

Usûl ; Aksaksemâi

BAYÂTÎ SAZ SEMÂİSİ

Haydar TATLIYAY

1. Hane

The first Hane is composed of three staves of music. The first staff begins with a treble clef, a 10/8 time signature, and a key signature of one sharp (F#). The melody is highly rhythmic, characterized by frequent sixteenth notes and rests. The second and third staves continue this melodic pattern, with some variations in note values and rests.

Teslim

The Teslim section consists of three staves of music. It begins with a treble clef and a 10/8 time signature. The melody continues the complex rhythmic pattern of the first Hane, with many sixteenth notes and rests. The key signature remains one sharp (F#).

2. Hane

The second Hane is composed of four staves of music. It begins with a treble clef, a 10/8 time signature, and a key signature of one sharp (F#). The melody continues the complex rhythmic pattern of the first Hane, with many sixteenth notes and rests. The key signature changes to one flat (Bb) in the second staff. The section concludes with a double bar line and a fermata symbol.

BEYÂTİ SAZ SEMÂİSİ

Haydar TATLIYAY

3. Hane

Musical notation for the 3rd Hane, consisting of three staves of music in treble clef. The first staff starts with a key signature of one sharp (F#) and a common time signature. The second staff features several triplet markings (3) over groups of notes. The third staff ends with a double bar line and a repeat sign.

4. Hane

Musical notation for the 4th Hane, consisting of ten staves of music in treble clef. The first staff has a 2/4 time signature. The music is written in a single key signature throughout. The piece concludes with a double bar line and a repeat sign.

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