

**GİTAR UYGULAMALI ARMONİYE**  
**YABANCI SESLER**

**18. Kitap**

**NAZMİ BOSNA**

# **GİTAR UYGULAMALI ARMONİYE**

## **YABANCI SESLER**

### **18.KİTAP**

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## SUNUŐ

Bu kitabın hazırlanmasında "Kaynakça" bölümünde belirtilen kitaplardan yararlanılmış, alıntı yapılan akorlar diđer tonalitelere transpoze edilerek toplu bir şekilde okuyucuların istifadesine sunulmuştur.

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Müzik severlere yararlı olması dileđimle saygılar sunarım.

Nazmi Bosna

Haziran 2023 , Bodrum

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## **ÖZGEÇMİŞ**

1946 yılında Kırıkkale’de doğdu. Ziya Aydın’tan klasik gitar dersleri aldı. Ankara İktisadi ve Ticari İlimler Akademisi’nden mezun oldu. Öğrenimine Bern Konservatuvarı Klasik Gitar Bölümü’nde Miguel Rubio’nun öğrencisi olarak devam etti. Bern’deki Musikschule der Region Burgdorf , Musikschule Muri-Gümligen ve Musikschule Moosedorf müzik okullarında klasik gitar dersleri verdi. 1974 yılında Türkiye’ye döndü ve Turizm Bakanlığı’nda çalışmaya başladı. Memuriyeti sırasında Frankfurt , Berlin , Zürih , Kopenhag ve Pekin’de Kültür ve Tanıtma Ataşesi olarak görev yaptı. 2008 yılında emekli oldu.

## **AUTOBIOGRAPHY**

He was born in 1946 in Kırıkkale (Turkey). He received classic guitar courses from Ziya Aydın. He graduated from Ankara Academy of Economic and Administrative Sciences. He continued on his education as the student of Miguel Rubio at the Department of Classic Guitar in Bern Conservatory. He gave classic guitar courses in the music schools of Musikschule der Region Burgdorf, Musikschule Muri-Gümligen and Musikschule Moosedorf in Bern. He returned to Turkey in 1974 and started to work in the Ministry of Tourism. He worked as Culturel Attache during his office in Frankfurt, Berlin, Zurich, Copenhagen and Beijing. He retired in 2008.

## **LEBENS LAUF**

Er ist 1946 in Kırıkkale (Türkei) geboren. Er nahm klassischen Gitarrenunterricht bei Ziya Aydın. Er absolvierte die Akademie für Wirtschaft und Handel in Ankara. Sein Studium setzte er im Konservatorium Bern im Kunstfach klassische Gitarre als Student von Miguel Rubio fort. Er unterrichtete klassische Gitarre an der Musikschule der Region Burgdorf in Bern, Musikschule Muri-Gümligen und Musikschule Moosedorf. Im Jahr 1974 kehrte er in die Türkei zurück und begann im Tourismusministerium zu arbeiten. Während seiner Amtszeit wirkte er als Kulturattaché in Frankfurt, Berlin, Zürich, Kopenhagen und Peking. 2008 wurde er pensioniert.

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## GİTAR UYGULAMALI AKORA YABANCI SESLER

\* Çok sesliliği zenginleştirmek için armoniye yabancı sesler de kullanılabilir. Bu sesler gecikme , geçit, işleme, öneleme, kaçamak sesler, abantı ve pedal olarak adlandırılır.

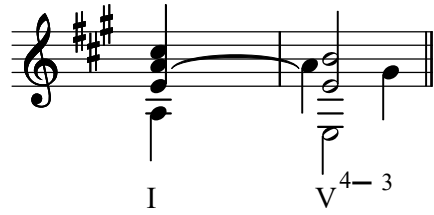
### Gecikme ( Retard)

Akor seslerinden birisinin geciktirilmesi ile oluşur. Genellikle üst partide inici olarak yapılır. Çıkıcı olarak da kullanılabilir. Kuvvetli zamanda oluşur.

Hazırlanmış ve hazırlanmamış geciktirmeler diyatonik veya kromatik şekilde olur. Hazırlanmış geciktirmelerde sesler önceki akorda duyulur. Hazırlanmamış geciktirmelerde ise sesler önceki akorda duyulmaz.

\* a) 3'lüden önce (4'lünün geciktirilmesi)

La majör



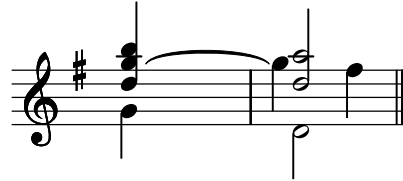
I V<sup>4-3</sup>

### Diğer Tonlarda I - V Bağlantısı

Do Majör



Sol Majör



Re Majör



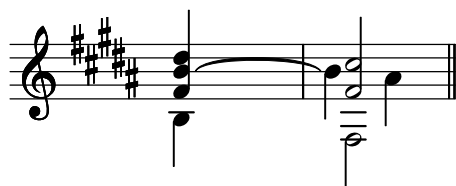
Mi Majör



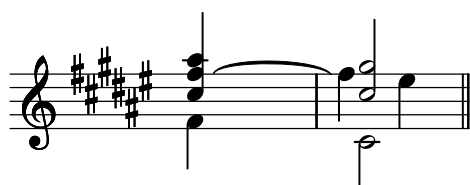
\* Fred Harz, Harmonielehre für Gitarre

Bu kitapta "Akora Yabancı Sesler " yerine "Armoniye Yabancı Sesler" tabiri kullanılmaktadır.

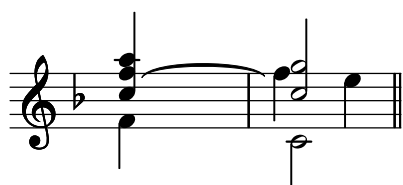
**Si Majör**



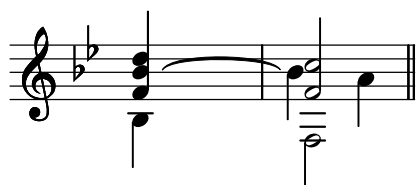
**Fa Diyez Majör**



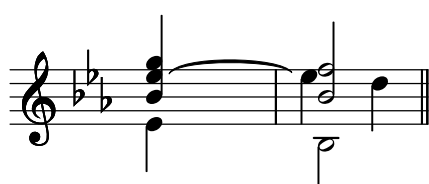
**Fa Majör**



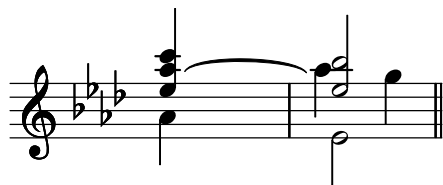
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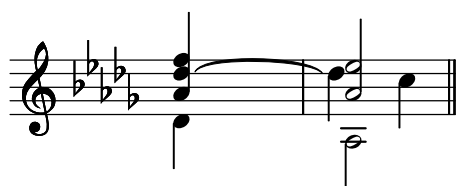
**Mi Bemol Majör**



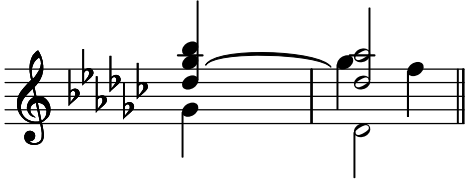
**La Bemol Majör**



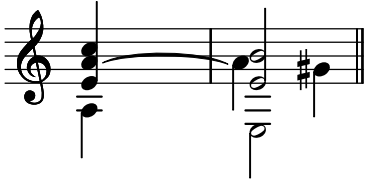
**Re Bemol Majör**



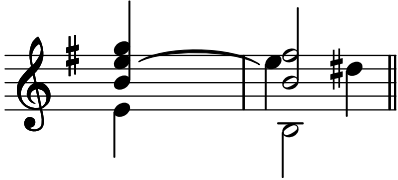
**Sol Bemol Majör**



**la minör**



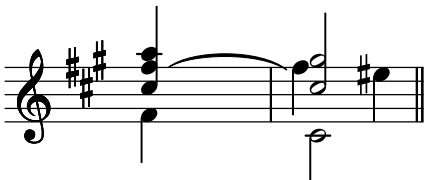
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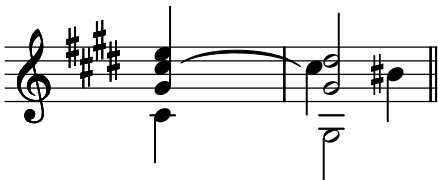
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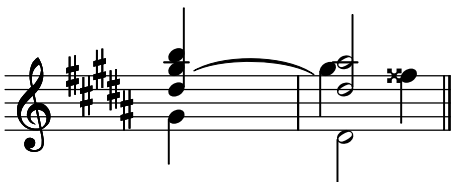
**fa diyez minör**



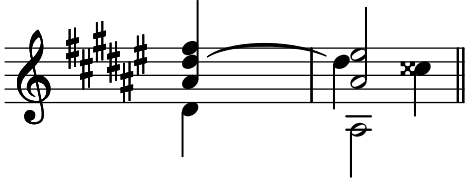
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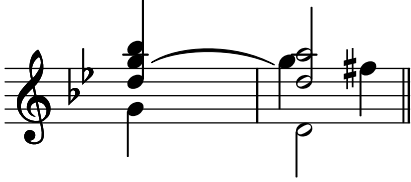
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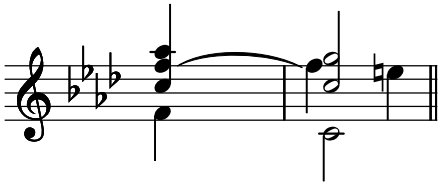
sol minör



do minör



fa minör



si bemol minör



mi bemol minör



Re Majör

Musical notation for the IV-I connection in Re Major. The first measure shows a D major chord (IV) with notes D, F#, A. The second measure shows a C major chord (I) with notes C, E, G. The bass line shows a descending scale: D, C, B, A, G, F, E, D. The treble line shows a descending scale: D, C, B, A, G, F, E, D. The notation includes a slur over the first two notes of the treble line and a slur over the last two notes of the bass line. Below the first measure is the Roman numeral IV, and below the second measure is I with a 4-3 interval marking.

Diğer Tonlarda IV - I Bağlantısı

Musical notation for the IV-I connection in F# Major. The first measure shows a D major chord (IV) with notes D, F#, A. The second measure shows a C major chord (I) with notes C, E, G. The bass line shows a descending scale: D, C, B, A, G, F, E, D. The treble line shows a descending scale: D, C, B, A, G, F, E, D. The notation includes a slur over the first two notes of the treble line and a slur over the last two notes of the bass line.

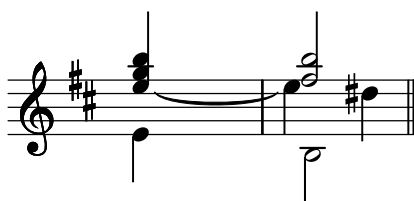
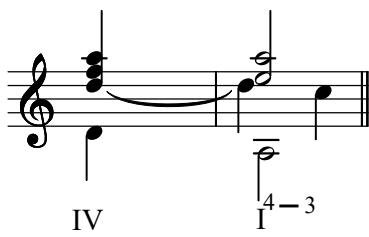
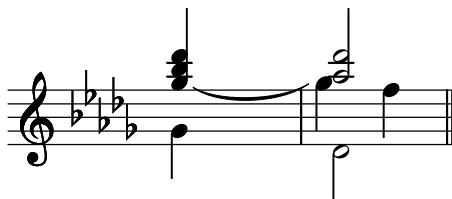
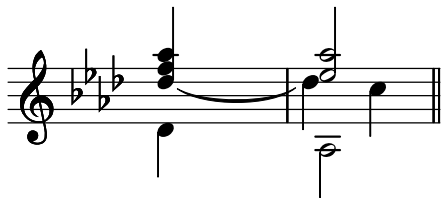
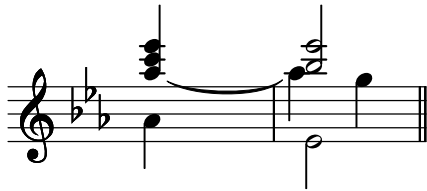
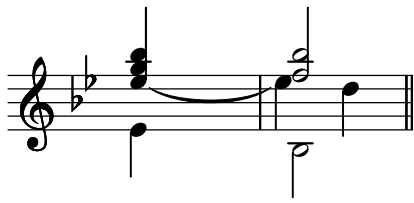
Musical notation for the IV-I connection in G Major. The first measure shows a D major chord (IV) with notes D, F#, A. The second measure shows a C major chord (I) with notes C, E, G. The bass line shows a descending scale: D, C, B, A, G, F, E, D. The treble line shows a descending scale: D, C, B, A, G, F, E, D. The notation includes a slur over the first two notes of the treble line and a slur over the last two notes of the bass line.

Musical notation for the IV-I connection in A Major. The first measure shows a D major chord (IV) with notes D, F#, A. The second measure shows a C major chord (I) with notes C, E, G. The bass line shows a descending scale: D, C, B, A, G, F, E, D. The treble line shows a descending scale: D, C, B, A, G, F, E, D. The notation includes a slur over the first two notes of the treble line and a slur over the last two notes of the bass line.

Musical notation for the IV-I connection in B Major. The first measure shows a D major chord (IV) with notes D, F#, A. The second measure shows a C major chord (I) with notes C, E, G. The bass line shows a descending scale: D, C, B, A, G, F, E, D. The treble line shows a descending scale: D, C, B, A, G, F, E, D. The notation includes a slur over the first two notes of the treble line and a slur over the last two notes of the bass line.

Musical notation for the IV-I connection in C# Major. The first measure shows a D major chord (IV) with notes D, F#, A. The second measure shows a C major chord (I) with notes C, E, G. The bass line shows a descending scale: D, C, B, A, G, F, E, D. The treble line shows a descending scale: D, C, B, A, G, F, E, D. The notation includes a slur over the first two notes of the treble line and a slur over the last two notes of the bass line.

Musical notation for the IV-I connection in D Major. The first measure shows a D major chord (IV) with notes D, F#, A. The second measure shows a C major chord (I) with notes C, E, G. The bass line shows a descending scale: D, C, B, A, G, F, E, D. The treble line shows a descending scale: D, C, B, A, G, F, E, D. The notation includes a slur over the first two notes of the treble line and a slur over the last two notes of the bass line.



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a melodic line with a slur over the first two notes.

Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a melodic line with a slur over the first two notes.

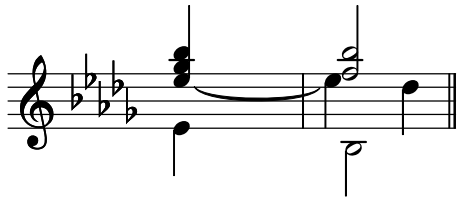
Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a melodic line with a slur over the first two notes.

Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a melodic line with a slur over the first two notes.

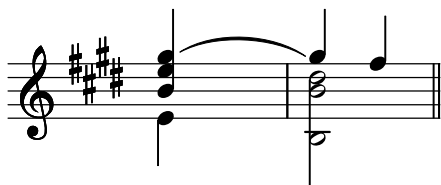
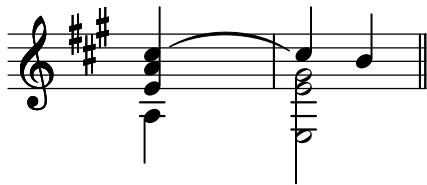
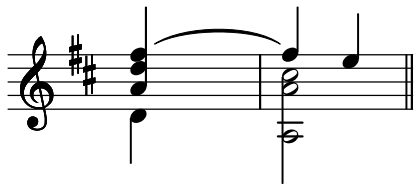
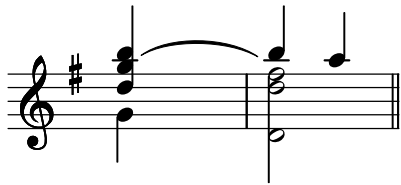
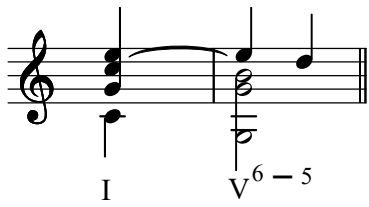
Musical staff with treble clef, key signature of two flats (Bb, Eb), and a melodic line with a slur over the first two notes. Roman numerals IV and I<sup>4-3</sup> are written below the staff.

Musical staff with treble clef, key signature of two flats (Bb, Eb), and a melodic line with a slur over the first two notes.

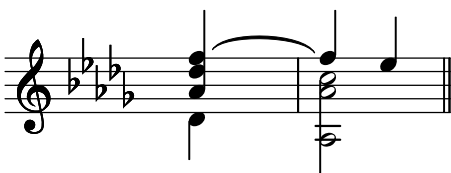
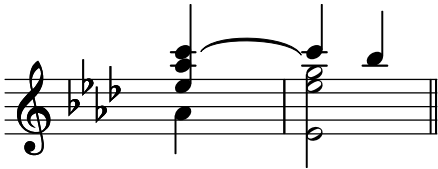
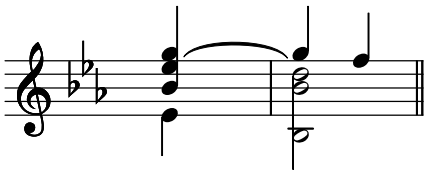
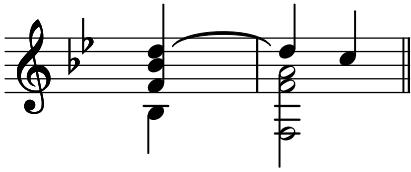
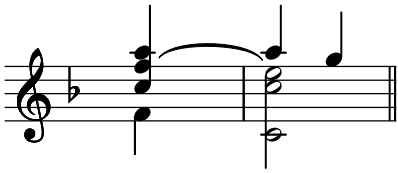
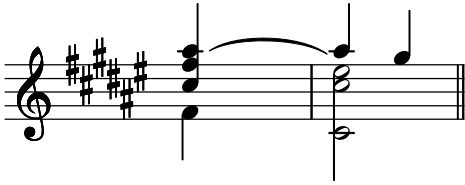
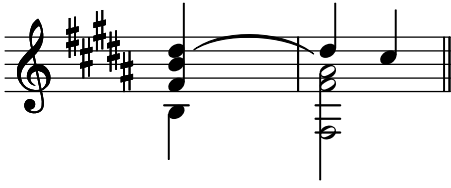
Musical staff with treble clef, key signature of two flats (Bb, Eb), and a melodic line with a slur over the first two notes.

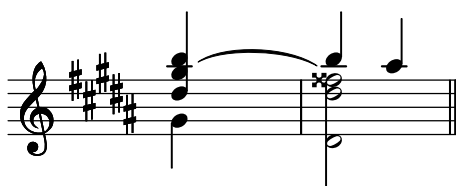
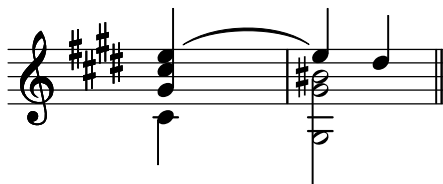
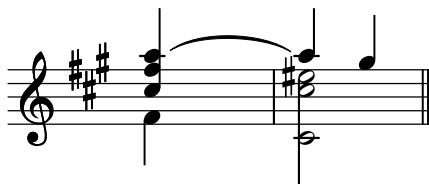
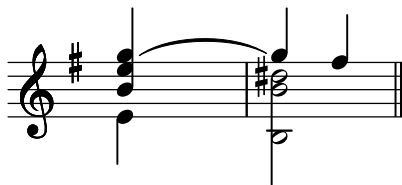
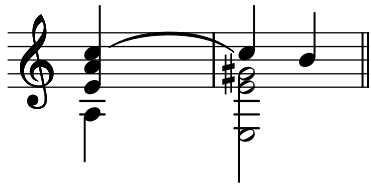
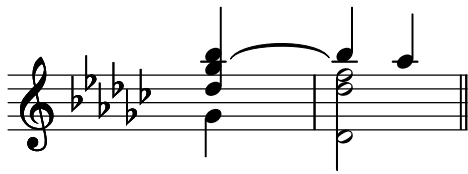


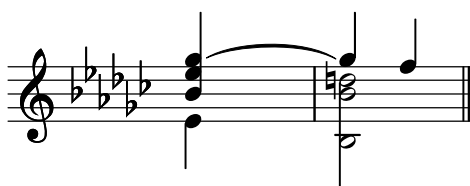
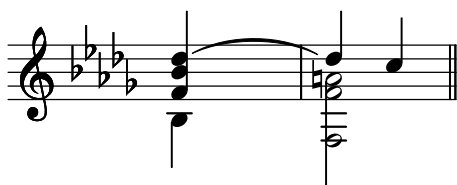
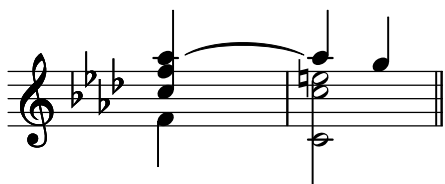
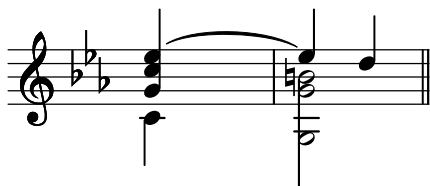
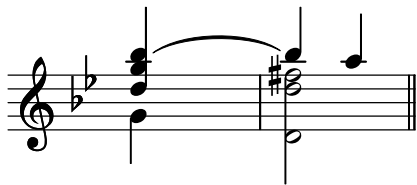
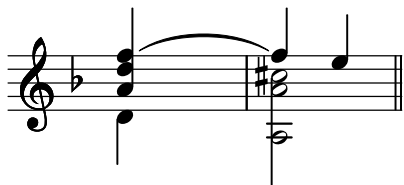
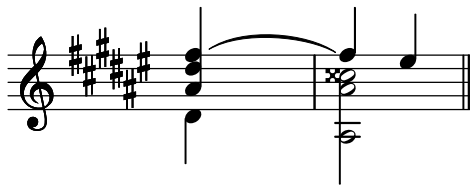
\* b) 5'lerden önce (6'ının geciktirilmesi)



\* Fred Harz, Harmonielehre für Gitarre







\*c) Oktavdan önce ( 9'lunun geciktirilmesi )

Musical notation for the first example. It shows a treble clef with a key signature of three sharps (F#, C#, G#). The first measure contains a V chord (D major) with notes D4, F#4, and A4. The second measure contains a I chord (D major) with notes D4, F#4, and A4. A slur is placed over the notes in the second measure, and the interval '9 - 8' is indicated below the staff.

Musical notation for the second example. It shows a treble clef with a key signature of three sharps (F#, C#, G#). The first measure contains a V chord (D major) with notes D4, F#4, and A4. The second measure contains a I chord (D major) with notes D4, F#4, and A4. A slur is placed over the notes in the second measure.

Musical notation for the third example. It shows a treble clef with a key signature of one sharp (F#). The first measure contains a V chord (D major) with notes D4, F#4, and A4. The second measure contains a I chord (D major) with notes D4, F#4, and A4. A slur is placed over the notes in the second measure.

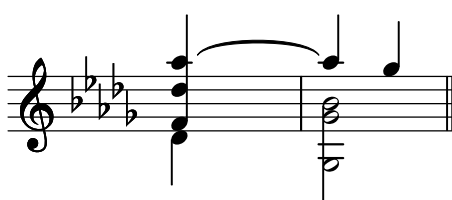
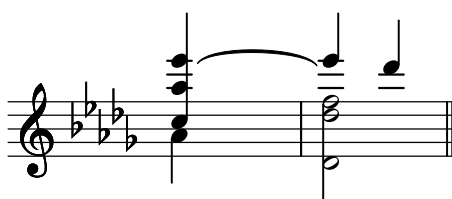
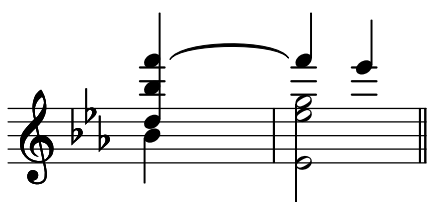
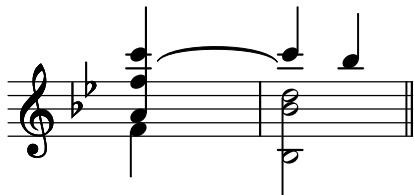
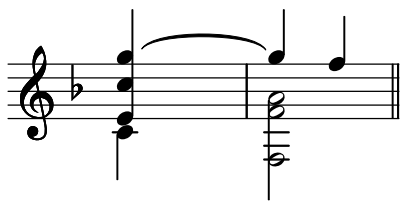
Musical notation for the fourth example. It shows a treble clef with a key signature of two sharps (F#, C#). The first measure contains a V chord (D major) with notes D4, F#4, and A4. The second measure contains a I chord (D major) with notes D4, F#4, and A4. A slur is placed over the notes in the second measure.

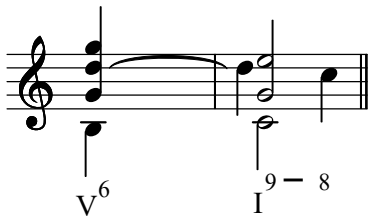
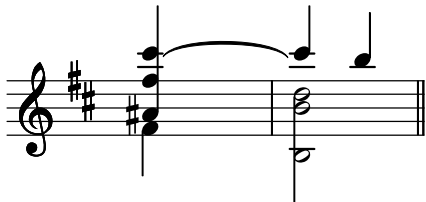
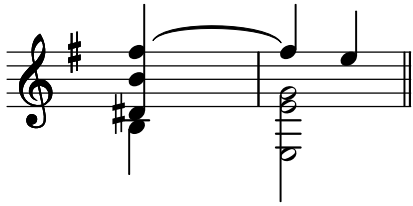
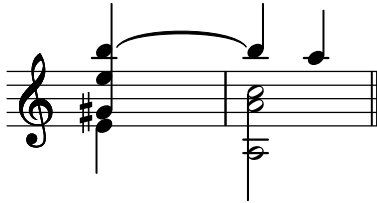
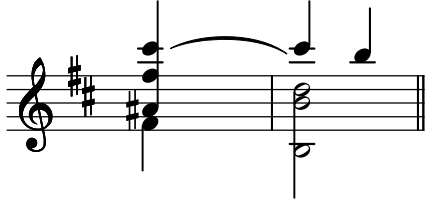
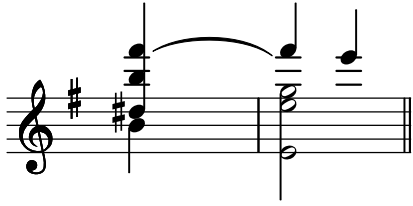
Musical notation for the fifth example. It shows a treble clef with a key signature of three sharps (F#, C#, G#). The first measure contains a V chord (D major) with notes D4, F#4, and A4. The second measure contains a I chord (D major) with notes D4, F#4, and A4. A slur is placed over the notes in the second measure.

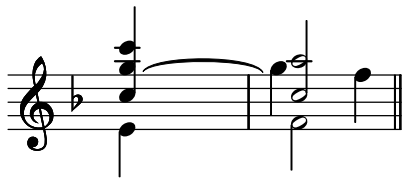
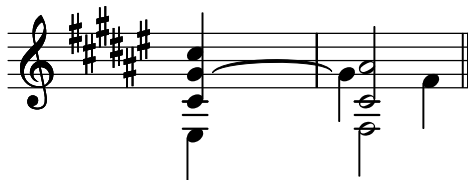
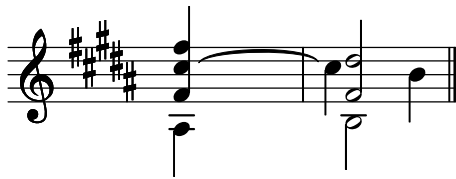
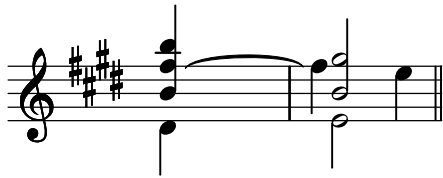
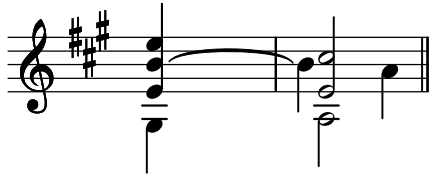
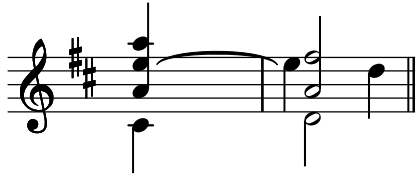
Musical notation for the sixth example. It shows a treble clef with a key signature of three sharps (F#, C#, G#). The first measure contains a V chord (D major) with notes D4, F#4, and A4. The second measure contains a I chord (D major) with notes D4, F#4, and A4. A slur is placed over the notes in the second measure.

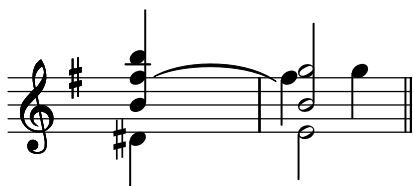
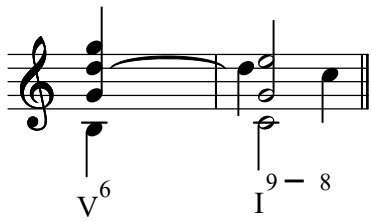
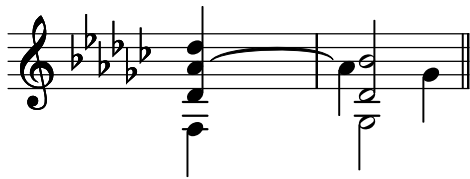
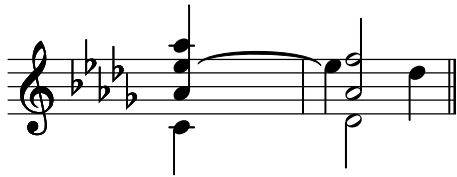
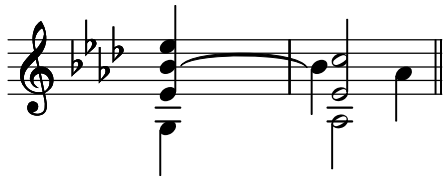
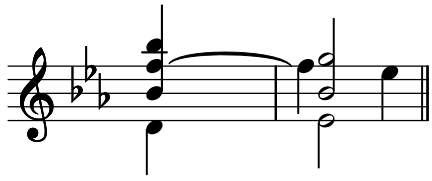
Musical notation for the seventh example. It shows a treble clef with a key signature of three sharps (F#, C#, G#). The first measure contains a V chord (D major) with notes D4, F#4, and A4. The second measure contains a I chord (D major) with notes D4, F#4, and A4. A slur is placed over the notes in the second measure.

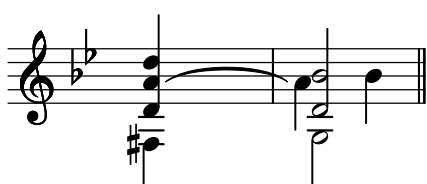
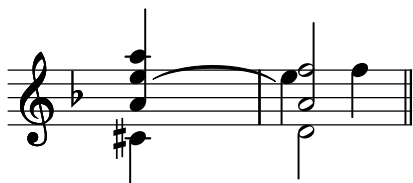
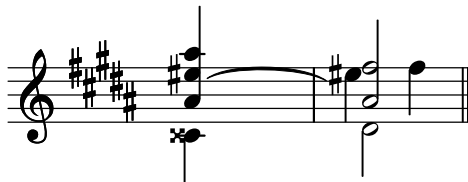
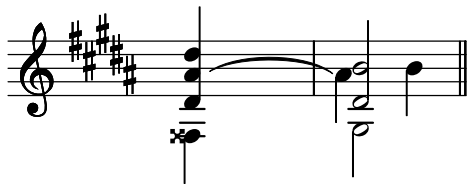
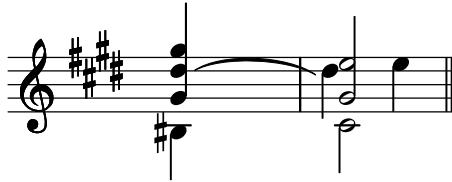
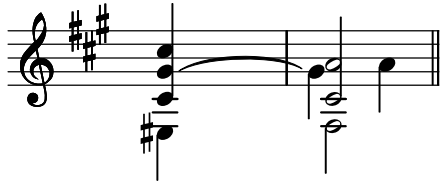
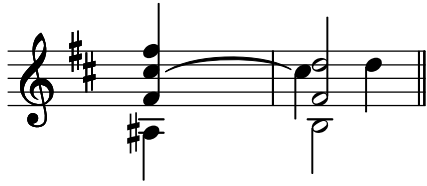
\* Fred Harz, Harmonielehre für Gitarre

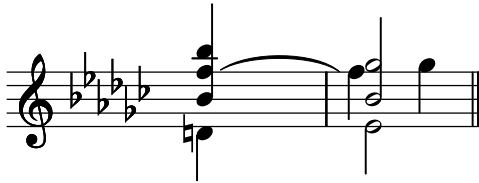
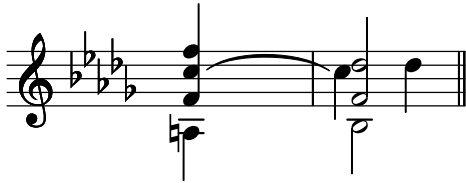
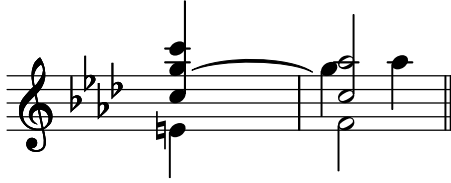
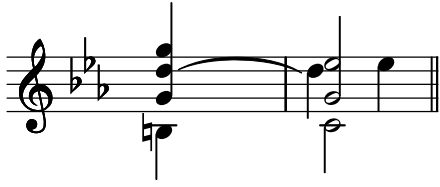






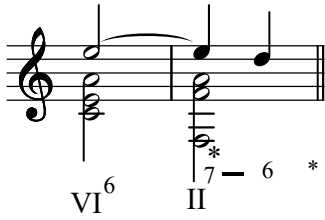






### Altılı Akorlarda Geciktirme

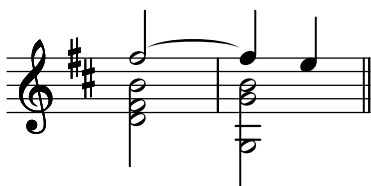
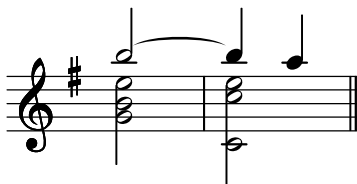
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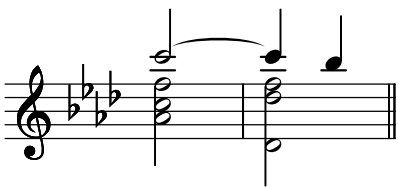
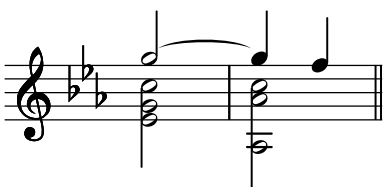
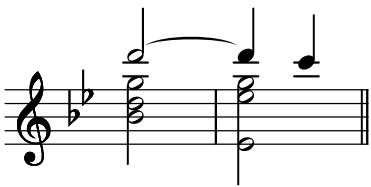
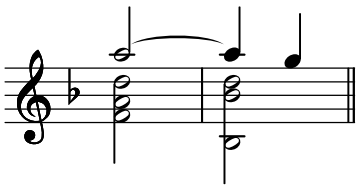
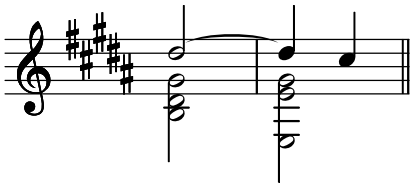
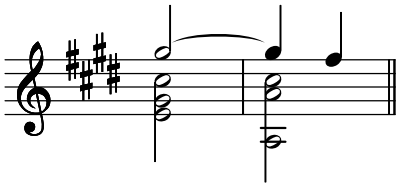
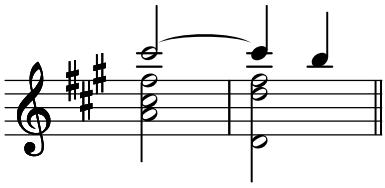


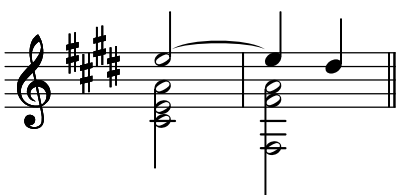
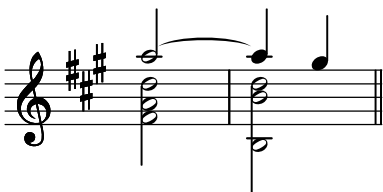
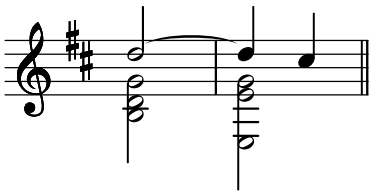
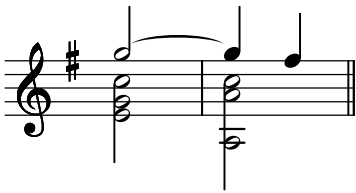
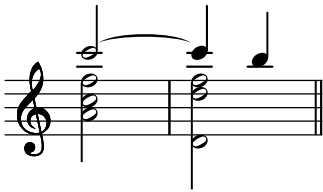
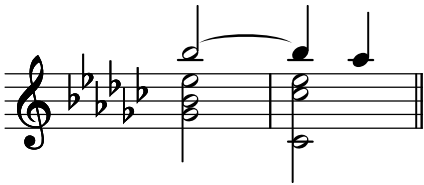
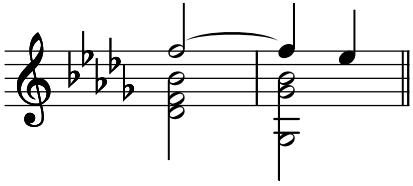
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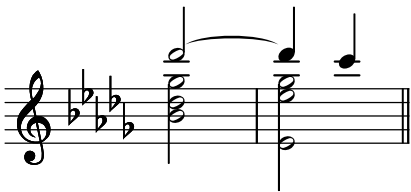
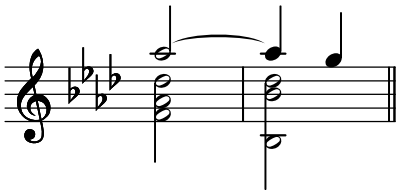
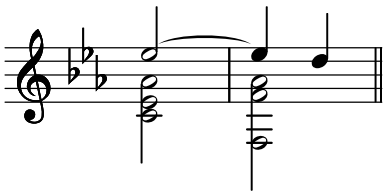
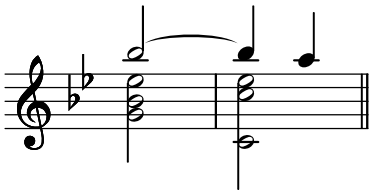
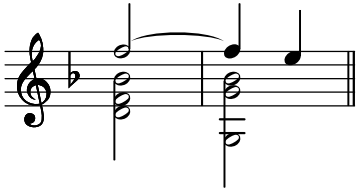
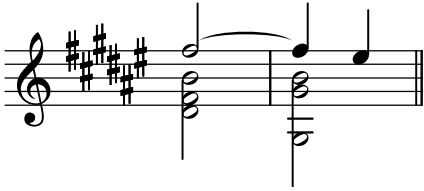
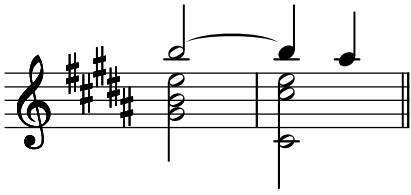
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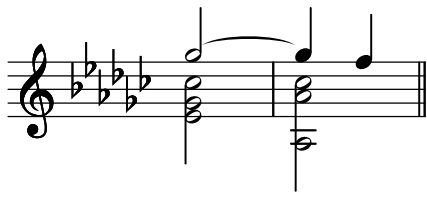
\*7 sayısının yedili akorla ilgisi bulunmamaktadır.



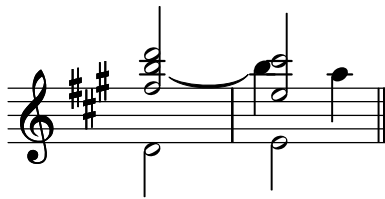
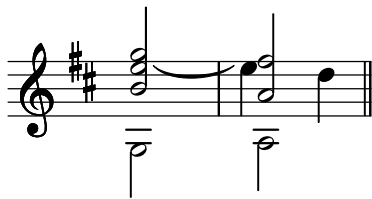
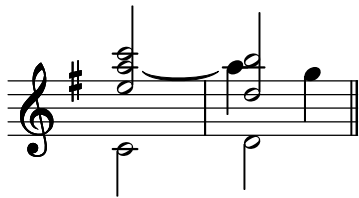




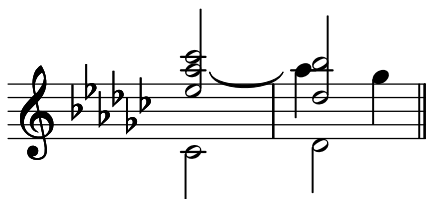
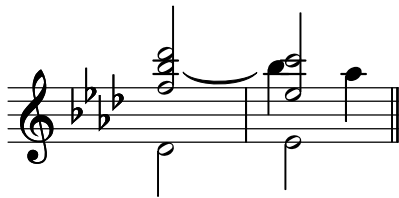
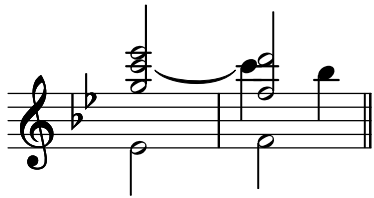
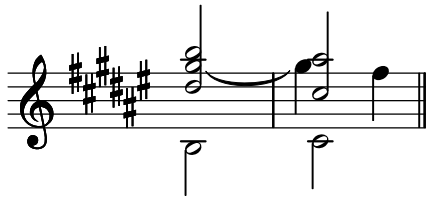


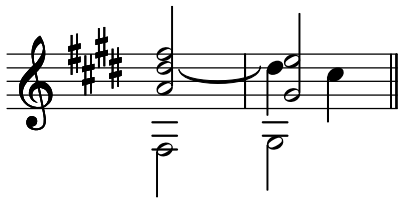
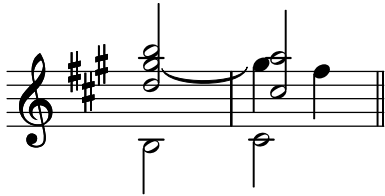
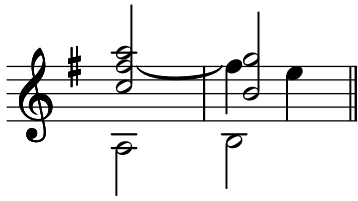


\* 4'lüden önce =  $\frac{6}{5} - \frac{-}{4}$



\* Fred Harz, Harmonielehre für Gitarre

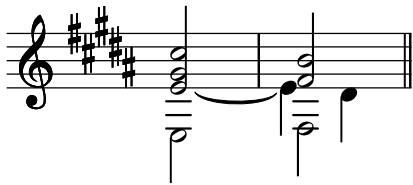
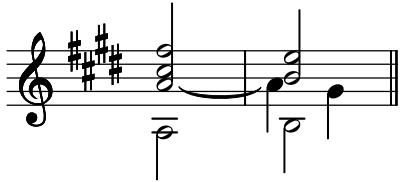
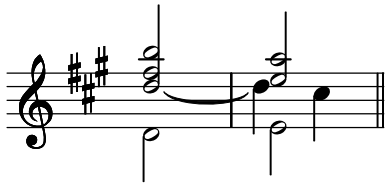


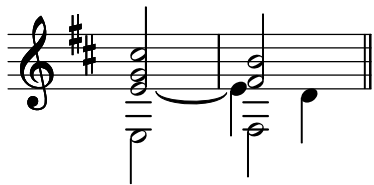
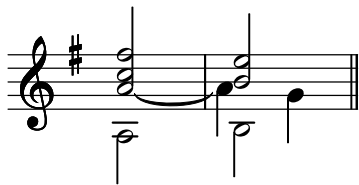
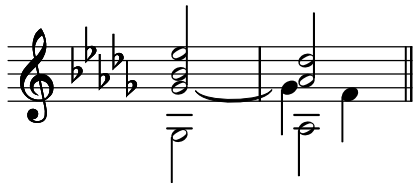


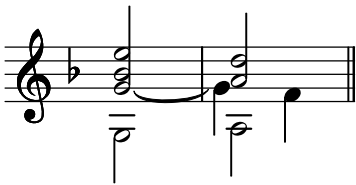
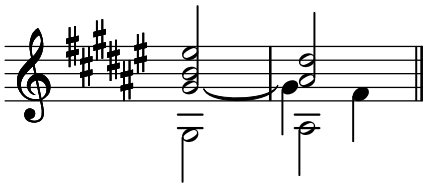
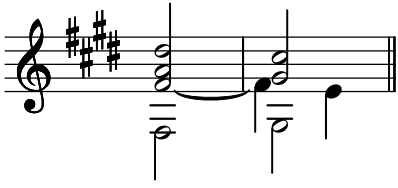
\* 6'lıdan önce =  $\begin{matrix} 7- & 6 \\ 4- & - \end{matrix}$

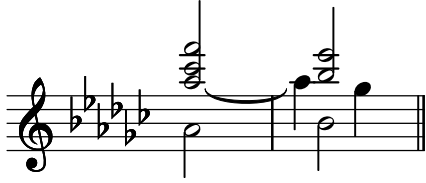
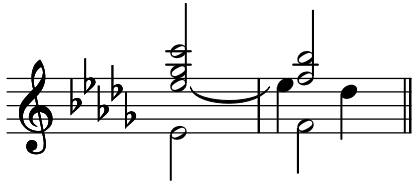


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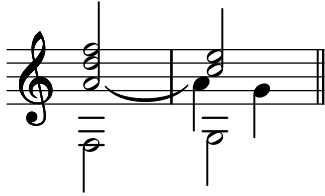


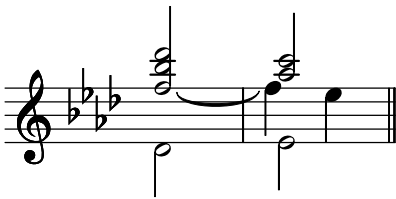
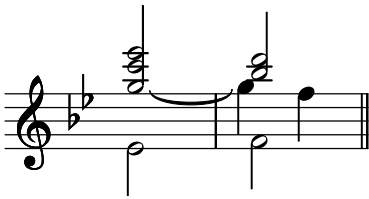
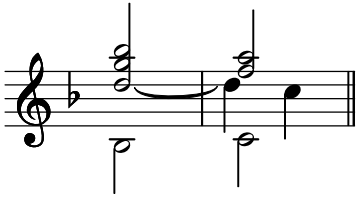
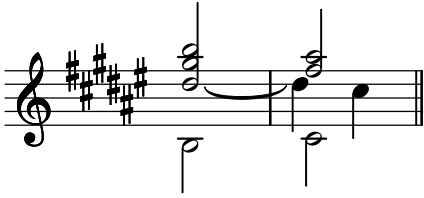
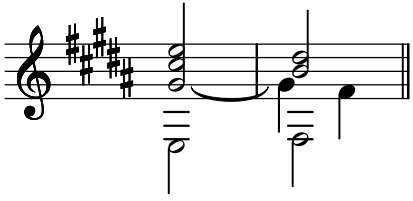


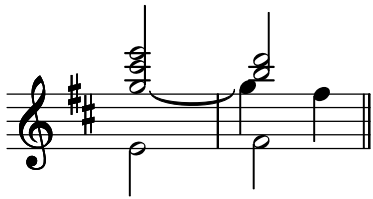
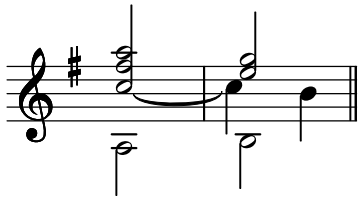
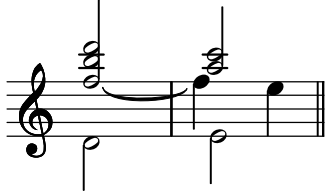


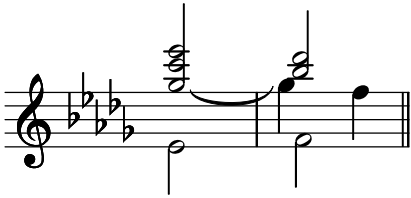
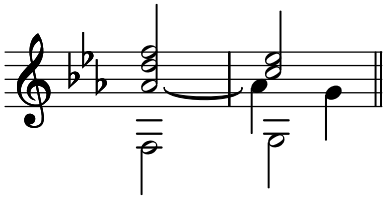
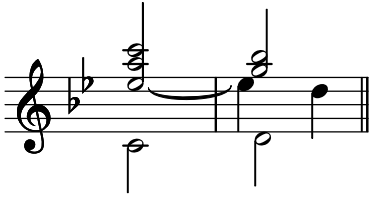
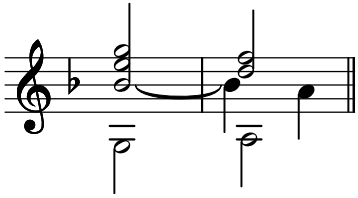
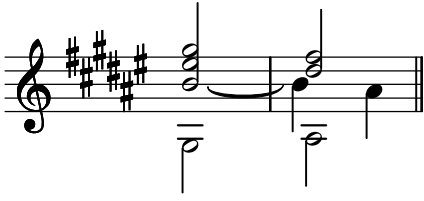


Oktavdan önce =  $\begin{matrix} 9 - 8 \\ 6 - 7 \\ 4 - 5 \end{matrix}$









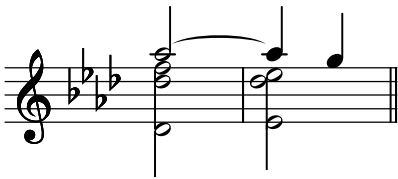
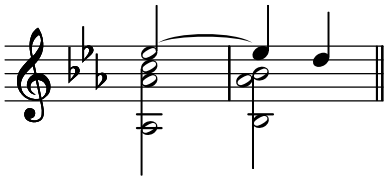
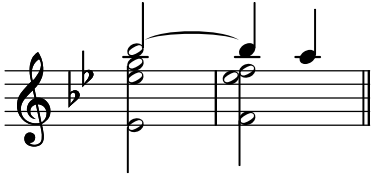
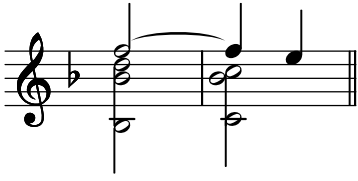
**\* Dominant Yedili Akorlarda Hazırlanmış Geciktirme**

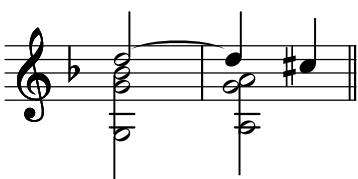
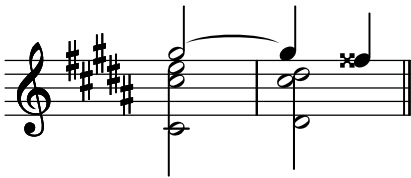
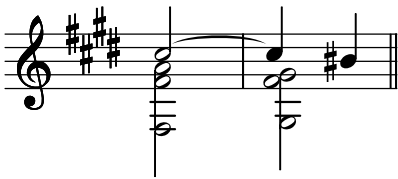
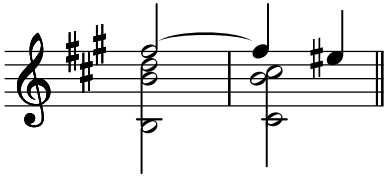
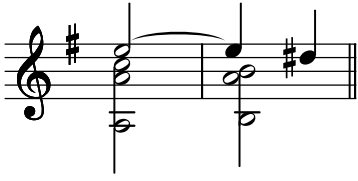
Temel Durum

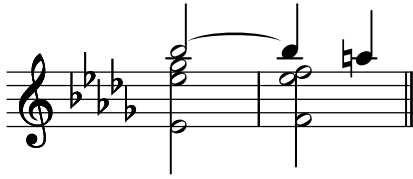
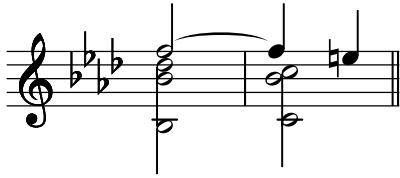
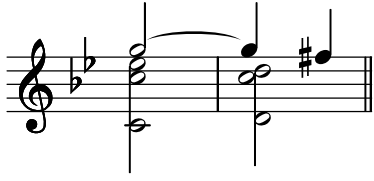
a) 3'lüden önce =  $\frac{7}{4} - \frac{3}{3}$

IV V  $\frac{7}{4} - \frac{3}{3}$

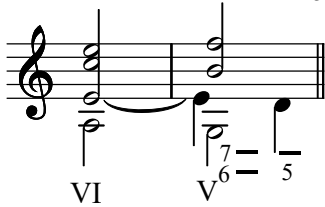
\* Fred Harz, Harmonielehre für Gitarre

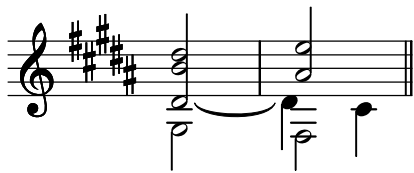
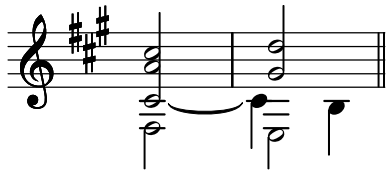
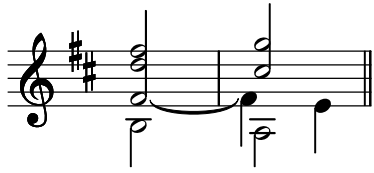


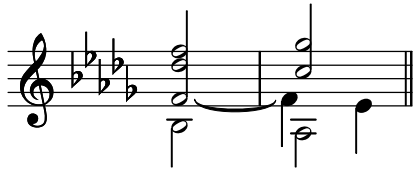
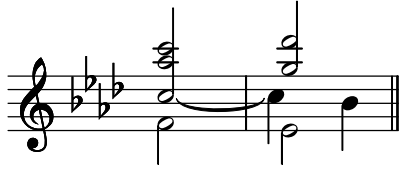


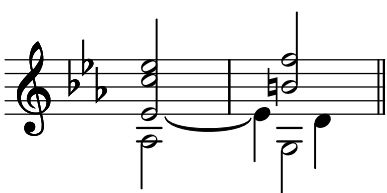
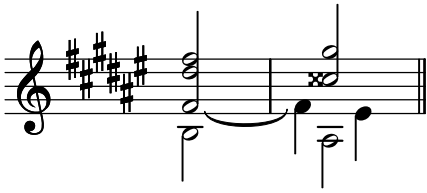
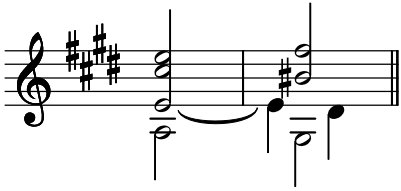


b) 5'lerden önce =  $\begin{matrix} 7 & - & - \\ 6 & - & 5 \end{matrix}$





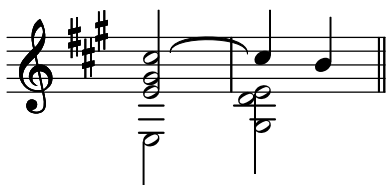
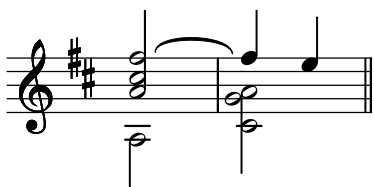
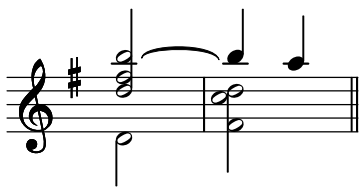
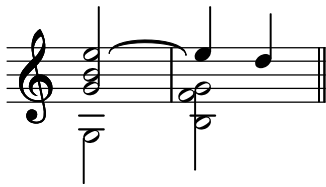


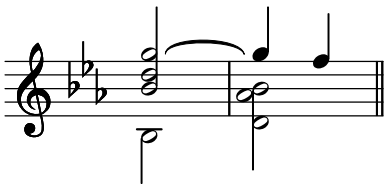
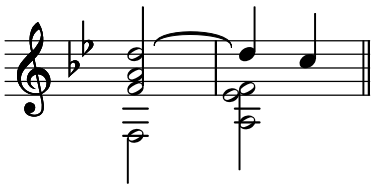
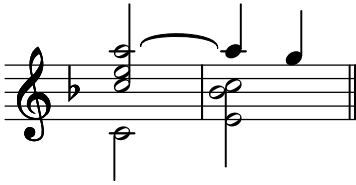
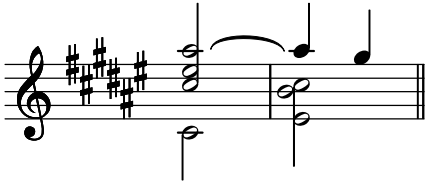
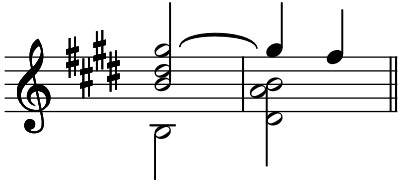


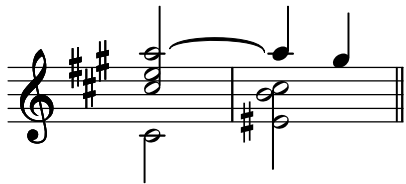
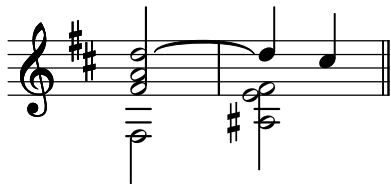
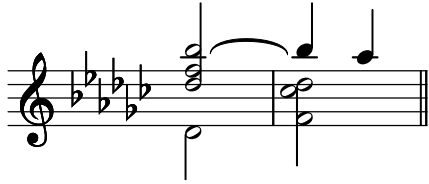


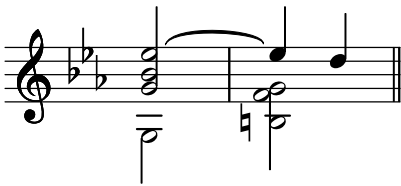
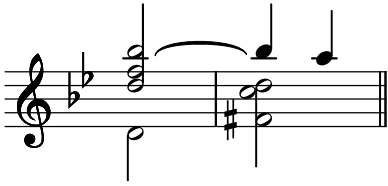
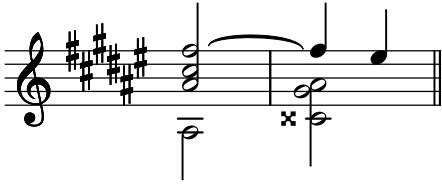
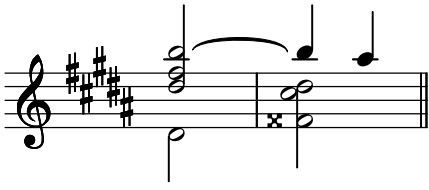
Beş - Altı Akoru (I. çevrim)

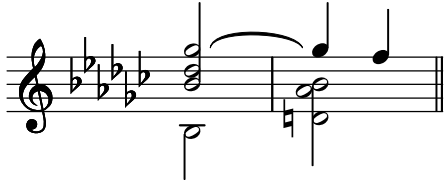
a) 3'lüden önce =  $\begin{matrix} 6 & - & - \\ 5 & - & - \\ 4 & - & 3 \end{matrix}$



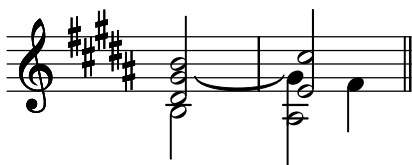
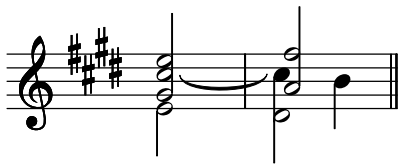
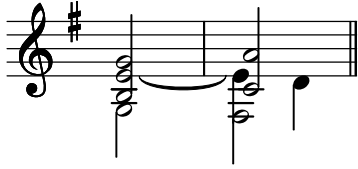


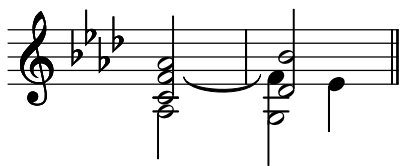
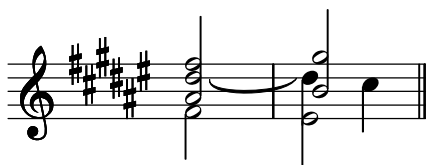


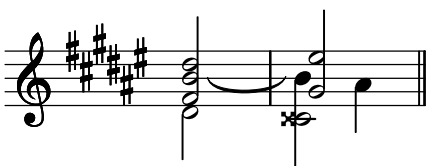
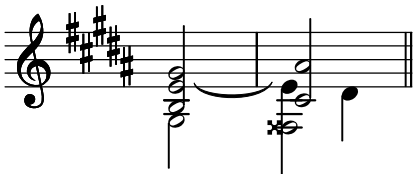
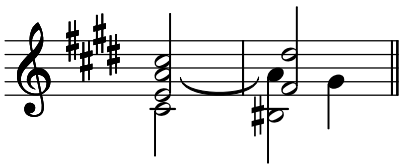
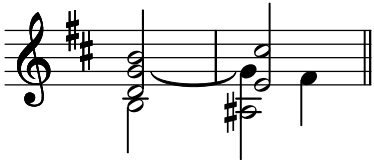
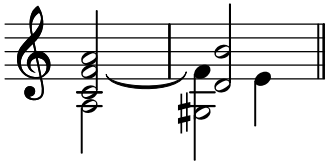


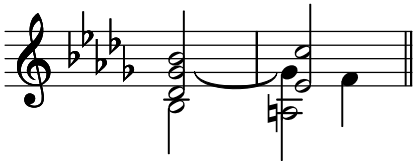
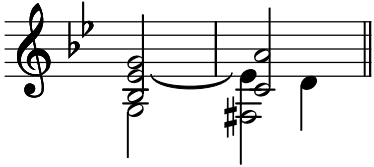


b) 6'lıdan önce =  $\begin{matrix} 7-6 \\ 5- \\ 3- \end{matrix}$





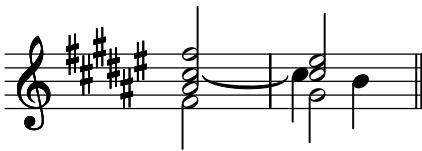
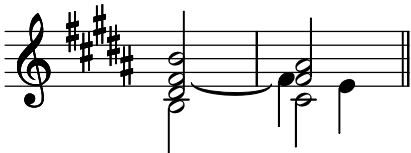
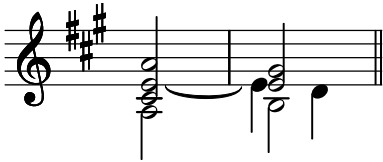
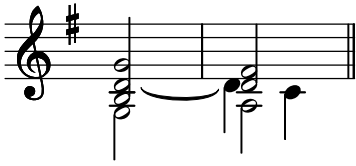


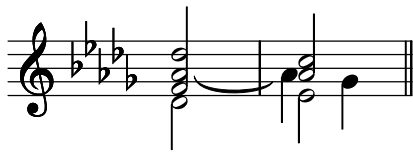
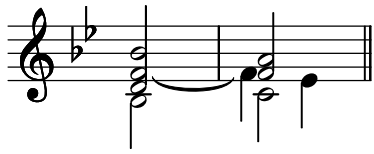


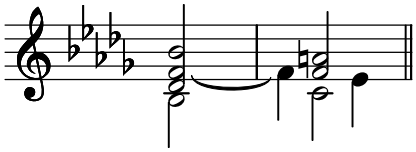
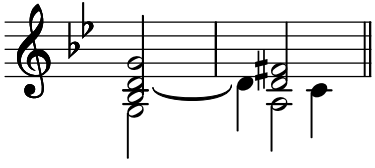
**Üç-Dört Akoru (II. çevirim)**

a) 3'lüden önce =  $\begin{matrix} 6 & - & - \\ 4 & - & - \\ 4 & - & 3 \end{matrix}$



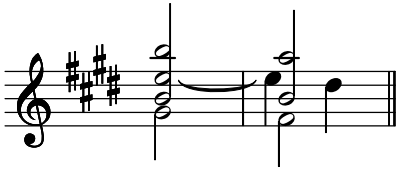


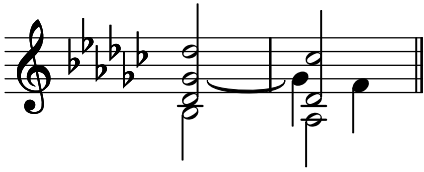
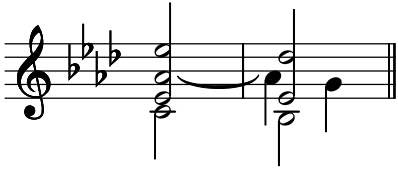


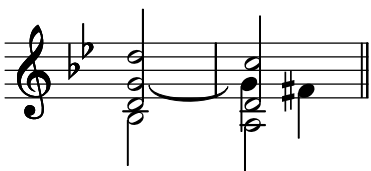
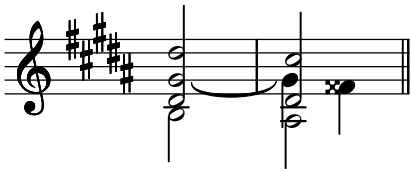
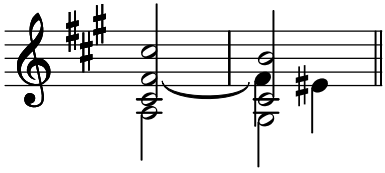


b) 6'lıdan önce =  $\begin{matrix} 7 - 6 \\ 4 - - \\ 3 - - \end{matrix}$









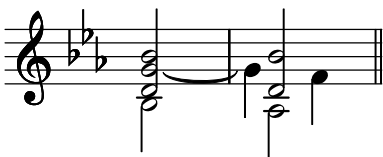
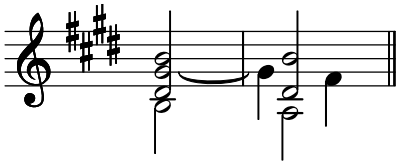


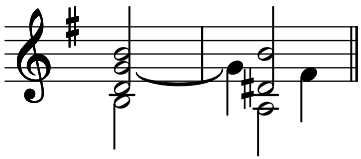
### İki Akoru (III. çevirim)

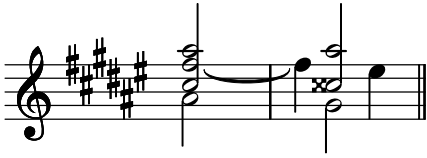
\* 6'lıdan önce =  $\begin{array}{l} 7 - 6 \\ 4 - - \\ 2 - - \end{array}$

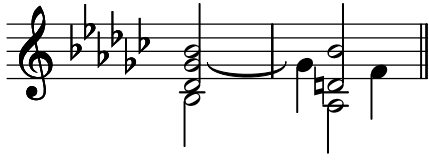


\* Fred Harz, Harmonielehre für Gitarre





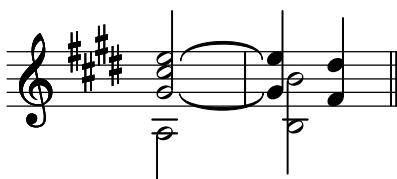
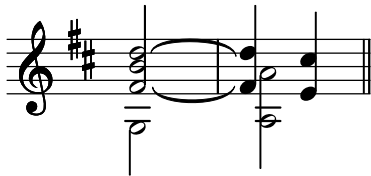
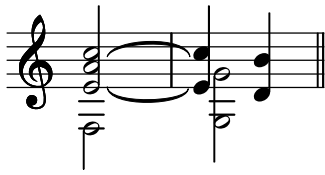




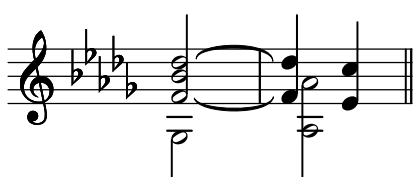
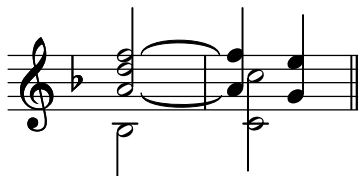
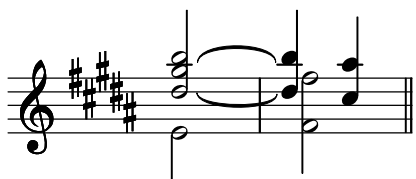
**\* Hazırlanmış İkisesli Geciktirmeler**

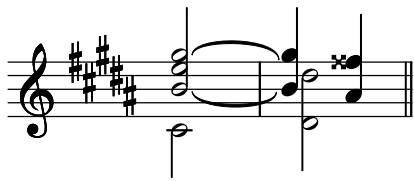
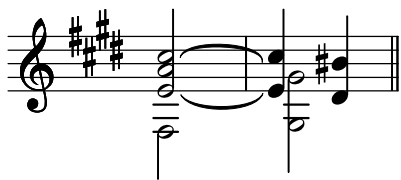
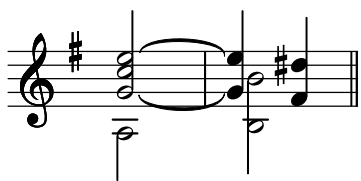
**Do Majör**  
Temel Durum

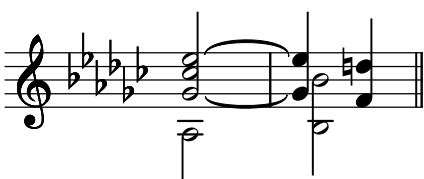
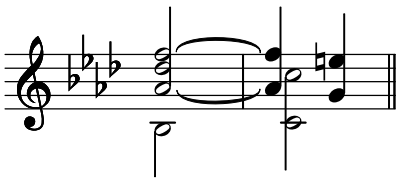
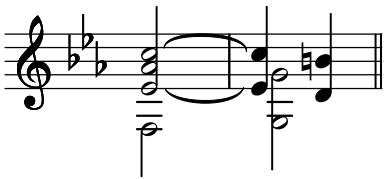
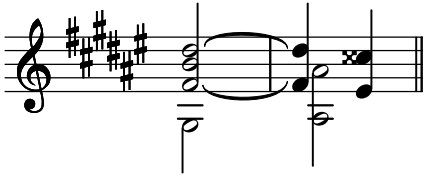
a) 5'li ve 3'lüden önce =  $\begin{matrix} 6 & - & 5 \\ 4 & - & 3 \end{matrix}$



\* Fred Harz, Harmonielehre für Gitarre

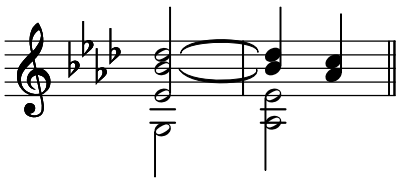
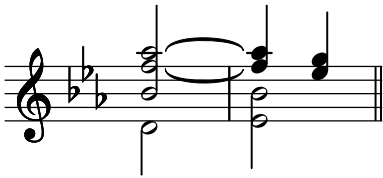
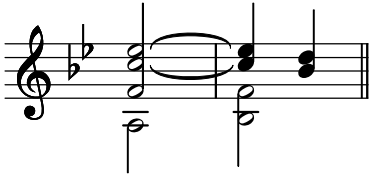
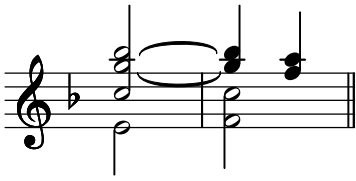


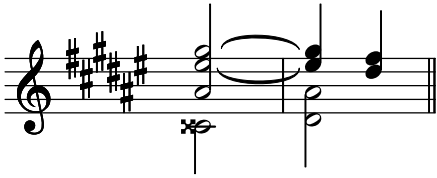
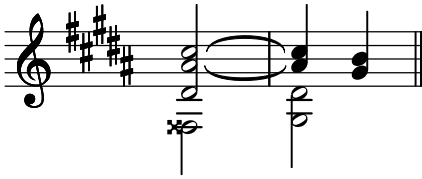
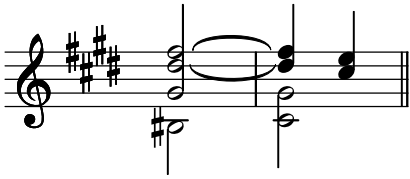
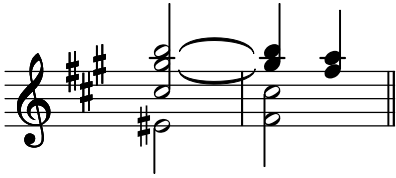
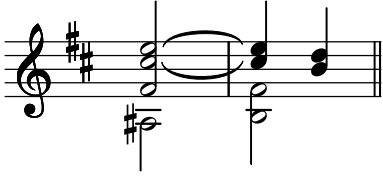
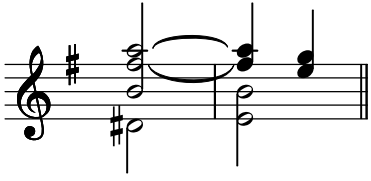


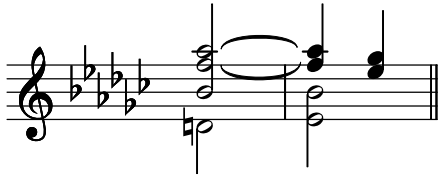
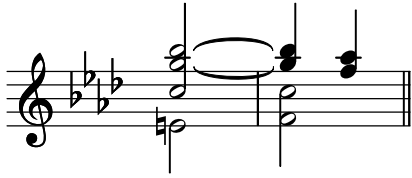
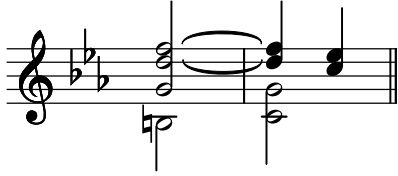
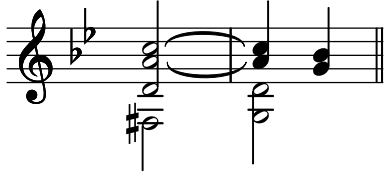


b) Oktavdan ve 3'lüden önce =  $\begin{matrix} 9-8 \\ 4-3 \end{matrix}$

$\begin{matrix} 4 \\ V^3 \end{matrix}$        $\begin{matrix} 9-8 \\ I \\ 4-3 \end{matrix}$

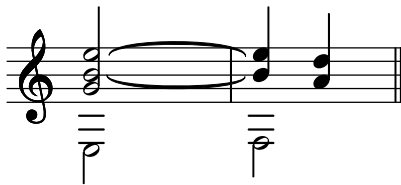






### Altılı Akor

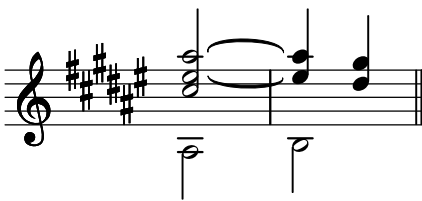
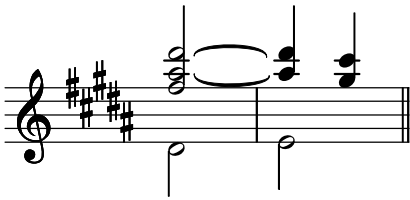
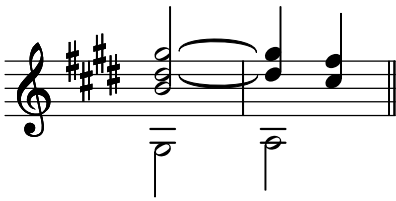
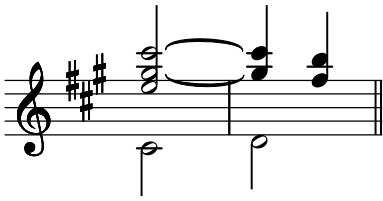
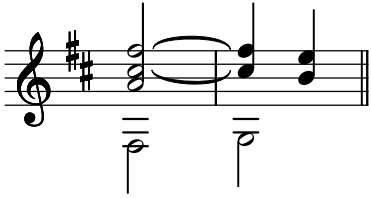
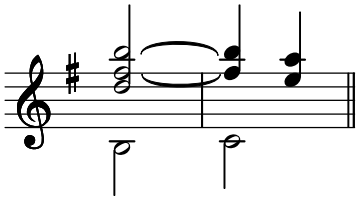
a) 6'lı ve 3'lüden önce =  $\begin{matrix} 7 - 6 \\ 4 - 3 \end{matrix}$

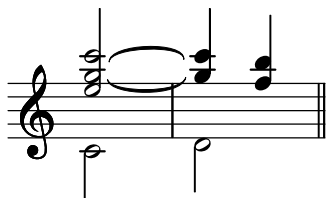
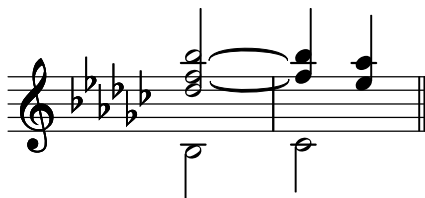
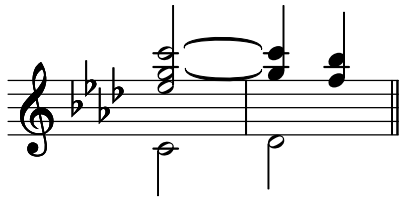
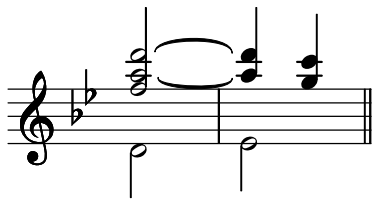


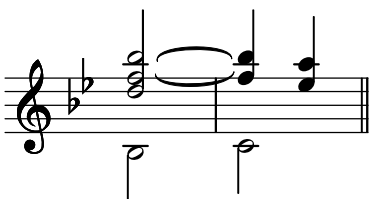
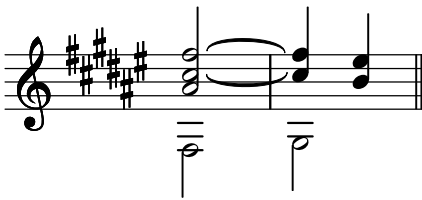
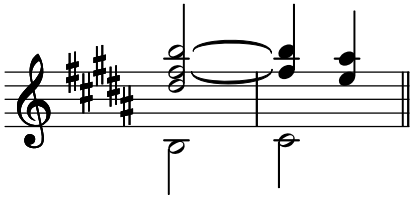
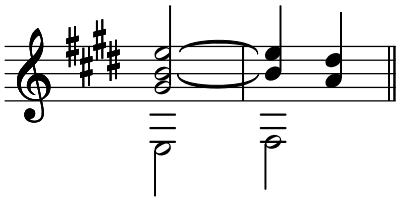
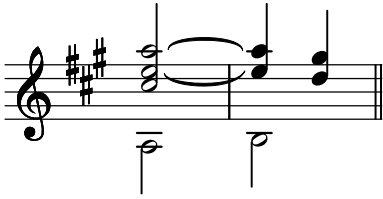
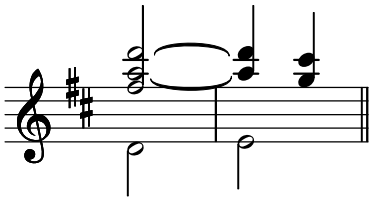
\* Dörtlü aralığın göze çarpan hareketi birbiri ardına çözümlülüklerle yumuşatılabilir.

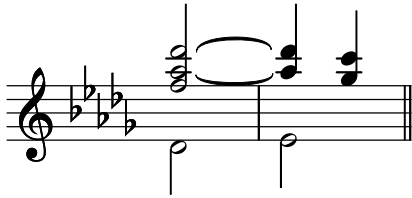
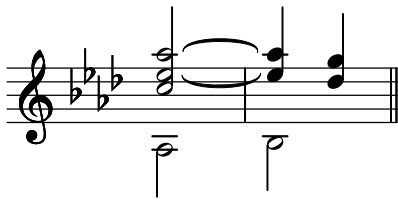
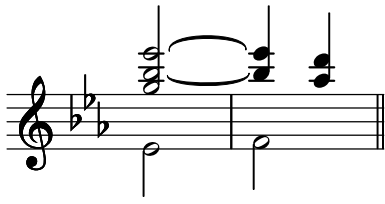


\* Fred Harz, Harmonielehre für Gitarre

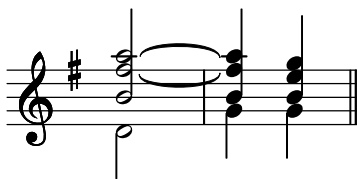


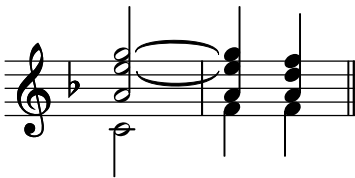
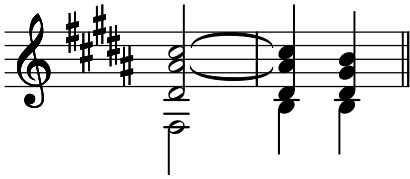
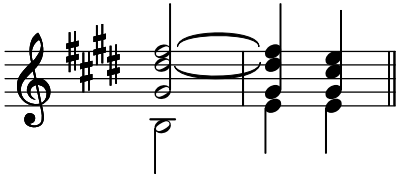
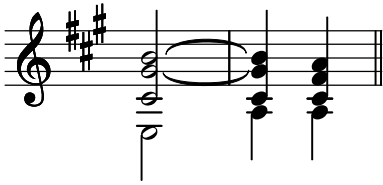
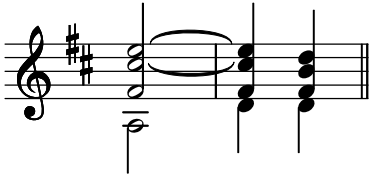


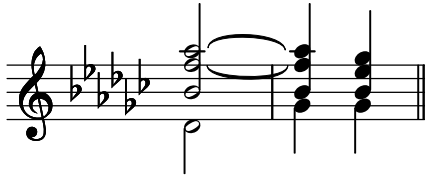
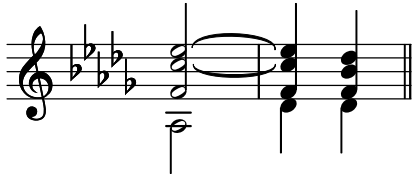
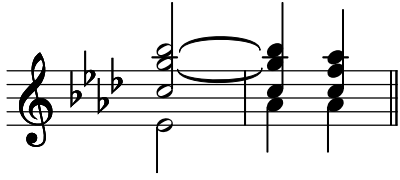




b) Oktavdan ve 6'lıdan önce =  $\begin{matrix} 9 - 8 \\ 7 - 6 \end{matrix}$

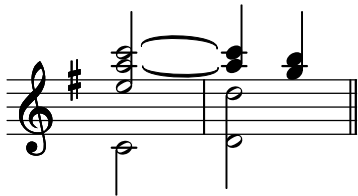
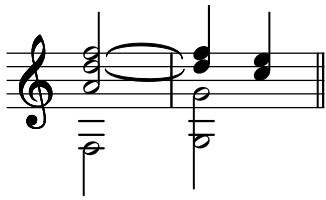


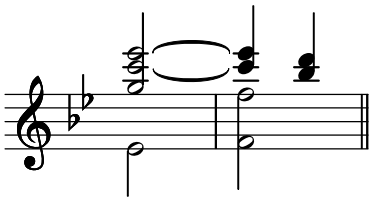
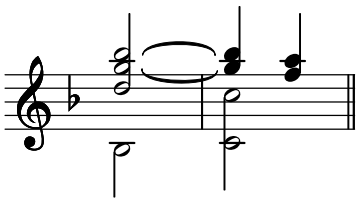
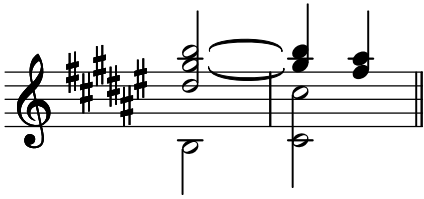
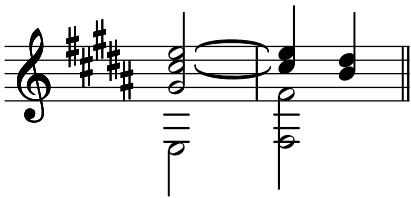
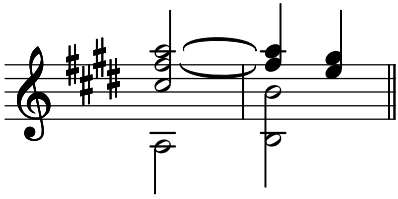
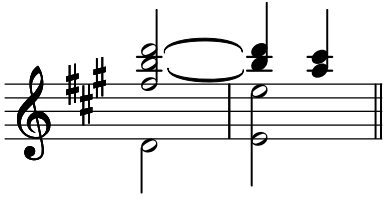


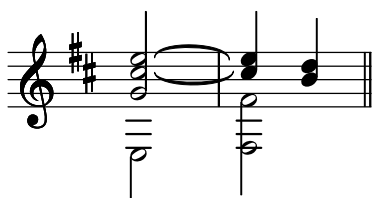
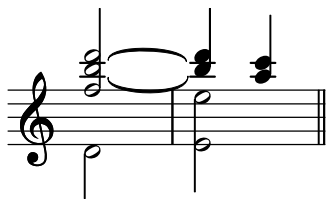
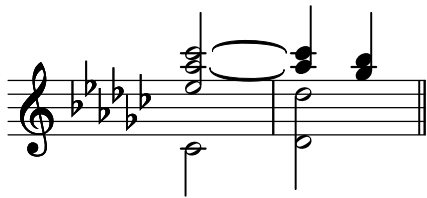
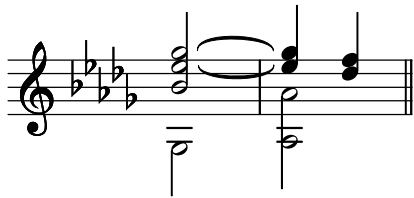
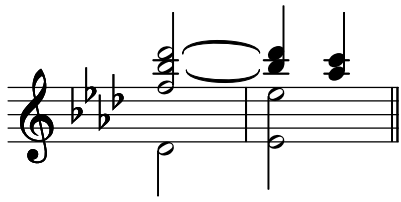


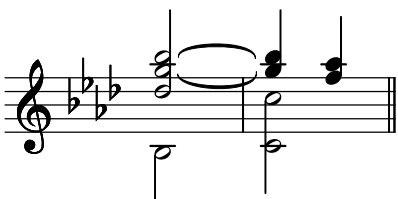
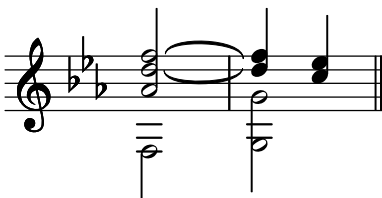
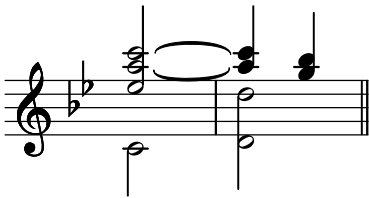
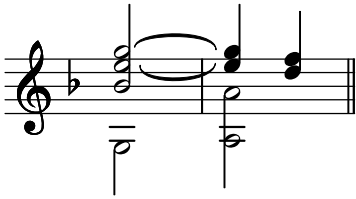
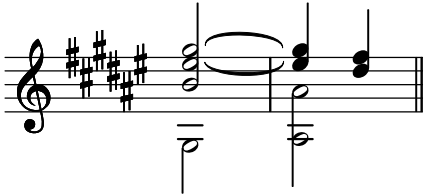
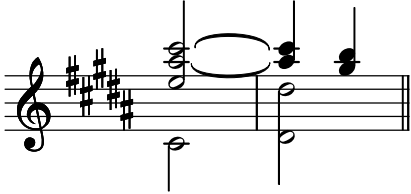
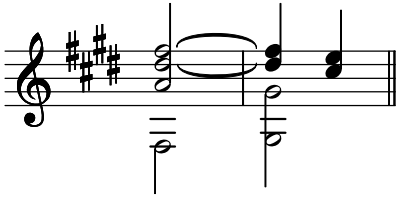
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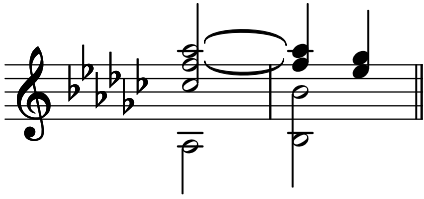
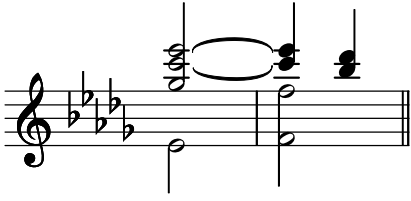
a) 6'lı ve 4'lüden önce =  $\begin{matrix} 7 & - & 6 \\ 5 & - & 4 \end{matrix}$



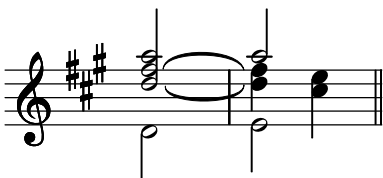
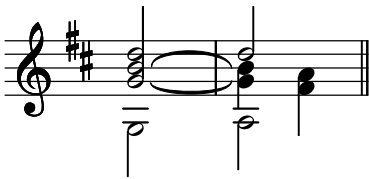
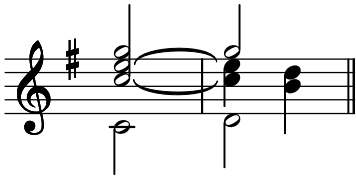
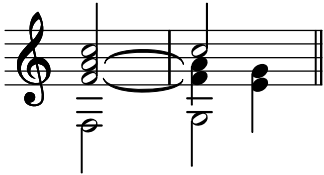


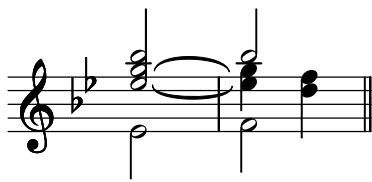
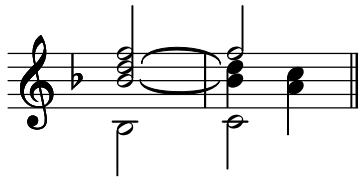
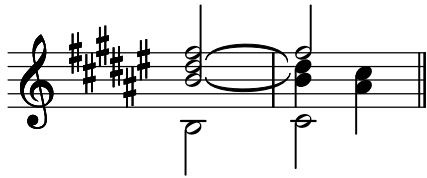
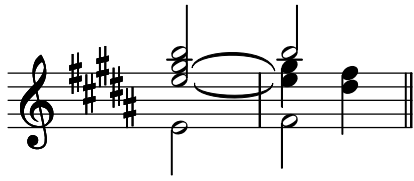


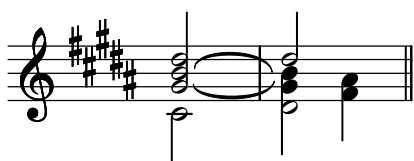
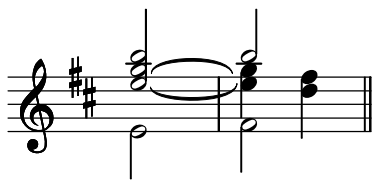
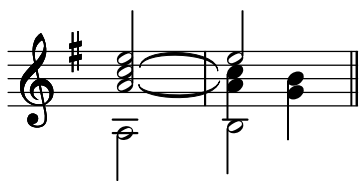
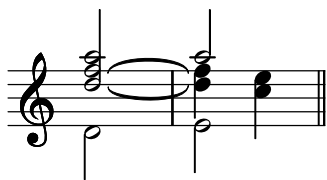


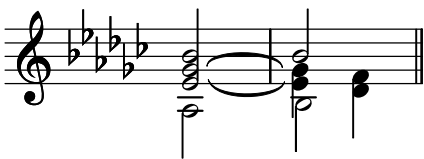
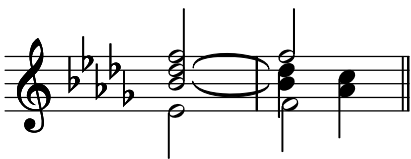
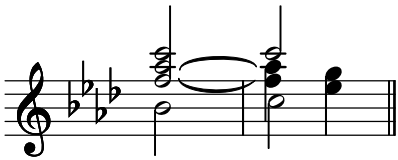
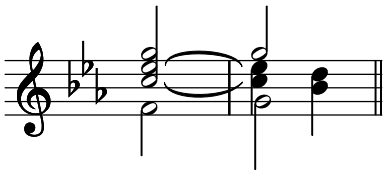
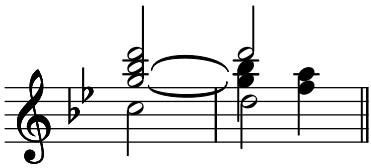
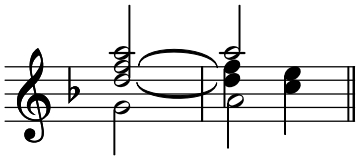
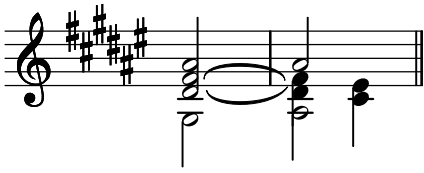


b) Oktavdan ve 6'lıdan önce =  $\frac{9}{7} - \frac{8}{6}$









## \* Çıkıcı Durumdaki Geciktirmeler

Re Majör

IV V

5-6  
4--  
3--

## Diğer Geciktirici Hareketler

### a) Çözülüşün geciktirilmesi

#### 1. Bir sesin eklenmesi

#### 2. İki sesin eklenmesi

iyi daha iyi

### b) Yarı hazırlanmış geciktirme

### c) Hazırlanmamış geciktirme

Seslerin bitişik hareket etmeleri durumunda geciktirici ses başka bir armoniye çözülebilir.

### Hazırlanmış geciktirme

### Hazırlanmamış geciktirme

\* Fred Harz, Harmonielehre für Gitarre

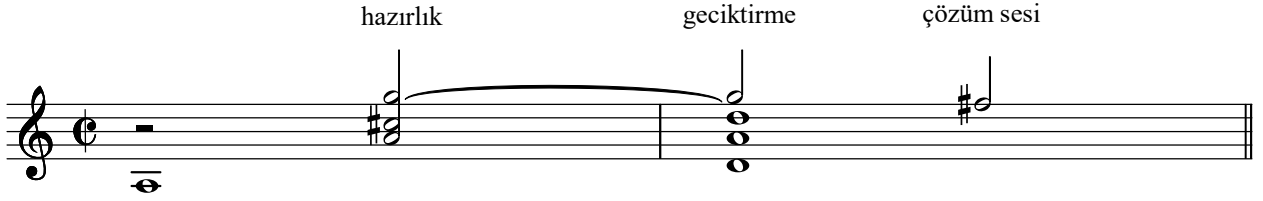


\*

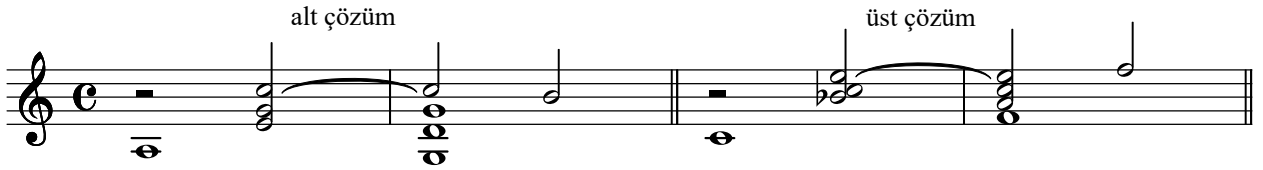
konsonans      dissonans



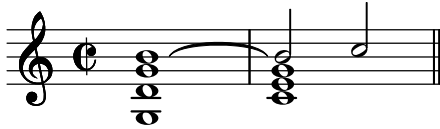
1- İlk akordaki hazırlık genellikle hafif vuruşta başlar. İkinci akorda yer alan uzayış kuvvetli vuruşta, çözüm yapılan ses hafif vuruşta olur.



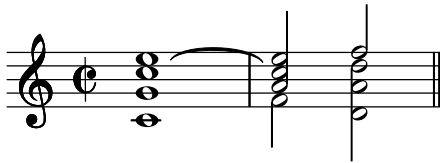
2- Çözüm ikili aralıkla inici veya çıkıcı olur. İniciye alt çözüm, çıkıcıya üst çözüm denir. Genellikle alt çözüm kullanılır. Üst çözümde küçük ikili tercih edilir.



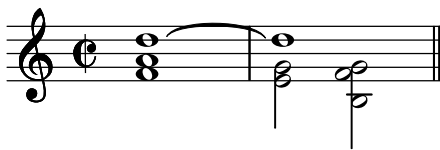
3- Gecikme kuvvetli vuruşta da başlayabilir. Ancak, hafif vuruşta kesilmeden geciktirme yapılan kuvvetli vuruşa kadar uzar.



4-Gecikme notasının çözüm yapacağı ses üçüncü akorda da varsa çözümde akor değiştirilebilir.



5- Sonraki akorda benzeri varsa gecikme notası onunla birleşerek çözülmeyen uzar.



\* Thomas Kraemer & Manfred Dings, Lexion Musiktheorie



12- Bir akorun temel sesinin katlanması, hatta beşlisi yer almayan akorlarda üçleştirilmesi doğaldır. Ancak geciktirmeli bir akorda gecikmenin soprano da olması, ikinci temel sesin basta, üçüncünün tenorda olması, geciktirme notası ile aralarında dokuzlu aralığın bulunması, gecikme yapılan nota akorun üçlüsü veya beşlisi ise, bu seslerin katlanılabilmesi için geciktirme notası ile dokuzlu aralığı olması gerekir.

temel ses olan Do'nun katlanması      3'lünün katlanması      5'linin katlanması

\* Hazırlanmış geciktirmeyi kullandığımızda üç esas unsura dikkat edilecektir :

1. Hazırlanma, yani önceki akordtaki sesin dissonans olarak bulunması;
2. Geciktirmenin kendisi, yani bu sesin sonraki yeni akordta yabancı ses olarak bulunması (gerginlik ve fonksiyonel çekişme);
3. Çözümleme, yani akora yabancı sesin akor sesine geçidi (fonksiyonel gerginliğin çözülmesi).

Not : Geciktirmeler zamanı yapılan paralel beşli ve sekizliler akor dışı sesler olmasına rağmen hata olarak kabul edilmektedir ve dolayısıyla yasak olan paralelliklerdendir.

C-dur

D<sup>5</sup> T

S T

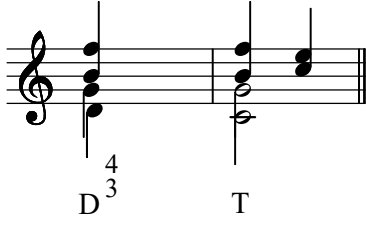
\* **Geciktirmelerin Metrik ve Ritmik Kullanımları**

Hazırlanmış geciktirmeler ölçünün hem kuvvetli, hem de zayıf zamanında istenilen süre değeriyle yapılabilmektedir. Geciktirmenin kendisi de aynı şekilde hem kuvvetli, hem de zayıf zamanda gelebilir, fakat geciktirmenin kendisinden sonra gelen çözümmeden daha kuvvetli olmasına dikkat edilmelidir.

VII VII<sup>7</sup> t

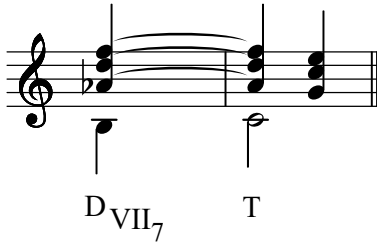
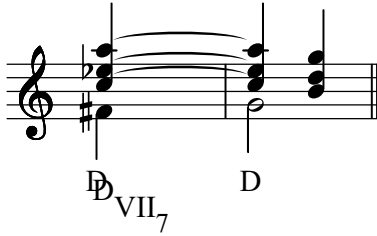
\* Prof. Dr. Aynur Elhankızı, Armoni Rus Ekolü Yaklaşımlarıyla

\* Bu geciktirmeler zıt hareketle de oluşabilmektedir.



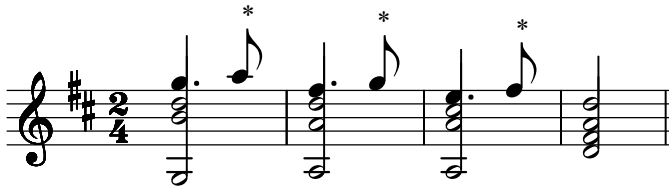
\* Üçlü geciktirmeler altılı ve nadiren dört altılı akorlarının genellikle dar düzende olan paralel hareketiyle de oluşmaktadır.

C=dur

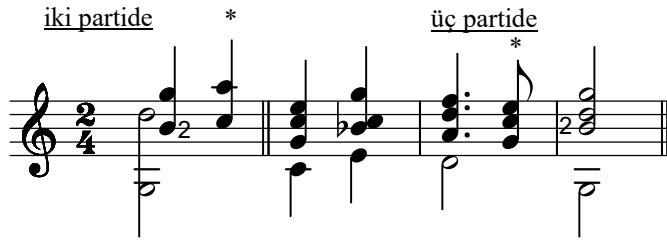


### Kaçak Sesler (Echappée)

Akor sesleri dışında inici ya da çıkıcı atlamalardan oluşan seslerdir. Zayıf zamanda kullanılır. Kaçak (kaçamak) sesler atlama sonrası genellikle bir akora bağlanır.



\* Prof. Dr. Aynur Elhankızı, Armoni Rus Ekolü Yaklaşımlarıyla



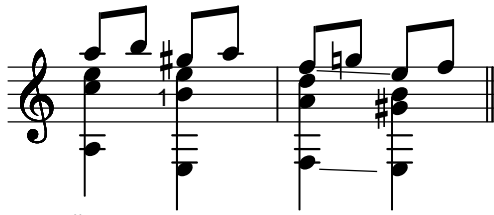
### İşleme (Broderie)

Akorun bir sesinden komşu bir sesine uğrandıktan sonra aynı sese dönülmesine İşleme denir. İşleme üst komşuya yapıldığında "Üst İşleme", alt komşuya yapıldığında "Alt İşleme" adını alır.

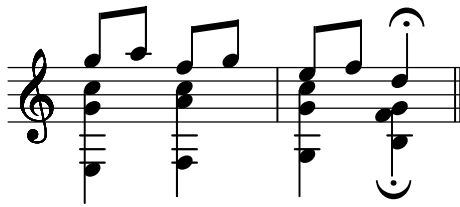


(Aşağıdaki paralel oktav hatası gözardı edilebilir).

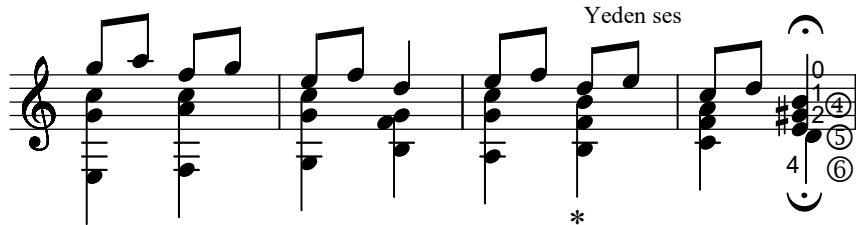
1. Örnek



2. Örnek (Fred Harz, Harmonielehre für Gitarre)



2. örnekteki sekuenz modeline devam edildiğinde, yeden sesin kural dışı olarak katlandığı görülecektir. (Fred Harz, Harmonielehre für Gitarre)



temel seste (Ziya Aydın, Klasik Armoni-Gitar Uygulamalı)

üçlüde \*



\*) Fred Harz, Harmonielehre für Gitarre

beşlide

temel seste

beşlide

üçlüde

çift işleme  
(Alt, üst bir arada işleme de yapılabilir)

İşleme notası da yeni bir işleme ile daha süslü olabilir.

İki, üç ve dört partide işleme

\*) alt diatonik işleme      üst diatonik işleme      çift işleme

alt kromatik işleme      üst kromatik işleme

\*\*)

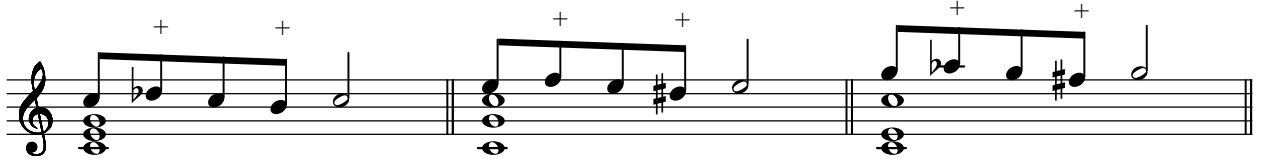
\*) Wieland Ziegenrucker, ABC Musik Allgemeine Musiklehre

\*\*) Christoph Hempel, Neue Allgemeine Musiklehre

\*) İşleme sesleri, diyatonik dizilerde, gerçek seslerden bir büyük ya da küçük ikili uzaklıkta bulunur. Fakat bu işleme sesleri bir değiştirme işareti aracılığıyla gerçek seslere yarım ses kadar yaklaşabilirler. Bazı işlemlerde, böyle kromatik yarım ses yaklaşma durumu zorunlu bir hal alır:

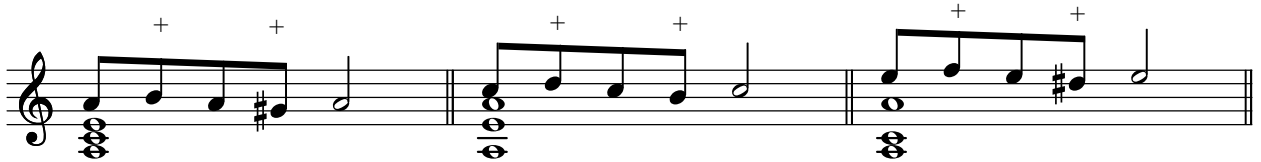
a) Tüm beşli majör uyguda:

Kök ses için Üst işleme: Büyük ya da küçük ikili  
 Kök ses için Alt işleme: Küçük ikili  
 Üçlü için Üst işleme: Küçük ikili  
 Üçlü için Alt işleme: Büyük ya da küçük ikili  
 Beşli için Üst işleme: Büyük ya da küçük ikili  
 Beşli için Alt işleme: Küçük ikili



\*) b) Tüm beşli minör uyguda:

Kök ses için Üst işleme: Büyük ikili  
 Kök ses için Alt işleme: Küçük ikili  
 Üçlü için Üst işleme: Büyük ikili  
 Üçlü için Alt işleme: Küçük ikili  
 Beşli için Üst işleme: Küçük ikili  
 Beşli için Alt işleme: Büyük ya da küçük ikili



Yeden sesin üst işlenmesi değiştirme işareti almaz.

**olanaksız**



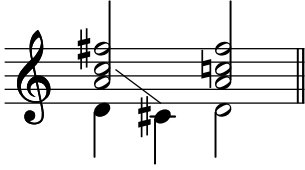
\* İşleme sonucu meydana gelen beşliler de yasaktır.



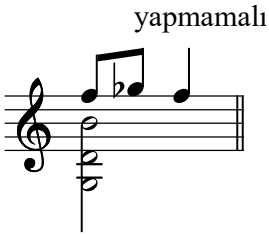
\*) N. Rimsky Korsakof, Kuramsal ve Uygulamalı Armoni

\* Ziya Aydın, Klasik Armoni (Gitar Uygulamalı)

Değişimli işleme notaları geçki oluşturamaz. Bu durum yedili uygulamada daha iyi anlaşılır.



Yedili notasında küçük ikili ile üst işleme yapılamaz.



### \* Akorların Dekoratif Amaçlı Kullanımı, İşleme Bağlantıları

Bir parçanın armonik tasarımında kimi akorlar yapının iskeletini oluşturur ve yapısal bir anlam taşırlar; kimileri ise yapısal bir akorun benzeri gibi dekoratif bir amaca hizmet ederler. Bu tür dekoratif akorlar genelde geçit, işleme ve apozyatür olarak tanımlanan bağlantılar yaratırlar. Bir fonksiyonun süresi içinde kısa süreli bir uzaklaşma ve geri dönüş hareketinden oluşan bağlantılara işleme bağlantıları denir. Bu bağlantıda işleme görevindeki akorun yapısal anlamda fonksiyonel gücü yoktur, dekoratif bir akordur. İşleme yoluyla birinci akorun fonksiyonu (ve süresi) uzatılmış olur. İşleme beşli ya da yedili bir akorun herhangi bir pozisyonuyla yapılabilir; ancak repertuar incelendiğinde genelde birinci ve ikinci çevrim akorların tercih edildiği görülür. Bu çevrimler bas partisinde yanaşık hareket yaratarak işleme görünüşünün ezgisel olarak da ortaya çıkmasını sağlar.

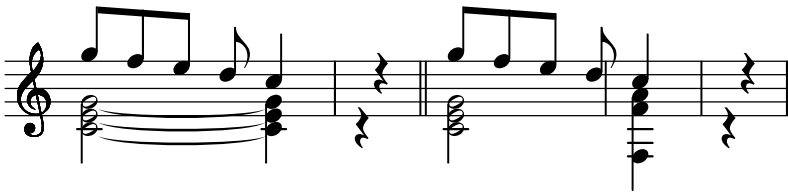
### Geçit (Geçiş) Sesleri (Note de pasaje)

Aynı akorun iki sesi arasındaki ezgisel yürüyüştür. Geçit sesleri genellikle zayıf zamanda kullanılır.

Geçit (geçiş) sesleri bir partide olduğu gibi 2 , 3 partide birden olabilir.

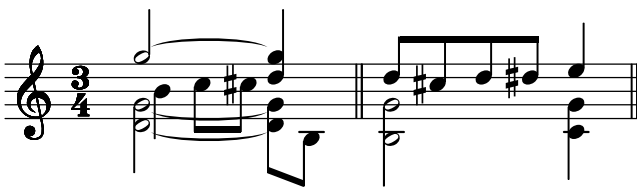
\* diyatonik:  
armonide değişiklik yok

diyatonik:  
armonide değişiklik var



\* kromatik:  
armonide değişiklik yok

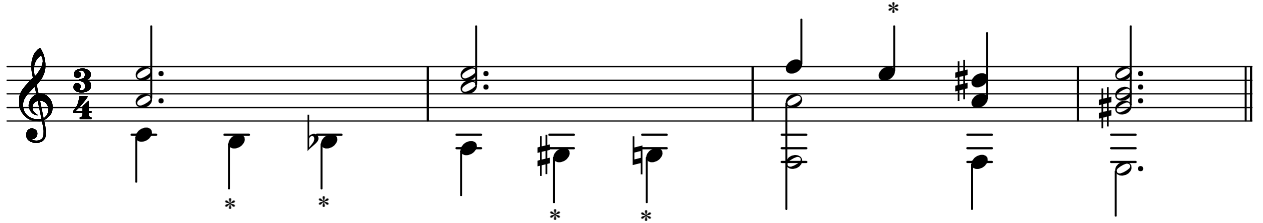
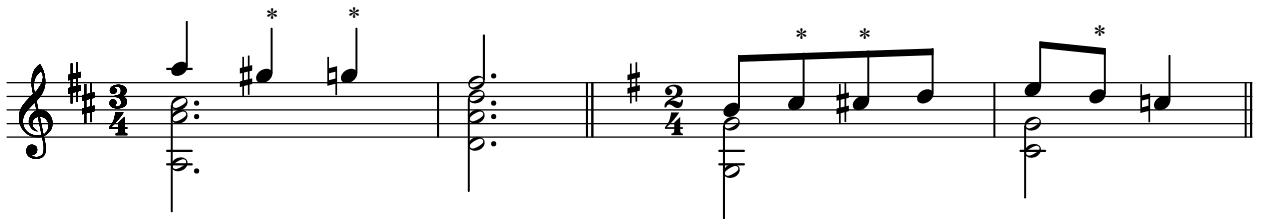
kromatik:  
armonide değişiklik var



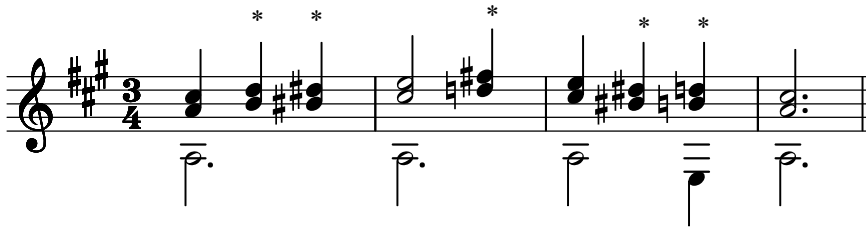
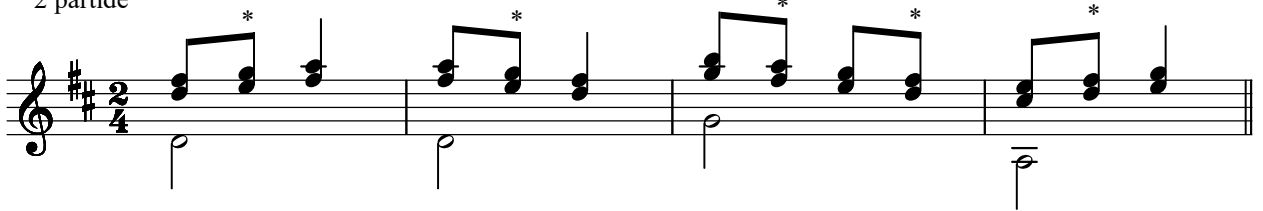
\*) Prof. Dr. Aynur Elhankızı, Armoni Rus Ekolü Yaklaşımlarıyla

\* Fred Harz, Harmonielehre für Gitarre

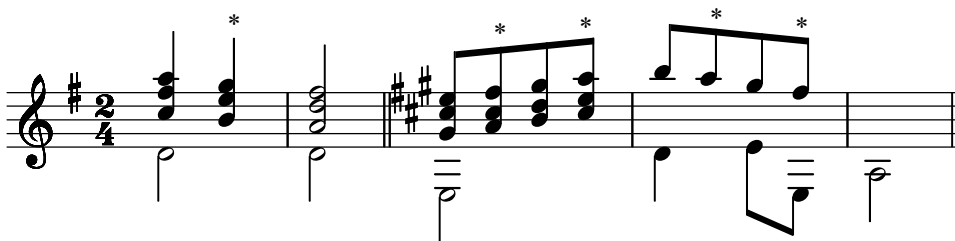




2 partide



3 partide

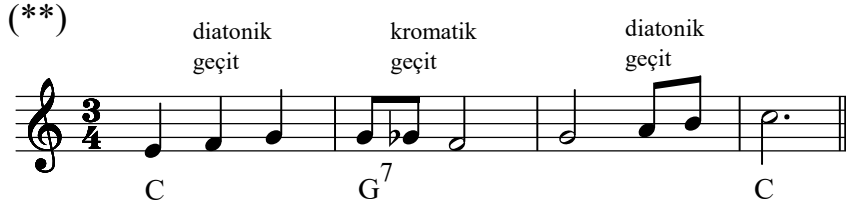
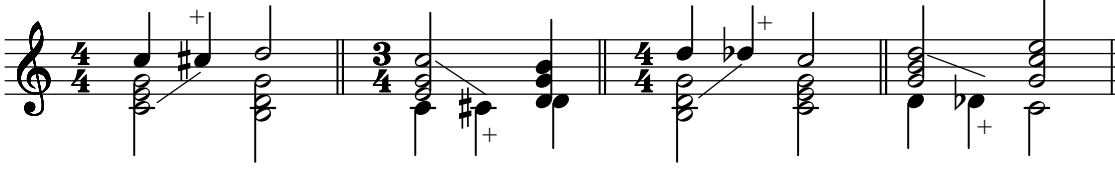


(\*) Geçiş sesleri yasak hareketleri gizleyemez.



(\*) N. Rimsky Korsakof, Kuramsal ve Uygulamalı Armoni

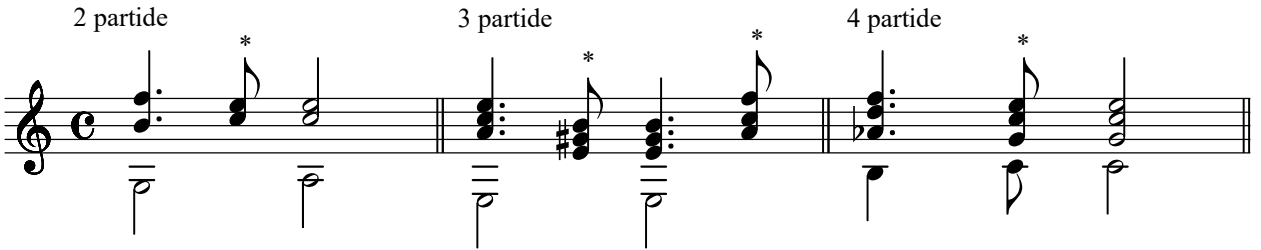
(\*) Kromatik olan bir geçiş sesi, diğer bir partide de, değiştirme işareti olmadan (yani doğal olarak) bulunmamalıdır:



### Önceleme (Anticipation)

Gelecek olan bir akordaki bir yada birkaç sesin akordan hemen önce duyulmasına önceleme denir. Öncü ses genellikle cümle veya dönem sonunda kullanılır. Ölçünün zayıf zamanında yer alır. Soprano ve akorun birkaç partisinde kullanılır.

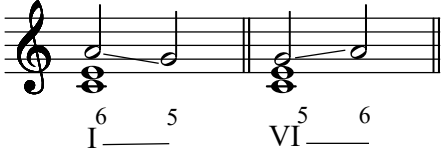
Sopranoda ( Ziya Aydın, Klasik Armoni - Gitar Uygulamalı )



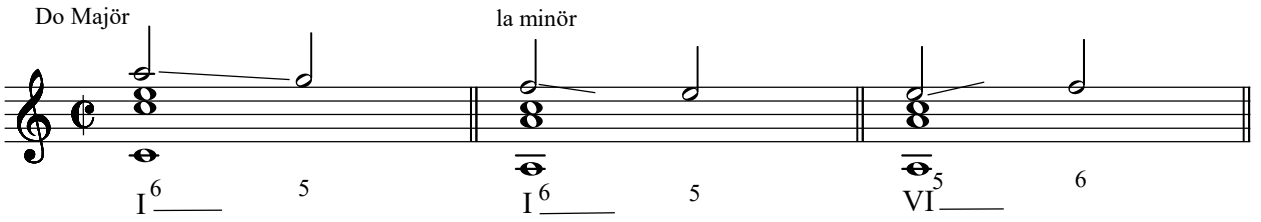
(\*) N. Rimsky Korsakof, Kuramsal ve Uygulamalı Armoni  
(\*\*) Wieland Ziegenrucker, ABC Musik Allgemeine Musiklehre  
\*) Fred Harz, Harmonielehre für Gitarre  
\*\*) Christoph Hempel, Neue Allgemeine Musiklehre

## Abantı (Appogiature)

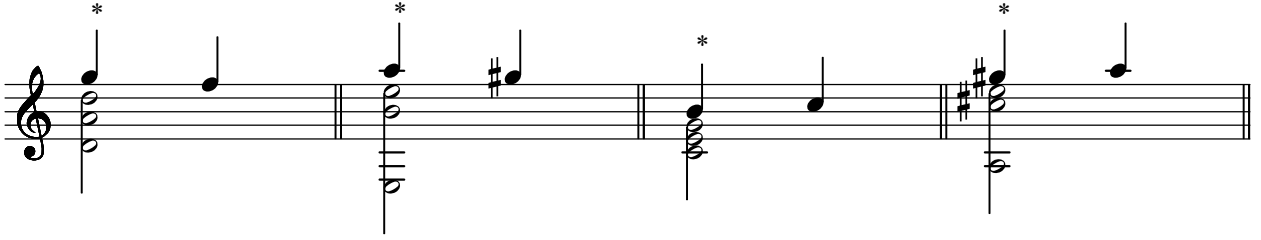
Abantı, herhangi bir akorun esas seslerinden birisine üst veya alt komşu sestir. Abantı yapan ses ilgili akora yabancı bir ses olup, ölçünün veya vuruşun kuvvetli zamanında gelerek daha sonra abantı yaptığı akor sesine çözülür.



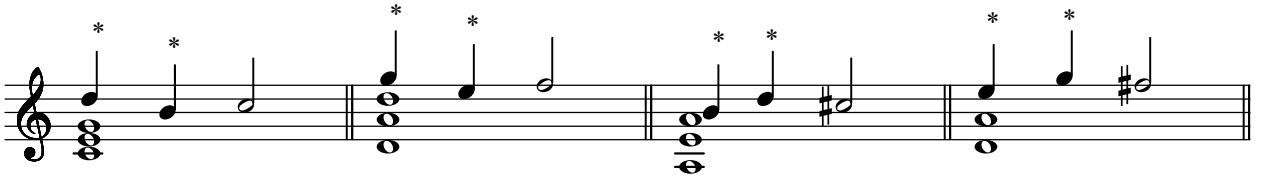
Abantı akorları 4 partili duruma getirildiğinde bas ses katlanır.



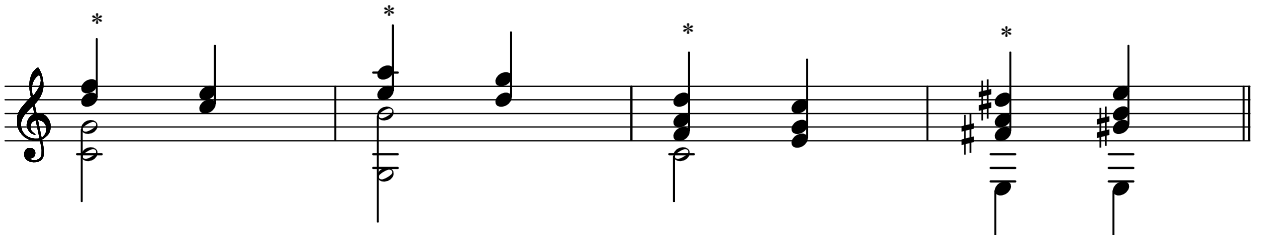
\*) Abantı büyük yada küçük ikili aralıklı olabilir.



\*) Abantı, biri başlıca notanın altında ötekisi üstünde çift olabilir.



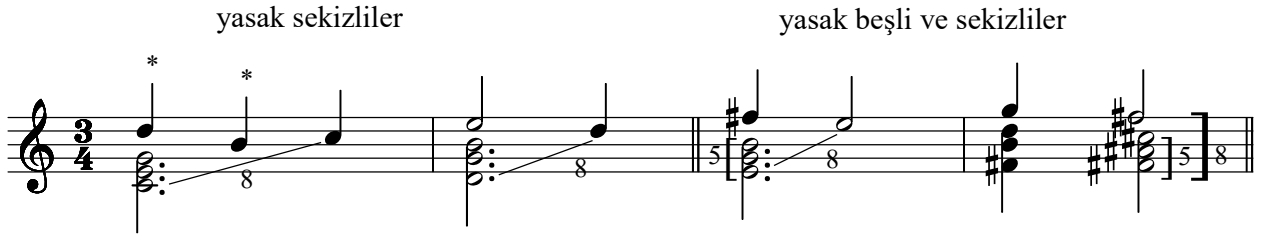
\*) İki, üç partide birden kullanılabilir.



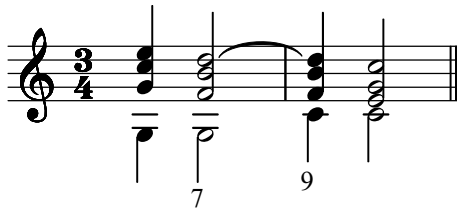
\*) Ziya Aydın, Klasik Armoni (Gitar Uygulamalı)

\*) Apaciyatür yasak sekizlileri gizleyemez

yasak sekizliler yasak beşli ve sekizliler

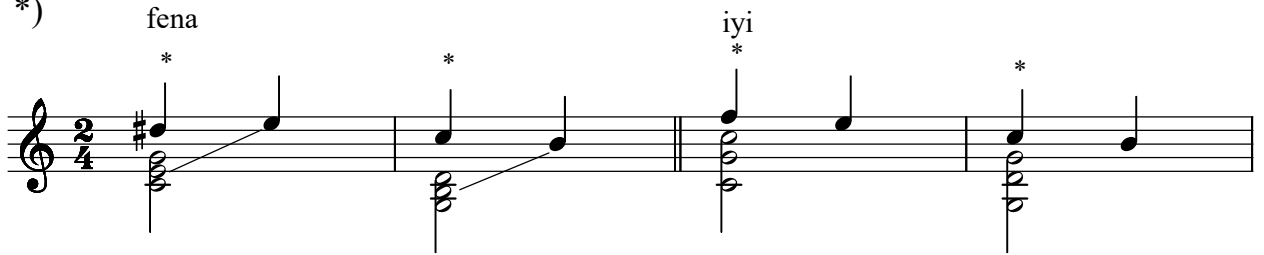


\*) Durak notası üstündeki apociyatür dokuzlu ya da onbirli bir uygu meydana getiriyorsa, bu apociyatürün bir yedili uygu ile hazırlanması gerekir.



\*)

fena iyi



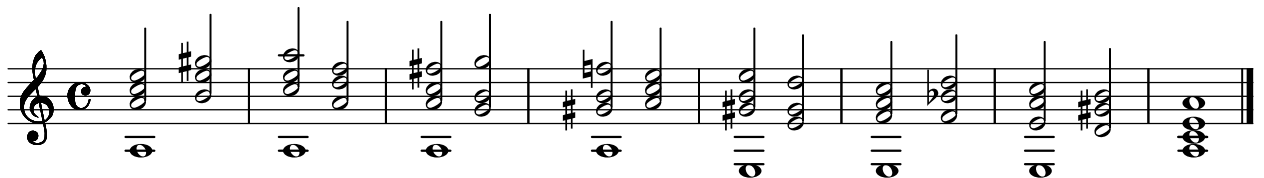
Ezgide kısa süreli yapılan ve küçük puntolu sekizde bir notanın sapına çizilen eğik çizgi ile gösterilen çarpmanın bu konu ile ilgisi bulunmamaktadır.



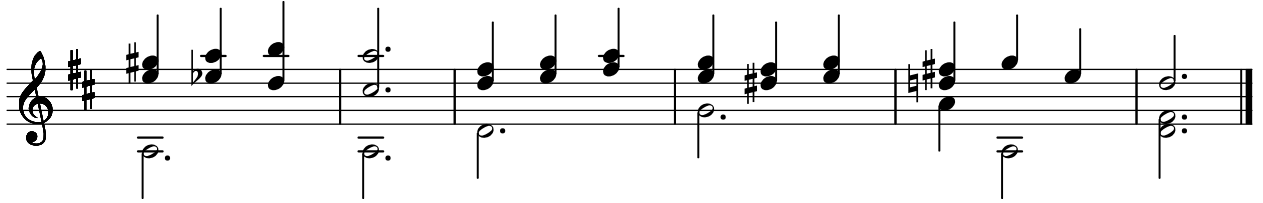
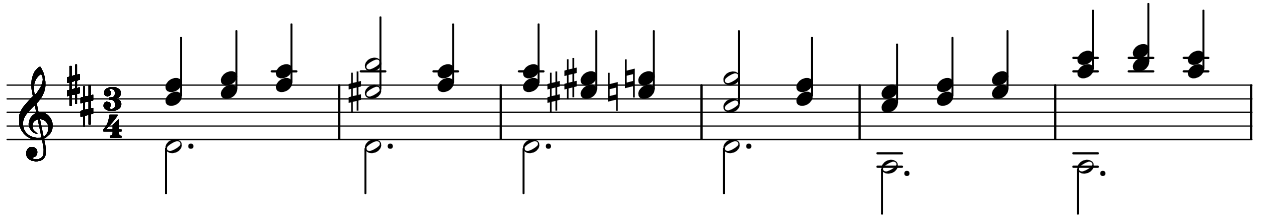
\*) **Pedal**

Bir tonun temel ya da güçlü sesinin (veya ikisinin birden) bir süre uzamasına pedal denir. Her partide, çoğunlukla basta olur. Basta pedal sürerken üst partilerdeki akorlarda (bas düşünülmeden) üç sesli akor bağlantıları kurulabilir. Bas pedalinin üstünde komşu tonlara geçkiler yapılabilir ve birkaç geçici akor da yer alabilir. Pedal kuvvetli vuruşta başlamalıdır.

Pedal sesi; bir müzik cümlesi boyunca ve çoğu zaman bas partisinde uzayan veya tekrar eden akora yabancı sestir.

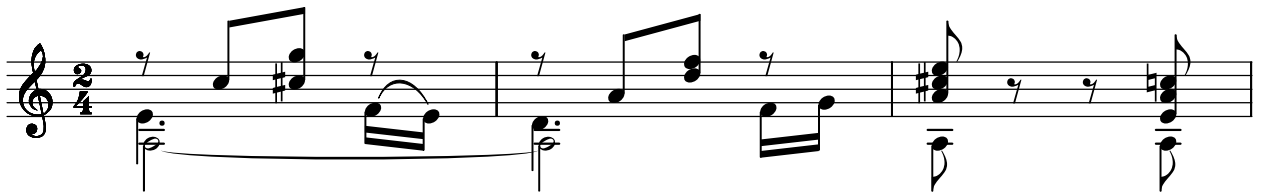


\*) Ziya Aydın, Klasik Armoni (Gitar Uygulamalı)

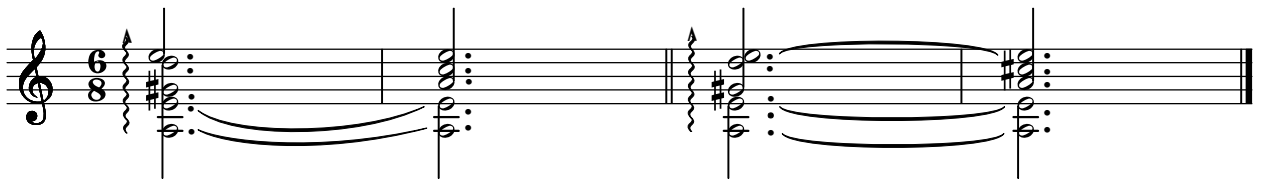
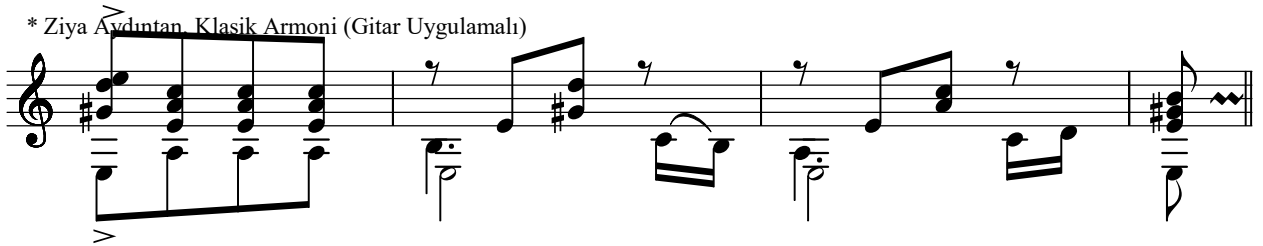


\* Ziya Aydıntan, Klasik Armoni (Gitar Uygulamalı)

F.Schubert "Sonate Arpeggione" den bir bölüm



\* Ziya Aydıntan, Klasik Armoni (Gitar Uygulamalı)

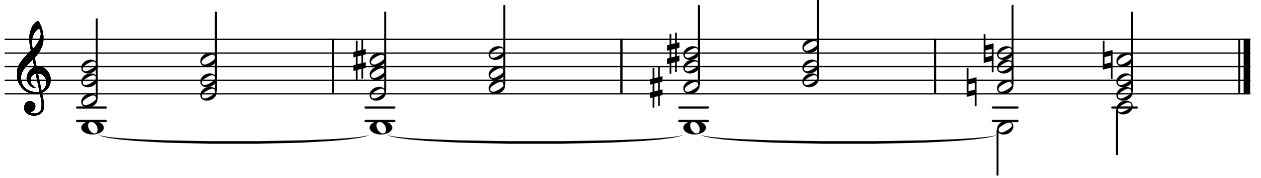


A.Piazzolla "Histoire du Tango" dan bir bölüm

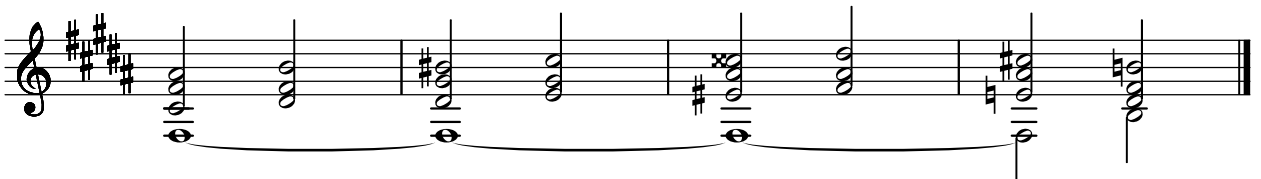
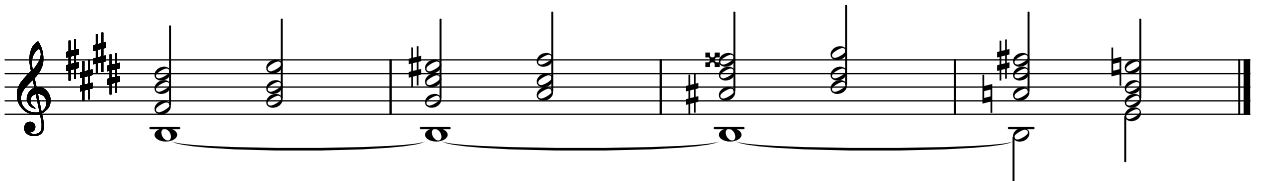
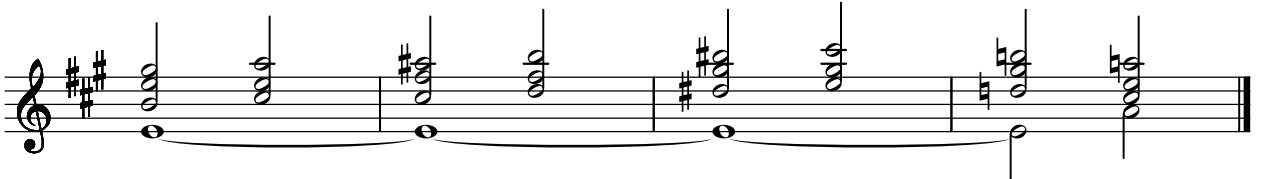
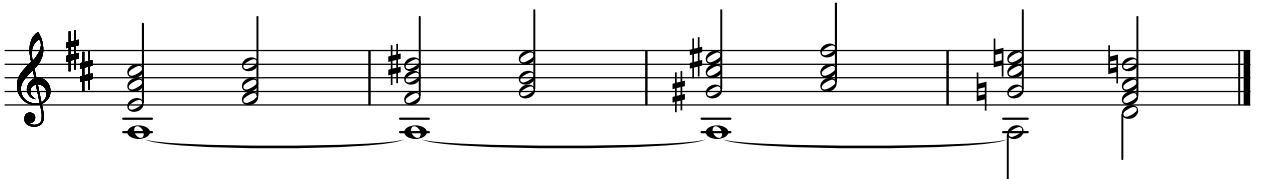
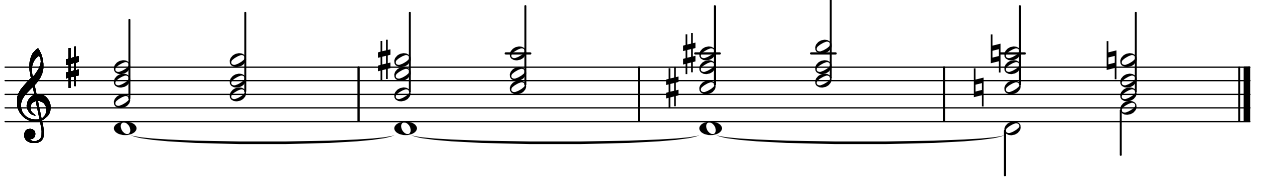


\* En çok kullanılan pedallar tonik ve dominant pedallarıdır. Genellikle her pedal kendi akoru ile başlar ve kendi akoru ile son bulur.

Aşağıdaki örnekte bas partisinde, 4. ölçünün yarısına kadar uzayan dominant pedalı görülmektedir. Pedal, bir dominant akoru ile başlamış ve son bulmuştur. 2. ve 3. ölçülerde bu sesle hiç ilgisi olmayan akorlar kullanılmıştır. İşte bu akorların altındaki Dominant sesleri "Pedal" sesleridir. Pedal ses hem devamlı çalınarak duyurulabilir ve ya bir defa çalınan uzun süre tutulabilir.



#### Diğer Örnekler



\* Memduh Özdemir, Armoni

First musical staff, treble clef, key signature of three sharps (F#, C#, G#). It features a series of chords with a common bass note, connected by a slur. The chords are: F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, and F#4-C#5-G#5.

Second musical staff, treble clef, key signature of three sharps. It features a series of chords with a common bass note, connected by a slur. The chords are: F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, and F#4-C#5-G#5.

Third musical staff, treble clef, key signature of three sharps. It features a series of chords with a common bass note, connected by a slur. The chords are: F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, and F#4-C#5-G#5.

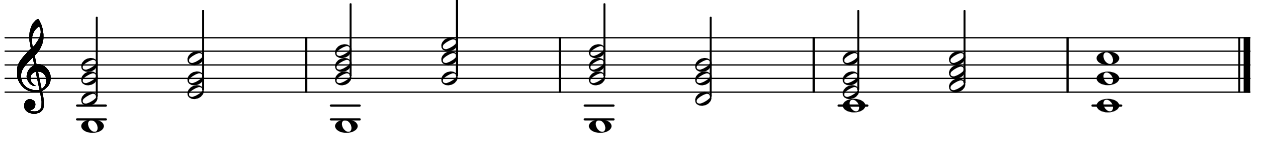
Fourth musical staff, treble clef, key signature of three sharps. It features a series of chords with a common bass note, connected by a slur. The chords are: F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, and F#4-C#5-G#5.

Fifth musical staff, treble clef, key signature of three sharps. It features a series of chords with a common bass note, connected by a slur. The chords are: F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, and F#4-C#5-G#5.

Sixth musical staff, treble clef, key signature of three sharps. It features a series of chords with a common bass note, connected by a slur. The chords are: F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, and F#4-C#5-G#5.

Seventh musical staff, treble clef, key signature of three sharps. It features a series of chords with a common bass note, connected by a slur. The chords are: F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, F#4-C#5-G#5, and F#4-C#5-G#5.

Bazen, basta pedal gibi görünen ses, üzerindeki akorların hepsinde bulunabilen bir ses olabilir. Bu durumda "Tonik Pedalı" veya "Dominant Pedalı" terimleri yerine "Tonik Üzerinde" ya da "Dominant Üzerinde" terimlerini kullanmak daha doğru olur. (Memduh Özdemir, Armoni):

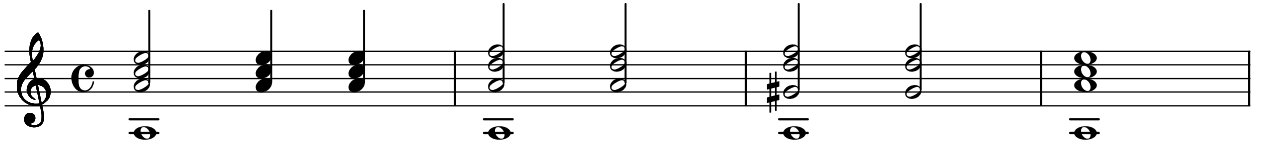


Not: Bir pedalın devamı sırasında doğal olarak Armonik yürüyüşler ve başka tonlara kısa modülasyonlar ile, tonaliteye ait olsun olmasın "Akora Yabancı Sesler " kullanılabilir. Ancak pedalın dışındaki partiler mümkün olduğu kadar bitişik seslerle hareket etmeli; tonal etkiyi kaybetmemek için zaman zaman pedal akoruna dönülmelidir.

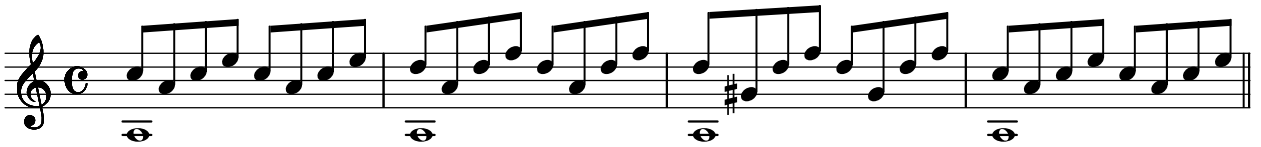
### \*) Pedal Notası

- Bir cümle ya da daha uzun bir süre boyunca devam eden ve süresi içinde renkli ve zengin armonik ilişkiler yaratan notalara pedal denir. Pedal etkisinin oluşması için, pedalın süresi içinde bu notayı içermeyen bir akor duyulması gerekir.
- Pedal genelde I. ya da V. derece notalarıyla yapılır, ama diğer derecelerde pedal olarak kullanılması mümkündür. Pedal genelde bas partisine yerleştirilir.
- Pedal kimi zaman farklı şekillerde de kullanılabilir. Sözelimi pedal notasını ritimlendirmek ya da tremolo ve oktav değişimleriyle hareketlendirmek mümkündür.

### \* Kapalı Akorlarda Pedal



### \* Kırık Akorlarda Pedal



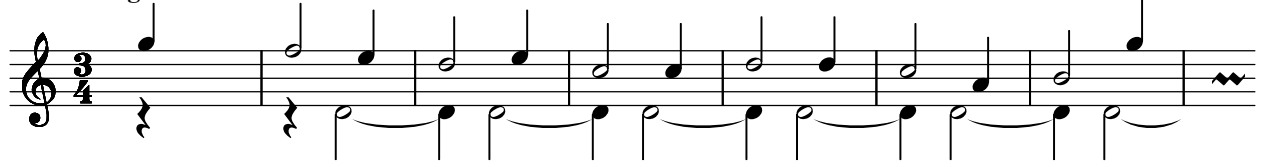
\*) Prof. Dr. Aynur Elhankızı, Armoni Rus Ekolü Yaklaşımlarıyla

\* Fred Harz, Harmonielehre für Gitarre

\*) Pedal ses hem devamlı çalınarak duyurulabilir veya bir defa çalınıp uzun süre tutulabilir. Ancak gitar, pedalın uzun süre tutulmasına uygun bir saz değildir. Adrian Le Roy'un bu yapıtında, baştaki Re sesi pedal olarak duyuluyor.

Adrian Le Roy  
(1552)

**Allegro Moderato**



\*) Şimdi de Manuel M. Ponce'nin 4 nolu prelüde'i ele alalım. Görüldüğü gibi bastaki La sesi yapıtın sonuna dek pedal olarak kalıyor.

Manuel M. Ponce  
(1882-1948)

**Preludio Corto No.4**



\*) Misak Toros, Gitar Uygulamalı Armoni

### \* Akora Yabancı Seslerin Ölçü İçinde Konumu

- Akora yabancı seslerin türleri ile bu seslerin ölçü içinde konumları arasında sıkı bir ilişki vardır :
- Güçlü zaman/bölünme üzerinde kullanılanlar :Apojyatr, Gecikme. Akor ile birlikte duyulan yabancı seslerdir.
  - Zayıf zaman/bölünme üzerinde kullanılanlar : Önceleme, Kaçak Nota. Akordan sonra duyulan yabancı seslerdir.
  - Özel bir zamansal konum gözetmeden kullanılanlar : Geçit, İşleme. Her iki konumda da kullanılabilir.
  - Şunu ekleyelim, bu tespitler bir genellemedir ve buna uymayan durumlar oluşabilir. Sözgelimi senkoplu bir dokuda, güçlü ve zayıf konumlar yer değiştireceğinden, senkoplarla yürüyen bir armonik ilerleyişte apojyatr sesi zayıf konumda da gelebilir. Ama elbette, bu durumda da apojyatr/güçlü zaman ilişkisi kaybolmamıştır.

### Klasik Literatürden Örnekler ( Armoniye Yabancı Seslerin Kullanılması )

Fred Harz tarafından yapılan  
transkripsiyonlar  
( Klassische Kostbarkeiten für Gitarre - Edition Schott 6247 )

G. F. Haendel  
( 1685-1759 )

Larghetto

Largo

The score shows two musical examples. The first is 'Larghetto' in 3/4 time, featuring a sequence of chords: VII<sup>6</sup>, VI<sup>6</sup>, V<sup>3</sup>, V<sup>7</sup>, VI, IV, V<sup>7</sup>, and VI. The second is 'Largo' in 3/4 time, featuring a sequence of chords: V<sup>7</sup>, VI, IV, V<sup>7</sup>, and VI. The 'Largo' example includes a 'Kırık kadans' (broken cadence) and a 'Kırık kadansa Antispacion' (broken cadence with anticipation).

VII<sup>6</sup> VI<sup>6</sup> V<sup>3</sup> V<sup>7</sup> VI IV V<sup>7</sup> VI

Kırık kadans Kırık kadansa Antispacion

### Serenade

Andante Cantabile

J. Haydn  
( 1732 - 1809 )

The score shows a musical example in 3/4 time, featuring a sequence of chords: I, V, I, I, and V. The chords are marked with fingerings: I (6-5-4-3), V (6-5-4-3), I (9-8-7-8), I (6-5-4-3), and V (6-5-4-3).

I V I I V

6-5-4-3 6-5-4-3 9-8-7-8 6-5-4-3 6-5-4-3

The score shows a musical example in 3/4 time, featuring a sequence of chords: I, V, I, and V. The chords are marked with fingerings: I (7-8), V (6-5-4-3), I (6-5-4-3), and V (6-5-4-3).

I V I V

7-8 6-5-4-3 6-5-4-3 6-5-4-3

\* Prof. Dr. Aynur Elhankızı, Armoni Rus Ekolü Yaklaşımlarıyla

## Für Elise

L. van Beethoven  
(1770-1827)

Poco moto

V 6-5 I C-dur'a diatonik geçiş sesleri I 11-10 (4-3) V<sup>7</sup> 6-5

## Gitar Literatüründen Örnekler ( Armoniye Yabancı Seslerin Kullanılması )

### Aria

(Partita a-moll)

J. A. Logy  
(1643-1721)

Bas geçişleri  
I  
veya : ( I ) ( VI ) VI V (2) I<sup>6</sup> IV<sup>4-3</sup> I<sup>6</sup> (6-8-7-6) IV<sup>6</sup> V

### Menuett II (Suite in d-moll)

R. de Visée  
(1650-1725)

I diatonik işleme notaları V<sup>6</sup> I IV<sup>7-8</sup> V

### Sarabande (h-moll Partita für Solo-Violine)

J. S. Bach  
(1685-1750)

V 9-8-7 I<sup>6</sup> V<sup>6/4</sup> I= V<sup>7</sup> diatonik işleme notaları I<sup>6/4</sup> V<sup>2</sup> III<sup>7</sup>  
II in A

## Walzer

F. Sor  
(1778-1750)

armonik işleme notaları

V<sup>7</sup>

I

I

Detailed description: This musical notation is in 3/8 time and G major. It shows a sequence of chords: I (G), I (G), V<sup>7</sup> (F#), and I (G). A bracket labeled 'armonik işleme notaları' spans the two I chords. The V<sup>7</sup> chord is marked with a '7'.

## Walzer

D. Aguado  
(1784 -1849)

kromatik işleme notası

diyatonik geçiş (geçit)  
(armoni değişikliği oluyor)

kromatik geçiş (geçit)  
(armoni değişikliği olmuyor)

diyatonik işleme notası

Detailed description: This musical notation is in 3/8 time and G major. It shows a sequence of chords: I (G), I (G), I (G), I (G), V<sup>7</sup> (F#), and I (G). The first two I chords are labeled 'diyatonik geçiş (geçit) (armoni değişikliği oluyor)'. The next two I chords are labeled 'kromatik geçiş (geçit) (armoni değişikliği olmuyor)'. The V<sup>7</sup> chord is labeled 'kromatik işleme notası' with a downward arrow. The final I chord is labeled 'diyatonik işleme notası' with an upward arrow.

## KAYNAKÇA

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