

KEMAN
YAY TEKNİĞİ ALIŞTIRMALARI
(Kâtlp Türküsünün Teması Üzerine)

VIOLIN
EXERCISES ON THE BOWING TECHNIQUE
(*On The Theme of Kâtlp Folk Song*)

Özgül GÖK



KEMAN

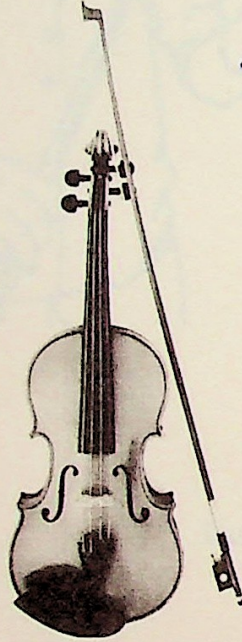
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VIOLIN

EXERCISES ON THE BOWING TECHNIQUE

(On The Theme of Kâtlp Folk Song)



Özgül GÖK

To my lifelong professor and mentor
Prof. Sherben Lupu,
With deepest gratitude for
opening my eyes and ears on
how to make a better sound
and expression in
violin performance —
Özgül Gök
April, 2019

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Keman Yay Tekniği Alıştırmaları
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“Keyifle çalış, keyifle çal...”

“Practice with joy, play with joy...”

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ÖNSÖZ

Keman yorumculuğu sağ ve sol el teknikleri açısından oldukça zengin ve çeşitli yöntemler içerir. Birçok kemancının yaş ve düzeye bakılmaksızın teknik olarak en çok zorlandığı ve bireysel çalışmalarında zaman ayırdığı konu sol el tekniği ve hatta özellikle entonasyon (ses doğruluğu) olsa da, aslında, tuşede doğru basılan sesleri istenilen müzikal ifadelerle seslendirebilmek için iyi derecede sağ el / yay tekniğine sahip olmak gerekir.

Günümüzde yay tekniğinin geliştirilmesi için çok değerli yerli ve yabancı keman pedagoglarının çeşitli metotları bulunmakta ve kullanılmaktadır. Elinizdeki kitap, bu metotlara ek olarak yararlanabileceğiniz, yay tekniği ile ilgili çalışmalarınızı keyifle sürdürebileceğiniz bir alıştırmaya metodu önerisi niteliğindedir. Bu kitap kemanda kullanılan belli başlı yay tekniklerinin kullanıldığı, *Kâtip* adlı anonim türkünün teması üzerine yazılmış çeşitlenmeli alıştırmalardan oluşmaktadır. Bu türkünün seçilmesinin amacı, öncelikle bu türkünün anonim ve yaygınca tanınan ve sevilen bir eser olması ve bu özelliğiyle çalışma sırasında ezgisinin kolayca takip edilebilir olmasıdır. Ayrıca bu türkü Türkiye ve Balkanlarda da anonim halk türküsü olarak tanınmış ve benimsenmiştir. Dolayısıyla bu kitabın bu yönüyle ele alındığında, hem ulusal hem uluslararası ölçekte, amatör veya profesyonel keman öğrencilerine yönelik bir seçenek olacağı düşünülmüştür.

Alıştırmalara kaynak olan *Kâtip* türküsünün orijinal notası olarak Türkiye Radyo Televizyon Kurumu tarafından yayınlanan 10888 sayılı derleme ele alınmıştır. Nihavend makamında derlenen türkü, seslerin Klasik Batı Müziği kuramına esas olan tampere sisteme uyarlanabilmesi amacıyla La minör tonalitesinde tekrar yazılmış ve alıştırmalar bu tonalite üzerinde teknik, ritmik veya ezgisel çeşitlenmeler yapılarak oluşturulmuştur. Kitap içerisinde yer alan 20 alıştırmaya, yay tekniklerinde sıkça karşılaşılan *détaché*, *legato*, *staccato*, *spiccato*, *portato*, *martelé*, *sautillé*, *ricochet*, *yay tekrarı*, *pizzicato*, *tremolo*, *col legno* gibi yay biçimlerini içermektedir. Alıştırmalar için herhangi bir tempo ifadesi belirtilmemiştir. Ancak *sautillé*, *ricochet* gibi zıplatmalı, sıçratmalı ve hız gerektiren yay biçimleri dışında tüm alıştırmalar oldukça yavaş çalışılmalı, çalışma sırasında sadece teknik, artikülasyon ve ton konularına odaklanılmalı, çeşitli nüanslar ile tekrar edilmeli, her alıştırma başında yazılmış olan kısa öneriler göz önünde bulundurulmalıdır.

Bu kitabı yazarken yaklaşık yirmi yıldır amatör ve profesyonel olarak kemana yönelmiş yerli ve yabancı pek çok öğrencimle yaşadığım öğretim deneyimleri yol gösterici oldu. Öğrencilerin yay tekniğini geliştirmeye gereksinimleri olduğu halde, pek çoğunun bu çalışmaları sıkıcı ve/veya zorlayıcı bulmaları sebebiyle zaman ayırmak istemediklerini gözlemledim. Bu yüzden, bu kitabın mümkün olduğunca zorluk yaşamadan kullanılabilecek ve keyif alarak çalışılabilecek bir metot olmasını ve ayrıca, çalışılan her eserin veya eser içerisindeki yay tekniği çalışması gerektiren kısımların, bu kitaptaki gibi birbirinden farklı yöntemlerle çeşitlendirilerek geliştirilebilmesi açısından da örnek oluşturmasını umuyorum.

Son olarak, kitapta yer alan görsel eseriyle bireysel çalışmaya olan yaklaşımımı en yalın ve öz şekilde yansıtan değerli dostum, ressam ve akademisyen sevgili Asuman Özdemir'e desteğinden dolayı teşekkürlerimi sunuyorum, kitabımın öğrencilere ve keman öğretimine katkısı olmasını diliyorum.

Özgül GÖK

PREFACE

Violin performance includes considerably rich and various techniques about the right and left hand. Although it seems that most of the violinists, regardless of age and level, have difficulties and spend time on left hand techniques, especially intonation (pitch accuracy), one needs to have a good level of right hand / bowing technique for sounding the correct pitch and desired musical expressions.

There are several methods by very respectable national and international violin teachers, used for developing the bowing technique. In addition to these, the present book serves as an exercise method which you could benefit from and practice on your bowing technique with pleasure. This book comprises of exercises on principal bowing techniques, written on the theme of *Kâtip*, an anonymous folk song. The reason behind selecting this folk song is that, it is anonymous and widely popular and appreciated; and in this respect, its melody is easily followed during practice. Furthermore, this folk song is also embraced and regarded as an anonymous folk song both in Turkey and the Balkans. Therefore, with this aspect, this book is considered as an alternative for both amateur and professional violin students nationally and internationally.

Turkish Radio and Television Corporation's compilation number 10888 was the reference for the original edition of the *Kâtip* folk song, which is the main source for the exercises. The song, which was written in Nihavend *maqam* (mode in Turkish traditional music) in the compiled edition, is transposed to A-minor tonality in order to adapt the notes into the well-tempered tuning which is basis to the Western Classical Music; and, all the exercises are written in this tonality by forming technical, rhythmic or melodic variations. The 20 exercises in the book consists of the most common bow strokes, such as *détaché*, *legato*, *staccato*, *spiccato*, *portato*, *martelé*, *sautillé*, *ricochet*, *bow retake*, *pizzicato*, *tremolo*, *col legno*. There is not a tempo marking for the exercises. However, all but the bouncing, thrown bow strokes to be executed with speed, such as *sautillé*, *ricochet*, should be practiced very slowly. During the practice, one should focus on technique, articulation and tone only, repeat with various dynamics, and, show regard to the brief recommendations written at the beginning of the exercise.

While writing this method, my teaching experience in almost twenty years with numerous national and international students playing violin both amateurishly and professionally guided me through the process. I have observed that most of the students, even if they need to, do not want to spend time on the bowing exercises, because they find them either unexciting and/or challenging. Thus, I hope that this book is a method which can be consulted and practiced with ease and pleasure as much as possible; and additionally, it sets a good example for developing bowing techniques with different variational ways for any other musical work or passage which requires technical practice.

Finally, my deepest thanks go to my dearest friend Asuman Özdemir, a fine painter and scholar who reflected my approach to individual practice with her visual work in the present book in the simplest and most genuine way, for her invaluable support; and, I wish that my book is a good contribution to the students and to violin instruction.

Özgül GÖK

İŞARET VE TERİMLER

□	Çekerek
∨	İterek
<i>bütün yay</i>	Yayın dipten uca kadar olan kısmı
<i>alt yarı</i>	Yayın dipten ortaya kadar olan kısmı
<i>üst yarı</i>	Yayın ortadan uca kadar olan kısmı
<i>tınlama yeri</i>	Yayın köprü ile tuşenin arasında tele konulduğu yer
<i>yay bölümleme</i>	Her notanın ritim, artikülasyon ve nüans değerine göre yayın bölümlenmesi
<i>tel geçişi</i>	Teller arasında geçiş
<i>yay geçişi</i>	Çekerek ve itererek yaylar arasında geçiş
<i>yay çubuğu</i>	Yayın tahta olan kısmı
<i>sağ kol açısı</i>	Yay tel üzerindeyken sağ kolun gövde ile oluşturduğu açı
<i>ön kol</i>	Sağ dirsek ile bilek arasındaki kısım
<i>détaché</i>	Her nota için ayrı yay kullanarak uygulanan yay biçimi
<i>legato</i>	Aynı yay içerisinde birden fazla notayı bağlayarak uygulanan yay biçimi
<i>martelé</i>	Yayı telden kaldırmadan çekiçleme biçiminde keskin ve vurgulu uygulanan yay biçimi
<i>staccato</i>	Kısa ve keskin uygulanan yay biçimi
<i>bağlı/uçan staccatto</i>	Aynı yay içerisinde çok sayıda notanın kısa, keskin ve bağlı olarak çalındığı yay biçimi
<i>spiccato</i>	Yayı zıplatarak uygulanan yay biçimi
<i>sautillé</i>	Yayı sıçratarak uygulanan yay biçimi
<i>ricochet</i>	Yayı tele atarak ve zıplatarak uygulanan yay biçimi
<i>yay tekrarı</i>	Yayı kaldırıp tekrar başlangıç noktasına dönerek uygulanan yay biçimi
<i>portato</i>	Tek yay içerisinde birden fazla bağlı notayı nazikçe vurgulayarak uygulanan yay biçimi
<i>pizzicato</i>	Teli parmak ile çekerek uygulanan yay biçimi
<i>tremolo</i>	Kesintisiz ve ritimsiz çok kısa ayrı yaylar ile uygulanan yay biçimi
<i>col legno</i>	Yayın tahta kısmı kullanılarak uygulanan yay biçimi
<i>simile</i>	Benzer, aynı şekilde

SIGNS AND TERMS

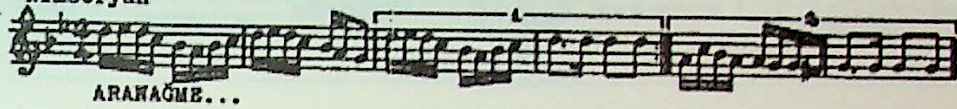
□	Down bow
∨	Up bow
<i>whole bow</i>	The part of bow from the nut to the point
<i>lower half</i>	The part of bow from nut to the middle
<i>upper half</i>	The part of bow from middle to the point
<i>sounding point</i>	The point where the bow is placed between the bridge and the fingerboard
<i>bow division</i>	Distributing bow parts based on rhythm, articulation and dynamic markings for each note
<i>string crossing</i>	Crossing between strings
<i>bow change</i>	Changing between down and up bows
<i>bow stick</i>	The wooden part of the bow
<i>right arm angle</i>	The angle between the right arm and body when the bow is on the string
<i>forearm</i>	The body part between the right elbow and the wrist
<i>détaché</i>	The bow stroke employed by separating each note with detached bows
<i>legato</i>	The bow stroke employed by slurring multiple notes on a single bow
<i>martelé</i>	The hammered bow stroke employed by detaching the bows on the strings firmly and with accents
<i>staccato</i>	The short and firm bow stroke
<i>slurred/flying staccato</i>	The short, firm and slurred bow stroke employed by playing several notes in a single bow
<i>spiccato</i>	The leaping bow stroke
<i>sautillé</i>	The springing bow stroke
<i>ricochet</i>	The thrown and bouncing bow stroke
<i>bow retake</i>	The bow stroke employed by lifting the bow and returning to the starting point
<i>portato</i>	The bow stroke employed by slurring multiple notes with gentle articulation
<i>pizzicato</i>	The bow stroke employed by plucking the string with finger
<i>tremolo</i>	The bow stroke employed by detaching very short bows continuously and non-rhythmically
<i>col legno</i>	The bow stroke employed by using the wooden part of the bow
<i>simile</i>	Similar, in the same manner

KÂTİP TÜRKÜSÜ - TRT DERLEMESİ
(KÂTİP FOLK SONG - TRT COMPILATION)

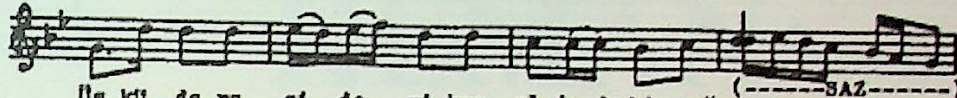
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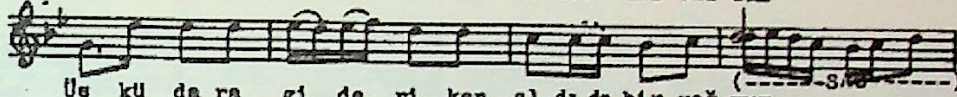
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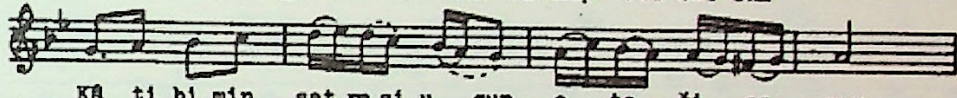
ARAWAGME...



Us kü da ra gi de ri ken al dı da bir yağ mur
Us kü da ra gi de ri ken bir men dil bul dum



Us kü da ra gi de ri ken al dı da bir yağ mur
Us kü da ra gi de ri ken bir men dil bul dum



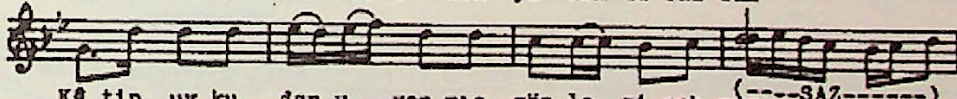
Kâ ti bi min set re si u zun e te ğ i ça mur
Men di li min i çi ne lo kum dol dur dum



Kâ ti bi min set re si u zun e te ğ i ça mur
Men di li min i çi ne lo kum dol dur dum



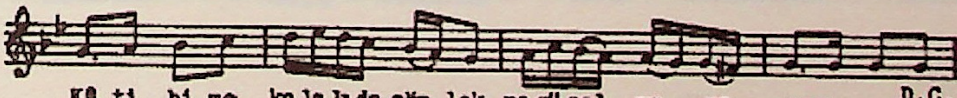
Kâ tip uy ku dan u yan mış göz le ri mah mur
Kâ ti bi mi a rar i ken ya nım da bul dum



Kâ tip uy ku dan u yan mış göz le ri mah mur
Kâ ti bi mi a rar i ken ya nım da bul dum



Kâ tip be nim ben kâ ti bin el ne ka rı ştır



Kâ ti bi me ko la lı da göz lek ne güzel ya ra ştır D.C.

Uskudar'a gideriken aldı da bir yağmur
Kâtibimin setresi uzun eteği çamur
Kâtip uykudan uyanmış gözleri mahmur
Kâtip benim ben kâtibin el ne karışır
Kâtibime kolalı da gözlek ne güzel yaraşır

Uskudar'a gider iken bir mendil buldum
Mendilimin içine lokum doldurdum
Kâtibimi arar iken yanımda buldum
Kâtip benim ben kâtibin el ne karışır
Kâtibime kolalı da gözlek ne güzel yaraşır

KÂTİP TÜRKÜSÜ - LA MİNÖR TRANSPOZİSYONU

(KÂTİP FOLK SONG - TRANSPOSITION IN A MINOR)

The musical score is written for a single melodic line in treble clef, 2/4 time. It consists of ten staves. The first staff begins with a key signature of one flat (B-flat) and a common time signature of 2/4. The melody is composed of eighth and sixteenth notes, with some rests. The first staff ends with a double bar line and a first ending bracket labeled '1.'. The second staff begins with a measure rest marked '5' and a second ending bracket labeled '2.'. The melody continues with eighth and sixteenth notes, including a sharp sign (F#) in the third measure. The third staff begins with a repeat sign and continues the melody. The fourth staff continues the melody. The fifth staff continues the melody, featuring a sharp sign (F#) in the fifth measure. The sixth staff continues the melody, featuring a sharp sign (F#) in the sixth measure. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff continues the melody, ending with a double bar line.

D. C.

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VIOLIN
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(On the Theme of Kâtip Folk Song)

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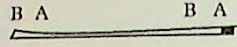
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A diagram of a straight razor. The handle is on the left, labeled 'B', and the blade is on the right, labeled 'A'.

To be executed with detached stroke in whole bow (grand détaché). Without putting too much weight, play with full tone and energy. Bow changes should not be accentuated. The right forearm should be flexible; and, sounding point should be in the center.



Dipte ve uçta ayrı yay (*détaché*) ile çalınmalıdır. Yay geçişleri duyulmamalı ve tel üzerinde kalınmalıdır. Sağ el bileği esnek olmalıdır.



To be executed with detached stroke (*détaché*), at the nut and the point of the bow. Bow changes should not be heard; and, each note should be on the string. The right wrist should be flexible.

1

3

5

7

9

11

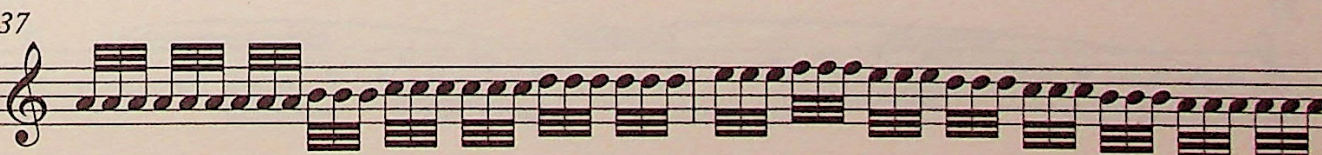
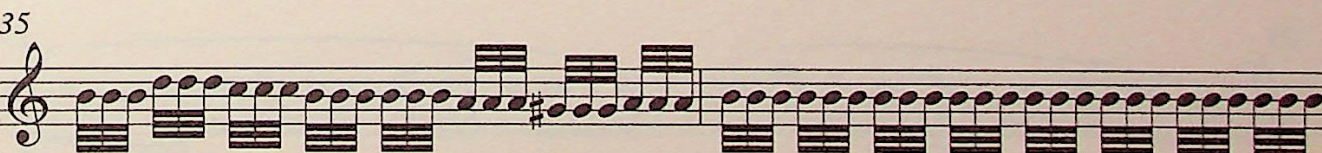
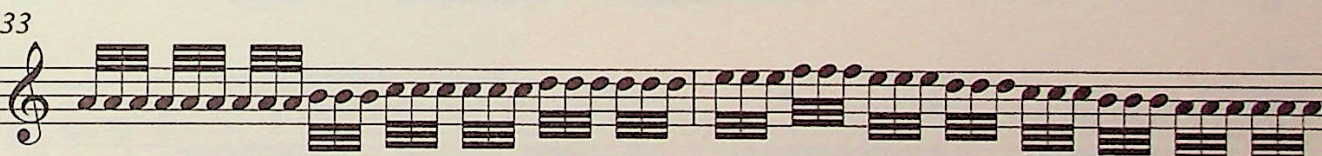
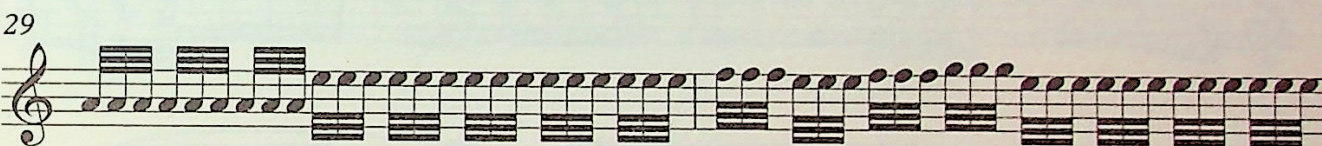
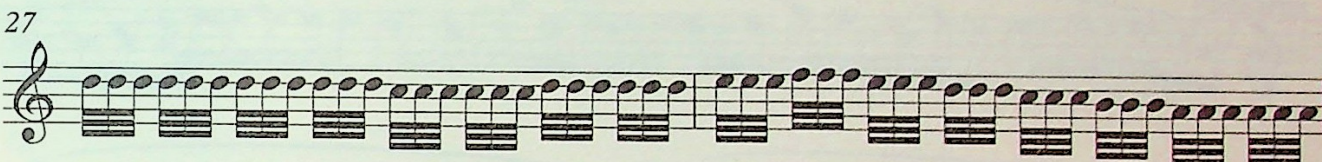
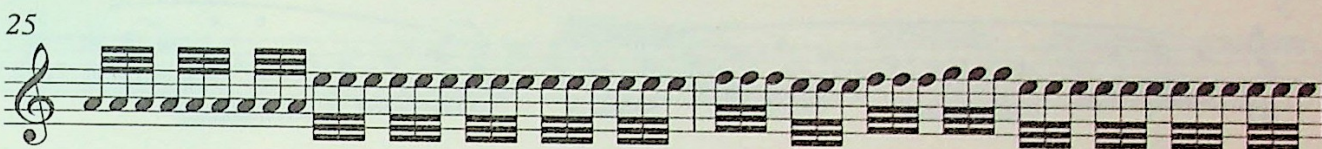
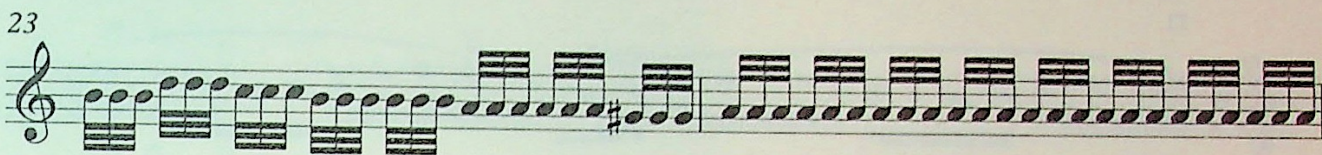
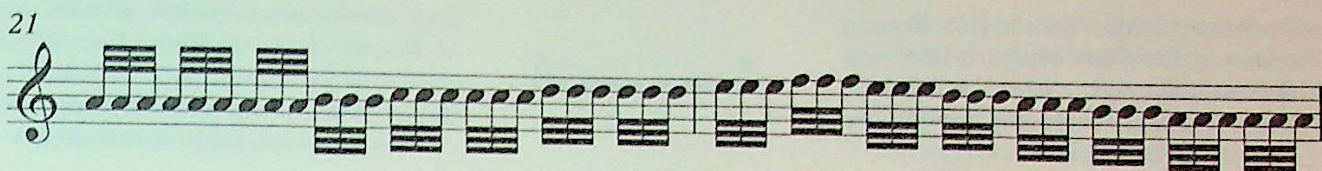
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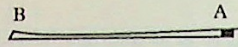
17

19

4



Bütün yay ile bağlı (*legato*) çalınmalıdır. Her ölçüye yarım yay kullanılarak yay bölümlleme sağlanmalıdır. Tel ve yay geçişlerinde vurgu yapılmamalıdır.

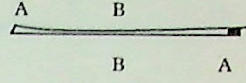


To be executed with slurred stroke (legato) in whole bow. Bow division should be applied as half bow per measure. String crossings and bow changes should not be accentuated.

This page contains ten staves of musical notation for guitar, written in 2/4 time. The notation is as follows:

- Staff 1:** Treble clef, key signature of one sharp (F#). It begins with a treble clef and a key signature of one sharp (F#). The first staff contains a series of eighth notes, with a 'V' marking above the fourth measure.
- Staff 2:** Treble clef, key signature of one sharp (F#). It contains a series of eighth notes, with a '0 4' marking above the fourth measure.
- Staff 3:** Treble clef, key signature of one sharp (F#). It contains a series of eighth notes.
- Staff 4:** Treble clef, key signature of one sharp (F#). It contains a series of eighth notes, with a '4' marking above the fourth measure.
- Staff 5:** Treble clef, key signature of one sharp (F#). It contains a series of eighth notes, with a '4' marking above the fourth measure.
- Staff 6:** Treble clef, key signature of one sharp (F#). It contains a series of eighth notes, with a '0 4' marking above the fourth measure.
- Staff 7:** Treble clef, key signature of one sharp (F#). It contains a series of eighth notes, with a '4' marking above the fourth measure.
- Staff 8:** Treble clef, key signature of one sharp (F#). It contains a series of eighth notes, with a '4' marking above the fourth measure.
- Staff 9:** Treble clef, key signature of one sharp (F#). It contains a series of eighth notes, with a '0 4' marking above the fourth measure.
- Staff 10:** Treble clef, key signature of one sharp (F#). It contains a series of eighth notes, with a '0 4' marking above the fourth measure.

Alt ve üst yarıda bağılı-ayrı çalınmalıdır. Yay bölümleme nota değerine göre yapılmalıdır. Yay geçişlerinde vurgu yapılmamalıdır. Sağ dirsek, el ve parmaklar esnek olmalıdır.



To be executed with slurred-separate strokes in both the lower and upper halves of the bow. Bow changes should not be accentuated. Right elbow, hand and fingers should be flexible.

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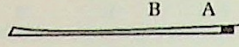
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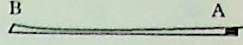
Dipte, bağ içerisinde, kısa ve keskin (staccato) yay biçimiyle çalınmalıdır. Her nota telden başlamalı ve bitişinde teli serbest bırakmalıdır. Yay bölümleme her onaltılık nota için eşit olmalıdır.



To be executed with short and firm bow strokes (staccato), in a slur at the nut of the bow. Each note should start from the string and release the string at the end. Equal bow division for each sixteenth note.

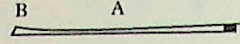
Sheet music for a string instrument, likely a violin or viola, showing a series of staccato bow strokes. The music is written in 2/4 time and consists of 37 measures, grouped into eight lines of four measures each. The notation includes eighth and sixteenth notes, often beamed together, and rests. The bowing technique is indicated by the staccato markings and the text above the staff. The music is in a key with one sharp (F#) and ends with a double bar line.

Bütün yay ile bağlı ve vurgulu (martelé) çalınmalıdır. Noktalı notalar 3/4, otuzikilik notalar 1/4 oranda olacak şekilde yay bölümlene yapılmalıdır. Telde kalınmalı, bağ içerisinde yay durdurma ve başlatmalar sağ işaret parmağı ile yönetilmelidir.



To be executed with slurred and hammered (martelé) strokes in whole bow. 3/4 bow for dotted notes and 1/4 bow for 32nds. Staying on the string, stopping and restarting the notes within the slur should be directed by the right index finger.

Yayın üst yarısında çok kısa, kuru ve vurgulu (*martelé*) çalınmalıdır. Her nota telden başlamalı, suslarda tınlama yeri ortada olmalı ve yay tutuşu kontrol altında olmalıdır.



To be executed with very short, firm and hammered strokes (*martelé*), in the upper half of the bow. Each note should start from the string; during the rests, sounding point should be centered and bow grip should be in control.

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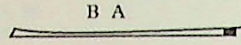
simile

The musical score is written on a single staff in 2/4 time. It consists of 37 measures. The notation includes eighth and sixteenth notes, often beamed together, with many notes having a 'V' above them indicating a martelé stroke. The score is divided into measures by bar lines, with measure numbers 5, 9, 13, 17, 21, 25, 29, 33, and 37 marked at the beginning of their respective lines. The word 'simile' is written below the staff between measures 5 and 9. The key signature has one sharp (F#), and the time signature is 2/4.

To be executed with very short and firm strokes (staccato) at the nut and the point of the bow. Each note should start from the string, and should end on the string. Flexibility of the right hand should be in accord with bow strokes.

23

Ortada yayı sıçratarak (*sautillé*), hafif ve hızlı çalınmalıdır. Sağ kol sabit kalmalı, sağ el bileğinin doğal hareketi ile sıçratma sağlanmalı, tınlama yeri ortada olmalıdır.



To be executed fast with short and springing bow strokes (*sautillé*), in the middle of the bow. Right arm should remain steady, springing bow should be obtained by the natural movement of the right wrist, and sounding point should be in the center.

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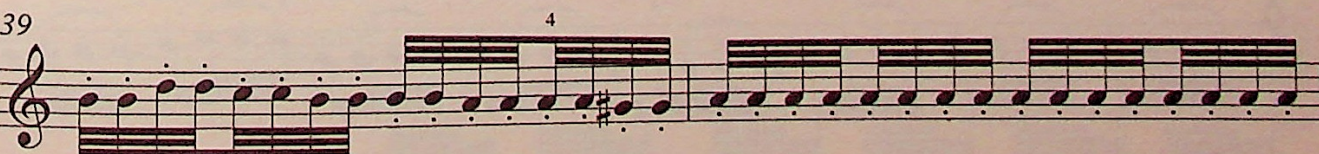
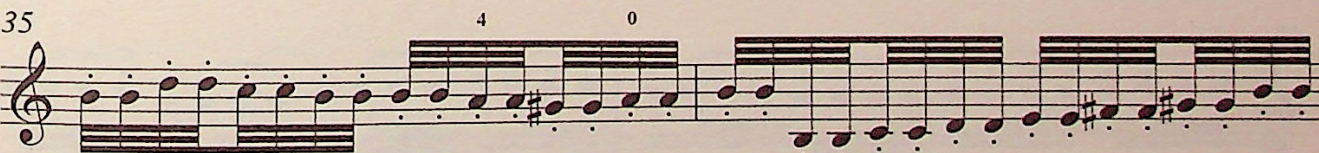
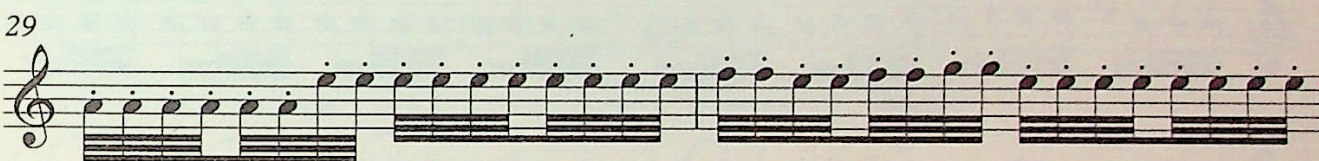
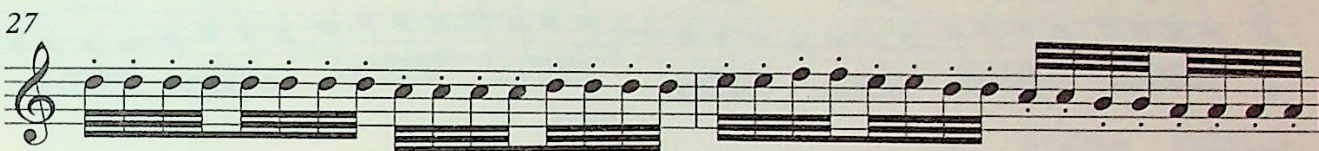
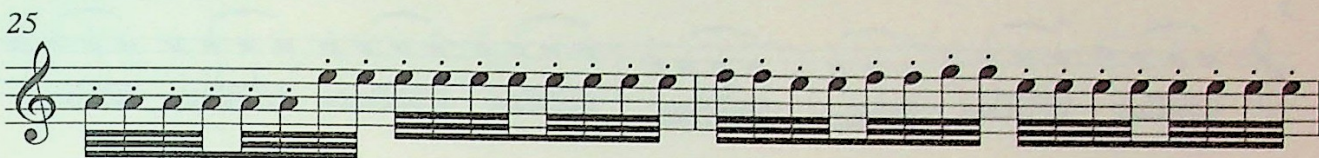
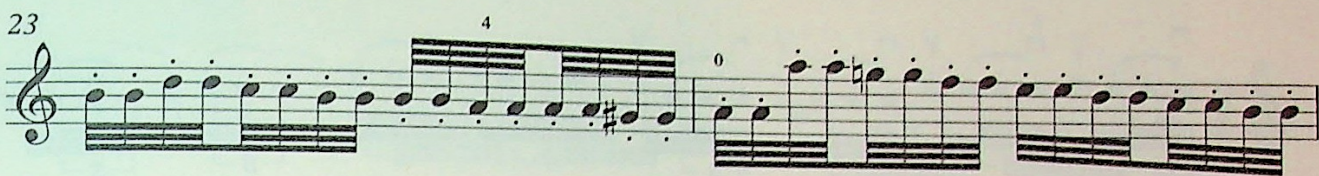
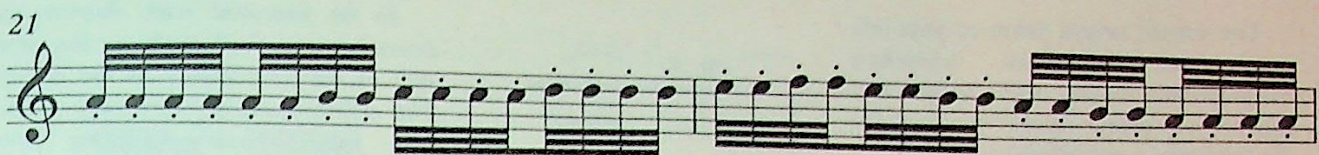
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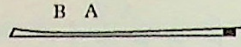
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4 0 1 2



Üst yarıda, ortaya yakın ve yayı tele atarak ve zıplatarak (*ricochet*) çalınmalıdır. Yayın tele atılışı tüm kıllarla ve dikey olarak yapılmalıdır. Tınlama yeri ortada olmalıdır.



To be executed with thrown and bouncing (*ricochet*) stroke, in the upper half of the bow, closer to the middle. The bow should be vertically thrown with full bowhair. Sounding point should be centered.

The musical score consists of 19 measures of music, each on a single staff. The time signature is 2/4. The notes are primarily eighth notes, often grouped in pairs or fours. Various articulations are used, including accents (marked with a 'V' or a small triangle), slurs, and bowing marks (indicated by small 'v' or 'b' symbols). Some measures include triplets (marked with a '3') or quadruplets (marked with a '4'). The key signature is one sharp (F#), indicating the key of D major or A minor. The measures are numbered 1 through 19 on the left side of the staves.

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The image displays a page of musical notation for guitar, consisting of ten staves of music. Each staff begins with a measure number: 21, 23, 25, 27, 29, 31, 33, 35, 37, and 39. The notation is written on a single treble clef staff. The music features eighth-note patterns, often beamed in groups of four, with various fingerings indicated by numbers 0, 3, 4, and 5. The music is written on a single treble clef staff.

Bütün yay içerisinde, bağlı/uçan staccato yay biçimiyle çalınmalıdır. Staccato notalarda yay bölümlene her nota için eşit olmalı, hareket sağ el işaret parmağı ile yönetilmeli, keskin ve belirgin olmalıdır.



To be executed with slurred/flying staccato stroke, in whole bow. Bow division should be equalized for each slurred staccato note, which are directed by the right index finger movement, firmly and with articulation.

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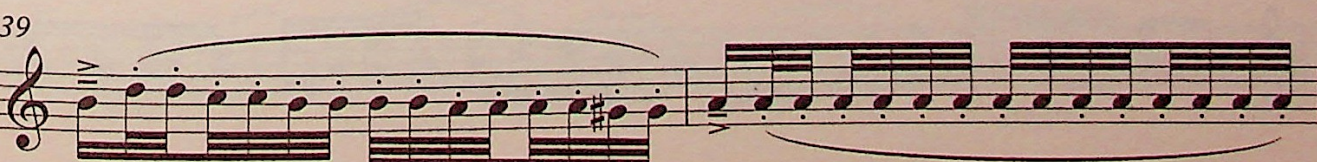
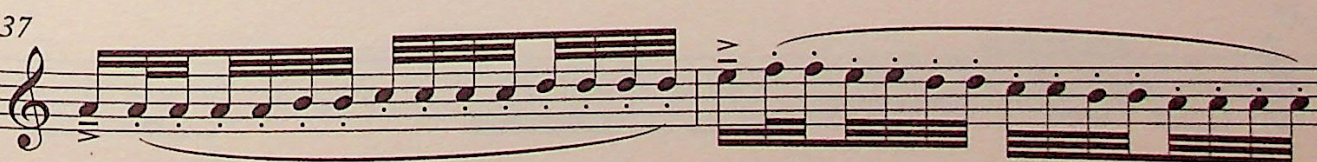
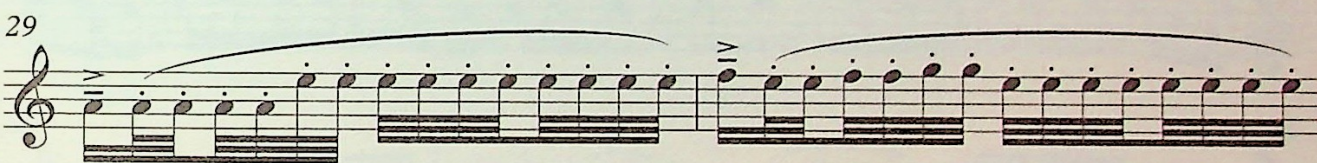
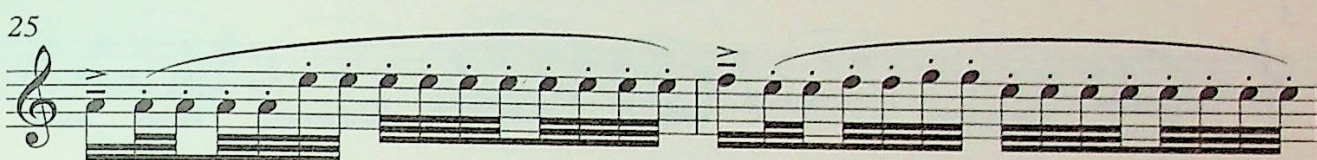
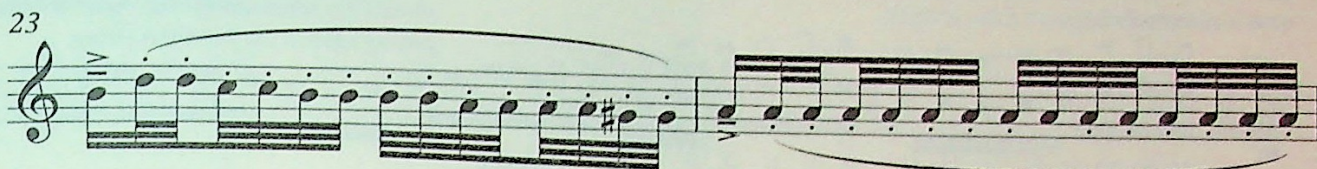
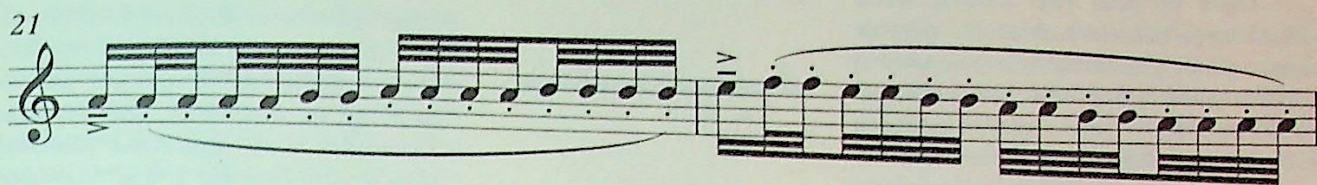
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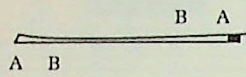
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Dipte ve uçta, yayı kaldırıp tekrar başlangıç noktasına dönerek, peşpeşe aynı yönde yay hareketiyle (*yay tekrarı*) çalınmalıdır. Sağ elde küçük dairesel hareketlerle, her notaya telden başlanmalıdır. Her nota sonunda yay teli serbest bırakmalı fakat telden fazla uzaklaşılmalıdır.



To be executed with consecutive bows in the same direction by lifting the bow and returning to the starting point (bow retake), both at the nut and the point of the bow. With small circular movements in the right hand, each note should start from the string. Each note should be released by the bow, without getting off too far from the string.

should be released by the bow, without getting off too far from the string.

simile

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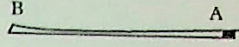
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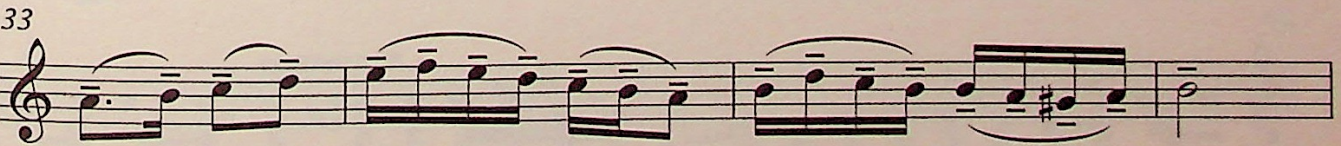
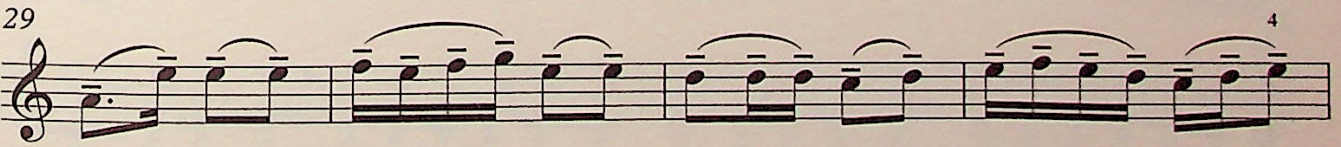
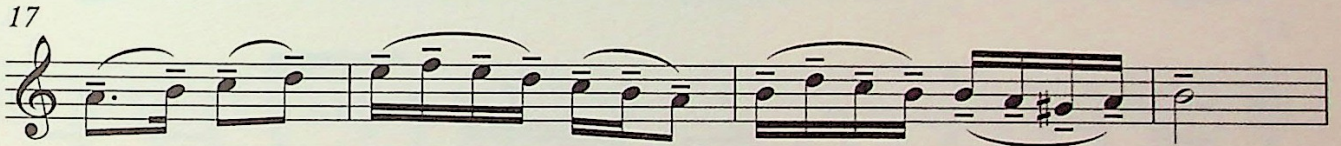
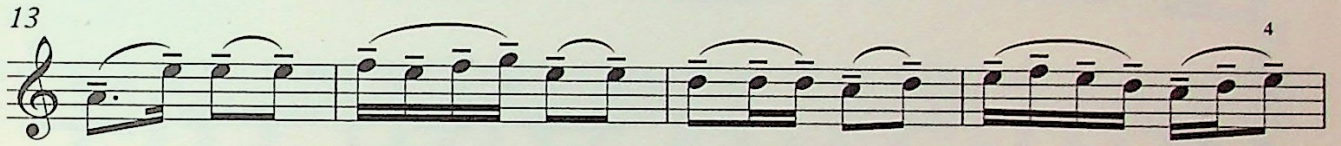
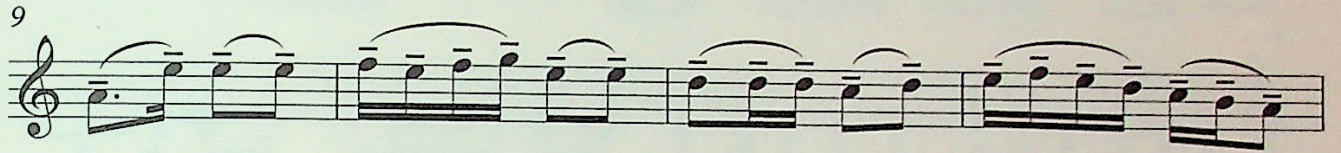
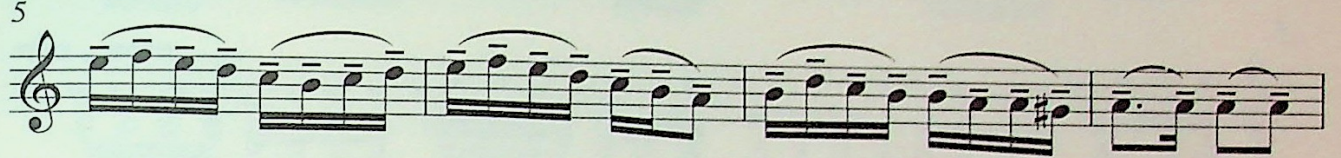
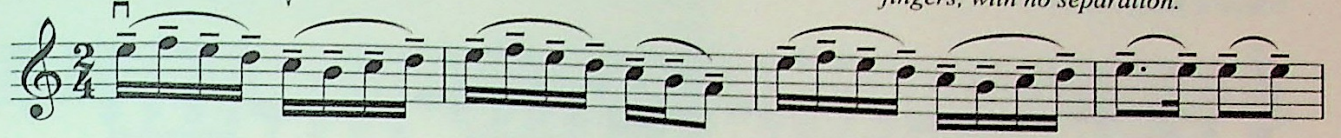
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37

Bütün yay ile, bağlı notalar nazikçe belirlenştirilerek (*portato*) çalınmalıdır. Her onaltılığa 1/4 yay kullanılarak yay bölümlleme sağlanmalıdır. Notaları belirlenştirme sağ el parmaklarından ağırlık vererek ve ayırmadan yapılmalıdır. $\vee$



To be executed with slurred strokes by gently articulating the notes (*portato*) in whole bow. Bow division should be applied as 1/4 bow per 16th. Articulating should be performed by giving weight from the right hand fingers, with no separation.



Hem yay ile hem yayı bırakarak, sağ el işaret parmağıyla teli çekerek (*pizzicato*) çalınmalıdır. Yay tutarak çalarken sağ elin diğer parmakları yay tutuş kontrolünü sağlamalı, gerekirse sağ el başparmağı tuşenin geniş sağ köşesine yaslanmalıdır.

To be executed with plucking the string with right index finger (*pizzicato*) both with and without bowhold. With bowhold, the fingers except index finger should control the bowgrip; right thumb should lean on the right corner of the wider end to the fingerboard, if needed.

pizzicato

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Yayın en uç kısmında çok kısa miktarda ayrı yay ile, yay ileri-geri, kesintisiz ve ritimsiz hareket ettirilerek (*tremolo*) çalınmalıdır. Sağ kol sabit, sağ el ve bilek serbest olmalıdır.

B A



To be executed with very short and detached strokes by moving up-down, continuously and non-rhythmically (*tremolo*) at the point of the bow. Right arm should be stable, right hand and wrist should be flexible.

5 *tremolo*

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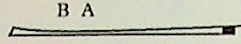
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Üst yarıda, yayın tahta kısmıyla tele vurarak (*col legno*), yay çubuğu köprüye doğru çevrilerek çalınmalıdır. Sağ el bileği içe bükülmeli, tınlama yeri korunmalıdır, sağ el parmakları gerekirse düzleştirilebilir.



To be executed with the wood of the bow striking the string (*col legno*), by turning the wood towards the bridge in the upper half of the bow. The right wrist should be curved inwards; sounding point should be kept stable; and, right hand fingers could be flattened as needed.

col legno

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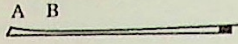
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37

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Uçta çekiçleme ayrı yay ile (*martelé*) keskin, vurgulu şekilde çalınmalıdır. Her notanın arasında kısa suslar oluşacak şekilde yay tel üzerinde durdurulmalıdır. Birinci pozisyonda kalınmalı, suslar sırasındaki tel değişimlerinde önce sol el parmağı, sonra sağ kol açısı hazırlanmalıdır.



To be executed with hammered detached strokes (*martelé*), firm and accentuated, at the nut and the point of the bow. The bow should stop on the string, resulting short rests in between. Staying in the first position, during these rests in the string crossings, the left hand finger should be prepared before changing the right arm's angle.

21

Example 21

23

Musical notation for exercise 23, featuring a treble clef and a key signature of one sharp (F#). The melody is written on a single staff with eighth and sixteenth notes, and the bass line is written on a single staff with eighth and sixteenth notes. The exercise is divided into two measures by a double bar line.

25

Musical notation for exercise 25, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, with a repeat sign in the middle. The bass line consists of whole notes.

27

Musical notation for exercise 27, featuring a treble clef and a single staff with a complex melodic line. The notation includes various note values and rests, with some notes marked with dots below them.

29

Musical notation for exercise 29, featuring a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes, with a repeat sign in the middle. The bass line consists of quarter notes.

31

Musical notation for exercise 31, featuring a treble clef and a series of eighth and sixteenth notes.

33

Musical notation for exercise 33, featuring a treble clef and a single staff with a complex melodic line.

35

Measures 35-40 of the musical score. The vocal line continues with eighth and sixteenth notes, and the piano accompaniment features chords and single notes.

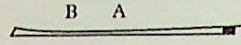
37

Musical notation for exercise 37, featuring a treble clef and a key signature of one flat. The melody is written on a five-line staff with eighth and sixteenth notes, and a bass line with eighth notes. The exercise is divided into two measures by a bar line.

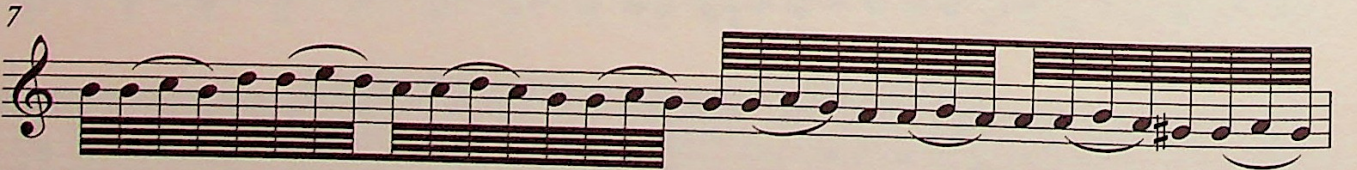
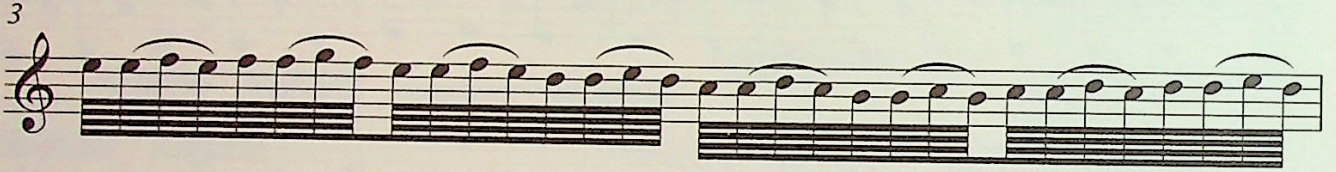
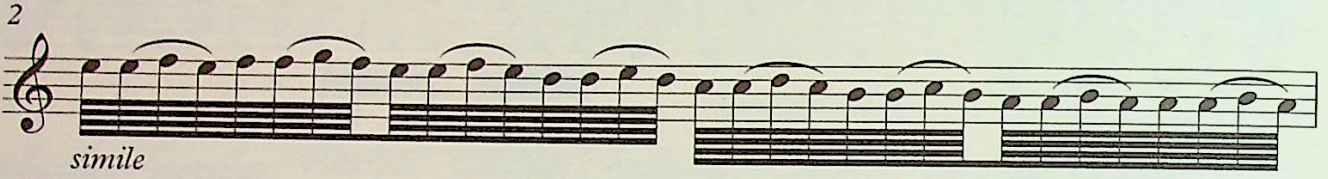
39

Measure 39 of the musical score. It begins with a treble clef. The notation consists of a series of eighth and sixteenth notes, some beamed together, and several rests. The key signature has one sharp (F#). The measure ends with a double bar line.

Üst yarıda, ortaya yakın ayrı ve bağlı yaylar ile çalınmalıdır. Sadece sağ ön kol kullanılarak, çekerek notalar vurgulu ve hız ile, iterek notalar aynı miktarda yayı üçe bölerek ve ritmi aksatmadan çalınmalıdır.



To be executed with detached and slurred strokes, in the upper half of the bow, near the middle. By using the right forearm, down-bows should be performed with accent and speed; up-bows should be played by dividing the same amount of bow into three equal parts and without rhythmic disruption.



9

Musical notation for exercise 9, featuring a treble clef and a series of eighth notes with slurs.

10

Musical notation for exercise 10, featuring a treble clef and a series of eighth notes with slurs.

11

Musical notation for exercise 11, featuring a treble clef and a series of eighth notes with slurs.

12

Musical notation for exercise 12, featuring a treble clef and a series of eighth notes with slurs.

13

Musical notation for exercise 13, featuring a treble clef and a series of eighth notes with slurs.

14

Musical notation for exercise 14, featuring a treble clef and a series of eighth notes with slurs.

15

Musical notation for exercise 15, featuring a treble clef and a series of eighth notes with slurs.

16

Musical notation for measure 16, featuring a treble clef and a series of eighth notes with slurs.

17

18

Musical notation for exercise 18, featuring a treble clef and a series of eighth notes with slurs.

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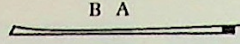
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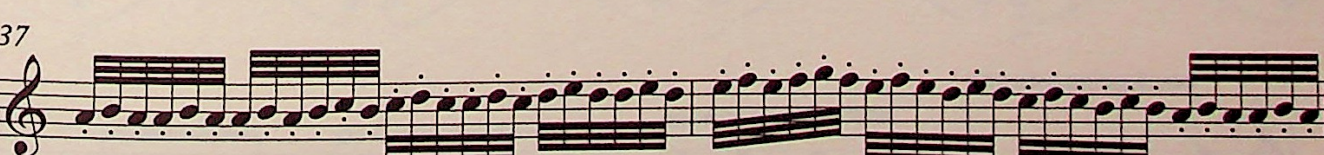
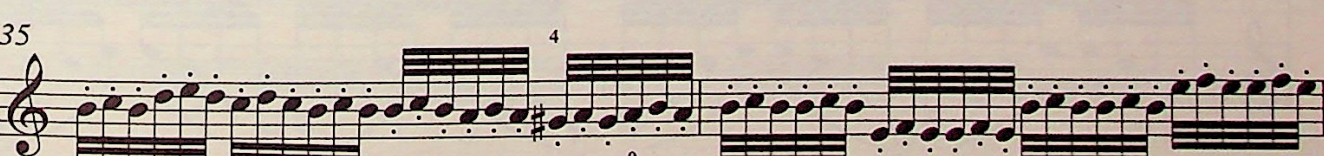
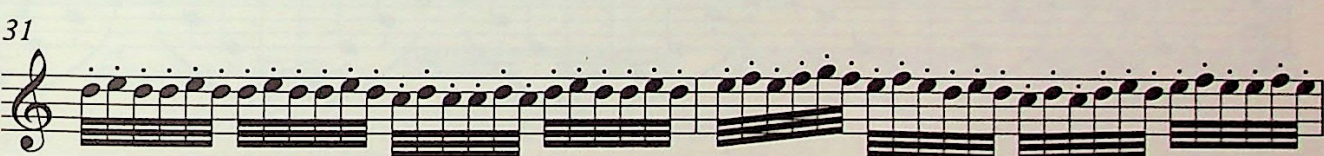
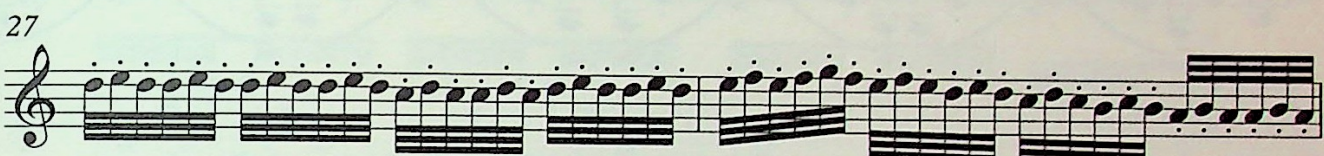
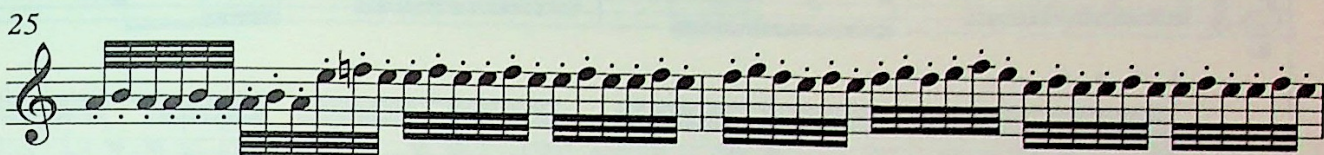
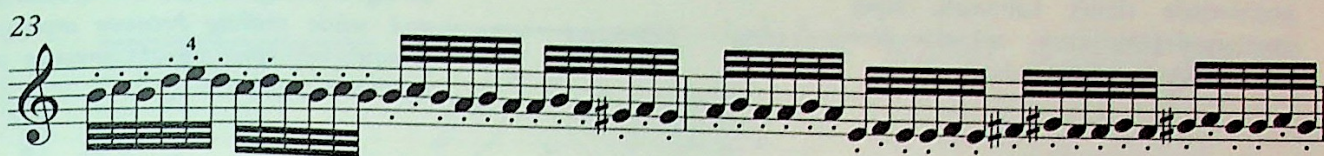
4

This musical score consists of ten staves, each containing a single melodic line. The notation is written on a five-line staff with a treble clef. The notes are primarily eighth and sixteenth notes, often grouped with beams and slurs. Measure 30 begins with a treble clef and a key signature of one sharp (F#). Measures 33, 35, 36, 39, and 40 contain rests in the first half of the measure, followed by a melodic phrase. Measure 40 ends with a double bar line and a repeat sign. The number '4' is written above the staff in measure 40.

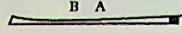
Ortada yayı zıplatarak (*spiccato*)
çalınmalıdır. Esnek ve hafif yay kullanımı ile,
sağ el kontrolünde zıplatma sağlanmalıdır.
Nüans tüm notalarda eşit olmalı, tınlama yeri
ortada olmalıdır.



To be executed with leaping strokes
(*spiccato*), in the middle of the bow. With
flexible and light use of the bow, the
leaping effect should be obtained by the
right hand. Dynamics should be equalized
for each note; and, sounding point should
be in the center.



Ortada yayı tele atarak ve teller üzerinde sıçratarak (*ricochet*) çalınmalıdır. Sağ dirsek sabitlenmeli, yay kılları tümüyle telde olmalıdır. Tel geçişlerinde ritmik kalınmalı, arpej grupları değiştirilirken sol elde dört nota birlikte hazırlanmalıdır.



To be executed with thrown and leaping strokes (*ricochet*) in the middle of the bow. Maintaining the right elbow in the position, apply full bow hair. String crossings should be rhythmic; and, while shifting between arpeggio groups, left hand should prepare all four notes at once.

1 1 2 0

3

1 2 2 0

5

7

1 1 2 3

* Eserin orijinal ezgisini takip etme amacıyla yazılmıştır. Gerekirse iki keman ile ikili olarak da çalışılabilir.
 * Written for following the original melody of the work. May be practiced as duet with two violins, if needed.

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1 2 3 3

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23



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27



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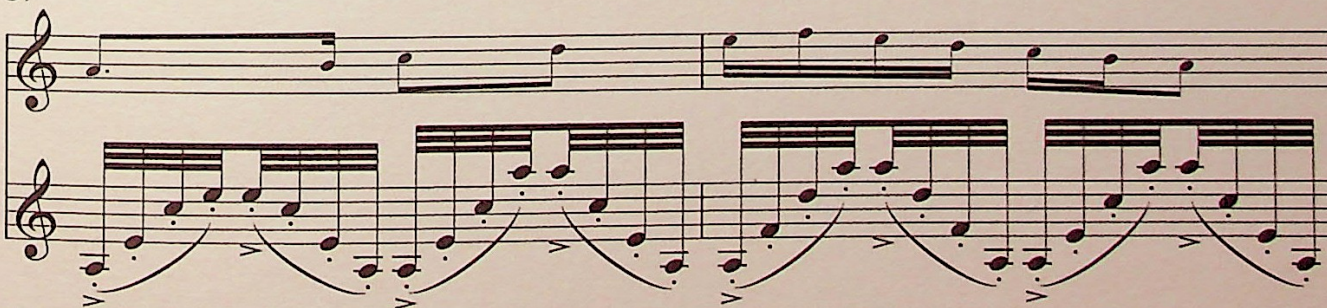
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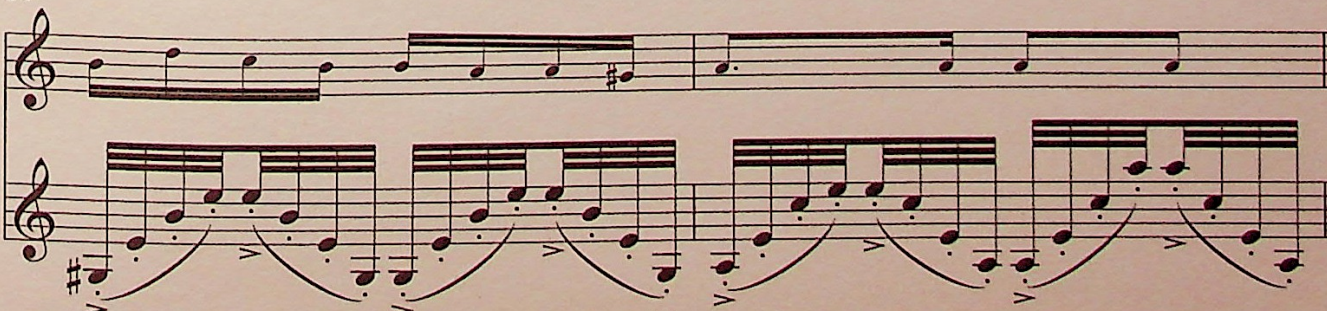
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Özgül Gök keman yorumculuğu alanında lisans (2003) ve yüksek lisans (2005) derecelerini Türkiye’de Bilkent Üniversitesi Müzik ve Sahne Sanatları Fakültesi’nde, doktora derecesini (2010) ise Amerika Birleşik Devletleri’nde Illinois Üniversitesi Müzik Fakültesi’nde tamamladı. Eğitimi süresince Prof. Sherban Lupu, Prof. Server Ganiyev, Fadbardha Denisi ve Zehra Kuliyeve ile keman; Prof. Sherban Lupu, Stefan Milenkovic, Sibbi Bernhardsson, Masumiper Rostad ve Sumru Güner ile oda müziği; Donald Schleicher, Mahir Çakar ve Erol Erdinç ile orkestra çalıştı. Aralarında Pacifica Quartet, Kronos Quartet, Rachel Barton Pine, Burkhard Godhoff, Tedi Papavrami, Laurent Korgia gibi sanatçıların da bulunduğu çalıştaylara aktif ve pasif olarak katıldı. Eğitimi süresince yer aldığı Illinois Üniversitesi Gençlik Senfoni Orkestrası, Enescu Ensemble, Concerto Urbano, New Music Ensemble, Orchestre Symphonique des Jeunesses Musicales de Suisse ve

Bilkent Üniversitesi Gençlik Senfoni Orkestrası’na ek olarak, Sinfonia da Camera, Champaign-Urbana Senfoni Orkestrası, Prairie Ensemble, The Baroque Artists of Champaign-Urbana, Bilkent Senfoni Orkestrası gibi profesyonel gruplarla da başkemanlı, ikinci keman grup şefi veya keman grubu üyesi olarak çalışmıştır. Solo çalışmalarına ek olarak, katıldığı çok çeşitli oda müziği ve orkestra grupları ile Türkiye, Amerika Birleşik Devletleri, Çin, Japonya, Belçika, Almanya, İtalya, İsviçre, Romanya, Azerbaycan ve İspanya’da sayısız konserler vermiştir. Eğitimi süresince Illinois Üniversitesi Müzik Fakültesi’nde Prof. Sherban Lupu’nun assistanı, Bilkent Üniversitesi Erken Müzik Eğitimi programı kapsamında ise öğretim görevlisi olarak keman dersleri vermiştir. 2014 yılında Üniversitelerarası Kurul Başkanlığı tarafından Doçent ünvanını almış, Ankara Üniversitesi Devlet Konservatuvarı, Karabük Üniversitesi Safranbolu Fethi Toker Güzel Sanatlar ve Tasarım Fakültesi müzik bölümlerinde akademik olarak görev yapmıştır. 2017’den itibaren Denizli’de ikamet eden Doç. Dr. Özgül Gök, halen Pamukkale Üniversitesi Müzik ve Sahne Sanatları Fakültesi öğretim üyesi kadrosunda yer almakta, solo, oda müziği ve orkestra çalışmalarını sürdürmektedir.

Özgül Gök completed her Bachelor of Music (2003) and Master of Music (2005) degrees at Bilkent University in Turkey, and Doctor of Musical Arts (2010) degree at the University of Illinois at Urbana-Champaign (UIUC) in the United States in violin performance. During her studies, her principal teachers included Prof. Sherban Lupu, Prof. Server Ganiyev, Fadbardha Denisi and Zehra Kuliyeve. She studied chamber music with Prof. Sherban Lupu, Stefan Milenkovic, Sibbi Bernhardsson, Masumi per Rostad and Sumru Güner; and orchestra with Donald Schleicher, Mahir Çakar ve Erol Erdinç. She participated, both actively and passively, in numerous masterclasses of great musicians such as Pacifica Quartet, Kronos Quartet, Sherban Lupu, Tedi Papavrami and Burkhard Godhoff. In addition to her participation in the University of Illinois Youth Symphony Orchestra, Enescu Ensemble, Concerto Urbano, New Music Ensemble, Orchestre Symphonique des Jeunesses Musicales de Suisse and Bilkent University Youth Symphony Orchestra during her studies; she worked as concertmaster, principal or section player at various ensembles including Sinfonia da Camera, The Baroque Artists of Champaign-Urbana, Champaign-Urbana Symphony Orchestra, Prairie Ensemble, Concerto Urbano (UIUC), New Music Ensemble (UIUC), Bilkent Symphony Orchestra, Pamukkale University Chamber Orchestra. Her numerous solo, chamber and orchestral performances took place in several countries, such as Turkey, the United States, China, Japan, Belgium, Germany, Italy, Switzerland, Romania, Azerbaijan and Spain. During her studies, she taught violin at UIUC as the teaching assistant of Prof. Sherban Lupu and at Bilkent University Early Music Education program. Entitled as Associate Professor by the Presidency of Interuniversity Council in Turkey in 2014, Dr. Özgül Gök formerly held academic positions at the Music Departments of State Conservatory at Ankara University and Safranbolu Fethi Toker Faculty of Fine Arts and Design at Karabük University. Since 2017, she has been teaching as Associate Professor of Violin at the Faculty of Music and Performing Arts at Pamukkale University. Currently residing in Denizli (Turkey), she is performing as a solo recitalist, chamber and orchestra musician.



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