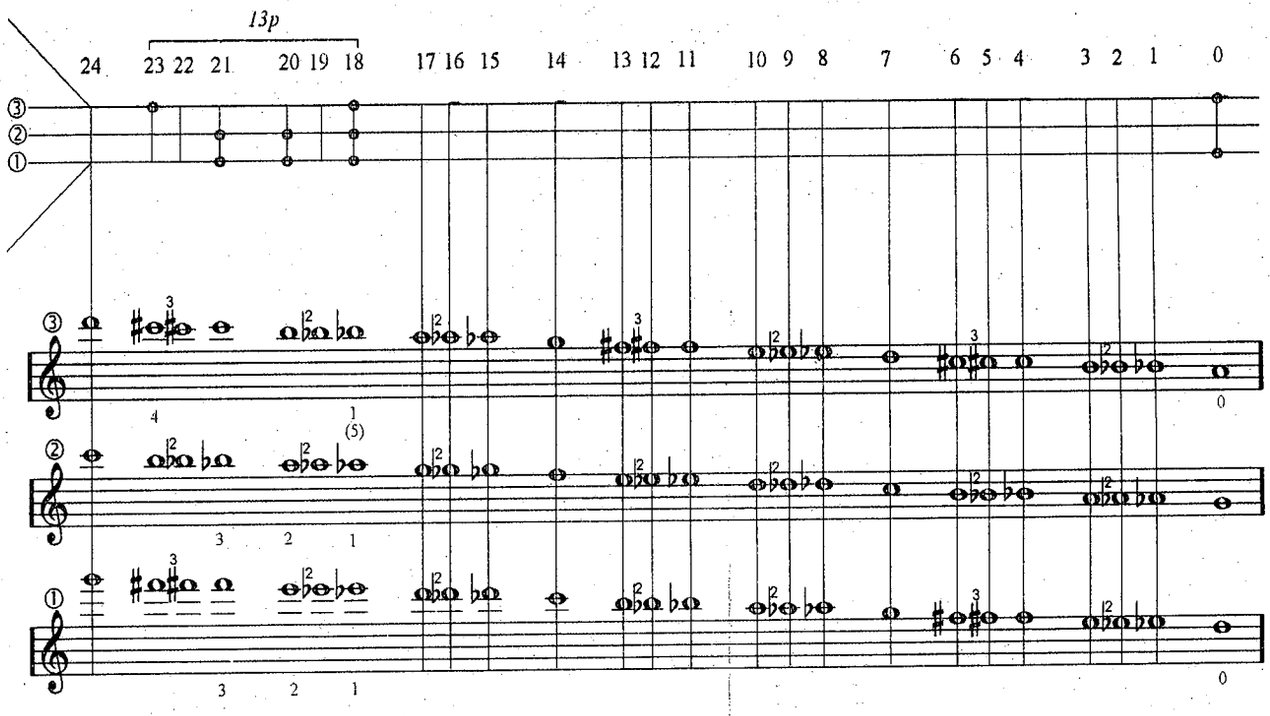
Practical Exercise
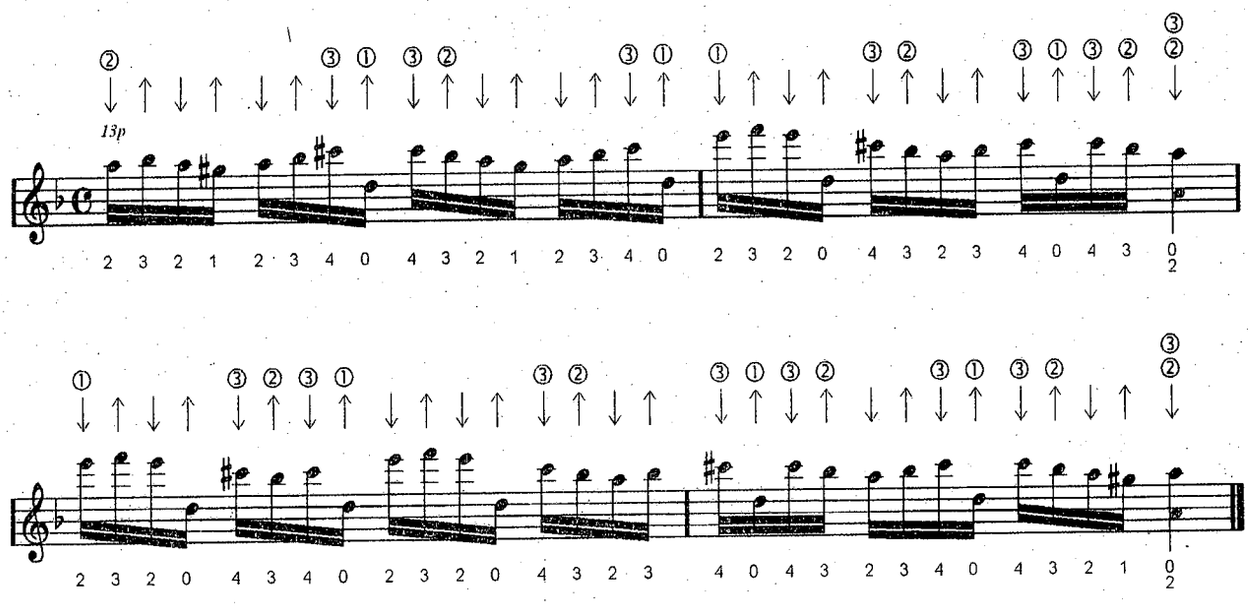


***

Dizi: F dz (la)
Pozisyon: 13p
Şekil: 65

Scale: F dz (la)
Position: 13p
Figure: 65



Uygulama

Practical Exercise



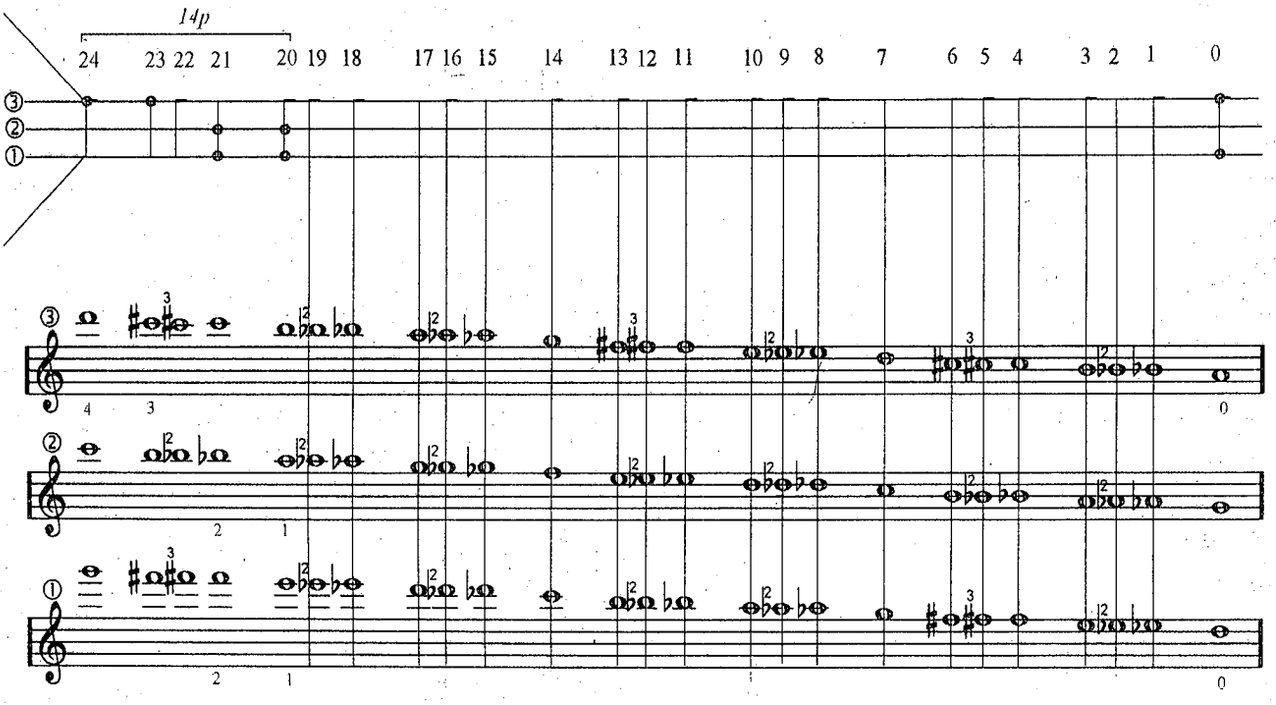
***

Bağlama Metodu

Bağlama Düzeni

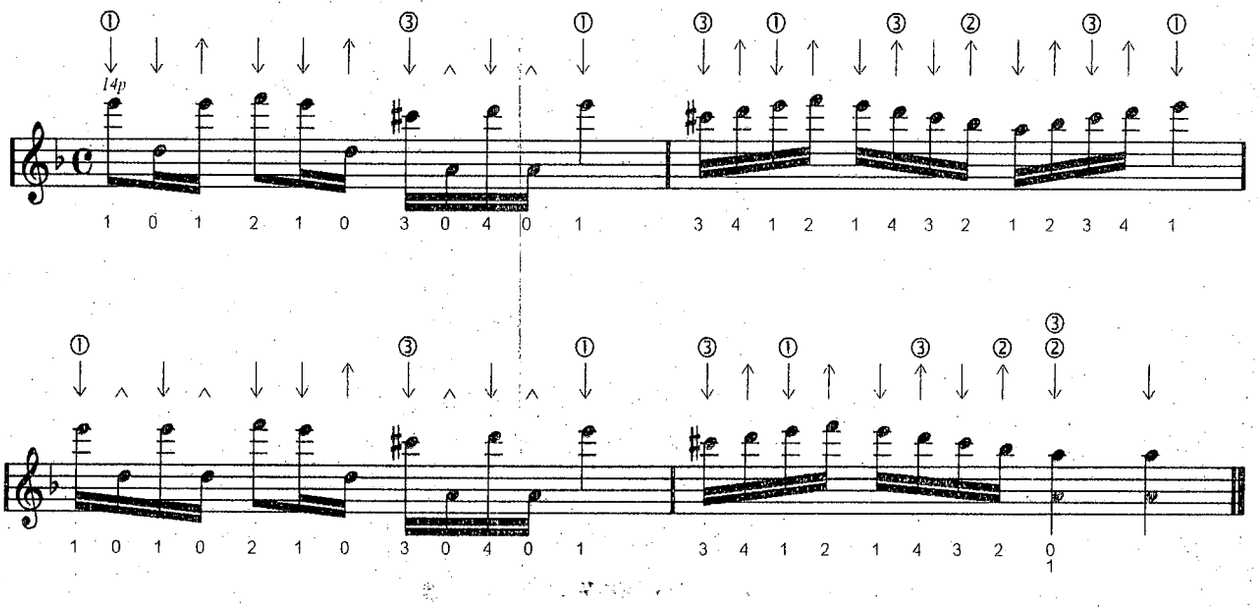
Dizi: F dz (la)
Pozisyon: 14p
Şekil: 66

Scale: F dz (la)
Position: 14p
Figure: 66



Uygulama

Practical Exercise



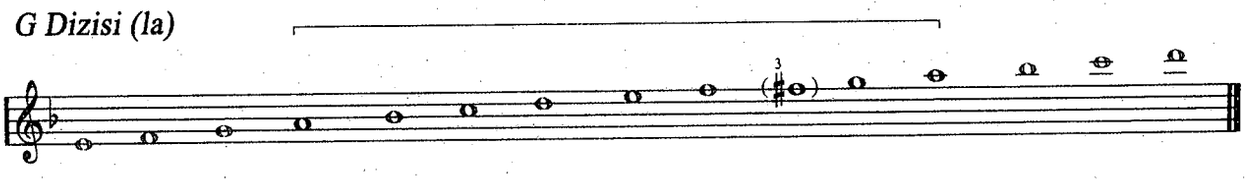
***

G Dizisi (la)
&
Pozisyonları

Scale G (la)
&
Positions

G Dizisi (la)

G Dizisi (la)

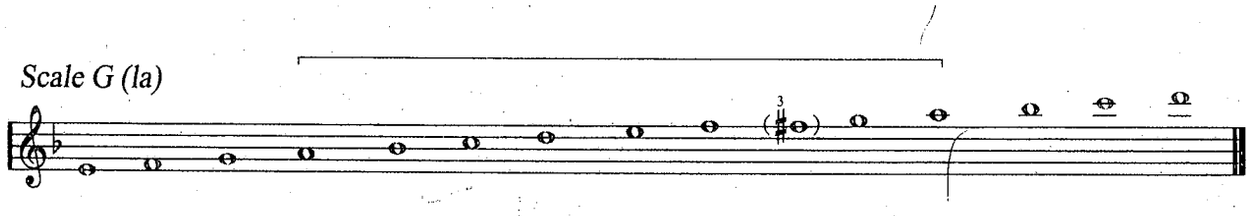


Uygulama *(Bağlama düzeni)*

Pozisyonlar: 1p, 2p, 3p, 5p, 7p, 8p, 9p, 10p, 12p, 13p, 14p
Önemli pozisyonlar: 1p, 2p, 5p, 7p

***

Scale G (la)



Practice *(Bağlama düzeni)*

Positions: 1p, 2p, 3p, 5p, 7p, 8p, 9p, 10p, 12p, 13p, 14p
Important Positions: 1p, 2p, 5p, 7p

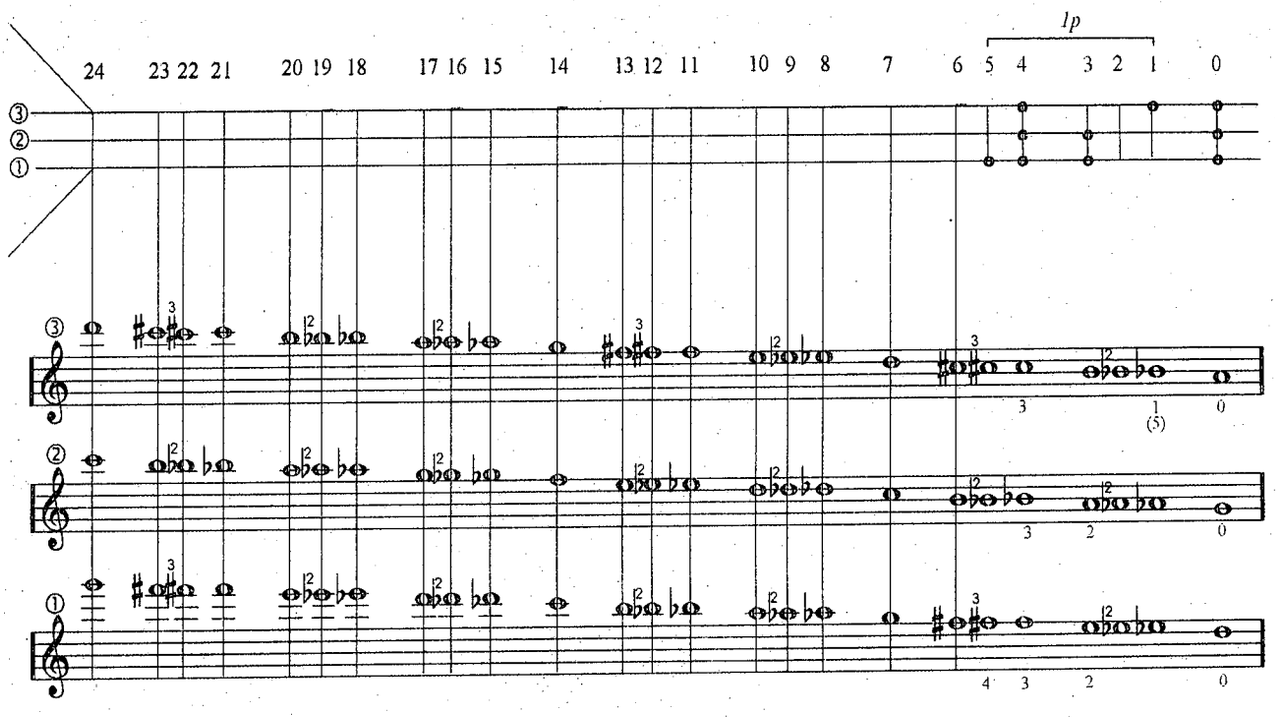
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Bağlama Metodu

Bağlama Düzeni

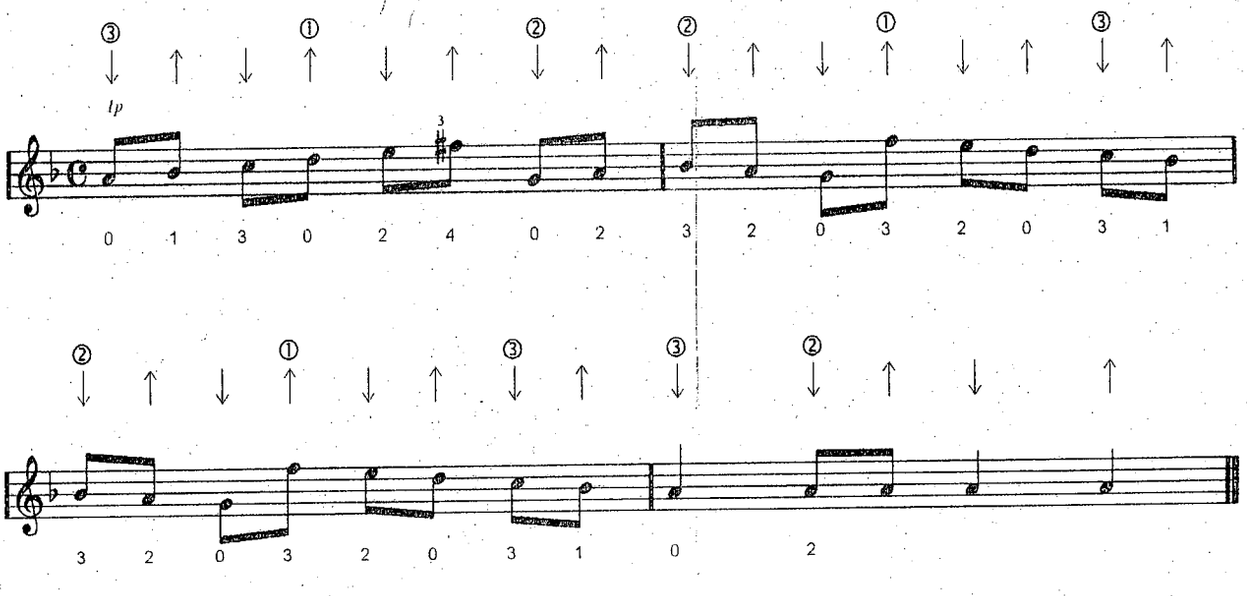
Dizi: G dz (la)
Pozisyon: 1p
Şekil: 67

Scale: G dz (la)
Position: 1p
Figure: 67



Uygulama

Practical Exercise



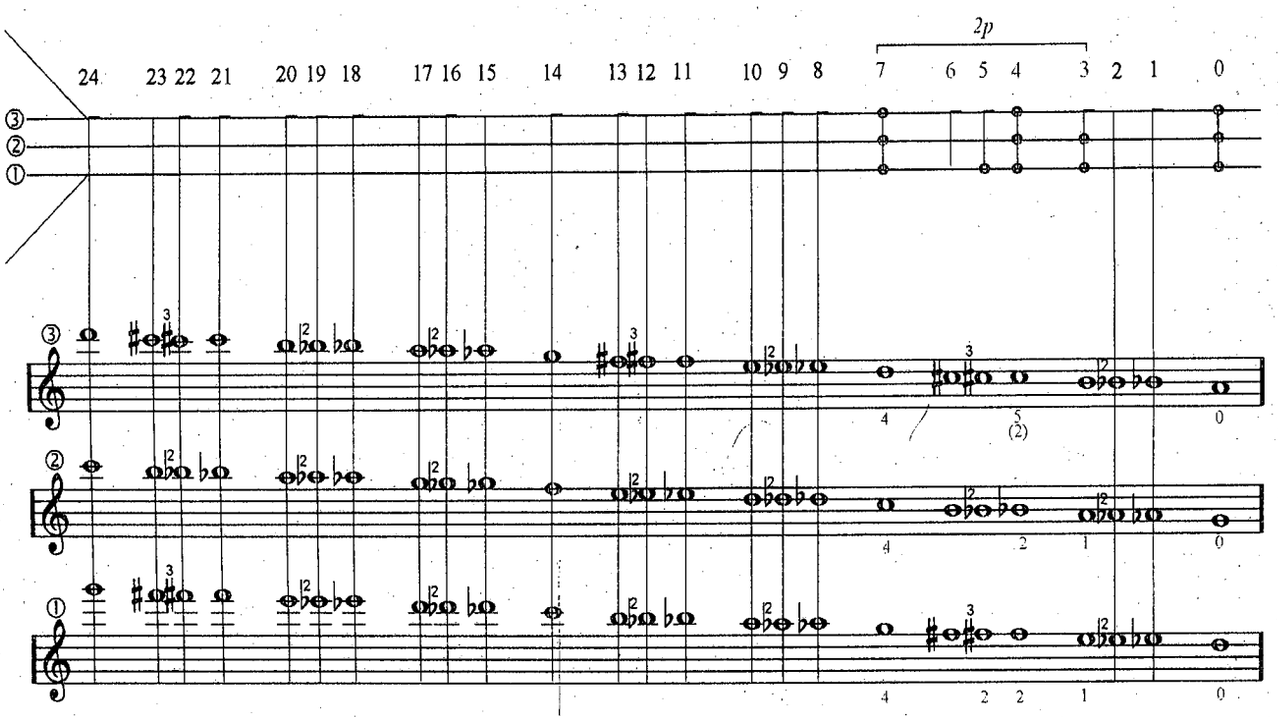
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Bağlama Metodu

Bağlama Düzeni
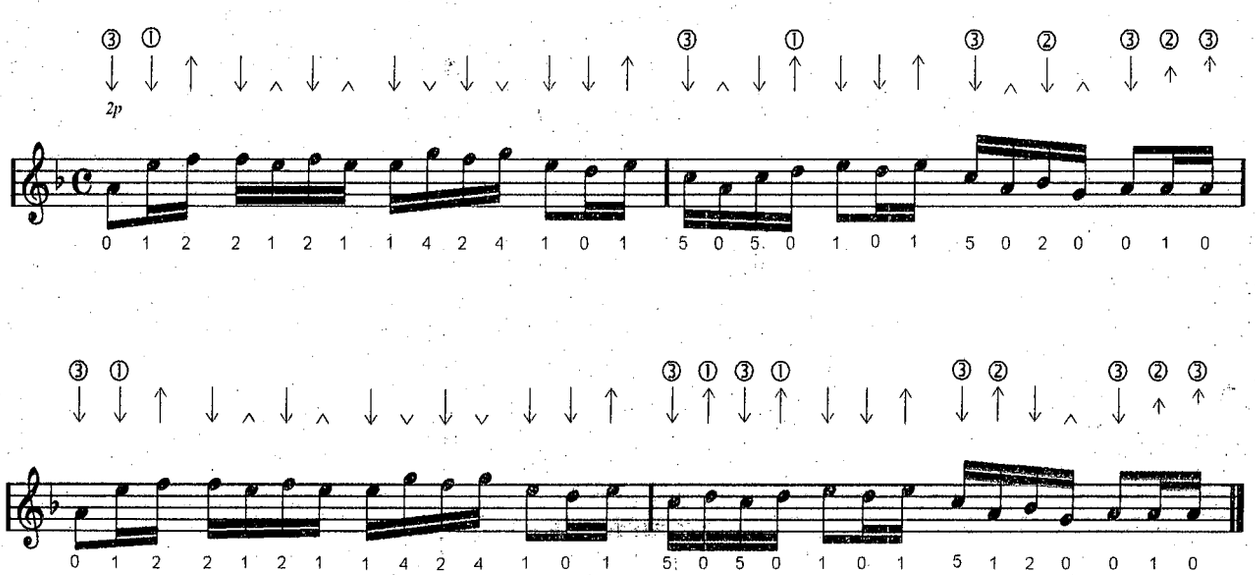
Dizi: G dz (la)
Pozisyon: 2p
Şekil: 68

Scale: G dz (la)
Position: 2p
Figure: 68



Uygulama

Practical Exercise



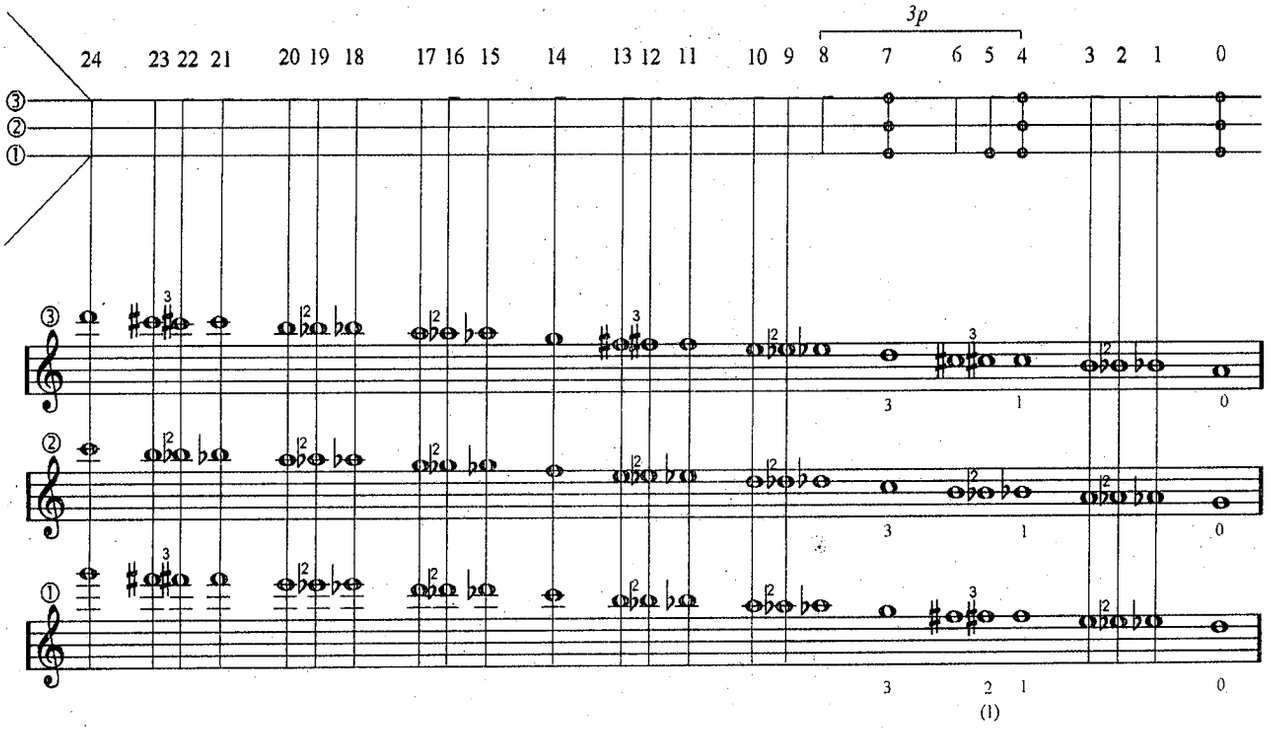
***

Bağlama Metodu

Bağlama Düzeni
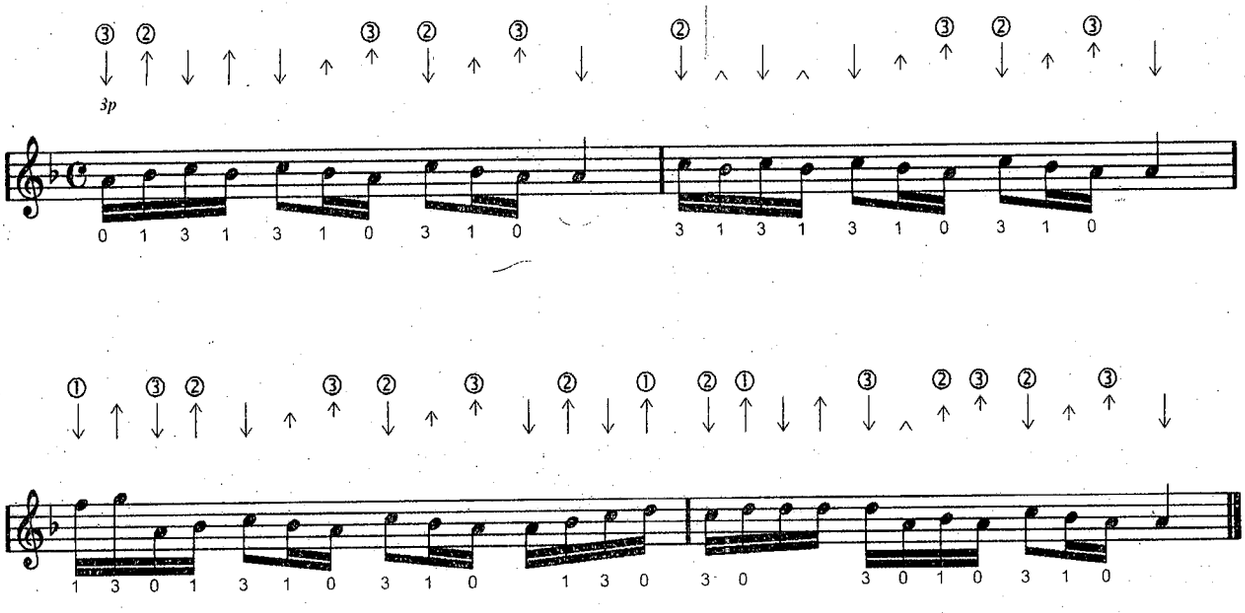
Dizi: G dz (la)
Pozisyon: 3p
Şekil: 69

Scale: G dz (la)
Position: 3p
Figure: 69



Uygulama

Practical Exercise



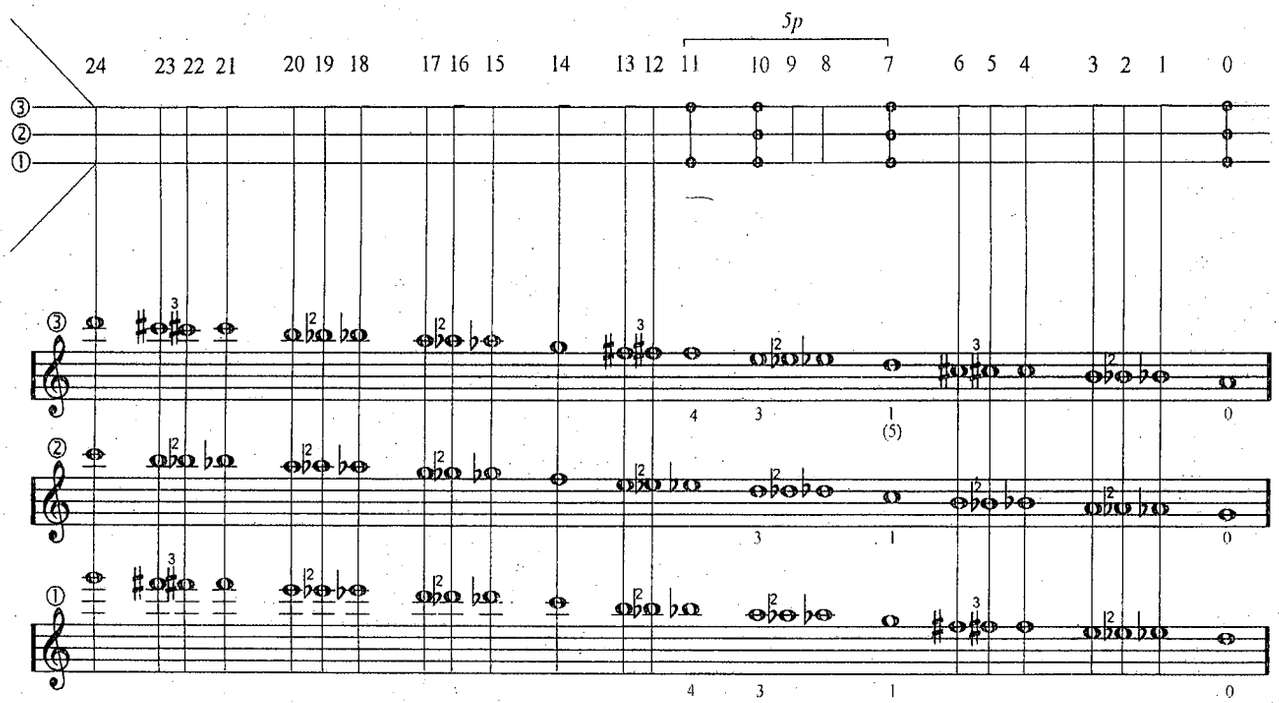
***

Bağlama Metodu

Bağlama Düzeni
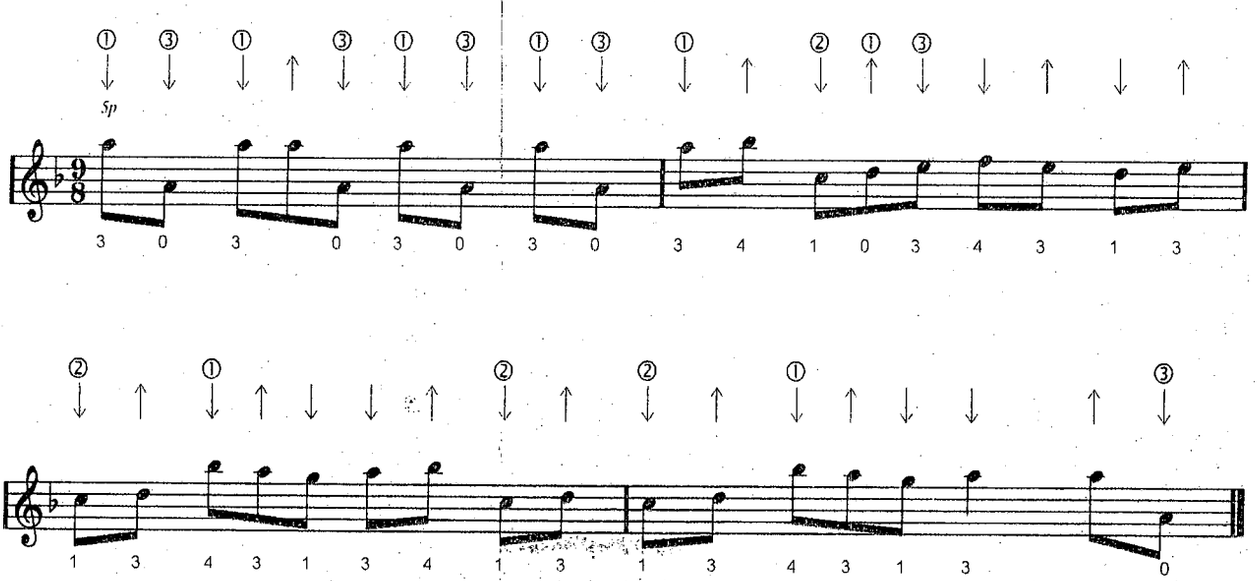
Dizi: G dz (la)
Pozisyon: 5p
Şekil: 70

Scale: G dz (la)
Position: 5p
Figure: 70



Uygulama

Practical Exercise



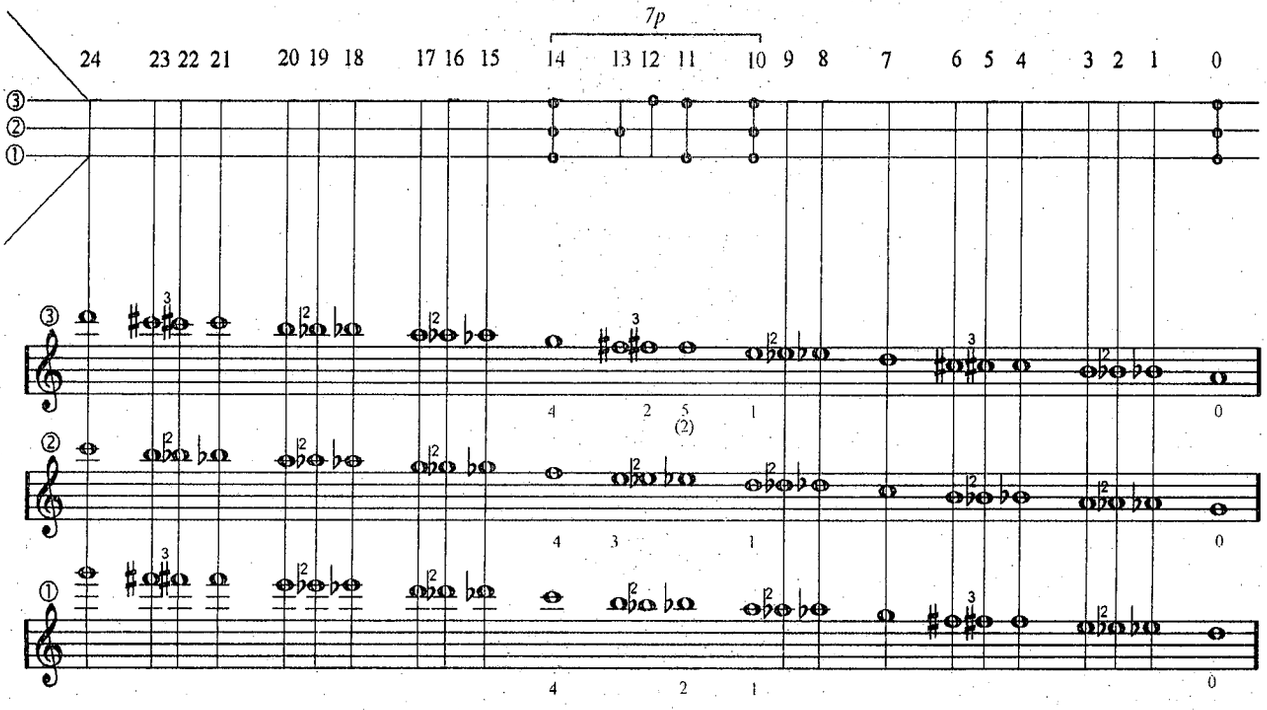
***

Bağlama Metodu

Bağlama Düzeni

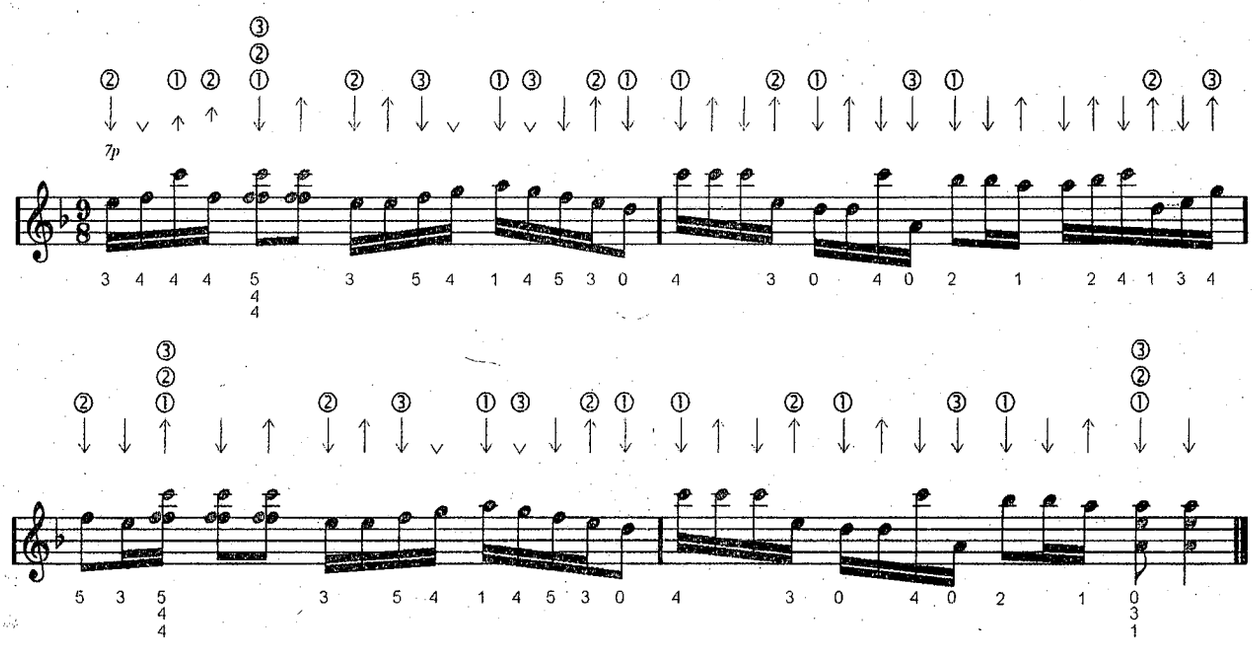
Dizi: G dz (la)
Pozisyon: 7p
Şekil: 71

Scale: G dz (la)
Position: 7p
Figure: 71



Uygulama

Practical Exercise



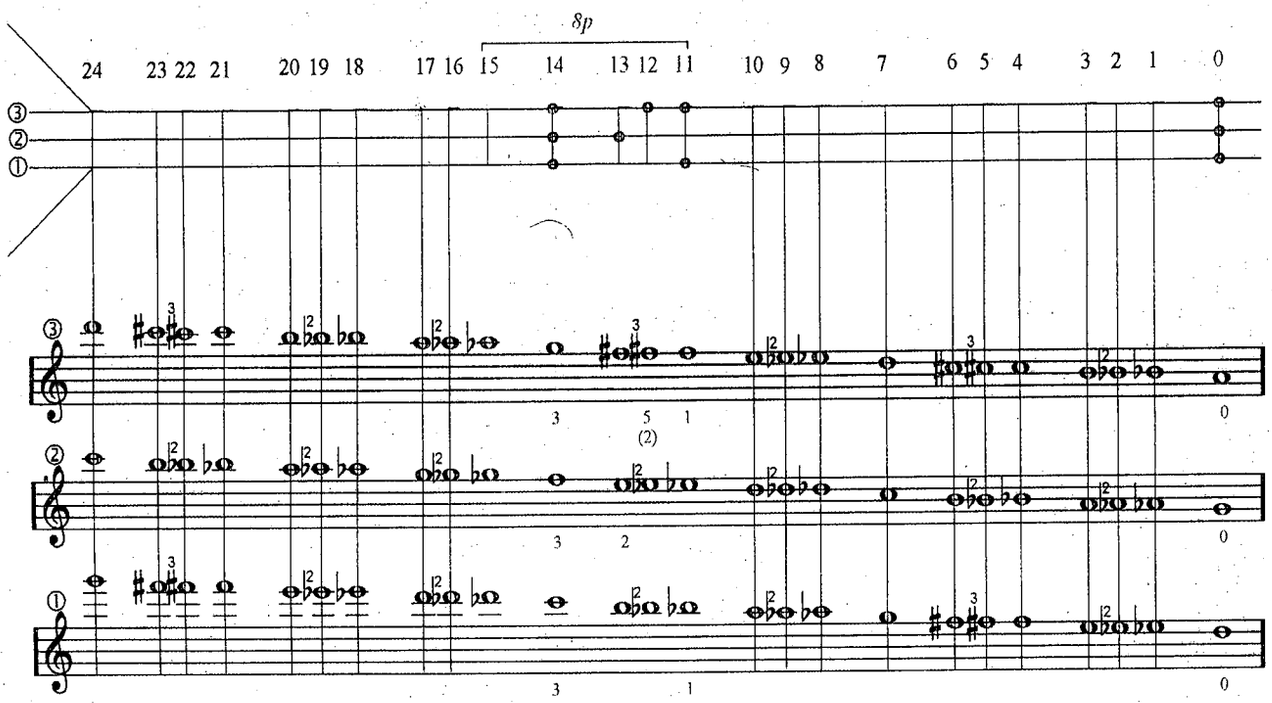
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Bağlama Metodu

Bağlama Düzeni

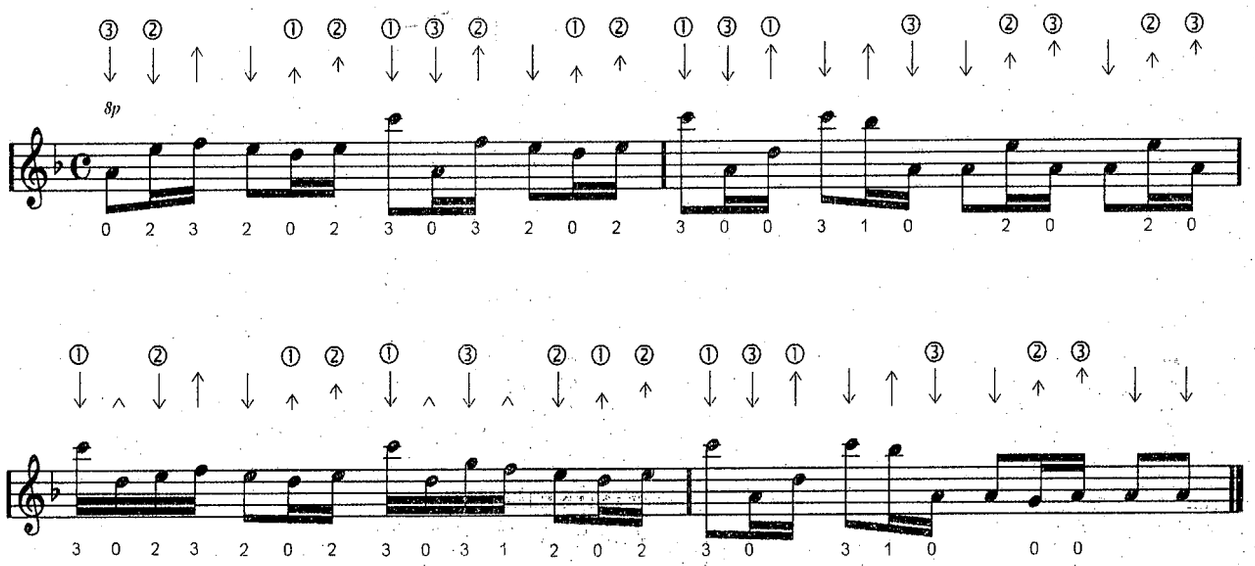
Dizi: G dz (la)
Pozisyon: 8p
Şekil: 72

Scale: G dz (la)
Position: 8p
Figure: 72



Uygulama

Practical Exercise



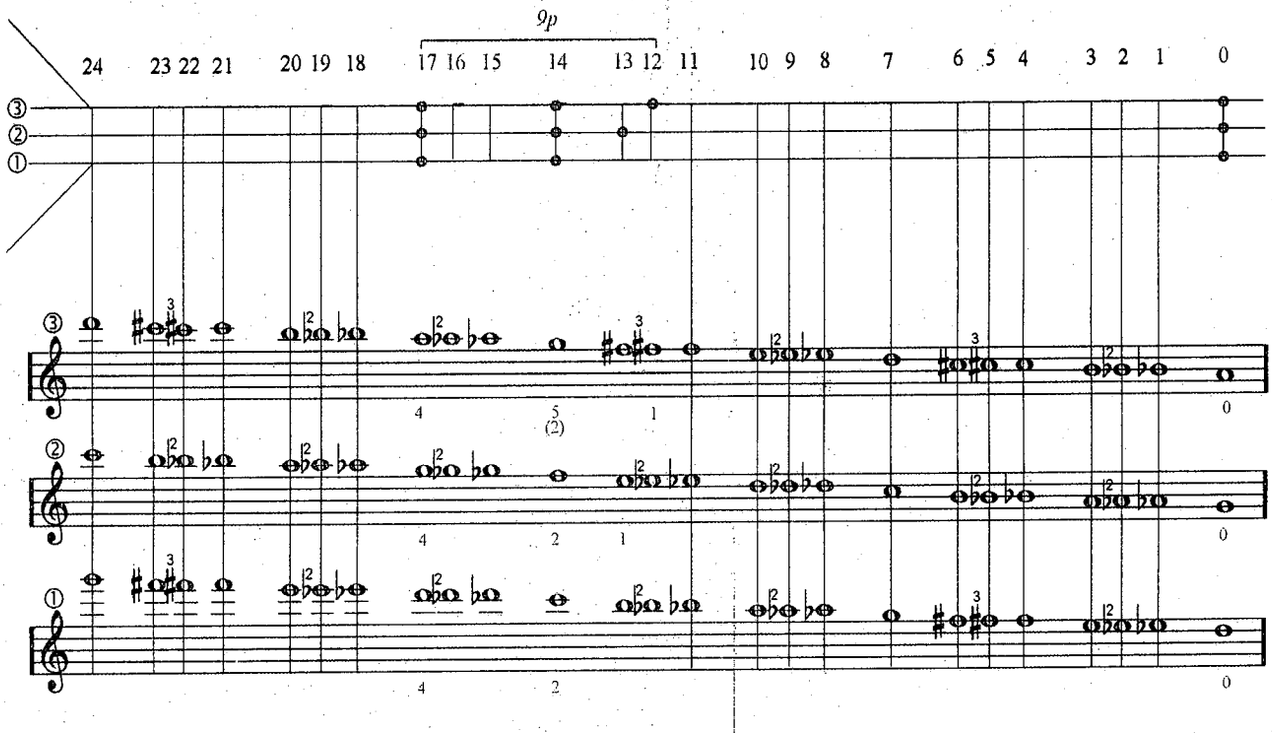
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Bağlama Metodu

Bağlama Düzeni

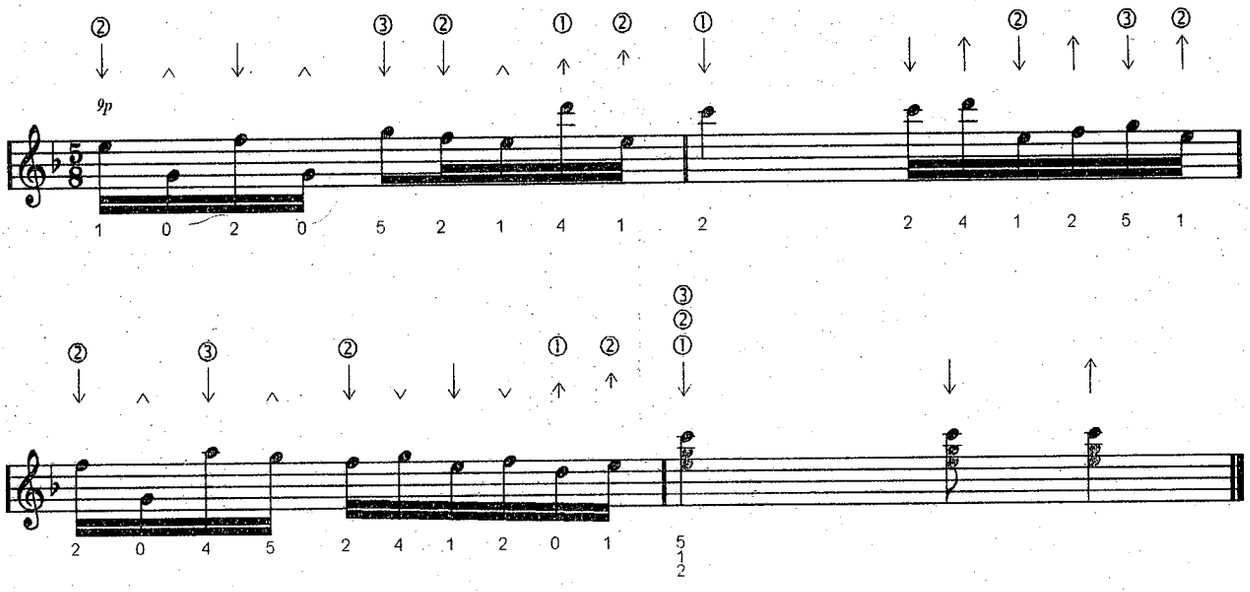
Dizi: G dz (la)
Pozisyon: 9p
Şekil: 73

Scale: G dz (la)
Position: 9p
Figure: 73



Uygulama

Practical Exercise



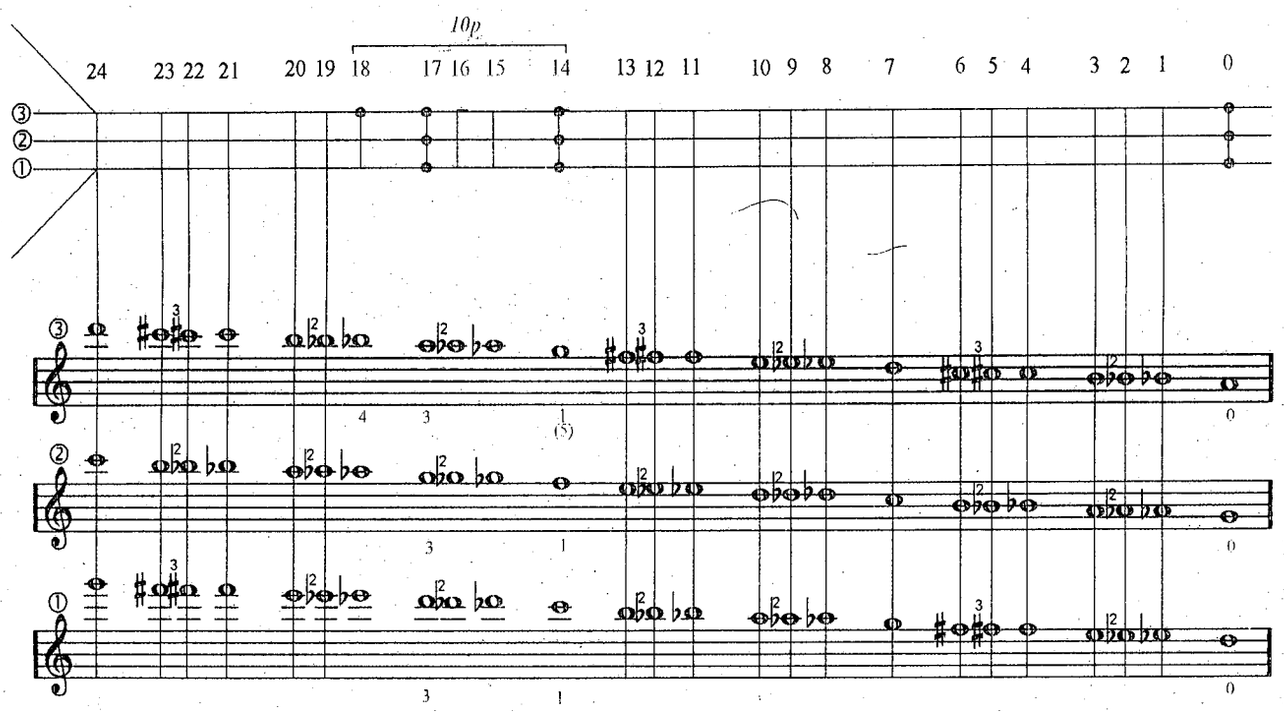
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Bağlama Metodu

Bağlama Düzeni
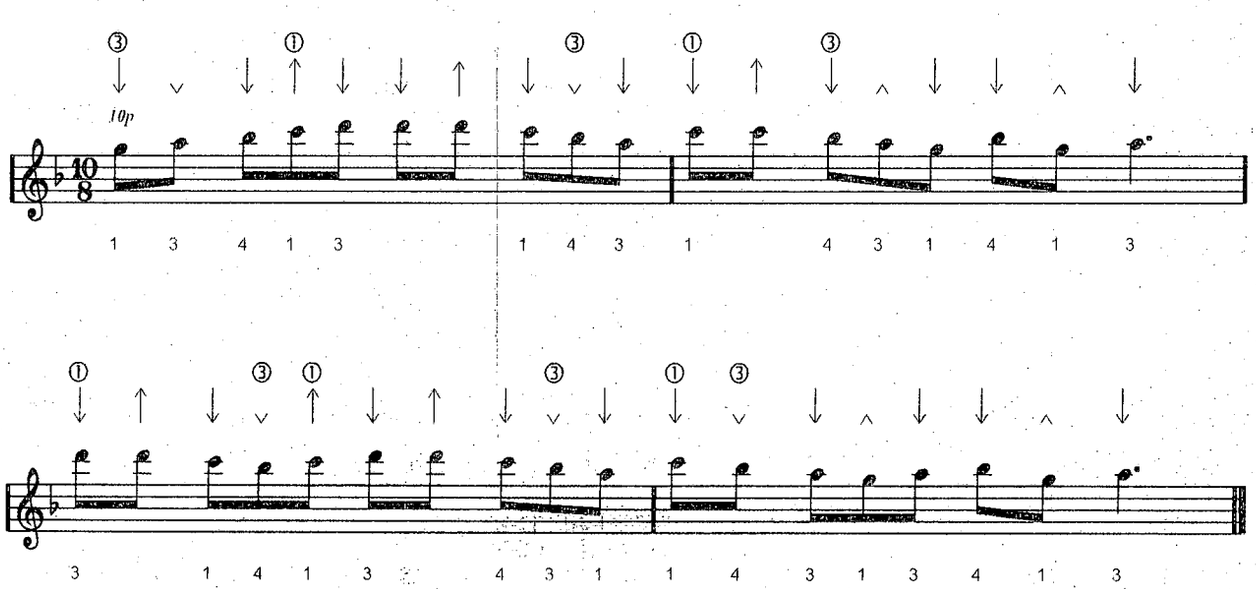
Dizi: G dz (la)
Pozisyon: 10p
Şekil: 74

Scale: G dz (la)
Position: 10p
Figure: 74



Uygulama

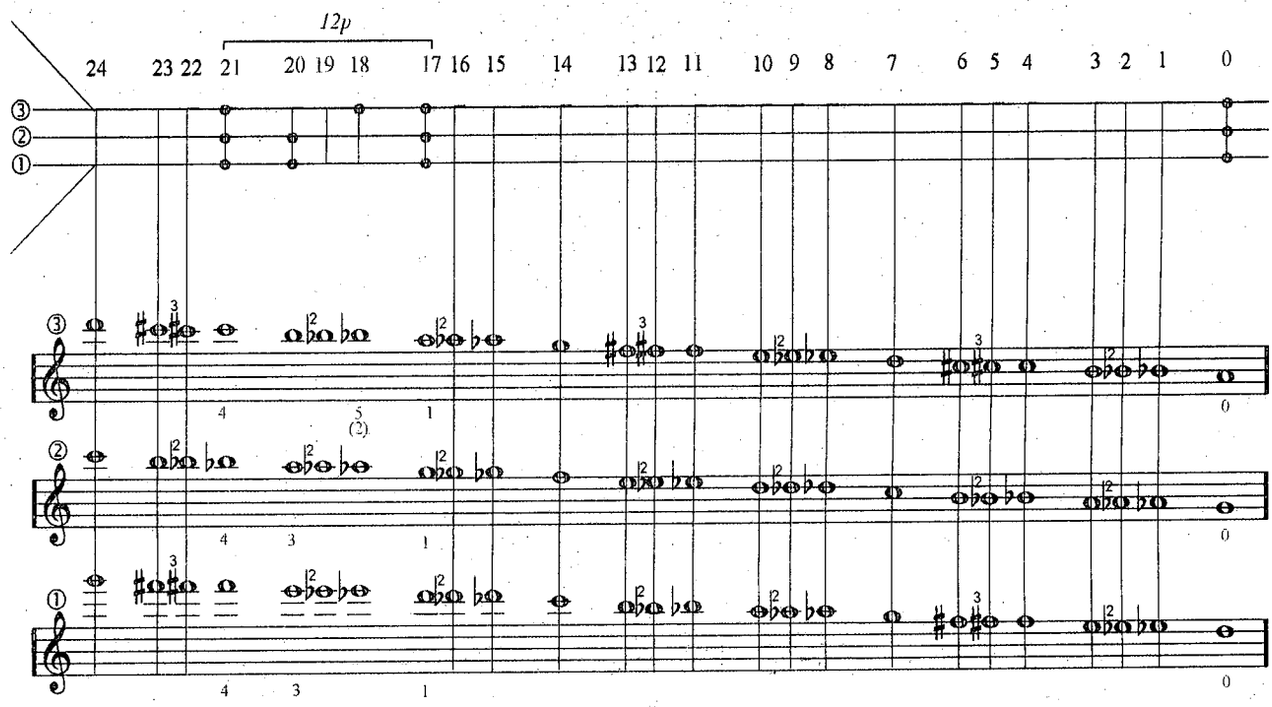
Practical Exercise



***

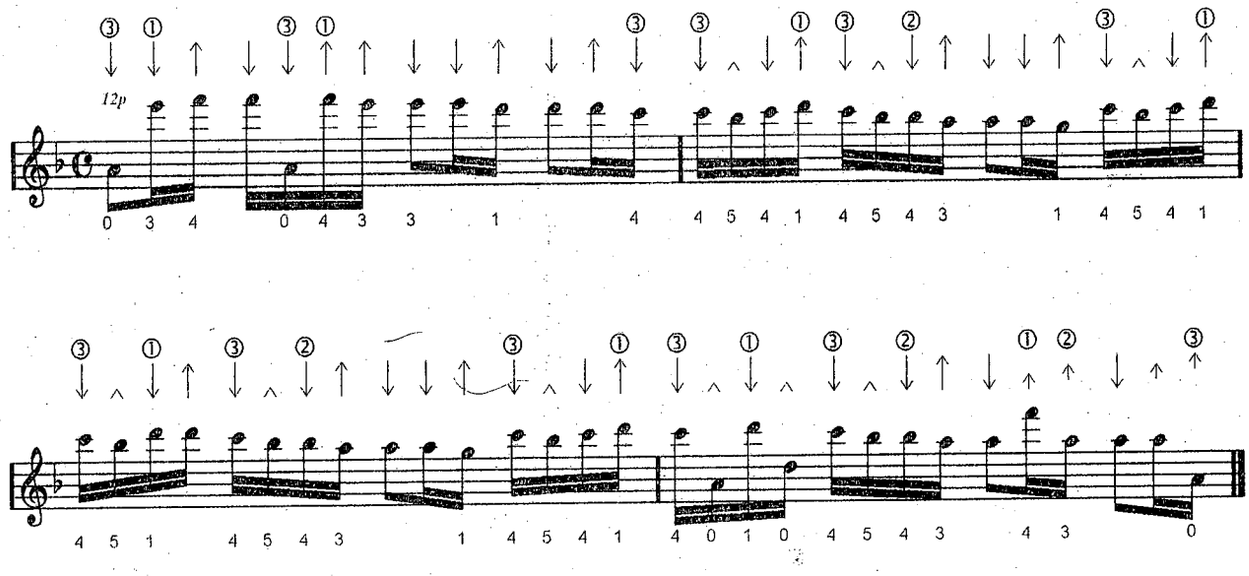
Dizi: G dz (la)
Pozisyon: 12p
Şekil: 75

Scale: G dz (la)
Position: 12p
Figure: 75



Uygulama

Practical Exercise



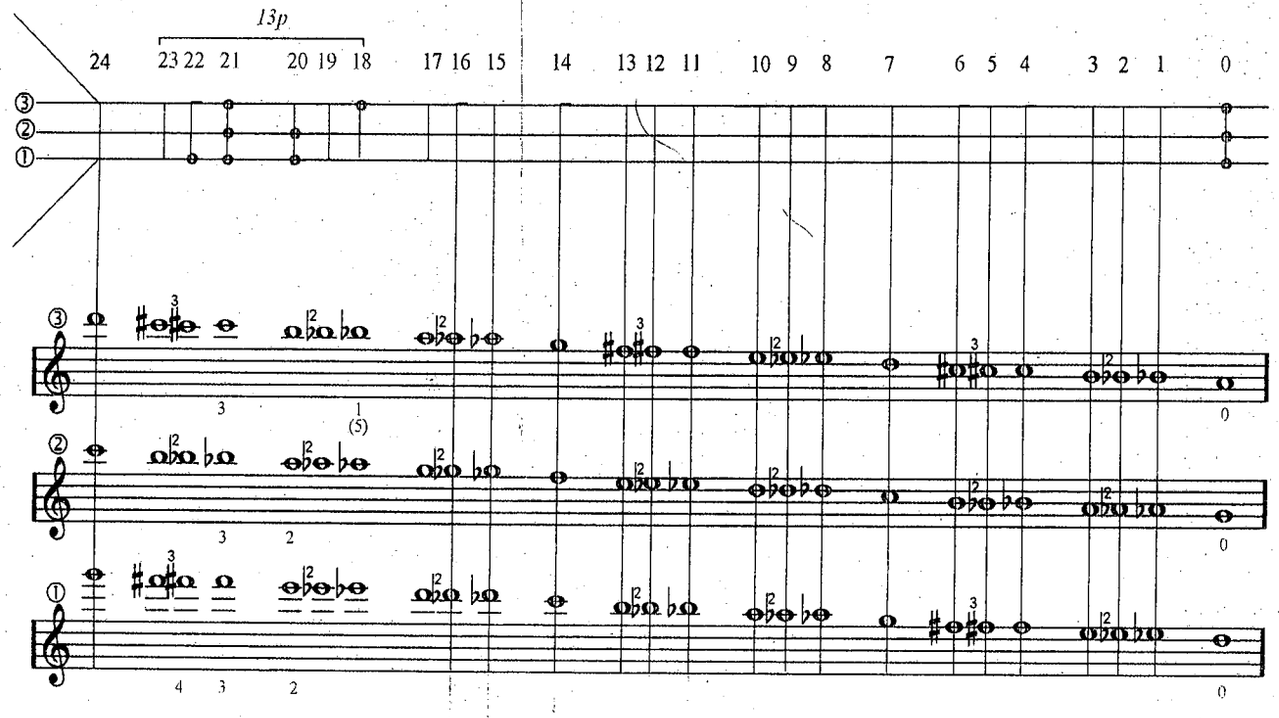
***

Bağlama Metodu

Bağlama Düzeni
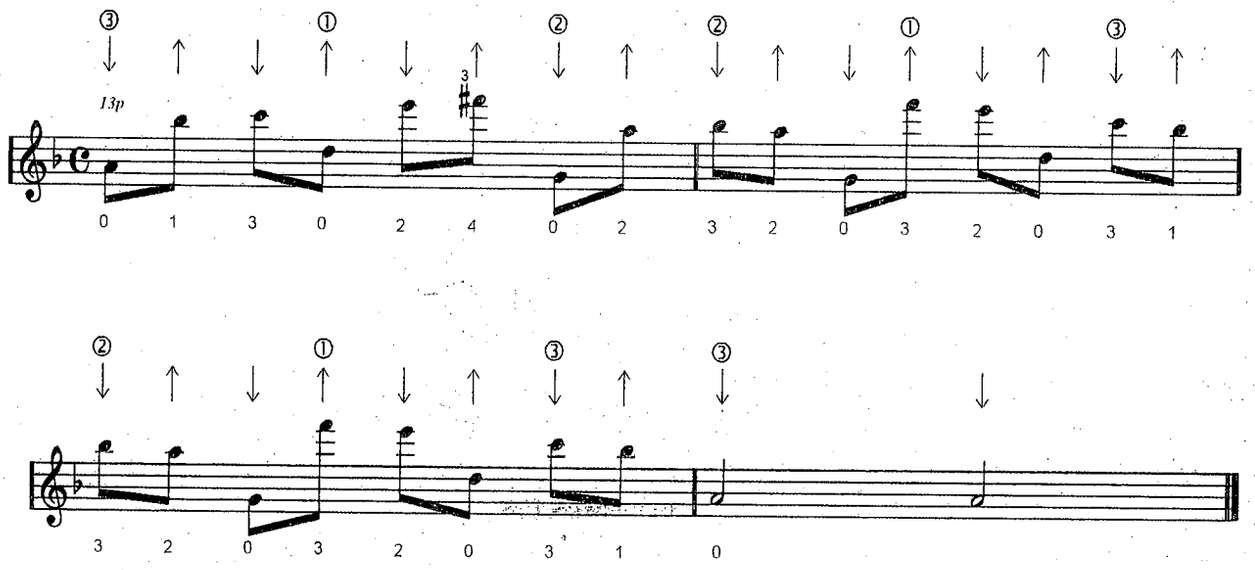
Dizi: G dz (la)
Pozisyon: 13p
Şekil: 76

Scale: G dz (la)
Position: 13p
Figure: 76



Uygulama

Practical Exercise



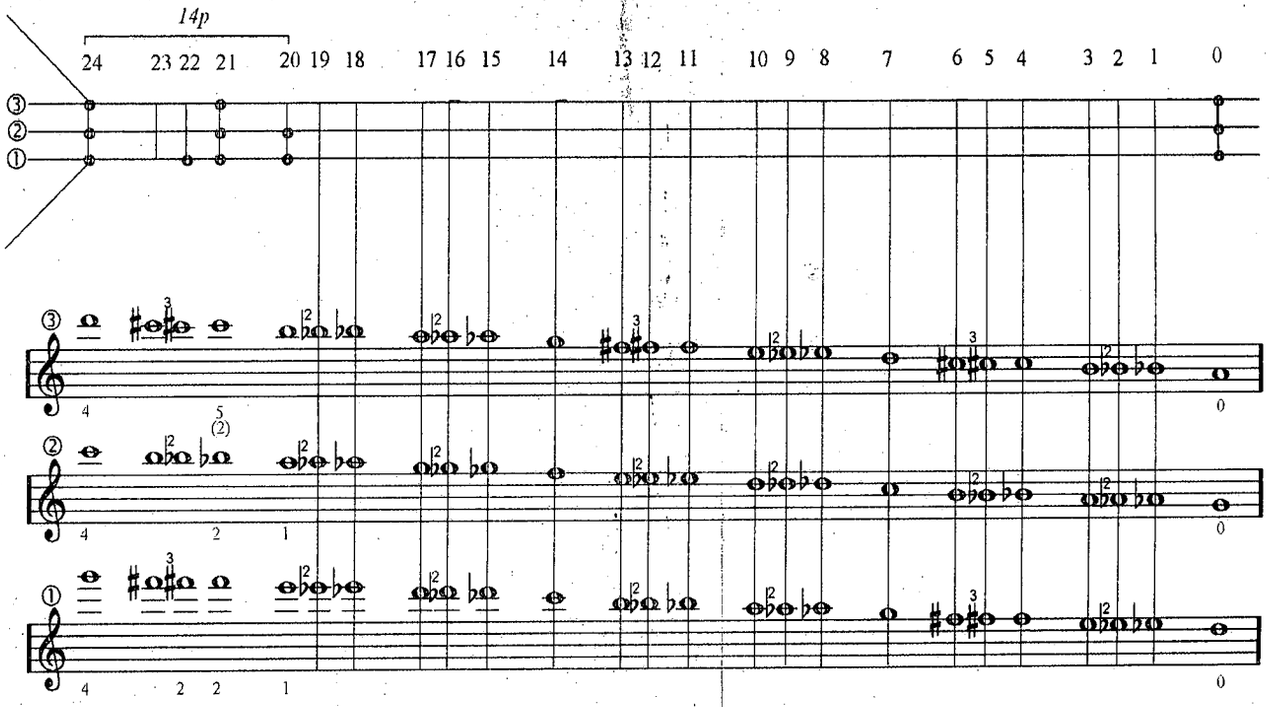
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Bağlama Metodu

Bağlama Düzeni

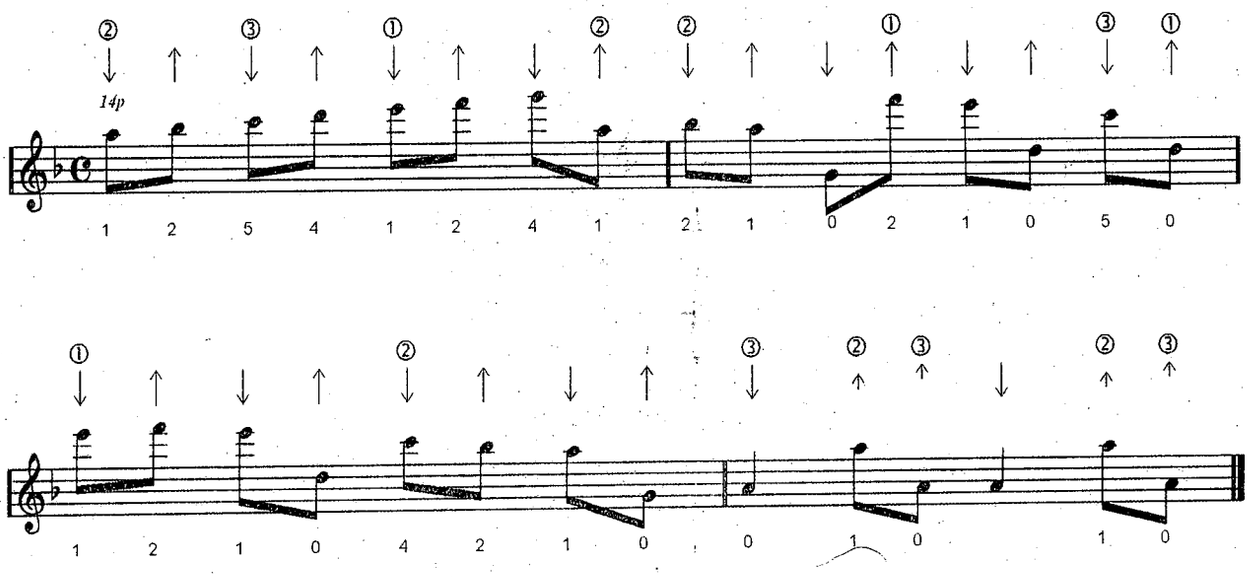
Dizi: G dz (la)
Pozisyon: 14p
Şekil: 77

Scale: G dz (la)
Position: 14p
Figure: 77



Uygulama

Practical Exercise



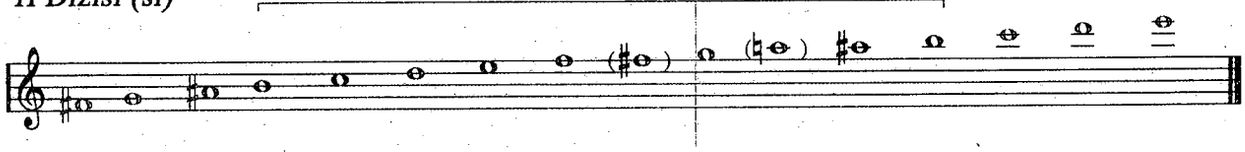
***

H Dizisi (si)
&
Pozisyonları

Scale H (si)
&
Positions

H Dizisi (si)

H Dizisi (si)



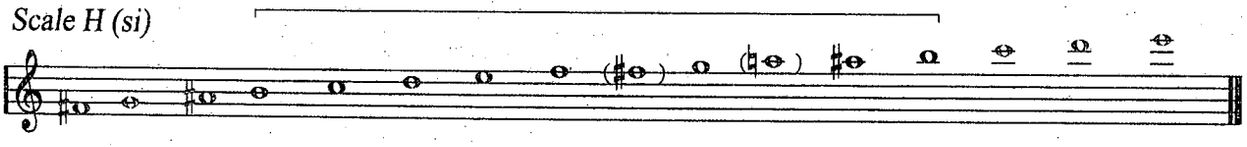
Uygulama *(Bağlama düzeni)*

Pozisyonlar: 1p, 2p, 3p, 4p, 5p, 7p, 8p, 9p, 12p, 13p, 14p
Önemli pozisyonlar: 1p, 2p, 4p

***

Scale H (si)

Scale H (si)



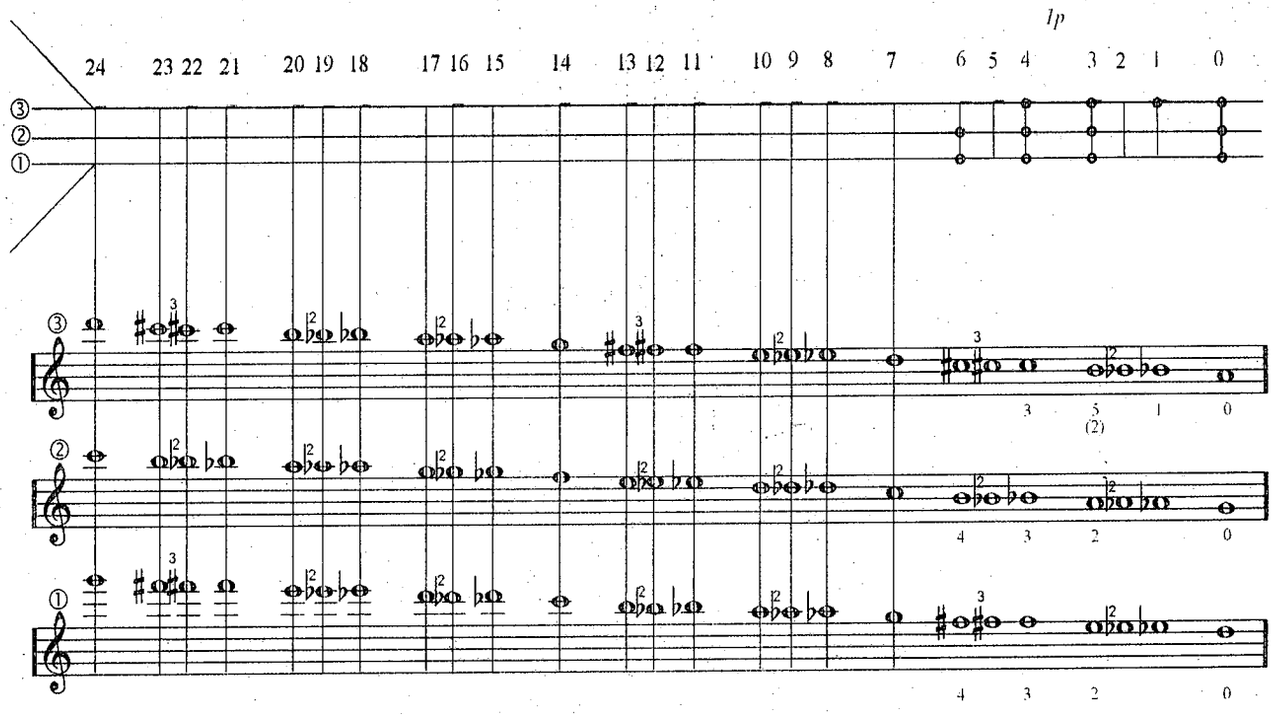
Practice ***(Bağlama düzeni)***

Positions: 1p, 2p, 3p, 4p, 5p, 7p, 8p, 9p, 12p, 13p, 14p
Important Positions: 1p, 2p, 4p

***

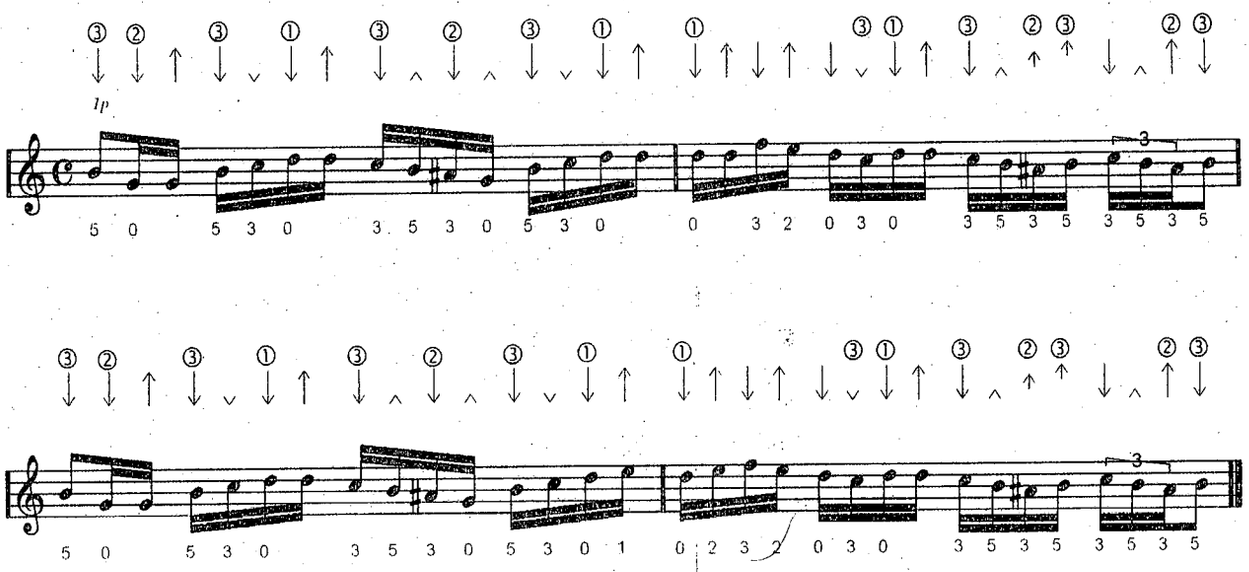
Dizi: H dz (si)
Pozisyon: 1p
Şekil: 78

Scale: H dz (si)
Position: 1p
Figure: 78



Uygulama

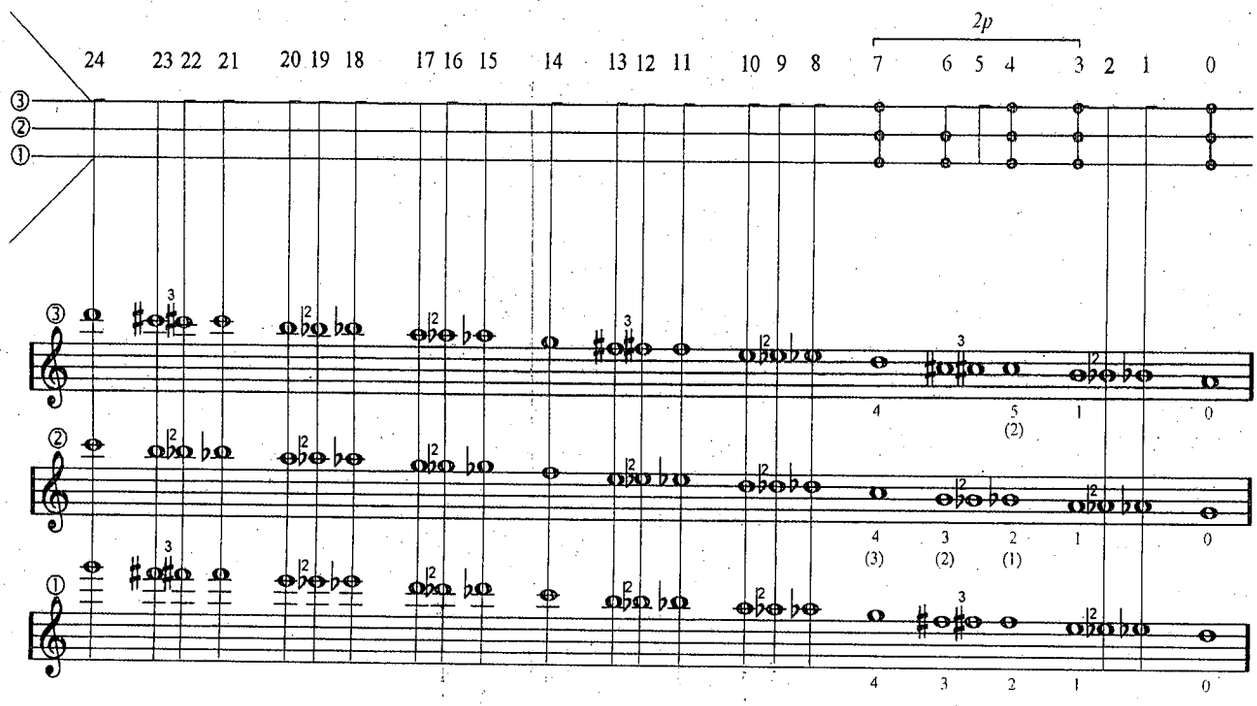
Practical Exercise



***

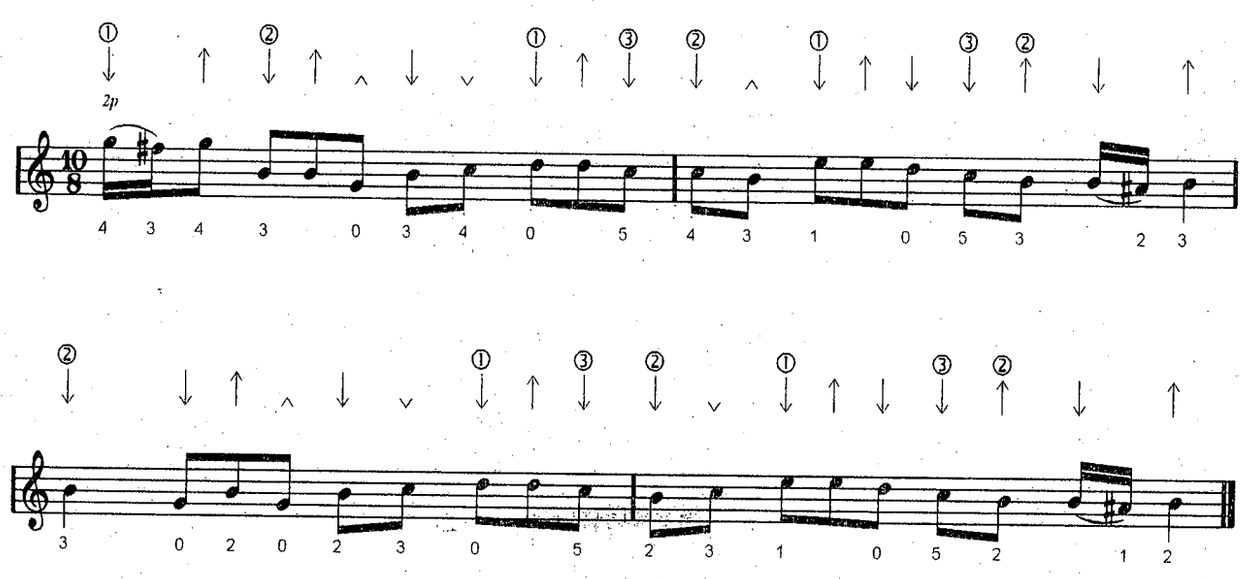
Dizi: H dz (si)
Pozisyon: 2p
Şekil: 79

Scale: H dz (si)
Position: 2p
Figure: 79



Uygulama

Practical Exercise



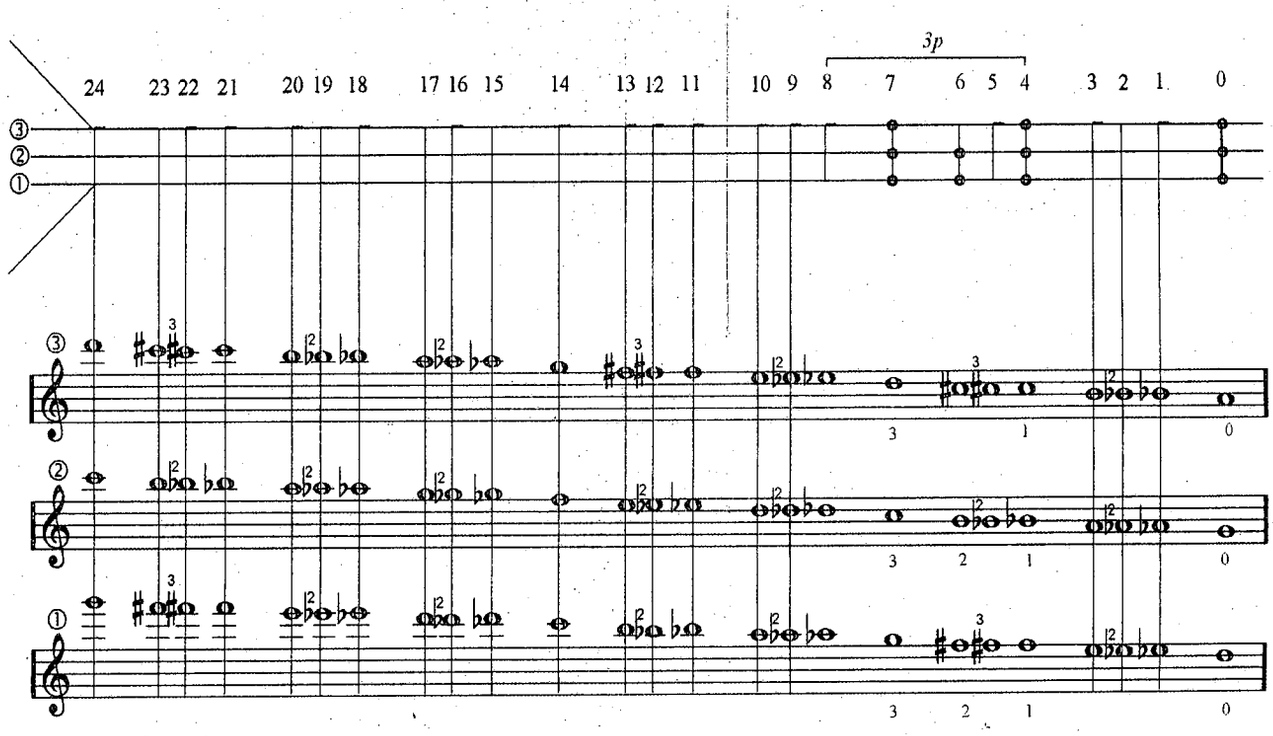
***

Bağlama Metodu

Bağlama Düzeni
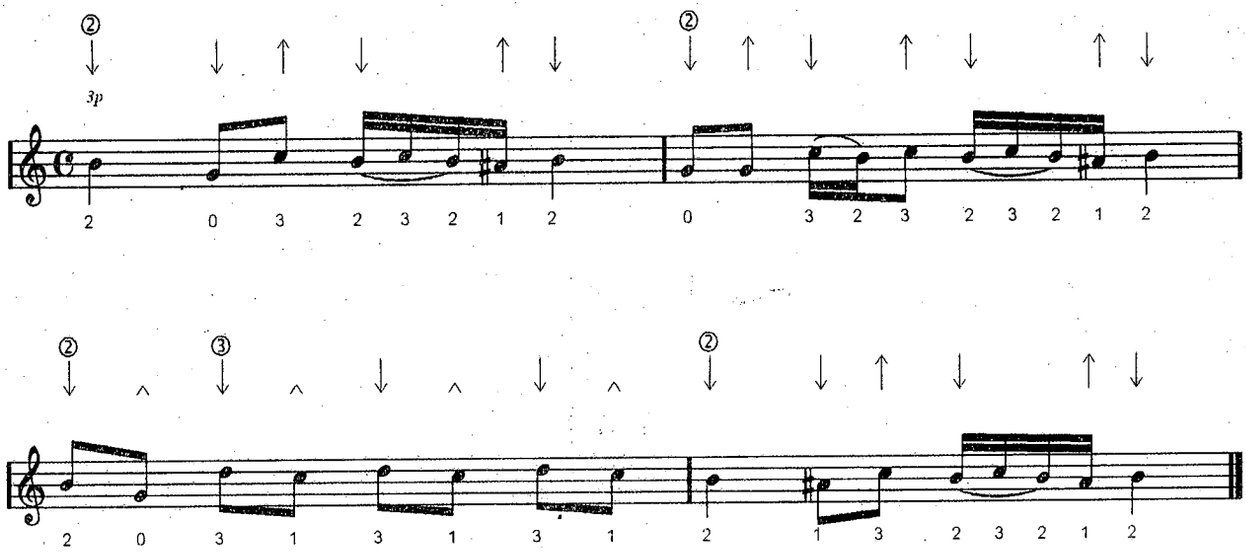
Dizi: H dz (si)
Pozisyon: 3p
Şekil: 80

Scale: H dz (si)
Position: 3p
Figure: 80



Uygulama

Practical Exercise



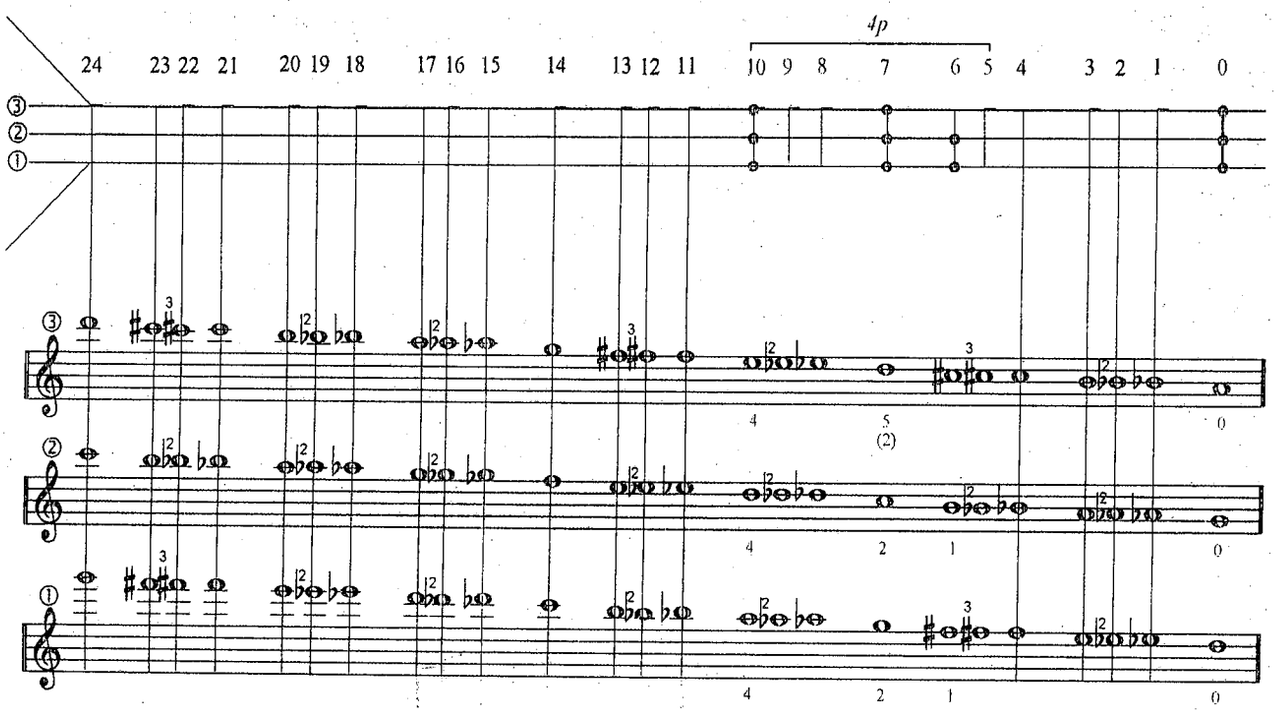
***

Bağlama Metodu

Bağlama Düzeni

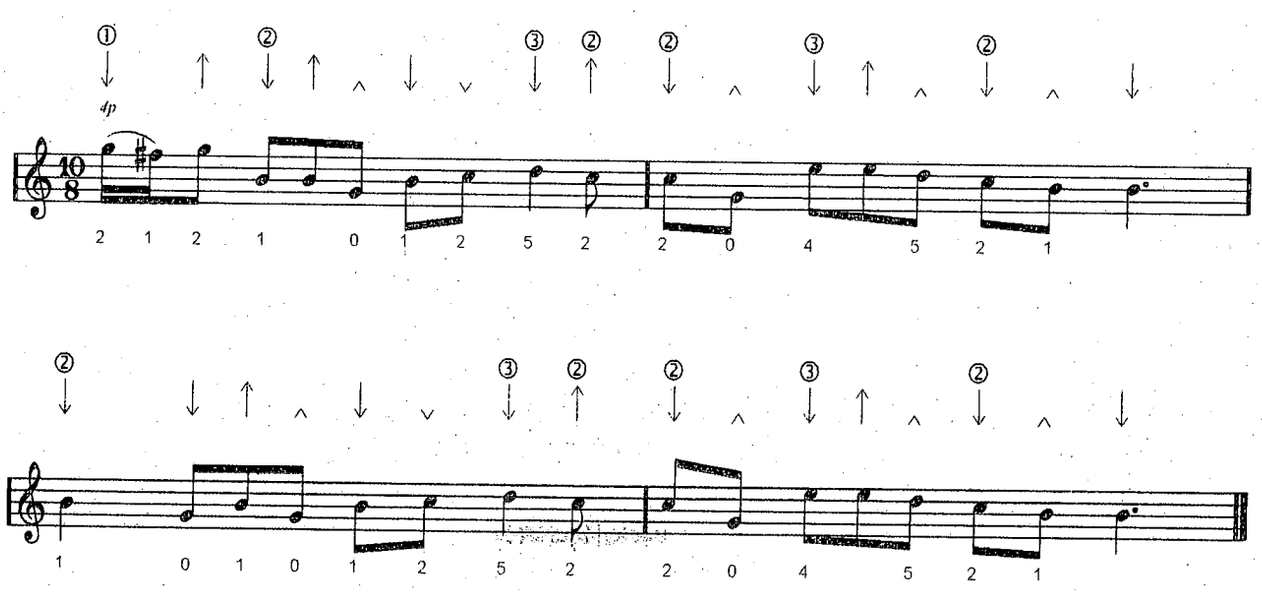
Dizi: H dz (si)
Pozisyon: 4p
Şekil: 81

Scale: H dz (si)
Position: 4p
Figure: 81



Uygulama

Practical Exercise



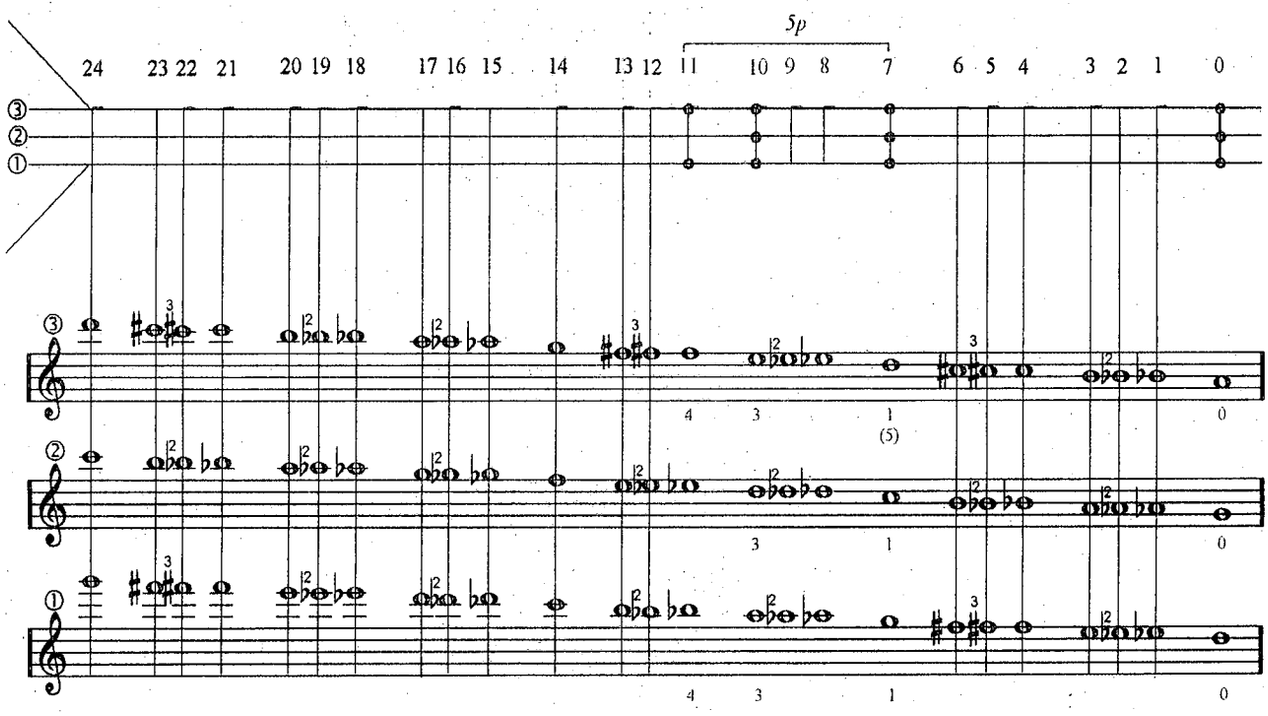
***

Bağlama Metodu

Bağlama Düzeni

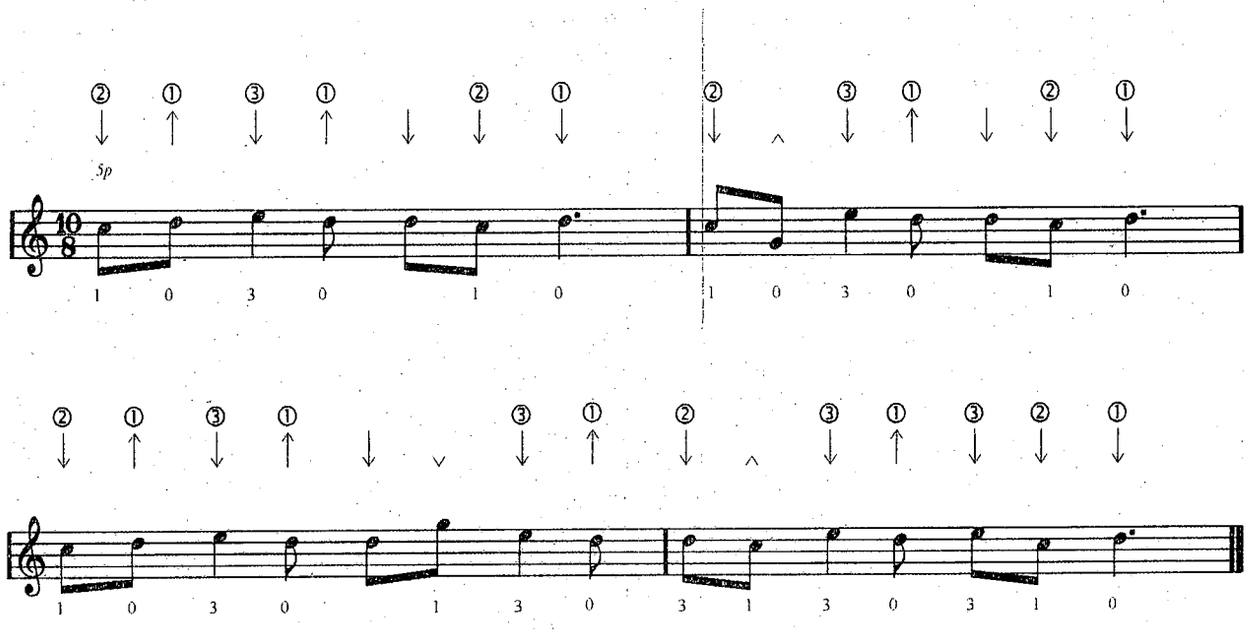
Dizi: H dz (si)
Pozisyon: 5p
Şekil: 82

Scale: H dz (si)
Position: 5p
Figure: 82



Uygulama

Practical Exercise



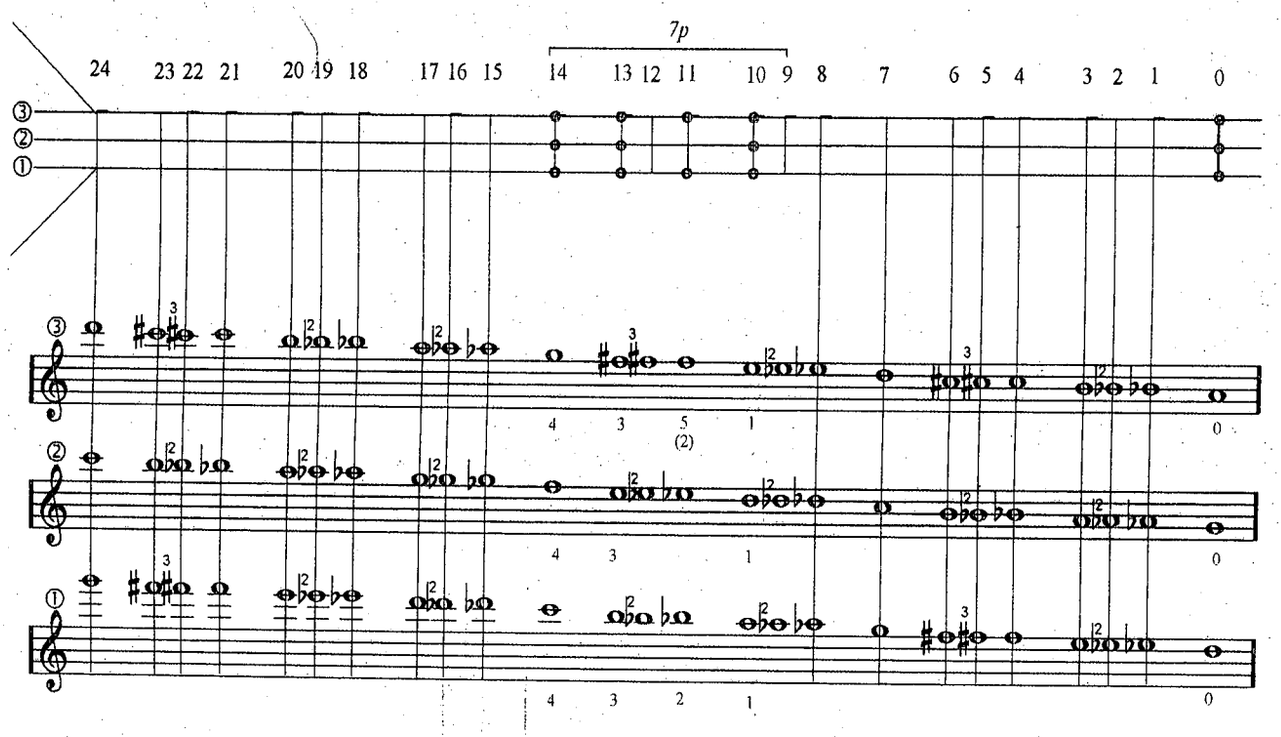
***

Bağlama Metodu

Bağlama Düzeni

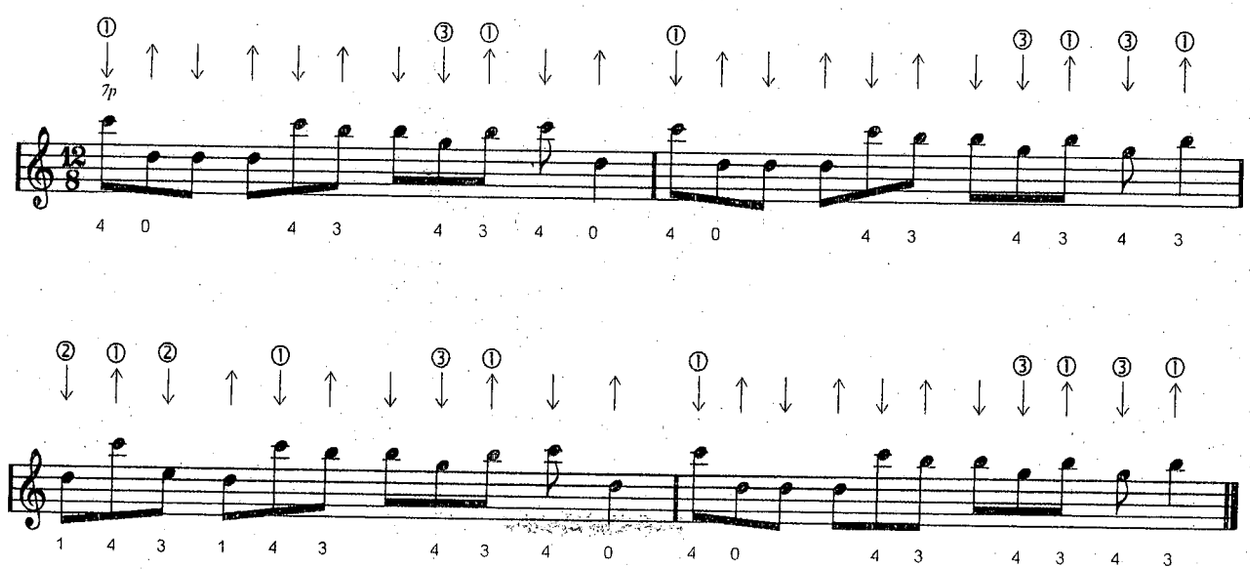
Dizi: H dz (si)
Pozisyon: 7p
Şekil: 83

Scale: H dz (si)
Position: 7p
Figure: 83



Uygulama

Practical Exercise



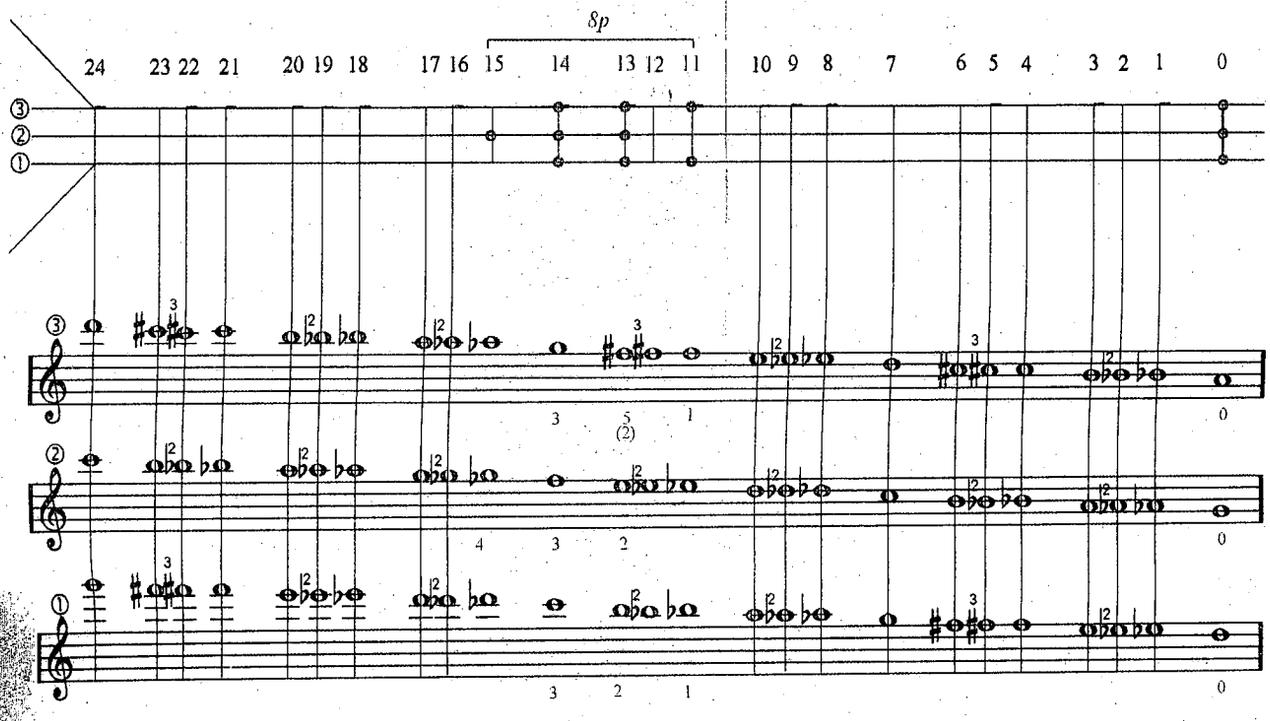
***

Bağlama Metodu

Bağlama Düzeni
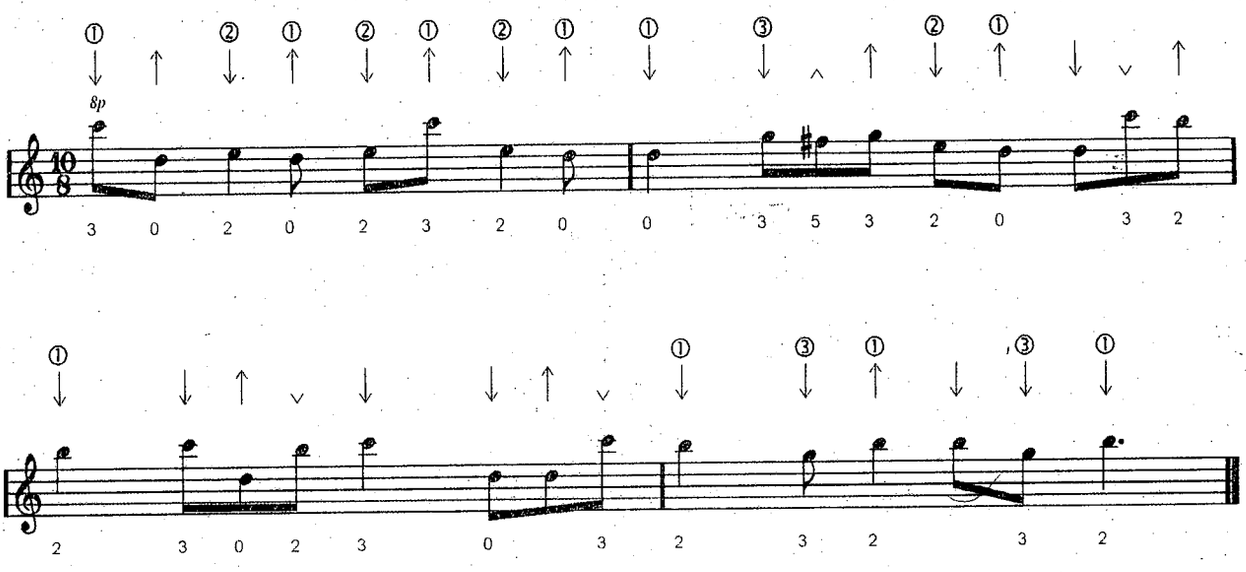
Dizi: H dz (si)
Pozisyon: 8p
Şekil: 84

Scale: H dz (si)
Position: 8p
Figure: 84



Uygulama

Practical Exercise



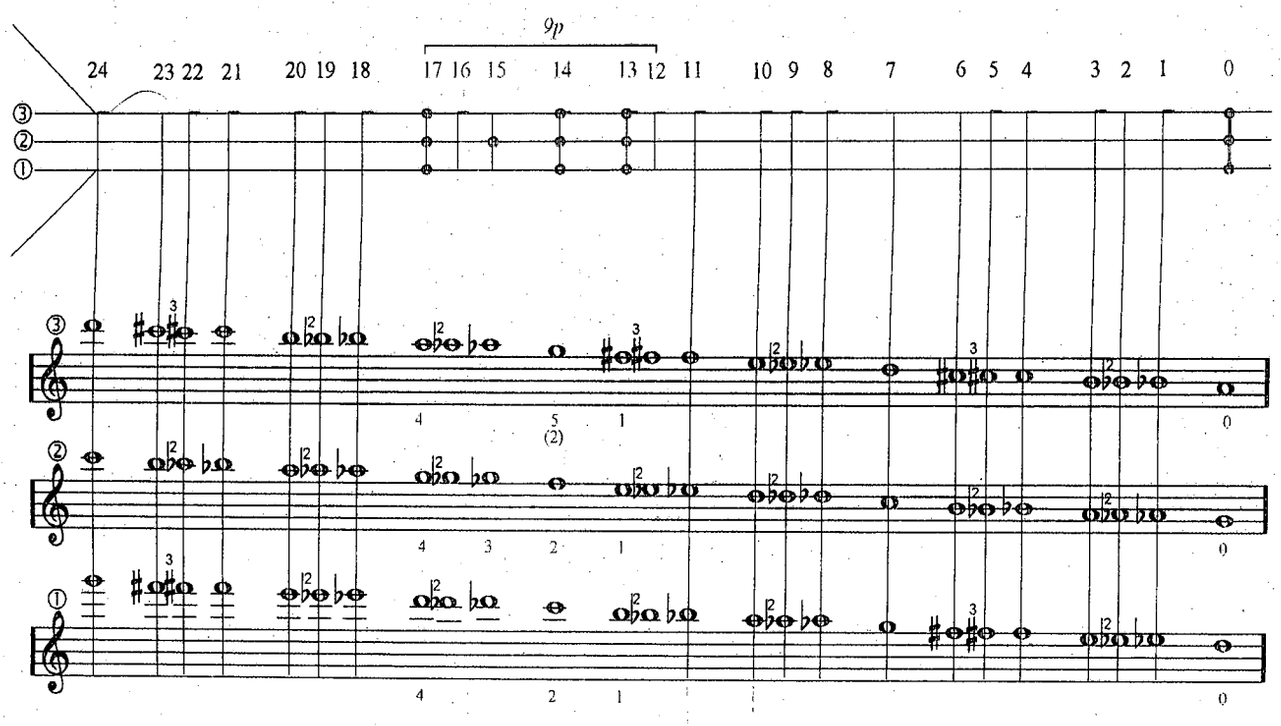
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Bağlama Metodu

Bağlama Düzeni
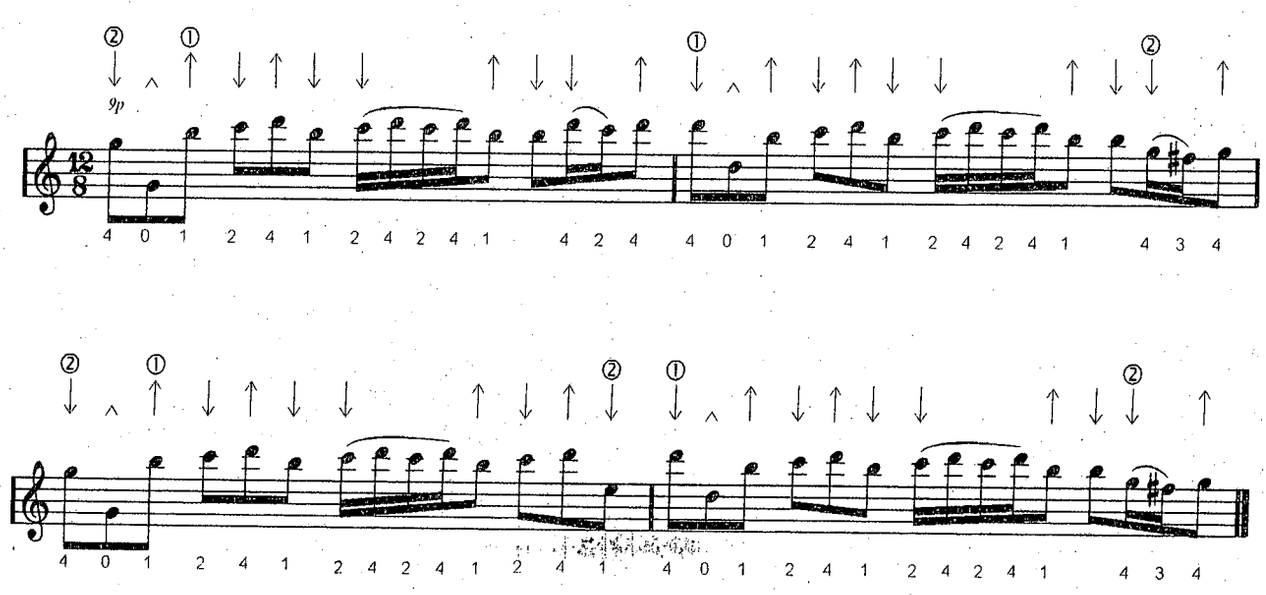
Dizi: H dz (si)
Pozisyon: 9p
Şekil: 85

Scale: H dz (si)
Position: 9p
Figure: 85



Uygulama

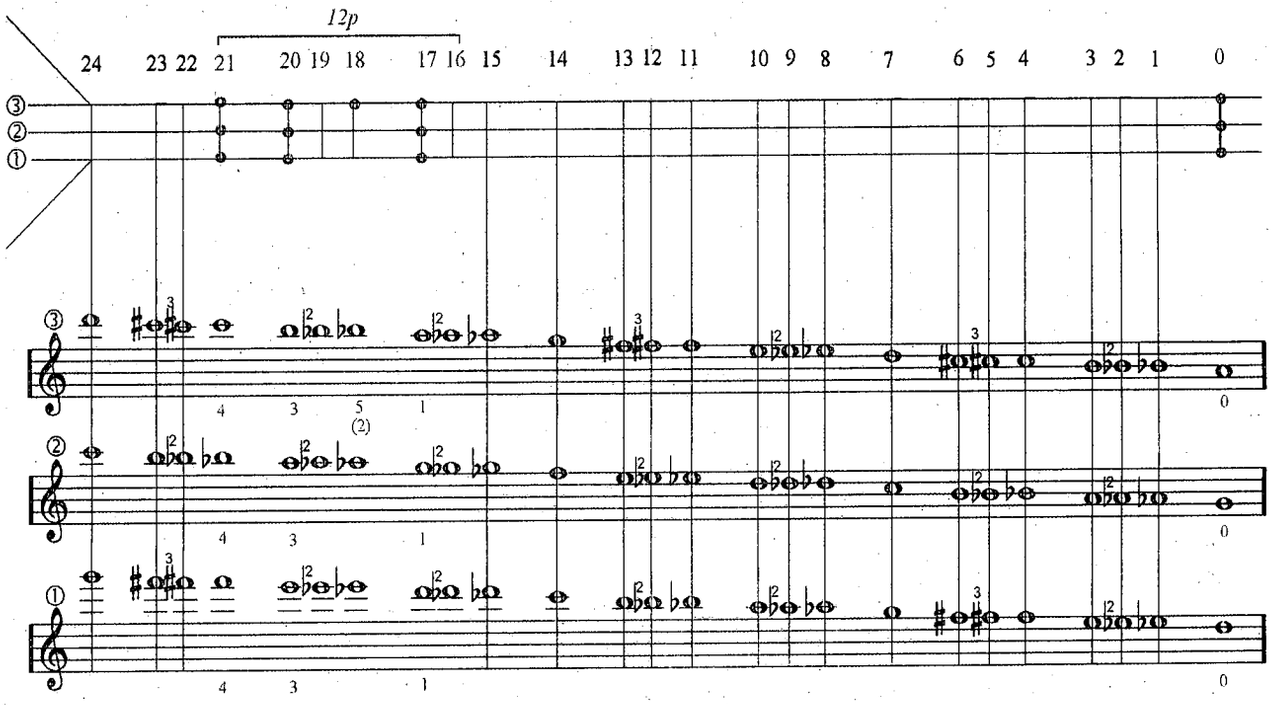
Practical Exercise
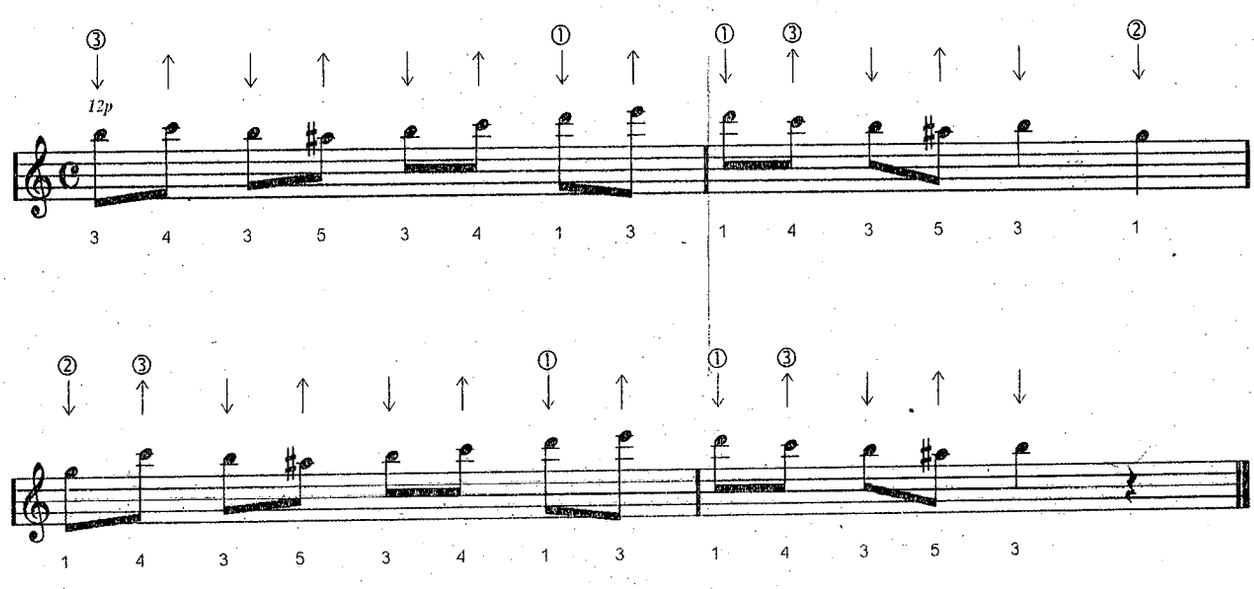


***

Dizi: H dz (si)
Pozisyon: 12p
Şekil: 86

Scale: H dz (si)
Position: 12p
Figure: 86



Uygulama

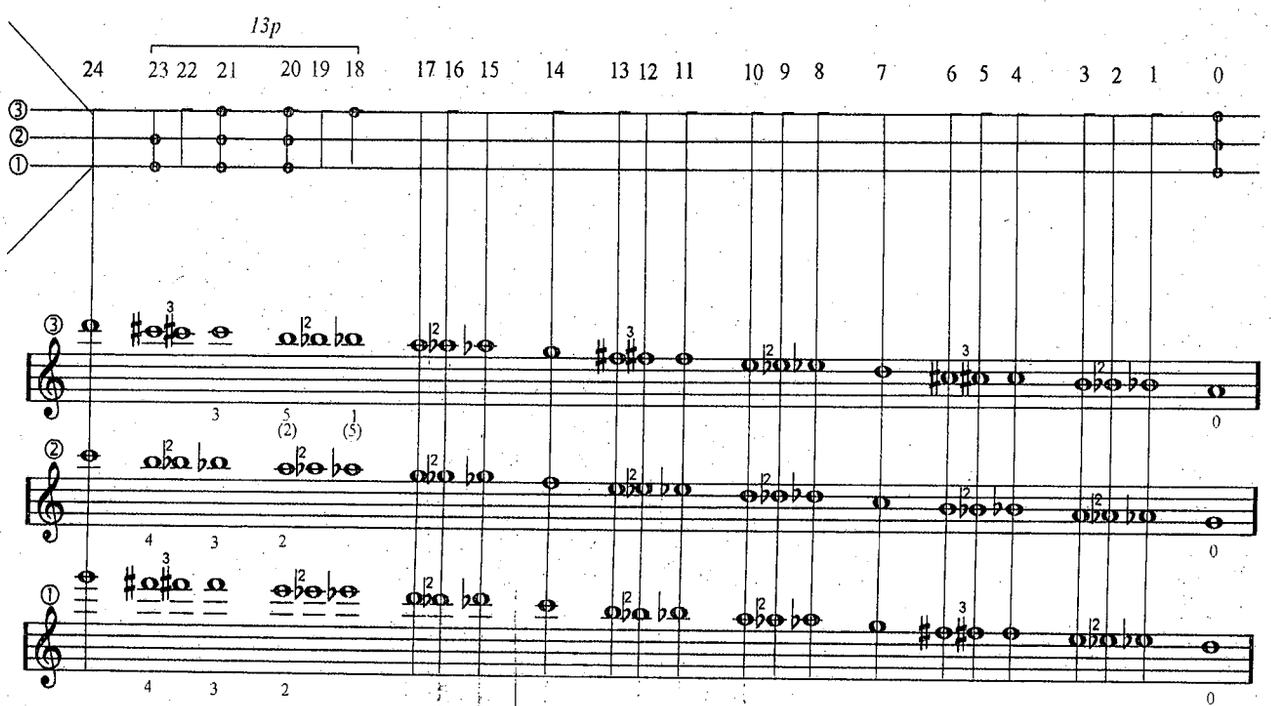
Practical Exercise
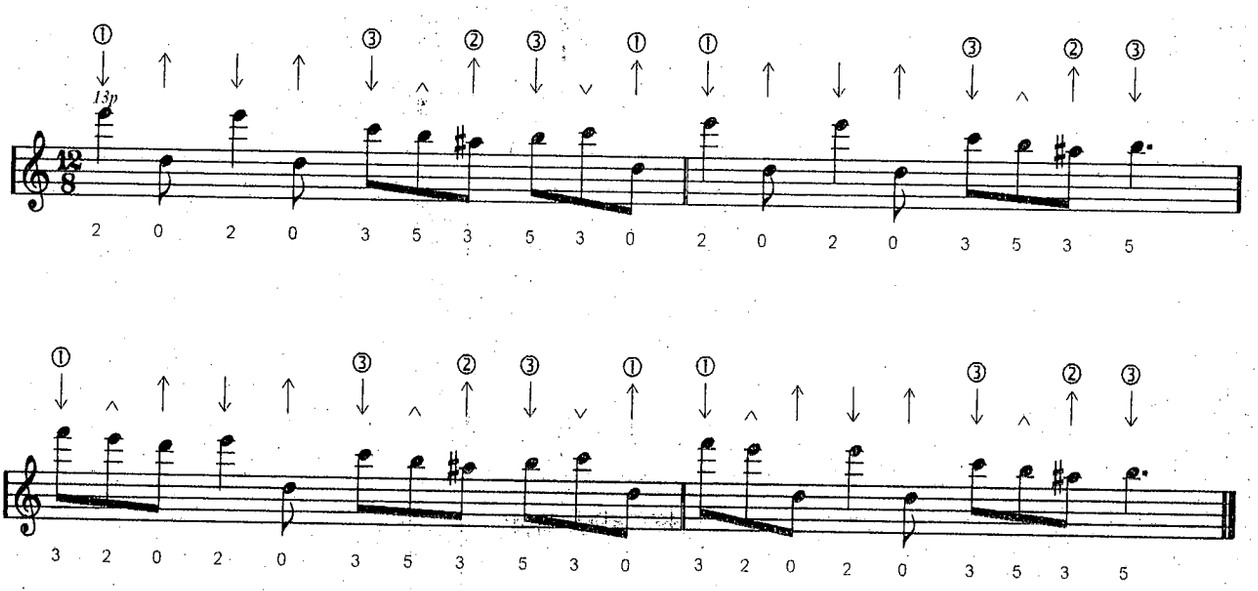


***

Dizi: H dz (si)
Pozisyon: 13p
Şekil: 87

Scale: H dz (si)
Position: 13p
Figure: 87



Uygulama

Practical Exercise



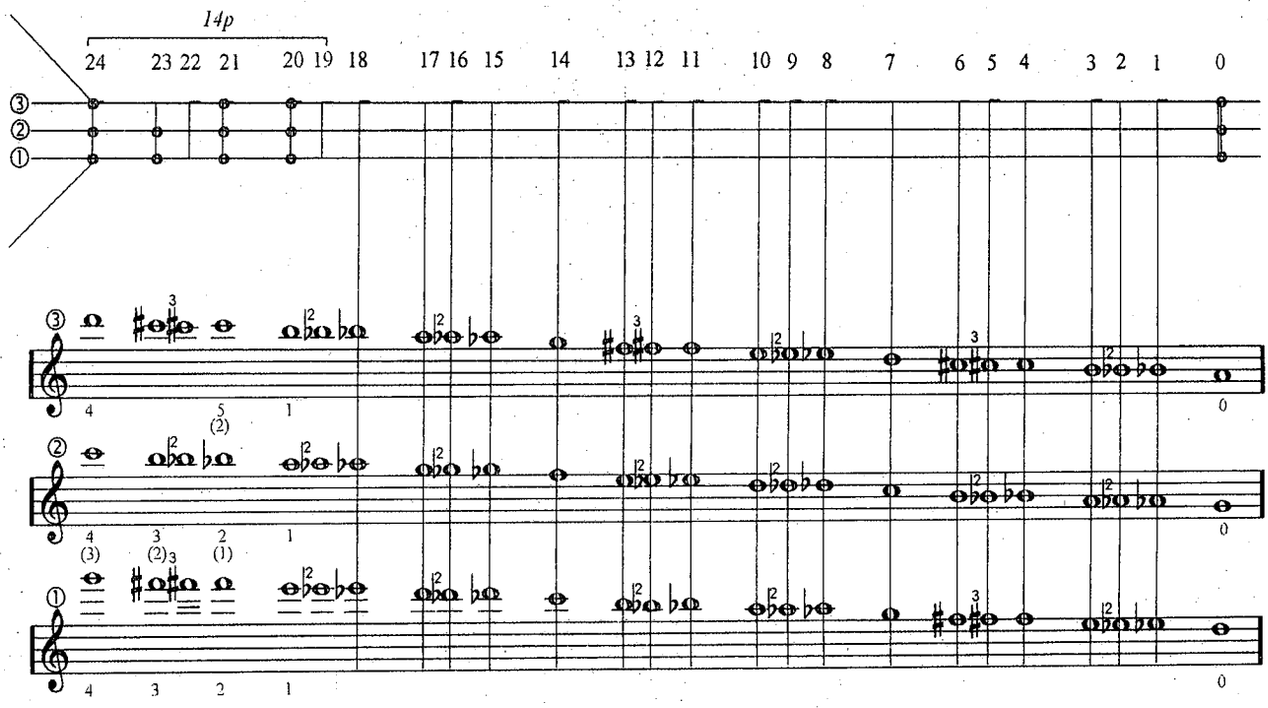
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Bağlama Metodu

Bağlama Düzeni

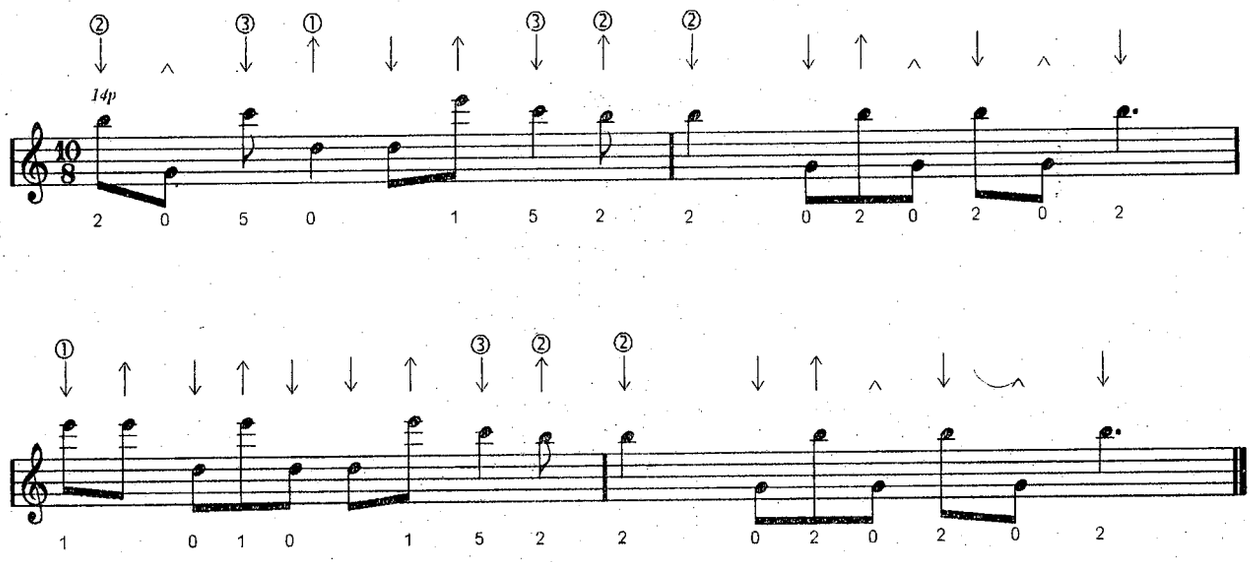
Dizi: H dz (si)
Pozisyon: 14p
Şekil: 88

Scale: H dz (si)
Position: 14p
Figure: 88



Uygulama

Practical Exercise



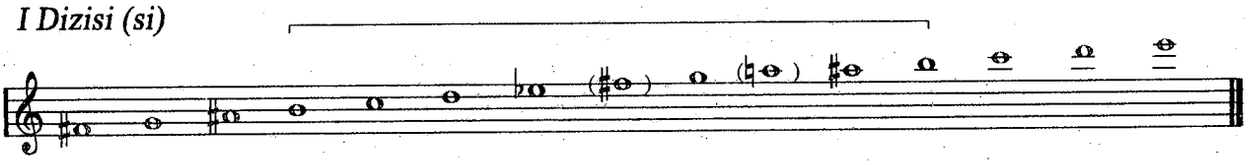
***

I Dizisi (si)
&
Pozisyonları

Scale I (si)
&
Positions

I Dizisi (si)

I Dizisi (si)

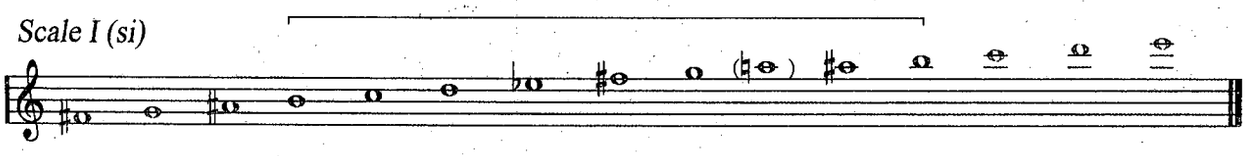


Uygulama *(Bağlama düzeni)*

Pozisyonlar: 1p, 2p, 3p, 4p, 6p, 7p, 8p, 9p, 11p, 12p, 13p, 14p
Önemli pozisyonlar: 1p, 2p, 4p, 7p

***

Scale I (si)



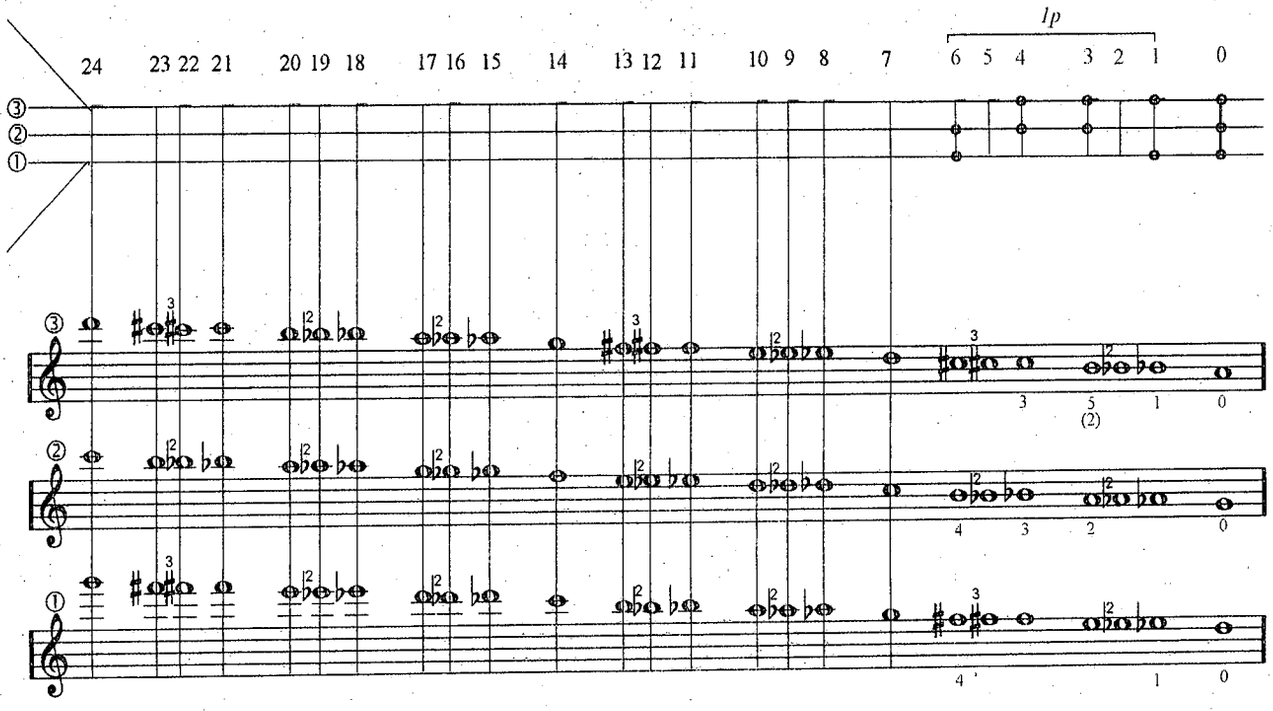
Practice *(Bağlama düzeni)*

Positions: 1p, 2p, 3p, 4p, 6p, 7p, 8p, 9p, 11p, 12p, 13p, 14p
Important Positions: 1p, 2p, 4p, 7p
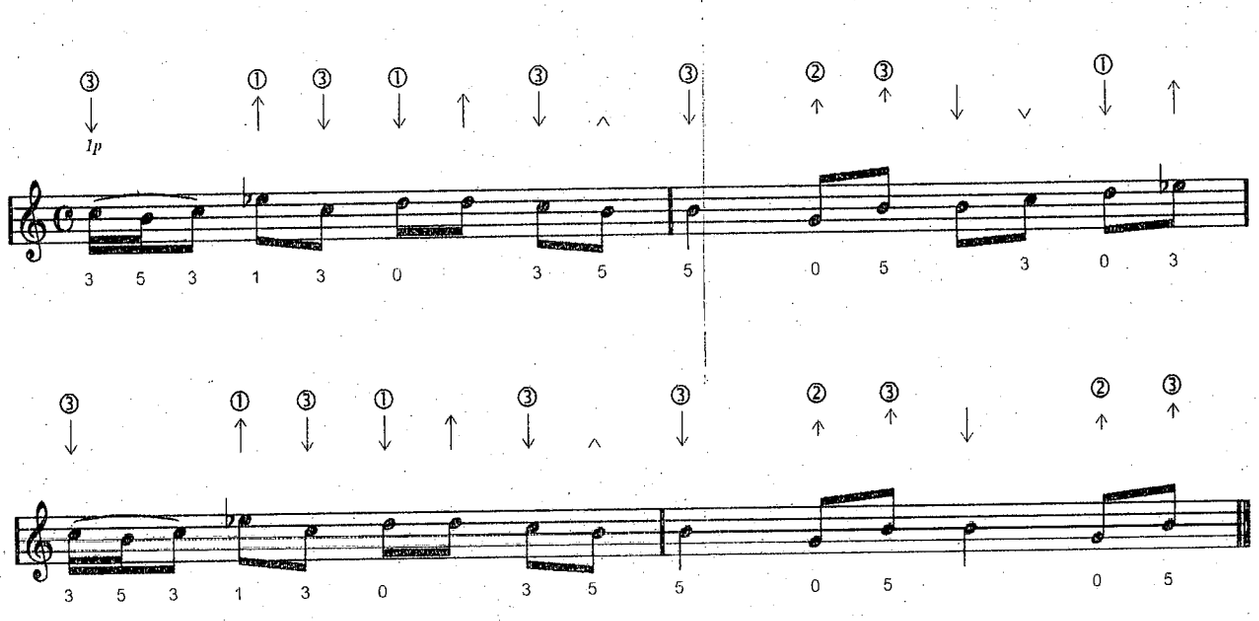
***

Dizi: I dz (si)
Pozisyon: 1p
Şekil: 89

Scale: I dz (si)
Position: 1p
Figure: 89



Uygulama

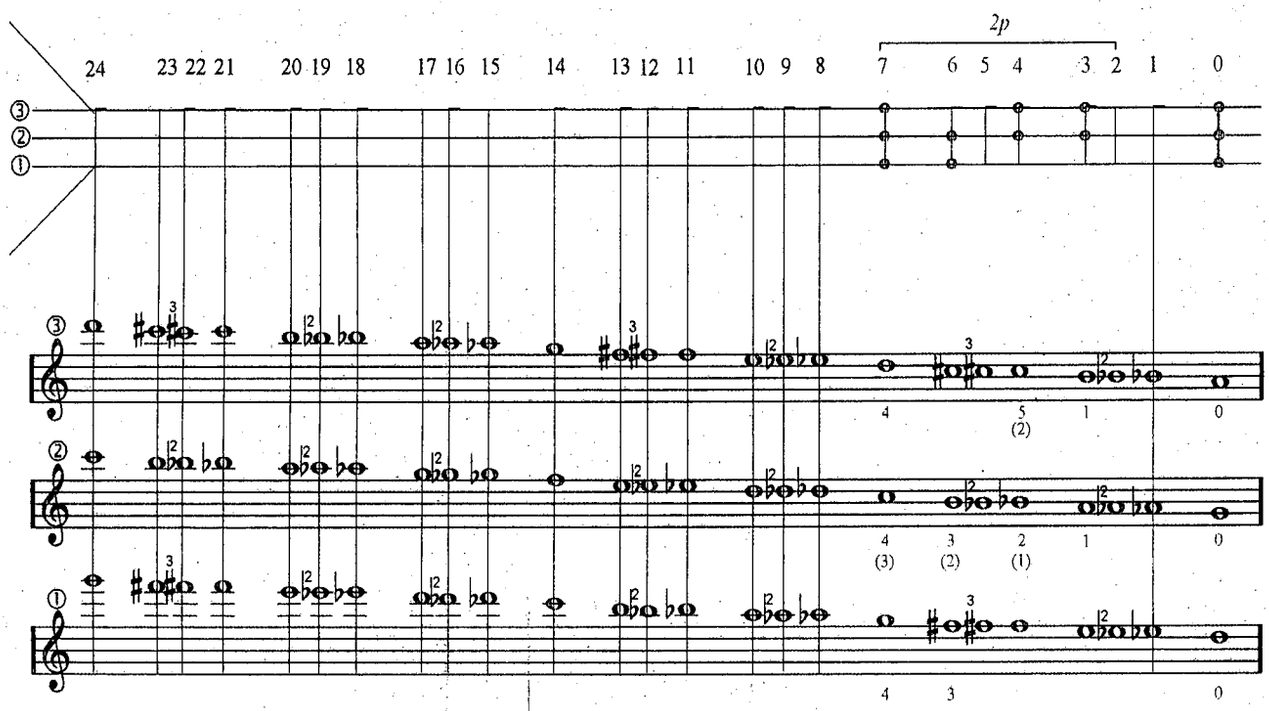
Practical Exercise



***

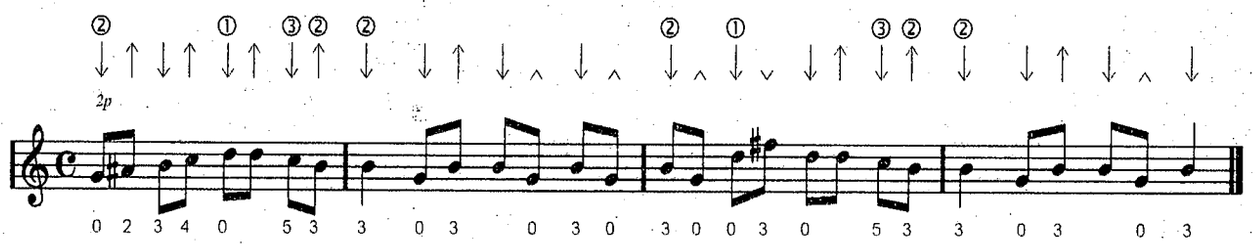
Dizi: I dz (si)
Pozisyon: 2p
Şekil: 90

Scale: I dz (si)
Position: 2p
Figure: 90



Uygulama

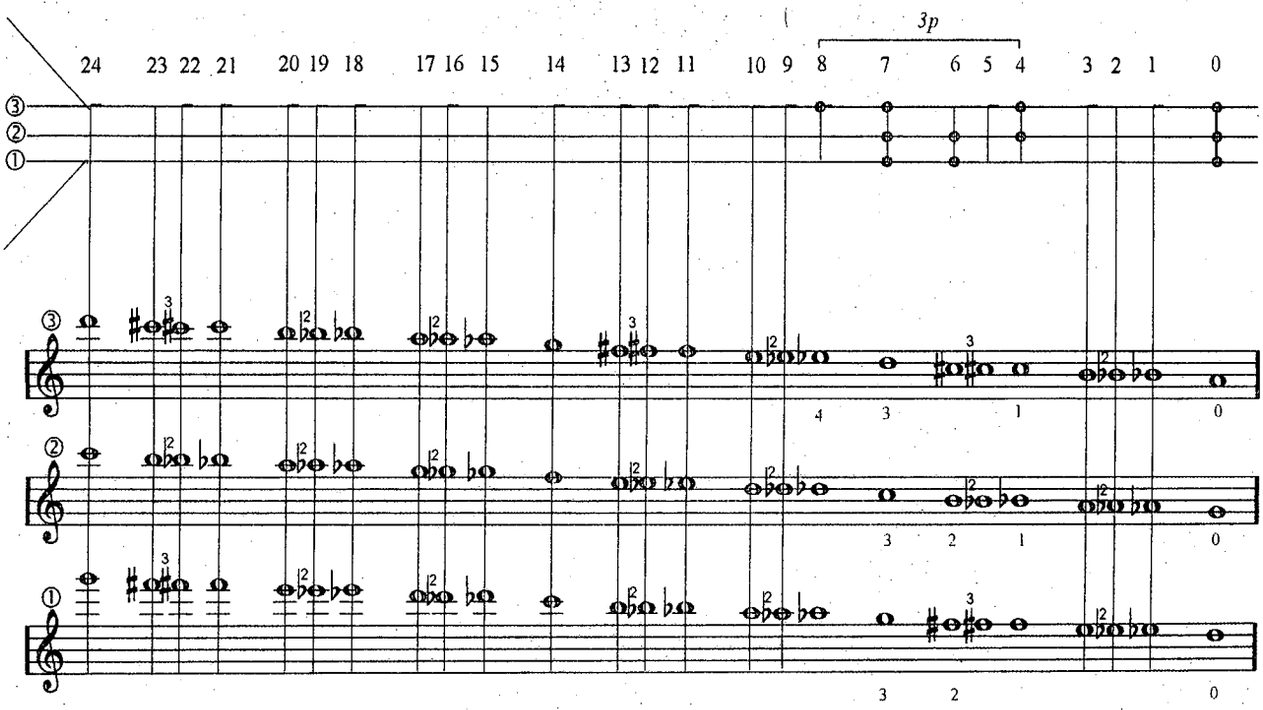
Practical Exercise
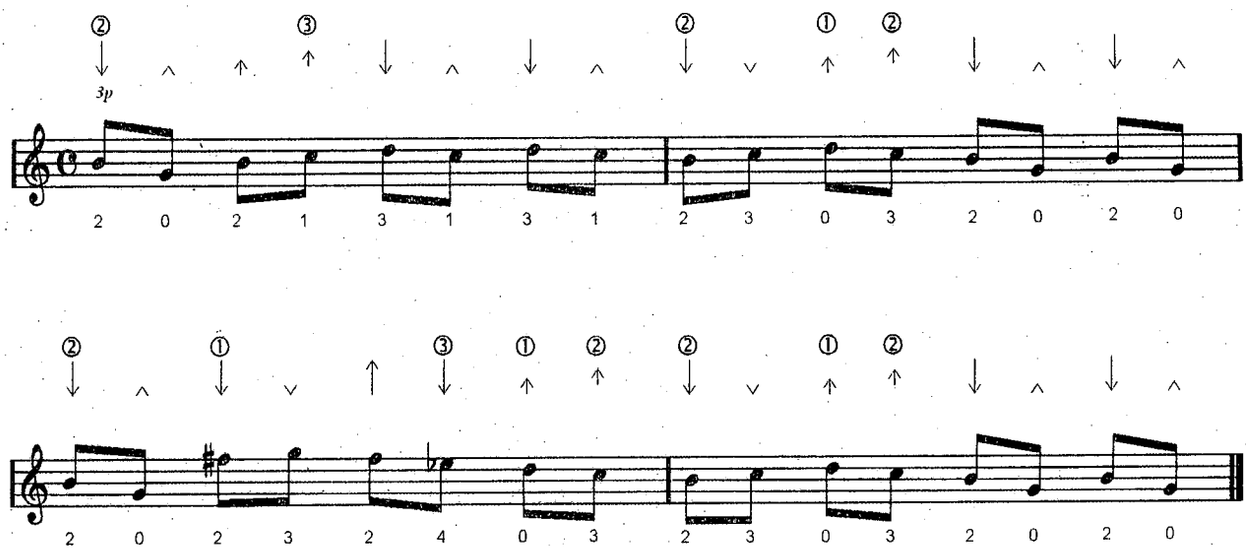


***

Dizi: I dz (si)
Pozisyon: 3p
Şekil: 91

Scale: I dz (si)
Position: 3p
Figure: 91



Uygulama

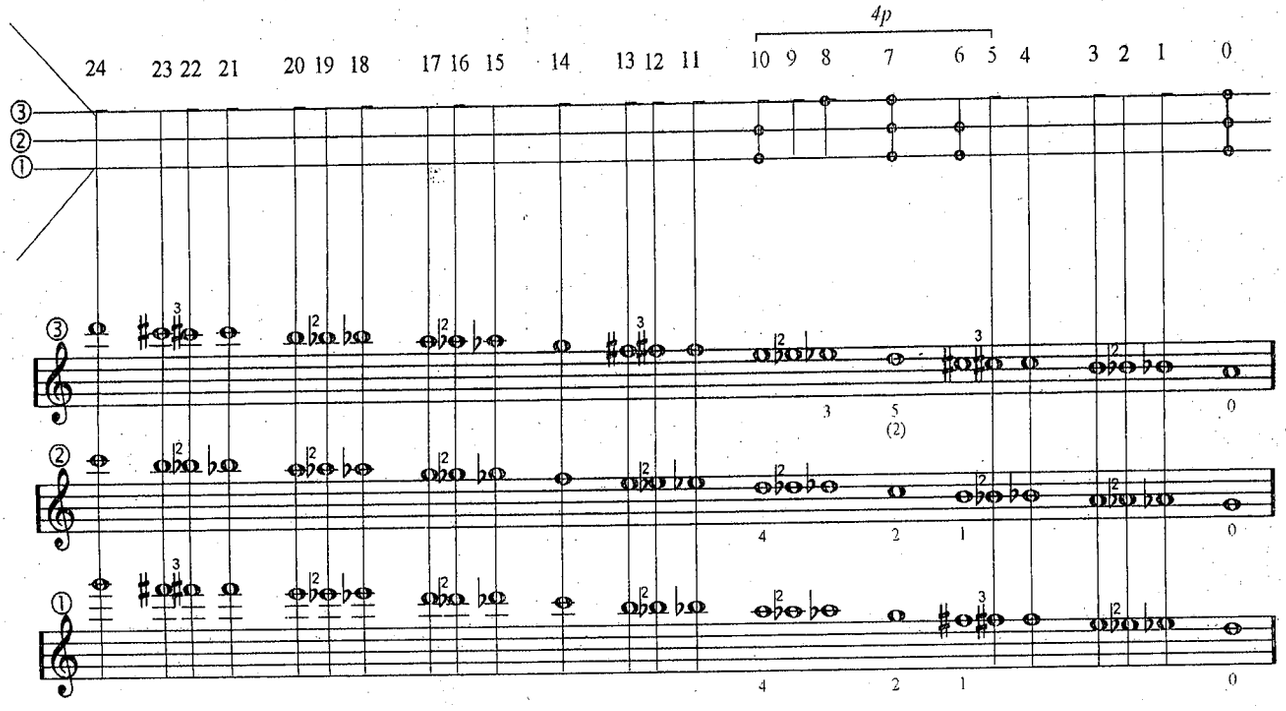
Practical Exercise



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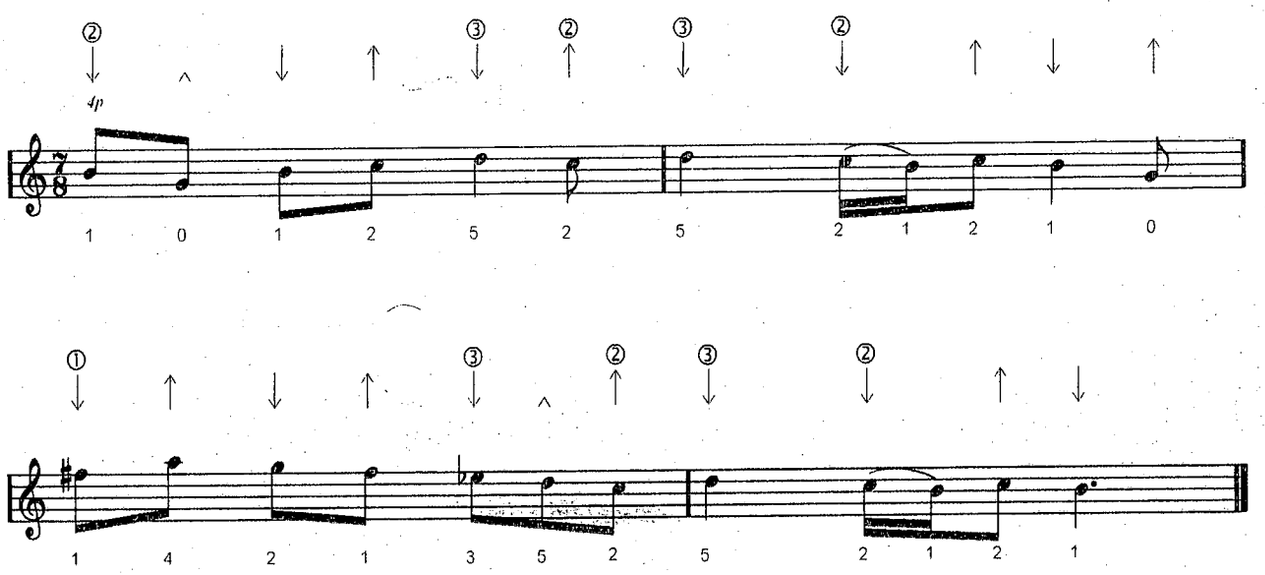
Dizi: I dz (si)
Pozisyon: 4p
Şekil: 92

Scale: I dz (si)
Position: 4p
Figure: 92



Uygulama

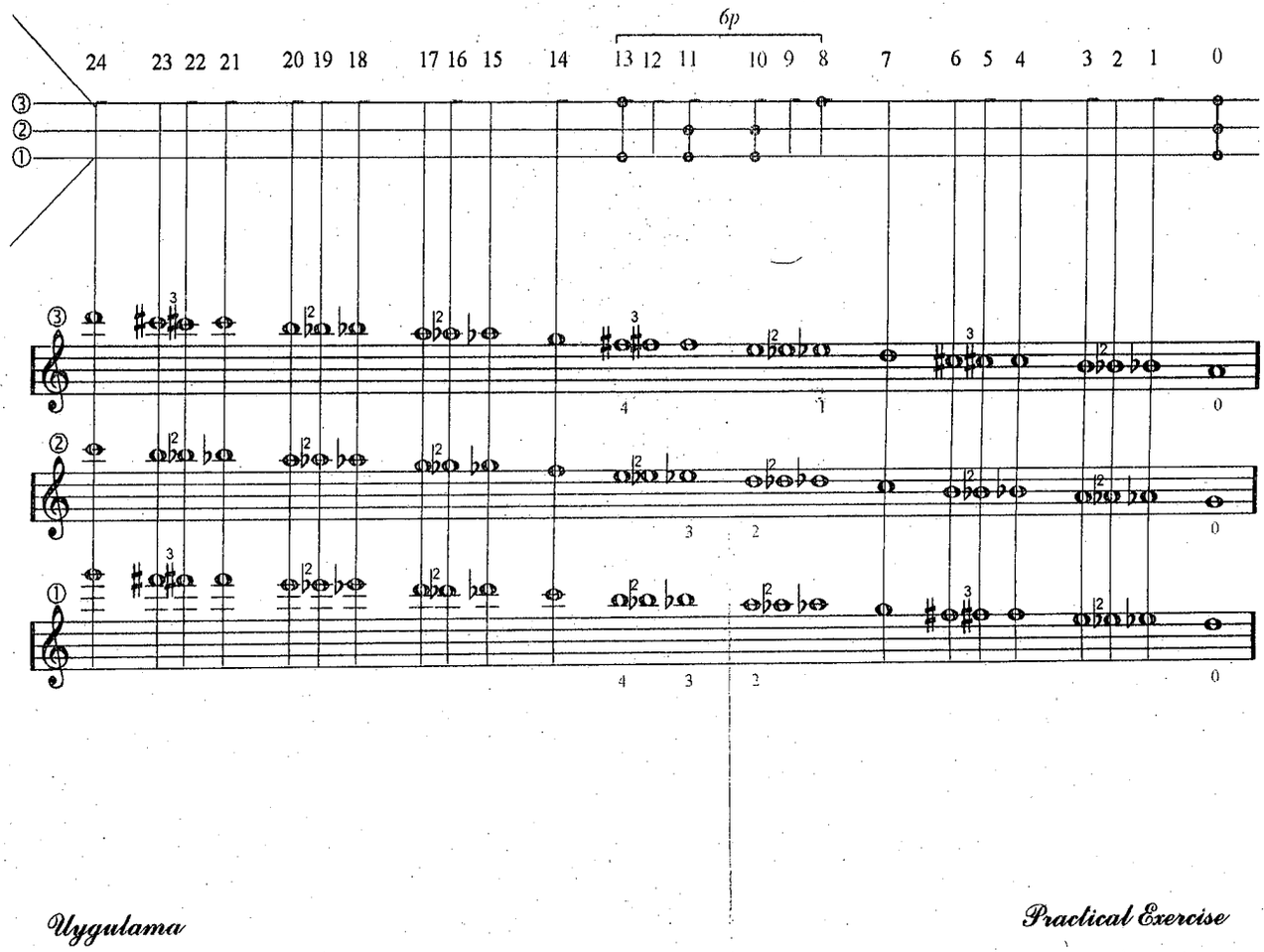
Practical Exercise



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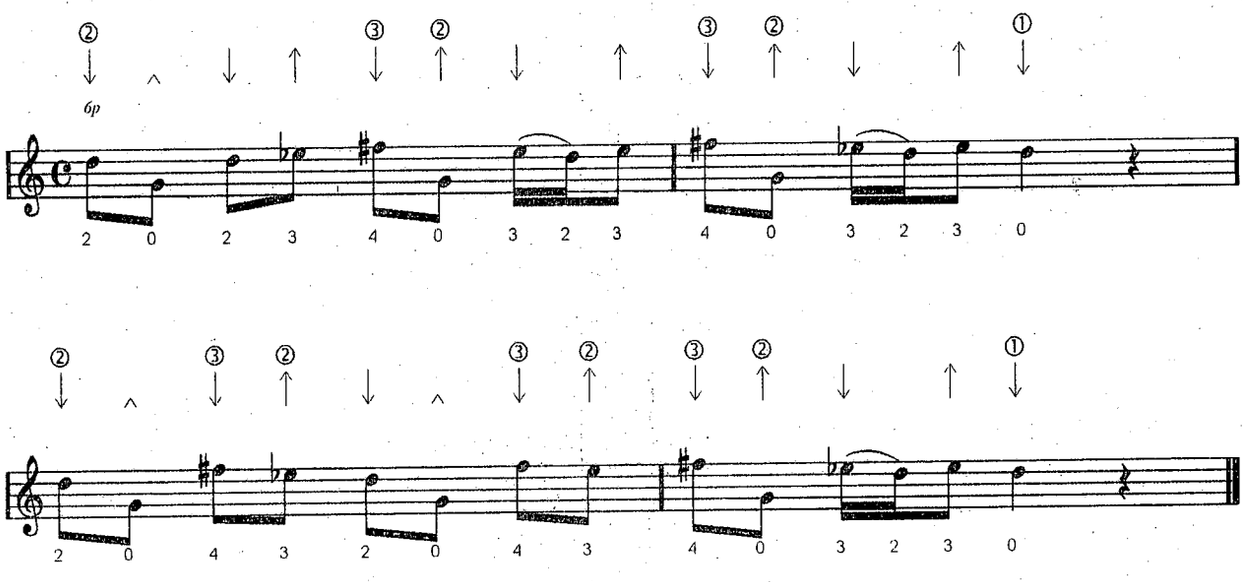
Dizi: I dz (si)
Pozisyon: 6p
Şekil: 93

Scale: I dz (si)
Position: 6p
Figure: 93



Uygulama

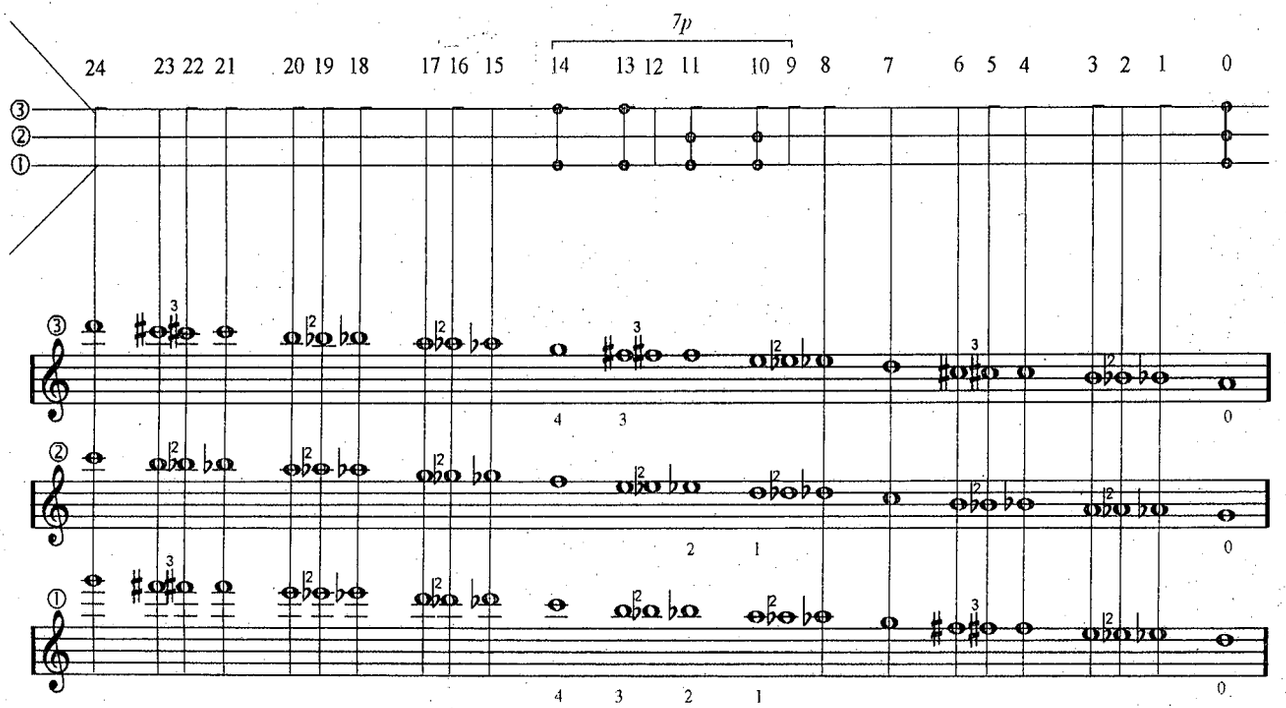
Practical Exercise



***

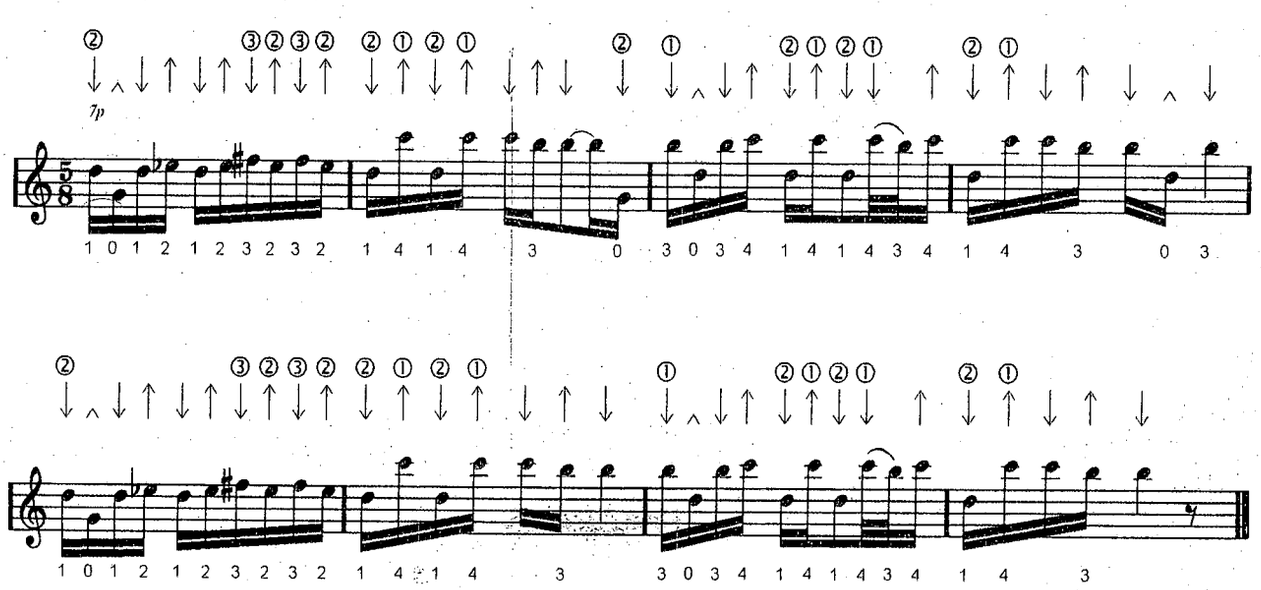
Dizi: I dz (si)
Pozisyon: 7p
Şekil: 94

Scale: I dz (si)
Position: 7p
Figure: 94



Uygulama

Practical Exercise



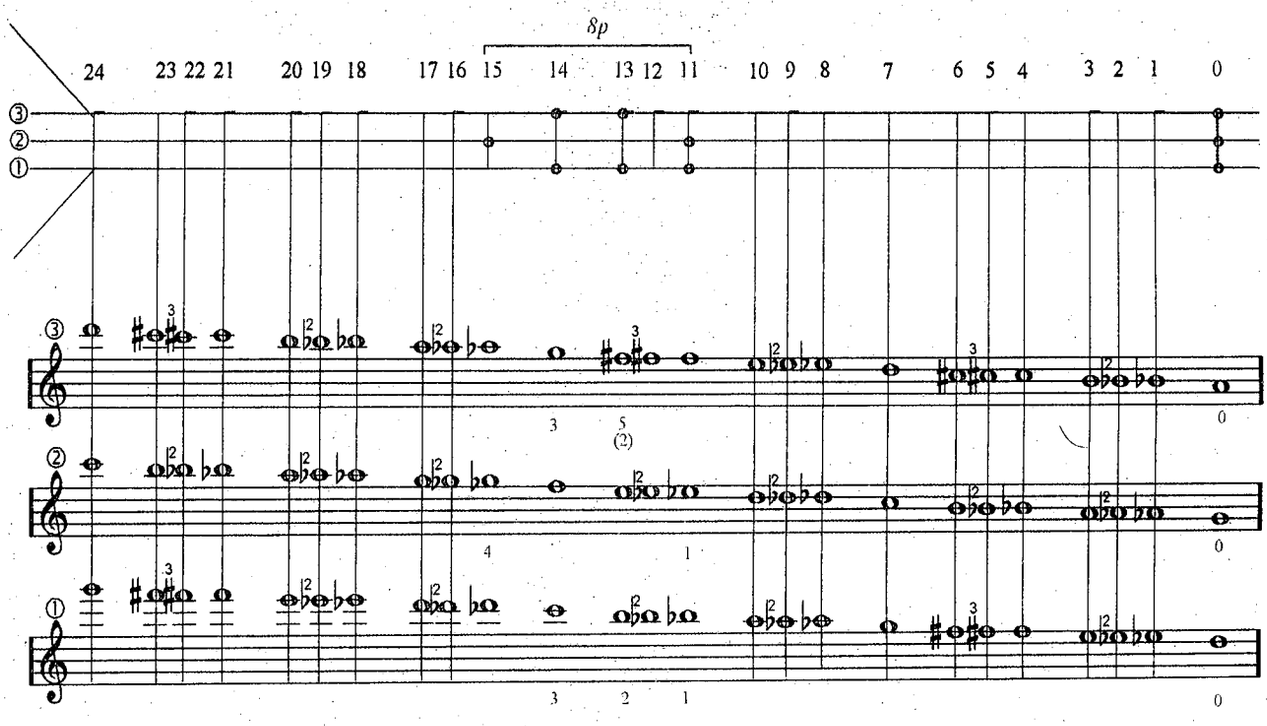
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Bağlama Metodu

Bağlama Düzeni

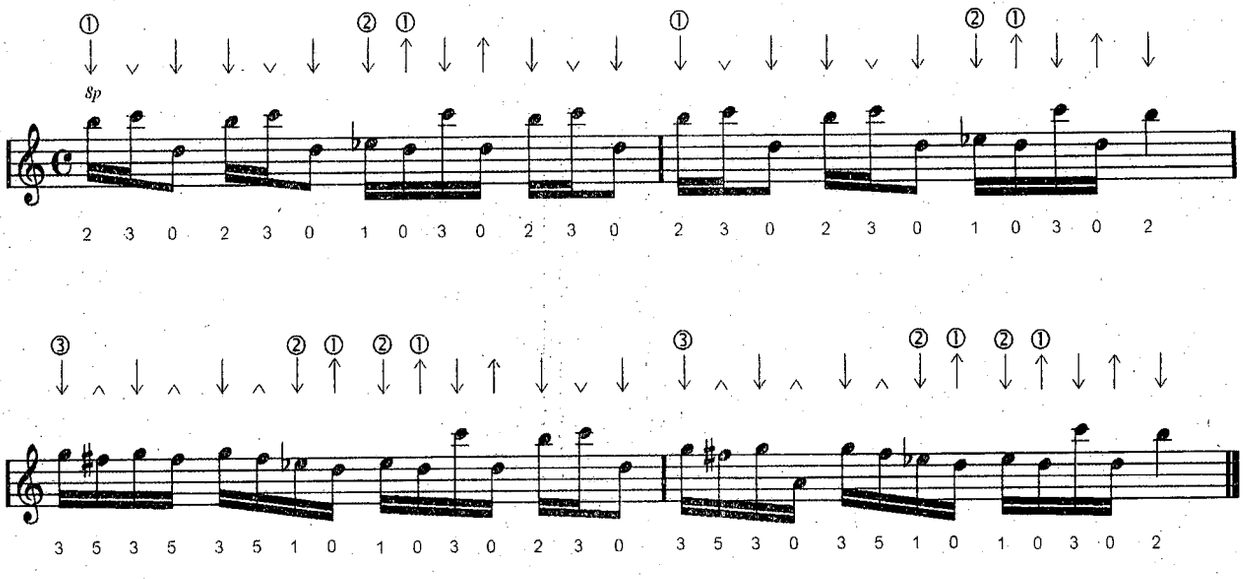
Dizi: I dz (si)
Pozisyon: 8p
Şekil: 95

Scale: I dz (si)
Position: 8p
Figure: 95



Uygulama

Practical Exercise



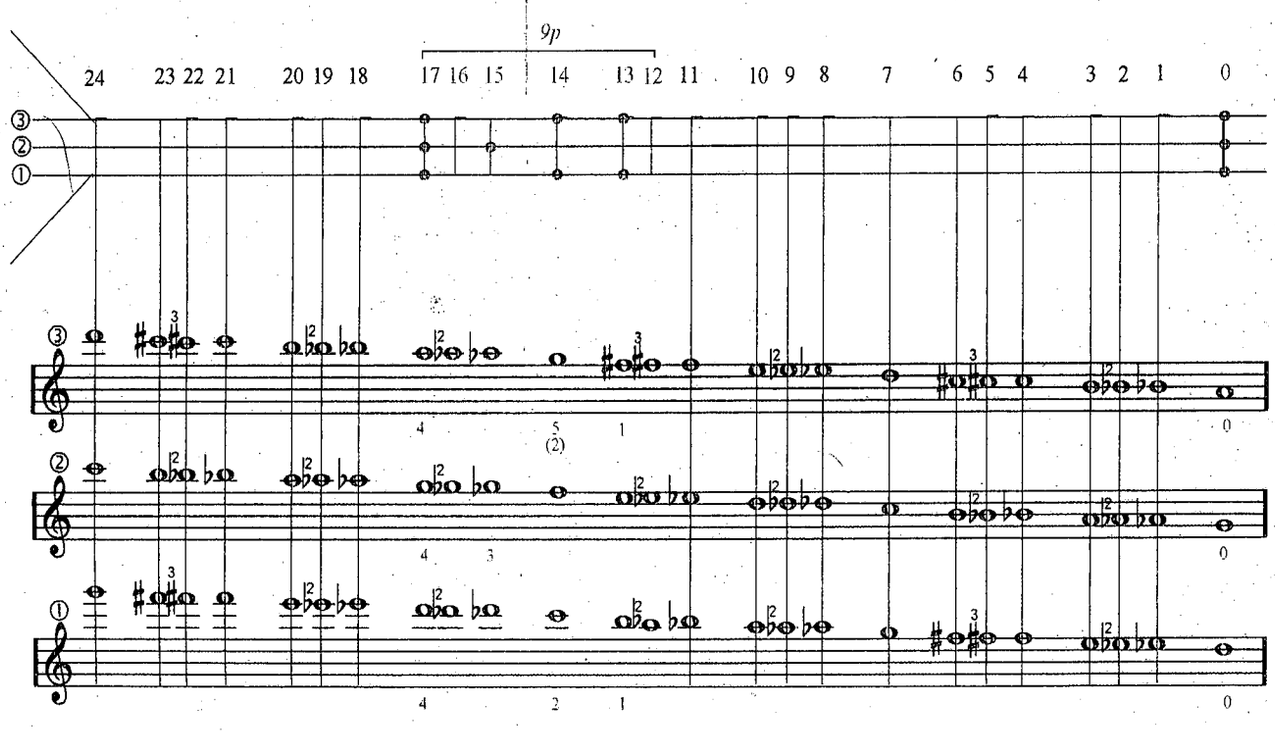
***

Bağlama Metodu

Bağlama Düzeni

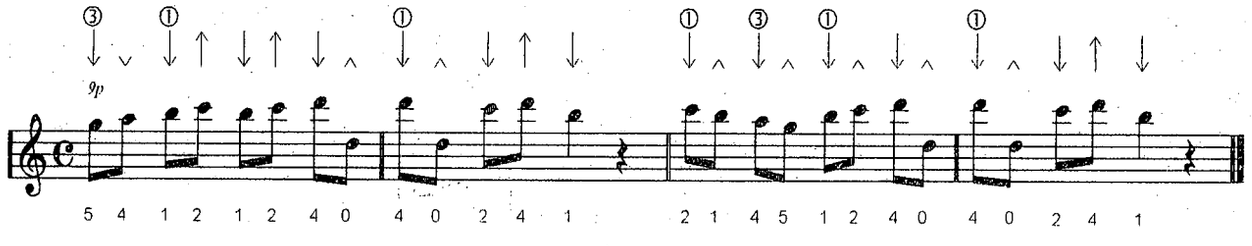
Dizi: I dz (si)
Pozisyon: 9p
Şekil: 96

Scale: I dz (si)
Position: 9p
Figure: 96



Uygulama

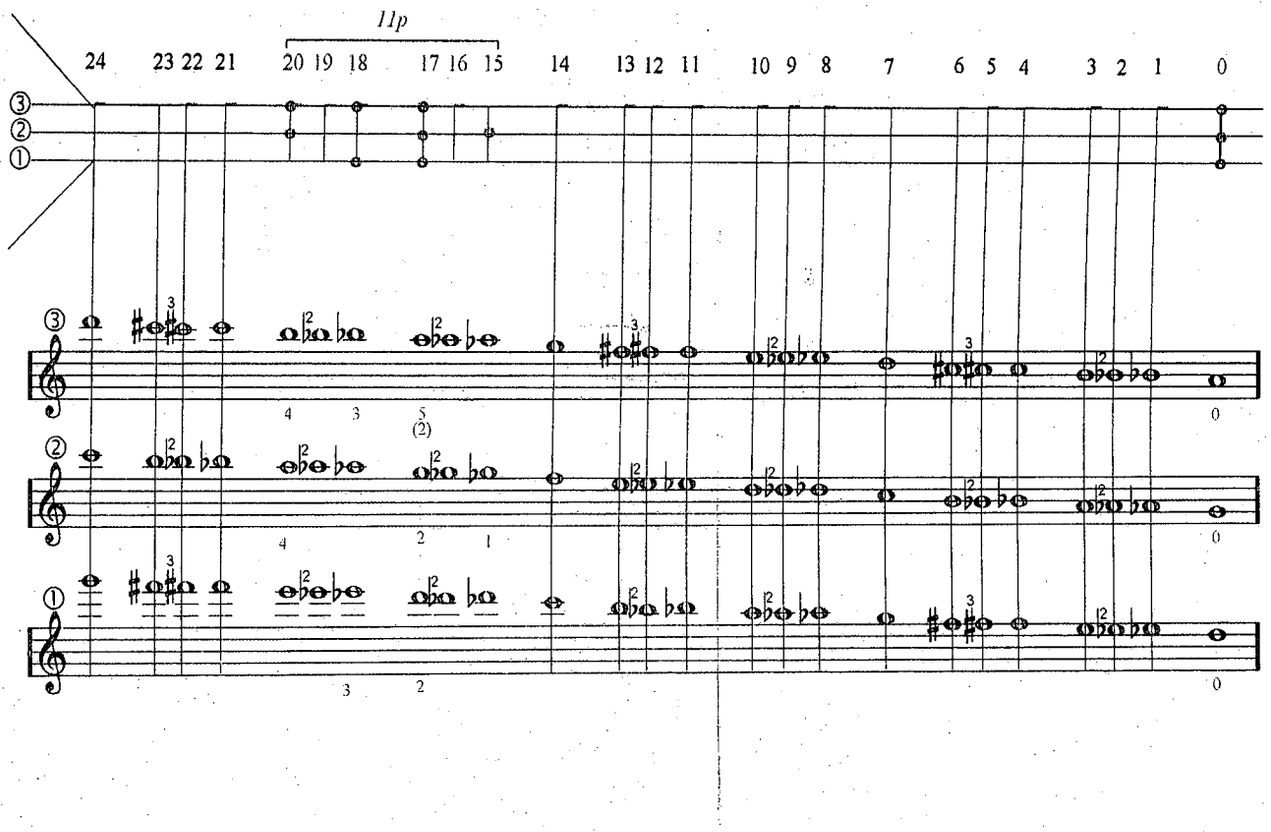
Practical Exercise



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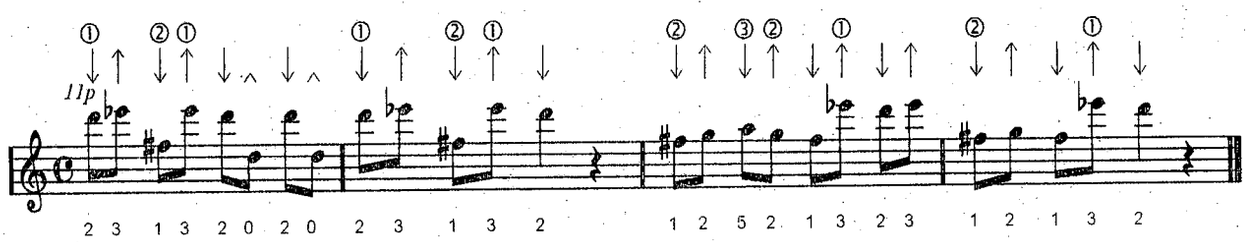
Dizi: I dz (si)
Pozisyon: 11p
Şekil: 97

Scale: I dz (si)
Position: 11p
Figure: 97



Uygulama

Practical Exercise



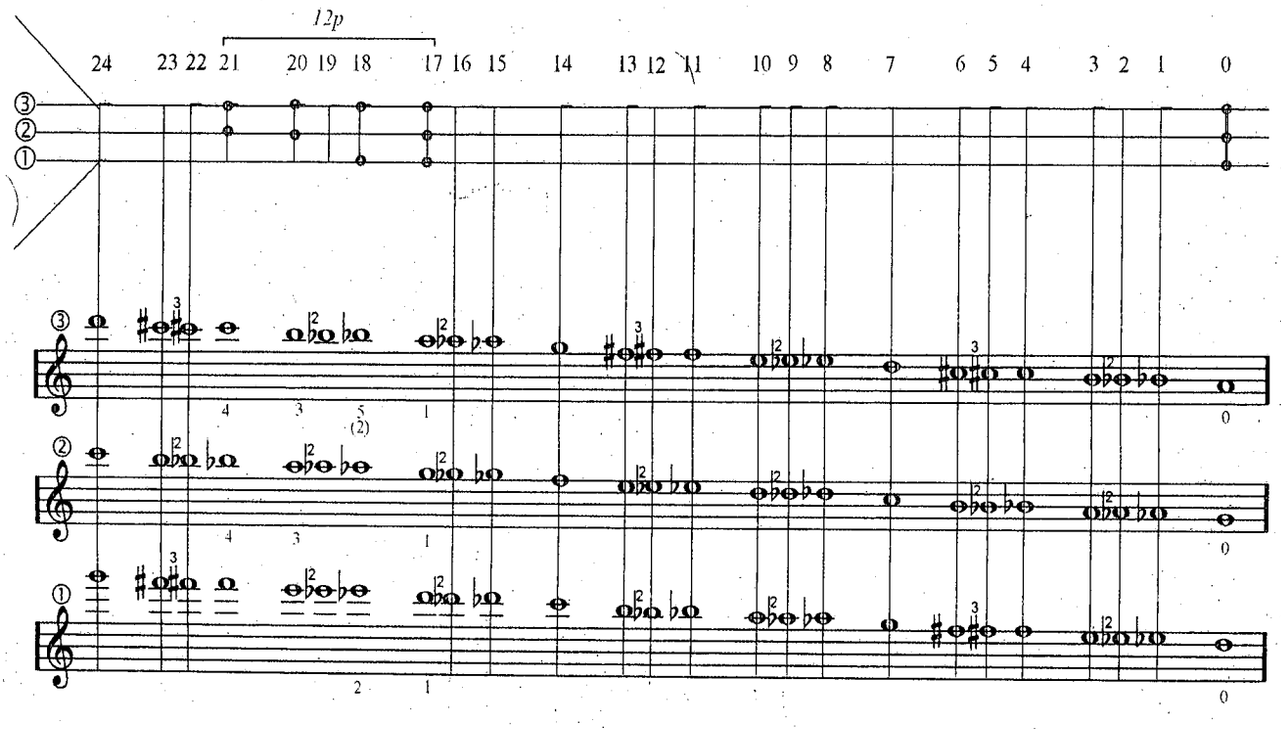
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Bağlama Metodu

Bağlama Düzeni
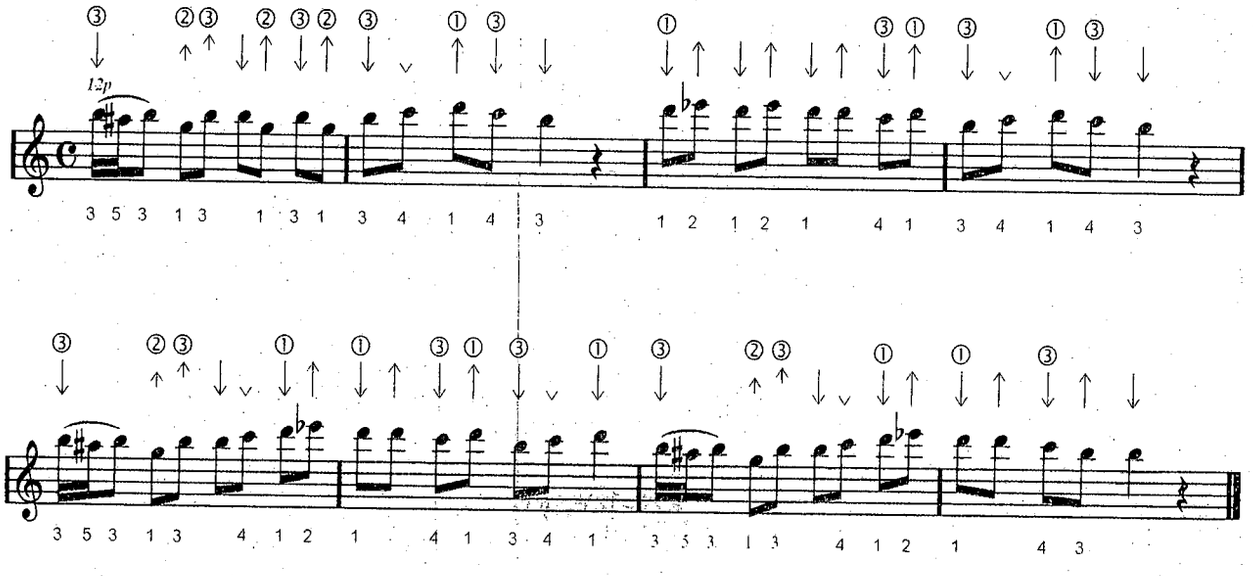
Dizi: I dz (si)
Pozisyon: 12p
Şekil: 98

Scale: I dz (si)
Position: 12p
Figure: 98



Uygulama

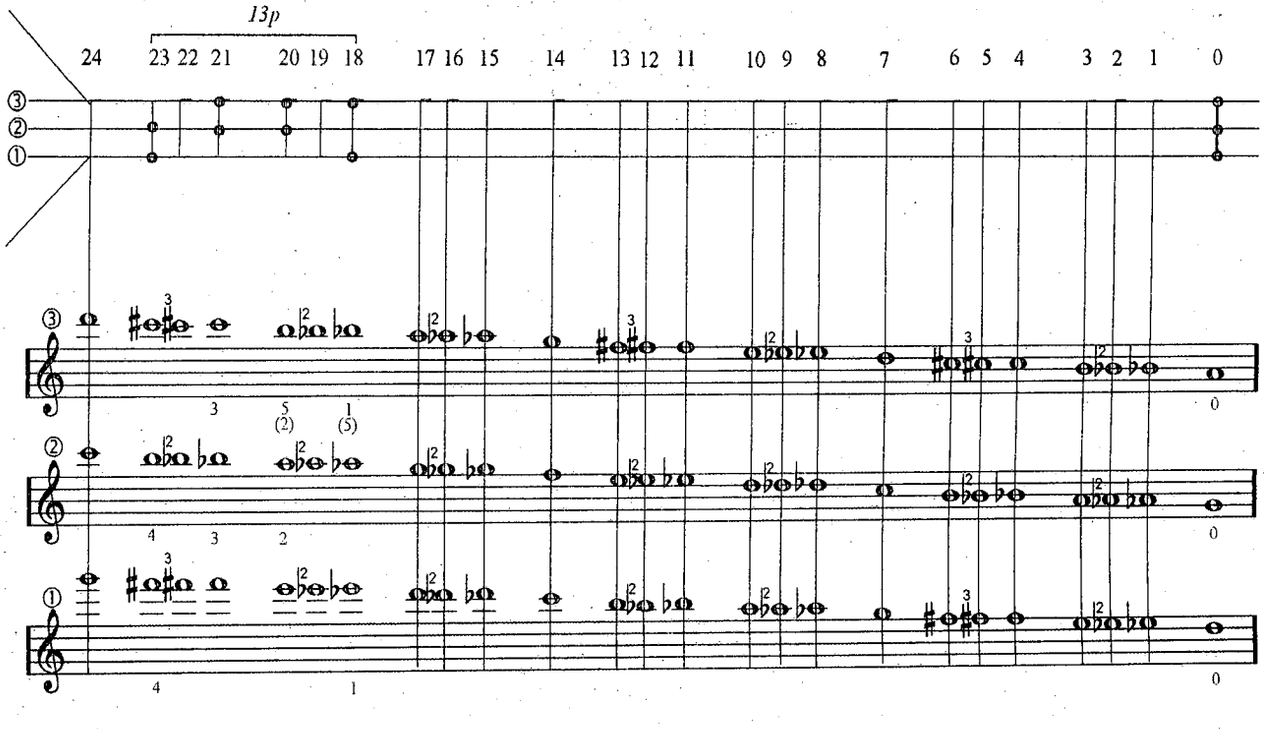
Practical Exercise



***

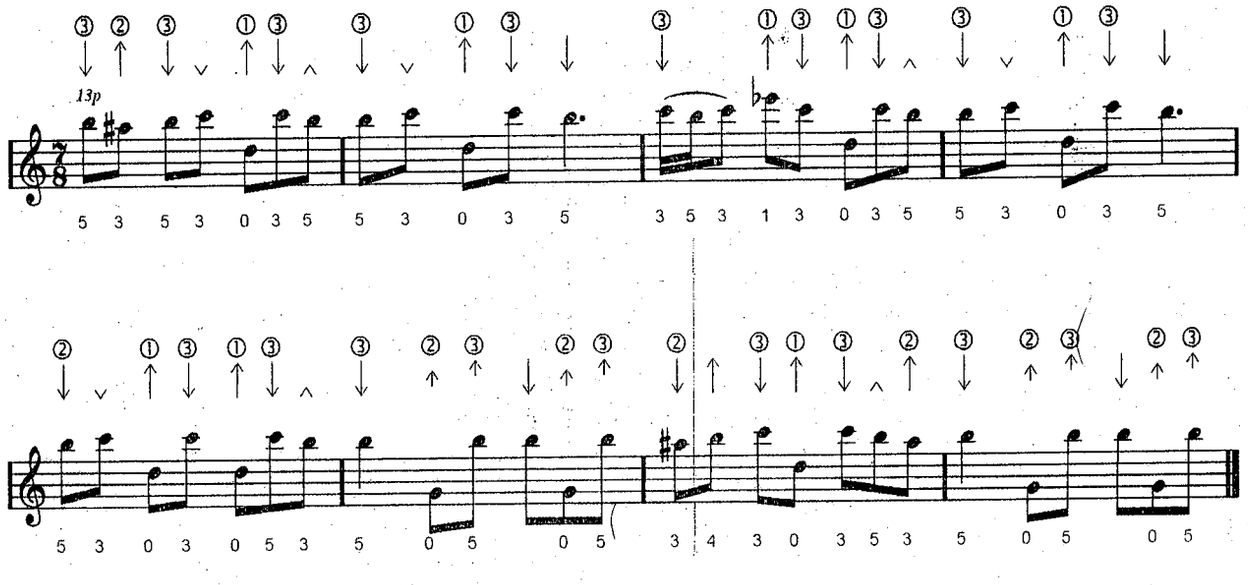
Dizi: I dz (si)
Pozisyon: 13p
Şekil: 99

Scale: I dz (si)
Position: 13p
Figure: 99



Uygulama

Practical Exercise



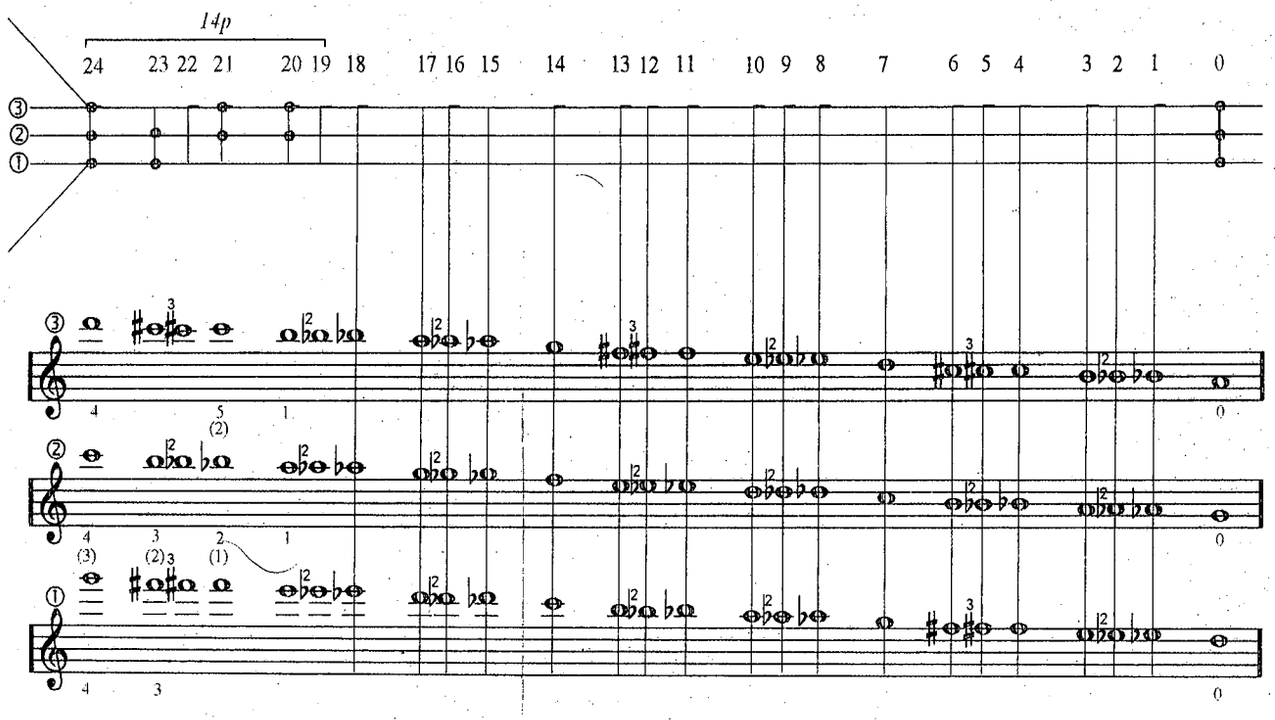
***

Bağlama Metodu

Bağlama Düzeni

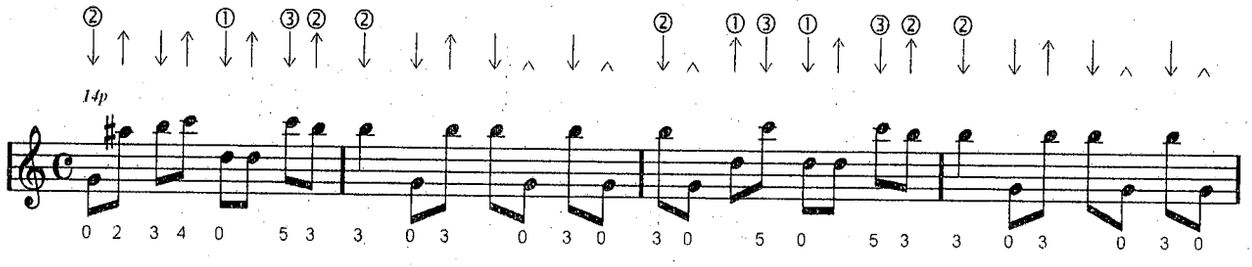
Dizi: I dz (si)
Pozisyon: 14p
Şekil: 100

Scale: I dz (si)
Position: 14p
Figure: 100



Uygulama

Practical Exercise



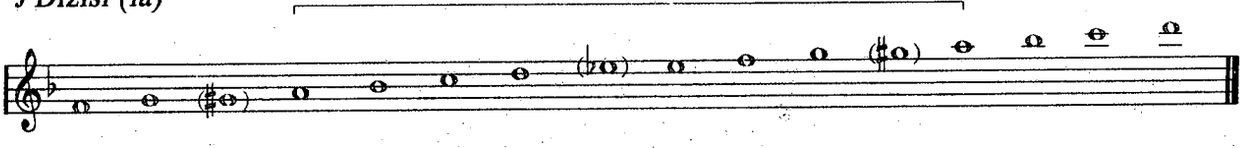
***

J Dizisi (la)
&
Pozisyonları

Scale J (la)
&
Positions

J Dizisi (la)

J Dizisi (la)

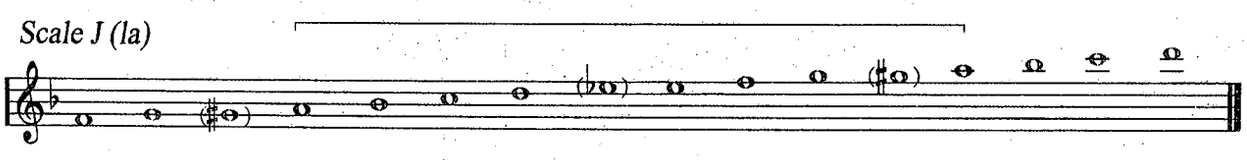


Uygulama *(Bağlama düzeni)*

Pozisyonlar: 1p, 2p, 3p, 4p, 5p, 7p, 8p, 9p, 10p, 12p, 13p, 14p
Önemli pozisyonlar: 1p, 2p, 5p

***

Scale J (la)



Practice *(Bağlama düzeni)*

Positions: 1p, 2p, 3p, 4p, 5p, 7p, 8p, 9p, 10p, 12p, 13p, 14p
Important Positions: 1p, 2p, 5p

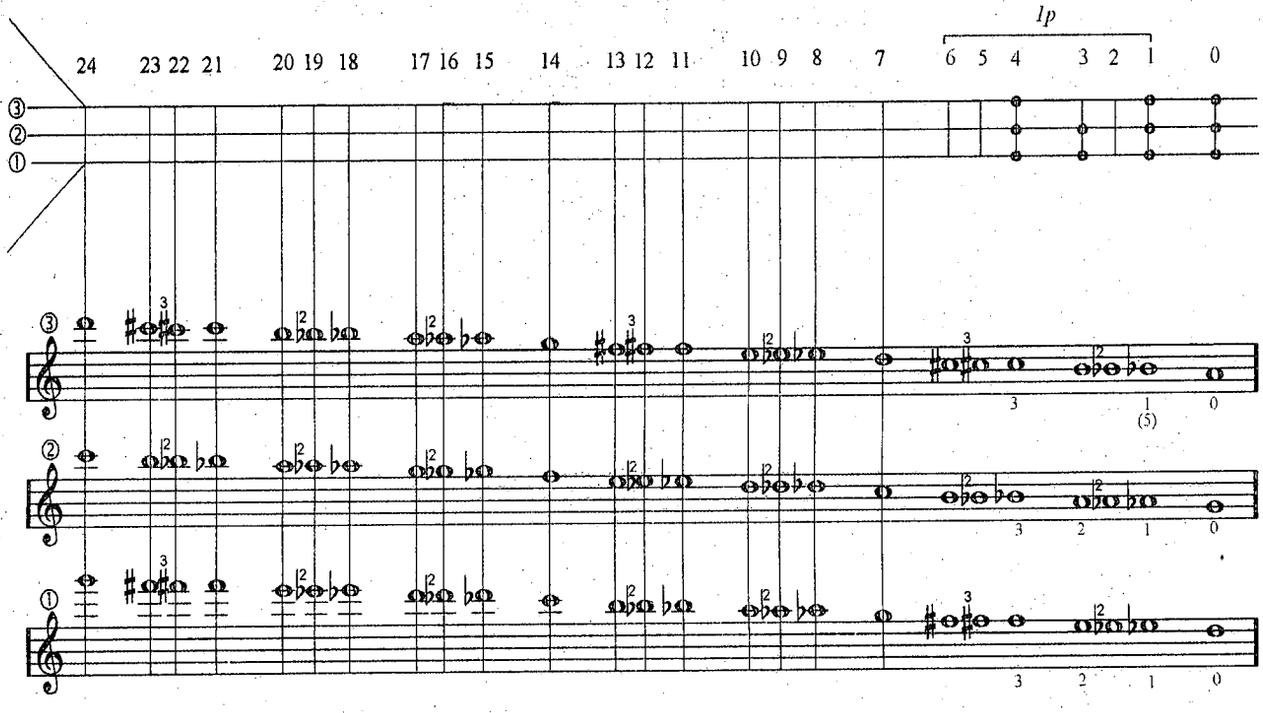
***

Bağlama Metodu

Bağlama Düzeni

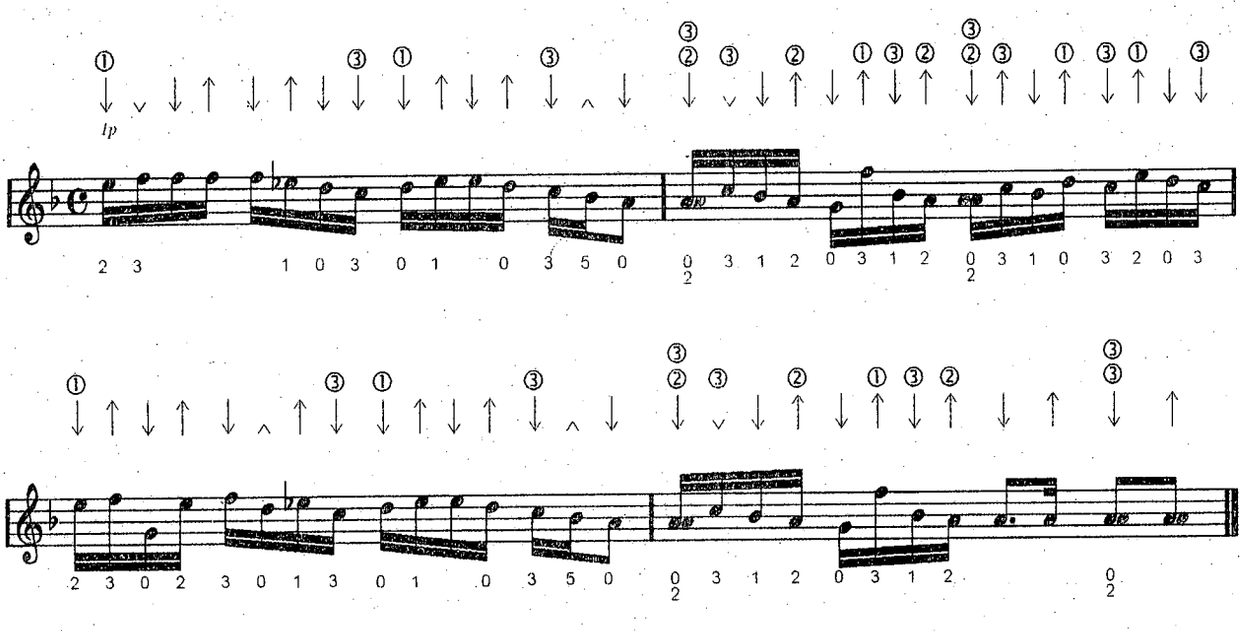
Dizi: J dz (la)
Pozisyon: 1p
Şekil: 101

Scale: J dz (la)
Position: 1p
Figure: 101



Uygulama

Practical Exercise



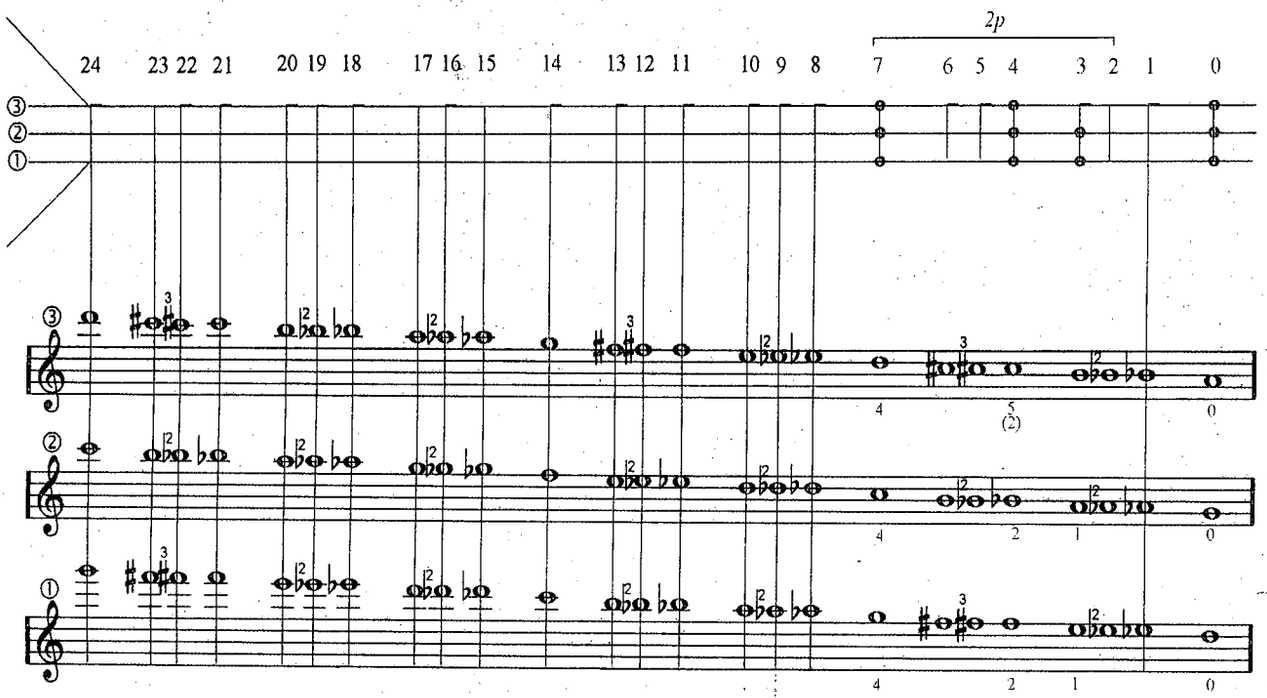
***

Bağlama Metodu

Bağlama Düzeni
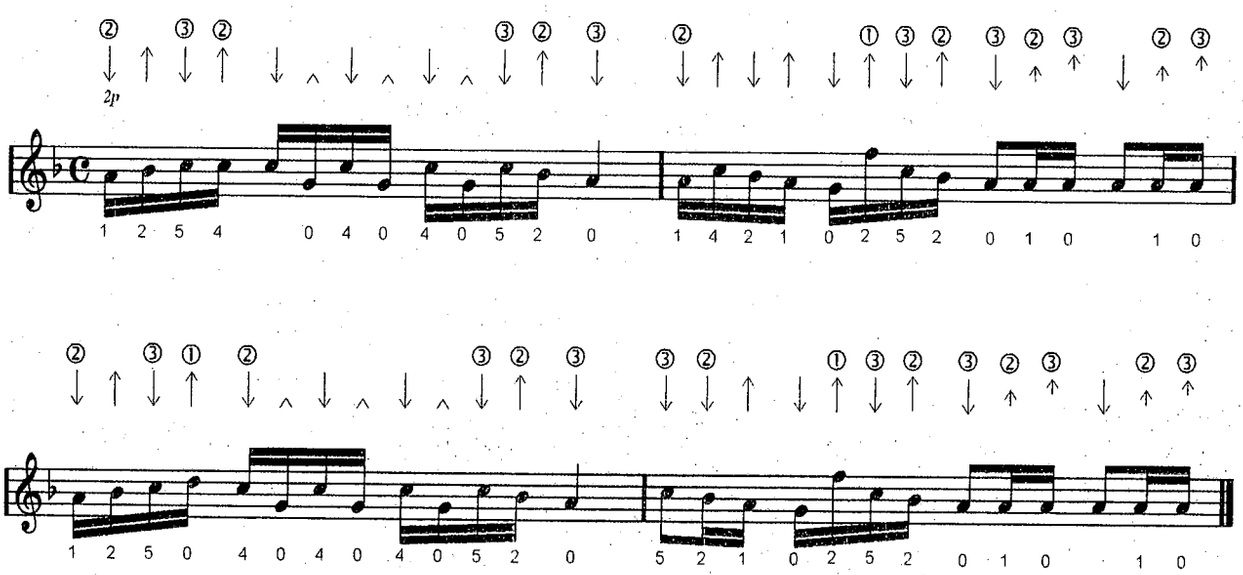
Dizi: J dz (la)
Pozisyon: 2p
Şekil: 102

Scale: J dz (la)
Position: 2p
Figure: 102



Uygulama

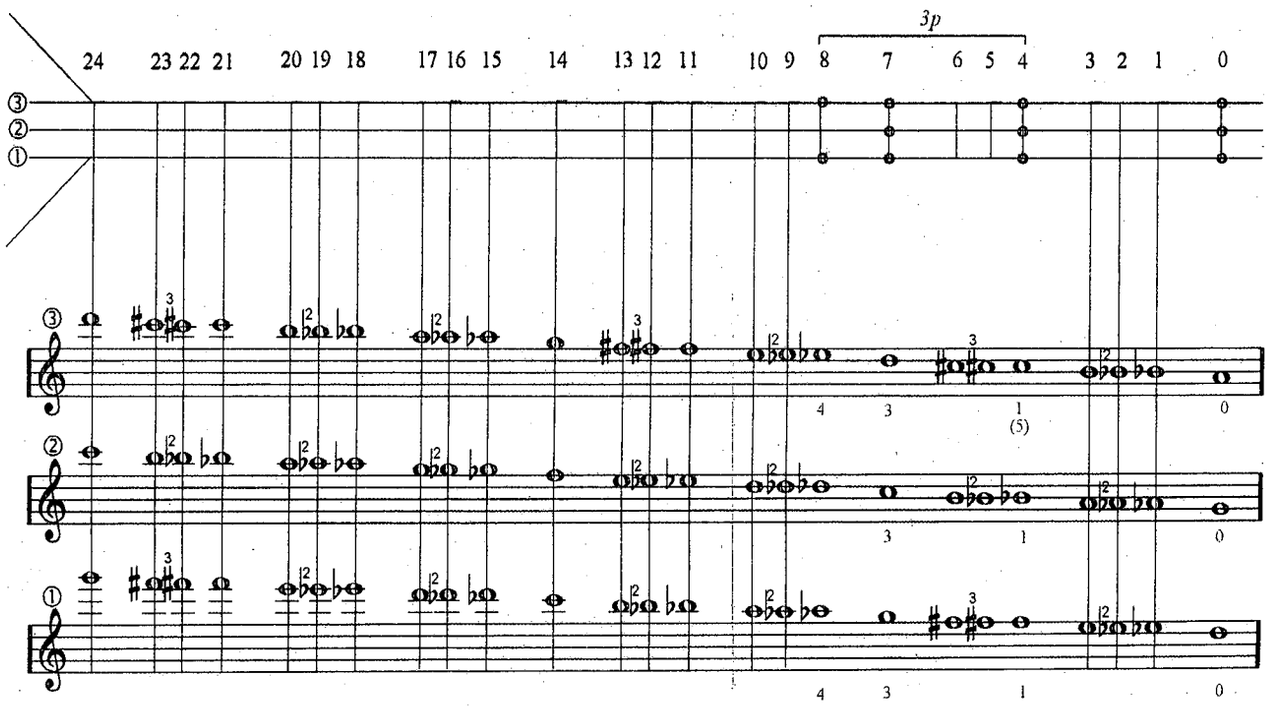
Practical Exercise



***

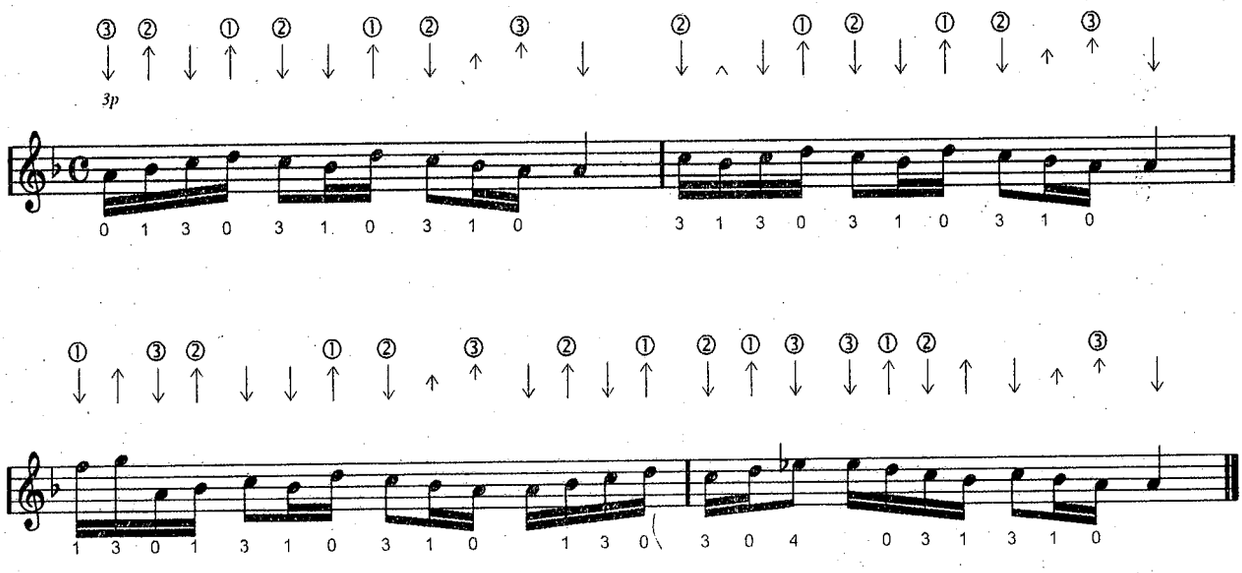
Dizi: J dz (la)
Pozisyon: 3p
Şekil: 103

Scale: J dz (la)
Position: 3p
Figure: 103



Uygulama

Practical Exercise



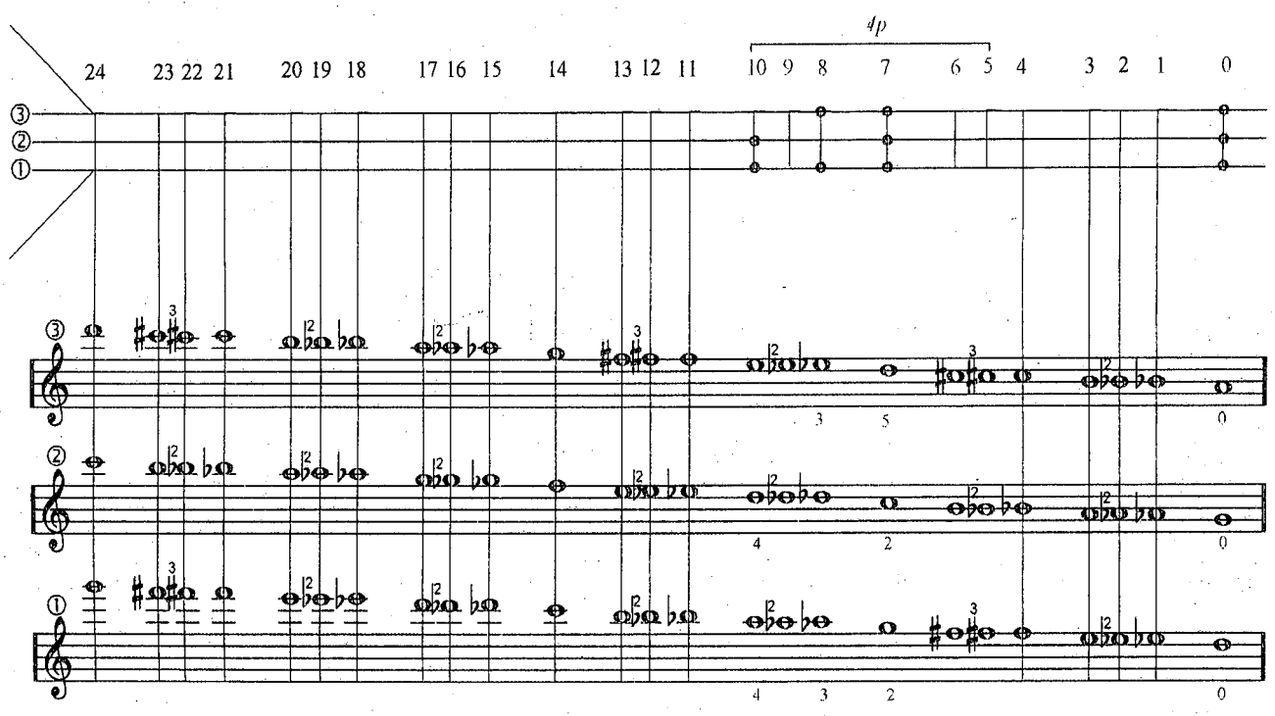
***

Bağlama Metodu

Bağlama Düzeni

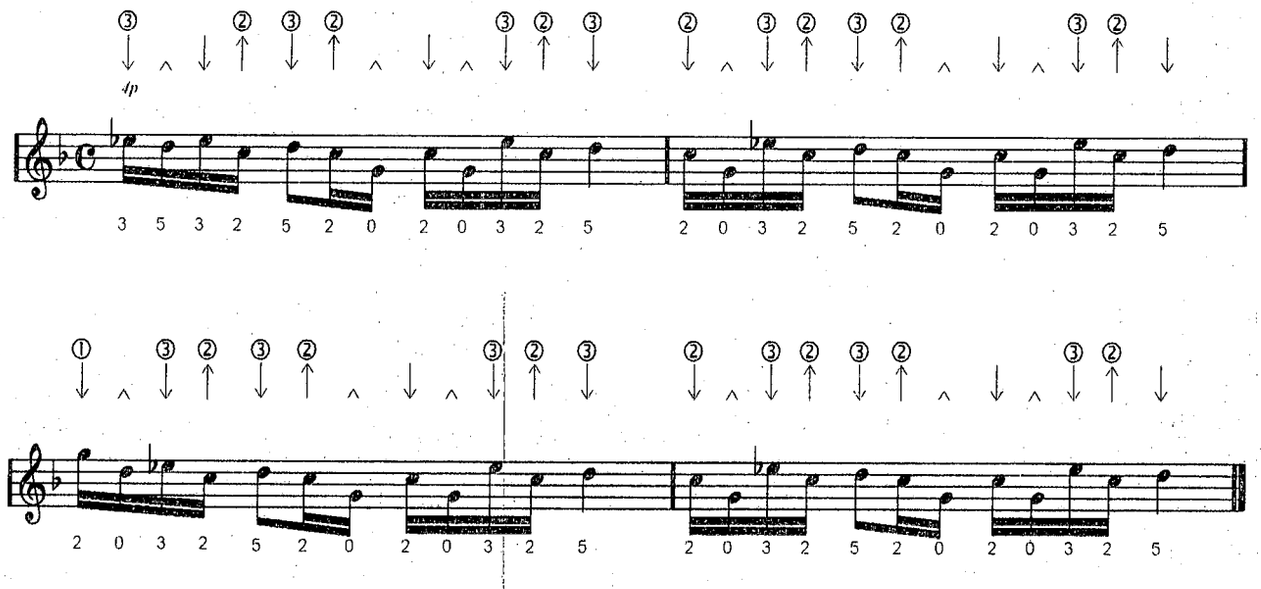
Dizi: J dz (la)
Pozisyon: 4p
Şekil: 104

Scale: J dz (la)
Position: 4p
Figure: 104



Uygulama

Practical Exercise



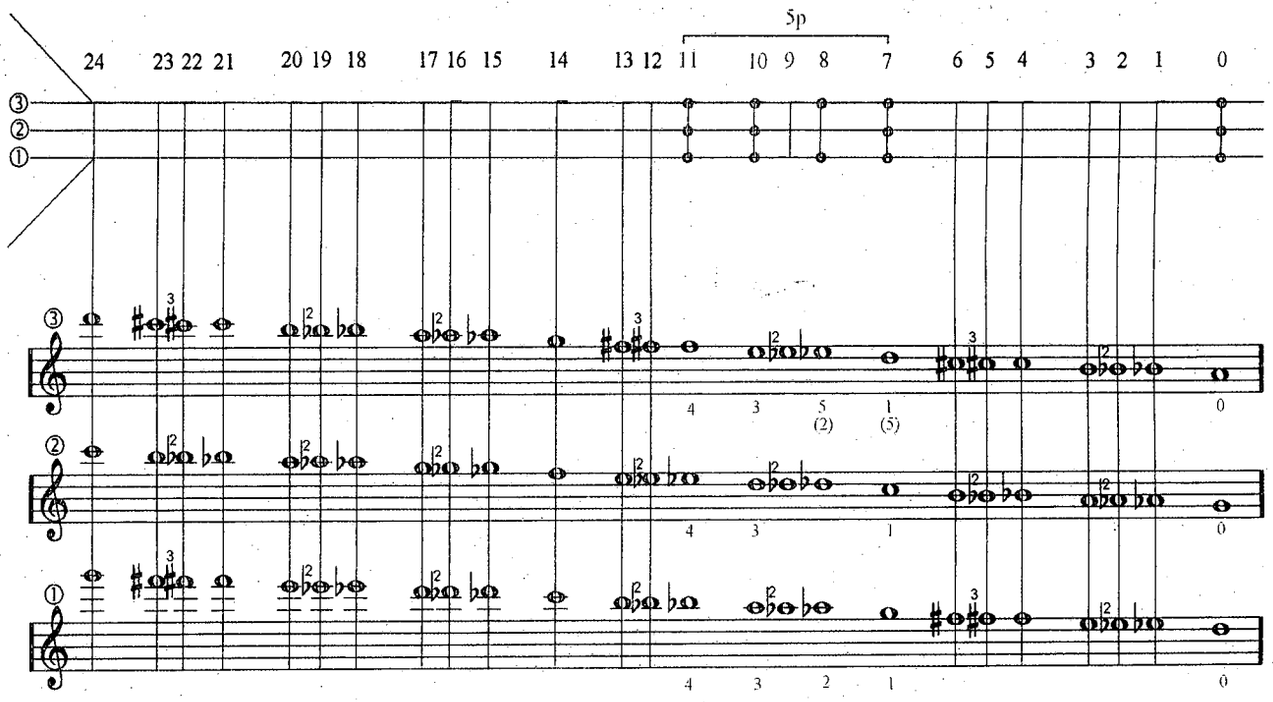
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Bağlama Metodu

Bağlama Düzeni
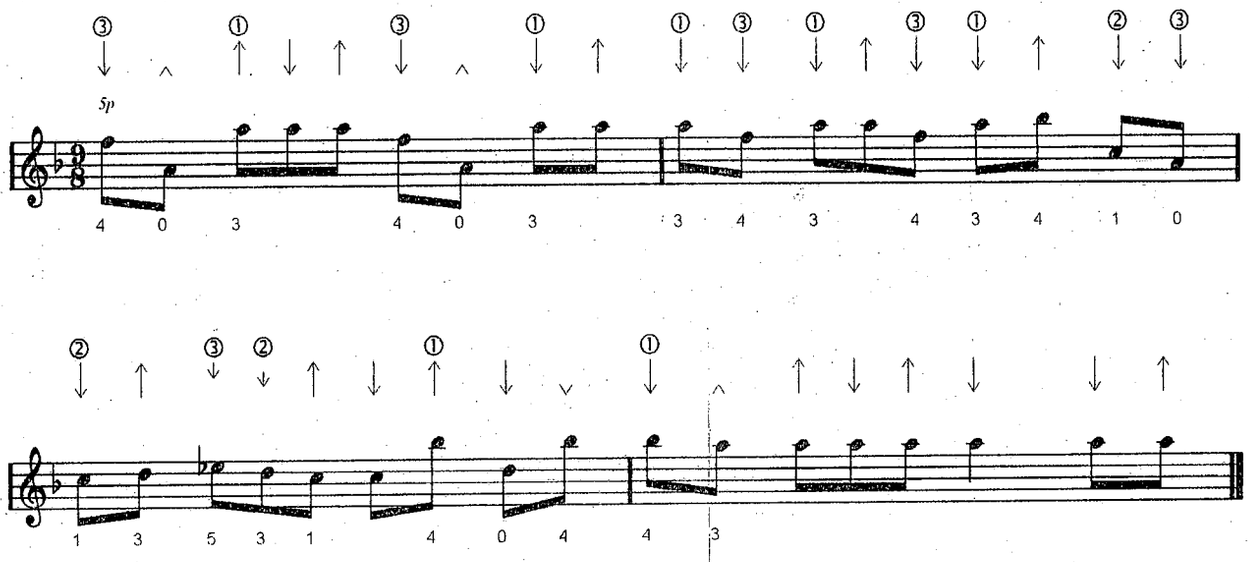
Dizi: J dz (la)
Pozisyon: 5p
Şekil: 105

Scale: J dz (la)
Position: 5p
Figure: 105



Uygulama

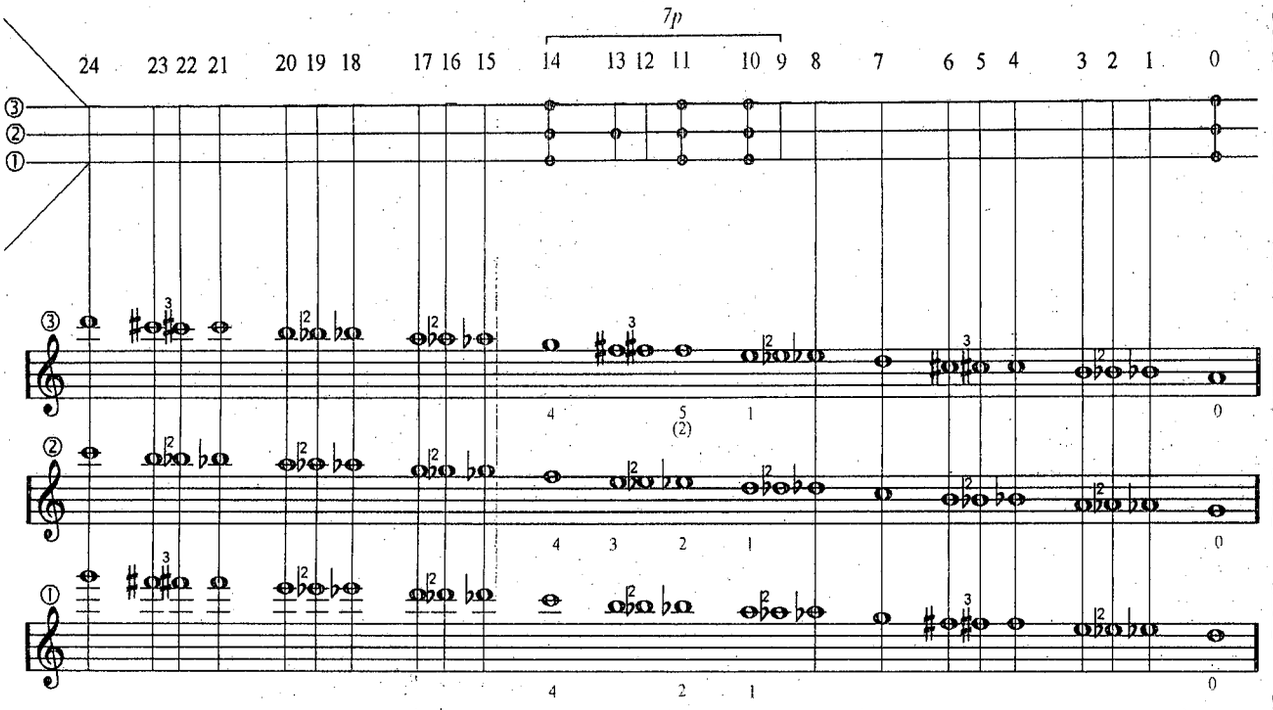
Practical Exercise



***

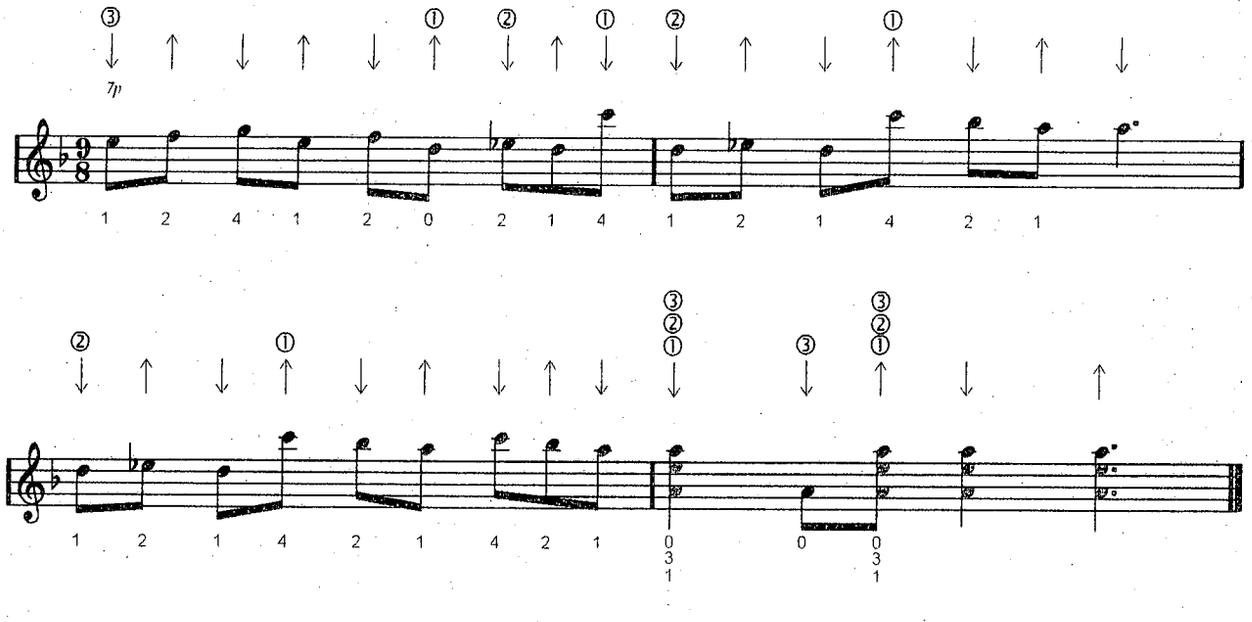
Dizi: J dz (la)
Pozisyon: 7p
Şekil: 106

Scale: J dz (la)
Position: 7p
Figure: 106



Uygulama

Practical Exercise



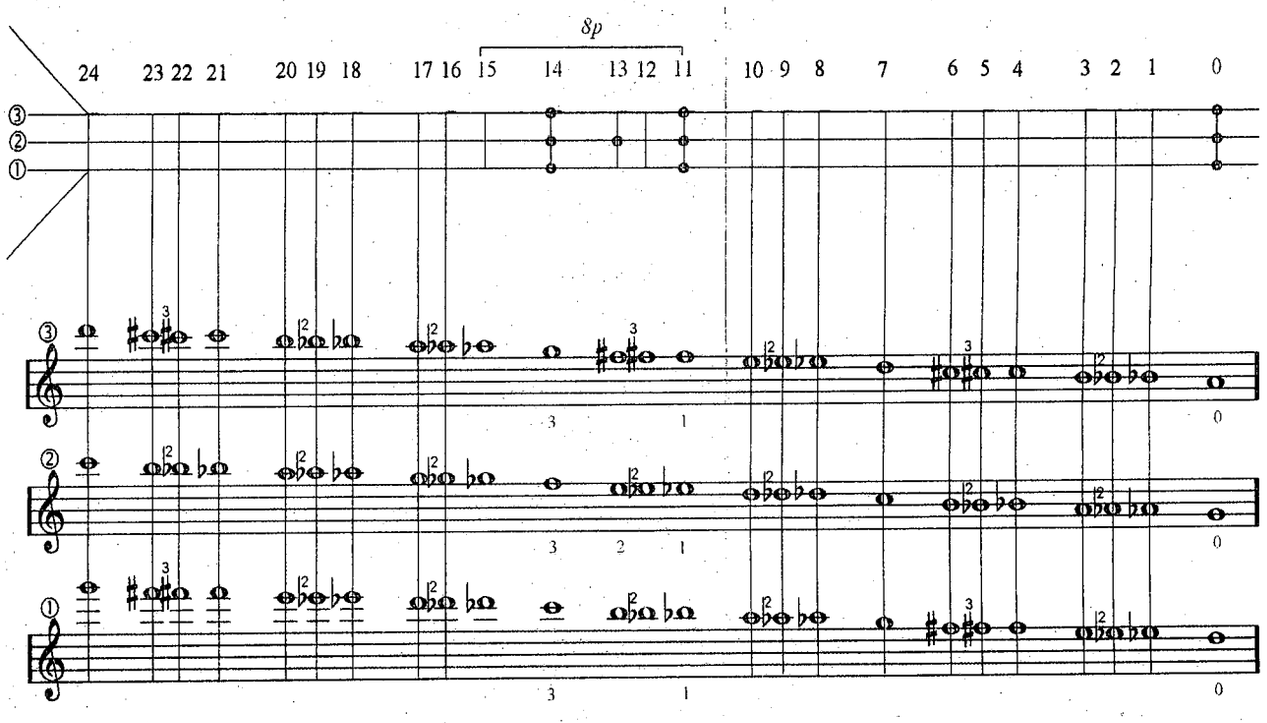
***

Bağlama Metodu

Bağlama Düzeni
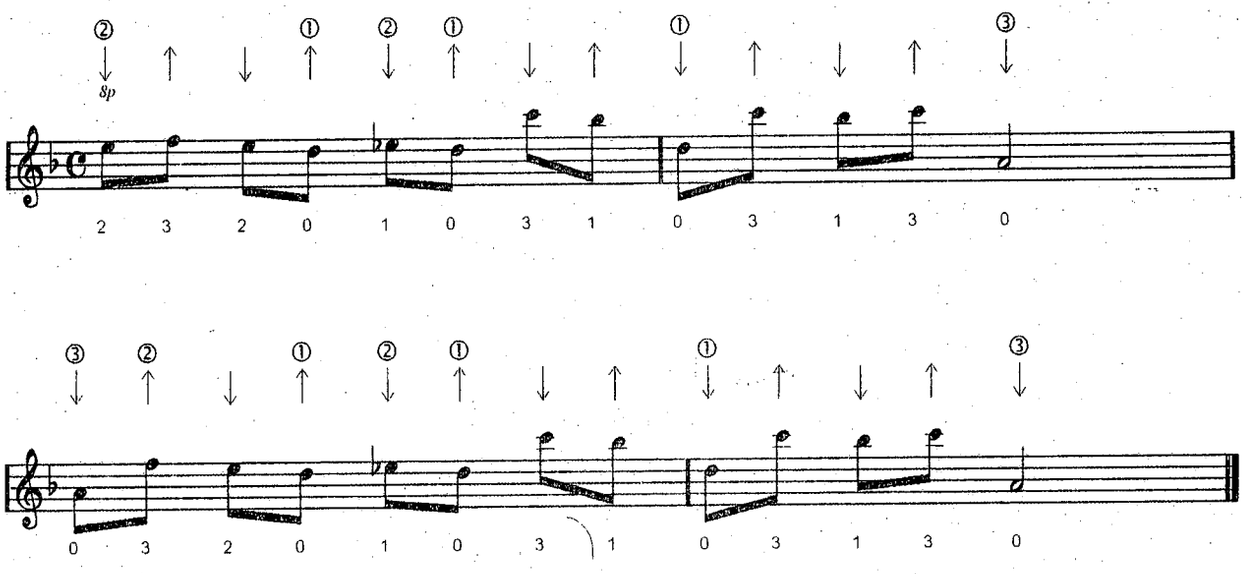
Dizi: J dz (la)
Pozisyon: 8p
Şekil: 107

Scale: J dz (la)
Position: 8p
Figure: 107



Uygulama

Practical Exercise



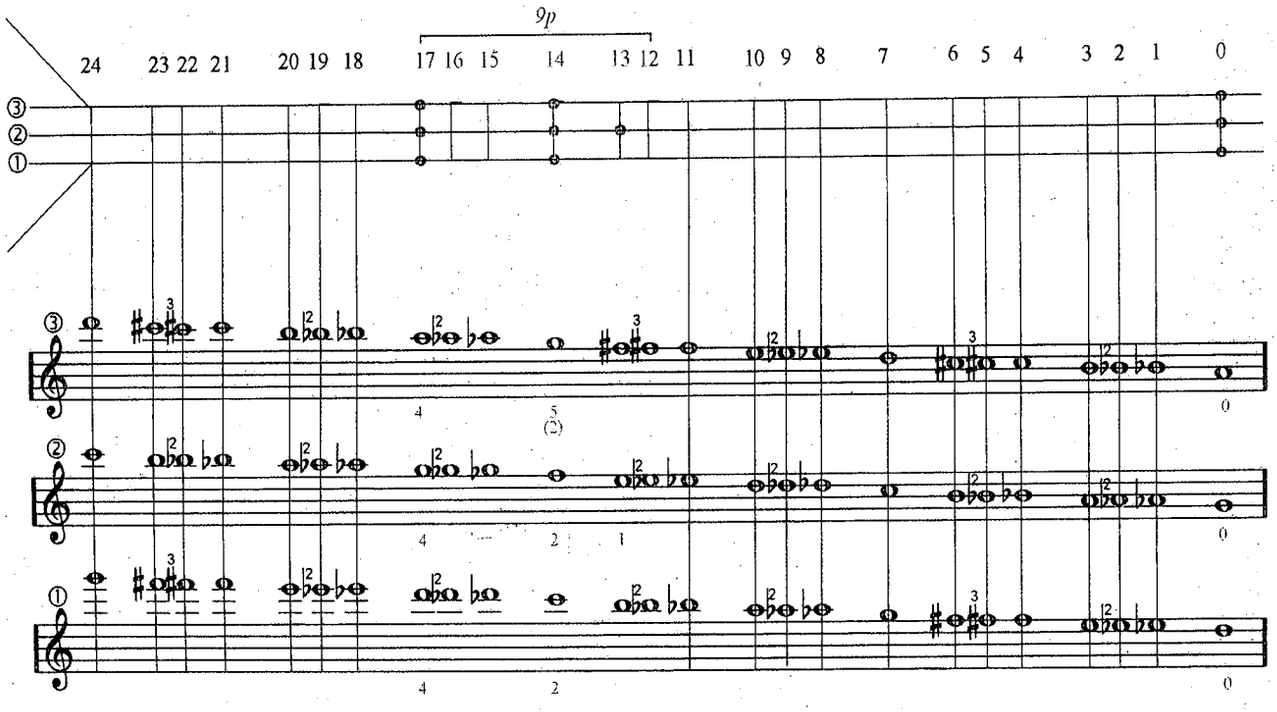
***

Bağlama Metodu

Bağlama Düzeni

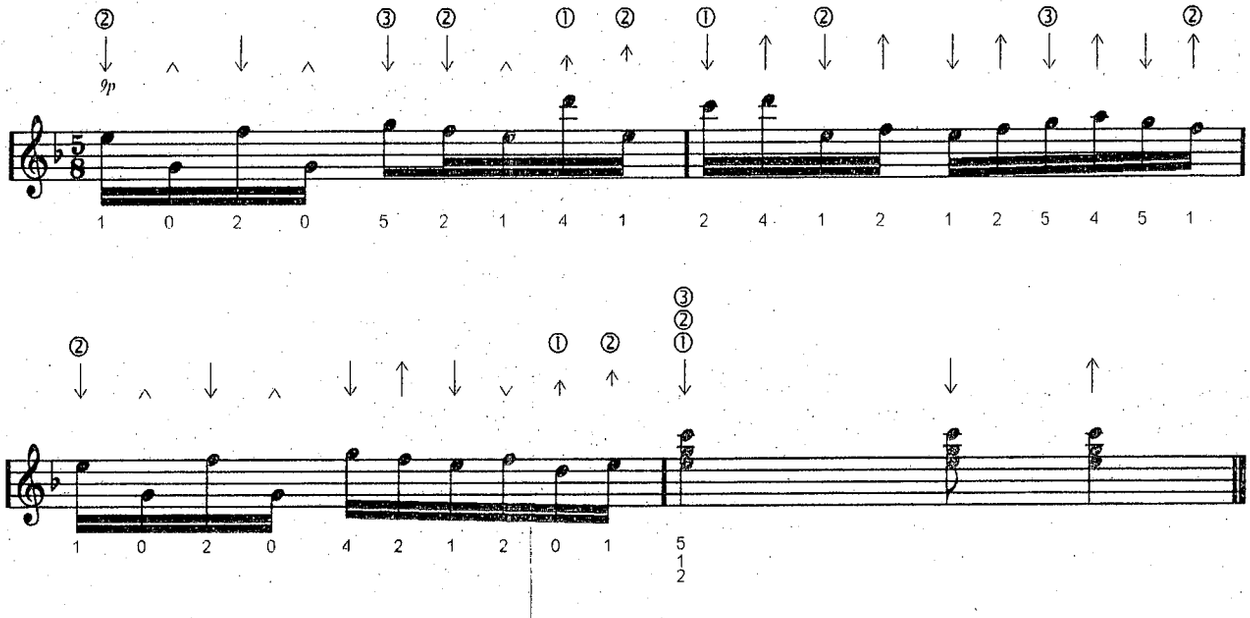
Dizi: J dz (la)
Pozisyon: 9p
Şekil: 108

Scale: J dz (la)
Position: 9p
Figure: 108



Uygulama

Practical Exercise



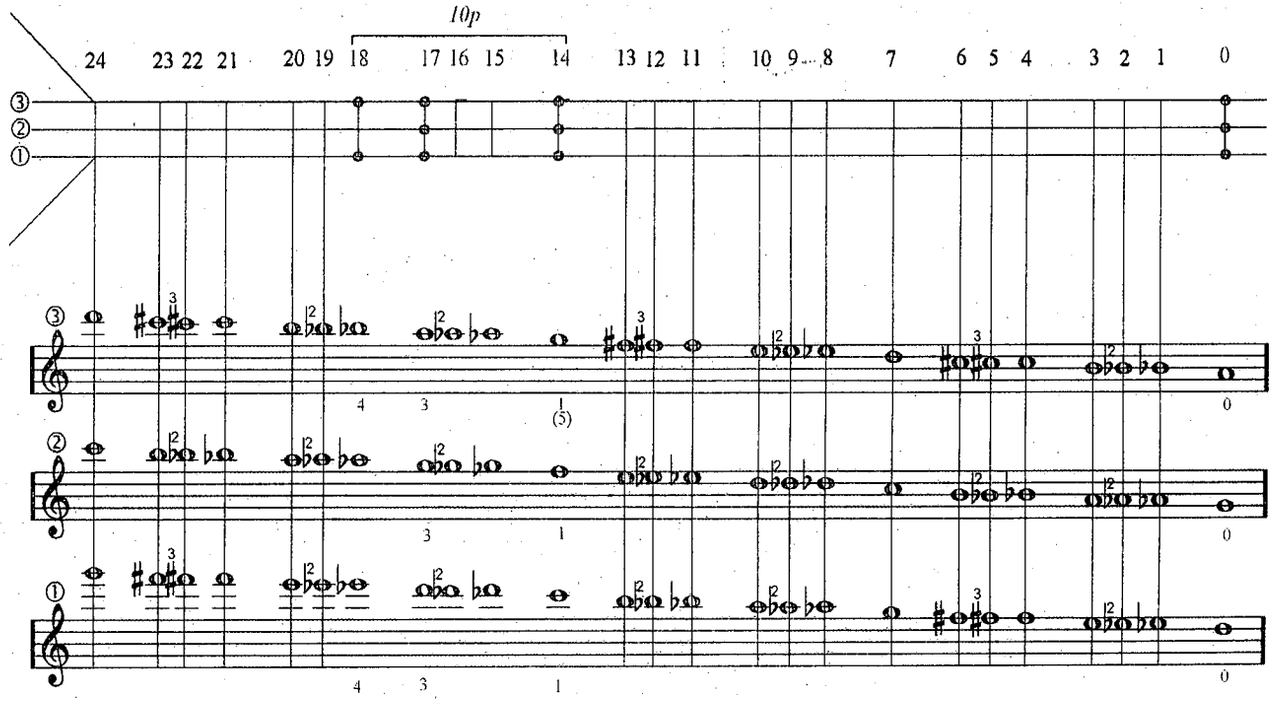
***

Bağlama Metodu

Bağlama Düzeni

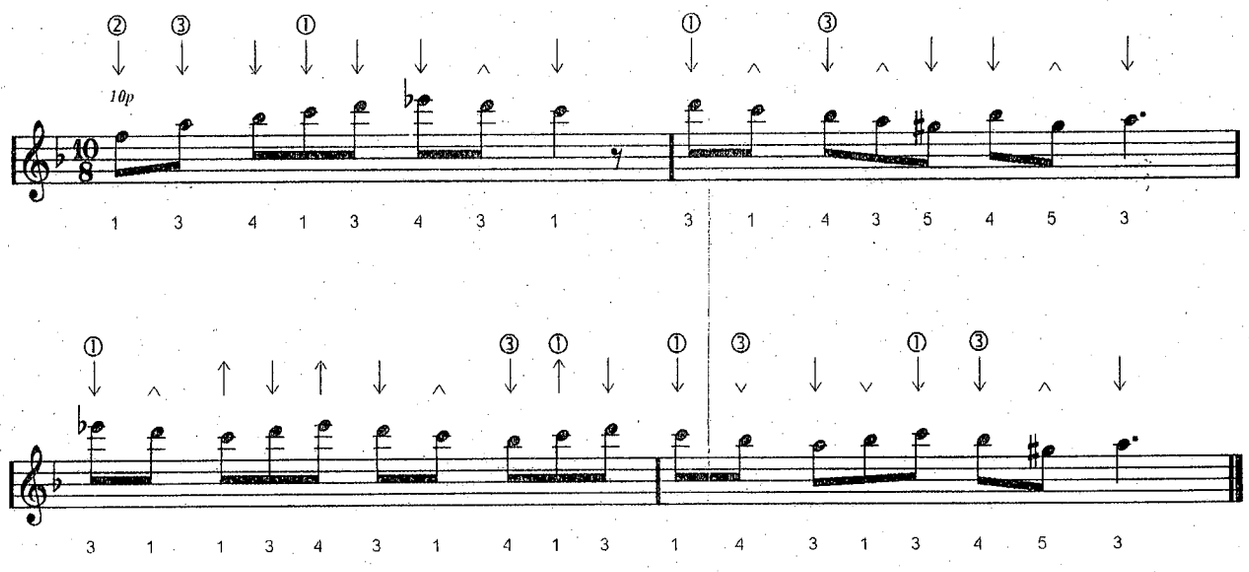
Dizi: J dz (la)
Pozisyon: 10p
Şekil: 109

Scale: J dz (la)
Position: 10p
Figure: 109



Uygulama

Practical Exercise



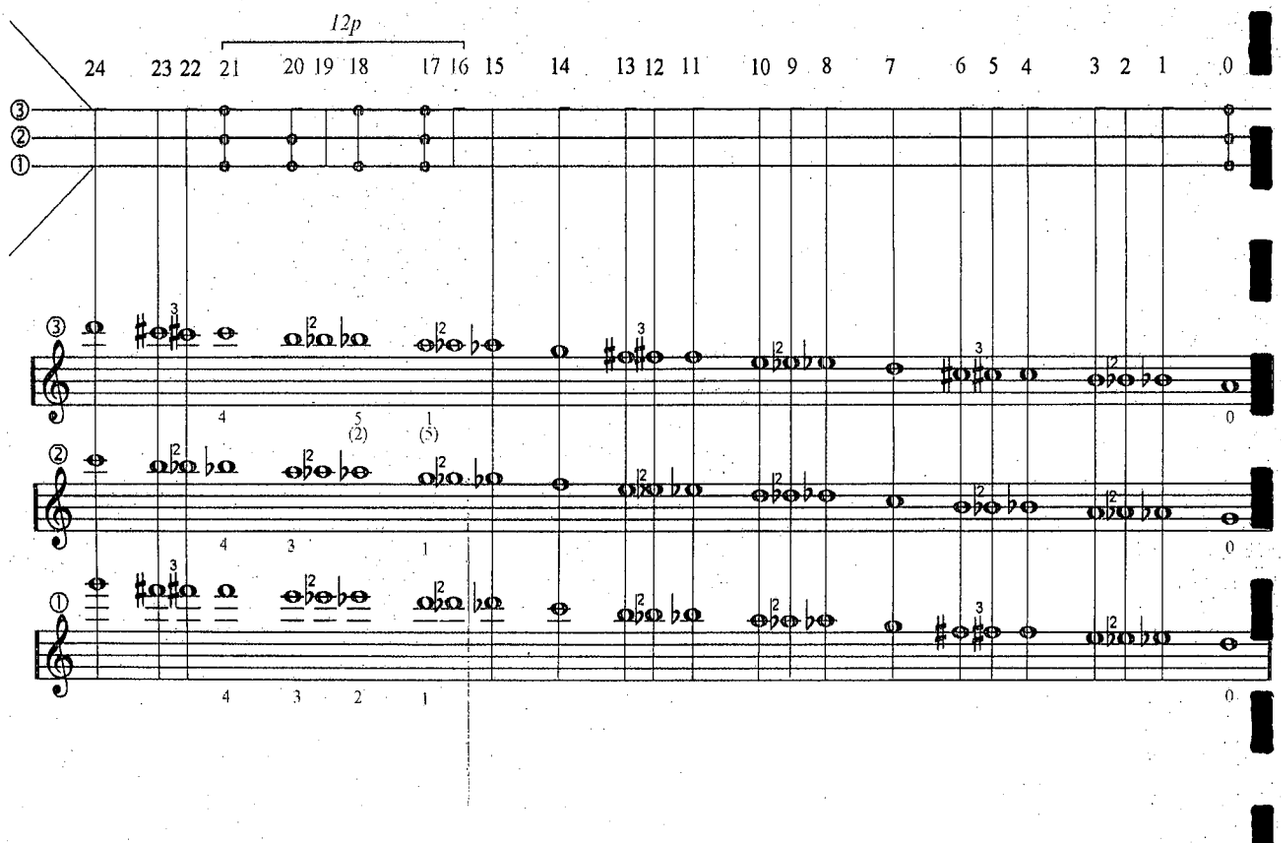
***

Bağlama Metodu

Bağlama Düzeni

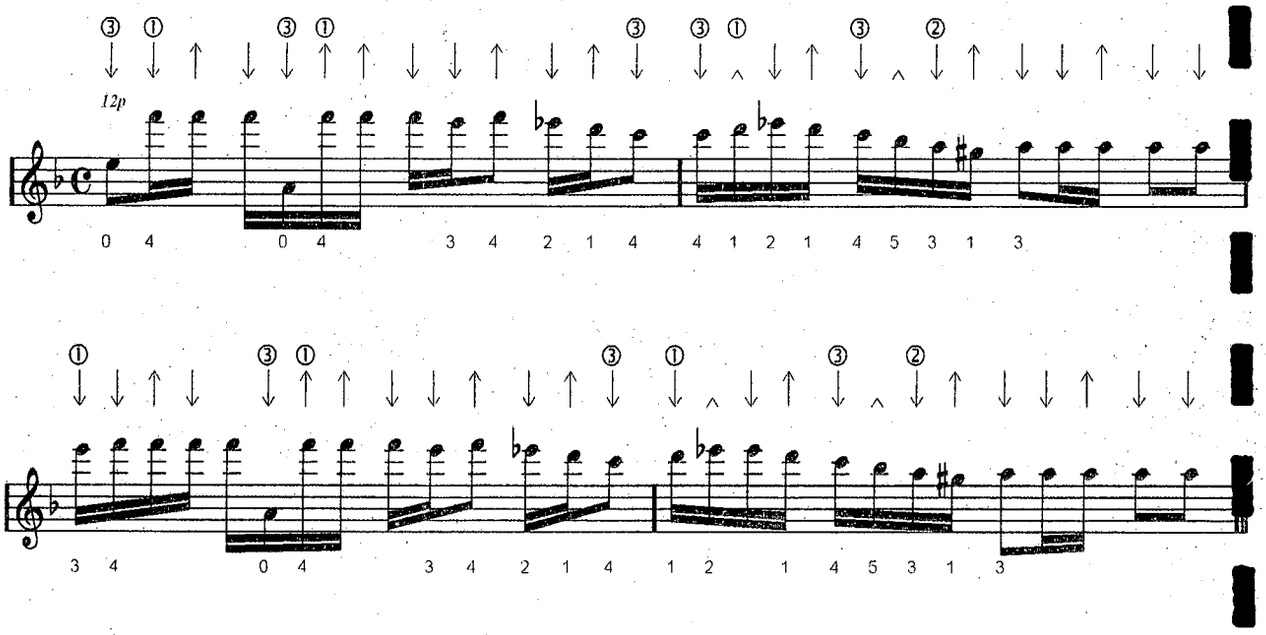
Dizi: J dz (la)
Pozisyon: 12p
Şekil: 110

Scale: J dz (la)
Position: 12p
Figure: 110



Uygulama

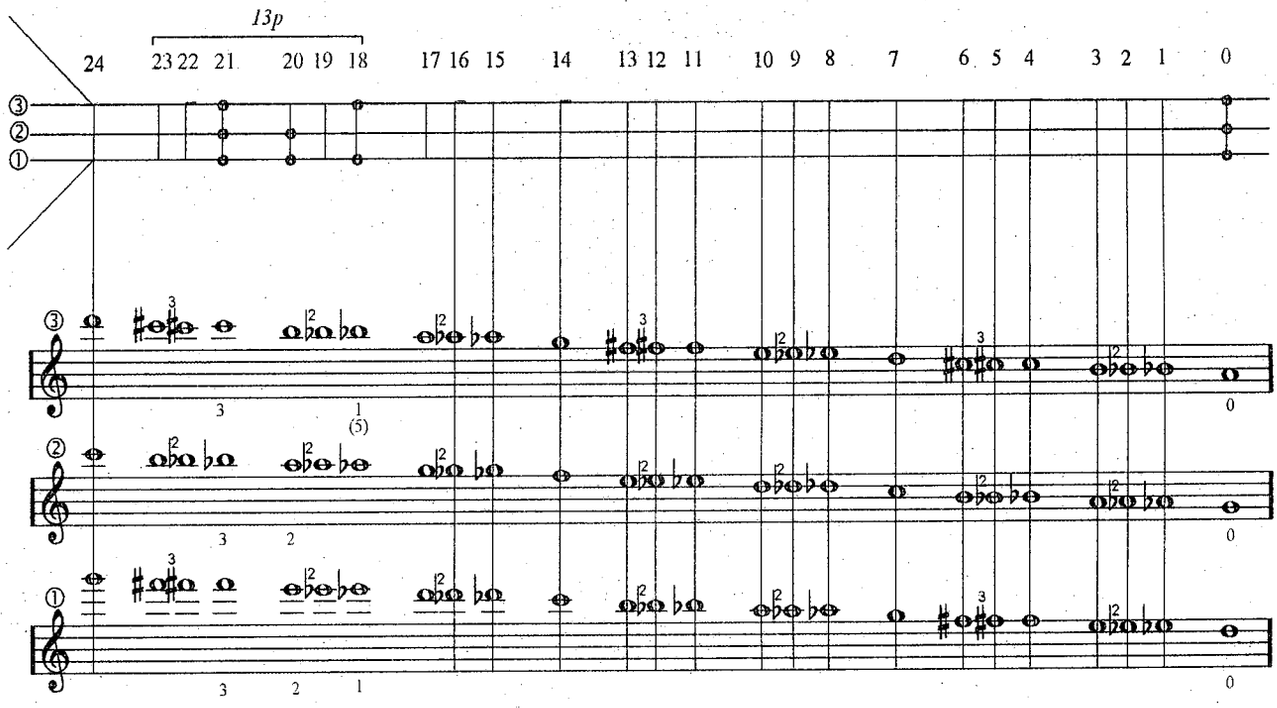
Practical Exercise
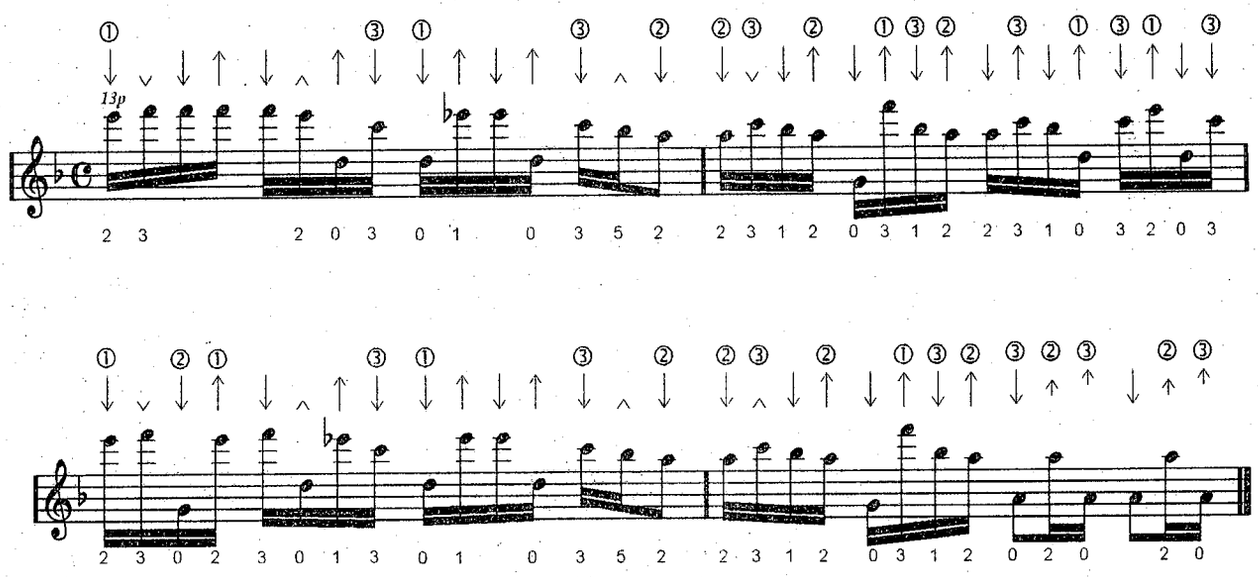


***

Dizi: J dz (la)
Pozisyon: 13p
Şekil: 111

Scale: J dz (la)
Position: 13p
Figure: 111



Uygulama

Practical Exercise



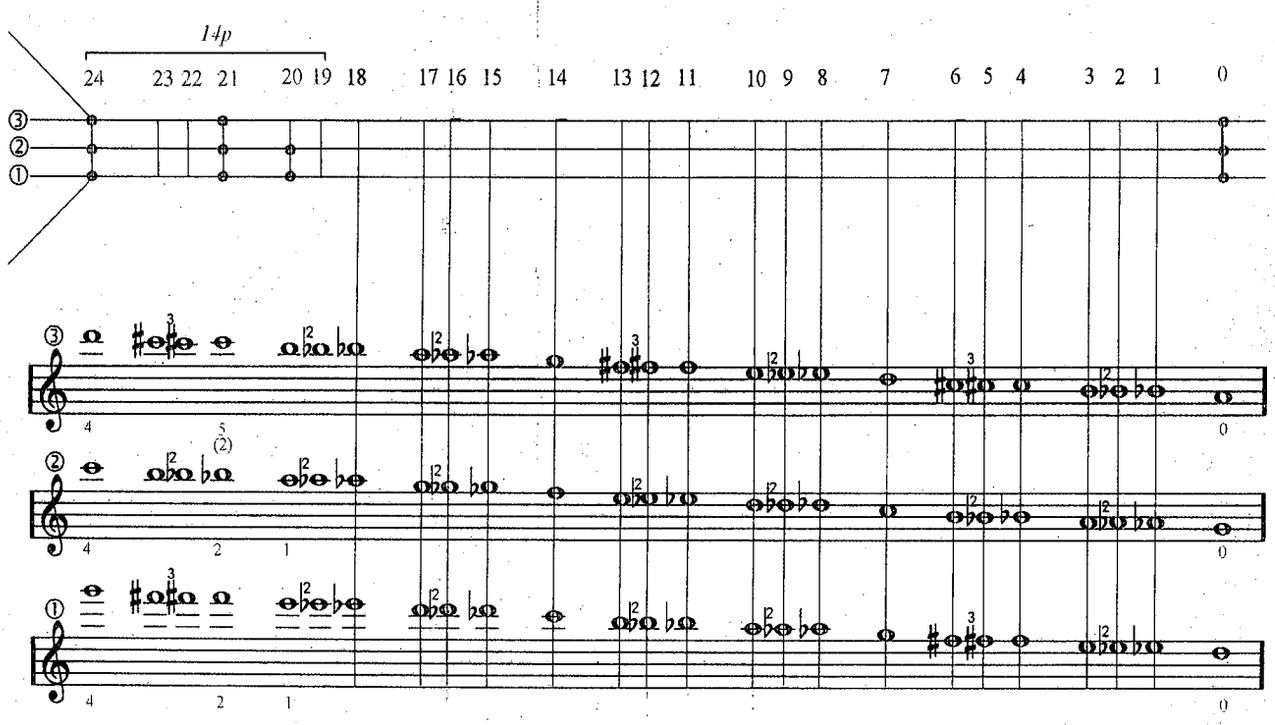
***

Bağlama Metodu

Bağlama Düzeni

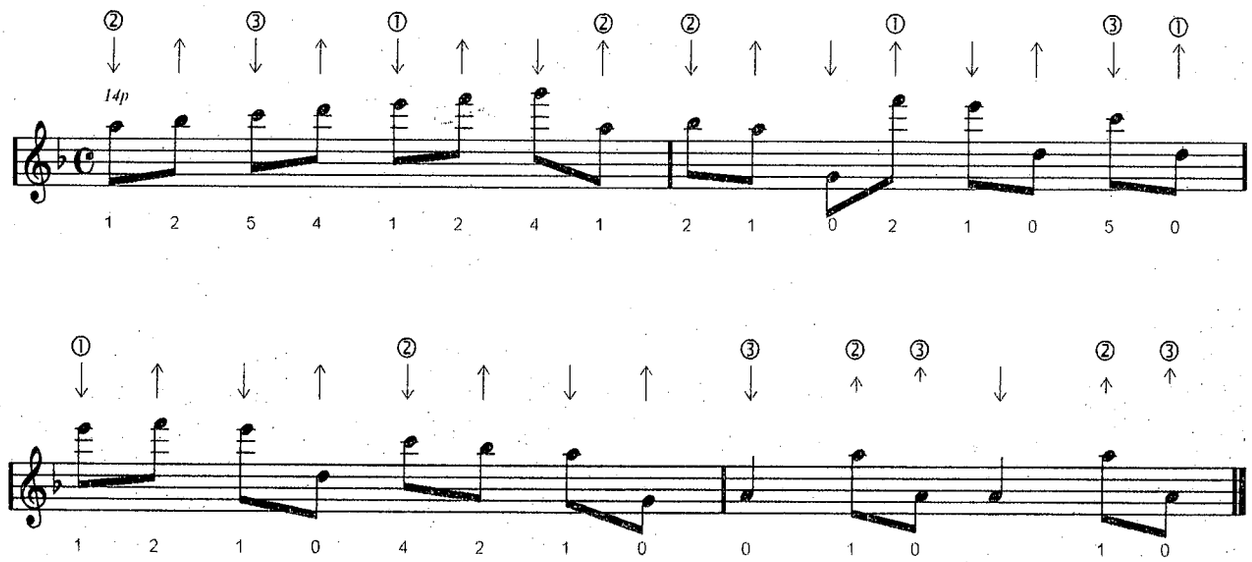
Dizi: J dz (la)
Pozisyon: 14p
Şekil: 112

Scale: J dz (la)
Position: 14p
Figure: 112



Uygulama

Practical Exercise



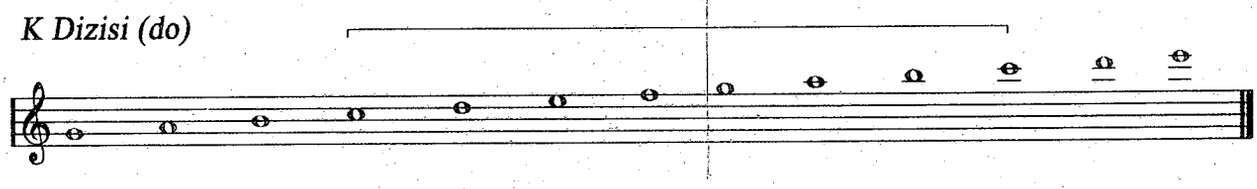
***

K Dizisi (do)
&
Pozisyonları

Scale K (do)
&
Positions

K Dizisi (do)

K Dizisi (do)



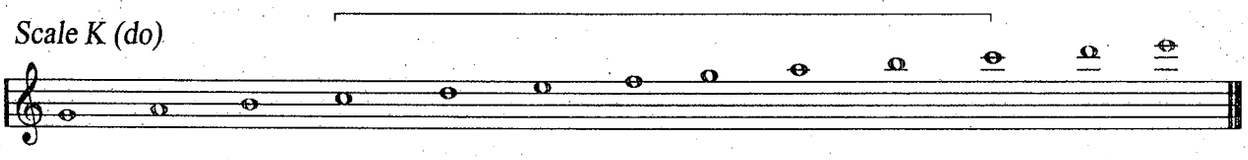
Uygulama *(Bağlama düzeni)*

Pozisyonlar: 1p, 2p, 4p, 5p, 7p, 8p, 9p, 12p, 13p, 14p
Önemli pozisyonlar: 1p, 2p, 5p, 9p

***

Scale K (do)

Scale K (do)



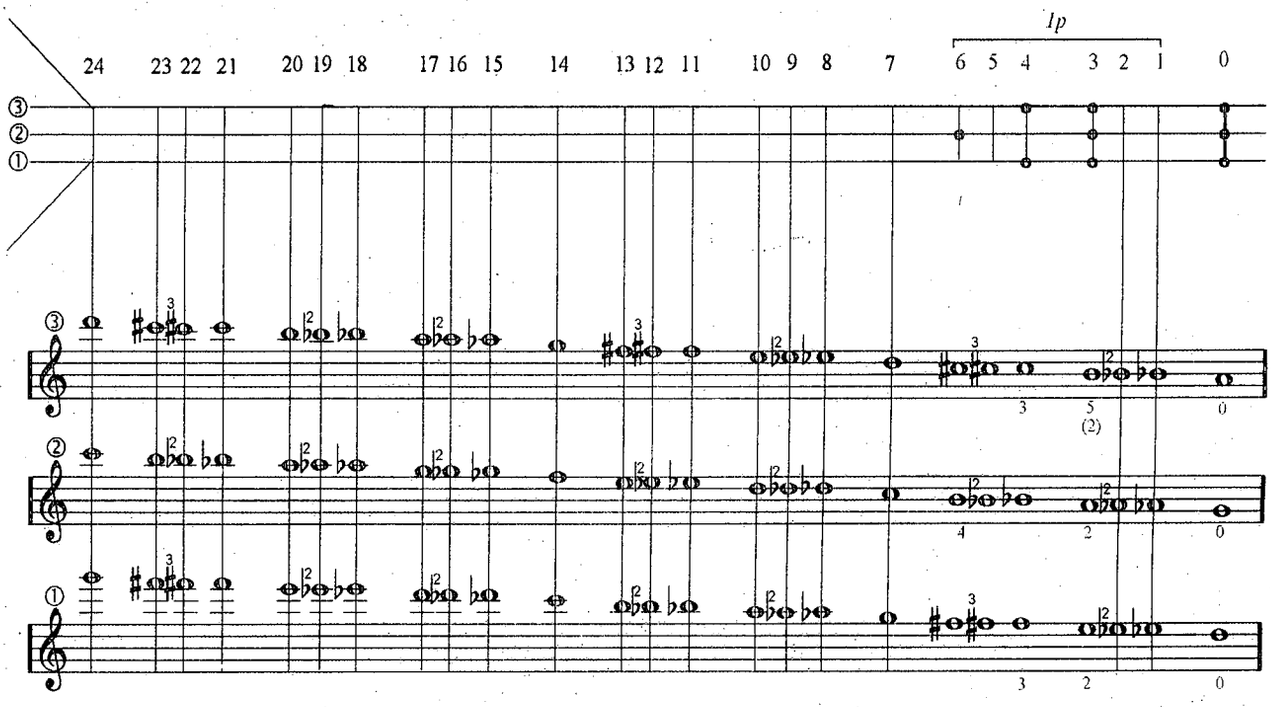
Practice ***(Bağlama düzeni)***

Positions: 1p, 2p, 4p, 5p, 7p, 8p, 9p, 12p, 13p, 14p
Important Positions: 1p, 2p, 5p, 9p

***

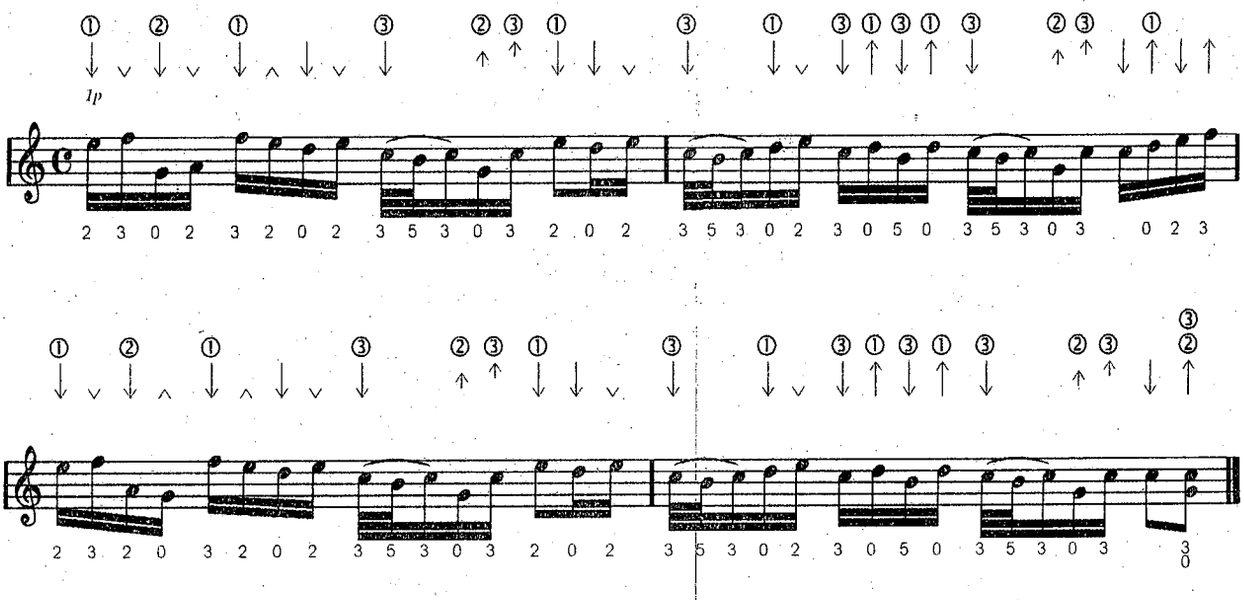
Dizi: K dz (do)
Pozisyon: 1p
Şekil: 113

Scale: K dz (do)
Position: 1p
Figure: 113



Uygulama

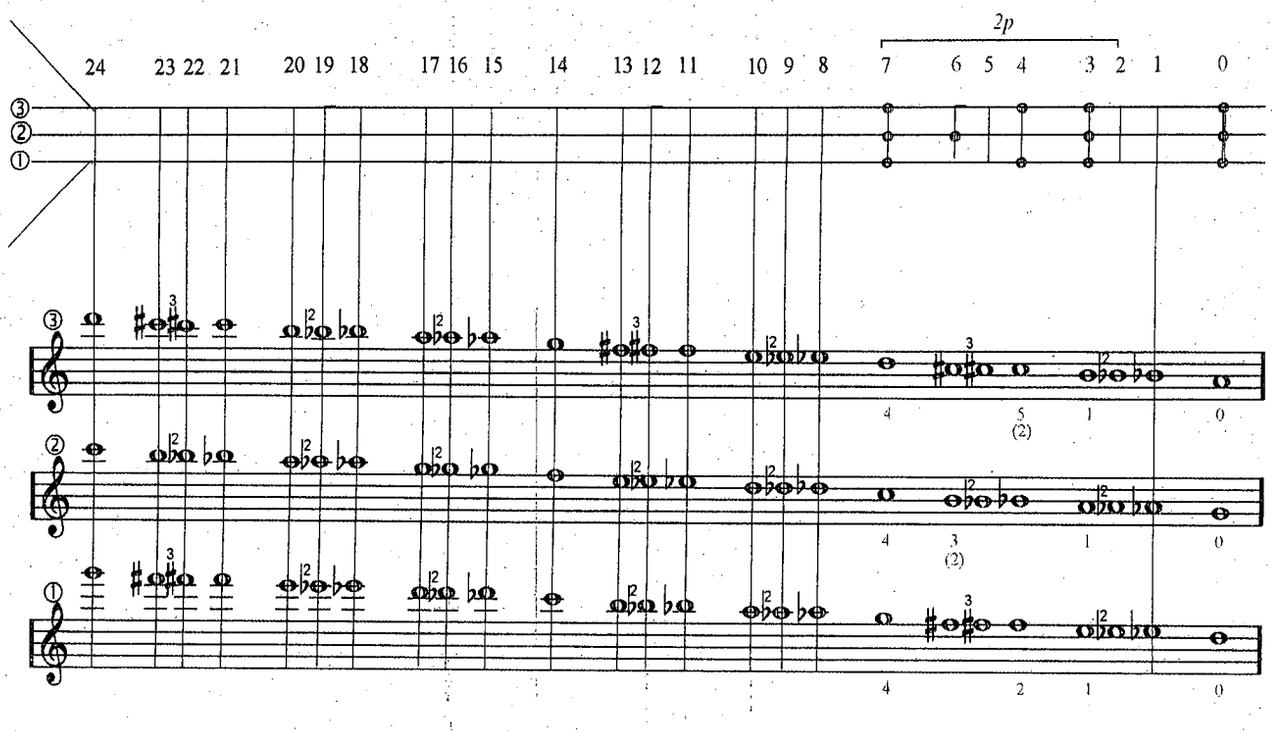
Practical Exercise



***

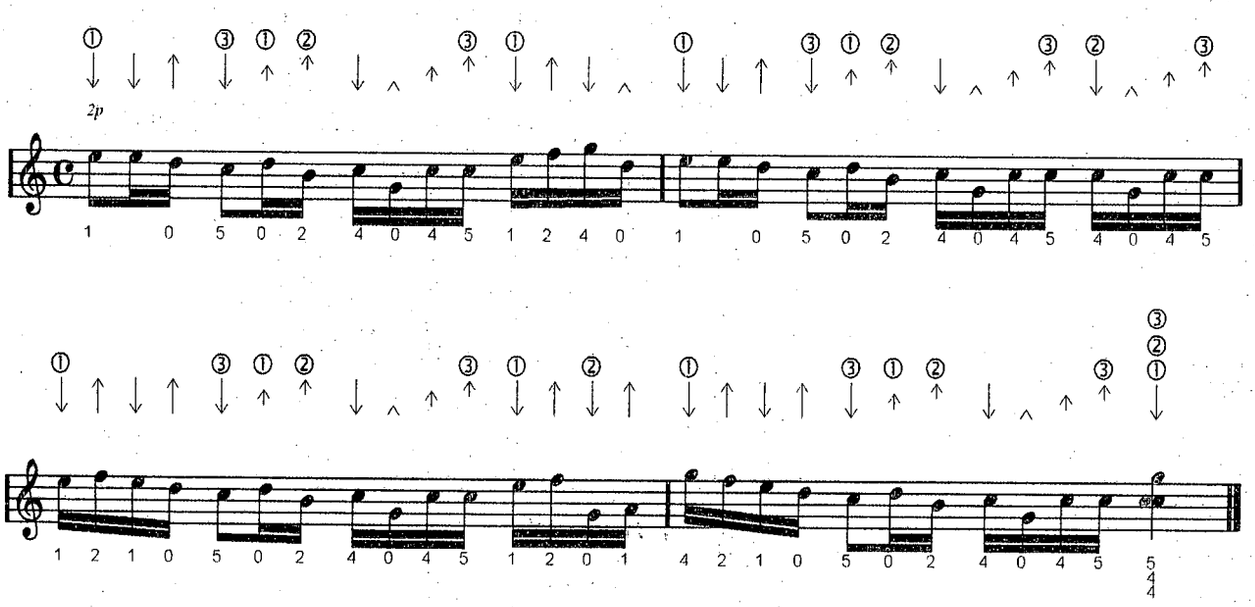
Dizi: K dz (do)
Pozisyon: 2p
Şekil: 114

Scale: K dz (do)
Position: 2p
Figure: 114



Uygulama

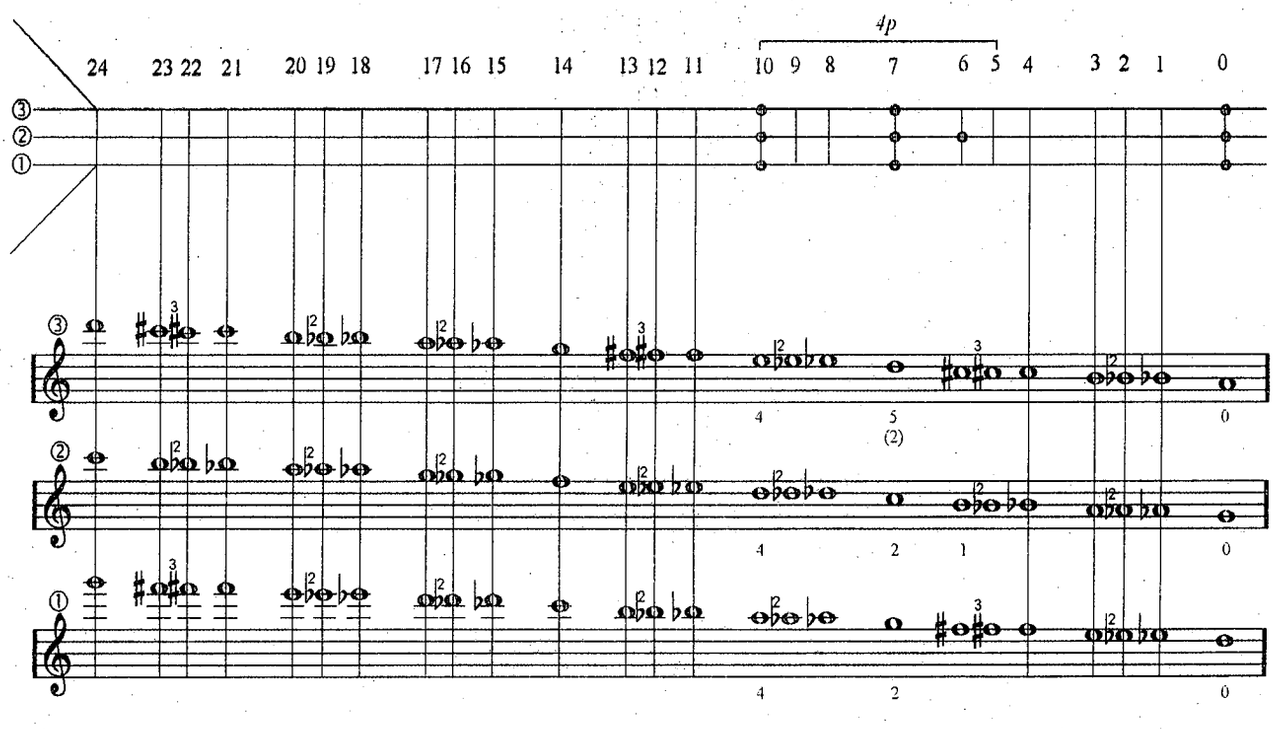
Practical Exercise



***

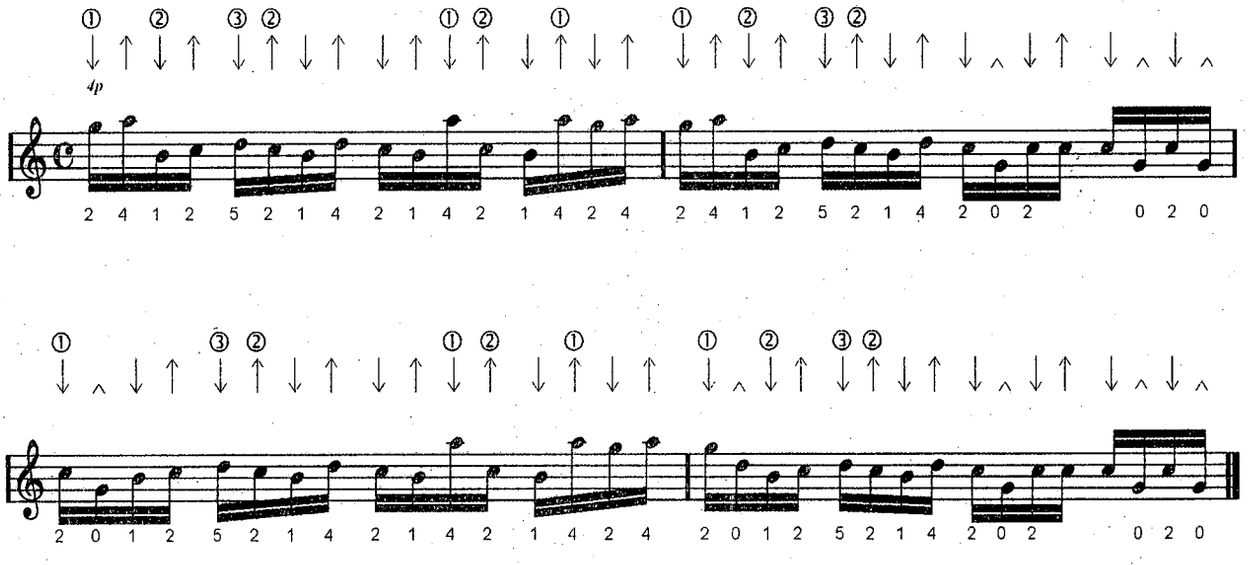
Dizi: K dz (do)
Pozisyon: 4p
Şekil: 115

Scale: K dz (do)
Position: 4p
Figure: 115



Uygulama

Practical Exercise



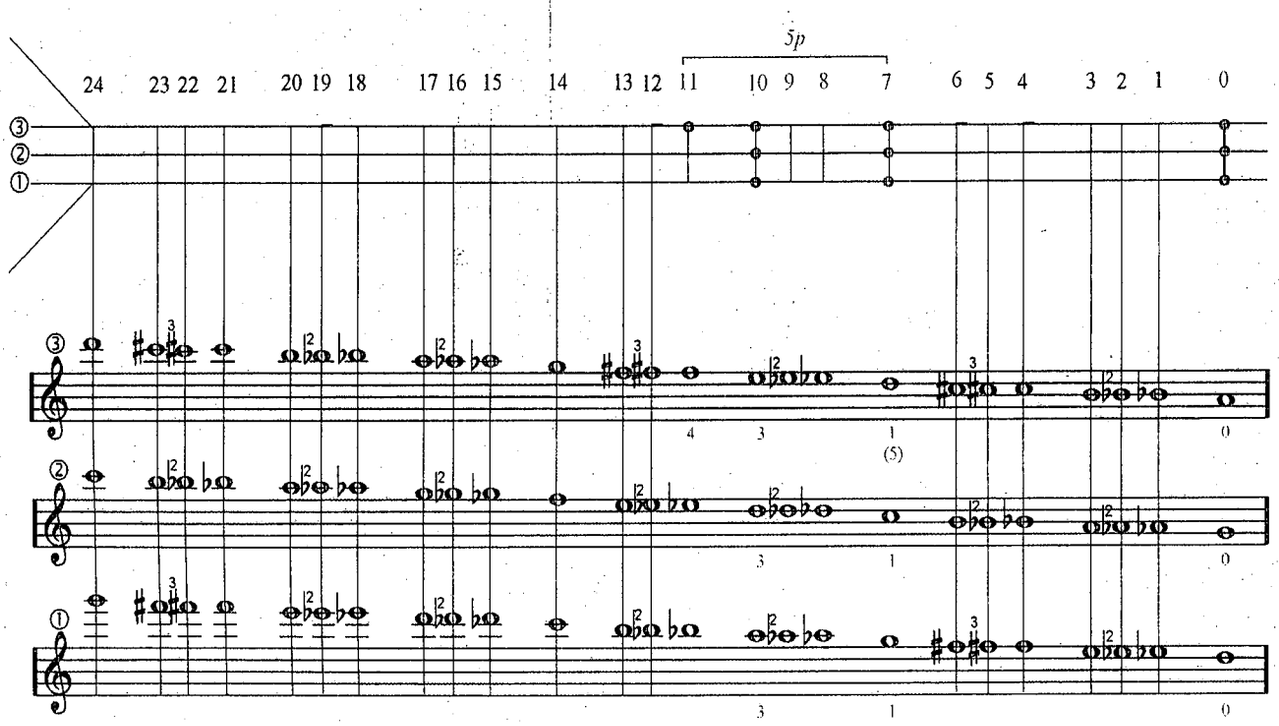
***

Bağlama Metodu

Bağlama Düzeni

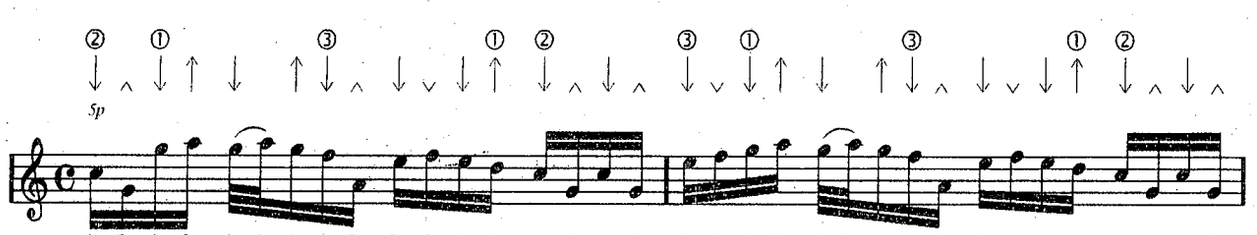
Dizi: K dz (do)
Pozisyon: 5p
Şekil: 116

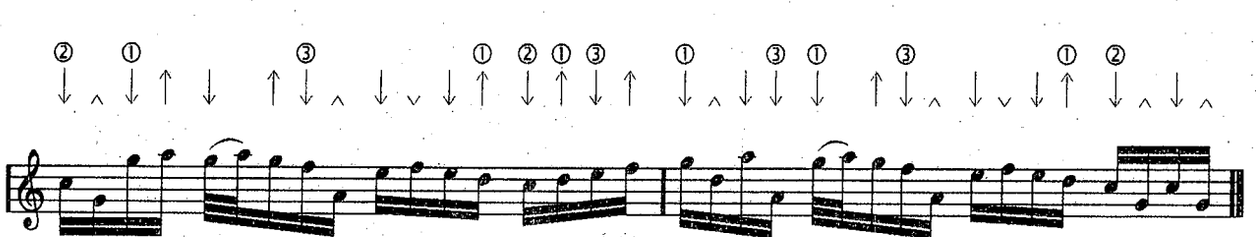
Scale: K dz (do)
Position: 5p
Figure: 116



Uygulama

Practical Exercise

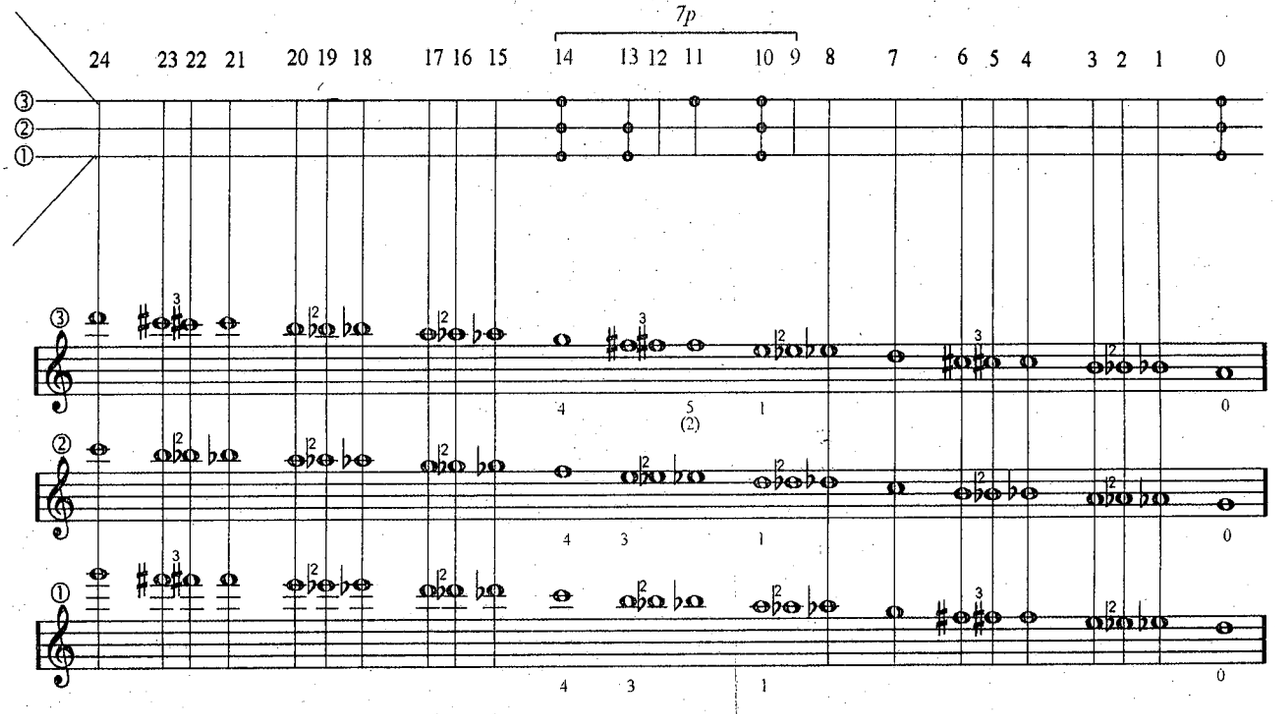




***

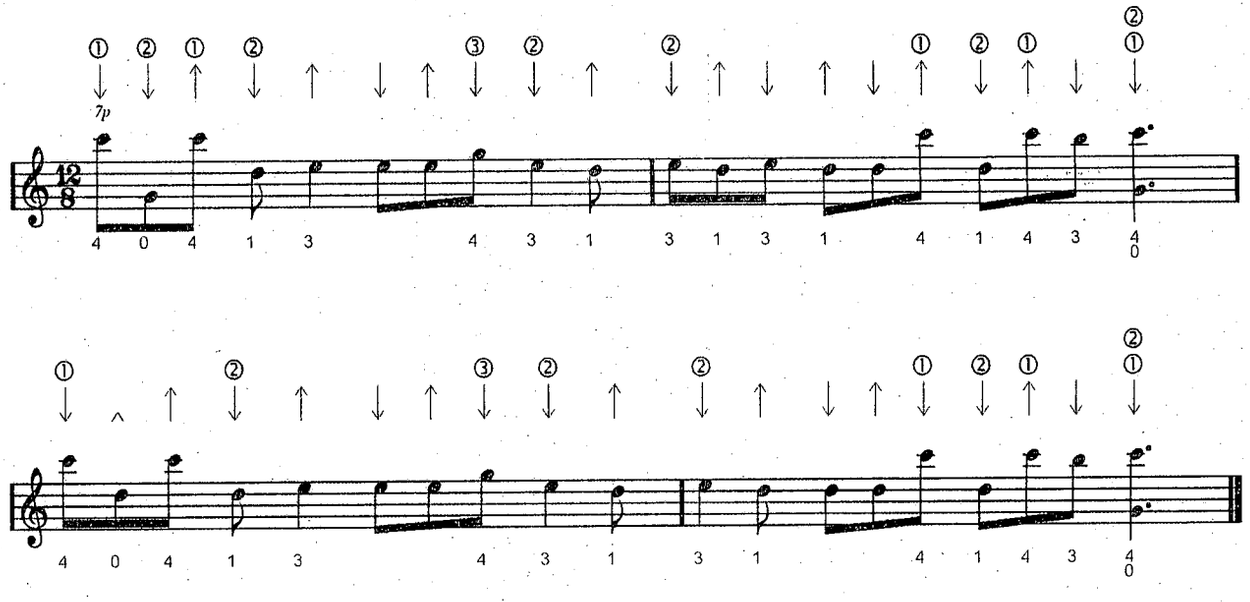
Dizi: K dz (do)
Pozisyon: 7p
Şekil: 117

Scale: K dz (do)
Position: 7p
Figure: 117



Uygulama

Practical Exercise



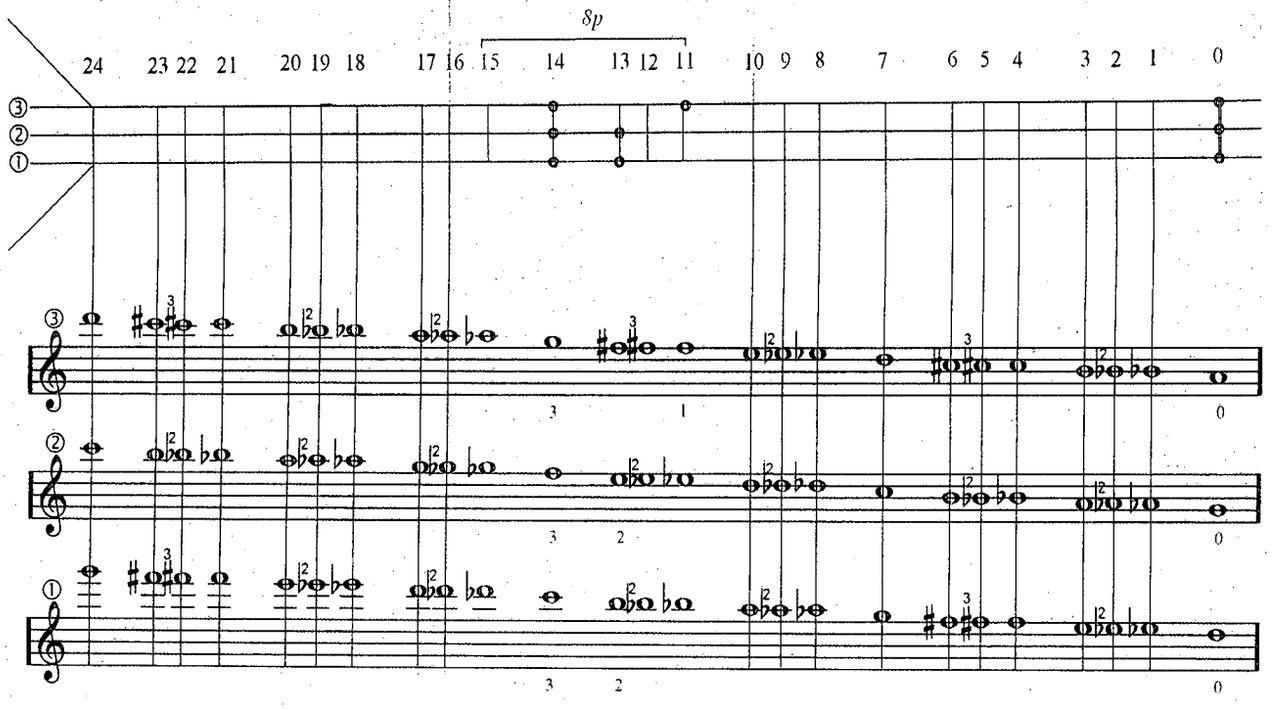
***

Bağlama Metodu

Bağlama Düzeni
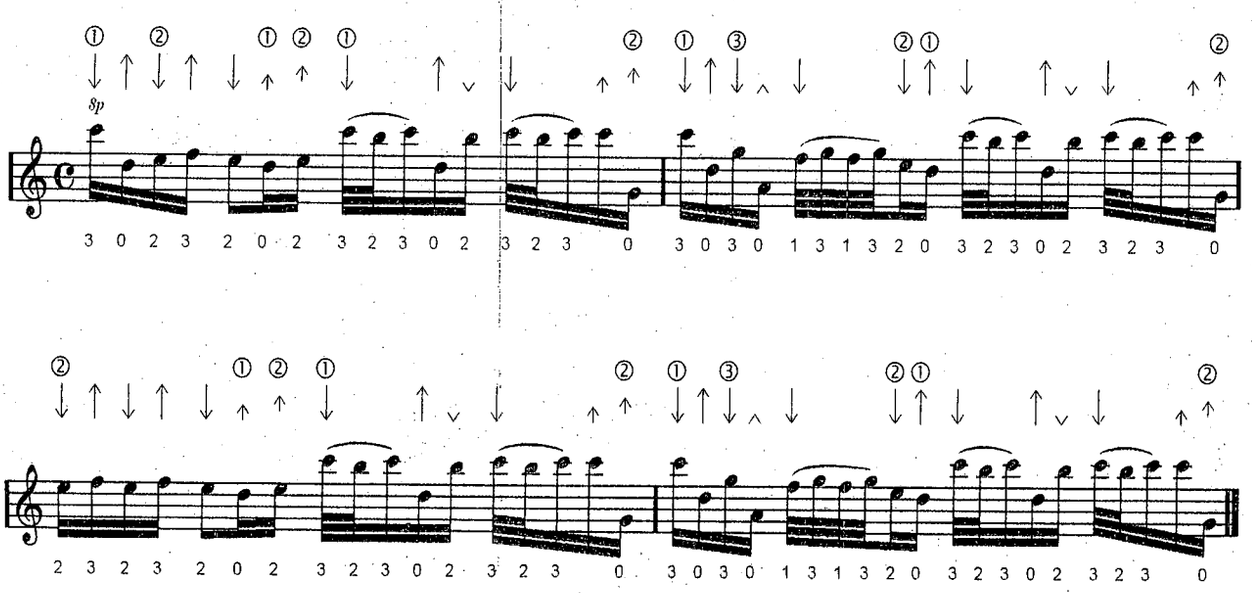
Dizi: K dz (do)
Pozisyon: 8p
Şekil: 118

Scale: K dz (do)
Position: 8p
Figure: 118



Uygulama

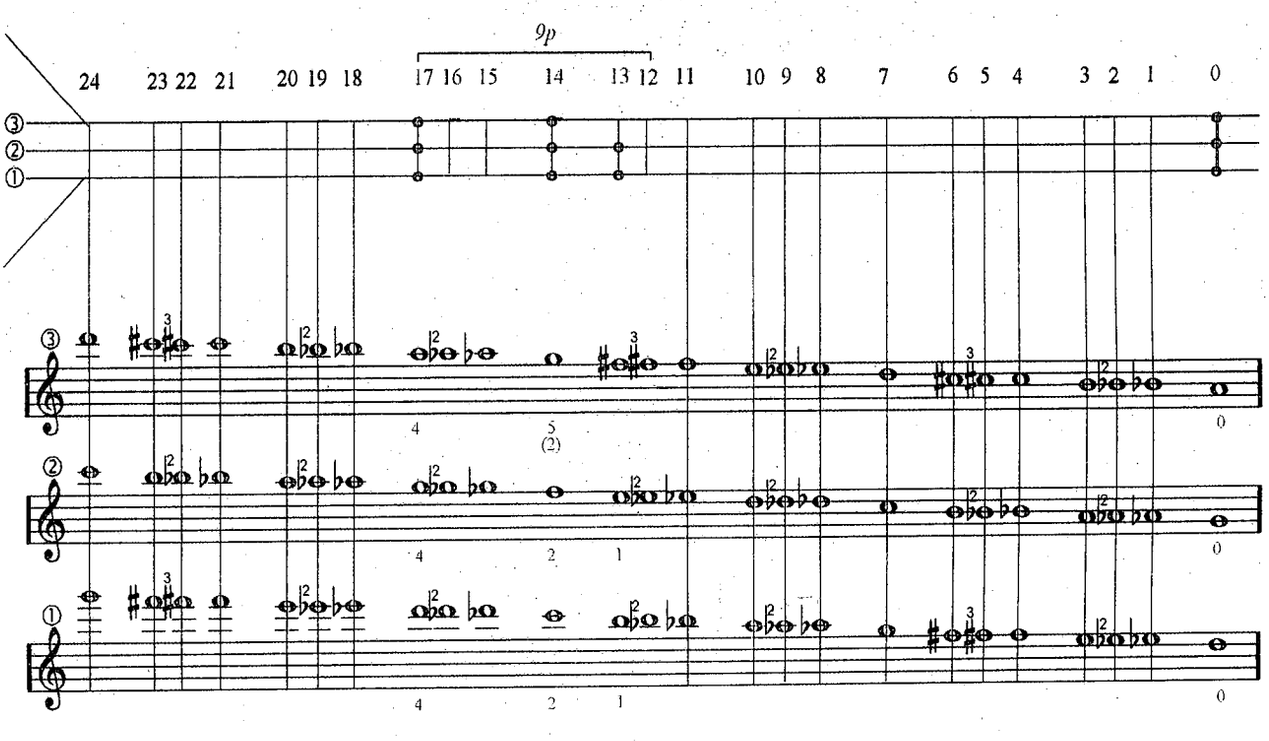
Practical Exercise



***

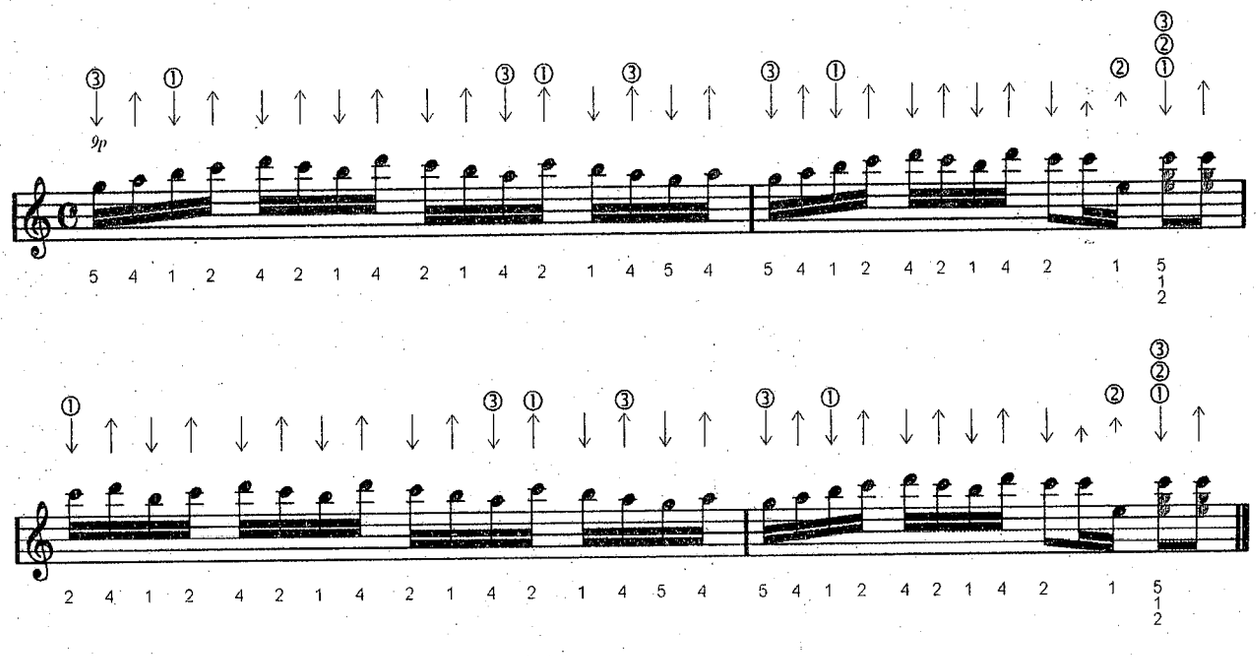
Dizi: K dz (do)
Pozisyon: 9p
Şekil: 119

Scale: K dz (do)
Position: 9p
Figure: 119



Uygulama

Practical Exercise



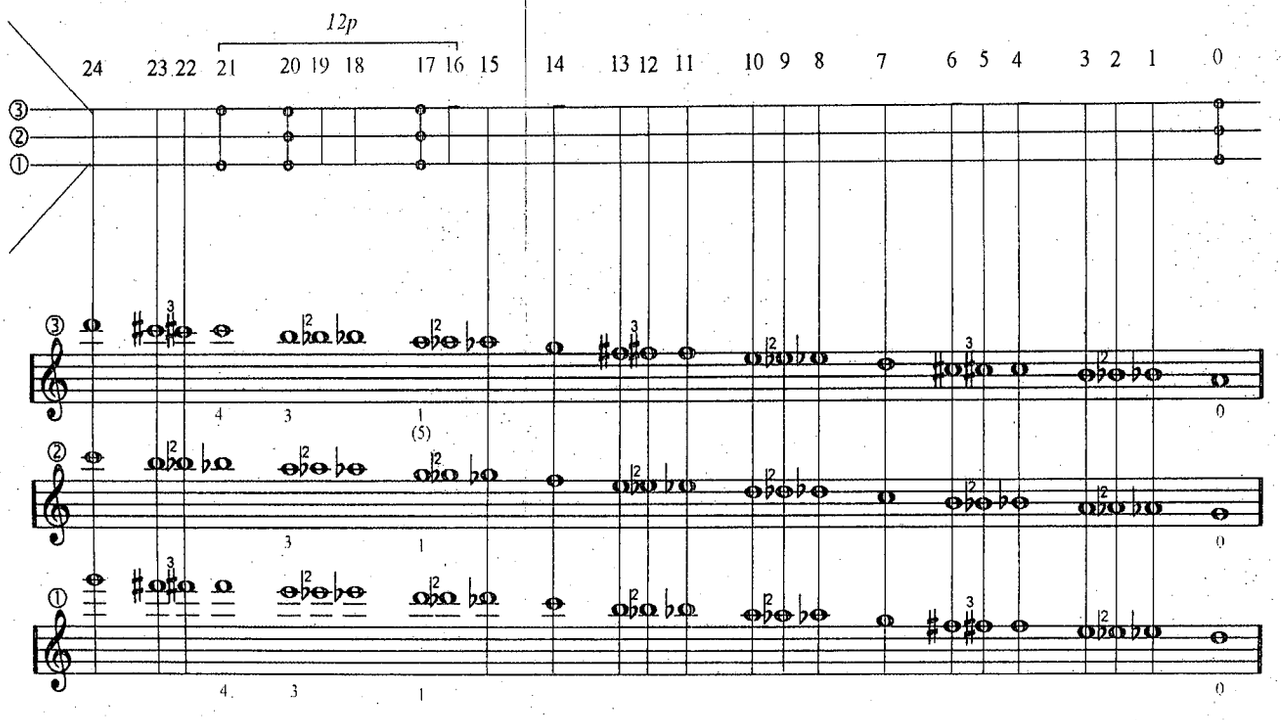
***

Bağlama Metodu

Bağlama Düzeni
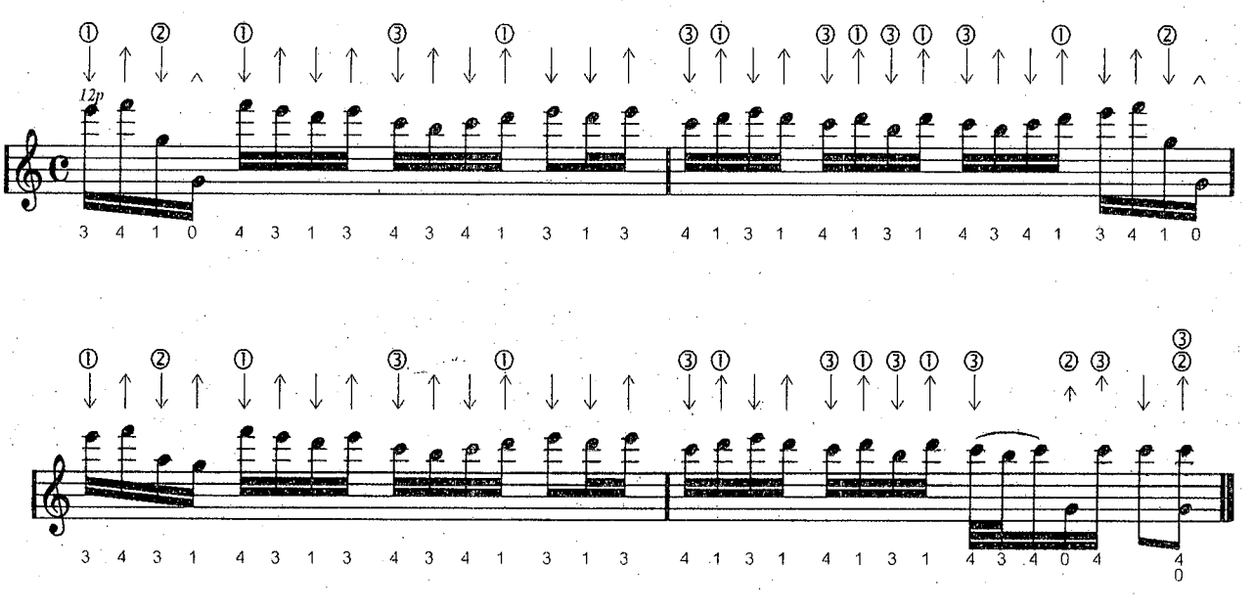
Dizi: K dz (do)
Pozisyon: 12p
Şekil: 120

Scale: K dz (do)
Position: 12p
Figure: 120



Uygulama

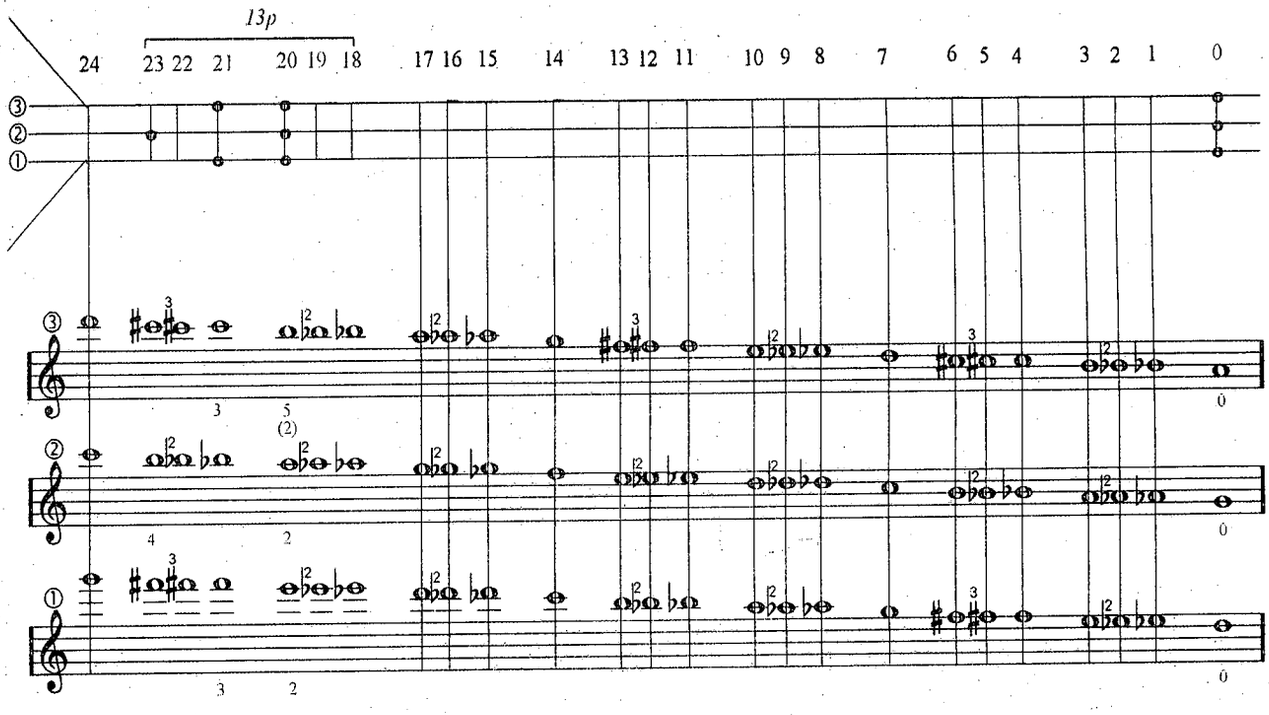
Practical Exercise



***

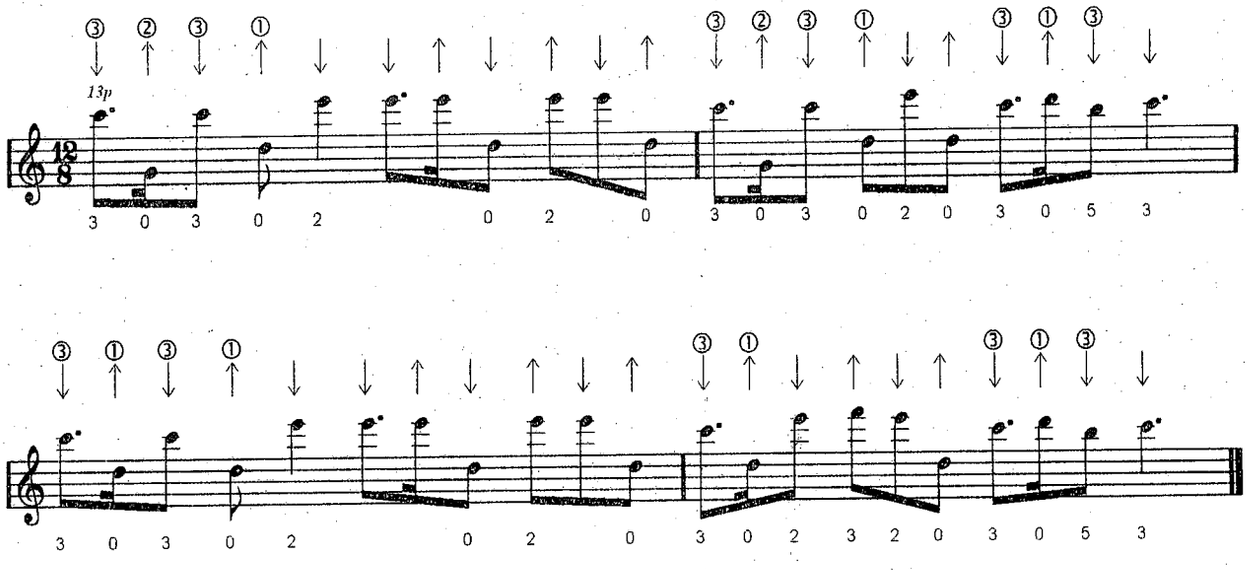
Dizi: K dz (do)
Pozisyon: 13p
Şekil: 121

Scale: K dz (do)
Position: 13p
Figure: 121



Uygulama

Practical Exercise



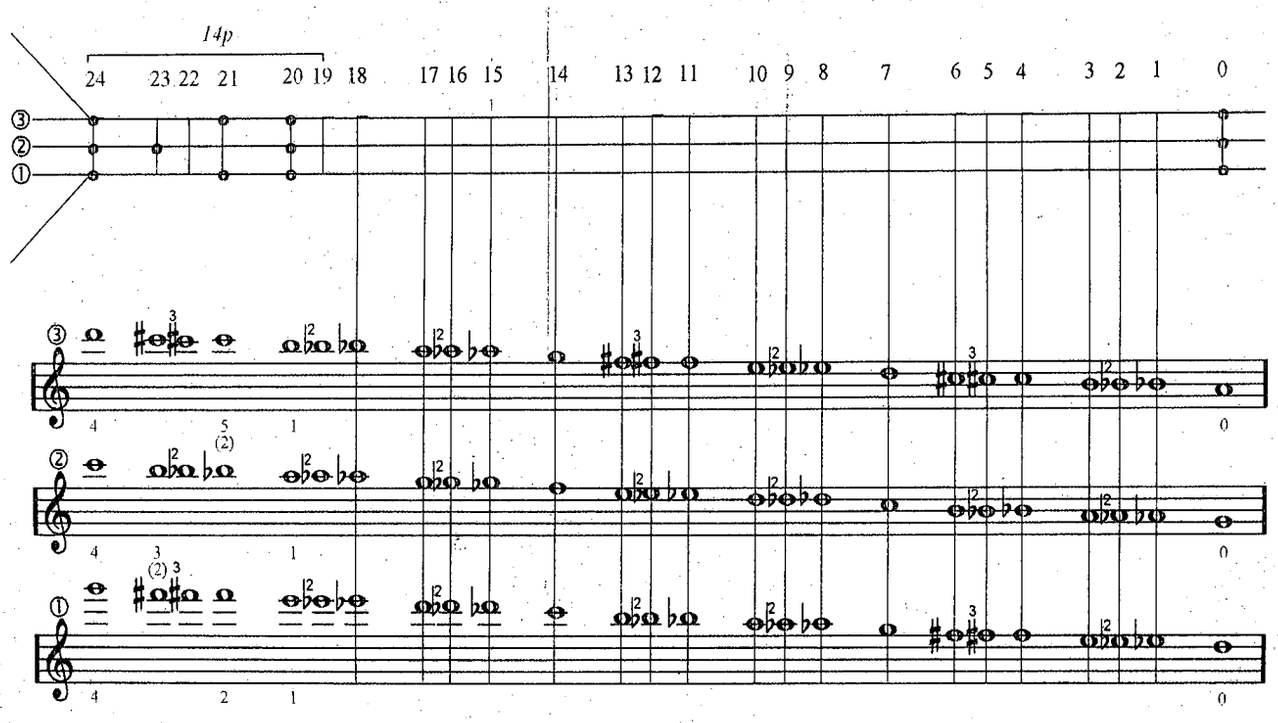
***

Bağlama Metodu

Bağlama Düzeni

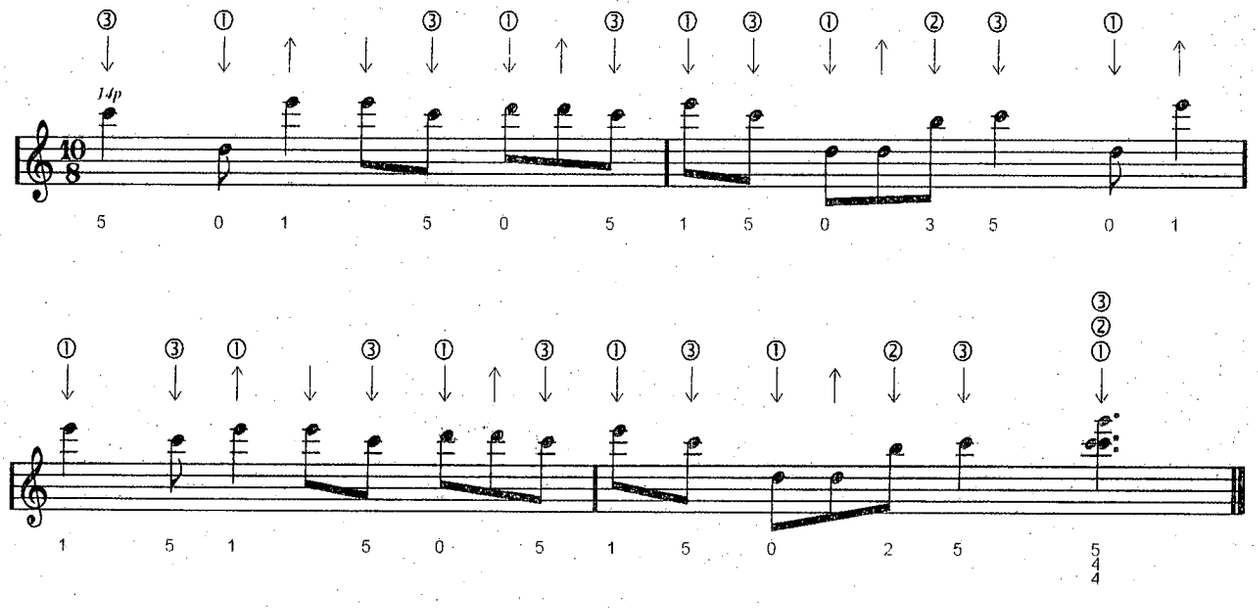
Dizi: K dz (do)
Pozisyon: 14p
Şekil: 122

Scale: K dz (do)
Position: 14p
Figure: 122



Uygulama

Practical Exercise



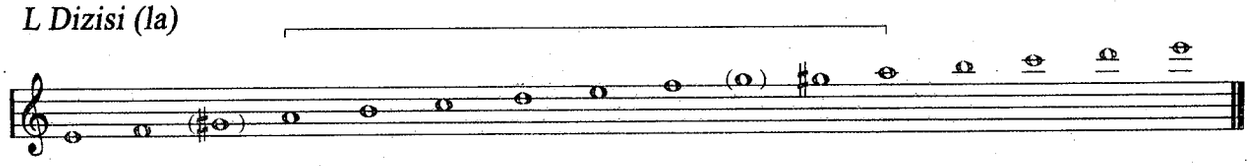
***

L Dizisi (la)
&
Pozisyonları

Scale L (la)
&
Positions

L Dizisi (la)

L Dizisi (la)

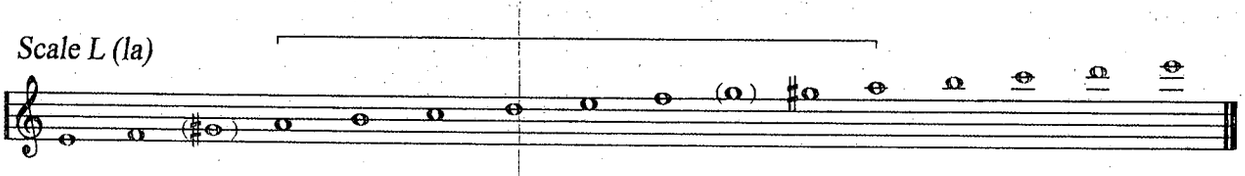


Uygulama *(Bağlama düzeni)*

Pozisyonlar: 1p, 2p, 4p, 5p, 6p, 7p, 8p, 9p, 12p, 13p, 14p
Önemli pozisyonlar: 1p, 2p, 6p, 7p

***

Scale L (la)



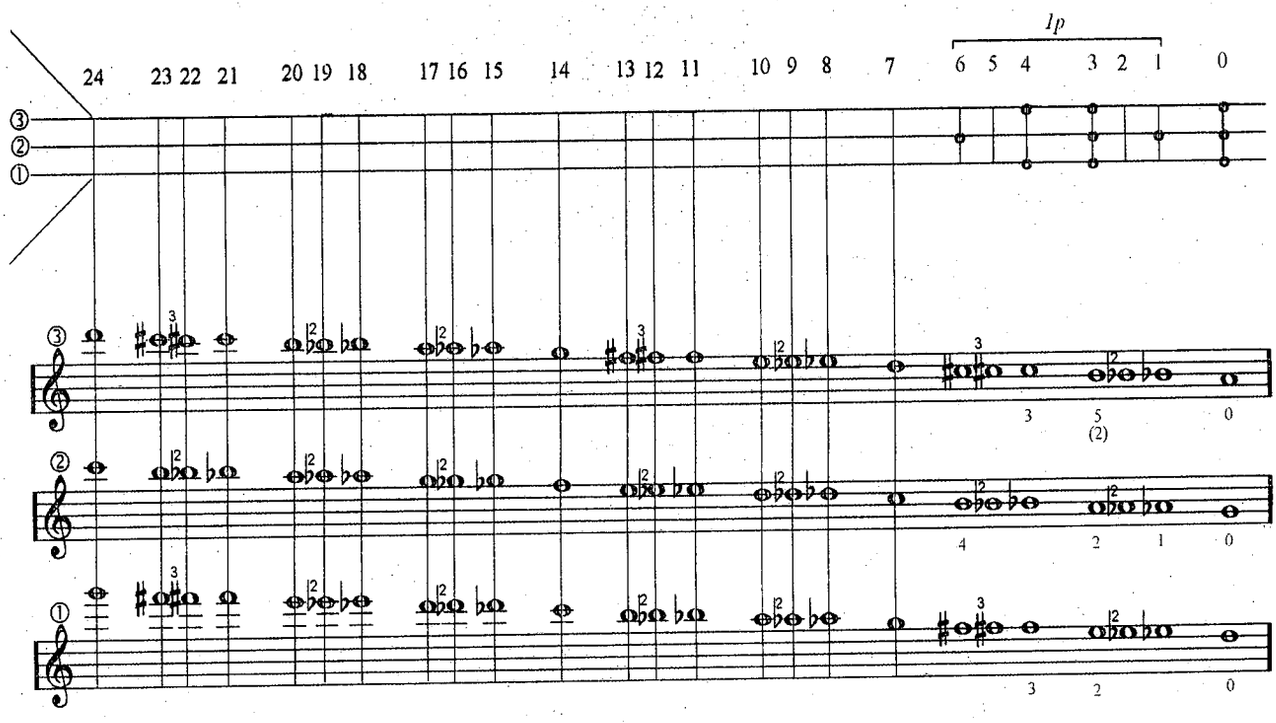
Practice *(Bağlama düzeni)*

Positions: 1p, 2p, 4p, 5p, 6p, 7p, 8p, 9p, 12p, 13p, 14p
Important Positions: 1p, 2p, 6p, 7p

***

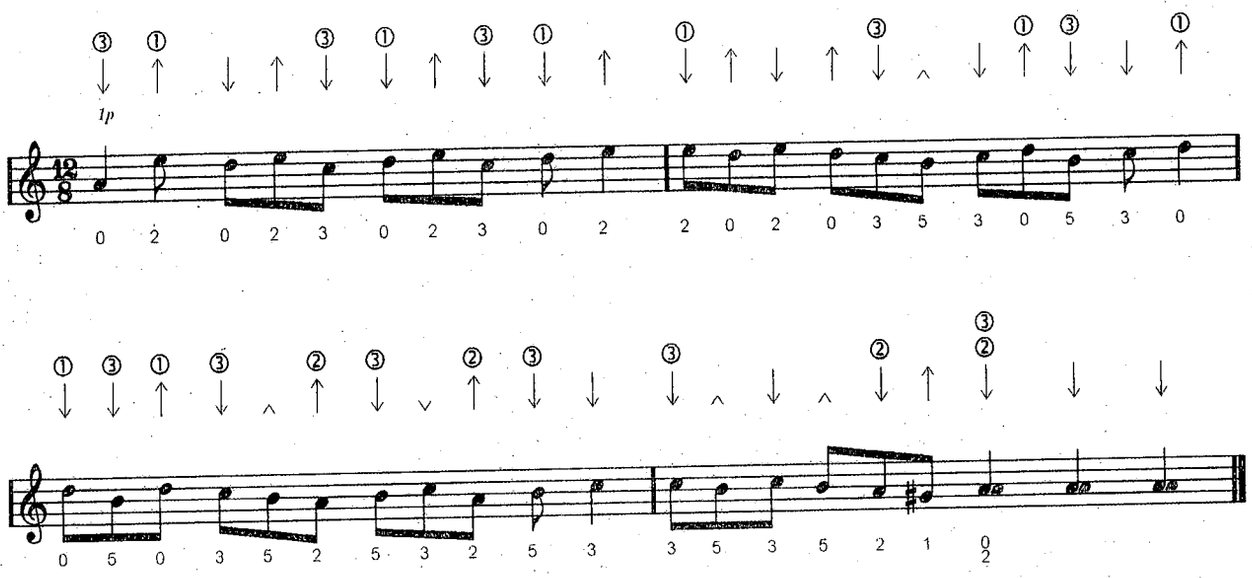
Dizi: L dz (la)
Pozisyon: 1p
Şekil: 123

Scale: L dz (la)
Position: 1p
Figure: 123



Uygulama

Practical Exercise



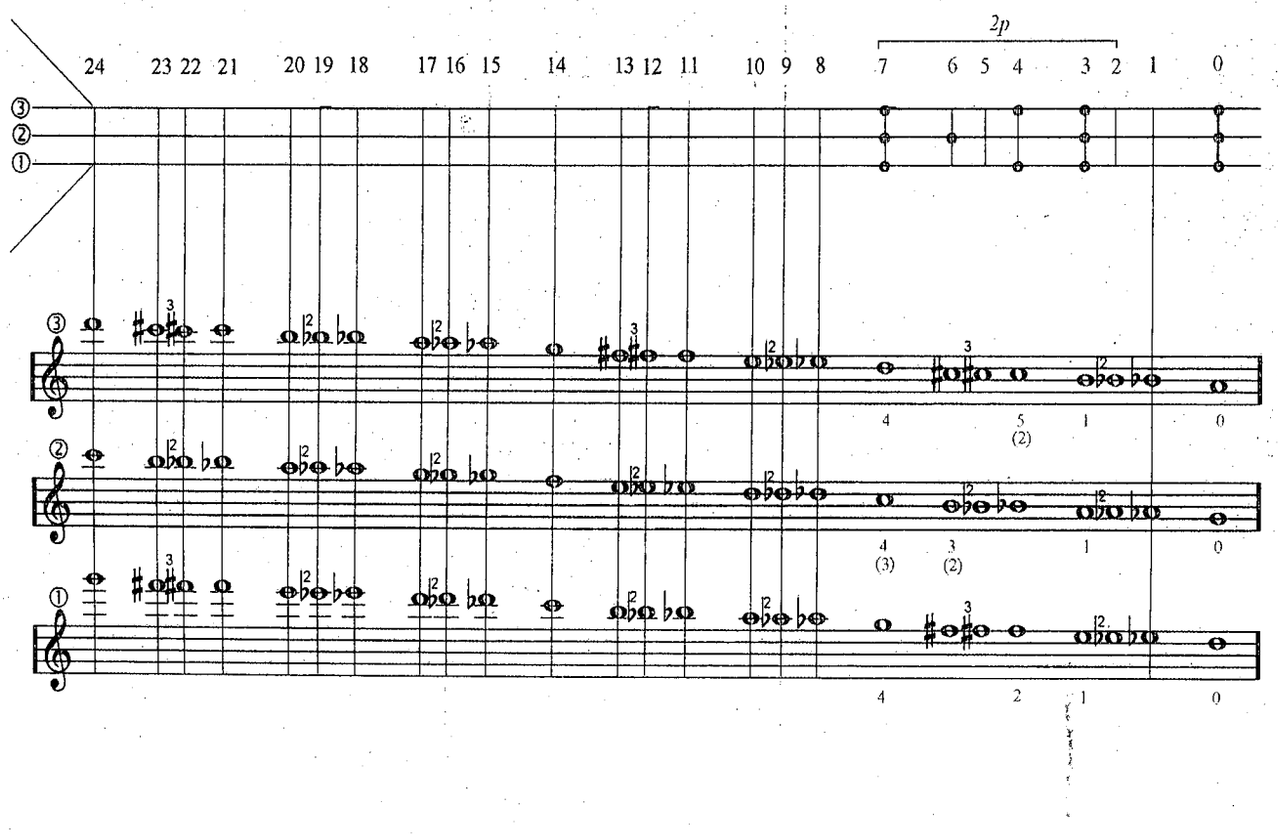
***

Bağlama Metodu

Bağlama Düzeni

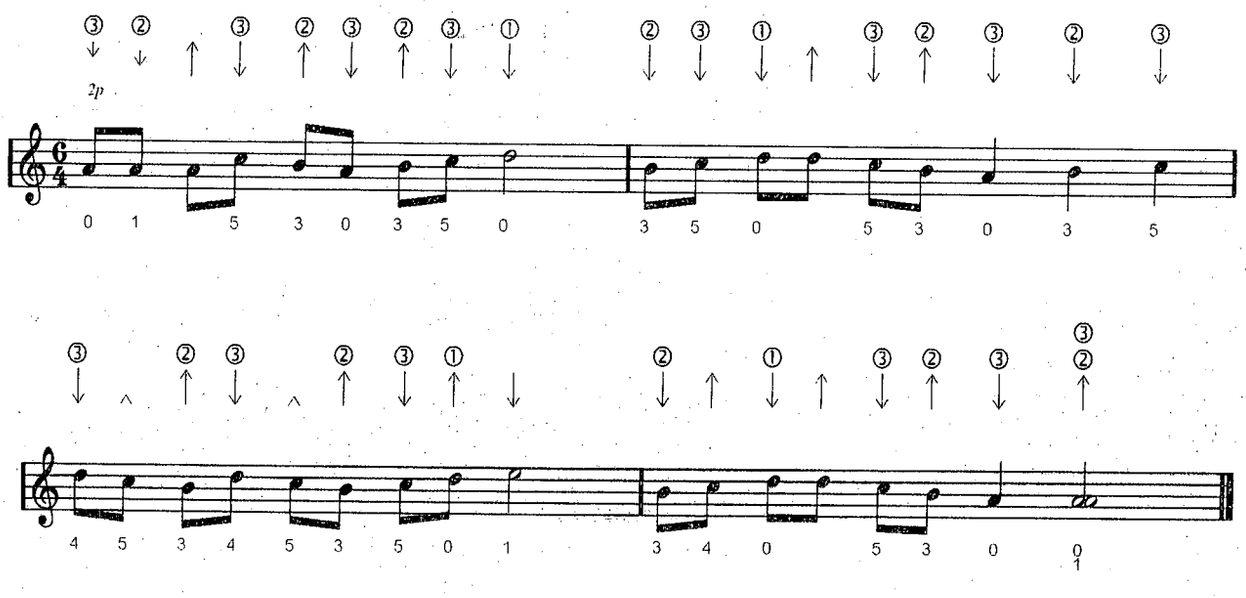
Dizi: L dz (la)
Pozisyon: 2p
Şekil: 124

Scale: L dz (la)
Position: 2p
Figure: 124



Uygulama

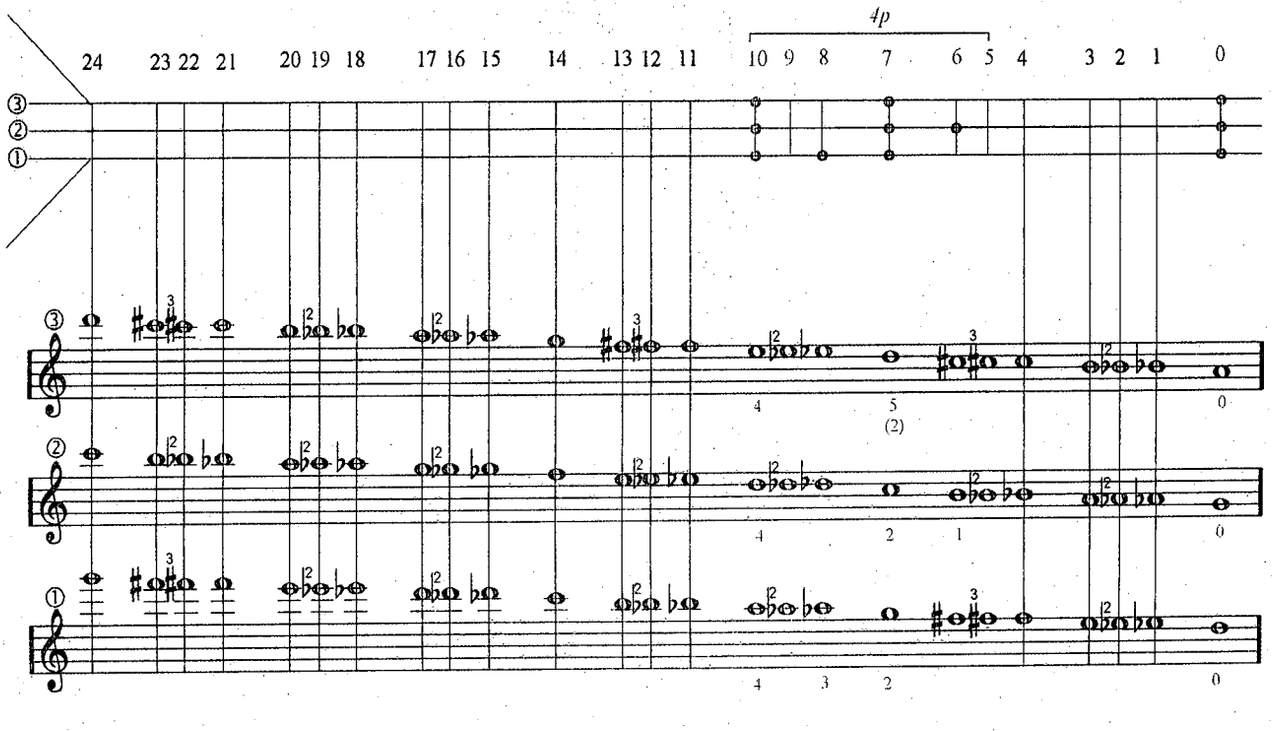
Practical Exercise



***

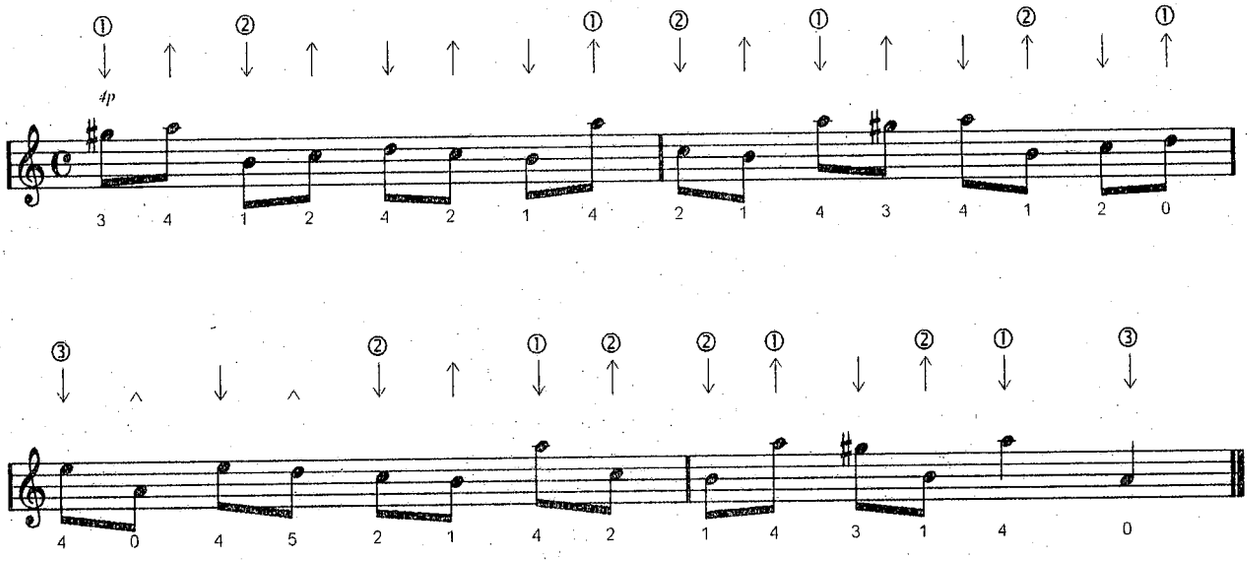
Dizi: L dz (la)
Pozisyon: 4p
Şekil: 125

Scale: L dz (la)
Position: 4p
Figure: 125



Uygulama

Practical Exercise



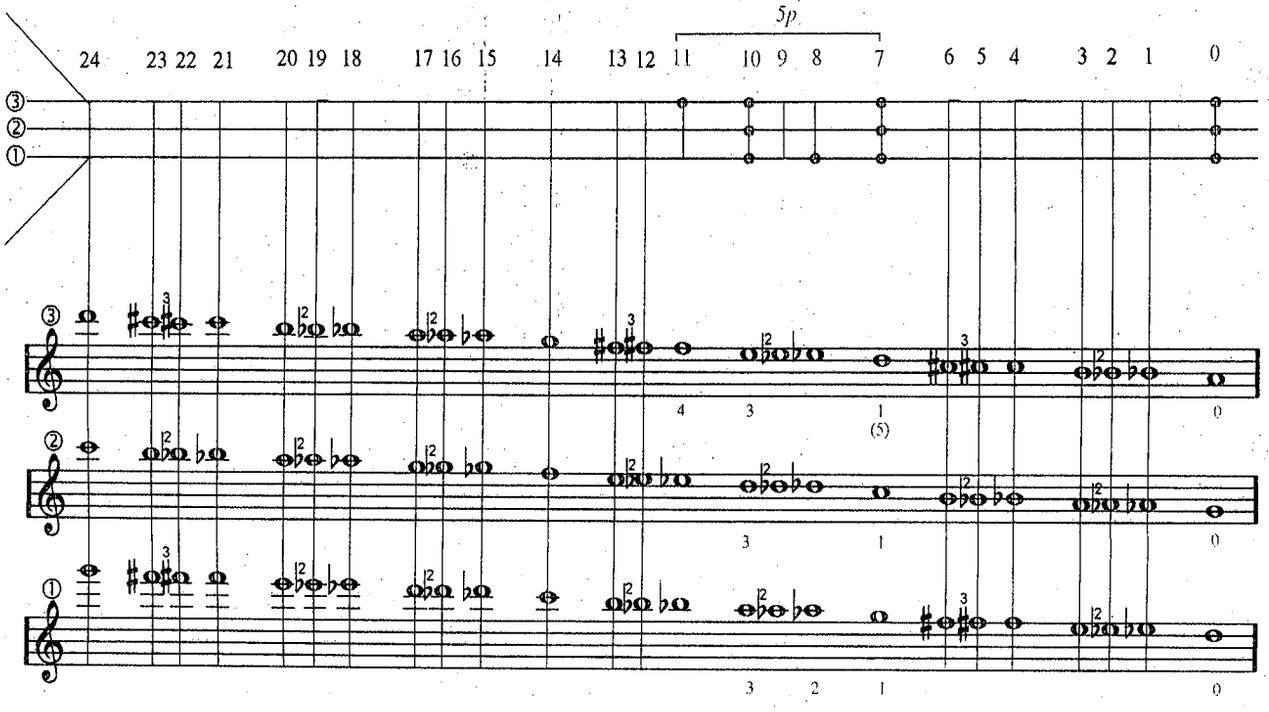
***

Bağlama Metodu

Bağlama Düzeni

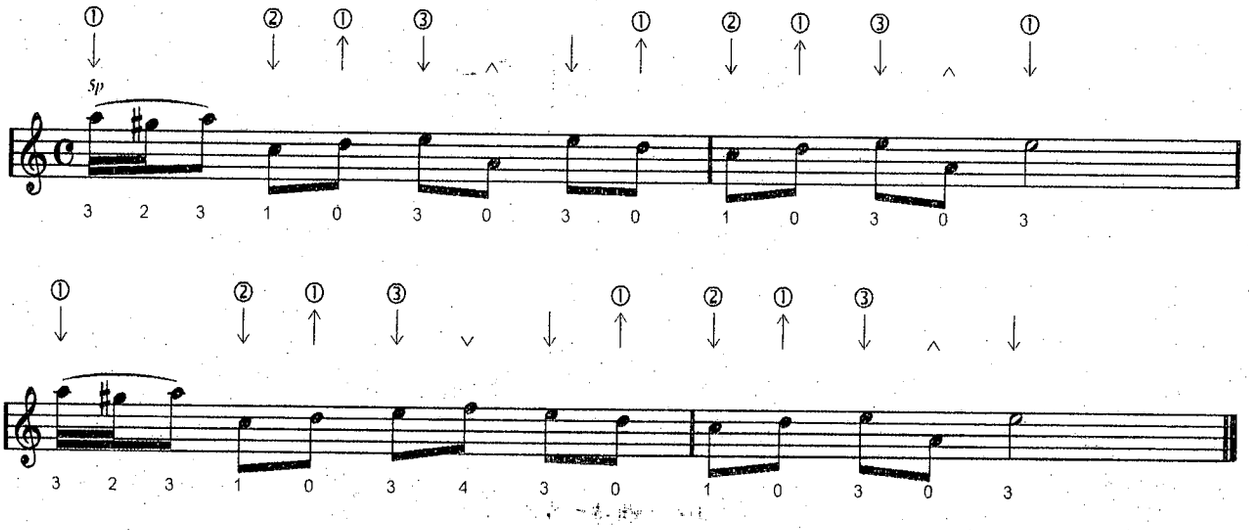
Dizi: L dz (la)
Pozisyon: 5p
Şekil: 126

Scale: L dz (la)
Position: 5p
Figure: 126



Uygulama

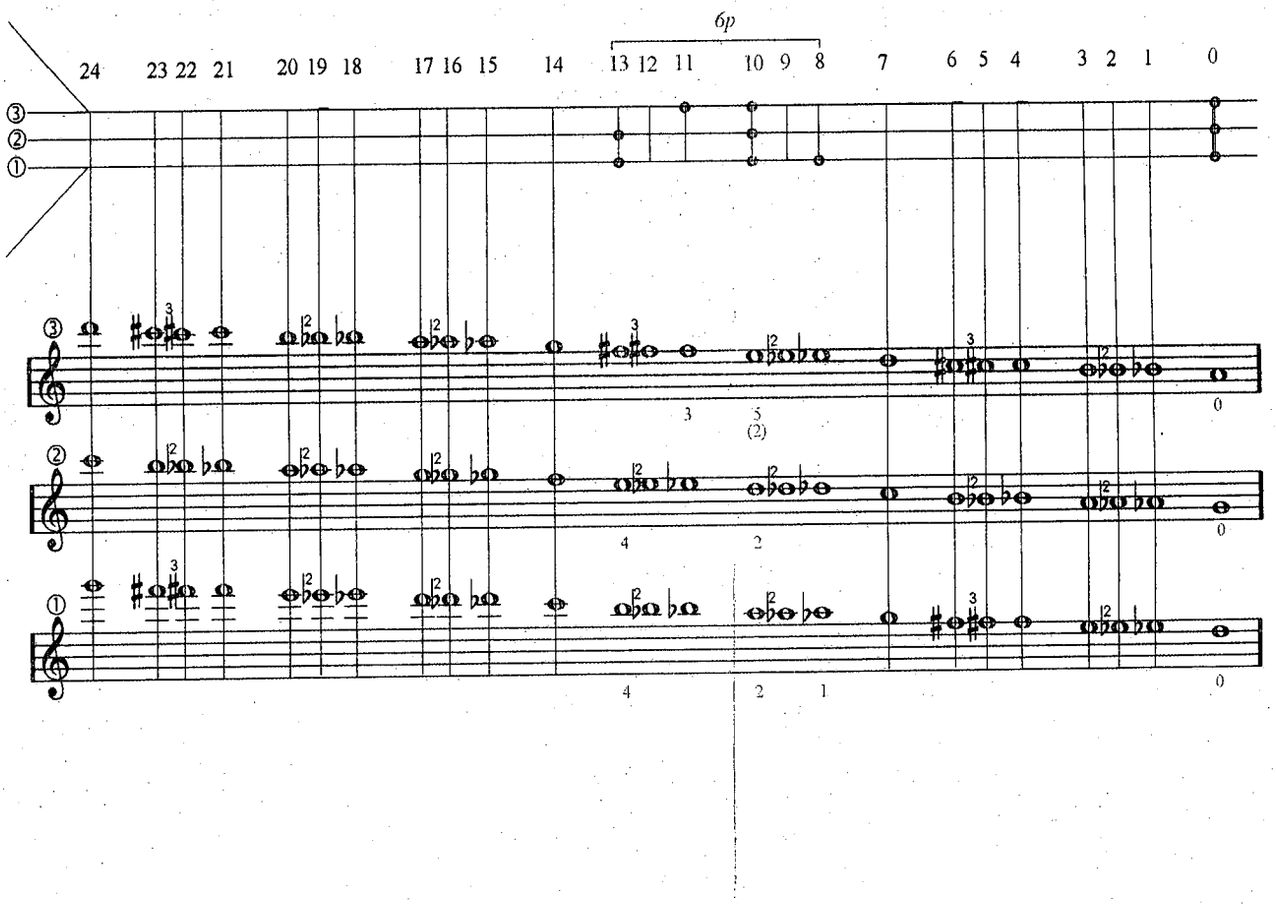
Practical Exercise



***

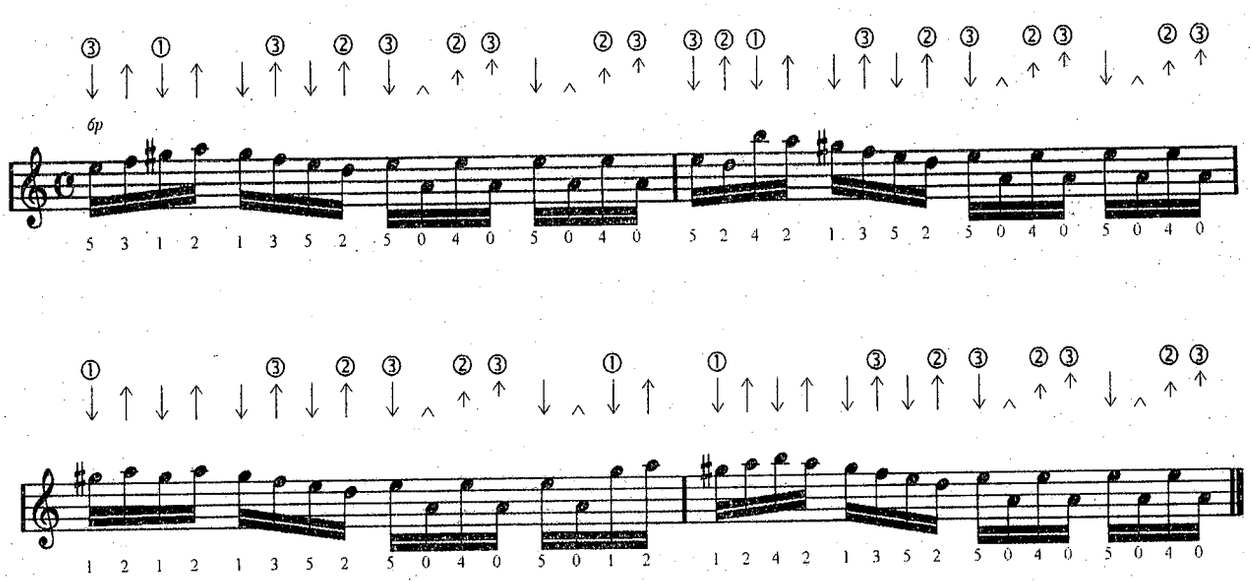
Dizi: L dz (la)
Pozisyon: 6p
Şekil: 127

Scale: L dz (la)
Position: 6p
Figure: 127



Uygulama

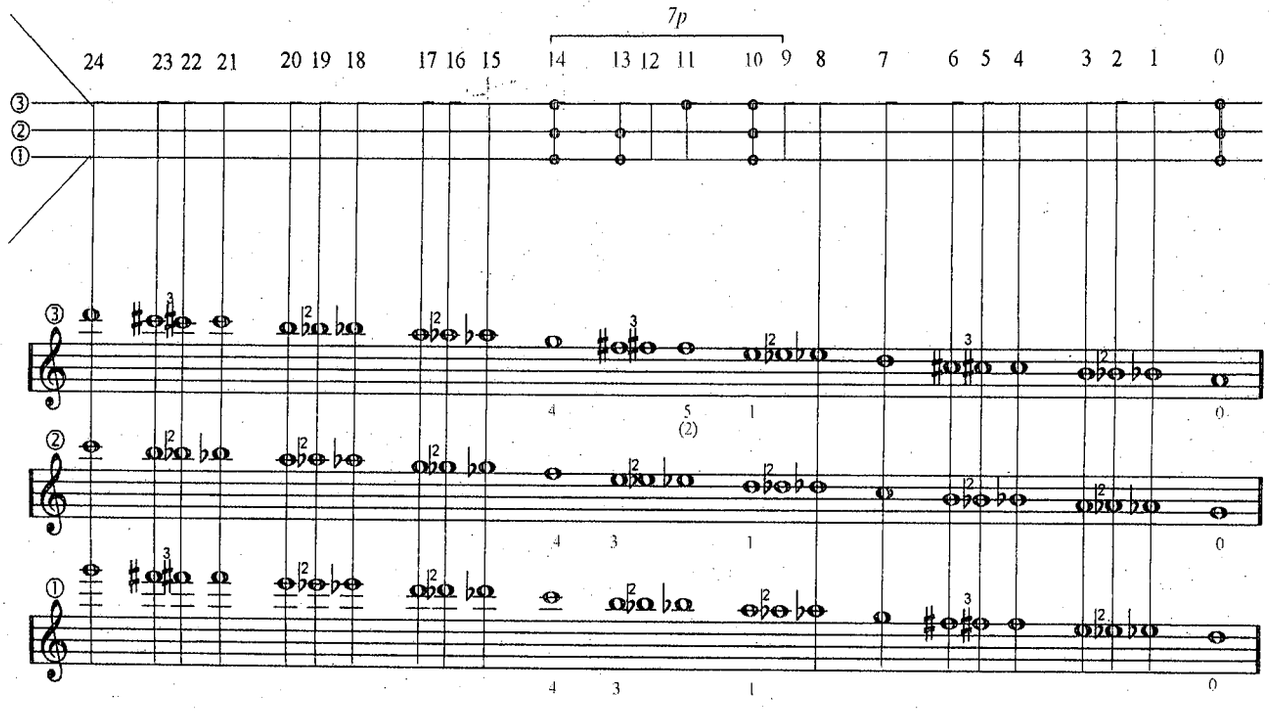
Practical Exercise



***

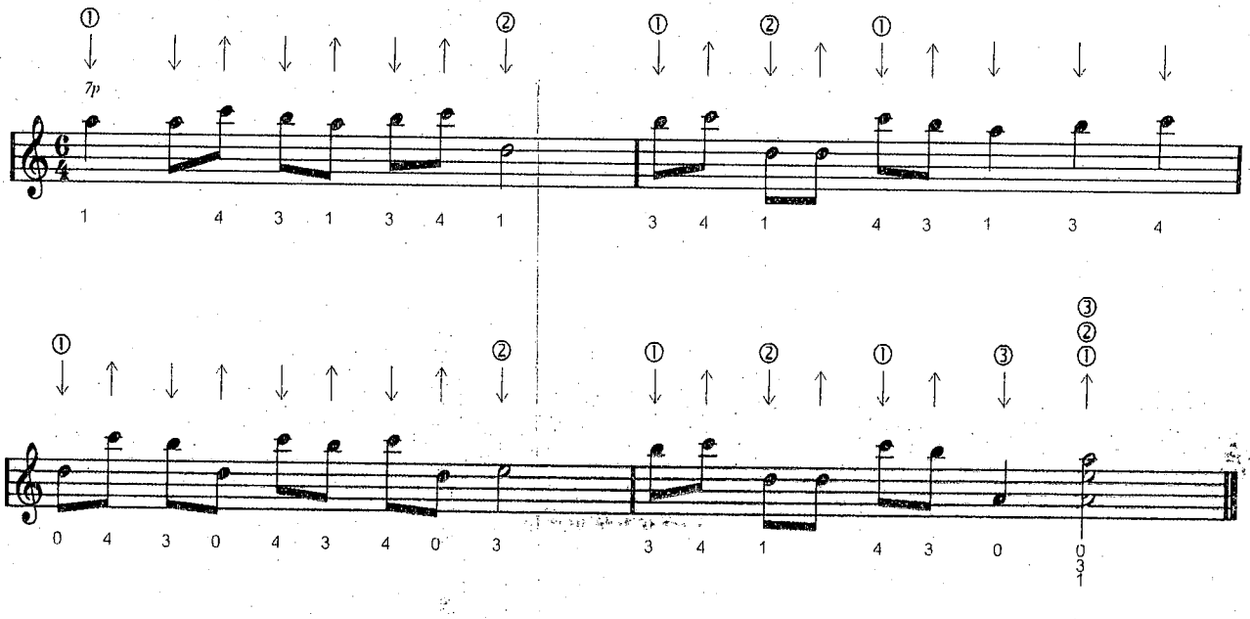
Dizi: L dz (la)
Pozisyon: 7p
Şekil: 128

Scale: L dz (la)
Position: 7p
Figure: 128



Uygulama

Practical Exercise



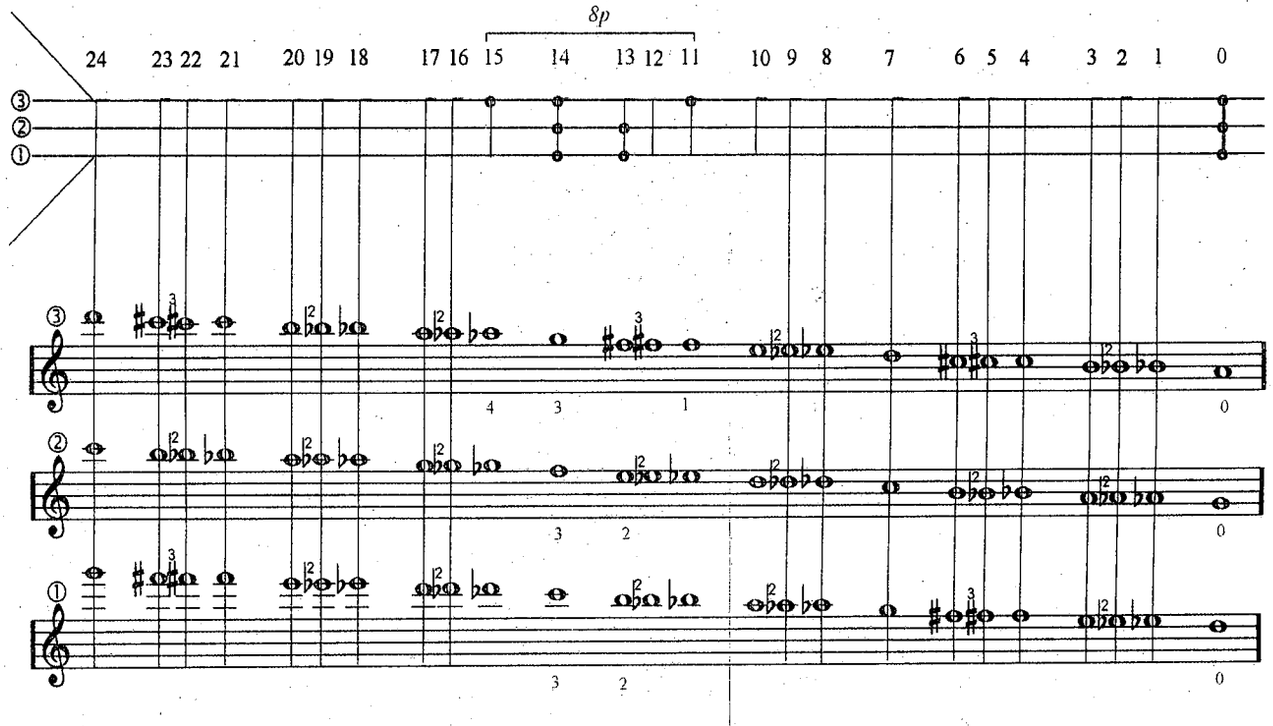
***

Bağlama Metodu

Bağlama Düzeni

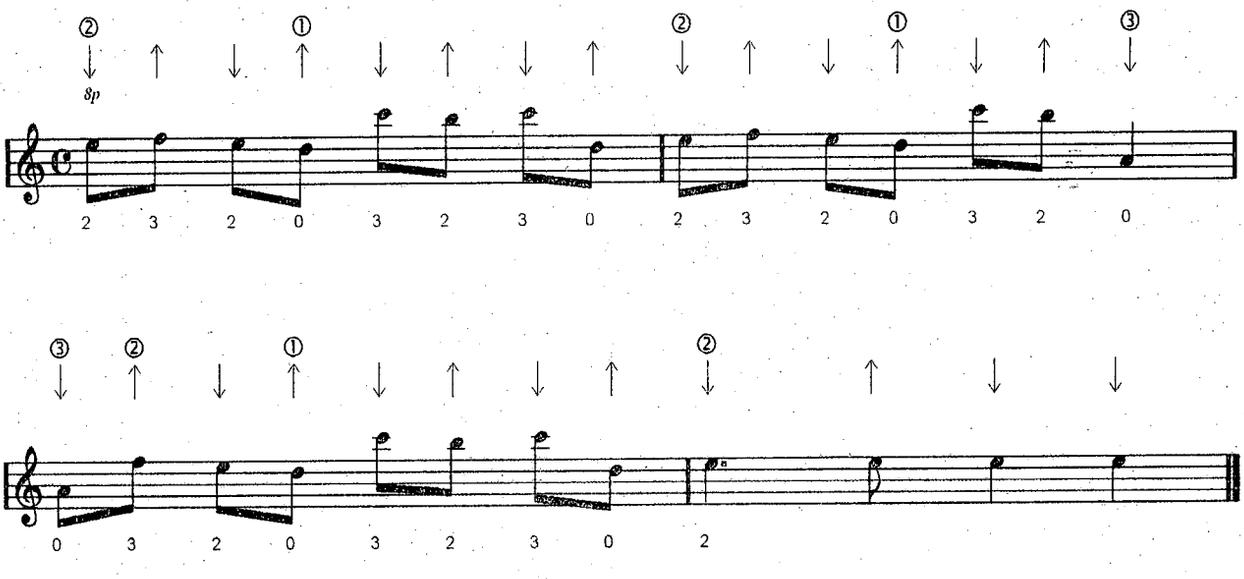
Dizi: L dz (la)
Pozisyon: 8p
Şekil: 129

Scale: L dz (la)
Position: 8p
Figure: 129



Uygulama

Practical Exercise



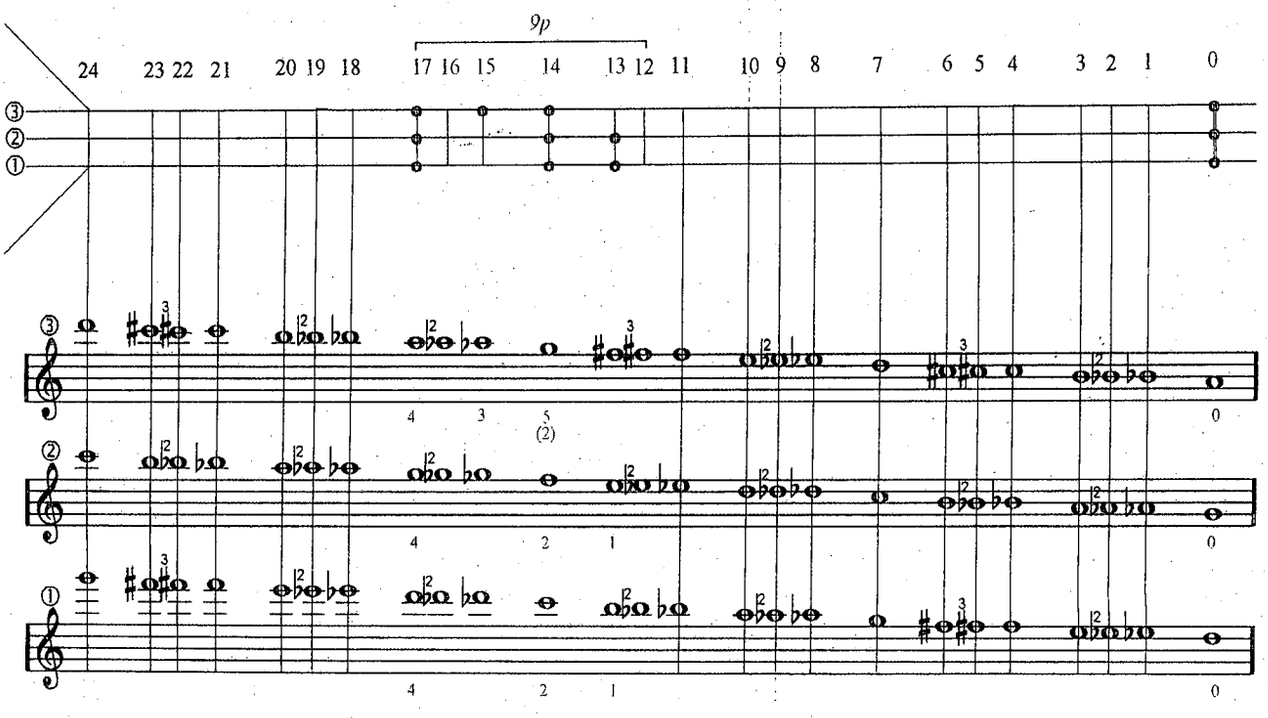
***

Bağlama Metodu

Bağlama Düzeni

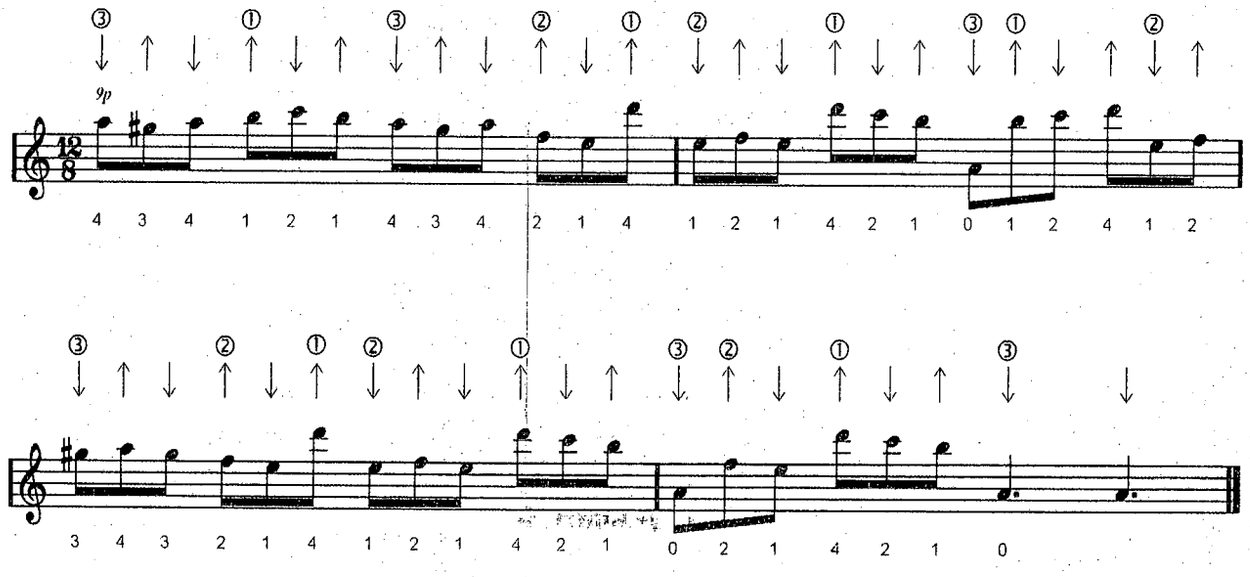
Dizi: L dz (la)
Pozisyon: 9p
Şekil: 130

Scale: L dz (la)
Position: 9p
Figure: 130



Uygulama

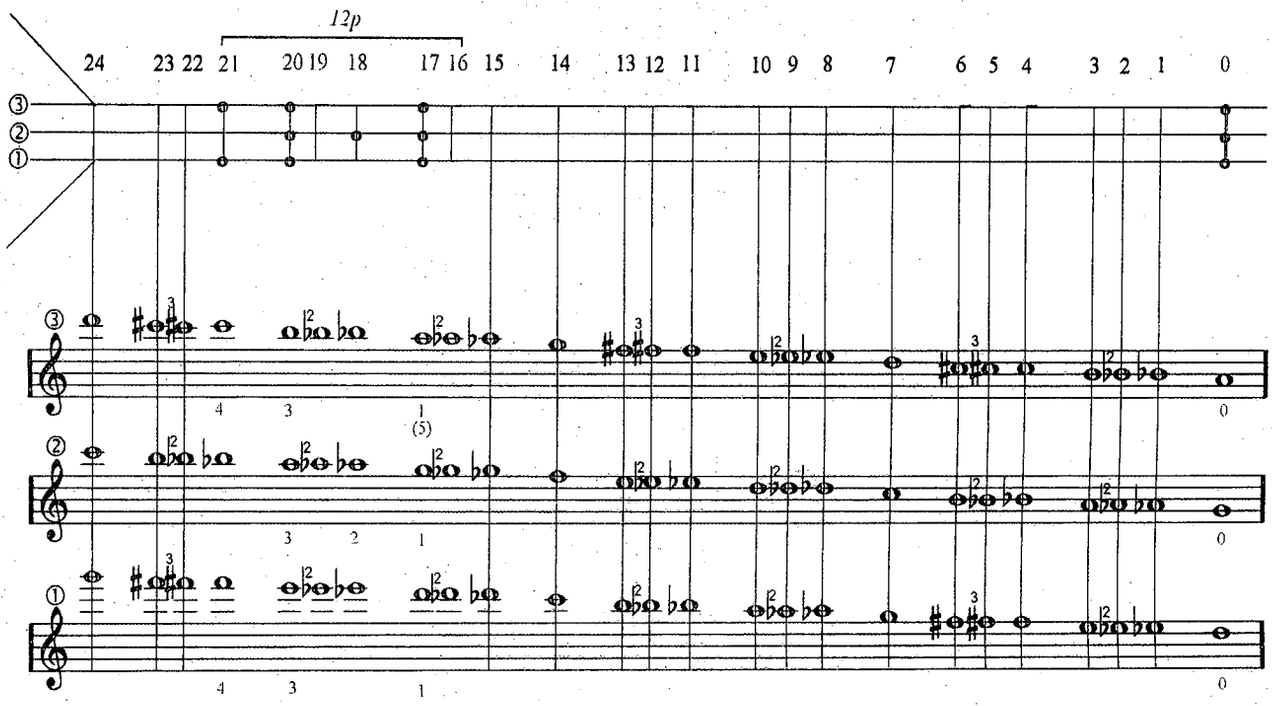
Practical Exercise



***

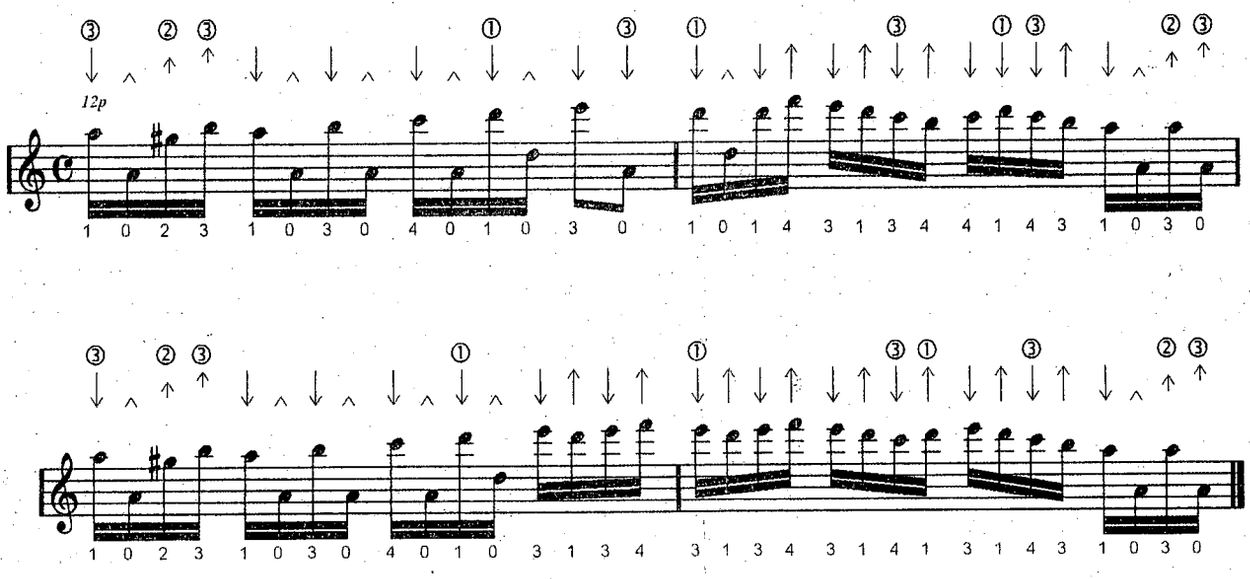
Dizi: L dz (la)
Pozisyon: 12p
Şekil: 131

Scale: L dz (la)
Position: 12p
Figure: 131



Uygulama

Practical Exercise



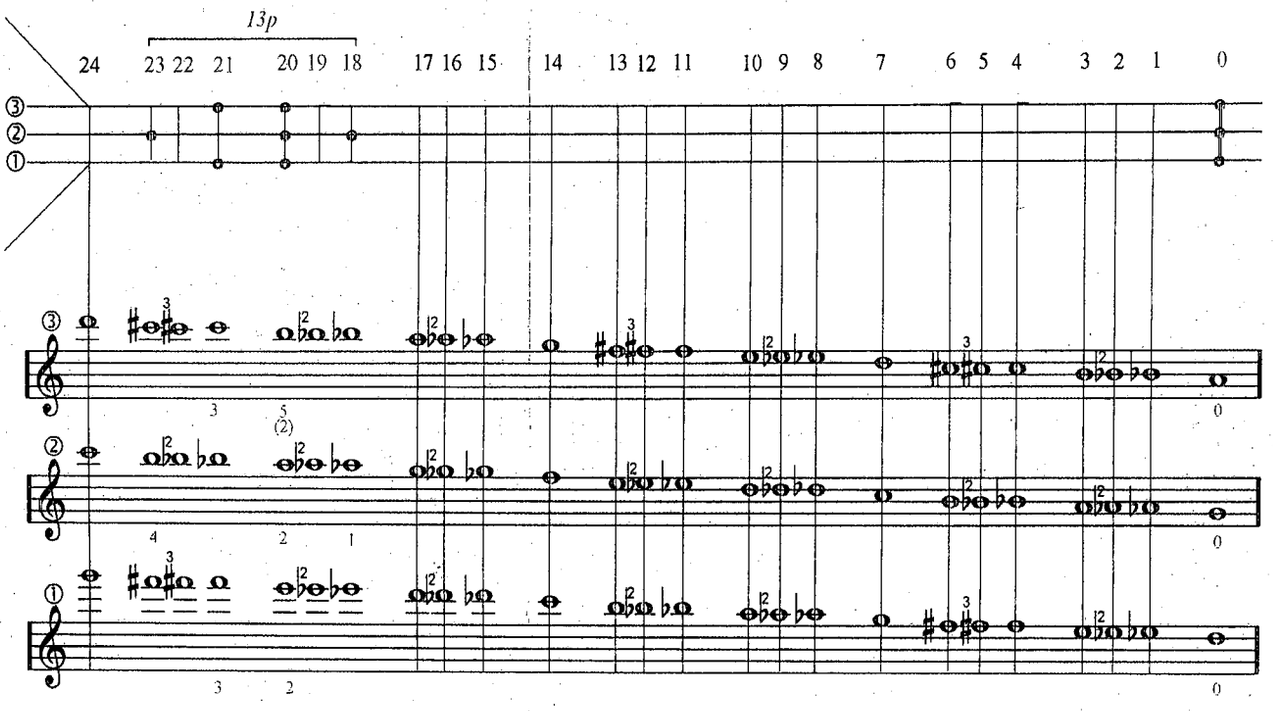
***

Bağlama Metodu

Bağlama Düzeni

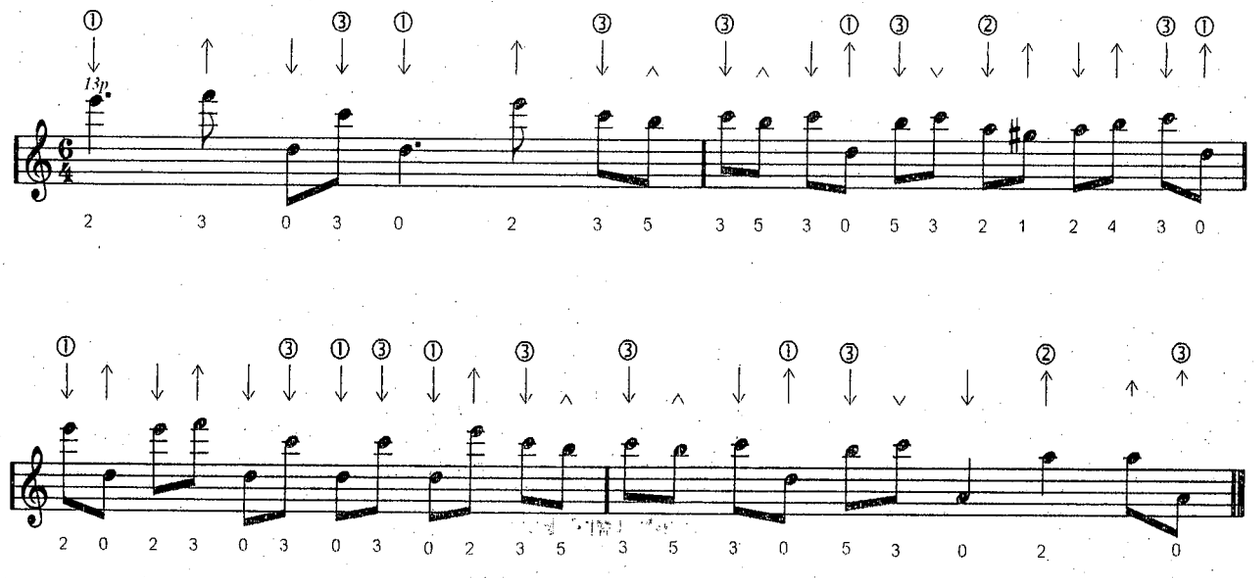
Dizi: L dz (la)
Pozisyon: 13p
Şekil: 132

Scale: L dz (la)
Position: 13p
Figure: 132



Uygulama

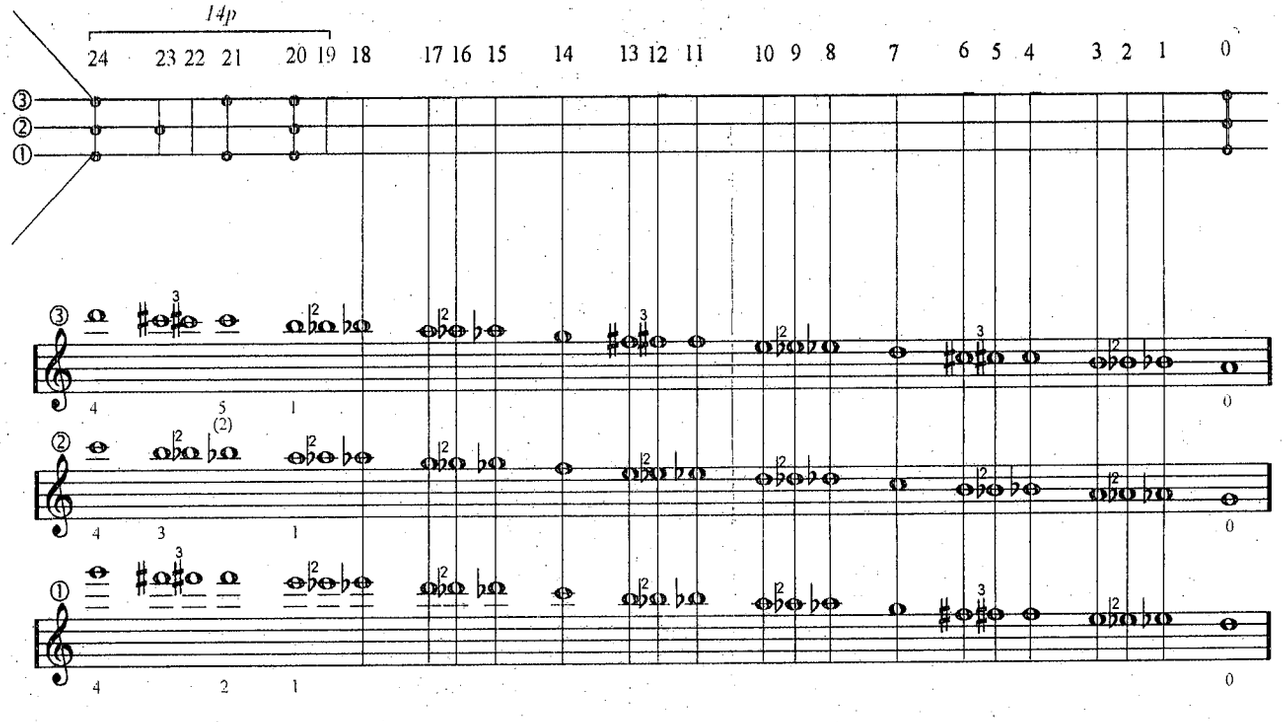
Practical Exercise
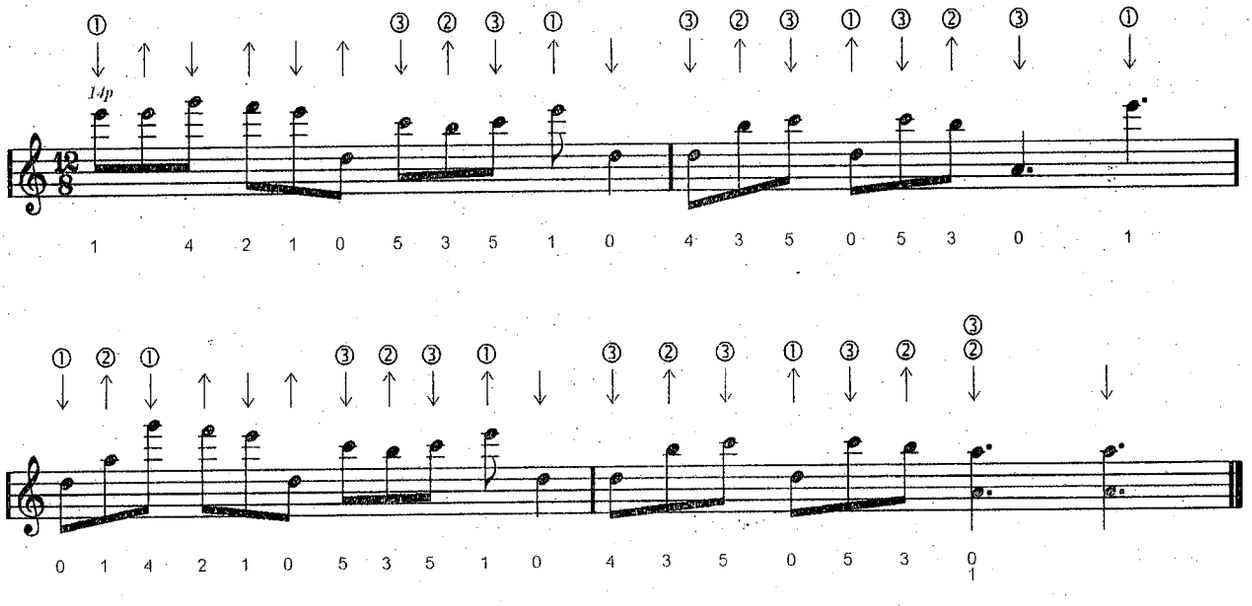


***

Dizi: L dz (la)
Pozisyon: 14p
Şekil: 133

Scale: L dz (la)
Position: 14p
Figure: 133



Uygulama

Practical Exercise



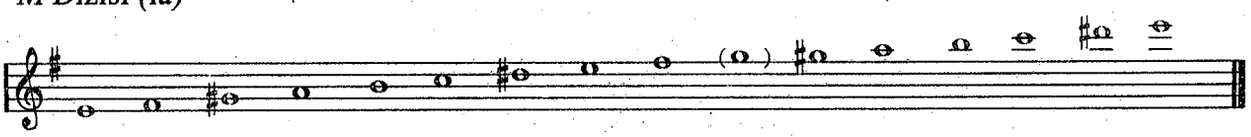
***

M Dizisi (la)
&
Pozisyonları

Scale M (la)
&
Positions

M Dizisi (la)

M Dizisi (la)

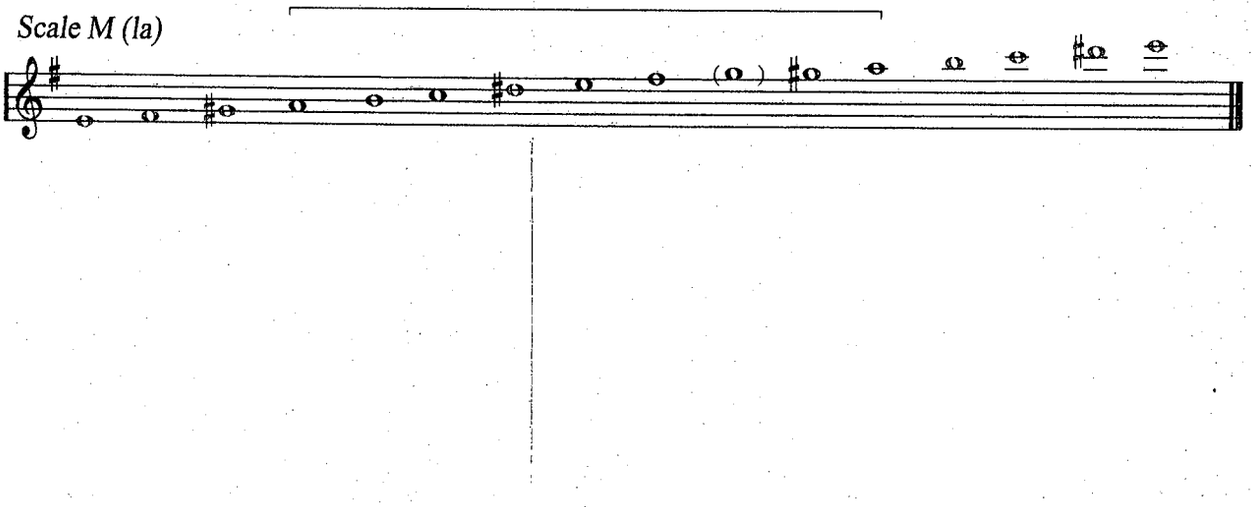


Uygulama *(Bağlama düzeni)*

Pozisyonlar: 1p, 2p, 4p, 7p, 8p, 9p, 12p, 13p, 14p
Önemli pozisyonlar: 1p, 2p, 4p, 8p

***

Scale M (la)



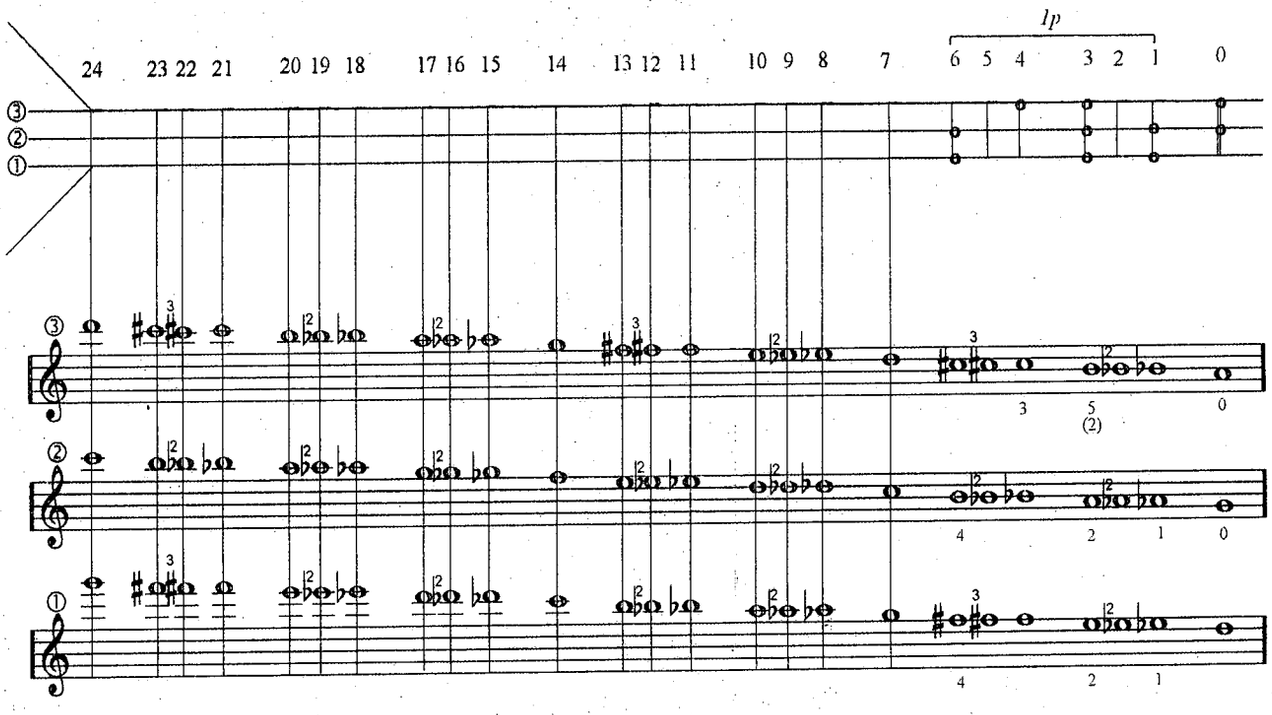
Practice *(Bağlama düzeni)*

Positions: 1p, 2p, 4p, 7p, 8p, 9p, 12p, 13p, 14p
Important Positions: 1p, 2p, 4p, 8p

***

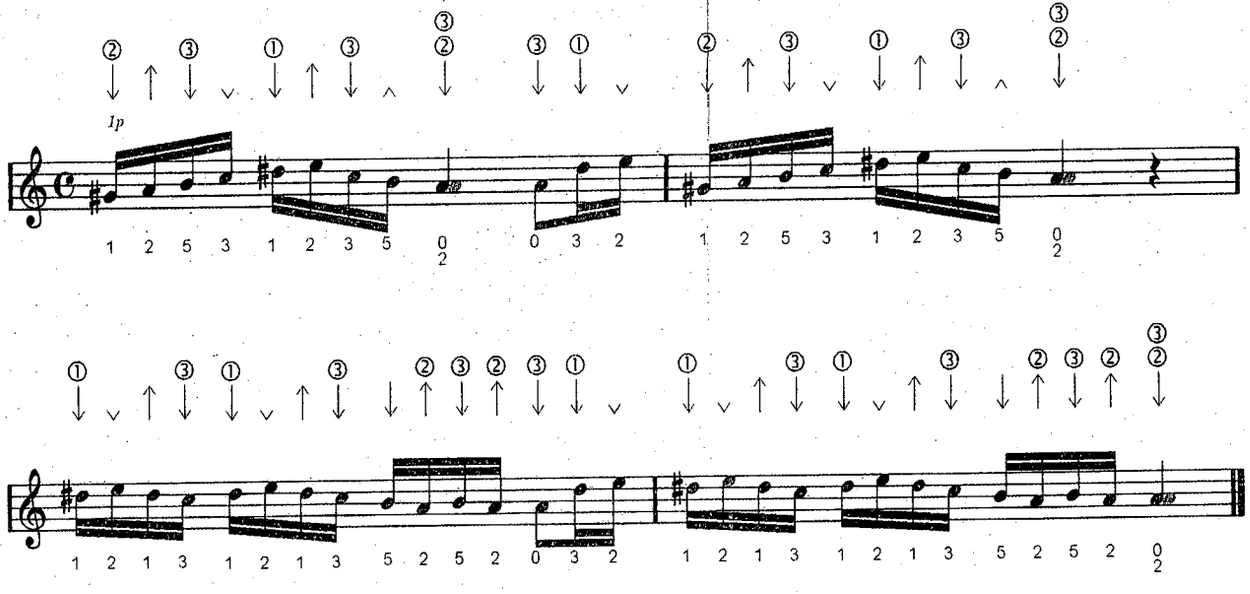
Dizi: M dz (la)
Pozisyon: 1p
Şekil: 134

Scale: M dz (la)
Position: 1p
Figure: 134



Uygulama

Practical Exercise



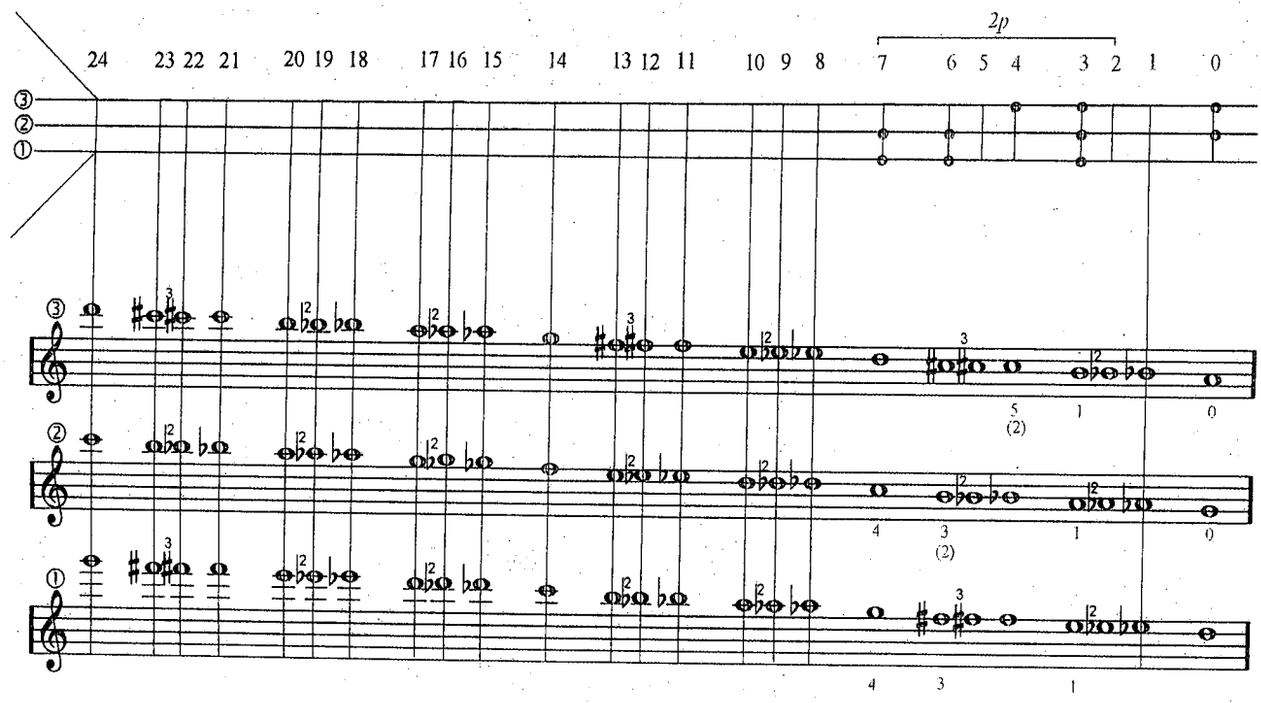
***

Bağlama Metodu

Bağlama Düzeni

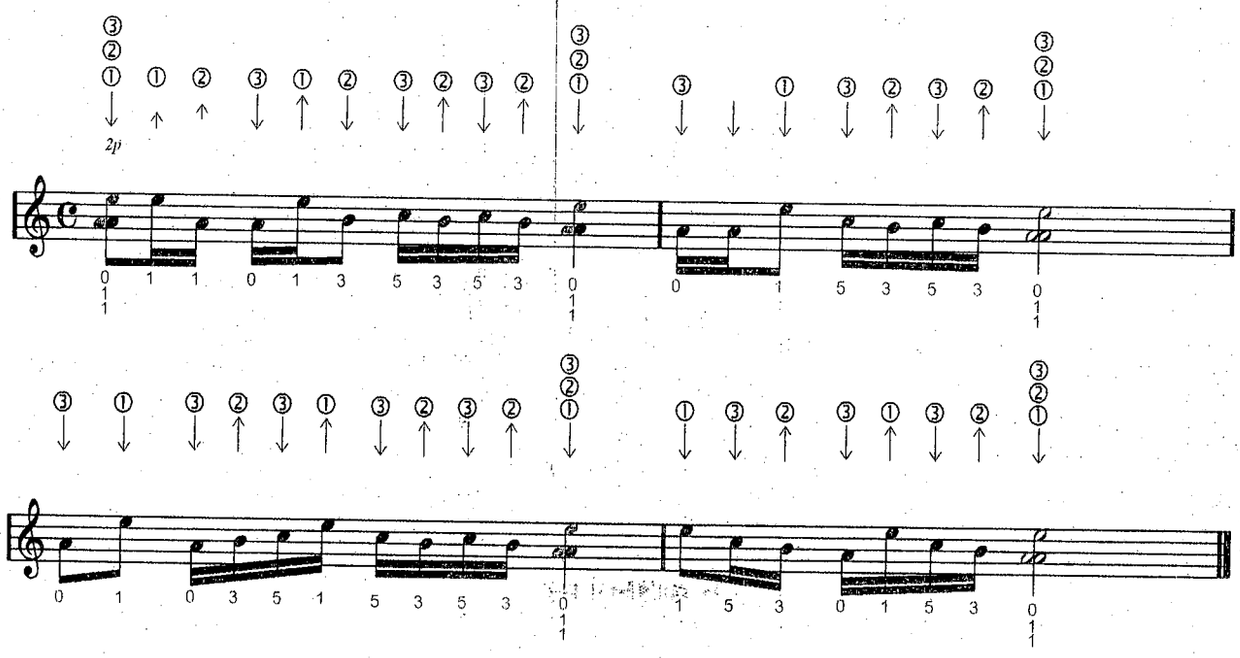
Dizi: M dz (la)
Pozisyon: 2p
Şekil: 135

Scale: M dz (la)
Position: 2p
Figure: 135



Uygulama

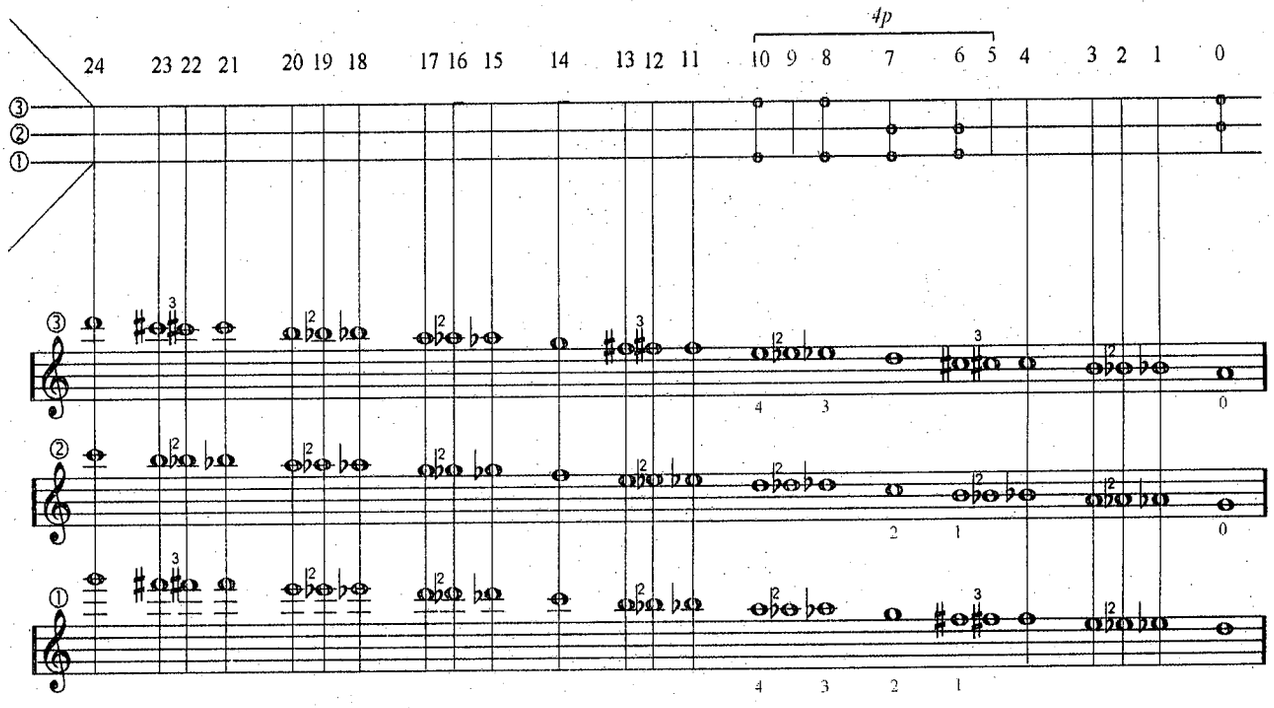
Practical Exercise
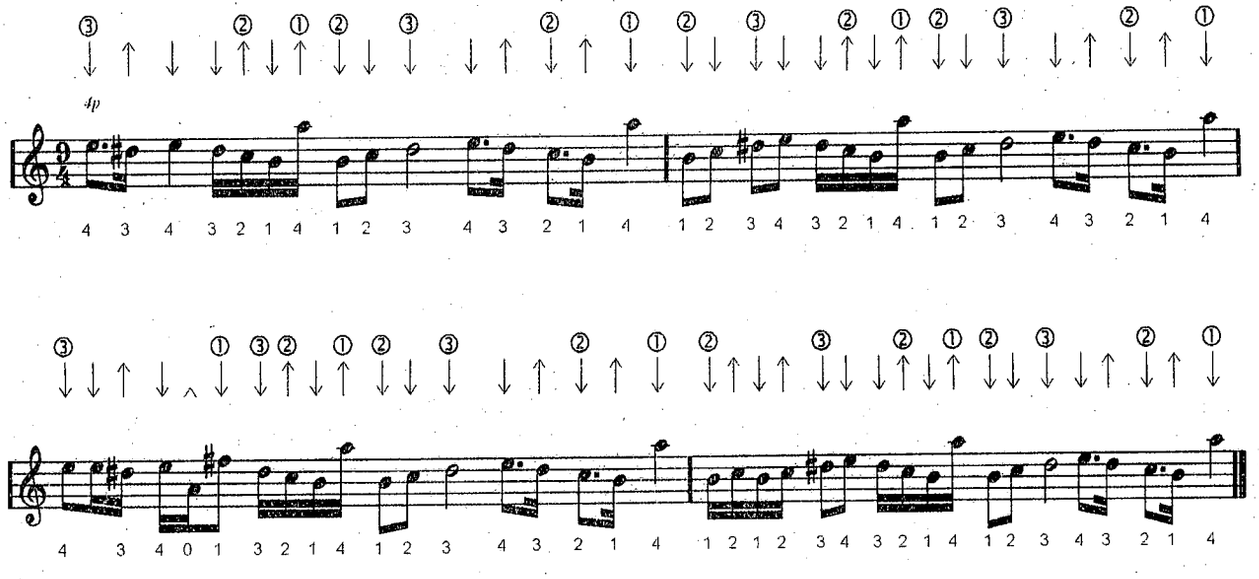


***

Dizi: M dz (la)
Pozisyon: 4p
Şekil: 136

Scale: M dz (la)
Position: 4p
Figure: 136



Uygulama

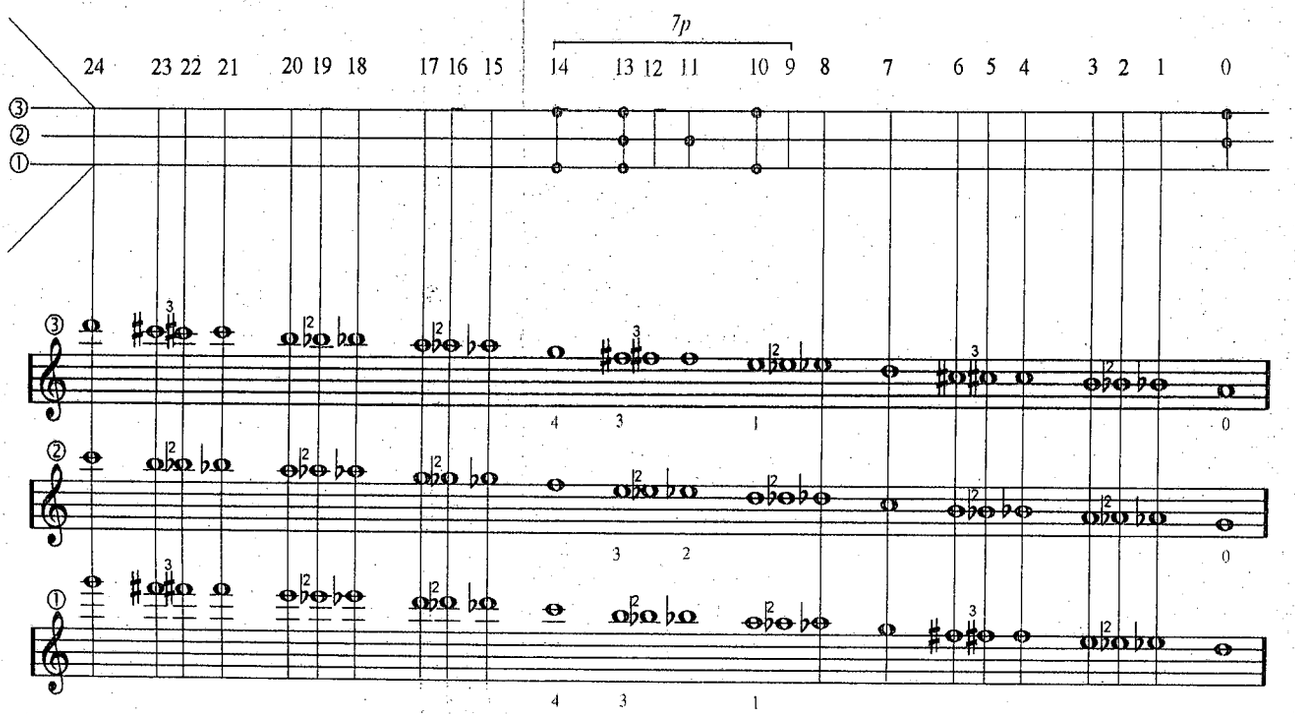
Practical Exercise



***

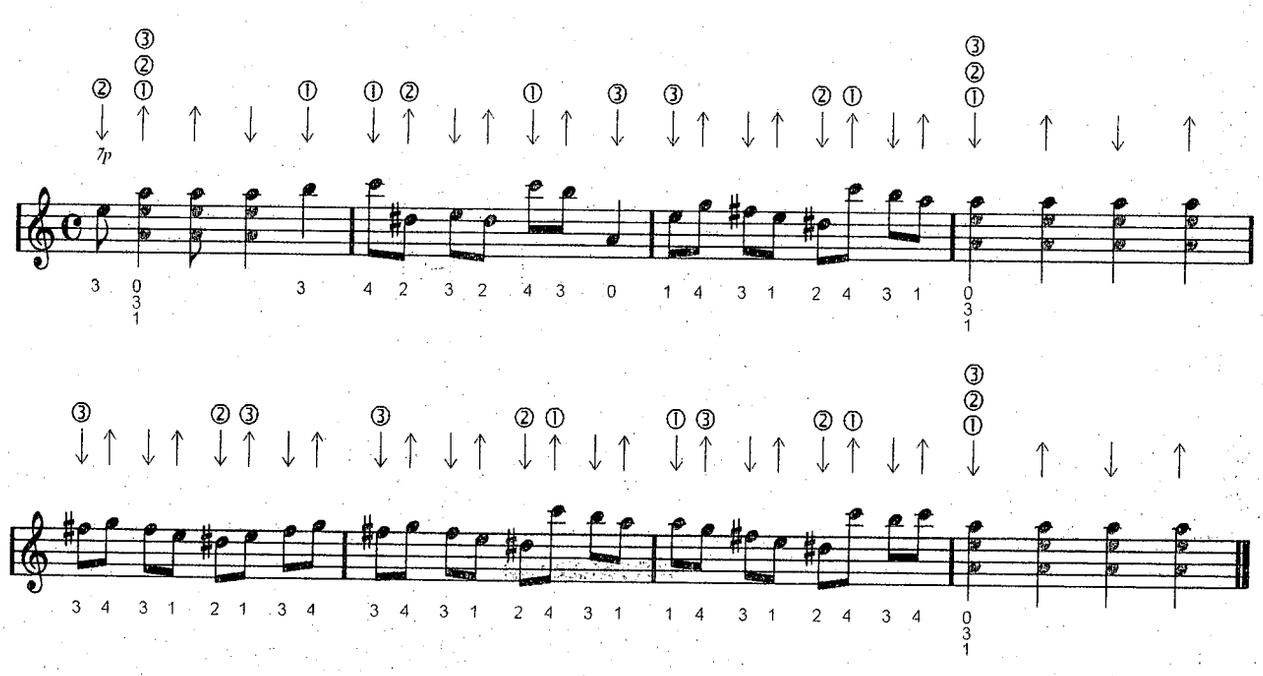
Dizi: M dz (la)
Pozisyon: 7p
Şekil: 137

Scale: M dz (la)
Position: 7p
Figure: 137



Uygulama

Practical Exercise



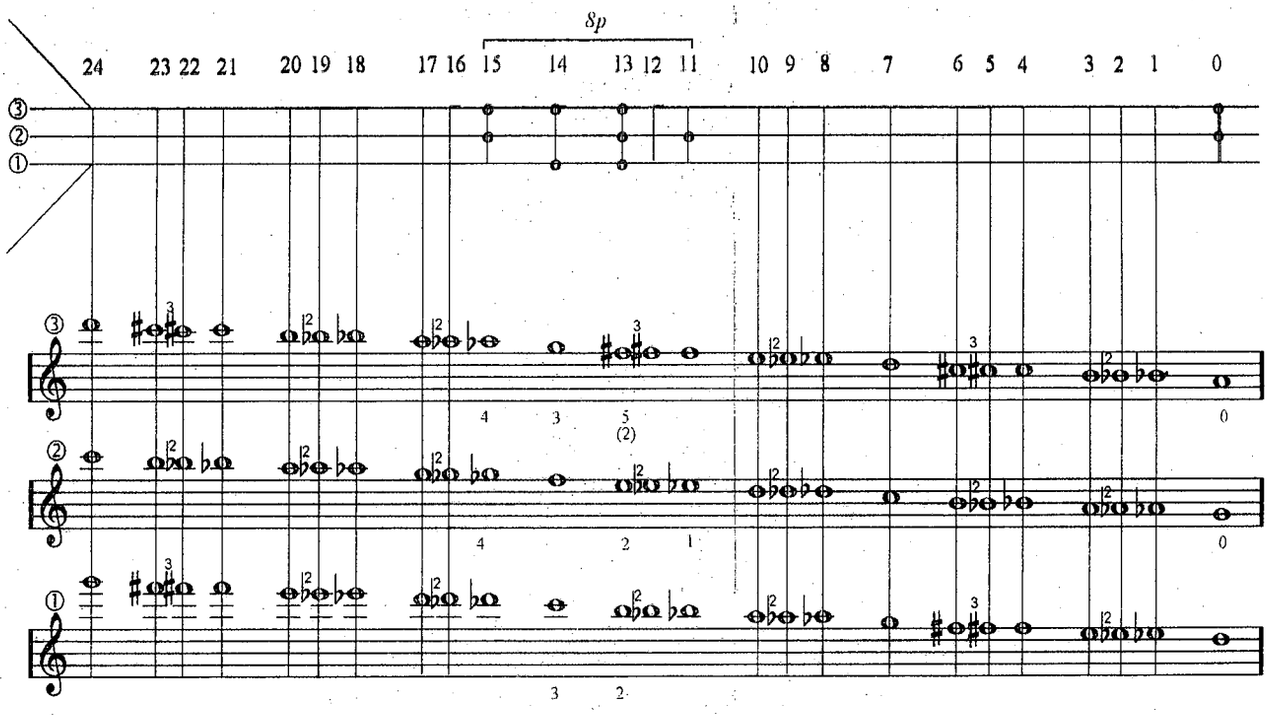
***

Bağlama Metodu

Bağlama Düzeni
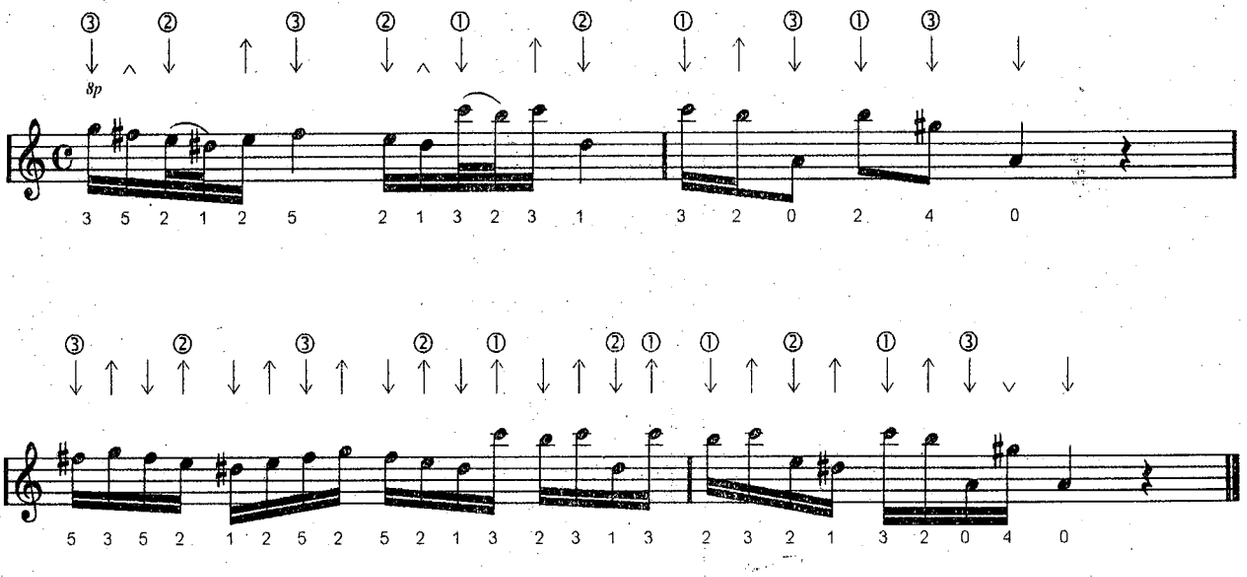
Dizi: M dz (la)
Pozisyon: 8p
Şekil: 138

Scale: M dz
Position: 8p
Figure: 138



Uygulama

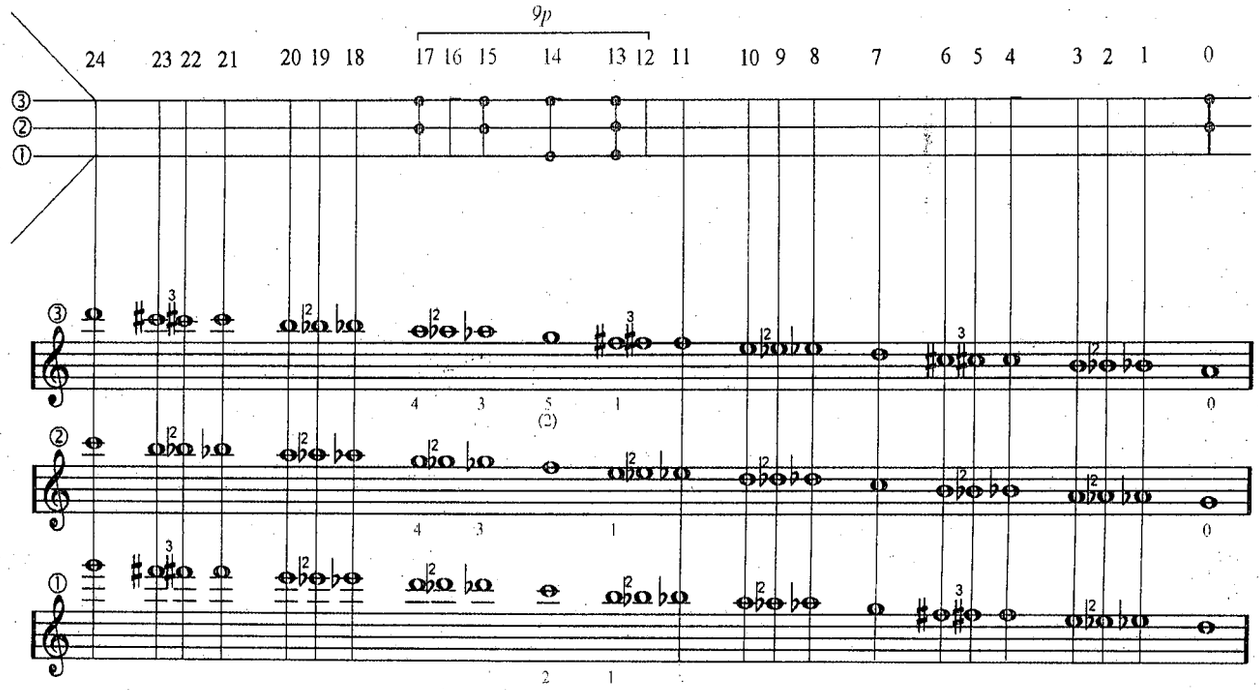
Practical Exercise



***

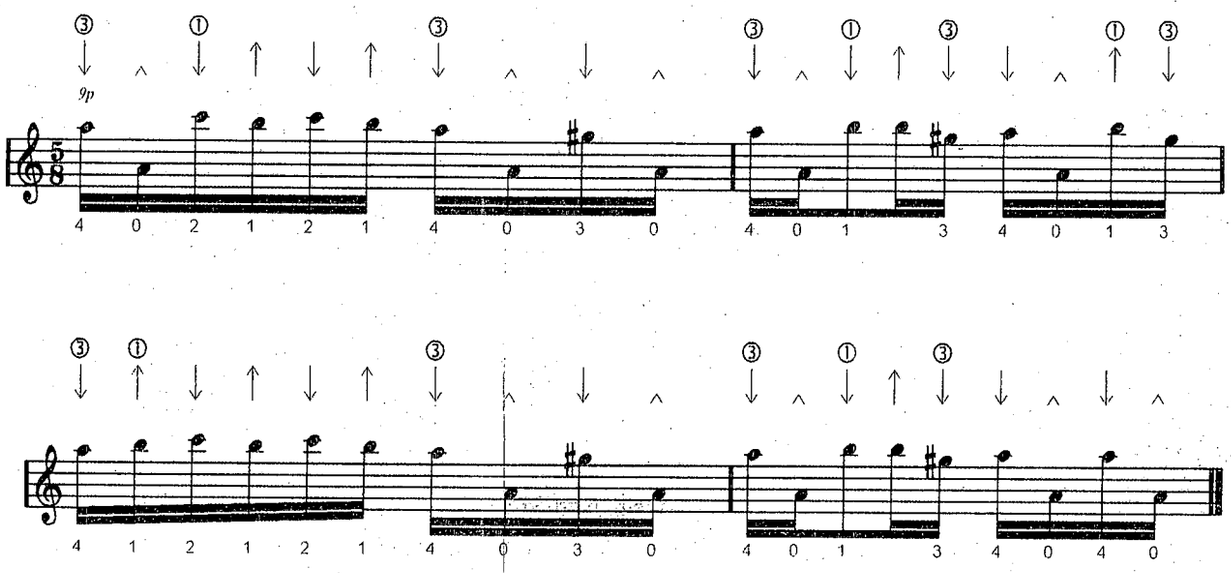
Dizi: M dz (la)
Pozisyon: 9p
Şekil: 139

Scale: M dz (la)
Position: 9p
Figure: 139



Uygulama

Practical Exercise



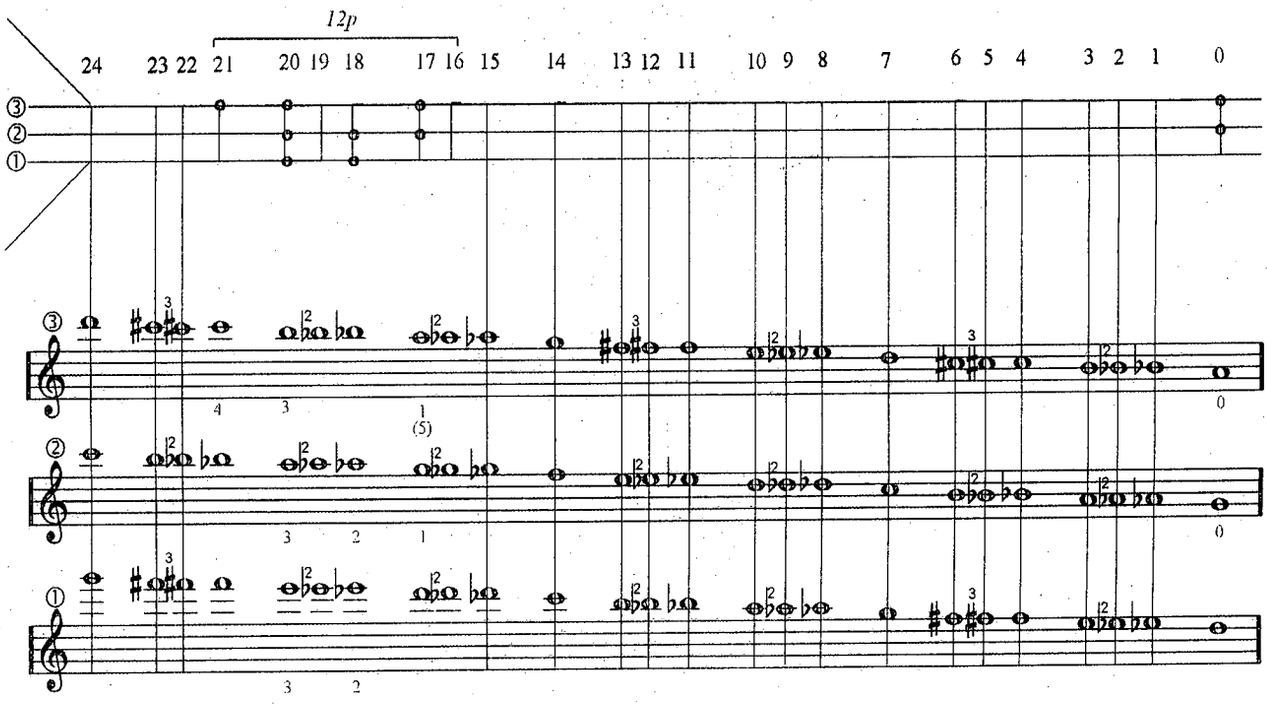
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Bağlama Metodu

Bağlama Düzeni

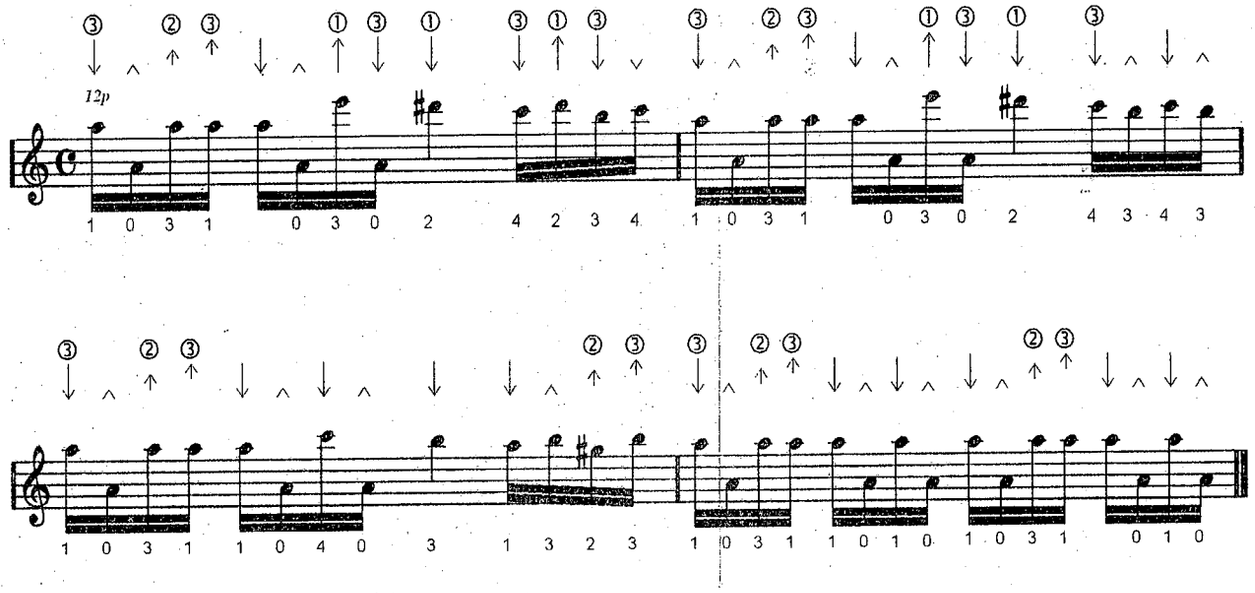
Dizi: M dz (la)
Pozisyon: 12p
Şekil: 140

Scale: M dz (la)
Position: 12p
Figure: 140



Uygulama

Practical Exercise



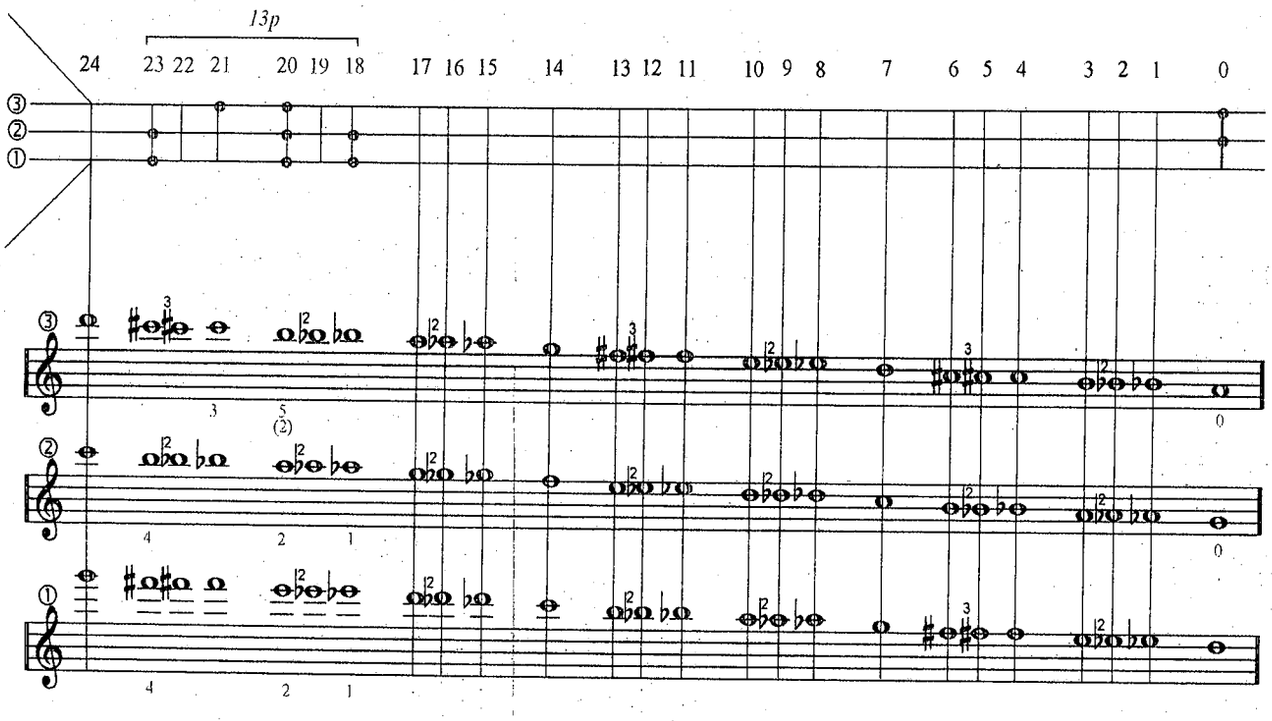
***

Bağlama Metodu

Bağlama Düzeni

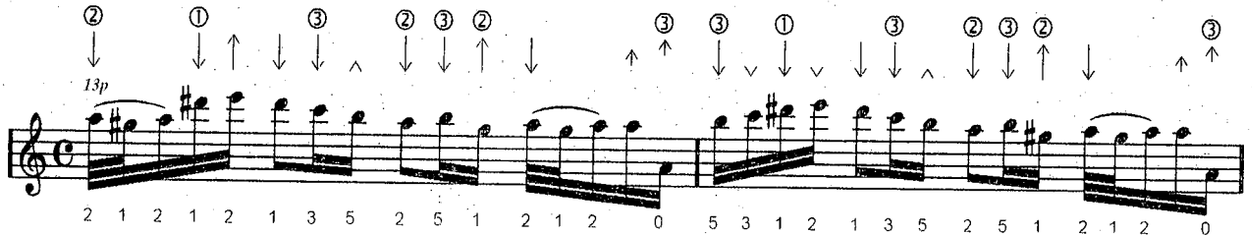
Dizi: M dz (la)
Pozisyon: 13p
Şekil: 141

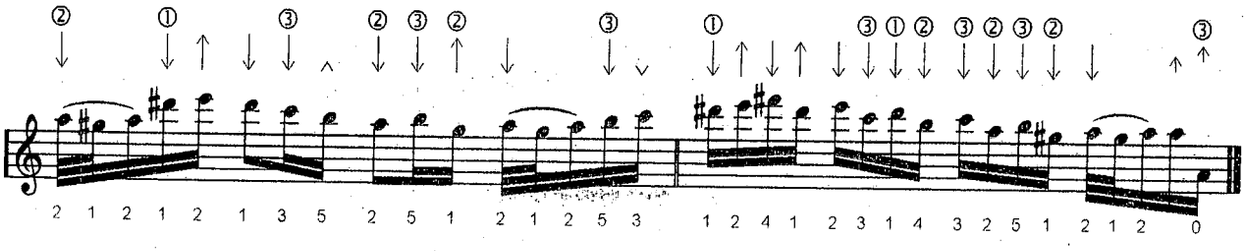
Scale: M dz (la)
Position: 13p
Figure: 141



Uygulama

Practical Exercise

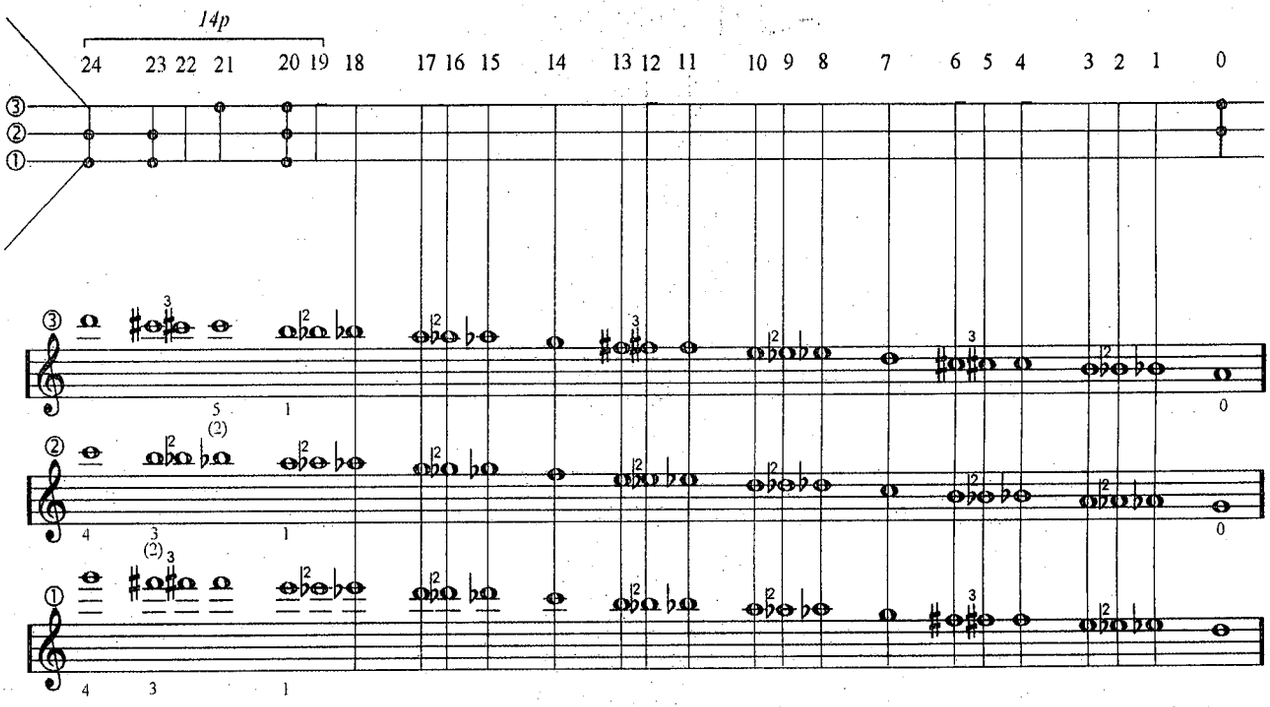




***

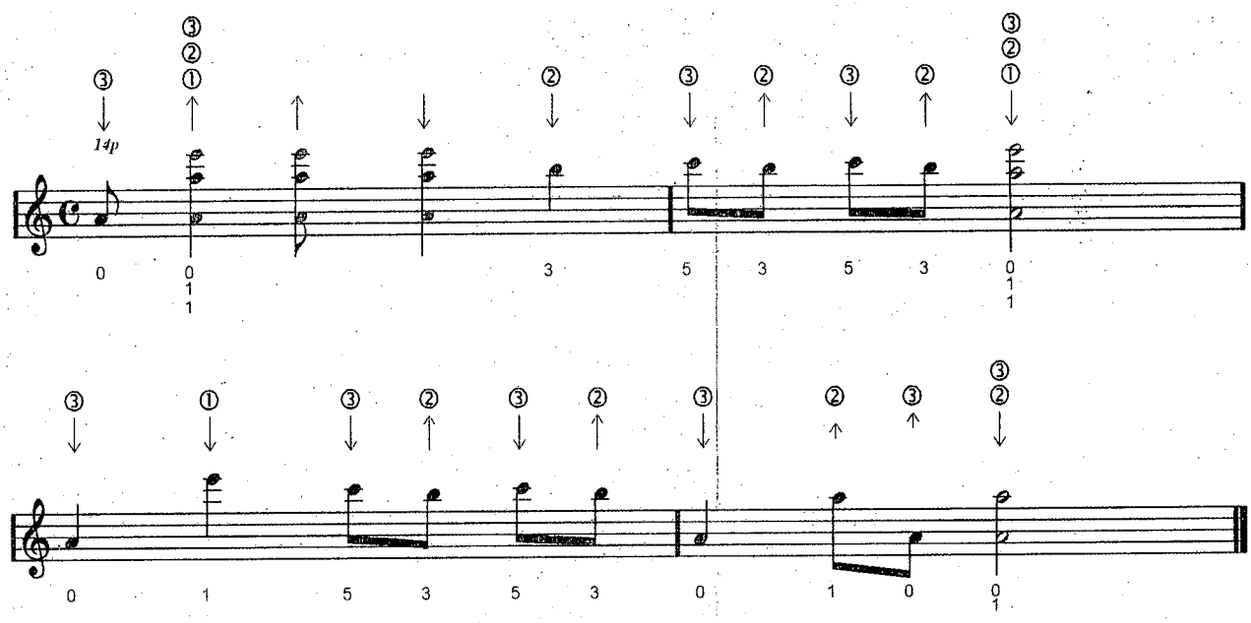
Dizi: M dz (la)
Pozisyon: 14p
Şekil: 142

Scale: M dz (la)
Position: 14p
Figure: 142



Uygulama

Practical Exercise



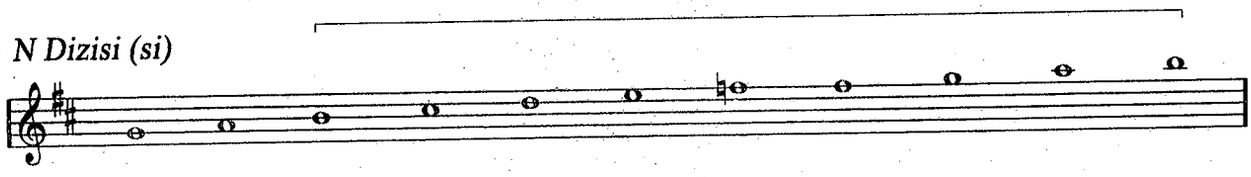
***

N Dizisi (si)
&
Pozisyonları

Scale N (si)
&
Positions

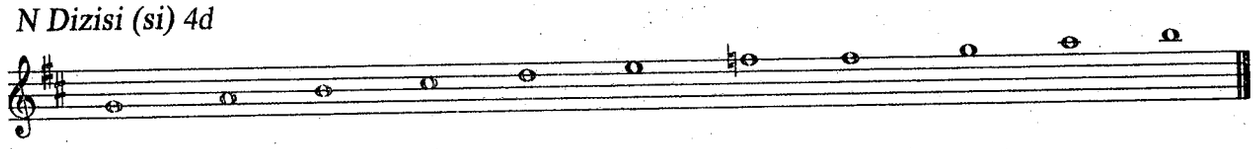
N Dizisi (si)

N Dizisi (si)



Dizinin farklı derecelerinde karar veren türevleri

N Dizisi (si) 4d



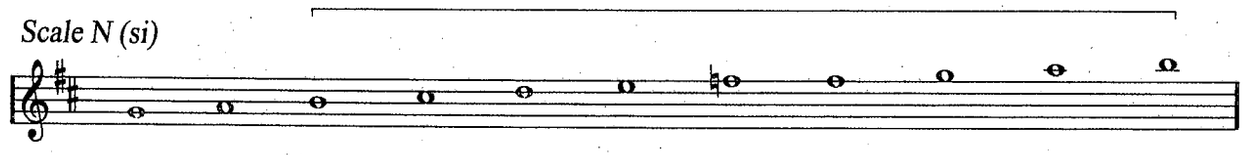
Uygulama *(Bağlama düzeni)*

Pozisyonlar: 1p, 2p, 3p, 4p, 6p, 8p, 9p, 11p, 13p, 14p
Önemli pozisyonlar: 2p, 3p

***

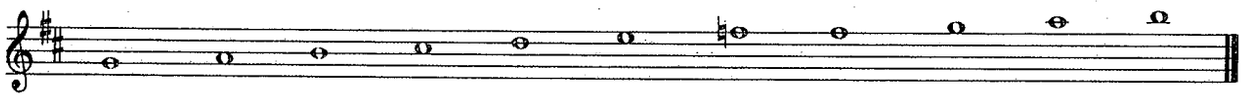
Scale N (si)

Scale N (si)



Variants on the Scales with the Dominant on Different Notes

Scale N (si) 4d



Practice ***(Bağlama düzeni)***

Positions: 1p, 2p, 3p, 4p, 6p, 8p, 9p, 11p, 13p, 14p
Important Positions: 2p, 3p

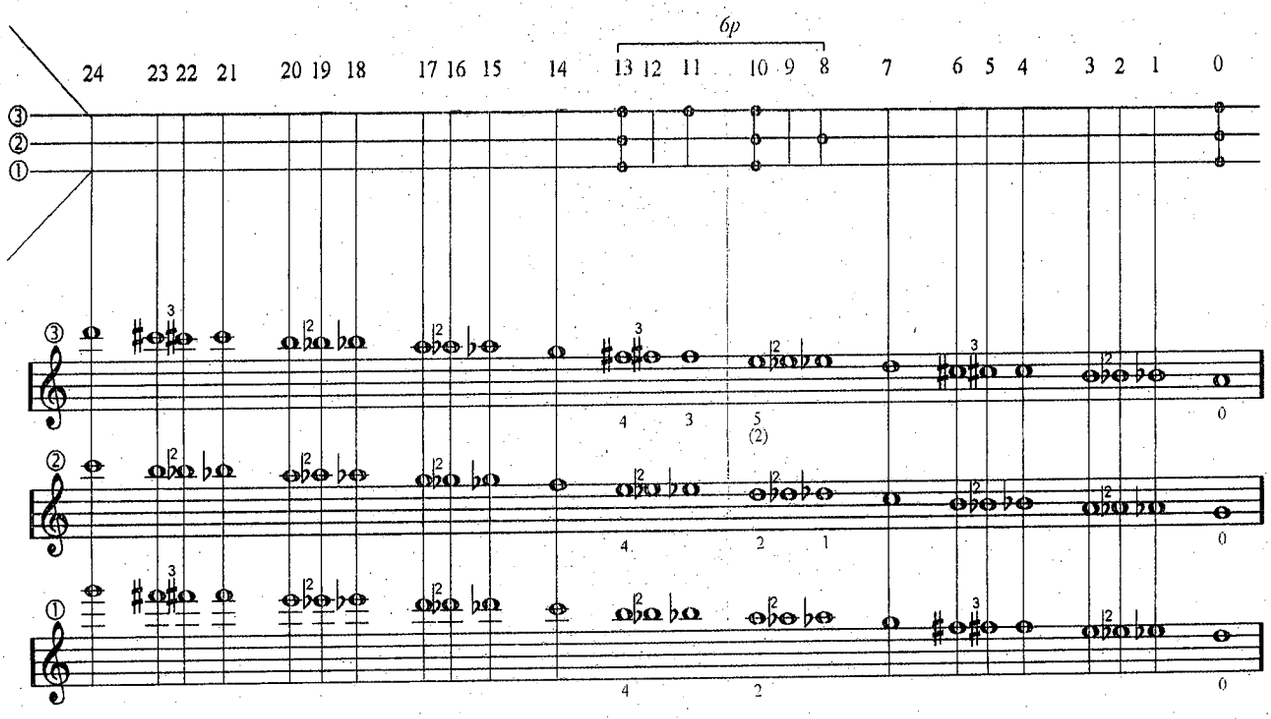
***

Bağlama Metodu

Bağlama Düzeni
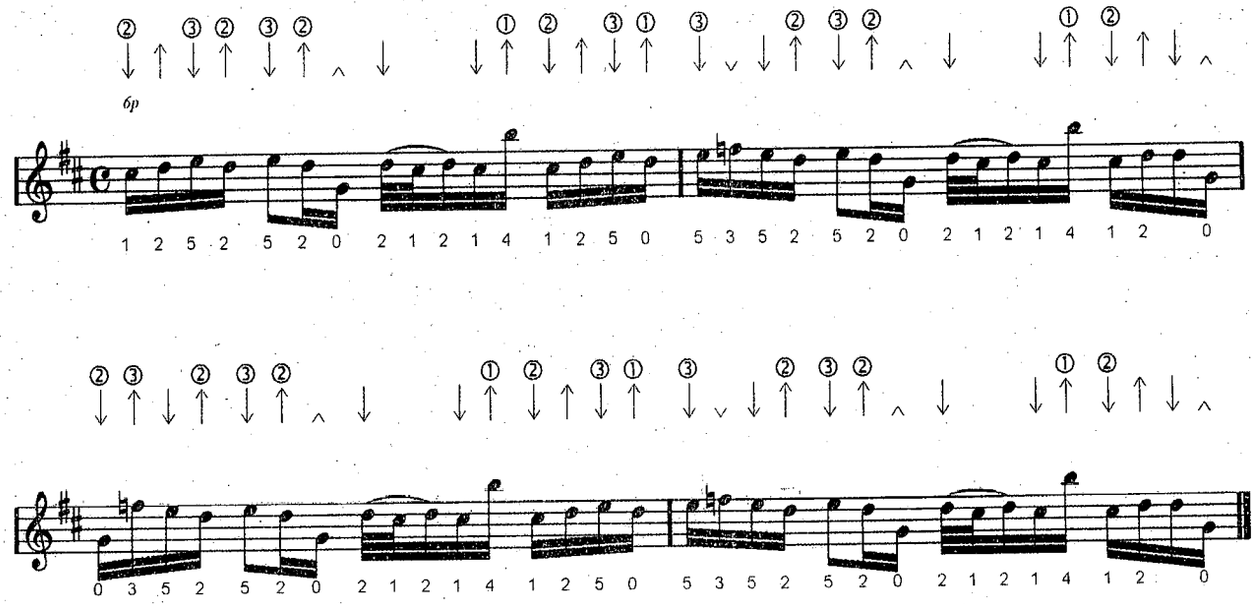
Dizi: N dz (si)
Pozisyon: 6p
Şekil: 147

Scale: N dz (si)
Position: 6p
Figure: 147



Uygulama

Practical Exercise



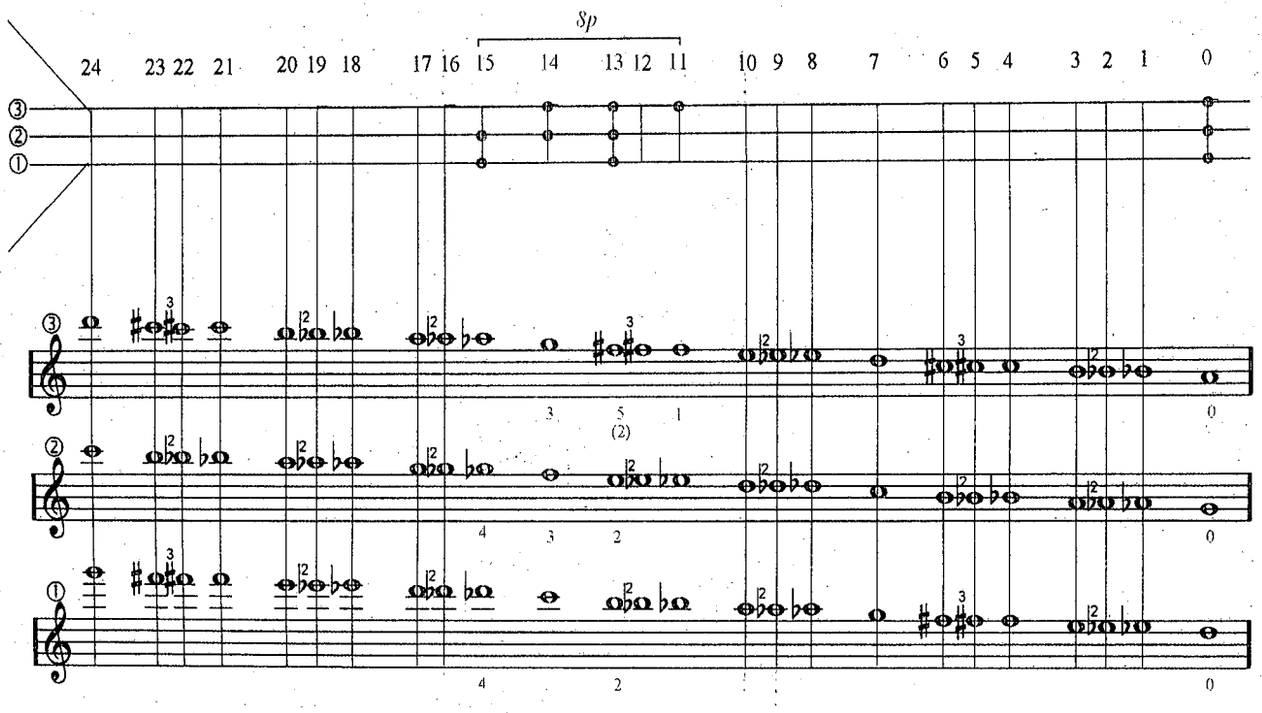
***

Bağlama Metodu

Bağlama Düzeni

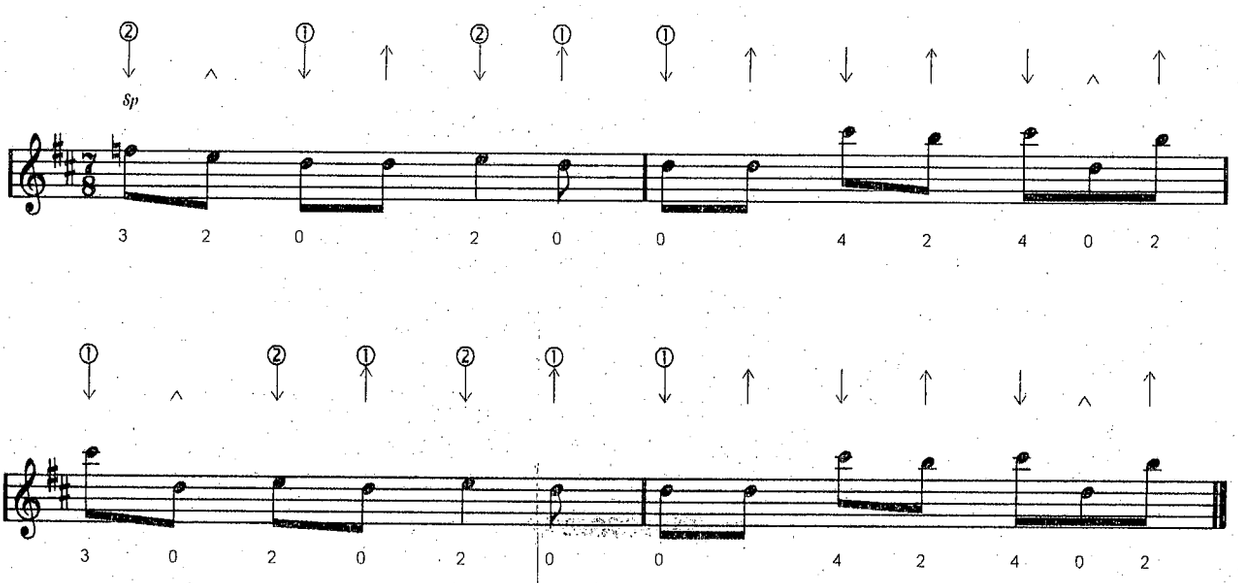
Dizi: N dz (si)
Pozisyon: 8p
Şekil: 148

Scale: N dz (si)
Position: 8p
Figure: 148



Uygulama

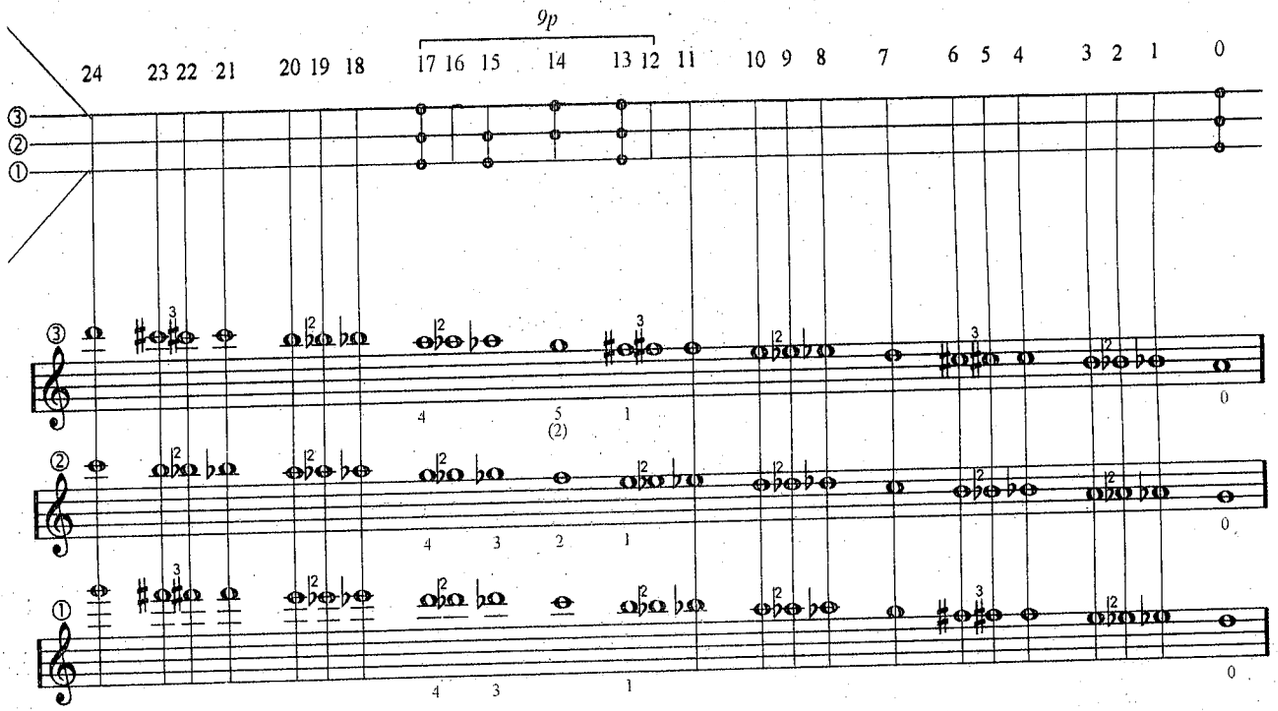
Practical Exercise



***

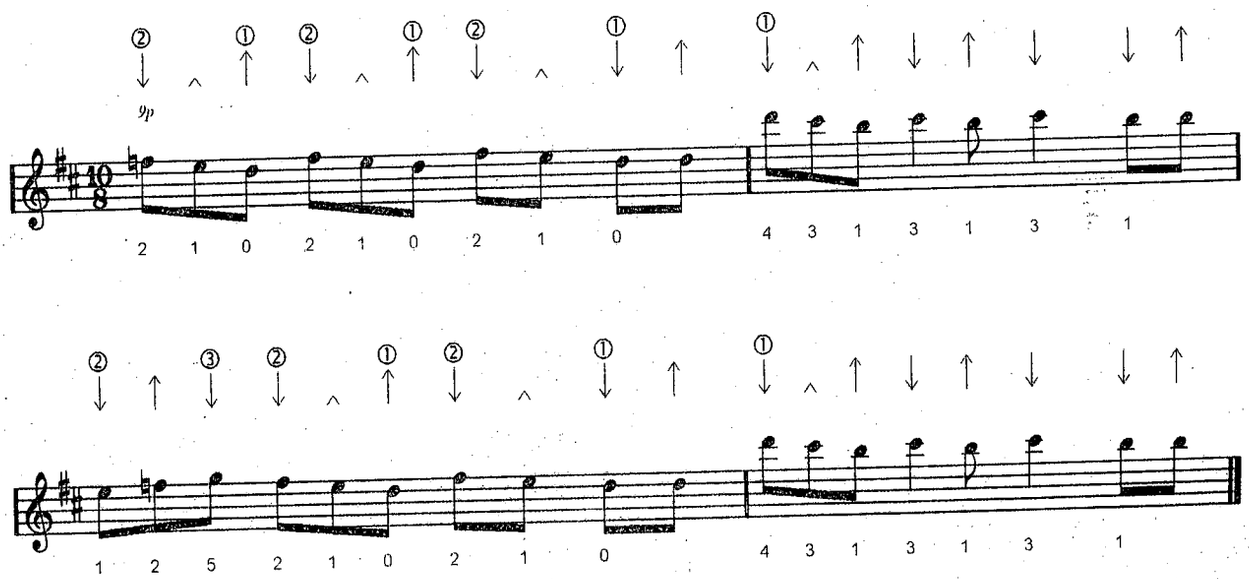
Dizi: N dz (si)
Pozisyon: 9p
Şekil: 149

Scale: N dz (si)
Position: 9p
Figure: 149



Uygulama

Practical Exercise



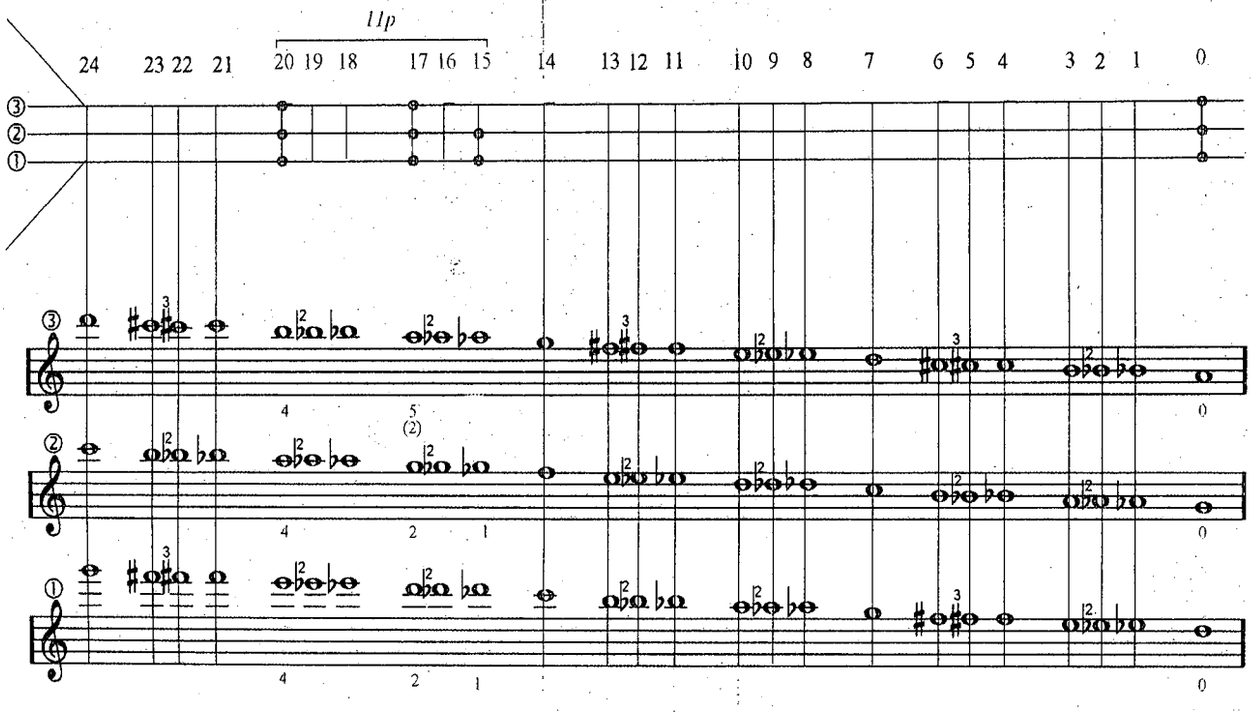
***

Bağlama Metodu

Bağlama Düzeni
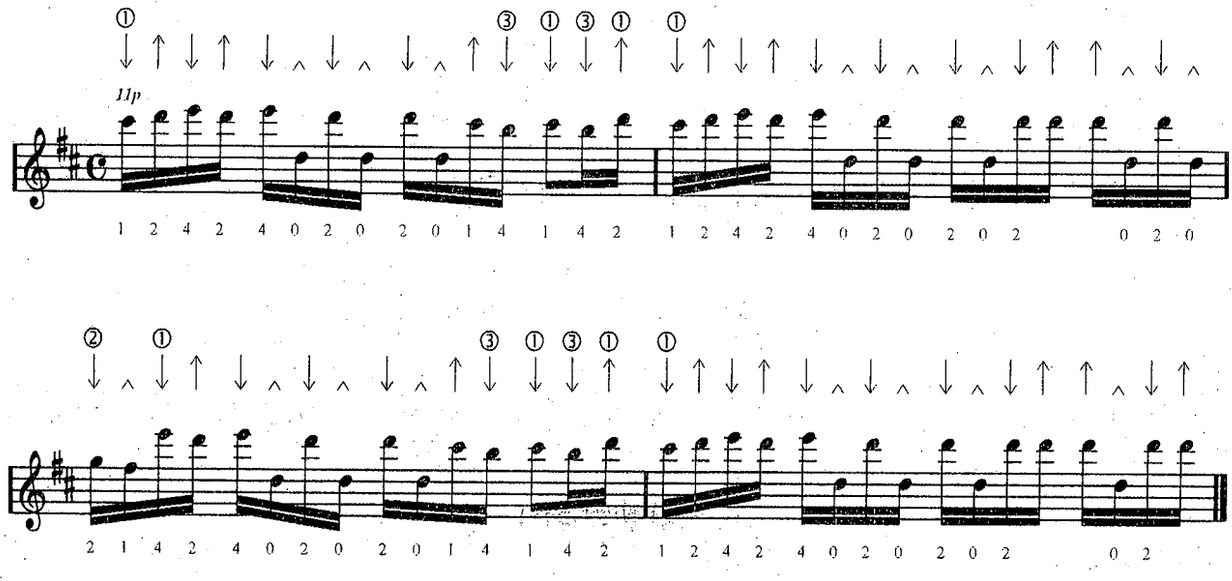
Dizi: N dz (si)
Pozisyon: 11p
Şekil: 150

Scale: N dz (si)
Position: 11p
Figure: 150



Uygulama

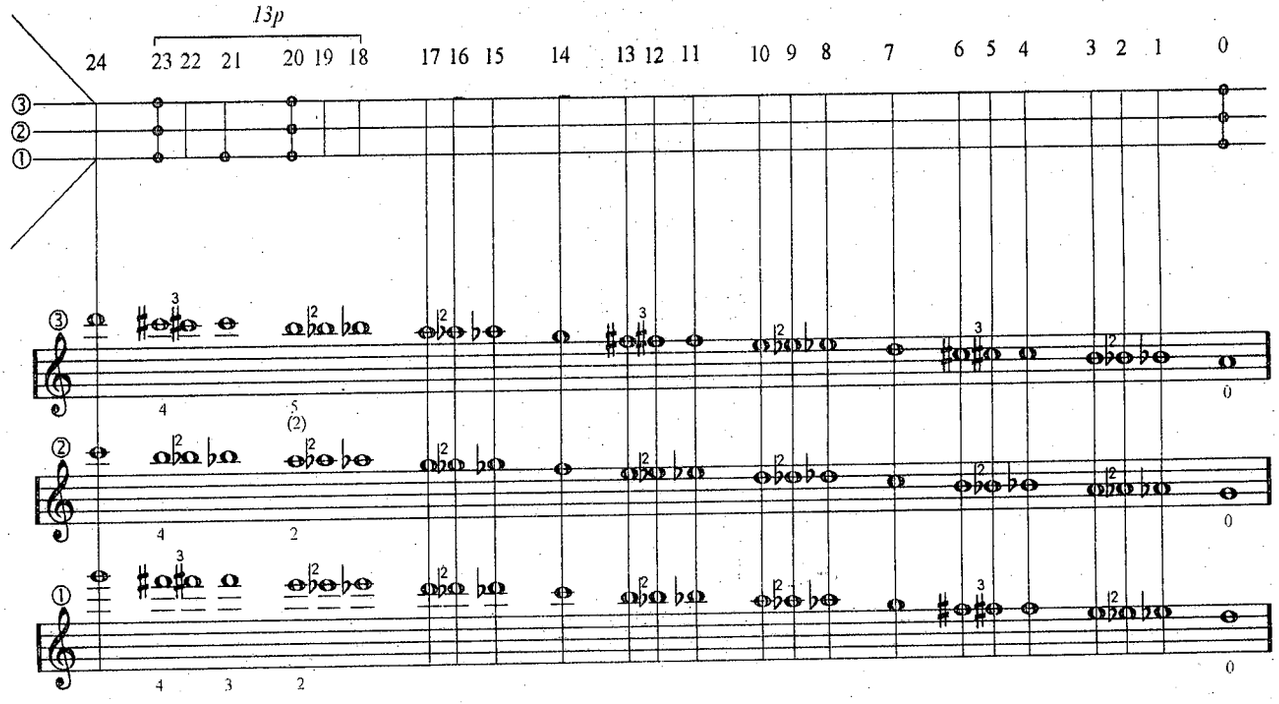
Practical Exercise
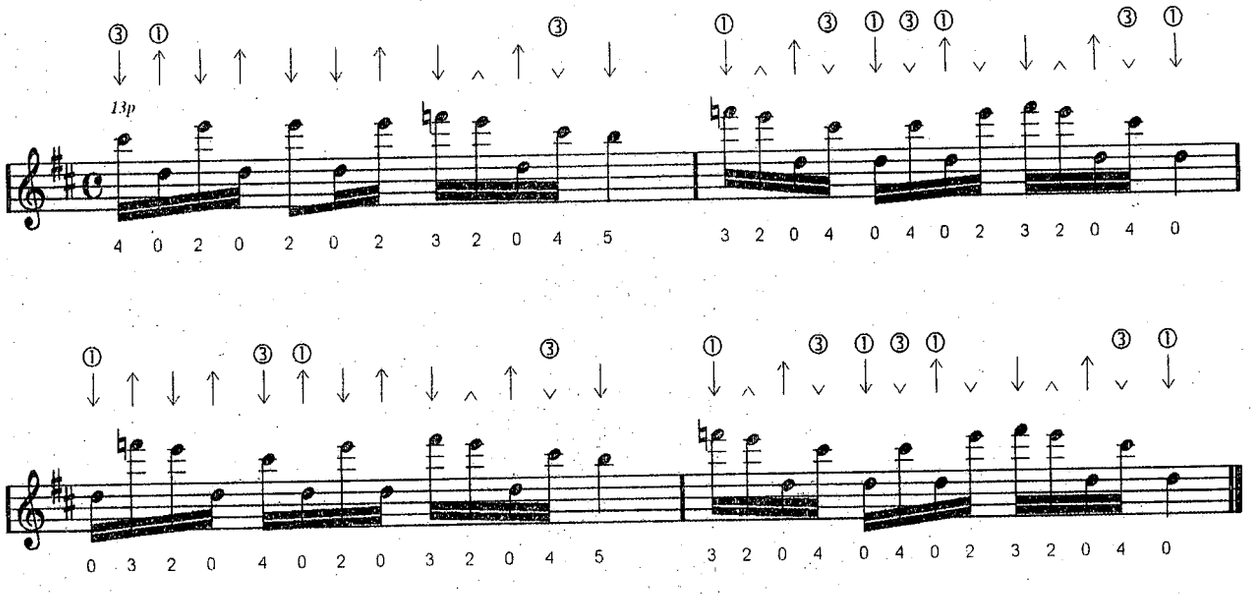


***

Dizi: N dz (si)
Pozisyon: 13p
Şekil: 151

Scale: N dz (si)
Position: 13p
Figure: 151



Uygulama

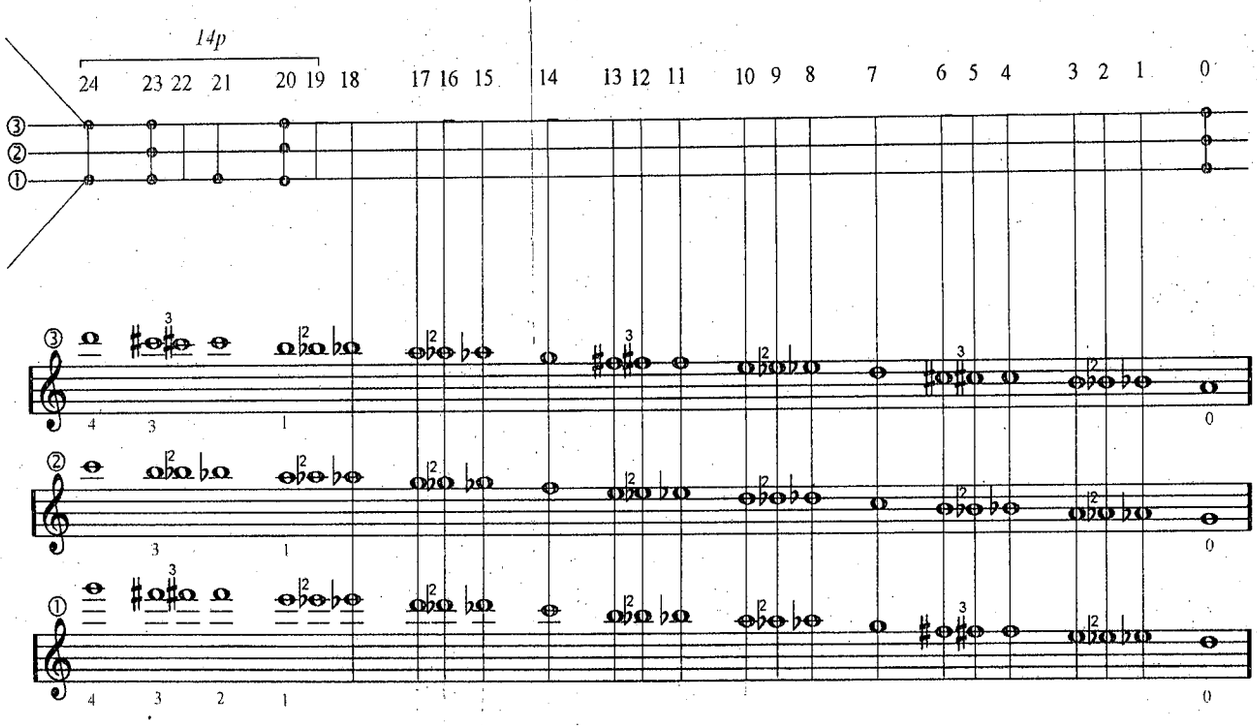
Practical Exercise



***

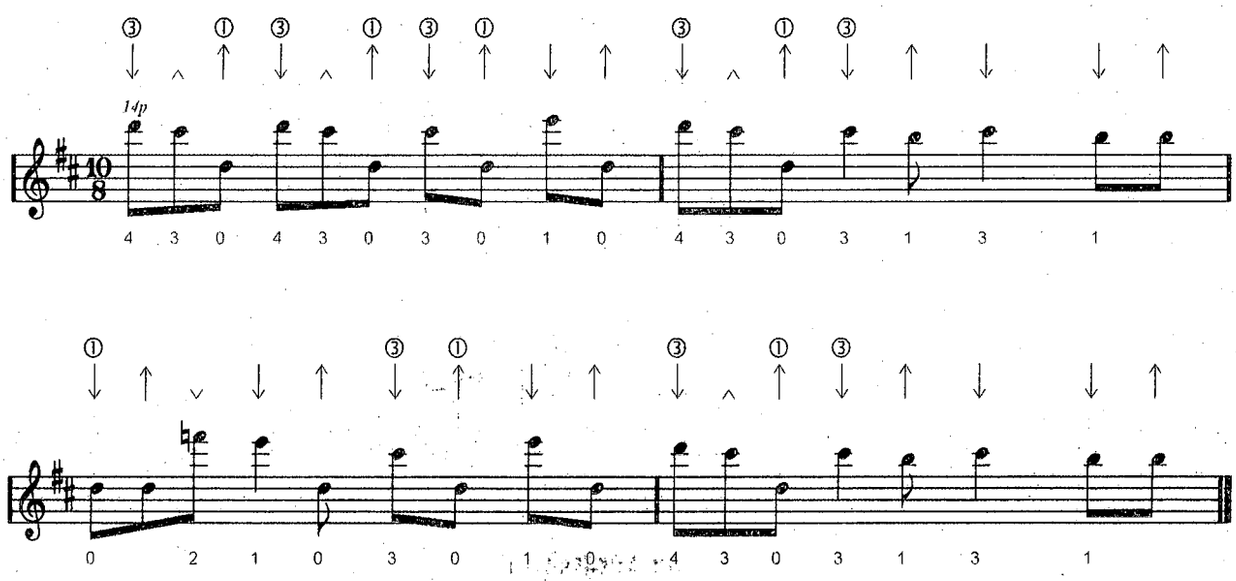
Dizi: N dz (si)
Pozisyon: 14p
Şekil: 152

Scale: N dz (si)
Position: 14p
Figure: 152



Uygulama

Practical Exercise



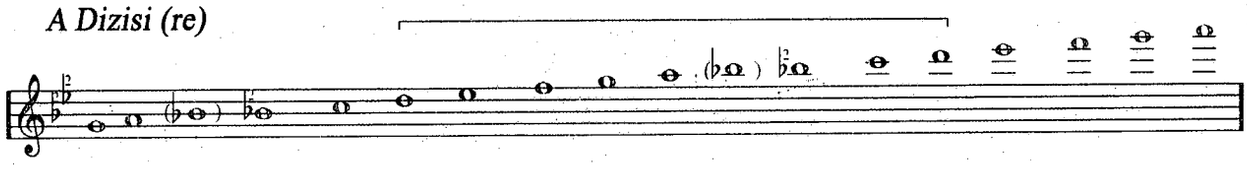
***

A Dizisi (re)
&
Pozisyonları

Scale A (re)
&
Positions

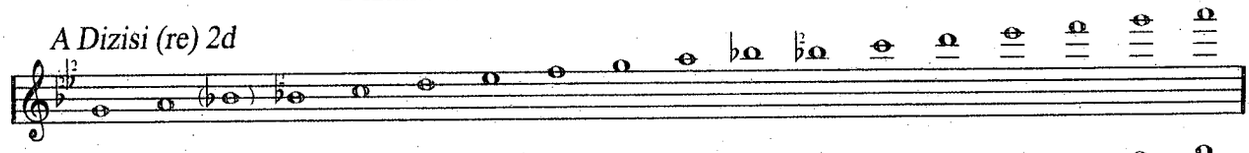
A Dizisi (re)

A Dizisi (re)

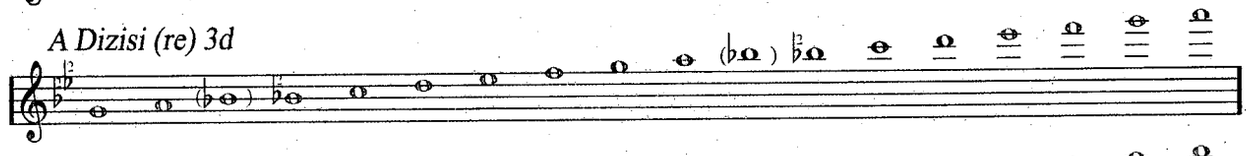


Dizinin farklıderecelerinde karar veren türevleri

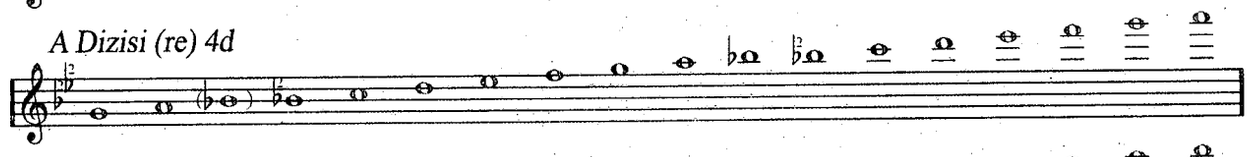
A Dizisi (re) 2d



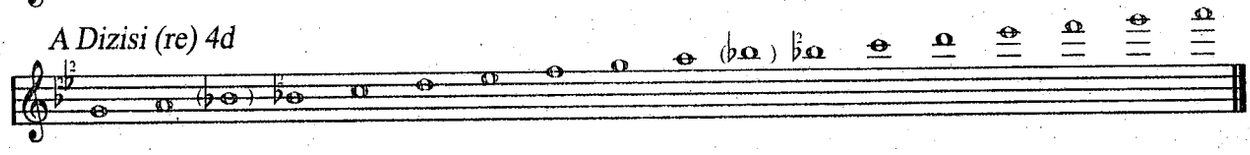
A Dizisi (re) 3d



A Dizisi (re) 4d



A Dizisi (re) 4d



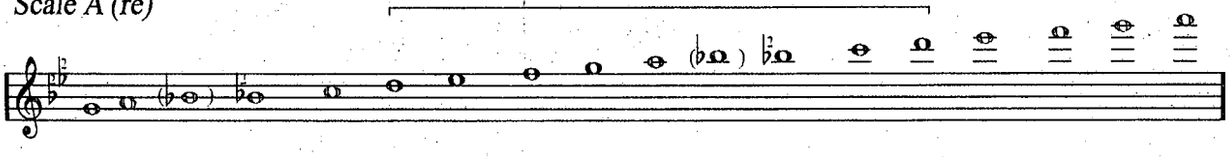
Uygulama *(Bağlama düzeni)*

Pozisyonlar: 1p, 2p, 3p, 4p, 5p, 6p, 7p, 9p, 10p, 12p, 13, 14
Önemli pozisyonlar: 1p, 2p, 4p, 7p

***

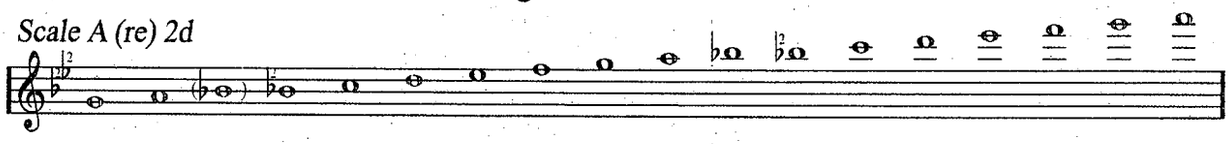
Scale A (re)

Scale A (re)

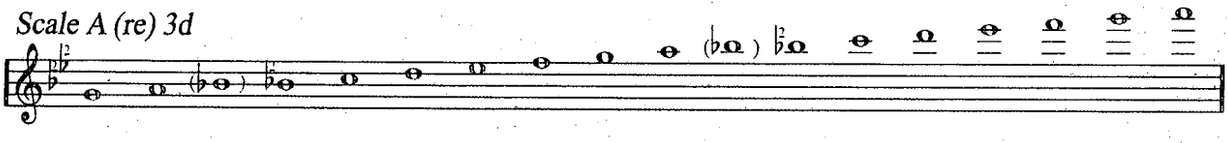


Varities Determining in the Different Levels of Scale

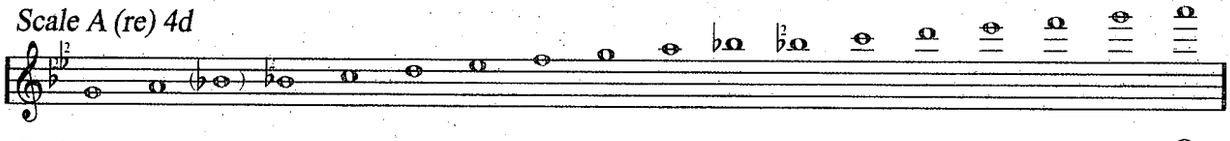
Scale A (re) 2d



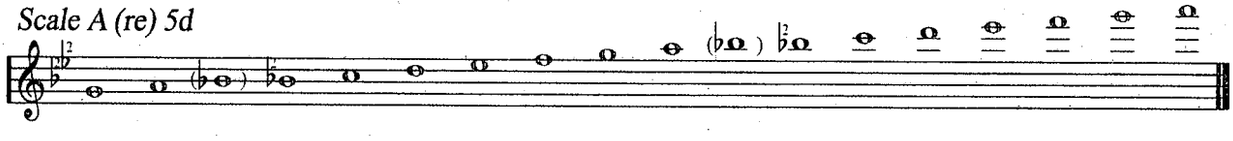
Scale A (re) 3d



Scale A (re) 4d



Scale A (re) 5d



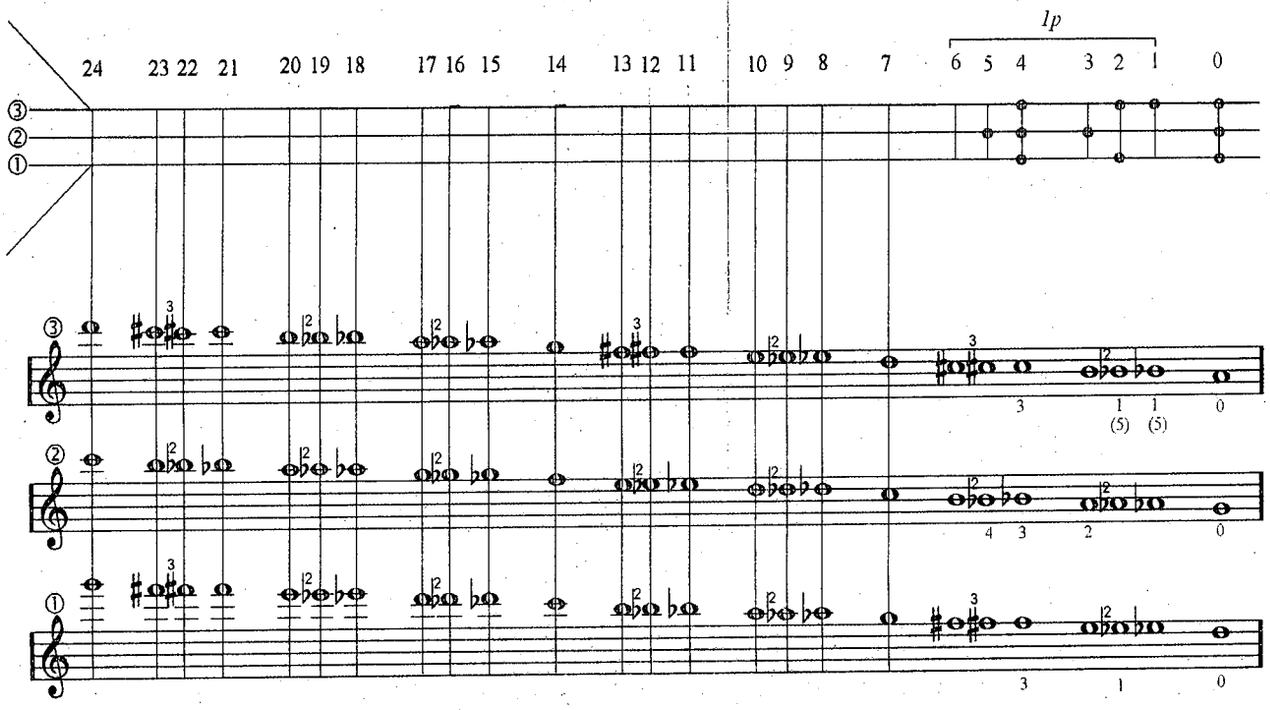
Practice *(Bağlama düzeni)*

Positions: 1p, 2p, 3p, 4p, 5p, 6p, 7p, 9p, 10p, 12p, 13p, 14p
Important Positions: 1p, 2p, 4p, 7p

***

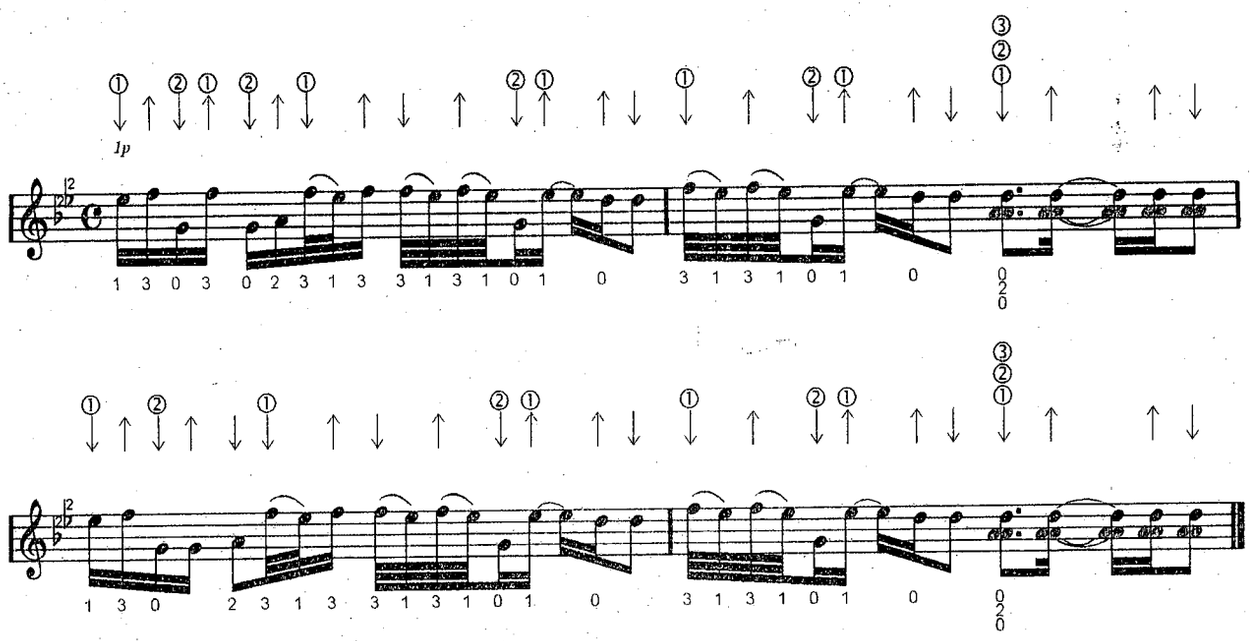
Dizi: A dz (re)
Pozisyon: 1p
Şekil: 153

Scale: A dz (re)
Position: 1p
Figure: 153



Uygulama

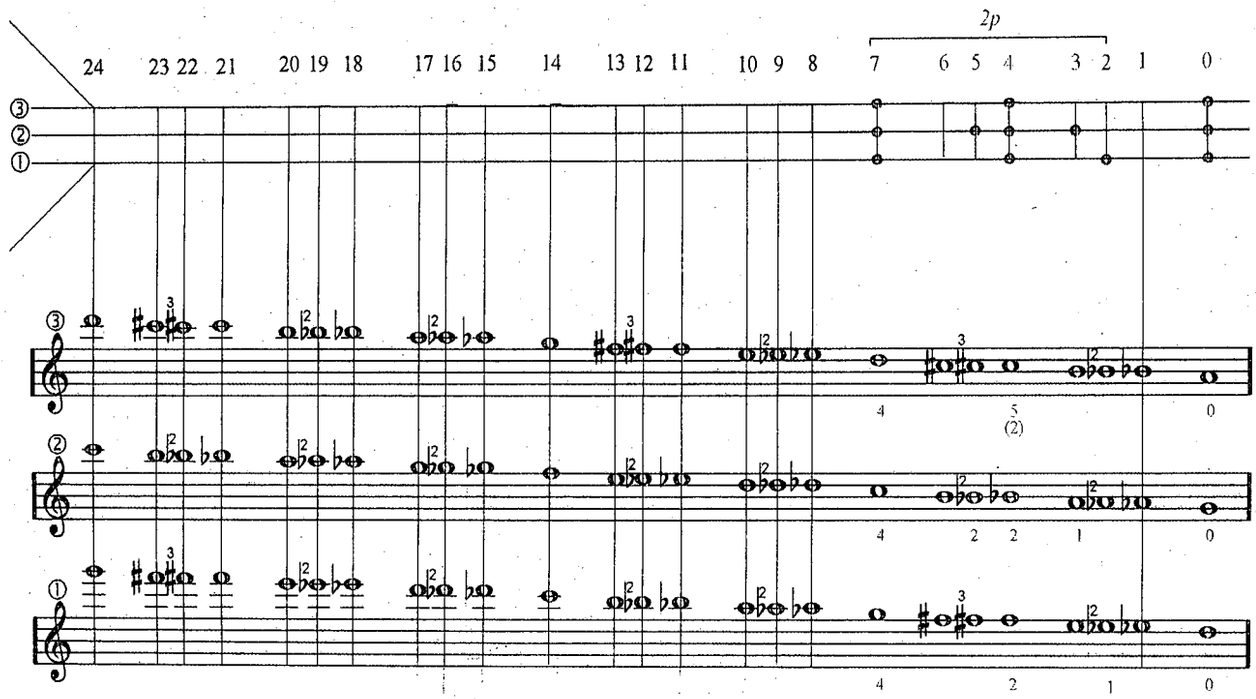
Practical Exercise



***

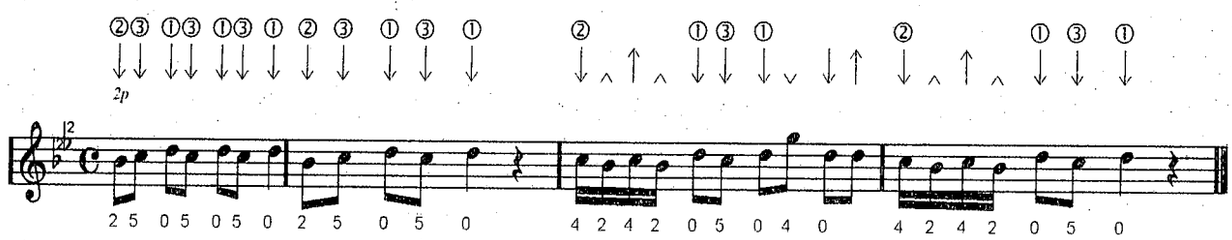
Dizi: A dz (re)
Pozisyon: 2p
Şekil: 154

Scale: A dz (rc)
Position: 2p
Figure: 154



Uygulama

Practical Exercise



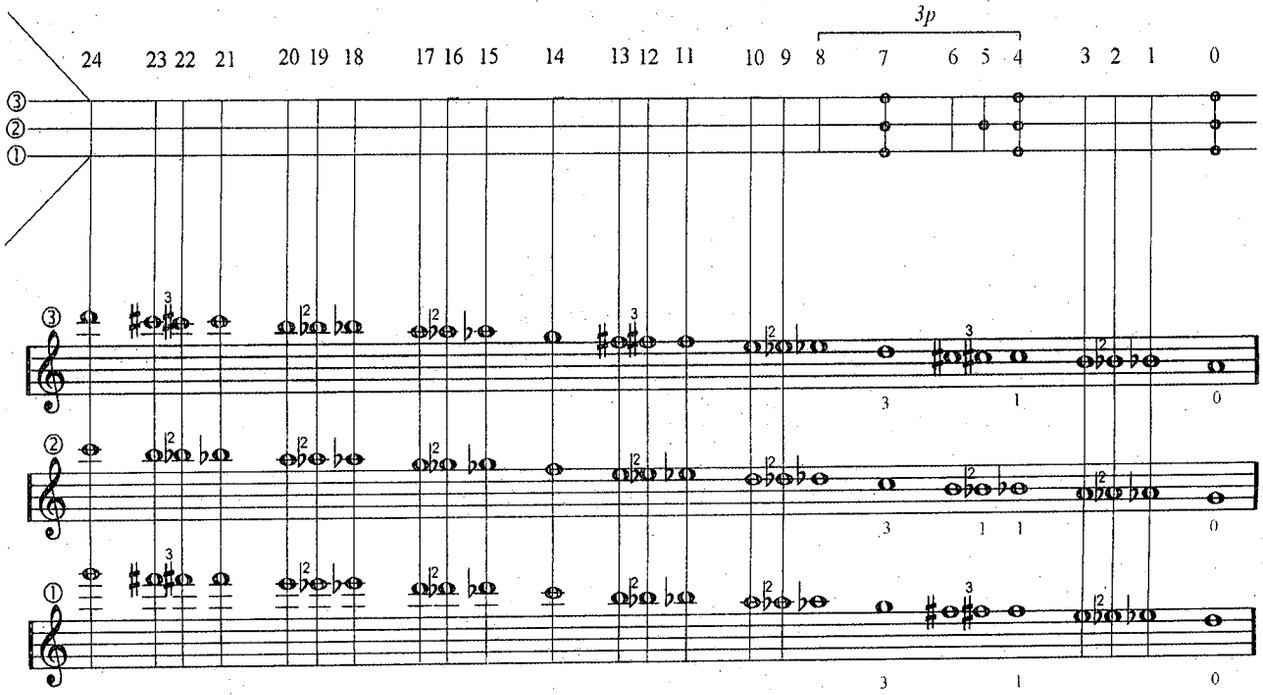
***

Bağlama Metodu

Bağlama Düzeni

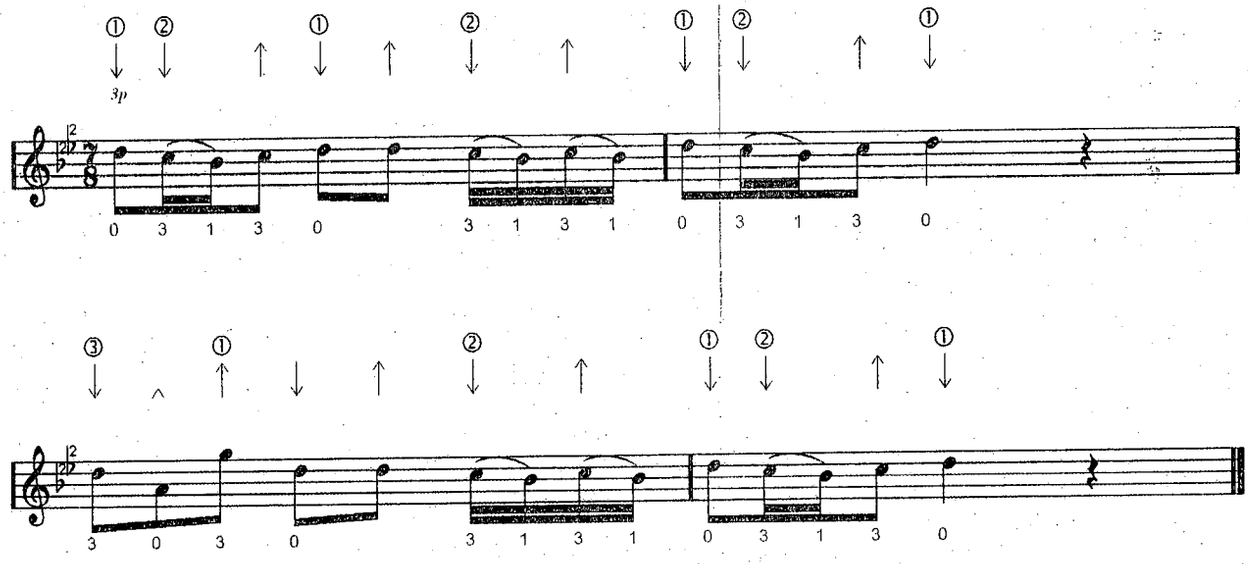
Dizi: A dz (re)
Pozisyon: 3p
Şekil: 155

Scale: A dz (re)
Position: 3p
Figure: 155



Uygulama

Practical Exercise



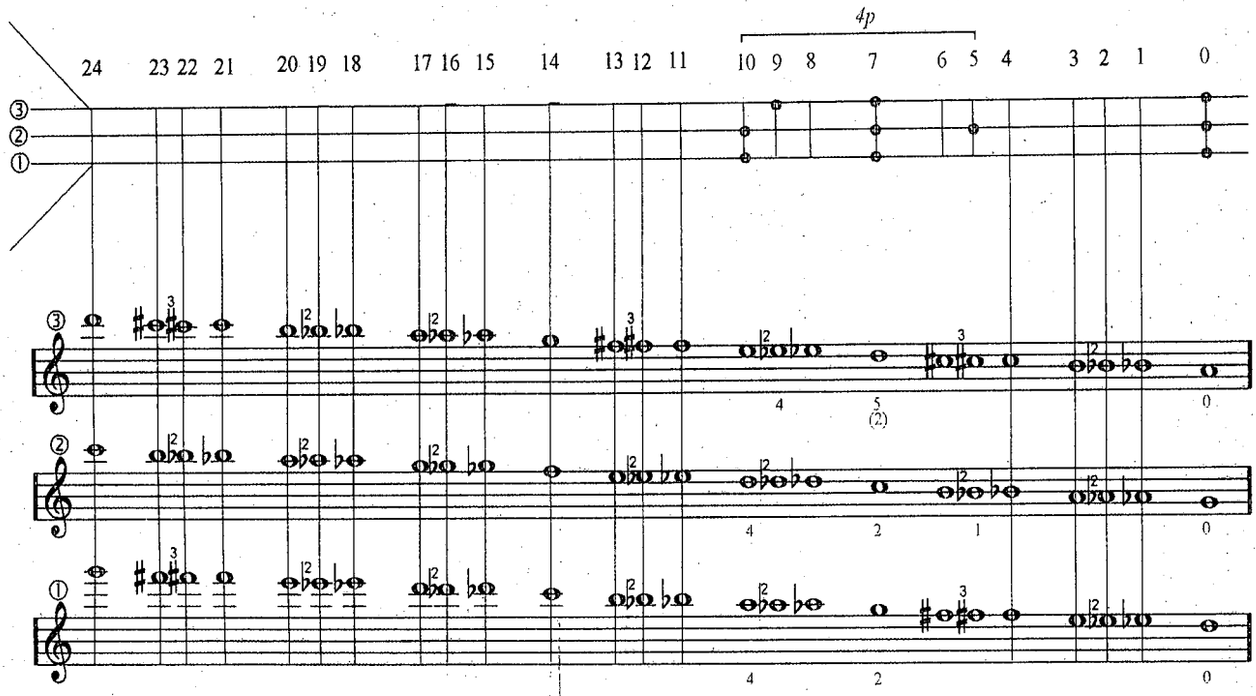
***

Bağlama Metodu

Bağlama Düzeni
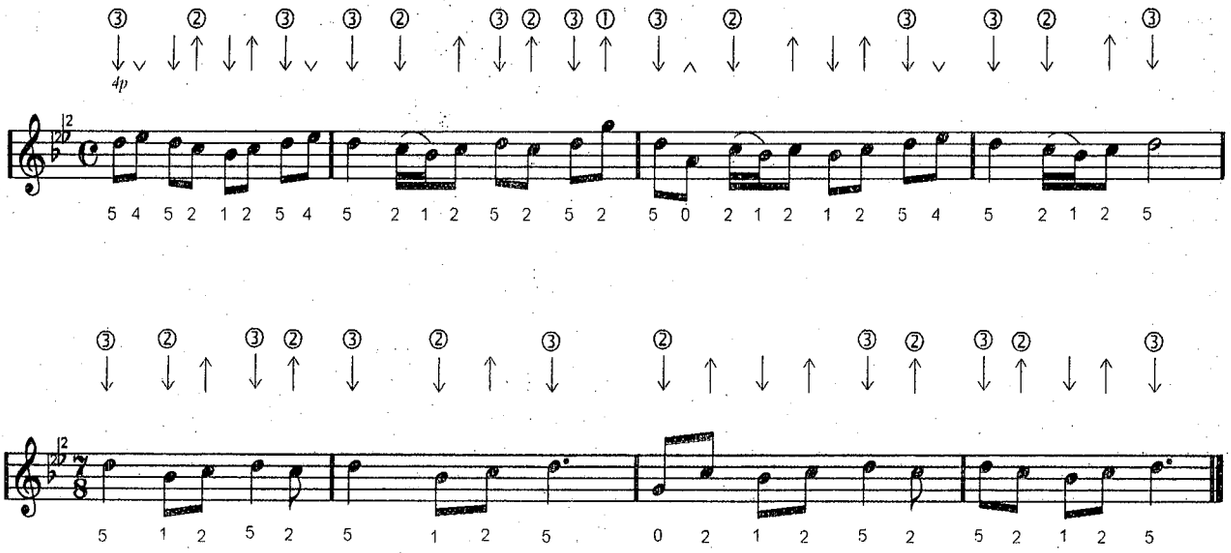
Dizi: A dz (re)
Pozisyon: 4p
Şekil: 156

Scale: A dz (re)
Position: 4p
Figure: 156



Uygulama

Practical Exercise



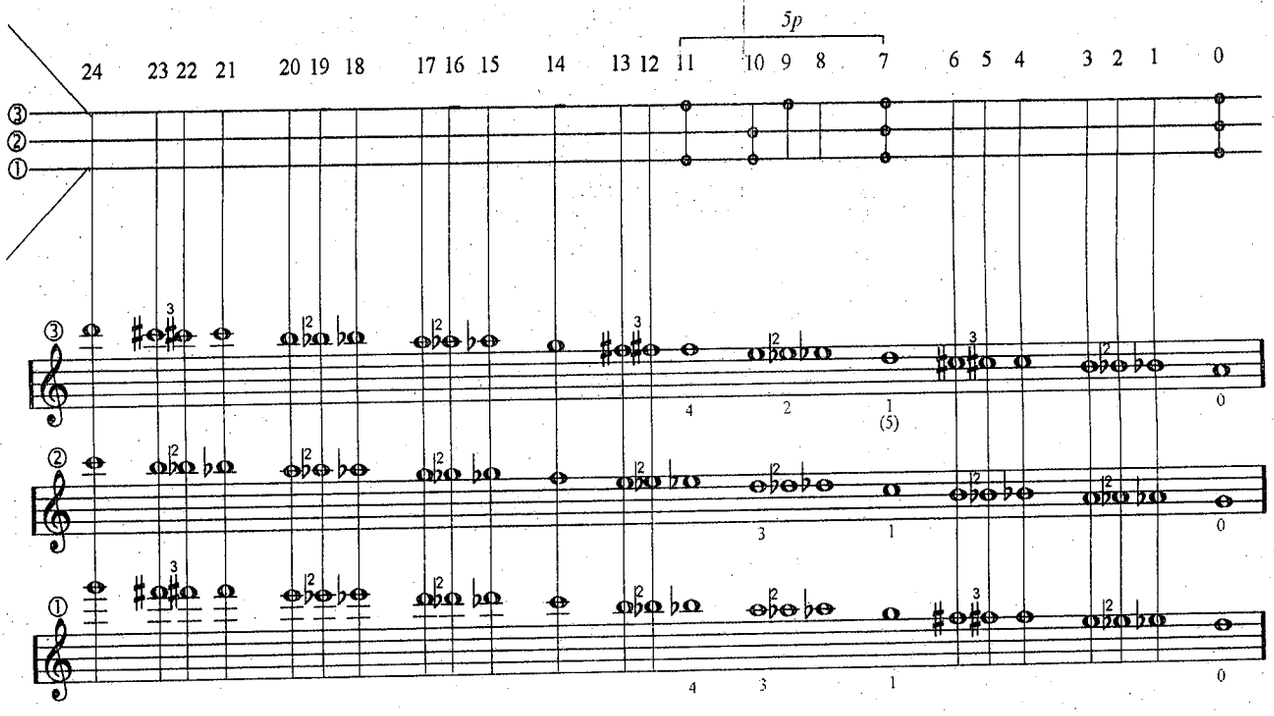
***

Bağlama Metodu

Bağlama Düzeni

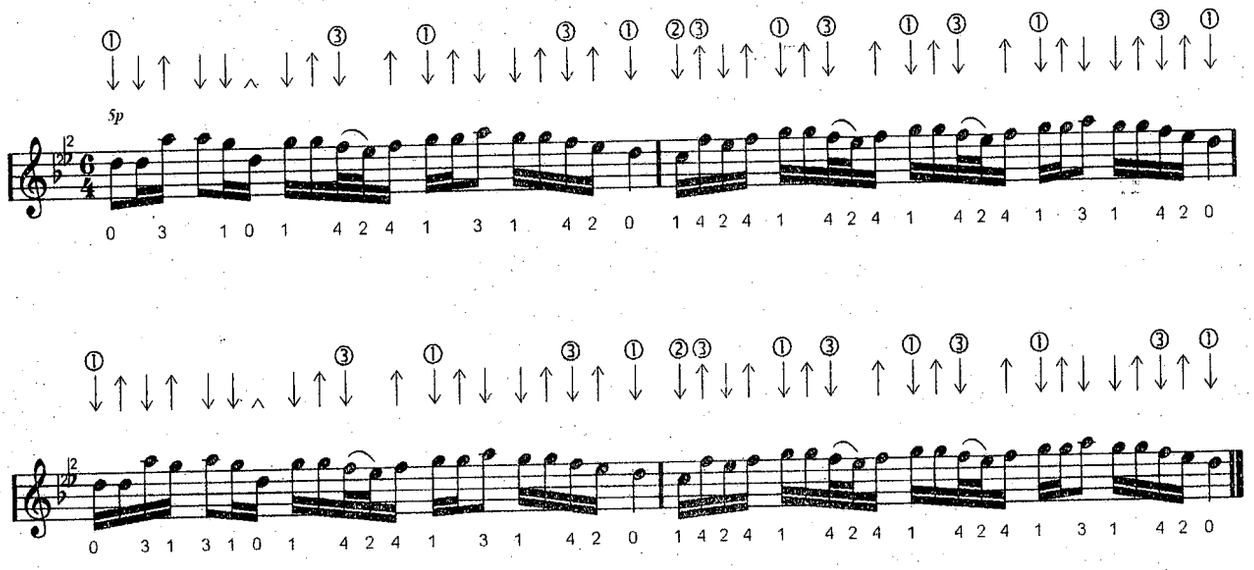
Dizi: A dz (re)
Pozisyon: 5p
Şekil: 157

Scale: A dz (re)
Position: 5p
Figure: 157



Uygulama

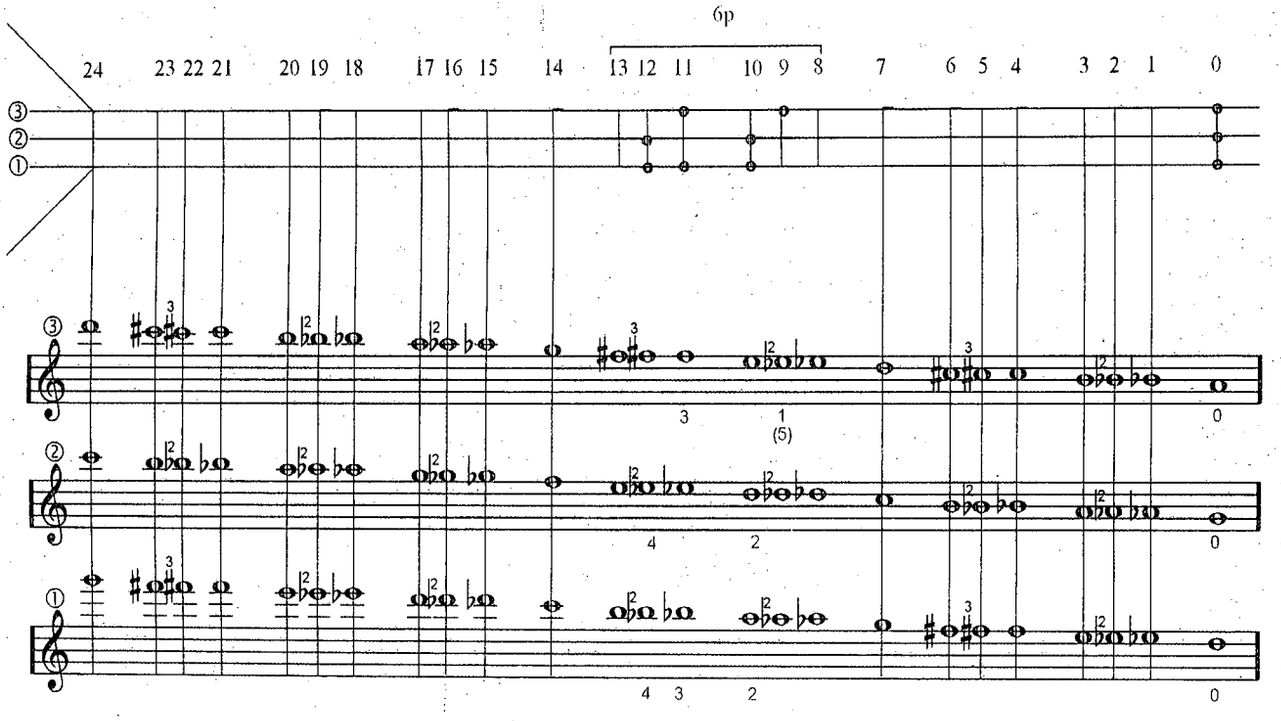
Practical Exercise



***

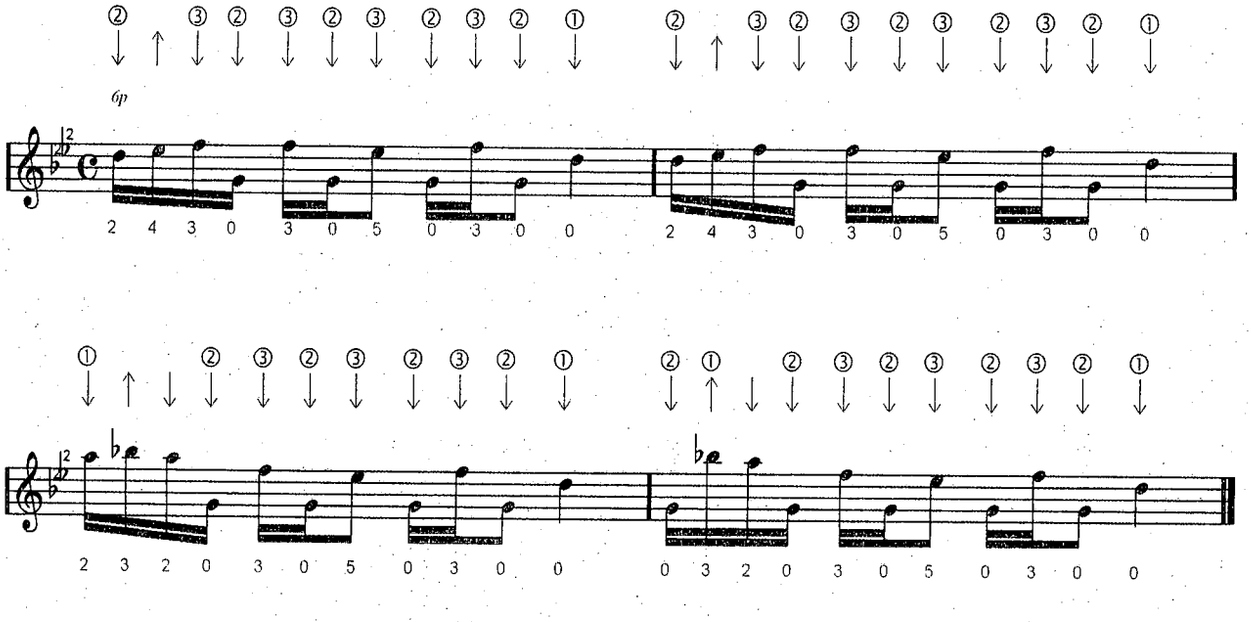
Dizi: A dz (re)
Pozisyon: 6p
Şekil: 158

Scale: A dz (re)
Position: 6p
Figure: 158



Uygulama

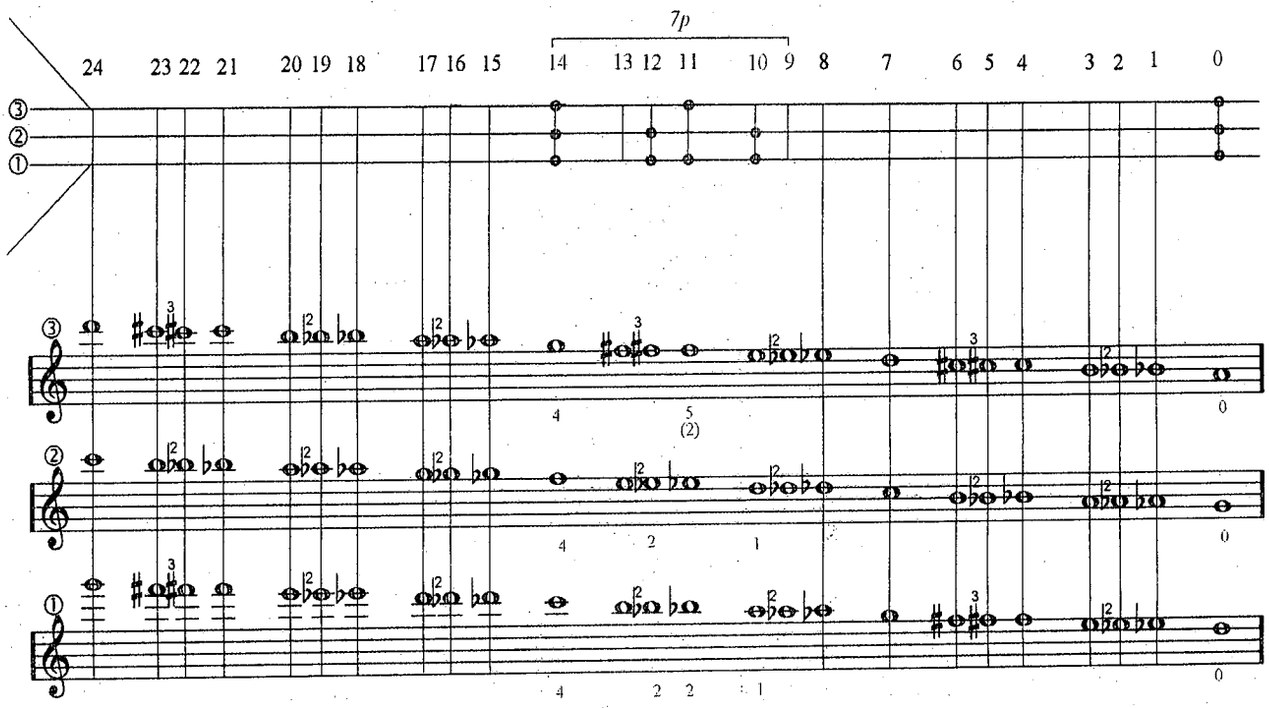
Practical Exercise



***

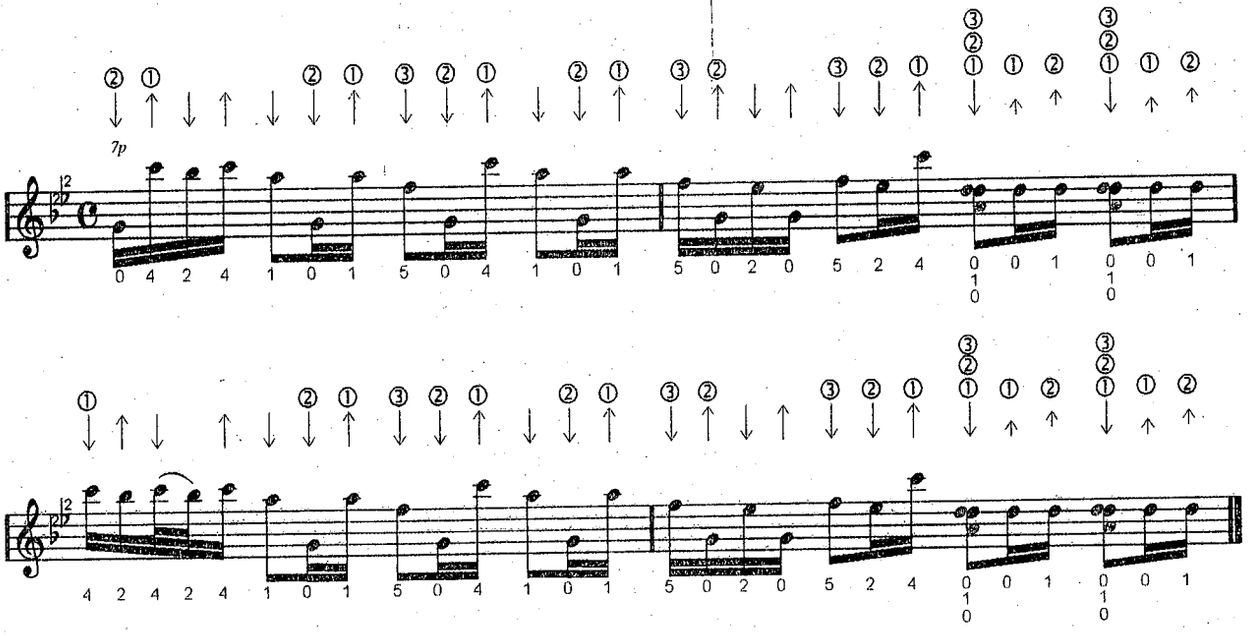
Dizi: A dz (re)
Pozisyon: 7p
Şekil: 159

Scale: A dz (re)
Position: 7p
Figure: 159



Uygulama

Practical Exercise



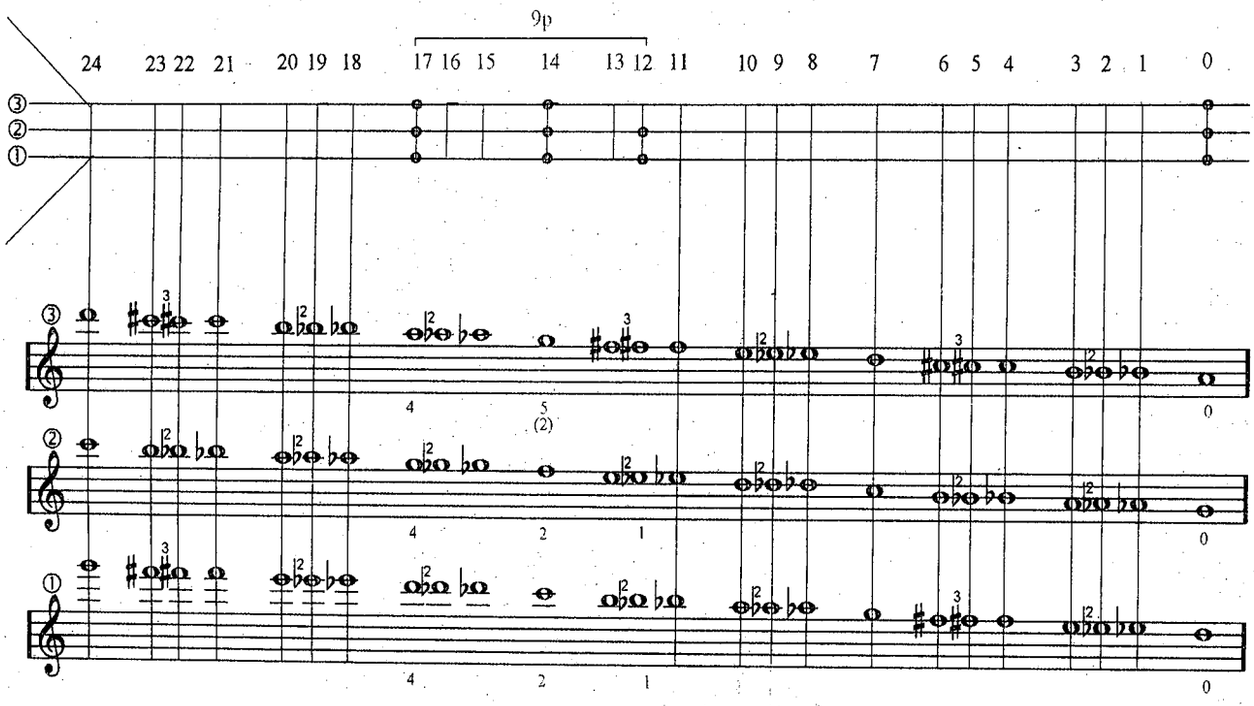
***

Bağlama Metodu

Bağlama Düzeni

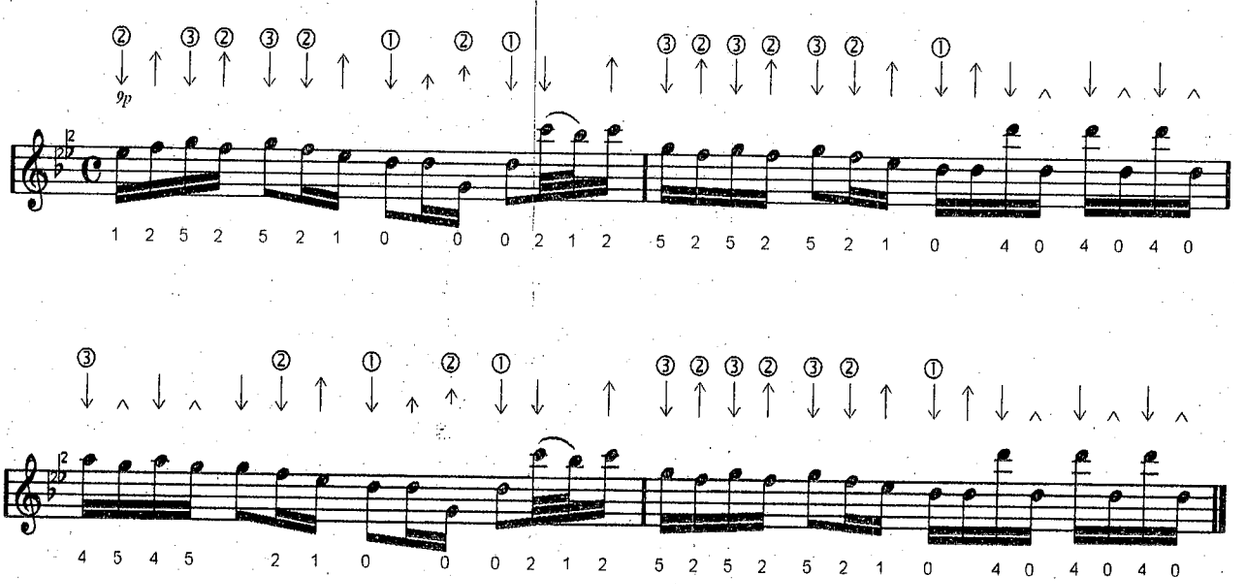
Dizi: A dz (re)
Pozisyon: 9p
Şekil: 160

Scale: A dz (re)
Position: 9p
Figure: 160



Uygulama

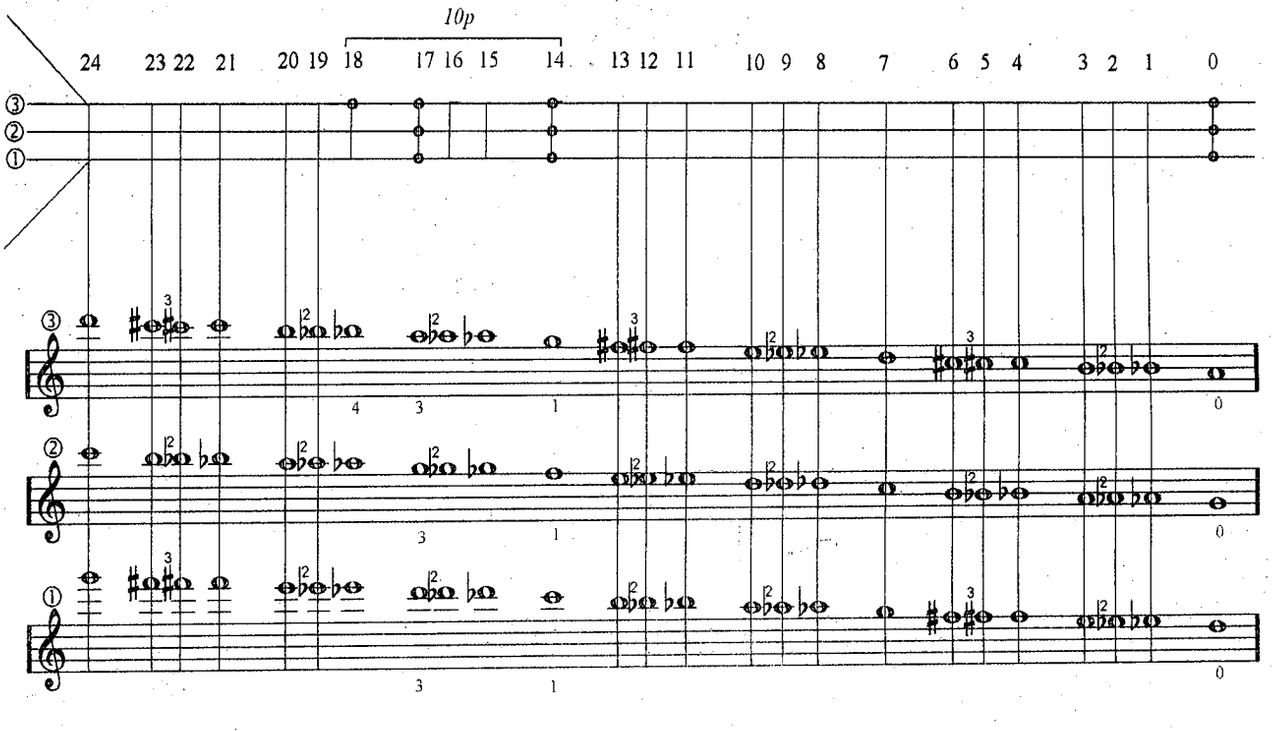
Practical Exercise



***

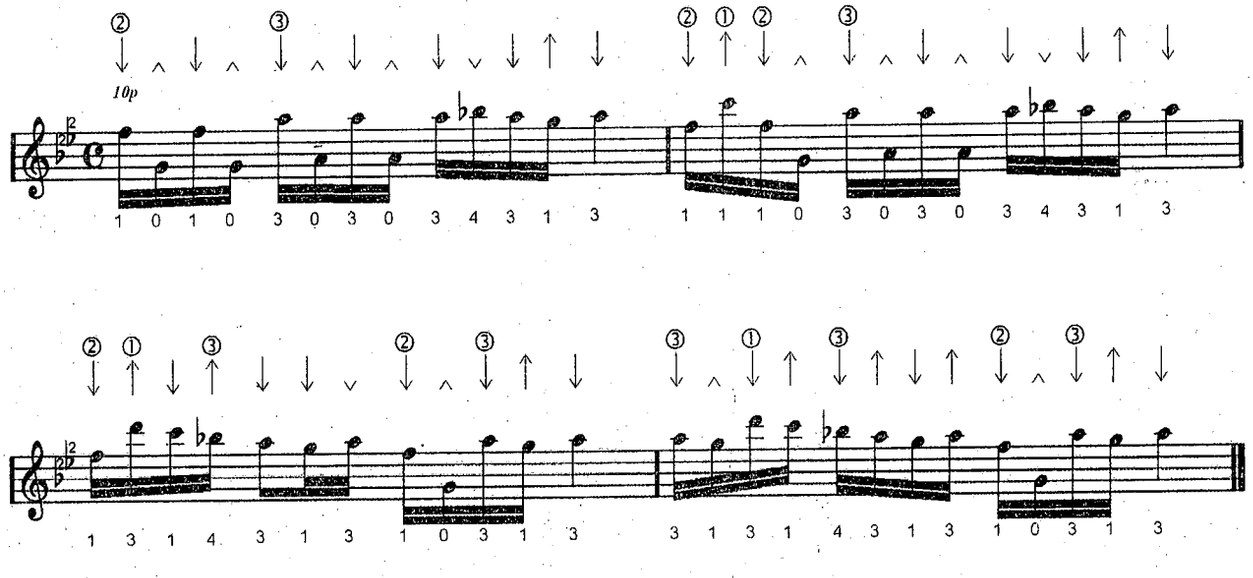
Dizi: A dz (re)
Pozisyon: 10p
Şekil: 161

Scale: A dz (re)
Position: 10p
Figure: 161



Uygulama

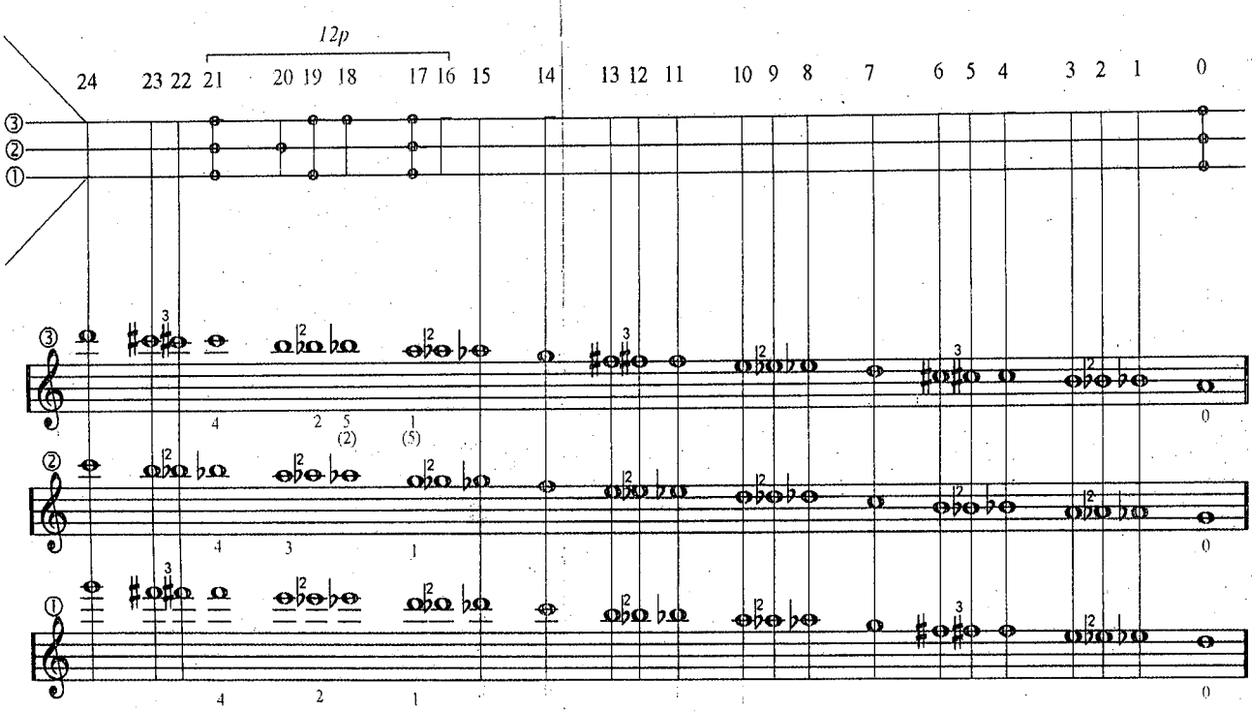
Practical Exercise



***

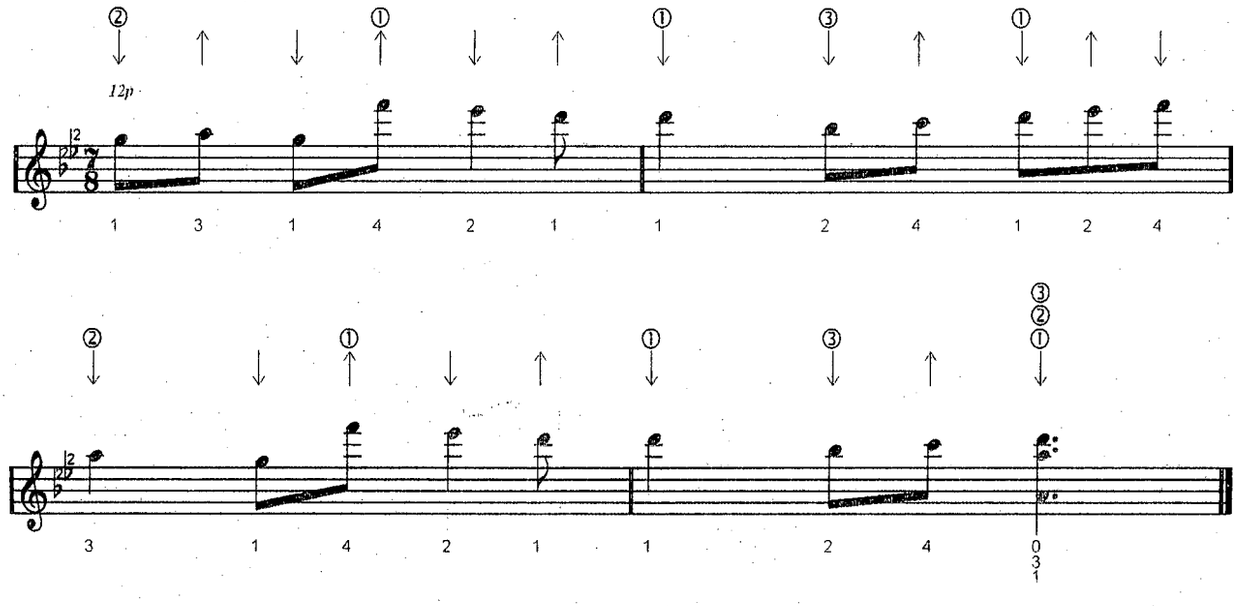
Dizi: A dz (re)
Pozisyon: 12p
Şekil: 162

Scale: A dz (re)
Position: 12p
Figure: 162



Uygulama

Practical Exercise



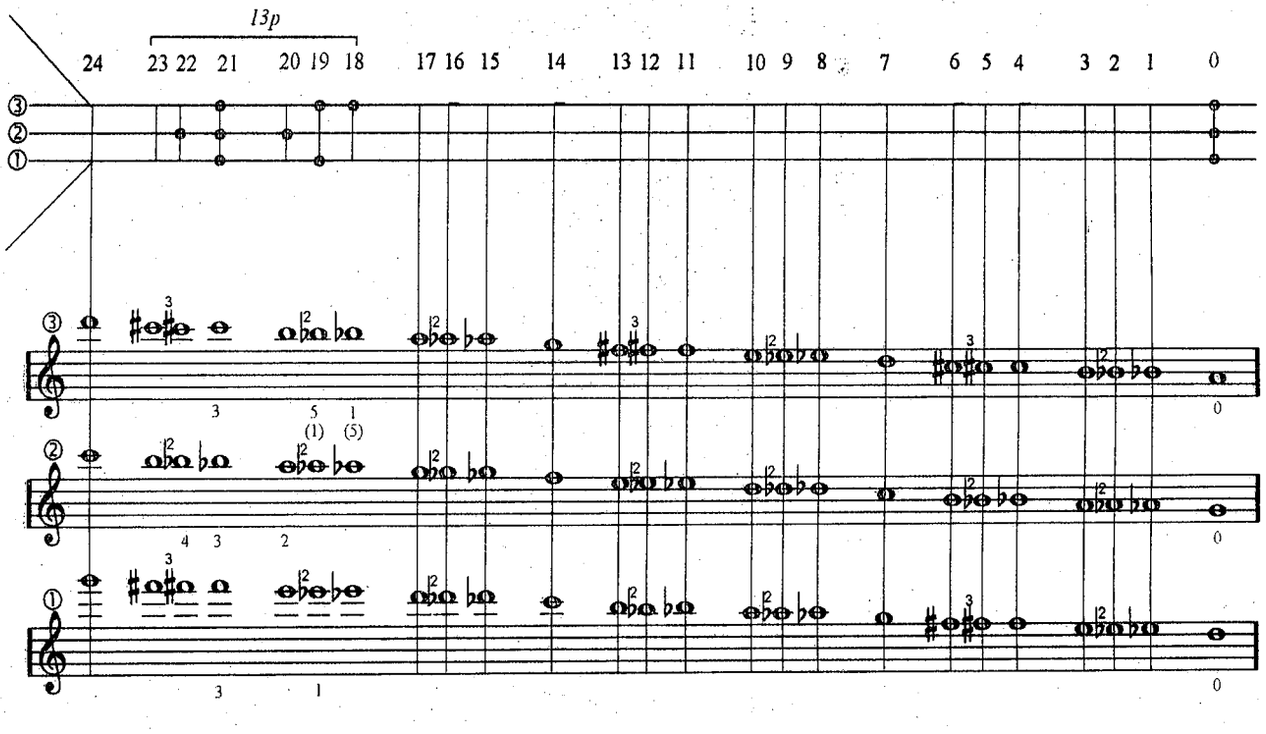
***

Bağlama Metodu

Bağlama Düzeni

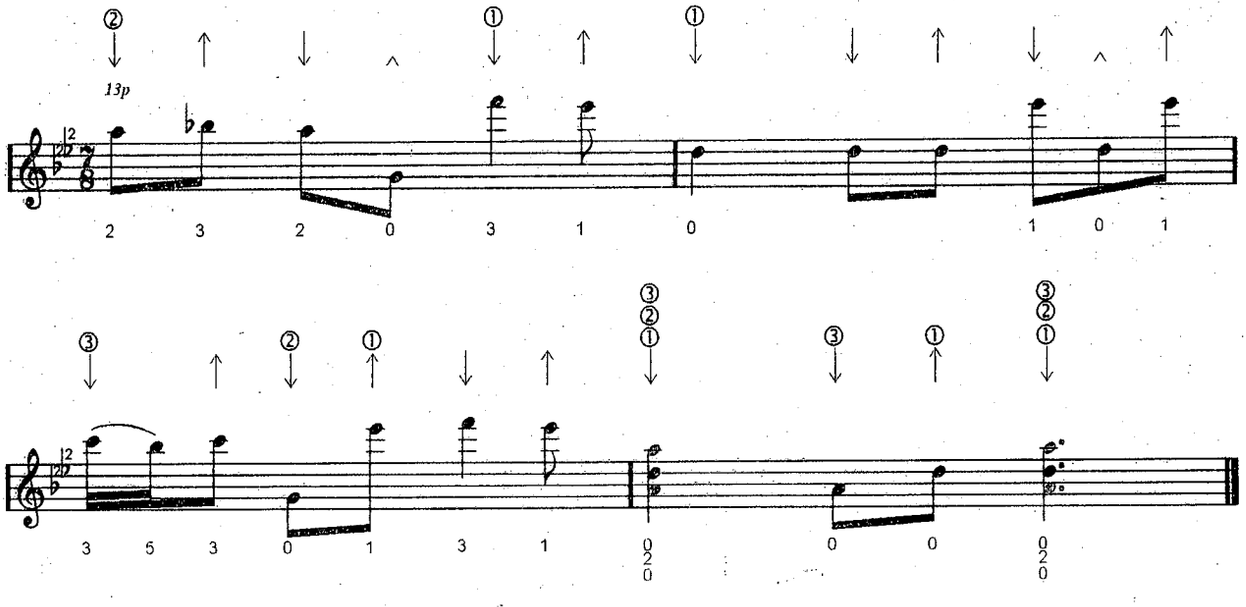
Dizi: A dz (re)
Pozisyon: 13p
Şekil: 163

Scale: A dz (re)
Position: 13p
Figure: 163



Uygulama

Practical Exercise



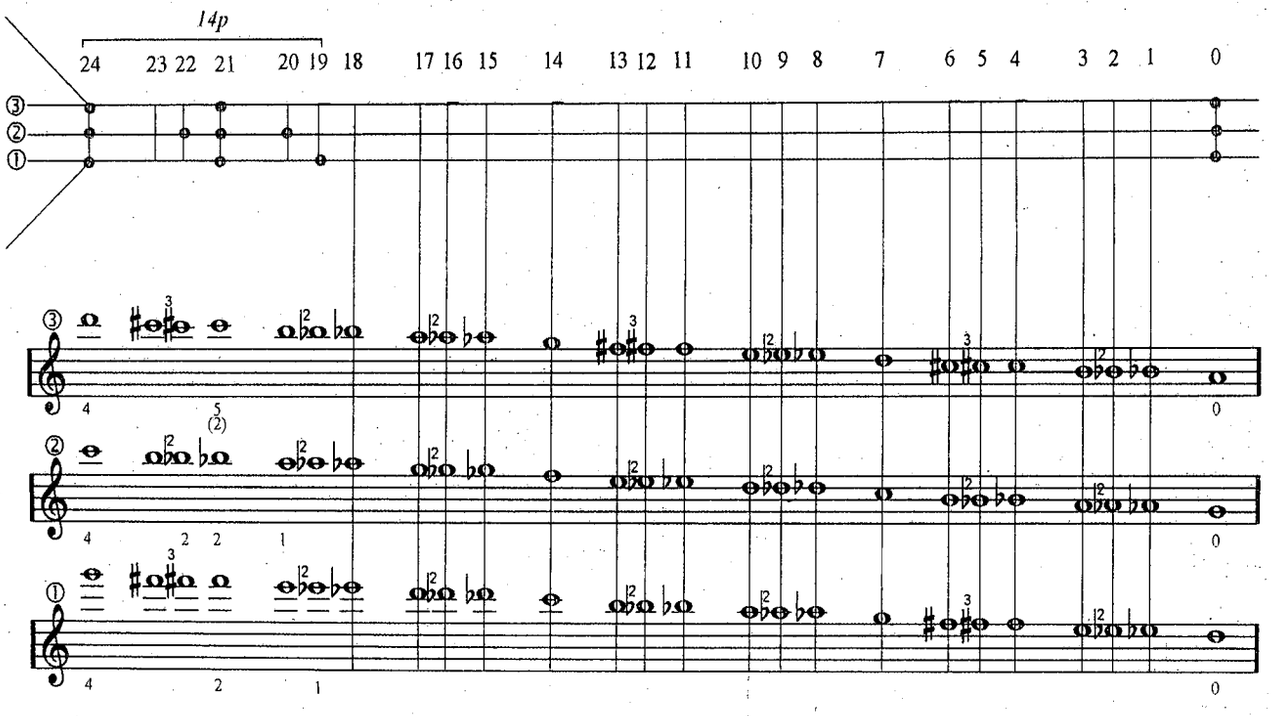
***

Bağlama Metodu

Bağlama Düzeni

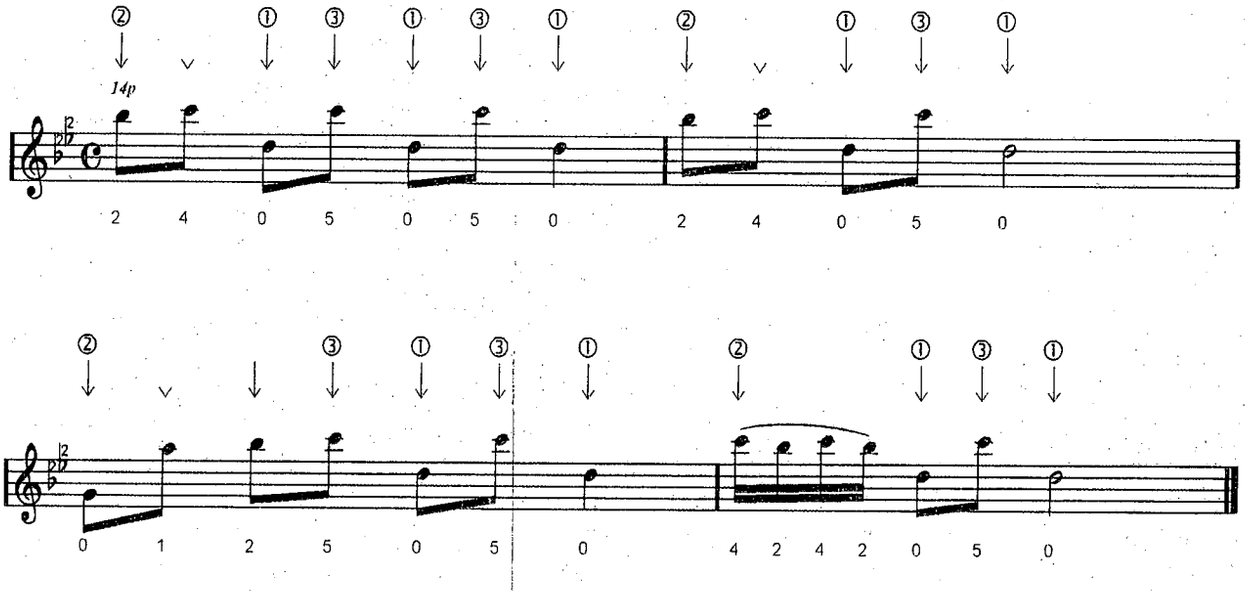
Dizi: A dz (re)
Pozisyon: 14p
Şekil: 164

Scale: A dz (re)
Position: 14p
Figure: 164



Uygulama

Practical Exercise



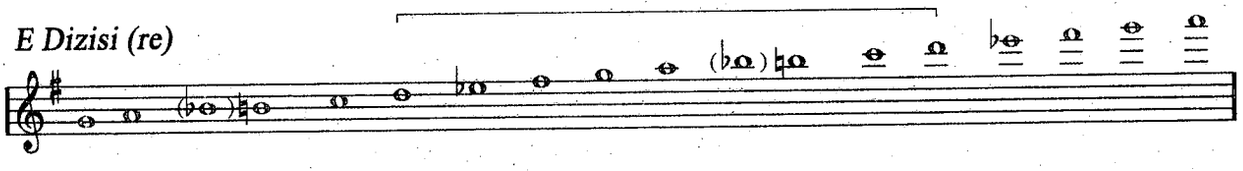
***

E Dizisi (re)
&
Pozisyonları

Scale E (re)
&
Positions

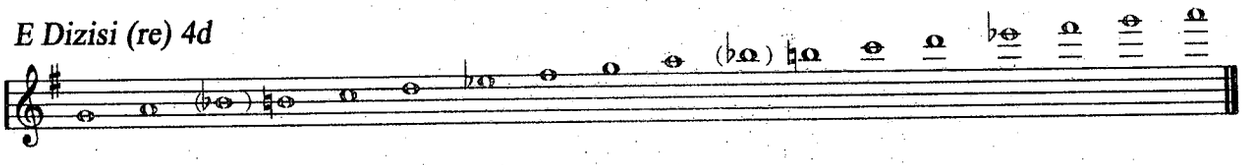
E Dizisi (re)

E Dizisi (re)



Dizinin farklı derecelerinde karar veren türevleri

E Dizisi (re) 4d

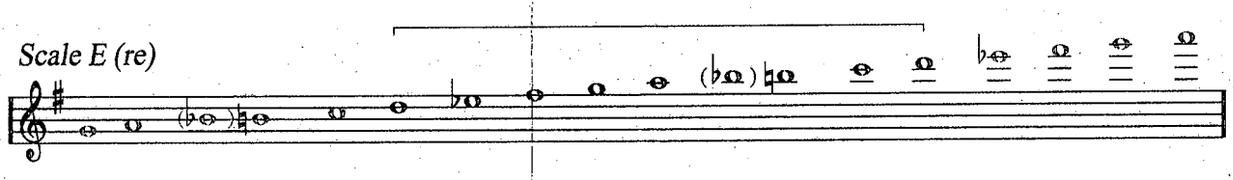


Uygulama *(Bağlama düzeni)*

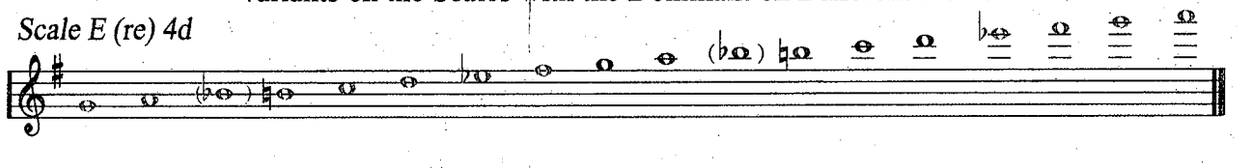
Pozisyonlar: 1p, 2p, 3p, 4p, 6p, 7p, 8p, 10p, 11p, 12p, 13p, 14p
Önemli pozisyonlar: 1p, 4p, 7p, 8p

***

Scale E (re)



Variants on the Scales with the Dominant on Different Notes



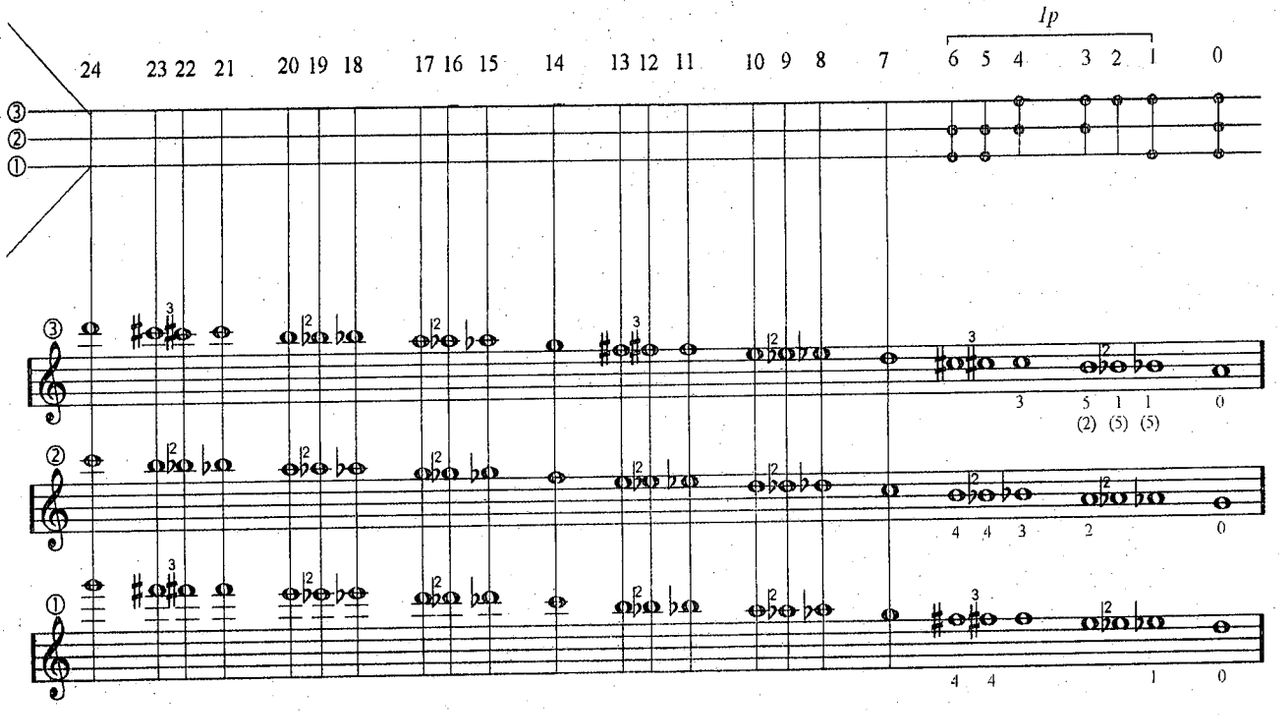
Practice *(Bağlama düzeni)*

Positions: 1p, 2p, 3p, 4p, 6p, 7p, 8p, 10p, 11p, 12p, 13p, 14p
Important Positions: 1p, 3p, 7p, 8p

***

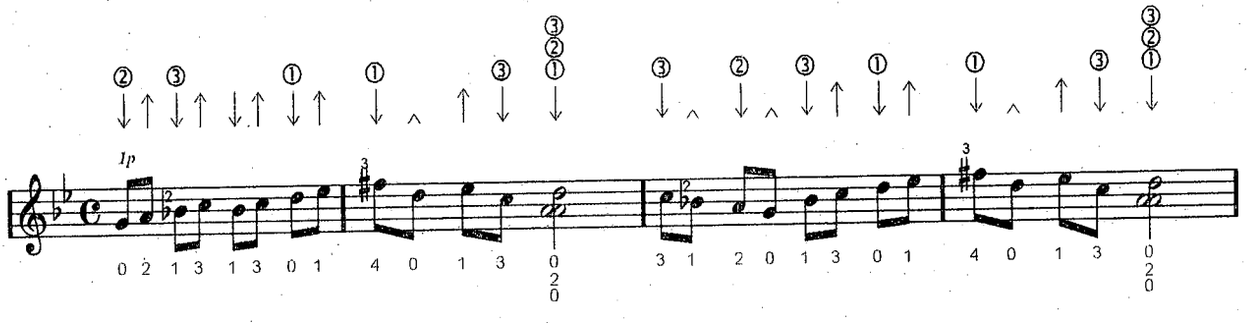
Dizi: E dz (re)
Pozisyon: 1p
Şekil: 165

Scale: E dz (re)
Position: 1p
Figure: 165



Uygulama

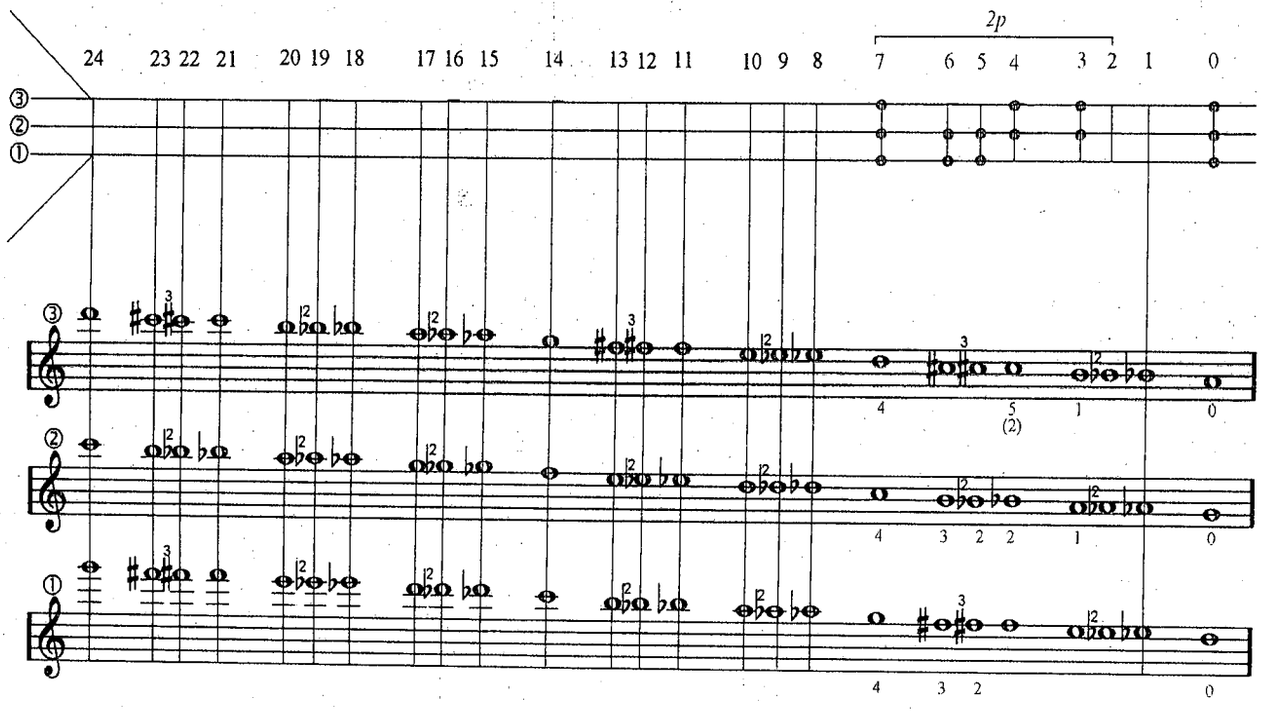
Practical Exercise



***

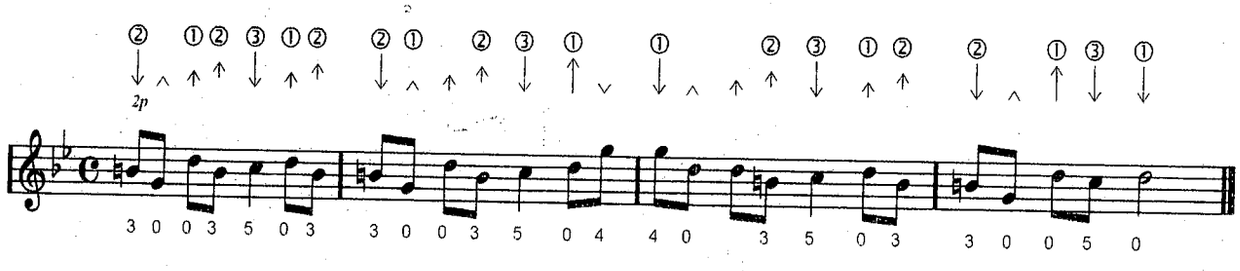
Dizi: E dz (re)
Pozisyon: 2p
Şekil: 166

Scale: E dz (re)
Position: 2p
Figure: 166



Uygulama

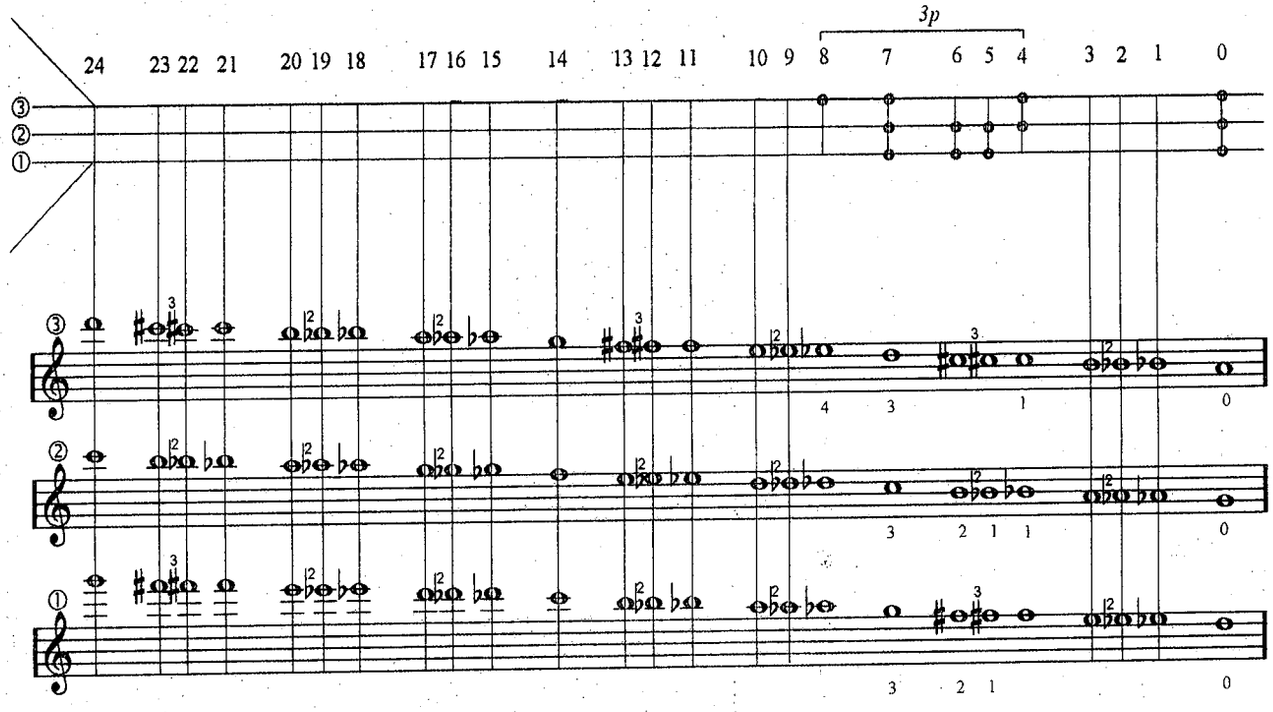
Practical Exercise



***

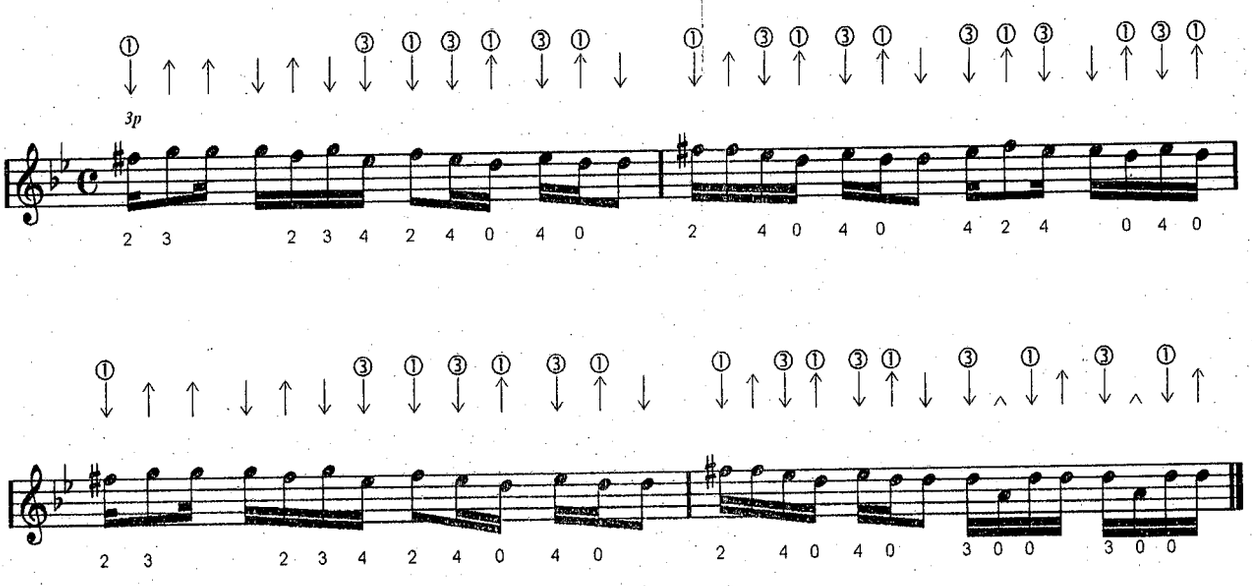
Dizi: E dz (re)
Pozisyon: 3p
Şekil: 167

Scale: E dz (re)
Position: 3p
Figure: 167



Uygulama

Practical Exercise



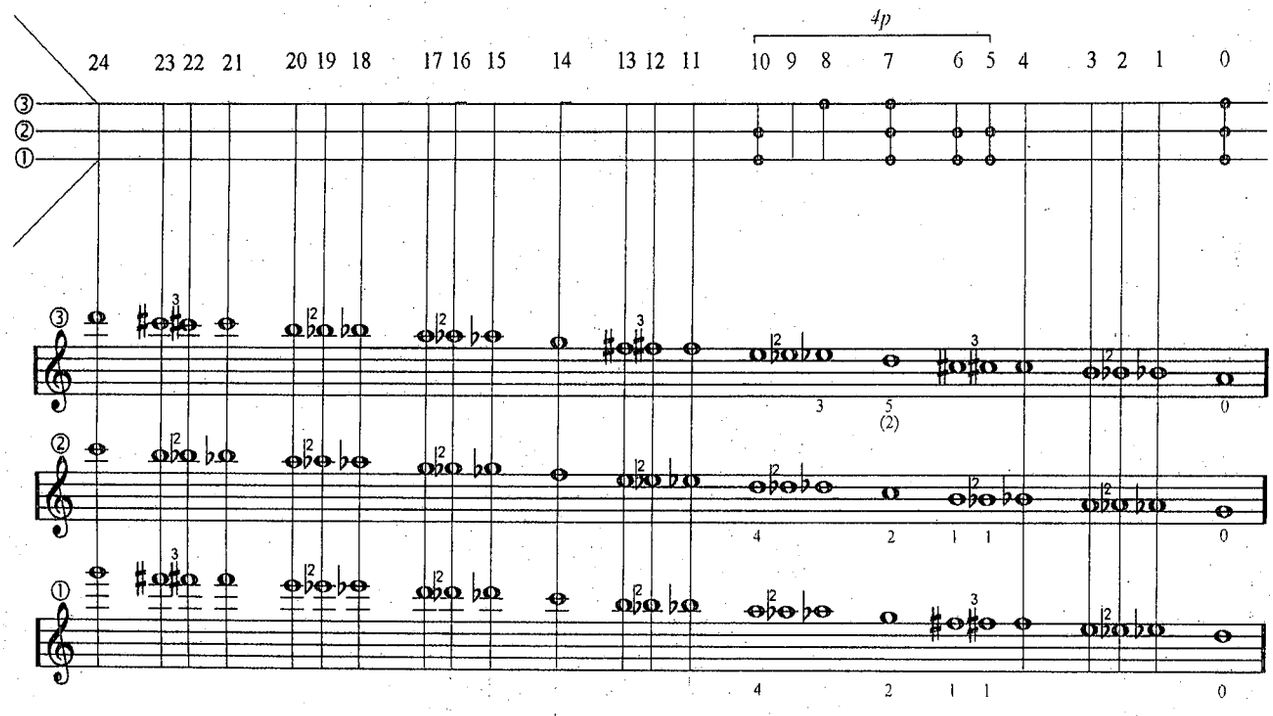
***

Bağlama Metodu

Bağlama Düzeni

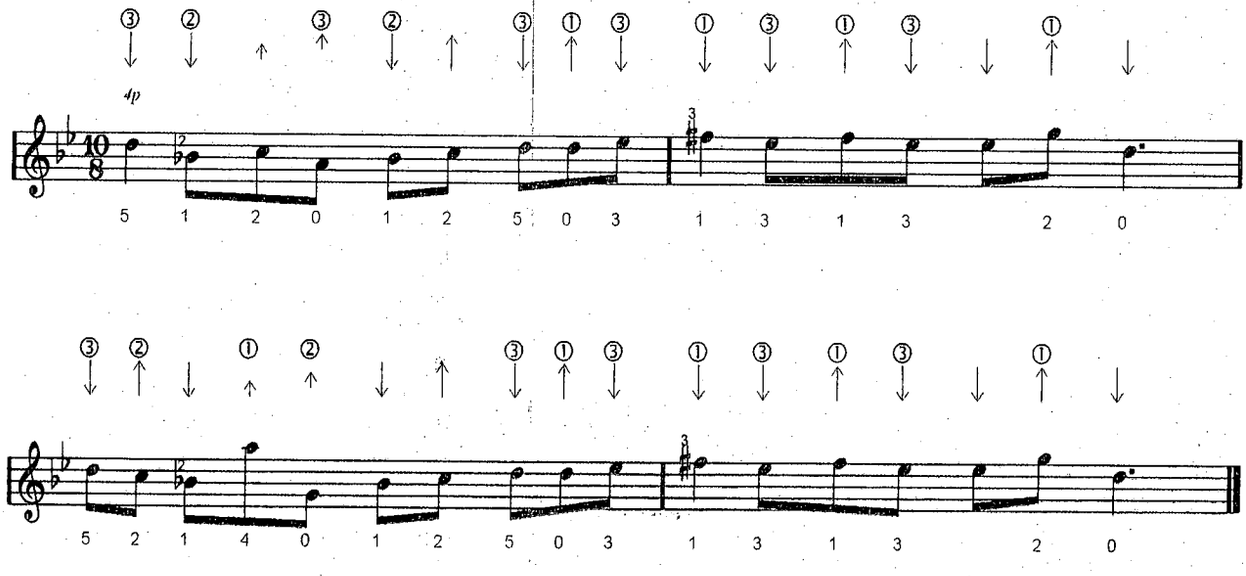
Dizi: E dz (re)
Pozisyon: 4p
Şekil: 168

Scale: E dz (re)
Position: 4p
Figure: 168



Uygulama

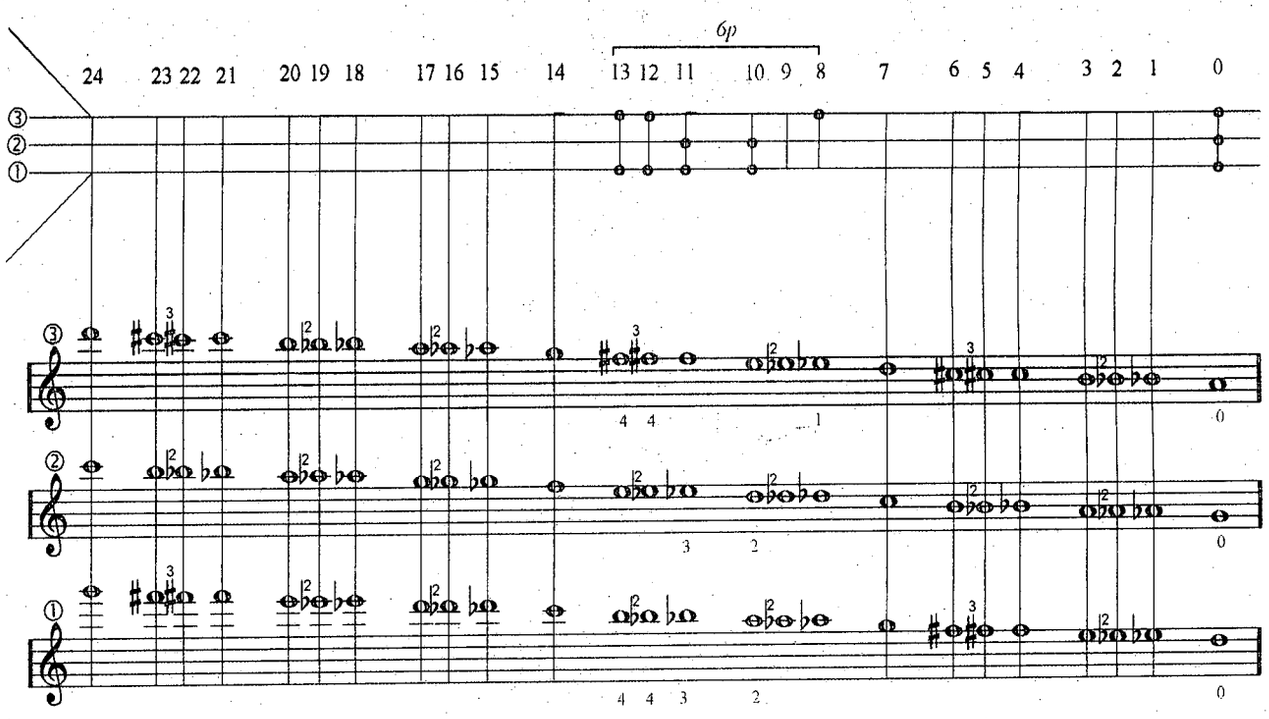
Practical Exercise



***

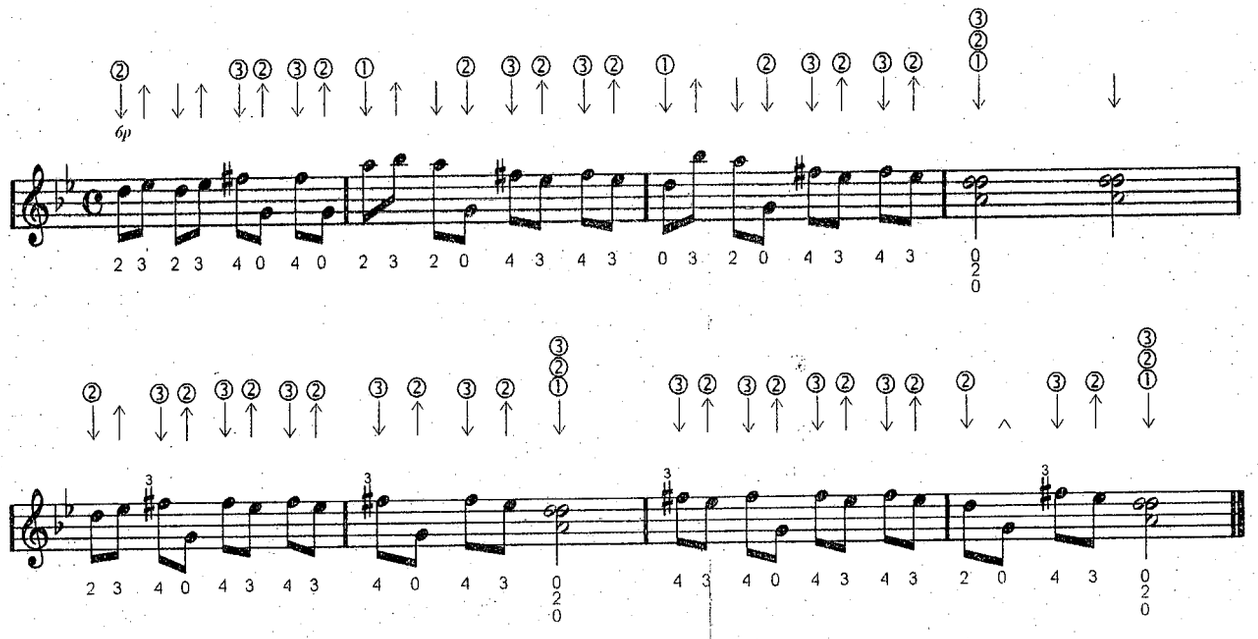
Dizi: E dz (re)
Pozisyon: 6p
Şekil: 169

Scale: E dz (re)
Position: 6p
Figure: 169



Uygulama

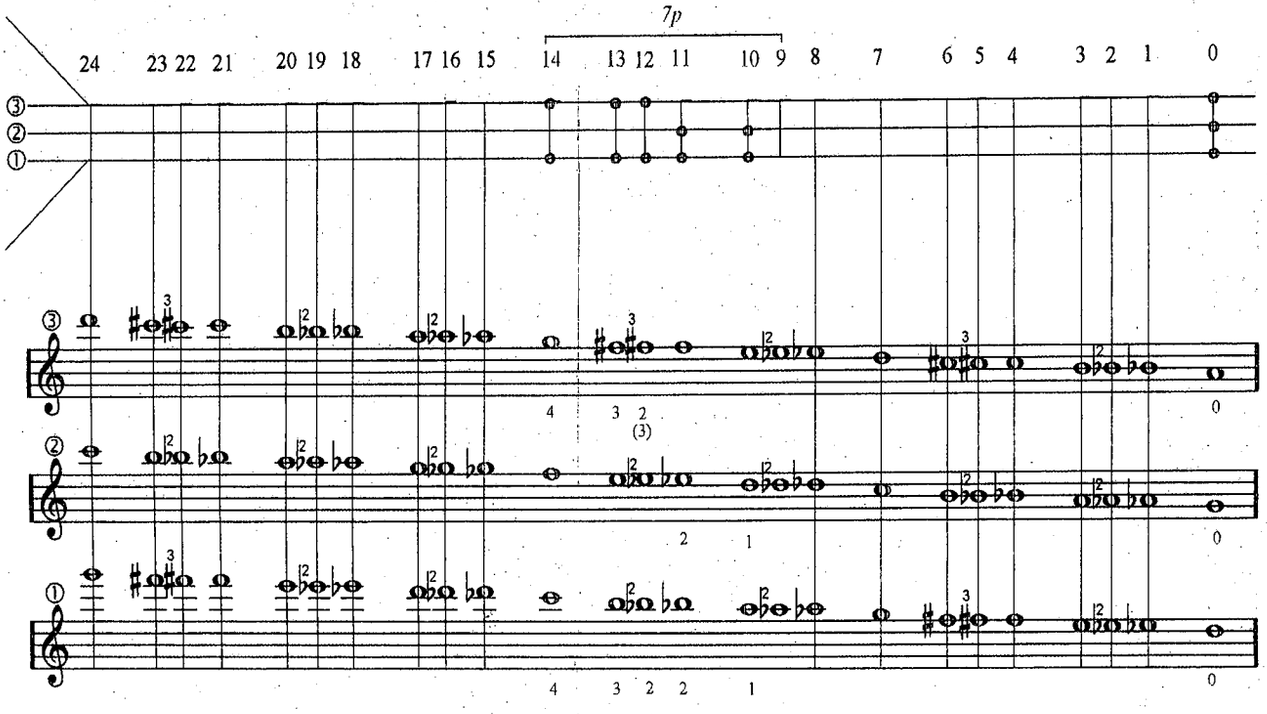
Practical Exercise



***

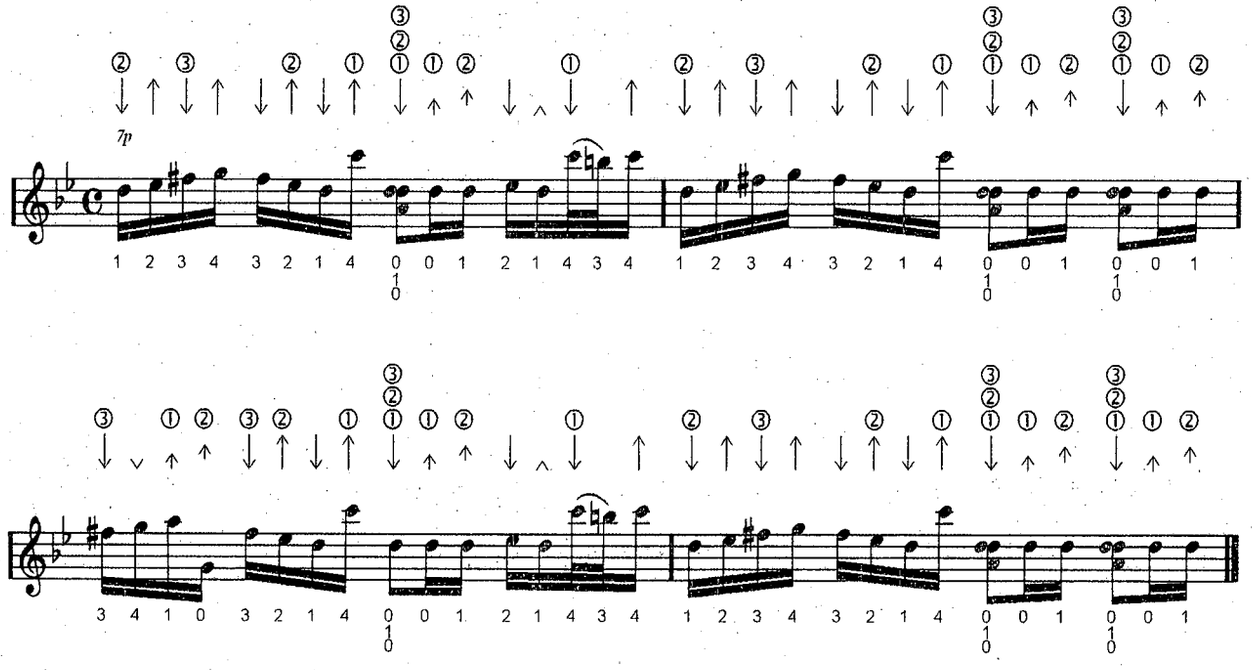
Dizi: E dz (re)
Pozisyon: 7p
Şekil: 170

Scale: E dz (re)
Position: 7p
Figure: 170



Uygulama

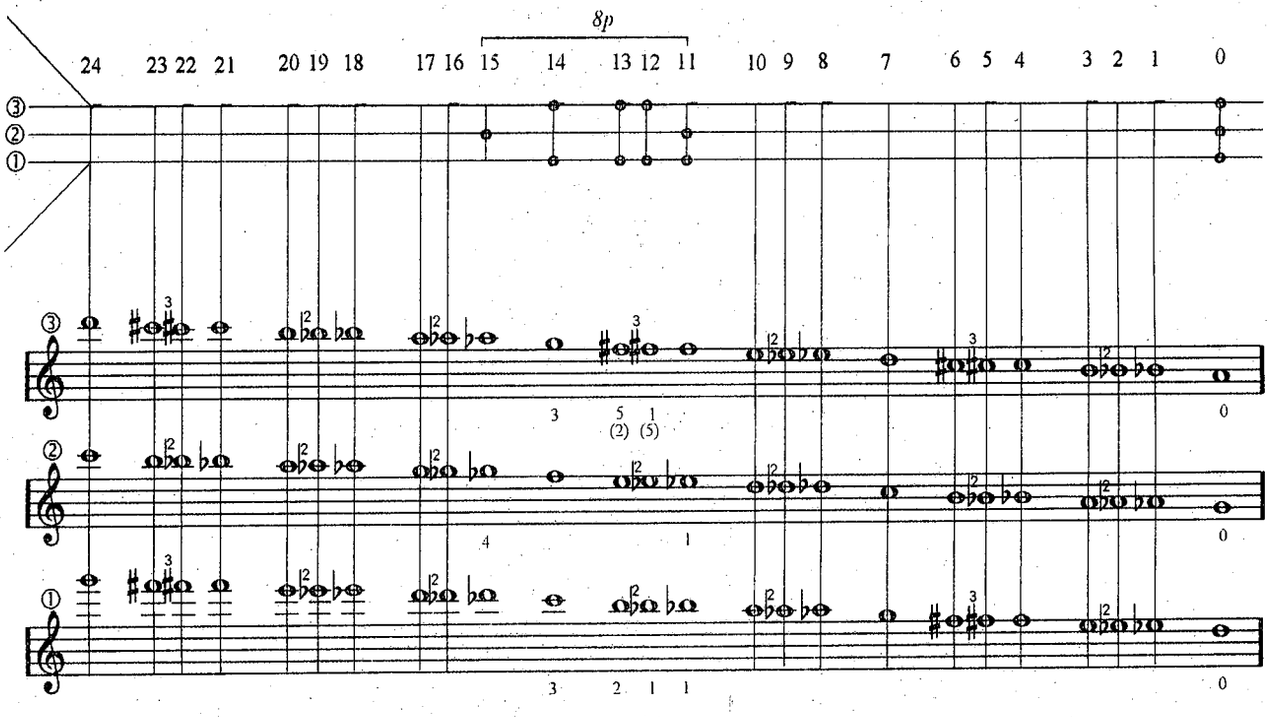
Practical Exercise



***

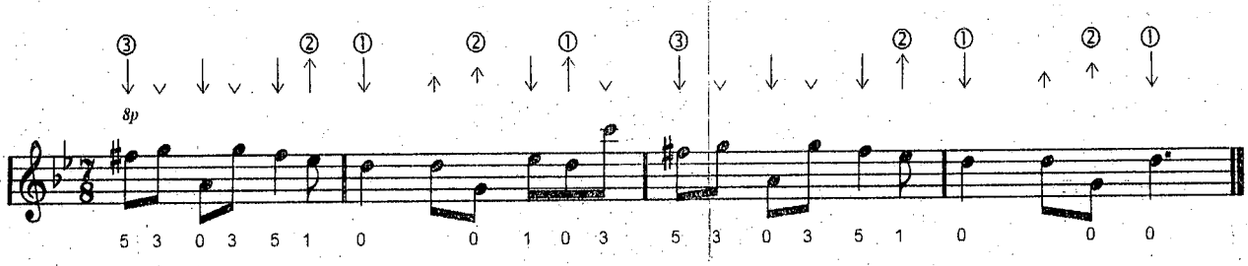
Dizi: E dz (re)
Pozisyon: 8p
Şekil: 171

Scale: E dz (re)
Position: 8p
Figure: 171



Uygulama

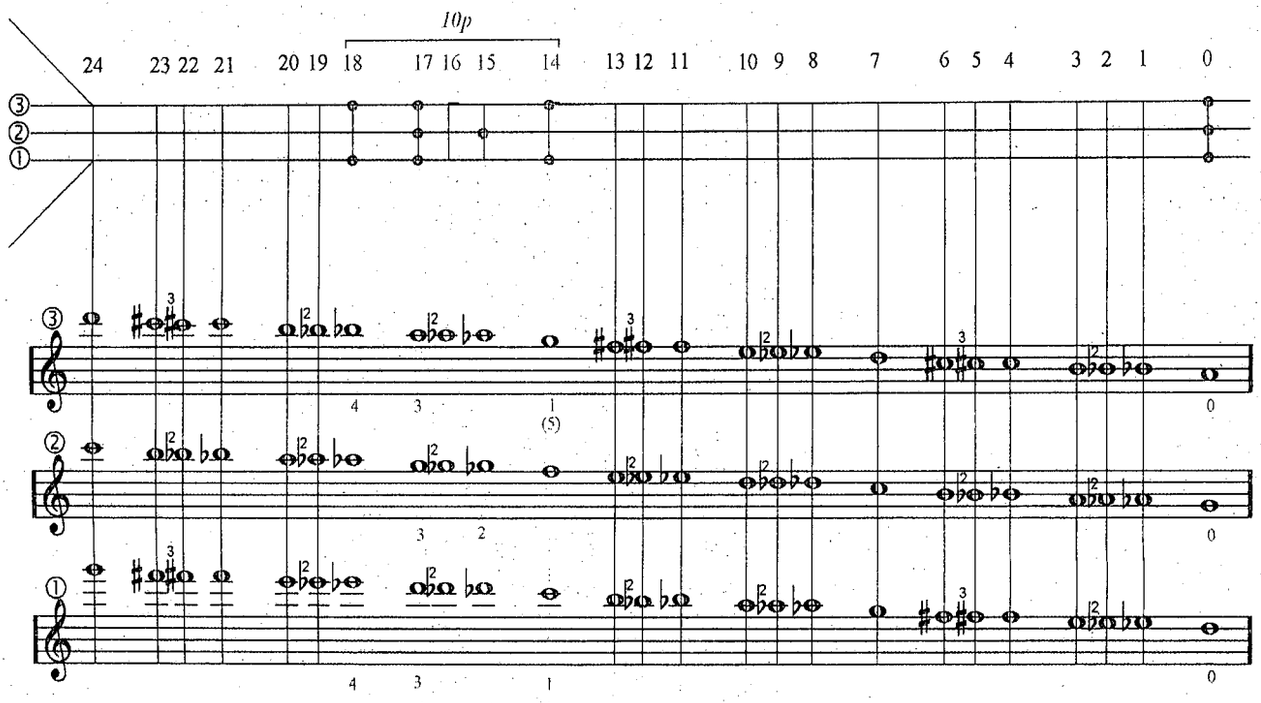
Practical Exercise



***

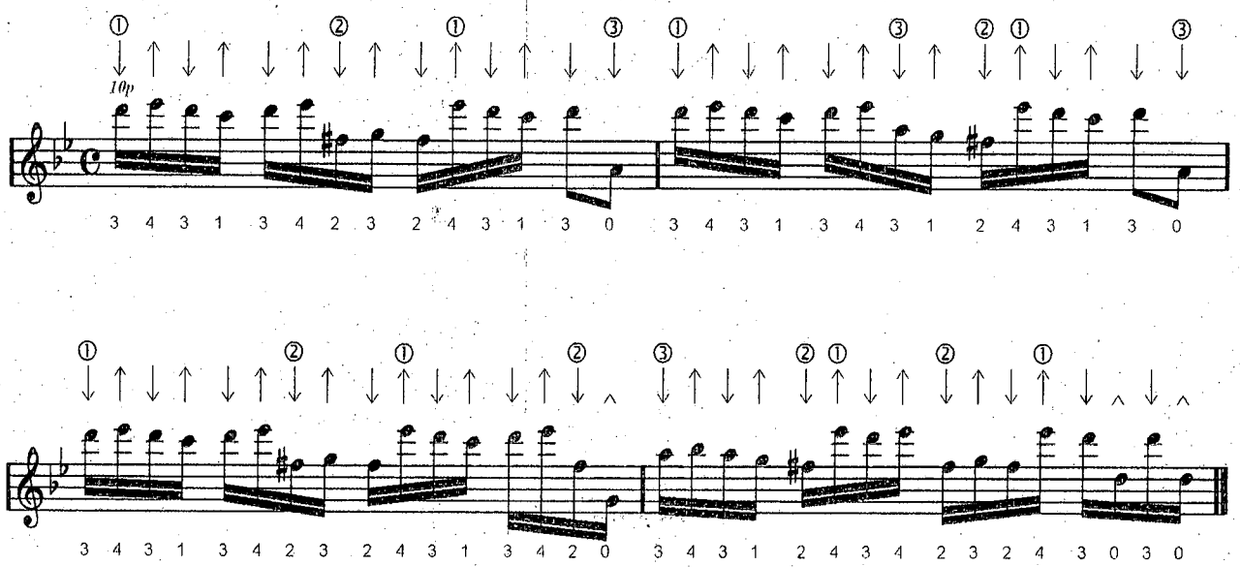
Dizi: E dz (re)
Pozisyon: 10p
Şekil: 172

Scale: E dz (re)
Position: 10p
Figure: 172



Uygulama

Practical Exercise



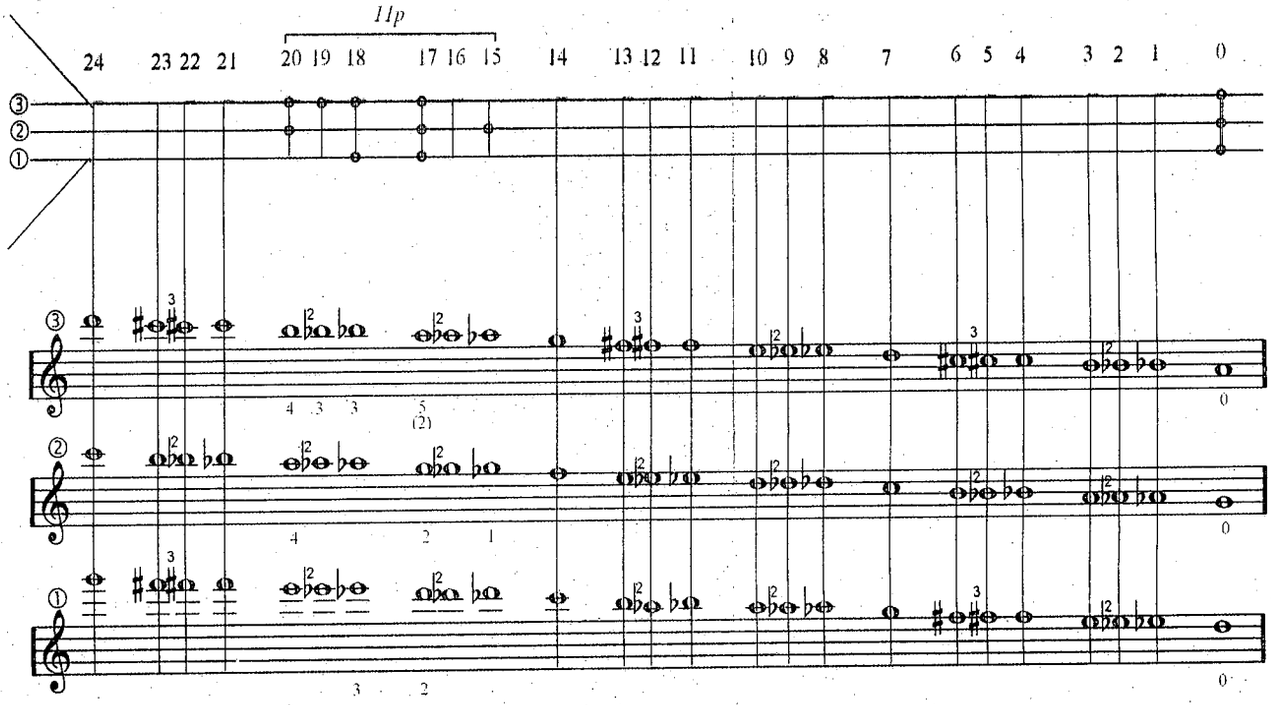
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Bağlama Metodu

Bağlama Düzeni
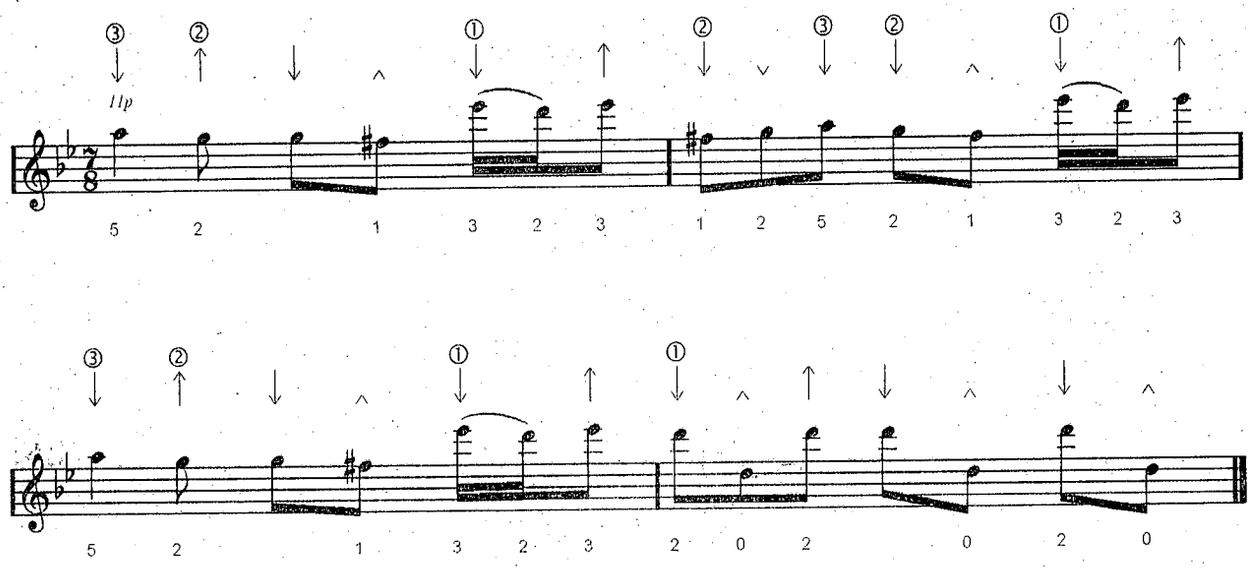
Dizi: E dz (re)
Pozisyon: 11p
Şekil: 173

Scale: E dz (re)
Position: 11p
Figure: 173



Uygulama

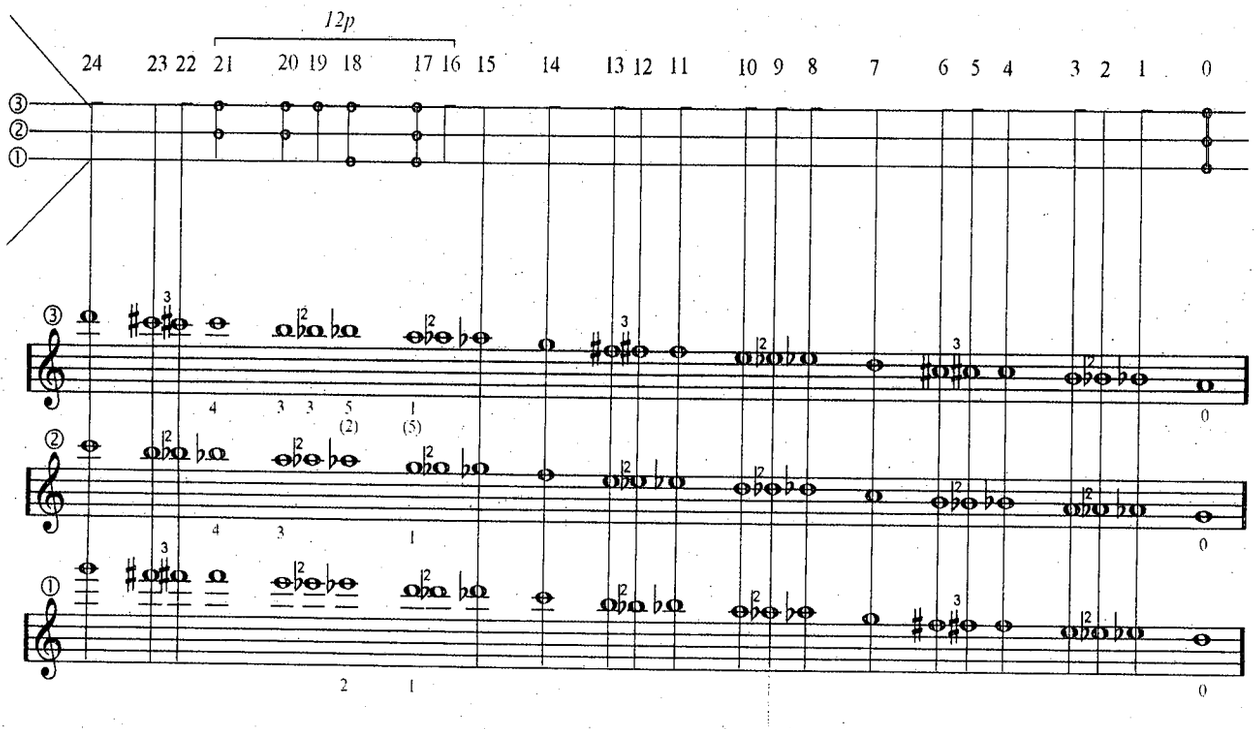
Practical Exercise



***

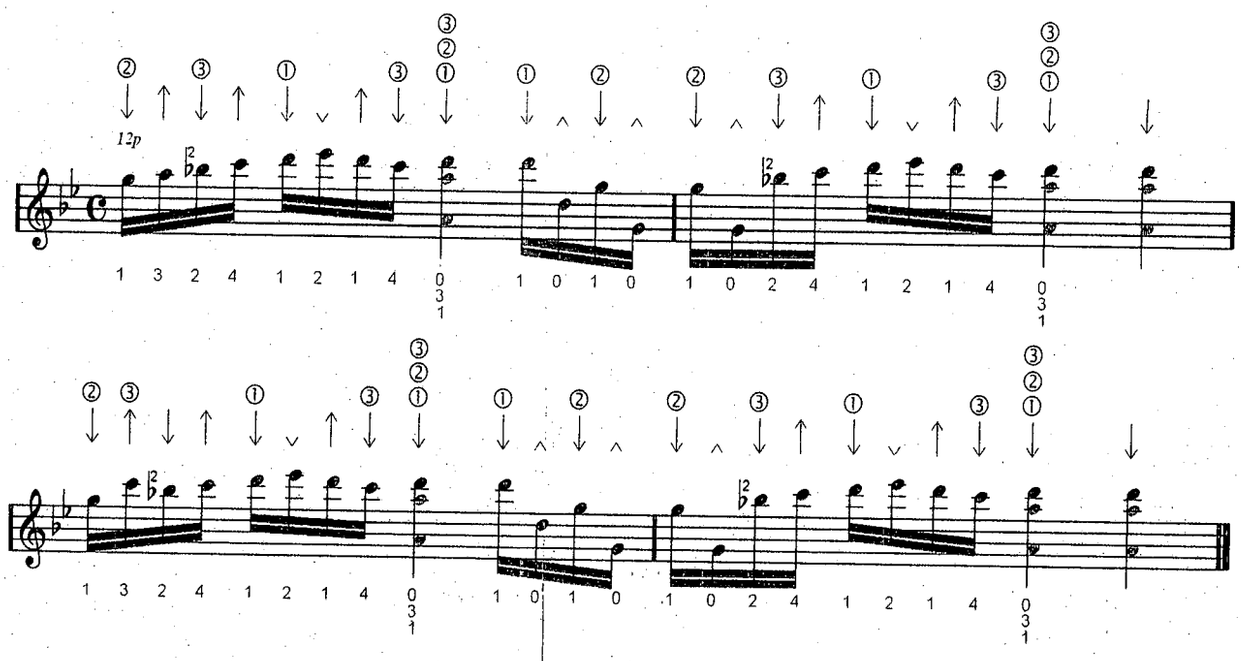
Dizi: E dz (re)
Pozisyon: 12p
Şekil: 174

Scale: E dz (re)
Position: 12p
Figure: 174



Uygulama

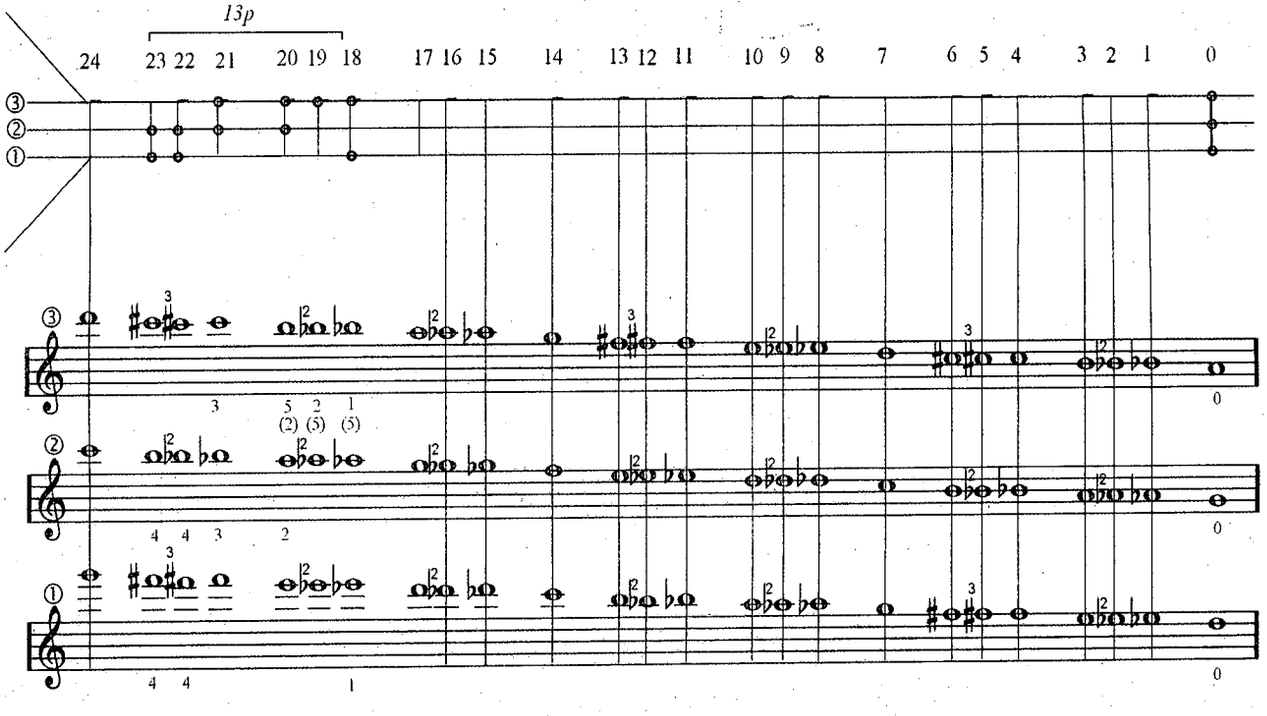
Practical Exercise



***

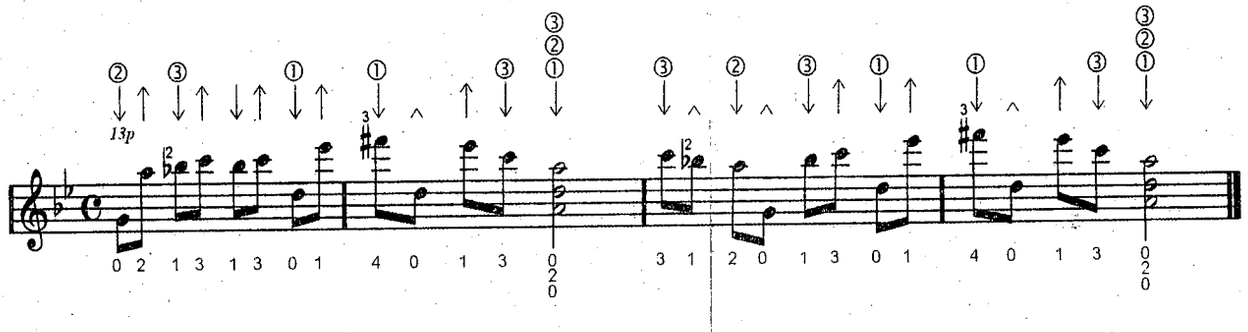
Dizi: E dz (re)
Pozisyon: 13p
Şekil: 175

Scale: E dz (re)
Position: 13p
Figure: 175



Uygulama

Practical Exercise



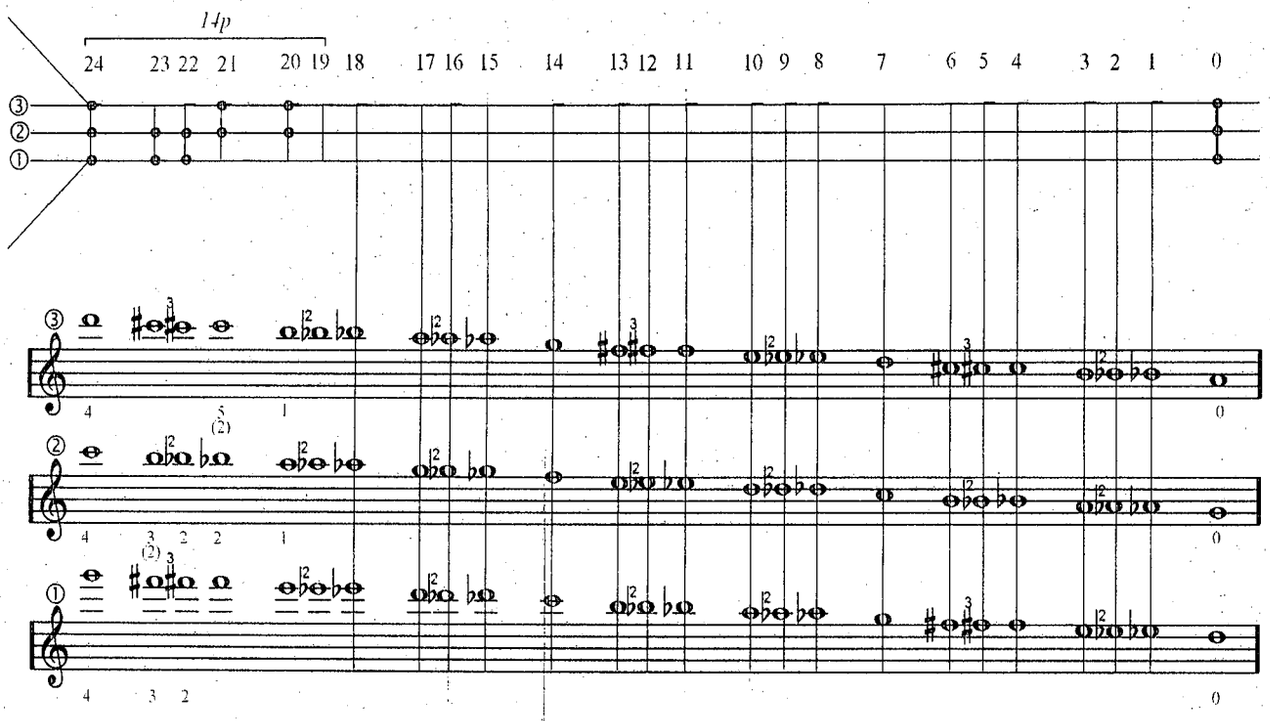
***

Bağlama Metodu

Bağlama Düzeni

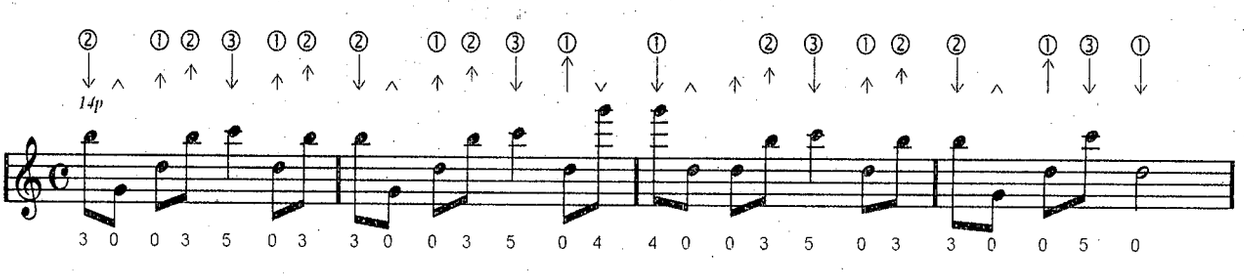
Dizi: E dz (re)
Pozisyon: 14p
Şekil: 176

Scale: E dz (re)
Position: 14p
Figure: 176



Uygulama

Practical Exercise



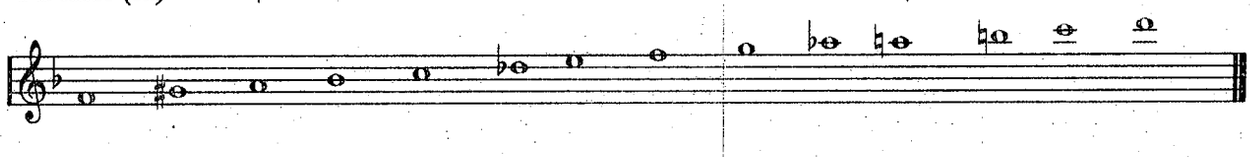
***

I Dizisi (la) & Pozisyonları

Scale I (la)
&
Positions

I Dizisi (la)

I Dizisi (la)

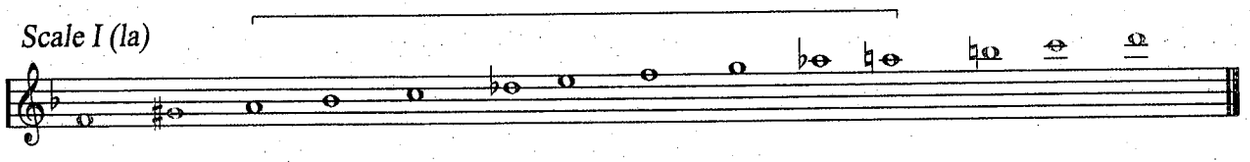


Uygulama *(Bağlama düzeni)*

Pozisyonlar: 1p, 2p, 3p, 5p, 7p, 8p, 9p, 10, 12p, 13p, 14p
Önemli pozisyonlar: 1p, 3p, 5p

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Scale I (la)



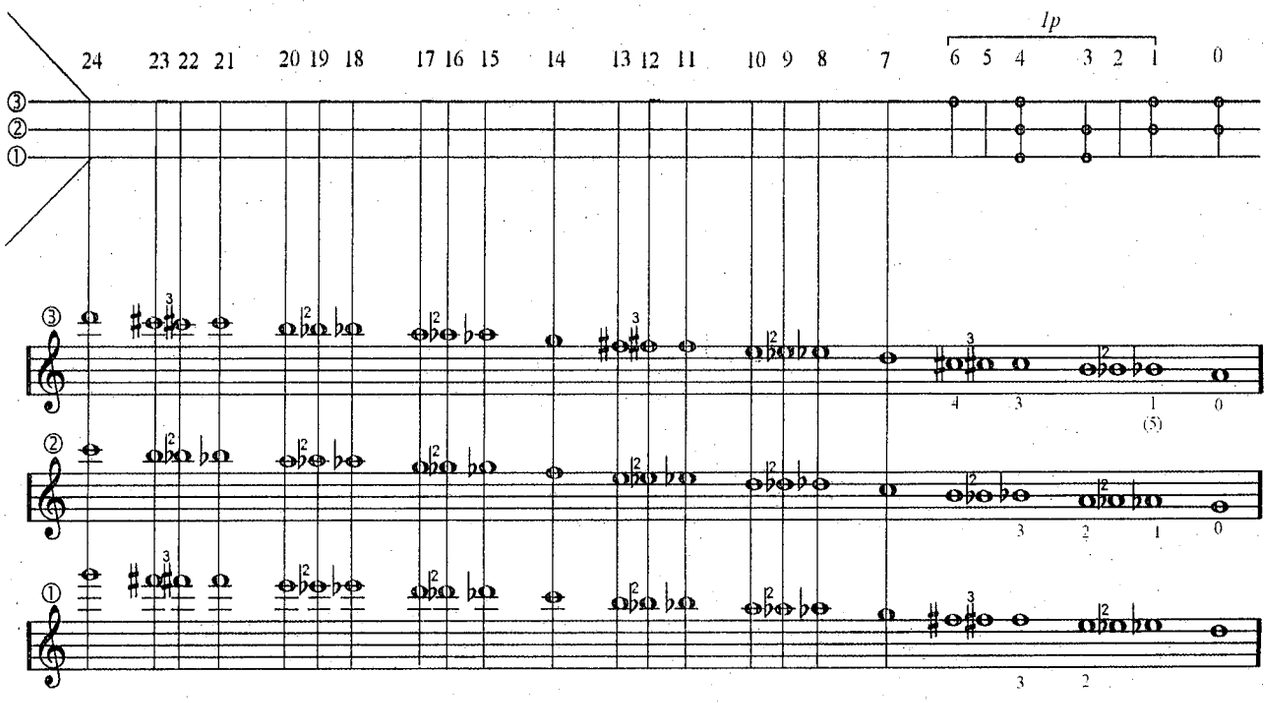
Practice *(Bağlama düzeni)*

Positions: 1p, 2p, 3p, 5p, 7p, 8p, 9p, 10p, 12p, 13p, 14p
Important Positions: 1p, 3p, 5p
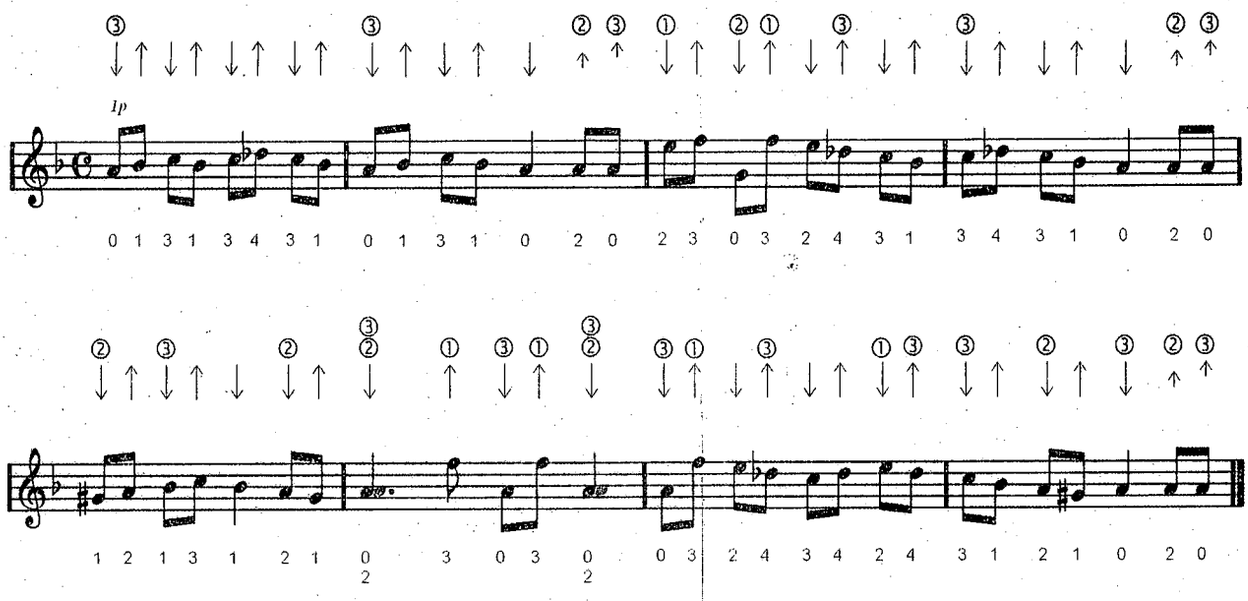
***

Dizi: I dz (la)
Pozisyon: 1p
Şekil: 177

Scale: I dz (la)
Position: 1p
Figure: 177



Uygulama

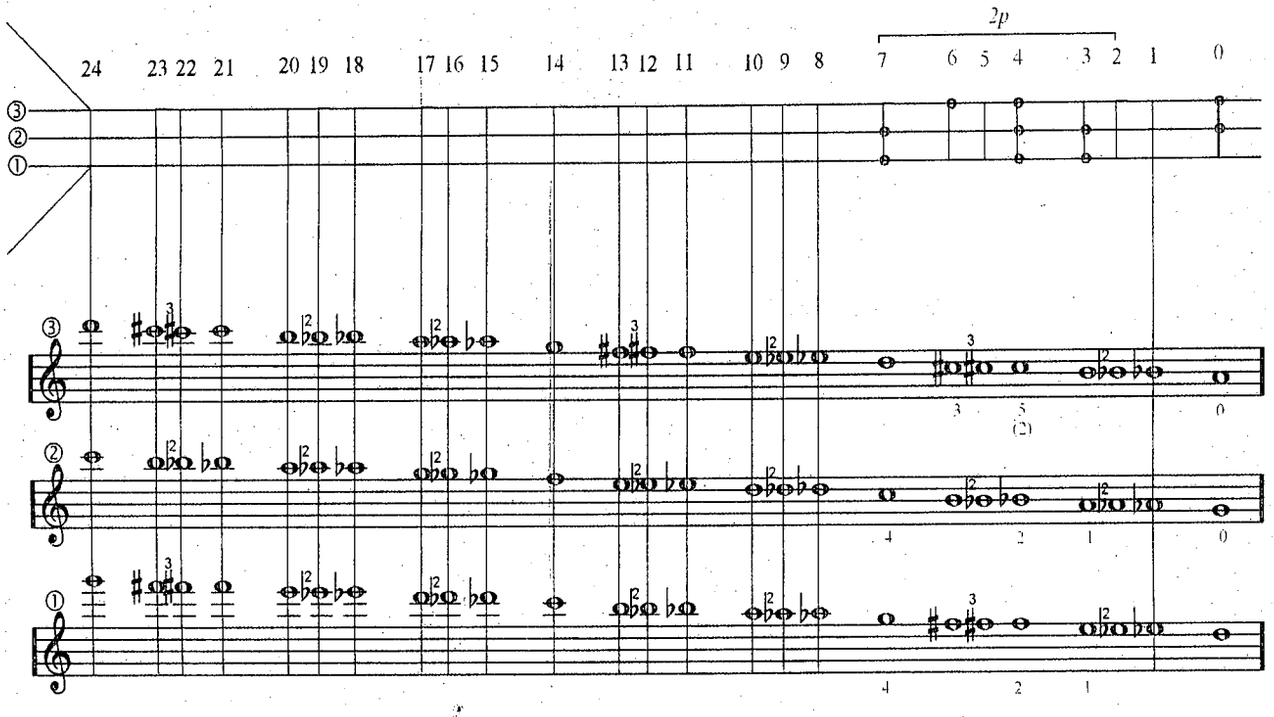
Practical Exercise



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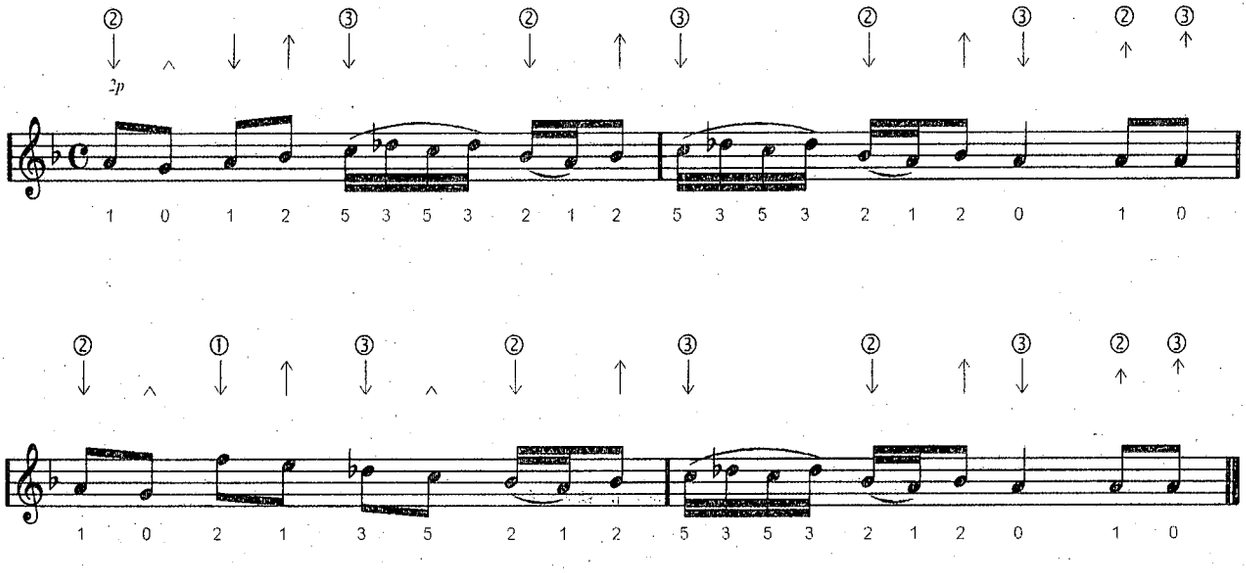
Dizi: I dz (la)
Pozisyon: 2p
Şekil: 178

Scale: I dz (la)
Position: 2p
Figure: 178



Uygulama

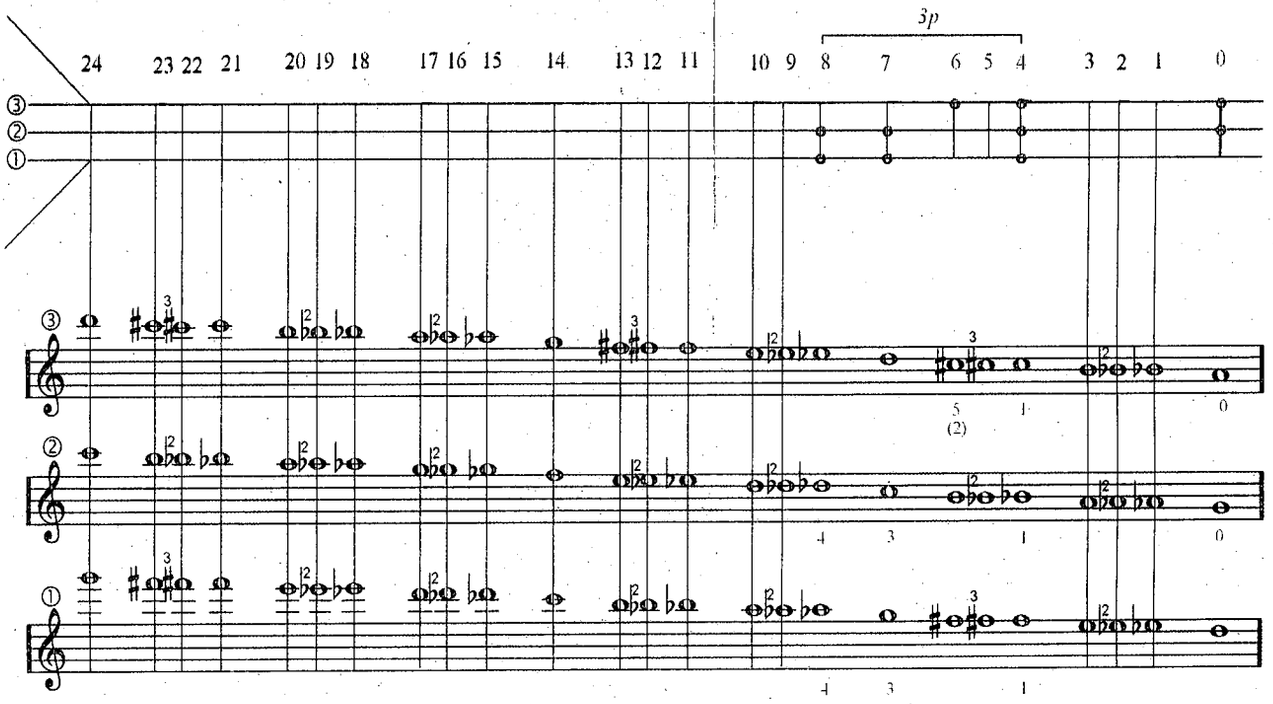
Practical Exercise



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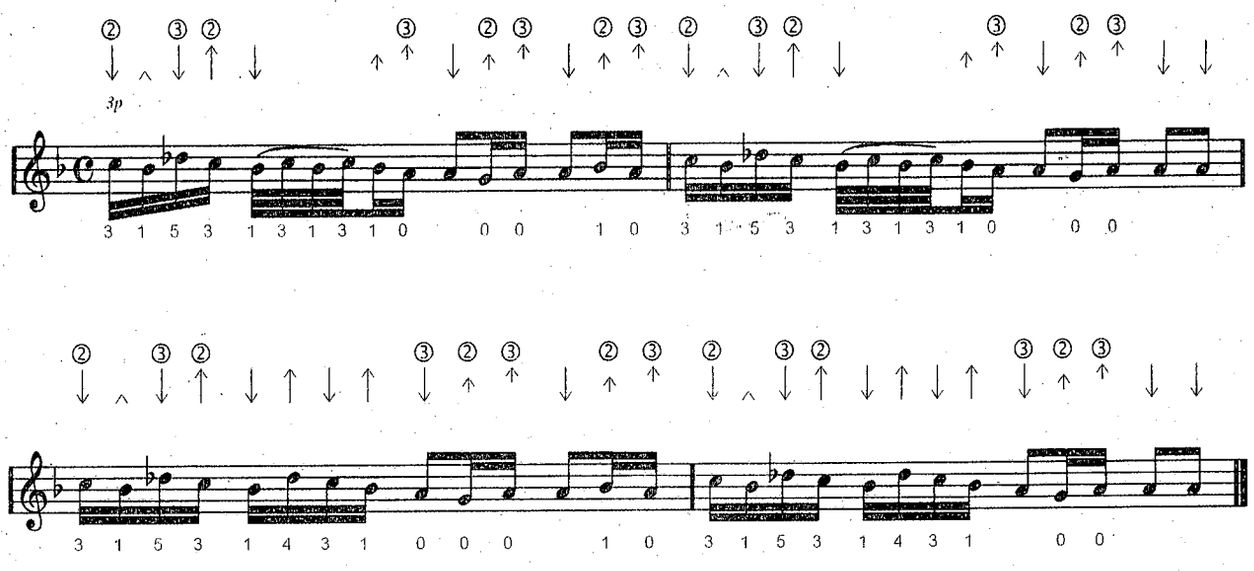
Dizi: I dz (la)
Pozisyon: 3p
Şekil: 179

Scale: I dz (la)
Position: 3p
Figure: 179



Uygulama

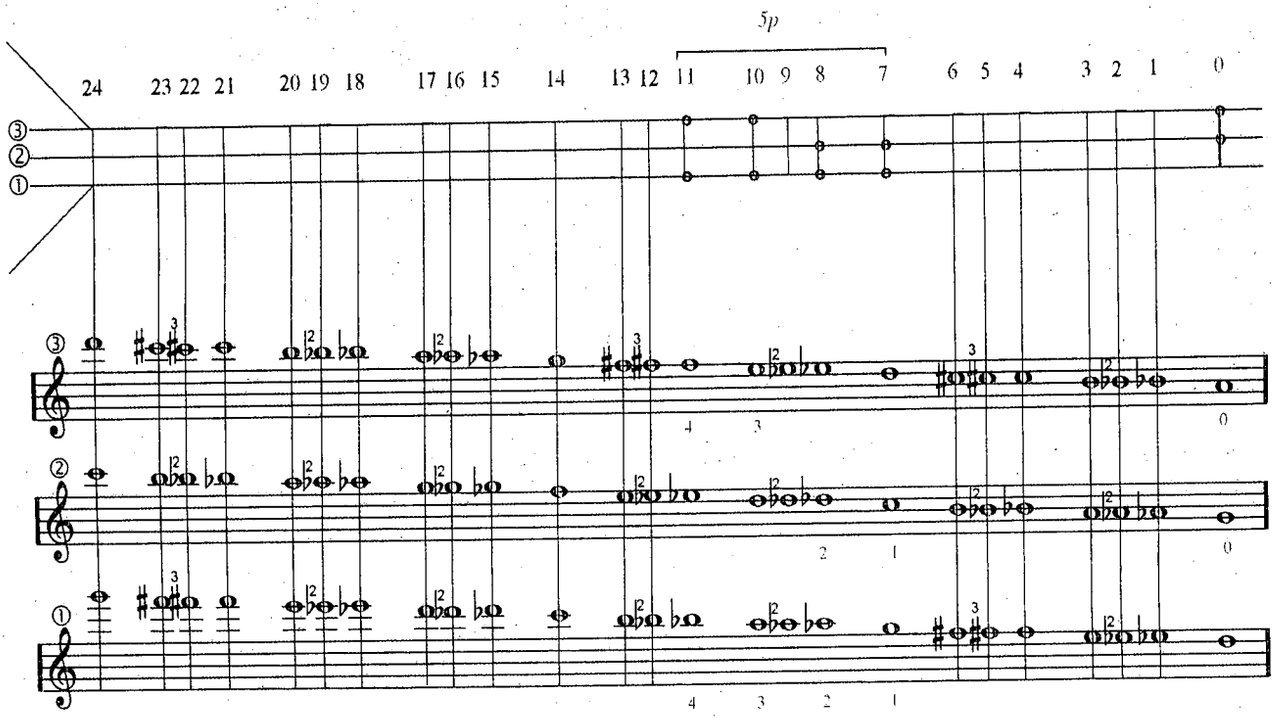
Practical Exercise
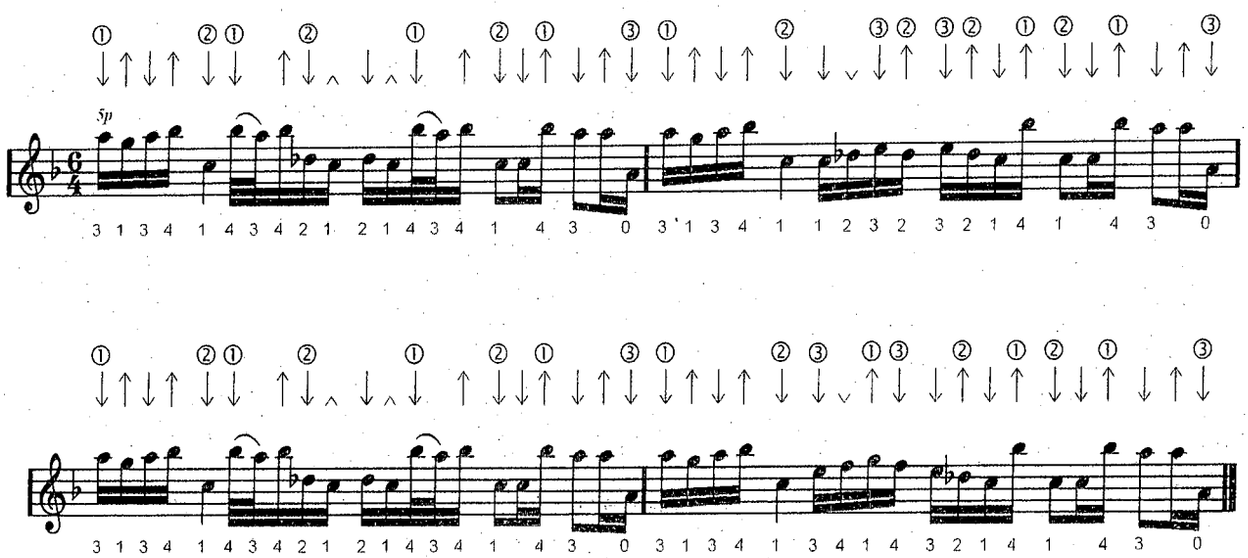


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Dizi: I dz (la)
Pozisyon: 5p
Şekil: 180

Scale: I dz (la)
Position: 5p
Figure: 180



Uygulama

Practical Exercise



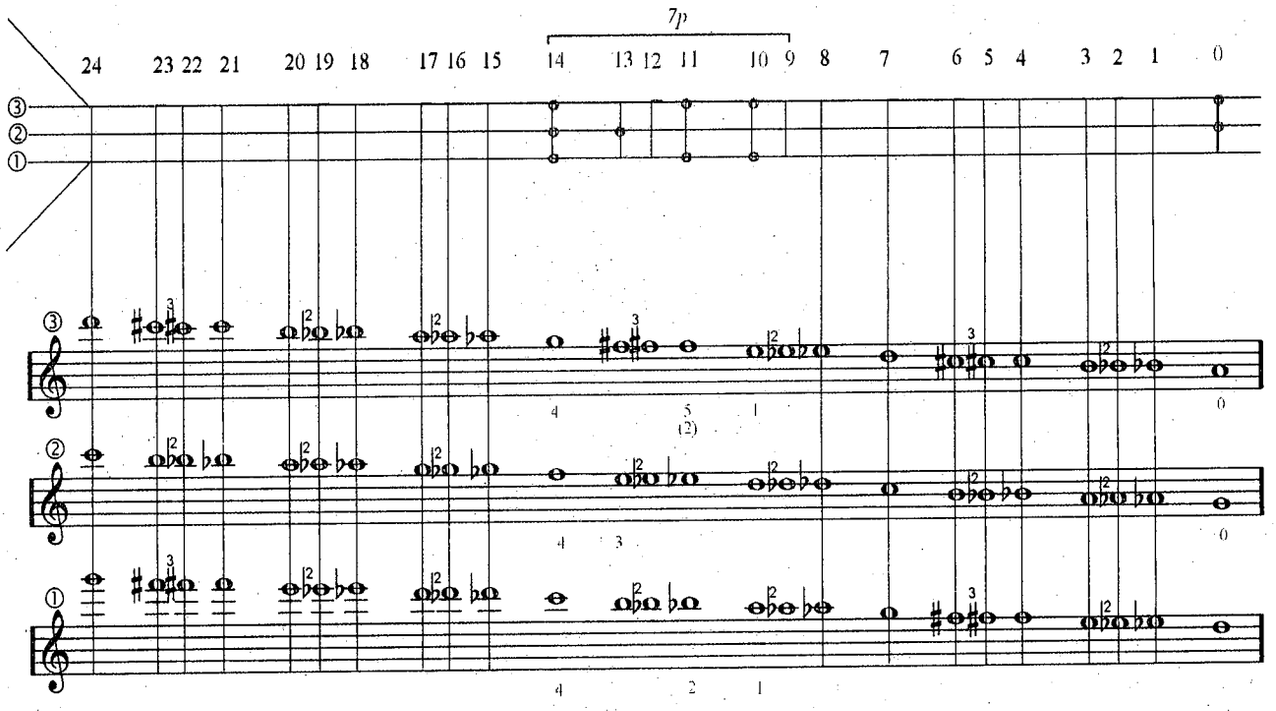
***

Bağlama Metodu

Bağlama Düzeni

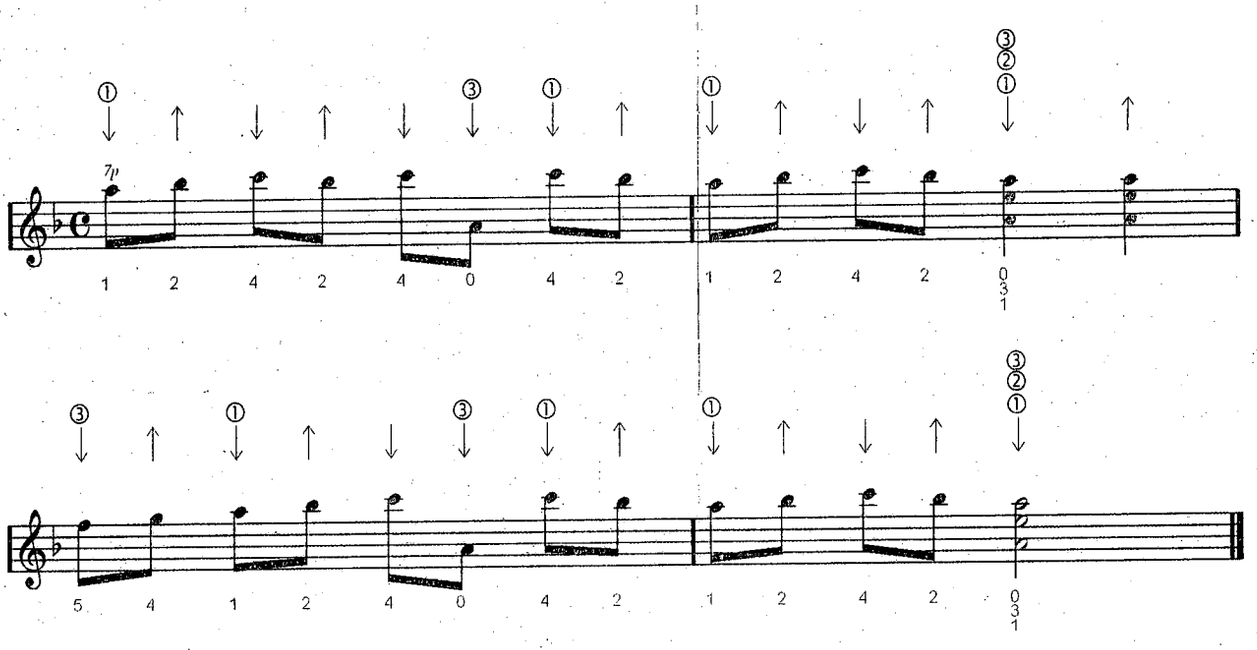
Dizi: I dz (la)
Pozisyon: 7p
Şekil: 181

Scale: I dz (la)
Position: 7p
Figure: 181



Uygulama

Practical Exercise



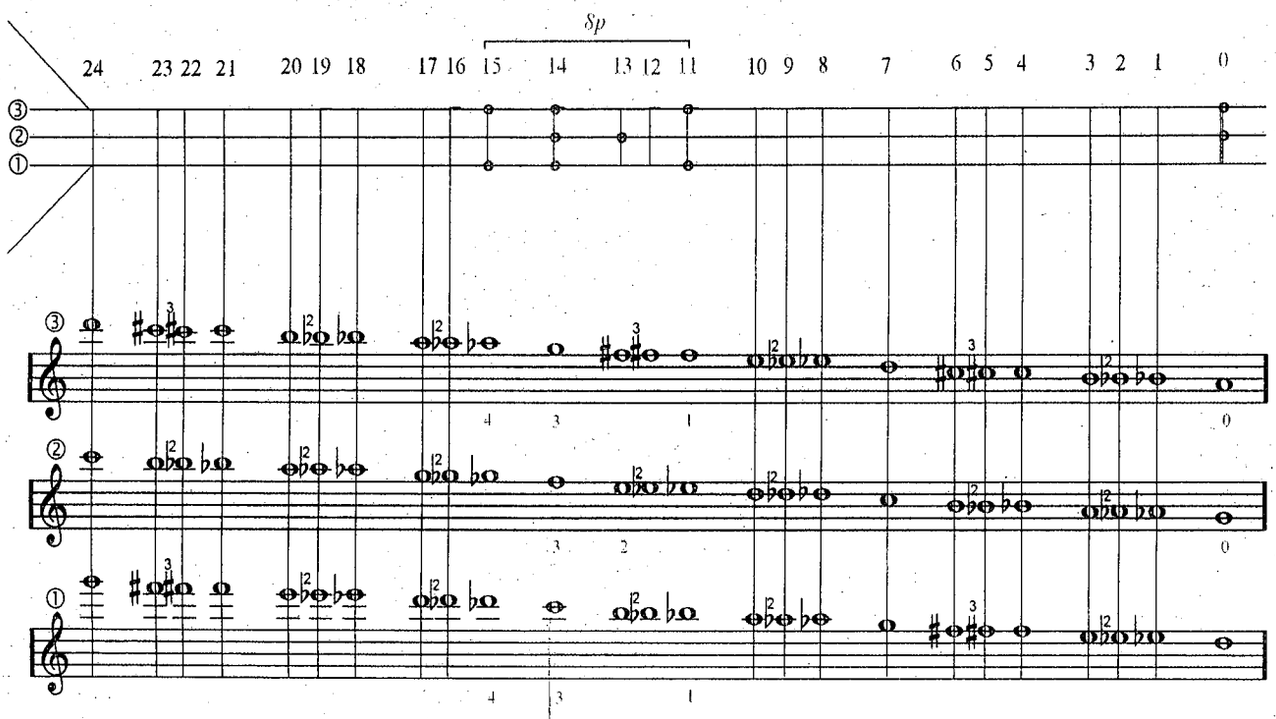
***

Bağlama Metodu

Bağlama Düzeni

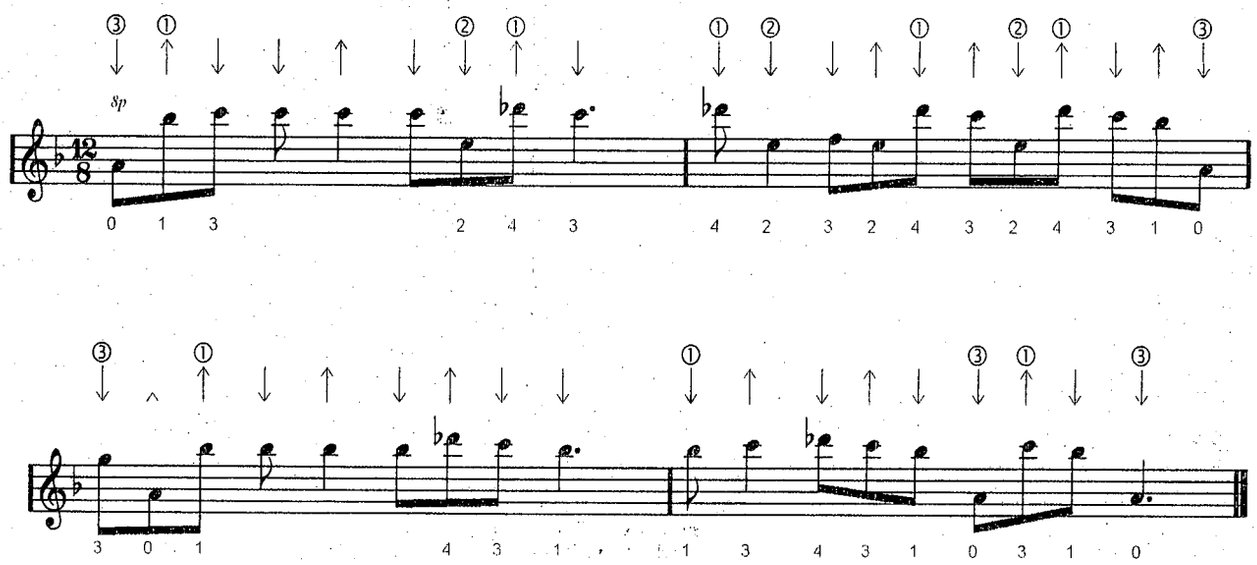
Dizi: I dz (la)
Pozisyon: 8p
Şekil: 182

Scale: I dz (la)
Position: 8p
Figure: 182



Uygulama

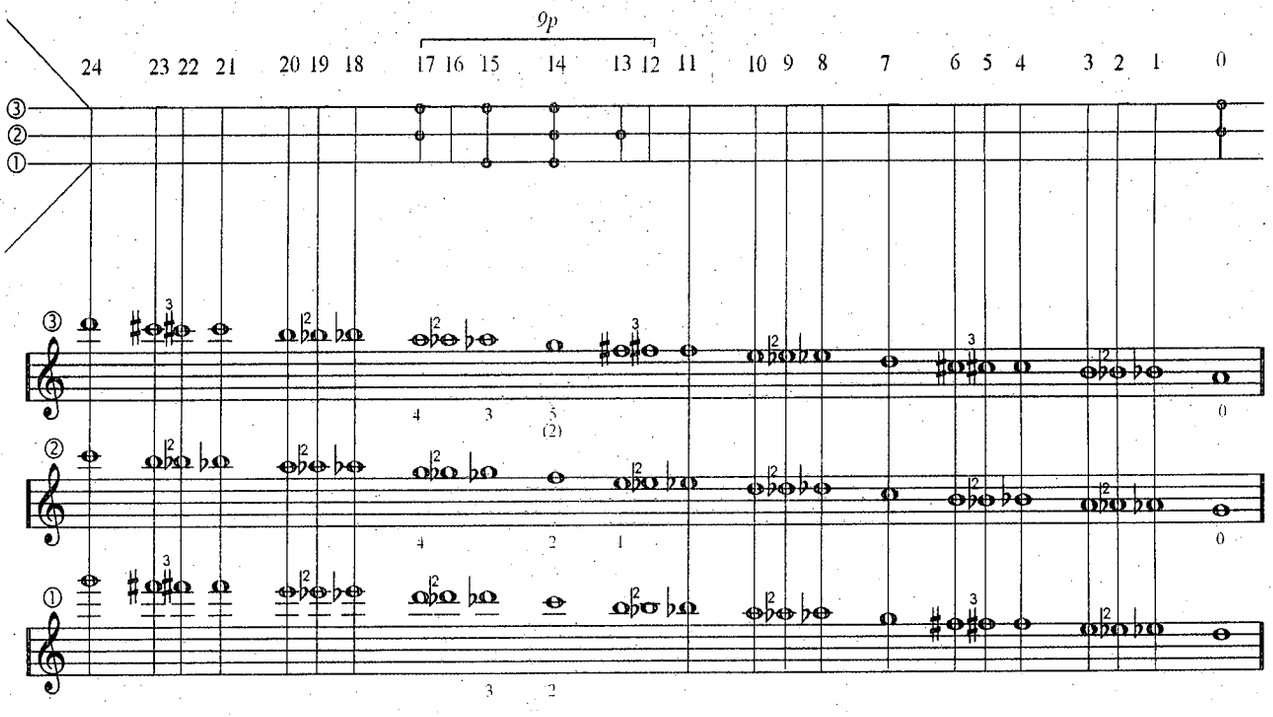
Practical Exercise



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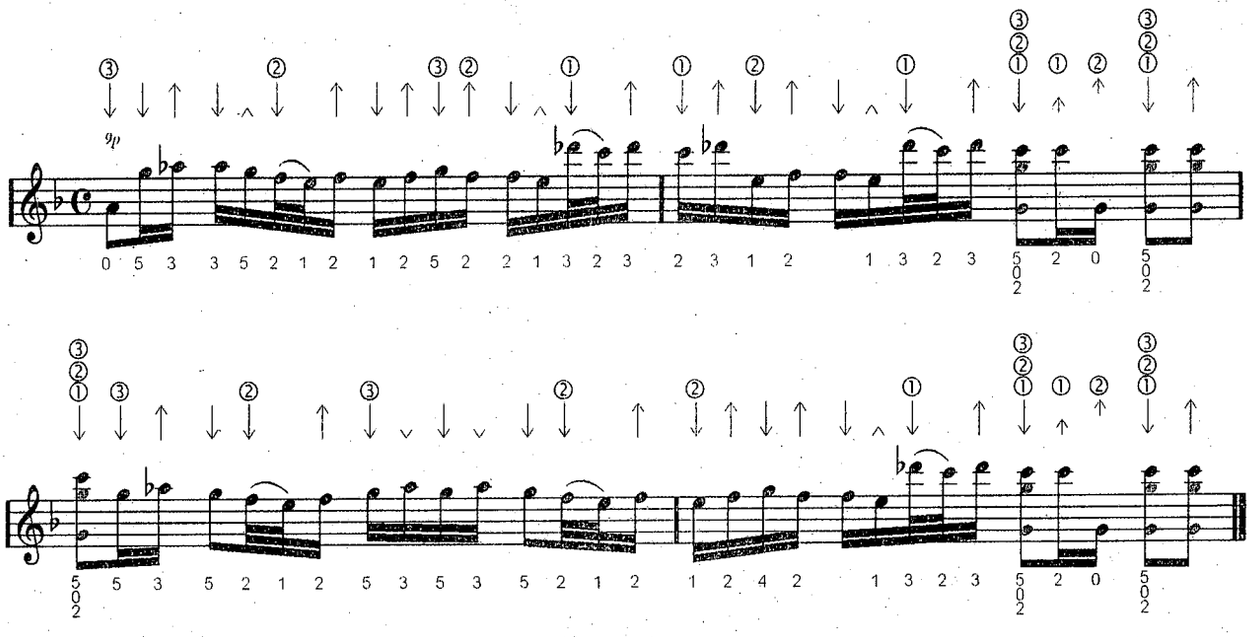
Dizi: I dz (la)
Pozisyon: 9p
Şekil: 183

Scale: I dz (la)
Position: 9p
Figure: 183



Uygulama

Practical Exercise



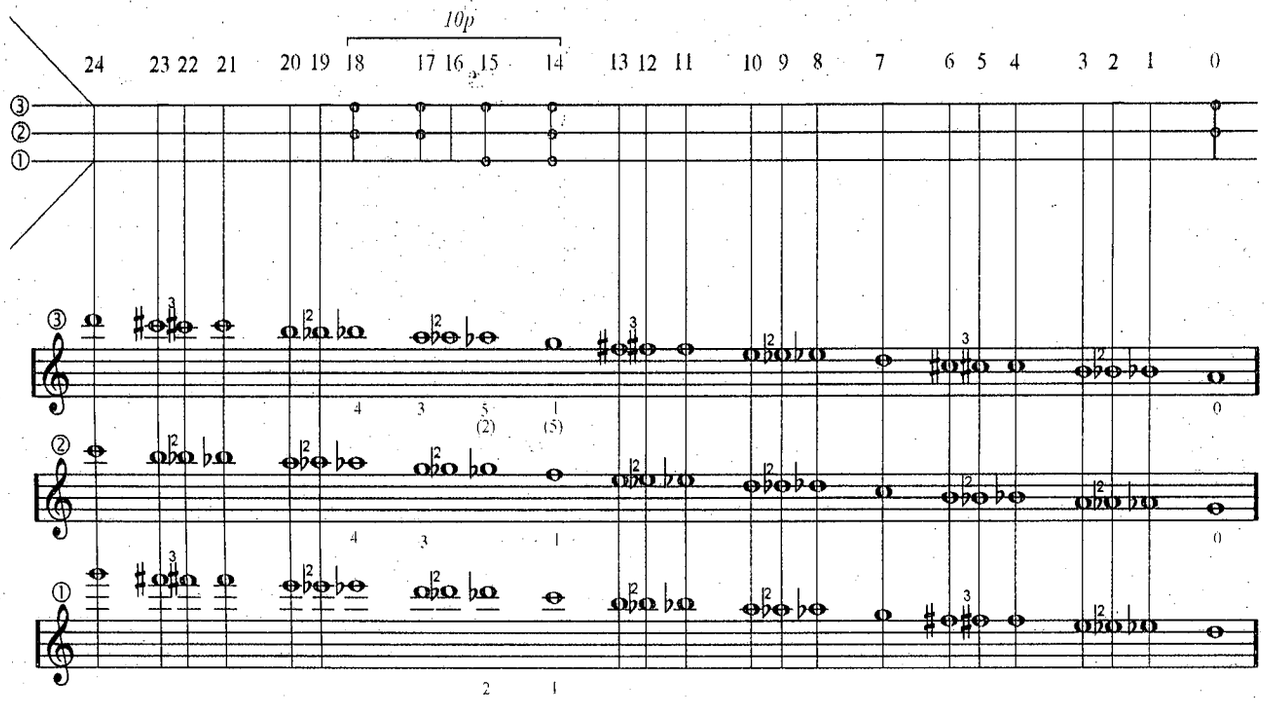
***

Bağlama Metodu

Bağlama Düzeni

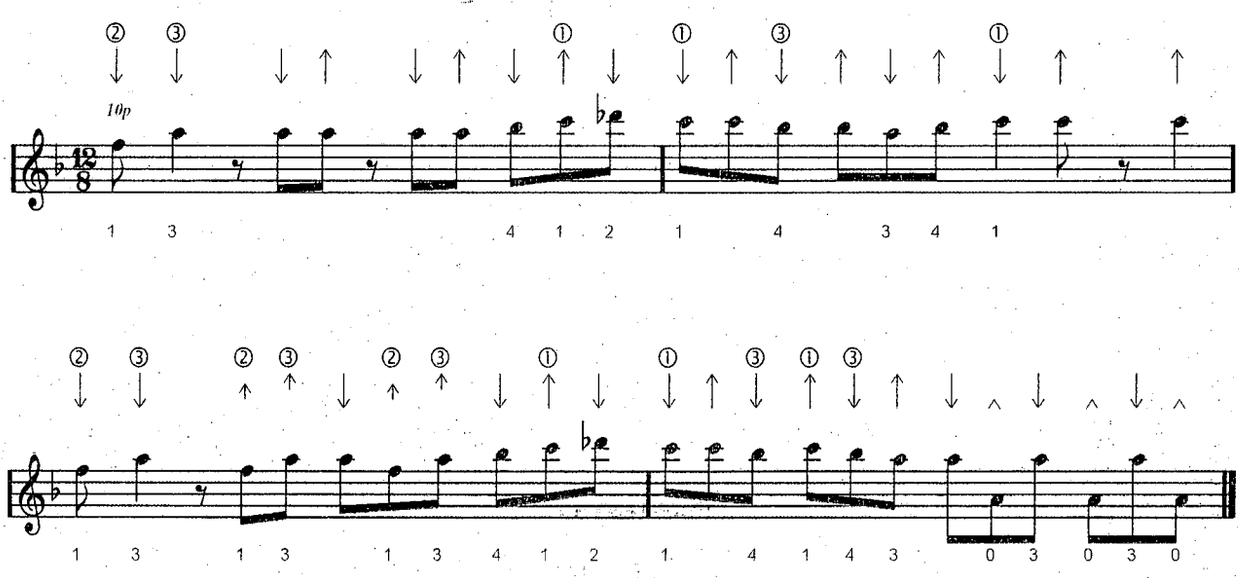
Dizi: I dz (la)
Pozisyon: 10p
Şekil: 184

Scale: I dz (la)
Position: 10p
Figure: 184



Uygulama

Practical Exercise



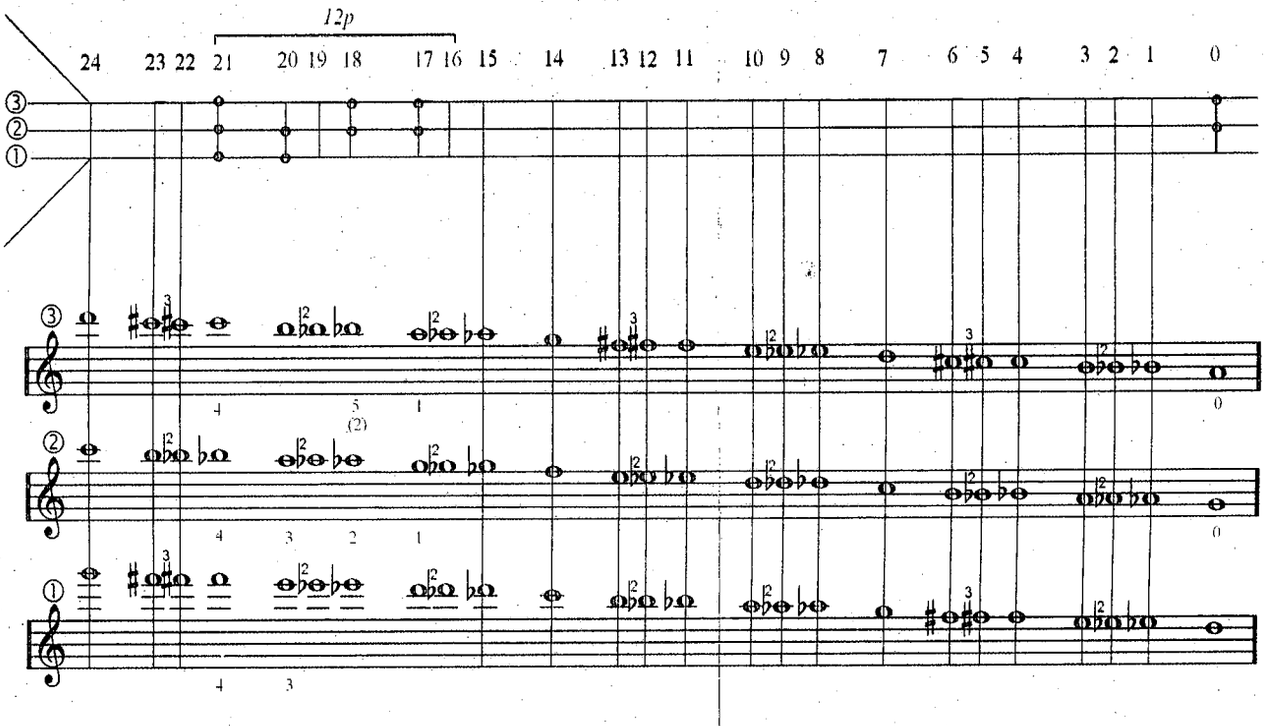
***

Bağlama Metodu

Bağlama Düzeni
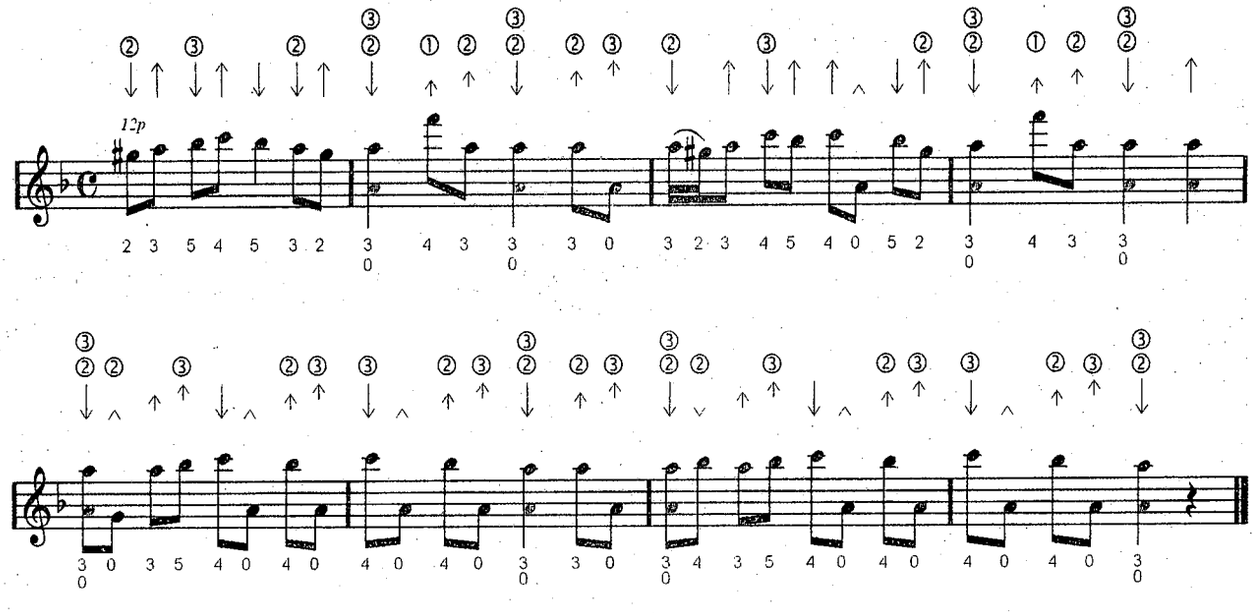
Dizi: I dz (la)
Pozisyon: 12p
Şekil: 185

Scale: I dz (la)
Position: 12p
Figure: 185



Uygulama

Practical Exercise



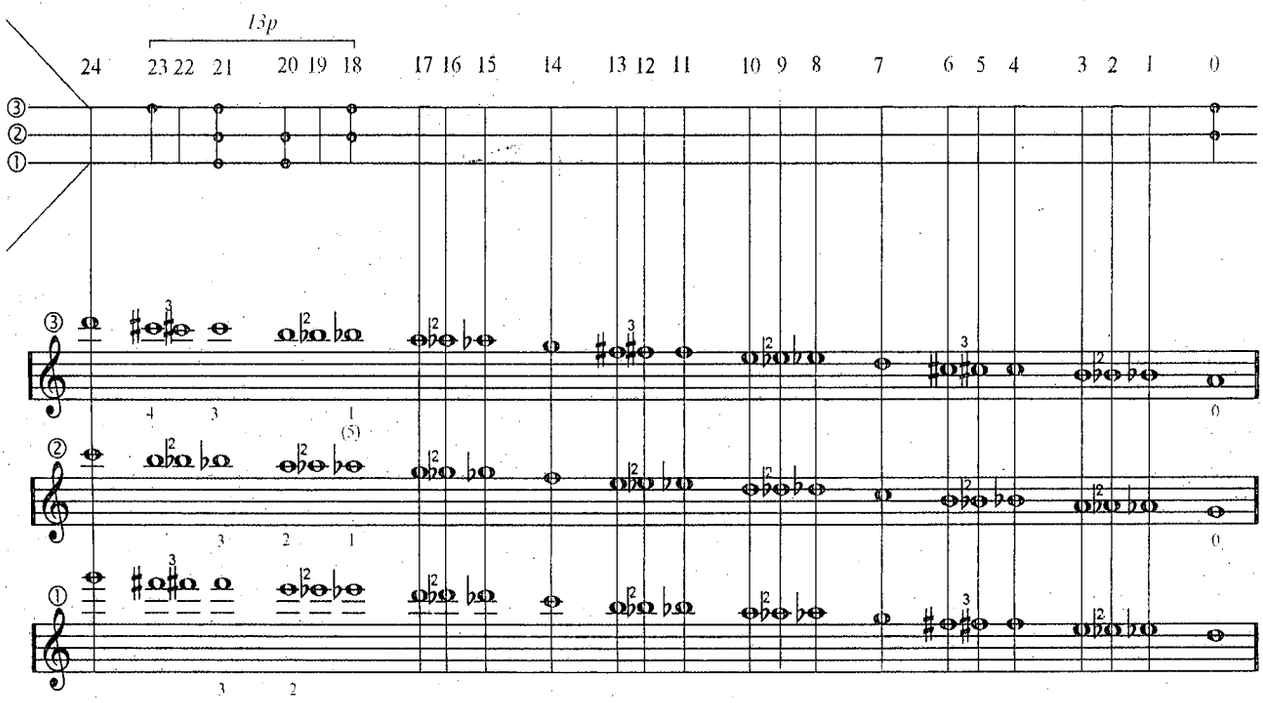
***

Bağlama Metodu

Bağlama Düzeni

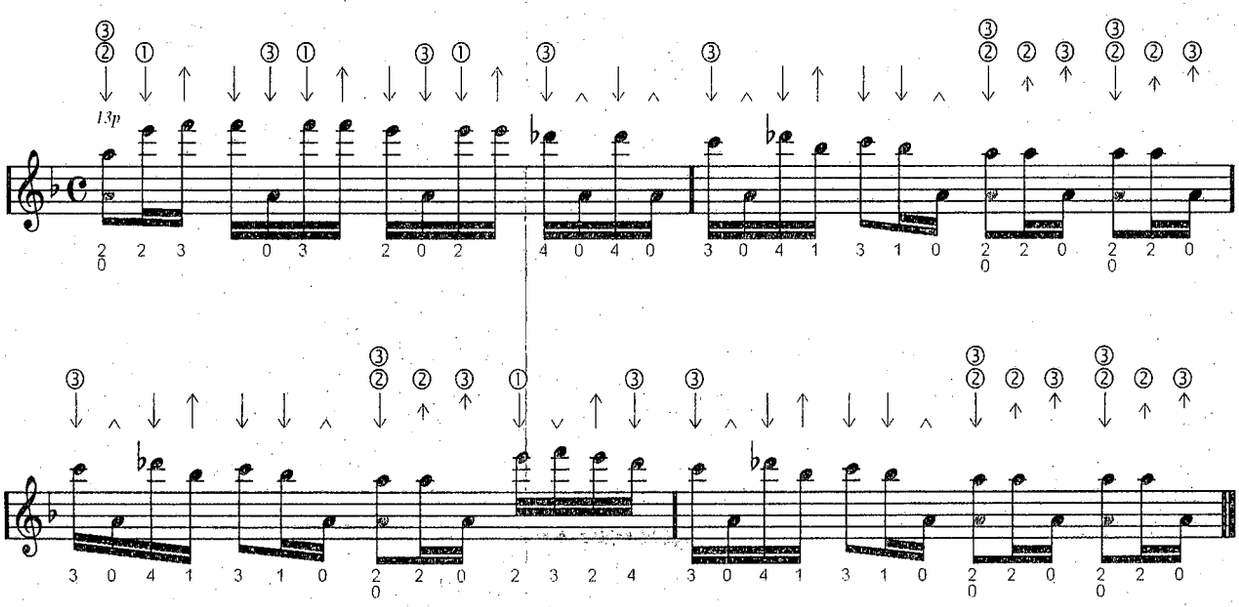
Dizi: I dz (la)
Pozisyon: 13p
Şekil: 186

Scale: I dz (la)
Position: 13p
Figure: 186



Uygulama

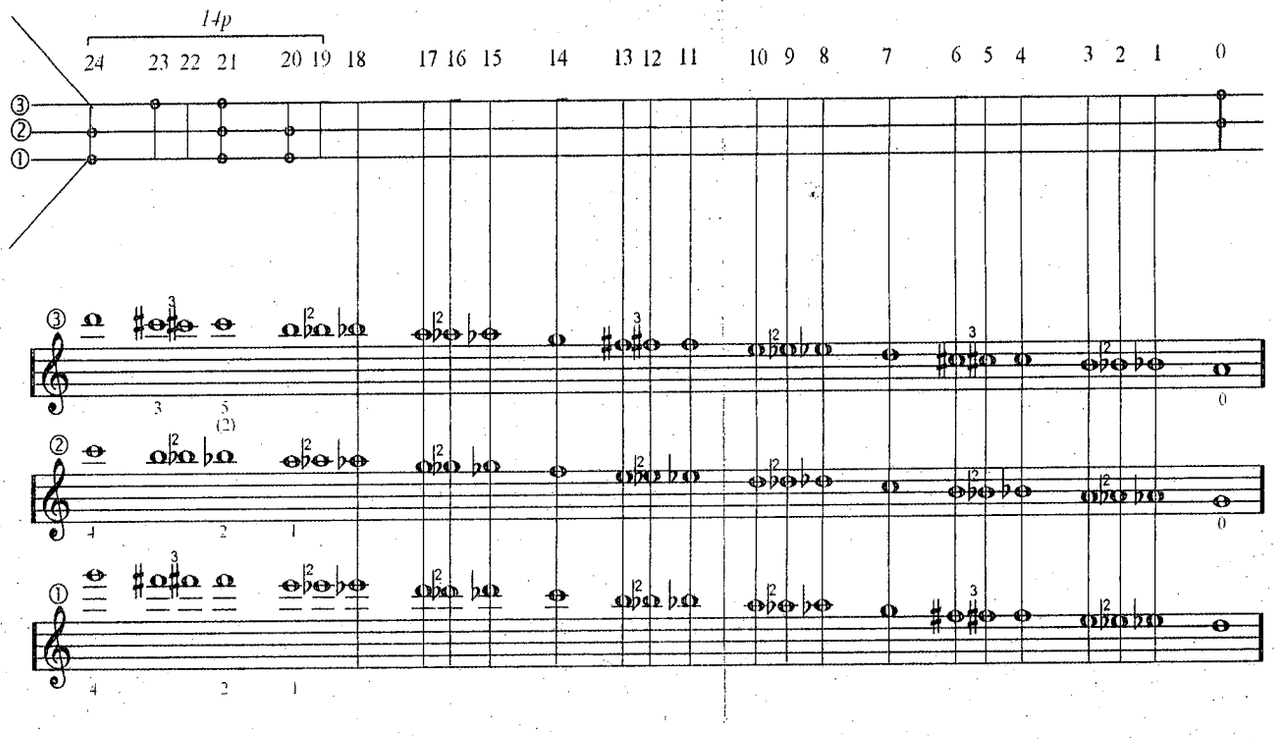
Practical Exercise



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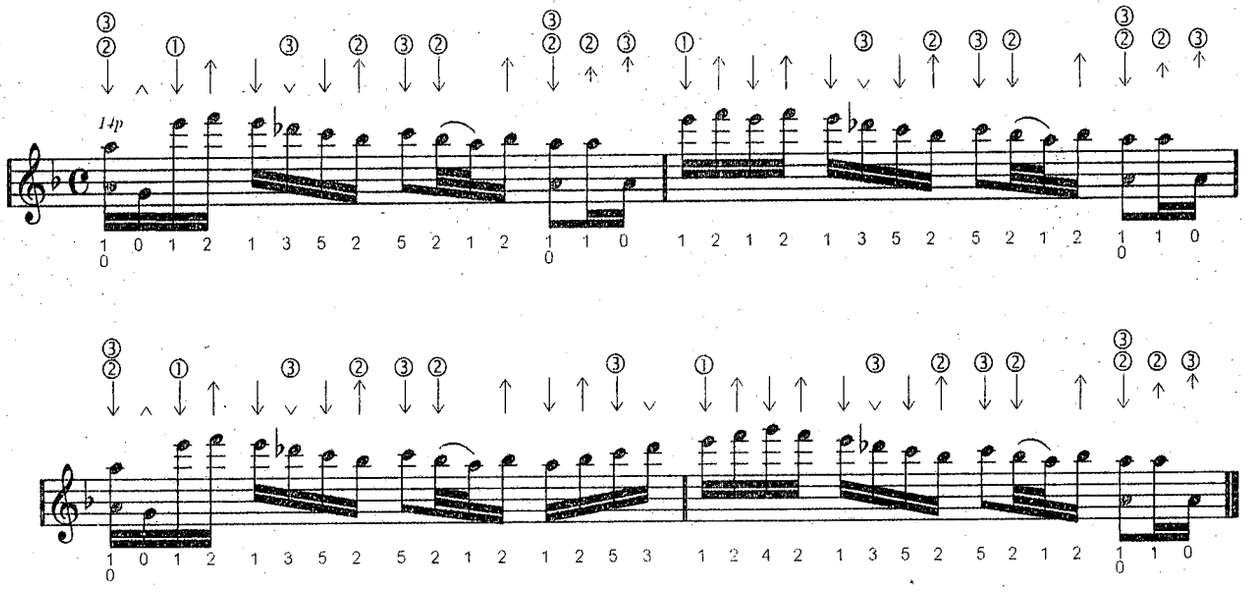
Dizi: I dz (la)
Pozisyon: 14p
Şekil: 187

Scale: I dz (la)
Position: 14p
Figure: 187



Uygulama

Practical Exercise



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