Bağlama Metodu

Bağlama Method

Bağlama Düzeni

Bağlama Tuning

Arif Sağ / Erdal Erzincan

CİLT I

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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.
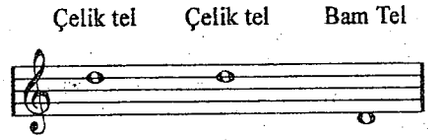
***

Metodun Uygulanacağı Tambura Bağlama Hakkında Genel Bilgi

Bu metot; tel boyu 83 cm. olan üç tel gruplu orta boy bir bağlama (tambura) ile uygulanacaktır. Metodun uygulanacağı tambura bağlamada beş tane çelik, iki tane sırma (bam) tel olmak üzere yedi telin farklı kümelenmesinden oluşmuş üç tel grubu bulunmaktadır. Yedi telin üç tel grubuna dağılımı ve bu tellerin porte üzerindeki konumları aşağıda belirtilmiştir.

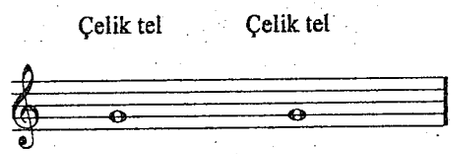
Alt Tel Grubu (Birinci Tel)

İki tanesi çelik, bir tanesi sırma (bam) teli olmak üzere üç telden oluşur. Çelik teller dördüncü oktavdaki re sesine, bam teli ise üçüncü oktavdaki re sesine akort edilir. Bu tel kümesindeki çelik tellerin kalınlığı 0.18 mm. sırma (bam) teli ise 0.42 mm. dir.



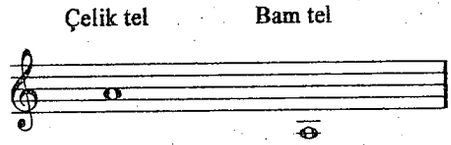
Orta Tel Grubu (ikinci Tel)

Kalınlıkları 0.28 mm olan ve üçüncü oktavdaki sol sesine akort edilen iki çelik telden oluşur.



Üst Tel Grubu (Üçüncü Tel)

Biri çelik diğeri bam olmak üzere iki telden oluşur. 0.25 mm çelik tel üçüncü oktavdaki la sesine 0.52 mm kalınlığındaki bam teli ise ikinci oktavdaki la sesine akort edilir.



Not:

Metotdaki nota yazımında, sırma (bam) tellerin porte üzerindeki konumları dikkate alınmamıştır.

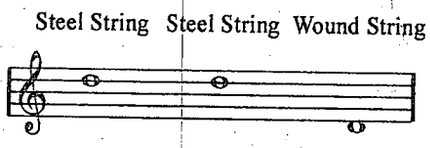
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General Information About The Bağlama

This method has been written with the medium sized bağlama (tambura) in mind. It has three courses of strings and the distance between the bridge and the nut is 83 cm. The total number of strings in the courses is seven, five of which are steel and two of which are wound. The distribution of the seven strings and the positions of their pitches on the staff are shown below.

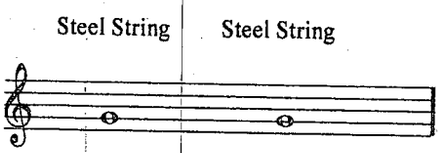
Lower Course (First String)

The word "lower" is used here in the sense of "closest to the floor while playing." It is the first course of three strings – two steel and one wound. The steel strings are 0.18 mm in diameter and tuned to the Re of the fourth octave; the wound string is 0.42 mm in diameter and tuned to the Re of the third octave.



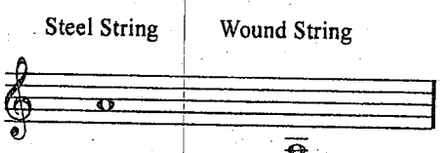
Middle Course (Second String)

The middle strings are 0.28 mm in diameter and tuned to Sol of the third octave.



Upper Course (Third String)

This course consists of two strings, one steel and one wound. The steel string is 0.25 mm in diameter and is tuned to La of the third octave; the wound string is 0.52 mm in diameter and is tuned to La of the second octave.

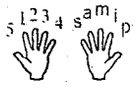


Note:

This method is written in terms of the pitch of the steel strings only.
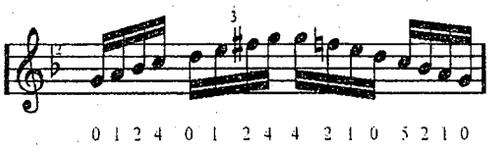
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Metodik İmgeler

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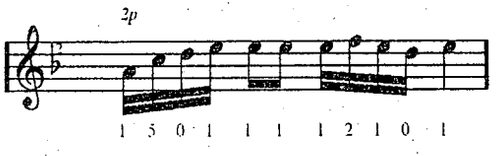
Sol el parmakları rakamlarla, sağ el parmakları ise harflerle belirtilmiştir.

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



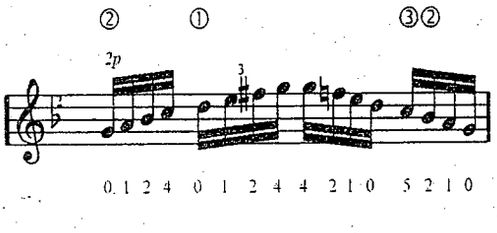
Pozisyonlar: *1p - 14p*

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



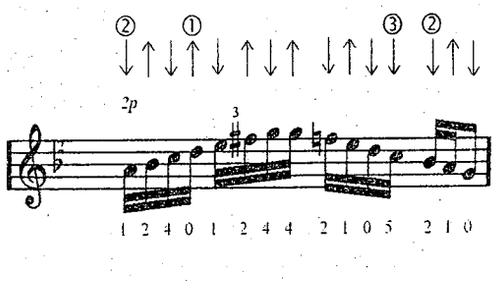
Teller: ①②③

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



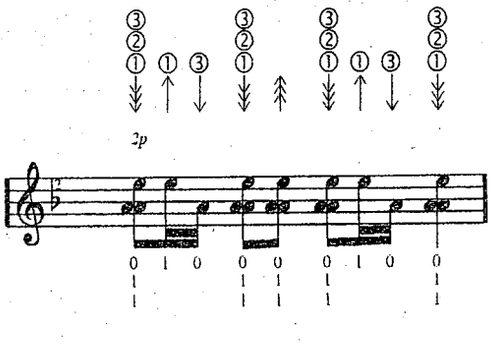
Tezene Vuruş Yönleri: ↓ ↑

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



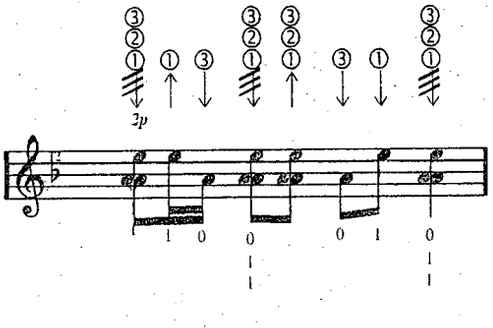
Sıyırtma Tezene: ⇟ ⇞

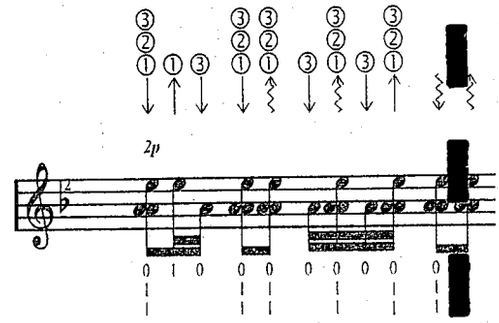
Tezenenin yukarıdan aşağıya, aşağıdan yukarıya sıyırtarak (hafif yan tutarak) yapılan vuruş biçimlerini ifade eder.



Pençeli Tezene: ⇟

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

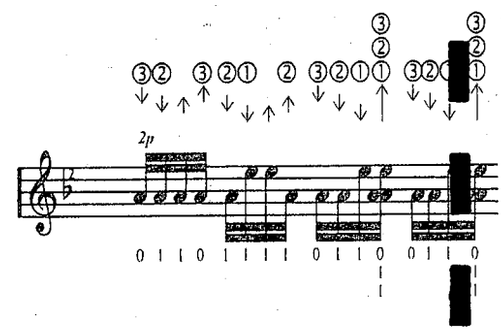




Tarama Tezene:

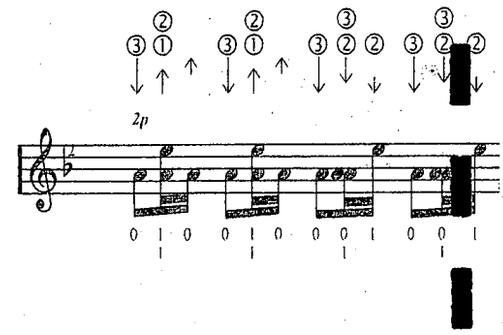
Tezenenin yukarıdan aşağıya, aşağıdan yukarıya tarayarak yapılan vuruş biçimlerini ifade eder.

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



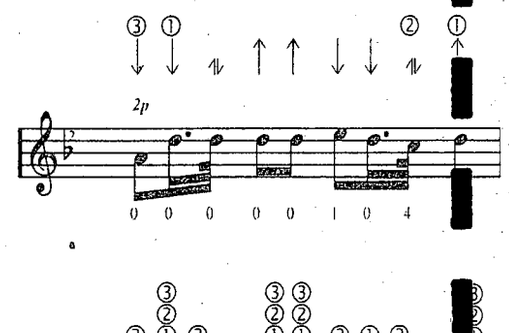
Takma Tezene 1:

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



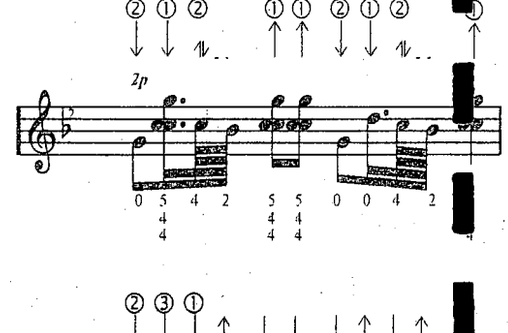
Takma Tezene 2: ↓ ↑

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



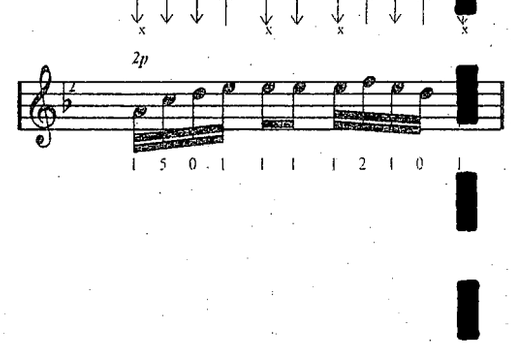
Çırpma Tezene 1:

Vuruş mesafesini dar kullanarak işaret edilen notanın ikiye bölünmesini sağlar.



Çırpma Tezene 2:

Vuruş mesafesini dar kullanarak hareketin iki nota üzerinde oluşumunu sağlar.

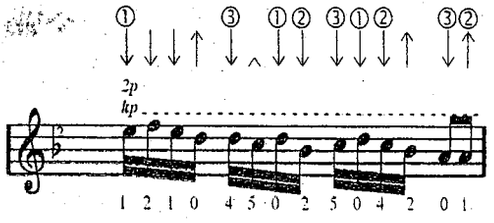


Göğüse Vurma: x

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

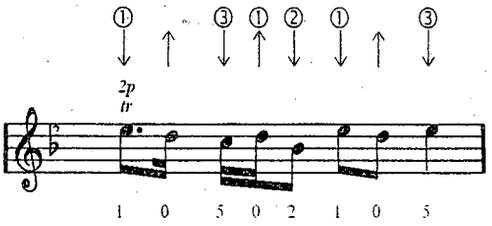
Kapama İmgesi: *kp*

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



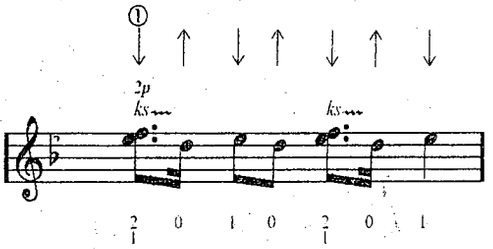
Tezene Trili: *tr*

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.

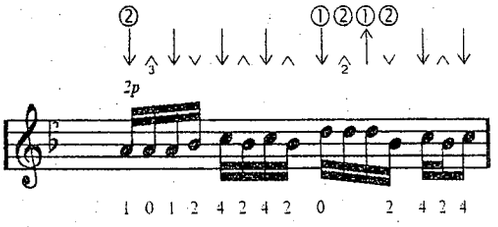


Vurma-Çekme: ∨ ∧ $\overset{3}{\wedge}$

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

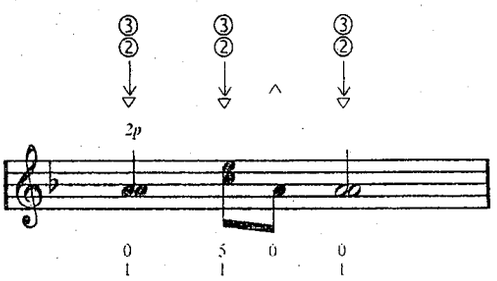
Çekme 1: Belirtilen sesin üzerinde basılı olan parmağımızı çekerek ikinci sesi elde etmeyi ifade eder.

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



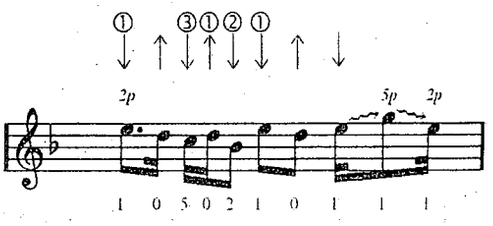
Basma-Kaldırma: △ ▽

Ses çıkarmadan yapılan basma-kaldırma hareketlerini ifade eder.



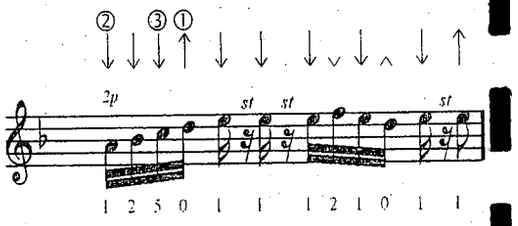
Kaydırma İmgesi:

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



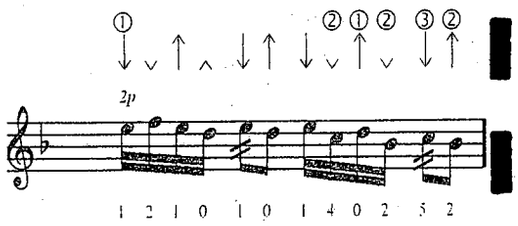
Susturma İmgesi: *st*

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



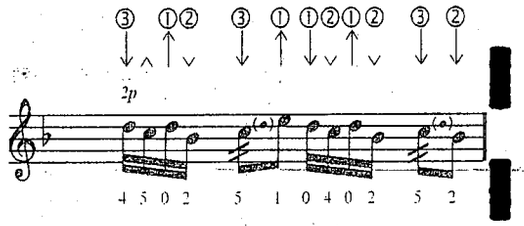
Parmak Trili 1:

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



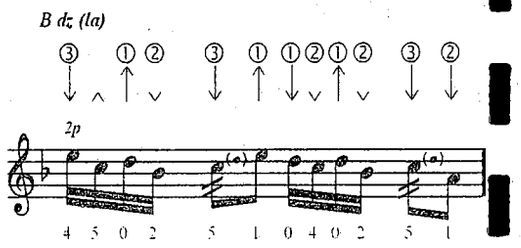
Parmak Trili 2:

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



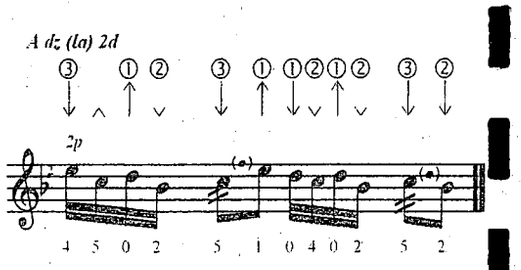
Dizi İmgesi: *dz*

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



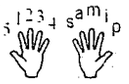
Durak İmgesi: *2d, 3d, 4d, 5d*

Belirtilen dizinin hangi derecesinin tonik sesi olarak kullanılacağını ifade eder.
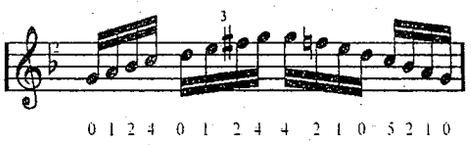


Symbols

Fingering:



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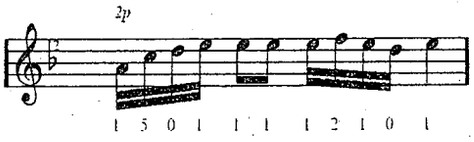
In addition, the numbers for the left hand are in red, and the letters for the right hand are in blue.



Positions:

1p - 14p

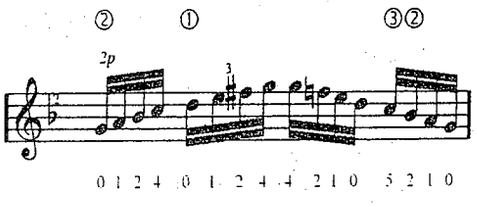
Fourteen different positions numbered *1p – 14p* are used to indicate the left hand position on the neck.



Strings:

①②③

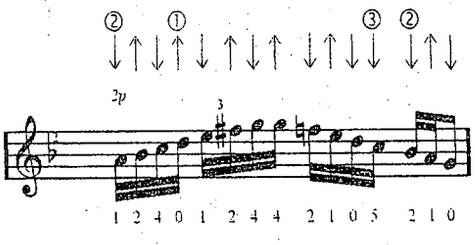
The strings are numbered 1 (lower string), 2 (middle string) and 3 (upper string).



Picking Direction:

↓ ↑

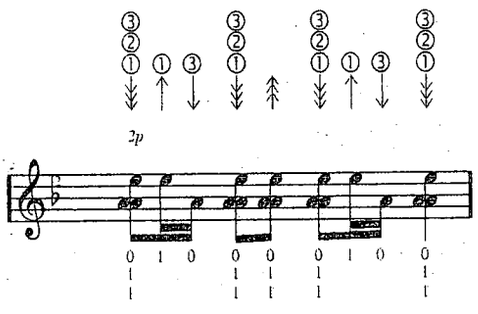
Upstrokes and downstrokes of the pick are indicated with the appropriate arrows.



Skimming Stroke:



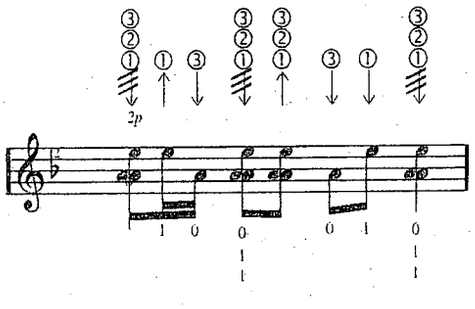
This indicates an up- or downstroke in which the plectrum is held slightly sideways.

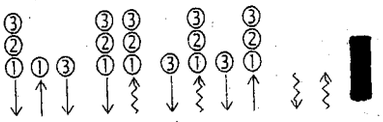


With Fingers (Pençeli) Stroke:



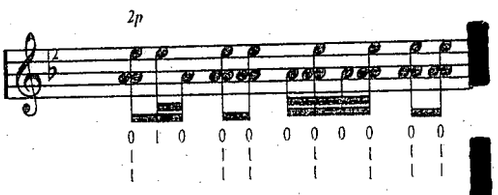
This indicates a stroke in which the middle, ring and little fingers brush over the strings simultaneously with the pick.

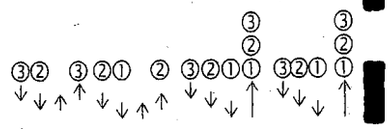




Sweep Stroke:

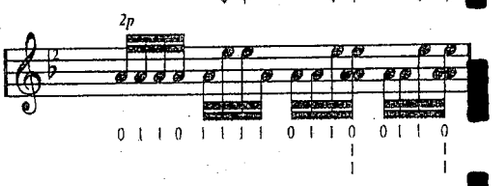
This is a gradual stroke through the strings in which each string sounds in sequence, and the individual pitches are heard. It is executed both as a downstroke and upstroke.

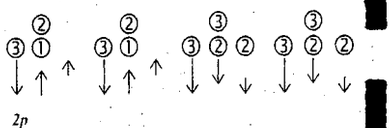




Resting Stroke 1:

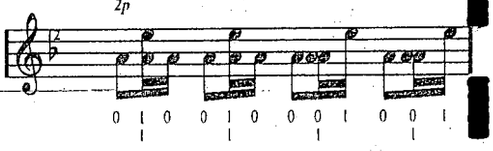
Like the previous stroke, the individual strings sound distinctly, but with the difference that the pick rests briefly on each following string before moving on, producing a clear rhythmic effect.

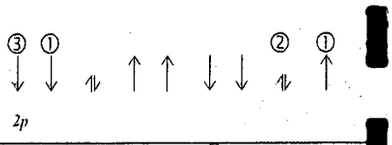




Resting Stroke 2:

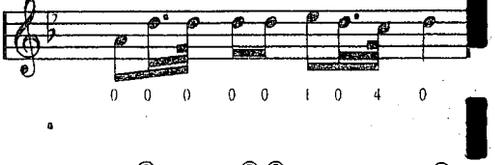
Like the previous resting stroke; however the pick is strummed over either the first or second two strings simultaneously.

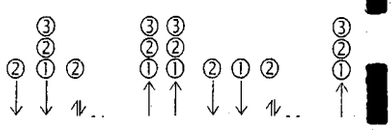




Double Stroke 1:

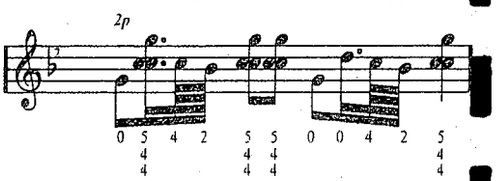
A quick double stroke on a single note, keeping the plectrum movement very close to the string.

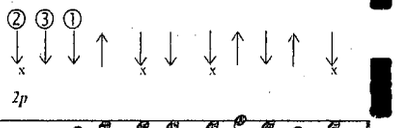




Double Stroke 2:
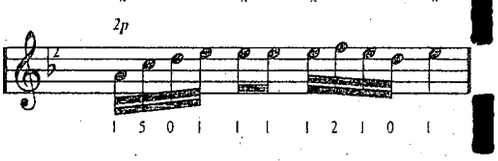
A quick double stroke encompassing two separate notes, keeping the plectrum movement very close to the string.

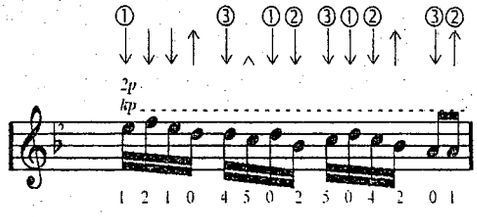




Face Tapping:

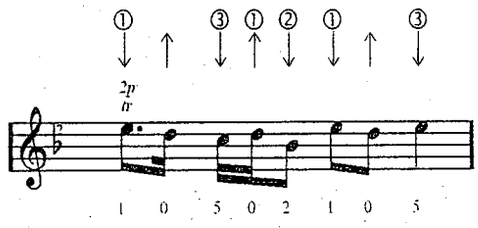
This indicates a rhythmic tapping with the end of the middle finger on the face of the instrument.





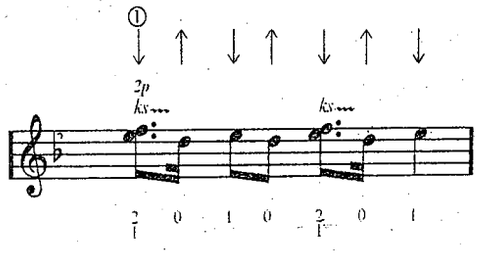
Muting Symbol: *kp*

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



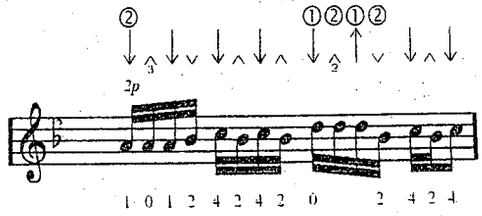
Picked Trill: *tr*

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.

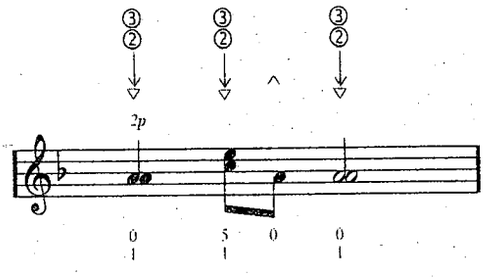


Hammer-Pulloff: ∨ ∧ ⌒

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

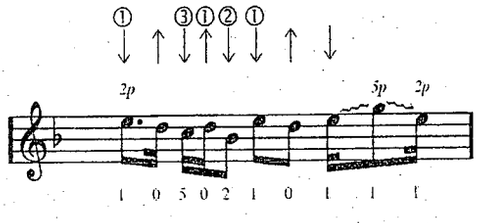
Pulloff: A note obtained by pulling the finger off of the string already stopped on the fret indicated.

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.

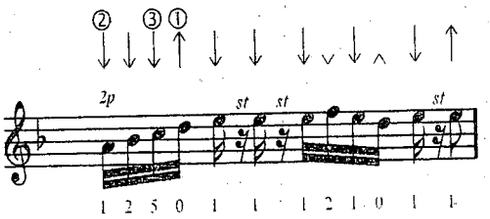


Glissando: ⟍ ⟋

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

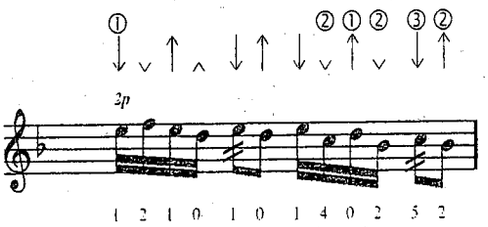
Damping: *st*

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



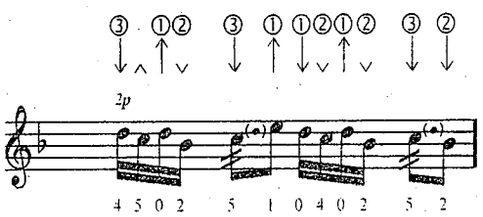
Finger Trill 1: //

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



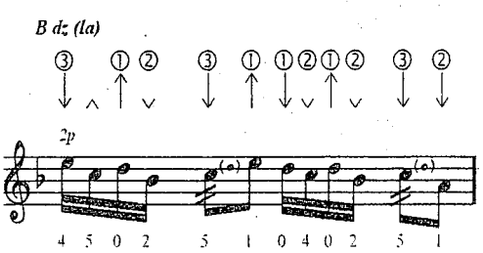
Finger Trill 2: //(o)

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



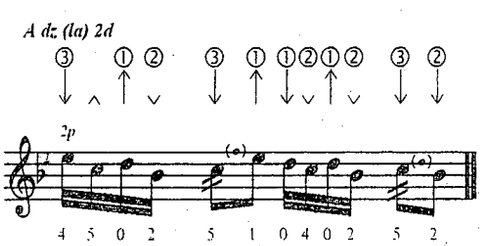
Scale Symbol: *dz*

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

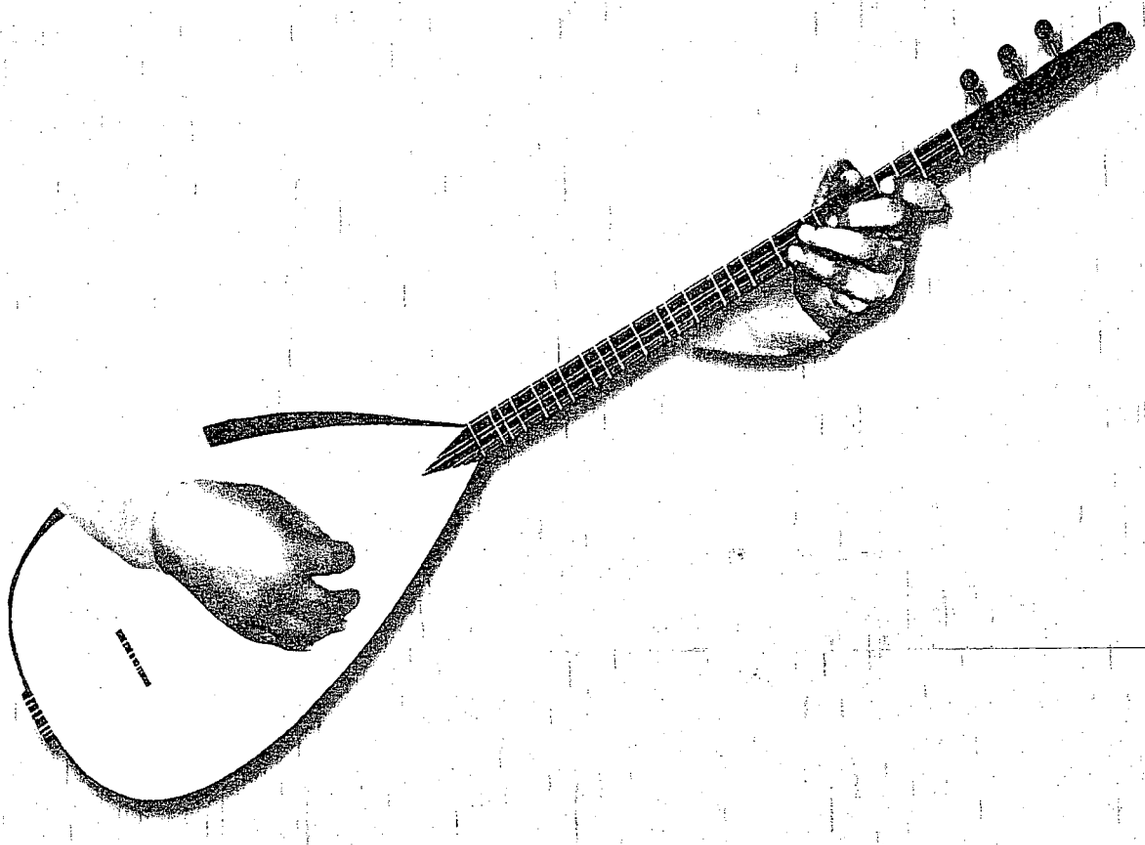


Resting Note (Durak): *2d, 3d, 4d, 5d*

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

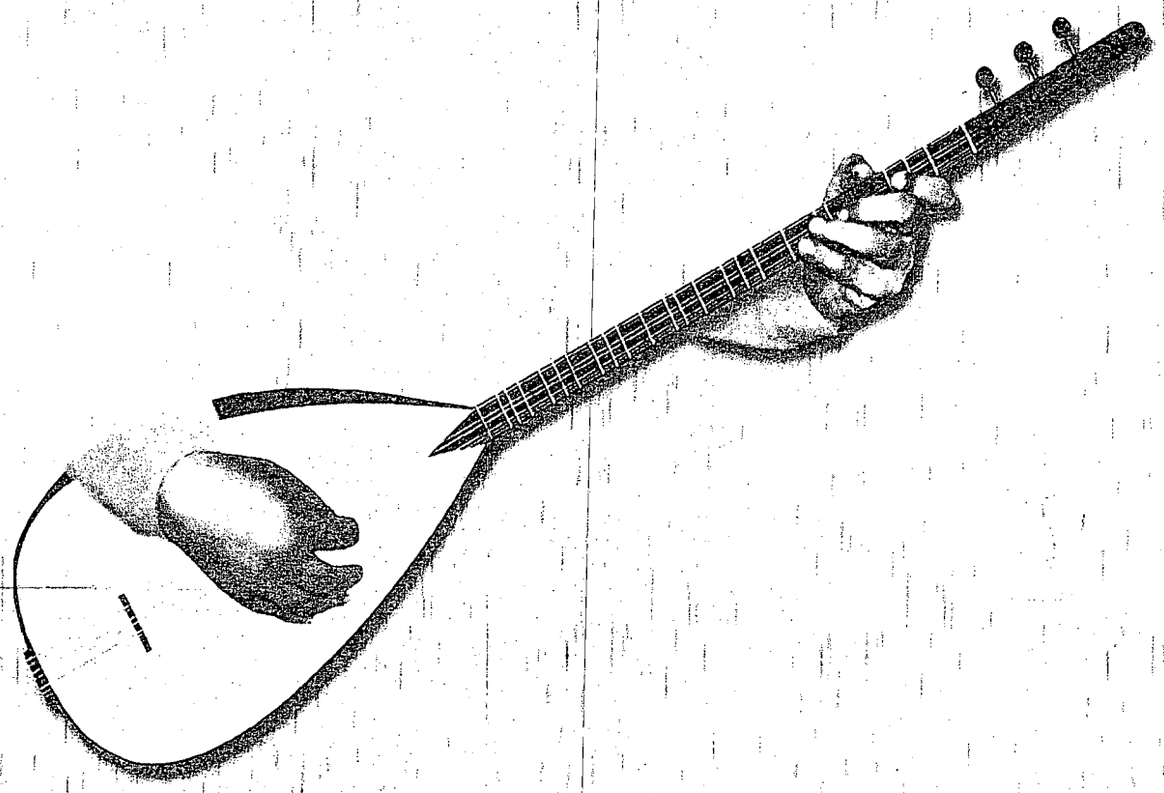


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1. Bölüm

Tezeneli İcra Tekniği



Chapter 1

Picked Technique

1. Aşama

Bu bölümde ***tezeneli icra tekniği*** ile ilgili başlangıç seviyesine uygun çalışmalar yer almaktadır. ***Tezeneli icra tekniğindeki*** tutuş biçiminin algılanmasına yönelik anlatımdan sonra, ***Türk Halk Müziği*** repertuvarının büyük bir bölümünü içeren ***A dizisi*** ve bağlama düzeninde en çok kullanılan pozisyon özelliğindeki ***2. pozisyona*** ilişkin kapsamlı bir alıştırma programı bu aşamaya dahil edilmiştir.

Bu aşamada aynı ölçü içinde tel ve parmak numaralarının belirtilmediği durumlarda önceden belirtilen imgeler geçerli olacaktır. Tezene vuruşları, vurma ve çekme gibi sağ elle yapılan tekniklerin kullanımı ise bütün ayrıntıları ifade edecek biçimde belirtilmiştir.

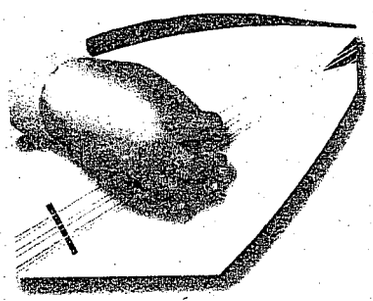
Level 1

This chapter contains exercises and etudes for the beginning level of **picked playing**. After an explanation of the proper way to hold the bağlama for the picked playing, the chapter goes on to provide exercises of **Scale A**, which comprises a large part of the Turkish folk musical repertoire, and the **2nd position**, which is the most commonly used position on the bağlama.

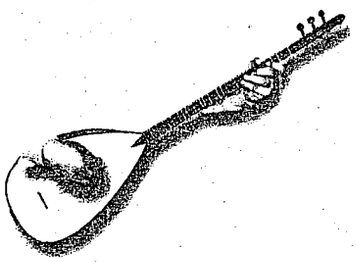
In this level, in cases where the string and finger numbers are not indicated within a measure, the finger and string numbers previously remain valid. All the right hand techniques such as picking strokes, hammers and pulloffs are indicated in full detail.

Bağlamanın Tezeneli İcra Tekniğindeki Tutuş Biçimi

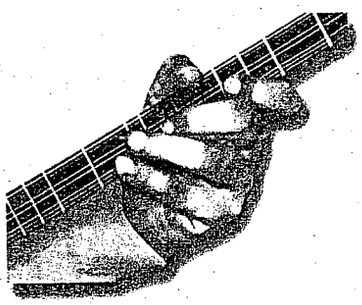
Çalgıların eğitiminde ***doğru tutuş*** oldukça önemli ve gereklidir. ***Doğru tutuş*** iyi bir icracının başlangıçtaki ilk adımıdır. Oturma biçimi, iki elin çalgı üzerindeki konumu, tezenenin sağ eldeki duruşu ve sol el parmaklarının klavyedeki konumu ***doğru tutuşu*** belirleyen başlıca unsurlardır. (Bkz. Resim 1, 2, 3)



Resim 1: Sağ el



Resim 2: Genel



Resim 3: Sol el

Holding the Bağlama for Picked Playing

Learning the correct way of holding the instrument is extremely important in overall training on the bağlama. Holding the instrument correctly is the first step in becoming a good player. The main points are correct posture, the placing of the right hand on the instrument, the grasp of the pick in the fingers of the right hand and the left hand position on the fingerboard (See figures 1, 2 & 3).

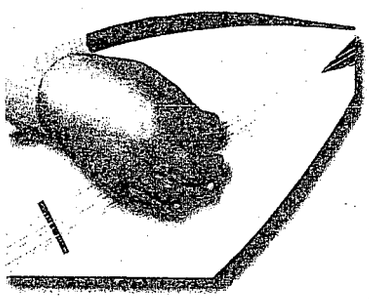


Figure 1: Right hand

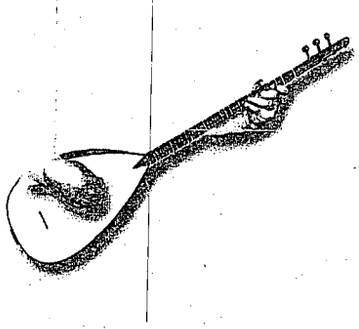


Figure 2: General

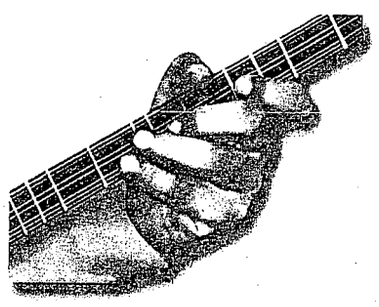


Figure 3: Left hand

Tezeneli İcra Tekniği
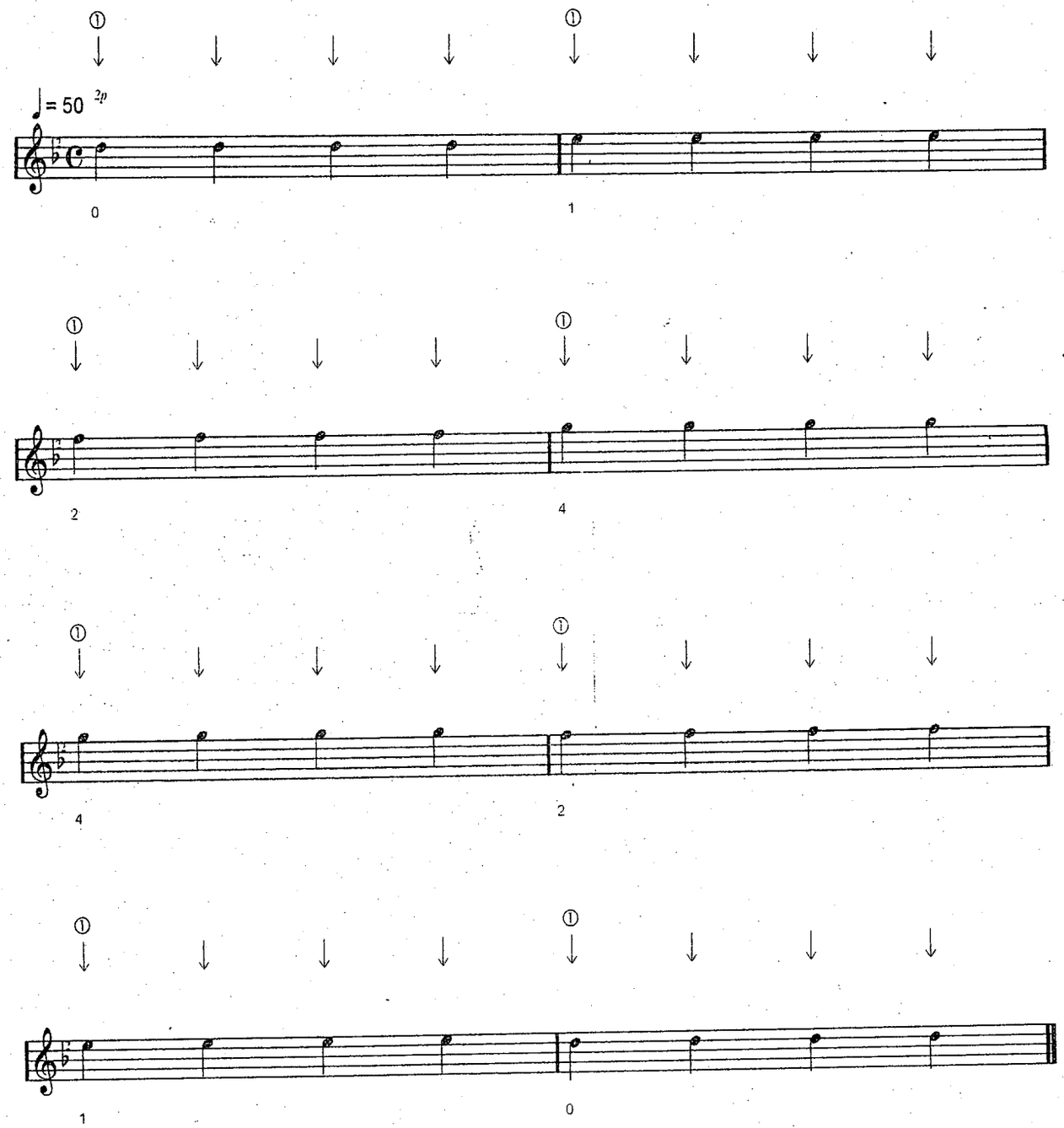
"*1. Aşama*" Alıştırmaları

Picked Playing Technique

"*Level 1*" Exercises

Dizi: A dz (la) 4d
Pozisyon: 2p
Alıştırma: 1
Bkz. cilt II, sayfa 31, 34

Scale: A dz (la) 4d
Position: 2p
Exercise: 1
See Vol. II, pp. 32, 34
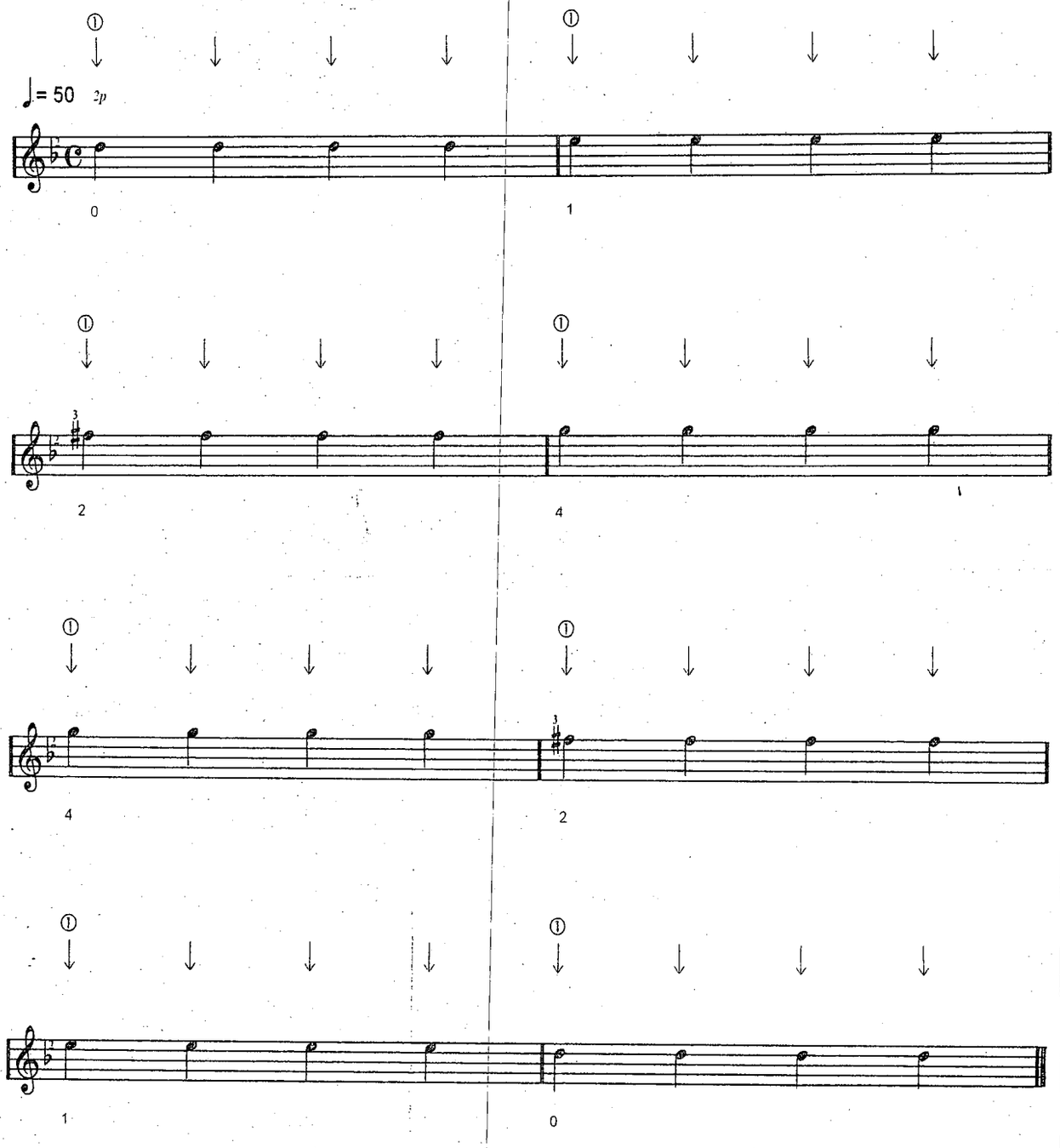


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Bağlama Metodu

Bağlama Düzeni

Yazarcılı

Dizi: A dz (la) 4d
Pozisyon: 2p
Alıştırma: 2

Scale: A dz (la) 4d
Position: 2p
Exercise: 2
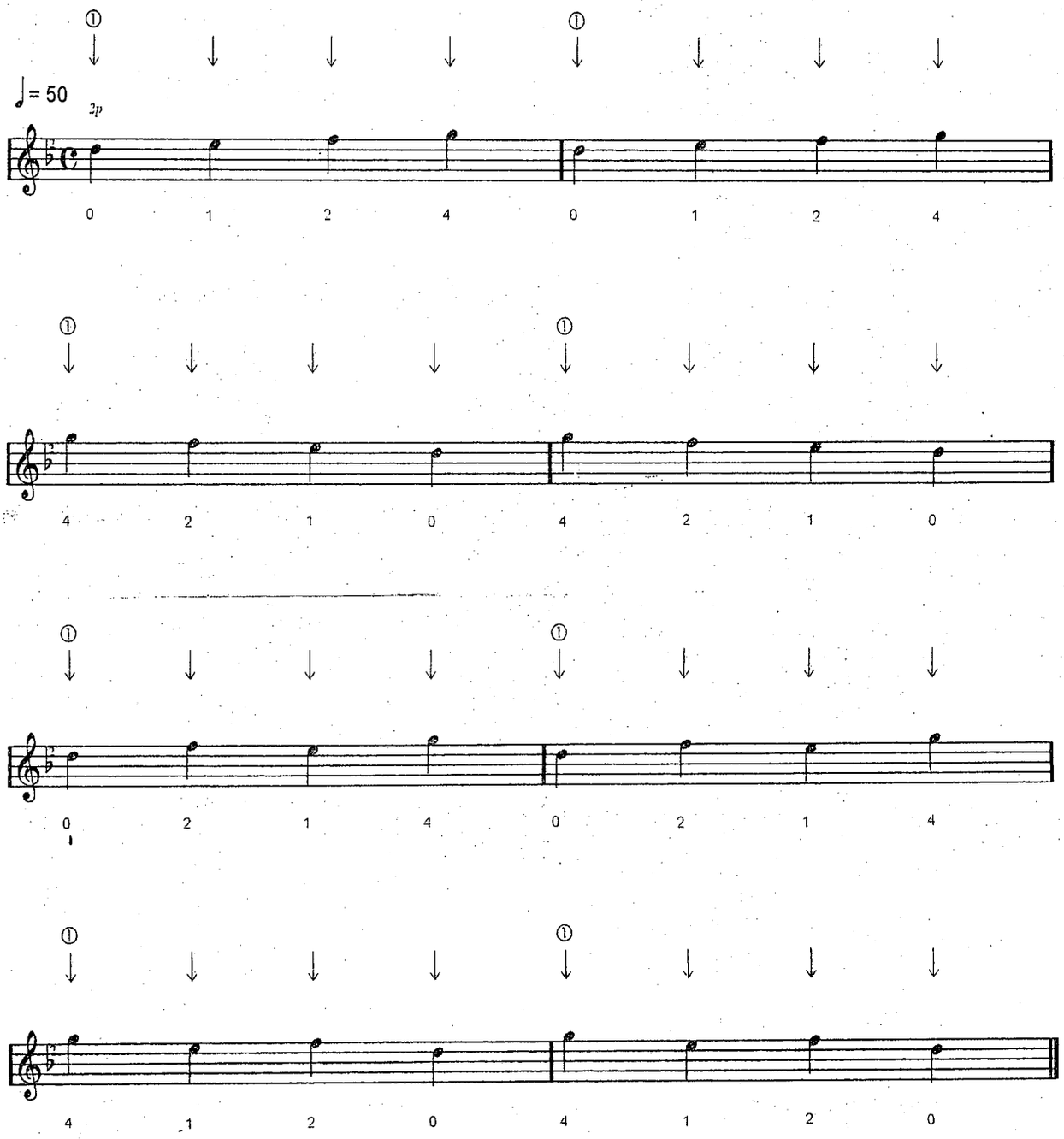


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Bağlama Metodu

Bağlama Düzeni

Üçlemli

Dizi: A dz (la) 4d
Pozisyon: 2p
Alıştırma: 3

Scale: A dz (la) 4d
Position: 2p
Exercise: 3
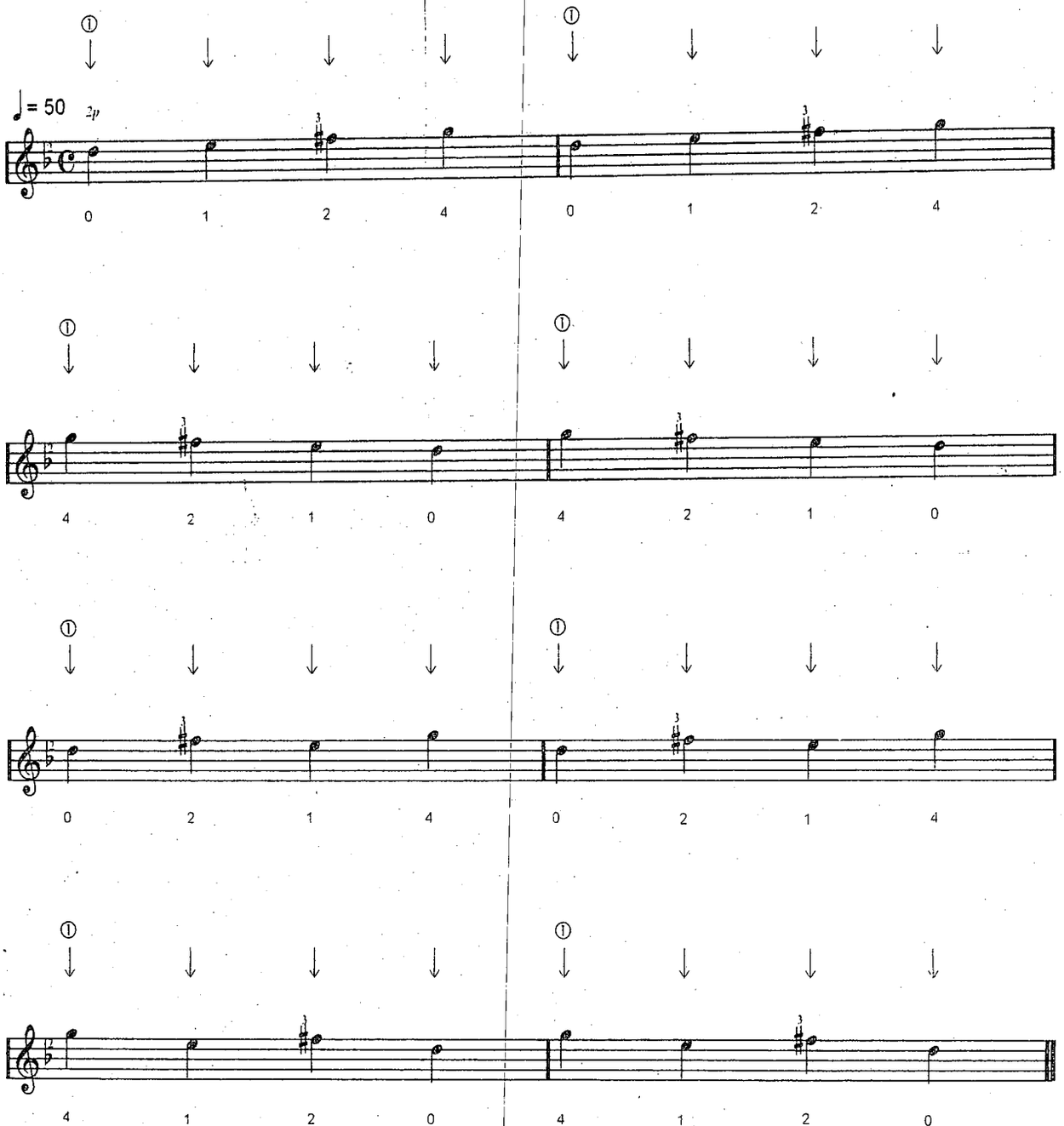


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Bağlama Metodu

Bağlama Düzeni

Tezenesiz

Dizi: A dz (la) 4d
Pozisyon: 2p
Alıştırma: 4

Scale: A dz (la) 4d
Position: 2p
Exercise: 4
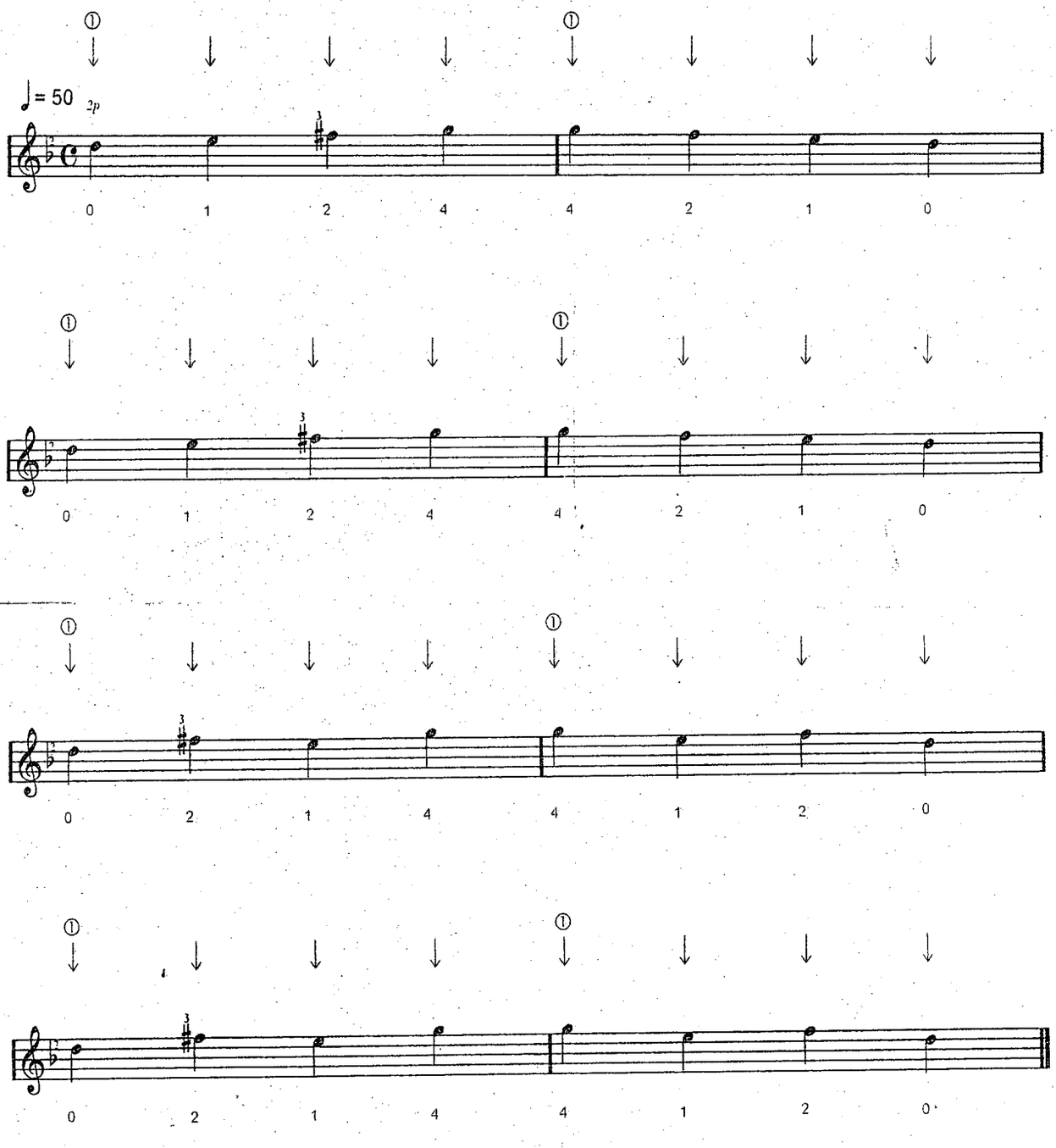


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Bağlama Metodu

Bağlama Düzeni

Yazarlı

Dizi: A dz (la) 4d
Pozisyon: 2p
Alıştırma: 5

Scale: A dz (la) 4d
Position: 2p
Exercise: 5



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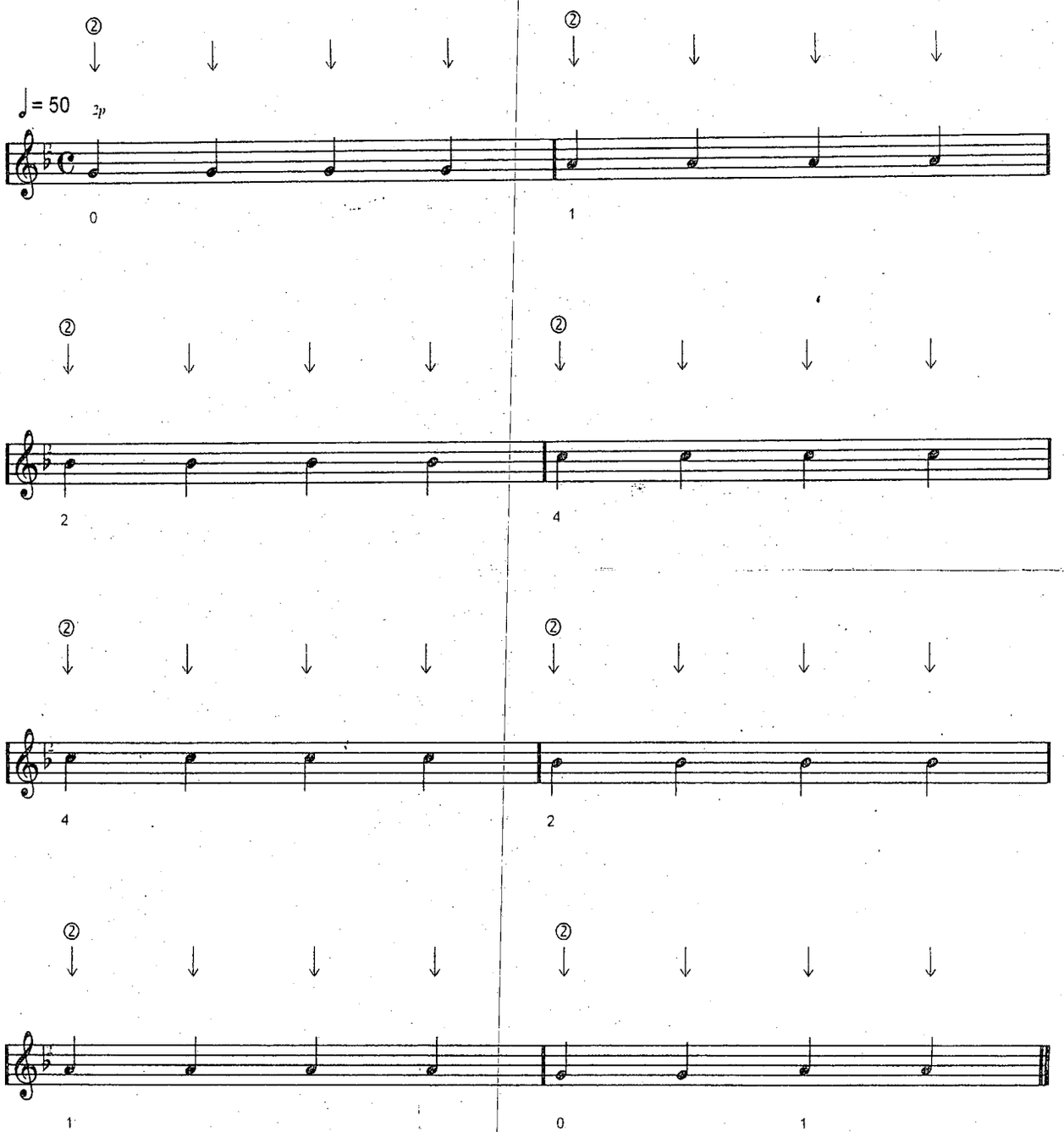
Bağlama Metodu

Bağlama Düzeni

Tezeneli

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 6

Scale: A dz (la)
Position: 2p
Exercise: 6
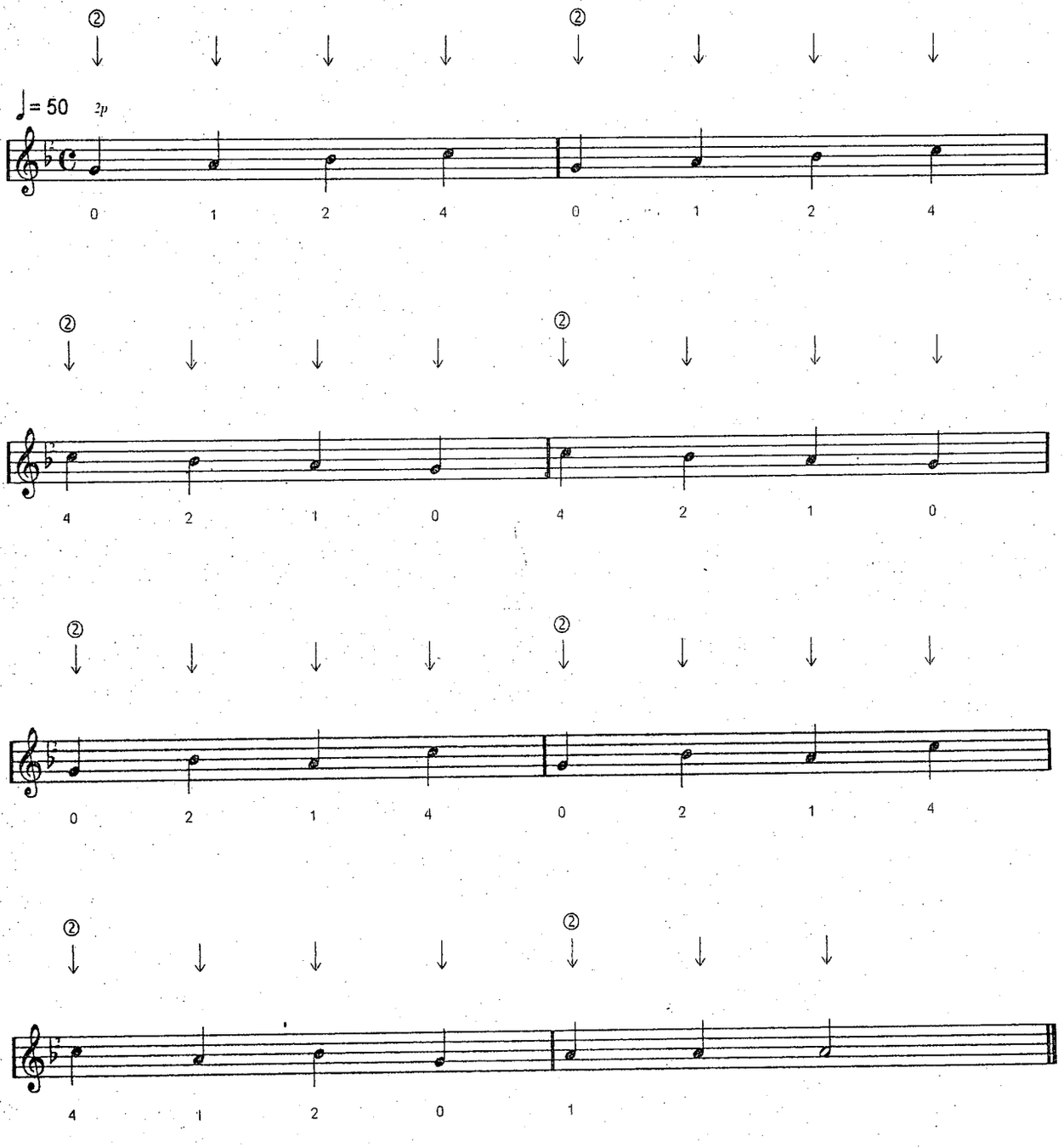


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Bağlama Metodu

Bağlama Düzeni

Üçerli

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 7

Scale: A dz (la)
Position: 2p
Exercise: 7



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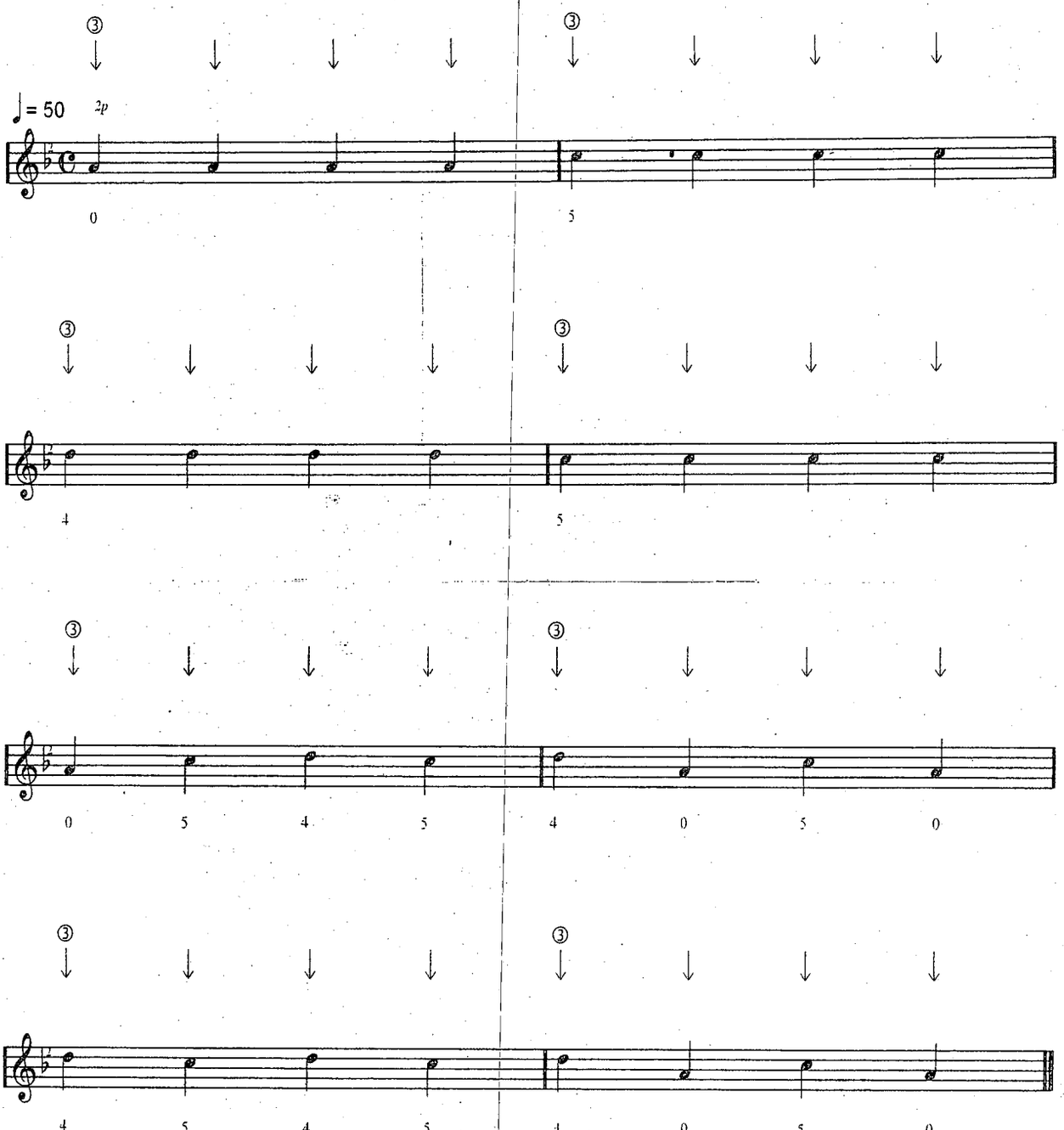
Bağlama Metodu

Bağlama Düzeni

Yeşilçalı

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 8

Scale: A dz (la)
Position: 2p
Exercise: 8
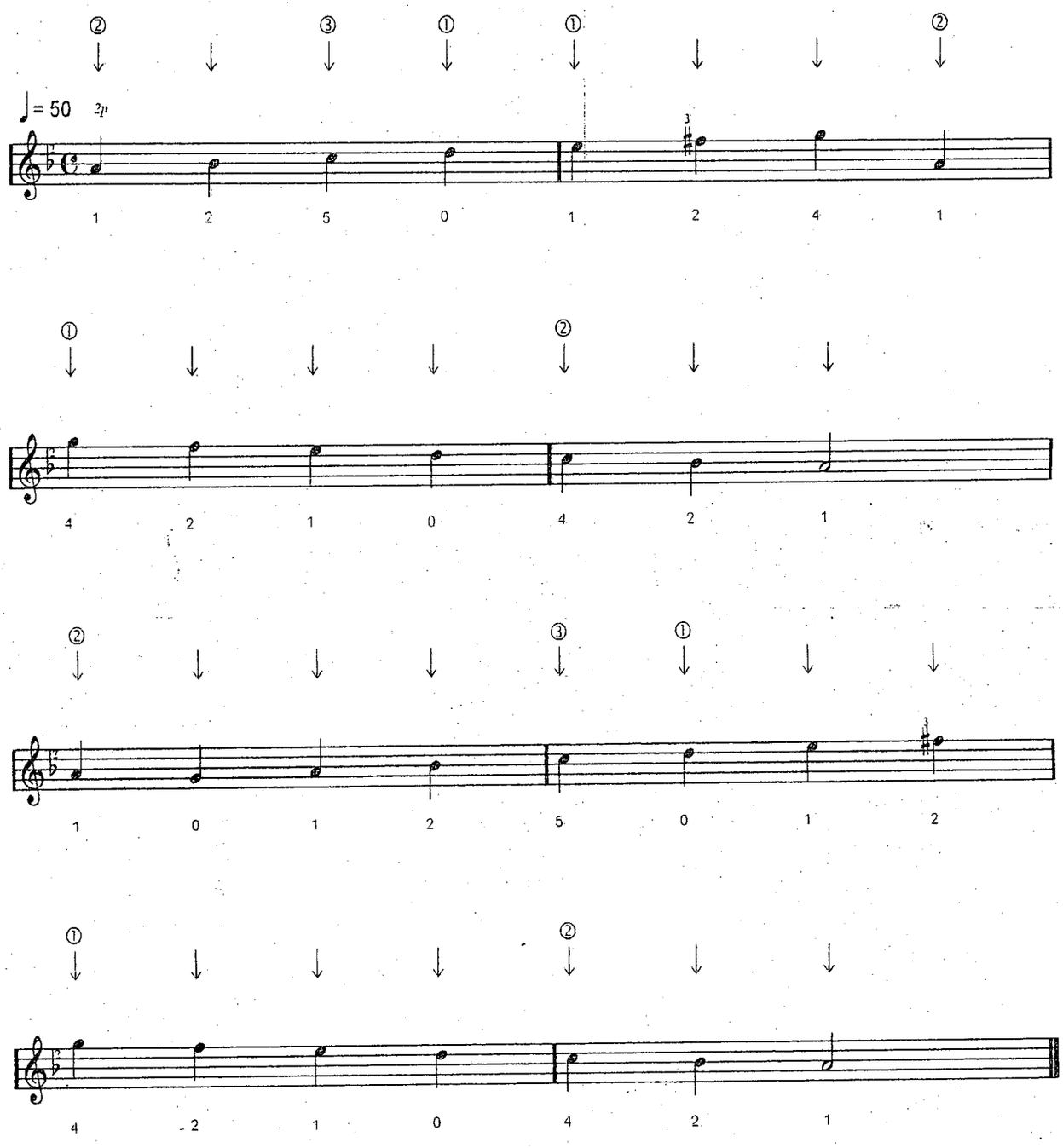


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Bağlama Metodu

Bağlama Düzeni

Çeyrekli

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 9

Scale: A dz (la)
Position: 2p
Exercise: 9
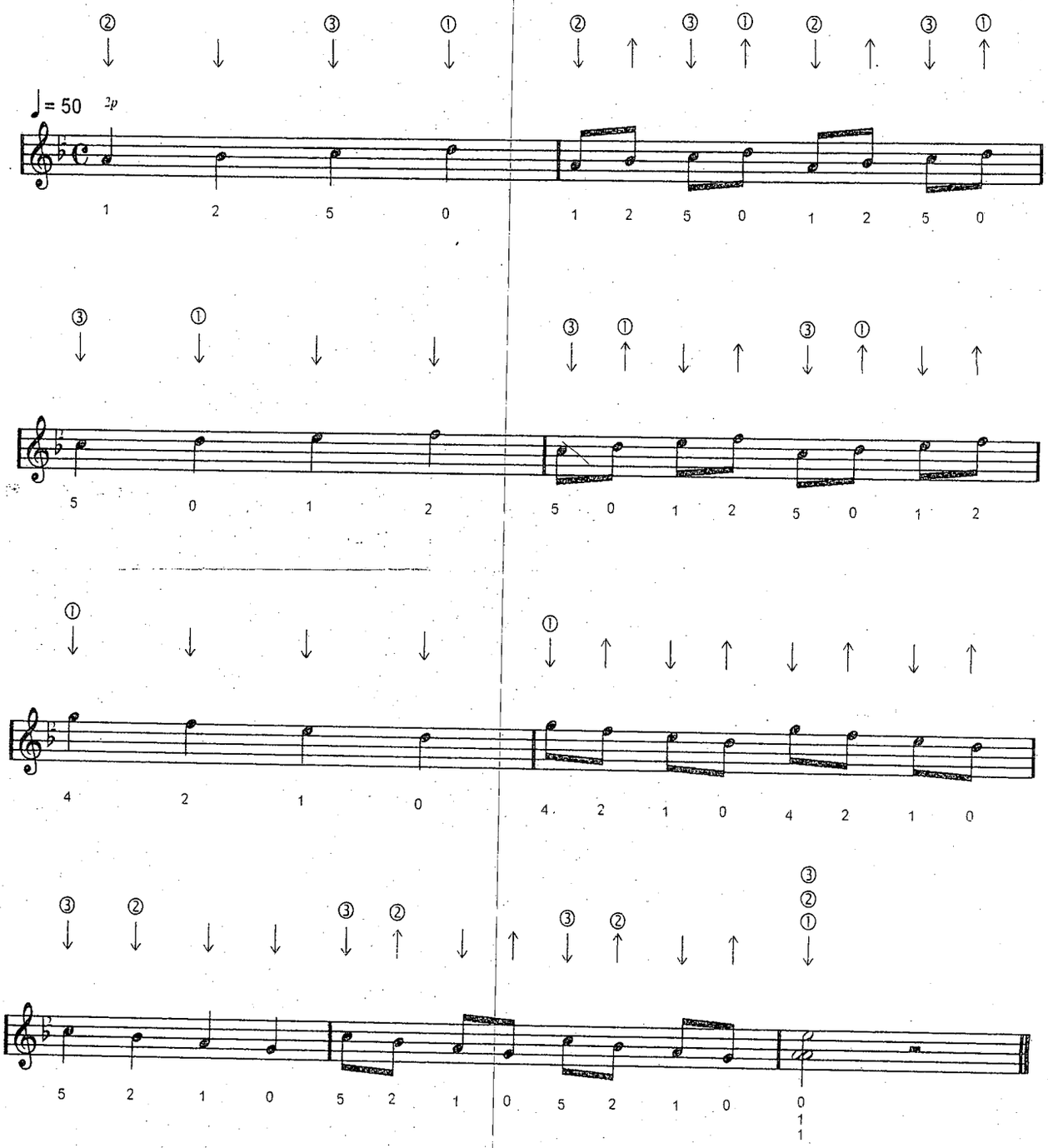


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Bağlama Metodu

Bağlama Düzeni

Tezeneli

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 10

Scale: A dz (la)
Position: 2p
Exercise: 10



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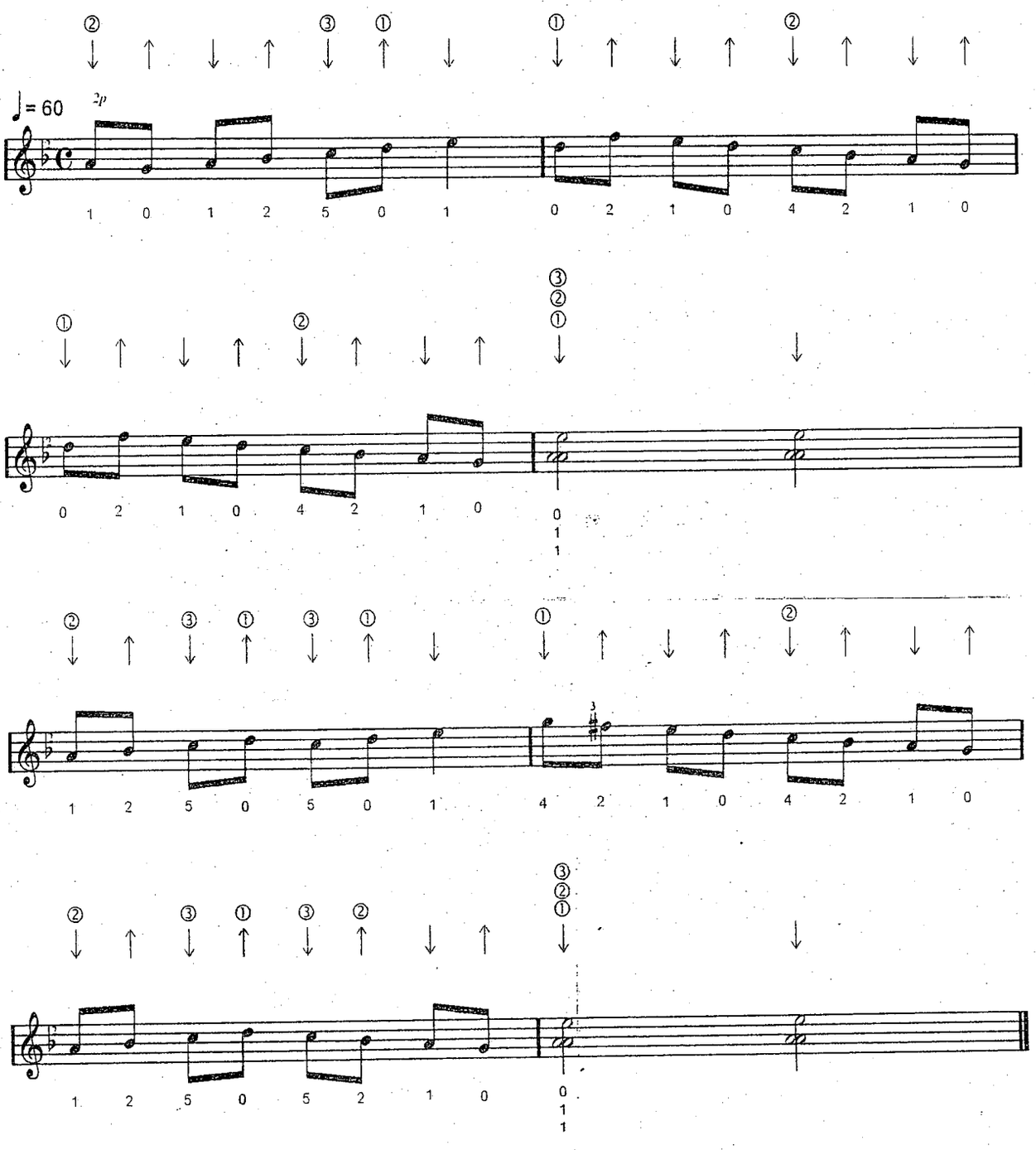
Bağlama Metodu

Bağlama Düzeni

Yazmeli

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 11

Scale: A dz (la)
Position: 2p
Exercise: 11



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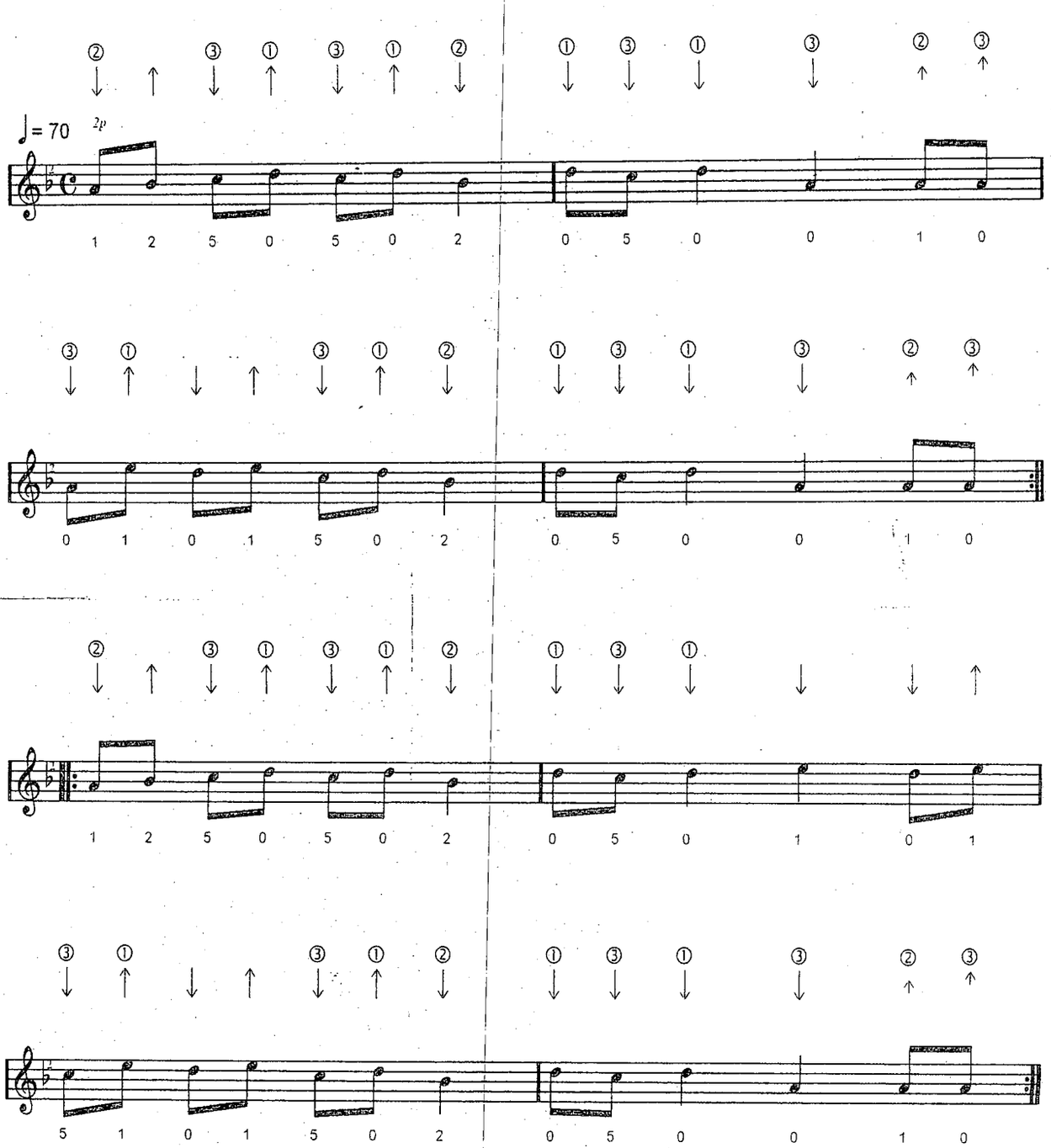
Bağlama Metodu

Bağlama Düzeni

Tezeneli

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 12

Scale: A dz (la)
Position: 2p
Exercise: 12
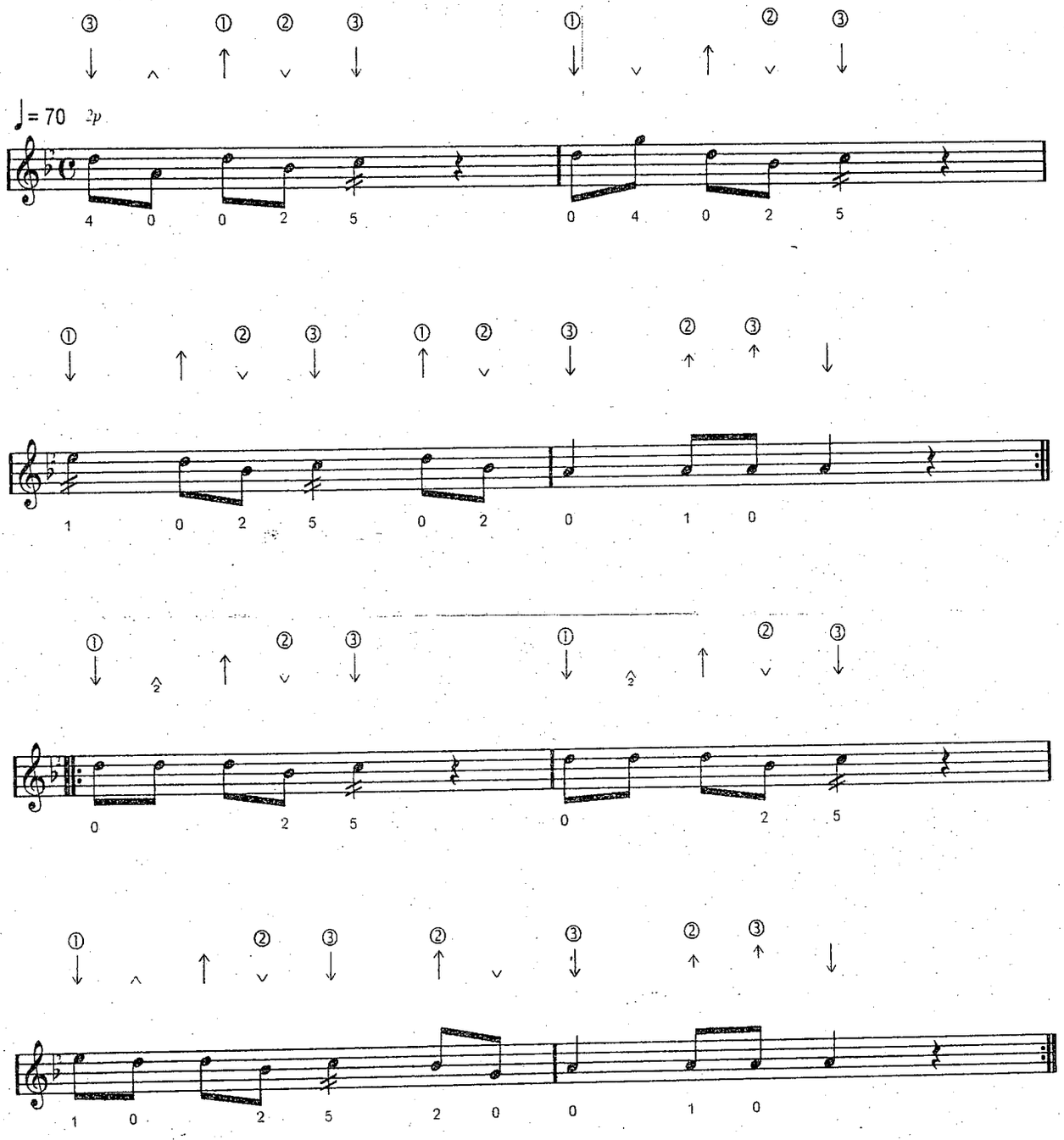


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Bağlama Metodu

Bağlama Düzeni

Tezveli

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 13

Scale: A dz (la)
Position: 2p
Exercise: 13



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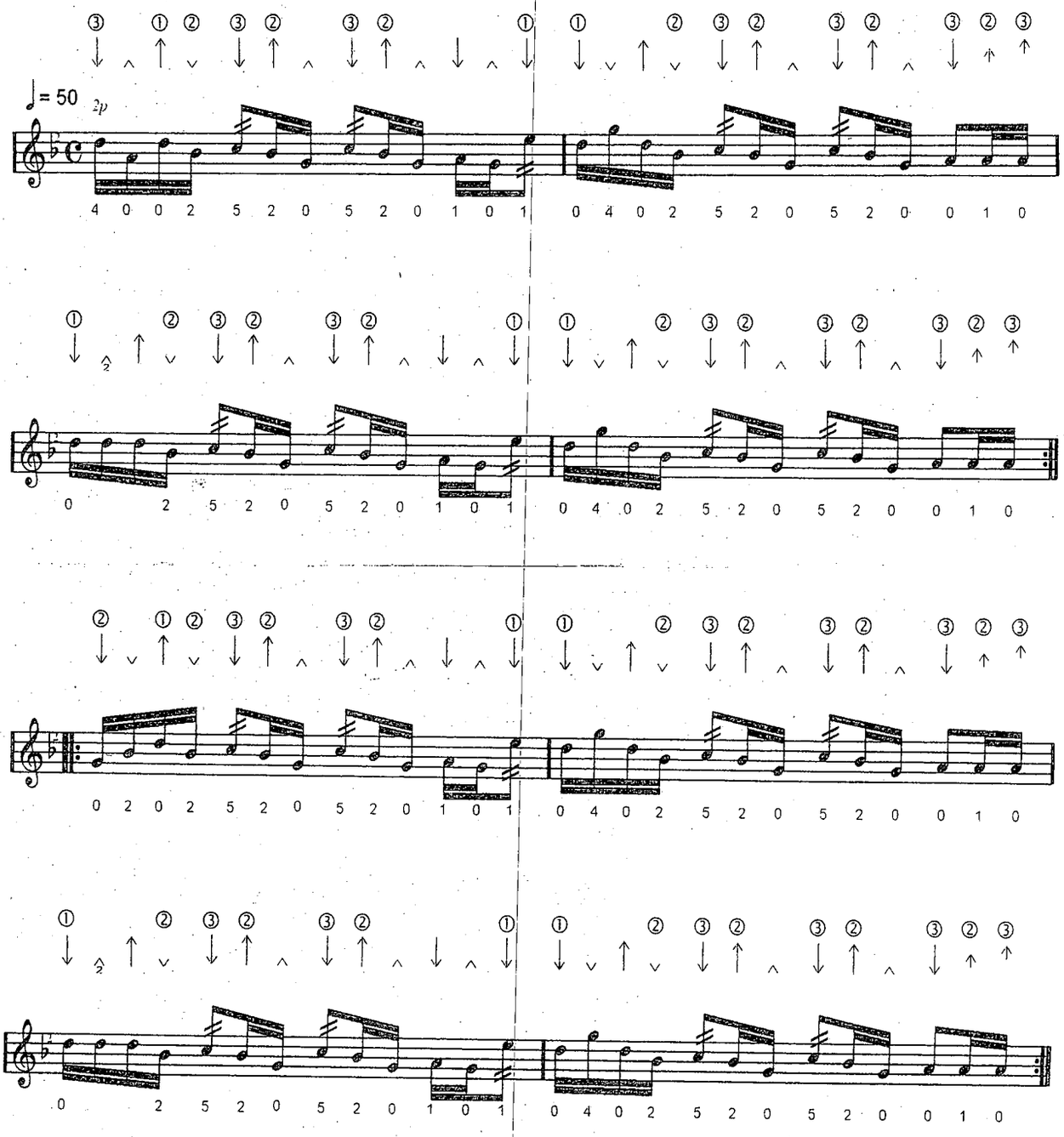
Bağlama Metodu

Bağlama Düzeni

Egzersiz

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 14

Scale: A dz (la)
Position: 2p
Exercise: 14



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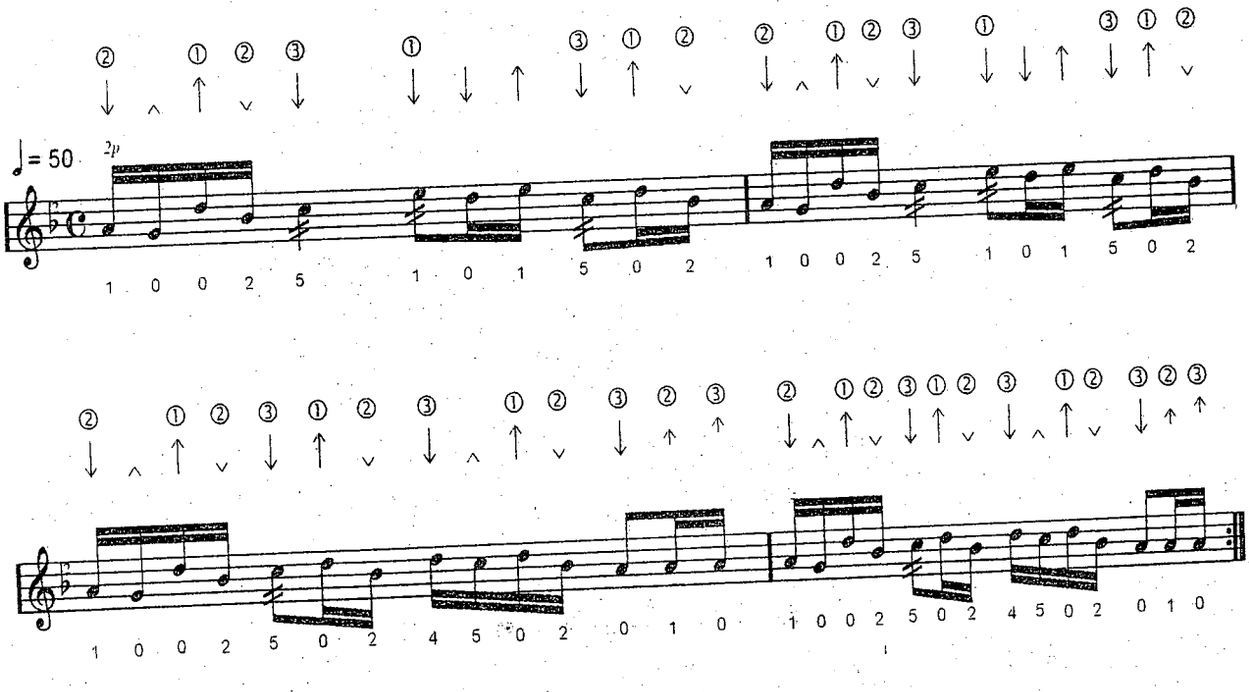
Bağlama Metodu

Bağlama Düzeni

Tezeneli

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 15

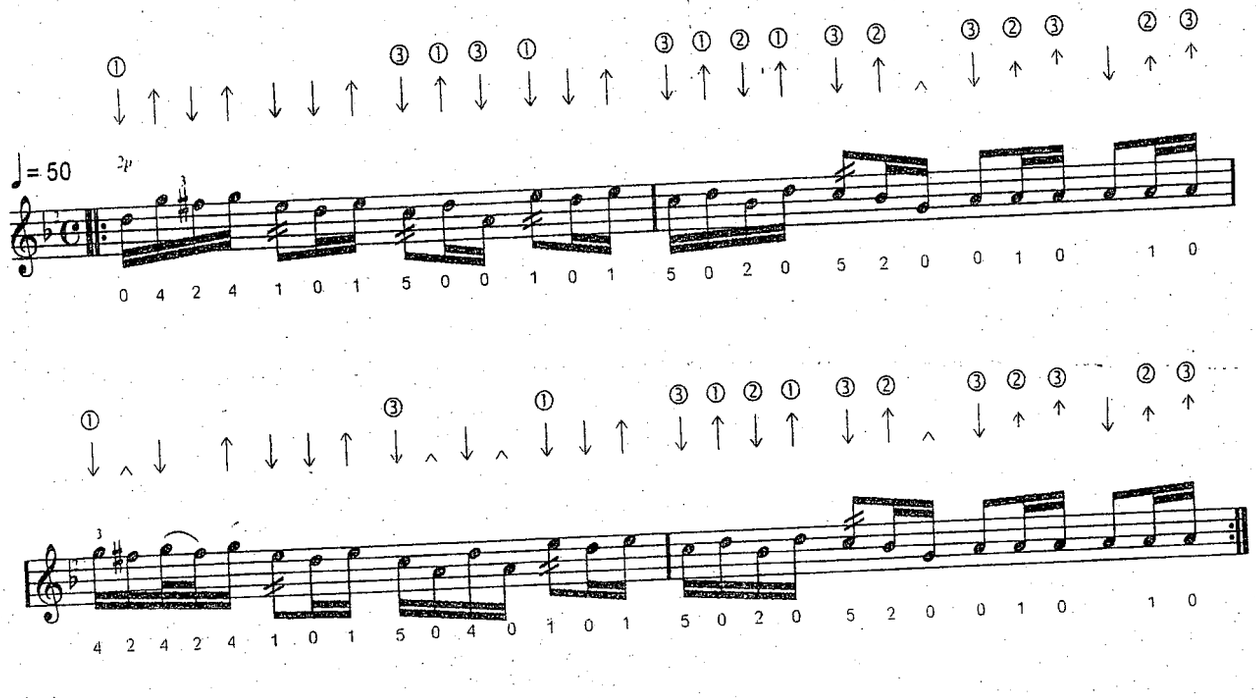
Scale: A dz (la)
Position: 2p
Exercise: 15



***

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 16

Scale: A dz (la)
Position: 2p
Exercise: 16



***

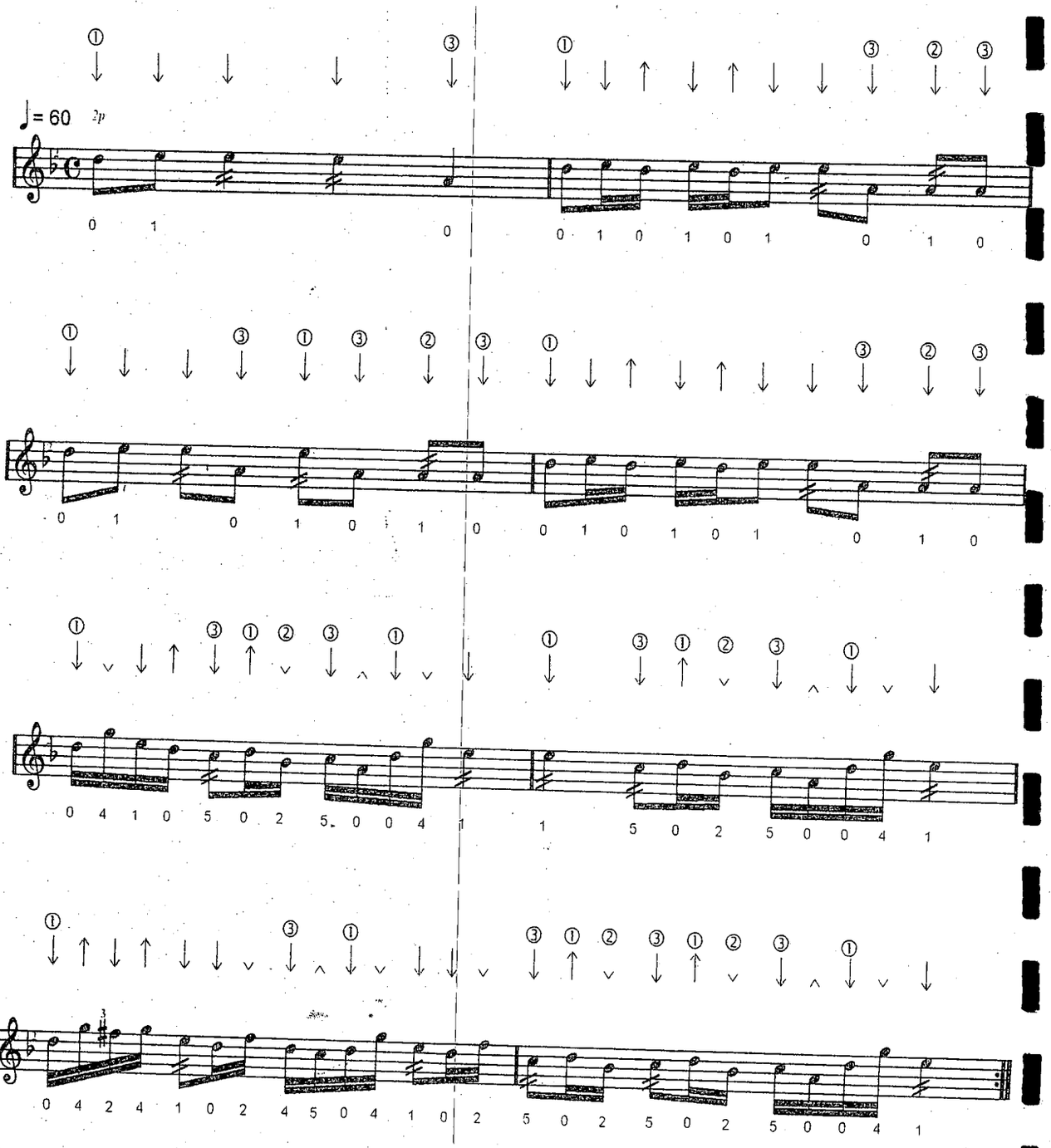
Bağlama Metodu

Bağlama Düzeni

Üçerli

Dizi: A dz (la) 5d
Pozisyon: 2p
Alıştırma: 20

Scale: A dz (la) 5d
Position: 2p
Exercise: 20



***

2. Aşama

Bu bölümde *1. aşamada* kullandığımız ***A dizisinin*** yanı sıra diğer dizi ve pozisyonların algılanmasına yönelik alıştırmalar yer almaktadır.

Bu aşamada ***"metodik imgelerde"*** azaltma yoluna gidilmiştir. Kullanılan pozisyonlarda belirtilen parmak numaraları, tel numaralarına ilişkin yeterince açıklama getirdiği için bu aşamadan itibaren tel numaralarının kullanımına gerek duyulmamıştır.

Level 2

This chapter contains exercises oriented toward developing further understanding of Scale A which we used in *Level 1*, as well as for other scales and positions.

In this chapter, less instructional symbols are used. Because the finger numbers indicated in the positions imply sufficient information on string number, string numbers will not be used from here on out.

Tezeneli İcra Tekniği

"2. Aşama" Alıştırmaları

Picked Playing Technique

"*Level 2*" Exercises

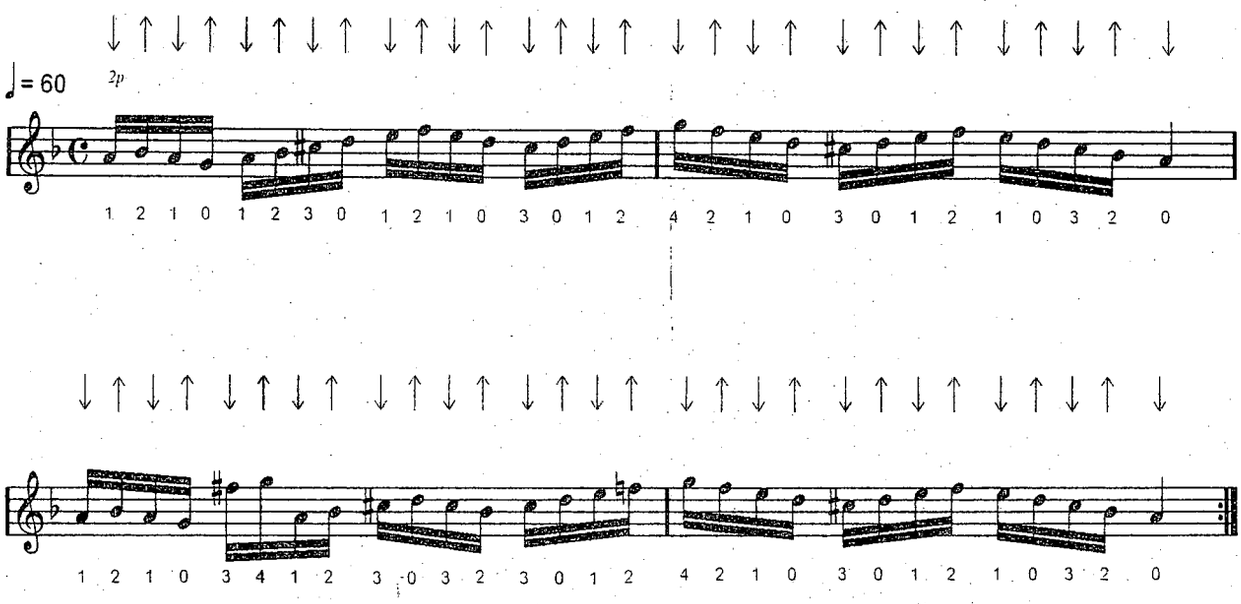
Bağlama Metodu

Bağlama Düzeni

Üçüncü

Dizi: E dz (la)
Pozisyon: 2p
Alıştırma: 21
Bkz. cilt II, sayfa 89, 92

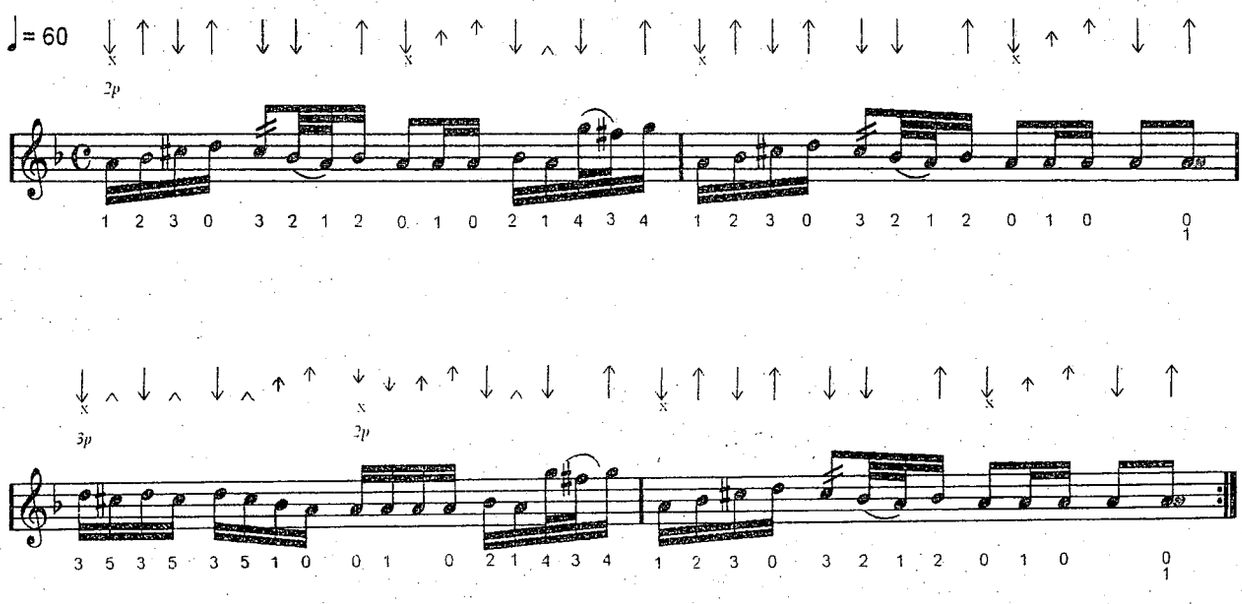
Scale: E dz (la)
Position: 2p
Exercise: 21
See Vol. II, pp. 90, 92



***

Dizi: E dz (la)
Pozisyon: 2p, 3p
Alıştırma: 22
Bkz. cilt II, sayfa 93

Scale: E dz (la)
Position: 2p, 3p
Exercise: 22
See Vol. II, p. 93
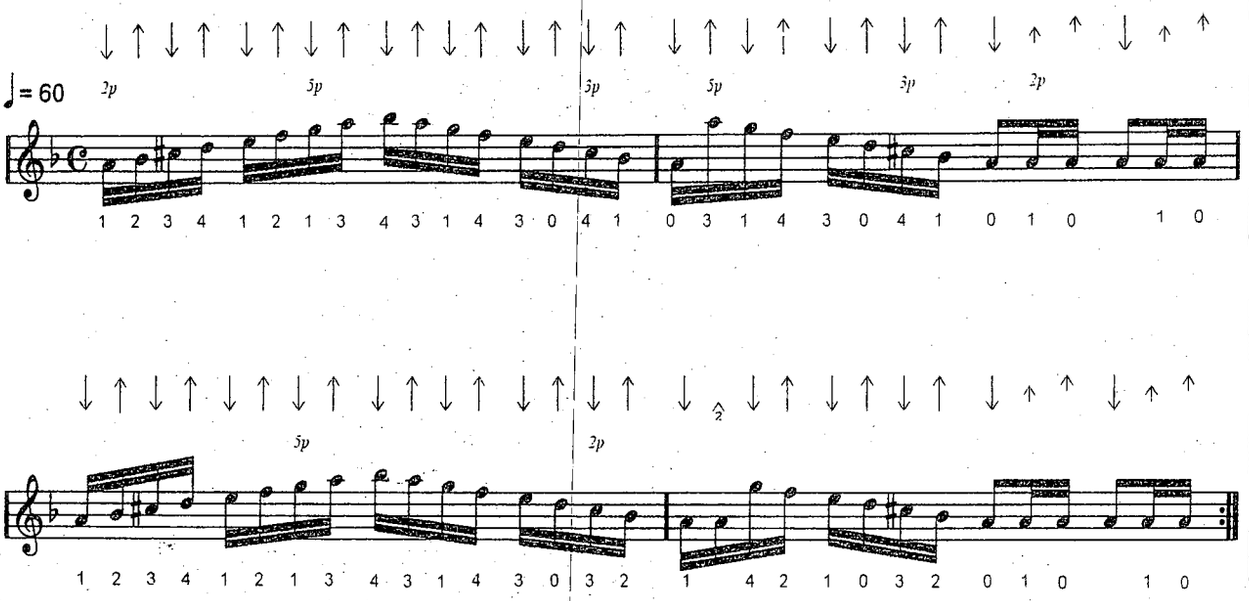


***

Bağlama Metodu

Bağlama Düzeni

Tezveli

Dizi: E dz (la)
Pozisyon: 2p, 3p, 5p
Alıştırma: 23
Bkz. cilt II, sayfa 95

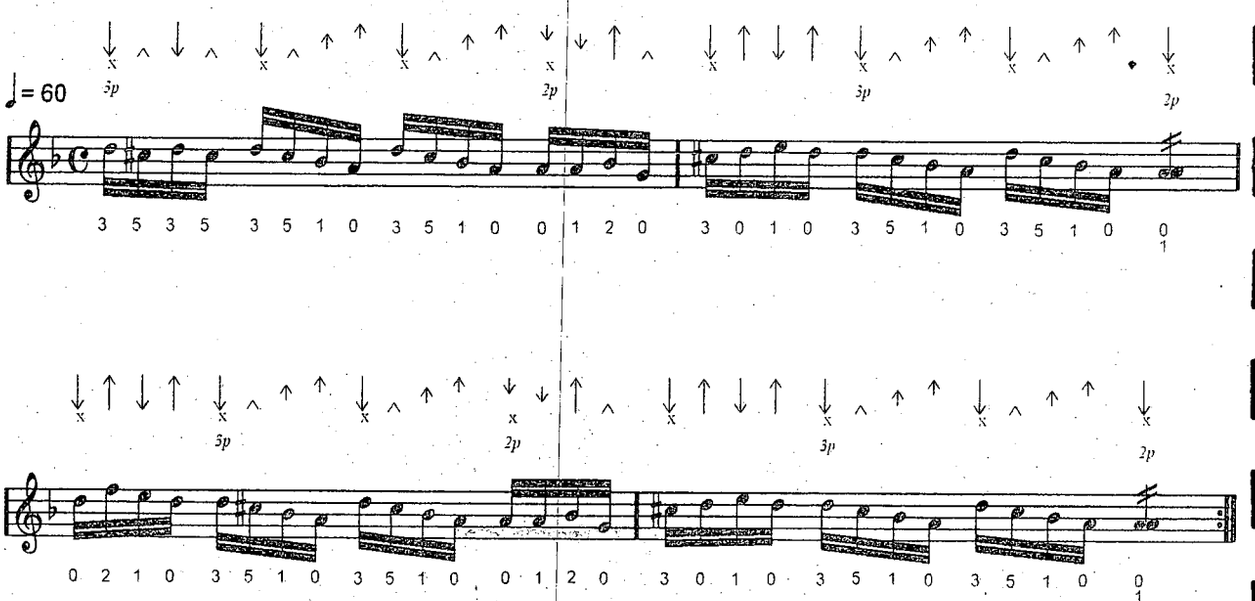
Scale: E dz (la)
Position: 2p, 3p, 5p
Exercise: 23
See Vol. II, p. 95



***

Dizi: E dz (la)
Pozisyon: 2p, 3p
Alıştırma: 24

Scale: E dz (la)
Position: 2p, 3p
Exercise: 24



***

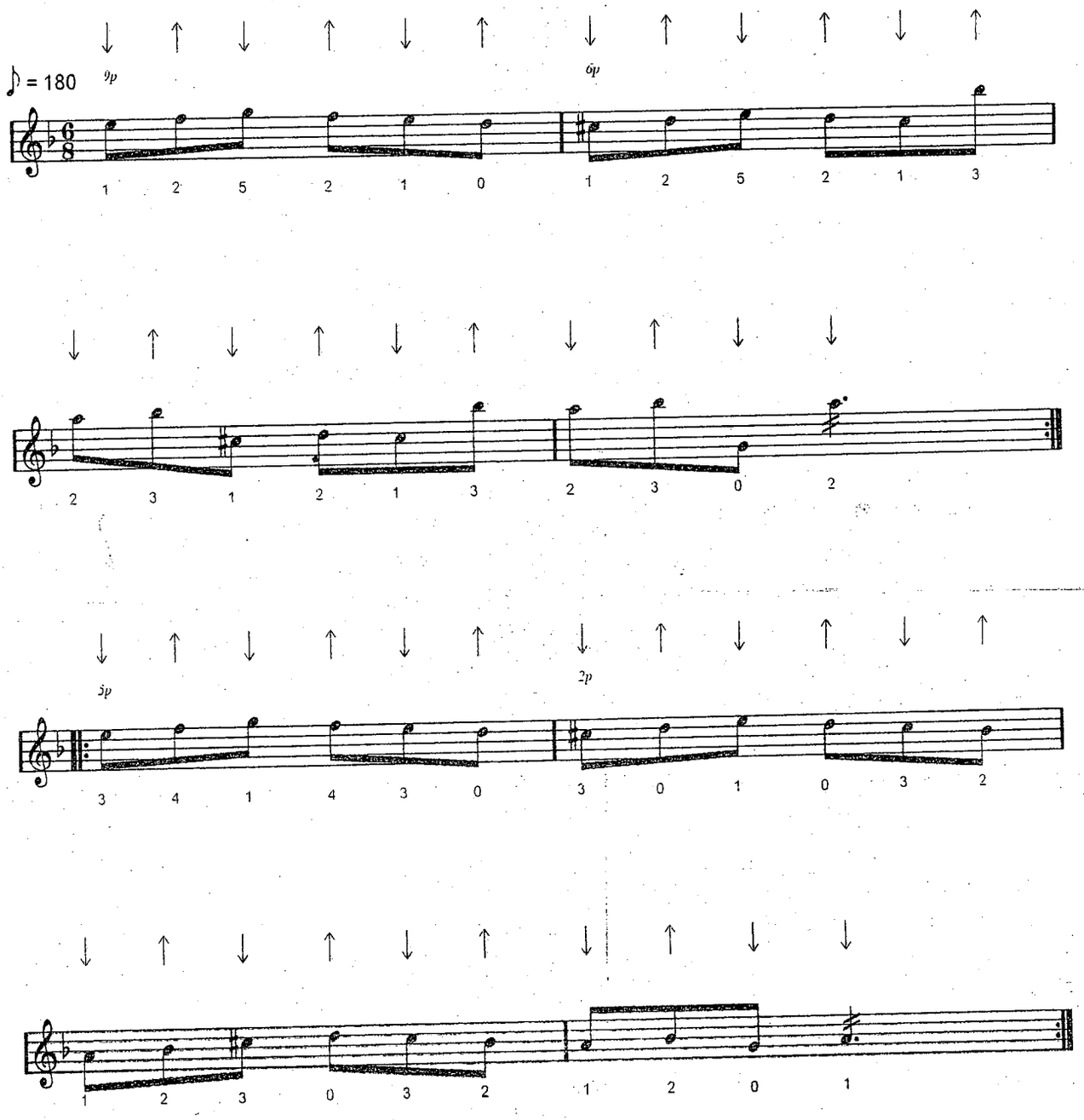
Bağlama Metodu

Bağlama Düzeni

Tezenesiz

Dizi: E dz (la)
Pozisyon: 2p, 5p, 6p, 9p
Alıştırma: 25
Bkz. cilt II, sayfa 96, 97
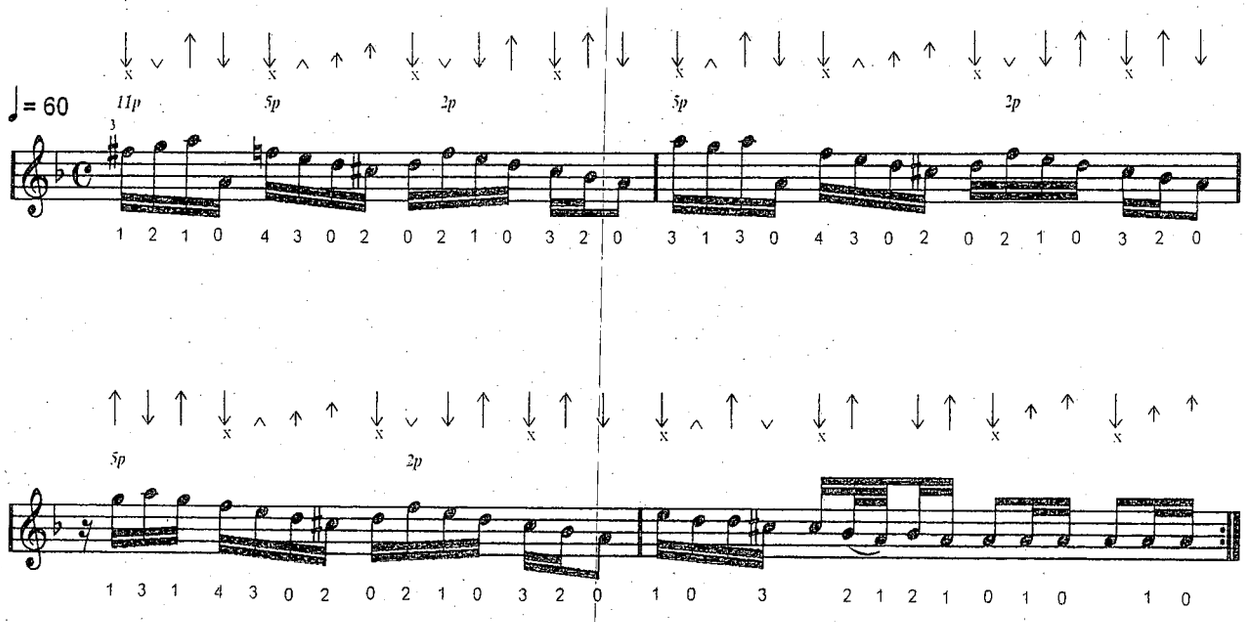
Scale: E dz (la)
Position: 2p, 5p, 6p, 9p
Exercise: 25
See Vol. II, pp. 96, 97



***

Dizi: E dz (la)
Pozisyon: 2p, 5p, 11p
Alıştırma: 26
Bkz. cilt II, sayfa 101

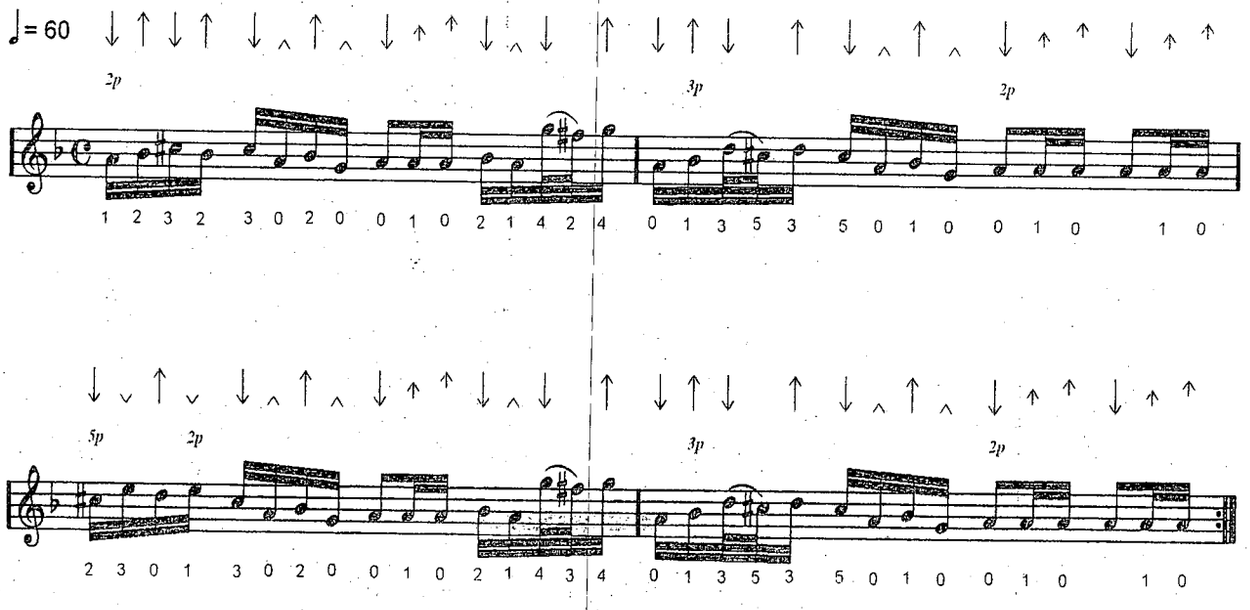
Scale: E dz (la)
Position: 2p, 5p, 11p
Exercise: 26
See Vol. II, p. 101



***

Dizi: E dz (la)
Pozisyon: 2p, 3p, 5p
Alıştırma: 27
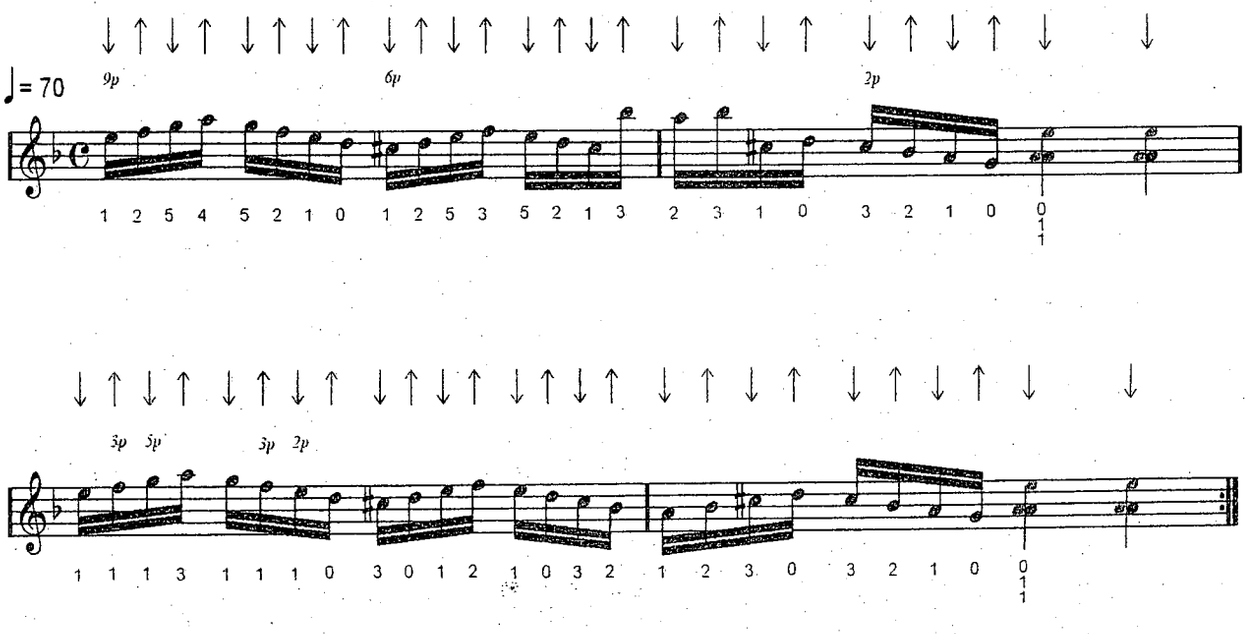
Scale: E dz (la)
Position: 2p, 3p, 5p
Exercise: 27



***

Dizi: E dz (la)
Pozisyon: 2p, 3p, 5p, 6p, 9p
Alıştırma: 28
Bkz. cilt II, sayfa 99
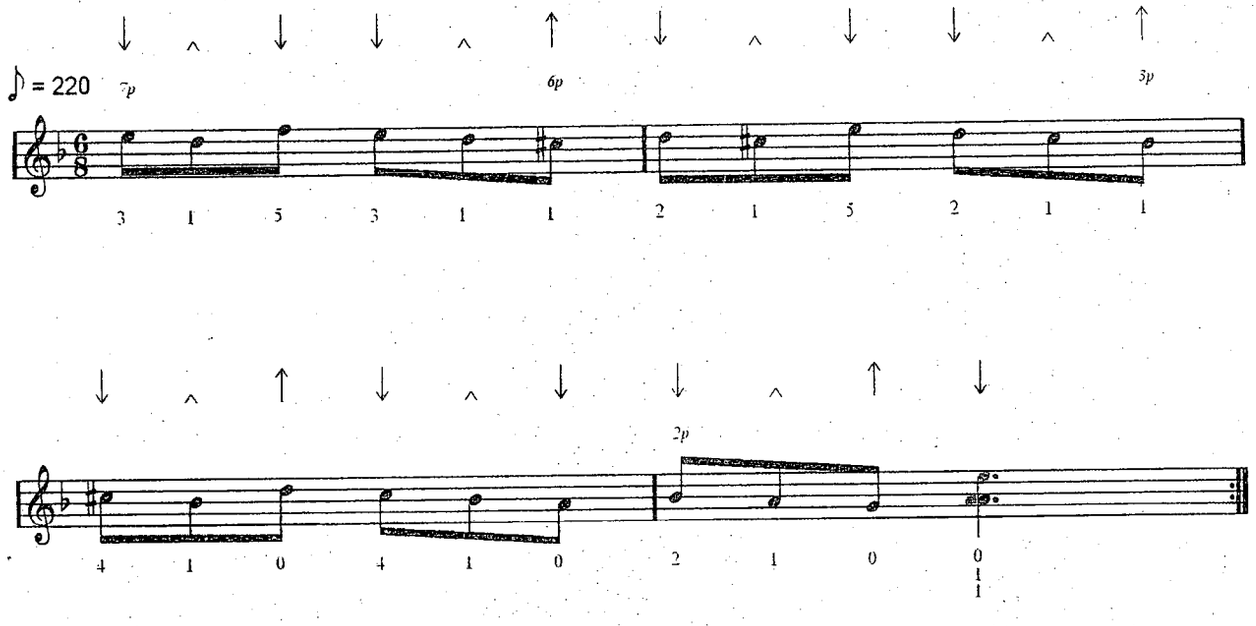
Scale: E dz (la)
Position: 2p, 3p, 5p, 6p, 9p
Exercise: 28
See Vol. II, p. 99



***

Dizi: E dz (la)
Pozisyon: 2p, 3p, 6p, 7p
Alıştırma: 29

Scale: E dz (la)
Position: 2p, 3p, 6p, 7p
Exercise: 29
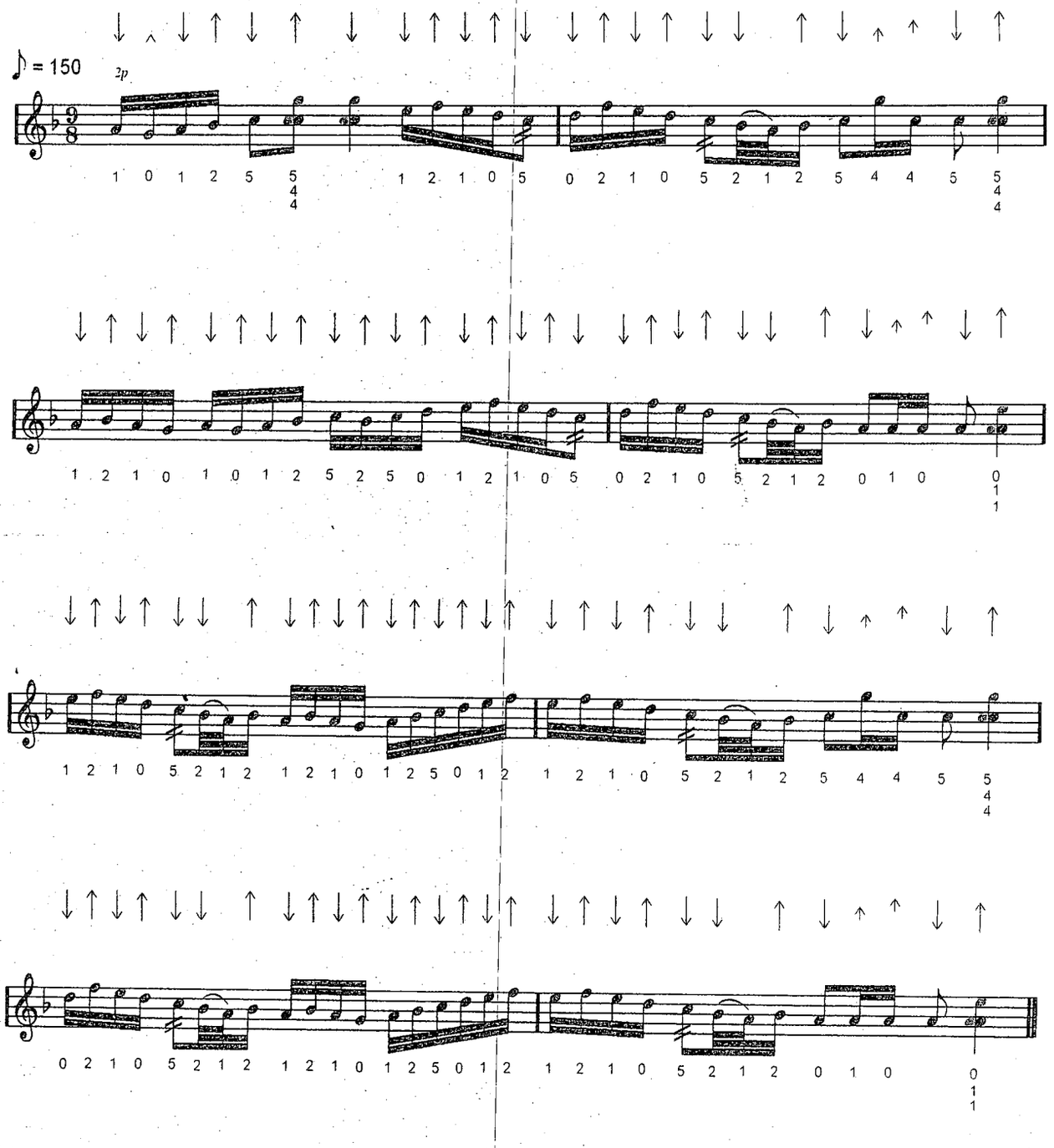


***

Bağlama Metodu

Bağlama Düzeni

Üçüncü

Dizi: G dz (la)
Pozisyon: 2p
Alıştırma: 30
Bkz. cilt II, sayfa 123, 126

Scale: G dz (la)
Position: 2p
Exercise: 30
See Vol. II, pp. 124, 126



***

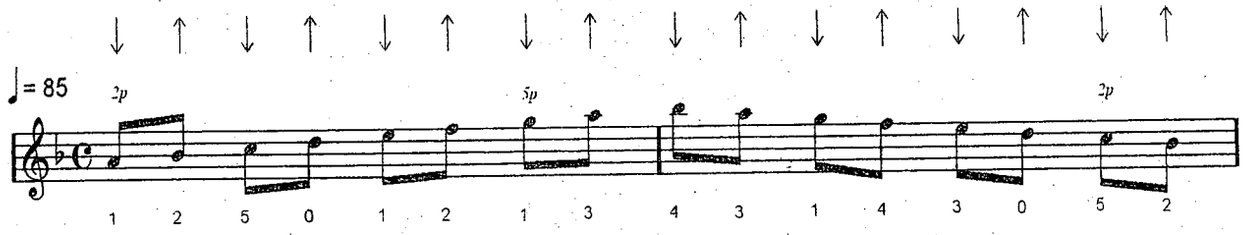
Bağlama Metodu

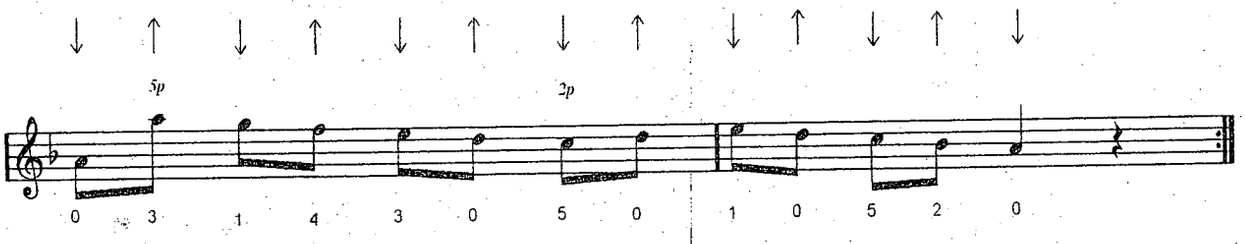
Bağlama Düzeni

Üçlemeli

Dizi: G dz (la)
Pozisyon: 2p, 5p
Alıştırma: 31
Bkz. cilt II, sayfa 128

Scale: G dz (la)
Position: 2p, 5p
Exercise: 31
See Vol. II, p. 128

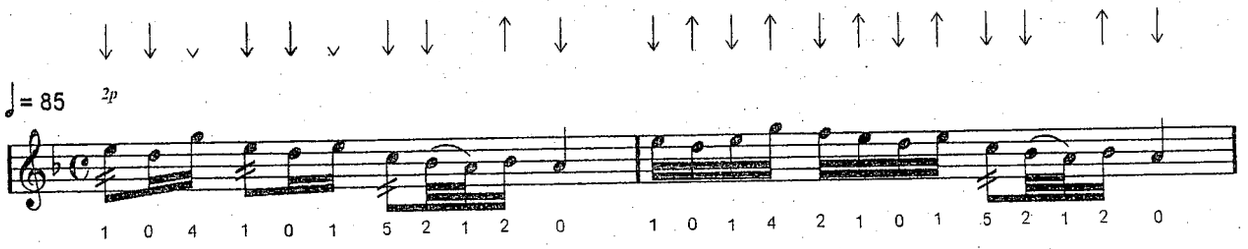


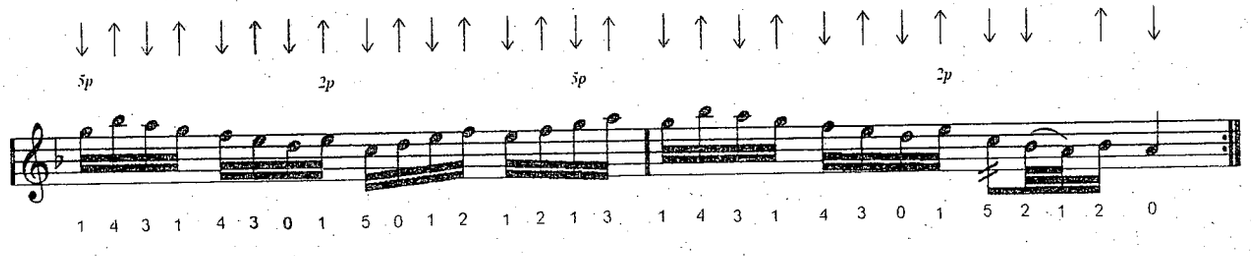


***

Dizi: G dz (la)
Pozisyon: 2p, 5p
Alıştırma: 32

Scale: G dz (la)
Position: 2p, 5p
Exercise: 32





***

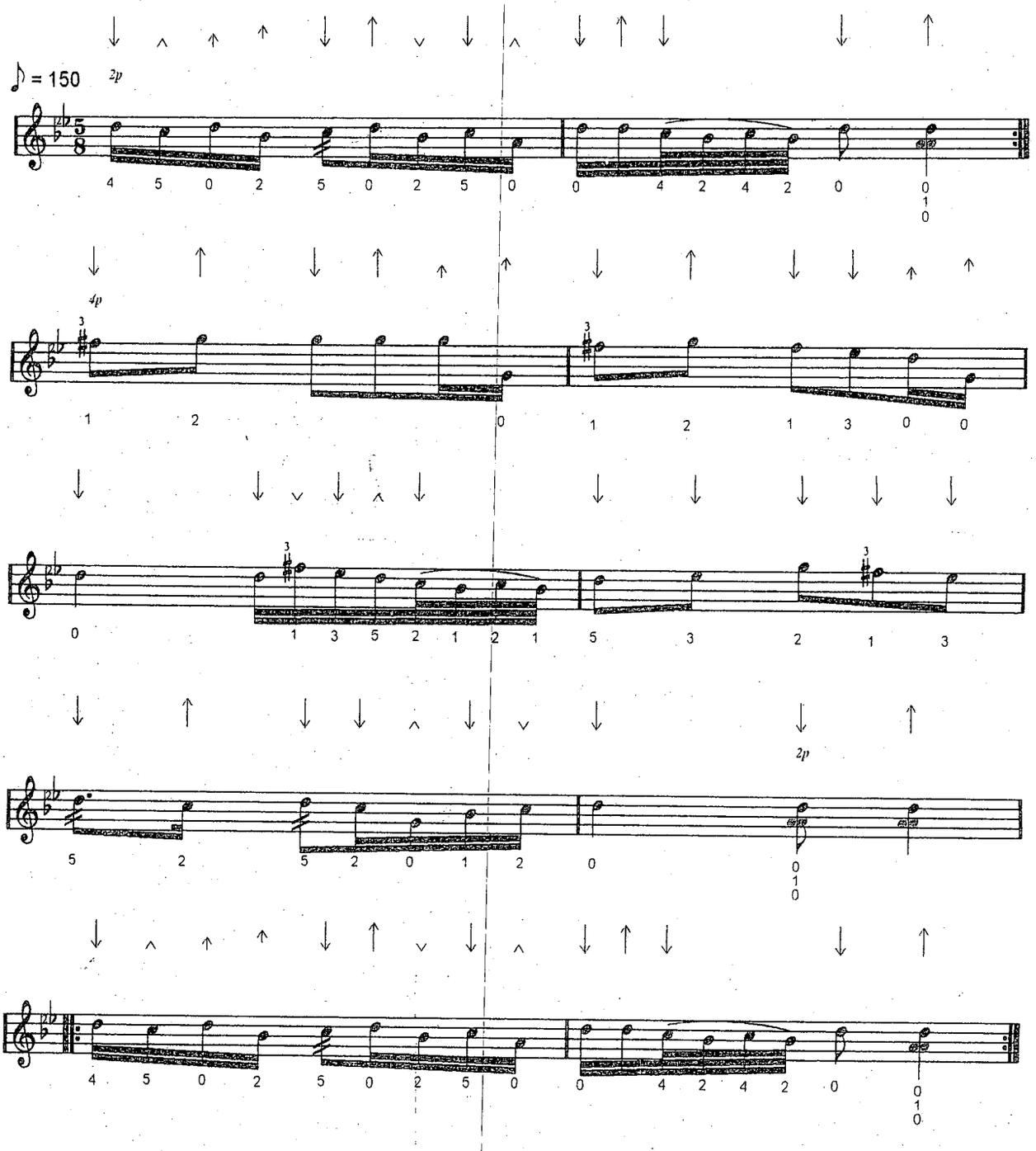
Bağlama Metodu

Bağlama Düzeni

Üçlü

Dizi: C dz (la) 4d
Pozisyon: 2p, 4p
Alıştırma: 33
Bkz. cilt II, sayfa 59, 62, 63

Scale: C dz (la) 4d
Position: 2p, 4p
Exercise: 33
See Vol. II, pp. 60, 62, 63



***

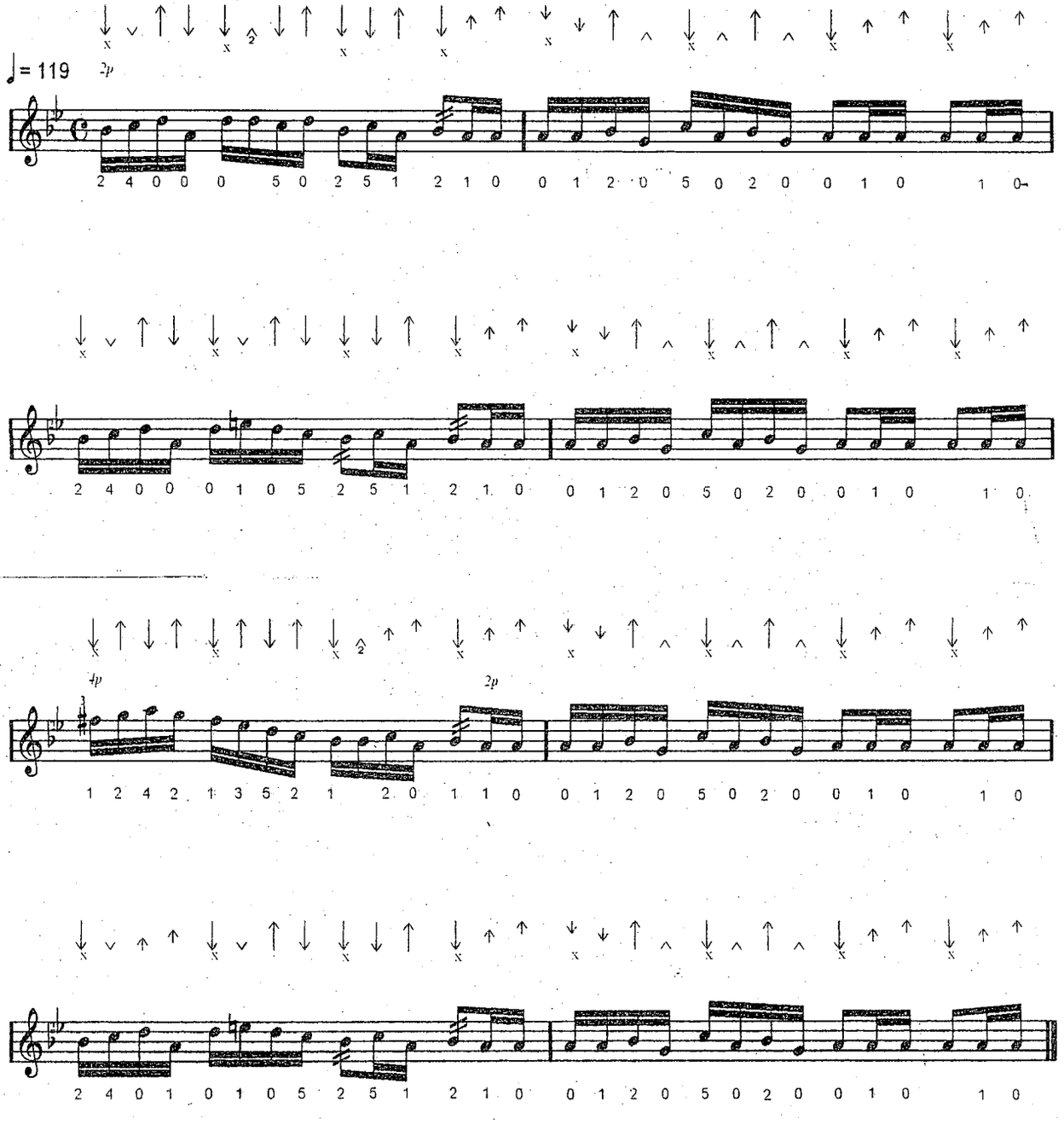
Bağlama Metodu

Bağlama Düzeni

Tezeneli

Dizi: C dz (la)
Pozisyon: 2p, 4p
Alıştırma: 34

Scale: C dz (la)
Position: 2p, 4p
Exercise: 34



***

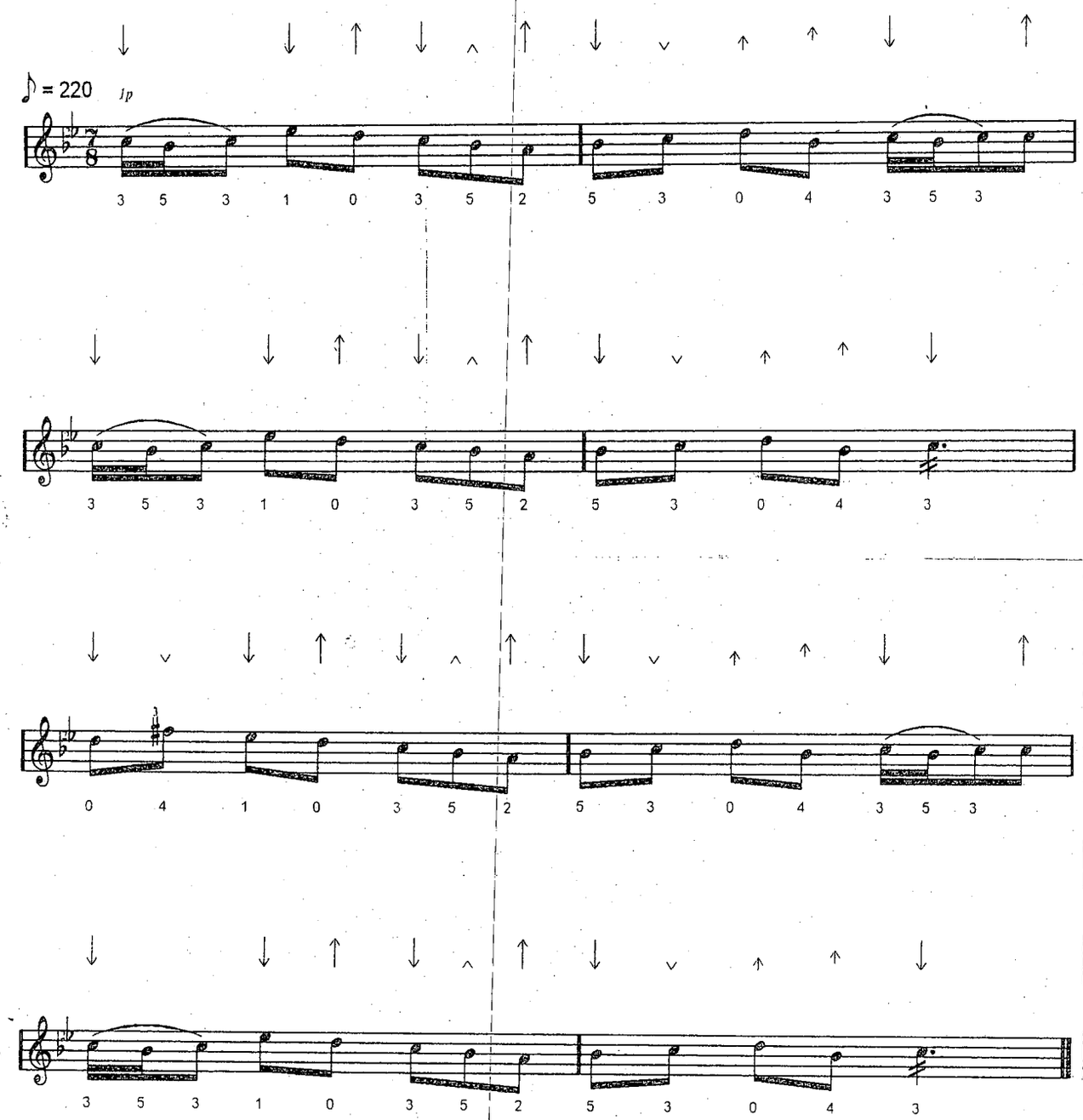
Bağlama Metodu

Bağlama Düzeni

Çeşmeli

Dizi: C dz (la) 3d
Pozisyon: 1p
Alıştırma: 35
Bkz. cilt II, sayfa 61

Scale: C dz (la) 3d
Position: 1p
Exercise: 35
See Vol. II, p. 61
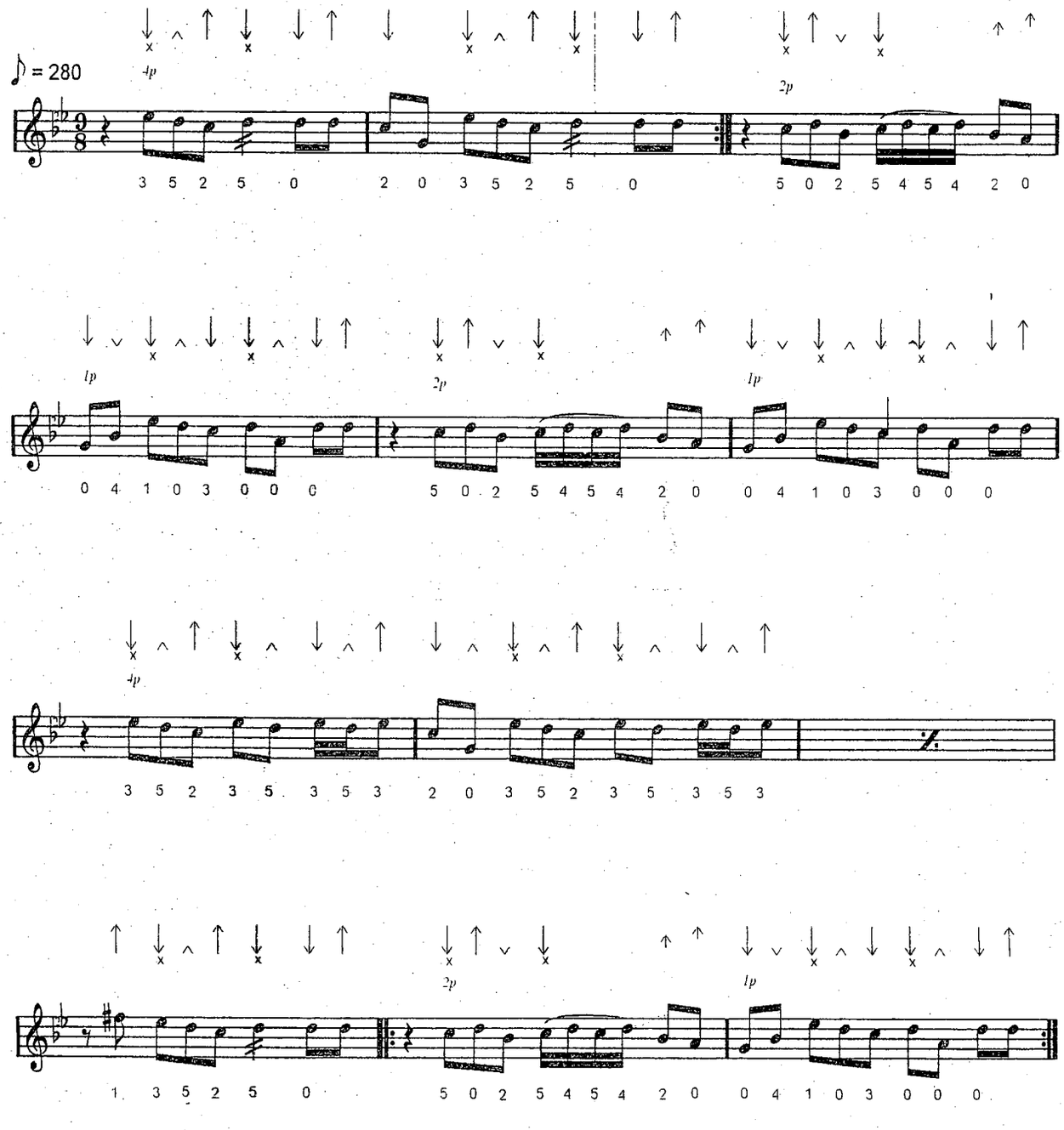


***

Bağlama Metodu

Bağlama Düzeni

Üçlüler

Dizi: C dz (la) 4d
Pozisyon: 1p, 2p, 4p
Alıştırma: 36

Scale: C dz (la) 4d
Position: 1p, 2p, 4p
Exercise: 36



***

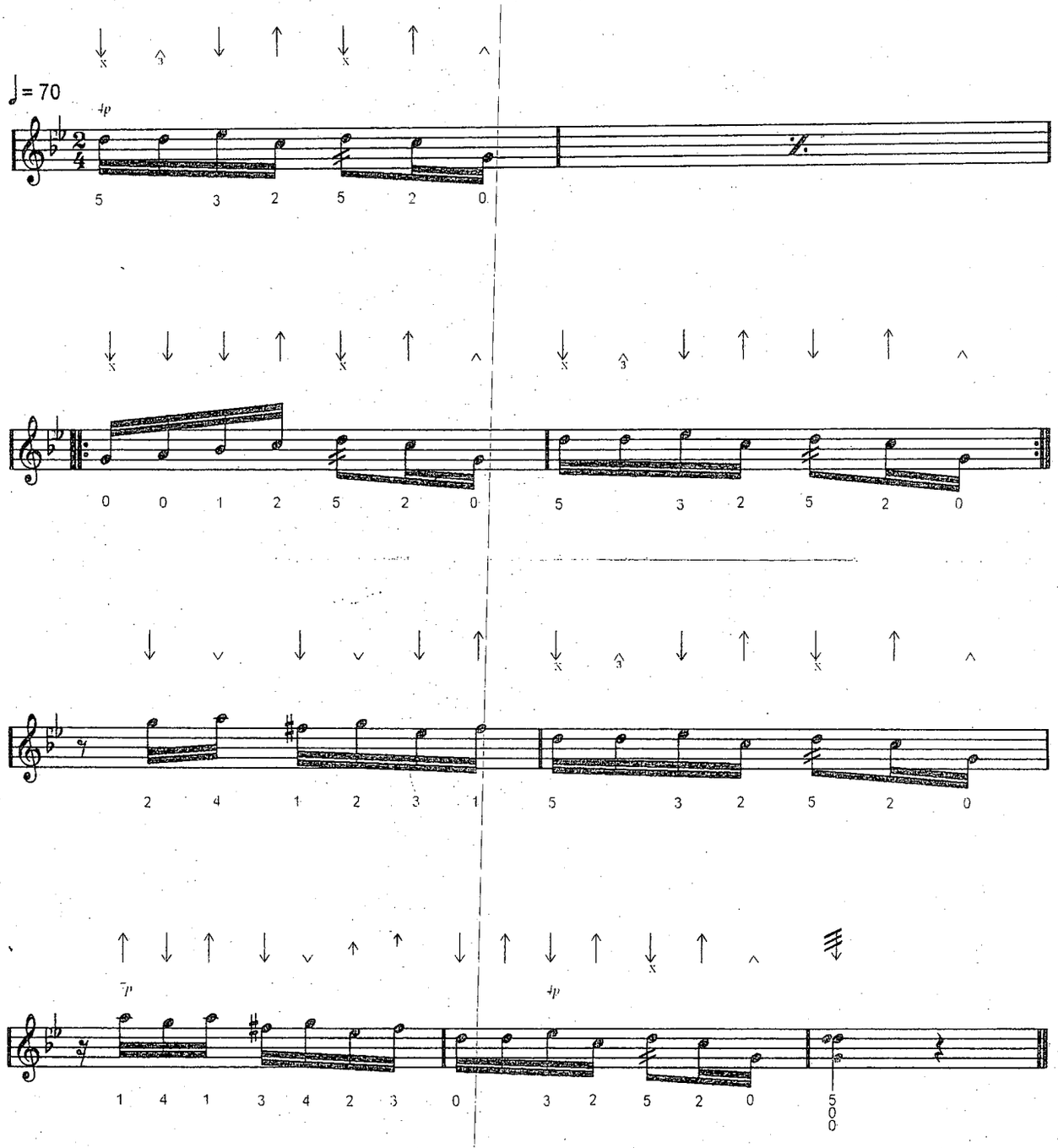
Bağlama Metodu

Bağlama Düzeni

Tezeneli

Dizi: C dz (la) 4d
Pozisyon: 4p, 7p
Alıştırma: 37
Bkz. cilt II, sayfa 65

Scale: C dz (la) 4d
Position: 4p, 7p
Exercise: 37
See Vol. II, p. 65



***

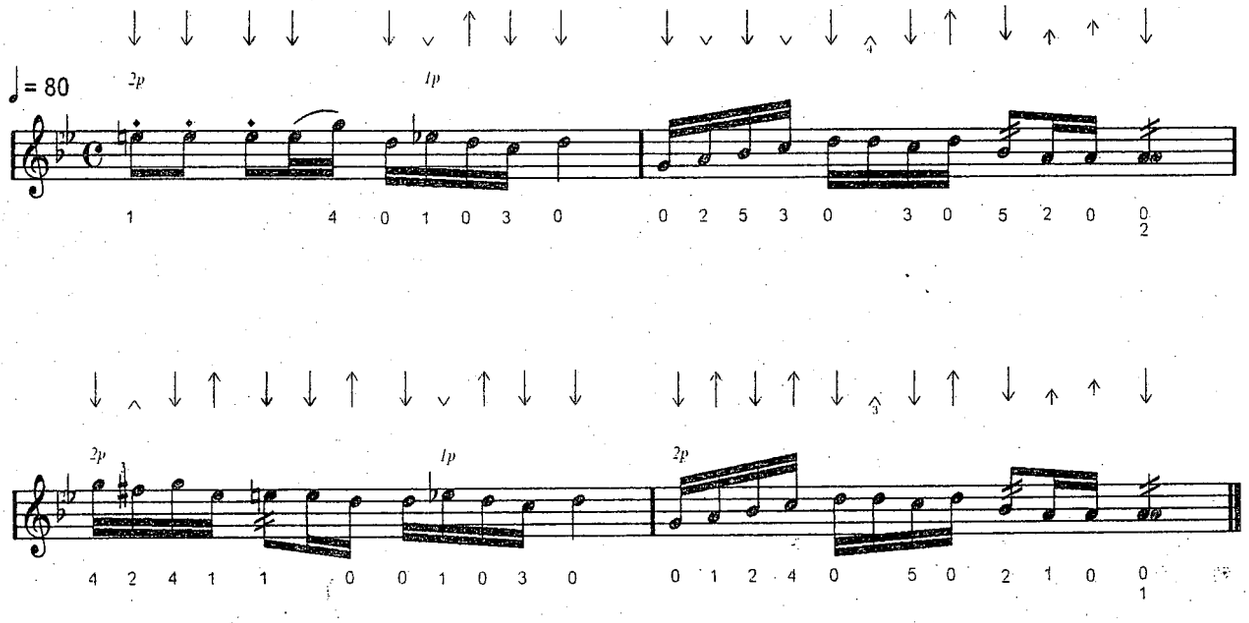
Bağlama Metodu

Bağlama Düzeni

Tezveli

Dizi: C dz (la)
Pozisyon: 1p, 2p
Alıştırma: 38
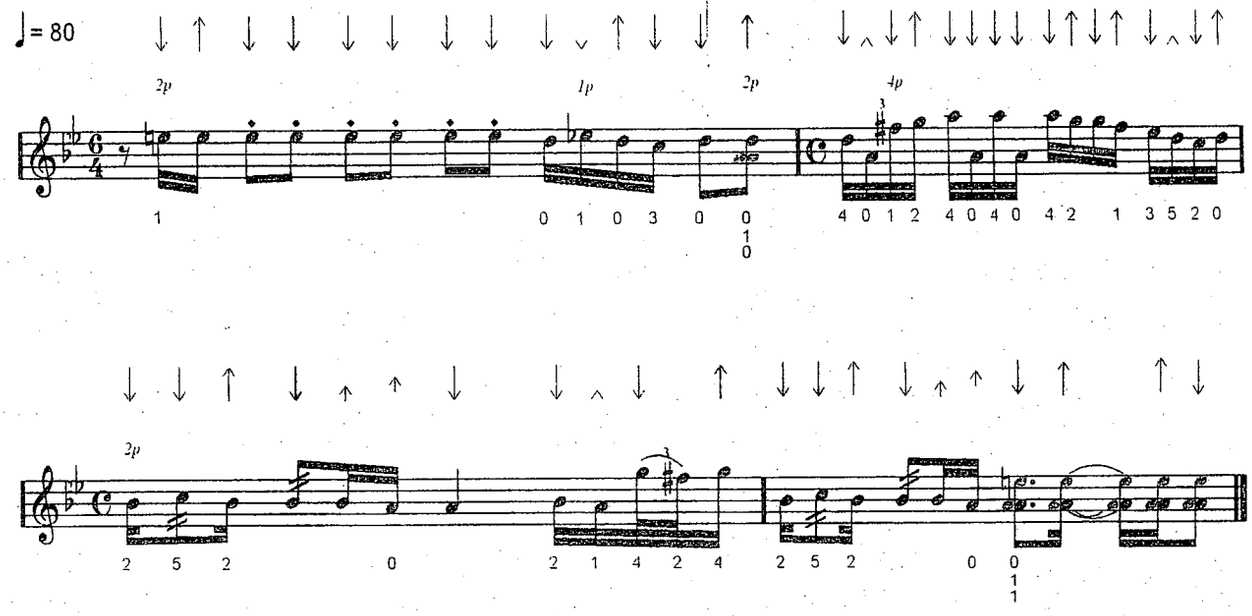
Scale: C dz (la)
Position: 1p, 2p
Exercise: 38



***

Dizi: C dz (la)
Pozisyon: 1p, 2p, 4p
Alıştırma: 39

Scale: C dz (la)
Position: 1p, 2p, 4p
Exercise: 39
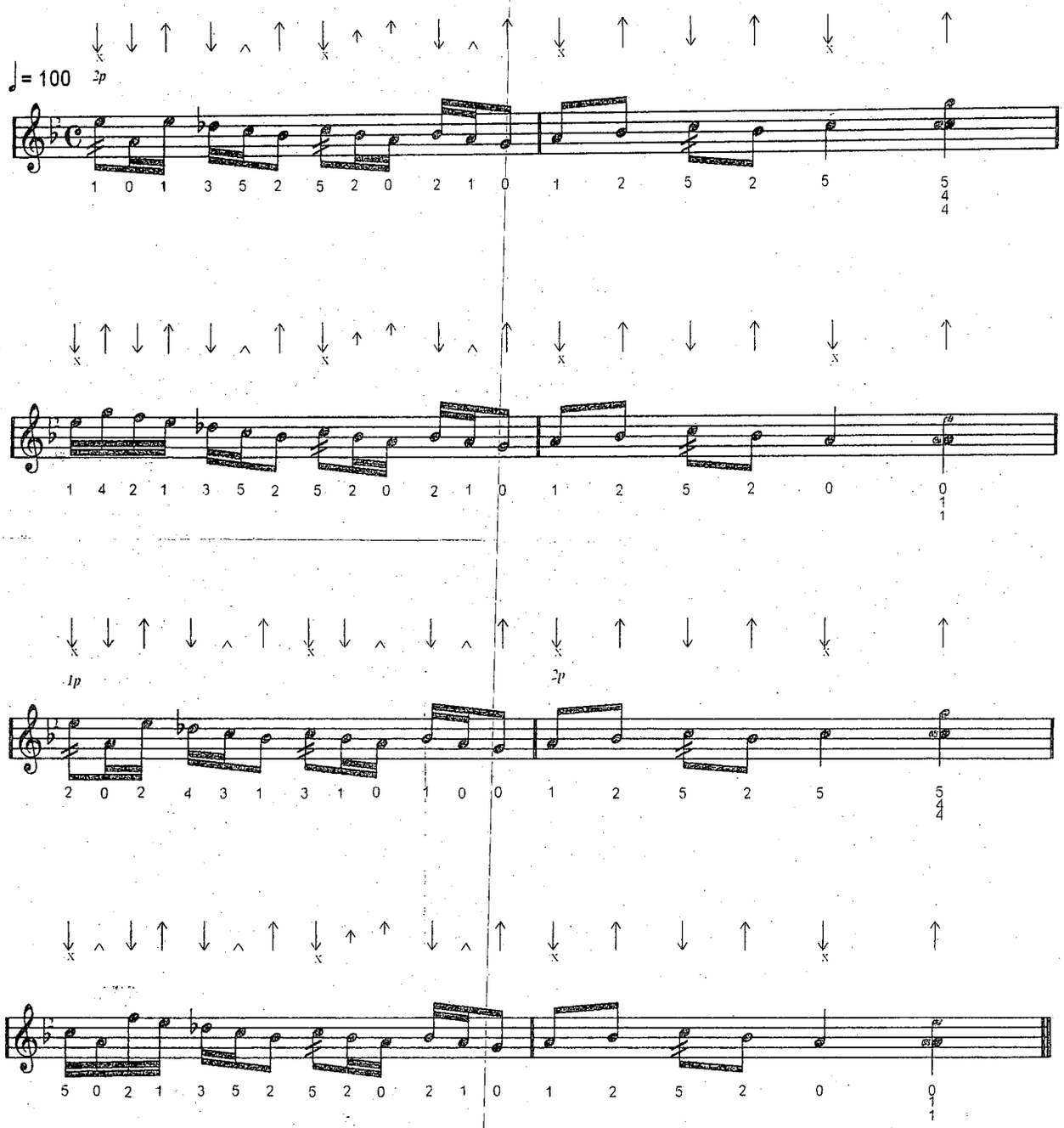


***

Bağlama Metodu

Bağlama Düzeni

Üçlemeli

Dizi: D dz (la)
Pozisyon: 1p, 2p
Alıştırma: 40
Bkz. cilt II, sayfa 75, 77, 78

Scale: D dz (la)
Position: 1p, 2p
Exercise: 40
See Vol. II, pp. 76, 77, 78
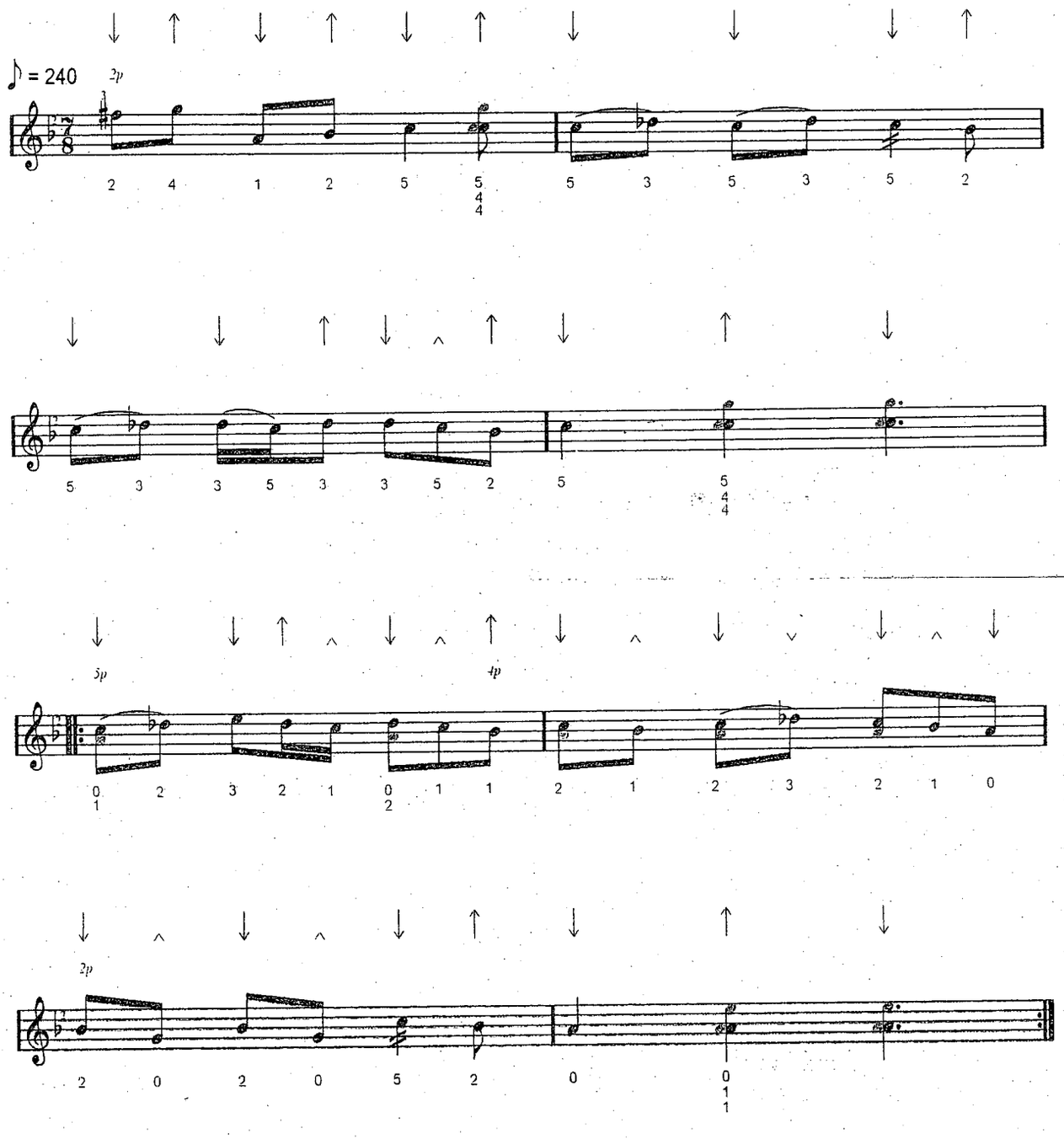


***

Bağlama Metodu

Bağlama Dizeni

Üzerali

Dizi: D dz (la)
Pozisyon: 2p, 4p, 5p
Alıştırma: 41
Bkz. cilt II, sayfa 79, 80

Scale: D dz (la)
Position: 2p, 4p, 5p
Exercise: 41
See Vol. II, pp. 79, 80
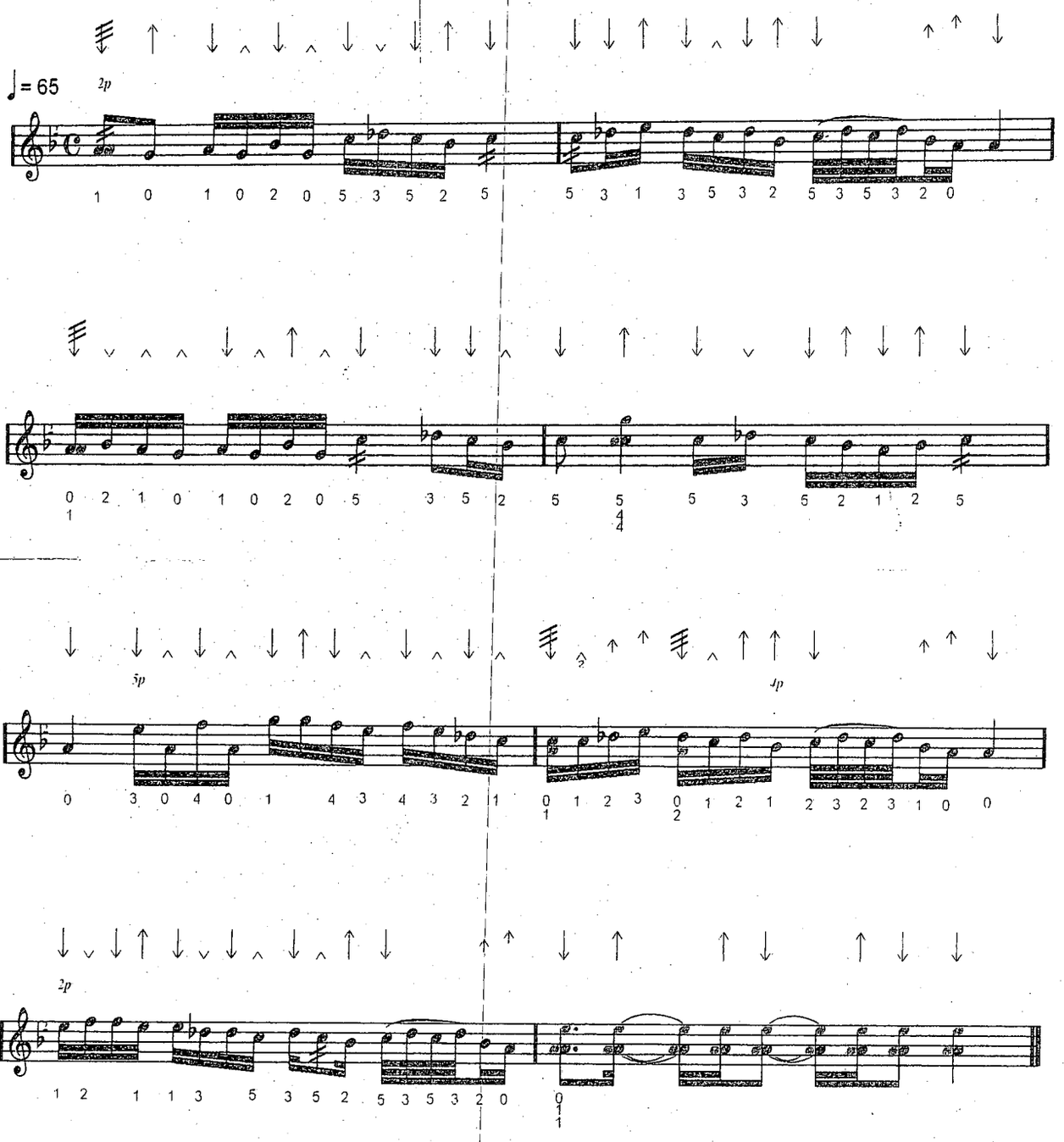


***

Bağlama Metodu

Bağlama Düzeni

Üçüncü

Dizi: D dz (la)
Pozisyon: 2p, 4p, 5p
Alıştırma: 42

Scale: D dz (la)
Position: 2p, 4p, 5p
Exercise: 42



***

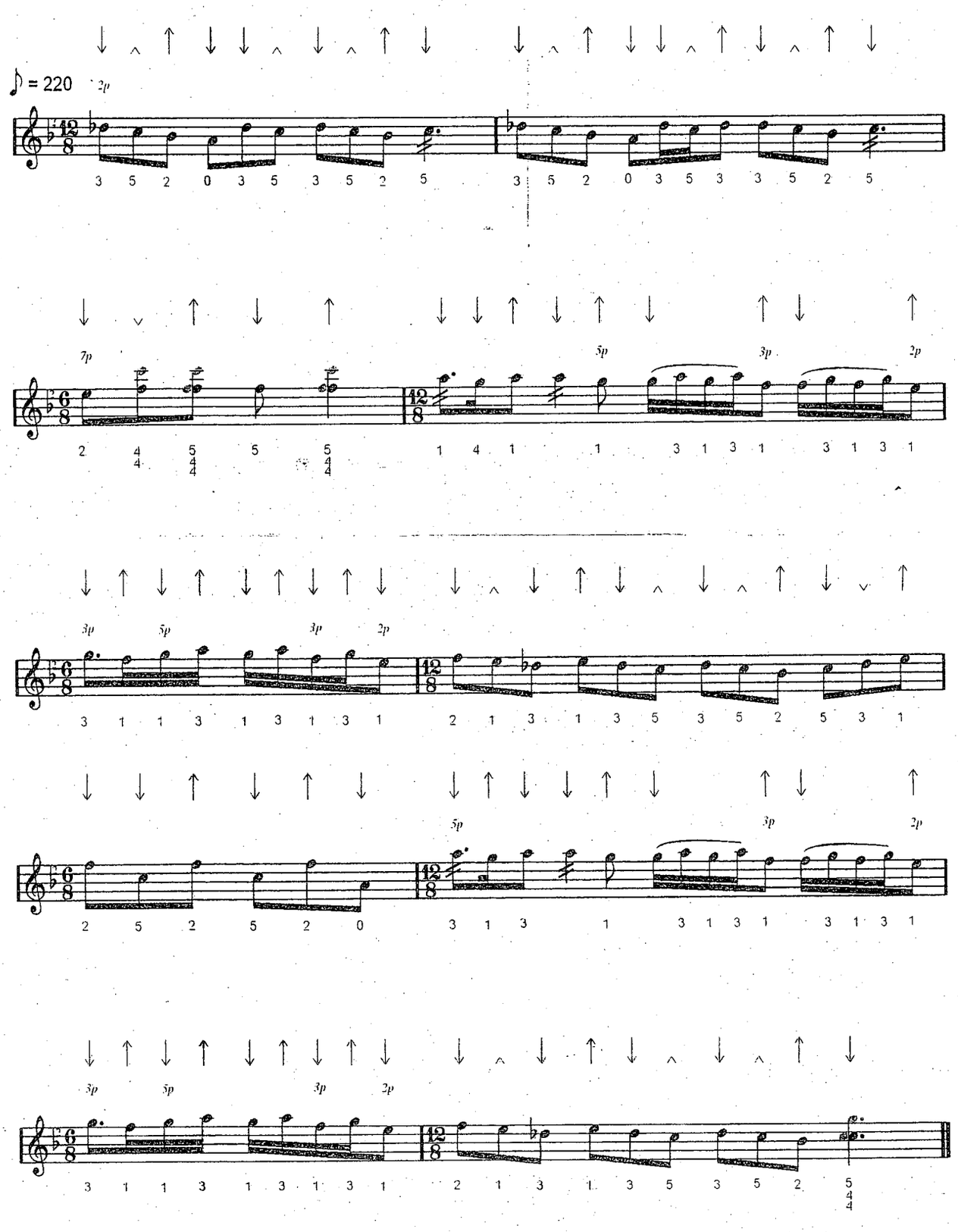
Bağlama Metodu

Bağlama Düzeni

Üçüncü

Dizi: D dz (la) 3d
Pozisyon: 2p, 3p, 5p, 7p
Alıştırma: 43
Bkz. cilt II, sayfa 81

Scale: D dz (la) 3d
Position: 2p, 3p, 5p, 7p
Exercise: 43
See Vol. II, p. 81



***

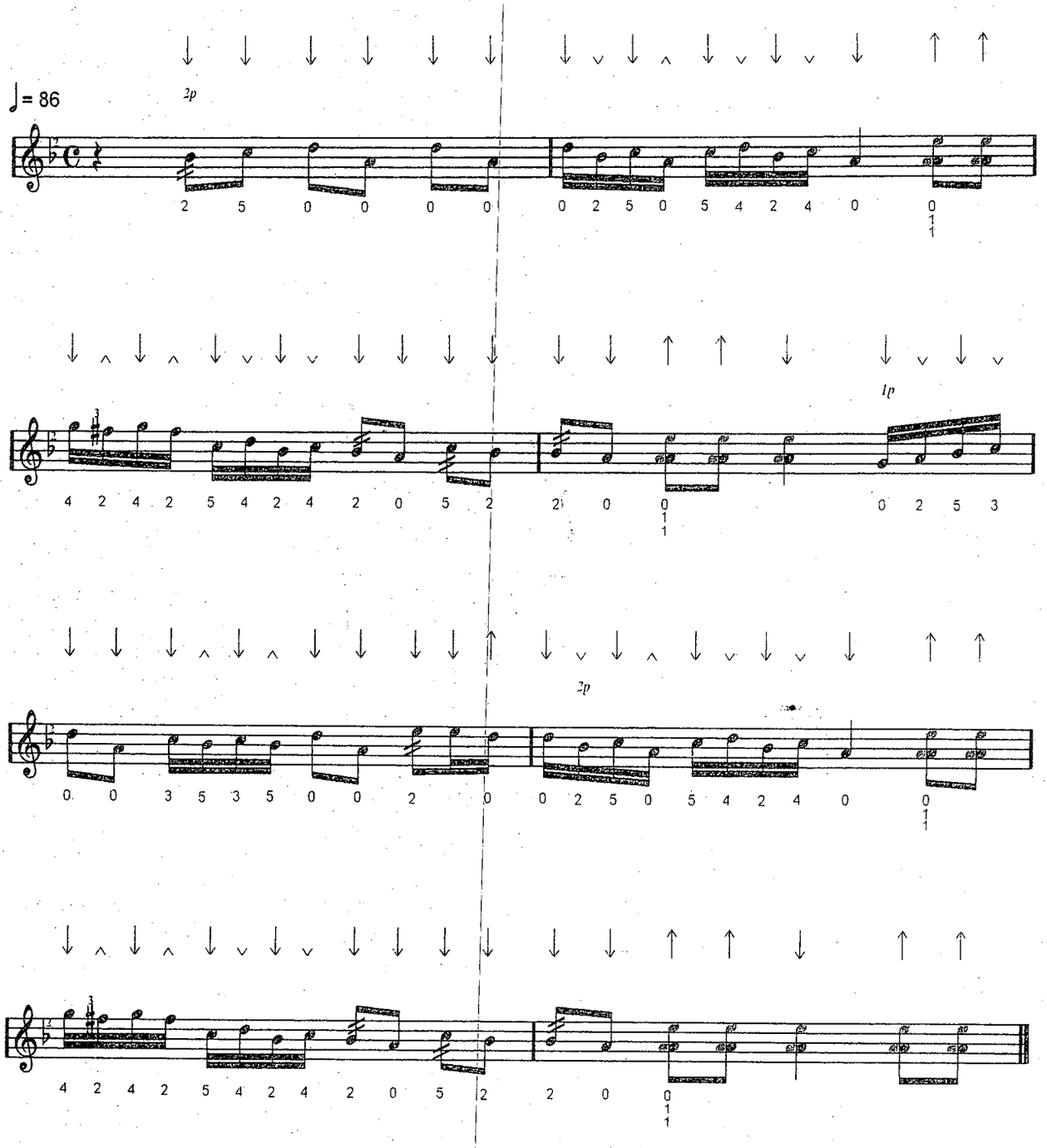
Bağlama Metodu

Bağlama Düzeni

Tezcanlı

Dizi: A dz (la)
Pozisyon: 1p, 2p
Alıştırma: 44
Bkz. cilt II, sayfa 33

Scale: A dz (la)
Position: 1p, 2p
Exercise: 44
See Vol. II, p. 33
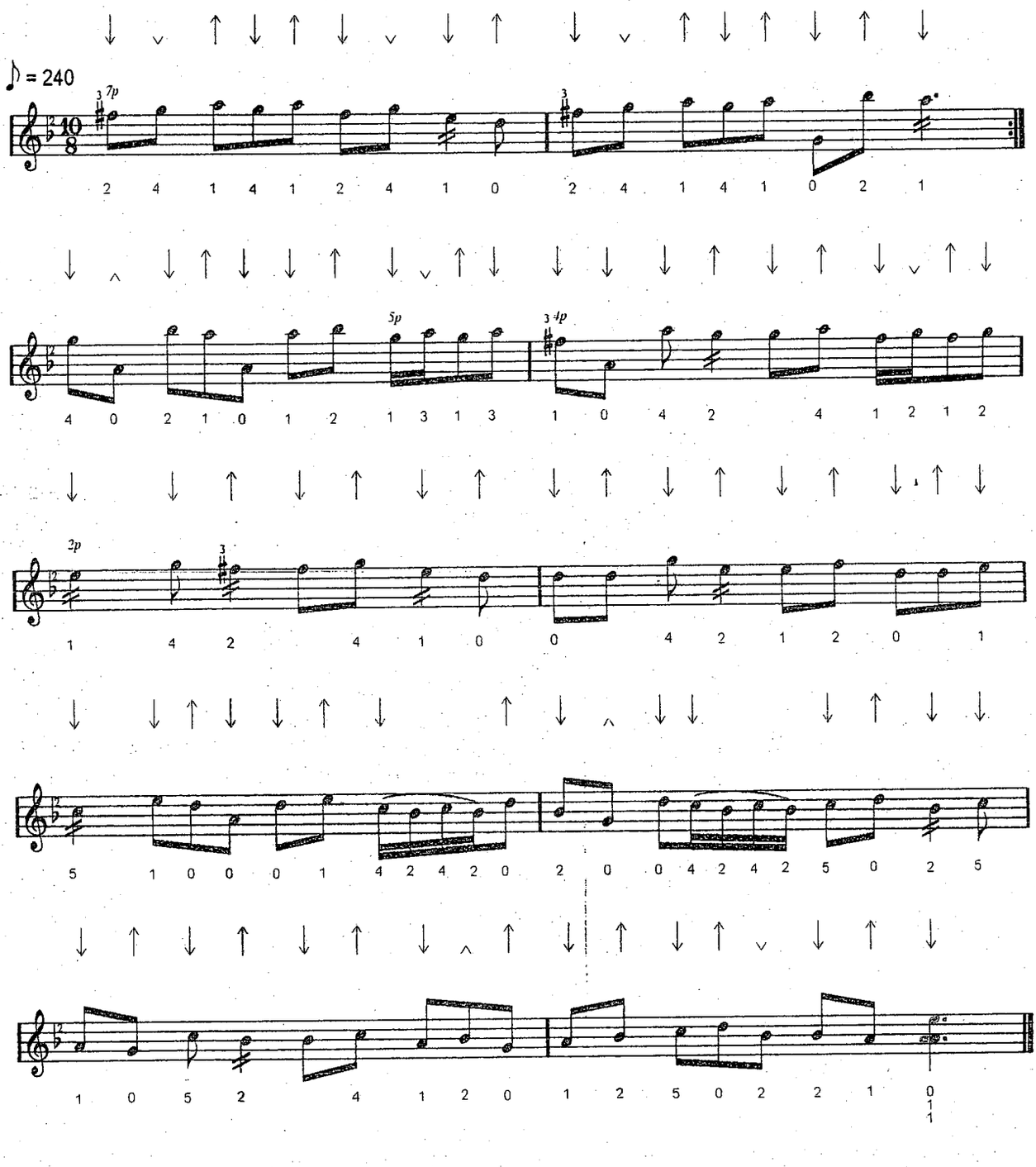


***

Bağlama Metodu

Bağlama Düzeni

Yeşilçeli

Dizi: A dz (la)
Pozisyon: 2p, 4p, 5p, 7p
Alıştırma: 45
Bkz. cilt II, sayfa 35, 36, 37

Scale: A dz (la)
Position: 2p, 4p, 5p, 7p
Exercise: 45
See Vol. II, pp. 35, 36, 37
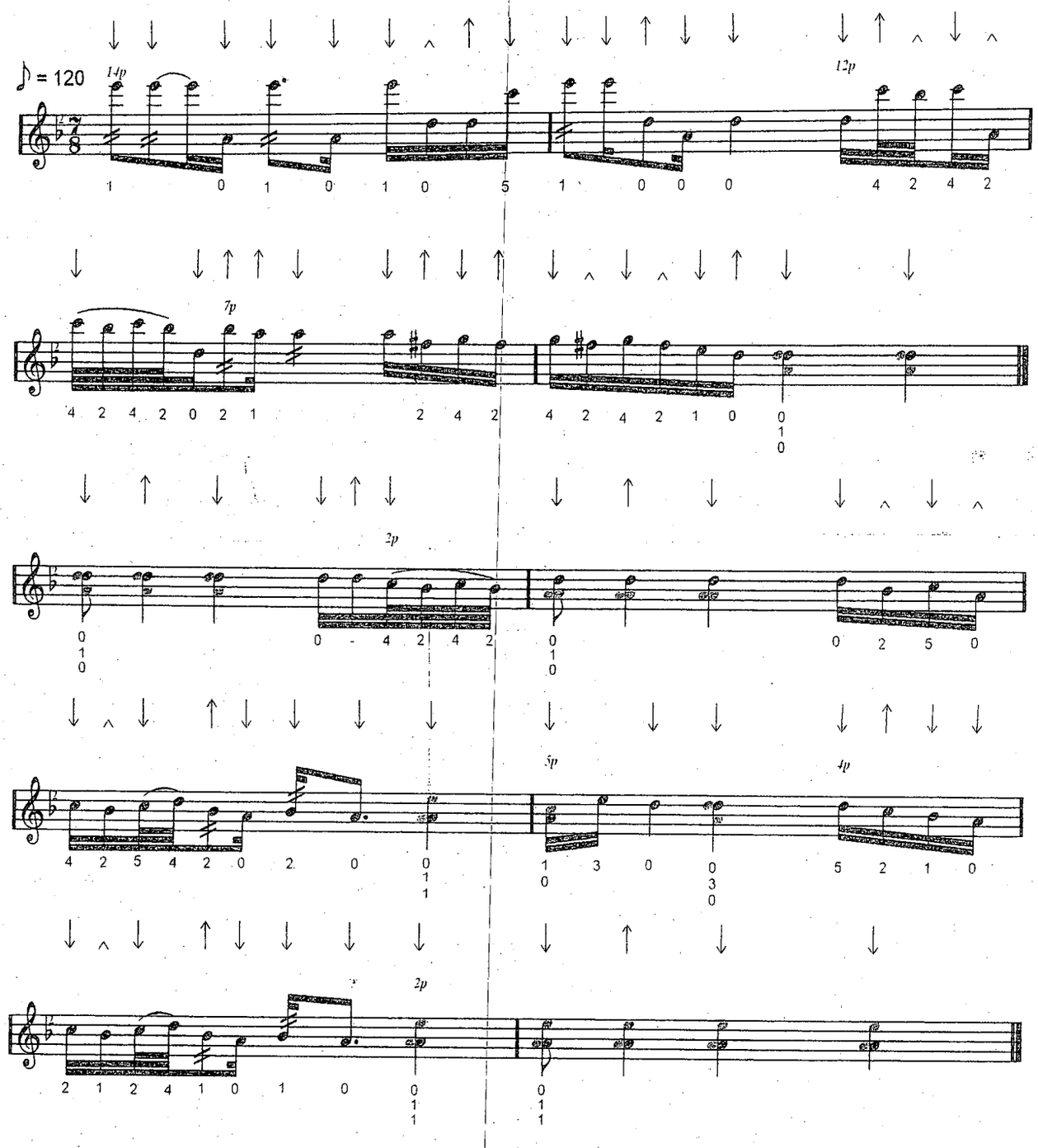


***

Bağlama Metodu

Bağlama Düzeni

Yazıcıoğlu

Dizi: A dz (la)
Pozisyon: 2p, 4p, 5p, 7p, 12p, 14p
Alıştırma: 46
Bkz. cilt II, sayfa 40, 42

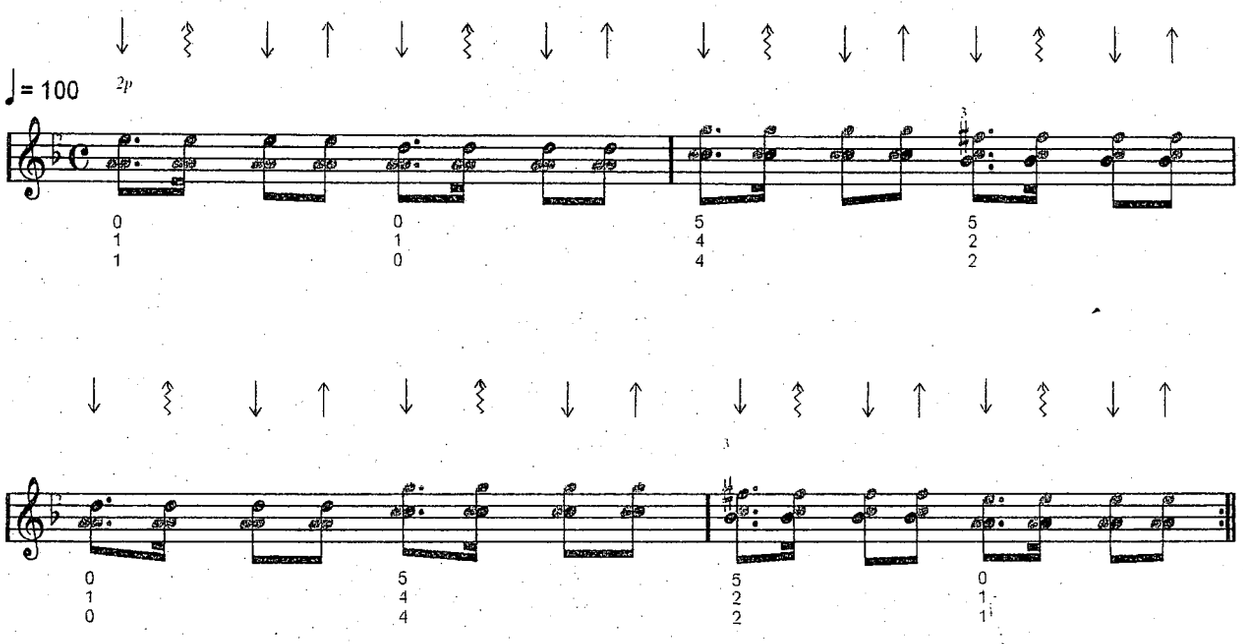
Scale: A dz (la)
Position: 2p, 4p, 5p, 7p, 12p, 14p
Exercise: 46
See Vol. II, pp. 40, 42



***

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 47

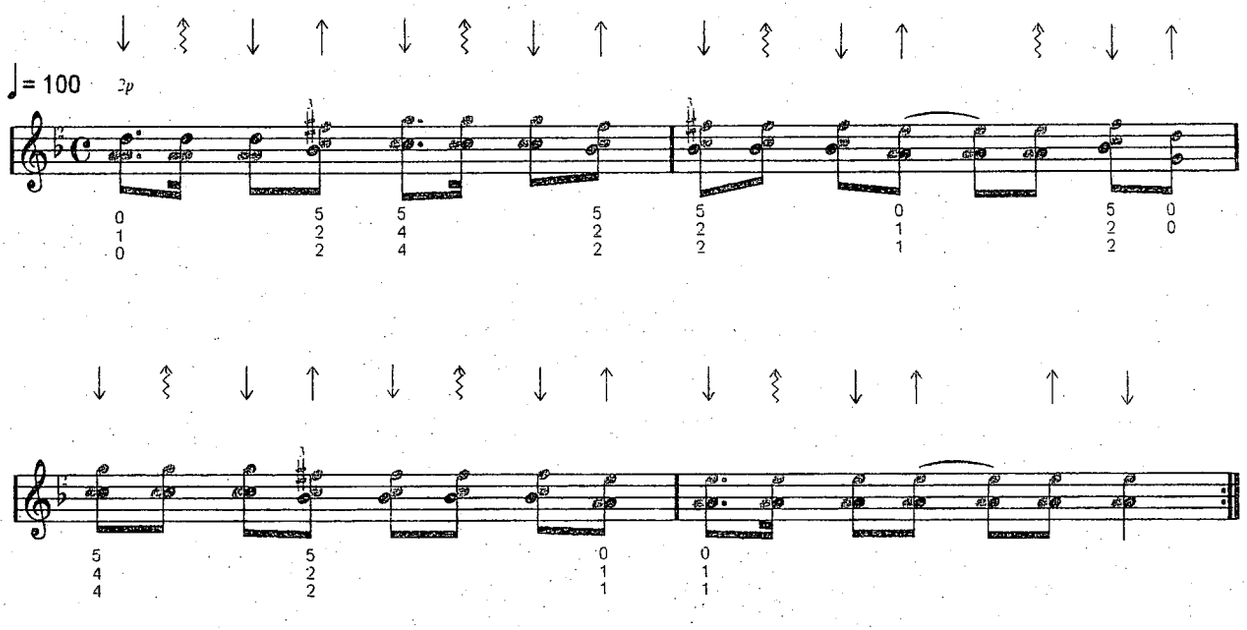
Scale: A dz (la)
Position: 2p
Exercise: 47



***

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 48
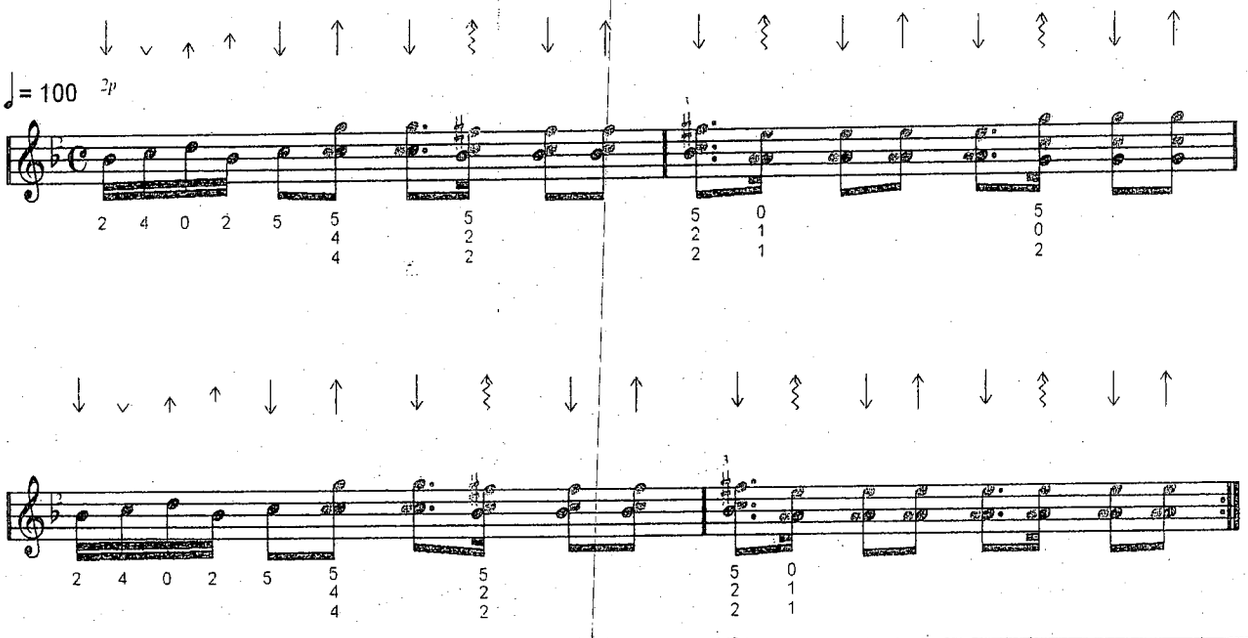
Scale: A dz (la)
Position: 2p
Exercise: 48



***

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 49
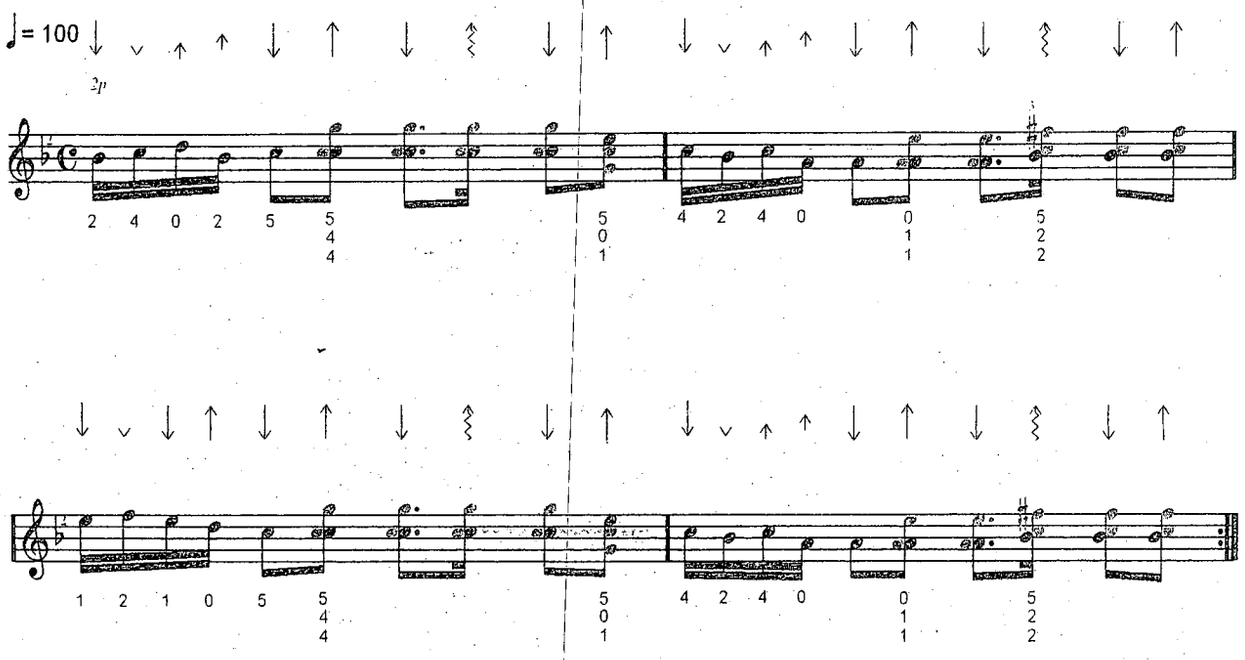
Scale: A dz (la)
Position: 2p
Exercise: 49



***

Dizi: A dz (la) 2d
Pozisyon: 2p
Alıştırma: 50
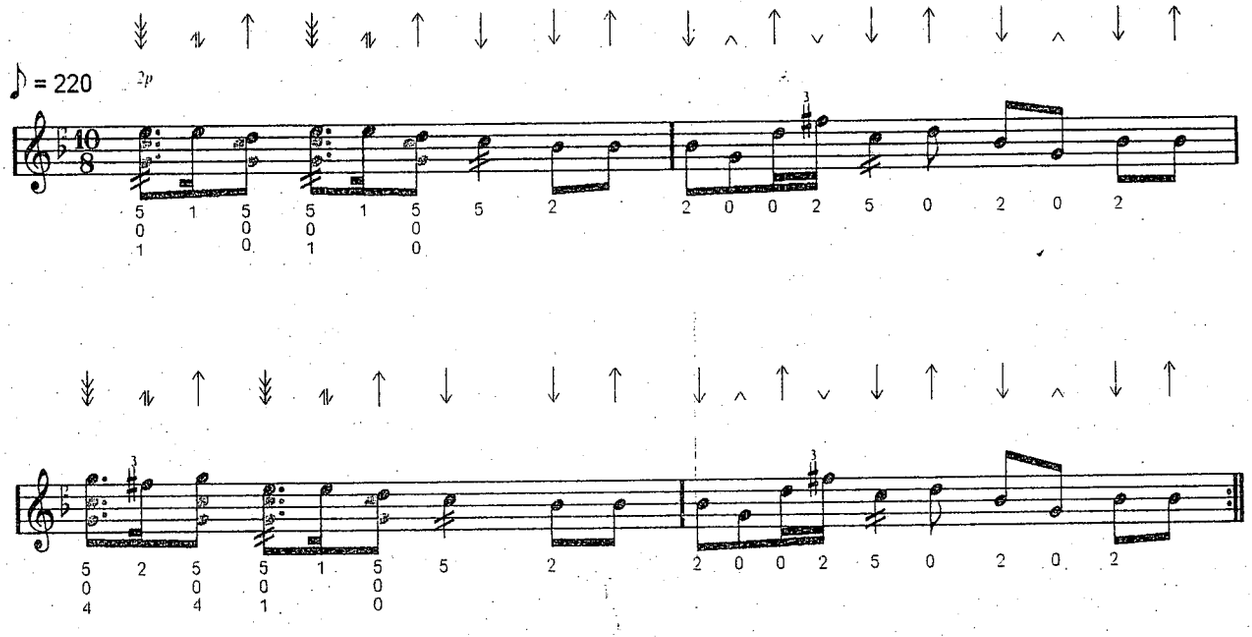
Scale: A dz (la) 2d
Position: 2p
Exercise: 50



***

Dizi: A dz (la) 2d
Pozisyon: 2p
Alıştırma: 51
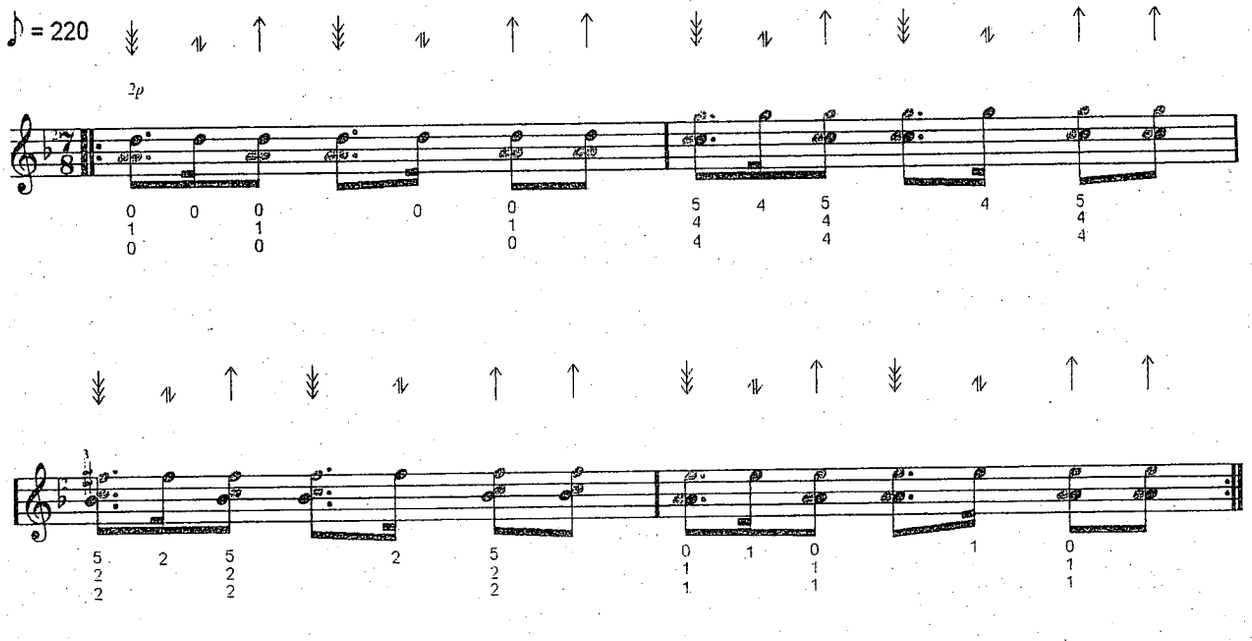
Scale: A dz (la) 2d
Position: 2p
Exercise: 51



***

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 52

Scale: A dz (la)
Position: 2p
Exercise: 52
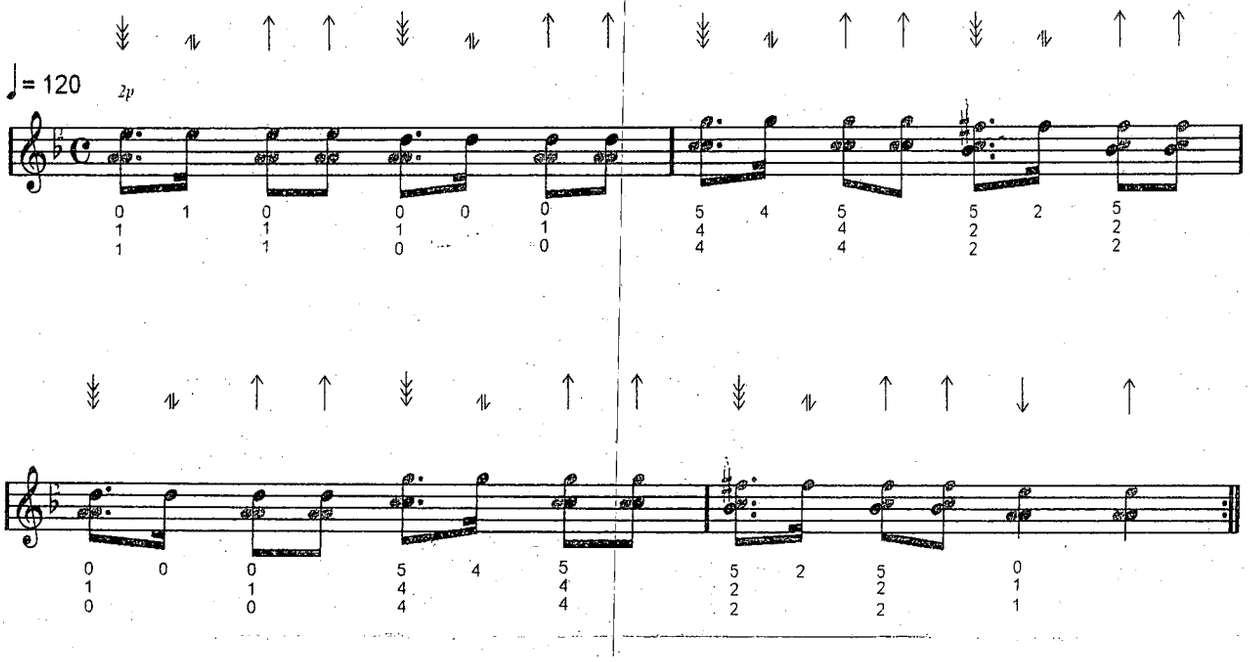


***

Bağlama Metodu

Bağlama Düzeni

Üçtelli

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 53
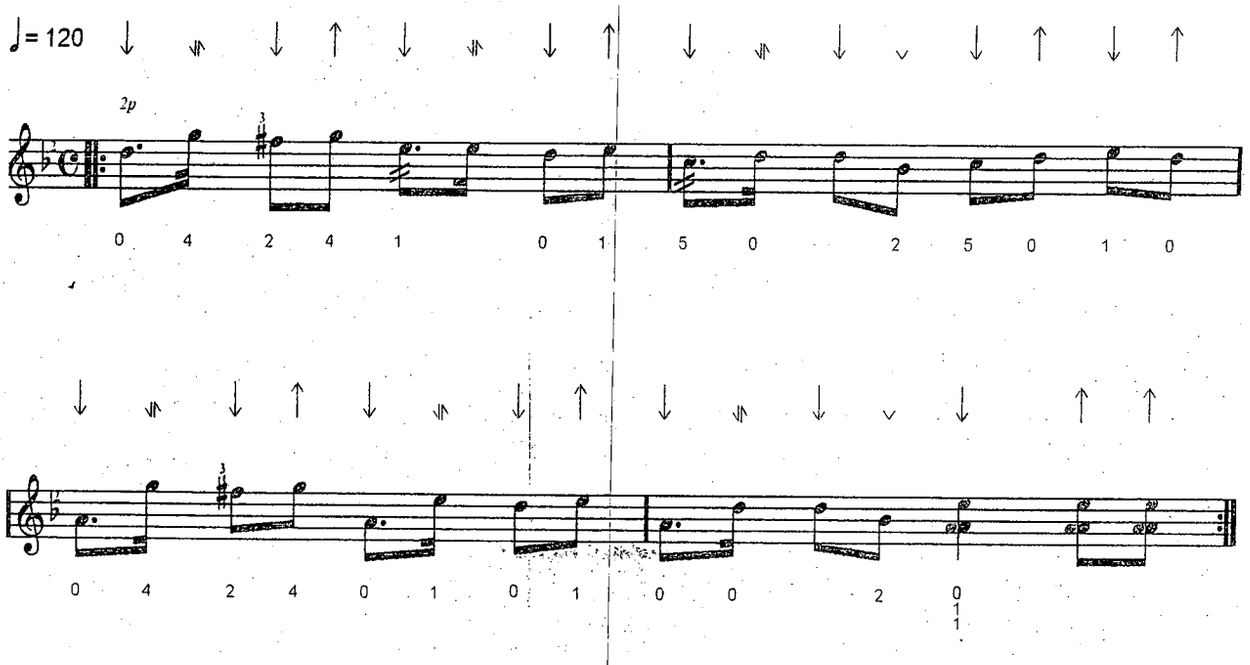
Scale: A dz (la)
Position: 2p
Exercise: 53



***

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 54

Scale: A dz (la)
Position: 2p
Exercise: 54
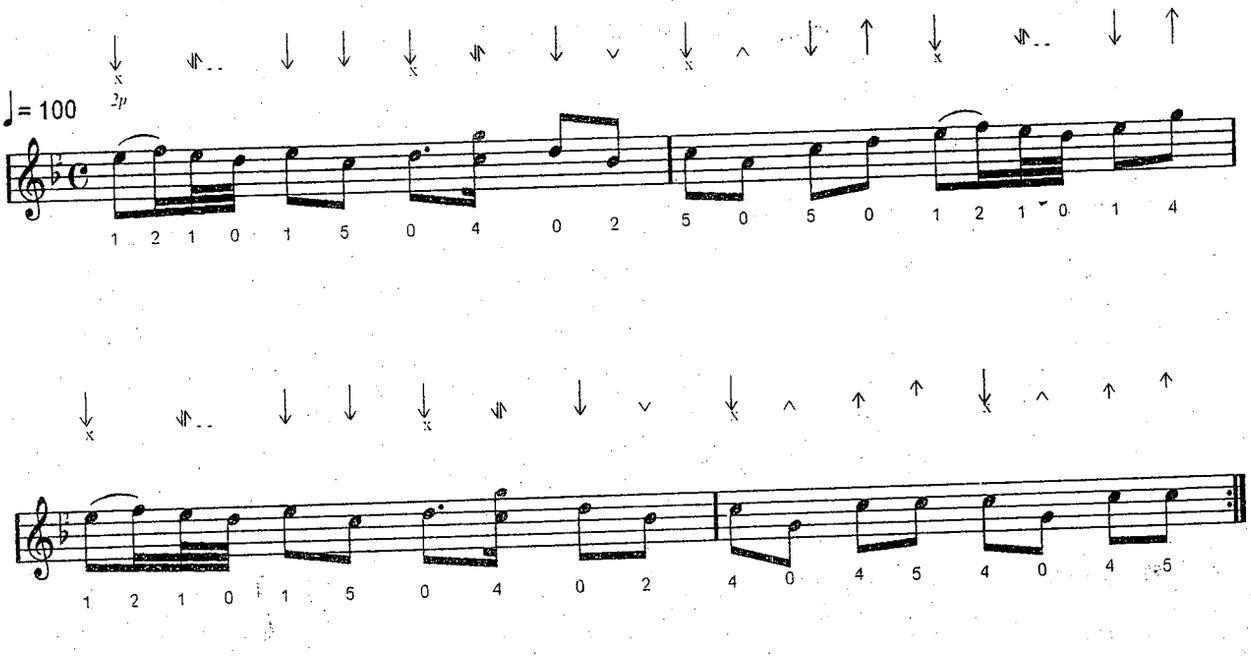


***

Bağlama Metodu

Bağlama Düzeni

Tezenesiz

Dizi: A dz (la) 3d
Pozisyon: 2p
Alıştırma: 55

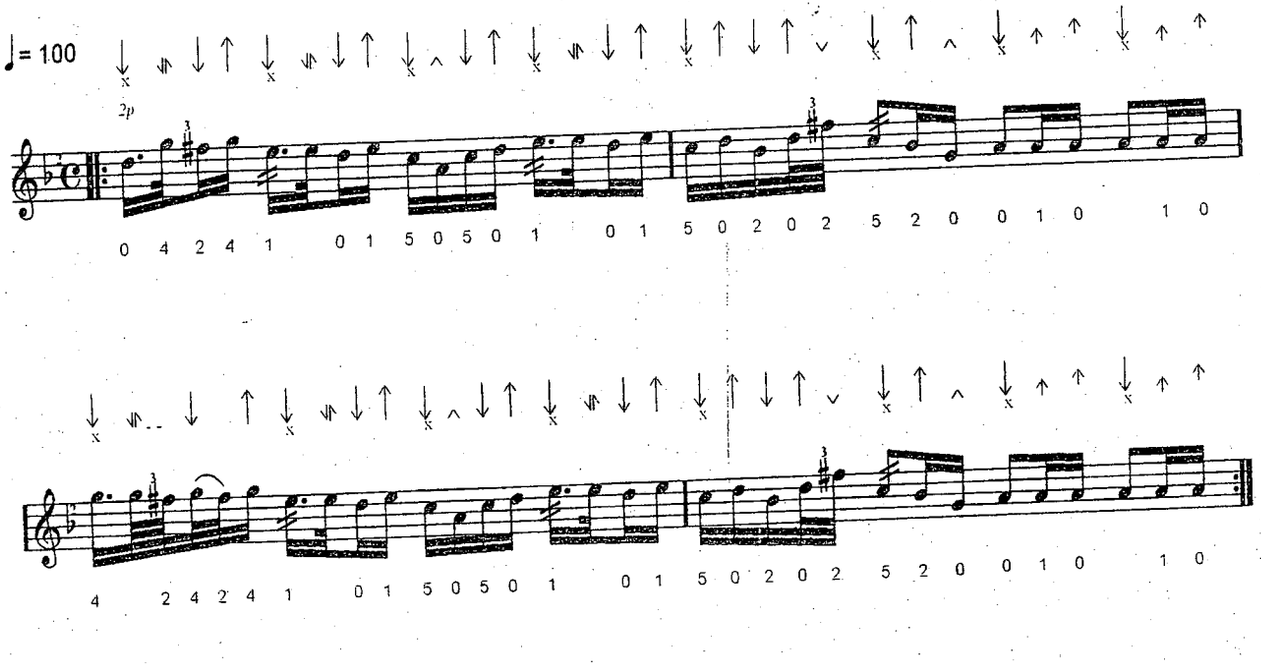
Scale: A dz (la) 3d
Position: 2p
Exercise: 55



***

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 56

Scale: A dz (la)
Position: 2p
Exercise: 56
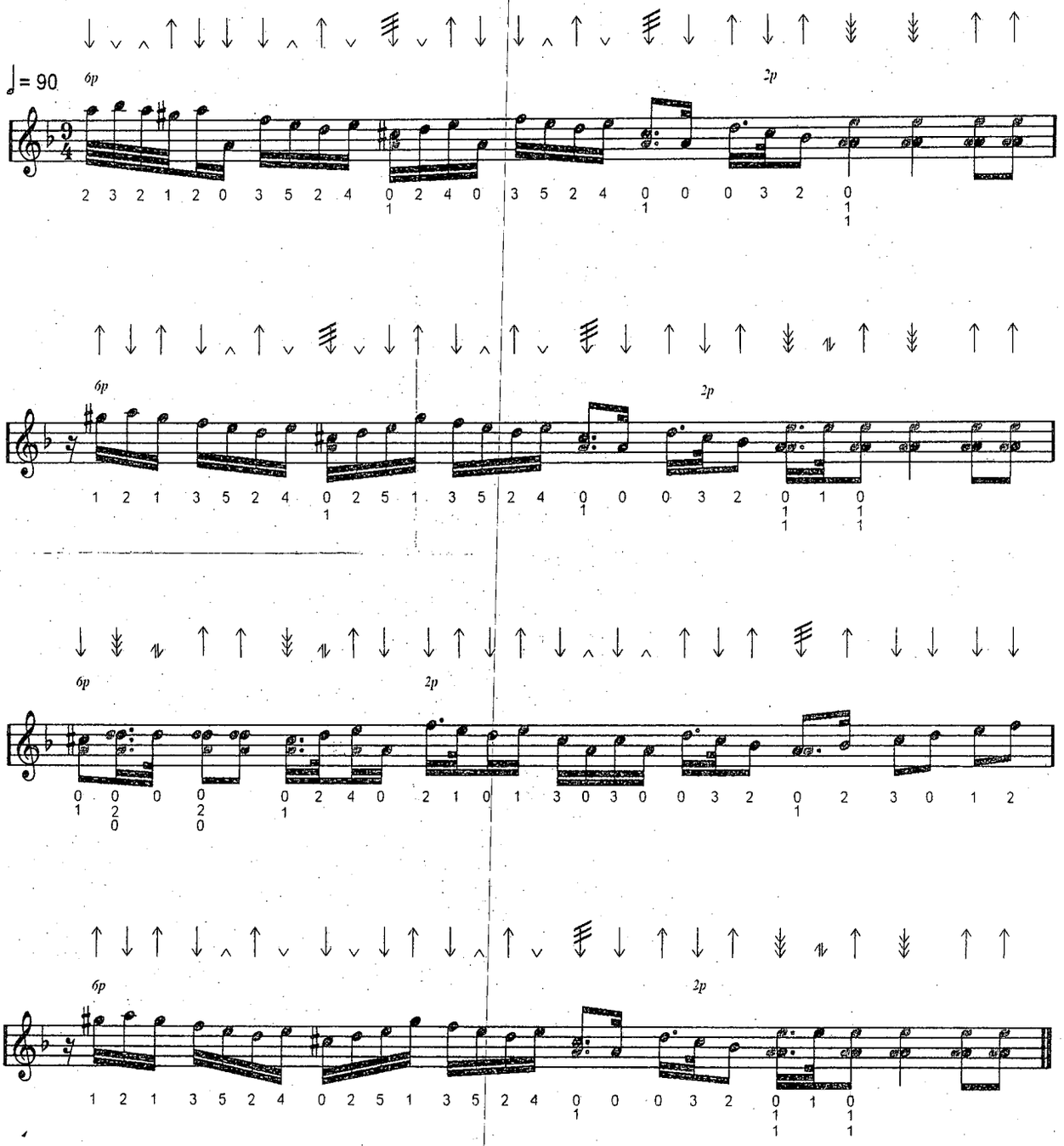


***

Bağlama Metodu

Bağlama Düzeni

Tezenesi

Dizi: F dz (la)
Pozisyon: 2p, 6p
Alıştırma: 57
Bkz. cilt II, sayfa 107, 110, 113
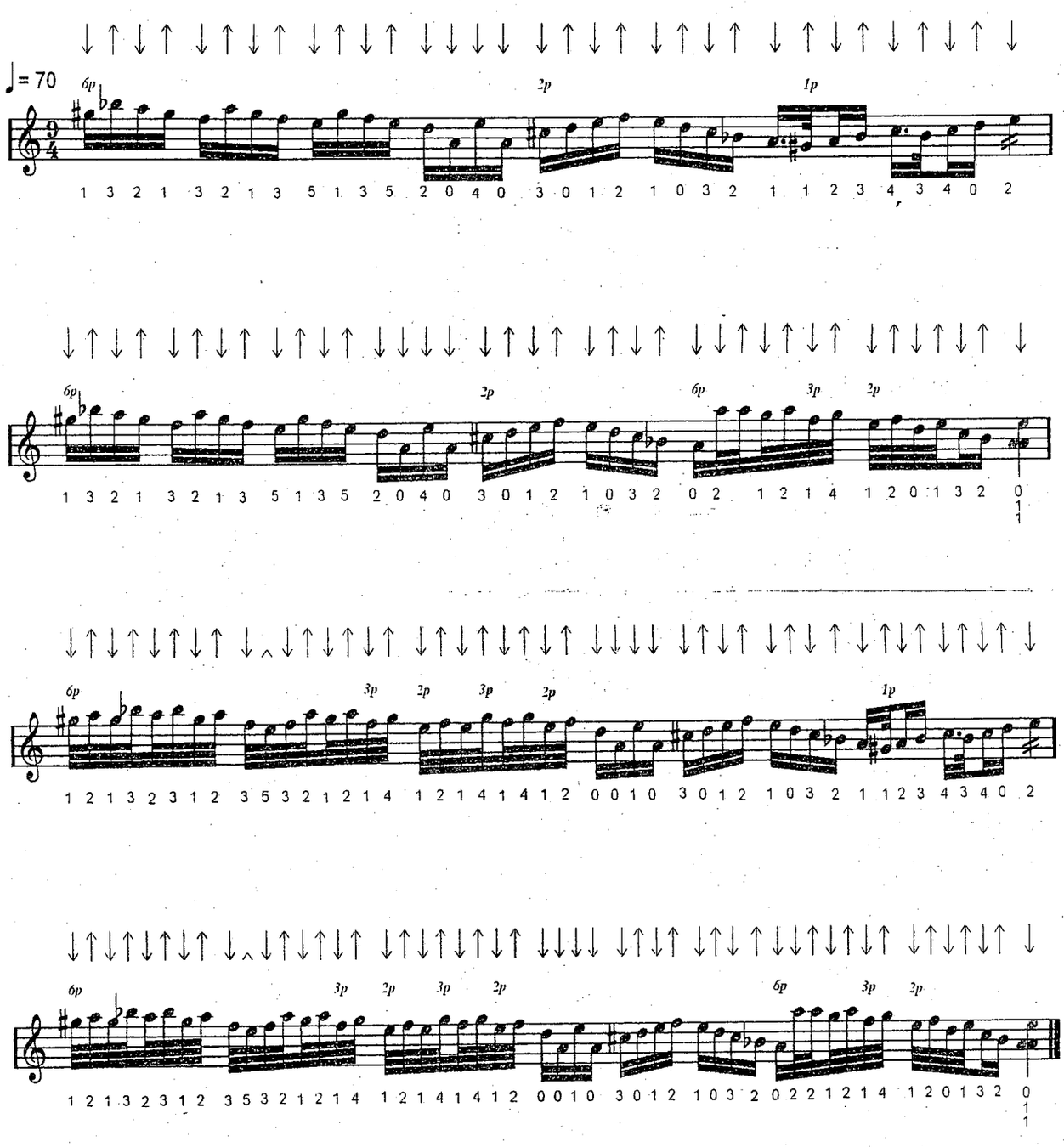
Scale: F dz (la)
Position: 2p, 6p
Exercise: 57
See Vol. II, pp. 108, 110, 113



***

Dizi: F dz (la)
Pozisyon: 1p, 2p, 3p, 6p
Alıştırma: 58
Bkz. cilt II, sayfa 109, 111

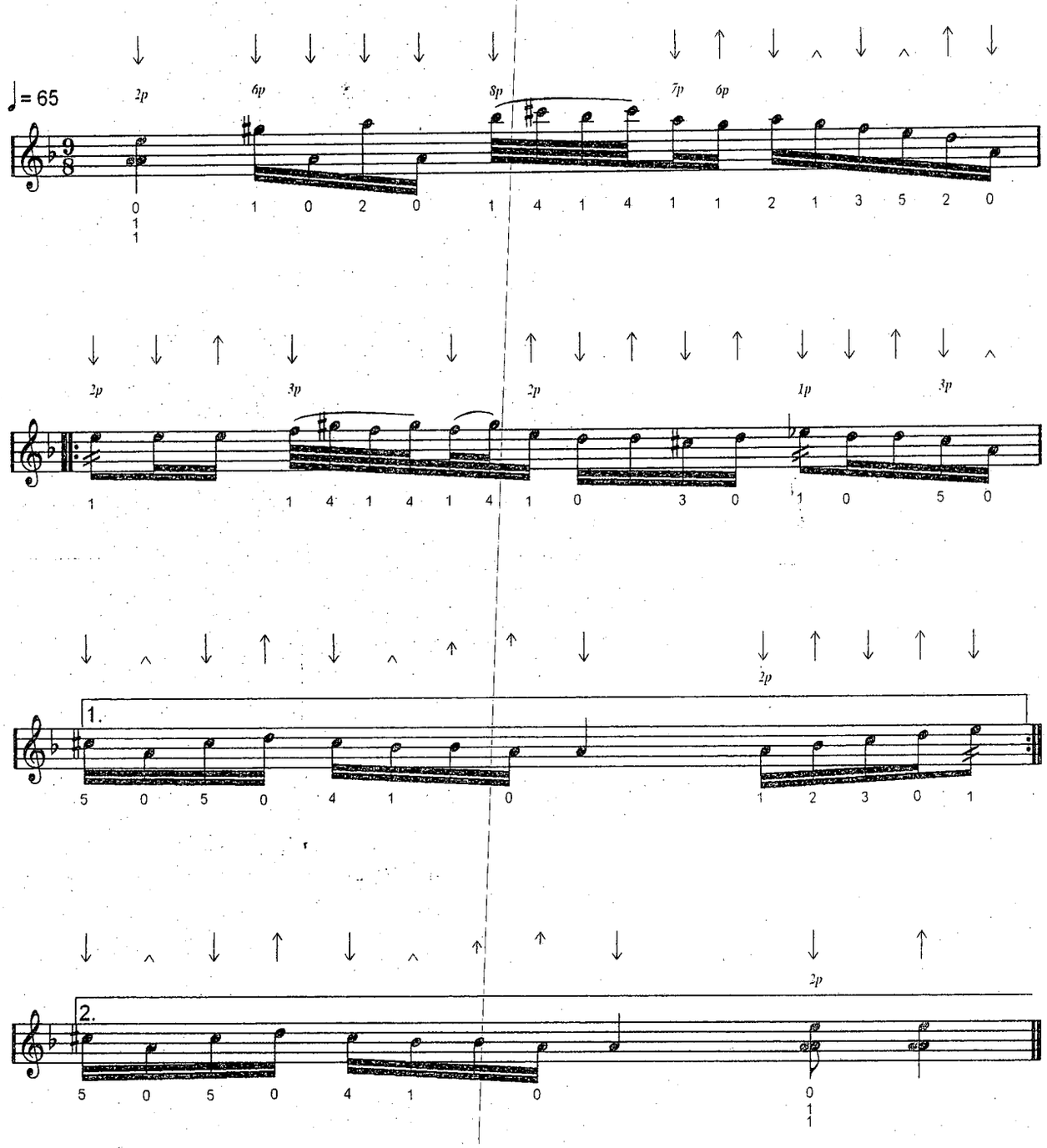
Scale: F dz (la)
Position: 1p, 2p, 3p, 6p
Exercise: 58
See Vol. II, pp. 109, 111



***

Dizi: F dz (la)
Pozisyon: 1p, 2p, 3p, 6p, 7p, 8p
Alıştırma: 59
Bkz. cilt II, sayfa 114, 115

Scale: F dz (la)
Position: 1p, 2p, 3p, 6p, 7p, 8p
Exercise: 59
See Vol. II, pp. 114, 115



***

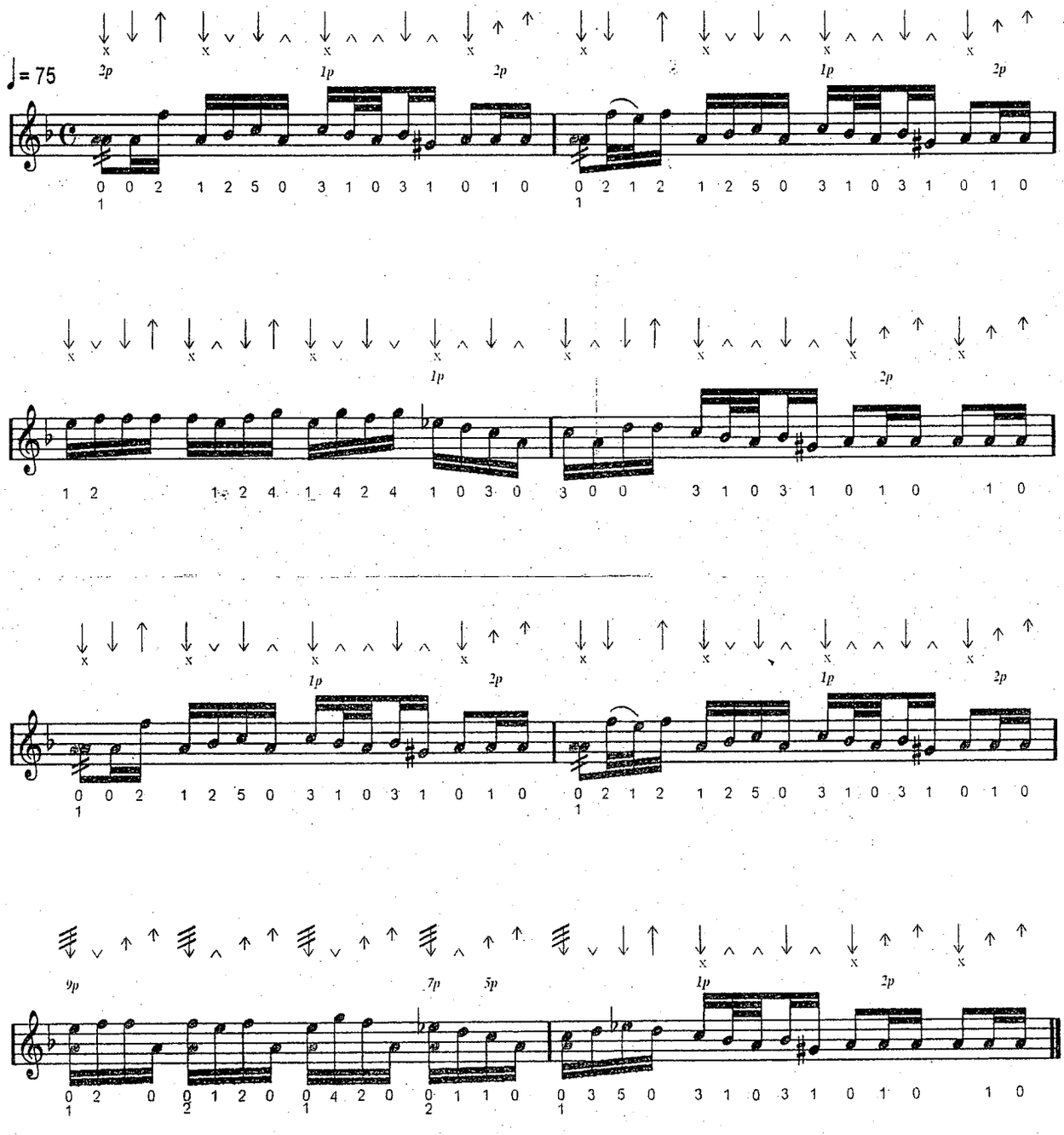
Bağlama Metodu

Bağlama Düzeni

Yazarlı

Dizi: J dz (la)
Pozisyon: 1p, 2p, 5p, 7p, 9p
Alıştırma: 60
Bkz. cilt II, sayfa 171, 173, 174, 177, 178, 180
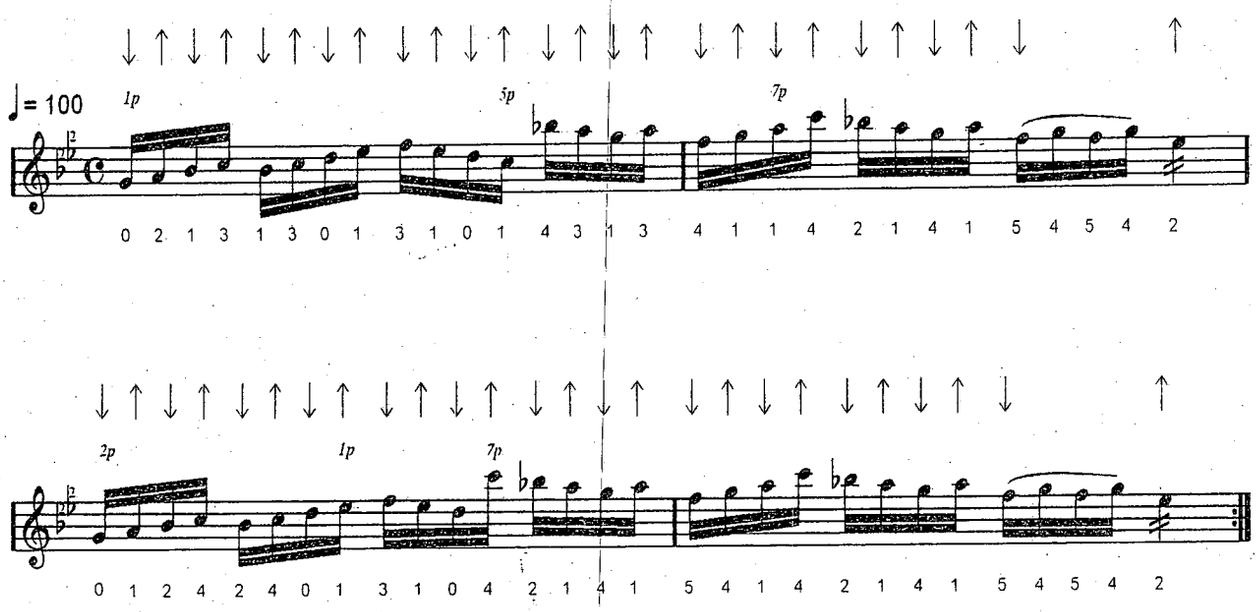
Scale: J dz (la)
Position: 1p, 2p, 5p, 7p, 9p
Exercise: 60
See Vol. II, pp. 172. 173. 174, 177, 178, 180



***

Dizi: A dz (re) 2d
Pozisyon: 1p, 2p, 5p, 7p
Alıştırma: 61
Bkz. cilt II, sayfa 245, 247, 248, 251, 253

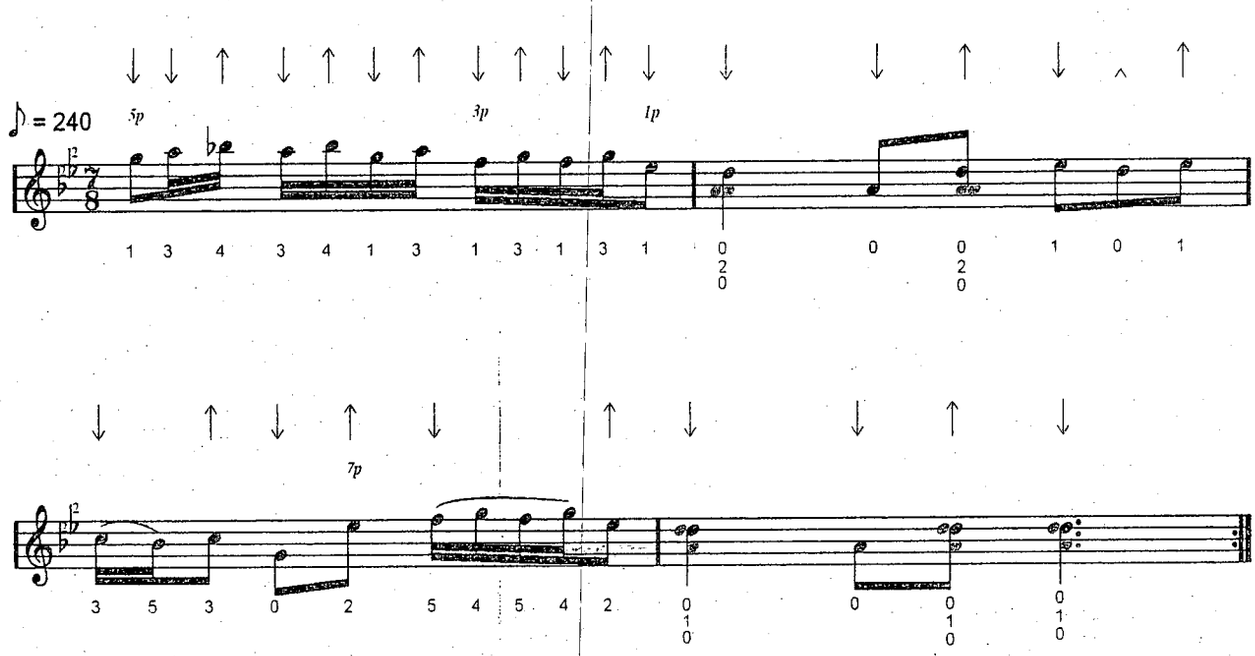
Scale: A dz (re) 2d
Position: 1p, 2p, 5p, 7p
Exercise: 61
See Vol. II, pp. 246. 247. 248, 251, 253



***

Dizi: A dz (re)
Pozisyon: 1p, 3p, 5p, 7p
Alıştırma: 62
Bkz. cilt II, sayfa 249

Scale: A dz (re)
Position: 1p, 3p, 5p, 7p
Exercise: 62
See Vol. II, p. 249
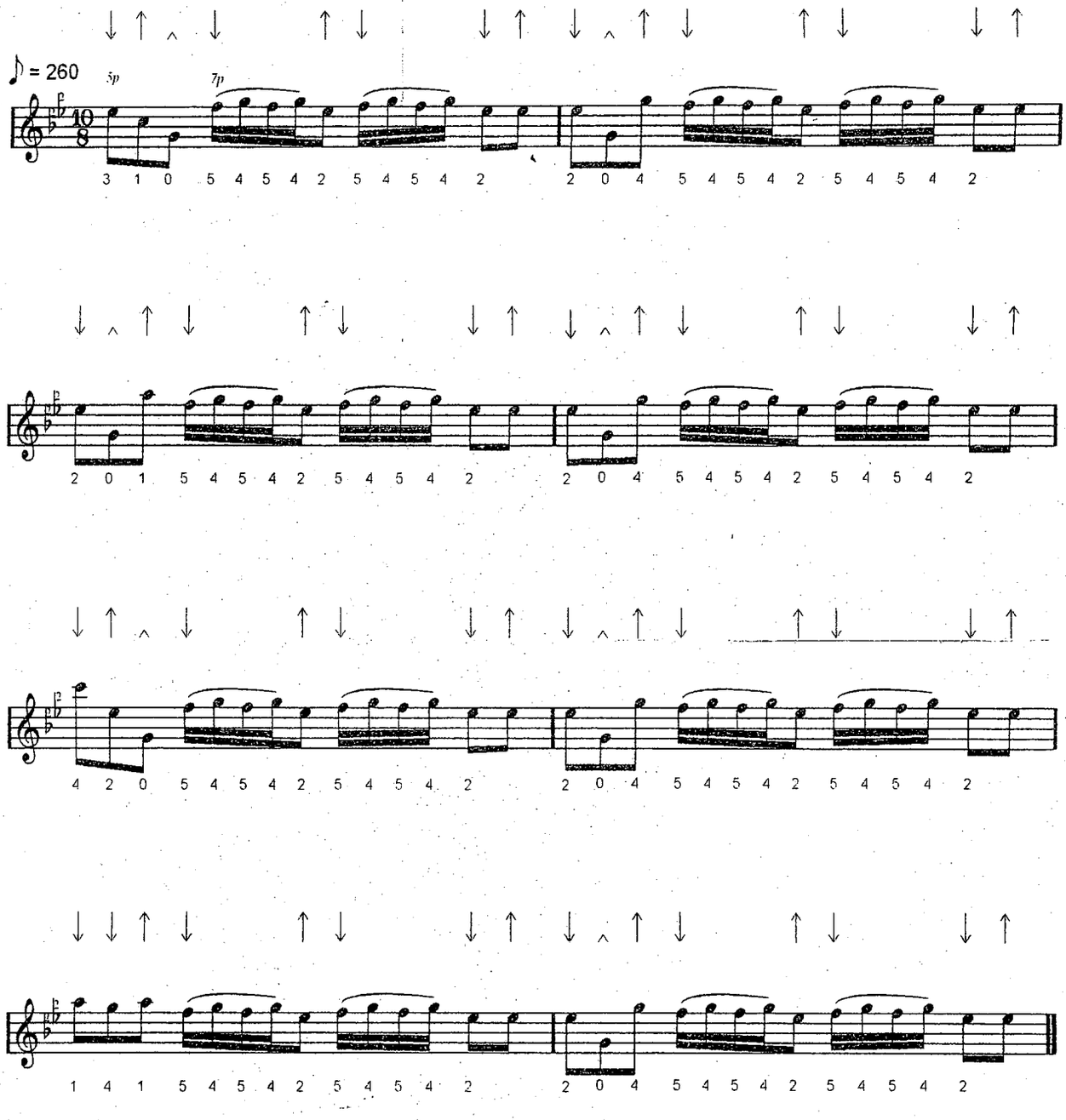


***

Bağlama Metodu

Bağlama Düzeni

Üçüncü

Dizi: A dz (re) 2d
Pozisyon: 5p, 7p
Alıştırma: 64

Scale: A dz (re) 2d
Position: 5p, 7p
Exercise: 64
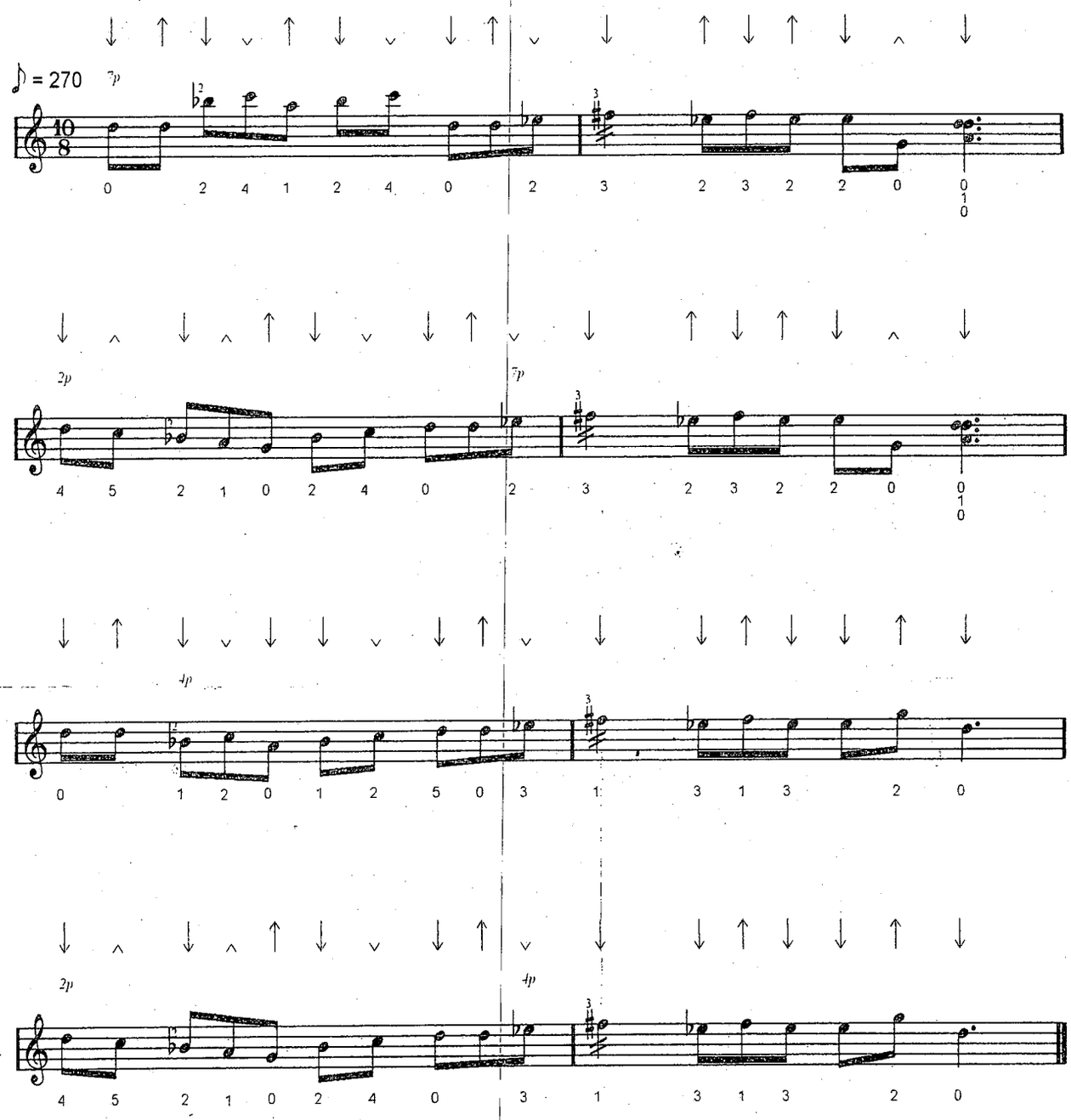


***

Bağlama Metodu

Bağlama Düzeni

Tezenesiz

Dizi: E dz (re)
Pozisyon: 2p, 4p, 7p
Alıştırma: 65
Bkz. cilt II, sayfa 261, 264, 266, 268

Scale: E dz (re)
Position: 2p, 4p, 7p
Exercise: 65
See Vol. II, pp. 262, 264, 266, 268
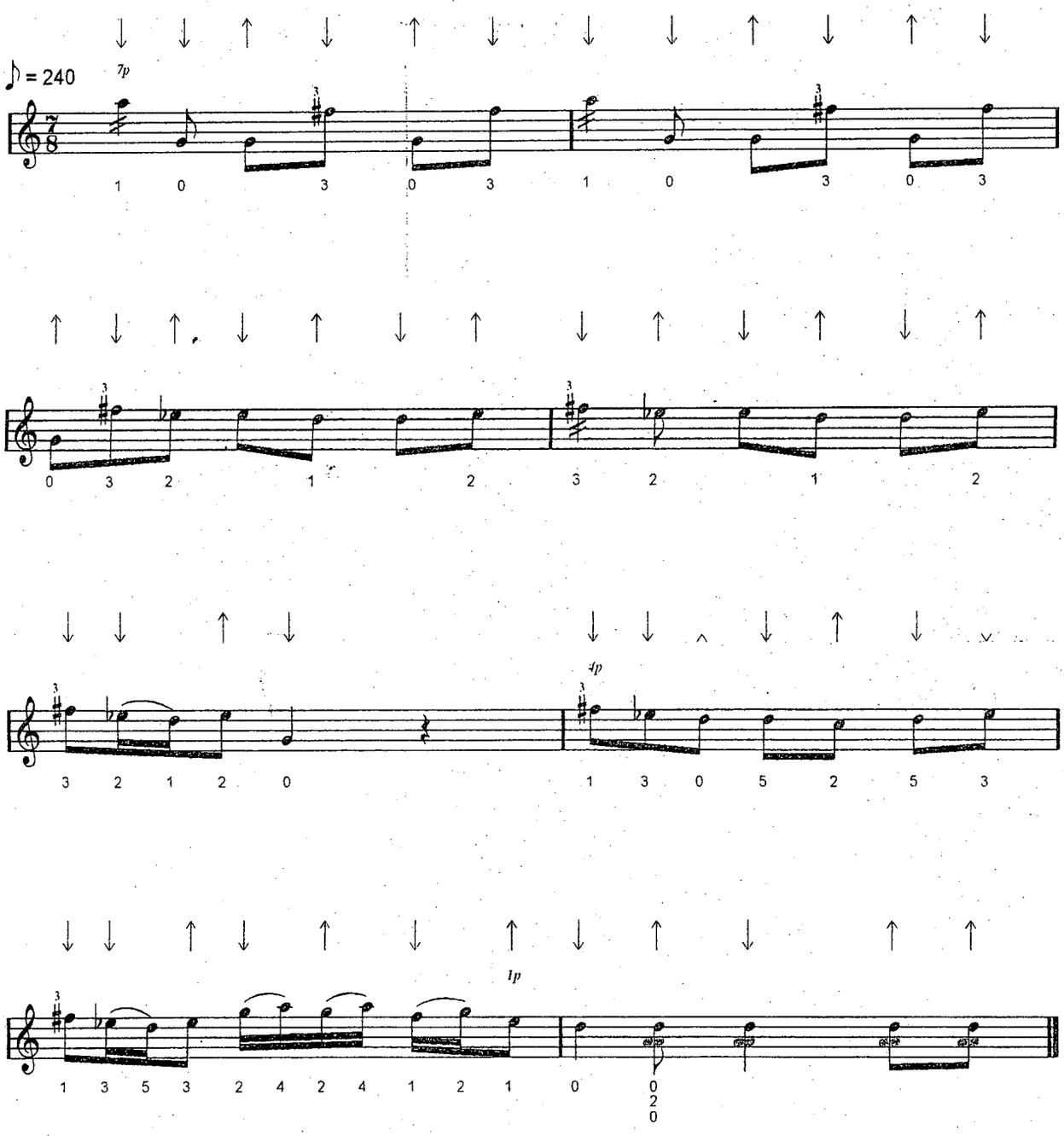


***

Bağlama Metodu

Bağlama Düzeni

Tezenesi

Dizi: E dz (re)
Pozisyon: 1p, 4p, 7p
Alıştırma: 66
Bkz. cilt II, sayfa 263
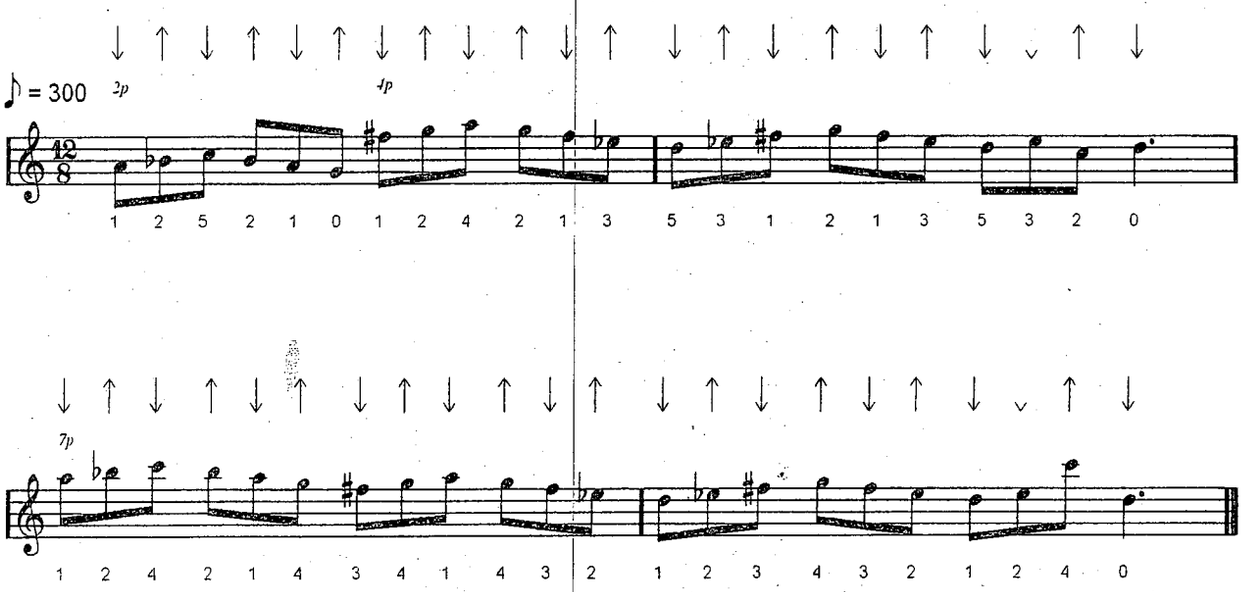
Scale: E dz (re)
Position: 1p, 4p, 7p
Exercise: 66
See Vol. II, p. 263



***

Dizi: E dz (re)
Pozisyon: 2p, 4p, 7p
Alıştırma: 67

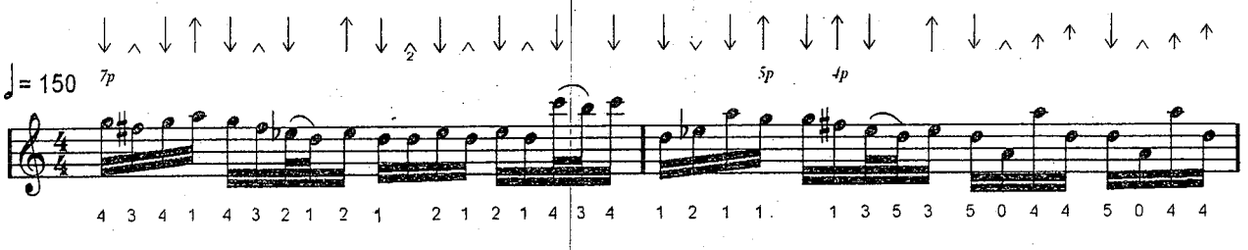
Scale: E dz (re)
Position: 2p, 4p, 7p
Exercise: 67

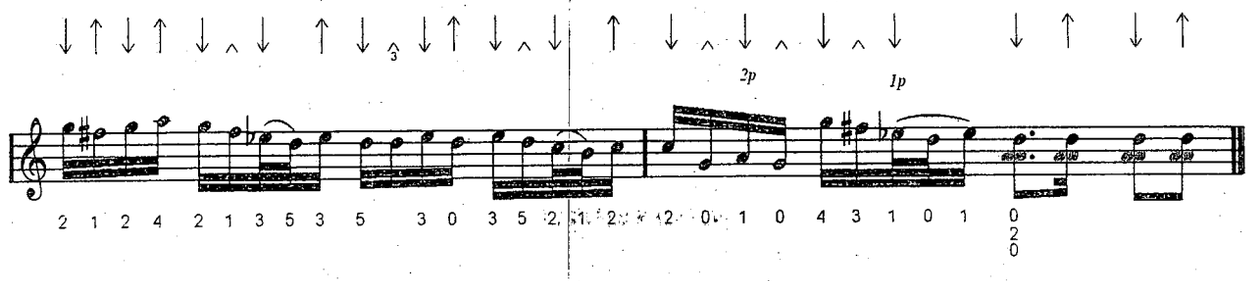


***

Dizi: E dz (re)
Pozisyon: 1p, 2p, 4p, 5p, 7p
Alıştırma: 68

Scale: E dz (re)
Position: 1p, 2p, 4p, 5p, 7p
Exercise: 68





***

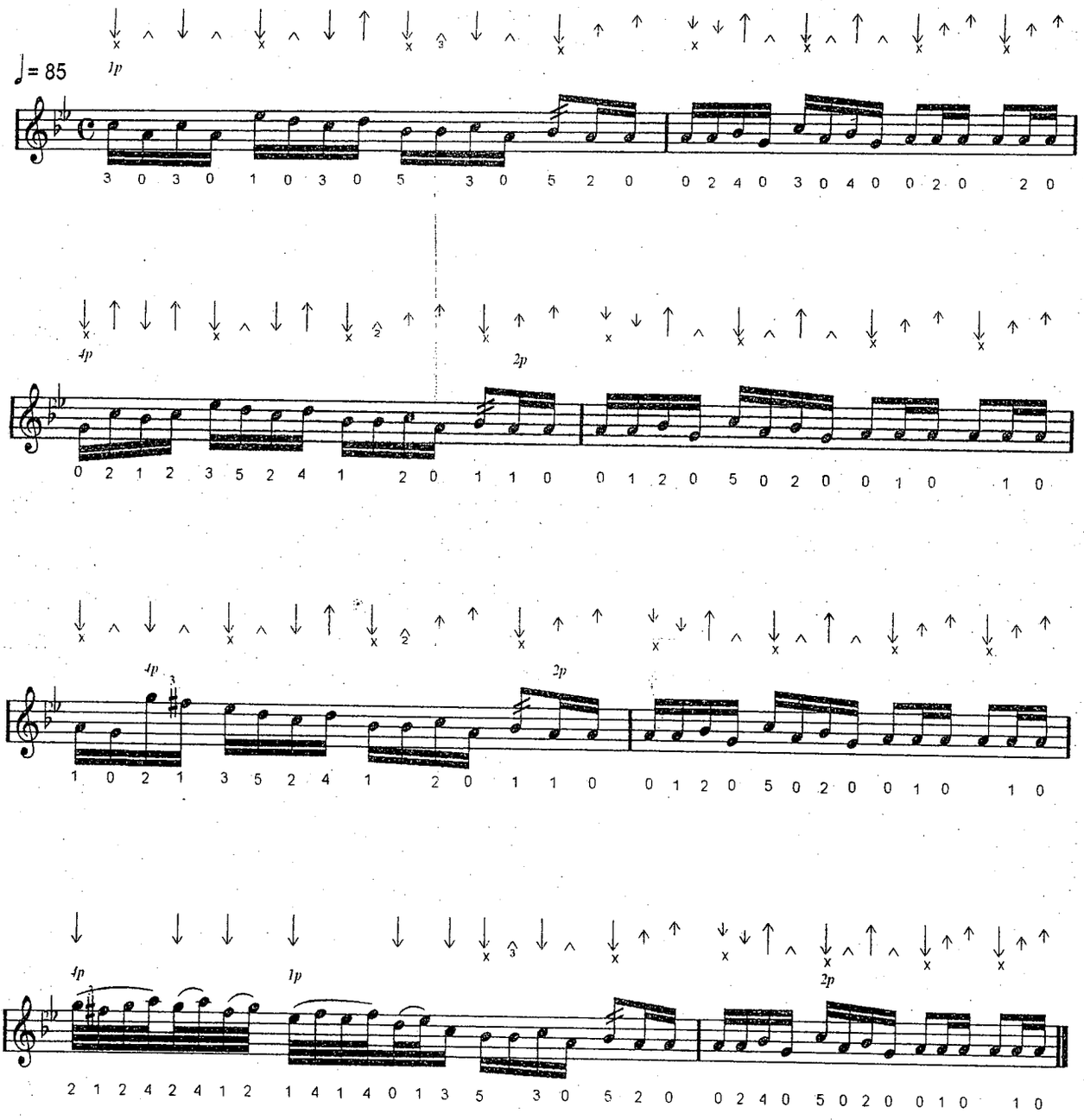
Bağlama Metodu

Bağlama Düzeni

Üçerneli

Dizi: C dz (la)
Pozisyon: 1p, 2p, 4p
Alıştırma: 69

Scale: C dz (la)
Position: 1p, 2p, 4p
Exercise: 69



***

3. Aşama

Birinci ve ikinci aşamada ***pozisyon*** kavramının algılanmasına yönelik yeteri kadar alıştırma verilmiştir. Bu aşamada ise önceki aşamalar neticesinde elde edilen seviye dikkate alınarak farklı ***dizi ve pozisyonlara*** ilişkin alıştırmalar sunulmuştur.

Üçüncü aşamadaki diğer önemli bir unsur ise parmak numaralarının kullanımıyla ilgilidir. İkinci cilt kapsamındaki pozisyonlara ilişkin şekillerde hangi perdenin hangi parmakla kullanılacağı belirtilmiştir. Bu bilgi doğrultusunda ikinci aşamada başlattığımız imge azaltma yöntemine bu aşamada da parmak numaralarında yapılan azaltmalarla devam edilmiştir. Bu aşamadan itibaren parmak numaraları sadece pozisyon içindeki ortak sesleri ifade etmek için kullanılmıştır.

Level 3

The first and second levels have provided sufficient information to understand the concept of position. This level, in keeping with the skills attained in previous levels, presents exercises oriented toward different scales and positions.

Another important element in the third level has to do with the use of finger numbers. In the second volume, which finger was to be used on which fret is indicated relative to the positions. In keeping with this information, just as the use of string numbers was decreased in the second level, the use of finger numbers will be decreased in this level. From this level on out, finger numbers will be used only to indicate common pitches within a position.

Tezeneli İcra Tekniği
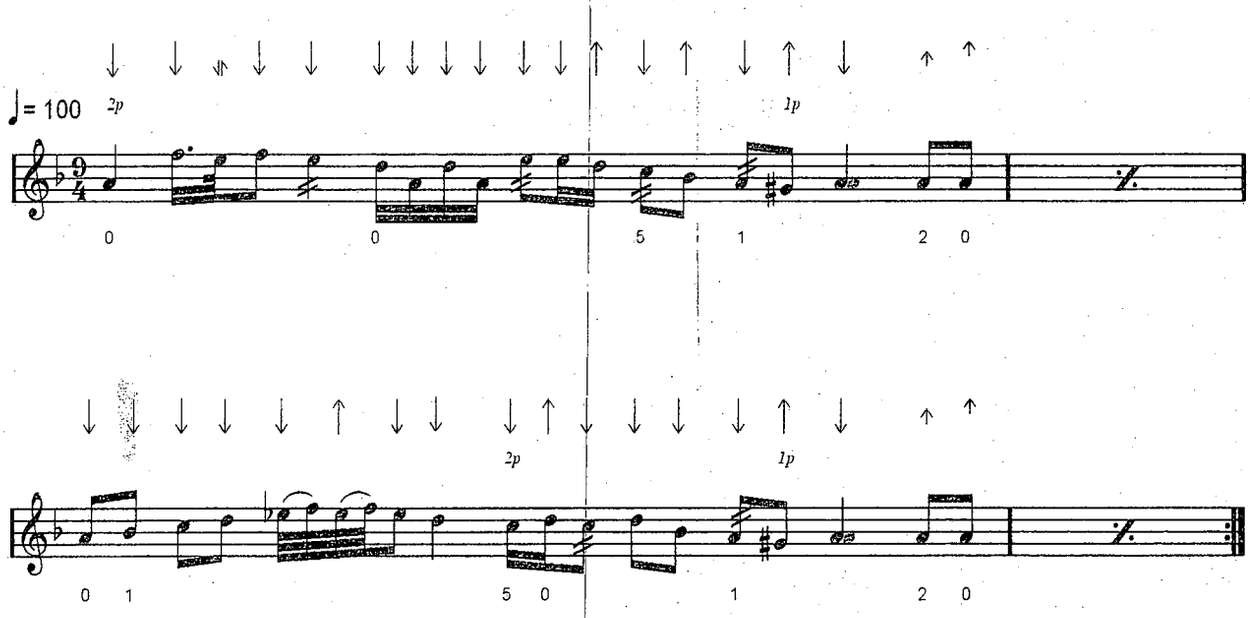
"3. *Aşama*" Alıştırmaları

Picked Playing Technique

"*Level 3*" Exercises

Dizi: J dz (la)
Pozisyon: 1p, 2p
Alıştırma: 70

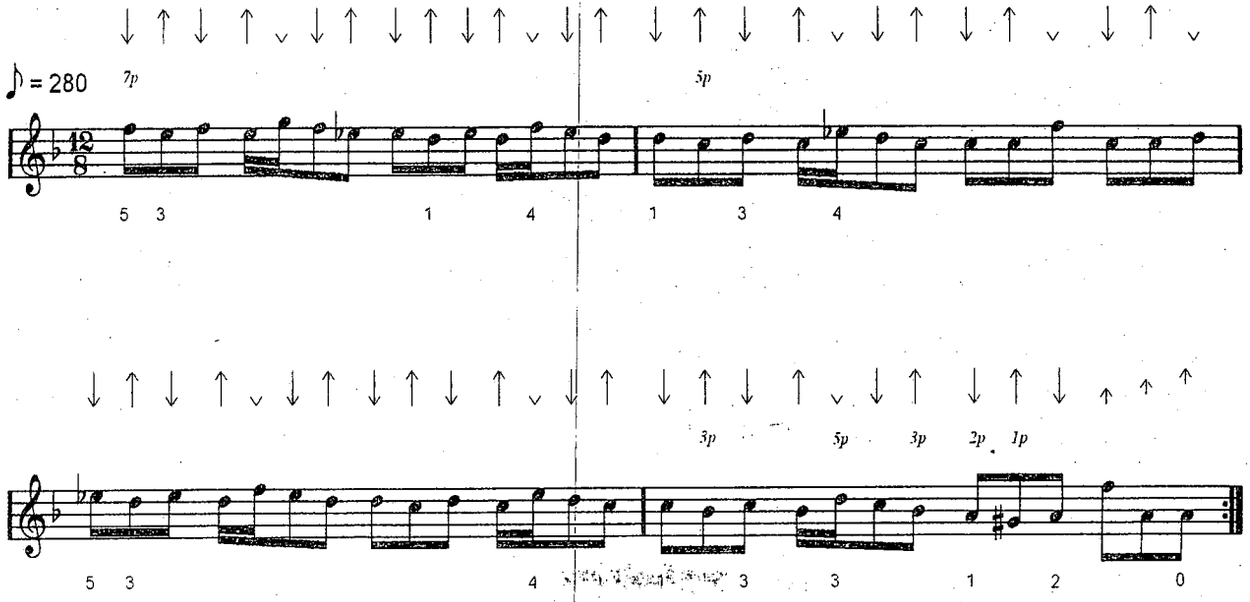
Scale: J dz (la)
Position: 1p, 2p
Exercise: 70



***

Dizi: J dz (la)
Pozisyon: 1p, 2p, 3p, 5p, 7p
Alıştırma: 71
Bkz. cilt II, sayfa 175

Scale: J dz (la)
Position: 1p, 2p, 3p, 5p, 7p
Exercise: 71
See Vol. II, p. 175
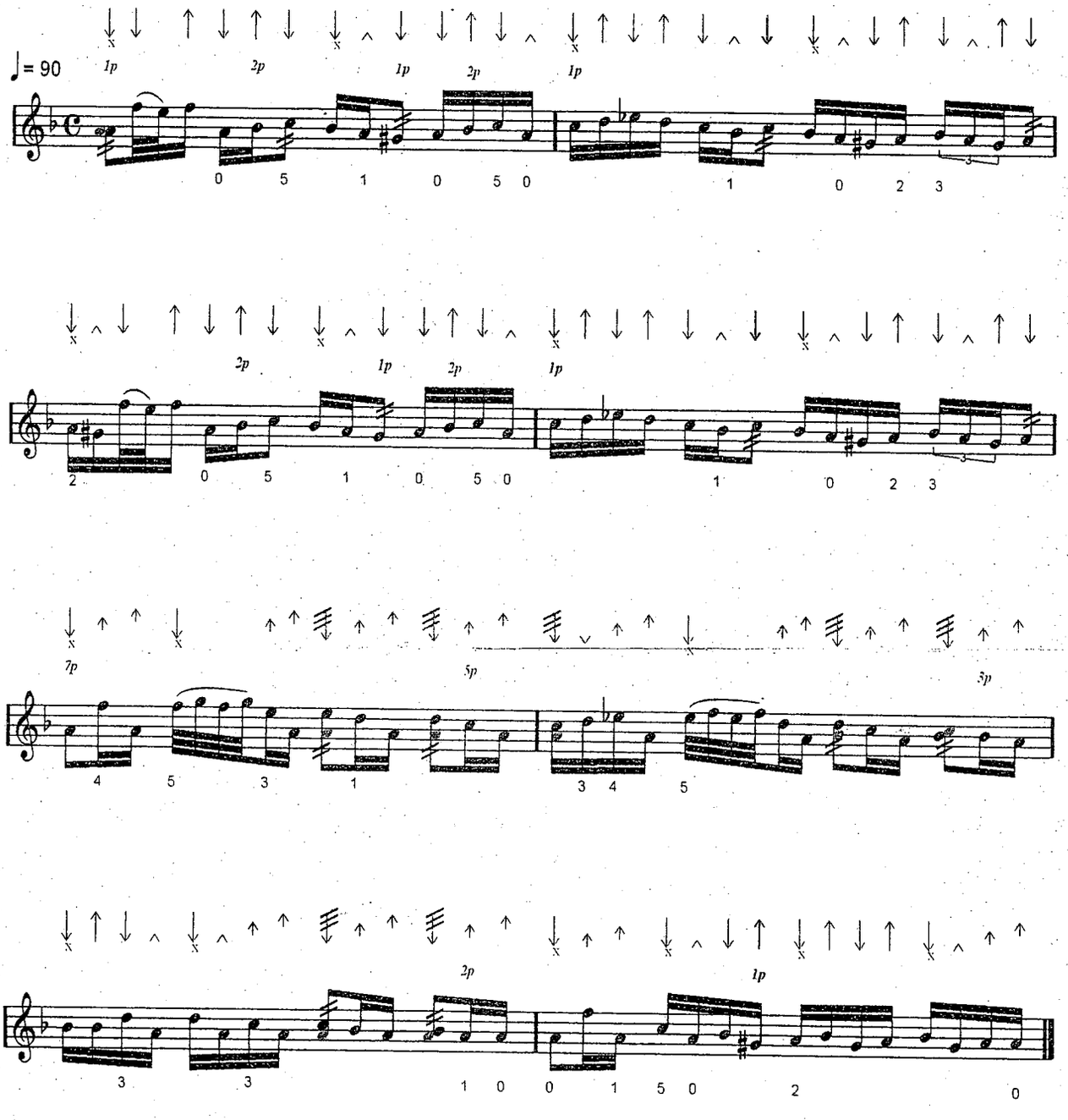


***

Bağlama Metodu

Bağlama Düzeni

Yeşeneli

Dizi: J dz (la)
Pozisyon: 1p, 2p, 3p, 5p, 7p
Alıştırma: 72

Scale: J dz (la)
Position: 1p, 2p, 3p, 5p, 7p
Exercise: 72
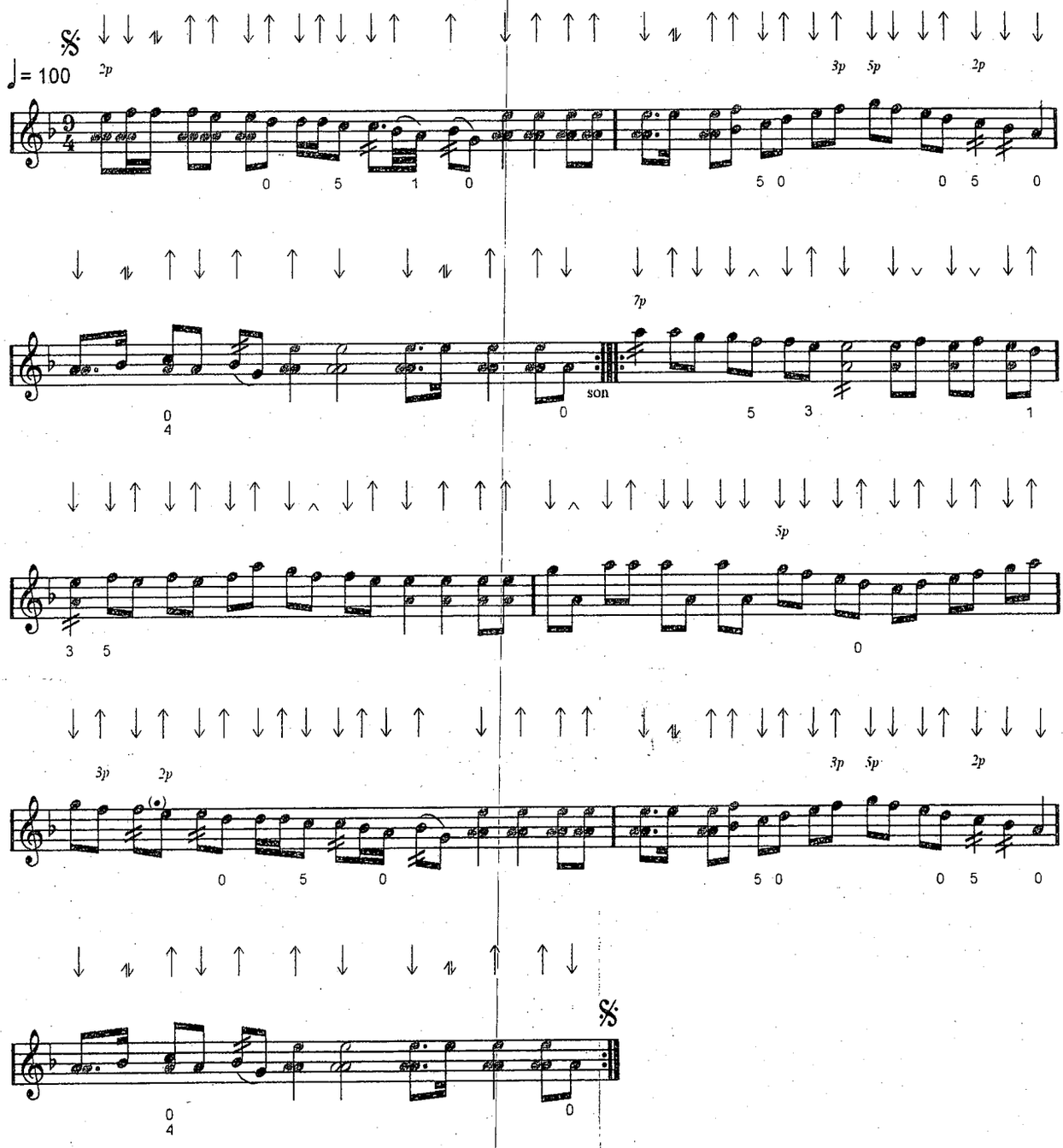


***

Bağlama Metodu

Bağlama Düzeni

Üzerinde

Dizi: G dz (la)
Pozisyon: 2p, 3p, 5p, 7p
Alıştırma: 73
Bkz. cilt II, sayfa 127, 129

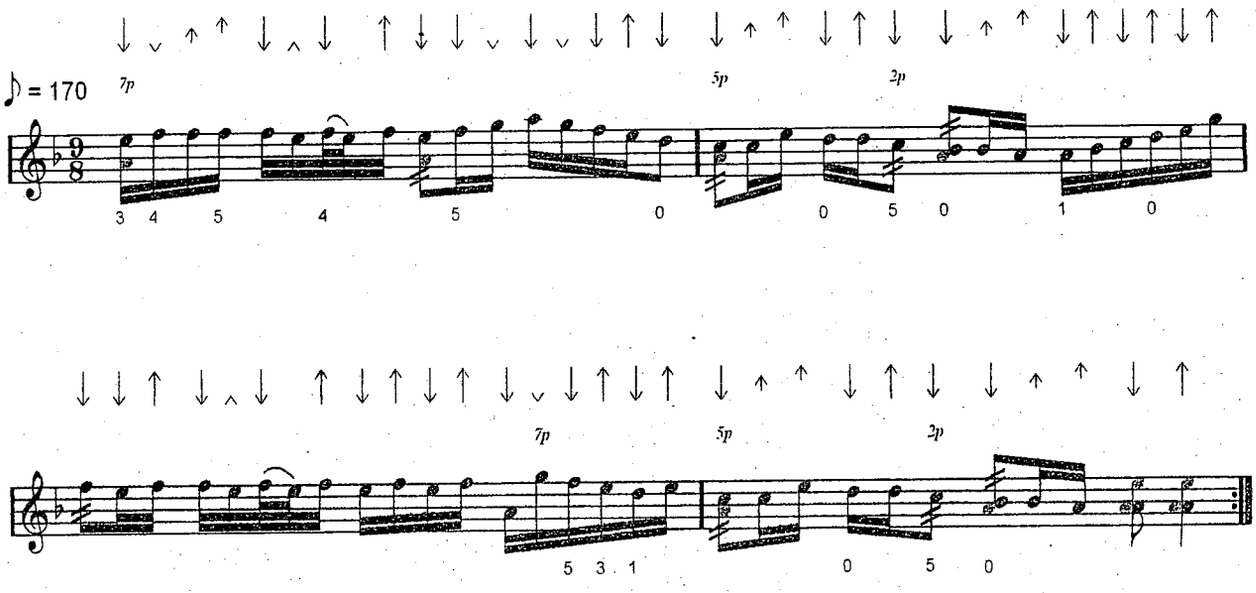
Scale: G dz (la)
Position: 2p, 3p, 5p, 7p
Exercise: 73
See Vol. II, pp. 127, 129



***

Dizi: G dz (la)
Pozisyon: 2p, 5p, 7p
Alıştırma: 74

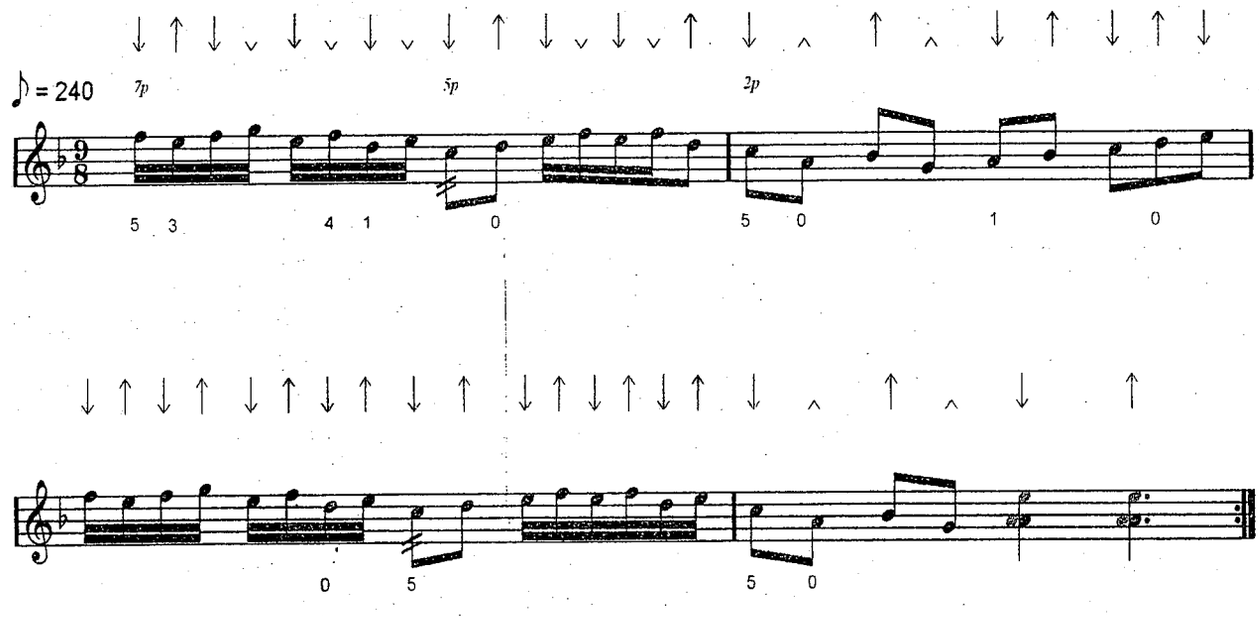
Scale: G dz (la)
Position: 2p, 5p, 7p
Exercise: 74



***

Dizi: G dz (la)
Pozisyon: 2p, 5p, 7p
Alıştırma: 75

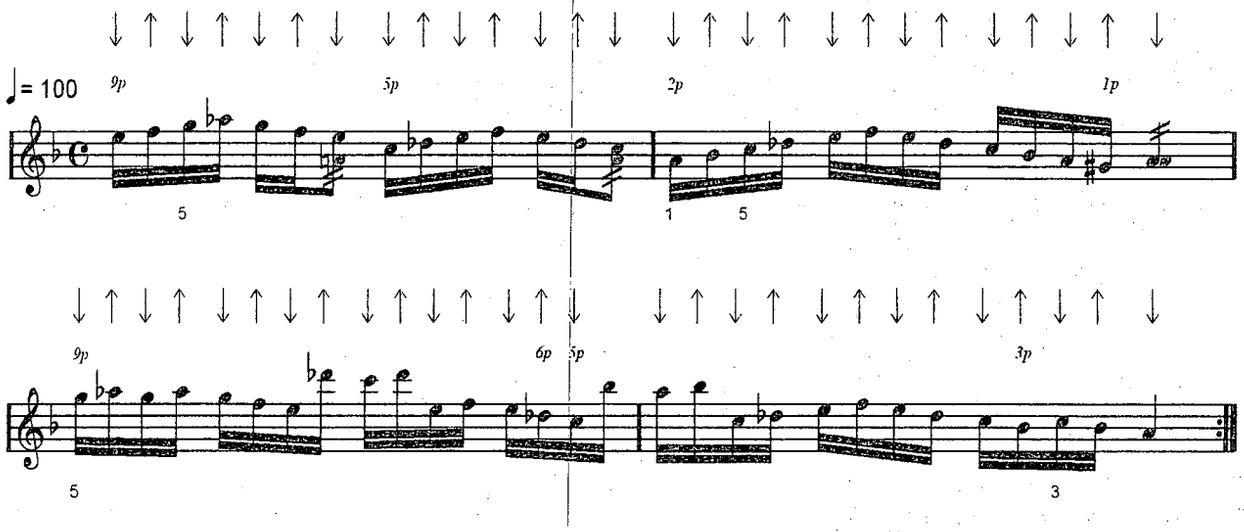
Scale: G dz (la)
Position: 2p, 5p, 7p
Exercise: 75



***

Dizi: I dz (la)
Pozisyon: 1p, 2p, 3p, 5p, 6p, 9p
Alıştırma: 76
Bkz. cilt 2, sayfa 277, 279, 280, 281, 282, 285
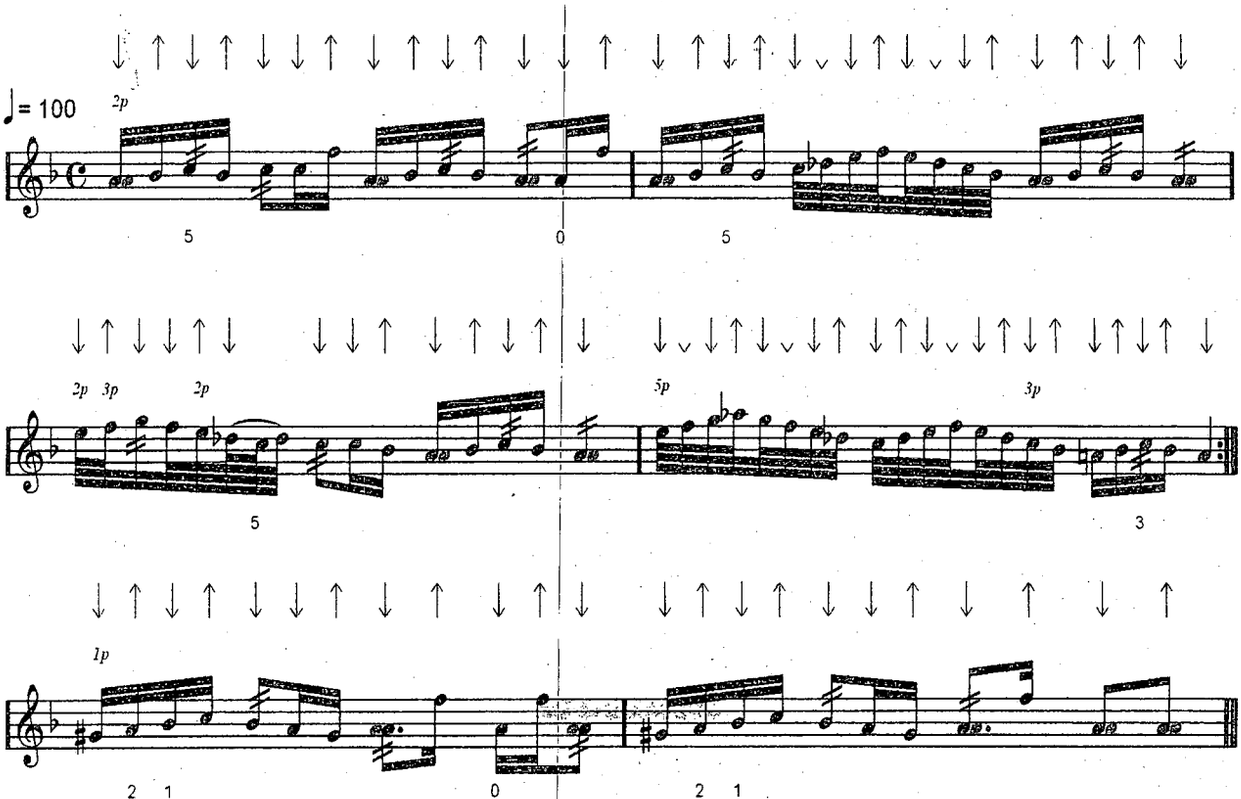
Scale: I dz (la)
Position: 1p, 2p, 3p, 5p, 6p, 9p
Exercise: 76
See Vol. II, pp. 278. 279. 280, 281, 282, 285



***

Dizi: I dz (la)
Pozisyon: 1p, 2p, 3p, 5p
Alıştırma: 77

Scale: I dz (la)
Position: 1p, 2p, 3p, 5p
Exercise: 77



***

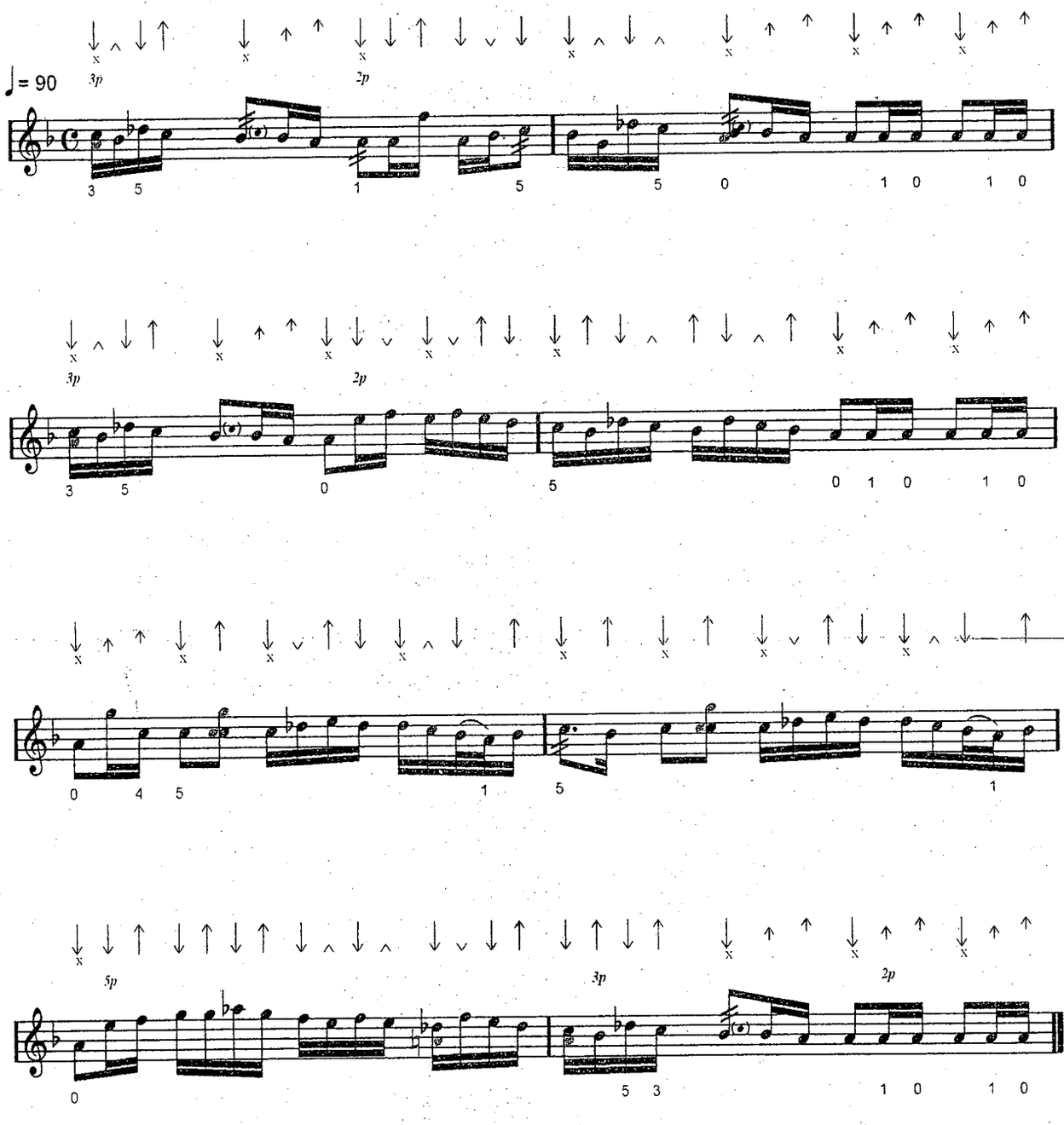
Bağlama Metodu

Bağlama Düzeni

Üçerli

Dizi: I dz (la)
Pozisyon: 2p, 3p, 5p
Alıştırma: 78

Scale: I dz (la)
Position: 2p, 3p, 5p
Exercise: 78



***

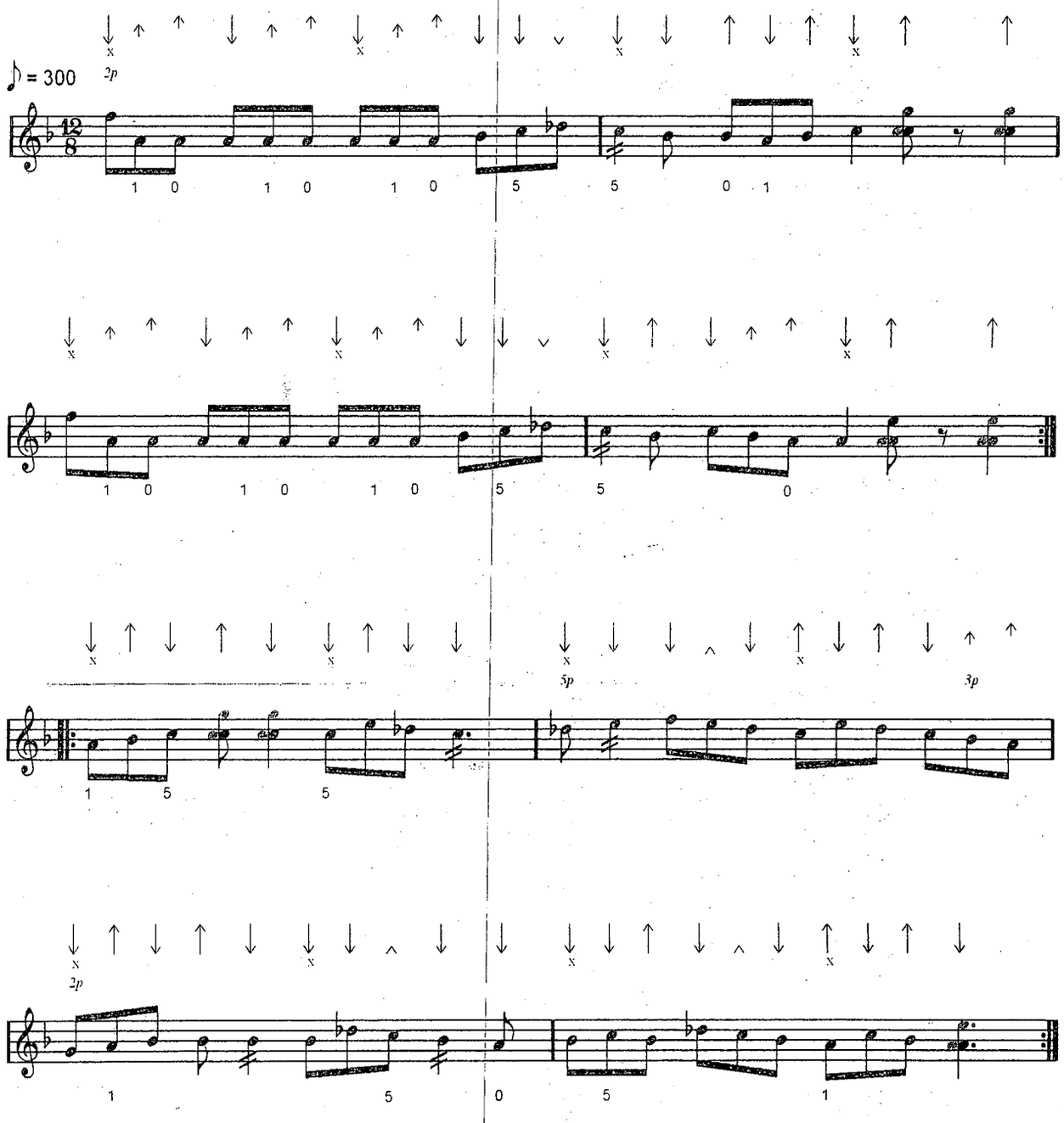
Bağlama Metodu

Bağlama Düzeni

Üçlü

Dizi: I dz (la)
Pozisyon: 2p, 3p, 5p
Alıştırma: 79

Scale: I dz (la)
Position: 2p, 3p, 5p
Exercise: 79



***

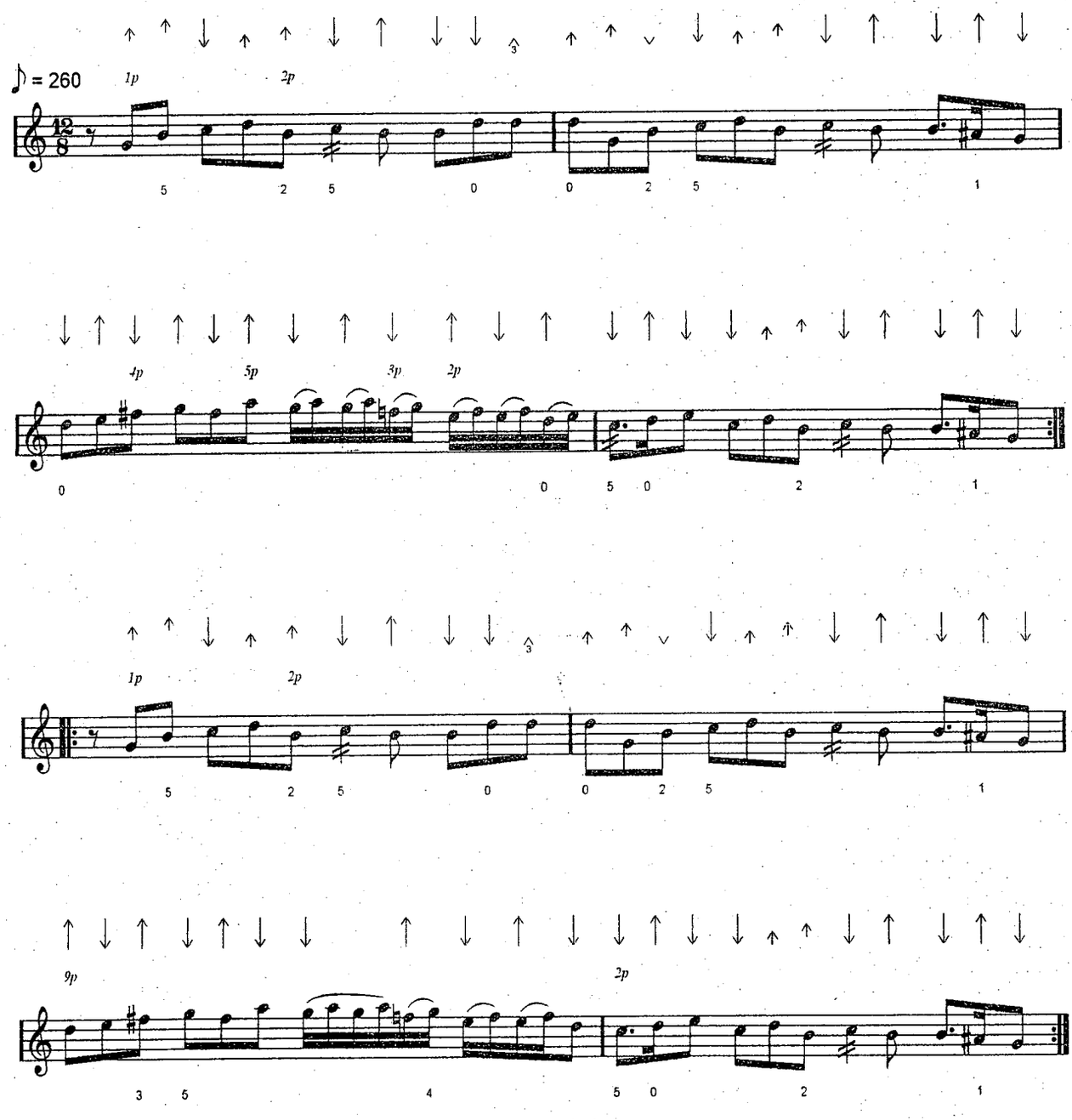
Bağlama Metodu

Bağlama Dizeni

Tezenesiz

Dizi: H dz (si)
Pozisyon: 1p, 2p, 3p, 4p, 5p, 9p
Alıştırma: 80
Bkz. cilt II, sayfa 139, 141, 142, 143, 144, 145, 148
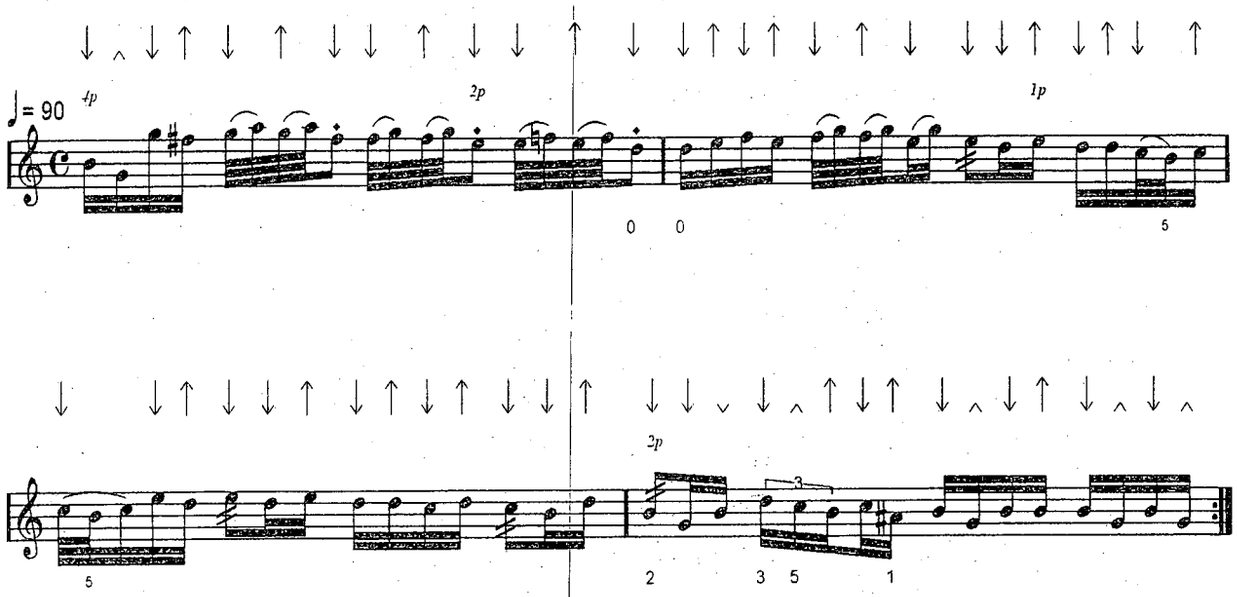
Scale: H dz (si)
Position: 1p, 2p, 3p, 4p, 5p, 9p
Exercise: 80
See Vol. II, pp. 140, 141, 142, 143, 144, 145, 148



***

Dizi: H dz (si)
Pozisyon: 1p, 2p, 4p
Alıştırma: 81

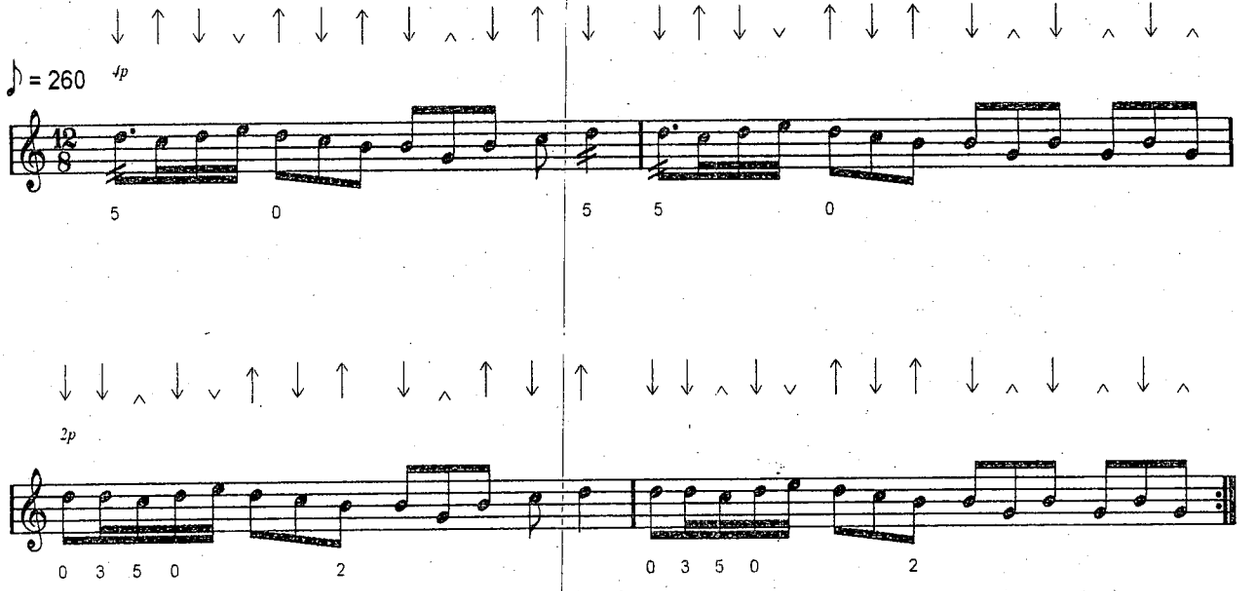
Scale: H dz (si)
Position: 1p, 2p, 4p
Exercise: 81



***

Dizi: H dz (si)
Pozisyon: 2p, 4p
Alıştırma: 82

Scale: H dz (si)
Position: 2p, 4p
Exercise: 82
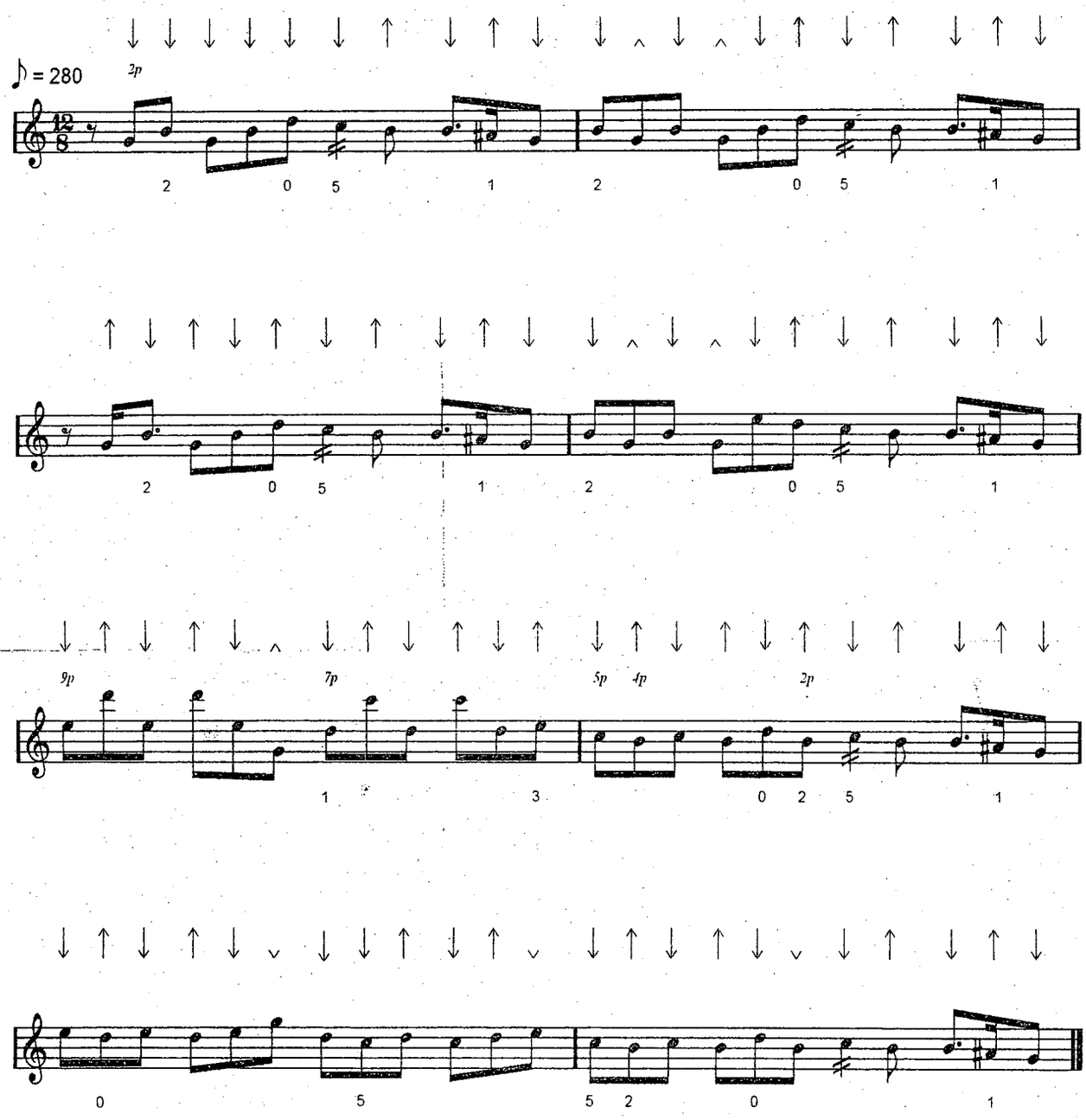


***

Bağlama Metodu

Bağlama Düzeni

Üçerarlı

Dizi: H dz (si)
Pozisyon: 2p, 4p, 5p, 7p, 9p
Alıştırma: 83
Bkz. cilt II, sayfa 146

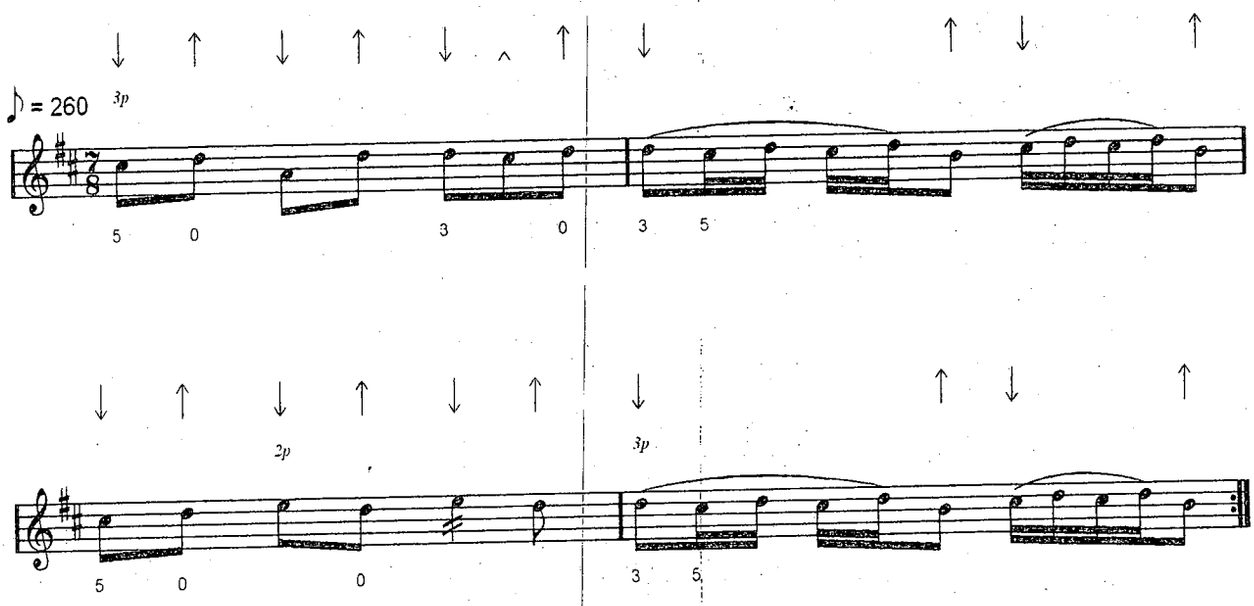
Scale: H dz (si)
Position: 2p, 4p, 5p, 7p, 9p
Exercise: 83
See Vol. II, p. 146



***

Dizi: N dz (si)
Pozisyon: 2p, 3p
Alıştırma: 84
Bkz. cilt II, sayfa 231, 234, 235

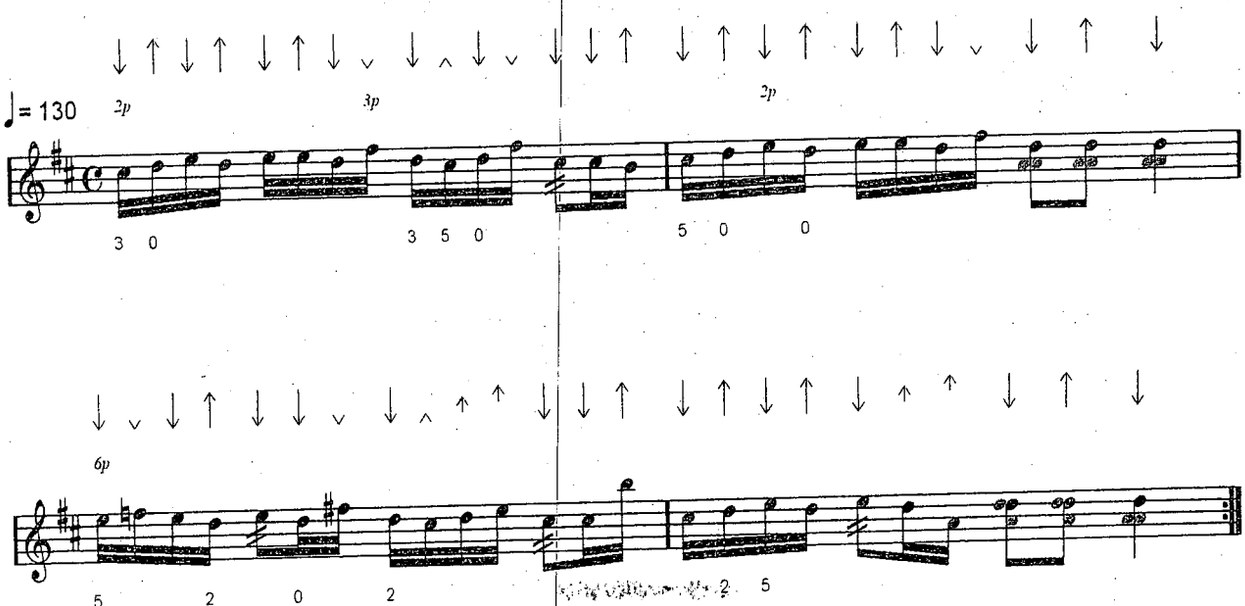
Scale: N dz (si)
Position: 2p, 3p
Exercise: 84
See Vol. II, pp. 232, 234, 235



***

Dizi: N dz (si) 3d
Pozisyon: 2p, 3p, 6p
Alıştırma: 85
Bkz. cilt II, sayfa 237
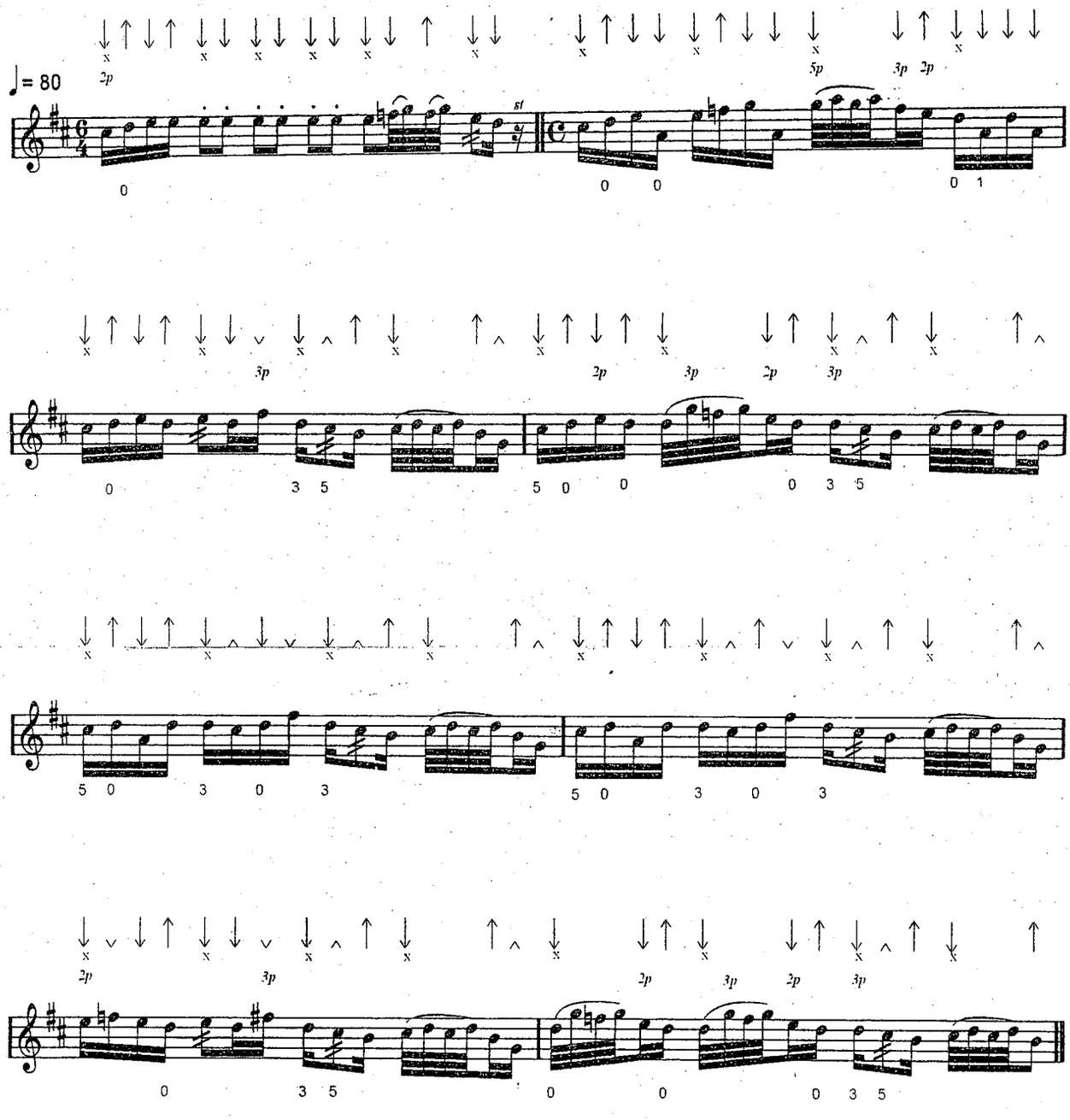
Scale: N dz (si) 3d
Position: 2p, 3p, 6p
Exercise: 85
See Vol. II, p. 237



***

Dizi: N dz (si)
Pozisyon: 2p, 3p, 5p
Alıştırma: 86

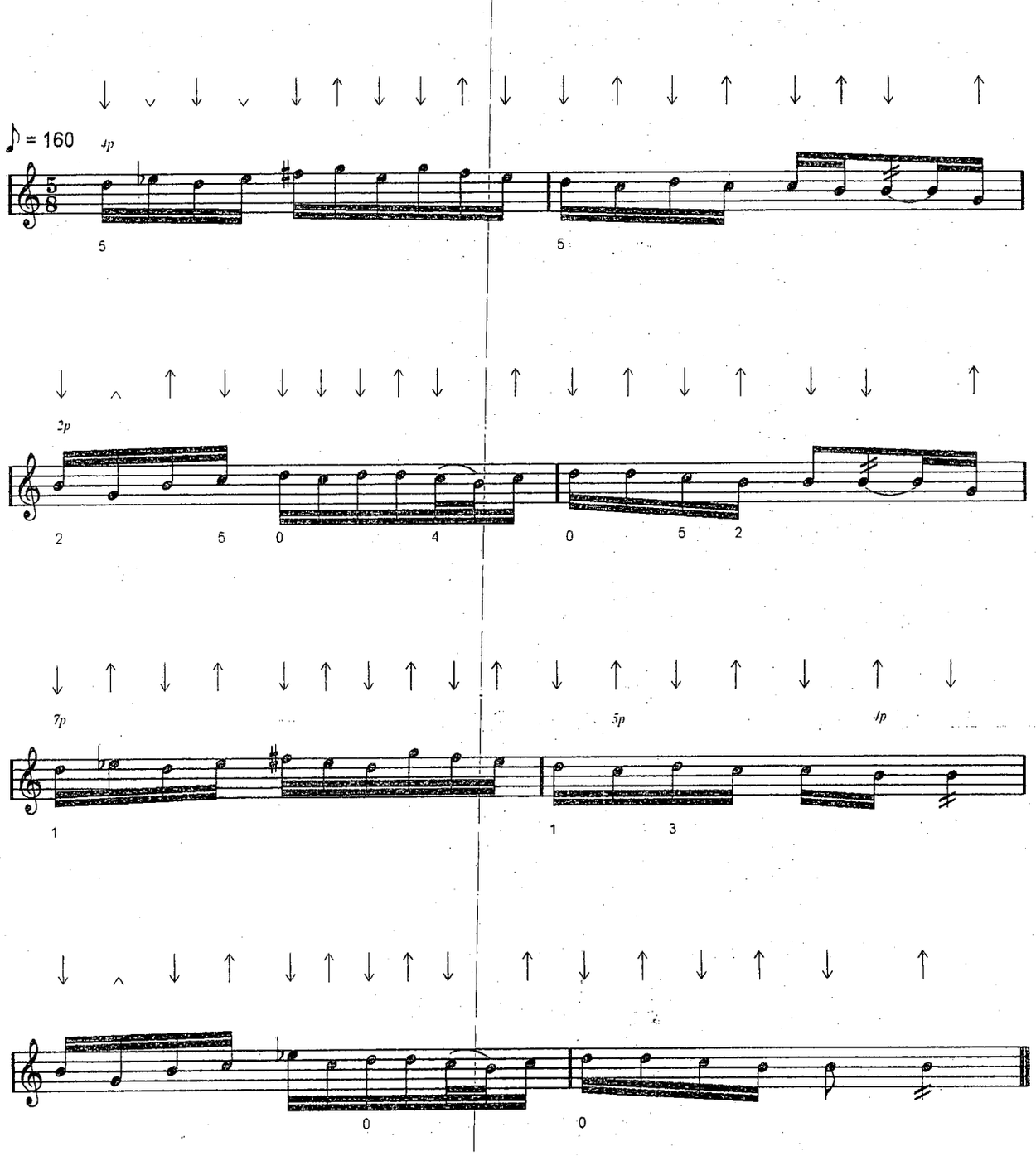
Scale: N dz (si)
Position: 2p, 3p, 5p
Exercise: 86



***

Dizi: I dz (si)
Pozisyon: 2p, 4p, 5p, 7p
Alıştırma: 87
Bkz. cilt II, sayfa 155, 158, 160, 162

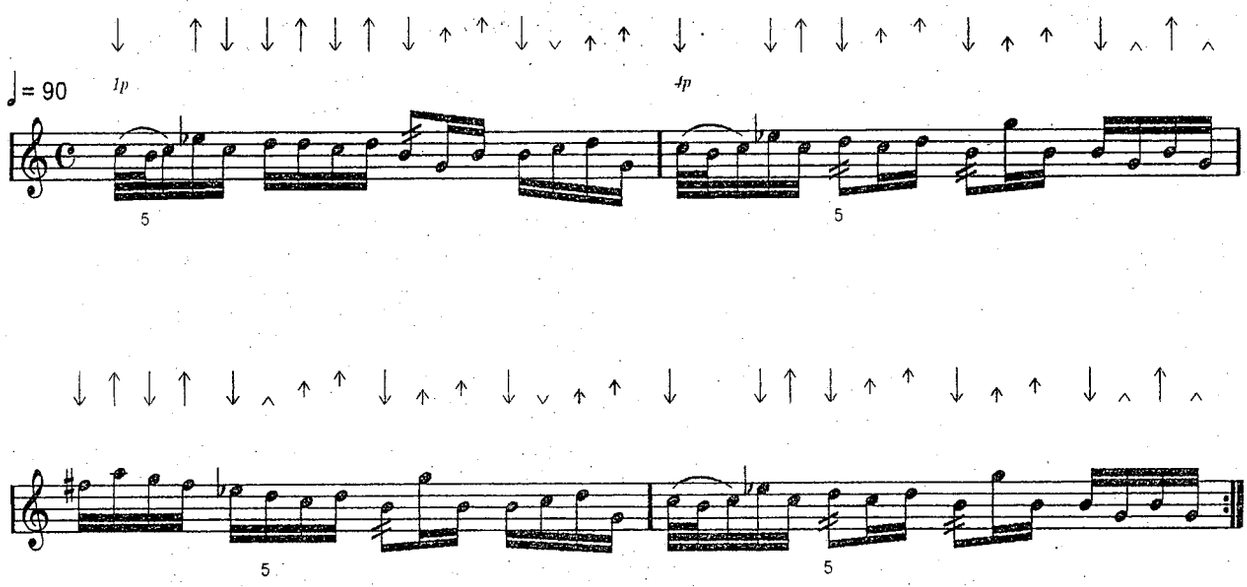
Scale: I dz (si)
Position: 2p, 4p, 5p, 7p
Exercise: 87
See Vol. II, pp. 156, 158, 160, 162



***

Dizi: I dz (si)
Pozisyon: 1p, 4p
Alıştırma: 88
Bkz. cilt II, sayfa 157
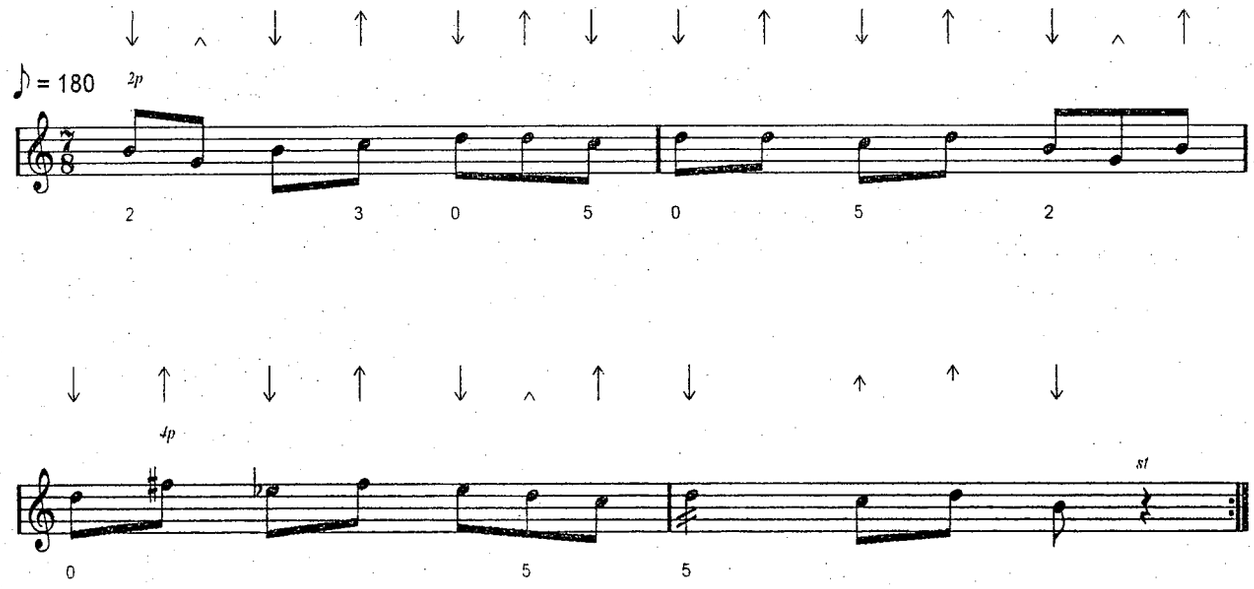
Scale: I dz (si)
Position: 1p, 4p
Exercise: 88
See Vol. II, p. 157



***

Dizi: I dz (si)
Pozisyon: 2p, 4p
Alıştırma: 89

Scale: I dz (si)
Position: 2p, 4p
Exercise: 89



***

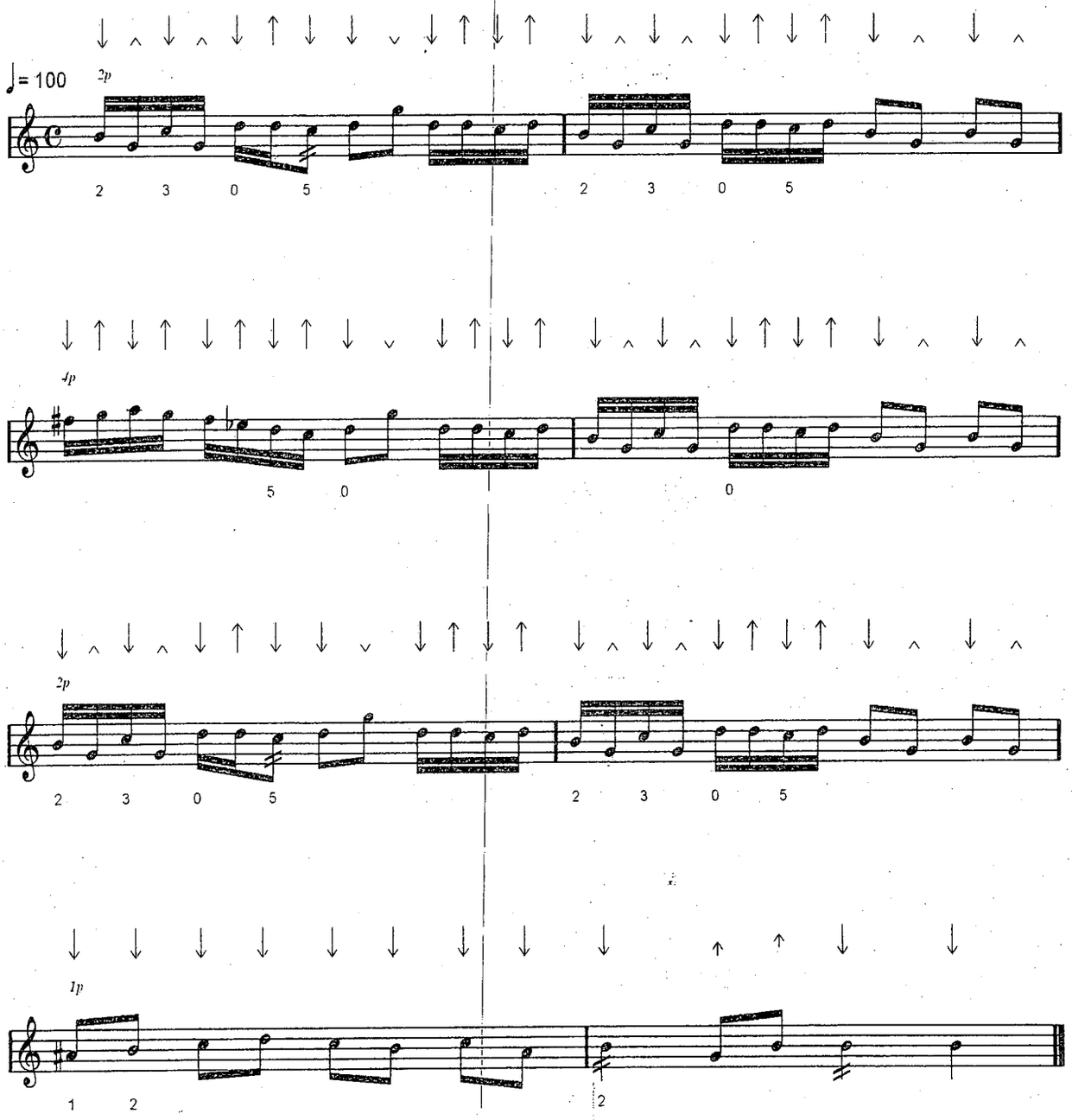
Bağlama Metodu

Bağlama Düzeni

Yzeneli

Dizi: I dz (si)
Pozisyon: 1p, 2p, 4p
Alıştırma: 90

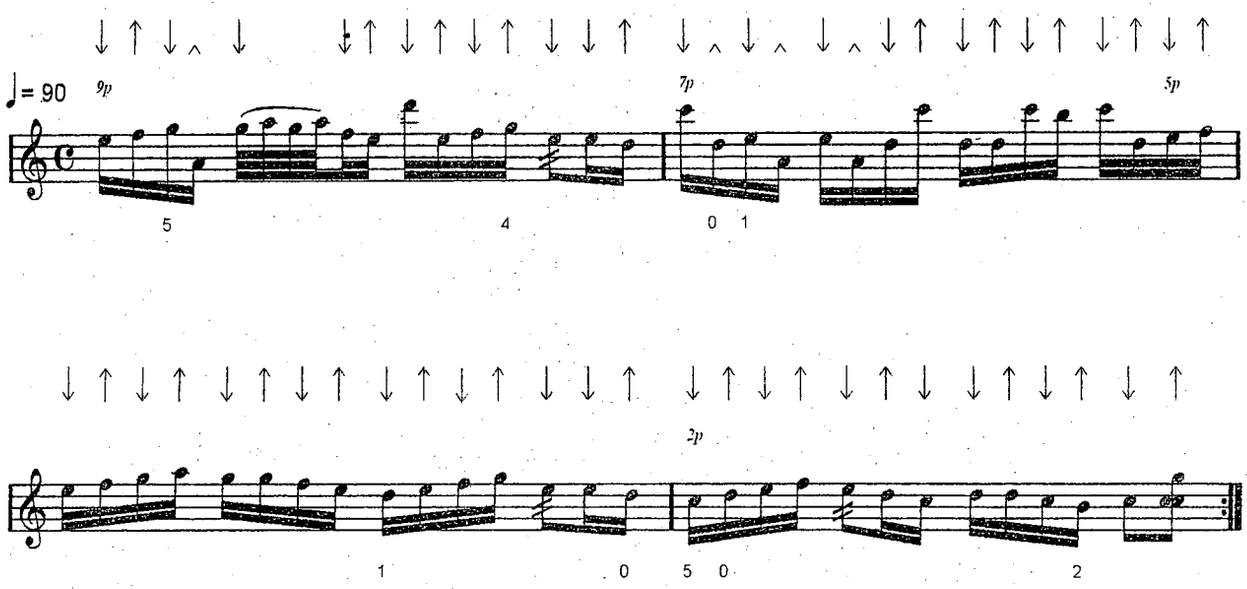
Scale: I dz (si)
Position: 1p, 2p, 4p
Exercise: 90



***

Dizi: K dz (do)
Pozisyon: 2p, 5p, 7p, 9p
Alıştırma: 91
Bkz. cilt II, sayfa 187, 190, 192, 193, 195
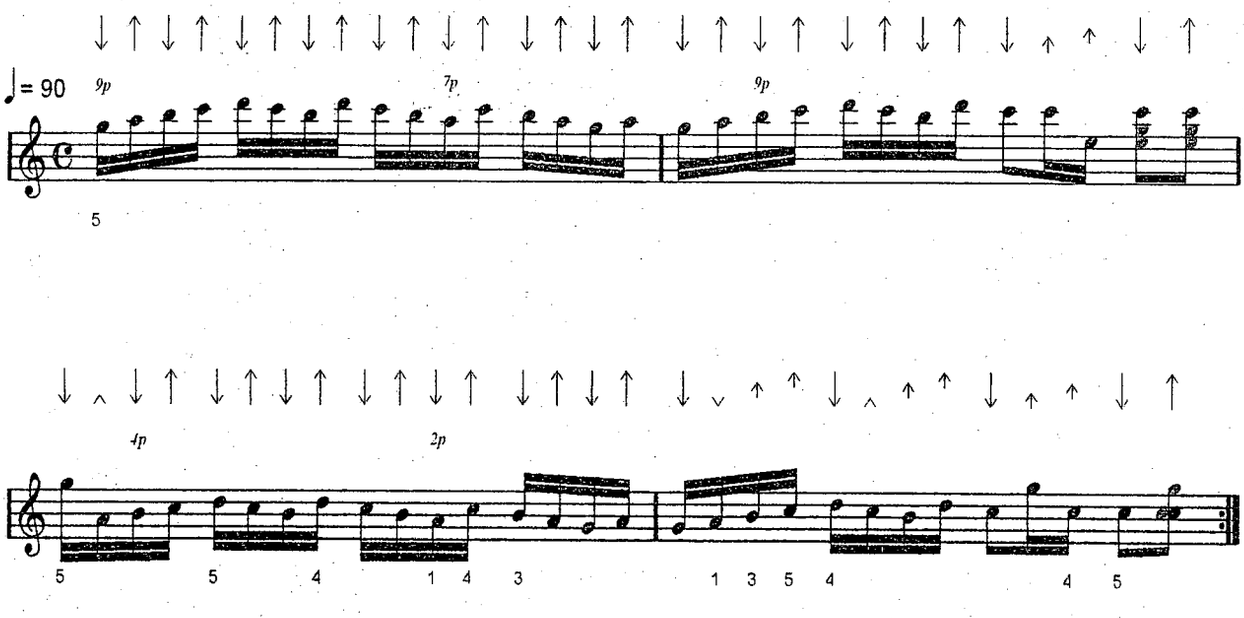
Scale: K dz (do)
Position: 2p, 5p, 7p, 9p
Exercise: 91
See Vol. II, pp. 188, 190, 192, 193, 195



***

Dizi: K dz (do)
Pozisyon: 2p, 4p, 7p, 9p
Alıştırma: 92
Bkz. cilt II, sayfa 191
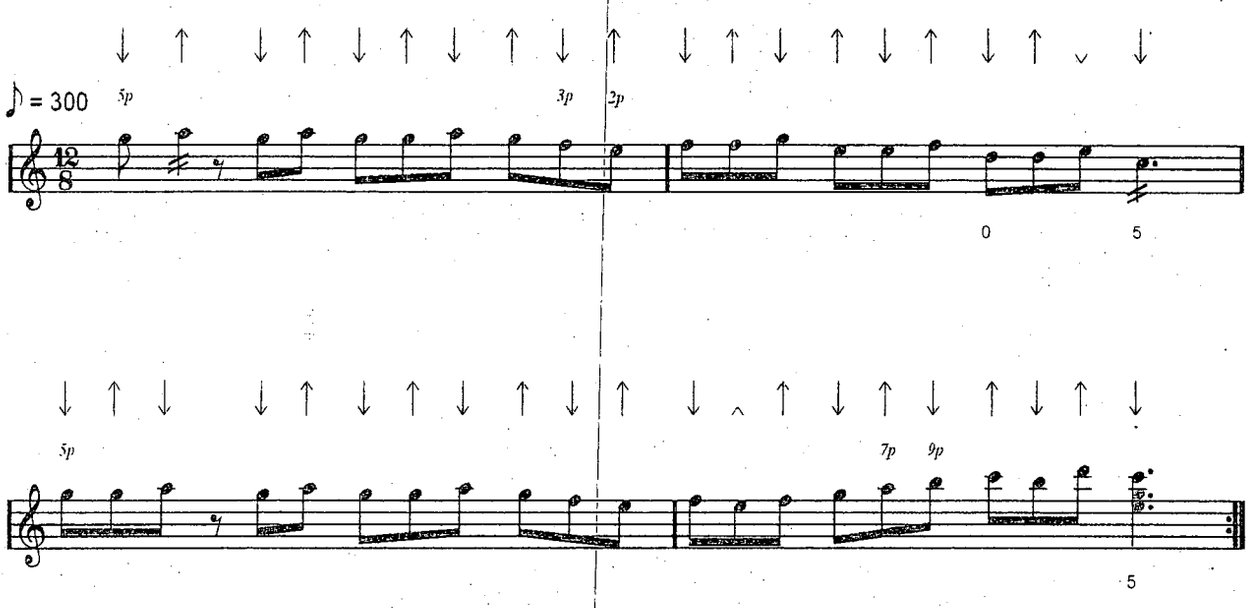
Scale: K dz (do)
Position: 2p, 4p, 7p, 9p
Exercise: 92
See Vol. II, p. 191



***

Dizi: K dz (do)
Pozisyon: 2p, 3p, 5p, 7p, 9p
Alıştırma: 93

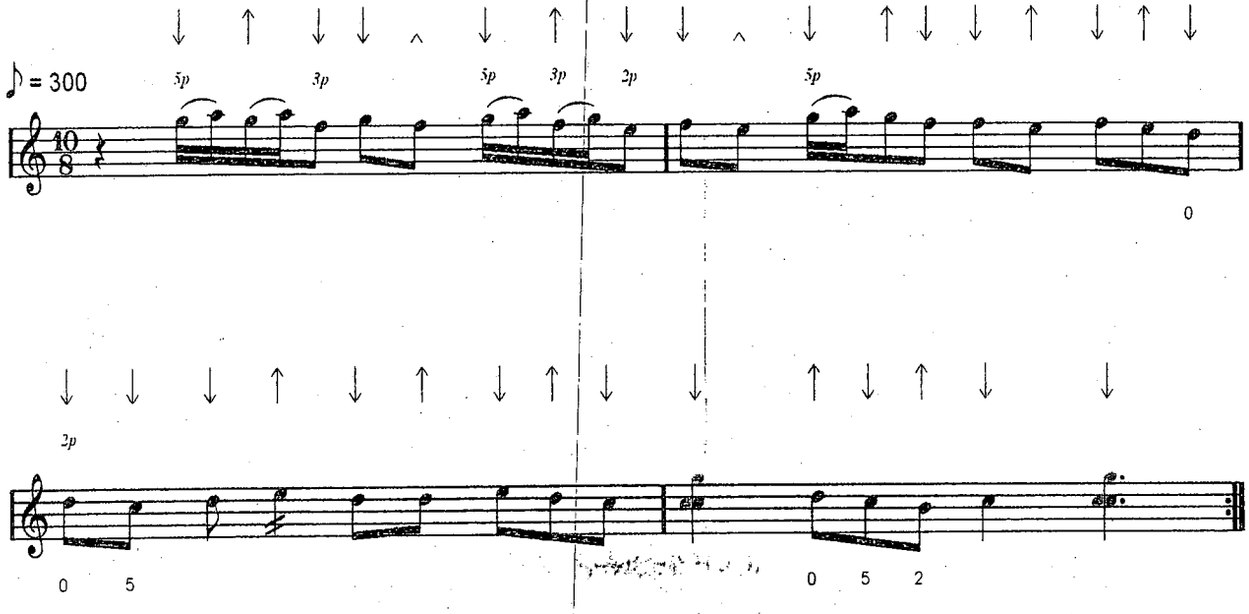
Scale: K dz (do)
Position: 2p, 3p, 5p, 7p, 9p
Exercise: 93



***

Dizi: K dz (do)
Pozisyon: 2p, 3p, 5p
Alıştırma: 94

Scale: K dz (do)
Position: 2p, 3p, 5p
Exercise: 94



***

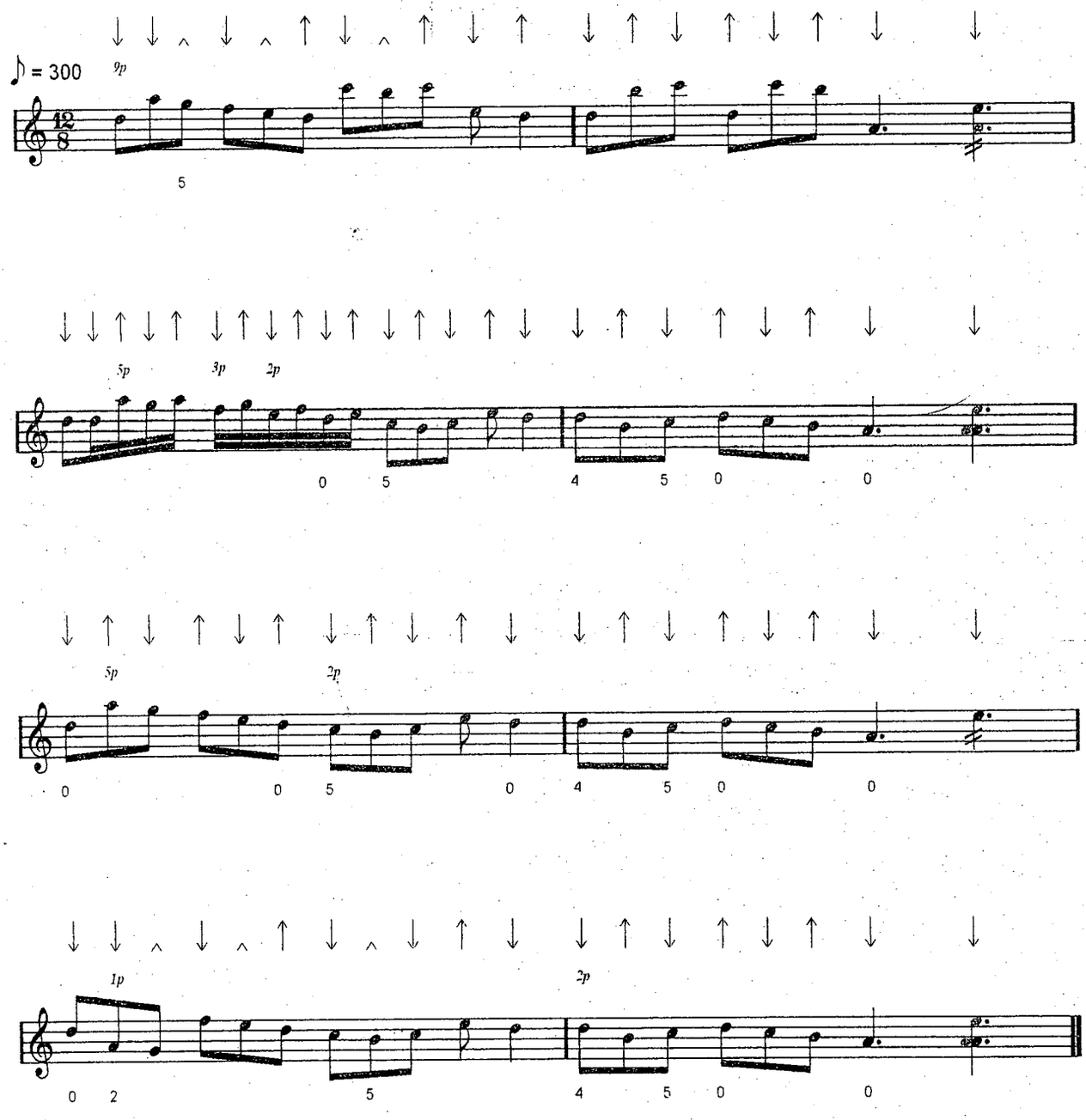
Bağlama Metodu

Bağlama Düzeni

Tezenesiz

Dizi: L dz (la)
Pozisyon: 1p, 2p, 3p, 5p, 9p
Alıştırma: 95
Bkz. cilt II, sayfa 201, 203, 204, 206, 210

Scale: L dz (la)
Position: 1p, 2p, 3p, 5p, 9p
Exercise: 95
See Vol. II, pp. 202, 203, 204, 206, 210



***

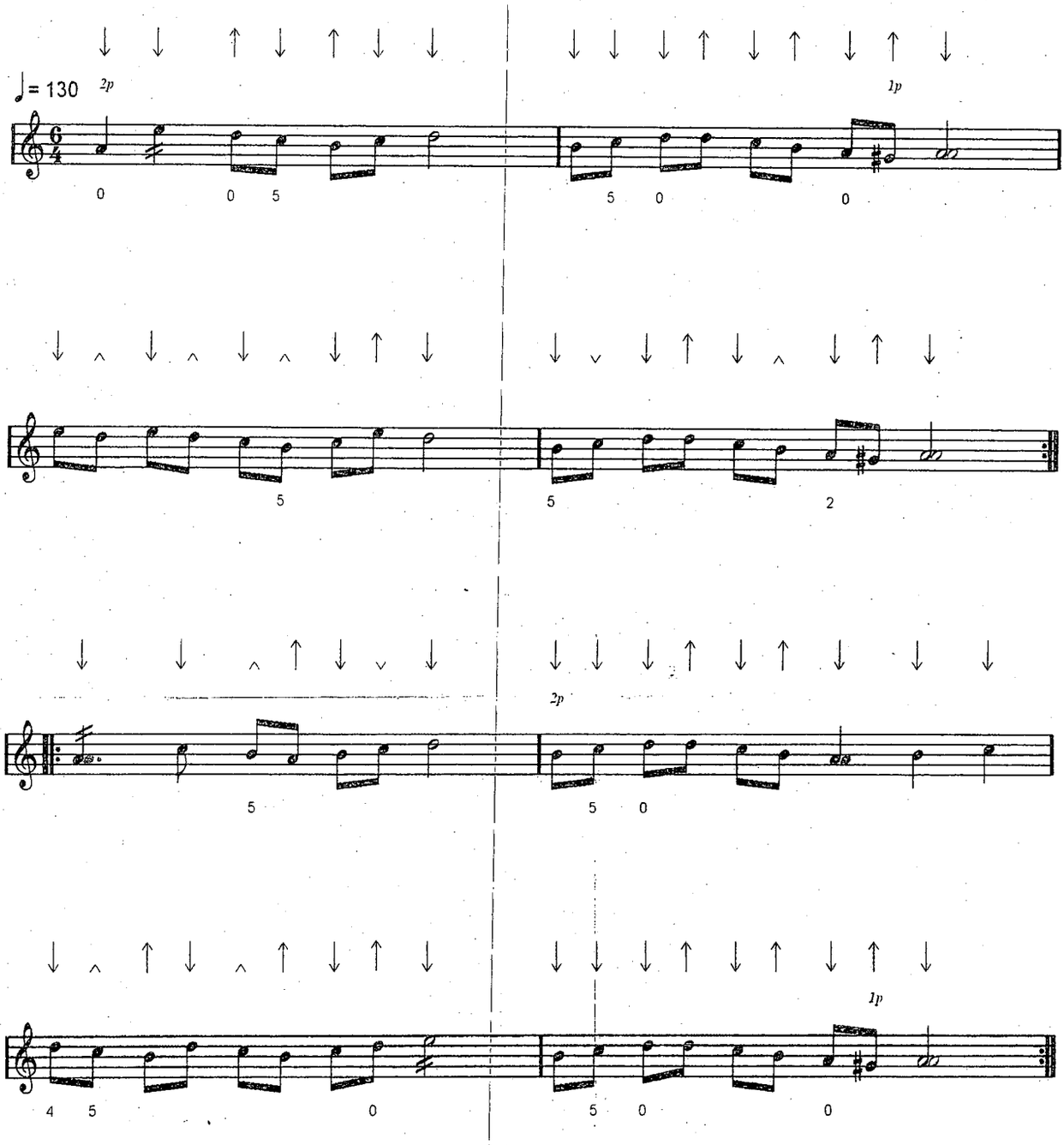
Bağlama Metodu

Bağlama Düzeni

Tezeneli

Dizi: L dz (la)
Pozisyon: 1p, 2p
Alıştırma: 96

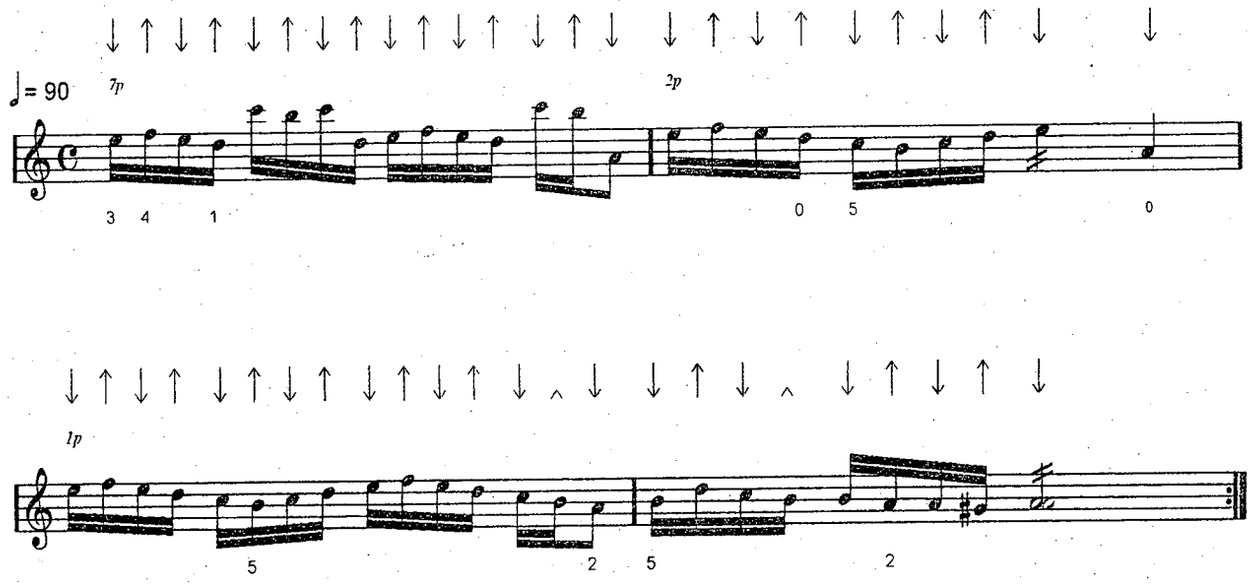
Scale: L dz (la)
Position: 1p, 2p
Exercise: 96



***

Dizi: L dz (la)
Pozisyon: 1p, 2p, 7p
Alıştırma: 97
Bkz. cilt II, sayfa 208
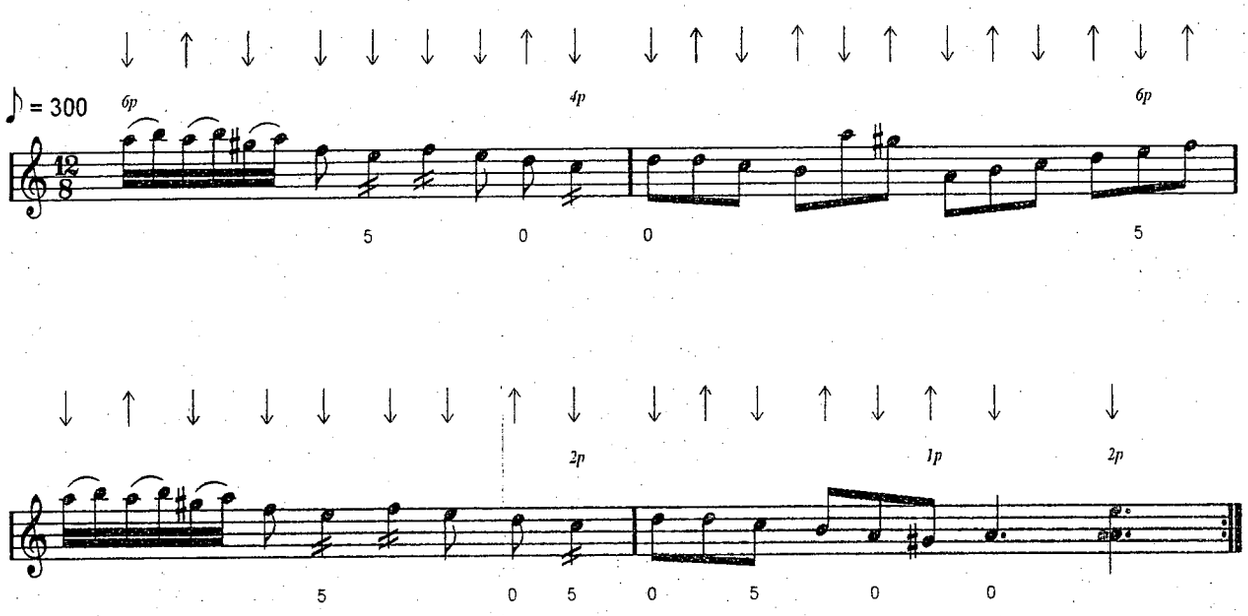
Scale: L dz (la)
Position: 1p, 2p, 7p
Exercise: 97
See Vol. II, p. 208



***

Dizi: L dz (la)
Pozisyon: 1p, 2p, 4p, 6p
Alıştırma: 98
Bkz. cilt II, sayfa 205, 207
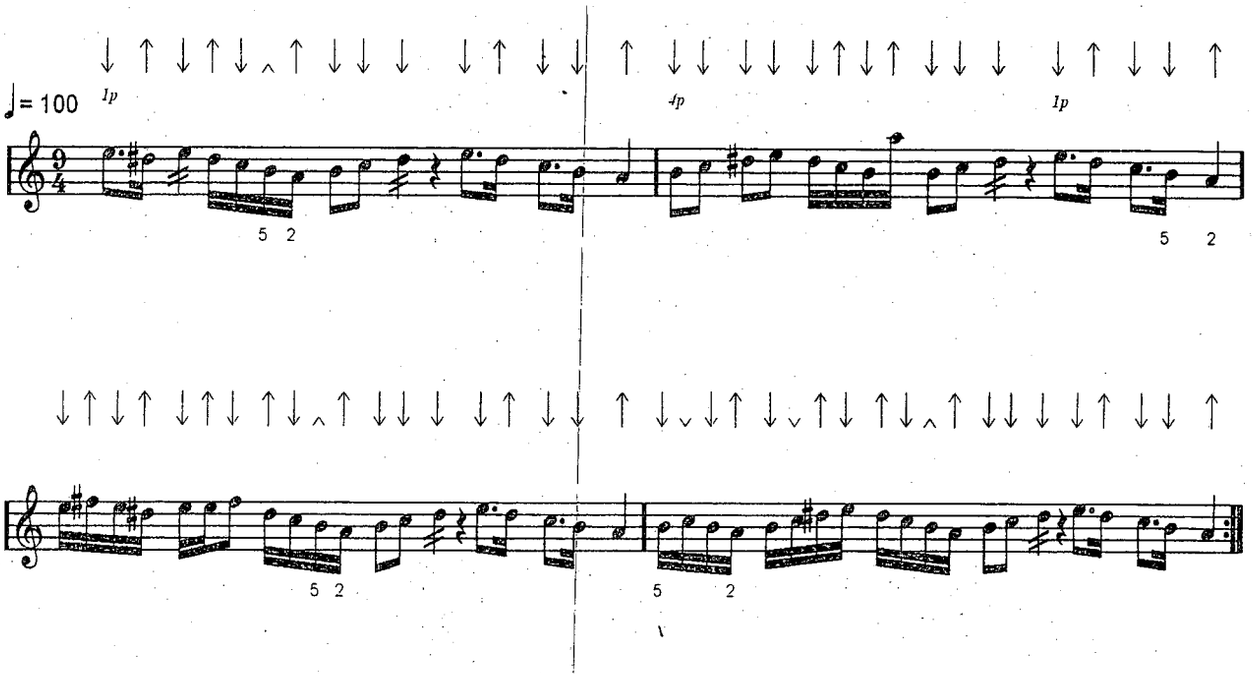
Scale: L dz (la)
Position: 1p, 2p, 4p, 6p
Exercise: 98
See Vol. II, pp. 205, 207



***

Dizi: M dz (la)
Pozisyon: 1p, 4p
Alıştırma: 99
Bkz. cilt II, sayfa 217, 219, 221
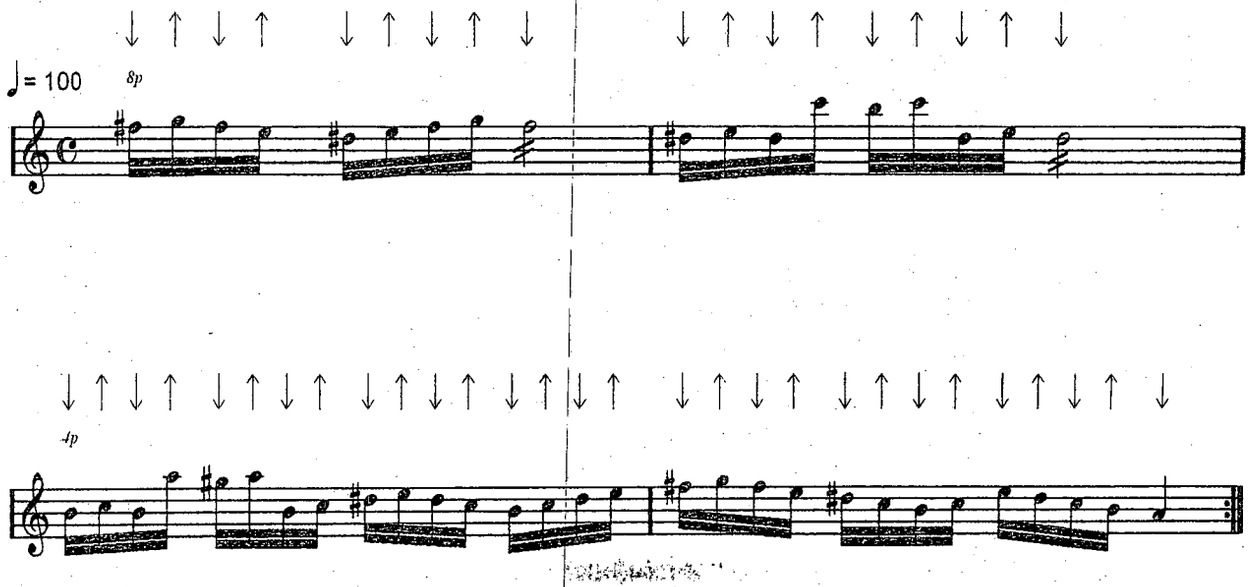
Scale: M dz (la)
Position: 1p, 4p
Exercise: 99
See Vol. II, pp. 218, 219, 221



***

Dizi: M dz (la)
Pozisyon: 4p, 8p
Alıştırma: 100
Bkz. cilt II, sayfa 223

Scale: M dz (la)
Position: 4p, 8p
Exercise: 100
See Vol. II, p. 223



***

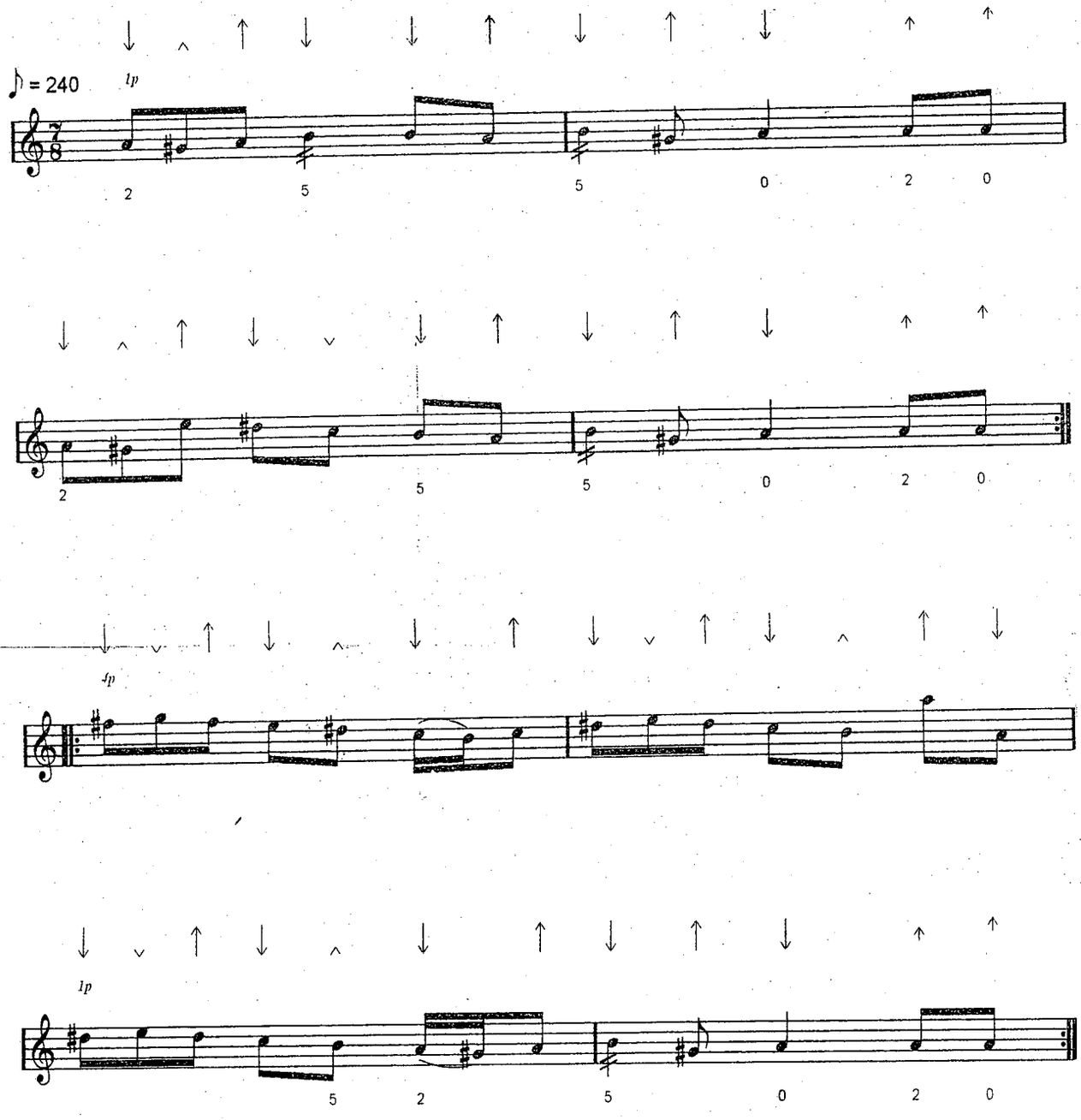
Bağlama Metodu

Bağlama Düzeni

Tezerli

Dizi: M dz (la)
Pozisyon: 1p, 4p
Alıştırma: 101

Scale: M dz (la)
Position: 1p, 4p
Exercise: 101
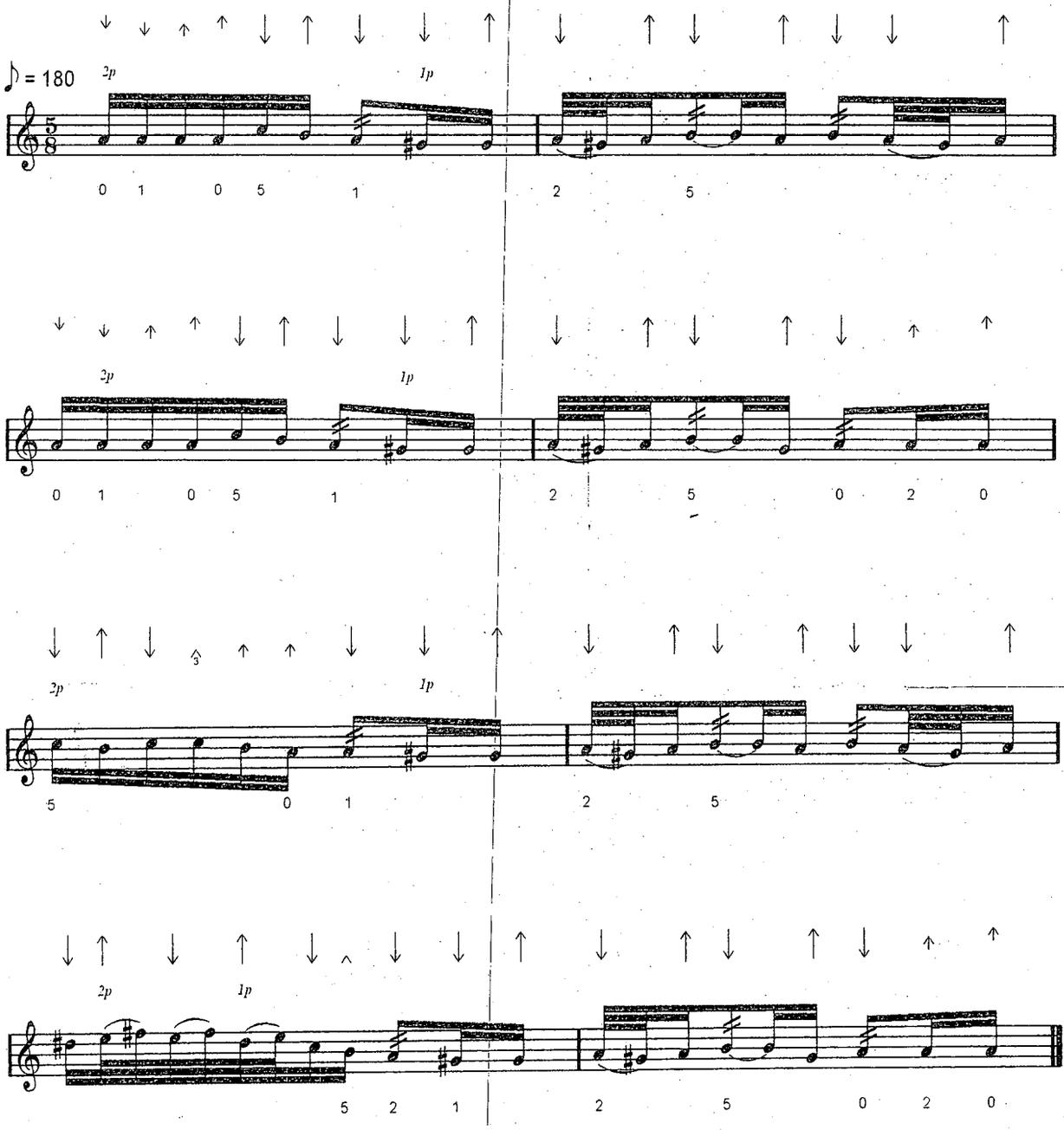


***

Bağlama Metodu

Bağlama Düzeni

Uzzaeli

Dizi: M dz (la)
Pozisyon: 1p, 2p
Alıştırma: 102
Bkz. cilt II, sayfa 220

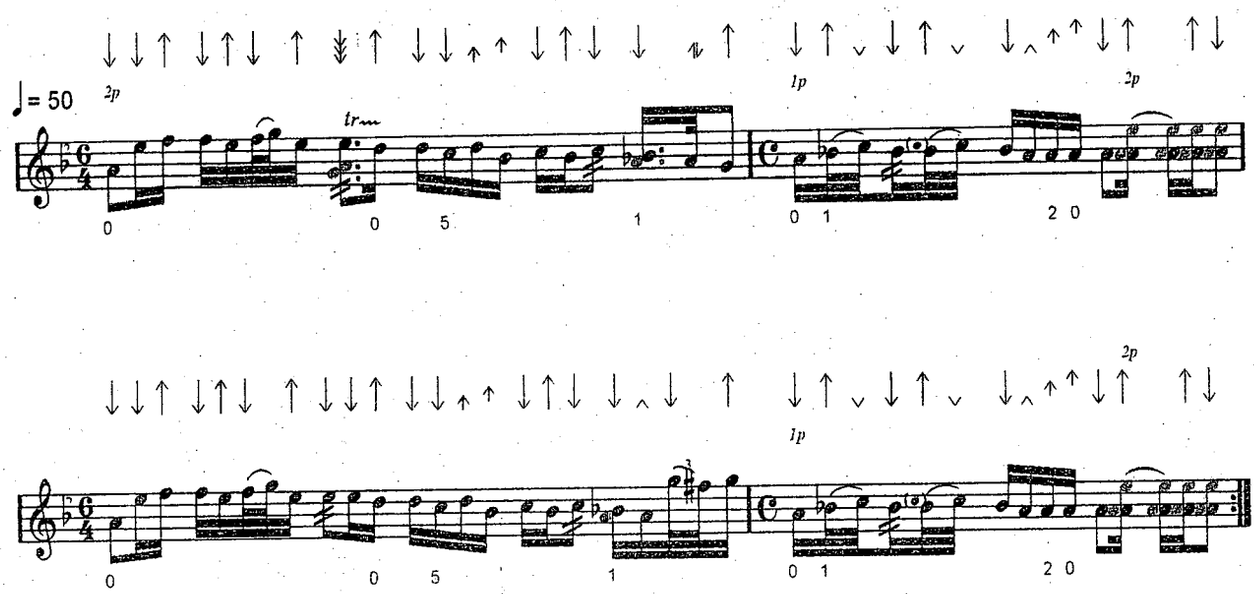
Scale: M dz (la)
Position: 1p, 2p
Exercise: 102
See Vol. II, p. 220



***

Dizi: B dz (la)
Pozisyon: 1p, 2p
Alıştırma: 103
Bkz. cilt II, sayfa 45, 47, 48

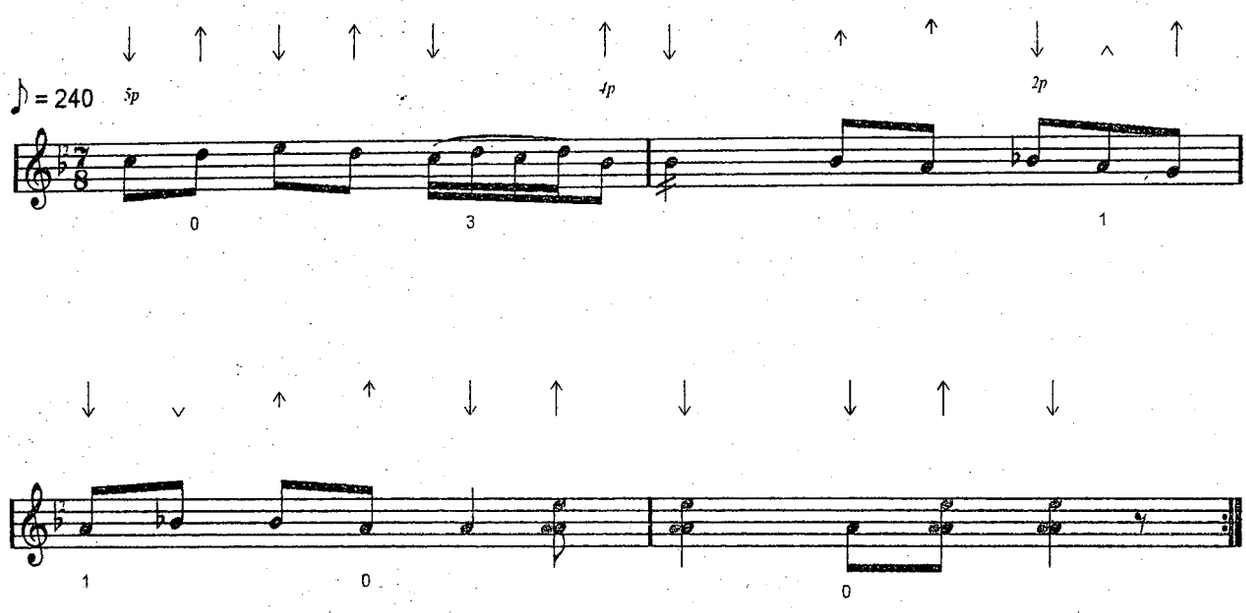
Scale: B dz (la)
Position: 1p, 2p
Exercise: 103
See Vol. II, pp. 46, 47, 48



***

Dizi: B dz (la)
Pozisyon: 2p, 4p, 5p
Alıştırma: 104
Bkz. cilt II, sayfa 49, 50

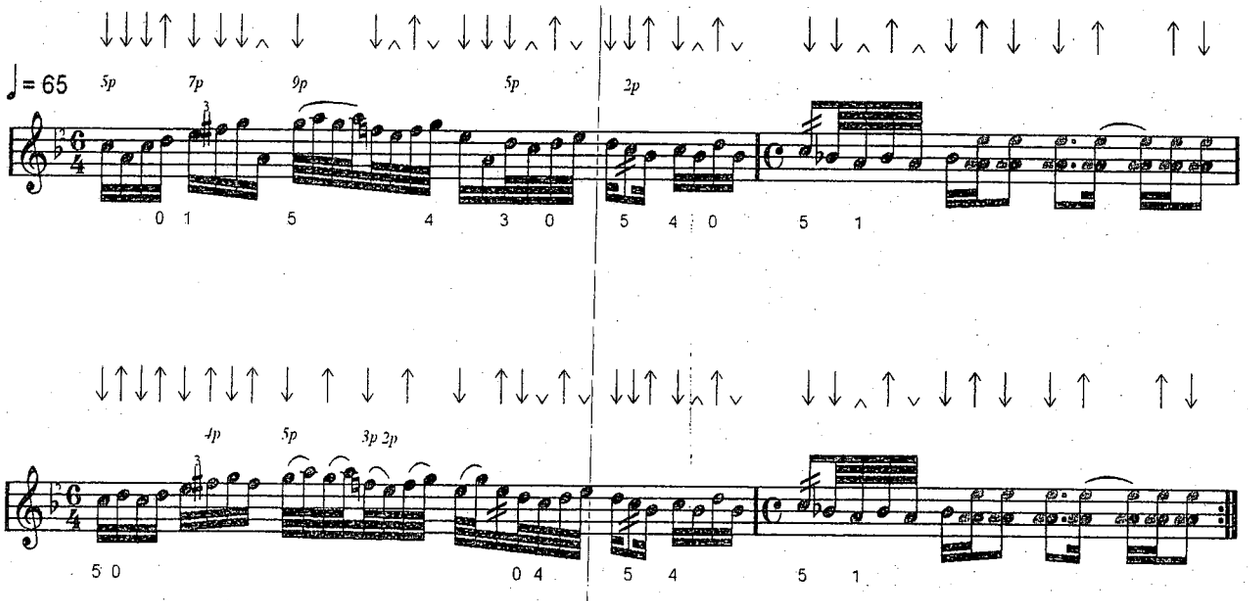
Scale: B dz (la)
Position: 2p, 4p, 5p
Exercise: 104
See Vol. II, pp. 49, 50



***

Dizi: B dz (la)
Pozisyon: 2p, 3p, 4p, 5p, 7p, 9p
Alıştırma: 105
Bkz. cilt II, sayfa 51, 53

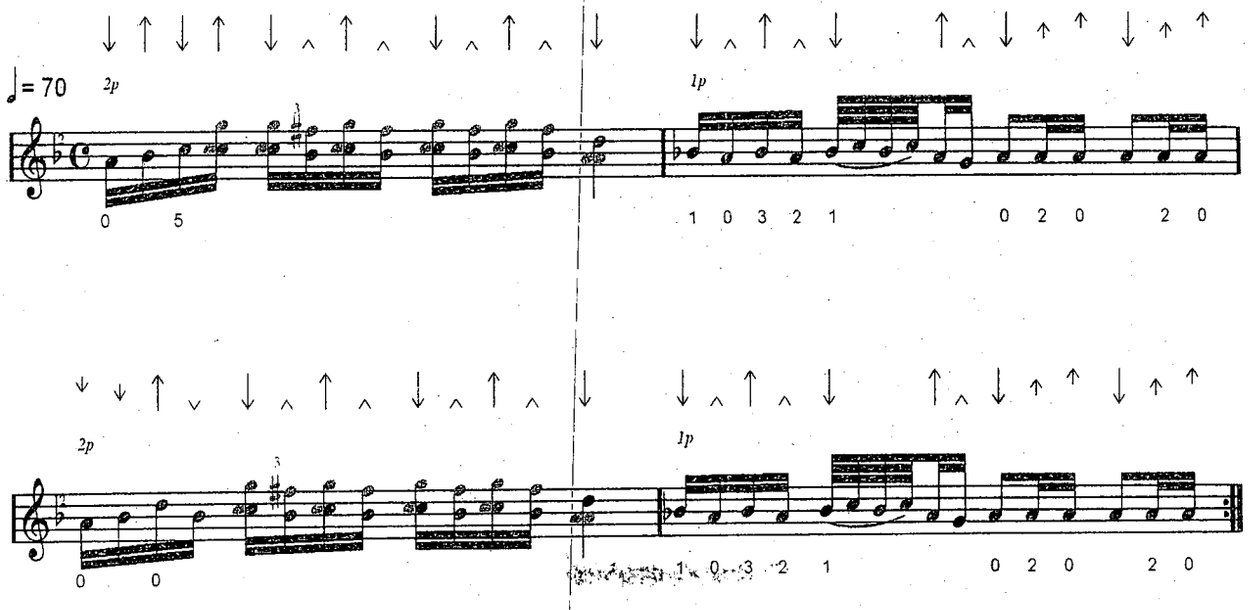
Scale: B dz (la)
Position: 2p, 3p, 4p, 5p, 7p, 9p
Exercise: 105
See Vol. II, pp. 51, 53



***

Dizi: B dz (la)
Pozisyon: 1p, 2p
Alıştırma: 106

Scale: B dz (la)
Position: 1p, 2p
Exercise: 106
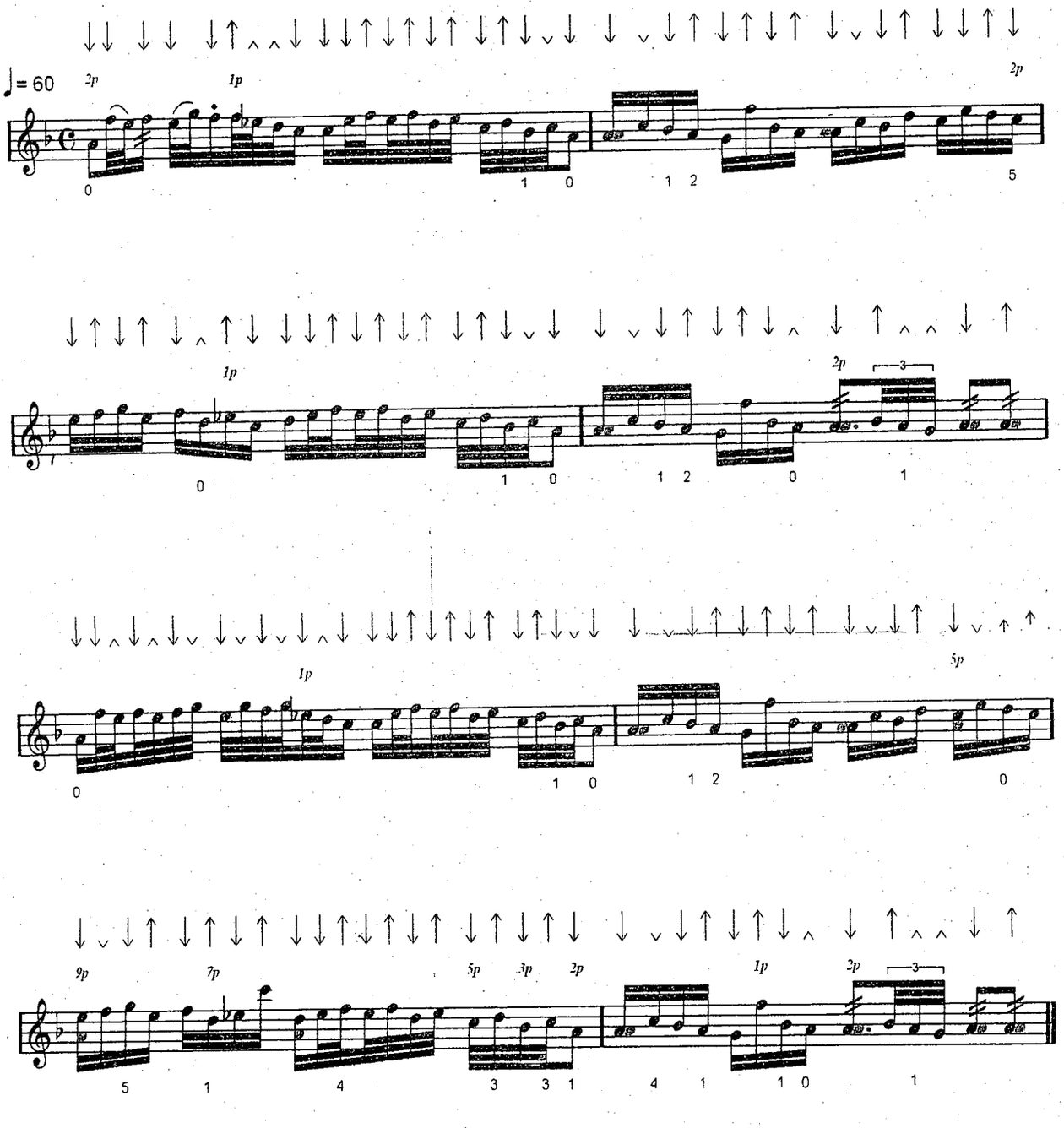


***

Bağlama Metodu

Bağlama Düzeni

Çeşitli

Dizi: G dz (la)
Pozisyon: 1p, 2p, 3p, 5p, 7p, 9p
Alıştırma: 107
Bkz. cilt II, sayfa 125, 131

Scale: G dz (la)
Position: 1p, 2p, 3p, 5p, 7p, 9p
Exercise: 107
See Vol. II, pp. 125, 131



***

4. Aşama

Bu aşamada ileri düzey bir bağlama düzeni icrası hedeflenerek hazırlanmış kapsamlı bir repertuvar bulunmaktadır. Dizi ve pozisyonlarla ilgili uygulamaların olgunlaşmasına yönelik bir repertuvarın yer aldığı bu aşamada, geleneksel çalışları ve yeni gelişmeleri içeren eserlere de yer verilmiştir.

Level 4

This level introduces a comprehensive repertoire prepared for the purpose of attaining an advanced level in the "Bağlama" tuning and further developing the use of scales and positions. The repertoire consists of traditional pieces as well as works that exhibit newer developments.

Tezeneli İcra Tekniği

"4. Aşama" Repertuvar

Picked Playing Technique

"*Level 4*" Repertoire

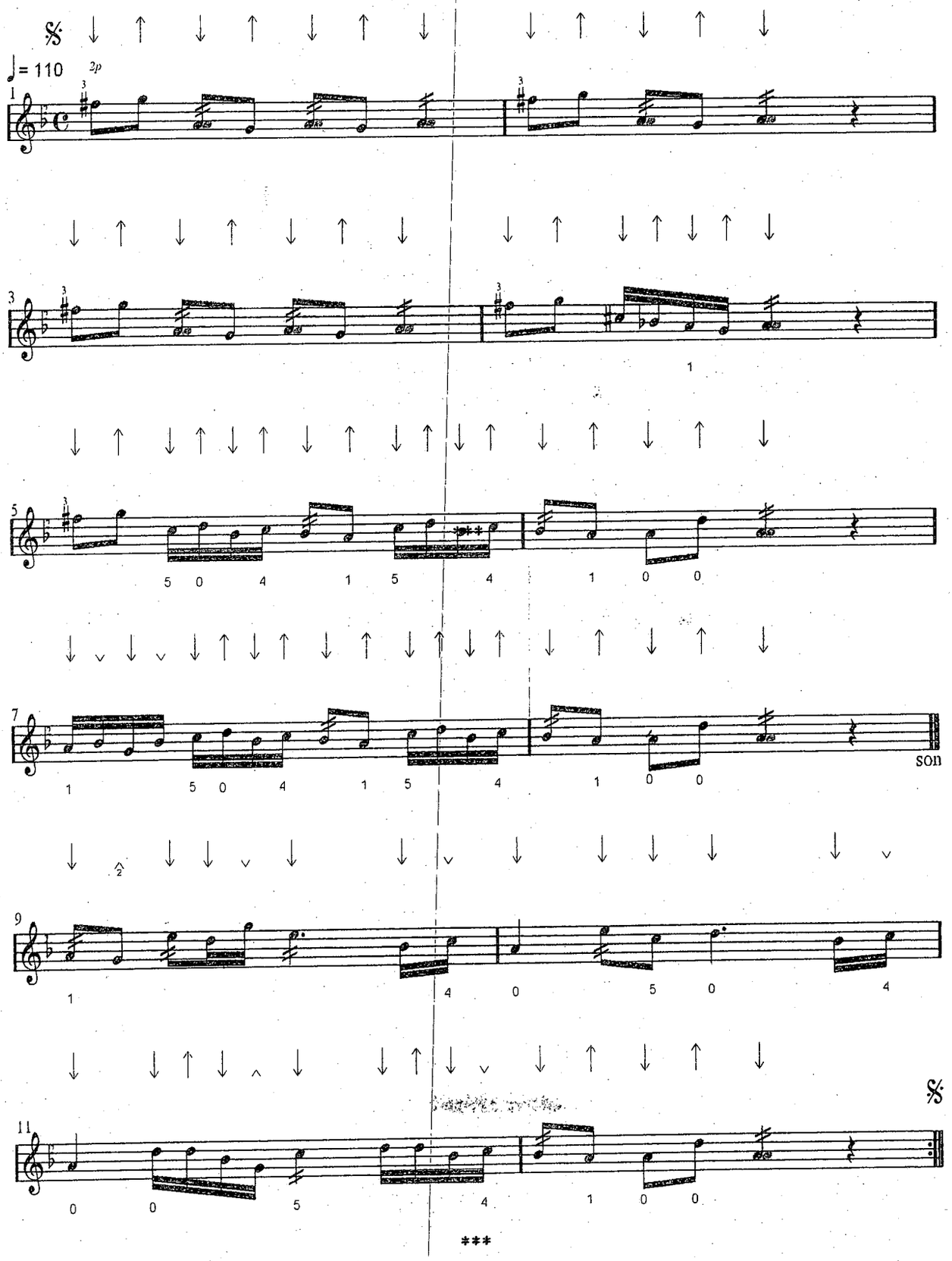
Dizi: A dz (la)
Pozisyon: 2p
Repertuvar: 1

Yöre: Erzincan
Kaynak: Ali Bakan
Derleyen: Ahmet Yamacı
Arşiv: TRT (*)

Scale: A dz (la)
Position: 2p
Repertoire: 1

Region: Erzincan
Source: Ali Bakan
Collected by: Ahmet Yamacı
Archive: TRT (*)

Ağır Halay



***

(*) Türkiye Radyo Televizyon Kurumu

Dizi: A dz (la)
Pozisyon: 2p, 4p, 5p
Repertuvar: 2

Bağlama Metodu

Bağlama Düzeni
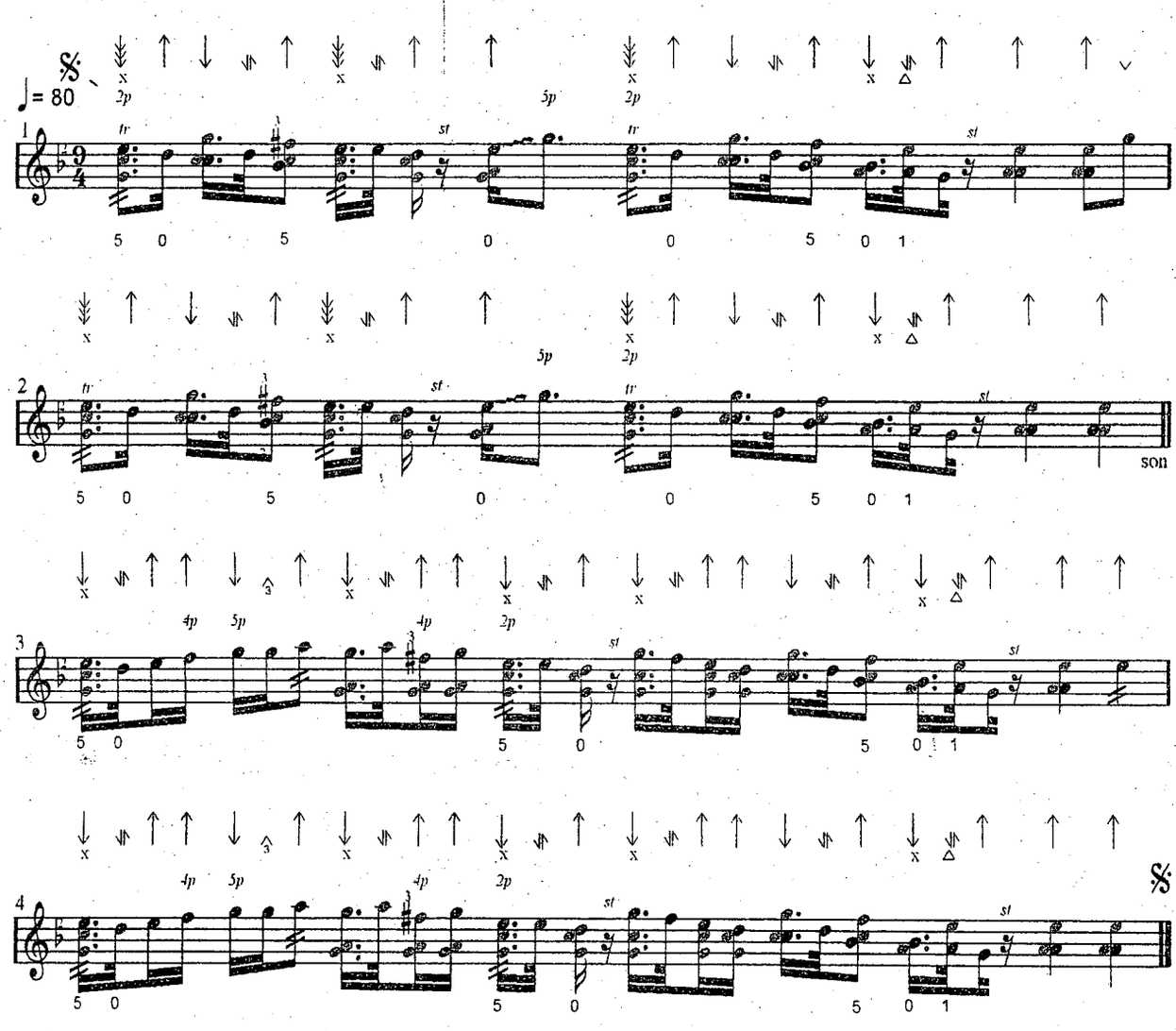
Yeşilçeli

Avşar Zeybeği

Yöre: Burdur
Kaynak: Ahmet Yamacı
Derleyen: Ahmet Yamacı
Arşiv: TRT (*)

Scale: A dz (la)
Position: 2p, 4p, 5p
Repertoire: 2

Region: Burdur
Source: Ahmet Yamacı
Collected by: Ahmet Yamacı
Archive: TRT (*)



(*) Türkiye Radyo Televizyon Kurumu
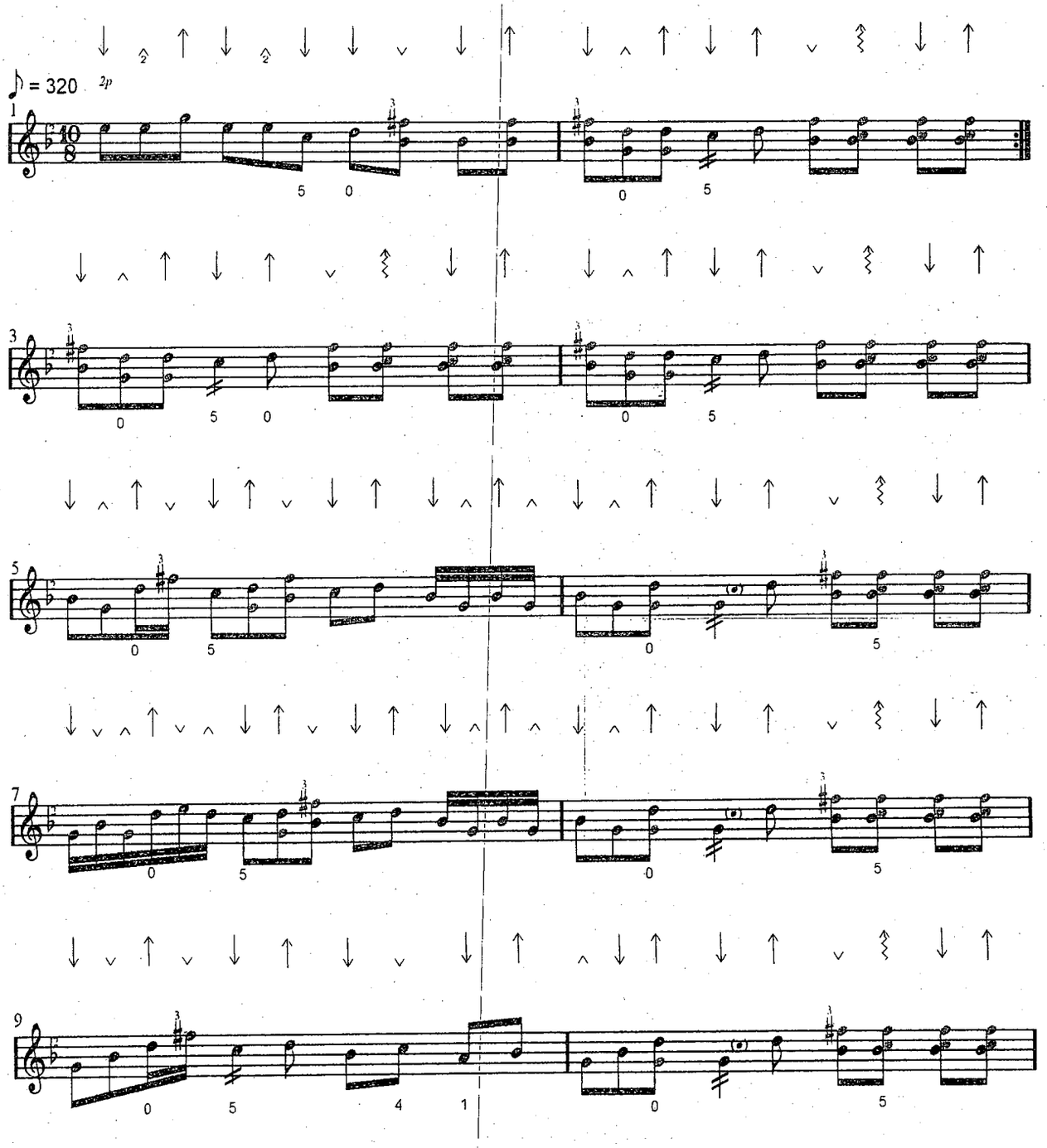
Dizi: A dz (la) 2d
Pozisyon: 2p
Repertuvar: 3

Scale: A dz (la) 2d
Position: 2p
Repertoire: 3
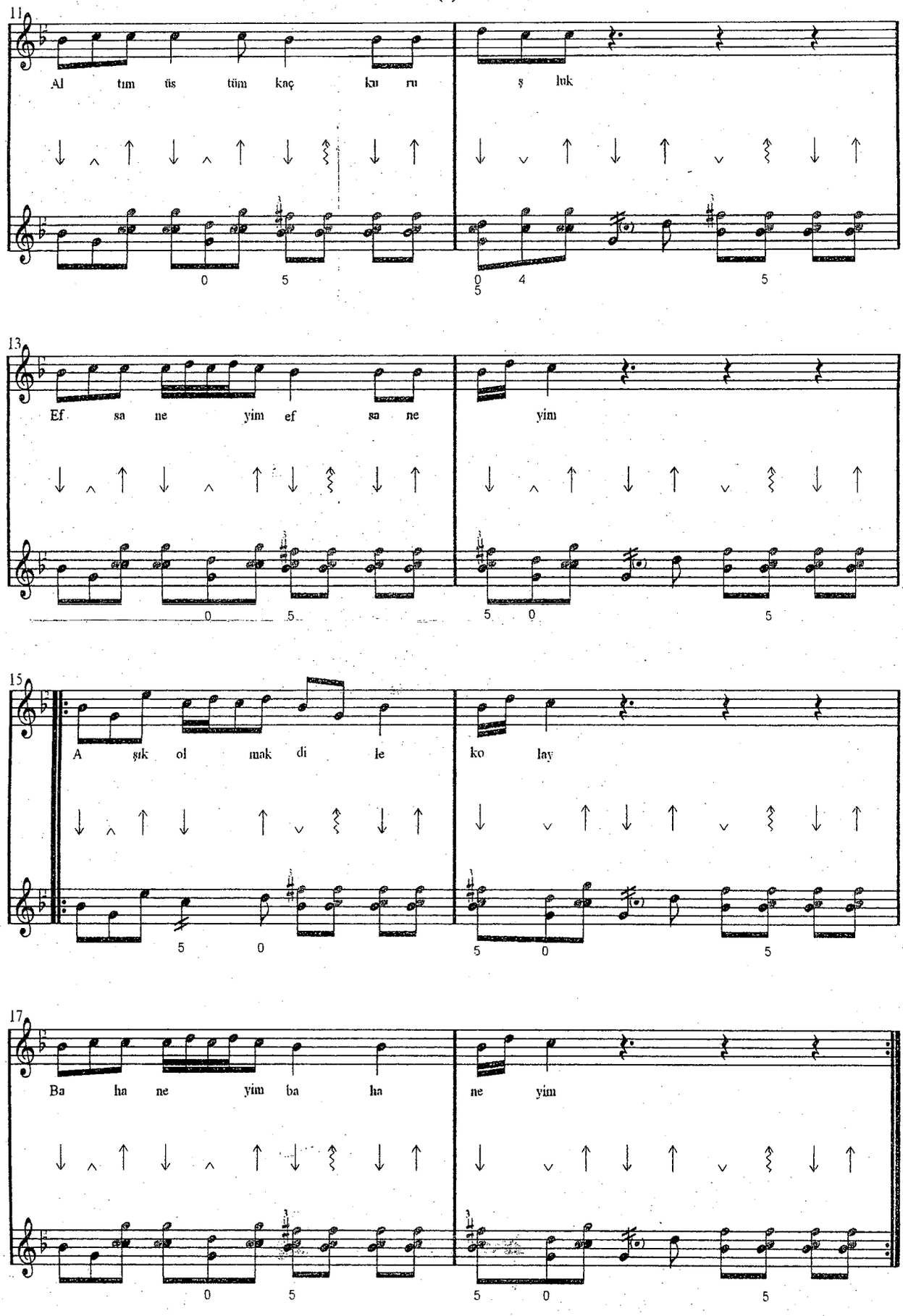
Efsaneyim

Söz: Dertli Divani
Müzik: Geleneksel
Derleyen: Arif Sağ
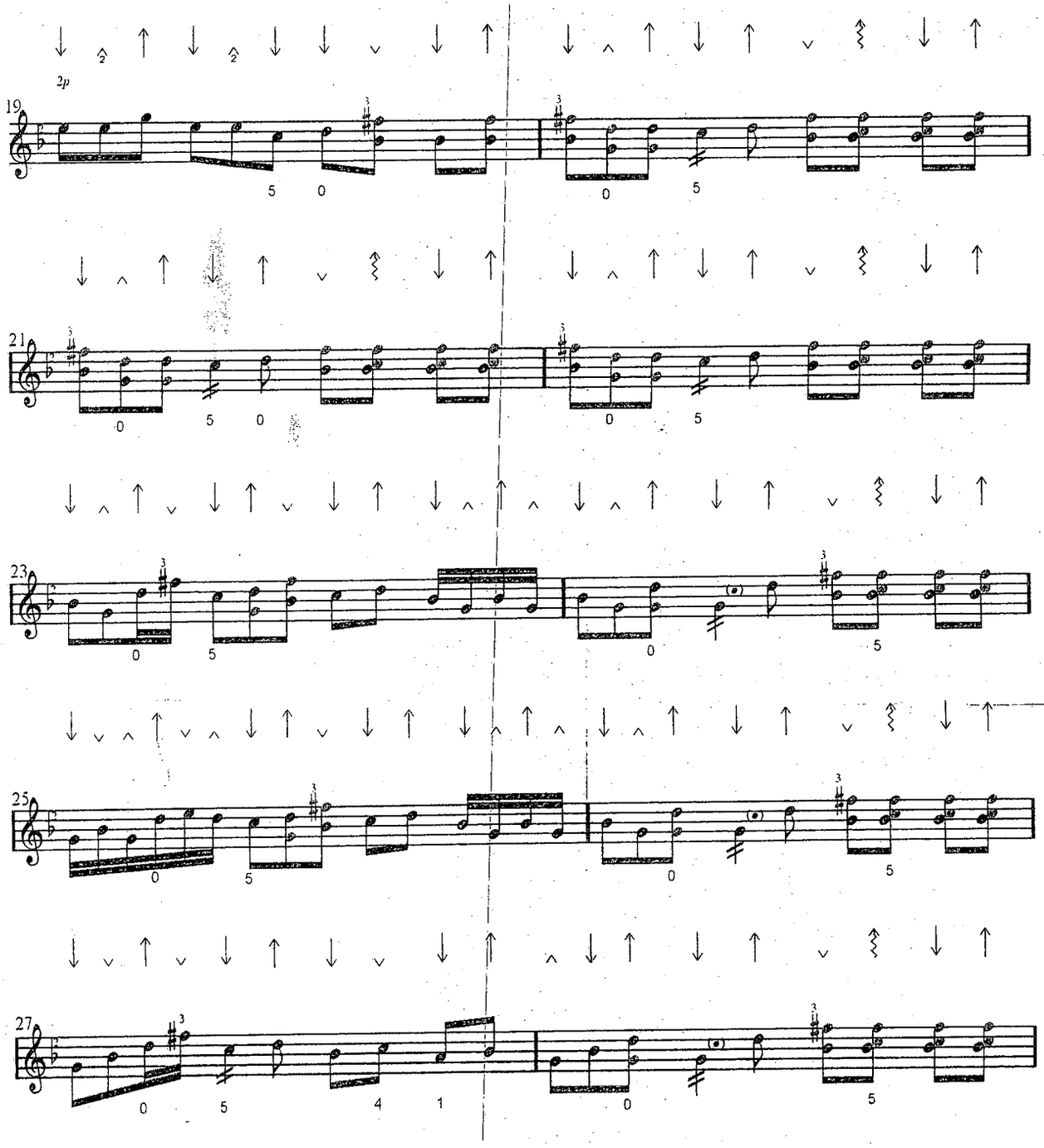
Lyrics: Dertli Divani
Music: Traditional
Collected by: Arif Sağ
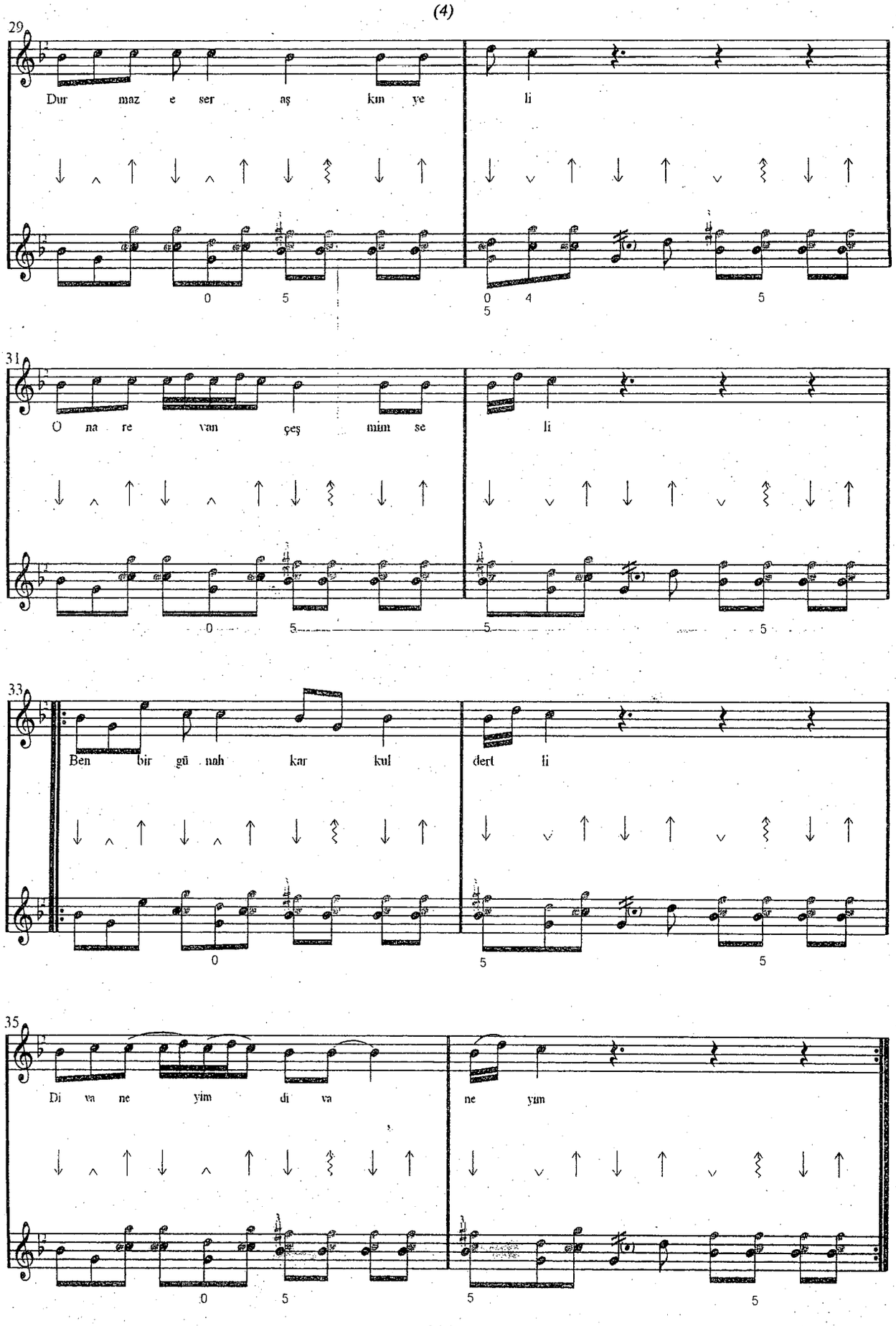


Efsaneyim
(2)


11
Al tım üs tüm kaç kı rı ş luk
13
Ef sa ne yim ef sa ne yim
15
A şık ol mak di le ko lay
17
Ba ha ne yim ba ha ne yim

Efsaneyim
(3)



Efsaneyim
(4)


29
Dur maz e ser aş kın ye li
31
O na re van çeş mim se li
33
Ben bir gü nah kar kul dert li
35
Di va ne yim di va ne yun

***

Dizi: A dz (la)
Pozisyon: 2p, 7p, 9p, 10p, 12p, 13p, 14p
Repertuvar: 4

Scale: A dz (la)
Position: 2p, 7p, 9p, 10p, 12p, 13p, 14p
Repertoire: 4

Bağlama Metodu
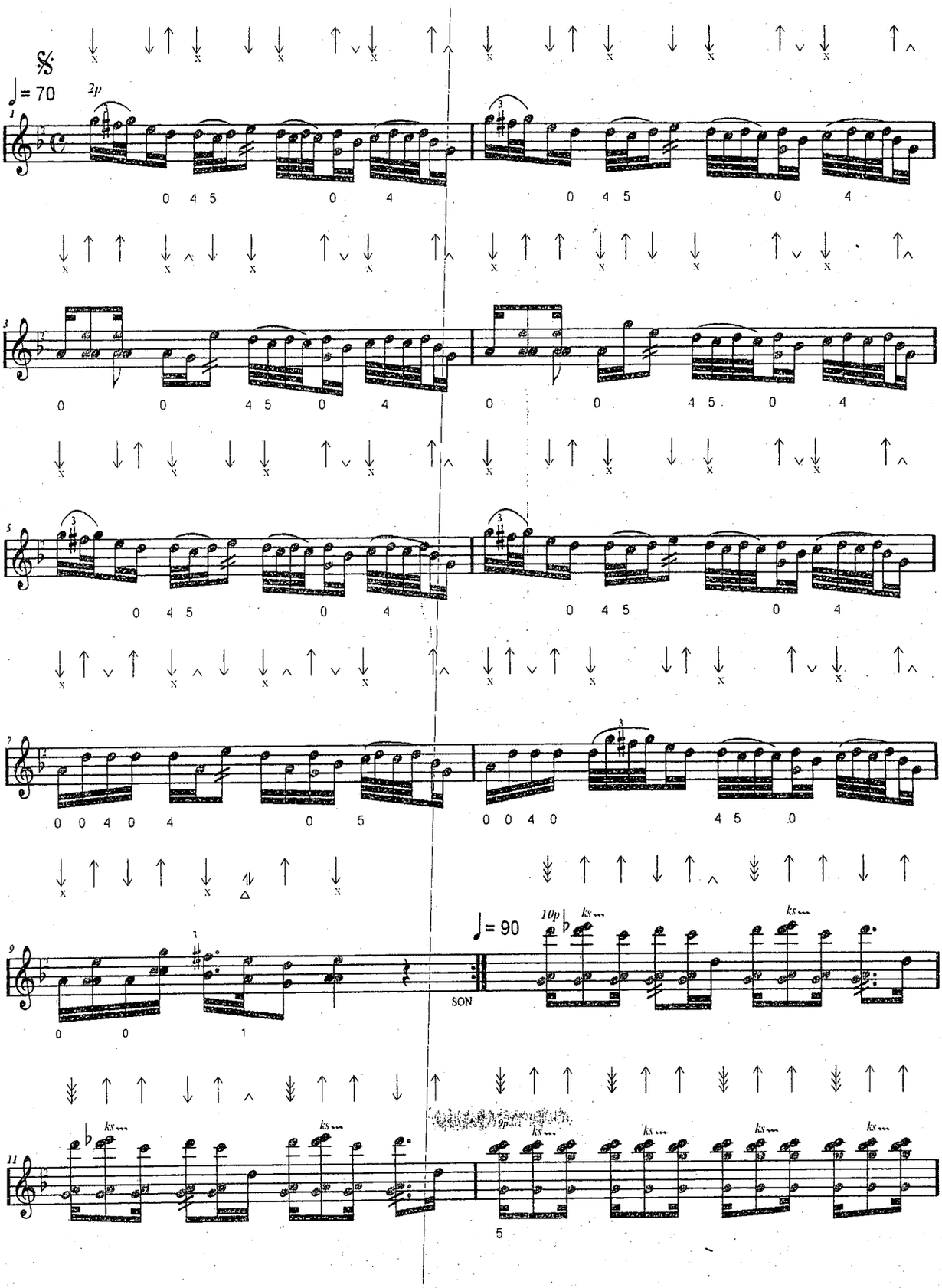
Bağlama Düzeni

Üçlü

Divan Ayağı

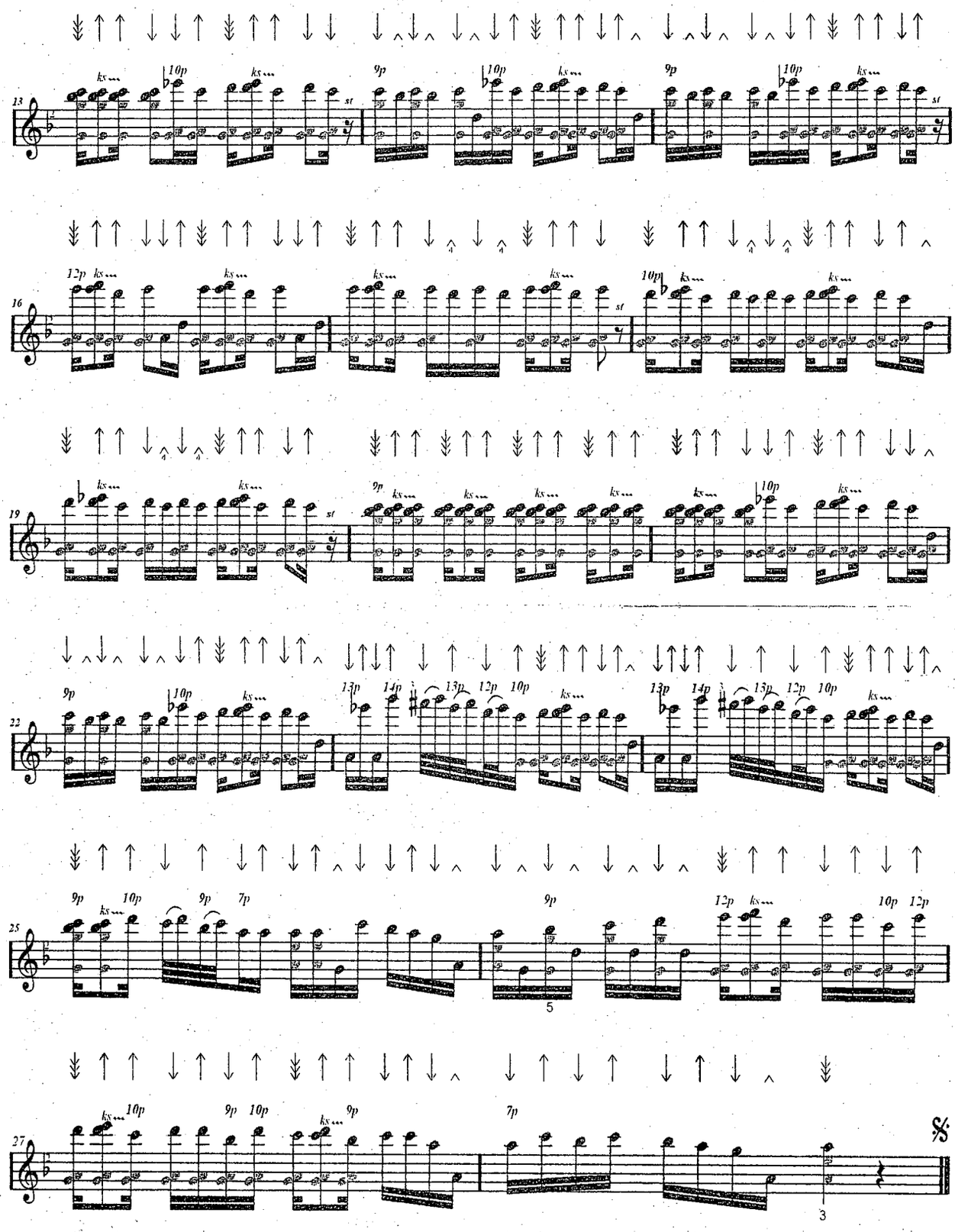
Yöre: Ankara
Kaynak: Genç Osman
Derleyen: Nida Tüfekçi
Arşiv: TRT (*)

Region: Ankara
Source: Genç Osman
Collected by: Nida Tüfekçi
Archive: TRT (*)



(*) Türkiye Radyo Televizyon Kurumu

Divan Ayağı
(2)



***

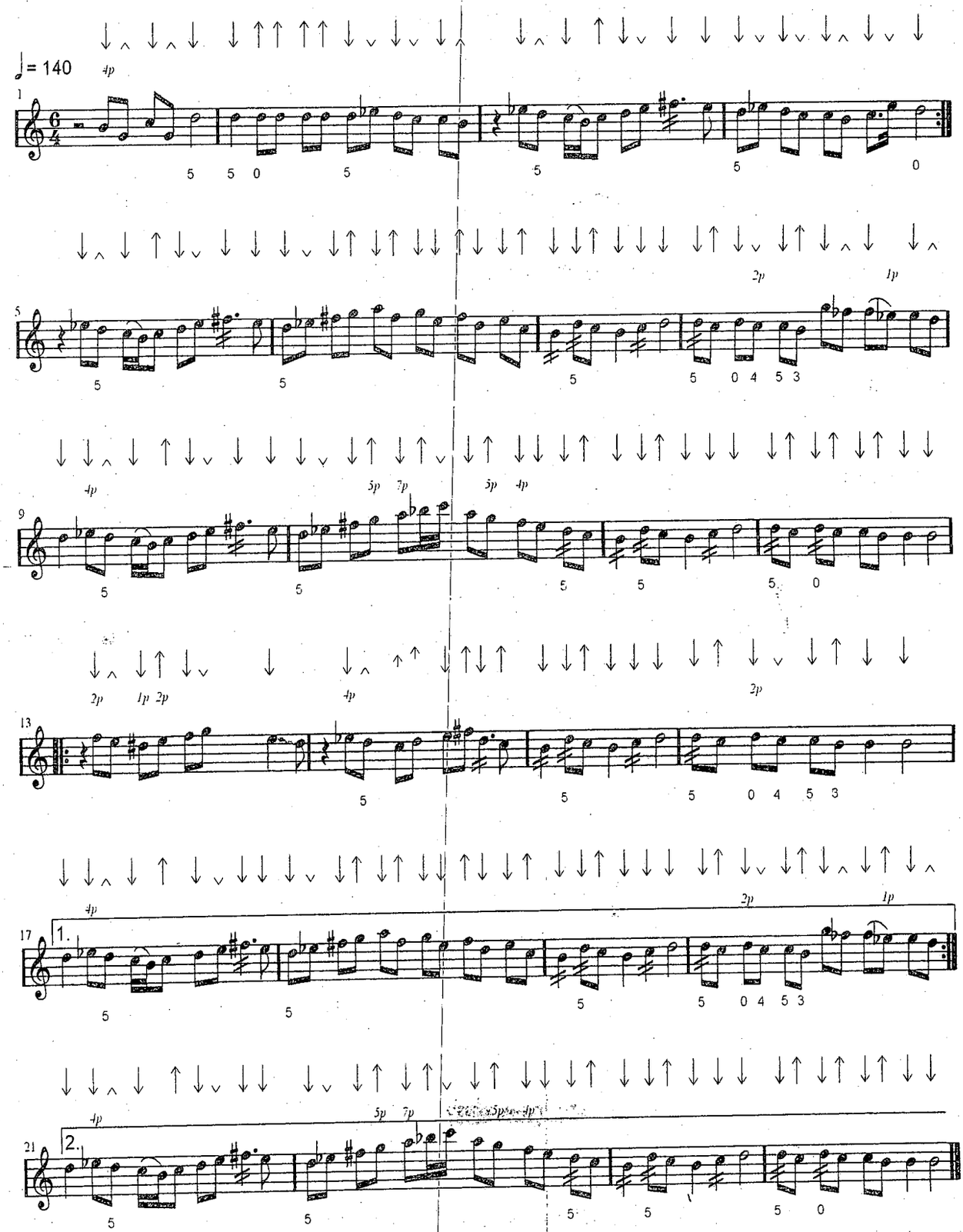
Dizi: I dz (si)
Pozisyon: 1p, 2p, 4p, 5p, 7p
Repertuvar: 5

Yöre: Azerbaycan
Kaynak: Geleneksel
Derleyen: Arif Sağ
Arşiv: –
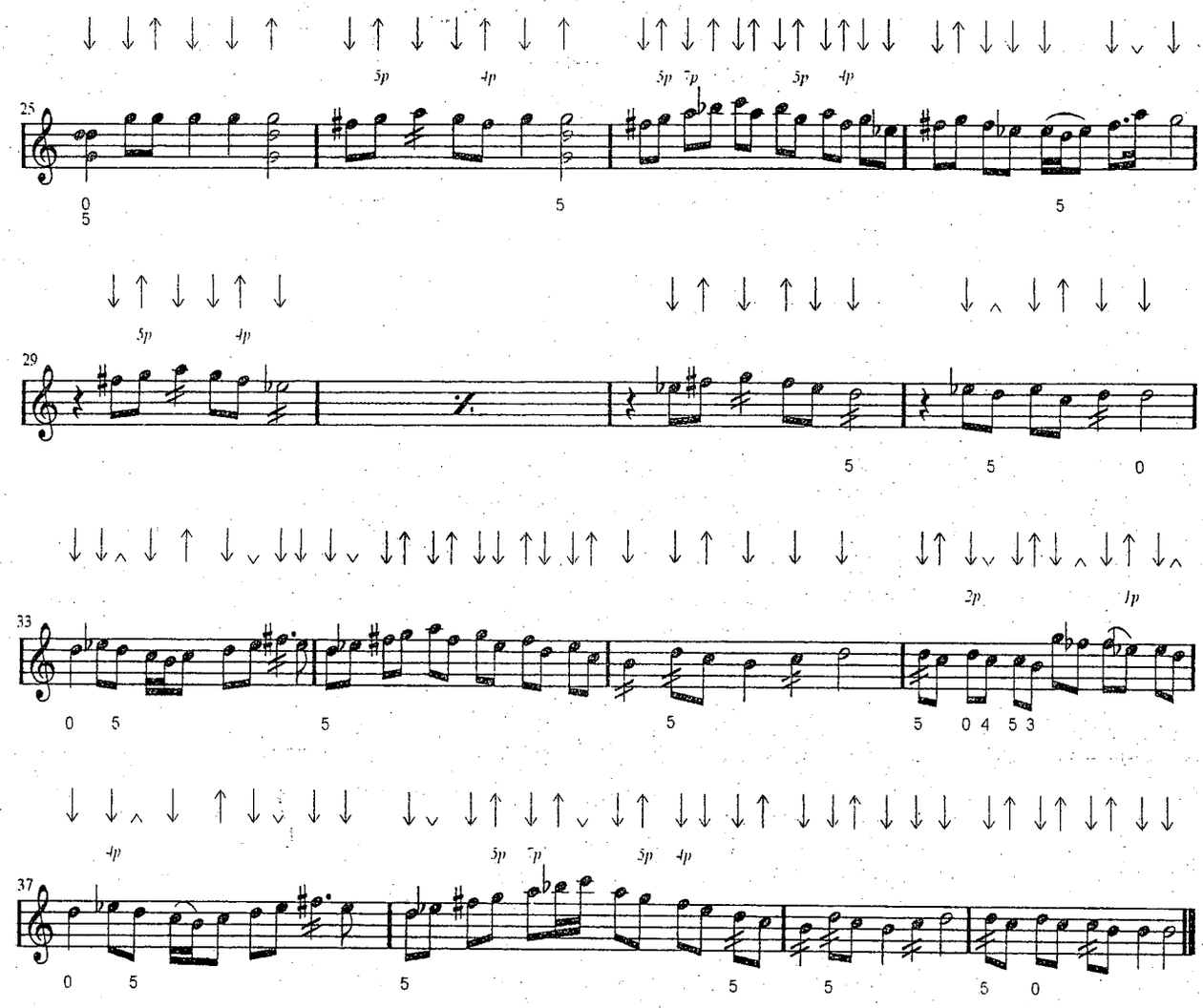
Scale: I dz (si)
Position: 1p, 2p, 4p, 5p, 7p
Repertoire: 5

Region: Azerbaycan
Source: Traditional
Collected by: Arif Sağ
Archive: –

Karabağ Şikestesi



Karabağ Şikestesi
(2)
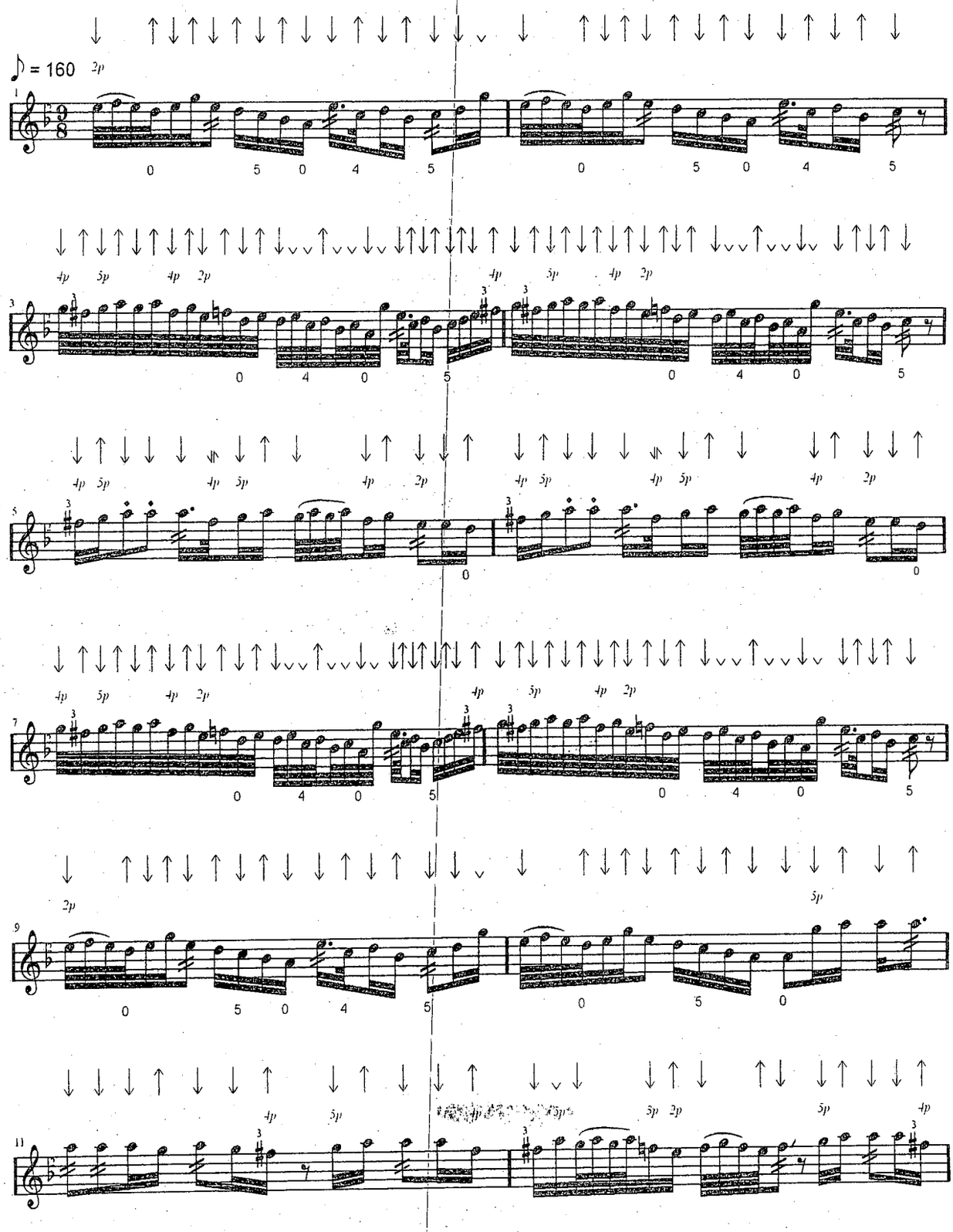


***

Dizi: A dz (la) 3d
Pozisyon: 2p, 3p, 4p, 5p
Repertuvar: 6

Yöre: Silifke
Kaynak: Cavit Erdem
Derleyen: Ahmet Yamacı
Arşiv: TRT (*)

Scale: A dz (la) 3d
Position: 2p, 3p, 4p, 5p
Repertoire: 6
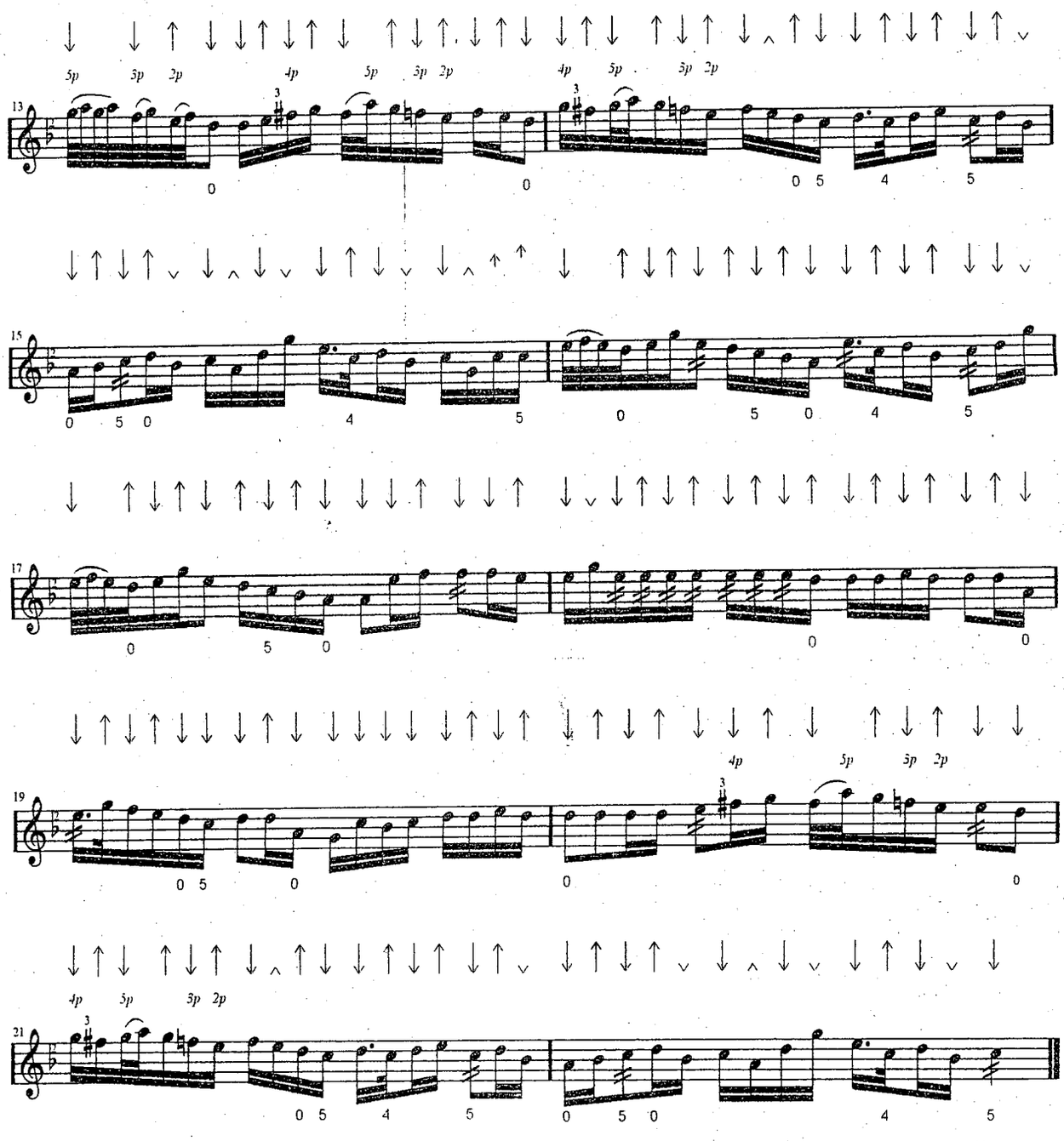
Region: Silifke
Source: Cavit Erdem
Collected by: Ahmet Yamacı
Archive: TRT (*)

Portakalım Tekerlendi



(*) Türkiye Radyo Televizyon Kurumu

Portakalım Tekerlendi
(2)



***

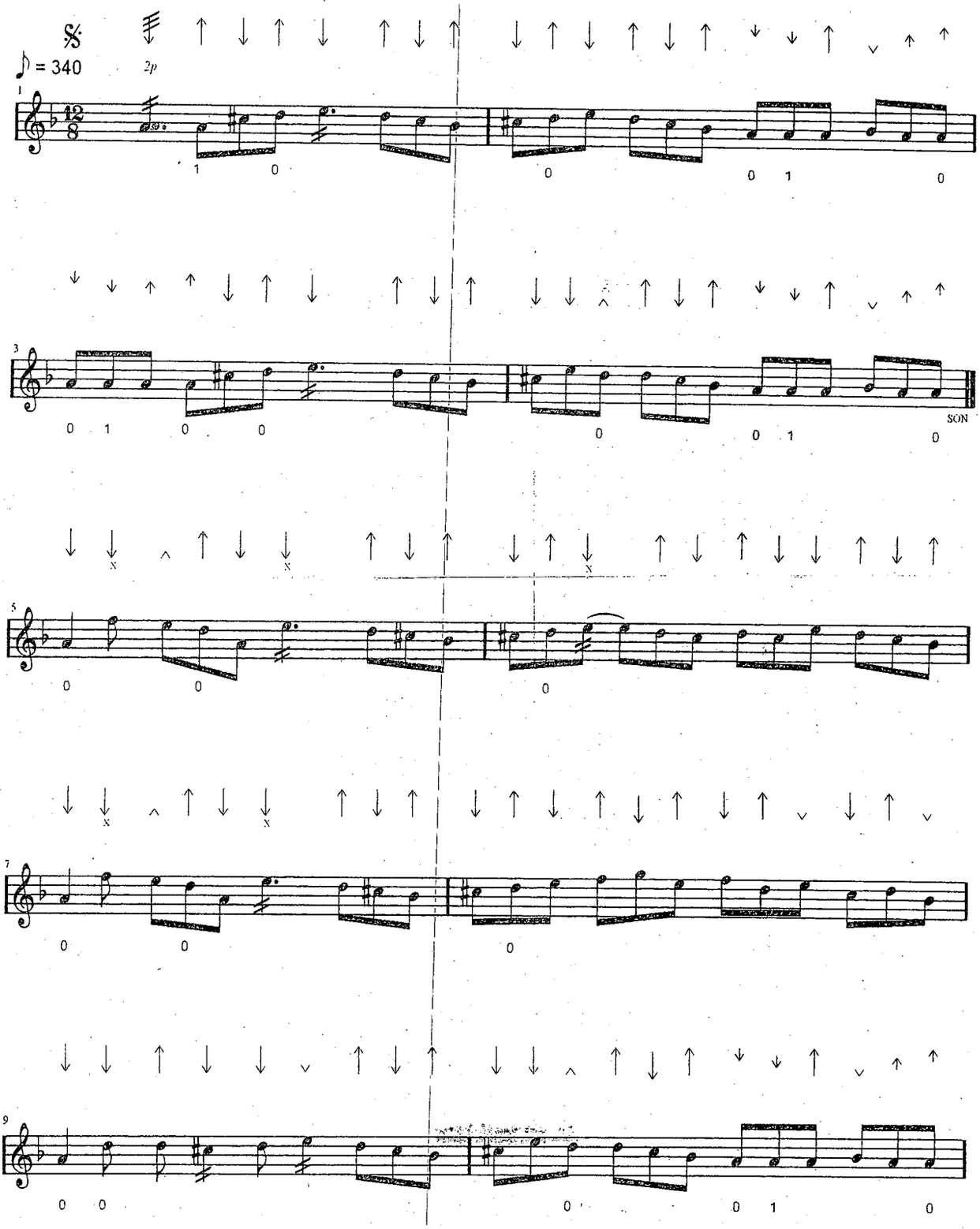
Dizi: E dz (la)
Pozisyon: 2p, 3p, 5p
Repertuvar: 7

Scale: E dz (la)
Position: 2p, 3p, 5p
Repertoire: 7

Karabağ

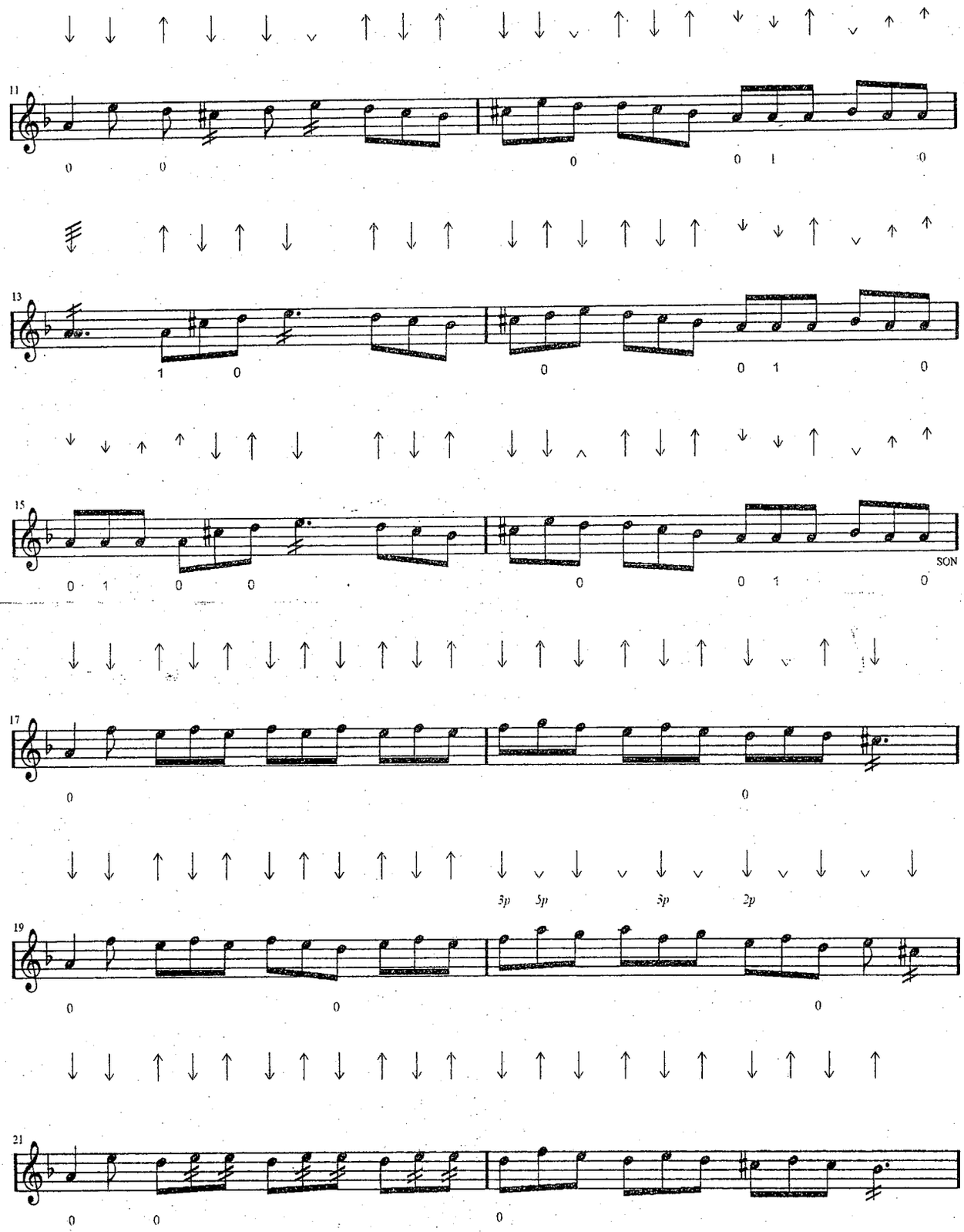
Yöre: Azerbaycan
Kaynak: Geleneksel
Derleyen: Muzaffer Sarısözen
Arşiv: TRT (*)

Region: Azerbaycan
Source: Geleneksel
Collected by: Muzaffer Sarısözen
Archive: TRT (*)

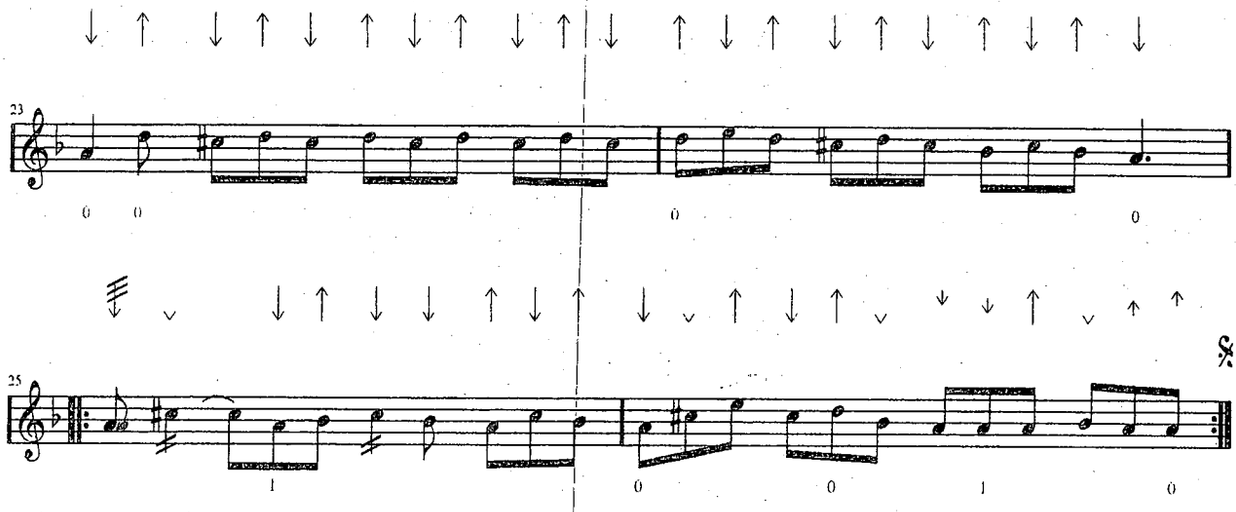


(*) Türkiye Radyo Televizyon Kurumu

Karabağ
(2)


11
0 0 0 0 1 0
13
1 0 0 0 1 0
15
0 1 0 0 0 0 1 0 SON
17
0 0
3p 5p 3p 2p
19
0 0 0
21
0 0 0

Karabağ
(3)



***

Dizi: F dz (la)
Pozisyon: 1p, 2p, 3p, 5p, 6p, 7p, 8p, 11p
Repertuvar: 8

Scale: F dz (la)
Position: 1p, 2p, 3p, 5p, 6p, 7p, 8p, 11p
Repertoire: 8

Bağlama Metodu
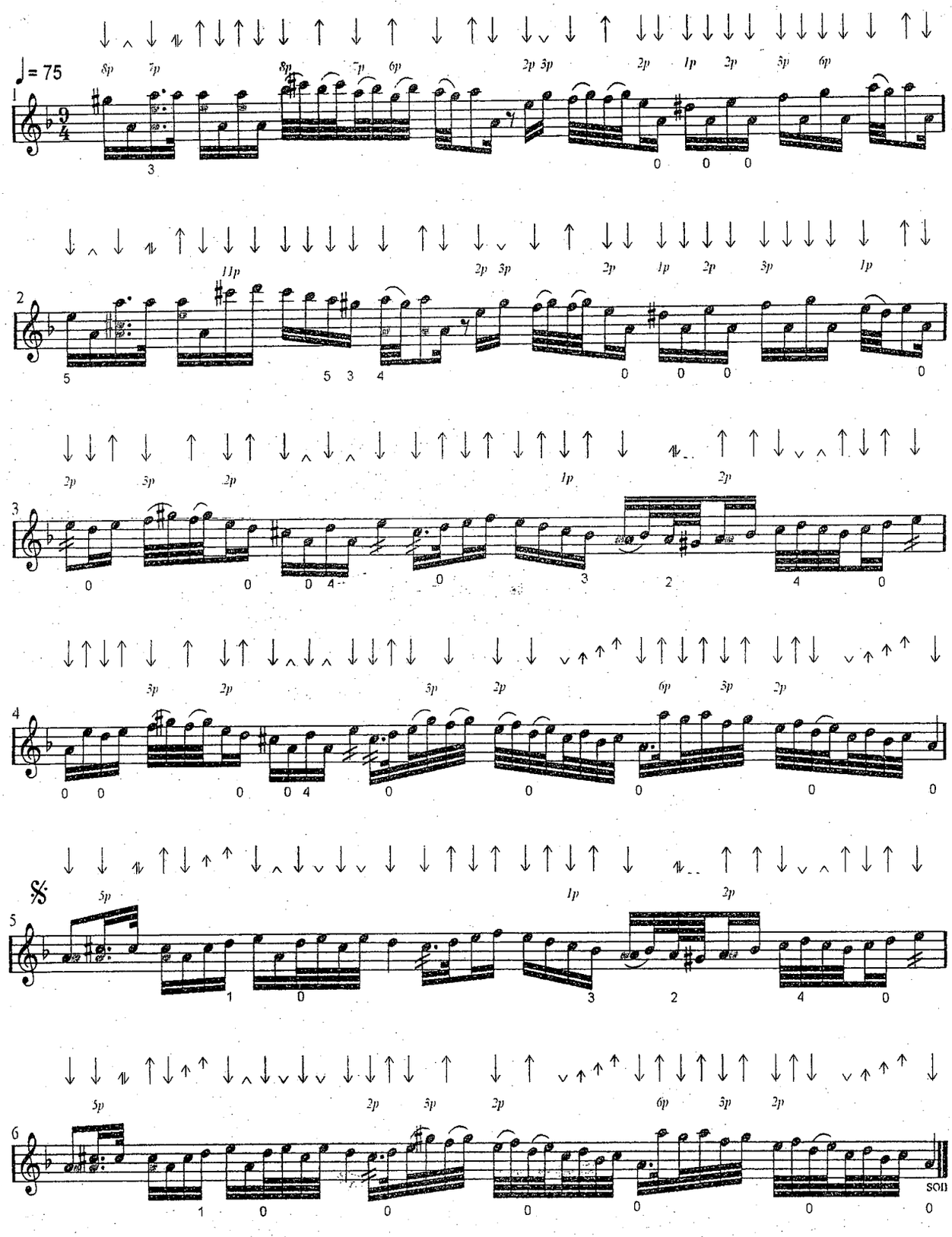
Bağlama Düzeni

Üçtelli

Yağcılar Zeybeği

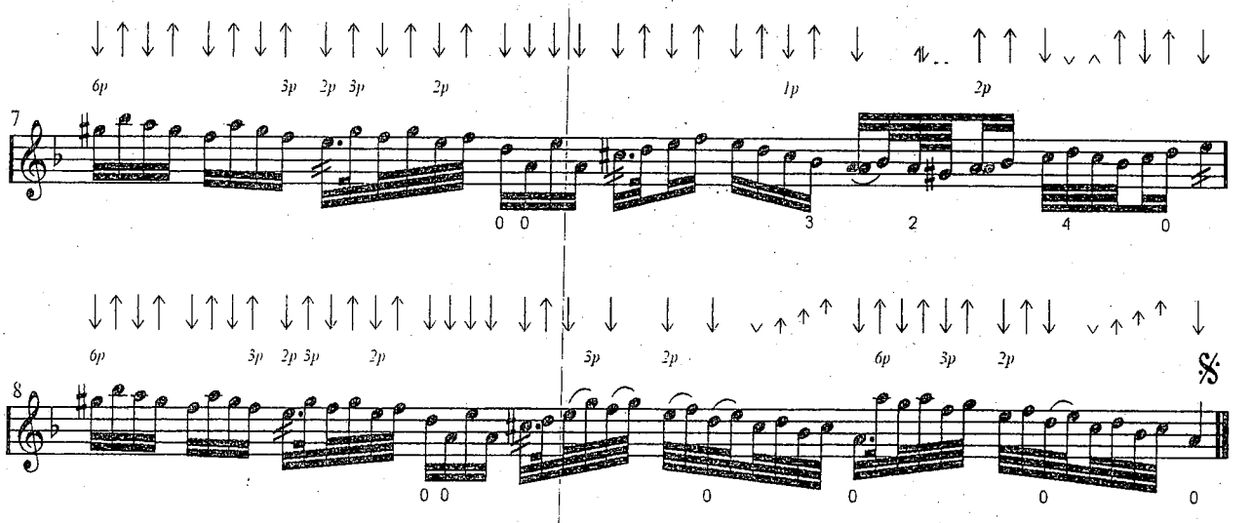
Yöre: İzmir
Kaynak: -
Derleyen: Muzaffer Sarısözen
Arşiv: A.D.K. (*)

Region: İzmir
Source: -
Collected by: Muzaffer Sarısözen
Archive: A.D.K. (*)



(*) Ankara Devlet Konservatuvarı

Yağcılar Zeybeği
(2)



***

Dizi: C dz (la)
Pozisyon: 2p, 4p, 5p, 7p, 8p, 9p, 10p
Repertuvar: 9

Bağlama Metodu

Bağlama Düzeni
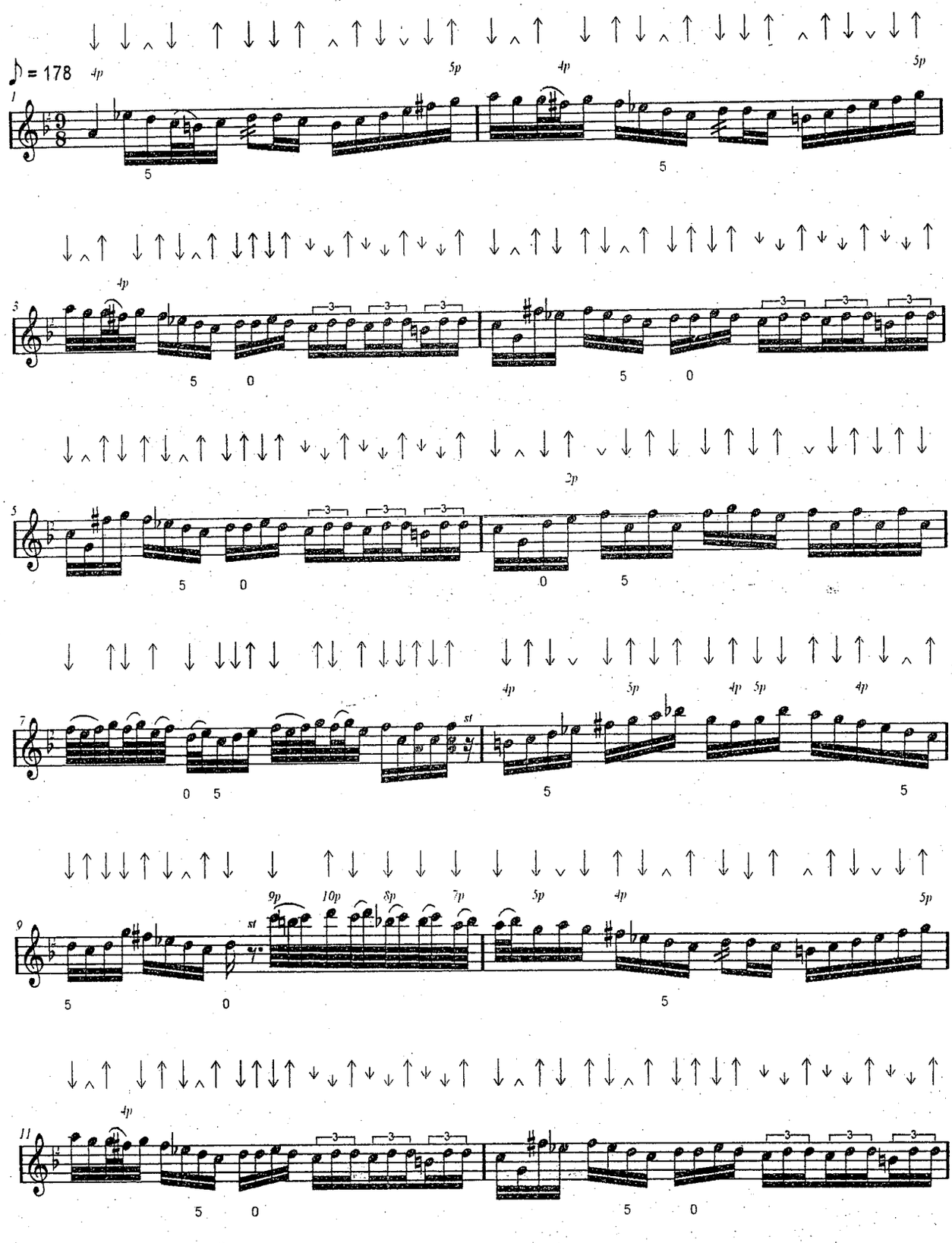
Üçtelli

Başına Bağlamış Dastar
(Silifke Zeybeği)

Yöre: Silifke
Kaynak: Cavit Erdem
Derleyen: Muzaffer Sarısözen
Arşiv: TRT (*)
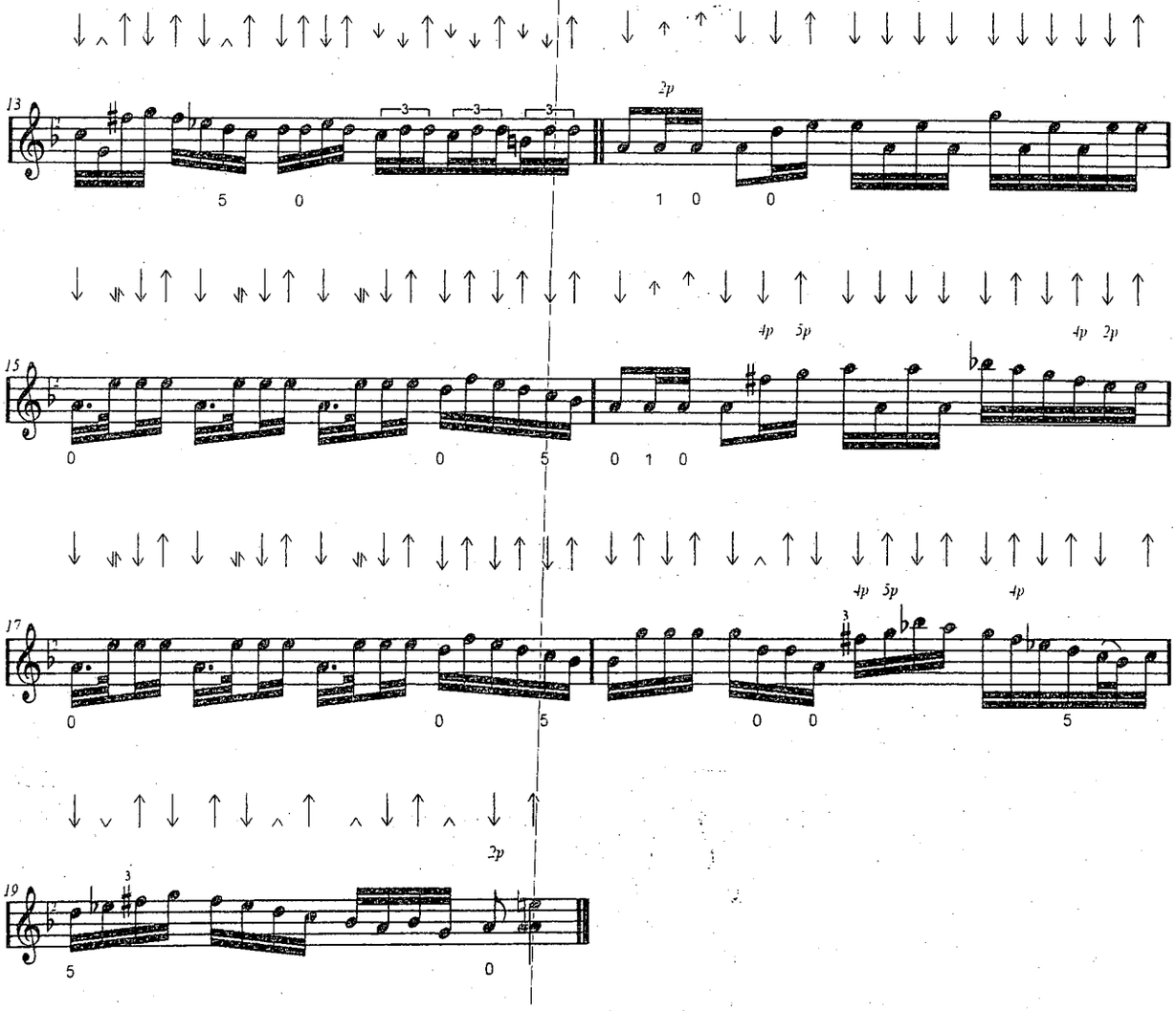
Scale: C dz (la)
Position: 2p, 4p, 5p, 7p, 8p, 9p, 10p
Repertoire: 9

Region: Silifke
Source: Cavit Erdem
Collected by: Muzaffer Sarısözen
Archive: TRT (*)



(*) Türkiye Radyo Televizyon Kurumu

Silifke Zeybeği
(2)



***

Dizi: K dz (do)
Pozisyon: 2p, 3p, 5p, 7p, 9p
Repertuvar: 10

Bağlama Metodu

Bağlama Düzeni
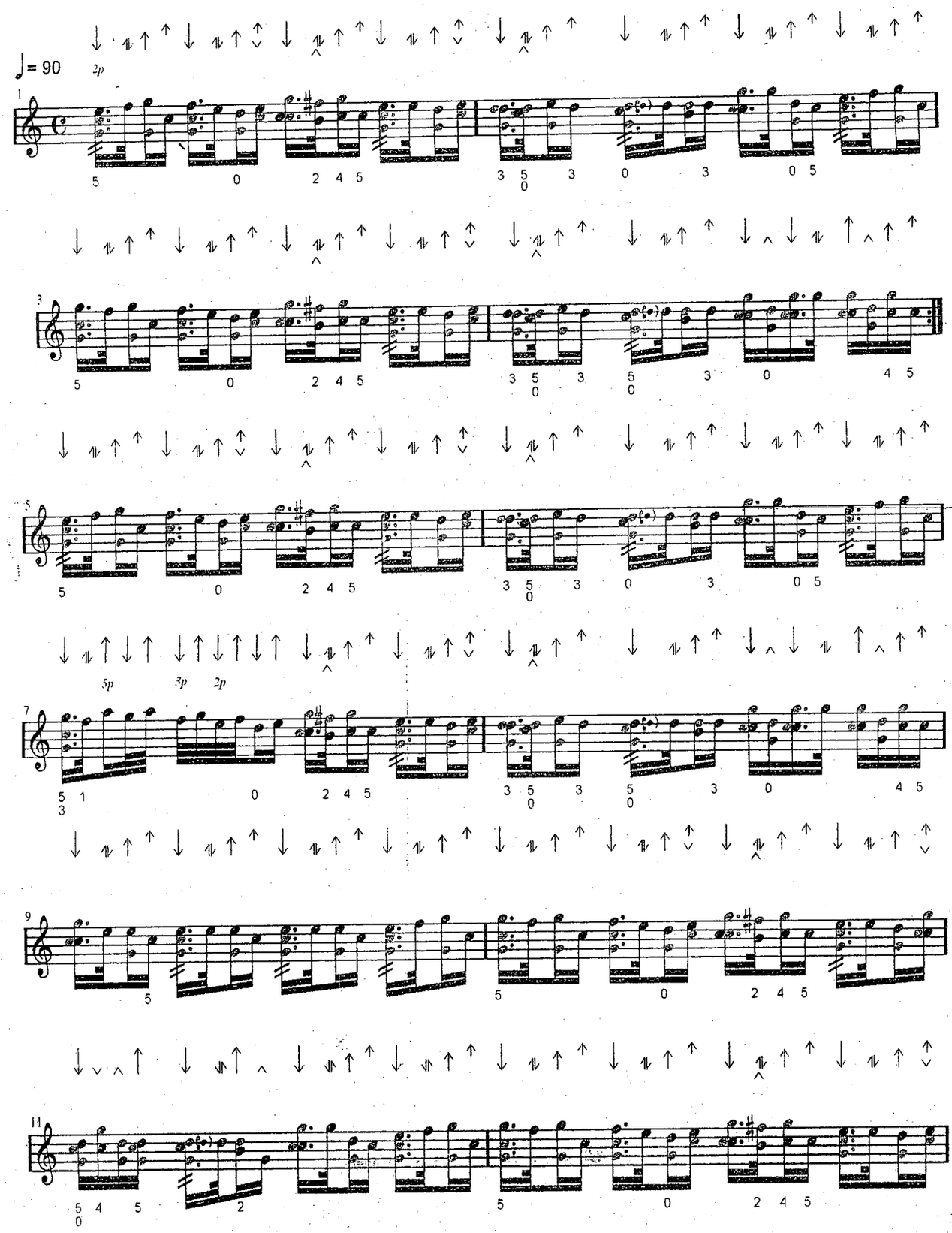
Üzerali

Scale: K dz (do)
Position: 2p, 3p, 5p, 7p, 9p
Repertoire: 10

Elmaların Yongası
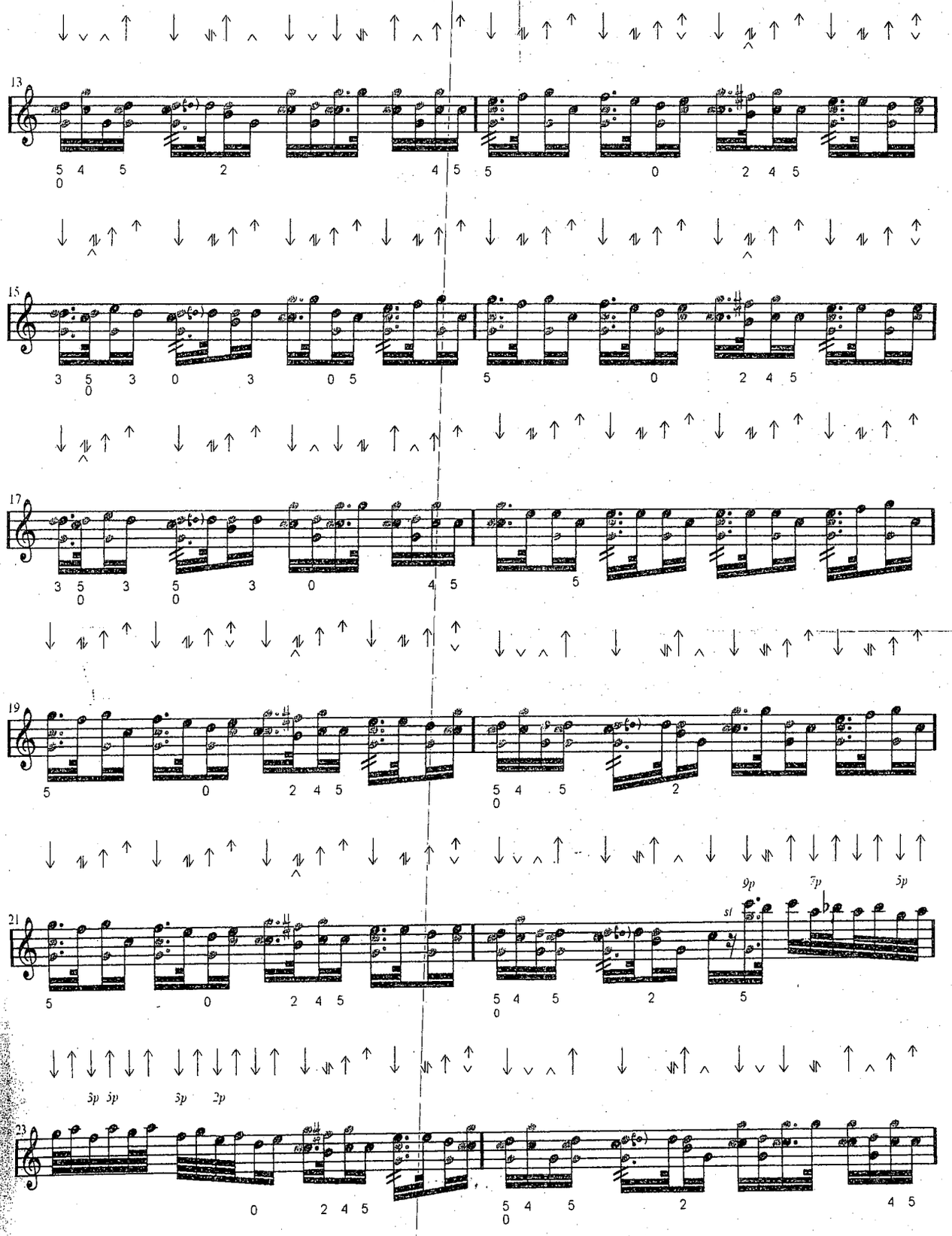
Yöre: Konya
Kaynak: Ahmet Özdemir
Derleyen: Yücel Paşmakçı
Arşiv: TRT (*)

Region: Konya
Source: Ahmet Özdemir
Collected by: Yücel Paşmakçı
Archive: TRT (*)

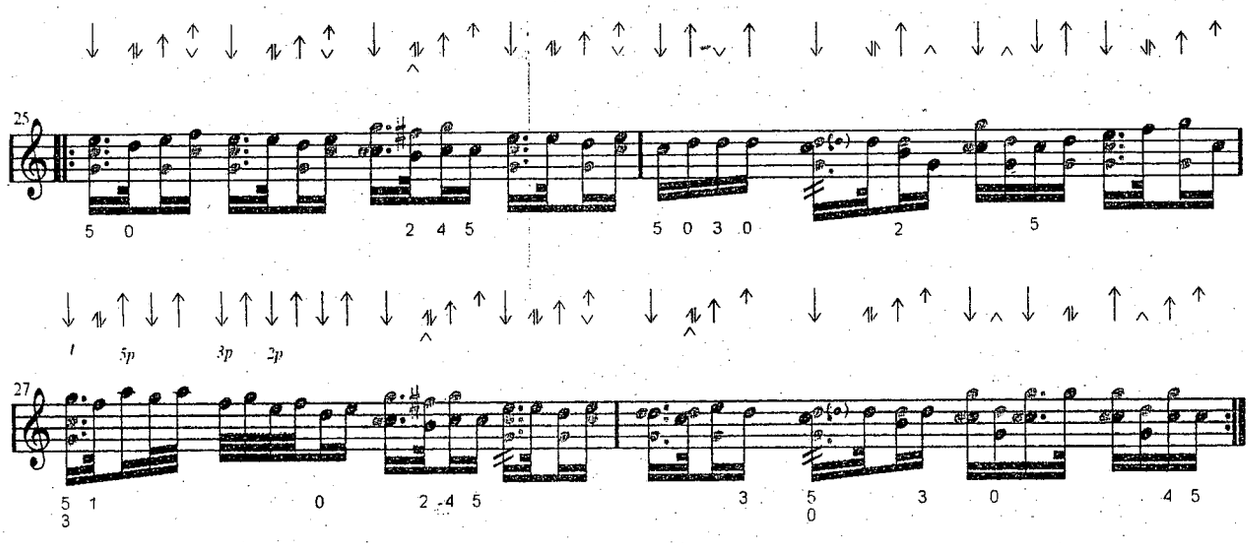


(*) Türkiye Radyo Televizyon Kurumu

Elmaların Yongası
(2)
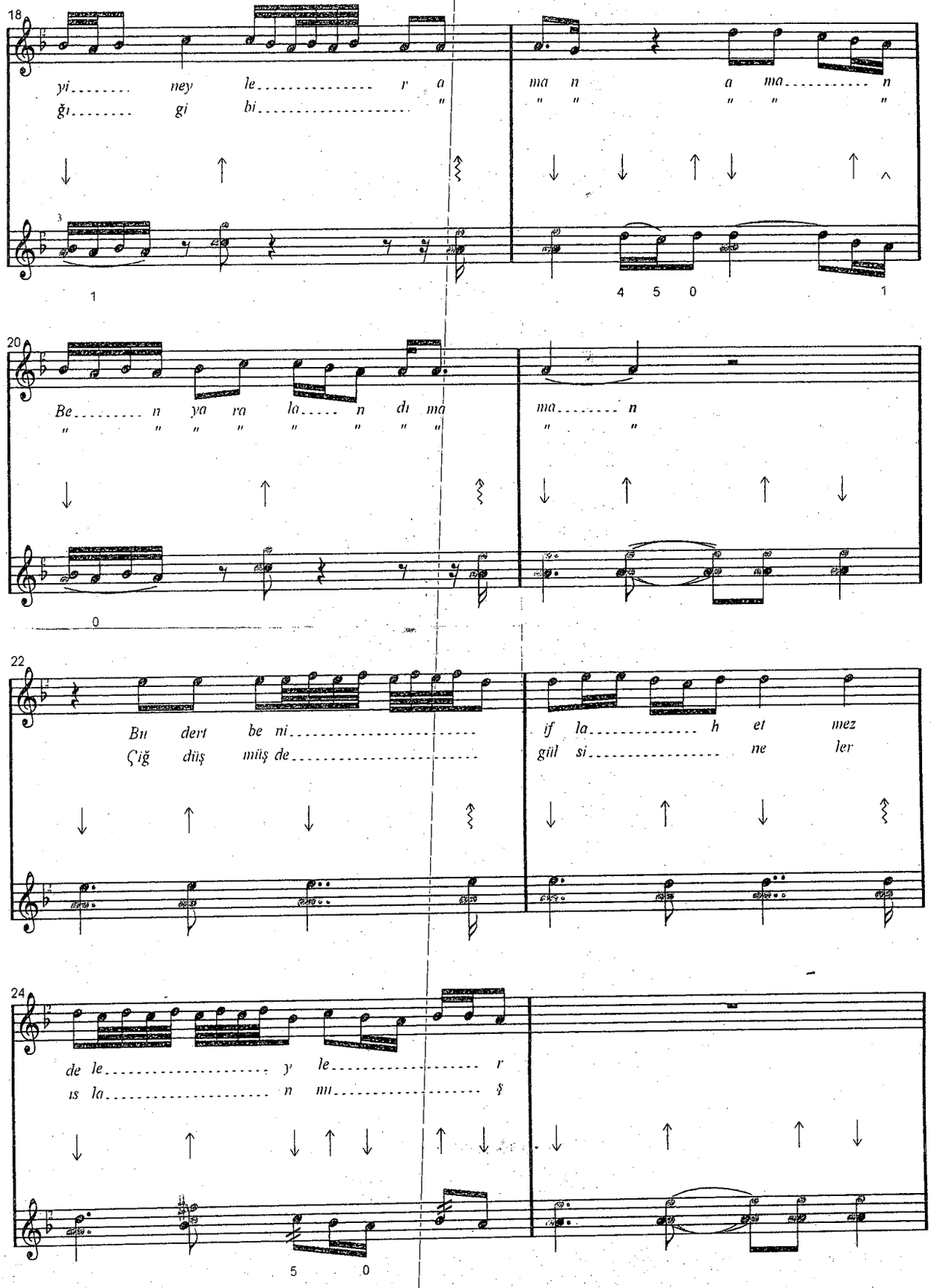


Elmaların Yongası
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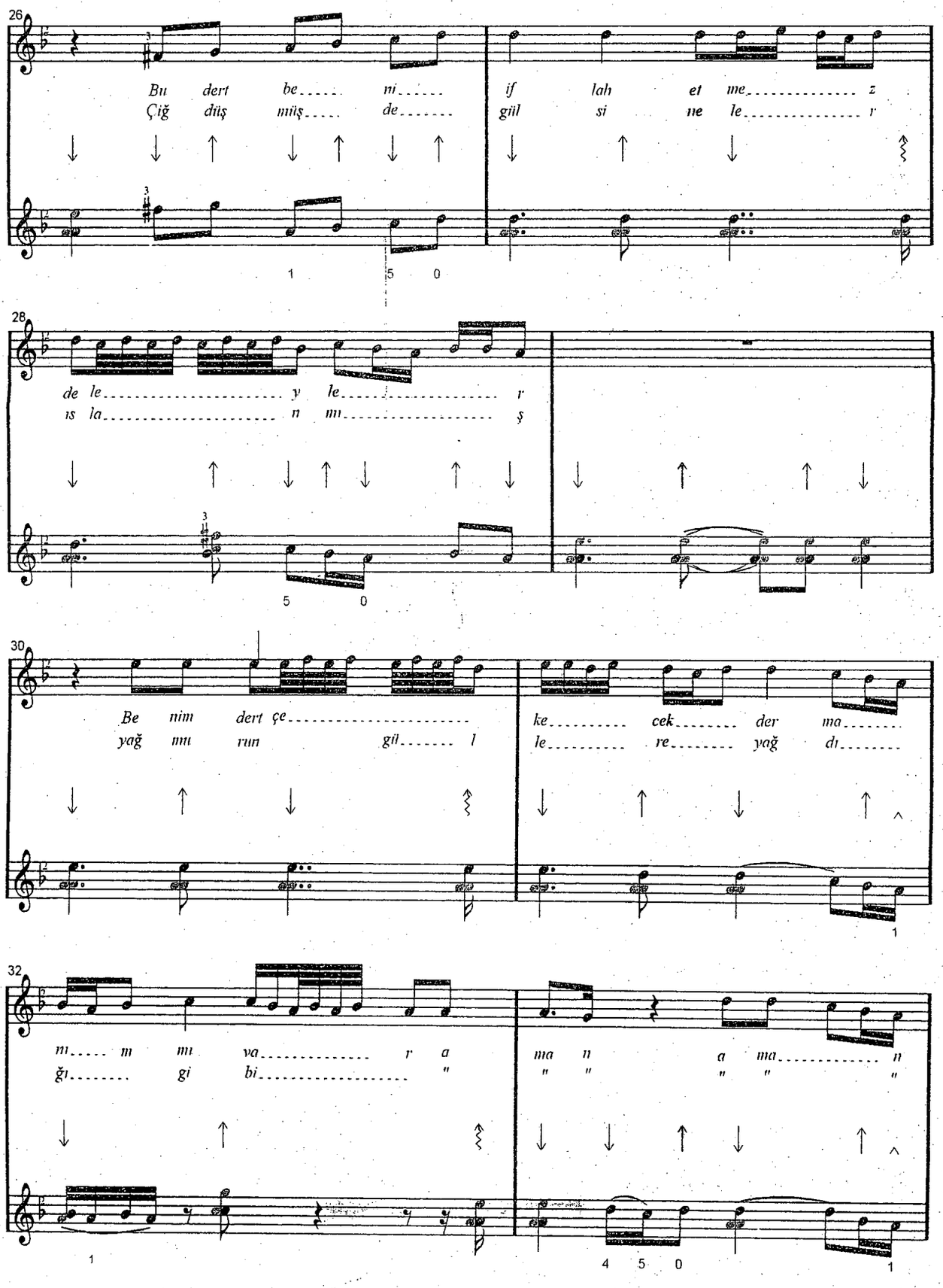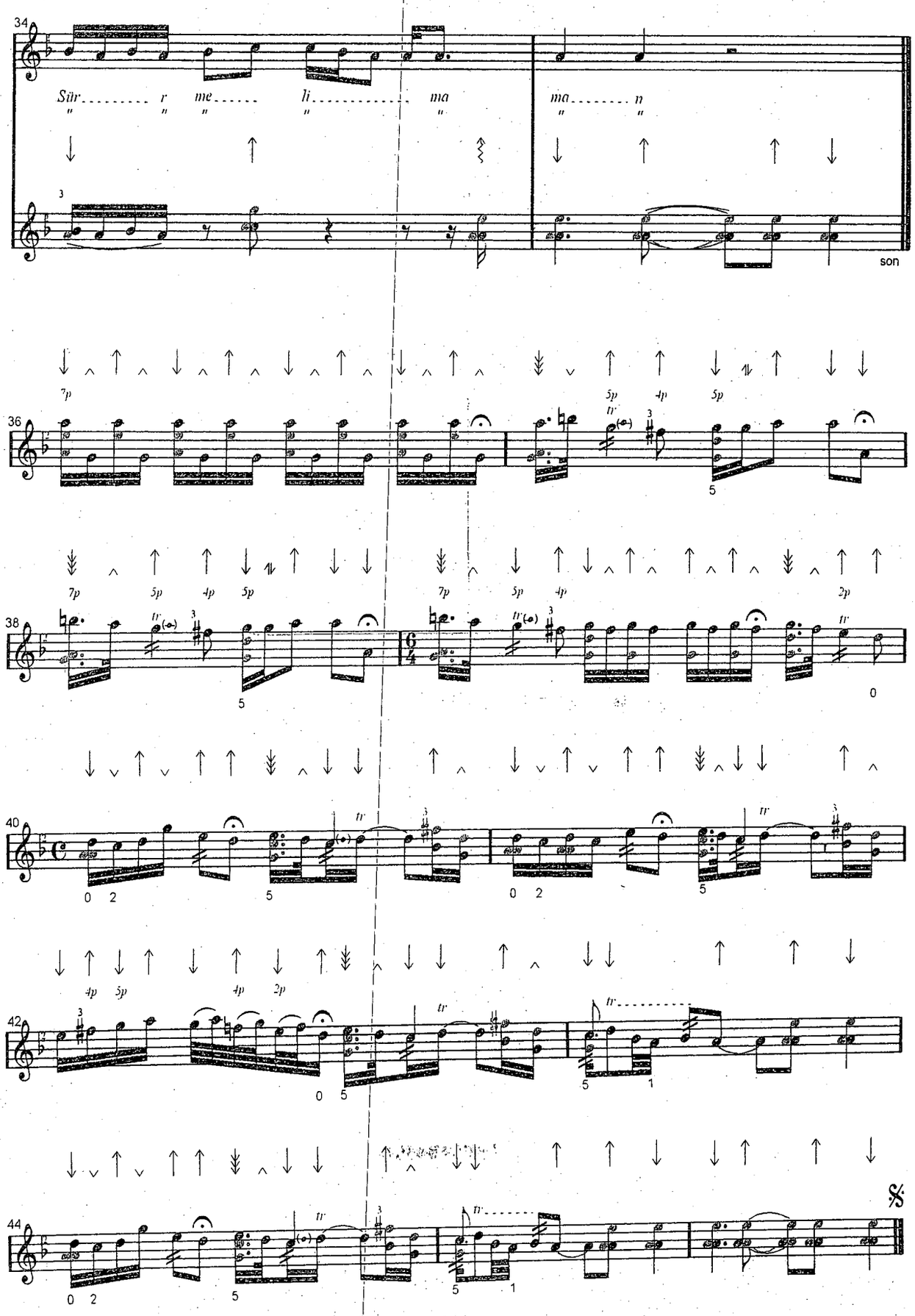


***

Sürmeli
(3)


18
yi ney le r a ma n a ma n
ğı gi bi " " " " "
1
4 5 0 1
20
Be n ya ra la n dı ma ma n
" " " " " " " " " "
0
22
Bu dert be ni if la h et mez
Çiğ düş müş de gül si ne ler
24
de le y le r
ıs la n mı ş
5 0

Sürmeli
(4)


26
Bu dert be ni if lah et me z
Çığ düş müş de gül si ne le r
28
de le y le r
ıs la n mı ş
30
Be nim dert çe
yağ mı run gül l
ke cek der ma
le re yağ dı
32
mı m mı va r a
ğı gi bi "
ma n a ma n
" " " " "

Sürmeli
(5)



***

Dizi: A dz (la)
Pozisyon: 2p, 4p, 5p
Repertuvar: 12

Bağlama Metodu

Bağlama Düzeni

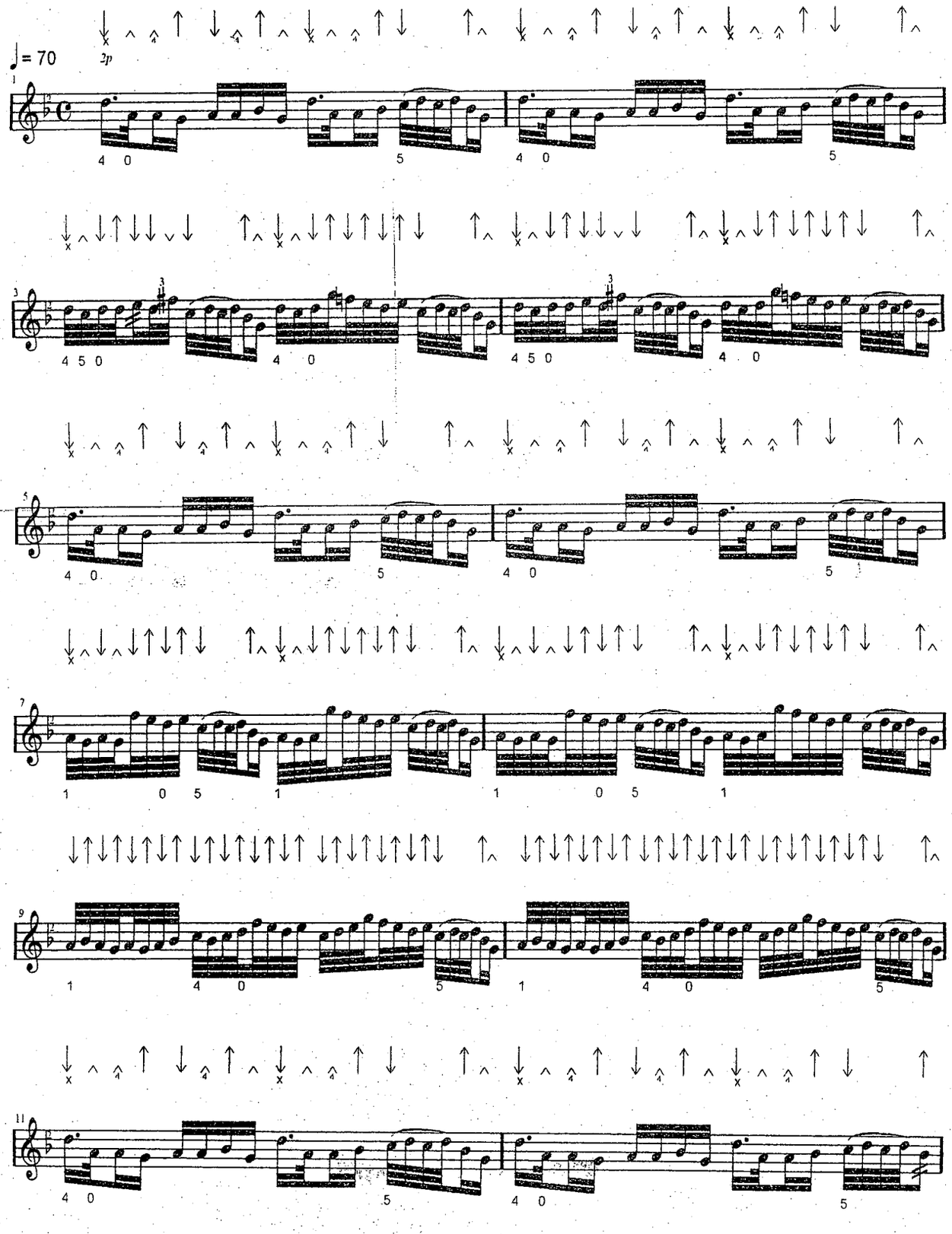
Üçtelli

Yöre: Acıpayam
Kaynak: Talip Özkan
Derleyen: Talip Özkan
Arşiv: TRT (*)

Scale: A dz (la)
Position: 2p, 4p, 5p
Repertoire: 12

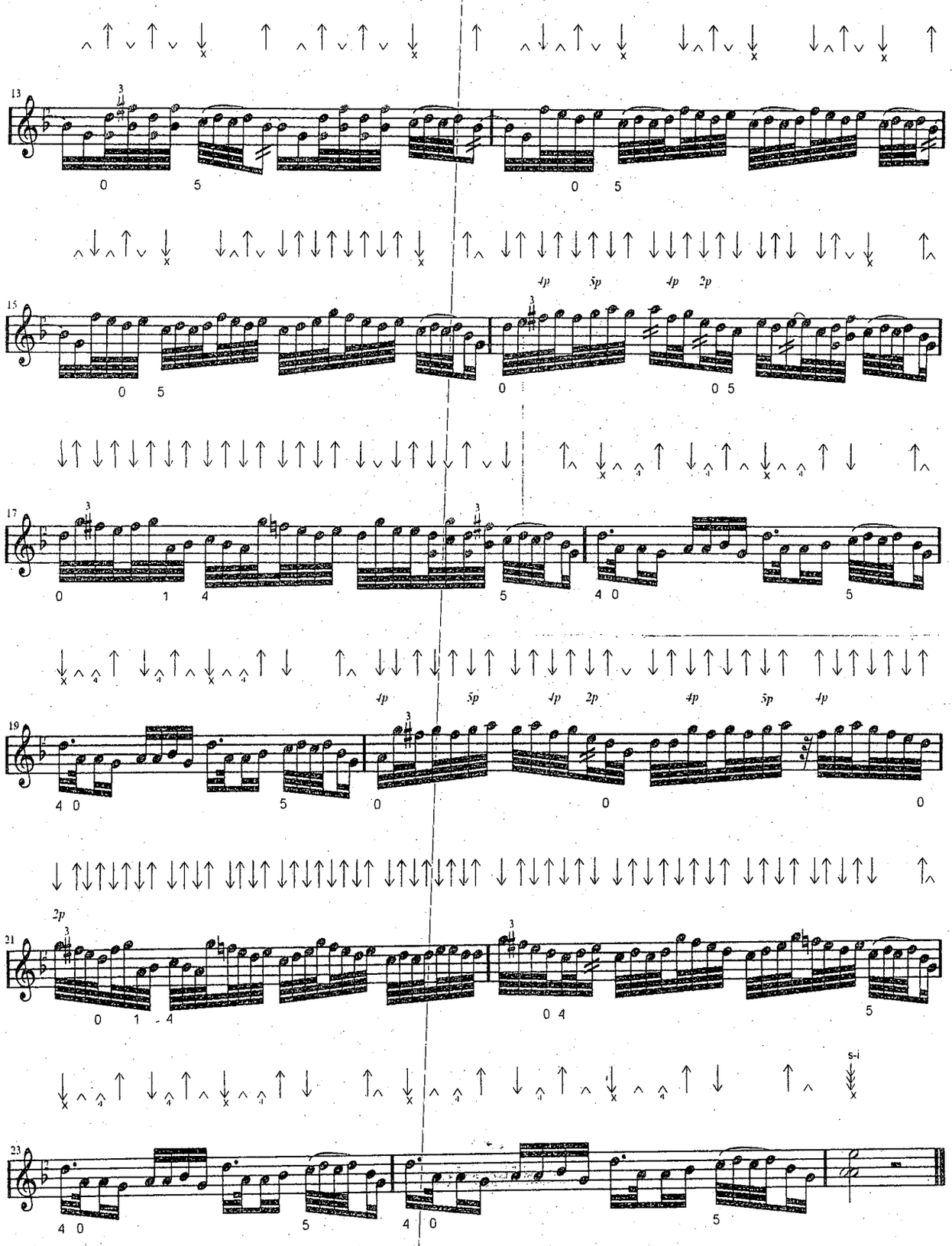
Topal Oyun Havası

Region: Acıpayam
Source: Talip Özkan
Collected by: Talip Özkan
Archive: TRT (*)



(*) Türkiye Radyo Televizyon Kurumu

Topal Oyun Havası
(2)



***

Dizi: A dz (la)
Pozisyon: 1p, 2p, 3p, 4p, 5p, 6p, 7p, 8p, 9p
Repertuvar: 13

Bağlama Metodu

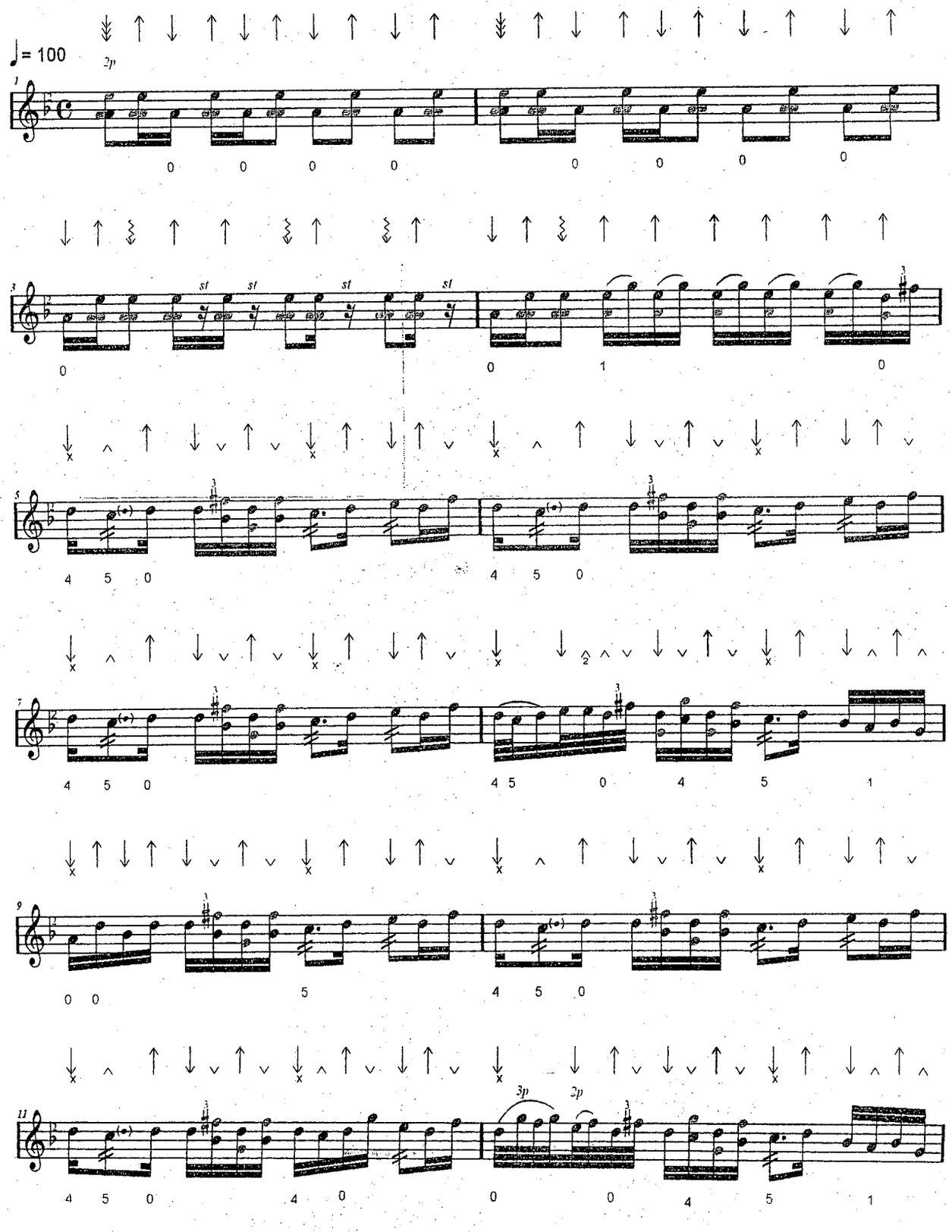
Bağlama Düzeni Üzerinde

Yandım Şeker

Yöre: Ankara
Kaynak: Bayram Aracı
Derleyen: Nida Tüfekçi
Arşiv: TRT (*)
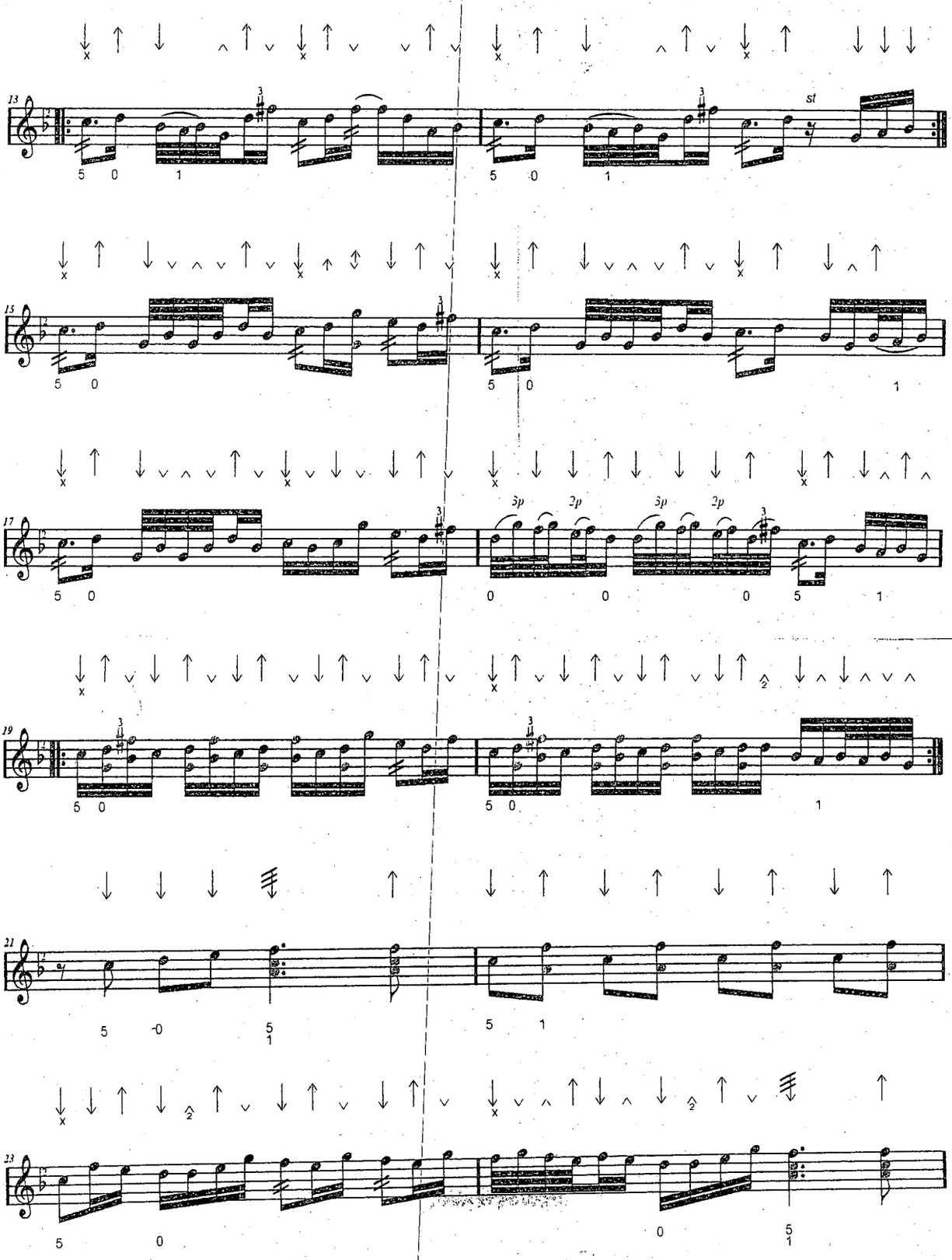
Scale: A dz (la)
Position: 1p, 2p, 3p, 4p, 5p, 6p, 7p, 8p, 9p
Repertoire: 13

Region: Ankara
Source: Bayram Aracı
Collected by: Nida Tüfekçi
Archive: TRT (*)
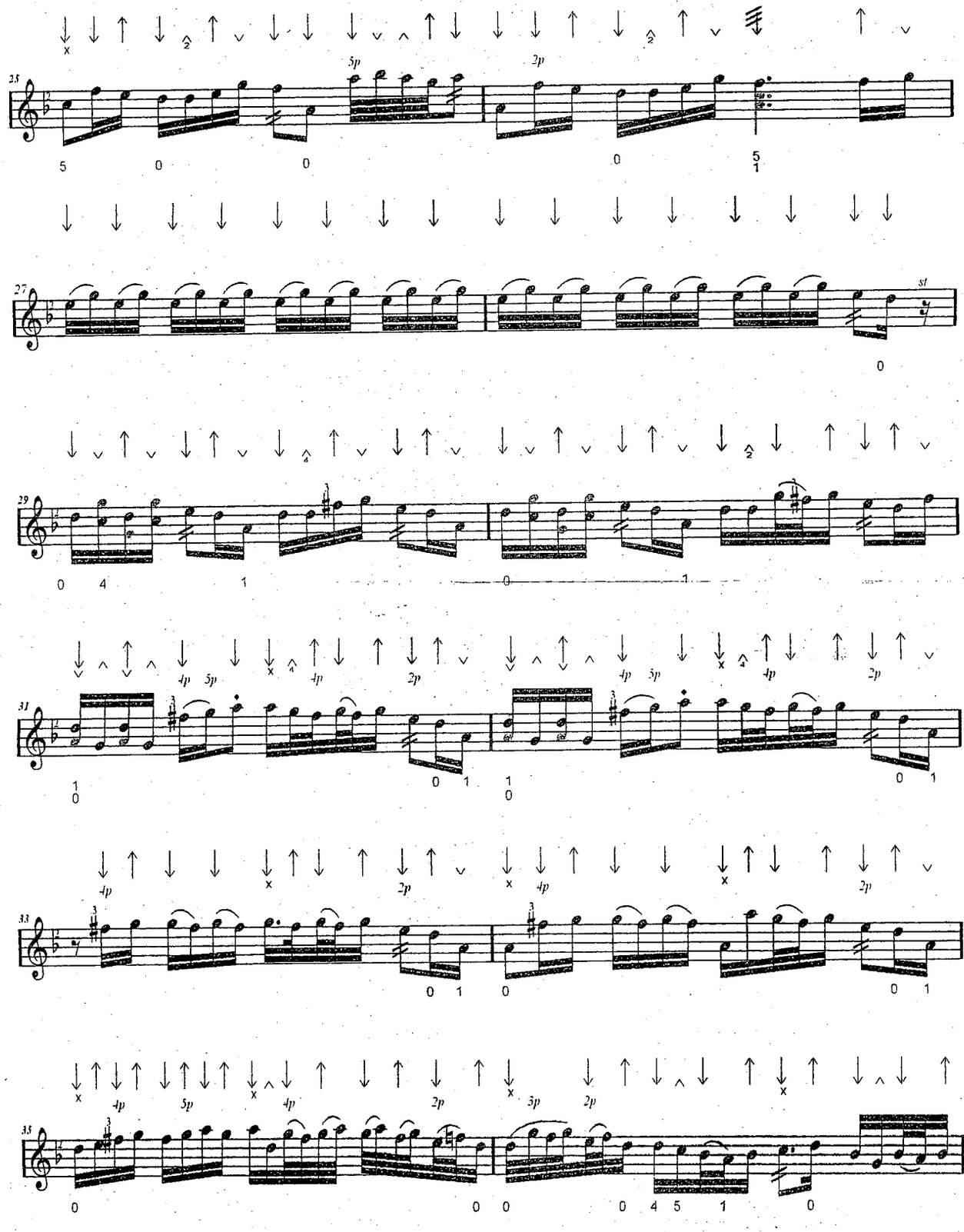


(*) Türkiye Radyo Televizyon Kurumu

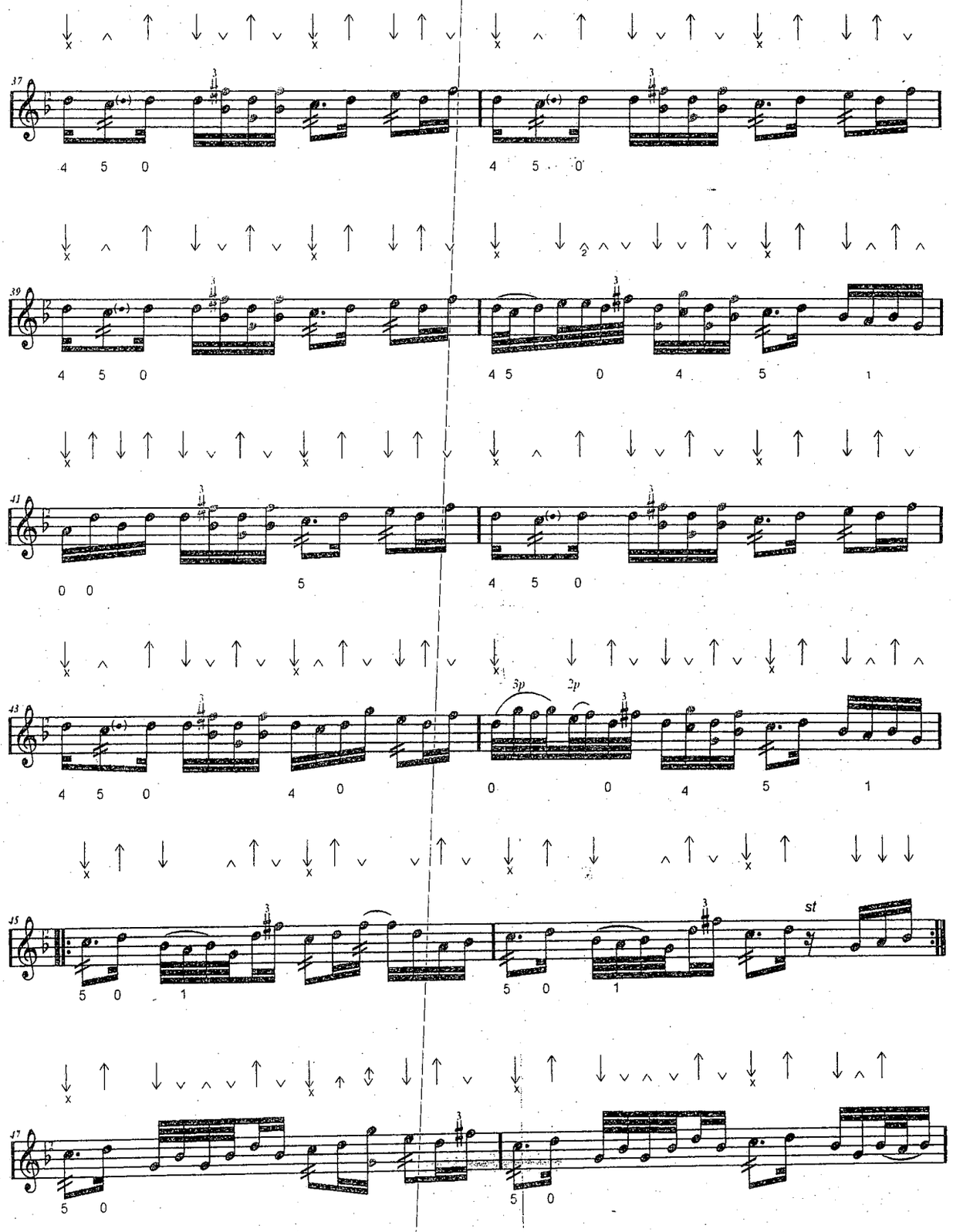
Yandım Şeker
(2)



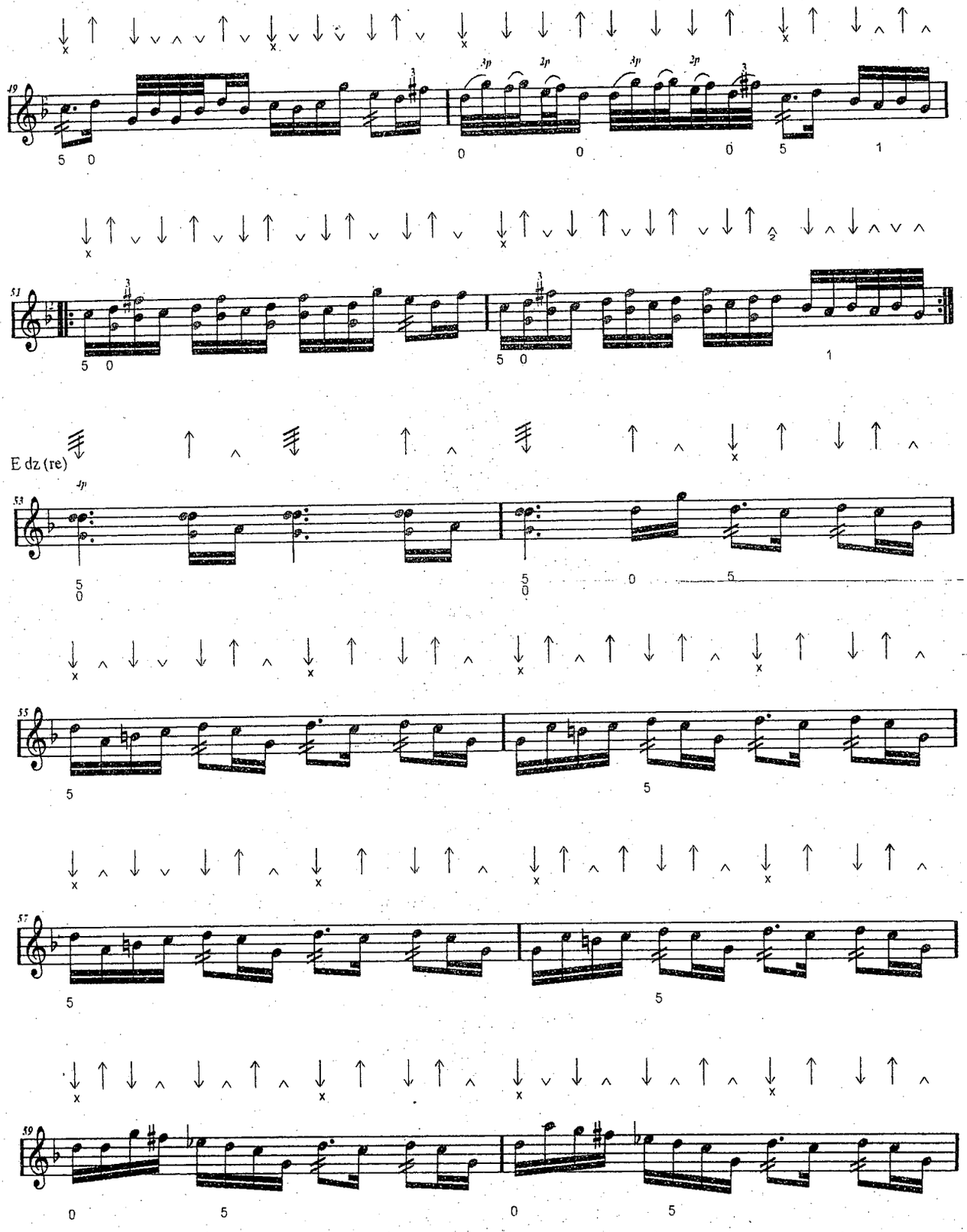
Yandım Şeker
(3)



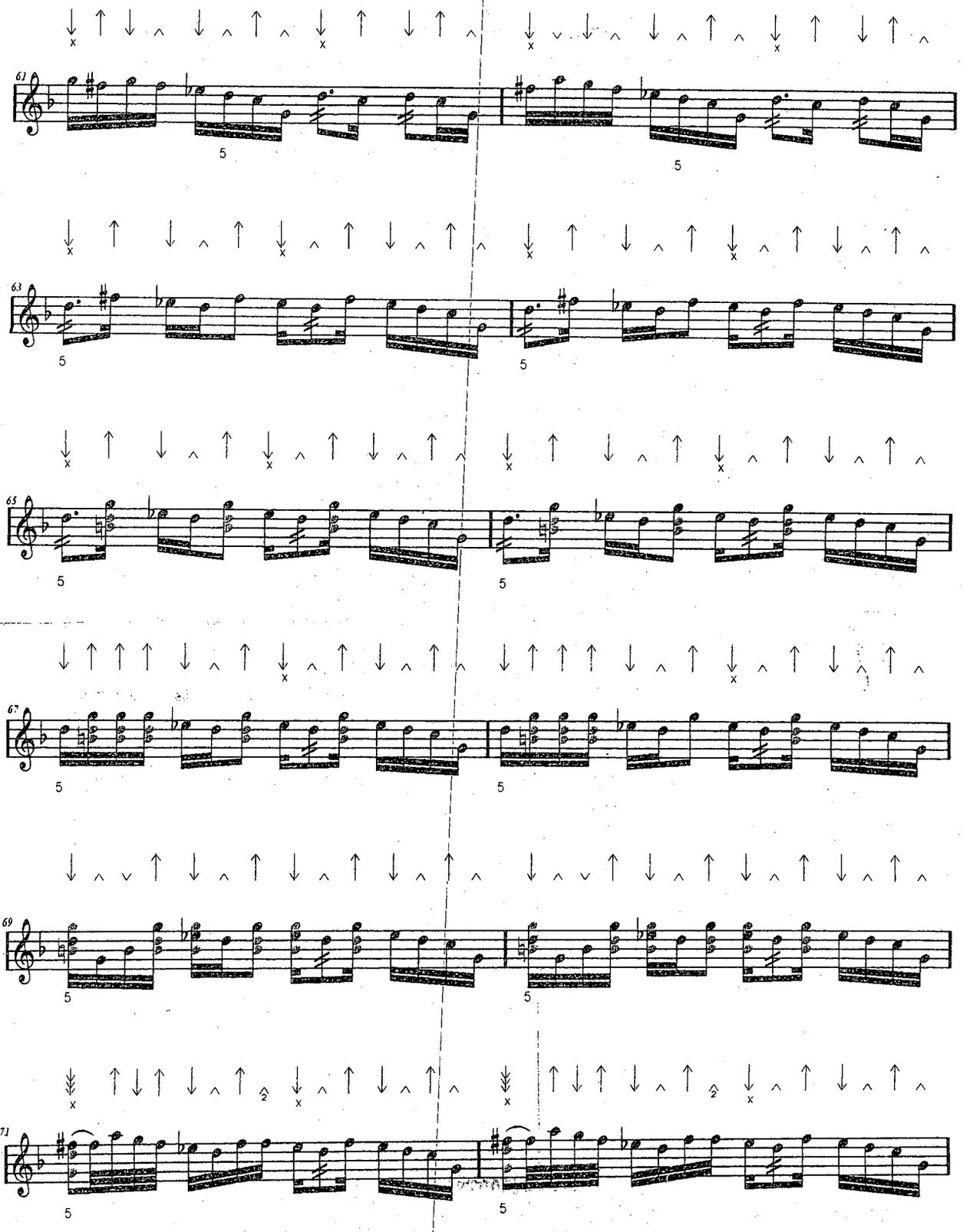
Yandım Şeker
(4)



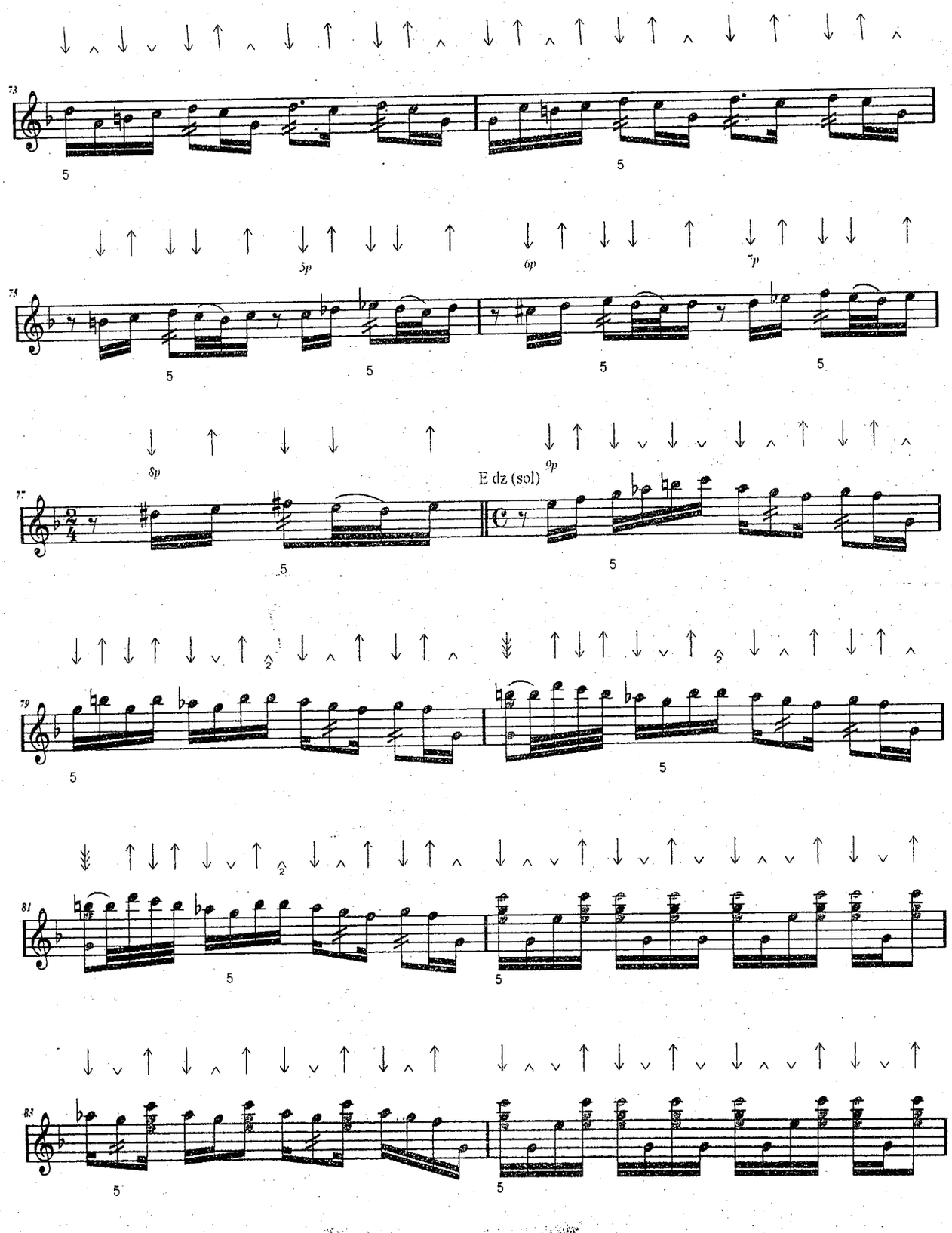
Yandım Şeker
(5)



Yandım Şeker
(6)



Yandım Şeker
(7)



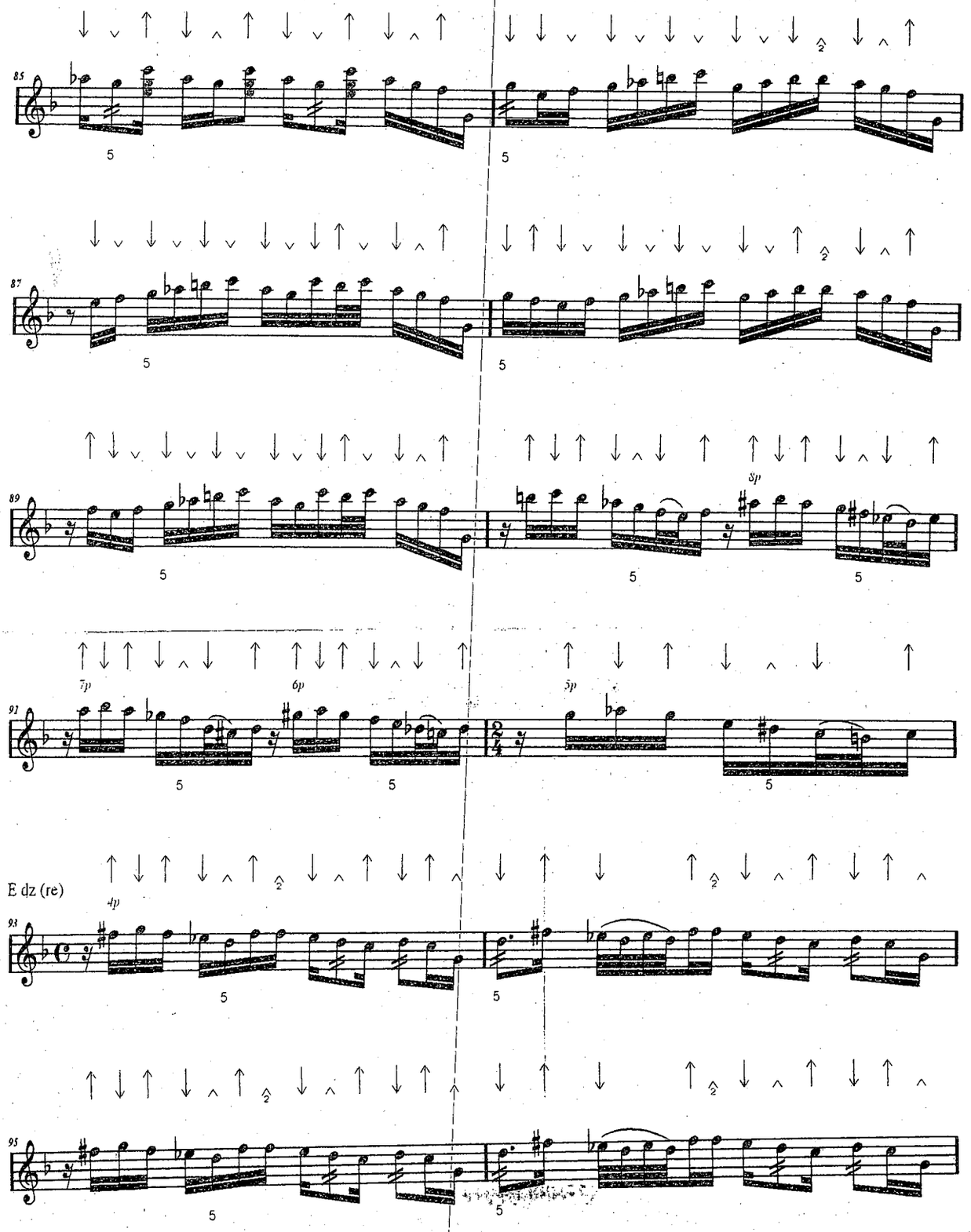
Bağlama Metodu

Bağlama Düzeni

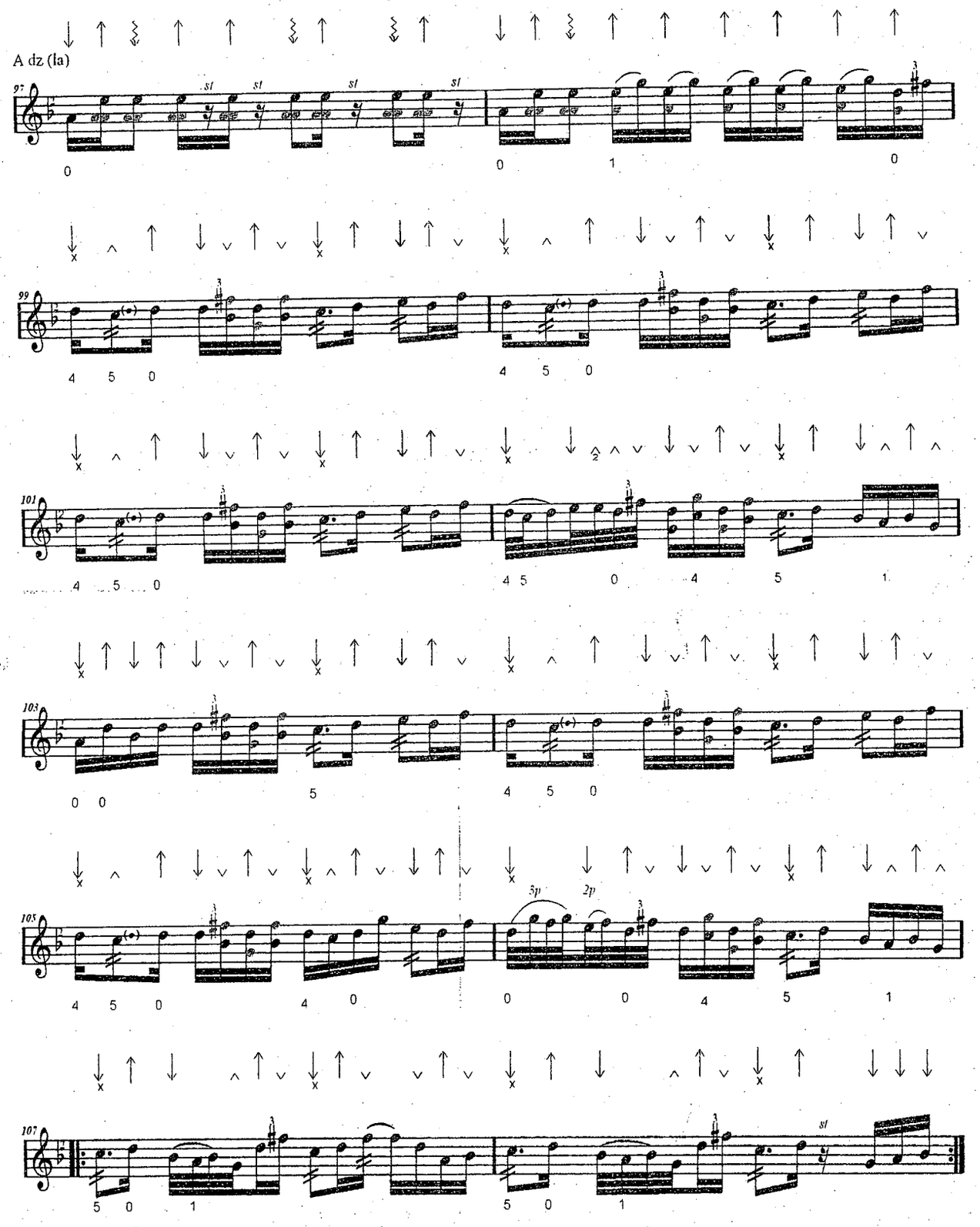
Tezeneli

Yandım Şeker

(8)



Yandım Şeker
(9)
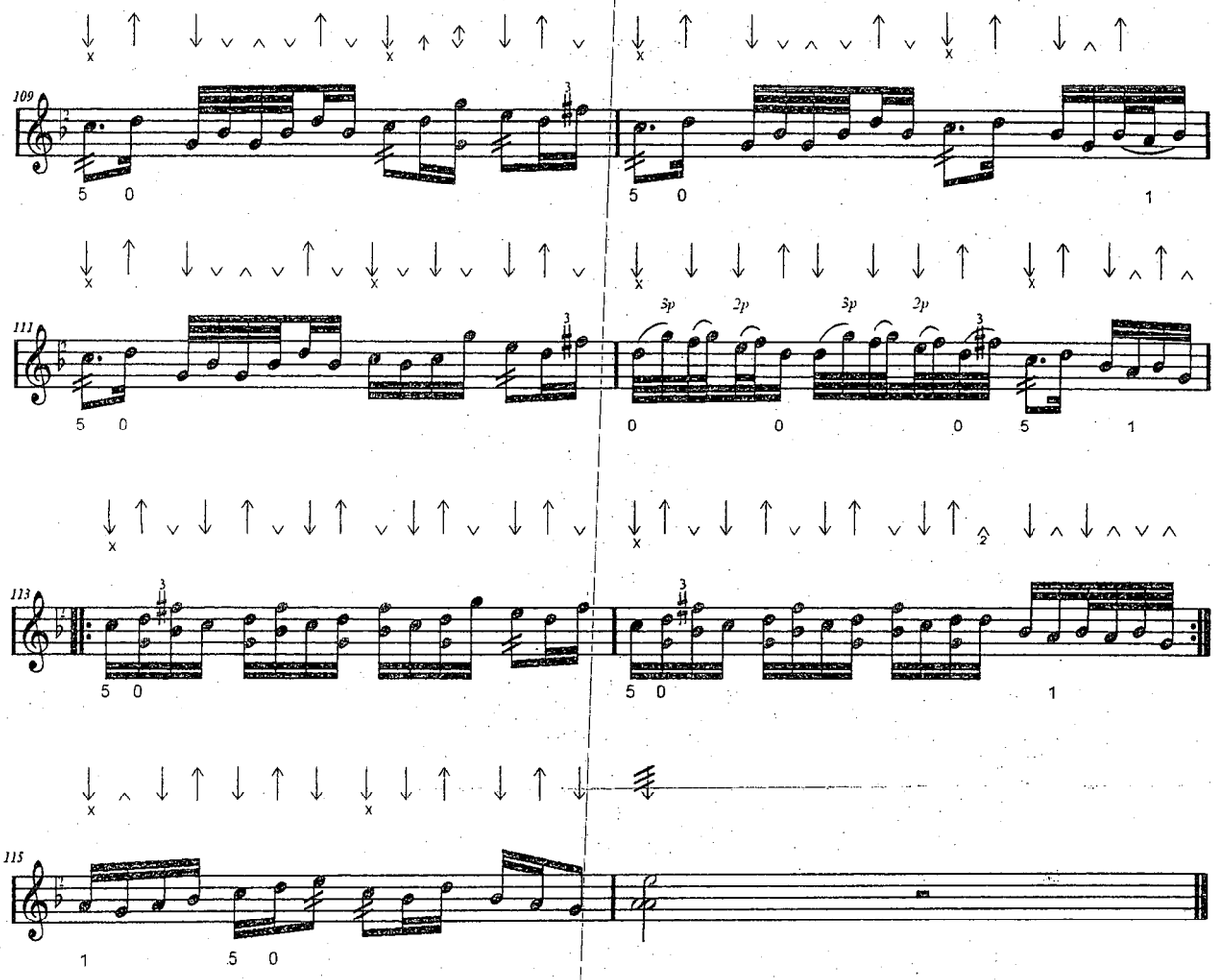


Bağlama Metodu

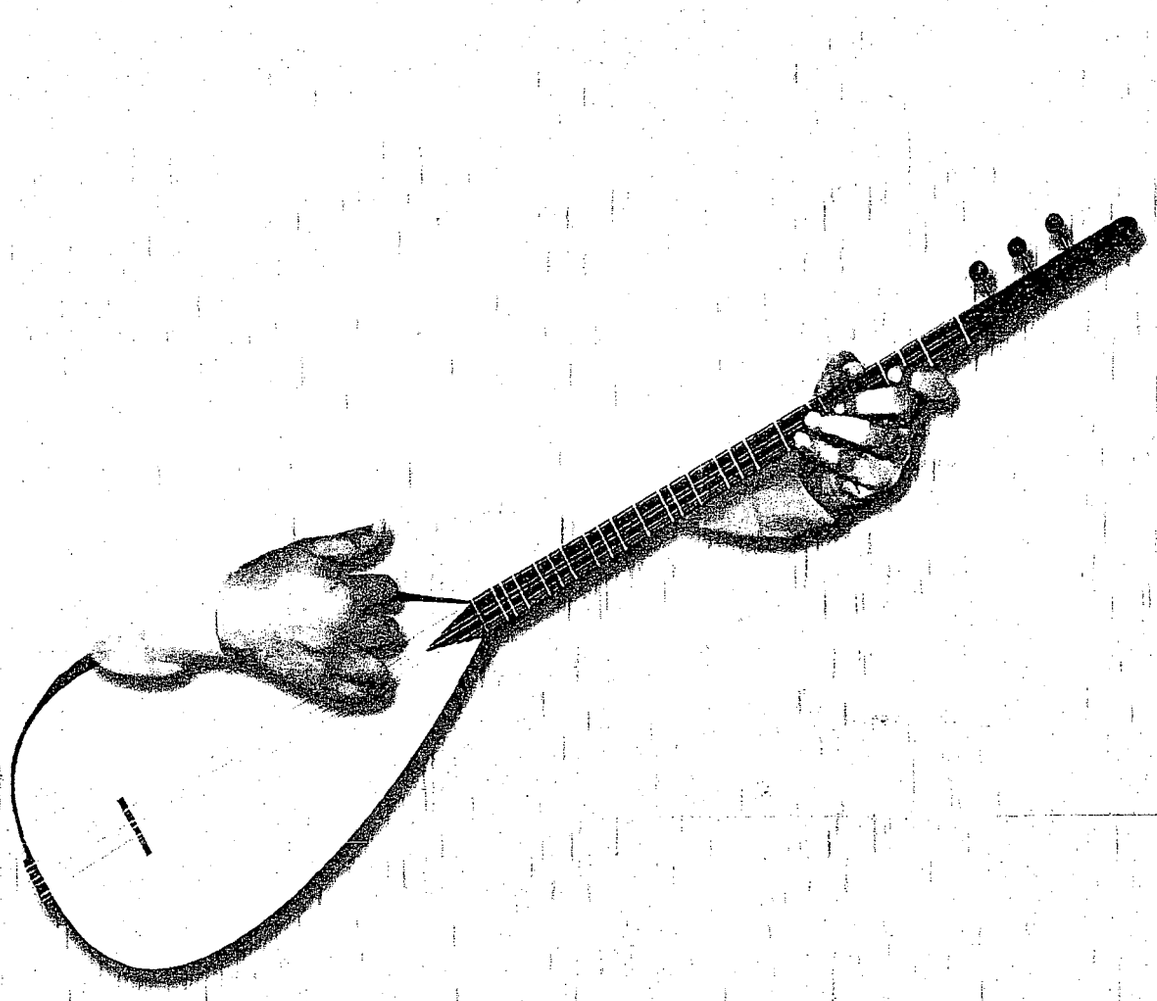
Bağlama Düzeni

Tezenesi

Yandım Şeker
(10)

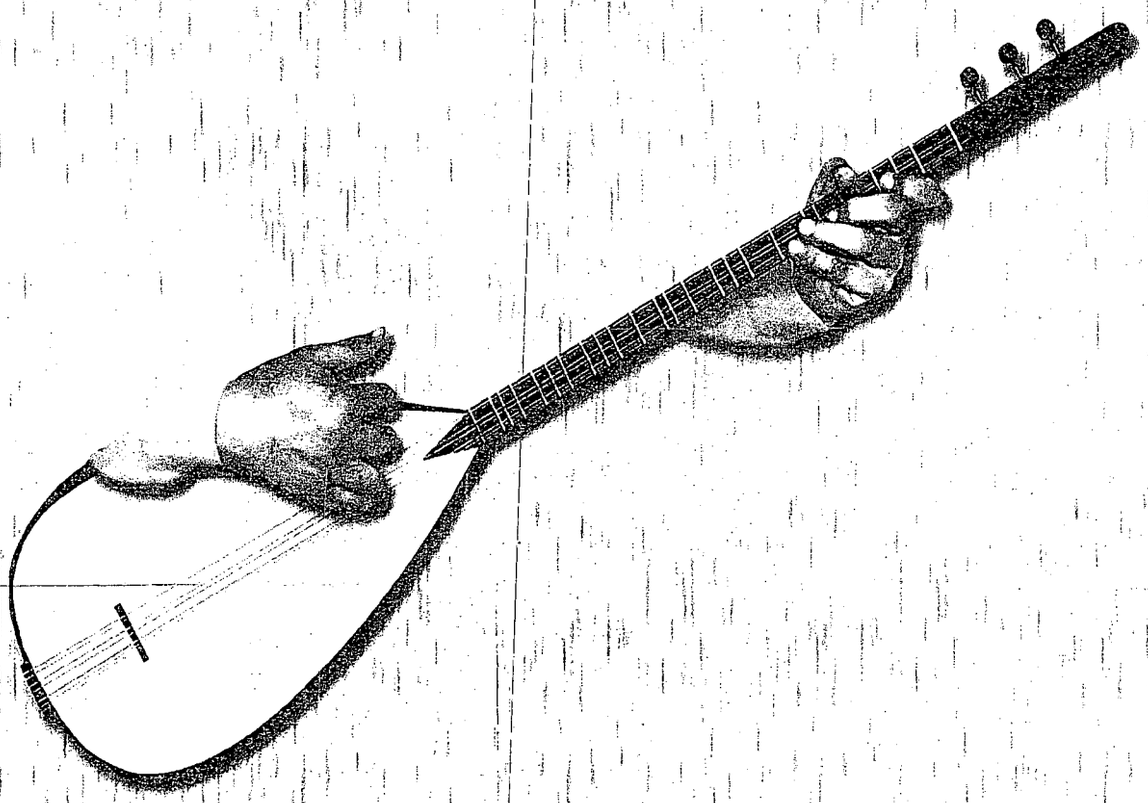


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2. Bölüm

Tezenesiz (Şelpe) İcra Tekniği



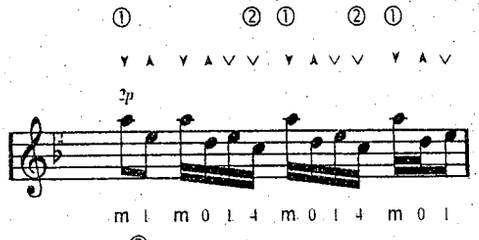
Chapter 2

Pickless (Şelpe) Playing Technique

Metodik İmgeler

Parmak imgeleri:

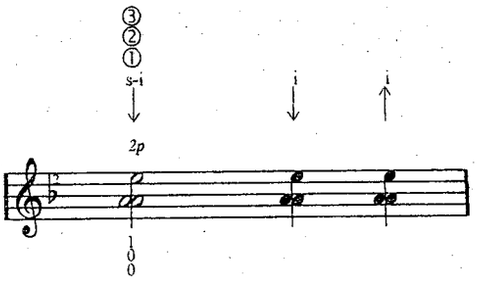
Sol el parmakları rakamlarla, sağ el parmakları ise harflerle belirtilmiştir.



Pençe Vuruşu:

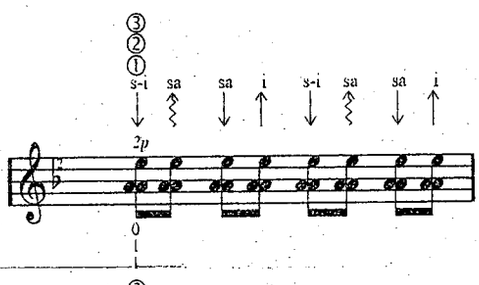
Ok üzerinde belirtilmiş olan sağ el parmaklarıyla ok yönünde yapılan vuruşu ifade eder.

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.



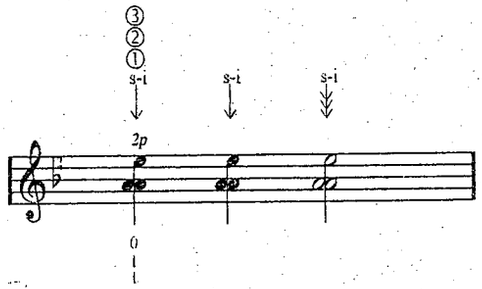
Tarama Pençe:

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



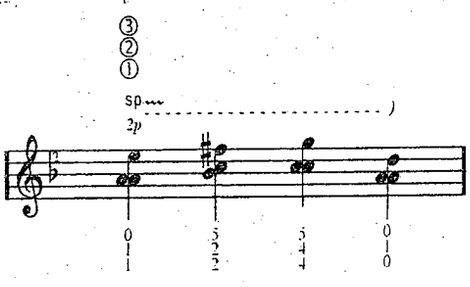
Sıyırtma Pençe:

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

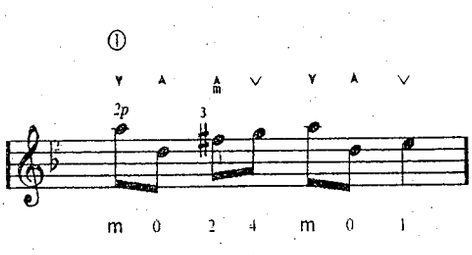


Pençe Trili:

Belirtilen sağ el parmaklarıyla yapılan tril hareketini ifade eder.



Vurma Çekme (sağ el):
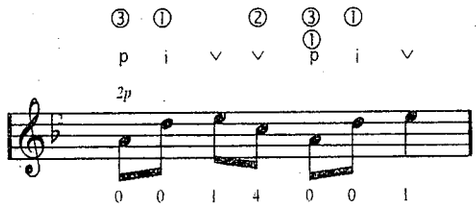


Vurma: Sağ el parmaklarıyla klavye üzerinde gösterilen sesin çıktığı perdeye vurarak ses elde etmeyi ifade eder.

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.

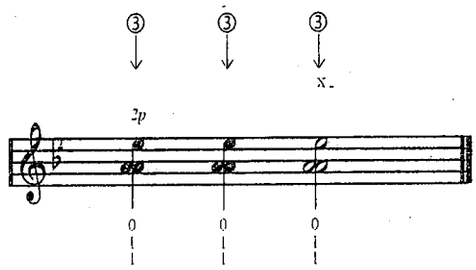
Tel Çekme: p-i-m-a-s

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.

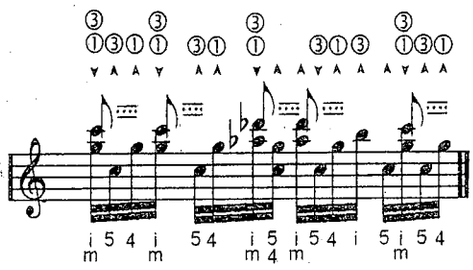


Uzatma İmgesi:

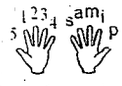
Bir perdeye basıldıktan sonra elde edilen sesin belirtilen değer kadar uzatılması gerektiğini ifade eder.

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)



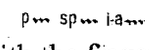
Sweep Pençe:

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



Skimming Pençe:

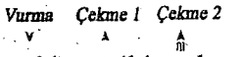
A light strum in which the fingers of the right hand skim very quickly over the strings, in the direction indicated by the arrows.



Pençe Trill:

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

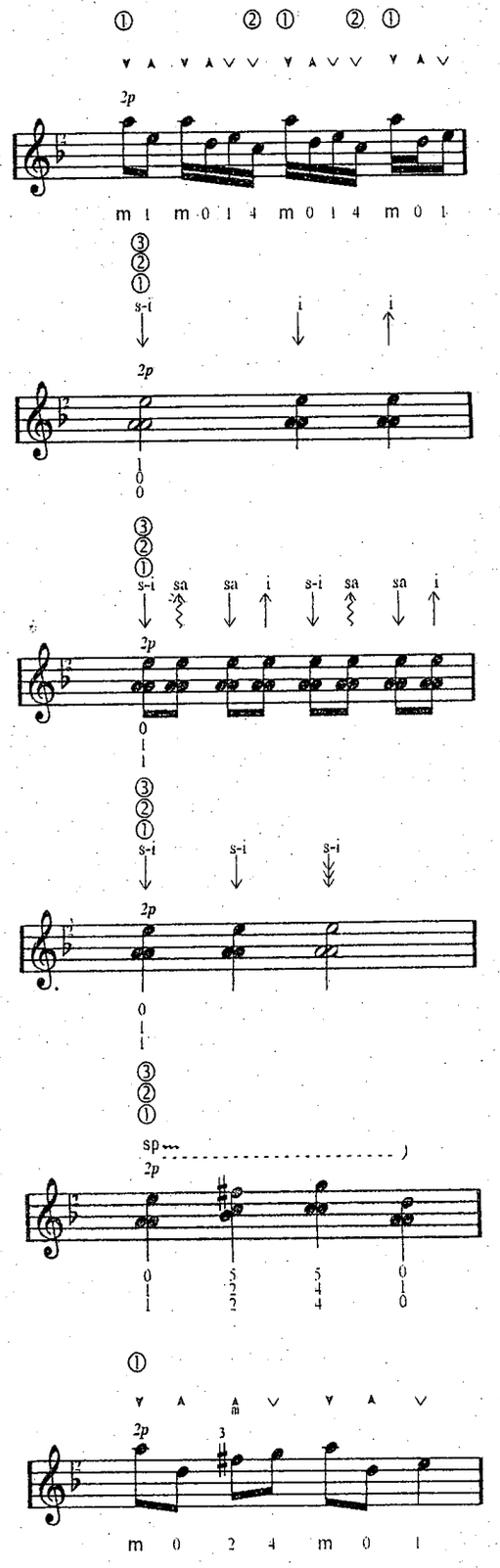
Hammer-Pulloff (Tapping) (rigth hand):

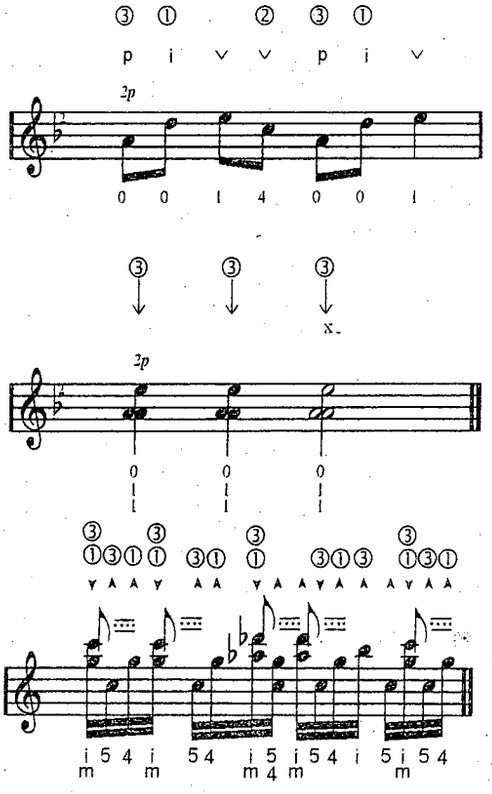


Hammer: A note executed by striking the indicated fret with the fingers of the right hand.

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.

***

1. Aşama

Bu aşamada şelpe tekniğini bütünleyen "pençe vurma", "tel çekme" ve "parmak vurma" tekniklerine ilişkin açıklamalar ve alıştırmalar yer almaktadır.

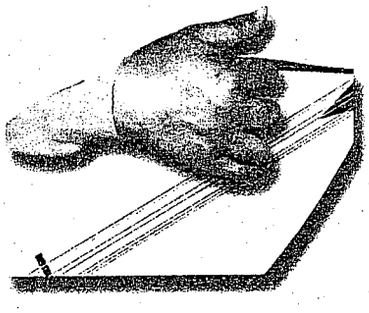
Level 1

This level contains explanations and exercises to develop skill in the pençe stroke, plucking and hammering techniques that make up the şelpe playing technique.

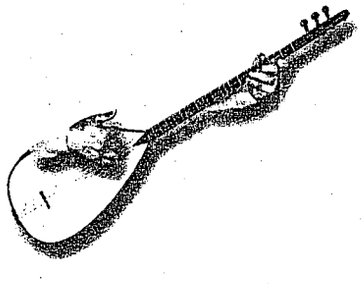
Pençe Vurma

Sağ el parmaklarıyla yapılan vuruş şekillerinden birisidir. Genellikle üç tele aynı anda vurularak uygulanan bu teknik, zaman zaman tek tel veya iki tel üzerinde de uygulanabilmektedir. Pençe vurma yönteminde yukarıdan aşağıya doğru yapılan vuruşlarda parmakların dış yönü, aşağıdan yukarıya doğru yapılan vuruşlarda da parmakların iç yönü kullanılmaktadır.

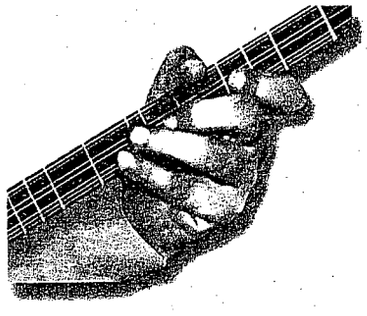
Pençe Vurma Tekniğinde Tutuş Biçimi



Resim 1: Sağ el



Resim 2: Genel



Resim 3: Sol el

Pençe Stroke

This stroke is done with the fingers of the right hand. Generally all three strings are struck simultaneously, but occasionally it is done on a single string or only two strings. In the downstroke, the fingernails are used, while on the upstroke, the pads of the fingers are used.

Position for the Pençe Stroke Technique

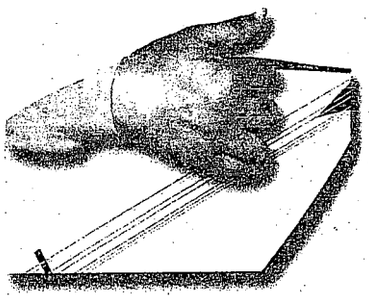


Figure 1: Right hand

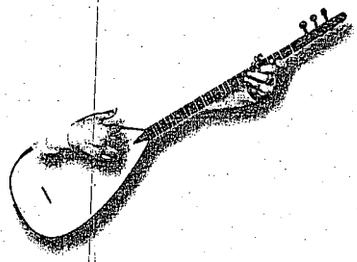


Figure 2: General

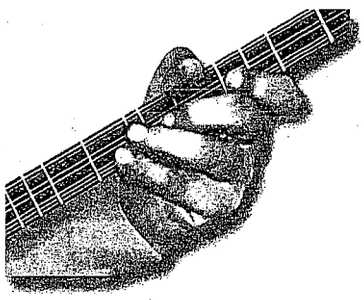


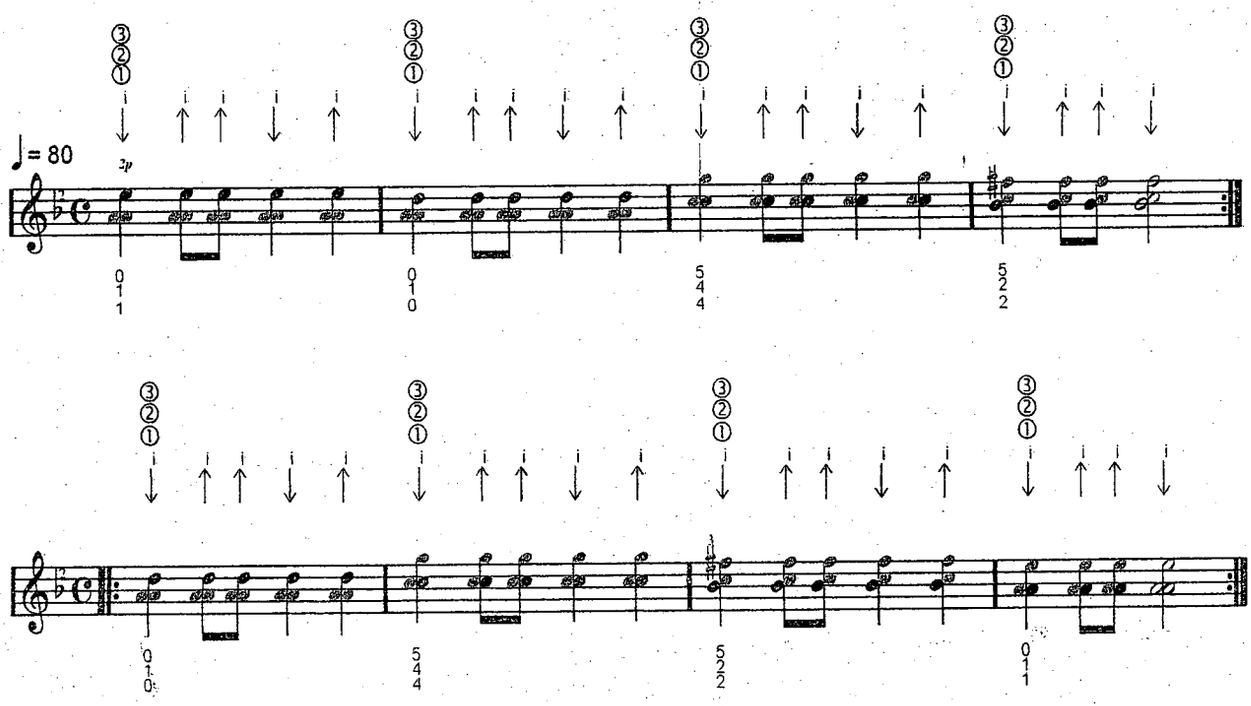
Figure 3: Left Hand

Pençe Vurma Alıştırmaları

Pençe Stroke Exercises

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 1

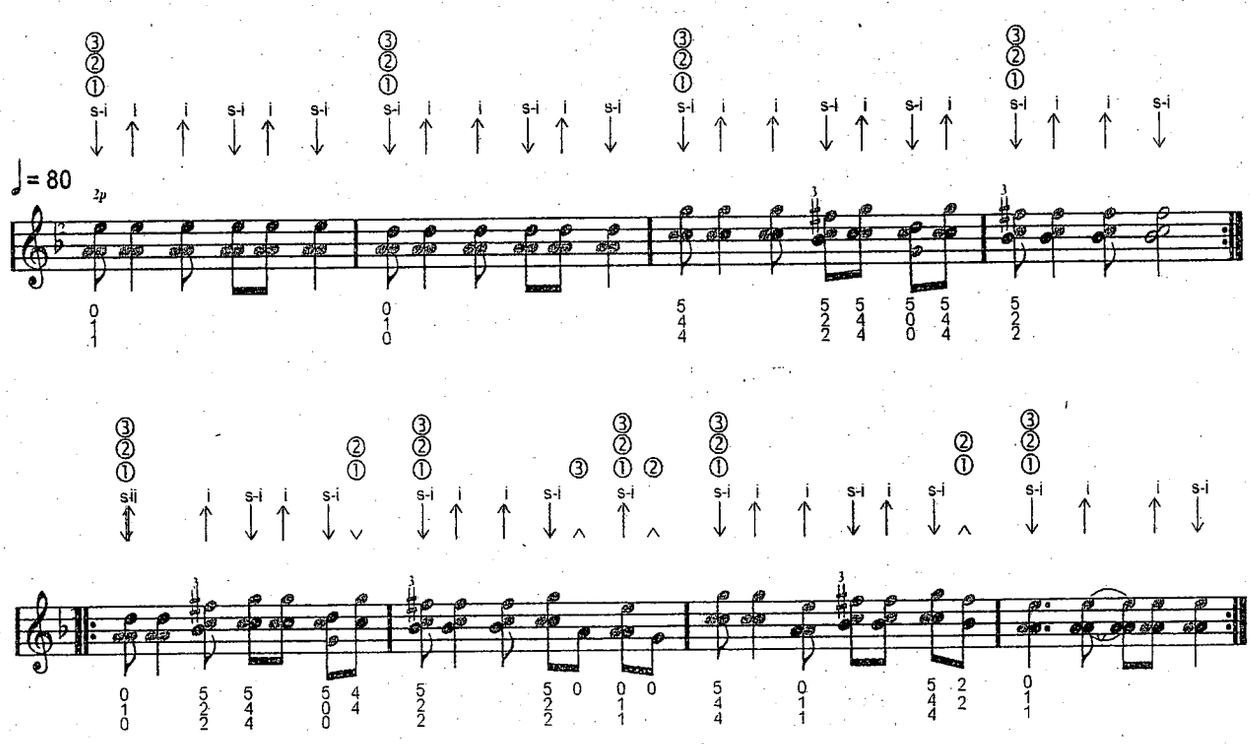
Scale: A dz (la)
Position: 2p
Exercise: 1



***

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 2
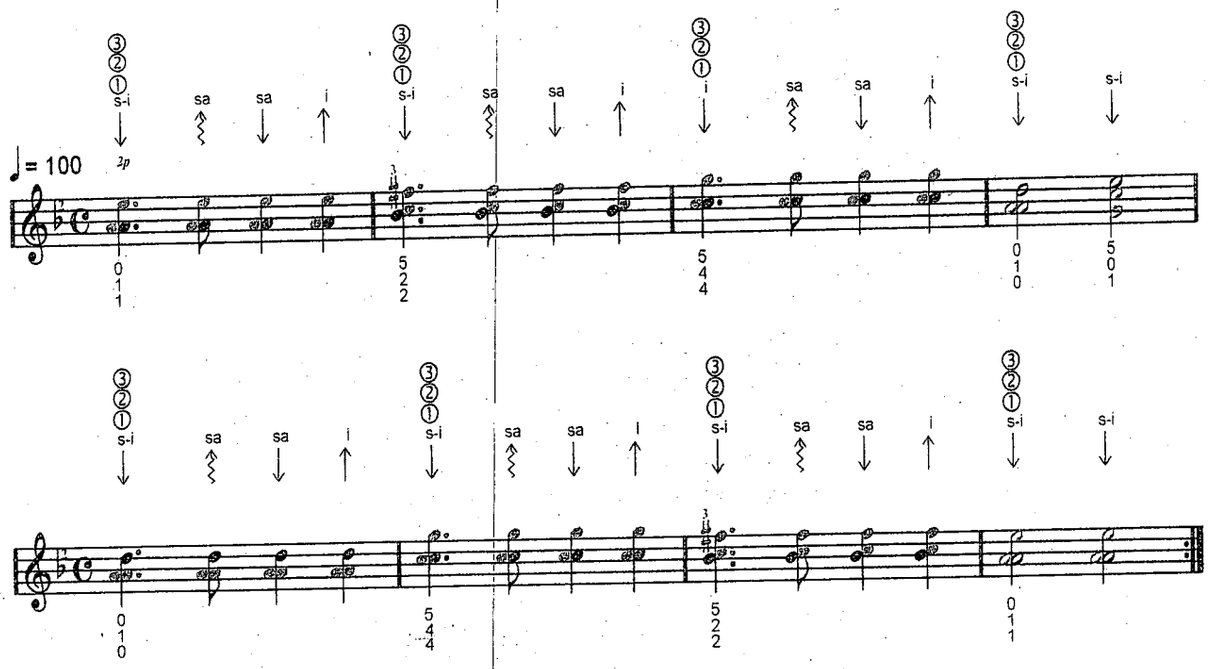
Scale: A dz (la)
Position: 2p
Exercise: 2



***

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 3
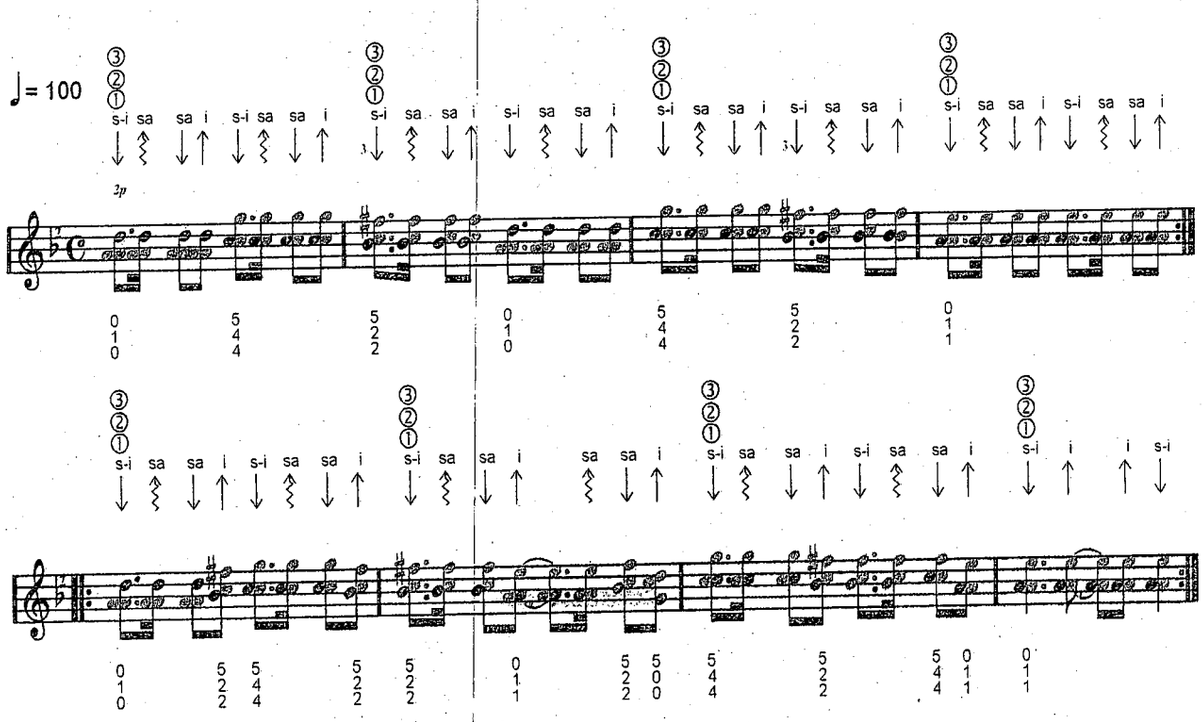
Scale: A dz (la)
Position: 2p
Exercise: 3



***

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 4

Scale: A dz (la)
Position: 2p
Exercise: 4

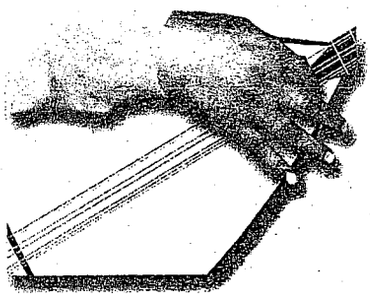


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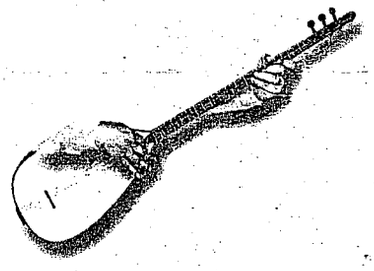
Tel Çekme

Tel çekme tekniğinde; ses çıkarma yöntemi olarak sağ el parmaklarının sadece iç yönü kullanılır. Bu özelliği ile pençe vurma tekniğinden ayrılmaktadır. Buna bağlı olarak pençe vurma tekniğindeki vuruş yönlerini ifade etmek için gerek duyduğumuz ok işaretlerinin kullanımı yerine p - i - m - a - s imgeleri kullanılmıştır.

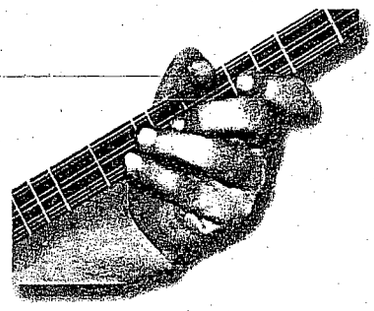
Tel Çekme Tekniğinde Tutuş Biçimi



Resim 1: Sağ el



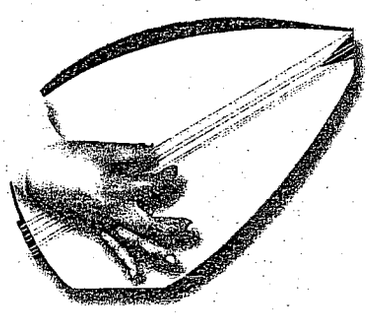
Resim 2: Genel



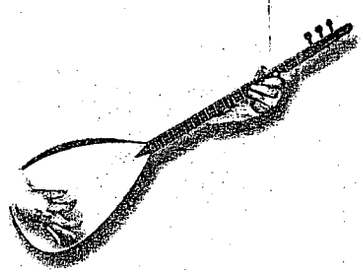
Resim 3: Sol el

Not: Tel çekme tekniğinin bağlamadaki eşiği kapatarak çalma biçimiyle de uygunluk göstermesi, bu icra şeklinin bir özelliği olarak öne çıkmaktadır. Elde edilen bu farklı duyum (kp) sembolüyle ifade edilmiştir.

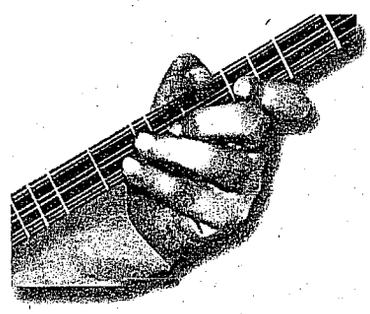
Tel Çekme Tekniğinde *(Eşiği Kapatarak)* Tutuş Biçimi



Resim 1: Sağ el



Resim 2: Genel



Resim 3: Sol el

Plucking (Finger Picking)

The plucking technique is distinct in that only the pads of the fingers of the right hand are used. Consequently, rather than the arrow-style symbols used for the pençe stroke, we have used the letters p-i-m-a-s.

Position for the Plucking Technique

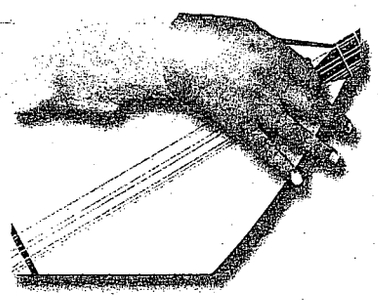


Figure 1: Right hand

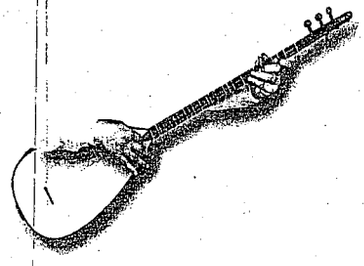


Figure 2: General

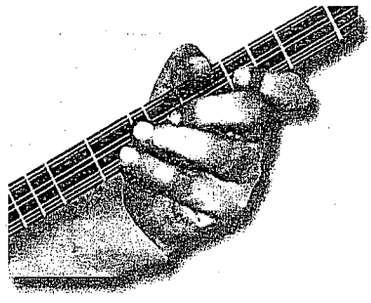


Figure 3: Left Hand

Note: *Another way of performing the plucking technique is with the heel of the hand resting slightly above the bridge thus muting the sound. This style of playing is indicated with the symbol* ***kp.***

Position for the Plucking Technique (with strings muted)

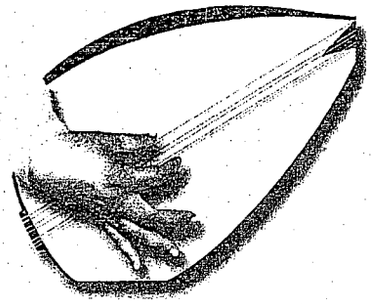


Figure 1: Right hand

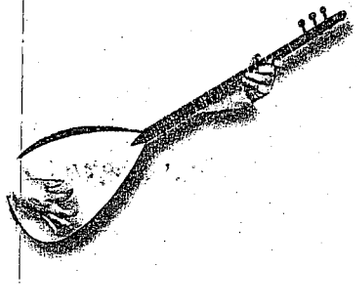


Figure 2: General

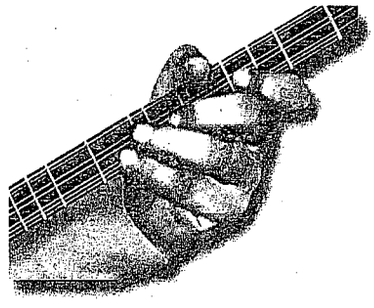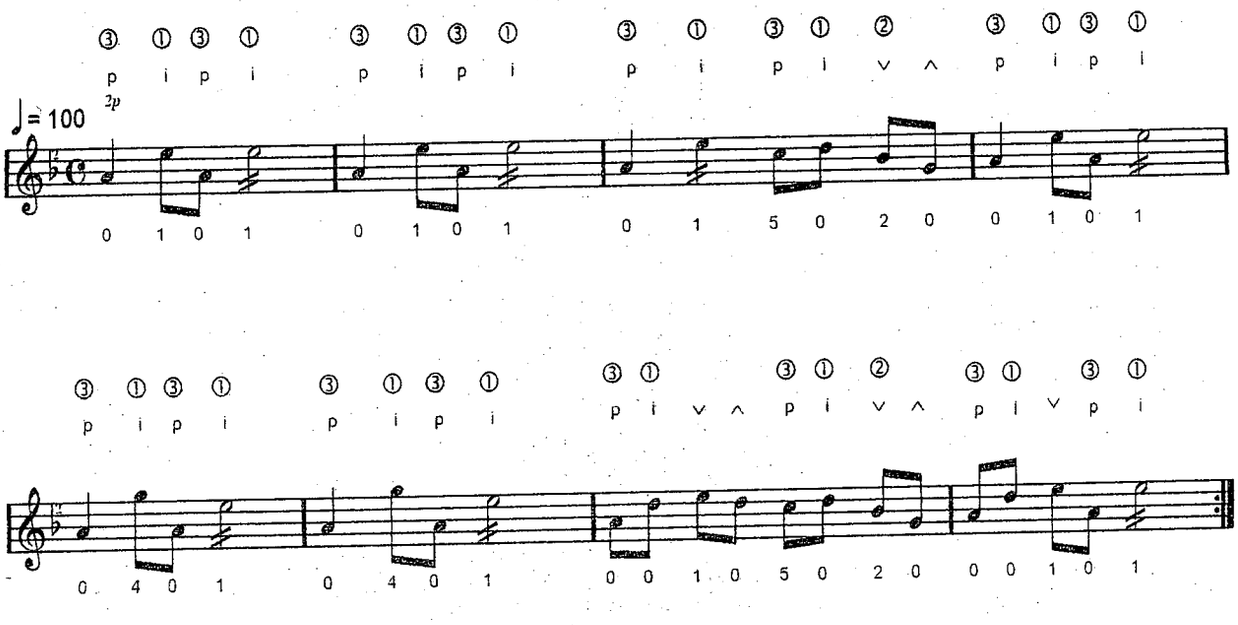


Figure 3: Left Hand

Tel Çekme Alıştırmaları

Plucking Exercises

Dizi: A dz (la) 5d
Pozisyon: 2p
Alıştırma: 5
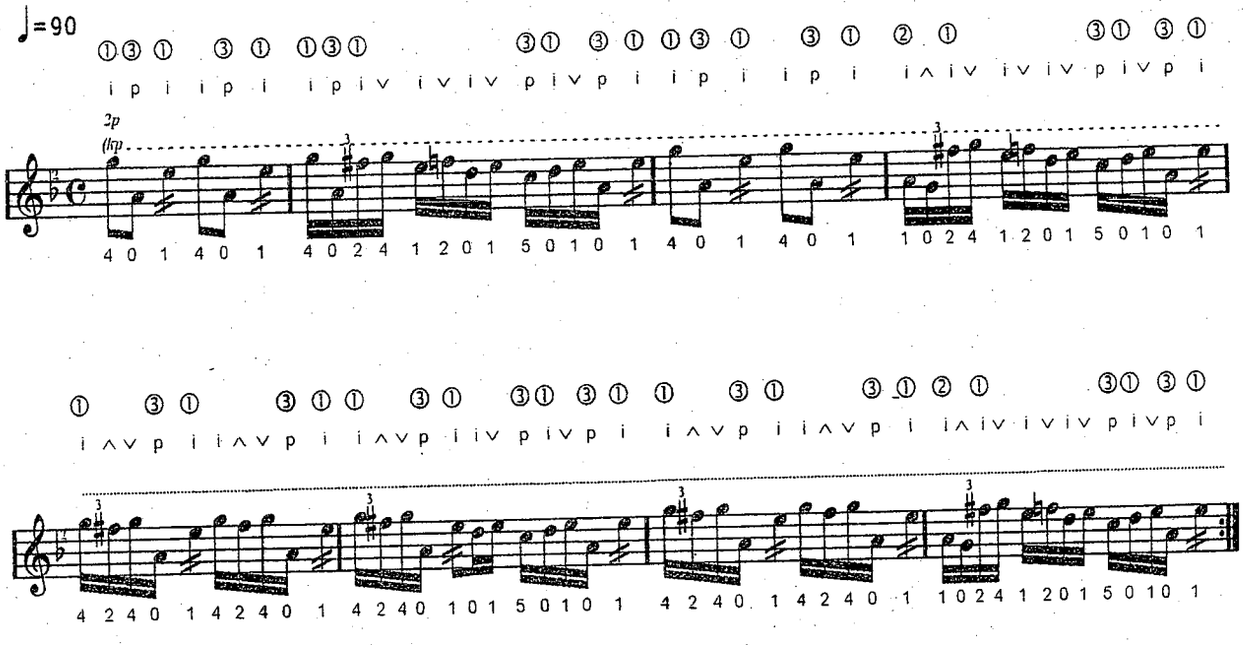
Scale: A dz (la) 5d
Position: 2p
Exercise: 5



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Dizi: A dz (la) 5d
Pozisyon: 2p
Alıştırma: 6

Scale: A dz (la) 5d
Position: 2p
Exercise: 6



***

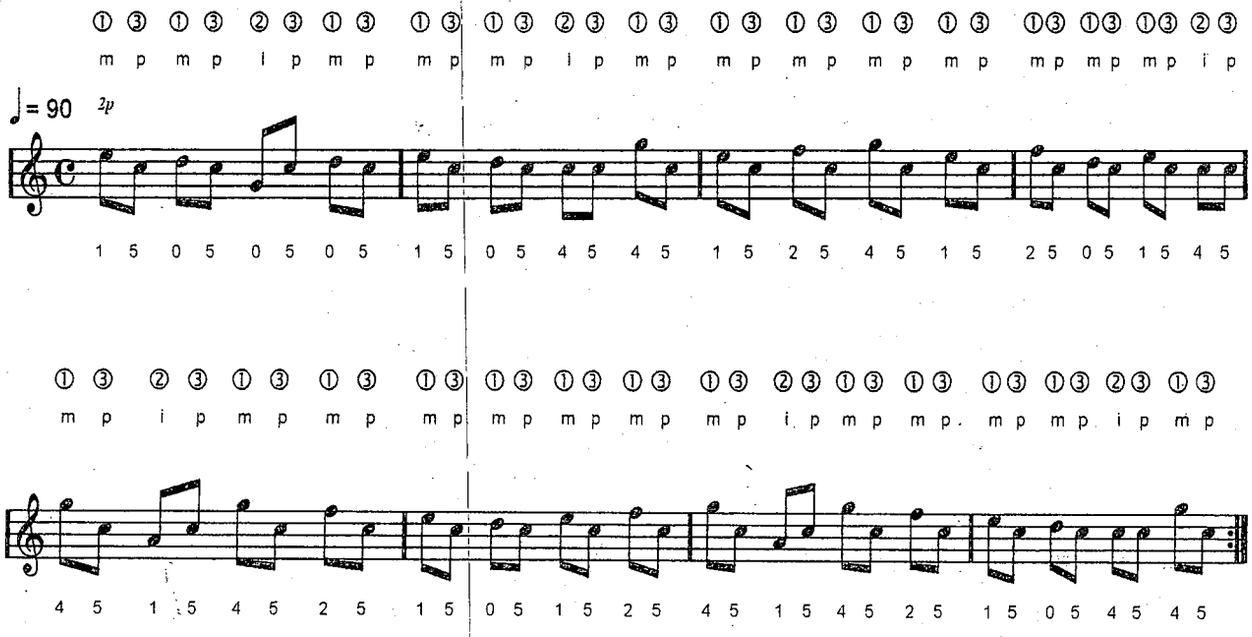
Bağlama Metodu

Bağlama Düzeni

Felge

Dizi: K dz (do)
Pozisyon: 2p
Alıştırma: 7
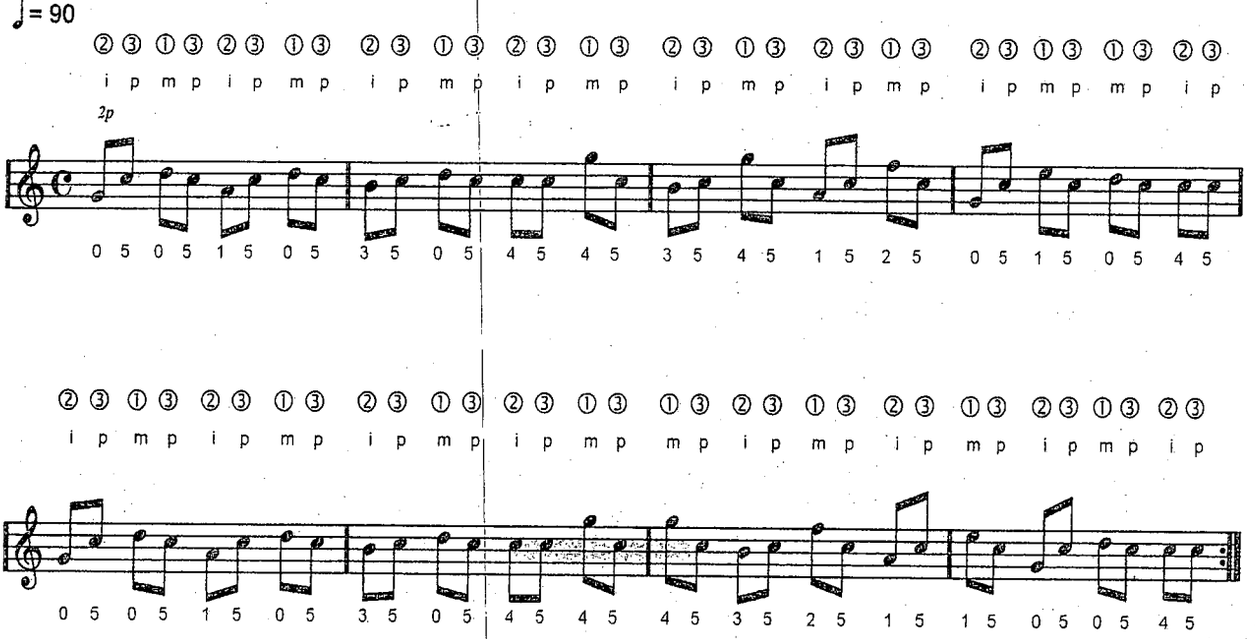
Scale: K dz (do)
Position: 2p
Exercise: 7



***

Dizi: K dz (do)
Pozisyon: 2p
Alıştırma: 8

Scale: K dz (do)
Position: 2p
Exercise: 8

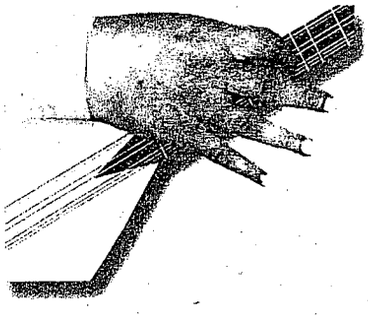


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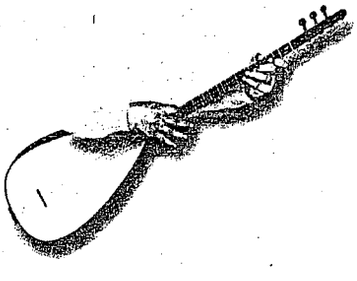
Parmak Vurma

Sağ el parmaklarının tıpkı sol el parmakları gibi klavye üzerinde kullanılması ve icra esnasında iki oktavın sık sık yer değiştirerek duyurulması bu tekniğin en önemli özelliklerindendir.

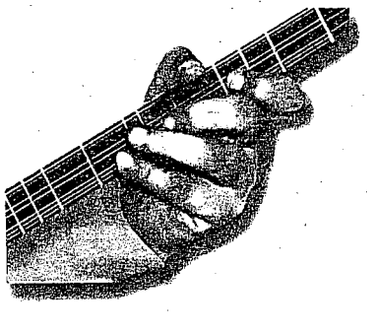
Parmak Vurma Tekniğinde Tutuş Biçimi



Resim 1: Sağ el



Resim 2: Genel



Resim 3: Sol el

Hammering/Tapping

The main characteristic of this playing technique is that just like the left hand, the fingers of the right hand are used on the fingerboard as well, alternating octaves frequently.

Position for the Hammering/Tapping Technique

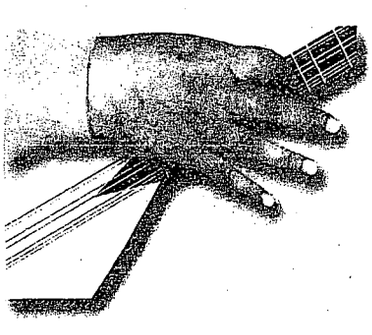


Figure 1: Right hand

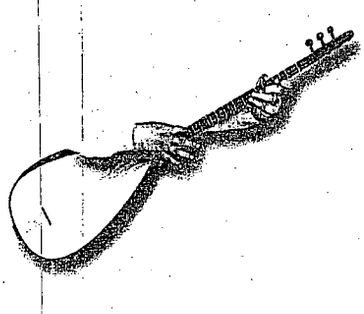


Figure 2: General

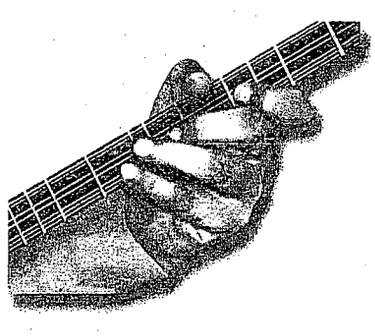


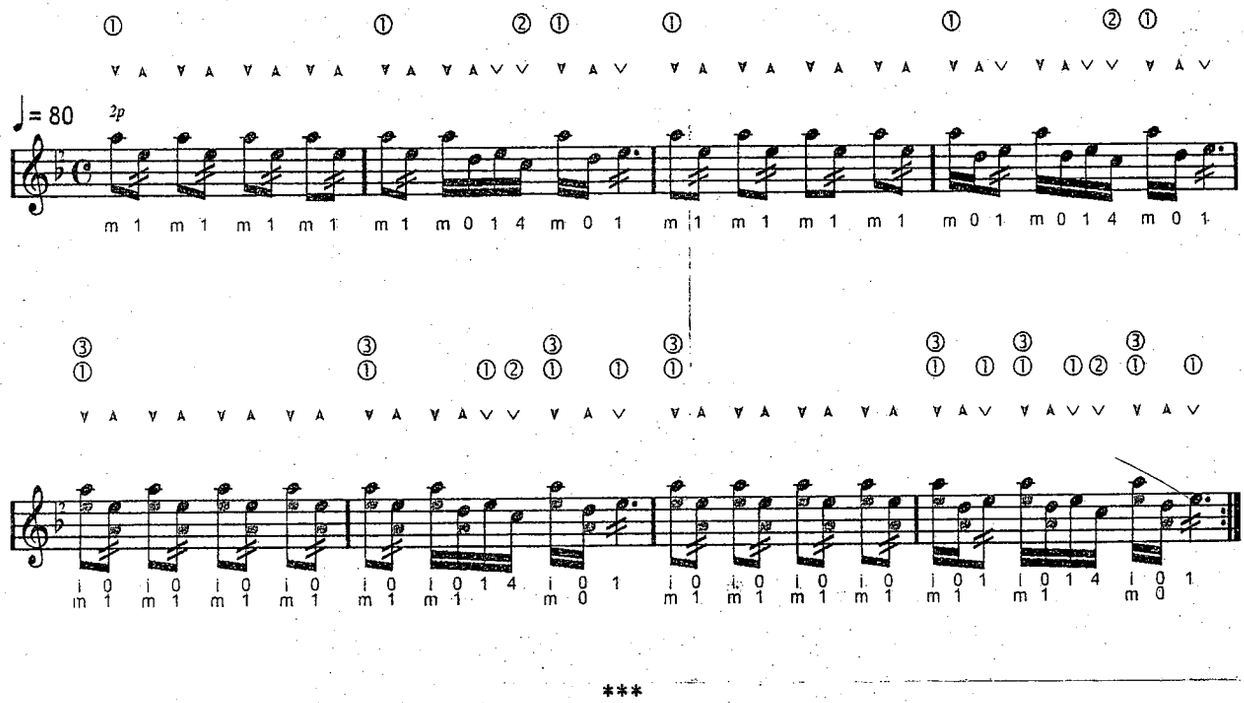
Figure 3: Left Hand

Parmak Vurma Alıştırmaları

Hammering/Tapping Exercises

Dizi: A dz (la) 5d
Pozisyon: 2p
Alıştırma: 9
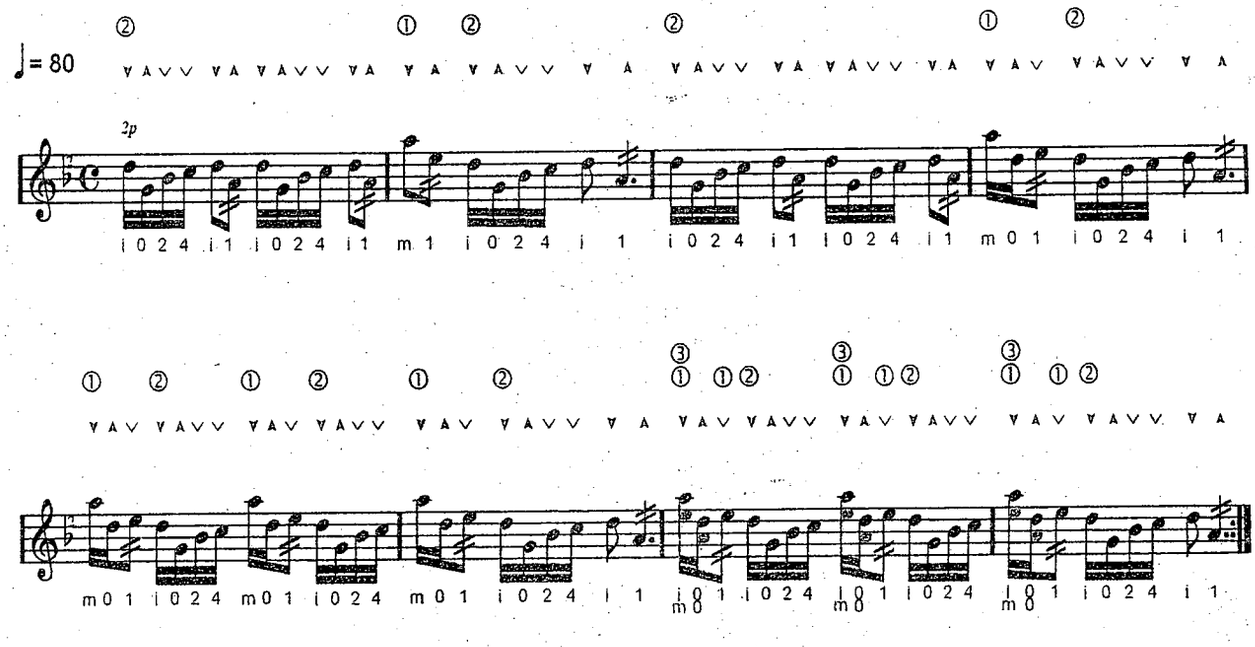
Scale: A dz (la) 5d
Position: 2p
Exercise: 9



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Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 10
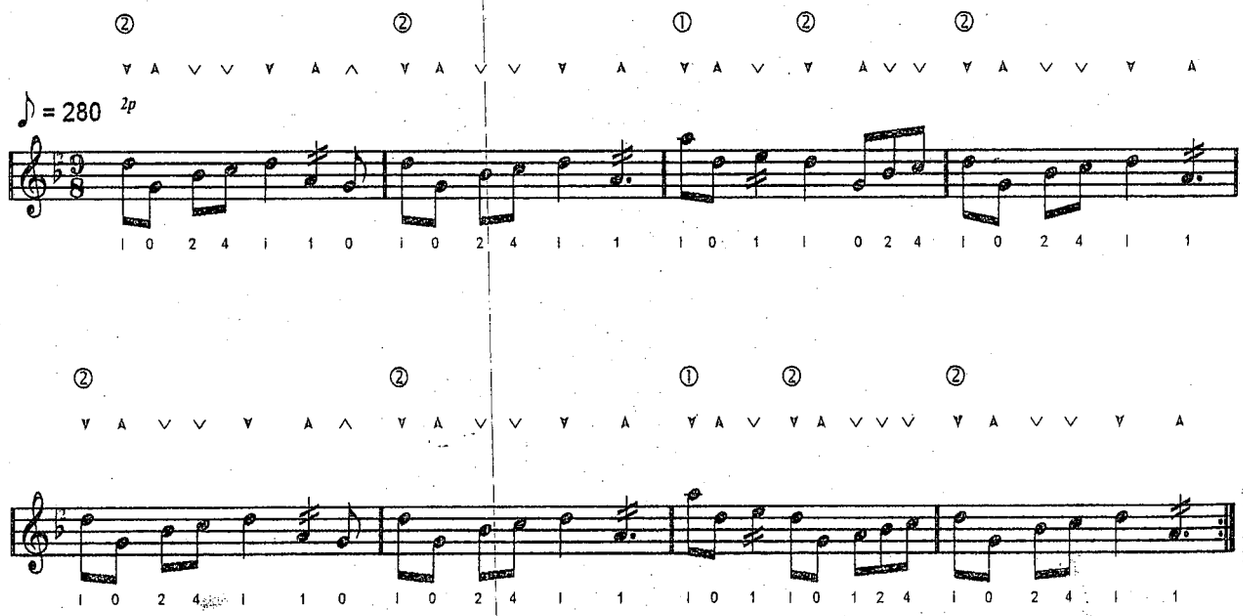
Scale: A dz (la)
Position: 2p
Exercise: 10



***

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 11

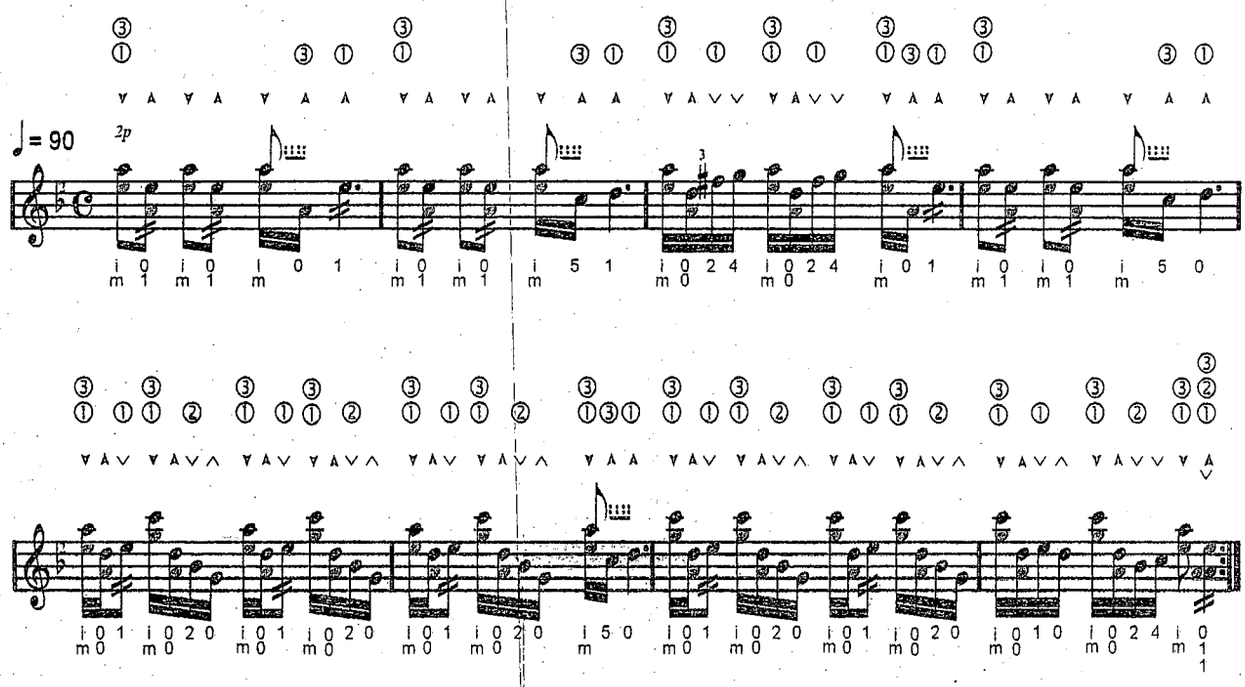
Scale: A dz (la)
Position: 2p
Exercise: 11



***

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 12

Scale: A dz (la)
Position: 2p
Exercise: 12



***

2. Aşama

Kitabın bu aşamasında ***şelpe tekniği*** bünyesindeki ***pençe vurma, tel çekme*** ve ***parmak vurma*** yöntemlerinin iç içe kullanıldığı alıştırmalar yer almaktadır

Level 2

This level contains exercises which employ the pençe stroke, plucking and hammering/tapping techniques in combination.

Tezenesiz (Şelpe) İcra Tekniği

"2. *Aşama*" Alıştırmaları

Pickless (Şelpe) Playing Technique

"Level 2" Exercises
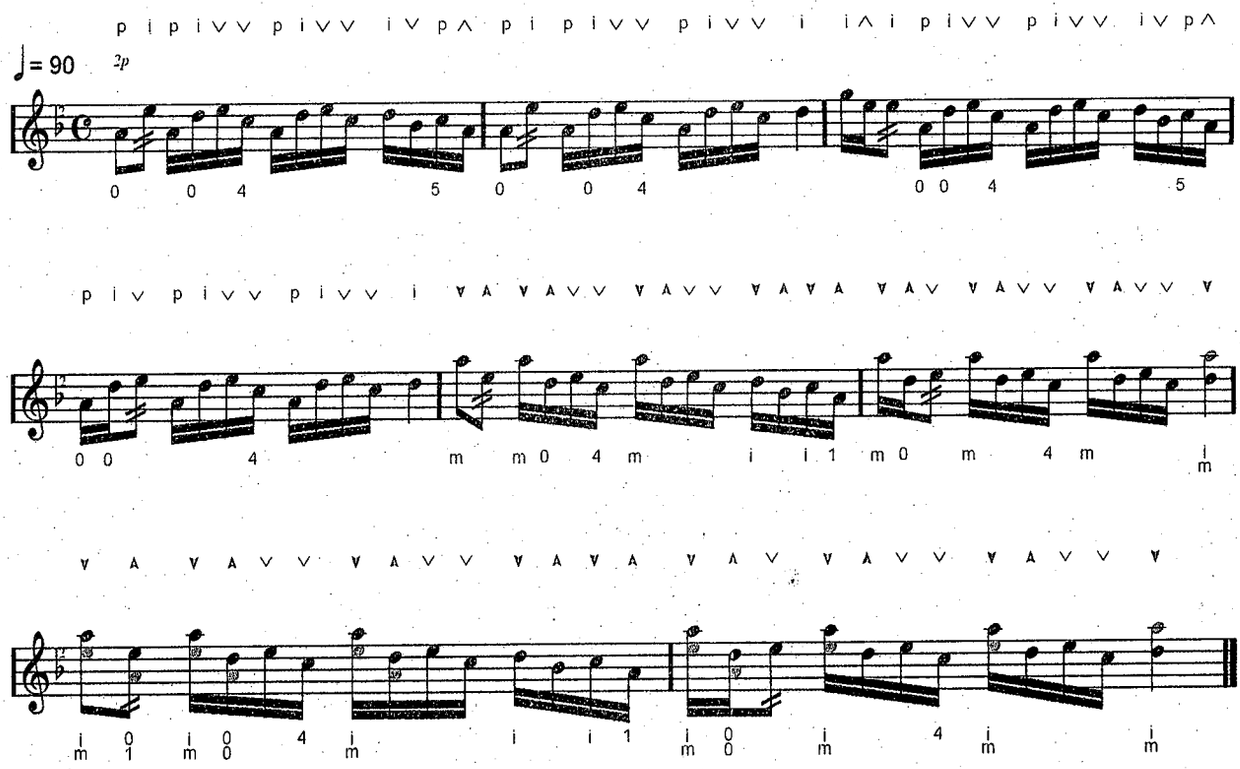
Bağlama Metodu

Bağlama Düzeni

Şelpe

Dizi: A dz (la) 4d
Pozisyon: 2p
Alıştırma: 13

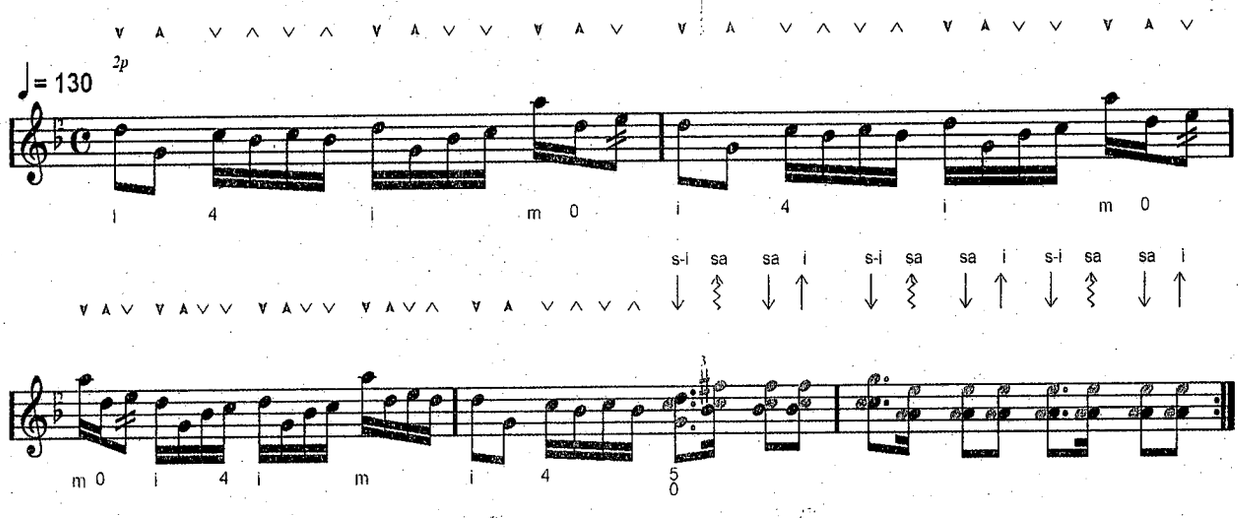
Scale: A dz (la) 4d
Position: 2p
Exercise: 13



***

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 14

Scale: A dz (la)
Position: 2p
Exercise: 14
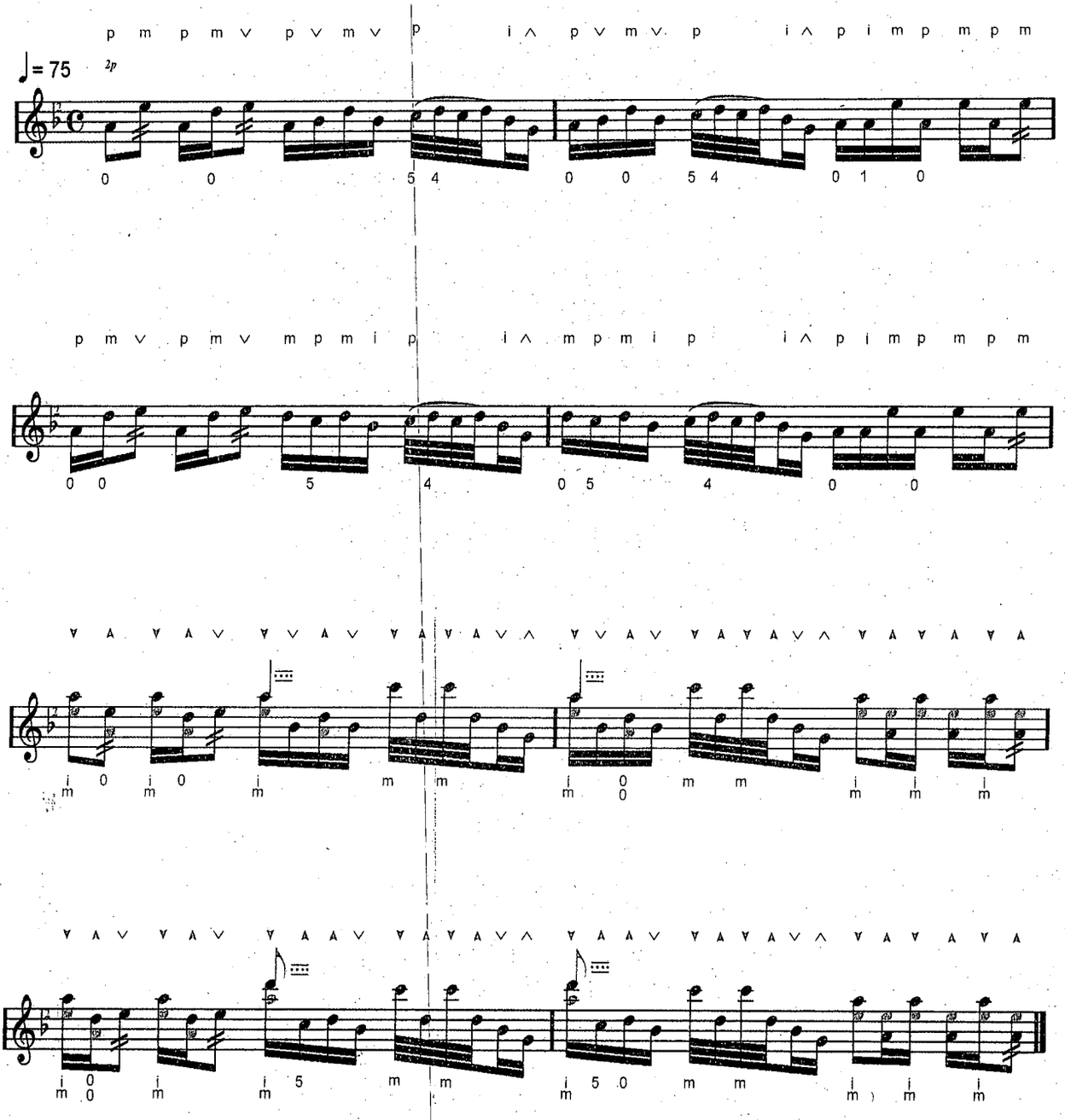


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Bağlama Metodu

Bağlama Düzeni

Felpe

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 15

Scale: A dz (la)
Position: 2p
Exercise: 15



***

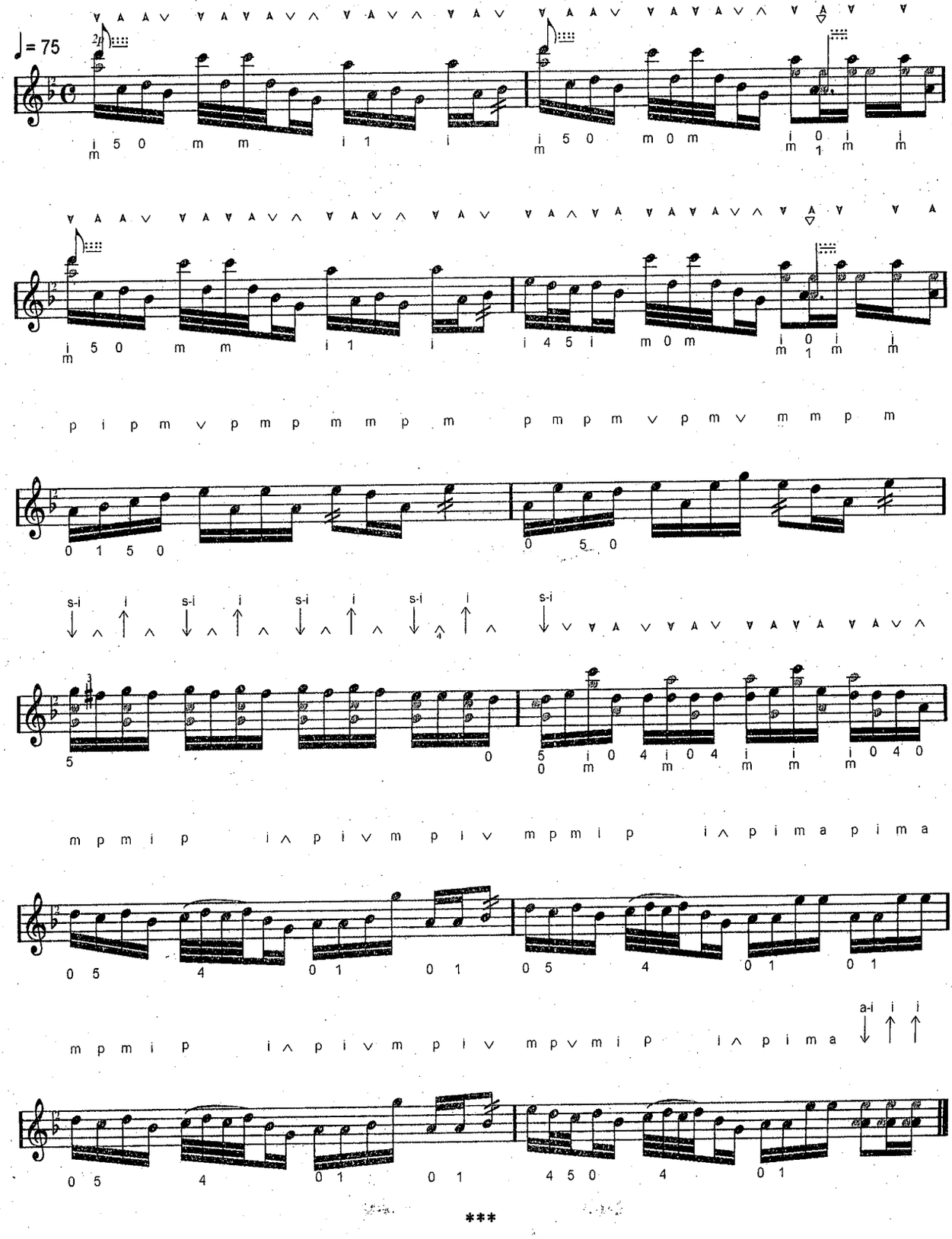
Bağlama Metodu

Bağlama Düzeni

Telye

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 16

Scale: A dz (la)
Position: 2p
Exercise: 16
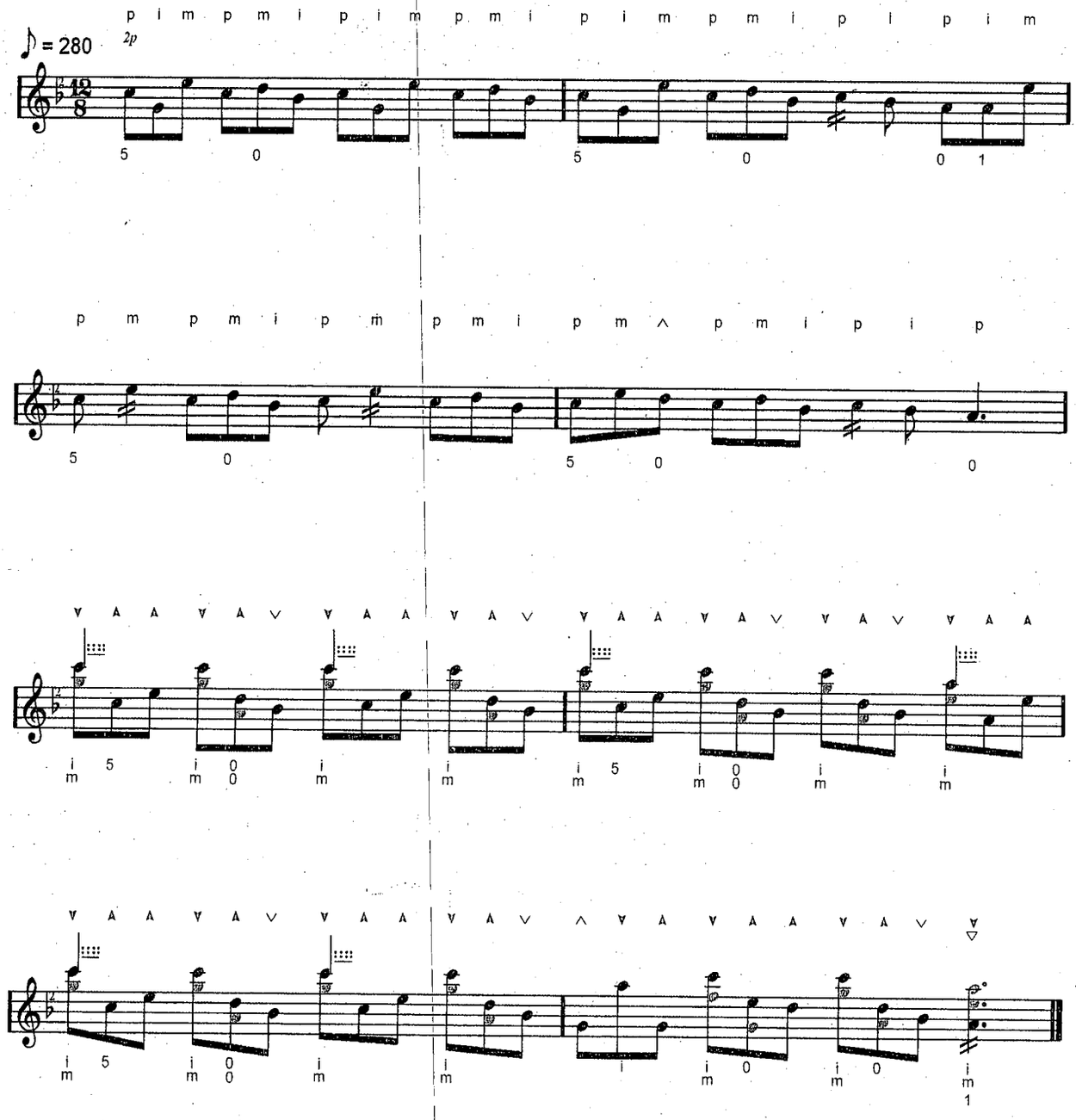


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Bağlama Metodu

Bağlama Düzeni

Şelpe

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 17

Scale: A dz (la)
Position: 2p
Exercise: 17



***

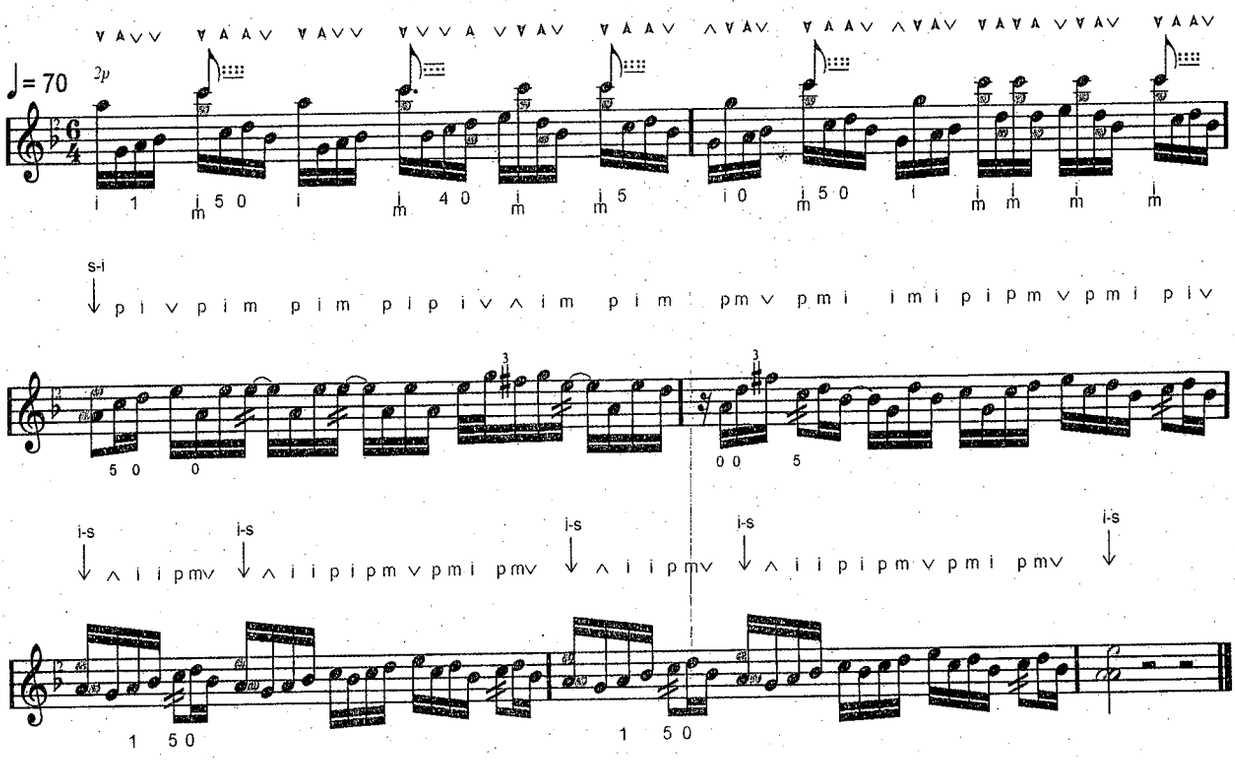
Bağlama Metodu

Bağlama Düzeni

Şekil

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 18

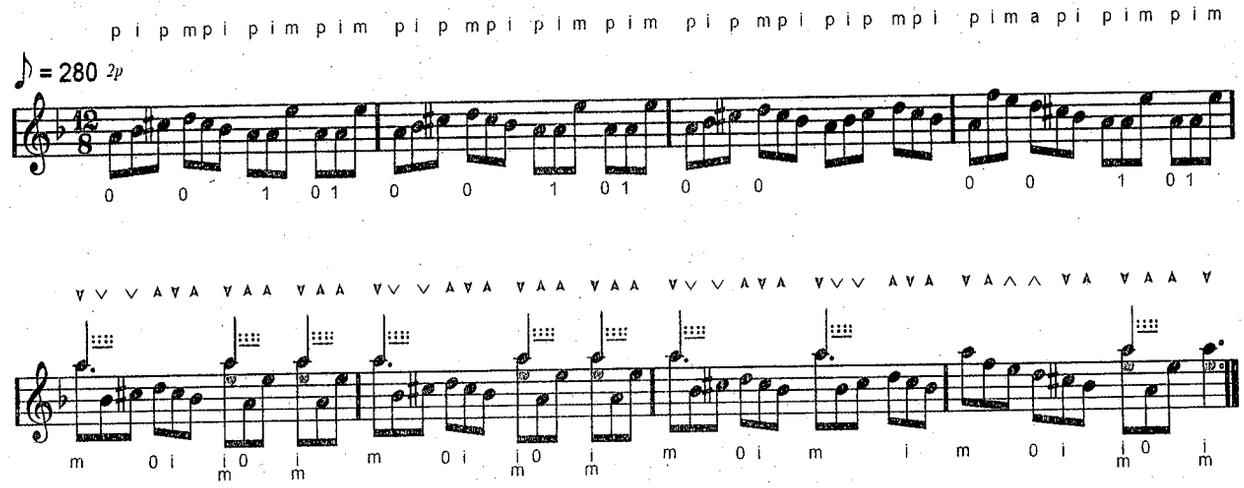
Scale: A dz (la)
Position: 2p
Exercise: 18



***

Dizi: E dz (la)
Pozisyon: 2p
Alıştırma: 19

Scale: E dz (la)
Position: 2p
Exercise: 19



***

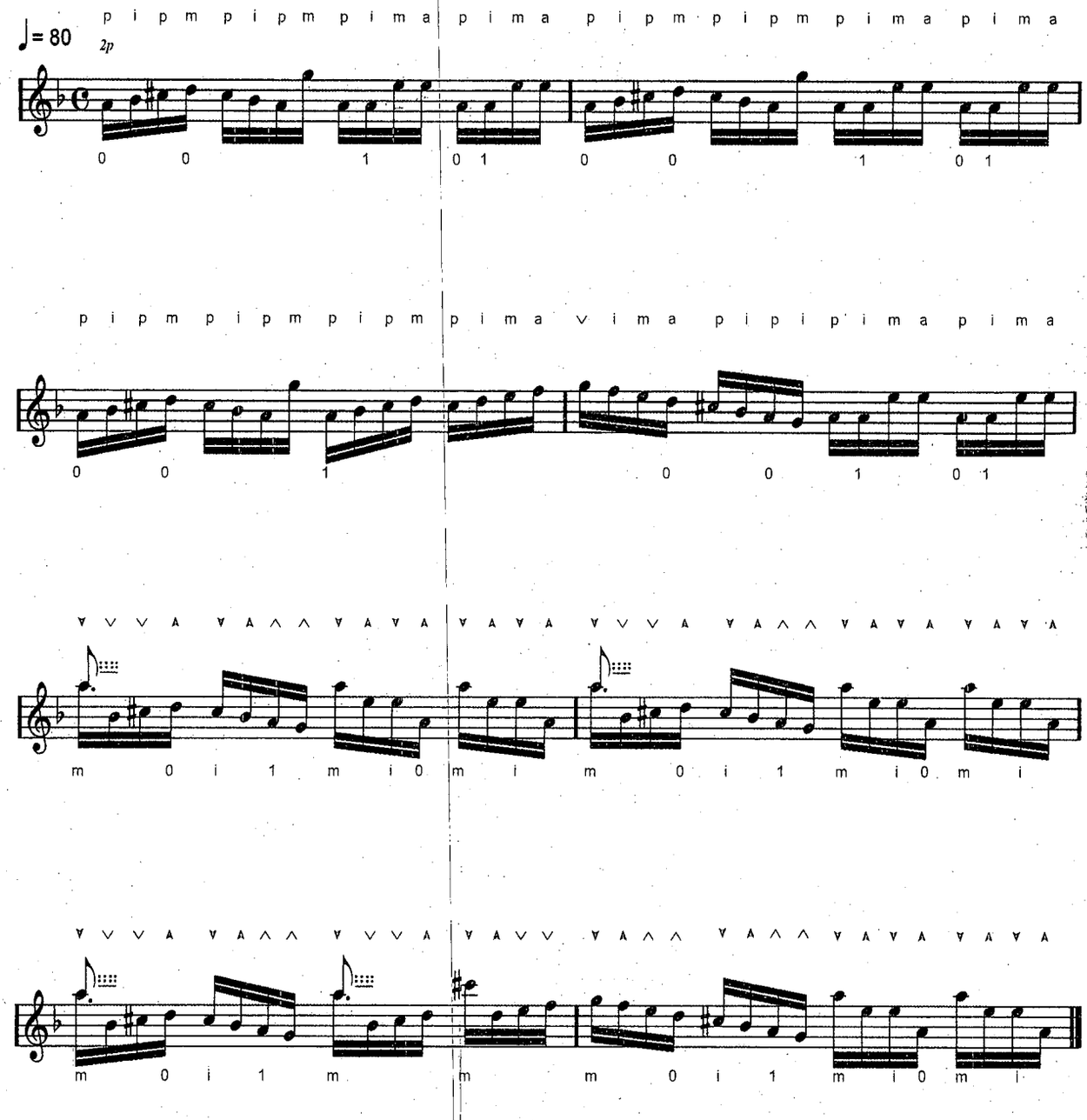
Bağlama Metodu

Bağlama Düzeni

Şelpe

Dizi: E dz (la)
Pozisyon: 2p
Alıştırma: 20

Scale: E dz (la)
Position: 2p
Exercise: 20
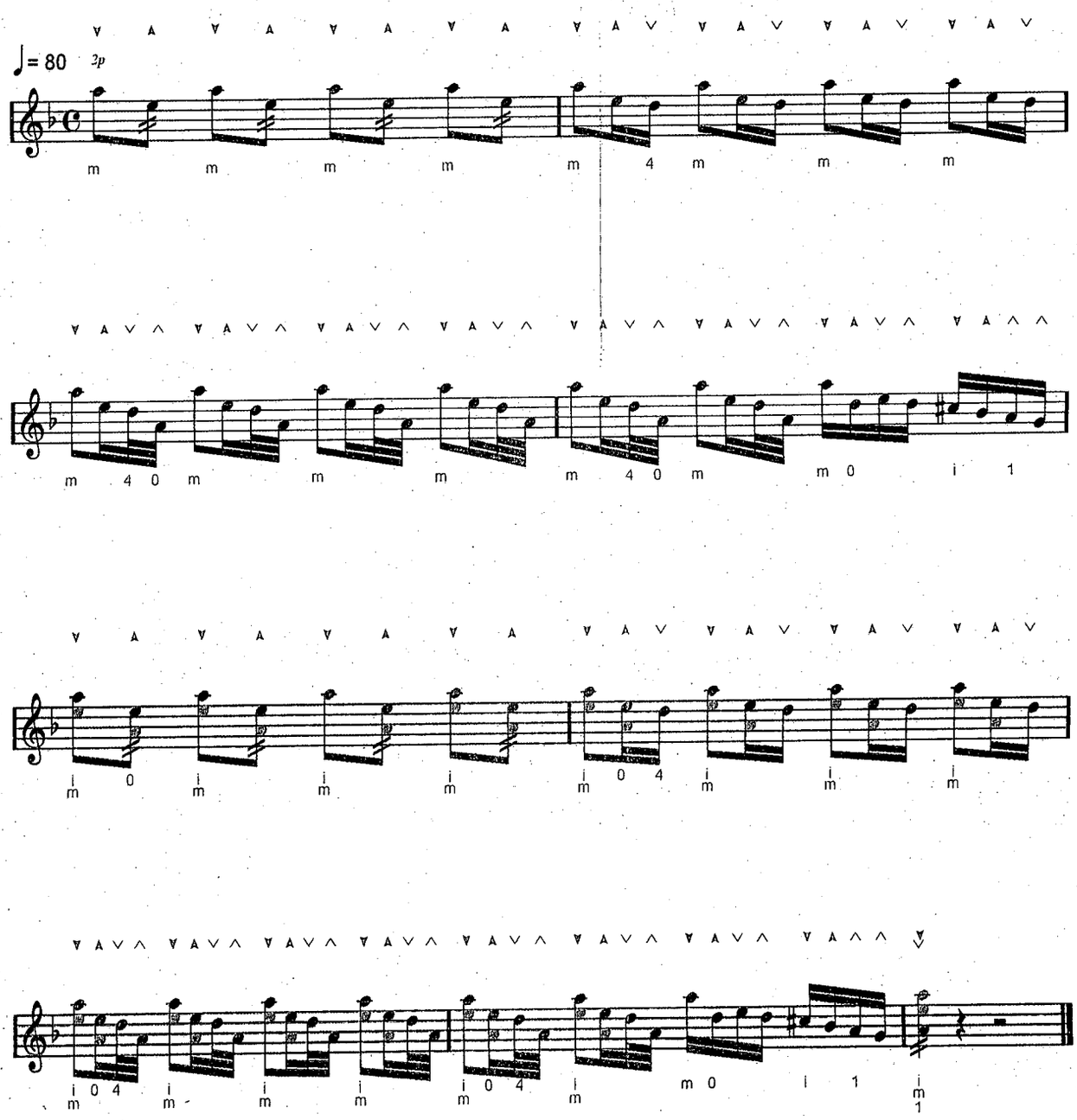


***

Bağlama Metodu

Bağlama Düzeni

Şelpe

Dizi: E dz (la)
Pozisyon: 2p
Alıştırma: 21

Scale: E dz (la)
Position: 2p
Exercise: 21



***

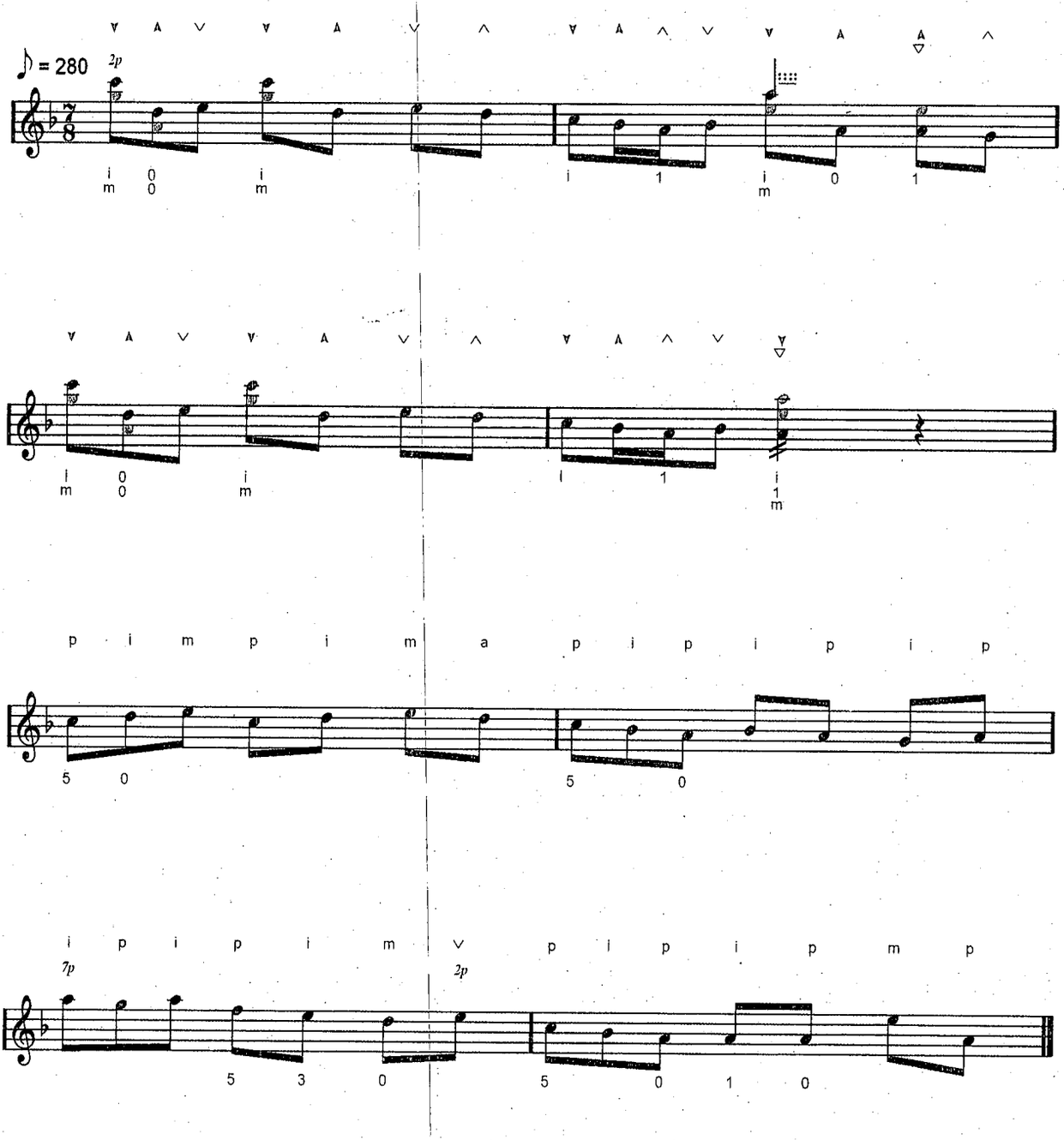
Bağlama Metodu

Bağlama Düzeni

Şelpe

Dizi: G dz (la)
Pozisyon: 2p
Alıştırma: 22

Scale: G dz (la)
Position: 2p
Exercise: 22
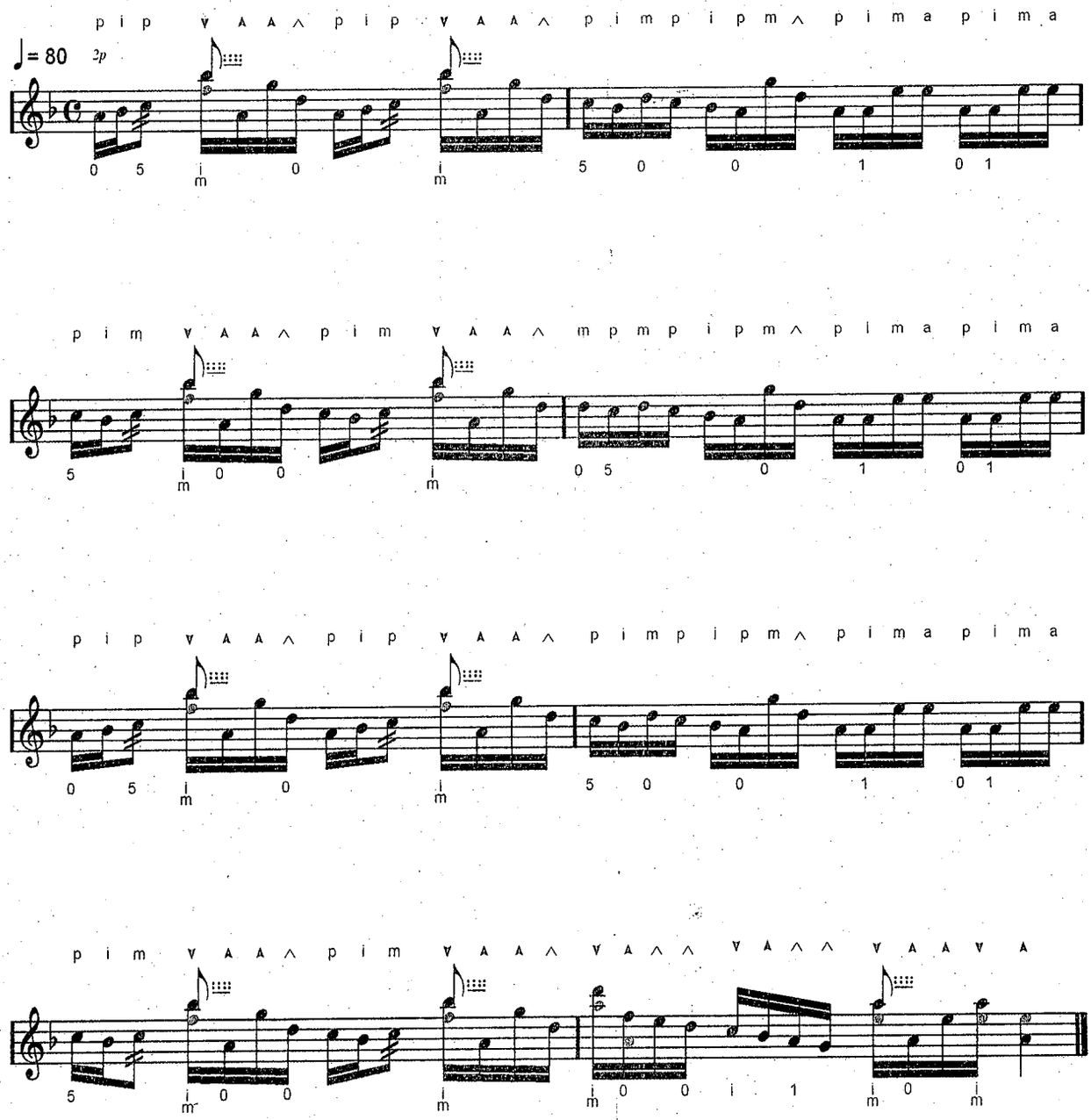


***

Bağlanma Metodu

Bağlama Düzeni

Şelpe

Dizi: G dz (la)
Pozisyon: 2p
Alıştırma: 23

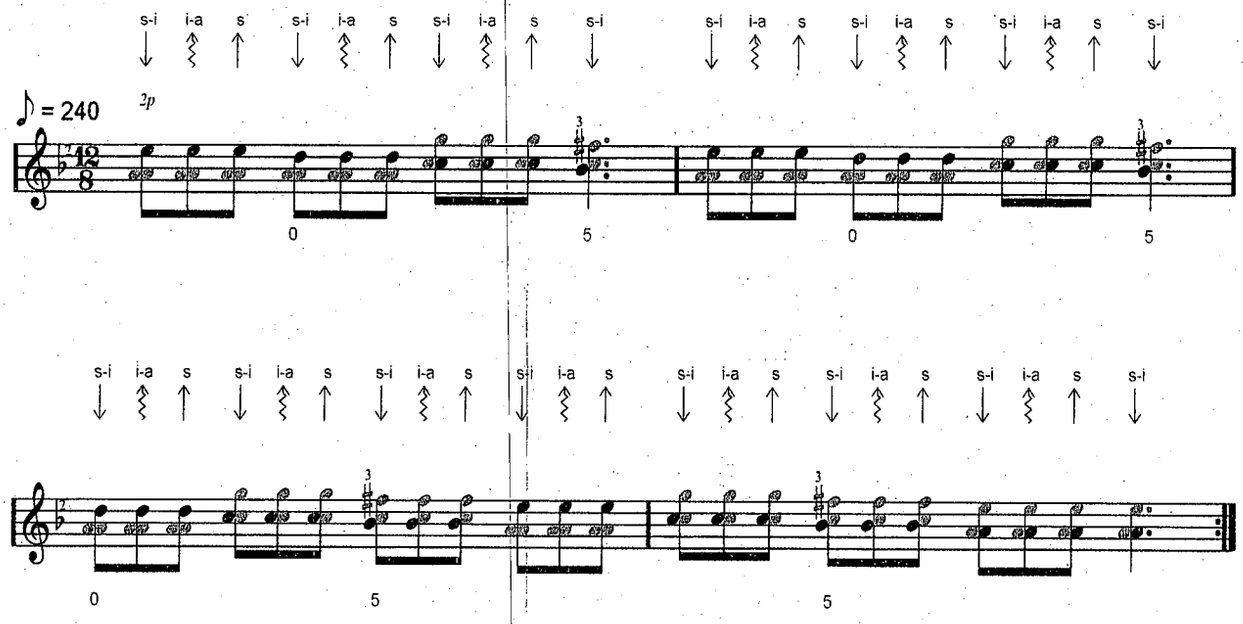
Scale: G dz (la)
Position: 2p
Exercise: 23



***

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 24
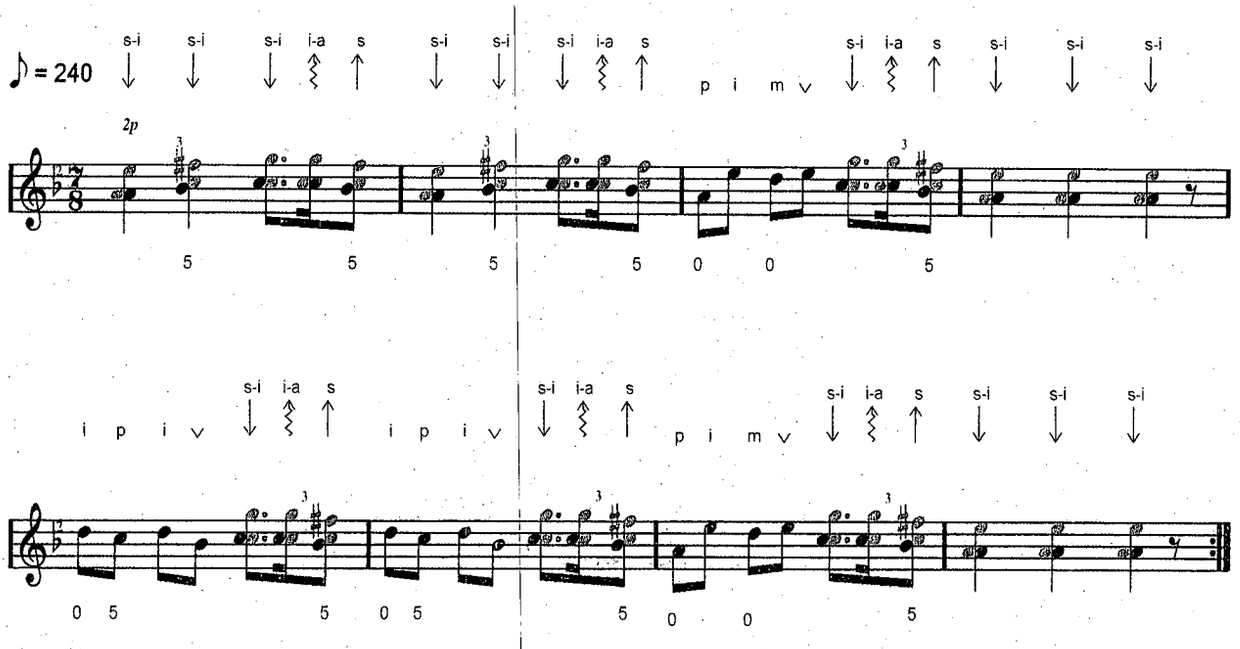
Scale: A dz (la)
Position: 2p
Exercise: 24



***

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 25

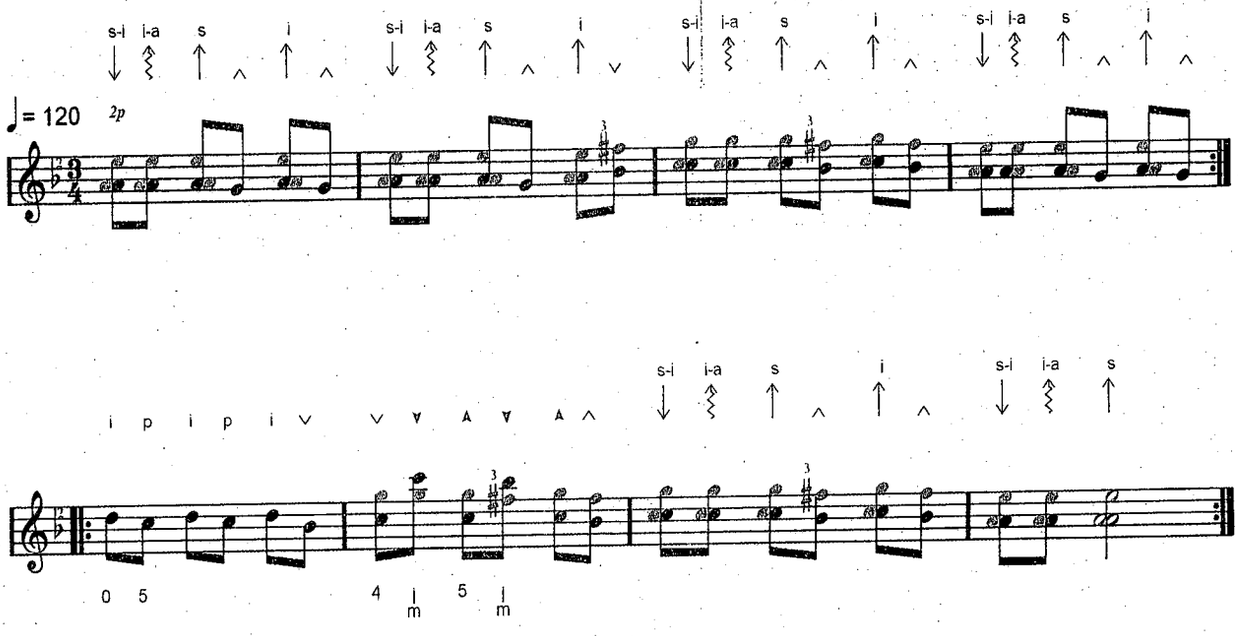
Scale: A dz (la)
Position: 2p
Exercise: 25



***

Dizi: A dz (la)
Pozisyon: 2p
Alıştırma: 26
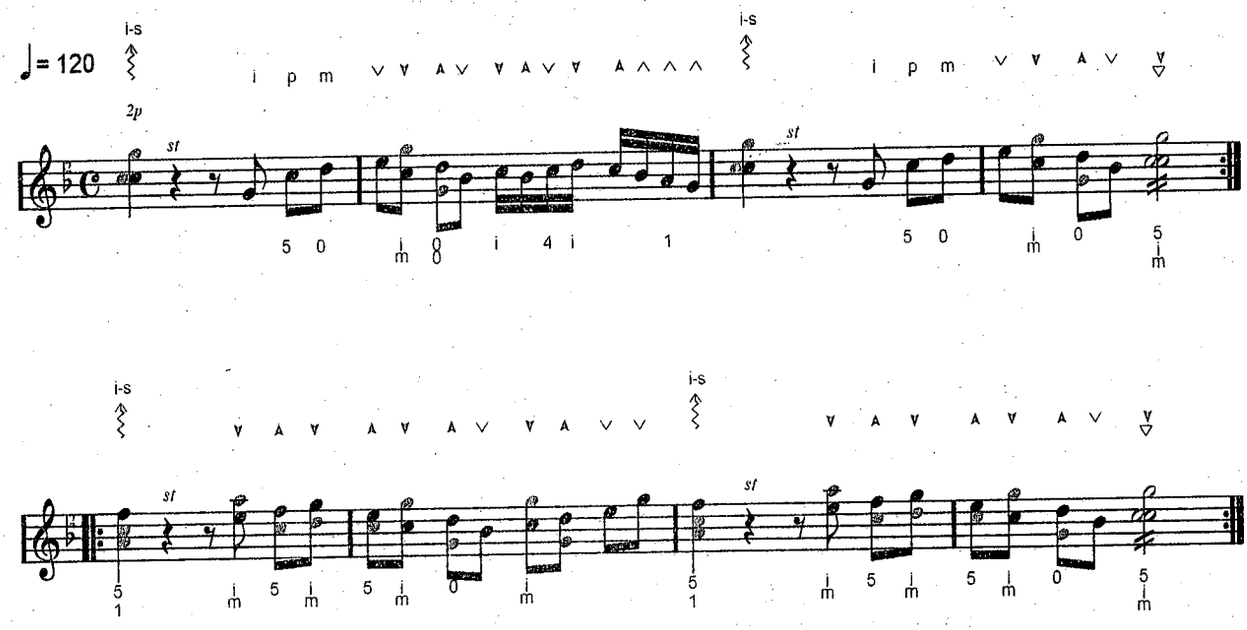
Scale: A dz (la)
Position: 2p
Exercise: 26



***

Dizi: A dz (la) 3d
Pozisyon: 2p
Alıştırma: 27

Scale: A dz (la) 3d
Position: 2p
Exercise: 27
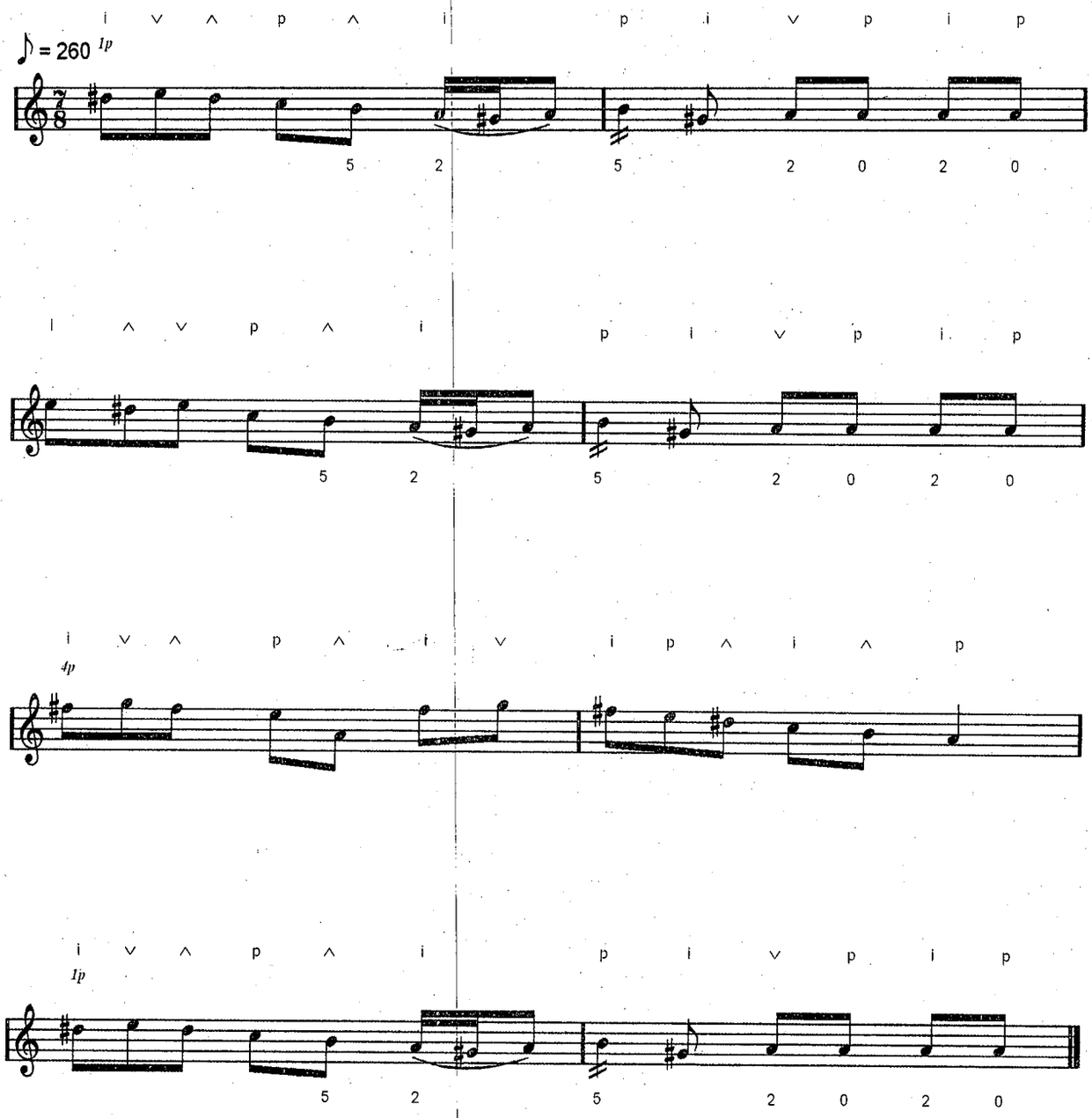


***

Bağlama Metodu

Bağlama Düzeni

Şelpe

Dizi: M dz (la)
Pozisyon: 2p
Alıştırma: 28

Scale: M dz (la)
Position: 2p
Exercise: 28



***

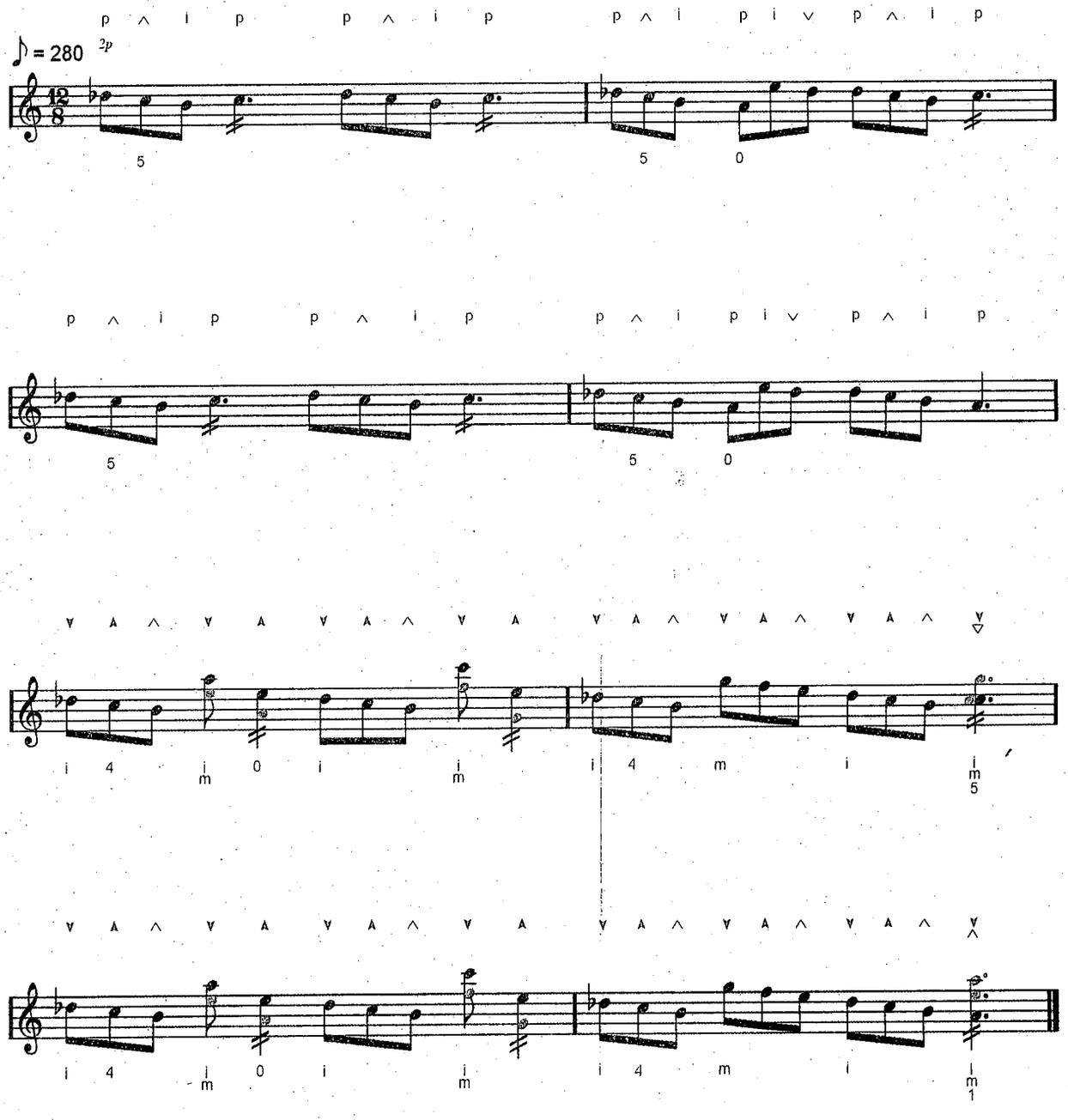
Bağlama Metodu

Bağlama Bileşeni

Eğitim

Dizi: D dz (la)
Pozisyon: 2p
Alıştırma: 29

Scale: D dz (la)
Position: 2p
Exercise: 29
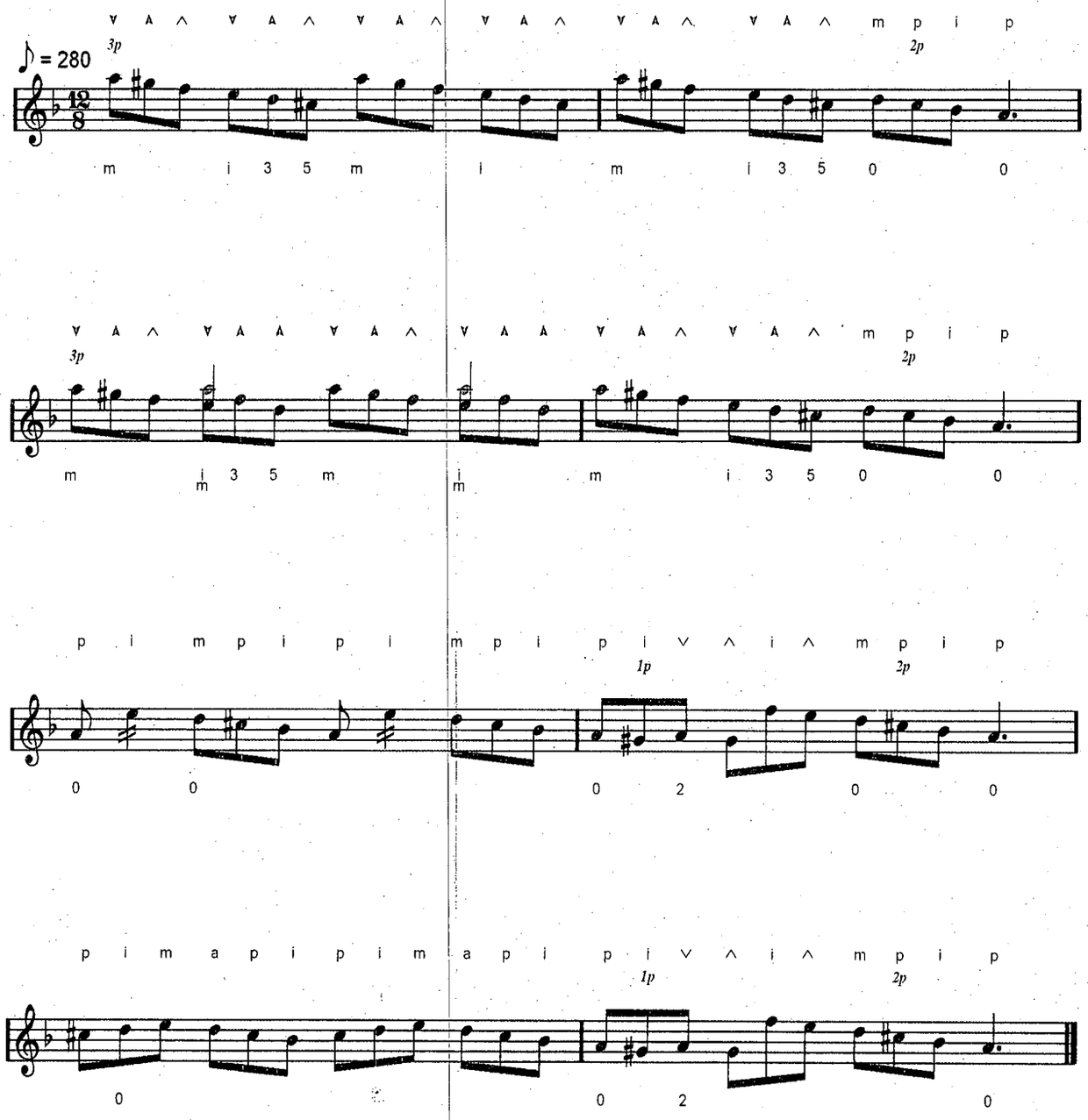


***

Bağlama Metodu

Bağlama Düzeni

Şelpe

Dizi: F dz (la)
Pozisyon: 1p, 2p, 3p
Alıştırma: 30
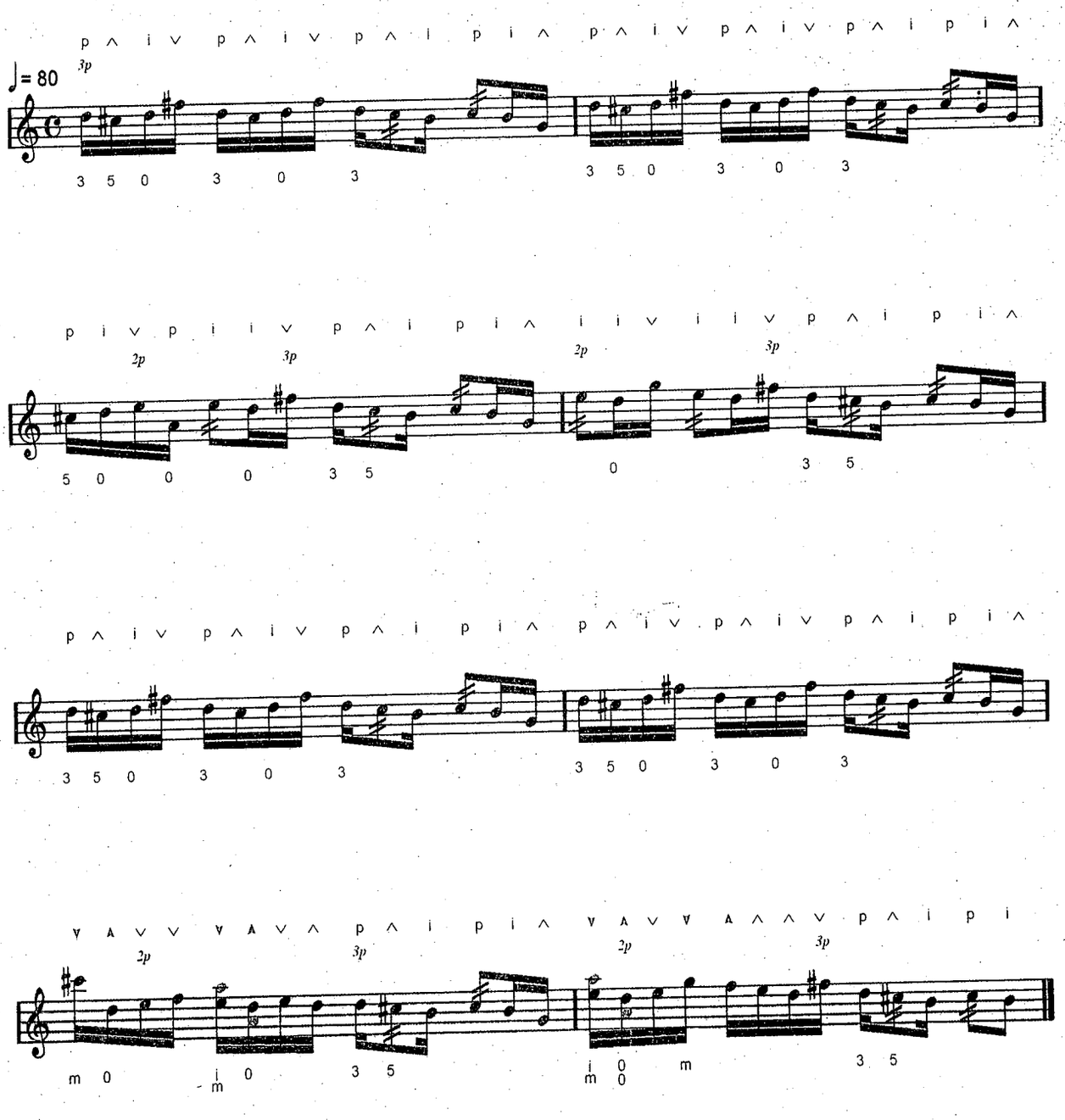
Scale: F dz (la)
Position: 1p, 2p, 3p
Exercise: 30



***

Dizi: N dz (la)
Pozisyon: 2p, 3p
Alıştırma: 31

Scale: N dz (la)
Position: 2p, 3p
Exercise: 31
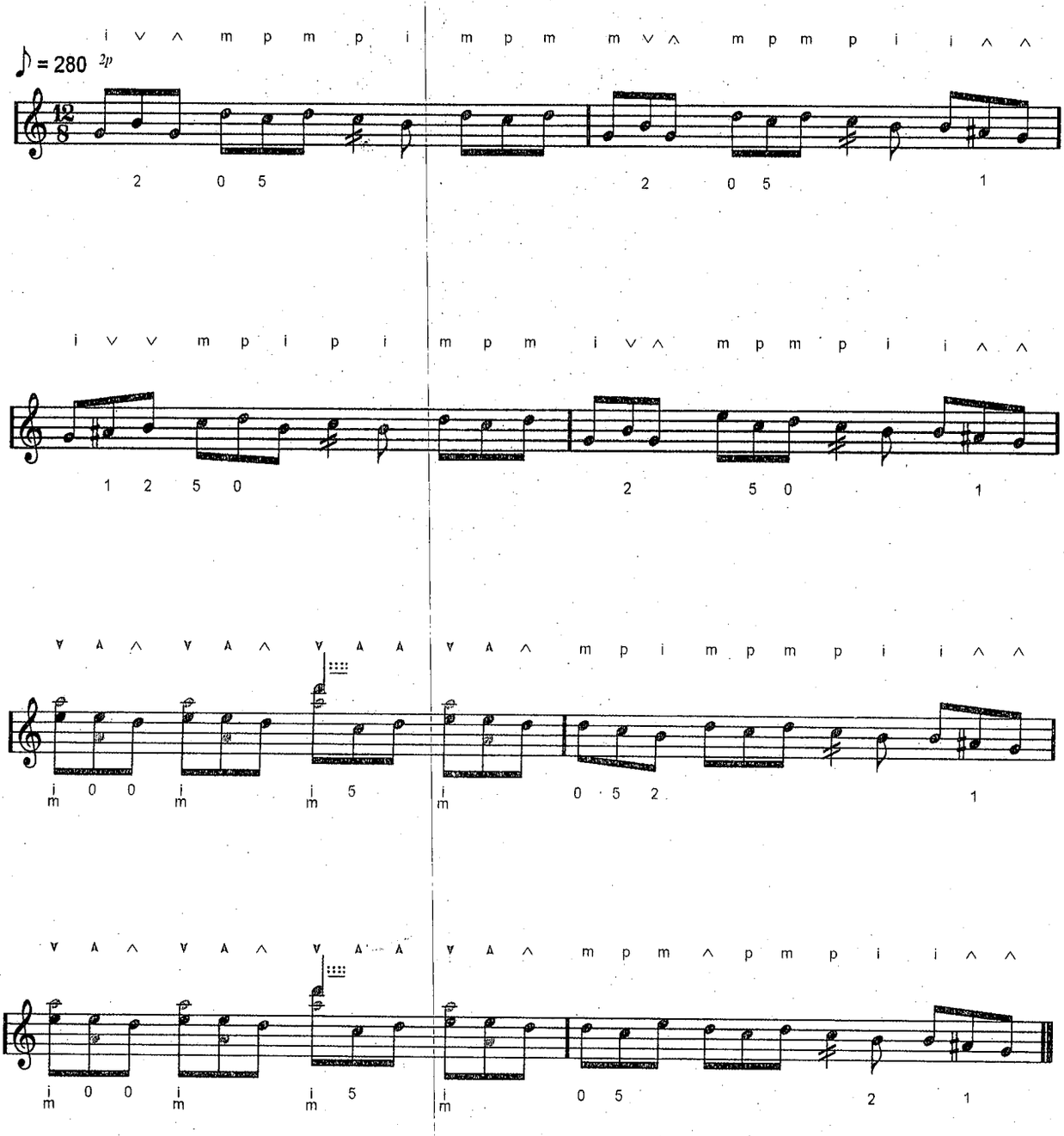


***

Bağlama Metodu

Bağlama Düzeni

Şelpe

Dizi: H dz (si)
Pozisyon: 2p
Alıştırma: 32

Scale: I dz (si)
Position: 2p
Exercise: 32



***

3. Aşama

Kitabın bu aşamasında ***şelpe tekniği*** ile ilgili farklı dizilerde hazırlanmış bir repertuvar yer almaktadır. Burada yer alan repertuvar; bu teknik için özel olarak uyarlanan ve bestelenen eserlerden oluşmaktadır.

Level 3

This level contains a repertoire of pieces for the şelpe technique in a variety of scales. The repertoire consists of pieces especially adapted and written for this technique.

Tezenesiz (Şelpe) İcra Tekniği

"3. Aşama" Repertuvar

Pickless (Şelpe) Playing Technique

"Level 3" Repertoire

Dizi: A dz (la) 5d
Pozisyon: 2p, 7p
Repertuvar: 1

Bağlama Metodu

Bağlama Düzeni
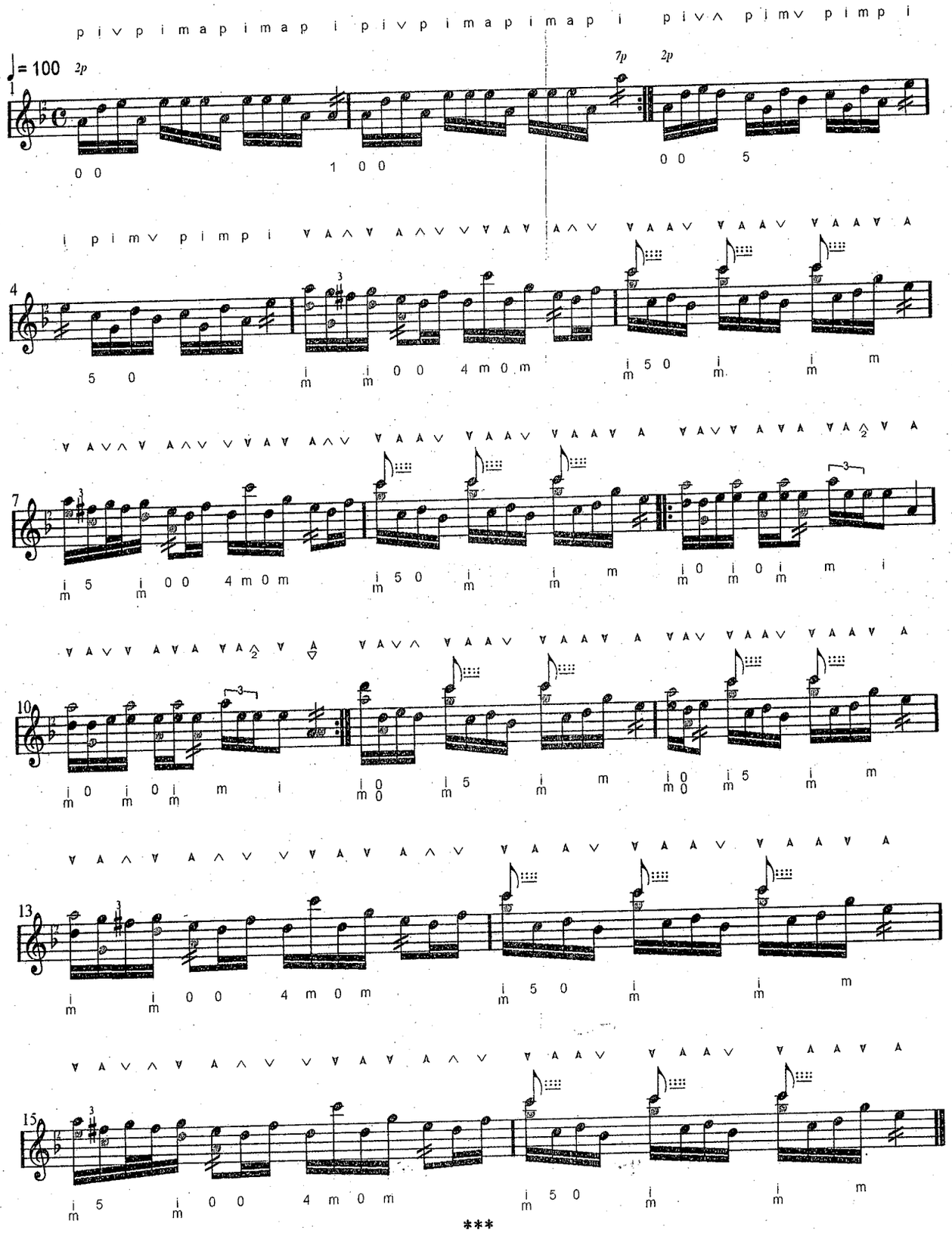
Telve

Ellik

Yöre: Sivas
Kaynak: -
Derleyen: Muzaffer Sarısözen
Arşiv: TRT (*)

Scale: A dz (la) 5d
Position: 2p, 7p
Repertoire: 1

Region: Sivas
Source: -
Collected by: Muzaffer Sarısözen
Archive: TRT (*)



(*) Türkiye Radyo Televizyon Kurumu

Dizi: A dz (la)
Pozisyon: 1p, 2p, 4p, 5p, 7p
Repertuvar: 2

Scale: A dz (la)
Position: 1p, 2p, 4p, 5p, 7p
Repertoire: 2

Bağlama Metodu

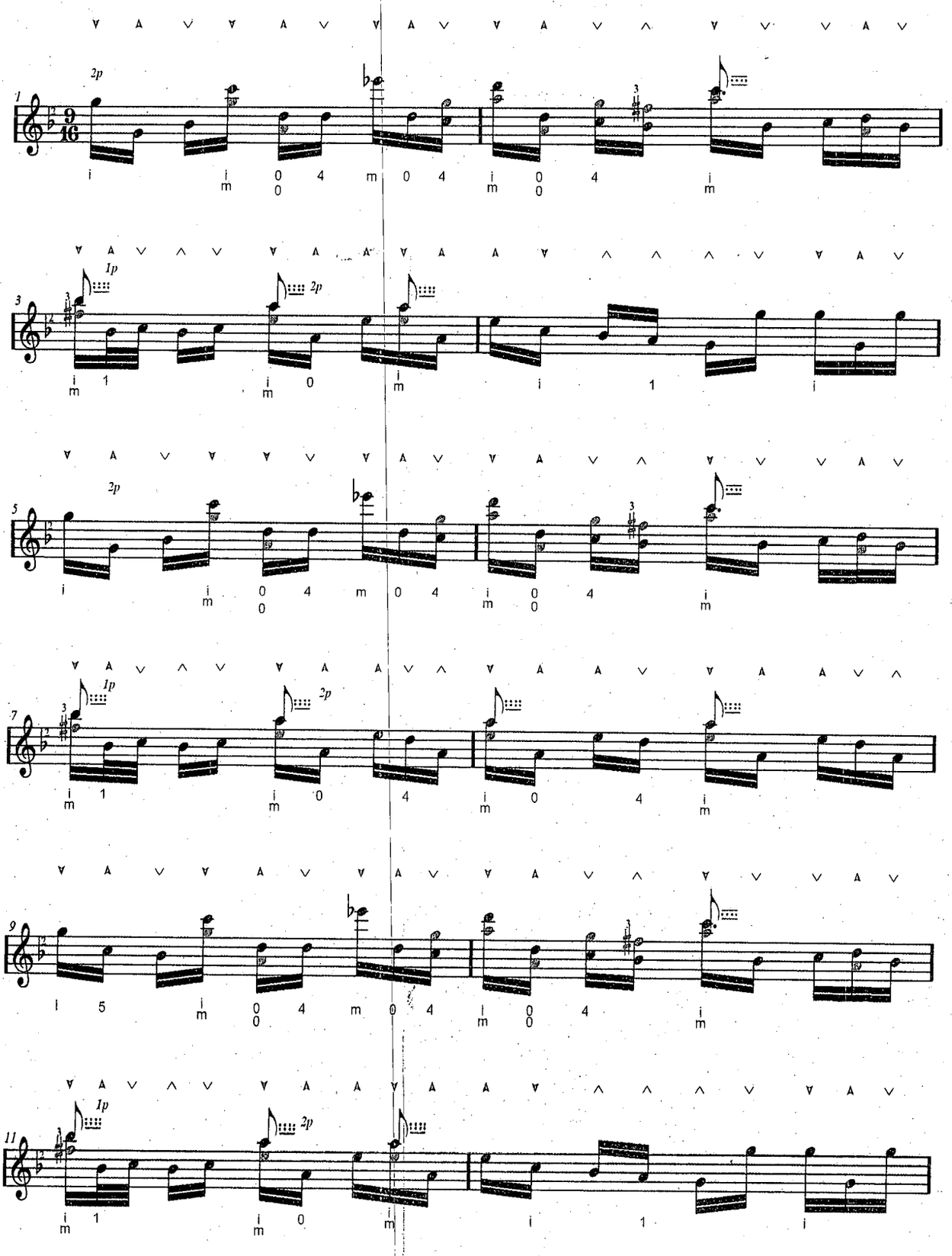
Bağlama Düzeni

Şelpe

Daşlı Tarla Ayrıklı
(Teke Havası)

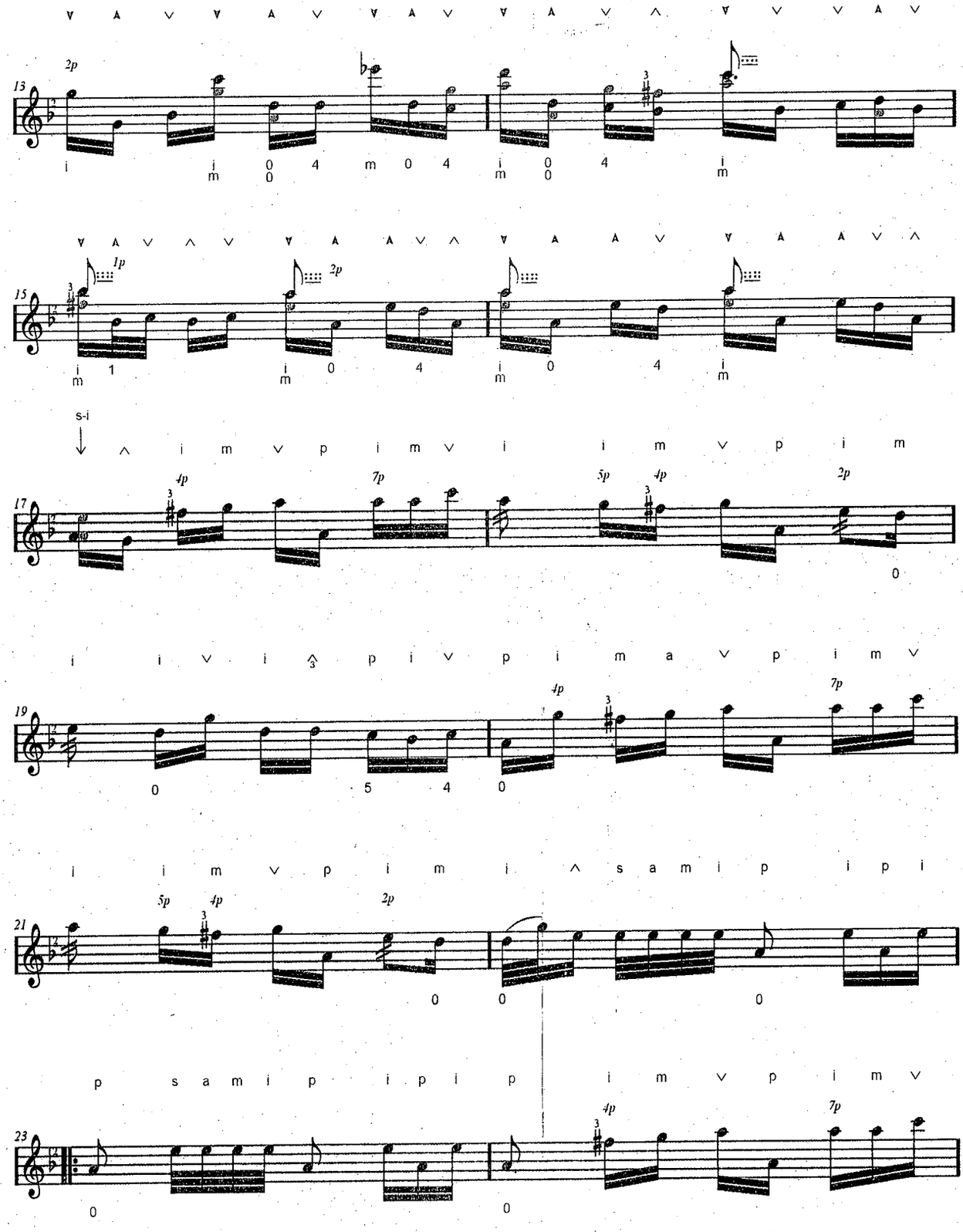
Yöre: Isparta
Kaynak: Yalçın Özsoy
Derleyen: Nida Tüfekçi
Arşiv: TRT (*)

Region: Isparta
Source: Yalçın Özsoy
Collected by: Nida Tüfekçi
Archive: TRT (*)

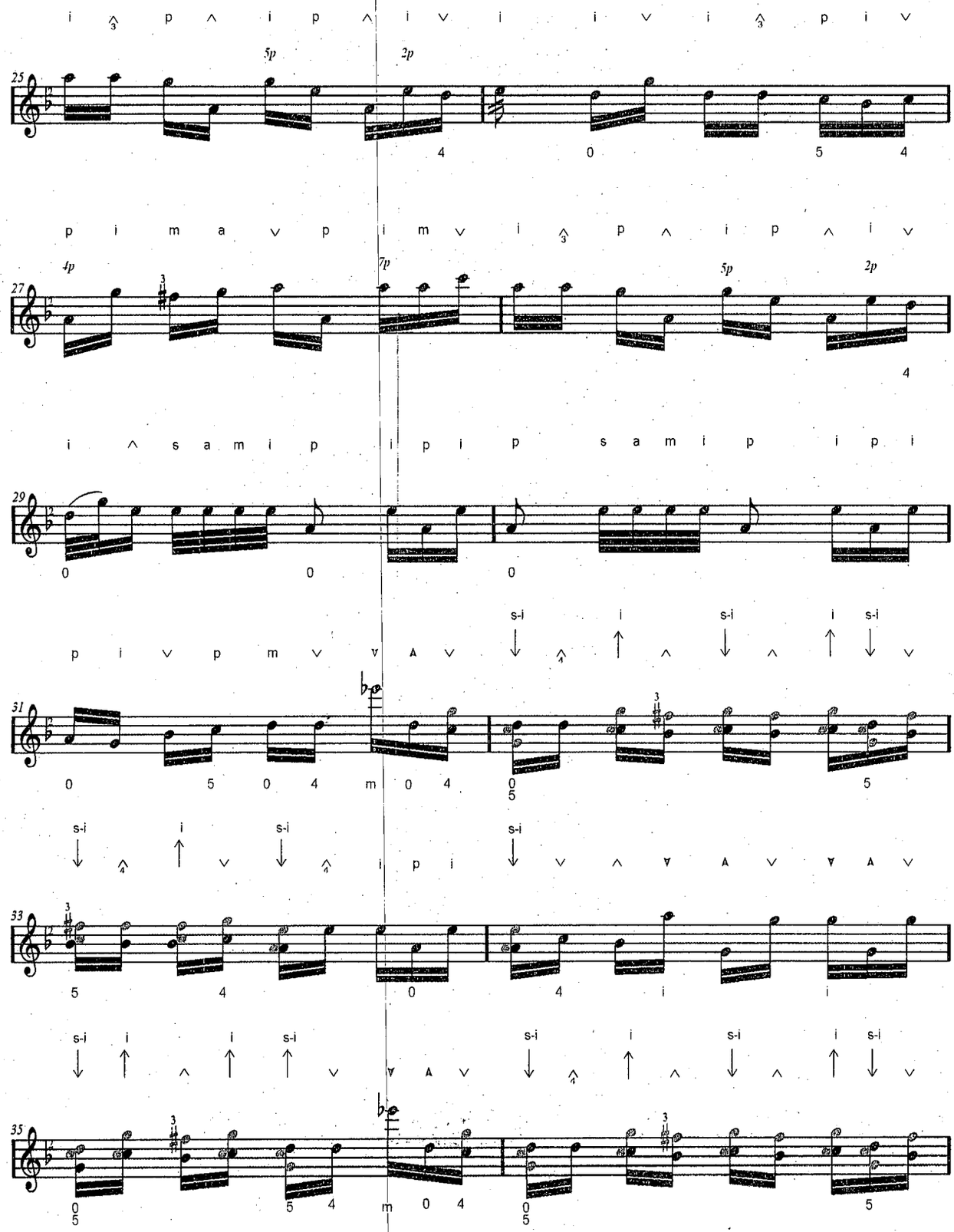


(*) Türkiye Radyo Televizyon Kurumu
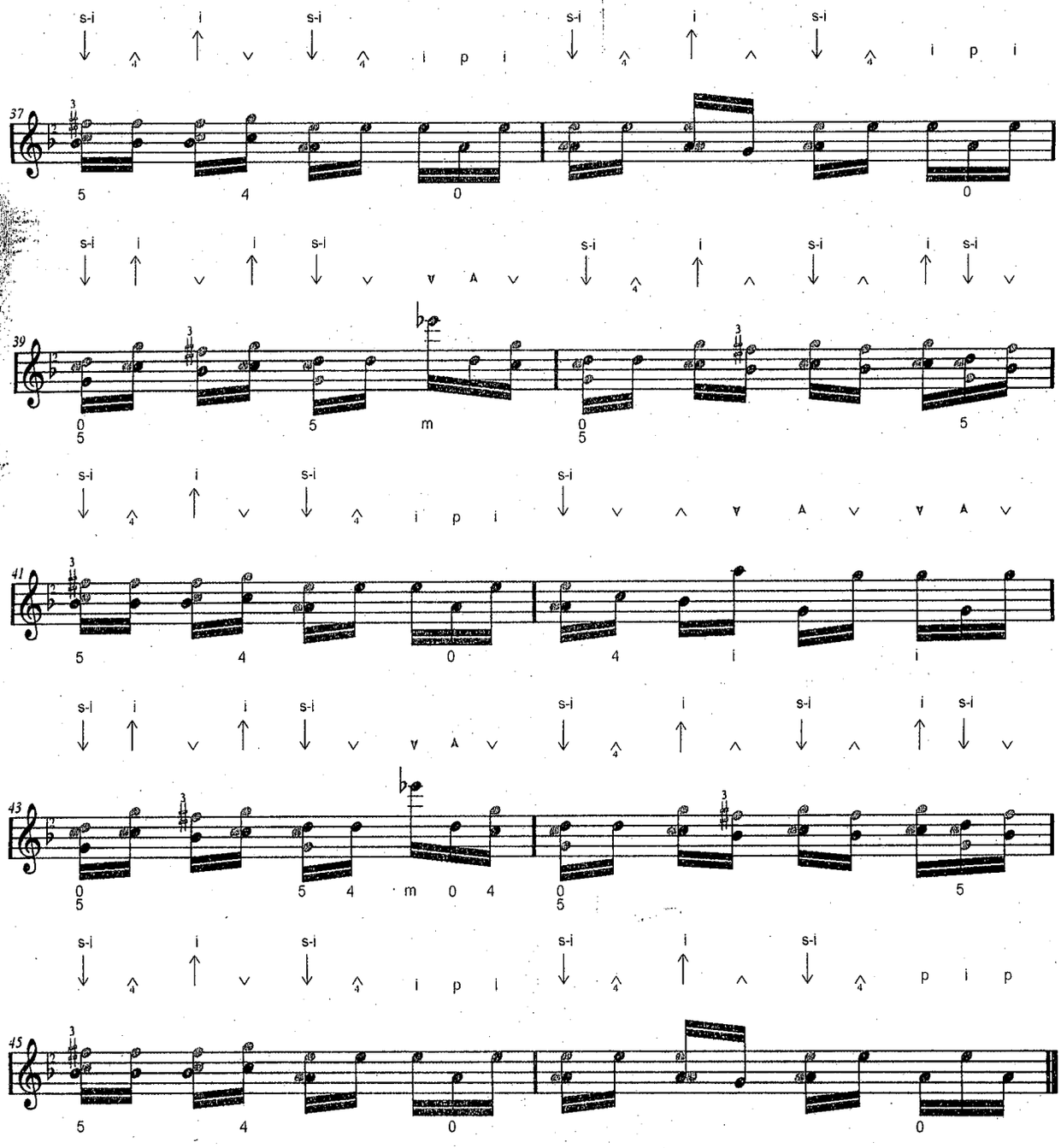
Daşlı Tarla Ayrıklı
(2)



Daşlı Tarla Ayrıklı
(3)



Daşlı Tarla Ayrıklı
(4)



***

Dizi: G dz (la)
Pozisyon: 2p
Repertuvar: 3

Bağlama Metodu

Bağlama Düzeni
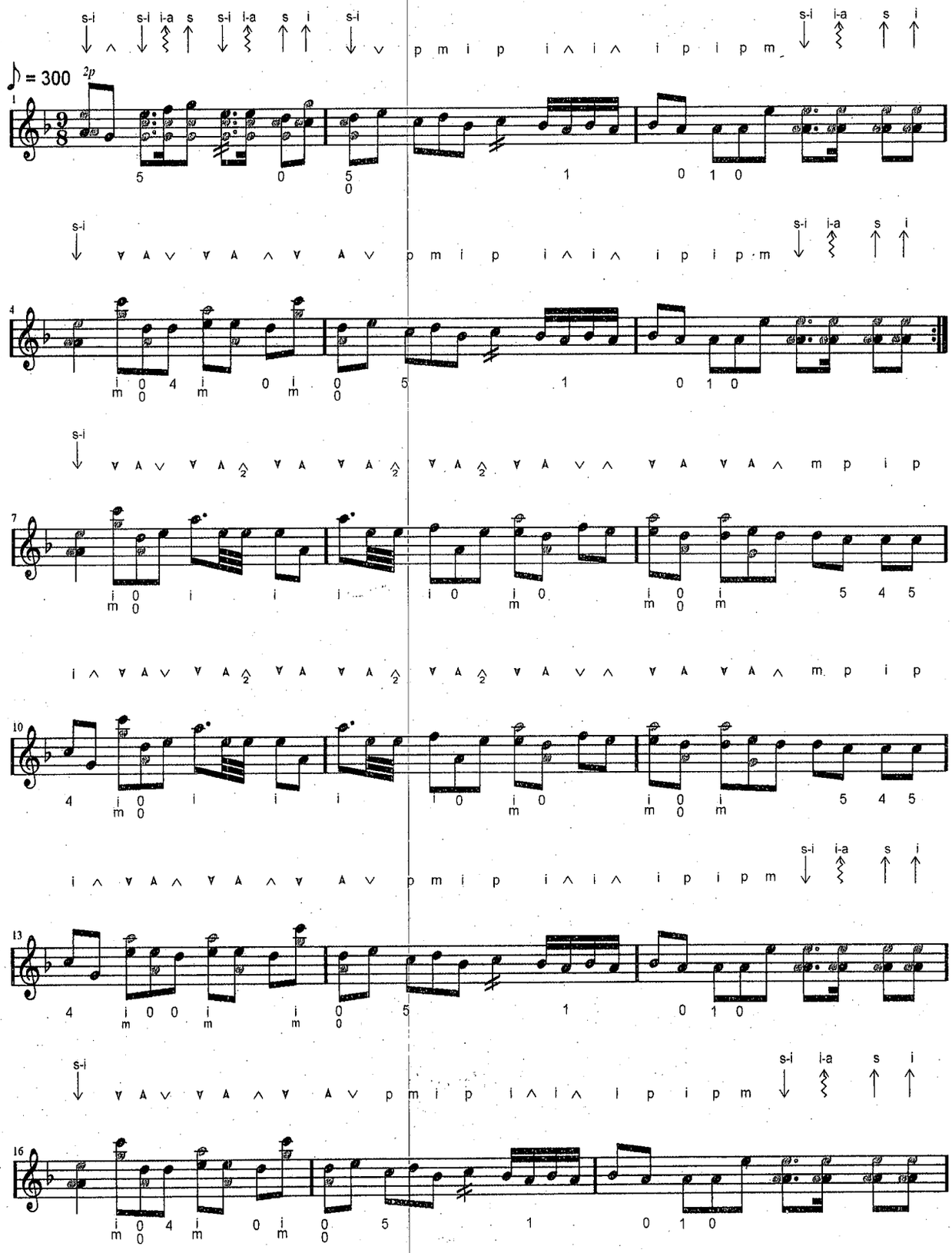
Şelpe

Yöre: Mut
Kaynak: Musa Eroğlu
Derleyen: Musa Eroğlu
Arşiv: TRT (*)

Scale: G dz (la)
Position: 2p
Repertoire: 3
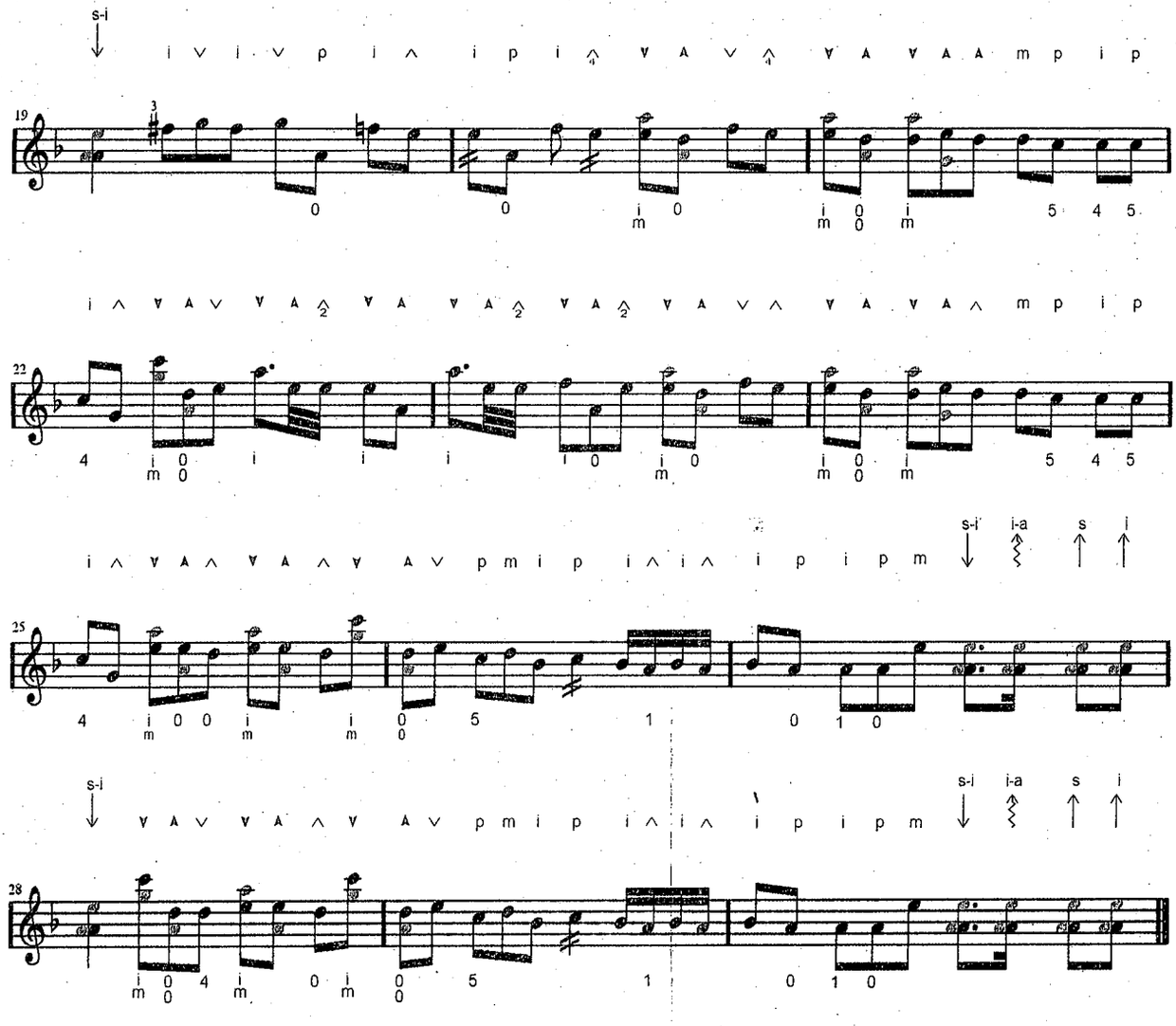
Şu Dağların Yükseğine Erseler

Region: Mut
Source: Musa Eroğlu
Collected by: Musa Eroğlu
Archive: TRT (*)



(*) Türkiye Radyo Televizyon Kurumu

Şu Dağların Yükseğine Erseler
(2)



***

Dizi: E dz (la)
Pozisyon: 2p, 3p, 4p, 5p, 6p, 7p
Repertuvar: 4

Scale: E dz (la)
Position: 2p, 3p, 4p, 5p, 6p, 7p
Repertoire: 4

Bağlama Metodu

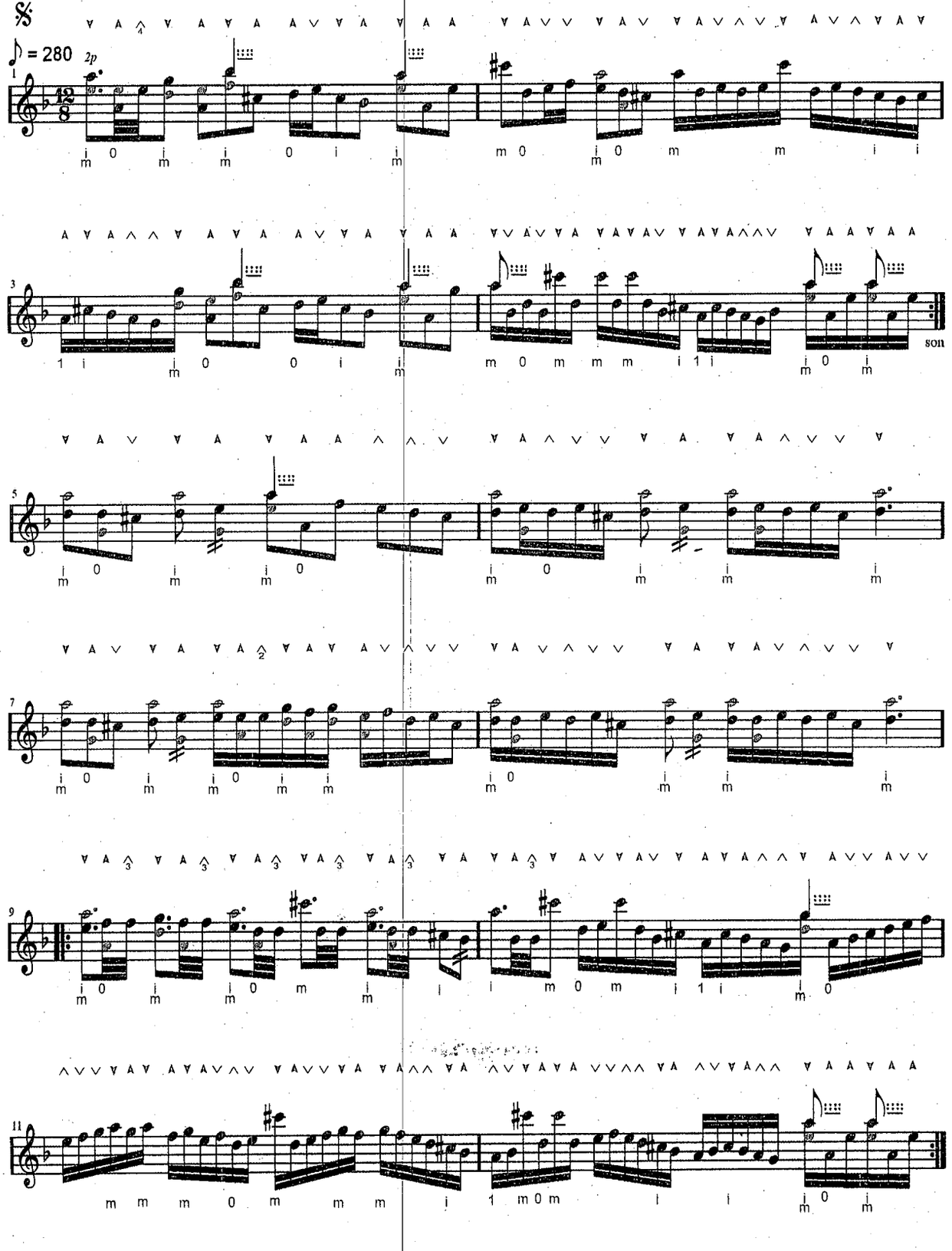
Bağlama Düzeni

Şelpe

Elmas
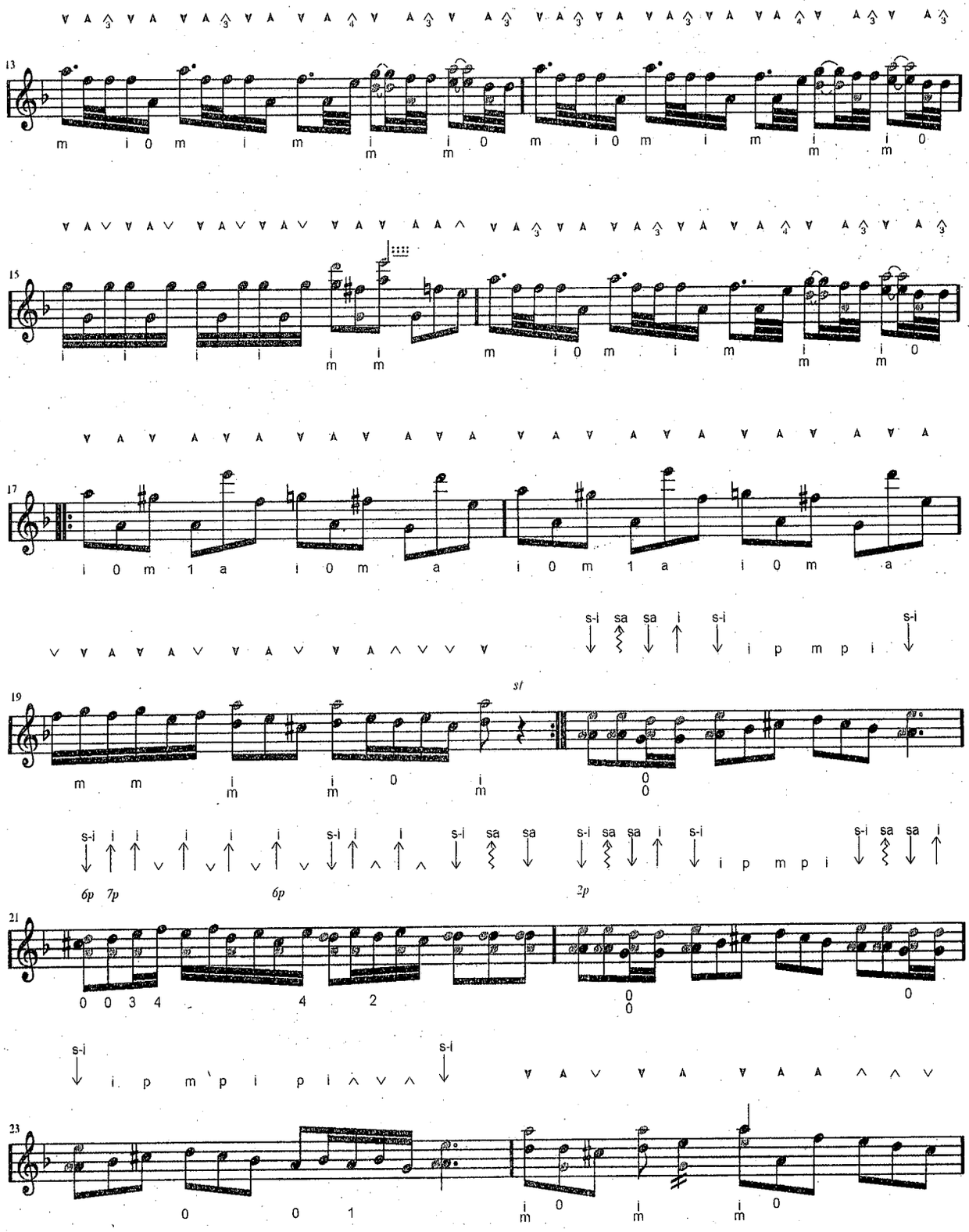
Yöre: Azerbaycan
Kaynak: Anonim
Derleyen: Nida Tüfekçi
Arşiv: TRT (*)

Region: Azerbaycan
Source: Anonim
Collected by: Nida Tüfekçi
Archive: TRT (*)
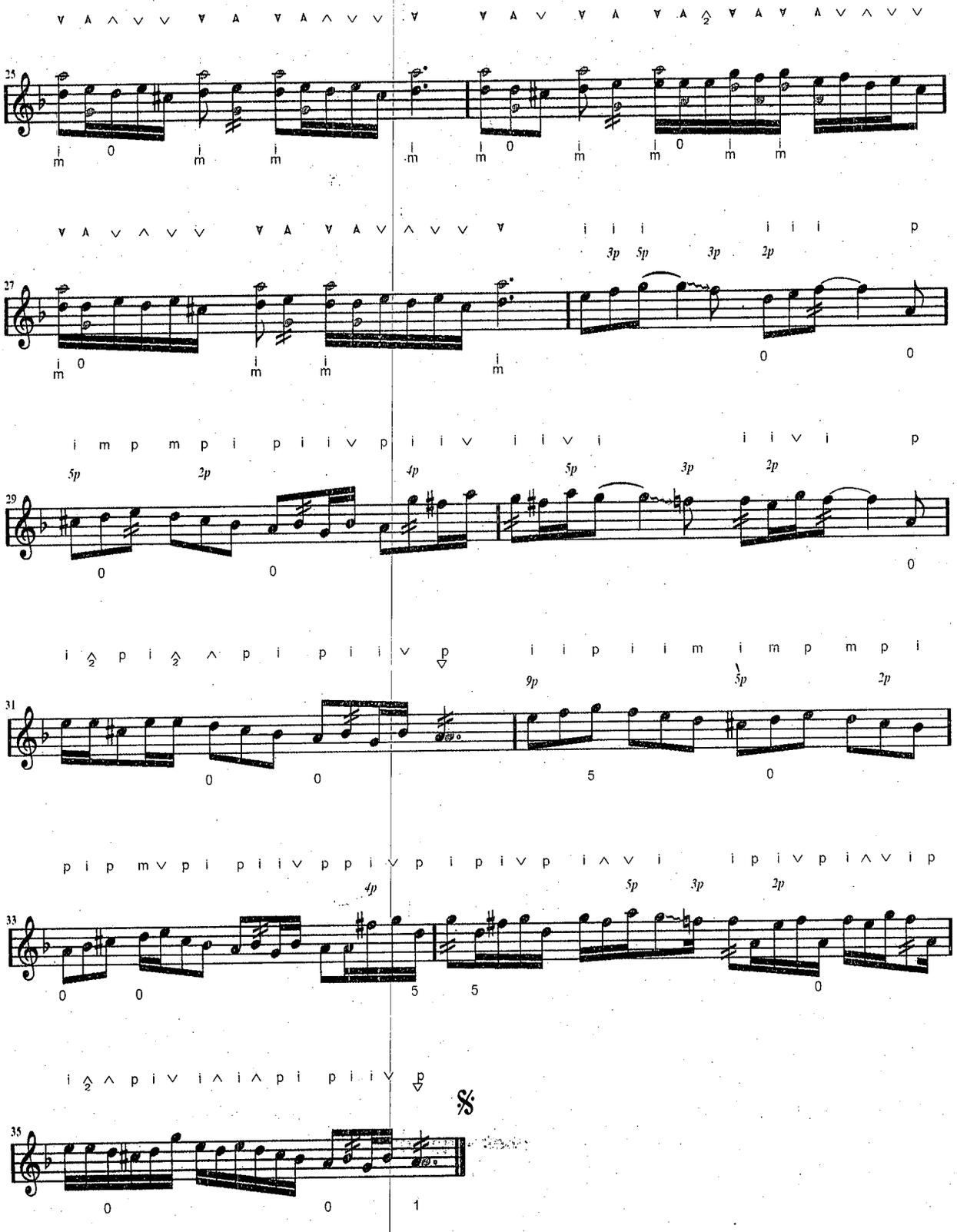


(*) Türkiye Radyo Televizyon Kurumu

Elmas
(2)


13
m i 0 m i m i m i 0 m i 0 m i m i m i 0
15
i i i i i m i m m i 0 m i m i m i 0
17
i 0 m 1 a i 0 m a i 0 m 1 a i 0 m a
s-i sa sa i s-i s-i i p m p i
19
sf
m m i m i m 0 i m 0 0
s-i i i i i i s-i i i s-i sa sa s-i sa sa i s-i s-i sa sa i i p m p i
6p 7p 6p 2p
21
0 0 3 4 4 2 0 0 0
s-i s-i i p m p i p i
23
0 0 1 i m 0 i m i m 0

Elmas
(3)



Dizi: A dz (la)
Pozisyon: 2p, 4p, 5p, 7p
Repertuvar: 5

Scale: A dz (la)
Position: 2p, 4p, 5p, 7p
Repertoire: 5

Bağlama Metodu
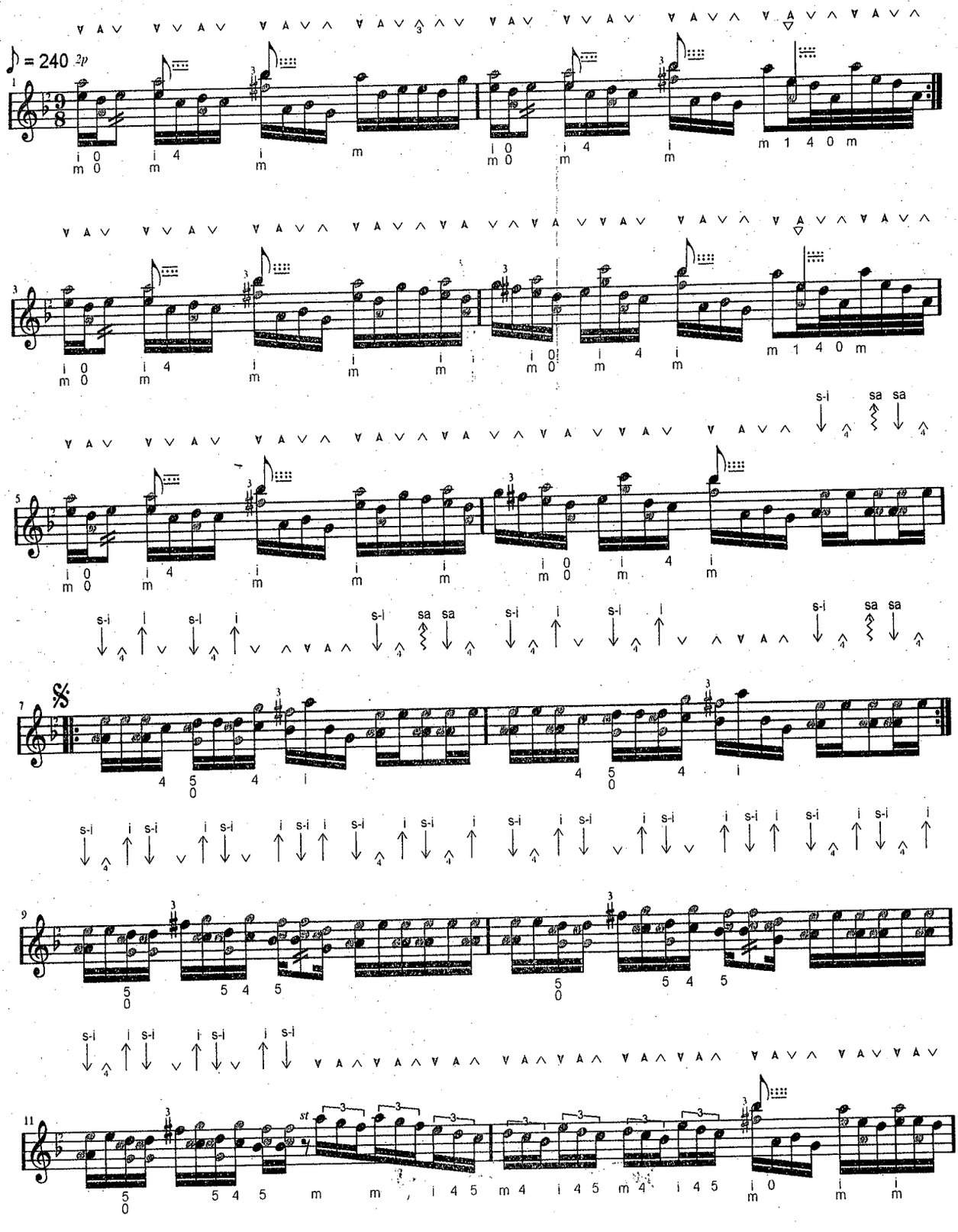
Bağlama Düzeni

Şelpe

Sarı Zeybek

Yöre: Burdur
Kaynak: Salih Urhan
Derleyen: Ahmet Yamacı
Arşiv: TRT (*)

Region: Burdur
Source: Salih Urhan
Collected by: Ahmet Yamacı
Archive: TRT (*)



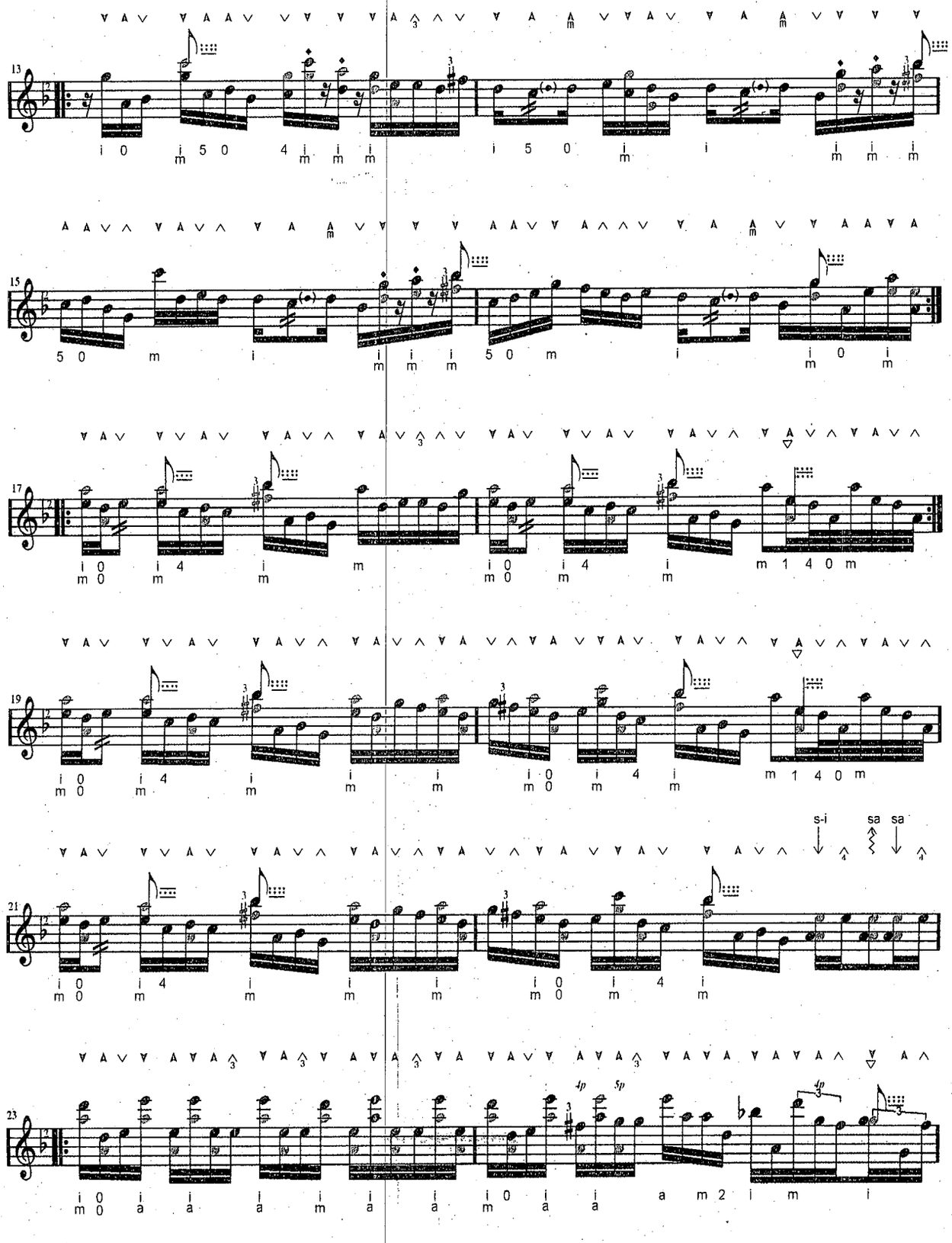
(*) Türkiye Radyo Televizyon Kurumu

Bağlama Metodu

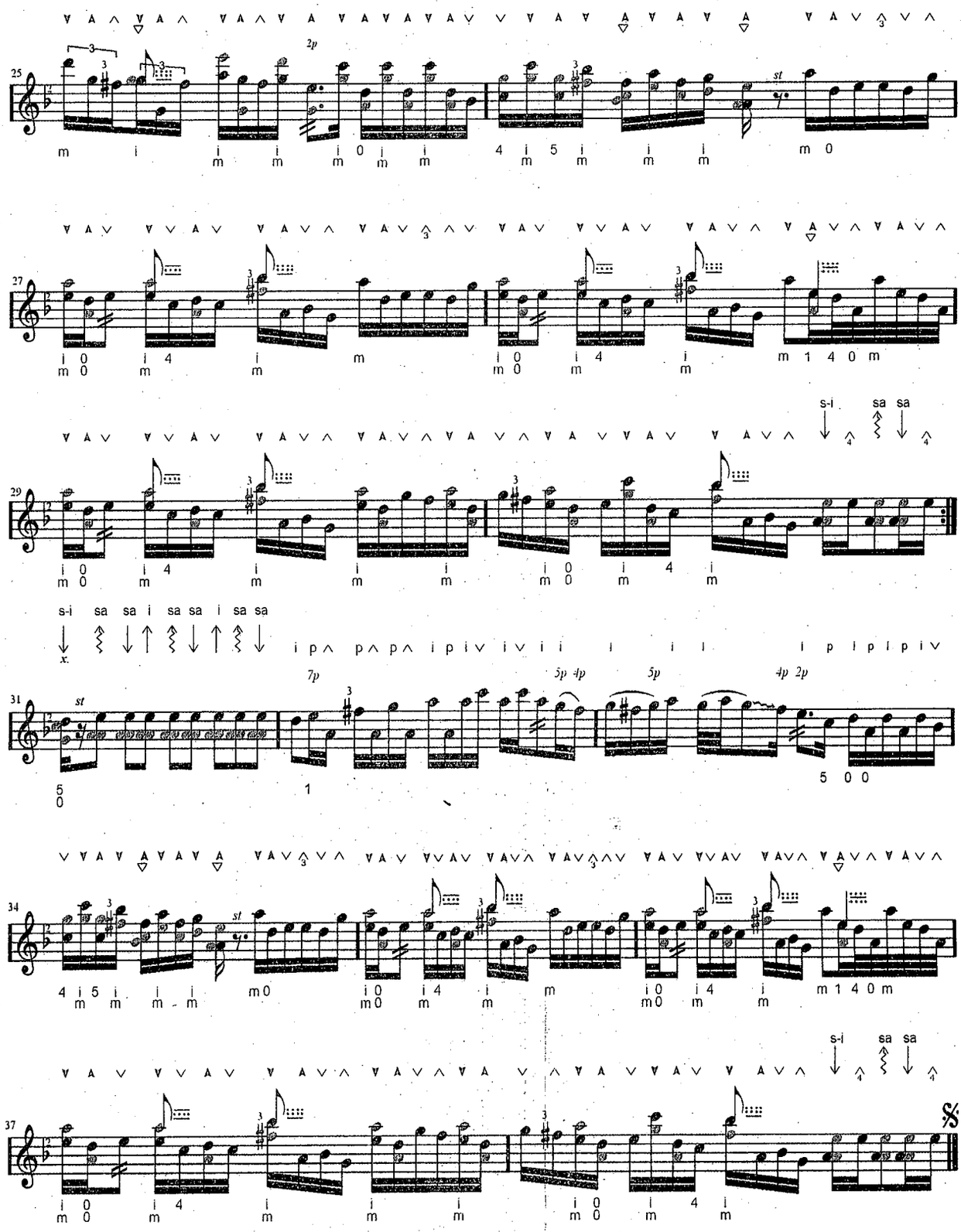
Bağlama Düzeni

Selpe

Sarı Zeybek
(2)



Sarı Zeybek
(3)



***

Dizi: L dz (la)
Pozisyon: 1p, 2p, 3p, 5p, 7p
Repertuvar: 6

Scale: L dz (la)
Position: 1p, 2p, 3p, 5p, 7p
Repertoire: 6

Bağlama Metodu

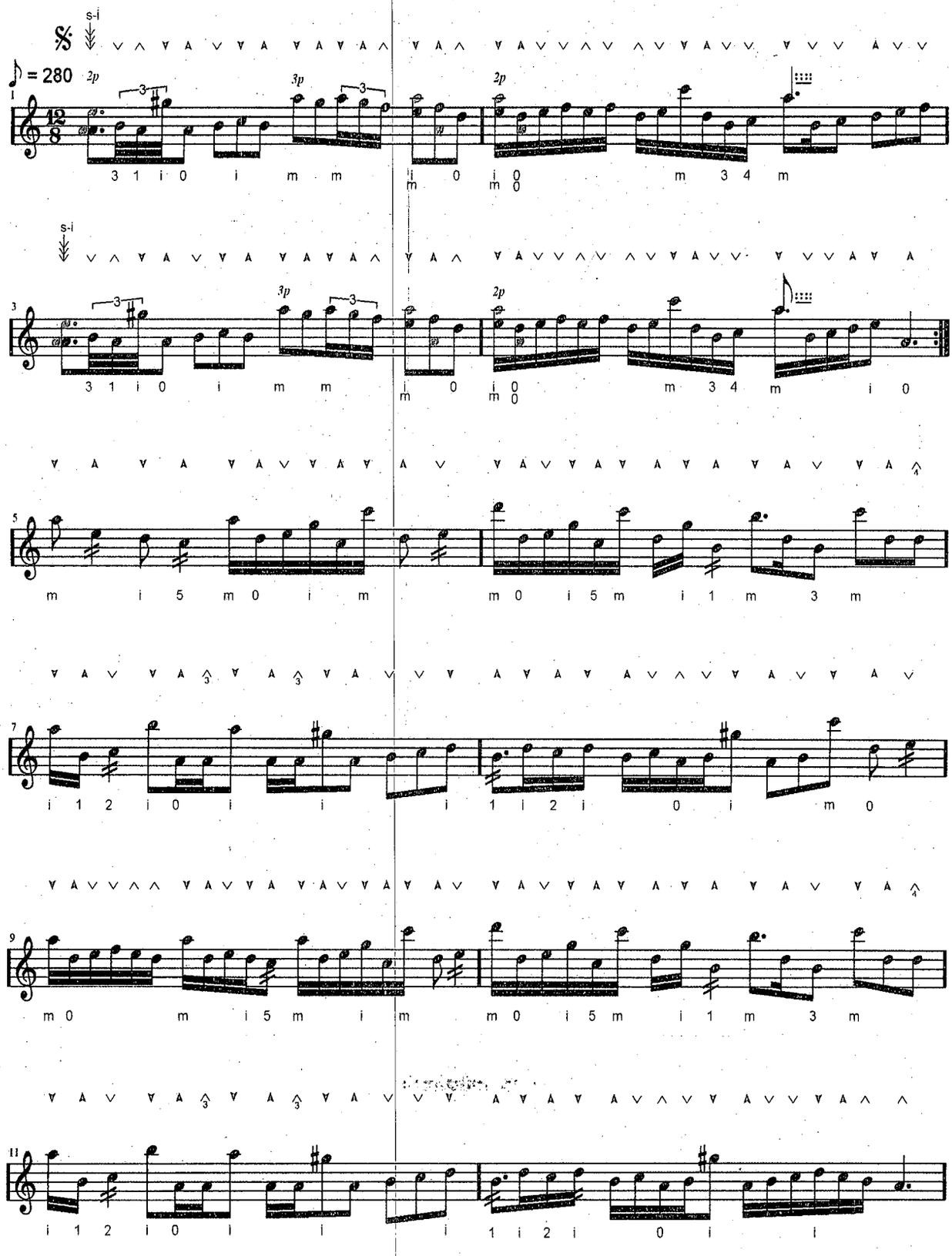
Bağlama Düzeni

Şelpe

Kaytağı
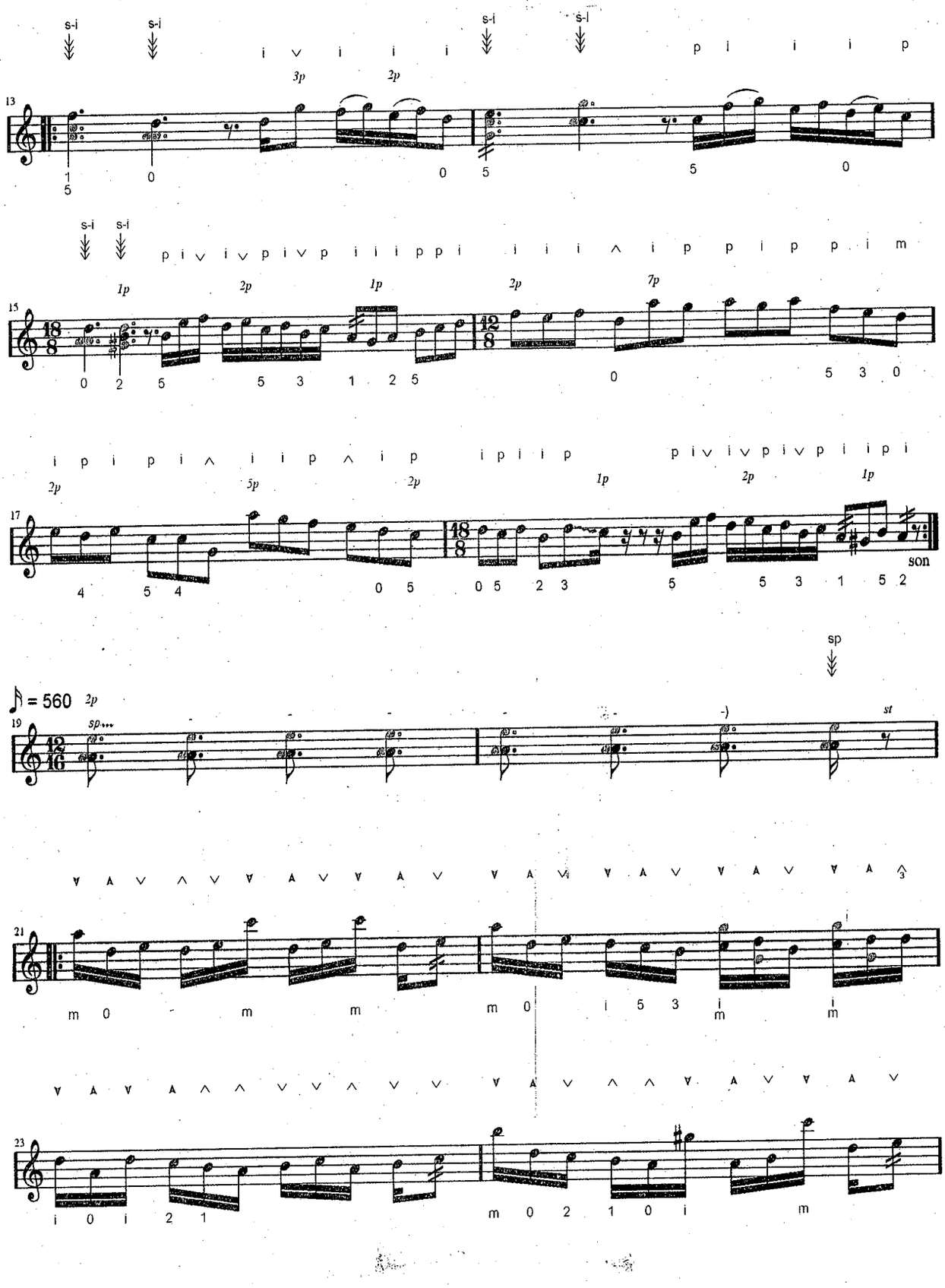
Yöre: Azerbaycan
Kaynak: Anonim
Derleyen: Nida Tüfekçi
Arşiv: TRT (*)

Region: Azerbaycan
Source: Anonim
Collected by: Nida Tüfekçi
Archive: TRT (*)
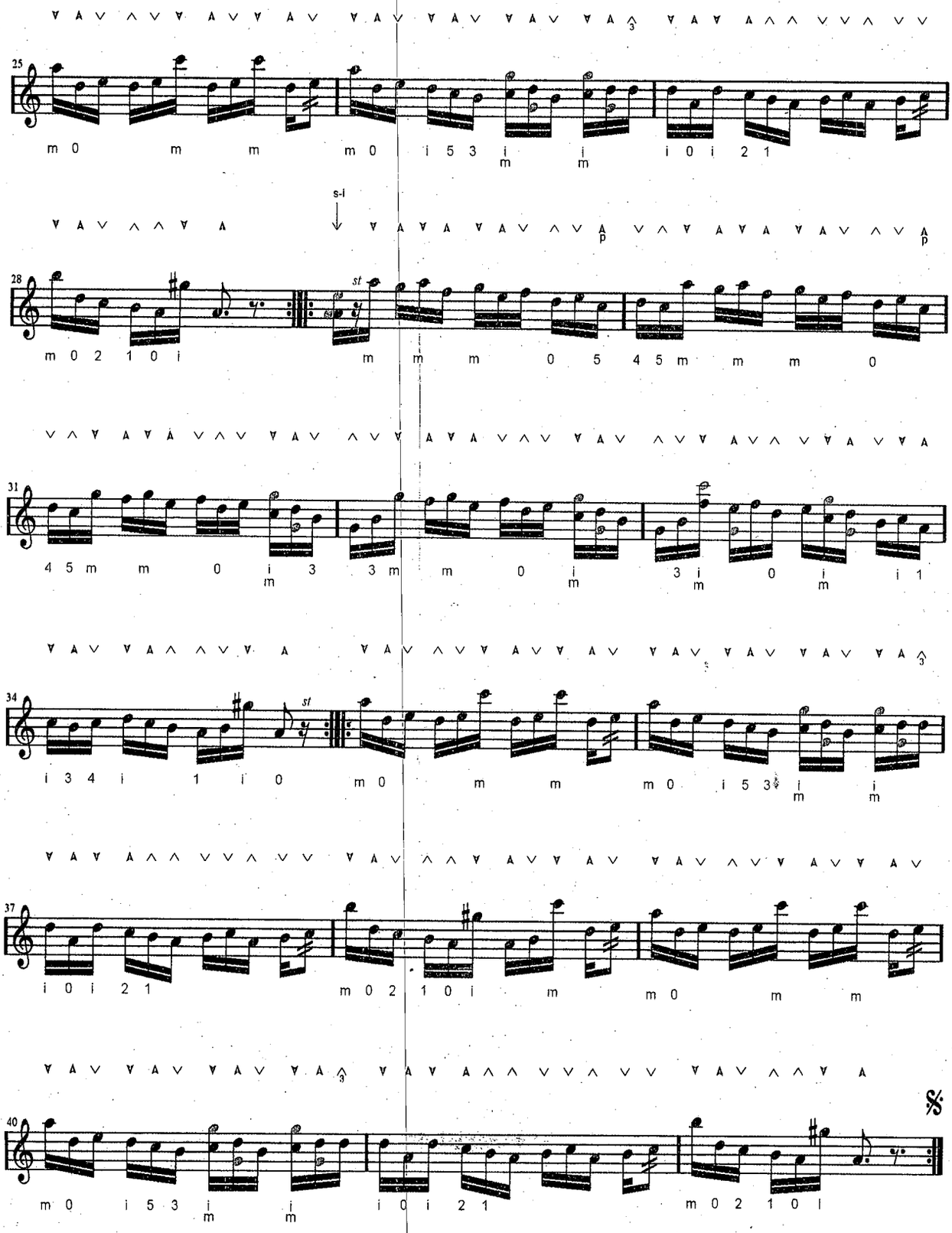


(*) Türkiye Radyo Televizyon Kurumu

Kaytağı
(2)


s-i s-i s-i s-i
i v i i i p i i i p
3p 2p
13
1 0 0 5 5 0
s-i s-i
p i v i v p i v p i i i p p i i i i ^ i p p i p p i m
1p 2p 1p 2p 7p
15
0 2 5 5 3 1 2 5 0 5 3 0
i p i p i ^ i i p ^ i p i p i p i p i v i v p i v p i i p i
2p 5p 2p 1p 2p 1p
17
4 5 4 0 5 0 5 2 3 5 5 3 1 5 2 son
sp
= 560 2p
19
sp st
v ^ v ^ v v ^ v v ^ v v ^ v v ^ v v ^ v v ^ 3
21
m 0 m m m 0 i 5 3 i i m m
v ^ v ^ ^ ^ v v ^ v v v ^ v ^ ^ v ^ v v ^ v
23
i 0 i 2 1 m 0 2 1 0 i m

Kaytağı
(3)


25
m 0 m m m 0 i 5 3 i i i 0 i 2 1
s-i
28
m 0 2 1 0 i m m m 0 5 4 5 m m m 0
31
4 5 m m 0 i 3 3 m m 0 i 3 i 0 i i 1
34
i 3 4 i 1 i 0 m 0 m m m 0 i 5 3 i i
37
i 0 i 2 1 m 0 2 1 0 i m m 0 m m
40
m 0 i 5 3 i i i 0 i 2 1 m 0 2 1 0 l

***

Dizi: K dz (do)
Pozisyon: 1p, 2p, 5p
Repertuvar: 7

Bağlama Metodu

Bağlama Düzeni

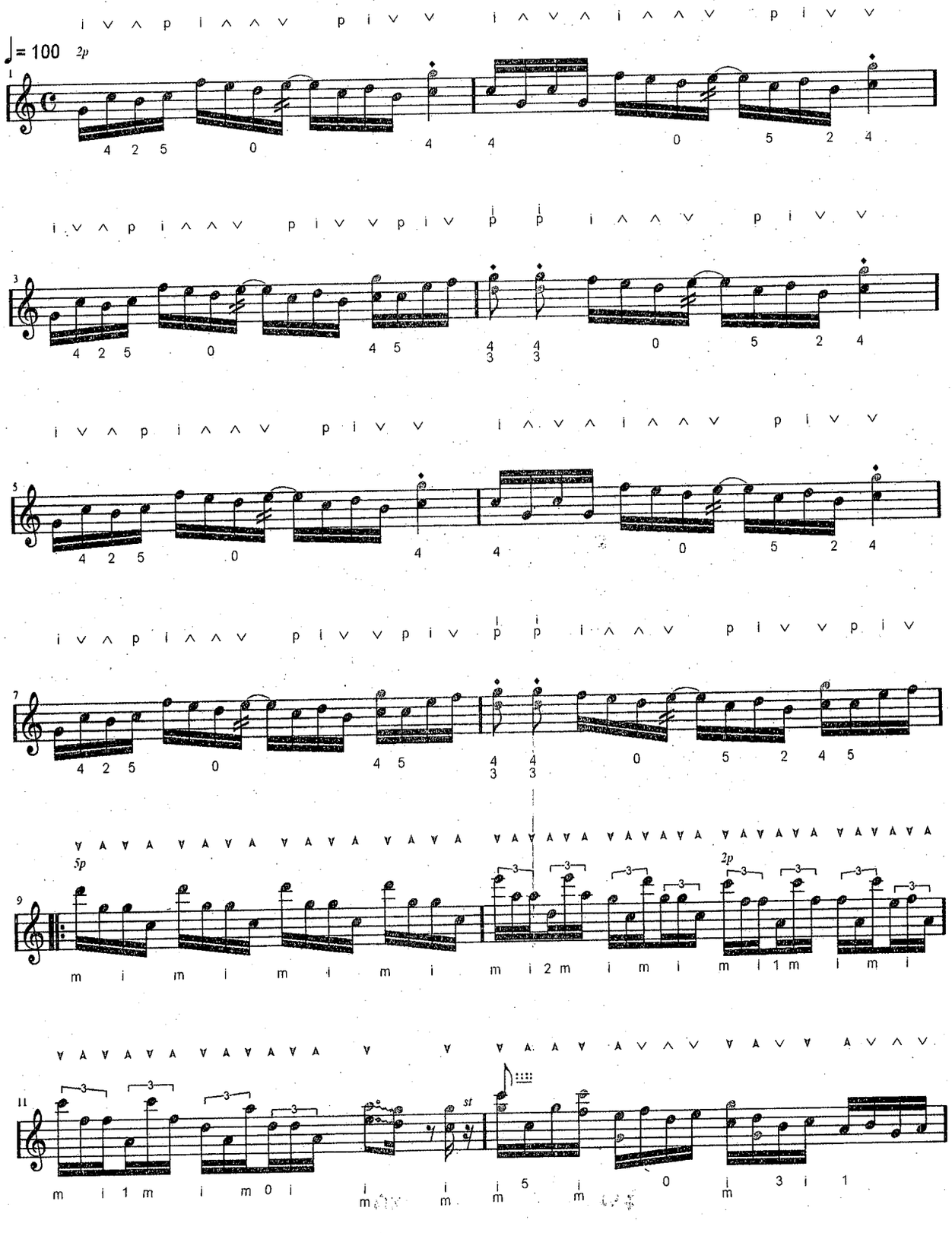
Şelpe

Sinsin

Yöre: Kayseri
Kaynak: Adnan Türköz
Derleyen: Muzaffer Sarısözen
Arşiv: TRT (*)

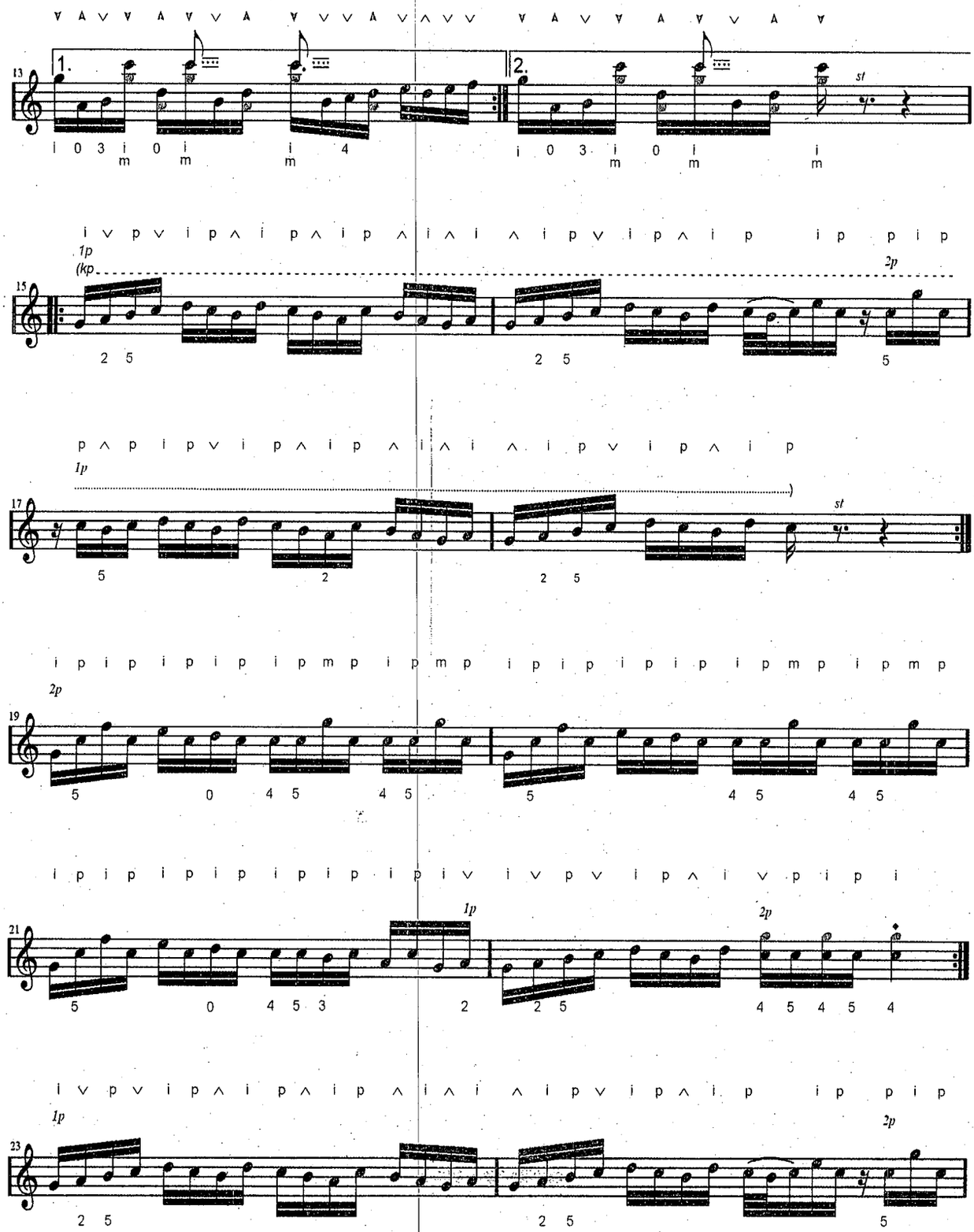
Scale: K dz (do)
Position: 1p, 2p, 5p
Repertoire: 7

Region: Kayseri
Source: Adnan Türköz
Collected by: Muzaffer Sarısözen
Archive: TRT (*)
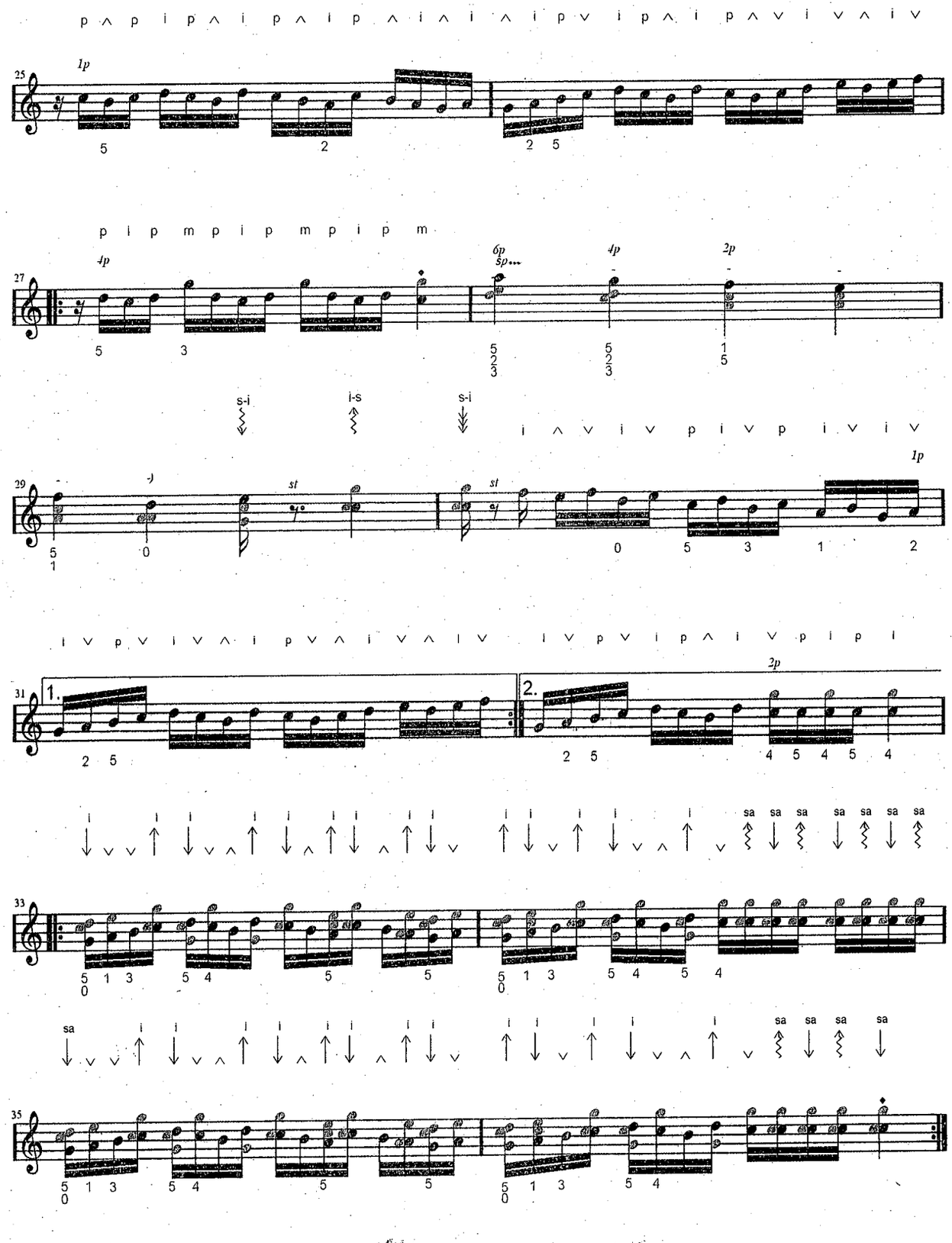


(*) Türkiye Radyo Televizyon Kurumu

Sinsin
(2)



Sinsin
(3)



***

Dizi: F dz (do)
Pozisyon: 1p, 2p, 3p, 4p, 5p, 6p, 9p
Repertuvar: 8

Scale: F dz (do)
Position: 1p, 2p, 3p, 4p, 5p, 6p, 9p
Repertoire: 8

Bağlama Metodu

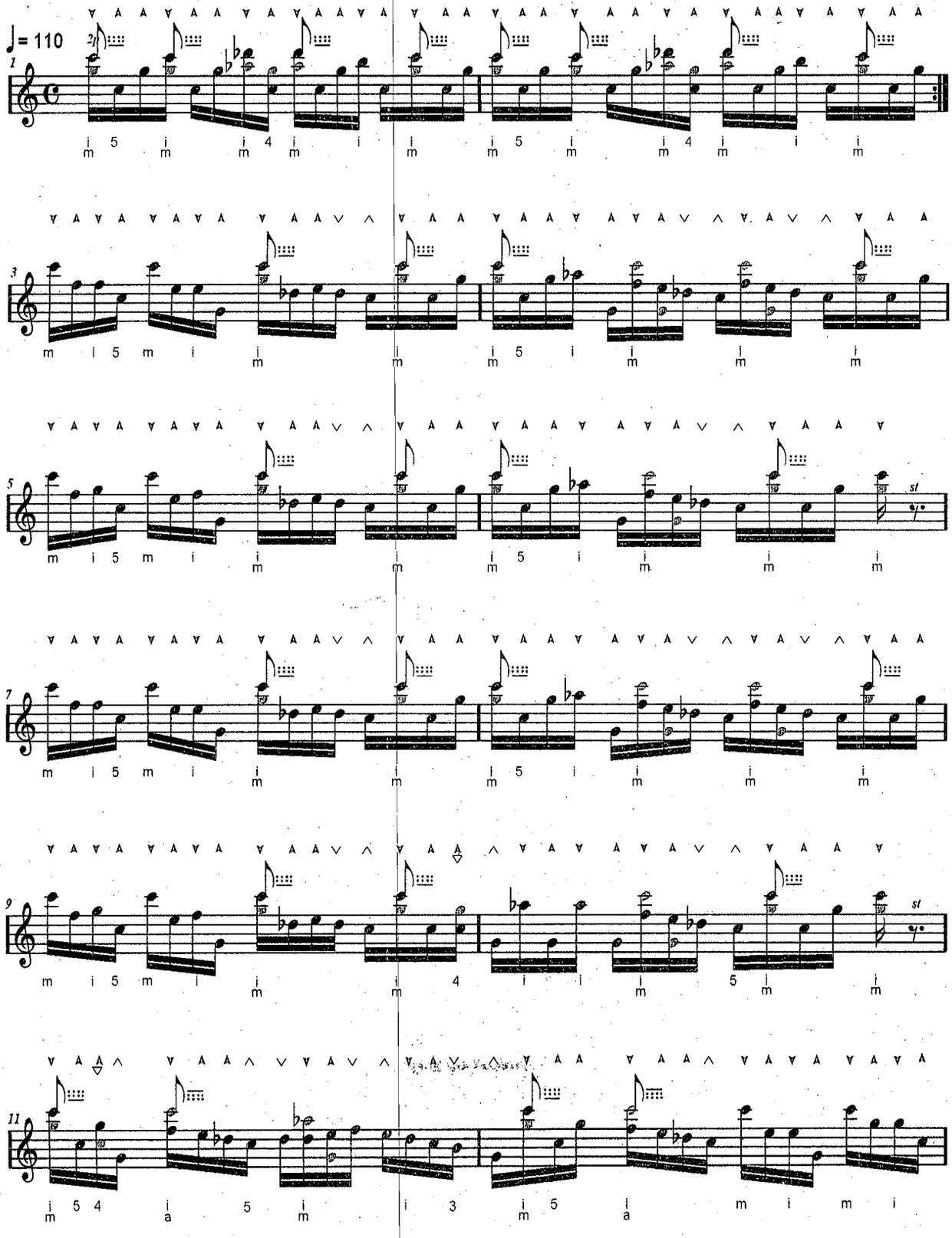
Bağlama Düzeni

Telve

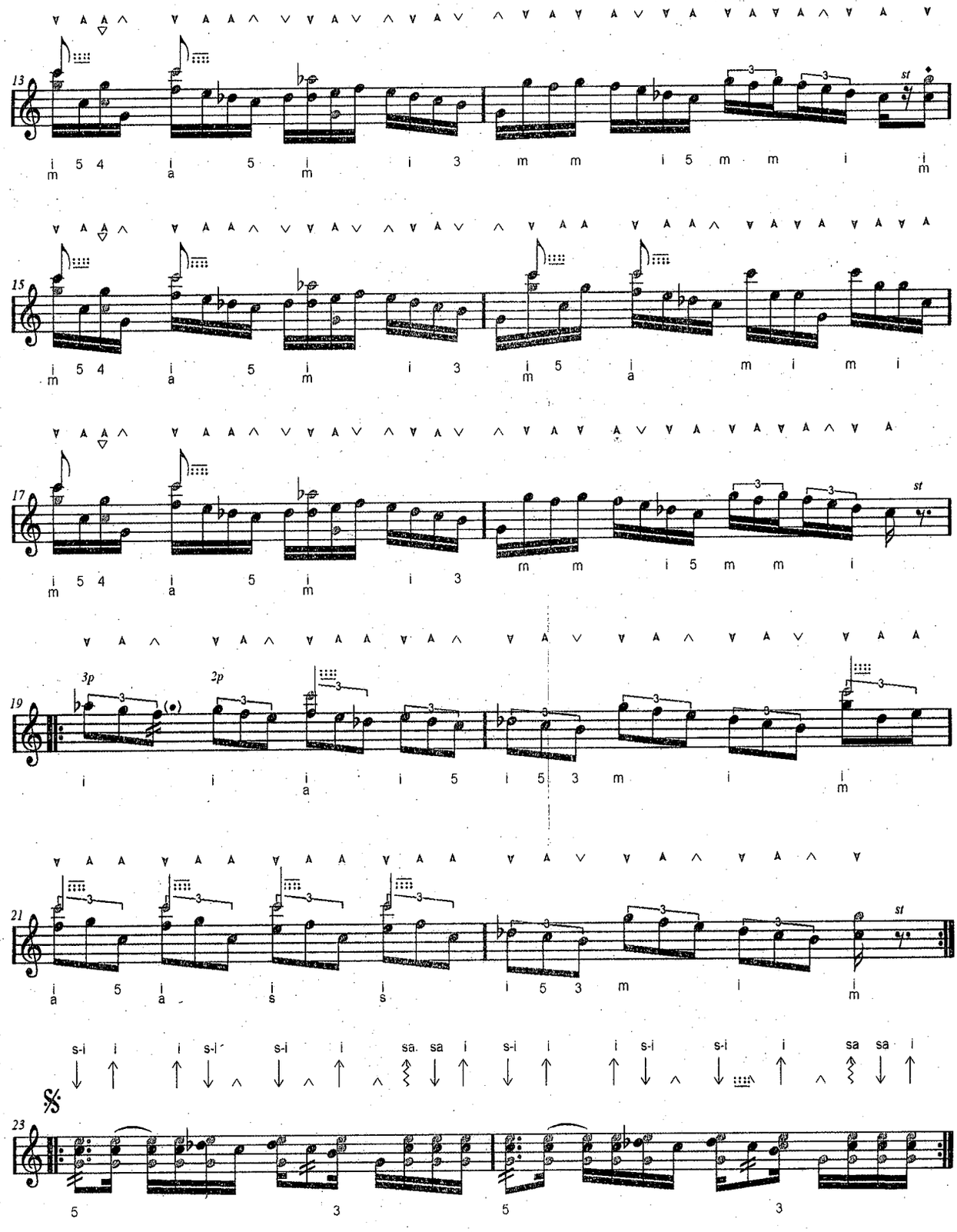
Bestekâr: Erdal Erzincan

Composed by: Erdal Erzincan

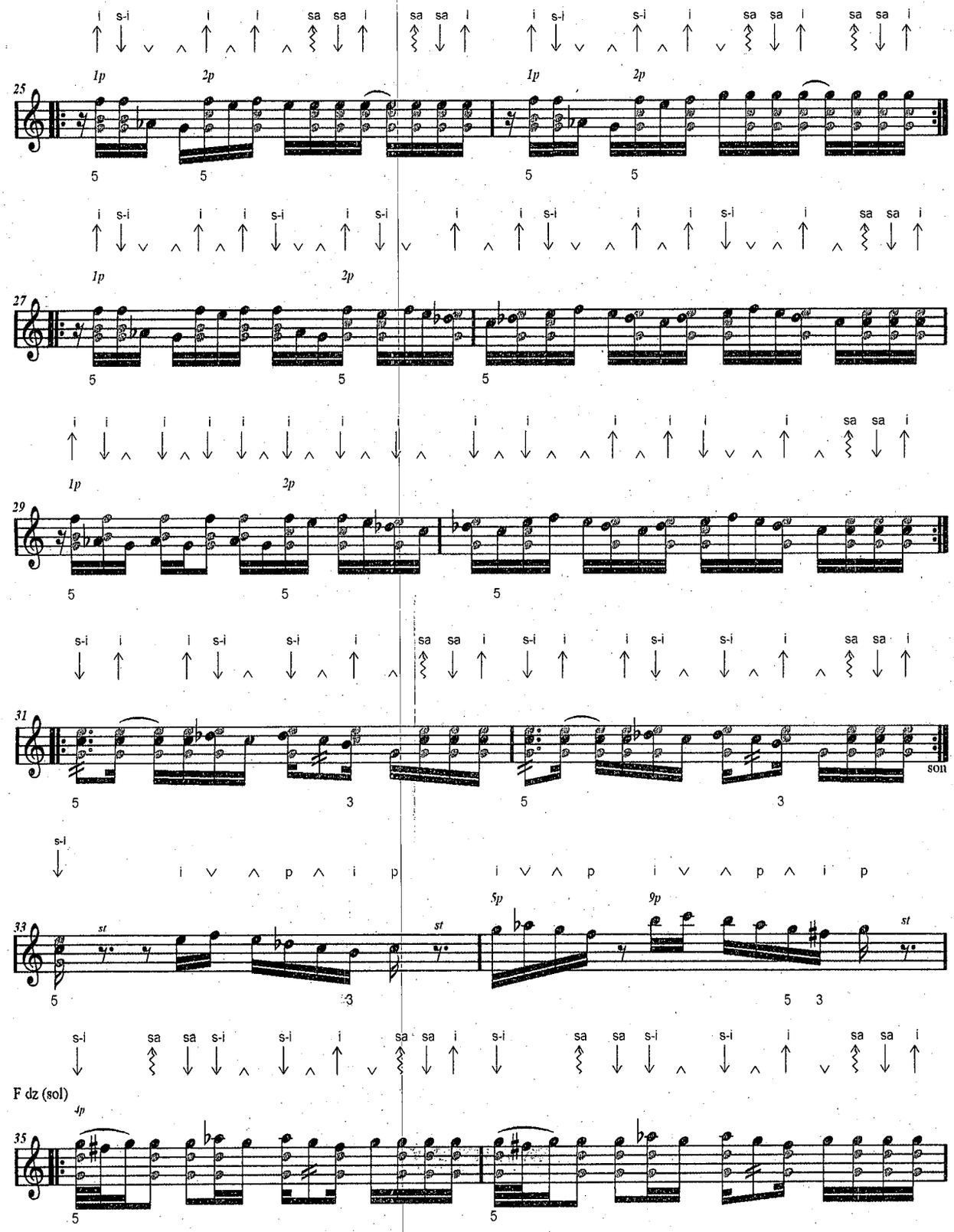
Giriftar
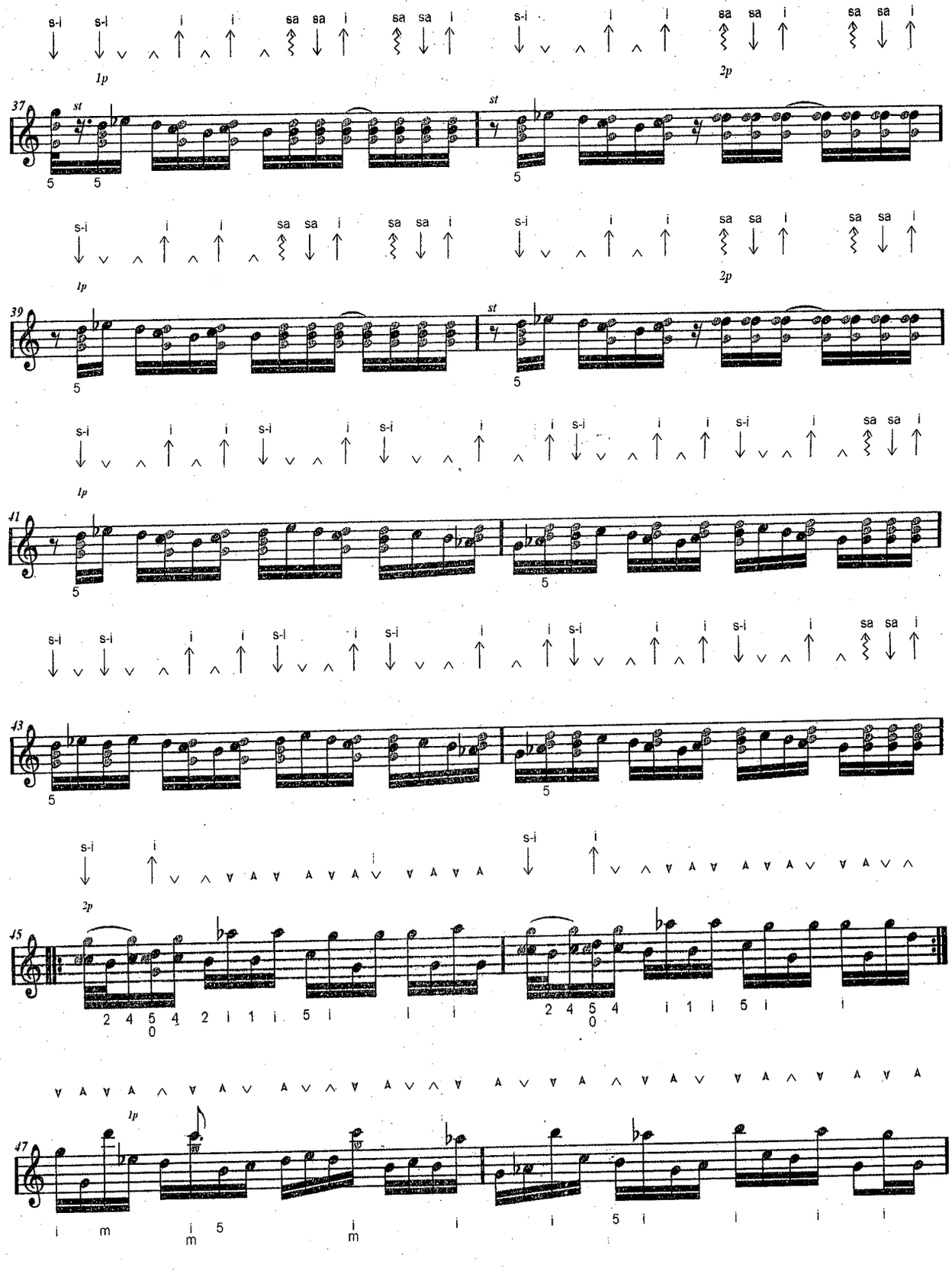


Giriftar
(2)



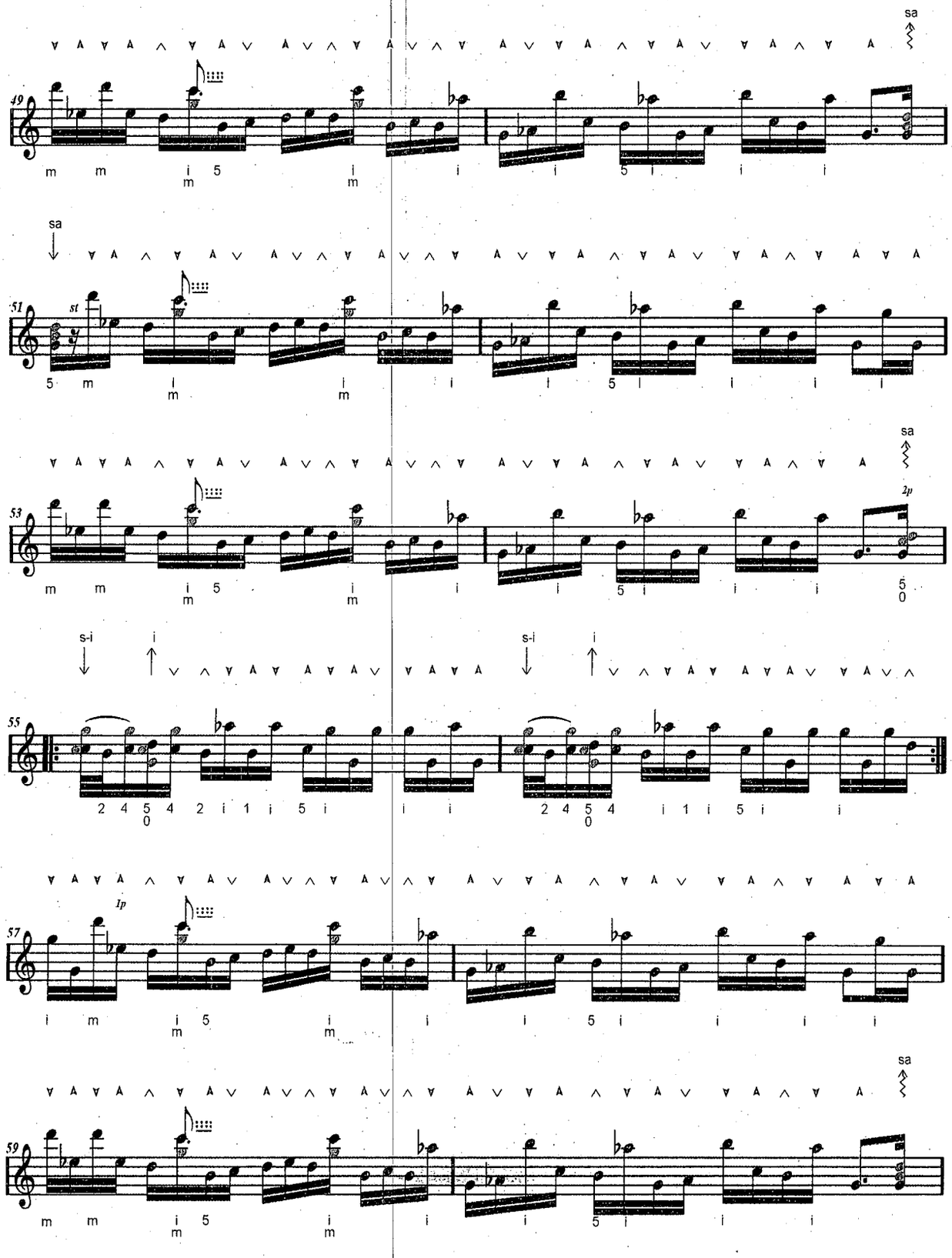
Giriftar
(3)
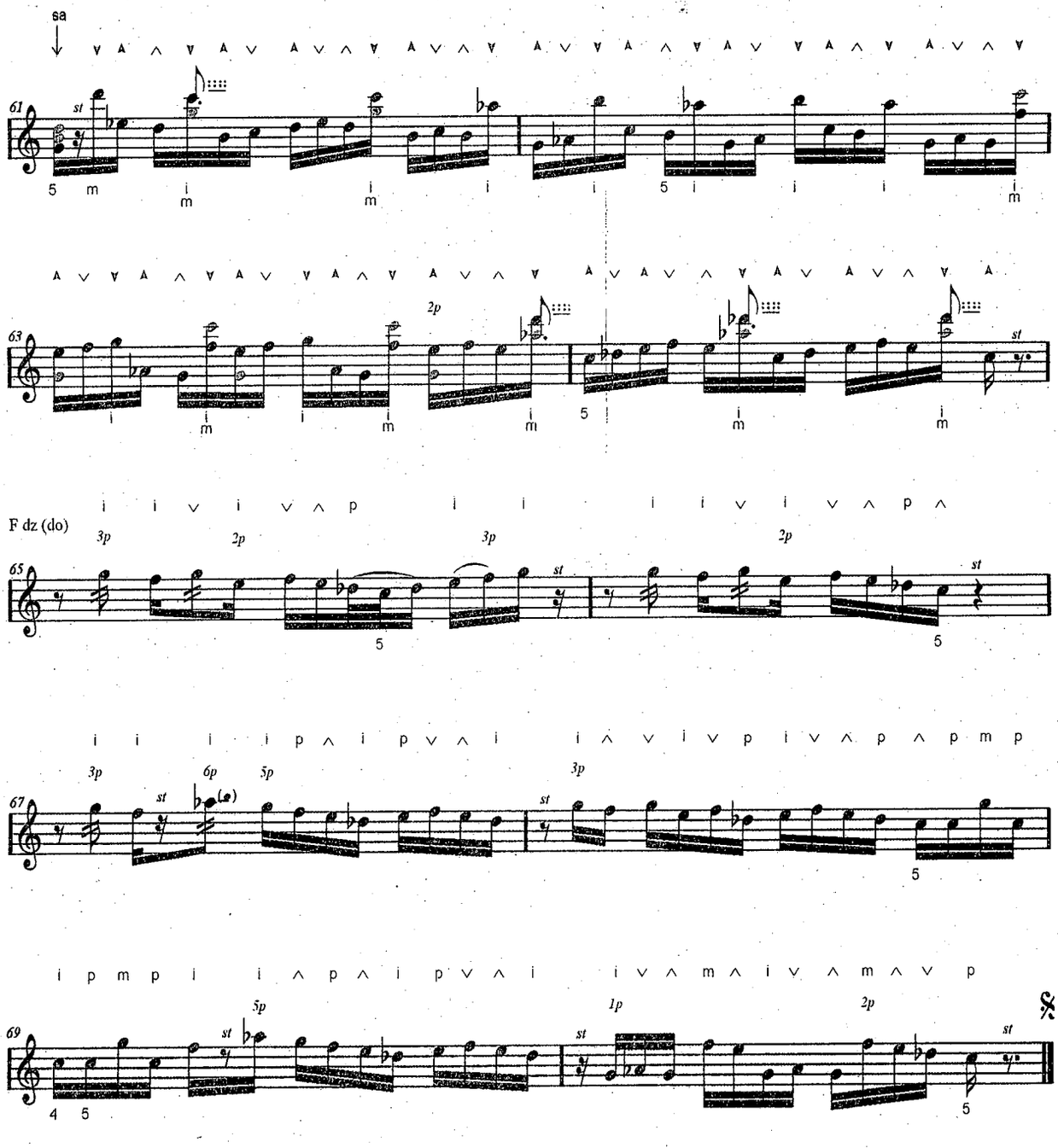


Giriftar
(4)



Giriftar
(5)


sa
49
m m i 5 i
m m
i i 5 i i i
sa
51
st
5 m i i
m m
i i 5 i i i
sa
53
2p
m m i 5 i
m m
i i 5 i i i 5
0
s-i i s-i i
55
2 4 5 4 2 i 1 i 5 i i i 2 4 5 4 i 1 i 5 i i
0 0
Ip
57
i m i 5 i
m m
i i 5 i i i i
sa
59
m m i 5 i
m m
i i 5 i i i

Giriftar
(6)



***

Dizi: A dz (la)
Pozisyon: 2p, 4p, 5p, 7p, 9p
Repertuvar: 9

Scale: A dz (la)
Position: 2p, 4p, 5p, 7p, 9p
Repertoire: 9

Bağlama Metodu

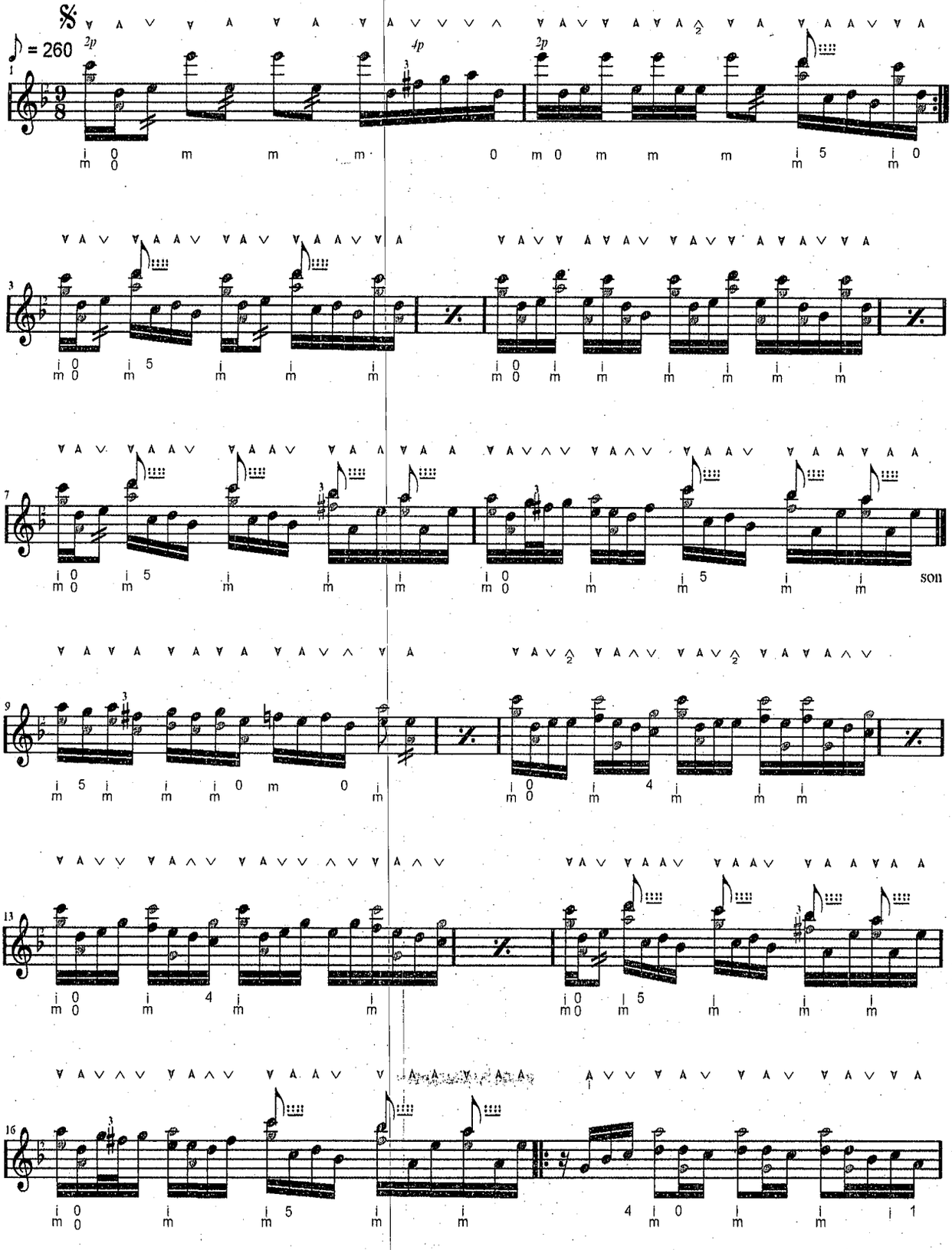
Bağlama Düzeni

Şelpe
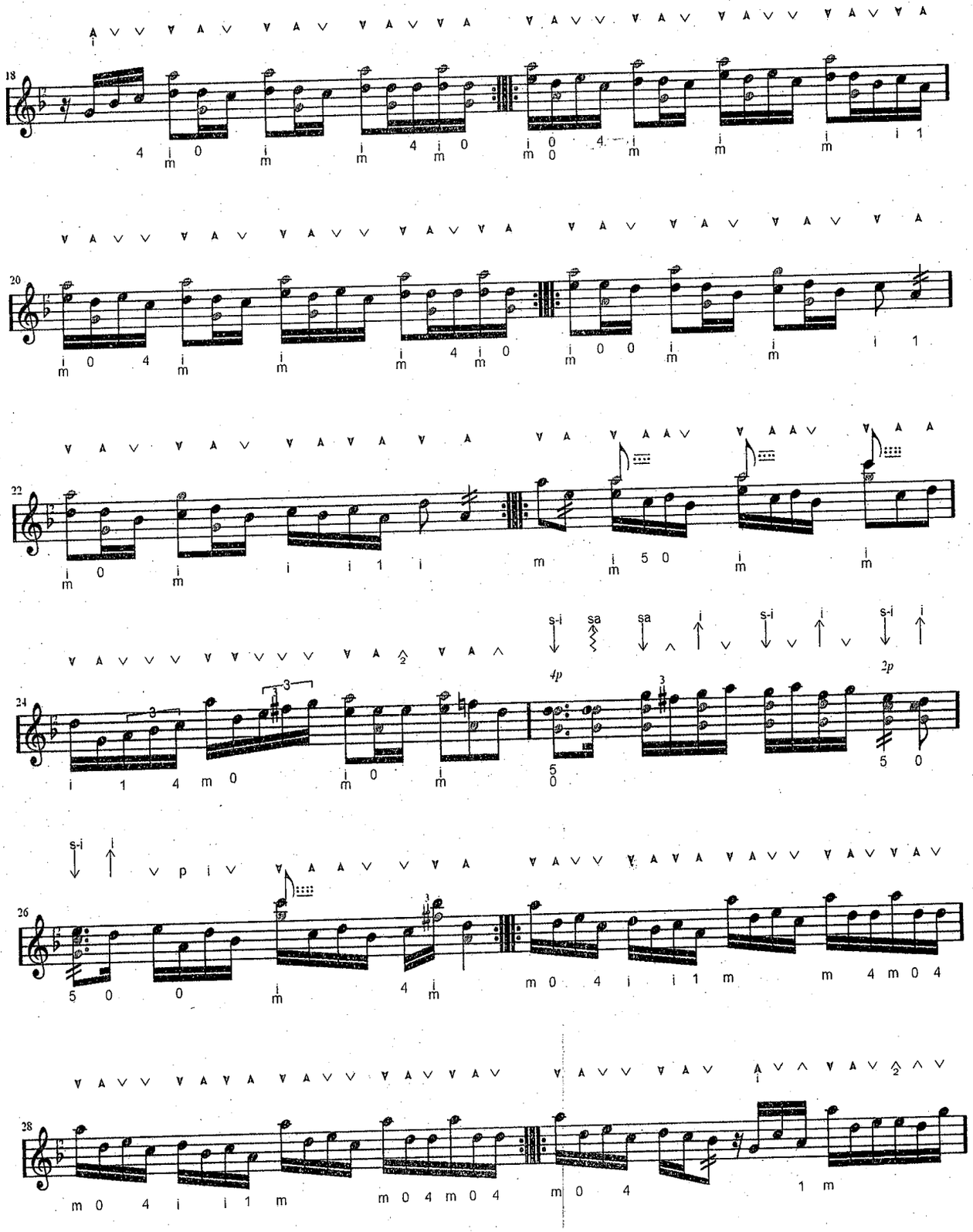
Bağlama Uvertürü

Bestekâr: Erdal Erzincan
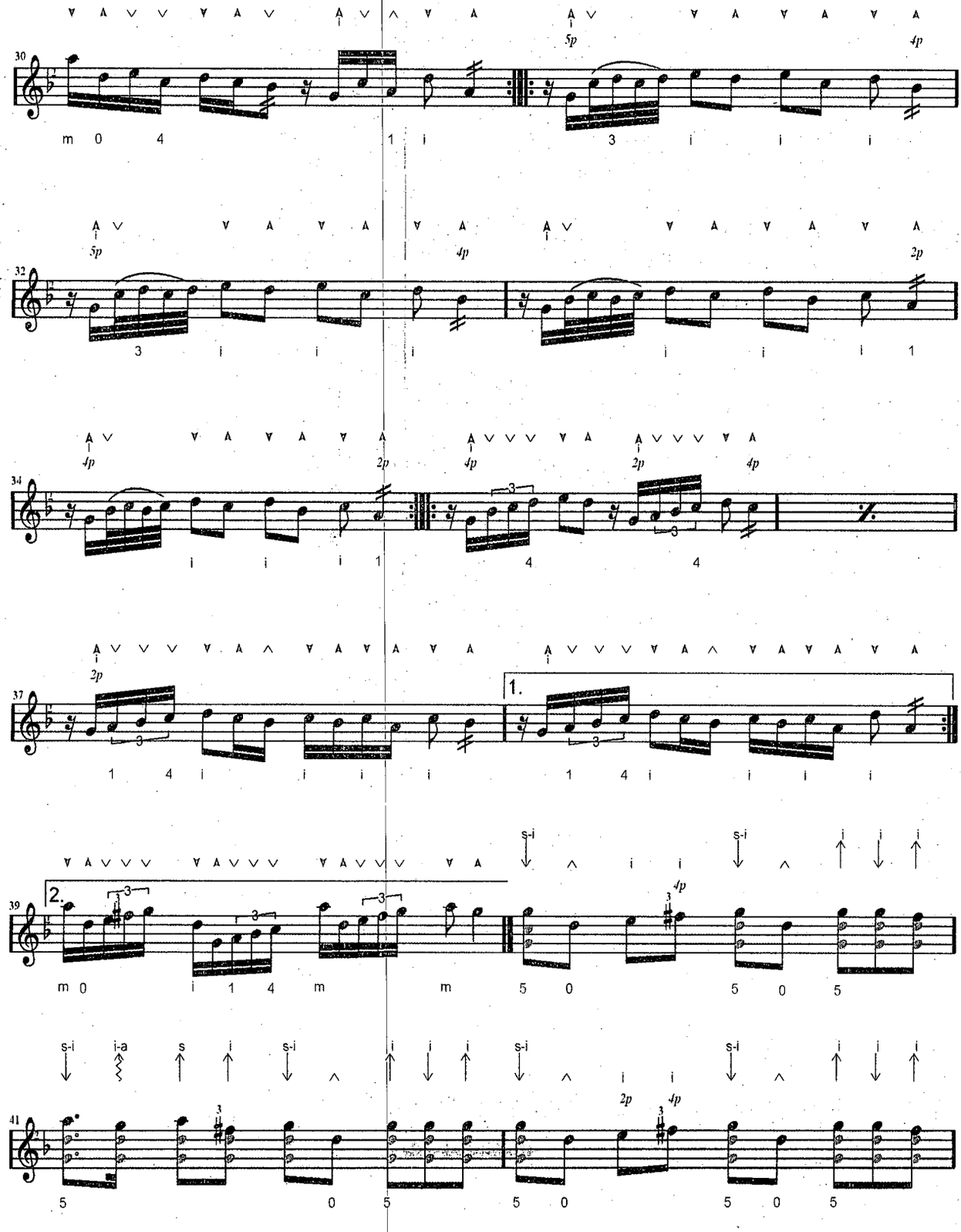
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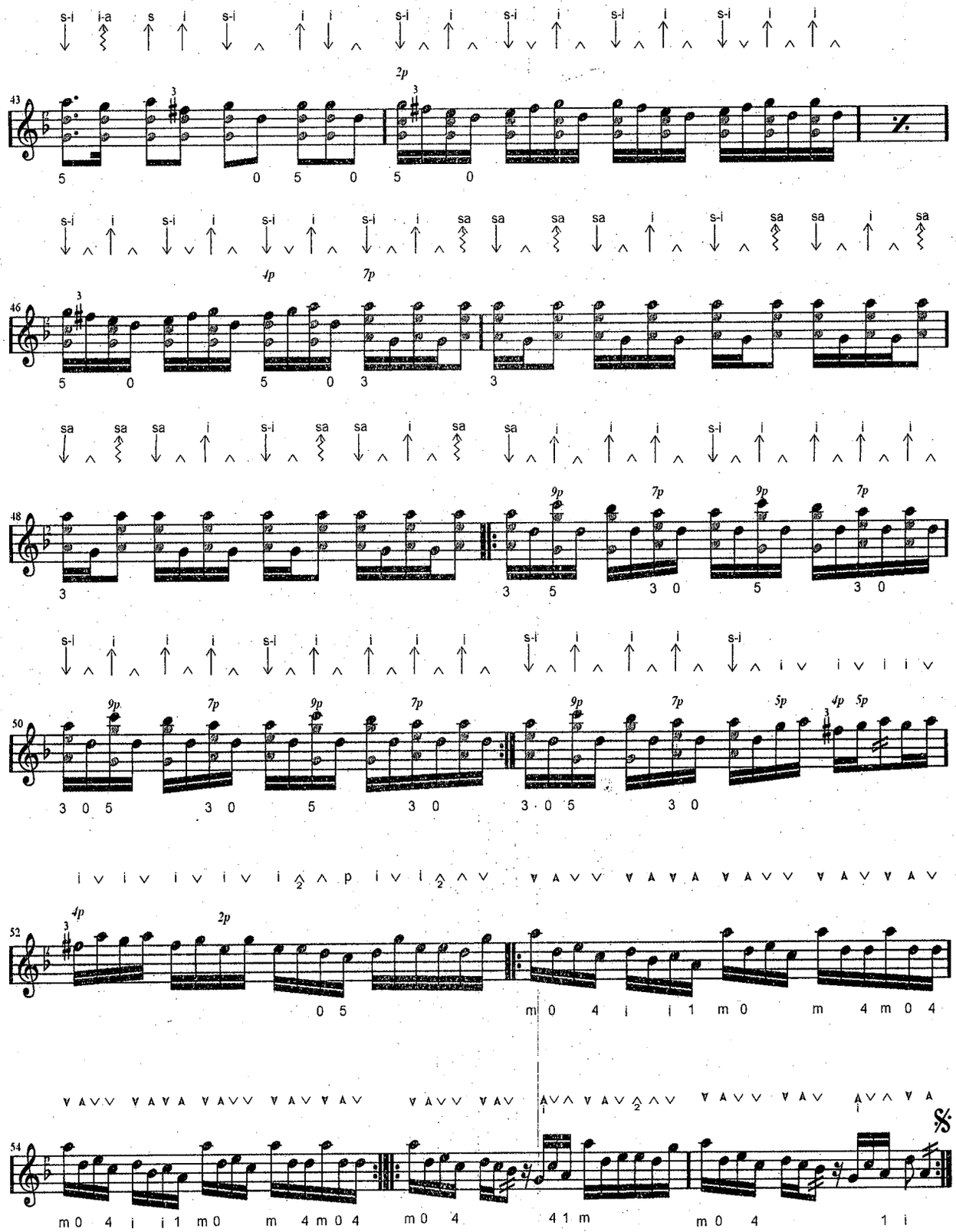
Bağlama Uvertürü
(2)



Bağlama Uvertürü
(3)



Bağlama Uvertürü
(4)



***

Dizi: A dz (la)
Pozisyon: 2p, 3p, 4p, 5p, 6p, 7p, 9p
Repertuvar: 10

Bağlama Metodu

Bağlama Düzeni
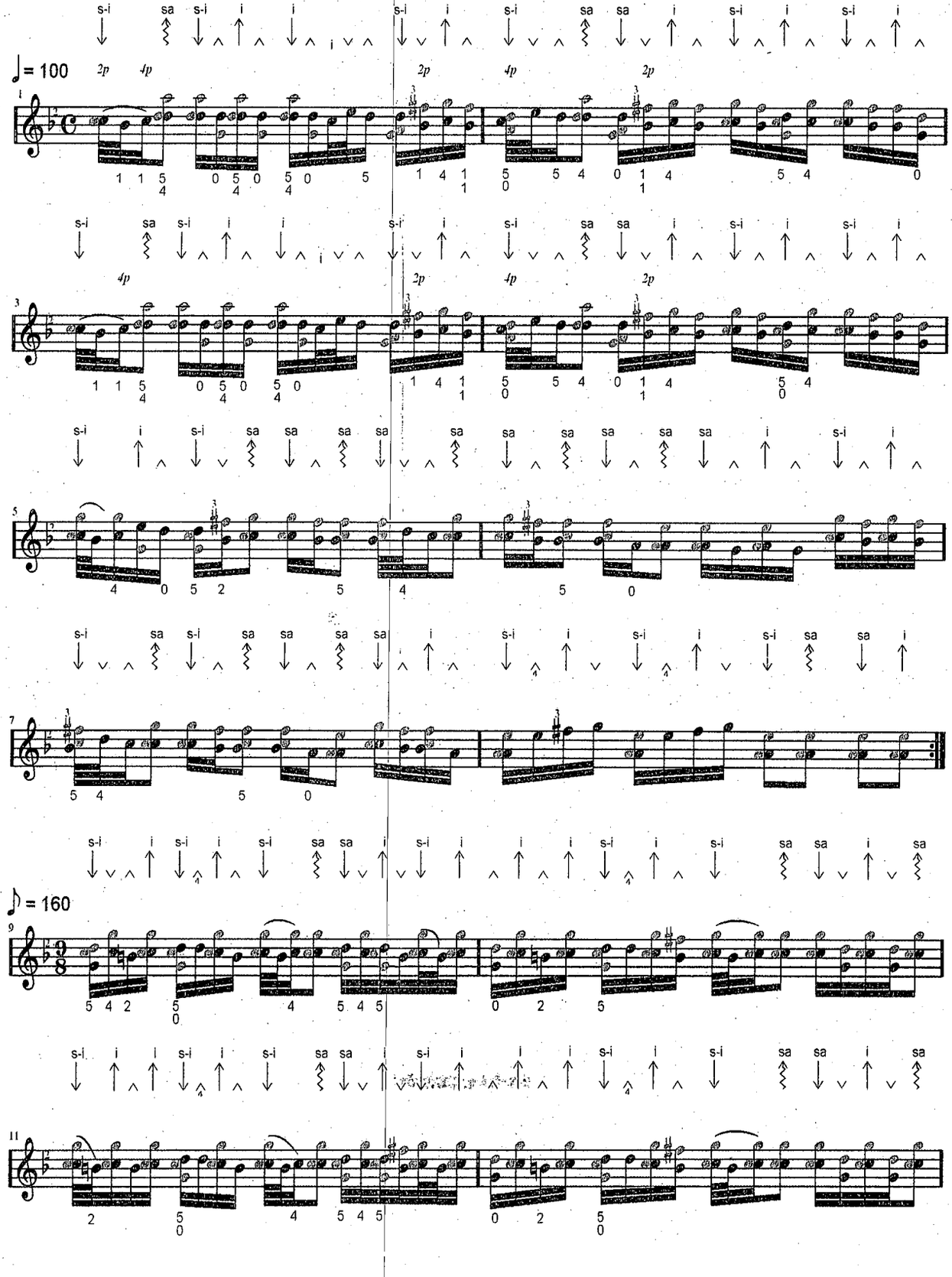
Zeybek

Bestekâr: Erdal Erzincan

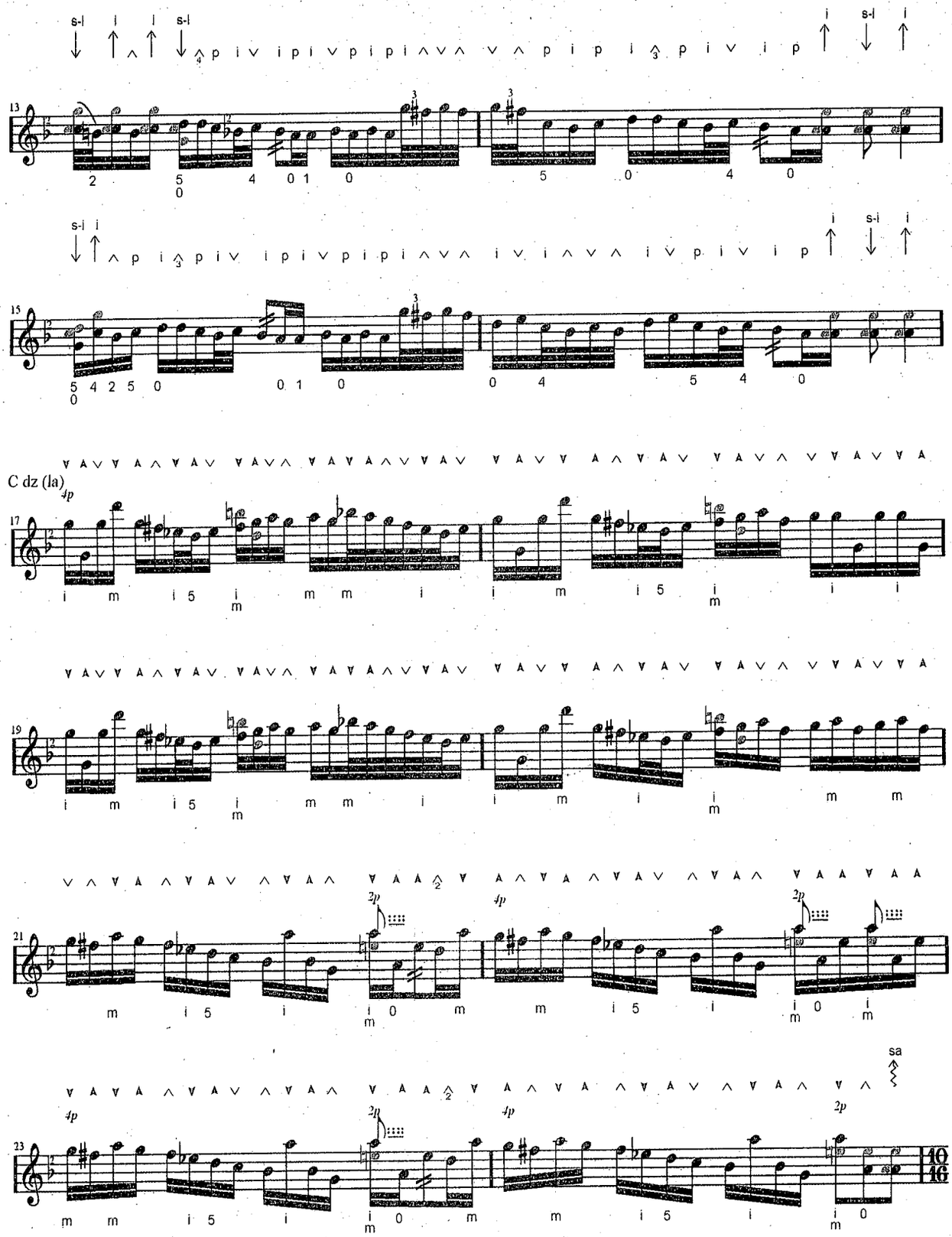
Scale: A dz (la)
Position: 2p, 3p, 4p, 5p, 6p, 7p, 9p
Repertoire: 10

Anadolu
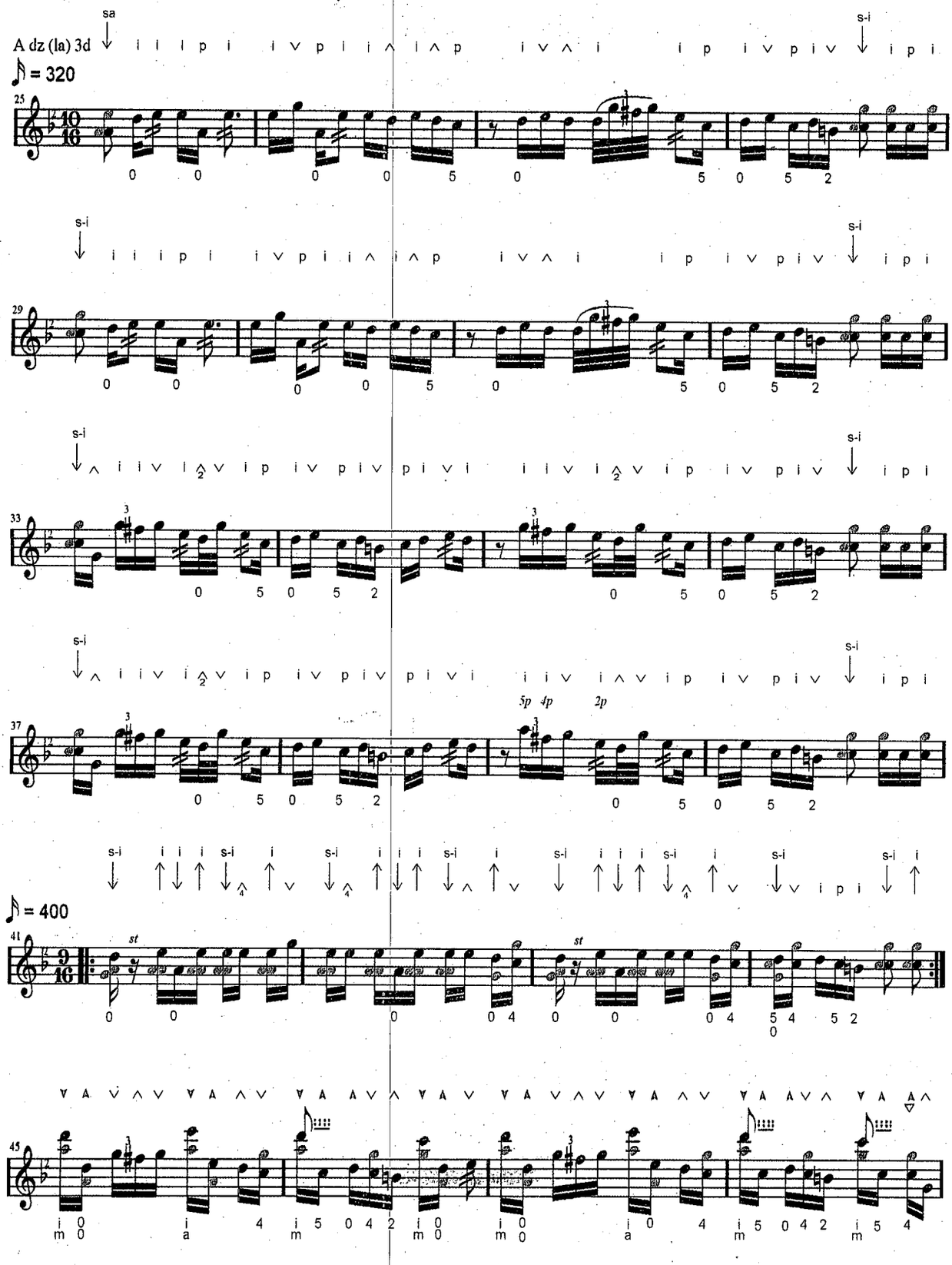
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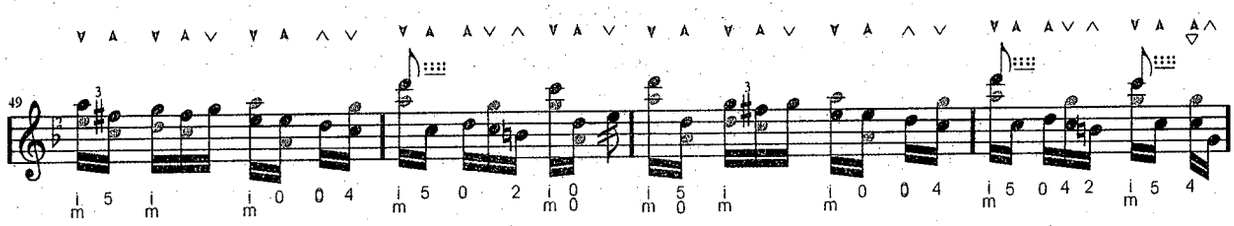
Anadolu
(2)

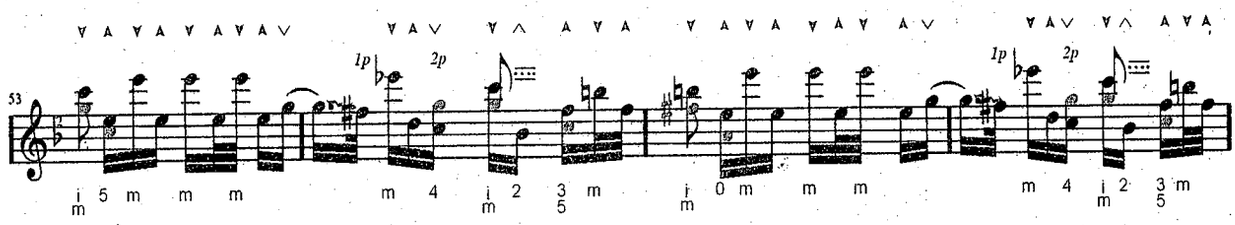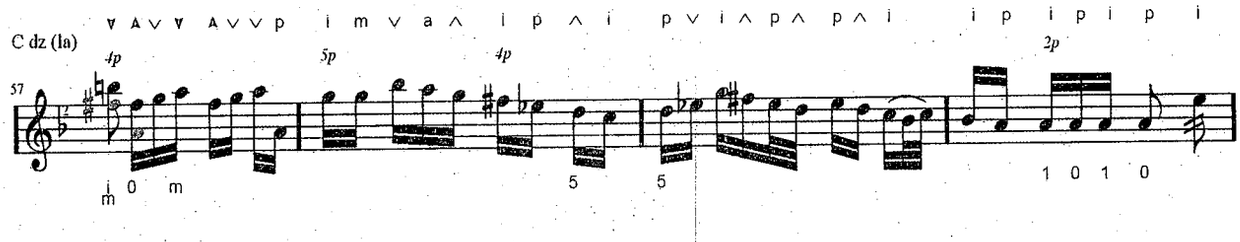


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(3)

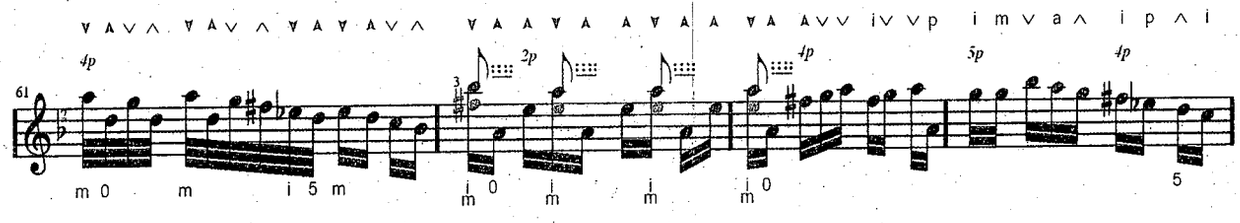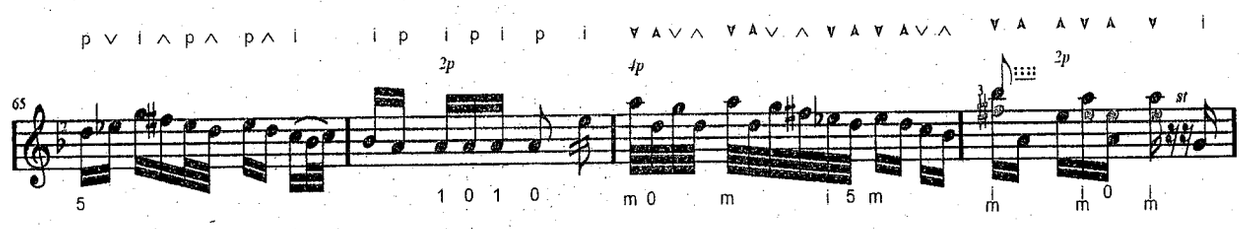


Anadolu
(4)

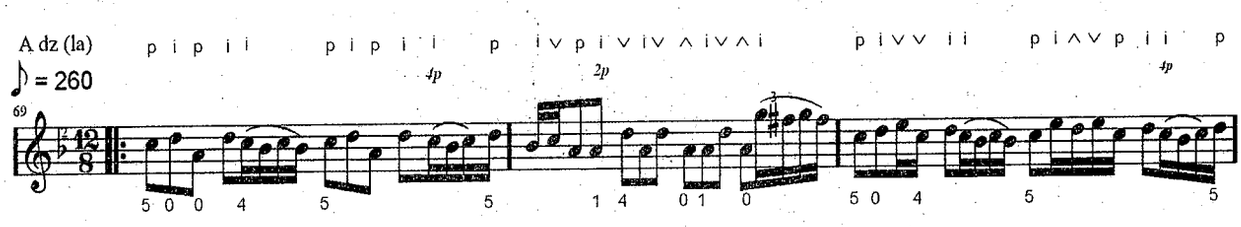

49


53
1p
2p
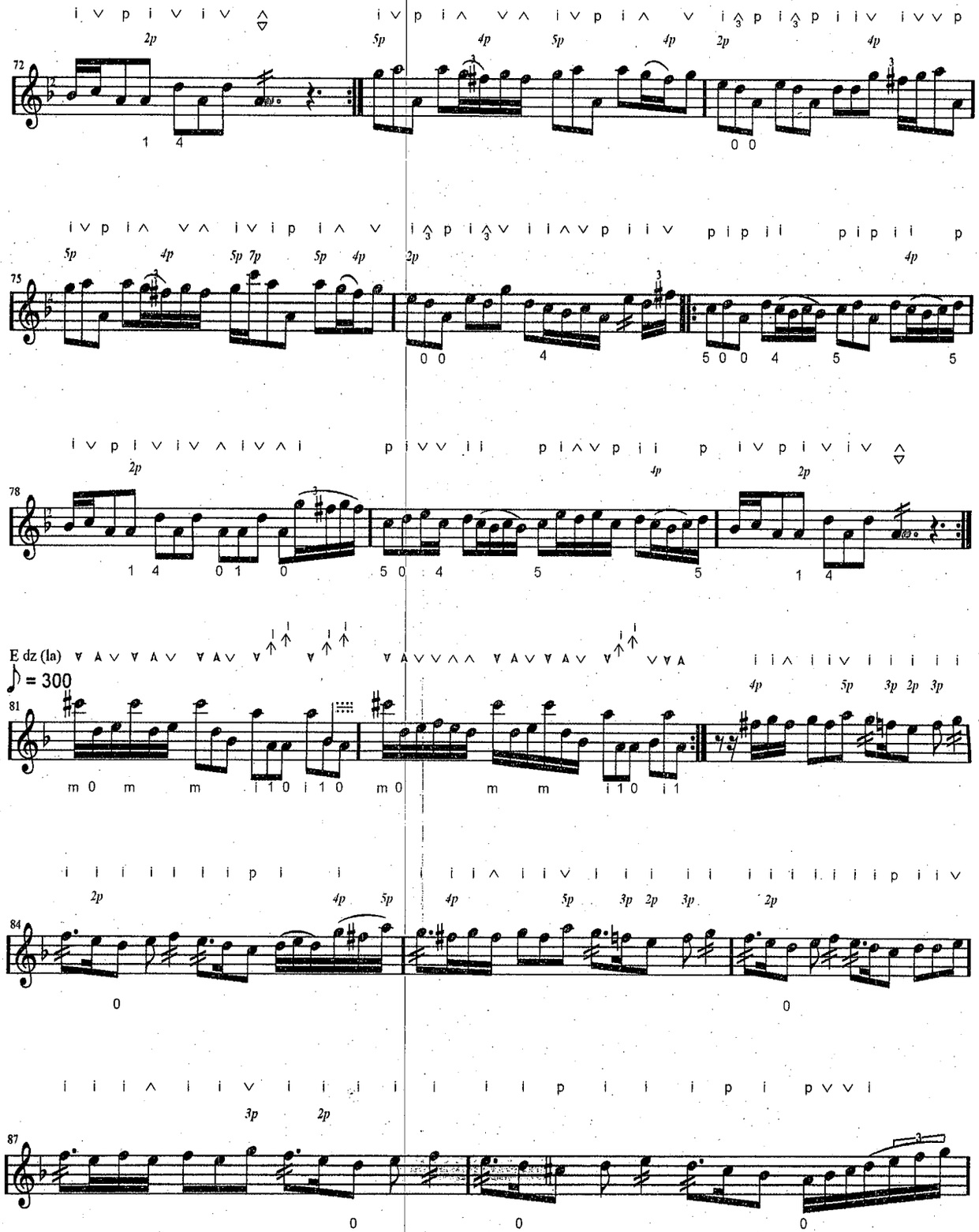

C dz (la)
57
4p
5p
4p
2p


61
4p
2p
4p
5p
4p
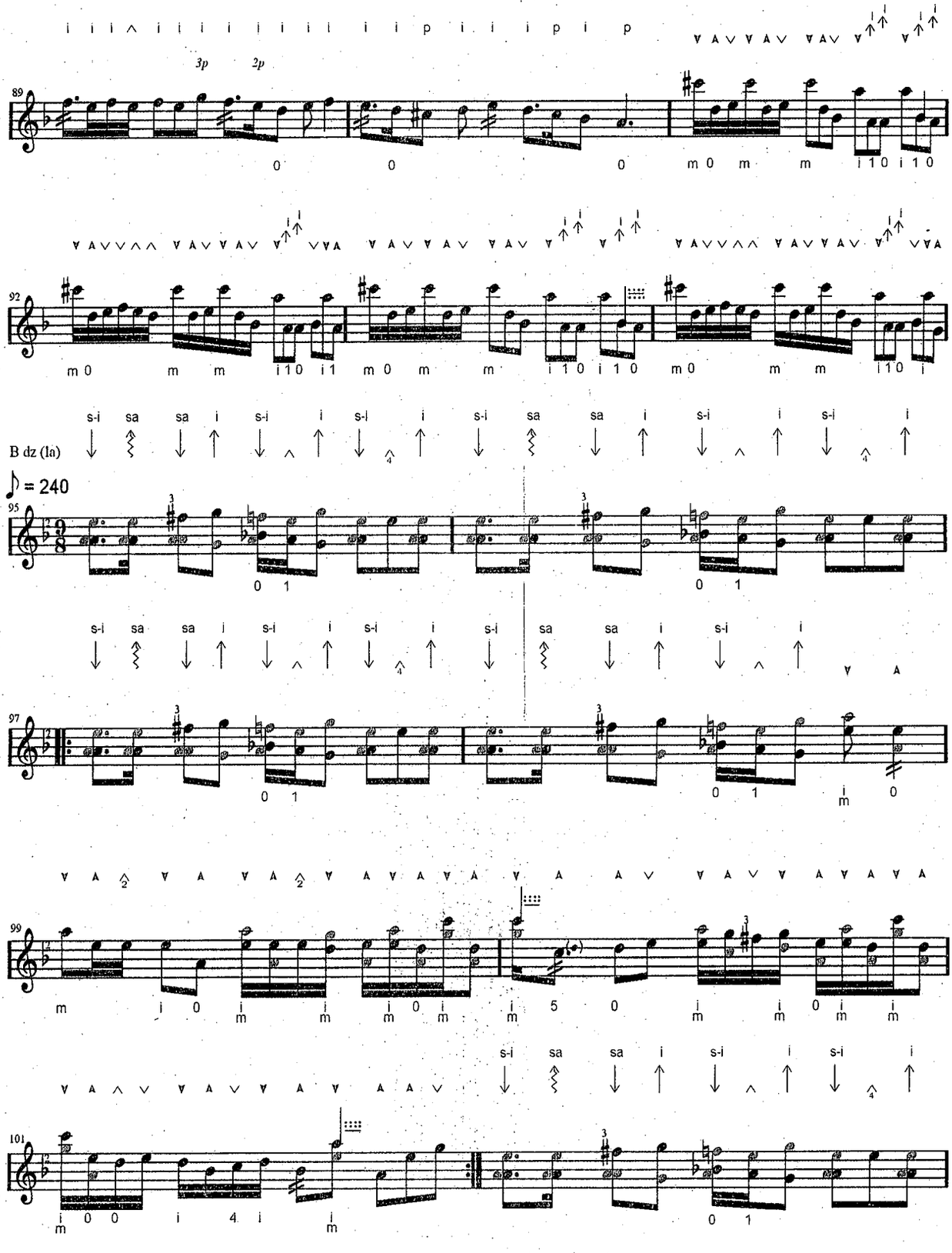

65
2p
4p
2p
si


A dz (la)
♪ = 260
69
4p
2p
4p

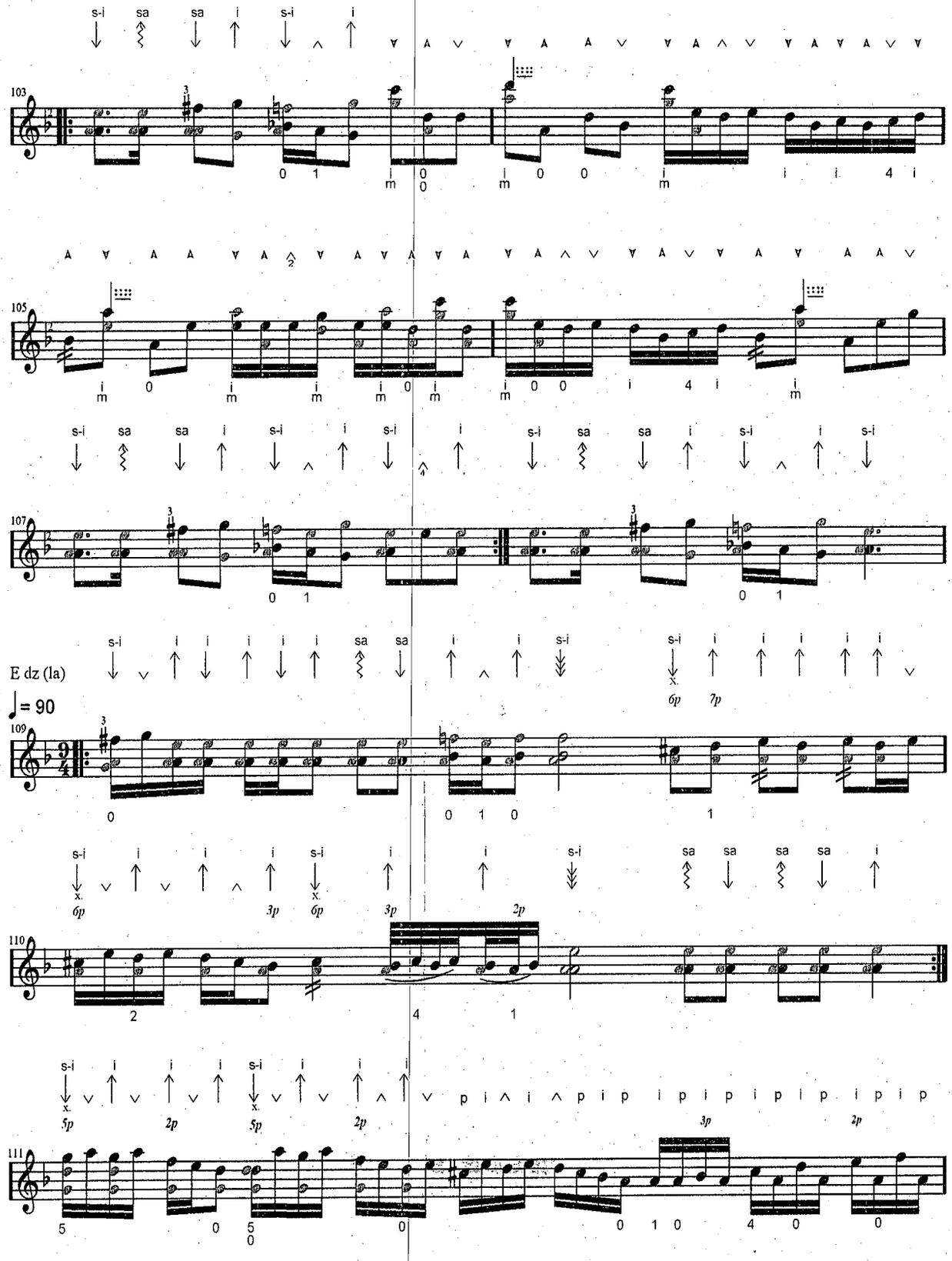
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(5)



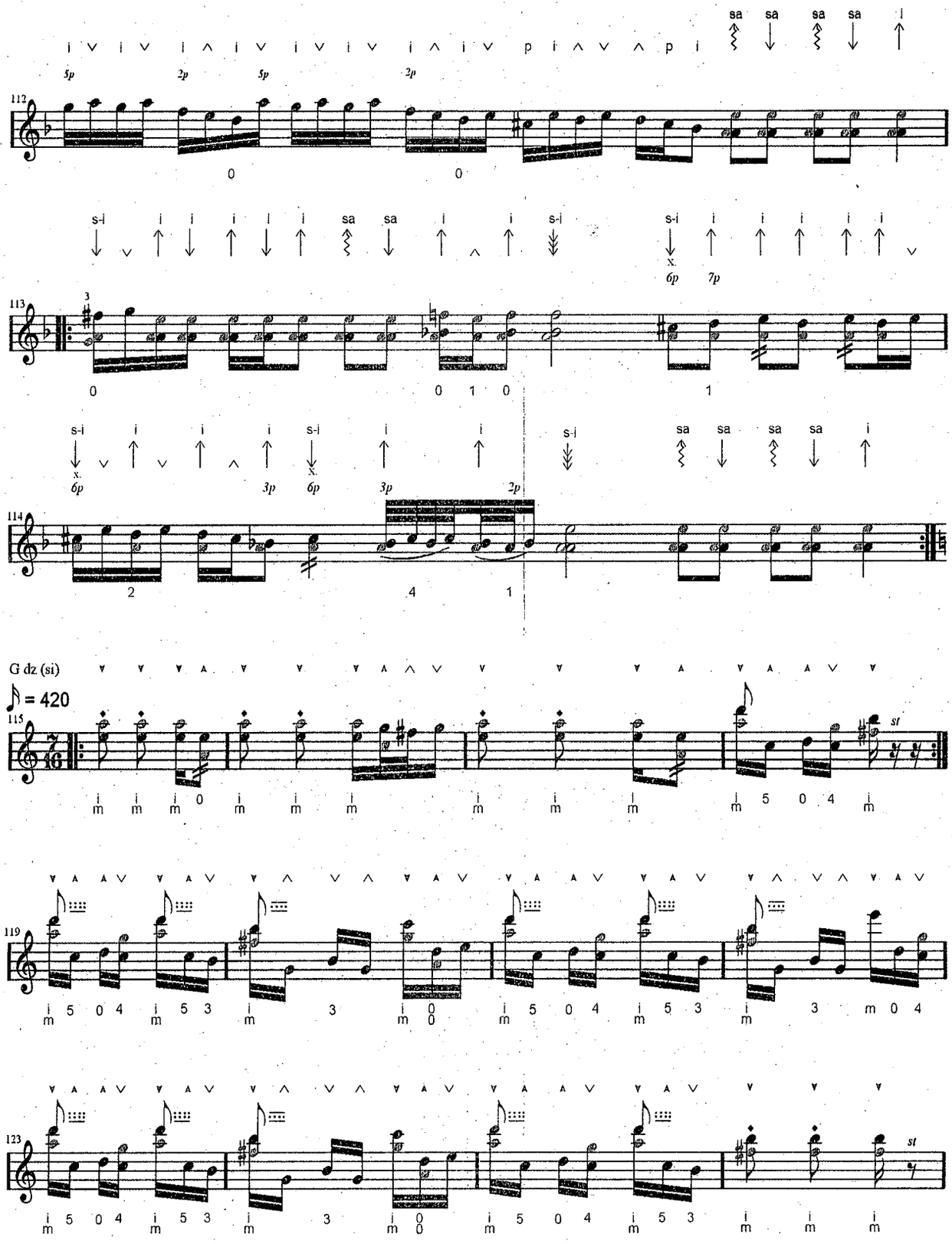
Anadolu
(6)



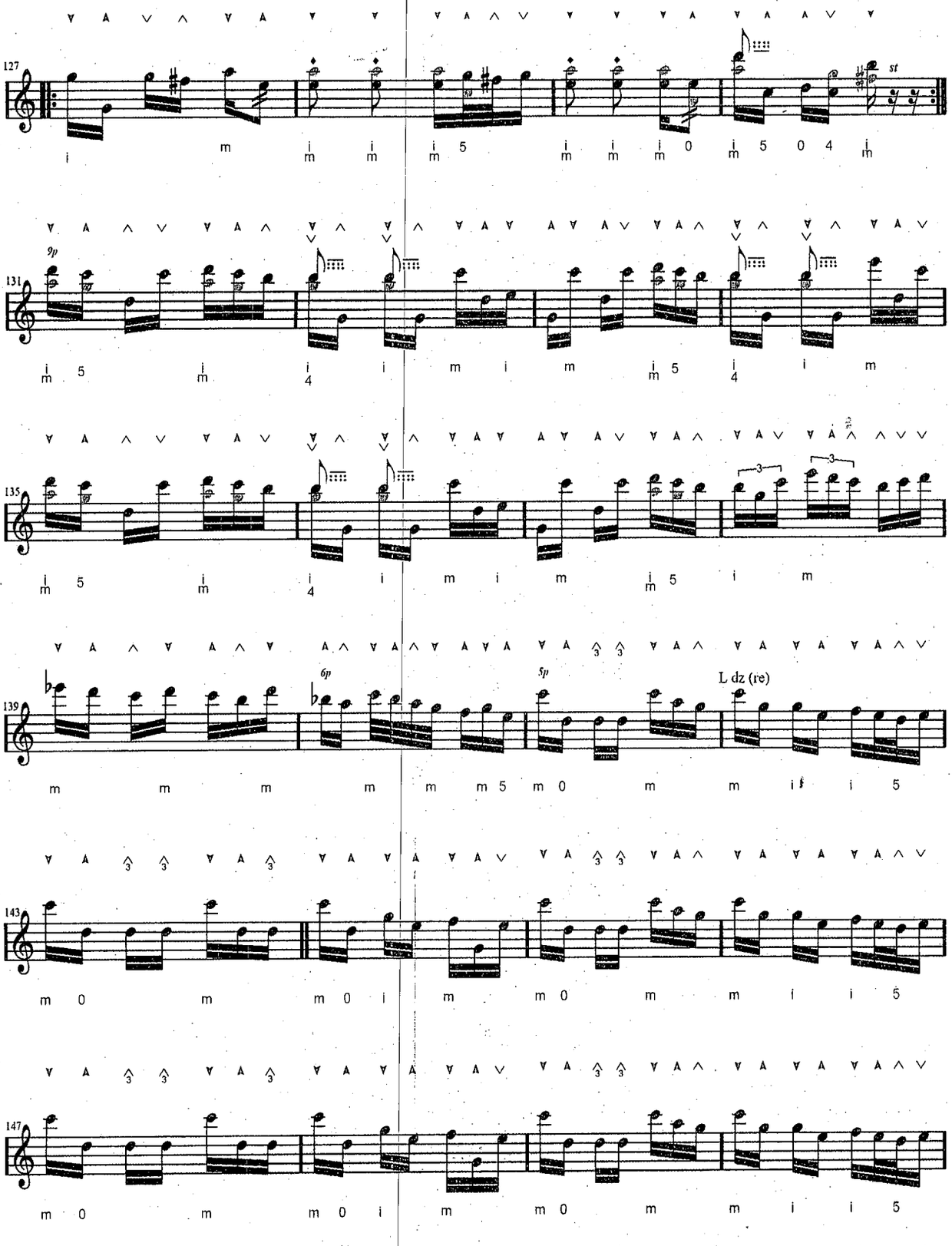
Anadolu
(7)



Anadolu
(8)



Anadolu
(9)



Anadolu
(10)


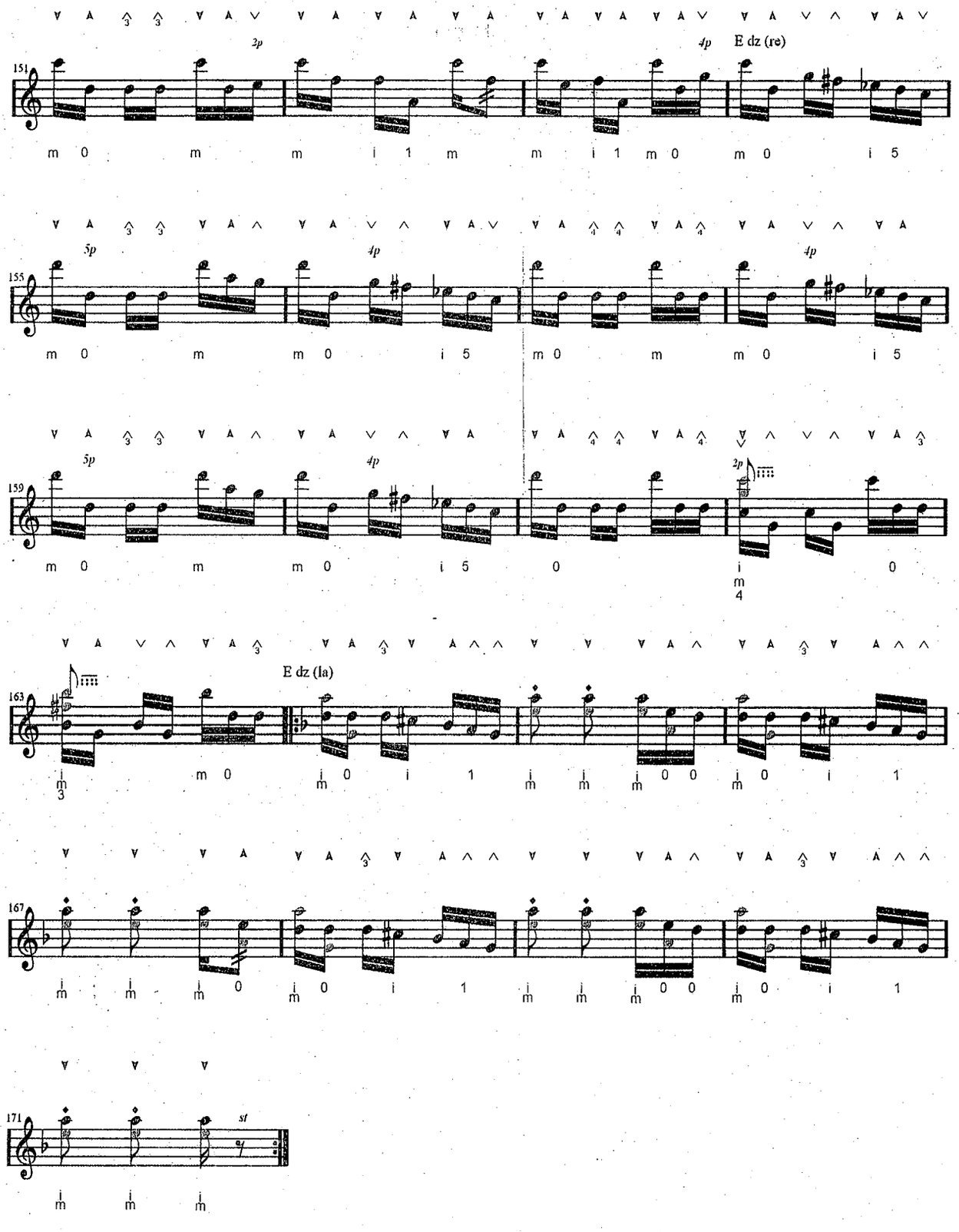
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