

Arif-sag-erdal-erzincan-baglama-metodu-indir

Also in the 1980s, Gürkan Güler published an influential Falakat and in Falakatin ne kadar zaman (How often can one practice) the importance and diversity of exercises was emphasized. He discussed generalities as well as tips and tricks for playing the balama. One example is to raise your arm and keep the balance on the front side (side of the chest) against the weight of the arm and head with your fingers (stretch them out) touching the strings. Then bend the elbows and open the arm at the side and give a hit with the index finger. In this way you should be able to control the position of the arm in relation to the body. After this, in Ler kitap içindir (Book inside the book) Ağca Tan points at some other exercises such as hitting on the string and resting on them as well as at some more technical issues such as the placement of the finger hand on the string and finger's angle with respect to the strings. Also in the fall of that year, Güler presented the symposium Balama Tan (Balama Tan symposium), which he co-organized with Adnan Karabulut on 11-12 of September in the Devlet Hastanesi of Ankara and 14-15 in Elpe Teknii Metodu, Istanbul. The meeting dealt with not only the method of playing balama but also some educational issues related to the traditional balama playing. The headings of the symposium were: basic rules of balama playing, theoretical aspects of the technique, technical aspects of the technique, recommendations for the way to learn the instrument, the technique of playing balama, and advice on how to market and sell the instrument. In Güler's section, there were three segments: musical aspects (comparing balama to the Persian and classical oriental instruments, mentioning some melodies written for balama and mentioning the el-aga style), technical aspects (presenting the hand's movements on the balama's strings, illustrations of some technical and artistic issues, describing the balama neck, and talking about the use of various finger positions on the balama's strings), and the marketing of the balama. Based on this symposium and on his correspondence with Erdal Erzincan, Güler formed some guidelines. The Balama Metodu-Indir (Balama technique) as a set of guidelines for the balama player, and the scale balama as a musical scale were published in Tarih ve Metin (History and Literature).



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