

BAĞLAMA TECHNIQUES ON THE CLASSICAL GUITAR – CHAPTER 5

KLASİK GİTARDA BAĞLAMA TEKNİKLERİ – 5. BÖLÜM

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5. THE ADAPTATION OF *BAĞLAMA* TECHNIQUES INTO CLASSICAL GUITAR PERFORMANCE

In this chapter, suitable *bağlama* performance techniques will be adapted to the classical guitar to give ‘hybrid’ classical guitar techniques. Not all the *bağlama* performance techniques will be adapted for several reasons. Most of the *bağlama* ornaments and basic *tezene* techniques have already been applied to the classical guitar and these techniques were analyzed in chapter 4. Some of these will be omitted but some of them such as left-hand horizontal movement ornaments will be developed in this chapter. In Figure 5.1, some of the *bağlama* and classical guitar ornaments and strumming techniques are compared.

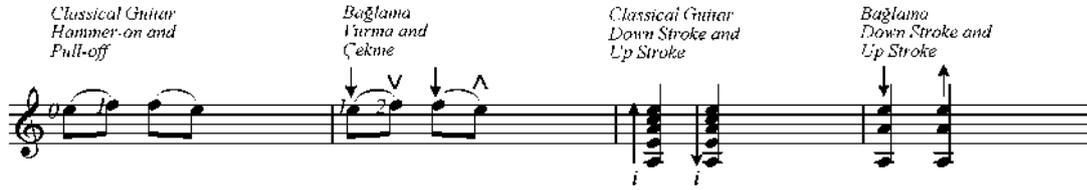


Figure 5.1: The comparison of *bağlama* and classical guitar techniques.

Some *bağlama* techniques such as *glissando*, string plucking, and some *pençe/şelpe* techniques are similar to the classical and flamenco guitar techniques. Therefore, these techniques have been omitted. Furthermore, some *bağlama* techniques cannot be adapted to the classical guitar due to the technical differences. For instance, the *kıstırma* technique is executed using the courses and therefore cannot be applied to the single string classical guitar.

5.1 Left-hand Techniques

In this part, the focus will be on the adaptation of left-hand horizontal movement ornaments which were analyzed in 2.2.1.1d. This characteristic *bağlama* technique is rarely used in the classical guitar literature and is suitable to adapt. The adaptation of this technique will serve as a pedagogic tool for scale and ornament exercises of the classical guitarist.

5.1.1 Left-hand Horizontal Movement Ornaments

The horizontal movement of the left-hand will be applied to descending scales with characteristic *bağlama* ornaments. In the exercises below, the notes can also be played individually with the ‘i’ and ‘m’ fingers without slurs. In this case, the performance style will be closer to the necked lutes such as the *bouzouki* or *tar*.

In Figure 5.2, the descending scale with *çarpmas* are applied to the guitar in its simplest form. The first finger moves horizontally and the second or third fingers play the hammer-on.

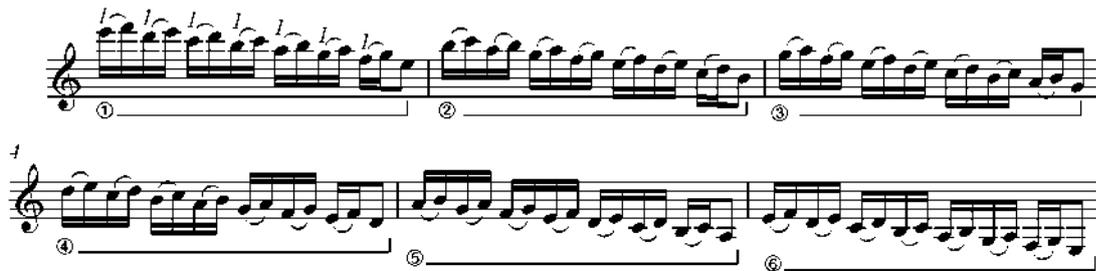


Figure 5.2: Descending scales with hammer-ons (CD 1, track 1).

Various intervals can be added to this pattern and new etudes can be created. In Figure 5.3, the diatonic third intervals are added.



Figure 5.3: A descending scale with third intervals and hammer-ons (CD 1, track 2).

Diatonic sixth intervals can be added to this pattern (Figure 5.4).



Figure 5.4: A descending scale with sixth intervals and hammer-ons (CD 1, track 3).

The octave bass line can be added to this pattern (Figure 5.5).



Figure 5.5: A descending scale with octave basses and hammer-ons (CD 1, track 4).

Glissandos can also be applied to these descending scales with the octaves (Figure 5.6).



Figure 5.6: Descending scales with octaves and glissandos (CD 1, track 5).

Dotted rhythm *çarpmas* are very characteristic of Anatolian folk melodies. It can be applied to Figure 5.2 (Figure 5.7).

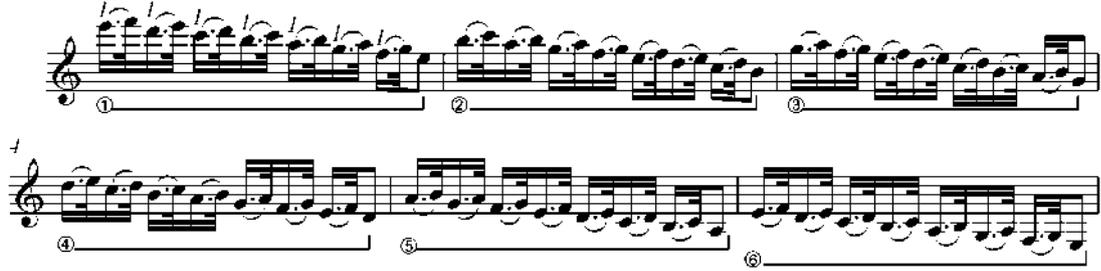


Figure 5.7: Descending scales with dotted rhythm hammer-ons (CD 1, track 6).

Dotted rhythm *çarpmas* can also be applied to Figures 5.3, 5.4, 5.5 and 5.6 (Figures 5.8 and 5.9).

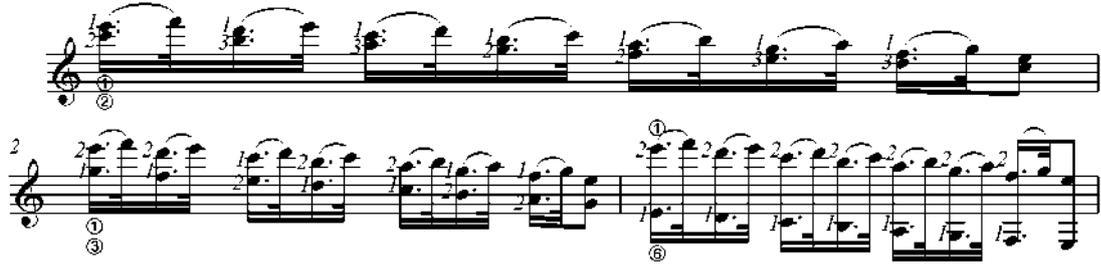


Figure 5.8: Descending scales with third, sixth and octave intervals (CD 1, track 7).



Figure 5.9: Descending scales with octaves and glissandos (CD 1, track 8).

Two consecutive *çarpmas* in the descending scales are a characteristic *bağlama* ornament. It can be applied to Figure 5.2 (Figure 5.10).



Figure 5.10: Descending scales with two consecutive hammer-ons (CD 1, track 9).

Two consecutive *çarpmas* can also be applied to Figures 5.3, 5.4, 5.5 and 5.6 (Figures 5.11 and 5.12).

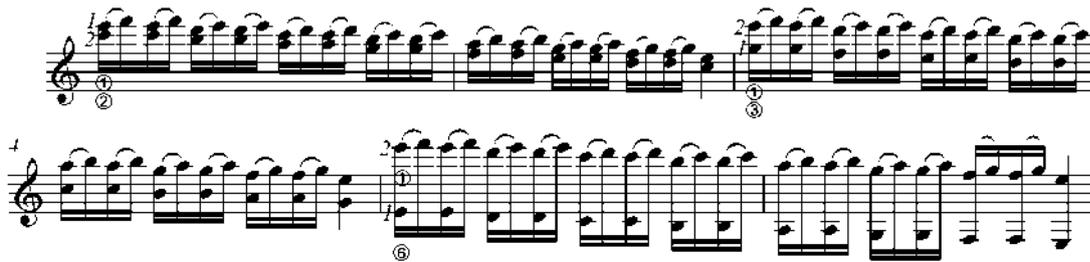


Figure 5.11: Descending scales with third, sixth and octave intervals and two consecutive hammer-ons (CD 1, track 10).



Figure 5.12: A descending scale with octaves and *glissandos* (CD 1, track 11).

The ornament pattern with a *çarpma* and a leap of third is characteristic of *bağlama* descending scales. In Figure 5.13, it is adapted to all the strings.

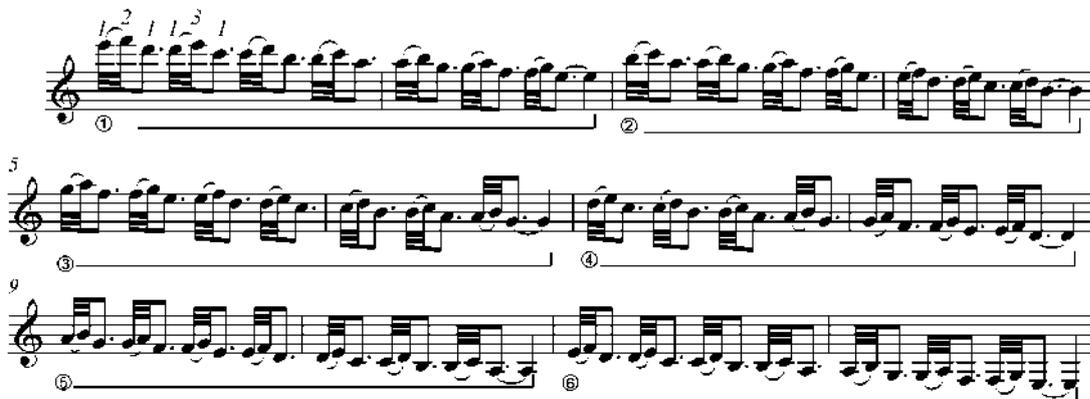


Figure 5.13: Descending scales with a hammer-on and a leap of third (CD 1, track 12).

This ornament pattern can be applied to Figures 5.3, 5.4, 5.5 and 5.6 (Figures 5.14 and 5.15).



Figure 5.14: Descending scales with third, sixth and octave intervals and a hammer-on and leap of third ornament pattern (CD 1, track 13).



Figure 5.15: A descending scale with octaves and *glissandos* (CD 1, track 14).

One other *bağlama* ornament pattern is the third interval *çarpma* and a second interval movement (Figure 5.16).



Figure 5.16: Descending scales with a third interval hammer-on and a second interval movement (CD 1, track 15).

This ornament pattern can be applied to Figures 5.3, 5.4 and 5.6 (Figures 5.17 and 5.18). It cannot be applied to the octave pattern due to the technical difficulty of the hammer-ons.



Figure 5.17: Descending scales with third and sixth intervals and a leap of third hammer-on and second interval movement (CD 1, track 16).



Figure 5.18: A descending scale with octaves and *glissandos* (CD 1, track 17).

The following patterns with various *bağlama* ornaments are applied to the classical guitar (Figure 5.19).



Figure 5.19: A pattern with slur combinations (CD 1, track 18).

This pattern can also be played with sixth and octave intervals, and *glissandos* (Figures 5.20, 5.21 and 5.22).



Figure 5.20: A pattern with slur combinations in sixth intervals (CD 1, track 19).

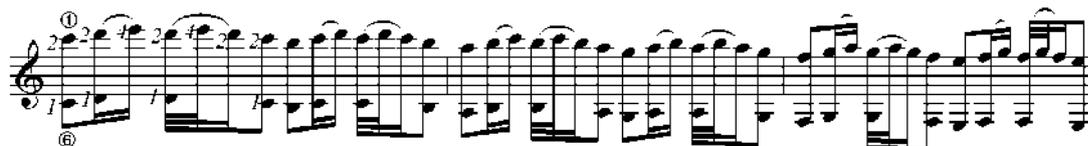


Figure 5.21: A pattern with slur combinations in octaves (CD 1, track 20).



Figure 5.22: A pattern with *glissandos* (CD 1, track 21).

Another pattern is adapted in Figure 5.23.



Figure 5.23: A pattern with slur combinations (CD 1, track 22).

This pattern can be played with *glissandos* (Figure 5.24).



Figure 5.24: A pattern with *glissandos* (CD 1, track 23).

Another pattern is adapted in Figure 5.25.

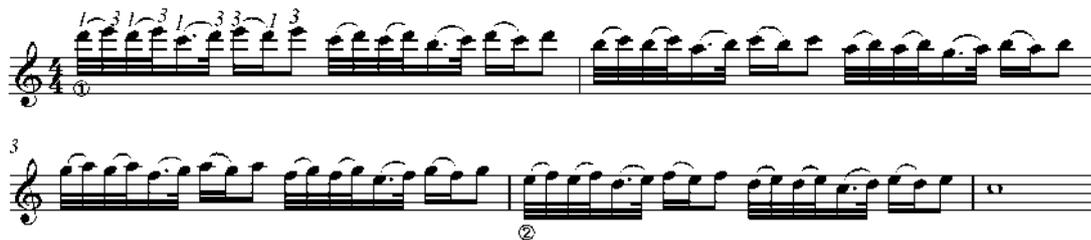


Figure 5.25: A pattern with slur combinations (CD 1, track 24).

This pattern can be played with *glissandos* (Figure 5.26).



Figure 5.26: A pattern with *glissandos* (CD 1, track 25).

5.2 Tezene Techniques

In chapter 4, it was seen that many basic *tezene* techniques such as down and up strokes and continuous strokes are used in classical guitar literature with the classical guitar strumming or flamenco *rasgueado* techniques. On the other hand, *tezene* rhythmic patterns are rarely seen in the pieces. Therefore the focus in this part will be on the adaptation of *tezene* rhythmic patterns into classical guitar performance.

5.2.1 Tezene Rhythmic Patterns

In this part, *takma tezene*, *çırpma*, *çiftleme*, *hoplatma*, *çiftlemeli takma* and *stıyrtma* patterns are adapted to the classical guitar. *Serpme* is a pattern with an arpeggio. *Tarama* is mostly used as an ornament in specific folk melody patterns. Therefore *serpme* and *tarama* have been omitted.

5.2.1.1 Takma Tezene

The main pattern can be played with the classical guitar arpeggio technique. Two consecutive 'i' or 'm' fingers for the upward arpeggio is used to imitate the resting *tezene* upstrokes. The upward arpeggio should be played with rest strokes (Figure 5.27).



Figure 5.27: A *takma tezene* pattern on the classical guitar (CD 2, track 1).

In *bağlama* performance, the individual notes of the upward stroke can be doubled on some occurrences of *takma tezene* pattern. This idea can be adapted to the classical guitar and several upstroke types can be created. In Figure 5.28, two-string upstrokes are played.



Figure 5.28: A *takma tezene* pattern with two-string upstrokes (CD 2, track 2).

Two-string upstrokes can be played on all strings (Figure 5.29).



Figure 5.29: A *takma tezene* pattern with two-string upstrokes (CD 2, track 3).

This idea can be developed to play chords. In Figure 5.30, the upward stroke covers three and four strings.



Figure 5.30: A *takma tezene* pattern with three and four-string upstrokes (CD 2, track 4).

The three-string upstrokes can be played on all strings (Figure 5.31).



Figure 5.31: A *takma tezene* pattern with three-string upstrokes (CD 2, track 5).

The four-string upstrokes can be played on all strings. In this exercise the ‘a’ finger is also used (Figure 5.32).



Figure 5.32: A *takma tezene* pattern with four-string upstrokes (CD 2, track 6).

In order to imitate the *fidayda* tuning which is D, D, A from 3rd string to the 1st string, the guitar’s 4th string can be tuned to E and 3rd to A. In this tuning, the *takma tezene* pattern is written for guitar in Figure 5.33.



Figure 5.33: A *takma tezene* pattern with *scordatura* tuning (CD 2, track 7).

As it is mentioned in 2.2.2.2a, the melodies can be played on second strokes (first upstroke) of *takma tezene* patterns. When these melodies are played with ornaments, the result is interesting for the classical guitar and rarely used. This approach can be applied to the guitar. In Figure 5.34, the melody is played on the 3rd string during a continuous *takma tezene* pattern. There are trills in the melody and these trills are played while the ‘i’ finger plucks the 4th string. The important point is the simultaneous pull-off on the 3rd string and plucking of the 4th string.



Figure 5.34: A *takma tezene* pattern with the melody (CD 2, track 8).

In Figure 5.34, the notes can be added to the 4th string to create intervals of a third (Figure 5.35).



Figure 5.35: A *takma tezene* pattern with the melody (CD 2, track 9).

Two-string upward strokes can be applied to Figure 5.35 (Figure 5.36).

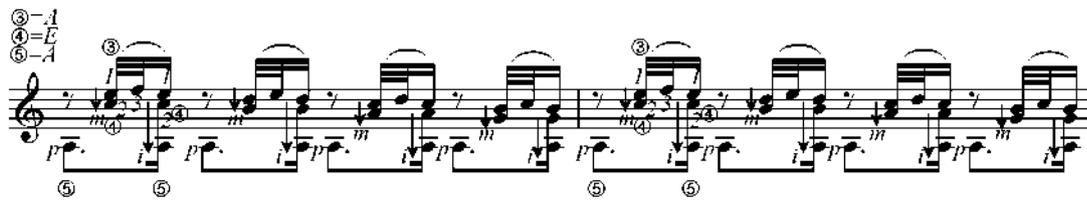


Figure 5.36: A *takma tezene* pattern with the melody (CD 2, track 10).

This approach can be developed with other kinds of ornaments. In Figure 5.37, the ornament is a double hammer-on. The second hammer-on is played at the same time with the plucking of the 4th string with the 'i' finger.



Figure 5.37: A *takma tezene* pattern with the melody (CD 2, track 11).

In Figure 5.37, the notes can be added to the 4th string to create intervals of a sixth (Figure 5.38).



Figure 5.38: A *takma tezene* pattern with the melody (CD 2, track 12).

Two-string upward strokes can be applied to Figure 5.38 (Figure 5.39).



Figure 5.39: A *takma tezene* pattern with the melody (CD 2, track 13).

The notes on the 4th string can also change on the last upstroke in Figure 5.39 (Figure 5.40).



Figure 5.40: A *takma tezene* pattern with the melody (CD 2, track 14).

In Figure 5.41, the ornament is a pull-off. The pull-off is played at the same time as the plucking of the 4th string with the ‘i’ finger.

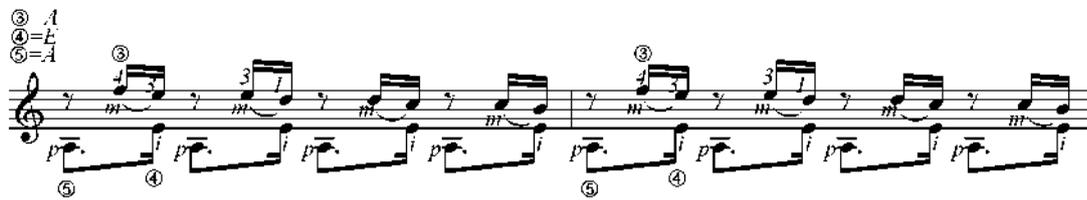


Figure 5.41: A *takma tezene* pattern with the melody (CD 2, track 15).

In Figure 5.41, the notes can be added to the 4th string to create intervals of a third (Figure 5.42).

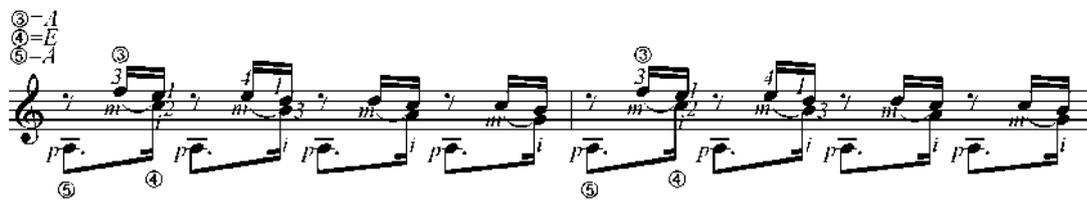


Figure 5.42: A *takma tezene* pattern with the melody (CD 2, track 16).

Two-string upward strokes can be applied to Figure 5.42 (Figure 5.43).

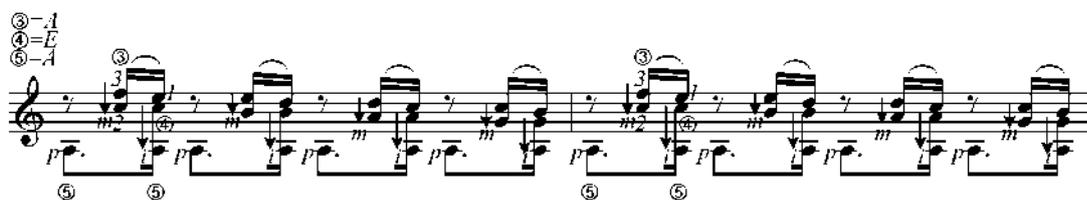


Figure 5.43: A *takma tezene* pattern with the melody (CD 2, track 17).

The notes on the 4th string can also change in the last upstroke in Figure 5.43 (Figure 5.44).

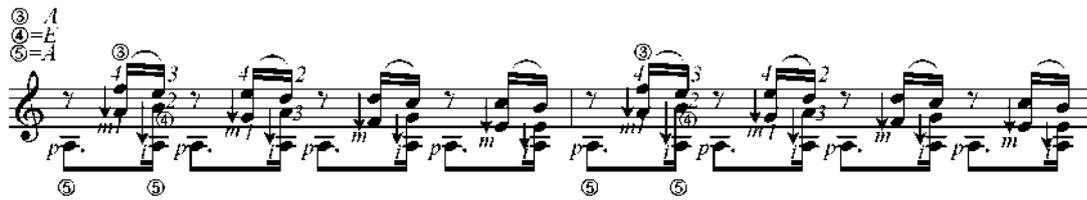


Figure 5.44: A *takma tezene* pattern with the melody (CD 2, track 18).

In Figure 5.45, the ornament is a pull-off, hammer-on and a pull-off. The hammer-on is played at the same time as the plucking of the 4th string with the 'i' finger.

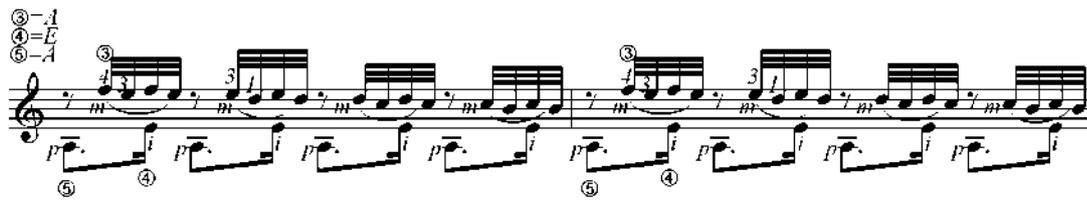


Figure 5.45: A *takma tezene* pattern with the melody (CD 2, track 19).

In Figure 5.45, notes can be added to the 4th string to create intervals of a third (Figure 5.46).

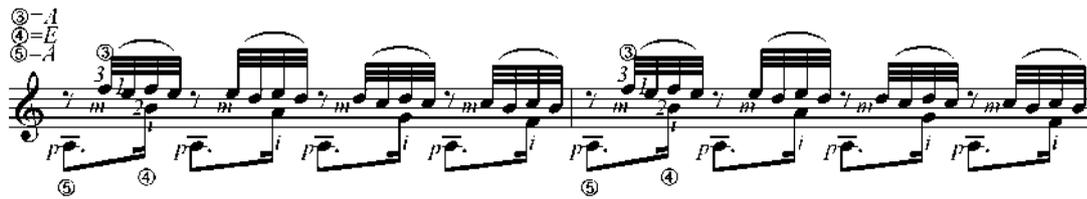


Figure 5.46: A *takma tezene* pattern with the melody (CD 2, track 20).

Two-string upward strokes can be applied to Figure 5.46 (Figure 5.47).



Figure 5.47: A *takma tezene* pattern with the melody (CD 2, track 21).

The notes on the 4th string can also change in the last upstroke in Figure 5.47 (Figure 5.48).

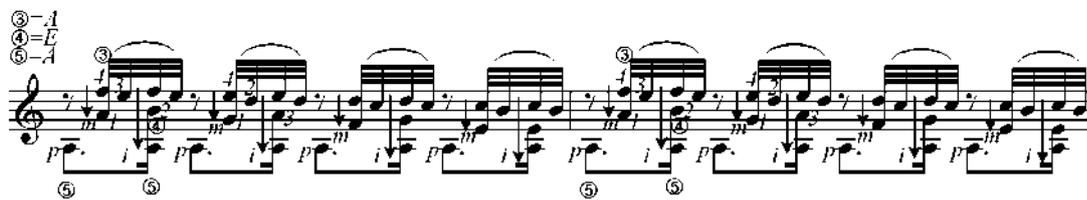


Figure 5.48: A *takma tezene* pattern with the melody (CD 2, track 22).

In Figure 5.49, the melody of the folk song *Fidayda* is played with techniques similar to the exercises above. In the first two beats, there are three pull-offs. On the second beat, the hammer-on is played at the same time as the bass. Then the upward arpeggio comes across the first note of the pull-off. The trills on the 3rd and 4th beats are normally played with microtones on *bağlama*. Here, minor second intervals are preferred.



Figure 5.49: The *Fidayda* melody with a *takma tezene* pattern (CD 2, track 23).

In Figure 5.49, the notes can be added to the 4th string to create intervals of a third (Figure 5.50).



Figure 5.50: The *Fidayda* melody with a *takma tezene* pattern (CD 2, track 24).

Two-string upward strokes can be applied to Figure 5.50 (Figure 5.51).

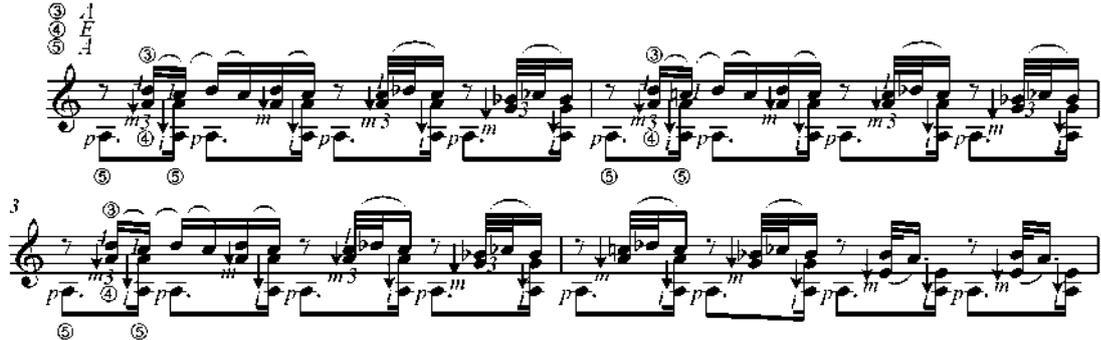


Figure 5.51: The *Fidayda* melody with a *takma tezene* pattern (CD 2, track 25).

These techniques can also be applied to Neşet Ertaş’s *Gel Yanıma* piece. In Figure 5.52, the main theme is introduced on the 3rd string.

⑥-F ⑤-A ④-F ③ A ② B ①=F

melody on 3rd string

Figure 5.52: *Gel Yanıma* main theme (CD 2, track 26).

In Figure 5.53, some intervals are added to the 4th string.

⑥ F ⑤ A ④ F ③ A ② B ①=F

melody on 3rd string

Figure 5.53: *Gel Yanıma* main theme (CD 2, track 27).

The main theme and other themes are illustrated in Figure 5.54.

⑥=E ⑤=A ④=E ③=A ②=B ①=E

melody on 3rd string

Figure 5.54: *Gel Yanıma* themes (CD 2, track 28).

5.2.1.2 *Çırpma* and *Çiftleme*

The main *çırpma* pattern is adapted to the guitar in Figure 5.55. After the down stroke with the ‘i’ finger, the 32nd notes are played with the ‘a’ and ‘m’ fingers in free stroke.

Figure 5.55: The *çırpma* pattern on the classical guitar (CD 2, track 29).

The main *çiftleme* pattern is adapted to the guitar similar to the *çırpma* pattern in Figure 5.56.

Figure 5.56: The *çiftleme* pattern on the classical guitar (CD 2, track 30).

The *çiftleme* rhythmic pattern can be applied to the conventional classical guitar tremolo. The resulting tremolo is entitled ‘*çiftleme* tremolo.’ In Figure 5.57, the classical guitar tremolo and the *çiftleme* tremolo are shown.

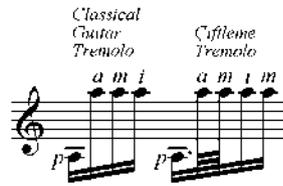


Figure 5.57: Comparison of the classical guitar tremolo and the *çiftleme* tremolo (CD 2, track 31).

Figure 5.58 is an exercise for the *çiftleme* tremolo technique played on open strings.



Figure 5.58: A *çiftleme* tremolo exercise (CD 2, track 32).

In *bağlama* playing, there are also note changes during the *çiftleme* pattern as seen in an excerpt from Erol Parlak’s arrangement of *Kocaoğlan Zeybeği* (Figure 5.59).



Figure 5.59: Excerpt from *Kocaoğlan Zeybeği*.

In Figure 5.60, the note changes in the last note of the pattern. In addition to this change, minor second trills are added to the note.



Figure 5.60: A *çiftleme* tremolo exercise (CD 2, track 33).

The change of the note in the *çiftleme* tremolo could also happen before the last 16th note or in the last two notes of the pattern (Figure 5.61).



Figure 5.61: A çiftleme tremolo exercise (CD 2, track 34).

The change of the note in çiftleme tremolo could also happen on the 64th notes (Figure 5.62).



Figure 5.62: A çiftleme tremolo exercise (CD 2, track 35).

A çarpma ornament is used for the last two notes in Figure 5.63.



Figure 5.63: A çiftleme tremolo exercise (CD 2, track 36).

In Figure 5.64, one of the 64th notes is changed.



Figure 5.64: A çiftleme tremolo exercise (CD 2, track 37).

In Figure 5.65, notes with çarpma ornaments are changed.



Figure 5.65: A çiftleme tremolo exercise (CD 2, track 38).

In Figure 5.66, notes with dotted çarpma ornaments are used.



Figure 5.66: A çiftleme tremolo exercise (CD 2, track 39).

In Figure 5.67, a *çarpma* and a leap of a third ornament is used.



Figure 5.67: A *çiftleme* tremolo exercise (CD 2, track 40).

In Figure 5.68, a third interval *çarpma* and a trill ornament is used.

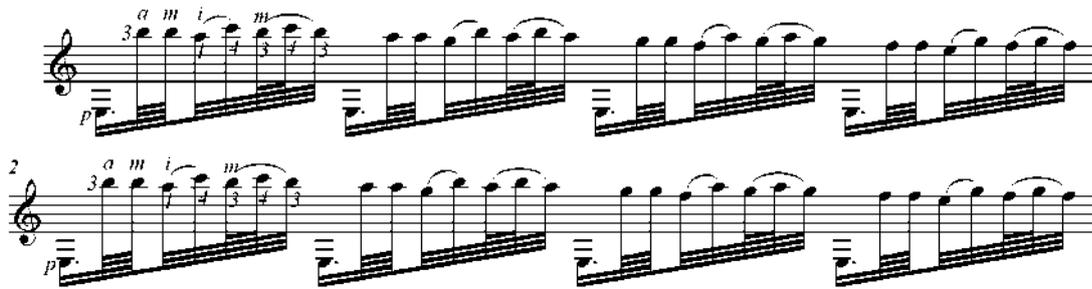


Figure 5.68: A *çiftleme* tremolo exercise (CD 2, track 41).

In *bağlama* playing, individual notes can be played on two or three courses in some occurrences of the *çarpma* and *çiftleme* patterns. In Figure 5.69, individual notes of the *çarpma* pattern are played on more than one string.



Figure 5.69: *Çarpma* patterns on the classical guitar (CD 2, track 42).

In Figure 5.70, individual notes of the *çiftleme* pattern are played on more than one string.



Figure 5.70: *Çiftleme* patterns on the classical guitar (CD 2, track 43).

This idea can be applied to the classical guitar tremolo (Figure 5.71).



Figure 5.71: Classical guitar tremolos with up strokes (CD 2, track 44).

Figure 5.72 illustrates *çiftleme* tremolos produced on more than one string. These patterns are called ‘two-string *çiftleme* tremolo,’ ‘three-string *çiftleme* tremolo,’ ‘four-string *çiftleme* tremolo’ and ‘five-string *çiftleme* tremolo.’



Figure 5.72: *Çiftleme* tremolos with up strokes (CD 2, track 45).

In Figure 5.73, Figure 5.60 is converted into a two-string *çiftleme* tremolo.



Figure 5.73: A two-string *çiftleme* tremolo exercise (CD 2, track 46).

In Figure 5.74, Figure 5.62 is converted into a two-string *çiftleme* tremolo.



Figure 5.74: A two-string *çiftleme* tremolo exercise (CD 2, track 47).

In Figure 5.75, the pattern of Figure 5.63 is converted into a two-string *çiftleme* tremolo.

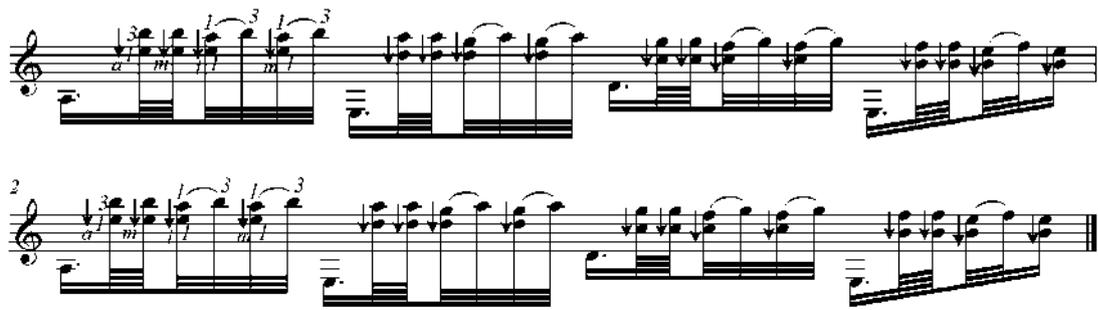


Figure 5.75: A two-string *çiftleme* tremolo exercise (CD 2, track 48).

In Figure 5.76, the pattern of Figure 5.64 is converted into a two-string *çiftleme* tremolo.



Figure 5.76: A two-string *çiftleme* tremolo exercise (CD 2, track 49).

In Figure 5.77, Figure 5.66 is converted into a two-string *çiftleme* tremolo.



Figure 5.77: A two-string *çiftleme* tremolo exercise (CD 2, track 50).

In Figure 5.78, Figure 5.67 is converted into a two-string *çiftleme* tremolo.



Figure 5.78: A two-string *çiftleme* tremolo exercise (CD 2, track 51).

In Figure 5.79, Figure 5.68 is converted into a two-string *çiftleme* tremolo.



Figure 5.79: A two-string *çiftleme* tremolo exercise (CD 2, track 52).

In Figure 5.80, two strings are added to Figure 5.60, creating a three-string *çiftleme* tremolo.



Figure 5.80: A three-string *çiftleme* tremolo exercise (CD 2, track 53).

In Figure 5.81, the pattern of Figure 5.63 is converted into a three-string *çiftleme* tremolo.



Figure 5.81: A three-string *çiftleme* tremolo exercise (CD 2, track 54).

In Figure 5.82, the pattern of Figure 5.66 is converted into a three-string *çiftleme* tremolo.



Figure 5.82: A three-string *çiftleme* tremolo exercise (CD 2, track 55).

5.2.1.3 Hoplatma

The *hoplatma* pattern is similar to the *çarpma* and *çiftleme* patterns. The difference is the *tezene* directions. Therefore, it is adapted to the guitar with strokes on more than one string. In Figure 5.83, the *hoplatma* pattern is applied to the classical guitar in two forms, the use of the 'i' finger and the use of the 'i' and 'm' fingers.

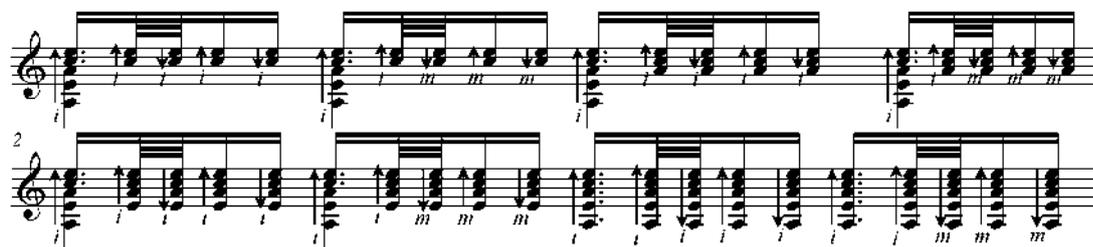


Figure 5.83: *Hoplatma* patterns on the classical guitar (CD 2, track 56).

In Figure 5.84, the *hoplatma* pattern is applied to two strings with note changes and trills. If the thumb is anchored on the 3rd string, it will be easier to play the strokes.



Figure 5.84: A *hoplatma* pattern exercise (CD 2, track 57).

In Figure 5.85, the *hoplatma* pattern is applied to two strings with two *çarpmas*. If the right-hand thumb rests on the 3rd string, it will be easier to play the strokes.



Figure 5.85: A *hoplatma* pattern exercise (CD 2, track 58).

In Figure 5.86, a third voice is added to Figure 5.85. If the right-hand thumb rests on the 4th string, it will be easier to play the strokes.



Figure 5.86: A *hoplatma* pattern exercise (CD 2, track 59).

In Figure 5.87, the *hoplatma* pattern is applied to three strings with two dotted *çarpmas*. If the right-hand thumb rests on the 4th string, it will be easier to play the strokes.



Figure 5.87: A *hoplatma* pattern exercise (CD 2, track 60).

In Figure 5.88, the *hoplatma* pattern is applied to two strings with a *çarpma* and a leap of third ornament. If the right-hand thumb rests on the 3rd string, it will be easier to play the strokes.



Figure 5.88: A *hoplatma* pattern exercise (CD 2, track 61).

In Figure 5.89, the *hoplatma* pattern is applied to two strings with a third interval *çarpma* and a trill ornament. If the right-hand thumb rests on the 3rd string, it will be easier to play the strokes.



Figure 5.89: A *hoplatma* pattern exercise (CD 2, track 62).

5.2.1.4 Çiftlemeli Takma

The *çiftlemeli Takma* is similar to the *çiftleme* pattern except for last two up strokes. In Figure 5.90, the ‘i’ finger plays E rest stroke and then plays C.



Figure 5.90: The *çiftlemeli takma* pattern on the classical guitar (CD 2, track 63).

In Figure 5.91, the last up stroke consists of two, three, and four notes.



Figure 5.91: *Çiftlemeli takma* patterns on the classical guitar (CD 2, track 64).

In Figure 5.92, the *çiftlemeli takma* pattern is applied to two strings. The ‘i’ up stroke rests on the 3rd string and then plays the 3rd and other strings.



Figure 5.92: Çiftlemeli takma patterns on the classical guitar (CD 2, track 65).

The çiftlemeli takma pattern can be applied to the çiftleme tremolo. In Figure 5.93, the ‘i’ finger rests on the 2nd string after playing B on the first beat and then plays the up stroke on the 2nd and 3rd strings.

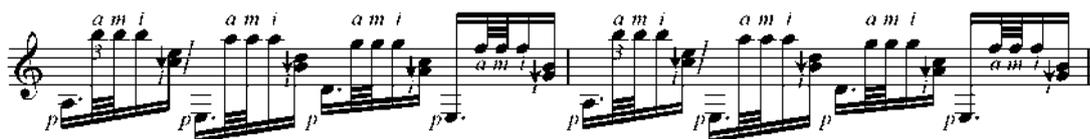


Figure 5.93: A çiftlemeli takma pattern exercise (CD 2, track 66).

In Figure 5.94, one of the 64th notes of Figure 5.93 is changed.



Figure 5.94: A çiftlemeli takma pattern exercise (CD 2, track 67).

In Figure 5.95, the ‘i’ finger rests on the 3rd string after playing the up stroke on the 1st and 2nd strings on the first beat and then plays another up stroke on the 3rd and 4th strings.

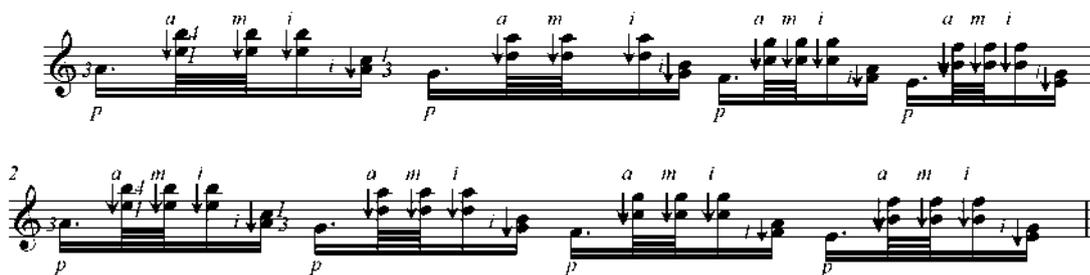


Figure 5.95: A çiftlemeli takma pattern exercise (CD 2, track 68).

In Figure 5.96, one of the 64th notes of Figure 5.95 is changed.



Figure 5.96: A çiftlemeli takma pattern exercise (CD 2, track 69).

The idea to play a rest stroke with the ‘i’ finger in the pattern can be applied to the classical guitar tremolo. In Figure 5.97, the ‘i’ finger rests on the 2nd string after playing the 1st string and then plays the 2nd string. This tremolo is called ‘5-note çiftlemeli takma tremolo.’



Figure 5.97: The 5-note çiftlemeli takma tremolo (CD 2, track 70).

The çiftlemeli takma tremolo pattern can also be played with six or seven notes (Figure 5.98).



Figure 5.98: Types of çiftlemeli takma tremolo (CD 2, track 71).

Figure 5.99 is an exercise for a 5-note çiftlemeli takma tremolo.



Figure 5.99: A 5-note çiftlemeli takma tremolo exercise (CD 2, track 72).

Figure 5.100 is an exercise for a 5-note çiftlemeli takma tremolo with intervals of a third.

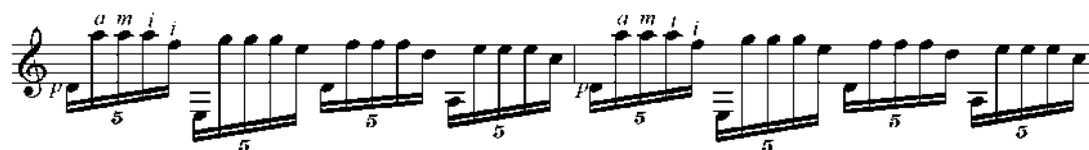


Figure 5.100: A 5-note çiftlemeli takma tremolo exercise (CD 2, track 73).

Figure 5.101 is an exercise for a 6-note *çiftlemeli takma* tremolo.



Figure 5.101: A 6-note *çiftlemeli takma* tremolo exercise (CD 2, track 74).

Figure 5.102 is an exercise for a 6-note *çiftlemeli takma* tremolo.



Figure 5.102: A 6-note *çiftlemeli takma* tremolo exercise (CD 2, track 75).

Figure 5.103 is an exercise for a 7-note *çiftlemeli takma* tremolo.



Figure 5.103: A 7-note *çiftlemeli takma* tremolo exercise (CD 2, track 76).

Figure 5.104 is an exercise for a 7-note *çiftlemeli takma* tremolo.

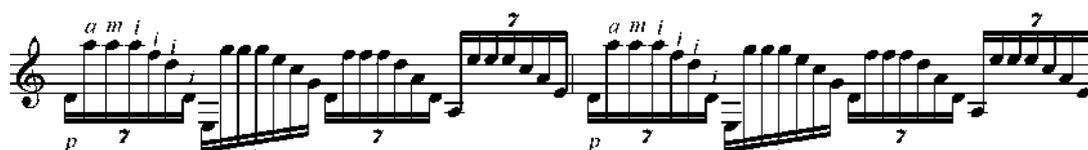


Figure 5.104: A 7-note *çiftlemeli takma* tremolo exercise (CD 2, track 77).

5.2.1.5 *Styirtma*

The *styirtma* pattern can be applied to the classical guitar as in Figure 5.105. The 'i' finger plays upward arpeggios in three different rhythms.



Figure 5.105: *Styirtma* patterns on the classical guitar (CD 2, track 78).

Figure 5.106 is a *siyirtma* pattern exercise without the first down stroke. The upward arpeggio is a triplet.



Figure 5.106: A *siyirtma* pattern exercise (CD 2, track 79).

Figure 5.107 is a *siyirtma* pattern exercise with the first down stroke. The upward arpeggio is a triplet.



Figure 5.107: A *siyirtma* pattern exercise (CD 2, track 80).

Figure 5.108 is a *siyirtma* pattern exercise with the first down stroke. The upward arpeggio is in four 64th notes.



Figure 5.108: A *siyirtma* pattern exercise (CD 2, track 81).

A *çarpma* ornament can be added to Figure 5.108 (Figure 5.109).



Figure 5.109: A *siyirtma* pattern exercise (CD 2, track 82).

A dotted *çarpma* ornament can be added to Figure 5.108 (Figure 5.110).

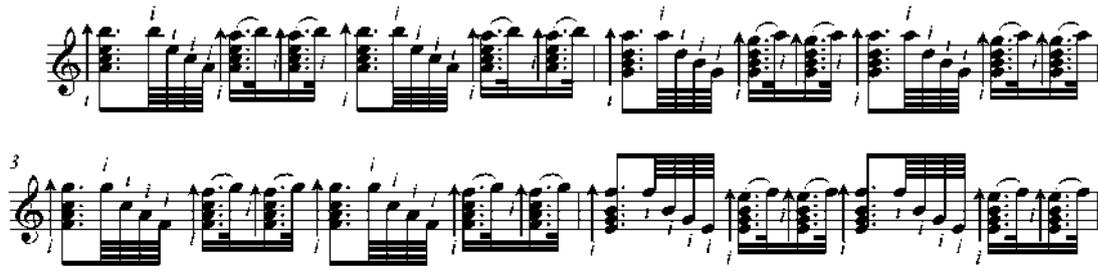


Figure 5.110: A *siyirtma* pattern exercise (CD 2, track 83).

5.3 Finger Playing Techniques

In this part the main focus will be on the adaptation of *pençe/şelpe* techniques and *bağlama* finger tapping techniques. Some of the *pençe/şelpe* techniques are similar to flamenco *rasgueado* techniques. Therefore these will be omitted. Those differing from the *rasgueado* techniques will be developed in this section. *Bağlama* string plucking techniques are similar to classical guitar plucking techniques; therefore these will not be adapted to the classical guitar.

5.3.1 *Pençe/Şelpe* Techniques

Some of the traditional and contemporary *pençe/şelpe* techniques will be adapted to the classical guitar in this part.

5.3.1.1 Traditional *Pençe/Şelpe* Techniques

Bağlama rasgueado, *fiske* and the *ikili* techniques will be adapted from the traditional *pençe/şelpe* techniques.

5.3.1.1a *Bağlama Rasgueado*

In *bağlama* finger playing, one of the basic down stroke technique is with the ‘e’, ‘a’, ‘m’ and ‘i’ fingers in a row. This is similar to the flamenco *rasgueado* with one exception. In flamenco, the fingers play the down strokes individually. Each stroke is clearly heard. But in *bağlama rasgueado*, the strokes aren’t separated. The strokes run into each other more. It is shown with an arrow and the (B.R) abbreviation (Figure 5.111).



Figure 5.111: The notation of *bağlama rasgueado* (CD 3, track 1).

5.3.1.1b *Fiske*

The *bağlama* performers in Eastern Anatolia and the *Teke Yörükleri* (The *yörüks* of the Teke region) knock on the soundboard of the *bağlama* with the ‘m’ and ‘i’ finger one after another during the downward strumming. This idea can be applied to the classical guitar. Due to the lack of a protective cover around the rosette on the standard classical guitar, the knocks aren’t executed on this area. Instead, they are executed on the side of the fretboard above the *tasto* region similar to the flamenco *golpe*. First, the ‘m’ finger knocks the side of the fretboard as shown in Figure 5.112.



Figure 5.112: The ‘m’ finger knocks the side of the fretboard.

Then the ‘m’ finger continues its movement and strikes the 6th string (Figure 5.113).



Figure 5.113: The 'm' finger strikes the 6th string.

Then the same movements are applied to the 'i' finger (Figures 5.114 and 5.115).



Figure 5.114: The 'i' finger knocks the side of the fretboard.



Figure 5.115: The 'i' finger strikes the 6th string.

In Figure 5.116, the notation of classical guitar *fiske* on the 6th string is shown. Arrows with a box are used to indicate the classical guitar *fiske*. The fingering is written inside the box.



Figure 5.116: The notation of the classical guitar *fiske* (CD 3, track 2).

The classical guitar *fiske* can also be played on two or more strings. In Figure 5.117, it is played on two and three strings.



Figure 5.117: The classical guitar *fiske* on two and three strings (CD 3, track 3).

5.3.1.1c *ikili*

The *ikili* is a type of up stroke that is executed with the ‘i’ and ‘m’ fingers consecutively. The ‘i’ finger plays an up stroke in 32nd notes. After this stroke, the ‘m’ finger plays an up stroke (Figure 5.118).



Figure 5.118: The classical guitar *ikili* technique (CD 3, track 4).

The *ikili* can be played on three strings or more. Figure 5.119 is an exercise of *ikili* strokes on three strings. If the right-hand thumb rests on the 4th string, it will be easier to play the strokes.



Figure 5.119: An *ikili* technique exercise (CD 3, track 5).

Figure 5.120 is an exercise of *ikili* strokes on four strings. If the right-hand thumb rests on the 5th string, it will be easier to play the strokes.

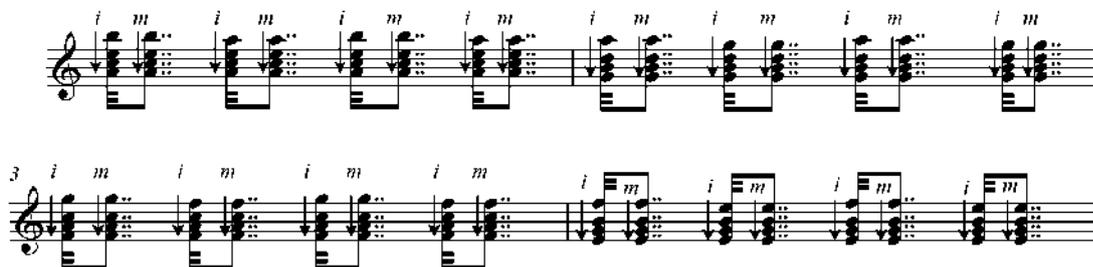


Figure 5.120: An *ikili* technique exercise (CD 3, track 6).

5.3.1.2 Contemporary *Pençe/Şelpe* Techniques

5.3.1.2a Ea Arpeggiated Up Stroke

This technique is played with the 'e' and 'a' fingers on the *tasto* region. The palm of the right-hand faces to the left. The arpeggio is played with the right side of the flesh and nail. The preparation of the ea arpeggiated up stroke is illustrated in Figure 5.121.



Figure 5.121: Preparation of the ea arpeggiated up stroke.

The arpeggio starts with the 'e' finger on the 1st string (Figure 5.122).



Figure 5.122: The arpeggio starts with the 'e' finger.

After the 3rd string, the 'a' finger starts its arpeggio from the 1st string while the 'e' finger continues its way from the 4th string (Figure 5.123).



Figure 5.123: The 'a' finger starts its arpeggio.

The 'e' finger finishes its arpeggio and the 'a' finger reaches the 4th string (Figure 5.124).



Figure 5.124: The 'e' finger completes its arpeggio.

Then the 'a' finger also completes its arpeggio (Figure 5.125).



Figure 5.125: The 'a' finger completes its arpeggio.

The notation is shown in two ways: with an arrow, or with the resulting pitches and the finger movements. In Figure 5.126, both notations are shown.

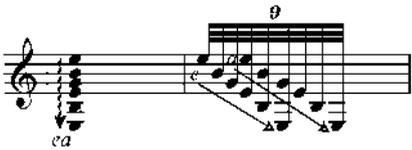


Figure 5.126: The ea arpeggiated up stroke (CD 3, track 7).

In *bağlama* finger playing techniques, the ea arpeggiated up stroke is also used in *siyirtma* patterns. The down and up strokes follow the ea arpeggiated up stroke (Figure 5.127).

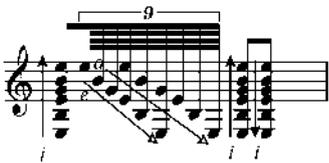


Figure 5.127: The *siyirtma* pattern with the ea arpeggiated up stroke (CD 3, track 8).

Figure 5.128 is an exercise for this pattern.

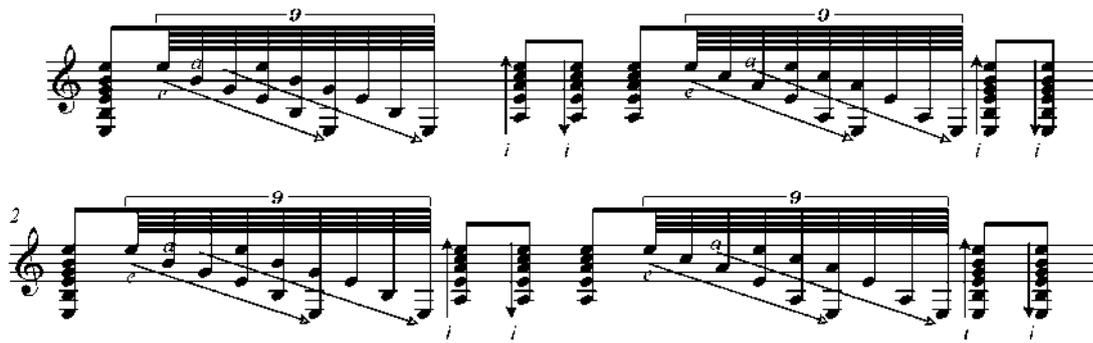


Figure 5.128: A *siyirtma* pattern with the ea arpeggiated up stroke exercise (CD 3, track 9).

5.3.1.2b Imae Arpeggiated Up Stroke

In this technique, the right-hand faces the soundboard. The arpeggio is played with the finger tips. The preparation of the imae arpeggiated up stroke is illustrated in Figure 5.129.



Figure 5.129: Preparation of the imae arpeggiated up stroke.

The arpeggio starts with the 'i' finger on the 1st string (Figure 5.130).



Figure 5.130: The arpeggio starts with the 'i' finger.

After the 3rd string, the 'm' finger starts its arpeggio from the 1st string while the 'i' finger continues its way from the 4th string (Figure 5.131).



Figure 5.131: The 'm' finger starts its arpeggio.

The 'i' finger finishes its arpeggio, the 'm' finger reaches the 4th string and the 'a' finger starts its arpeggio (Figure 5.132).



Figure 5.132: The 'i' finger completes its arpeggio.

The 'm' finger finishes its arpeggio, the 'a' finger reaches the 4th string and the 'e' finger starts its arpeggio (Figure 5.133).



Figure 5.133: The 'm' finger completes its arpeggio.

The 'a' finger finishes its arpeggio and the 'e' finger reaches the 4th string (Figure 5.134).



Figure 5.134: The 'a' finger completes its arpeggio.

The notation is shown in two ways: With an arrow, or with the resulting pitches and the finger movements. In Figure 5.135, both notations are shown.



Figure 5.135: The imae arpeggiated up stroke (CD 3, track 10).

Figure 5.136 is an exercise for the imae arpeggiated up stroke.

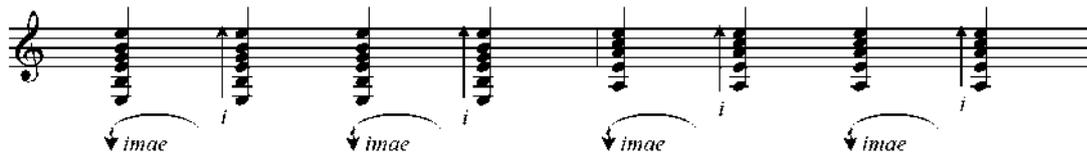


Figure 5.136: An imae arpeggiated up stroke exercise (CD 3, track 11).

Because the arpeggio is long, some notes can be changed. In Figure 5.137, the note on the 1st string is changed. When the 'a' finger starts its arpeggio, the note changes.



Figure 5.137: An imae arpeggiated up stroke exercise (CD 3, track 12).

5.3.1.2c Eami Arpeggiated Up Stroke

This technique is played with the ‘e’, ‘a’, ‘m’ and ‘i’ fingers along the rosette in a continuous manner. It is a variation of the flamenco *arrastre*. The difference is the continuous arpeggios of the ‘e’, ‘a’, ‘m’ and ‘i’ fingers. The arpeggio is played with the finger nails. The preparation of the eami arpeggiated up stroke is illustrated in Figure 5.138.



Figure 5.138: Preparation of the eami arpeggiated up stroke.

The arpeggio starts with the ‘e’ finger on the 1st finger (Figure 5.139).



Figure 5.139: The arpeggio starts with the ‘e’ finger.

After the 3rd string, the ‘a’ finger starts its arpeggio from the 1st string while the ‘e’ finger continues its way from the 4th string (Figure 5.140).



Figure 5.140: The ‘a’ finger starts its arpeggio.

The 'e' finger finishes its arpeggio, the 'a' finger reaches the 4th string and the 'm' finger starts its arpeggio (Figure 5.141).



Figure 5.141: The 'e' finger completes its arpeggio.

The 'a' finger finishes its arpeggio, the 'm' finger reaches the 4th string and the 'i' finger starts its arpeggio (Figure 5.142).



Figure 5.142: The 'a' finger completes its arpeggio.

The 'm' finger finishes its arpeggio and the 'i' finger reaches the 4th string (Figure 5.143).



Figure 5.143: The 'm' finger completes its arpeggio.

The notation is shown in two ways: With an arrow, or with the resulting pitches and the finger movements. In Figure 5.144, both notations are shown.



Figure 5.144: The eami arpeggiated up stroke (CD 3, track 13).

Figure 5.145 is an exercise for the eami arpeggiated up stroke. Eami arpeggiated up strokes last for one beat. After each eami arpeggiated up stroke, a down stroke with the 'i' is played.

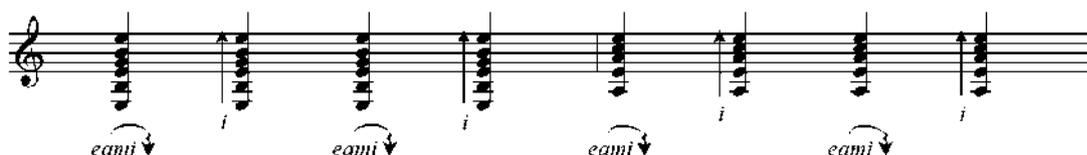


Figure 5.145: An eami arpeggiated up stroke exercise (CD 3, track 14).

Because the arpeggio is long, some notes can be changed. In Figure 5.146, the note on the 1st string is changed. When the 'm' finger starts its arpeggio, the note changes.



Figure 5.146: An eami arpeggiated up stroke exercise (CD 3, track 15).

5.3.1.2d Imae Down Stroke

This technique is executed by strumming all strings downwards with the 'i', 'm', 'a' and 'e' fingers one after another. This is like a reverse flamenco *rasgueado*. The imae down stroke is notated the arrows (Figure 5.147).



Figure 5.147: The imae down stroke (CD 3, track 16).

Figure 5.148 is an exercise for the imae down stroke.



Figure 5.148: An imae down stroke exercise (CD 3, track 17).

5.3.1.2e Ami Up Stroke

In *bağlama* playing, up strokes with the ‘a’, ‘m’ and ‘i’ fingers are commonly used. The classical guitar ami up stroke is notated with arrows (Figure 5.149).

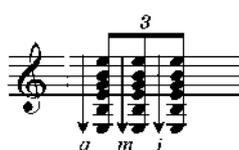


Figure 5.149: The ami up stroke (CD 3, track 18).

Figures 5.150 and 5.151 are exercises for the ami up stroke. If the right-hand thumb rests on the 4th string, it will be easier to play the strokes.



Figure 5.150: An ami up stroke exercise (CD 3, track 19).



Figure 5.151: An ami up stroke exercise (CD 3, track 20).

5.3.1.2f Imaami Stroke

This technique is executed by strumming all the strings downwards with the ‘i’, ‘m’, and ‘a’ fingers and then upwards with the ‘a’, ‘m’, ‘i’ fingers one after another. The imaami stroke is notated with arrows (Figure 5.152).

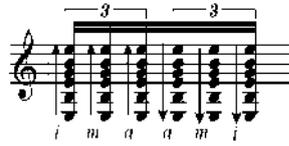


Figure 5.152: The imaami stroke (CD 3, track 21).

Figure 5.153 is an exercise for the imaami stroke.

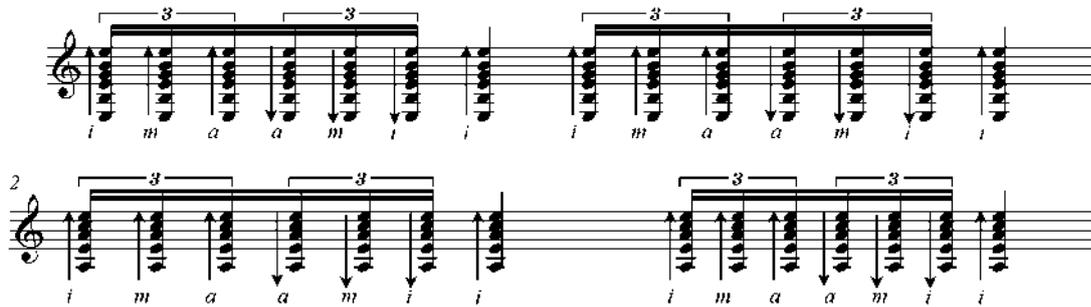


Figure 5.153: An imaami stroke exercise (CD 3, track 22).

5.3.1.2g Amiima Stroke

This technique is executed by strumming all strings upwards with the ‘a’, ‘m’, and ‘i’ fingers and then downwards with the ‘i’, ‘m’, ‘a’ fingers one after another. The amiima stroke is notated with arrows (Figure 5.154).

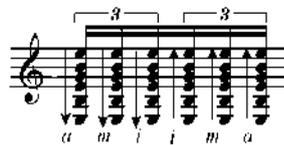


Figure 5.154: The amiima stroke (CD 3, track 23).

Figure 5.155 is an exercise for the amiima stroke.

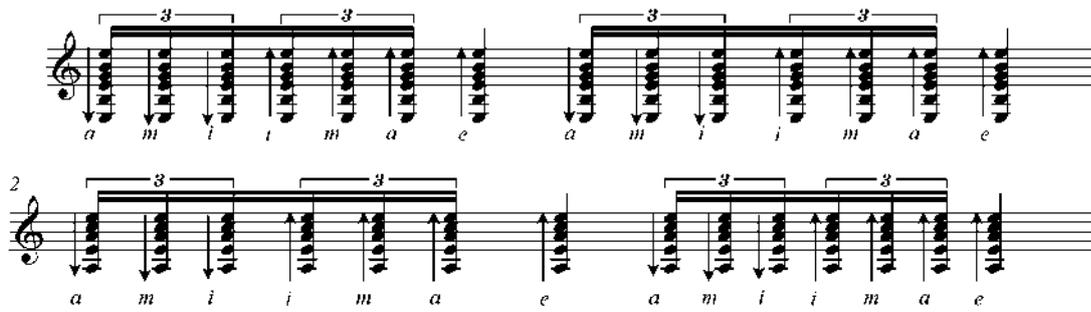


Figure 5.155: An amiima stroke exercise (CD 3, track 24).

5.3.2 Finger Tapping

The adaptation and integration of *bağlama* tapping techniques into classical guitar performance offers many advantages for guitar playing:

1. Creating harmonic intervals in octaves, which are not attainable in conventional playing (Figure 5.156).

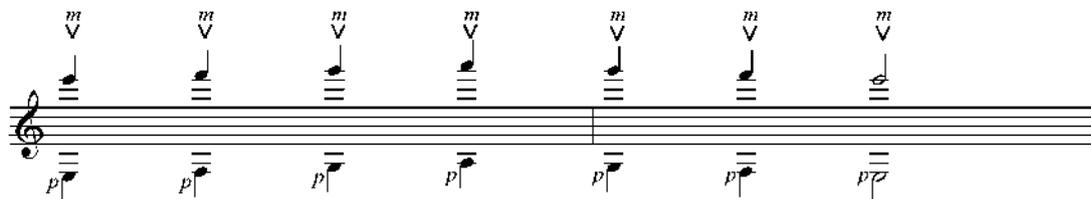


Figure 5.156: Octaves that are played with tapping (CD 3, track 25).

2. Creating new polyphonic tapping techniques.
3. Creating fast passages with large interval changes which are not attainable with conventional right-hand techniques (Figure 5.157).

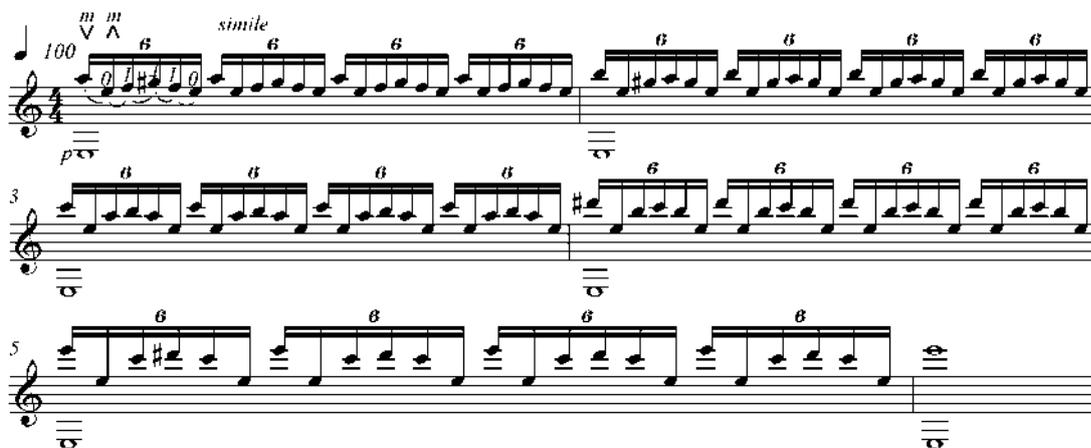


Figure 5.157: A tapping exercise (CD 3, track 26).

There are four main types of tapping techniques: right-hand tapping hammer-ons, right-hand tapping pull-offs, and the left-hand slurs that consist of the left-hand hammer-ons and left-hand pull-offs. Although at the beginning it seems difficult to get enough volume by tapping on nylon strings of the classical guitar, it is possible to learn the technique through exercises in this thesis.

The left-hand slurs have two functions. The first is the completion of the tapping pattern that was started by the right-hand. The second function of the left-hand is independent playing without the help of a right-hand tapping or plucking. The advantage of this technique is that while the left-hand plays the slurs independently, the right-hand can play techniques such as tapping, percussive effects, and down and up strokes.

5.3.2.1 Notation

There is no standard tapping notation for the classical guitar. For this reason a new tapping notation for the classical guitar will be introduced that uses Erol Parlak’s notation (Table 2.3) as a model and adapts it to the classical guitar terminology.

For classical guitar notation, the main symbols for tapping hammer-ons and pull-offs illustrated in Table 2.3 are used with small changes. The right-hand finger letters and left-hand finger numbers used for classical guitar are inserted on top of these symbols depending on the finger that is employed. Table 5.1 shows notation symbols for the right-hand of the classical guitar.

Table 5.1: Classical guitar notation for right-hand tapping hammer-ons and tapping pull-offs.

Notation Symbol	Definition	Notation Symbol	Definition
$\overset{i}{\vee}$	Right-hand tapping hammer-on with the ‘i’ finger	$\overset{i}{\wedge}$	Right-hand tapping pull-off with the ‘i’ finger
$\overset{m}{\vee}$	Right-hand tapping hammer-on with the ‘m’ finger	$\overset{m}{\wedge}$	Right-hand tapping pull-off with the ‘m’ finger
$\overset{a}{\vee}$	Right-hand tapping hammer-on with the ‘a’ finger	$\overset{a}{\wedge}$	Right-hand tapping pull-off with the ‘a’ finger
$\overset{e}{\vee}$	Right-hand tapping hammer-on with the ‘e’ finger	$\overset{e}{\wedge}$	Right-hand tapping pull-off with the ‘e’ finger

$\begin{matrix} m \\ \downarrow \\ \vee \end{matrix}$	Right-hand tapping hammer-on with the 'i' and 'm' fingers at the same time	$\begin{matrix} m \\ i \\ \wedge \end{matrix}$	Right-hand tapping pull-off with the 'i' and 'm' fingers at the same time
$\begin{matrix} a \\ m \\ i \\ \downarrow \\ \vee \end{matrix}$	Right-hand tapping hammer-on with the 'i', 'm' and 'a' fingers at the same time	$\begin{matrix} a \\ m \\ i \\ \wedge \end{matrix}$	Right-hand tapping pull-off with the 'i', 'm' and 'a' fingers at the same time

This notation can also be applied to left-hand slurs (Table 5.2).

Table 5.2: Classical guitar notation for left-hand hammer-ons and pull-offs.

Notation Symbol	Definition	Notation Symbol	Definition
$\begin{matrix} 1 \\ \downarrow \\ \vee \end{matrix}$	Left-hand hammer-on with the 1 st finger	$\begin{matrix} 1 \\ \wedge \end{matrix}$	Left-hand pull-off with the 1 st finger
$\begin{matrix} 2 \\ \downarrow \\ \vee \end{matrix}$	Left-hand hammer-on with the 2 nd finger	$\begin{matrix} 2 \\ \wedge \end{matrix}$	Left-hand pull-off with the 2 nd finger
$\begin{matrix} 3 \\ \downarrow \\ \vee \end{matrix}$	Left-hand hammer-on with the 3 rd finger	$\begin{matrix} 3 \\ \wedge \end{matrix}$	Left-hand pull-off with the 3 rd finger
$\begin{matrix} 4 \\ \downarrow \\ \vee \end{matrix}$	Left-hand hammer-on with the 4 th finger	$\begin{matrix} 4 \\ \wedge \end{matrix}$	Left-hand pull-off with the 4 th finger
$\begin{matrix} 2 \\ 1 \\ \downarrow \\ \vee \end{matrix}$	Left-hand hammer-on with the 1 st and 2 nd fingers at the same time	$\begin{matrix} 2 \\ 1 \\ \wedge \end{matrix}$	Left-hand pull-off with the 1 st and 2 nd fingers at the same time
$\begin{matrix} 3 \\ 2 \\ 1 \\ \downarrow \\ \vee \end{matrix}$	Left-hand hammer-on with the 1 st , 2 nd and 3 rd fingers at the same time	$\begin{matrix} 3 \\ 2 \\ 1 \\ \wedge \end{matrix}$	Left-hand pull-off with the 1 st , 2 nd and 3 rd fingers at the same time

In addition to the symbols shown in Tables 5.2 and 5.3, conventional slur marks (—) can also be used.

5.3.2.2 The Position and the Technique

The position of the right-hand in tapping hammer-on and pull-off techniques on the classical guitar fretboard is shown in Figures 5.158 and 5.159.



Figure 5.158 and 5.159: The right-hand position for the tapping.

The wrist of the right arm is straight and the hand is not closed. The right-hand thumb lies at the side of the fretboard not curved and functions to give support to the right-hand. For the most part, the thumb is placed one fret to the right of the fret that is tapped. Figure 5.160 illustrates the right-hand tapping hammer-on with the ‘i’ finger.



Figure 5.160: The right-hand tapping hammer-on with the ‘i’ finger.

In *bağlama* tapping, hammer-ons are stroked vertically. Due to the fact that the classical guitar is played with right-hand nails; hammer-ons can’t be played vertically. The tapping finger is curved from the first joint.

Figure 5.161 illustrates the right-hand tapping pull-off with the ‘i’ finger.



Figure 5.161: The right-hand tapping pull-off with the ‘i’ finger.

Right-hand tapping pull-offs are executed as rest strokes. The finger rests on the adjacent string. The direction of the right-hand tapping pull-off of a single note is upward as in *bağlama* which is the opposite direction of an electric guitar tapping pull-off. One exception is used to achieve two or more notes. In this case, the direction of tapping pull-offs can be downwards. In Figure 5.162, both directions are used. The symbols for the directions are shown with an arrow.



Figure 5.162: Right-hand tapping pull-offs in both directions (CD 3, track 27).

5.3.2.3 Right-hand Tapping

This section offers introductory exercises to develop basic right-hand tapping hammer-ons and pull-offs on the classical guitar. Figures 5.163 to 5.166 are the beginner short exercises for the right-hand tapping hammer-on and pull-off.

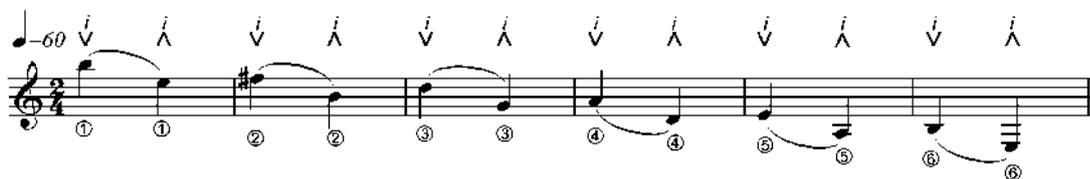


Figure 5.163: Right-hand tapping hammer-ons and pull-offs with the ‘i’ finger (CD 3, track 28).

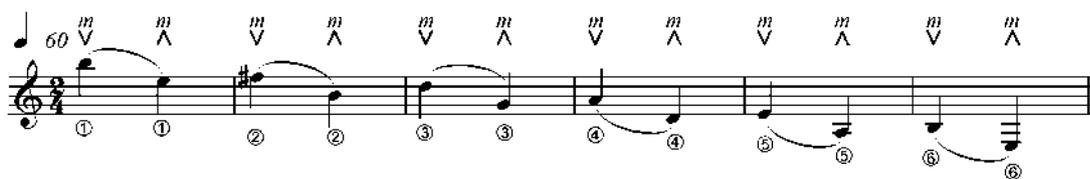


Figure 5.164: Right-hand tapping hammer-ons and pull-offs with the ‘m’ finger (CD 3, track 29).

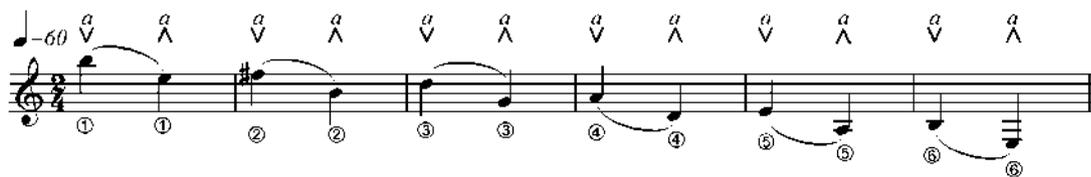


Figure 5.165: Right-hand tapping hammer-ons and pull-offs with the 'a' finger (CD 3, track 30).

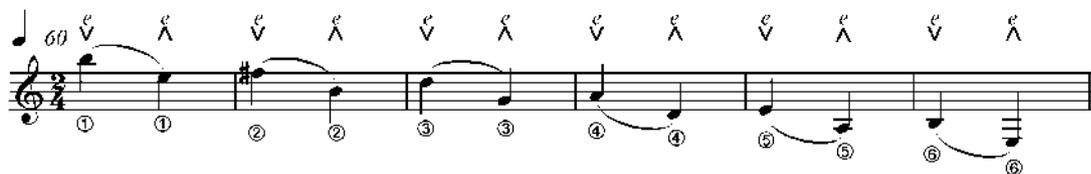


Figure 5.166: Right-hand tapping hammer-ons and pull-offs with the 'e' finger (CD 3, track 31).

In Figure 5.167, the right-hand starts to move along the fretboard. The purpose of this exercise is to strengthen right-hand fingers for tapping. It is played with all four fingers separately and hammer-ons should be stroked strongly.

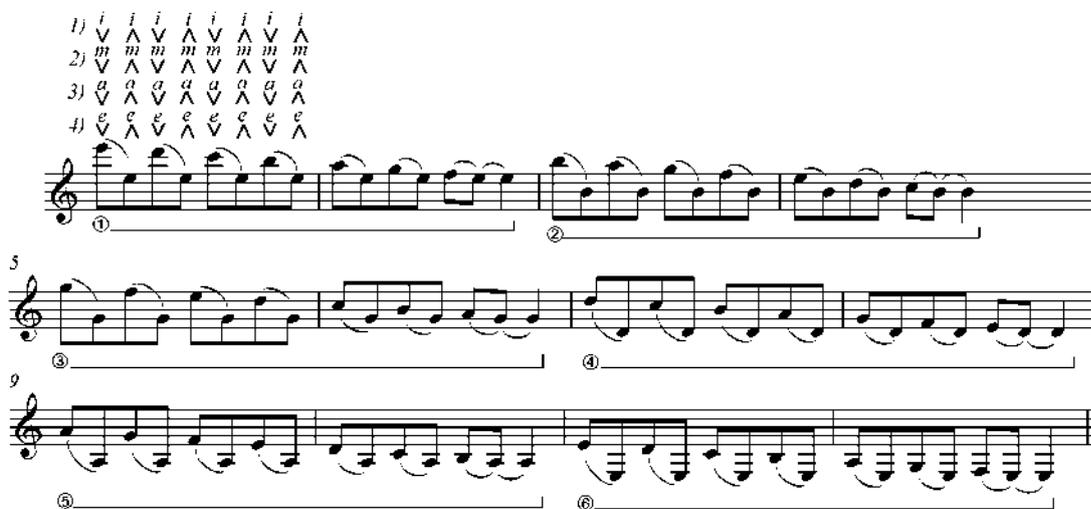


Figure 5.167: An exercise for the right-hand tapping hammer-on and pull-off (CD 3, track 32).

In Figure 5.168 in addition to the right-hand tapping, the left-hand starts to move along the fretboard.



Figure 5.168: An exercise for the right-hand tapping hammer-on and pull-off (CD 3, track 33).

5.3.2.3a Avoiding Bi-tones

When a hammer-on is executed on the classical guitar fretboard, it causes two different vibrations on the string that is played, one is on the right part of the string which is heard strongly and the other one is on the left part of the string which is heard softly. This double sound is called *bi-tones*. The volume of the left part increases as its length increases. For this reason, it is usual that when the frets after the 7th are played with a hammer-on, the left part is heard more and this creates dissonant sounds. For example, when a hammer-on is played on the 1st string at the 12th fret; in addition to the E note that is vibrating in the right part of the string, F is also heard in a lower volume vibrating in the left part, creating a minor second interval (Figure 5.169).



Figure 5.169: Bi-tones (CD 3, track 34).

In order to avoid this, the vibrating left part can be decreased by pressing a left-hand finger to the frets next to the fret that is tapped. For example, when a right-hand tapping hammer-on is played on the 1st string at the 12th fret, if one of the fingers of the left-hand is pressed on the 1st string at the 10th fret before the tapping, there will be no vibration on the left part and therefore the note F is avoided. The fret that is pressed by a left-hand finger in advance is shown in parenthesis to the left of the note that will be tapped. In Figure 5.170, this is illustrated for each string. The important point is to prepare a left-hand finger before tapping on each string.

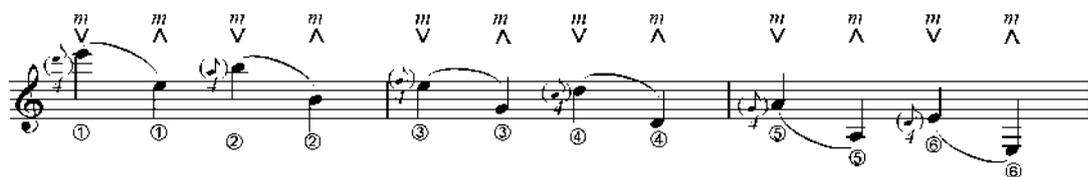


Figure 5.170: An exercise for avoiding bi-tones (CD 3, track 35).

Figure 5.171 is the revised version of Figure 5.167 to avoid bi-tones. It is played with the ‘i’, ‘m’, ‘a’ and ‘e’ fingers.

1) $\begin{matrix} i & i & i & i & i & i & i \\ \vee & \wedge & \vee & \wedge & \vee & \wedge & \vee \end{matrix}$
 2) $\begin{matrix} m & m & m & m & m & m & m \\ \vee & \wedge & \vee & \wedge & \vee & \wedge & \vee \end{matrix}$
 3) $\begin{matrix} a & a & a & a & a & a & a \\ \vee & \wedge & \vee & \wedge & \vee & \wedge & \vee \end{matrix}$
 4) $\begin{matrix} e & e & e & e & e & e & e \\ \vee & \wedge & \vee & \wedge & \vee & \wedge & \vee \end{matrix}$

Figure 5.171: Revised version of Figure 5.167 to avoid bi-tones (CD 3, track 36).

5.3.2.4 Right-hand Tapping with Bass Notes

Differing from the *bağlama* and the electric guitar, bass notes can be added to right-hand tapping. The right-hand thumb plays a bass note at the same time as the right-hand tapping. This technique is shown in Figures 5.172 and 5.173.



Figure 5.172: Preparation for right-hand tapping with a bass note.



Figure 5.173: Execution of the right-hand tapping with a bass note.

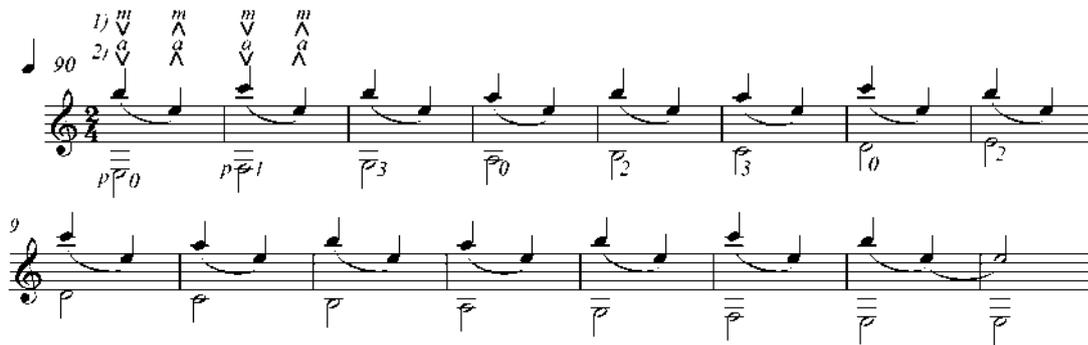


Figure 5.177: An exercise for right-hand tapping with bass notes (CD 3, track 40).

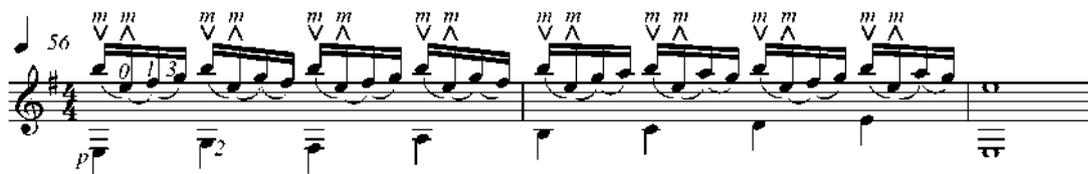


Figure 5.178: An exercise for right-hand tapping with bass notes (CD 3, track 41).

In Figure 5.179, in addition to bass notes, the tapping occurs with the ‘m’ and ‘i’ fingers on the first and second strings. Fast passages are possible if the tapping finger is substituted by another one, after one pattern on one string is played.



Figure 5.179: An exercise for right-hand tapping with bass notes (CD 3, track 42).

In Figure 5.180, in addition to the use of the ‘m’ and ‘i’ fingers in the right-hand, the bass notes start to change.

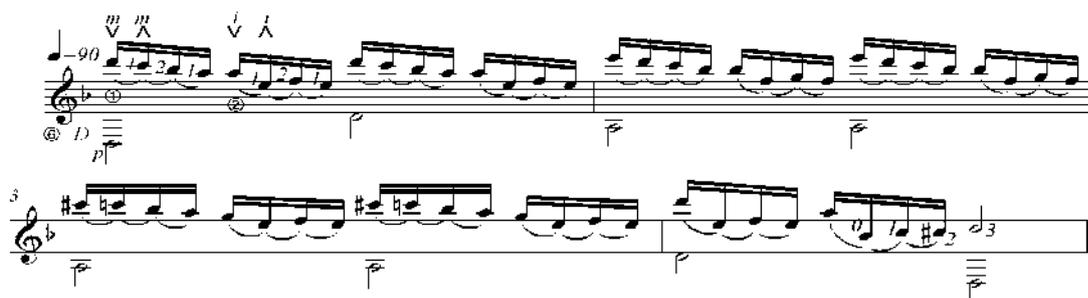


Figure 5.180: An exercise for right-hand tapping with bass notes (CD 3, track 43).

Figure 5.181 is an exercise for right-hand tapping with bass notes.

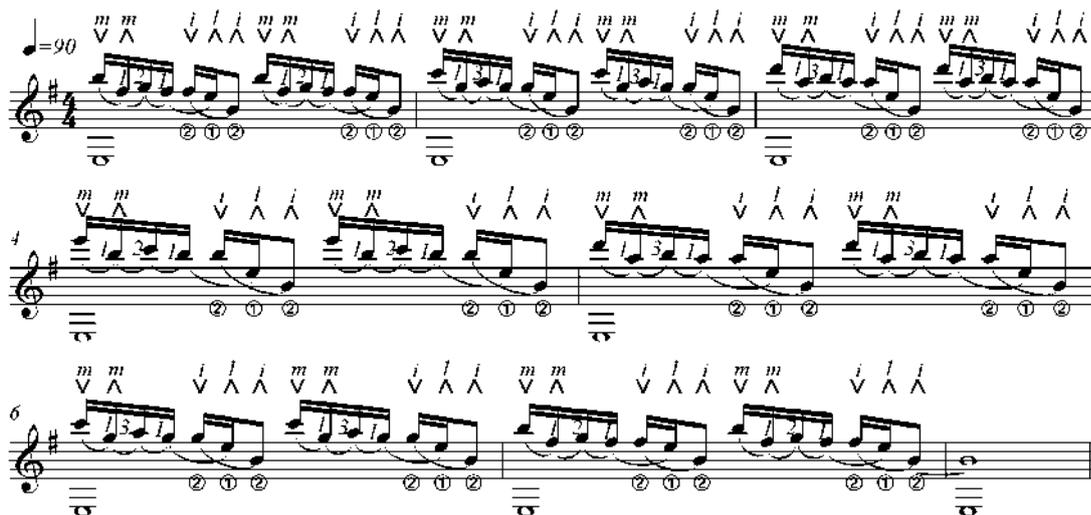


Figure 5.181: An exercise for right-hand tapping with bass notes (CD 3, track 44).

5.3.2.5 Independent Left-hand Slurs

So far, the left-hand slurs have been used to complete tapping patterns started by the right-hand. The other function of the left-hand is independent playing without the help of right-hand tapping or plucking. This playing technique is generally used for the *bağlama*.

In Figure 5.182, while the right-hand tapping is played on the first string, the left-hand begins to play independently on other strings.



Figure 5.182: An exercise for independent left-hand slurs (CD 3, track 45).

In measure 1, it is important to note that the left-hand pull-off symbol ($\overset{3}{\wedge}$) shows which finger is pulled off (the 3rd finger in this case) in order to create the note which is shown below the pull-off symbol on the staff with its fingering on the open B string.

Independent left-hand slurs can also be played at the same time as right-hand tapping and create harmonic intervals. Figure 5.183 shows harmonic intervals played by left-hand slurs and right-hand hammer-ons at the same time.

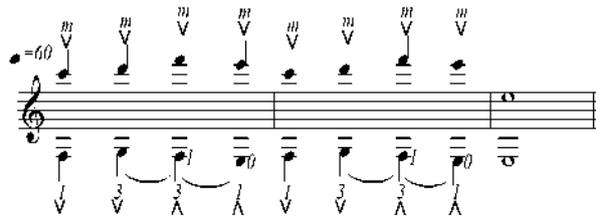


Figure 5.183: Independent left-hand slurs and right-hand tapping hammer-ons (CD 3, track 46).

In Figure 5.184, left-hand slurs start alone without any right-hand movement and on top of this line, tapping hammer-on notes create a melody line starting from measure 3.

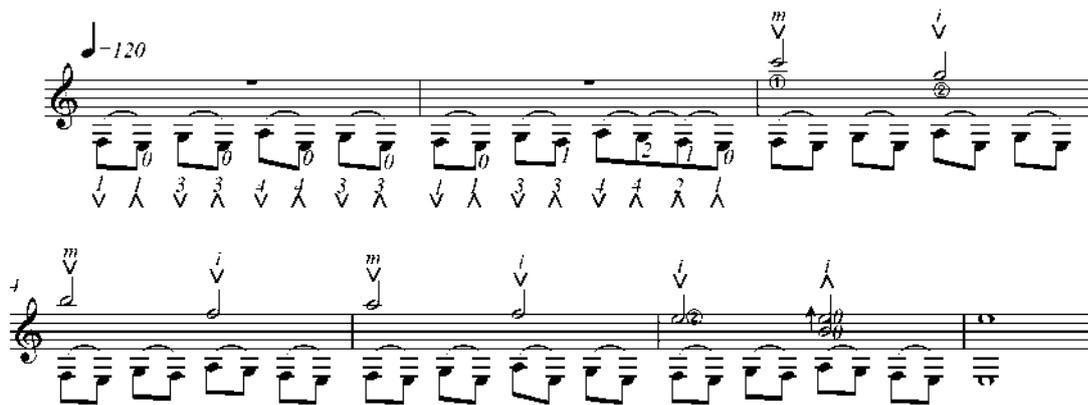


Figure 5.184: An exercise for independent left-hand slurs (CD 3, track 47).

In Figure 5.185, the right-hand thumb plays the 6th string at the same time as the left-hand hammer-on and right-hand tapping hammer-on.



Figure 5.185: An exercise for independent left-hand slurs (CD 3, track 48).

5.3.2.6 Two and Three-Finger Right-hand Tapping

Until this point, only one finger of the right-hand has been used for tapping. But it is also possible to use two and three fingers simultaneously in tapping. The right-hand tapping of the ‘i’ and ‘m’ fingers at the same time on the 1st and 2nd strings is performed in Figures 5.186 and 5.187.



Figure 5.186: The right-hand tapping hammer-on of the ‘i’ and ‘m’ fingers at the same time on the 1st and 2nd strings.



Figure 5.187: The right-hand tapping pull-off with the ‘m’ finger.

The notation is illustrated in Figure 5.188.



Figure 5.188: Notation for the two-finger tapping (CD 3, track 49).

In Figure 5.188, the ‘i’ and ‘m’ finger tapping is played at the same time on the 1st and 2nd strings. Because the strings are adjacent, the rest stroke pull-off would stop the 2nd string. Therefore after the hammer-on is played with two fingers, the ‘m’ finger pulls the strings in an upward direction in a strumming fashion and doesn’t perform a rest stroke in order not to stop the 2nd string.

In Figure 5.189, the ‘i’ and ‘m’ finger tapping is played at the same time on the 1st and 2nd strings in a chromatic movement.



Figure 5.189: An exercise for the two-finger tapping (CD 3, track 50).

Figure 5.189 can be applied to the 2nd and 3rd, 3rd and 4th, 4th and 5th, and 5th and 6th strings with the ‘i’ and ‘m’ fingers.

The right-hand tapping of the ‘i’ and ‘m’ fingers at the same time on the 1st and 3rd strings is performed as in Figures 5.190 and 5.191.



Figure 5.190: The right-hand tapping hammer-on of the ‘i’ and ‘m’ fingers at the same time on the 1st and 3rd strings.



Figure 5.191: The right-hand tapping pull-off with the ‘i’ and ‘m’ fingers.

The notation of the Figures 5.190 and 5.191 is illustrated in Figure 5.192.



Figure 5.192: Notation for the two-finger tapping (CD 3, track 51).

The right-hand tapping of the 'i' and 'a' fingers at the same time on the 1st and 3rd strings is performed as in Figures 5.193 and 5.194.



Figure 5.193: The right-hand tapping hammer-on of the 'i' and 'a' fingers at the same time on the 1st and 3rd strings.



Figure 5.194: The right-hand tapping pull-off with the 'i' and 'a' fingers.

The notation of the Figures 5.193 and 5.194 is illustrated in Figure 5.195.



Figure 5.195: Notation for the two-finger tapping (CD 3, track 52).

In Figure 5.196, the tapping is on the 1st and 3rd strings. It can be played both with the 'i' and 'm' fingers or 'i' and 'a' fingers. Because the strings are not adjacent to one another, the rest stroke technique is applied to the pull-off.



Figure 5.196: An exercise for the two-finger tapping (CD 3, track 53).

Figure 5.196 can be applied to the 2nd and 4th, 3rd and 5th, and 4th and 6th strings both with the ‘i’ and ‘m’ fingers and ‘i’ and ‘a’ fingers.

The tapping of the ‘i’ and ‘m’ of the right-hand at the same time on the 1st and 4th strings is performed as in Figures 5.197 and 5.198.



Figure 5.197: The right-hand tapping hammer-on of the ‘i’ and ‘m’ fingers at the same time on the 1st and 4th strings.

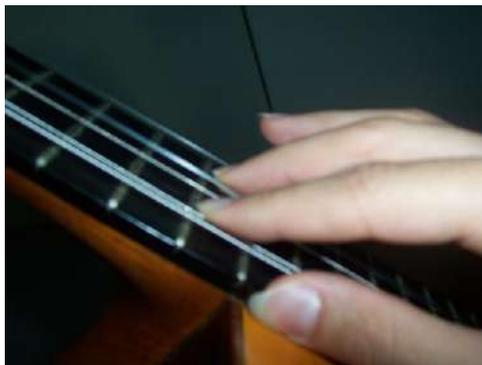


Figure 5.198: The right-hand tapping pull-off with the ‘i’ and ‘m’ fingers.

The notation of the Figures 5.197 and 5.198 is illustrated in Figure 5.199



Figure 5.199: Notation for the two-finger tapping (CD 3, track 54).

In Figure 5.200, the tapping is on the 1st and 4th strings. It can be played both with the ‘i’ and ‘m’ fingers or ‘i’ and ‘a’ fingers. The rest stroke is applied to the pull-off.



Figure 5.200: An exercise for the two-finger tapping (CD 3, track 55).

Figure 5.200 can also be applied to the 2nd and 5th, and 3rd and 6th strings both with the ‘i’ and ‘m’ fingers and ‘i’ and ‘a’ fingers.

The tapping of the ‘i’ and ‘m’ of the right-hand at the same time on the 1st and 5th strings is performed as in Figures 5.201 and 5.202.



Figure 5.201: The right-hand tapping hammer-on of the ‘i’ and ‘m’ fingers at the same time on the 1st and 5th strings.



Figure 5.202: The right-hand tapping pull-off with the ‘i’ and ‘m’ fingers.

The notation of the Figures 5.201 and 5.202 is illustrated in Figure 5.203.



Figure 5.203: Notation for the two-finger tapping (CD 3, track 56).

In Figure 5.204, the tapping is on the 1st and 5th strings. It can be played both with the 'i' and 'm' fingers or 'i' and 'a' fingers. The rest stroke is applied to the pull-off.



Figure 5.204: An exercise for the two-finger tapping (CD 3, track 57).

Figure 5.204 can also be applied to the 2nd and 6th strings both with the 'i' and 'm' fingers, and 'i' and 'a' fingers.

The tapping of the 'i' and 'a' of the right-hand at the same time on the 1st and 6th strings is performed as in Figures 5.205 and 5.206.



Figure 5.205: The right-hand tapping hammer-on of the 'i' and 'a' fingers at the same time on the 1st and 6th strings.



Figure 5.206: The right-hand tapping pull-off with the 'i' and 'a' fingers.

The notation of the Figures 5.205 and 5.206 is illustrated in Figure 5.207.



Figure 5.207: Notation for the two-finger tapping (CD 3, track 58).

In Figure 5.208, the tapping is on the 1st and 6th strings. It can be played both with the 'i' and 'm' fingers, or 'i' and 'a' fingers. The thumb should be placed carefully at the side of the fretboard because of the pull-off movement of the 'i' finger.

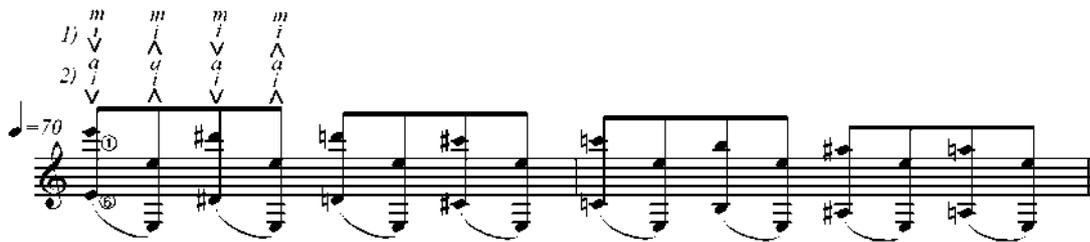


Figure 5.208: An exercise for the two-finger tapping (CD 3, track 59).

In addition to right-hand two-finger tapping, three-finger tapping is also possible on the classical guitar. Tapping the 'i', 'm' and 'a' fingers at the same time on the 6th, 5th and 4th strings is performed as in Figures 5.209 and 5.210.



Figure 5.209: The right-hand tapping hammer-on of the ‘i’, ‘m’ and ‘a’ fingers at the same time on the 6th, 5th and 4th strings.



Figure 5.210: The right-hand tapping pull-off with the ‘a’ finger.

Because the strings are adjacent to one another, a rest stroke pull off of the ‘m’ and ‘a’ fingers at the same time will stop the vibration of the 6th and 5th strings. Therefore after the hammer-on is played with three fingers, the ‘a’ finger pulls the strings in an upward direction in a strumming fashion and doesn’t perform a rest stroke so as not to stop the 6th and 5th strings.

The notation of the Figures 5.209 and 5.210 is illustrated in Figure 5.211.



Figure 5.211: Notation for the three-finger tapping (CD 3, track 60).

Figure 5.212 is a chromatic exercise with the tapping of the ‘i’, ‘m’ and ‘a’ fingers of the right-hand at the same time on the 6th, 5th and 4th strings, and tapping pull-off with the ‘a’ finger.



Figure 5.212: An exercise for the three-finger tapping (CD 3, track 61).

One special situation in tapping is the use of the right-hand thumb on two adjacent bass strings. The side of the thumb is used to hit the strings. Because of the position of the thumb, a pull-off is not possible. This technique also creates a percussive effect which emerges from the strings and the fretboard. This technique is shown in Figure 5.213.

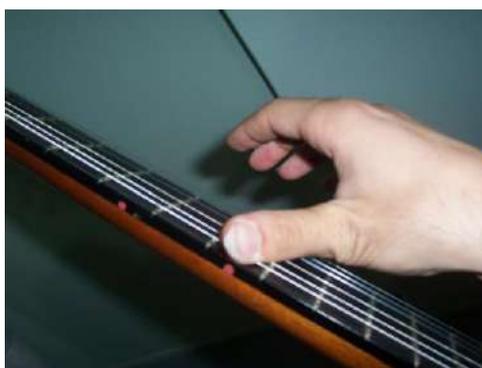


Figure 5.213: The right-hand tapping hammer-on of the thumb on the 5th and 6th strings.

The notation of this technique is illustrated in Figure 5.214.



Figure 5.214: Notation for the right-hand tapping with the thumb (CD 3, track 62).

In Figure 5.215, the thumb of the right-hand taps 5th and 6th strings strongly and creates a percussive effect in addition to the two notes produced.



Figure 5.215: An exercise for right-hand tapping with the thumb (CD 3, track 63).

5.3.2.7 Tapping Chords

By using right-hand tapping and left-hand slurs, chords can be produced. There are two ways to produce a chord with these techniques.

5.3.2.7a Tapping Chords with Hammer-ons

Any chord can be produced by right-hand tapping and left-hand slurs. For example, an E minor chord is constructed as seen in Figures 5.216 and 5.217.



Figure 5.216: Preparation for the left and right-hand hammer-on with the 2nd, 3rd and 'm' fingers at the same time on the 5th, 4th and 1st strings.



Figure 5.217: Execution of the left and right-hand hammer-on with the 2nd, 3rd and 'm' fingers at the same time on the 5th, 4th and 1st strings.

The notation of this chord is illustrated in Figure 5.218.



Figure 5.218: Notation for the left and right-hand hammer-on with the 2nd, 3rd and 'm' fingers (CD 3, track 64).

Five chords which can't be produced in conventional playing are illustrated in Figure 5.219.

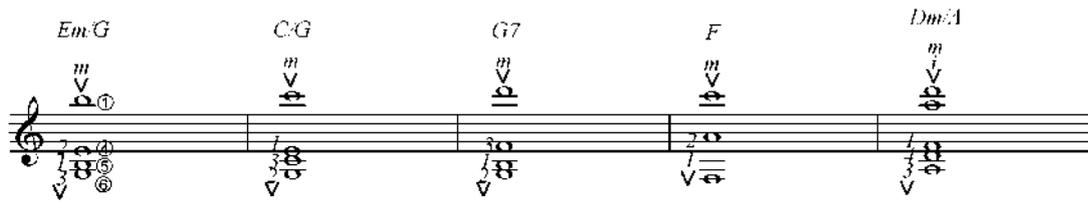


Figure 5.219: Chords built by the left and right-hand hammer-ons (CD 3, track 65).

Rhythmic variations are also possible with chords constructed by tapping and slurs (Figure 5.220).



Figure 5.220: An exercise for tapping chords with hammer-ons (CD 3, track 66).

5.3.2.7b Tapping Chords with Strumming

Any chord could be produced by strumming upwards or downwards with a right-hand finger after a tapping hammer-on is played. Therefore these chords always occur on upbeats. For example in Figures 5.221, 5.222 and 5.223, after the tapping hammer-on is played on the third string, a G major chord is constructed by playing a tapping pull-off in a downward or upward direction.



Figure 5.221: The tapping hammer-on of the 'm' finger on the 3rd string.



Figure 5.222: The 'm' finger plays a downward pull-off.



Figure 5.223: The 'm' finger plays an upward pull-off.

The notation of Figures 5.221, 5.222 and 5.223 is illustrated in Figure 5.224.



Figure 5.224: Notation for the tapping chords by strumming (CD 3, track 67).

In Figures 5.225 and 5.226, the chords are played with this technique.



Figure 5.225: An exercise for tapping chords by strumming (CD 3, track 68).

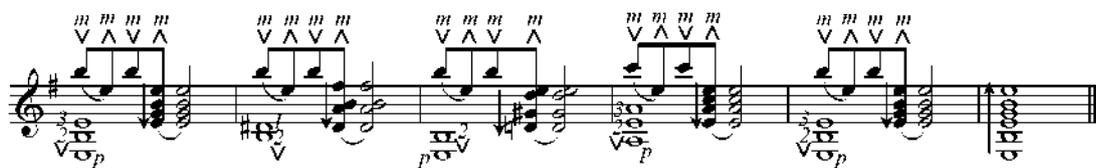


Figure 5.226: An exercise for tapping chords by strumming (CD 3, track 69).

5.3.2.8 Tapping *Glissando*

In classical guitar performance practice, it is very difficult to play chromatic movements on the same string successively with right-hand tapping hammer-ons. Therefore the right-hand slides after right-hand tapping hammer-ons can be used to produce more notes. The symbol for this technique is a conventional *glissando* line () attached to the right of the note on which the *glissando* starts. In Figures 5.227, 5.228 and 5.229, the 'i' finger is tapped to B on the 5th string and then slides to C on the same string and then slides back to B.



Figure 5.227: The tapping hammer-on of the 'i' finger to B on the 6th string.



Figure 5.228: The tapping *glissando* with the 'i' finger to C on the 6th string.



Figure 5.229: The tapping *glissando* with the 'i' finger back to B on the 6th string.

In Figure 5.230, different tapping *glissandos* are shown on the 6th string.

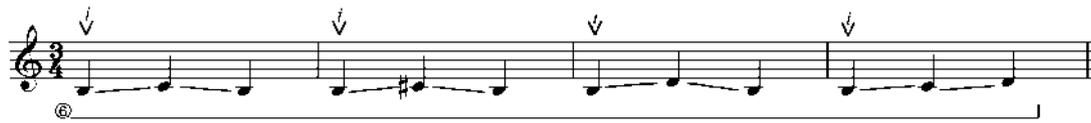


Figure 5.230: An exercise for tapping *glissandos* (CD 3, track 70).

In Figure 5.231, left-hand slurs are combined with tapping *glissandos*.



Figure 5.231: An exercise for tapping *glissandos* (CD 3, track 71).

When two strings are tuned to the same pitch, two-finger right-hand *glissandos* are much more effective due to the increase in volume. In Figure 5.232, because the 6th string is tuned to D, the 4th and 6th strings are an octave apart.

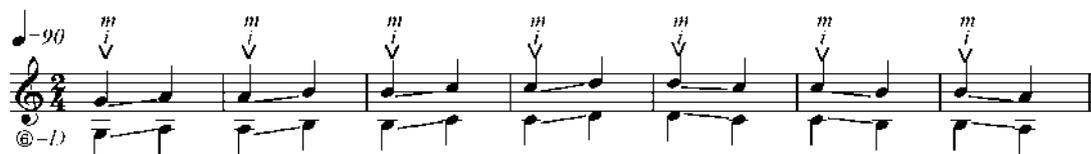


Figure 5.232: Two string tapping *glissandos* (CD 3, track 72).

5.3.2.9 Etudes

In the first four measures of the author's arrangement *Kız Bahçende Gül Var Mı?*, two-finger tapping hammer-ons, pull-offs, slides, eami arpeggiated up strokes, ea arpeggiated up strokes, *bağlama rasgueados* and the ornaments are used (Figure 5.233).

① = F
 ② = A
 ③ = B
 ④ = B
 ⑤ = A
 ⑥ = D

Musical score for *Deriko*, arranged by the author. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature. It consists of four systems of music. The first system starts with a treble clef and a common time signature. The second system starts with a treble clef and a common time signature. The third system starts with a treble clef and a common time signature. The fourth system starts with a treble clef and a common time signature. The score includes various musical notations such as notes, rests, and fingerings. There are also some performance instructions like 'p' and 'tr'. The score is divided into two parts, 1. and 2., by a double bar line.

Figure 5.235: Arrangement of *Deriko* by the author (CD 3, track 75).

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