KEMAN EĞİTİMİ I

(Bu kitabı sevgili eşim Neriman Can'a adıyorum)

AÇIKLAMALAR

⊓	Çekerek	⌐——	Parmak tutma
V	İterek	□	Parmak hazırlama
by	Bütün yay	❜	Nefes
üy	Üst yarı	◠	Uzatma
ay	Alt yarı	G	Sol teli
o.	Orta	D	Re teli
u.	Uç	A	La teli
d.	Dip	E	Mi teli

Keman Eğitimi I : I. Pozisyon.
Keman Eğitimi II : II - III. Pozisyon
Keman Eğitimi III : IV - V - VI - VII. Pozisyon ve ileri seviye etütlerinden örnekler.

Üzerinde adı ve tempoları belirtilmeyen alıştırma, etüt ve yapıtlar yazara aittir. Ancak bu alıştırma, etüt ve yapıtların tempoları özellikle belirtilmemiştir. Öğretmen, bunları öğrencinin becerisine göre istenilen tempoda çaldırabilir.

Yabancı kaynaklı etüt ve yapıtların yay işaretleri, parmak numaraları ve çalışma biçimleri metodun yazarı tarafından yeniden düzenlenmiştir.

Bu kitabın basım, yayın ve satış hakları yazara aittir. Her hangi bir nedenle de olsa, yazarın izni olmadan, kitabın tümü yada bölümleri, mekanik, elektronik, fotokopi ve benzeri yöntemlerle çoğaltılamaz, basılamaz, dağıtılamaz.

T ü m h a k l a r y a z a r ı n d ı r

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Genel dağıtım: Evrensel Müzikevi
İzmir Caddesi No: 34/26 Kızılay/Ankara Tel: (0312) 417 47 93 Faks: (0312) 417 53 25
Nota Yazım: Kamer Güngör
Önder Matbaacılık Ltd. Şti. (0312) 418 23 54 Ankara 2002

B a ş l a r k e n...

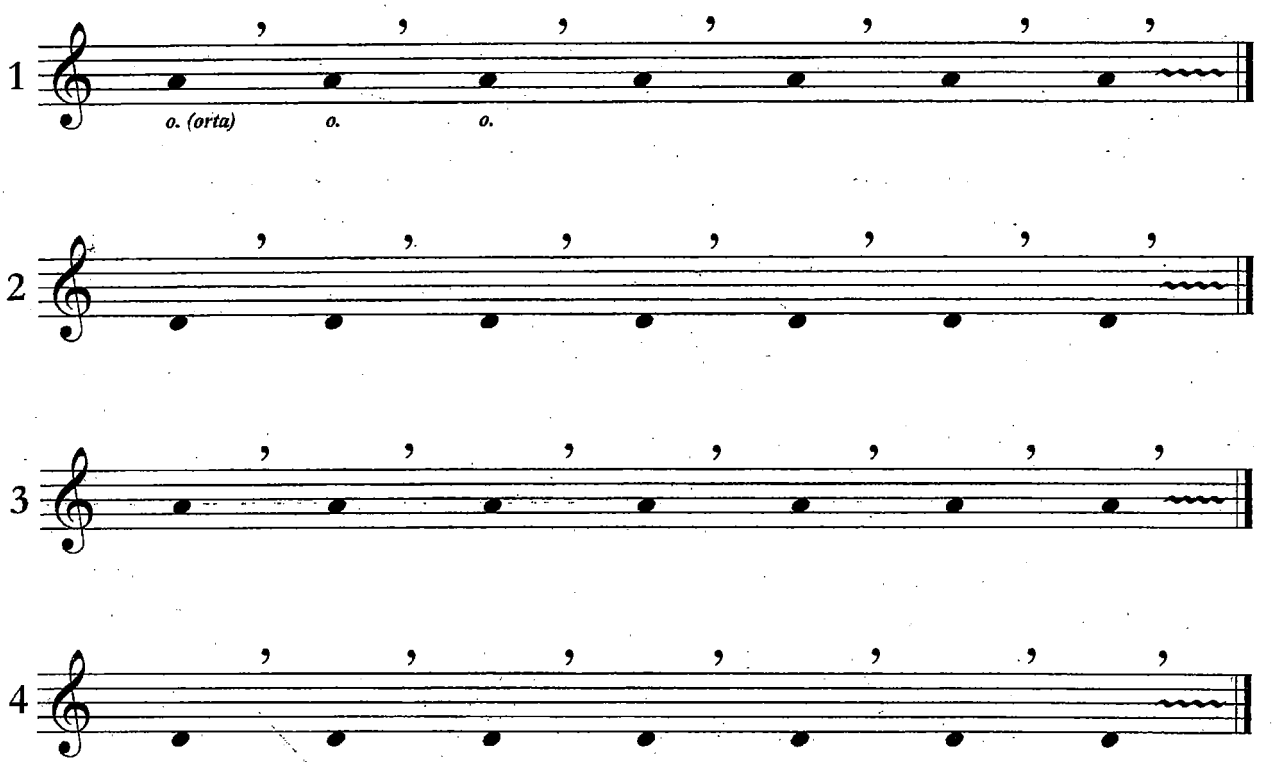
İlk yay çalışmaları, doğal olarak, yayın orta bölümünde başlamalıdır. Önceleri ritimsiz de olabilecek olan bu ilk çekip itmelerin, durarak, düzgün ve vurgusuz yapılması çok önemlidir.

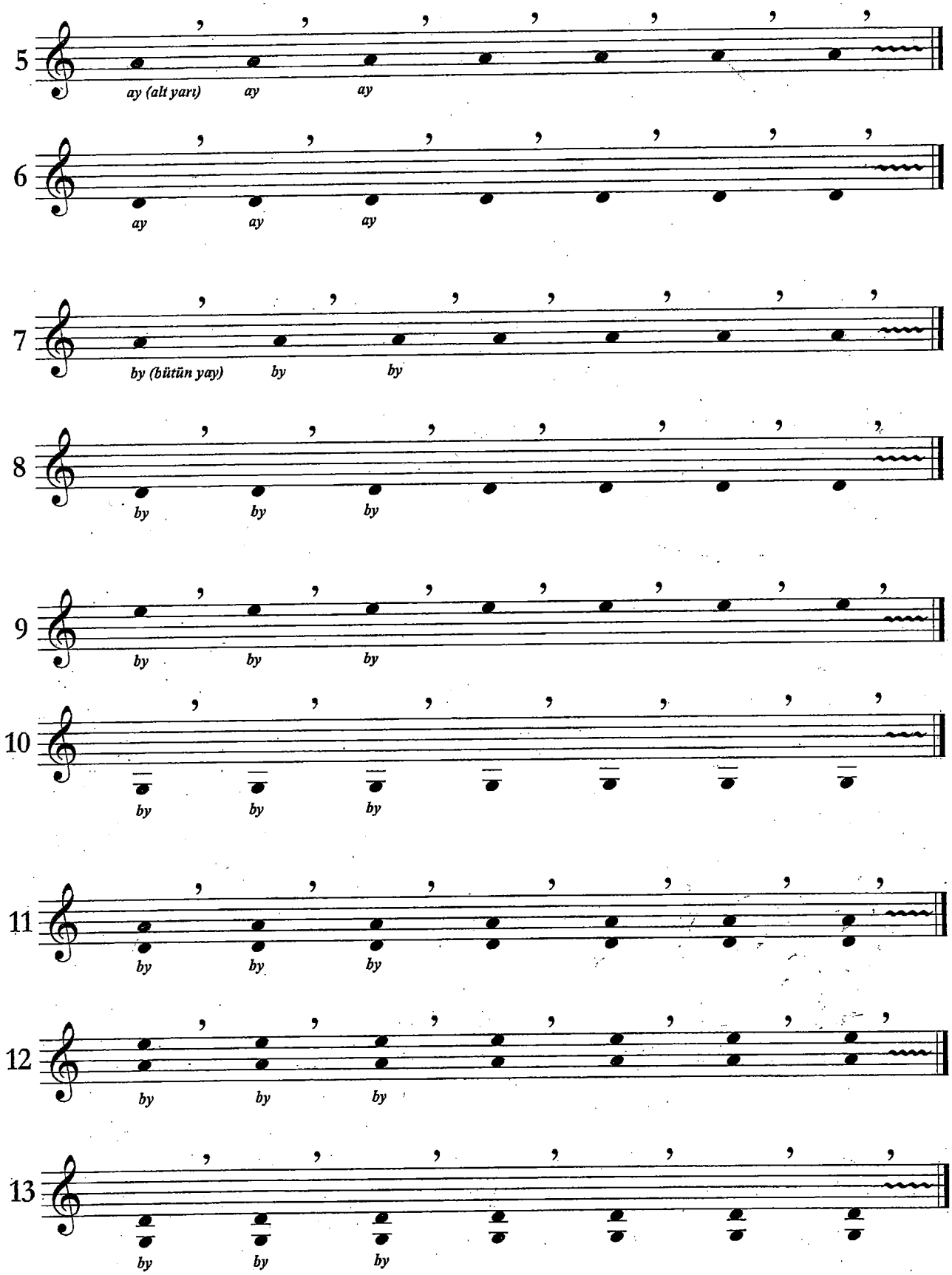
Yayın orta bölümünde belli bir alışkanlık oluşunca, önce yayın üst yarısında, sonra alt yarısında ve daha sonra da bütün yayda yapacağımız çalışmalara geçilebilir.

Durarak yapılan yay çalışmaları eğer düzgün, rahat, vurgusuz ve kaliteli seslerle yapılabiliyorsa, o zaman her yay çekip itme arasındaki duraklamalar giderek kısaltılmalı ve daha sonra da yayı hiç durdurmadan çekip itme alışkanlığı kazanılıncaya değin bu çalışmalar sürdürülmelidir.

Pürüzsüz ve kaliteli yay çekip itme alışkanlığına erişildiği zaman, ölçülü çalışmalara geçilebilir.
Ancak, bu çalışmalar yapılırken hangi telde çalınıyorsa, sağ kolun, o telin seviyesine uygun pozisyonda durmasına özen gösterilmelidir.

Çift ses çalışmalarının da yay ve parmak tekniğinde en önemli yeri aldığı gerçeğini göz önünde tutarak, bir an önce bu çalışmalara başlamak gerekir. Ancak, boş tellerde bile olsa, çift sesleri çalışırken kaliteli tınılara ulaşmak hedeflenmelidir.
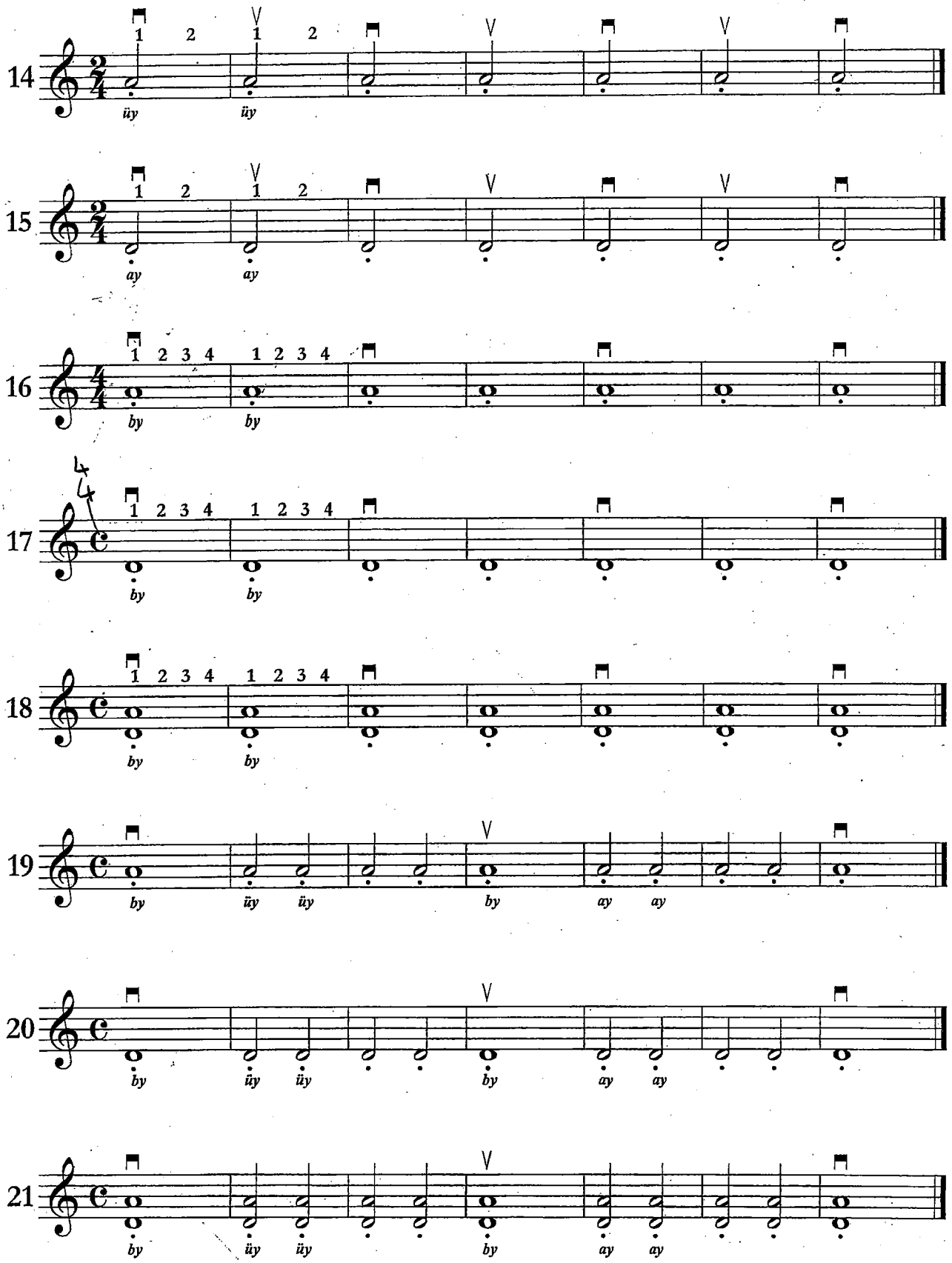




Baştan buraya kadar "yayı durdurarak" yaptığımız bu alıştırmalar istenilen düzeye gelince, aynı alıştırmaları daha sonra da "yayı durdurmadan" tekrar etmek ve yayı, en iyi şekilde kullanma becerisine ulaşıncaya kadar, bu çalışmaları sürdürmek gerekir.

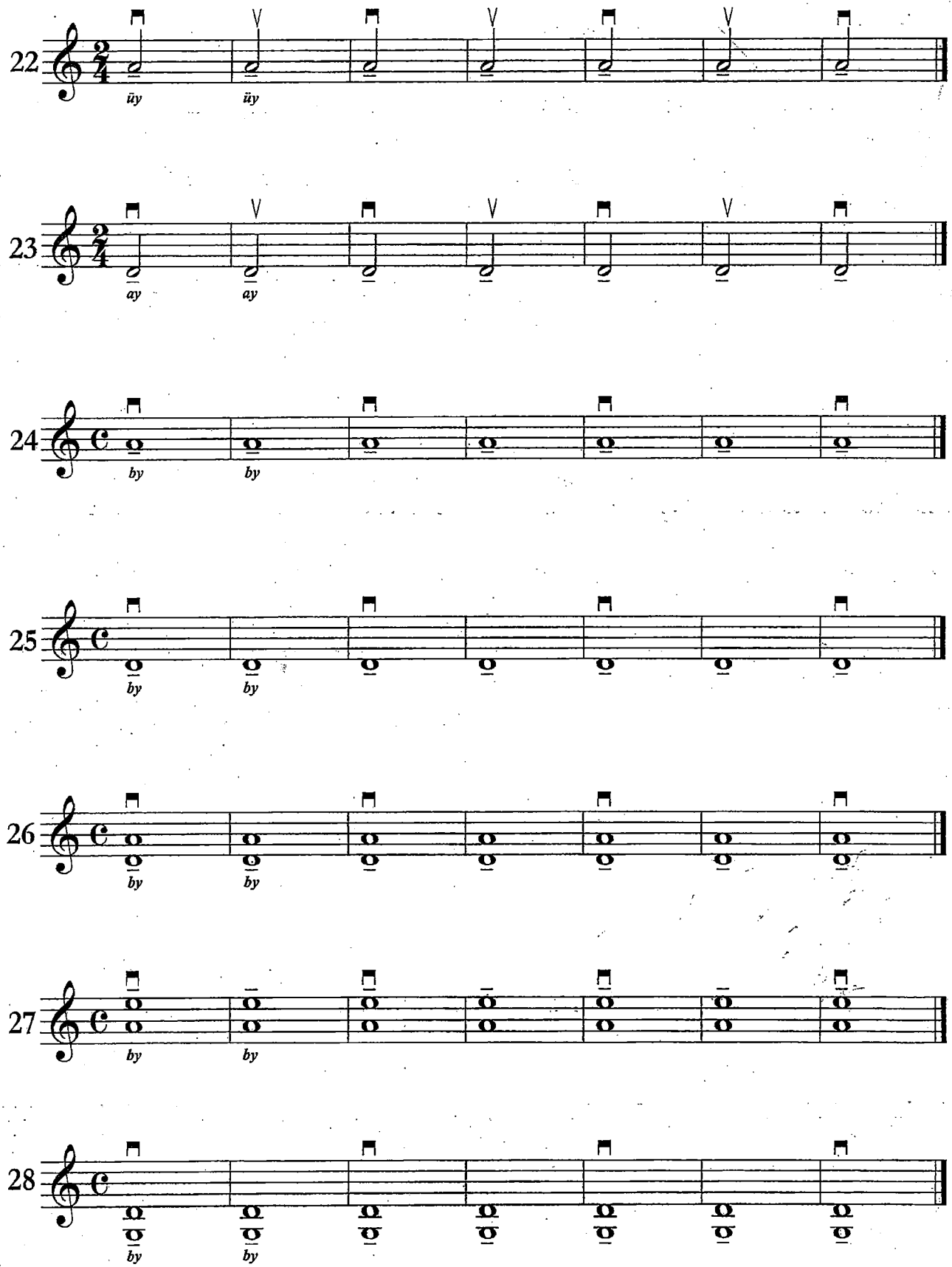
Ritimli çalışmalar

a) Yayı durdurarak



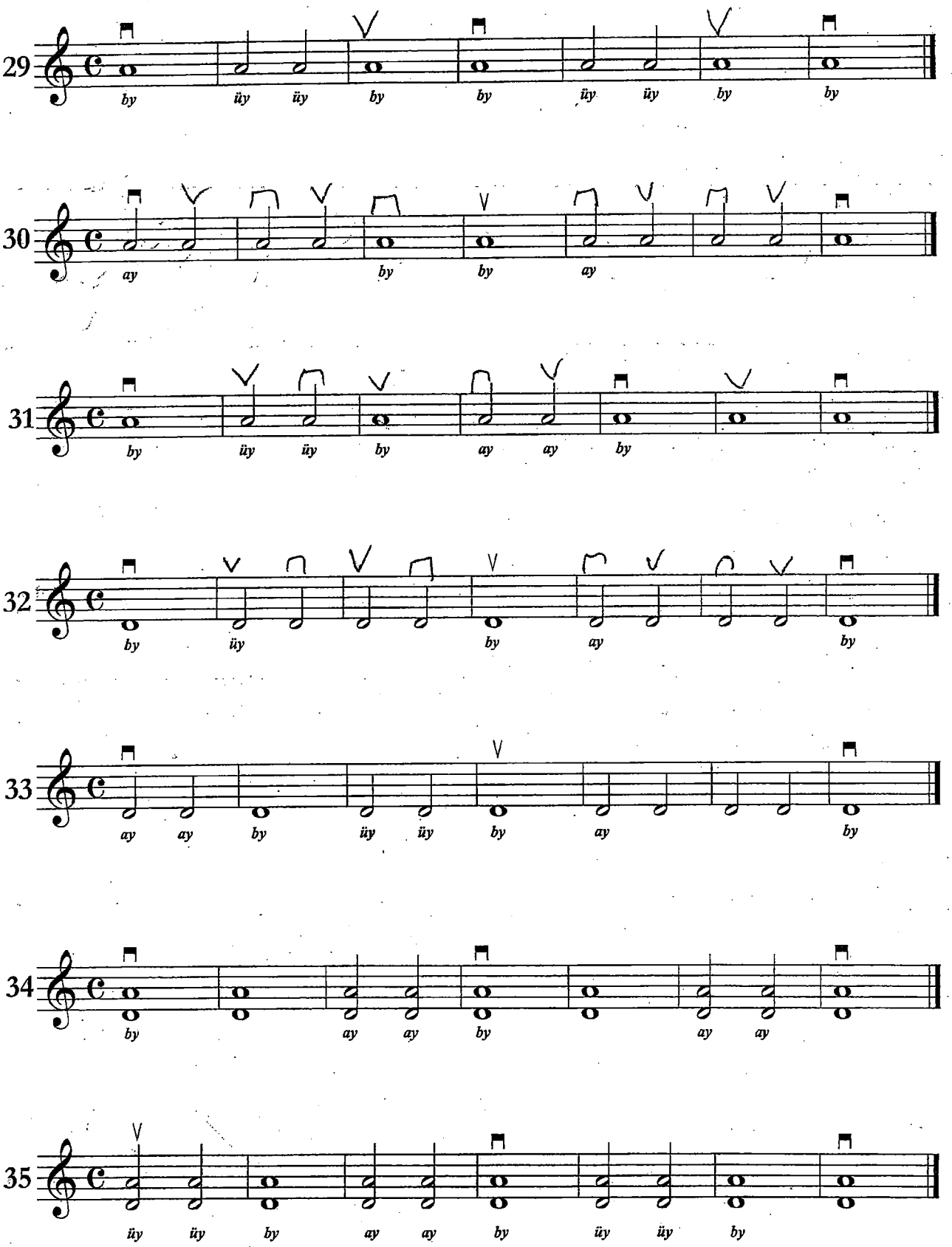
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b) Yayı durdurmadan



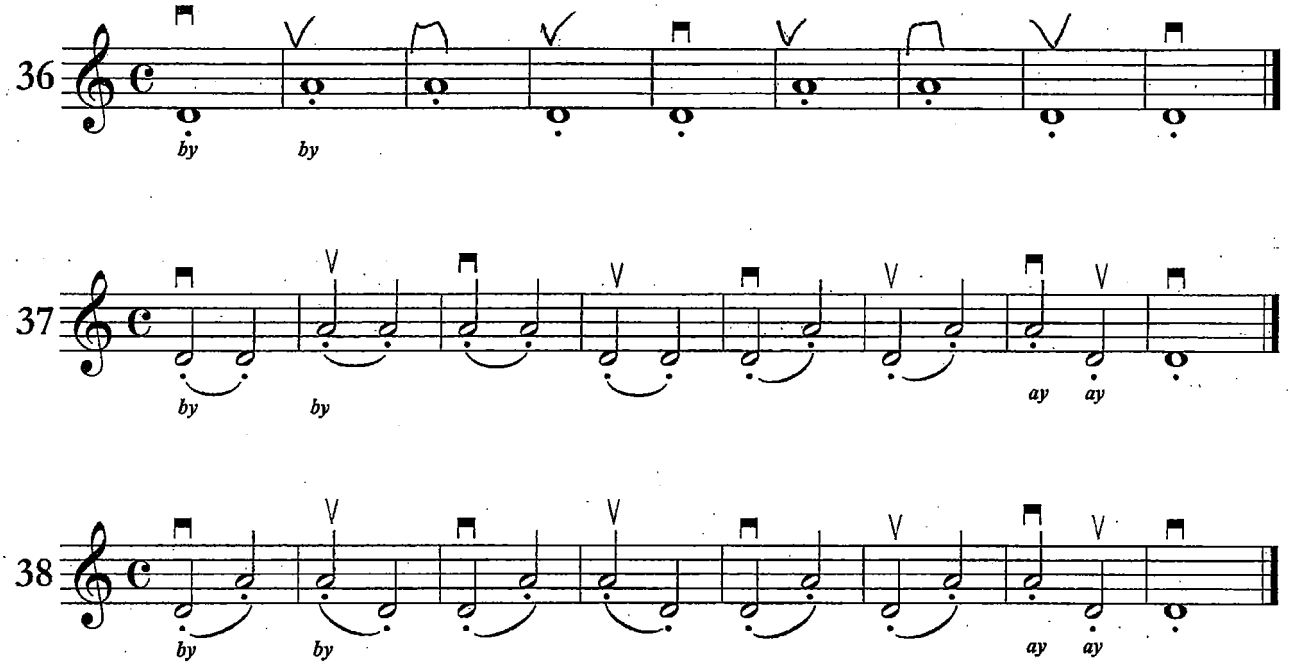
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Boş tellerde değişik yay biçimleri

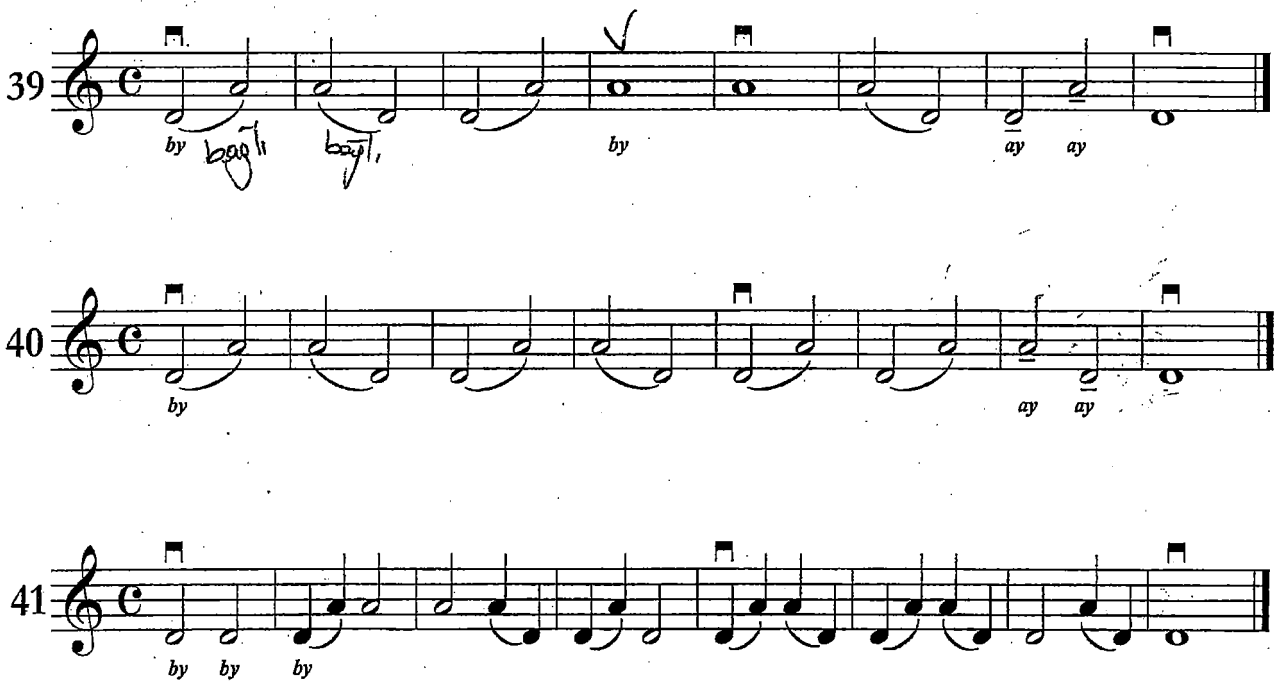


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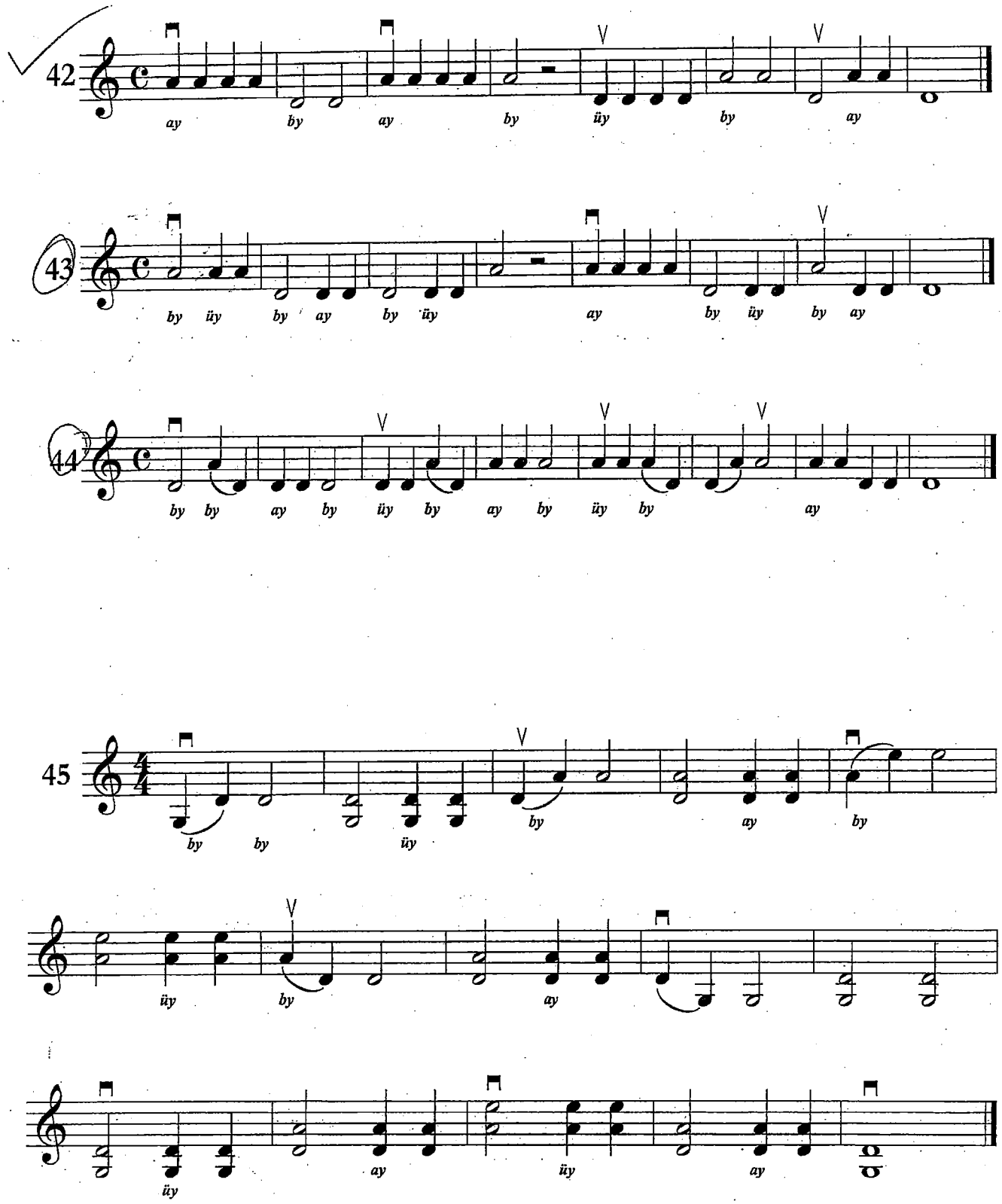
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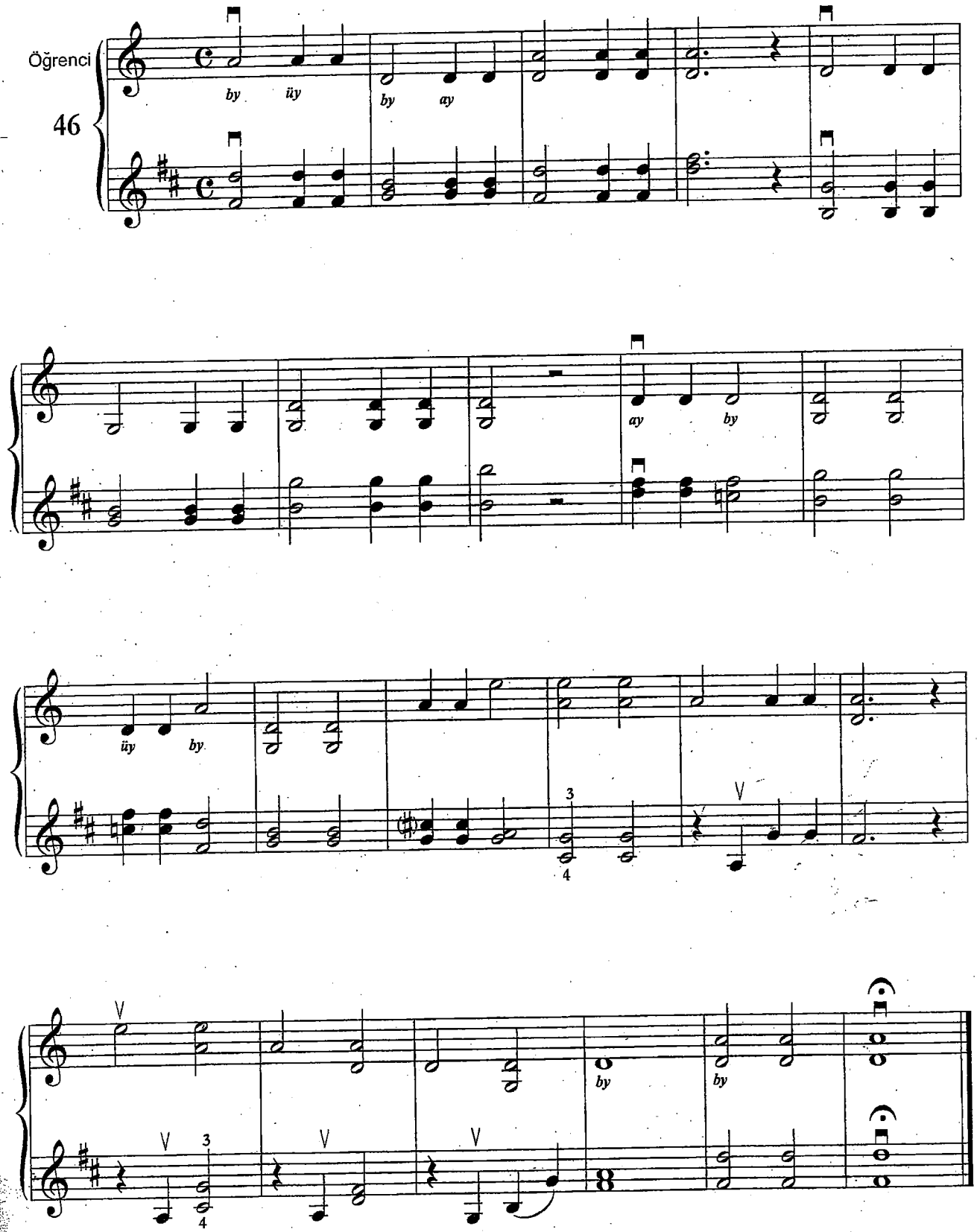


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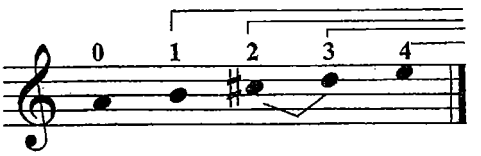


Telden tele geçerken, yayın telden ayrılmamasına ve sağ kolun tel seviyesindeki pozisyonuna dikkat edilmelidir.


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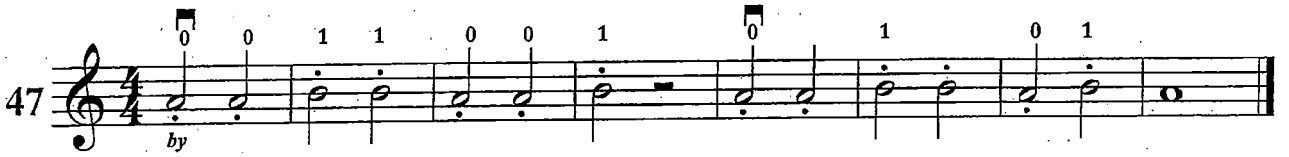


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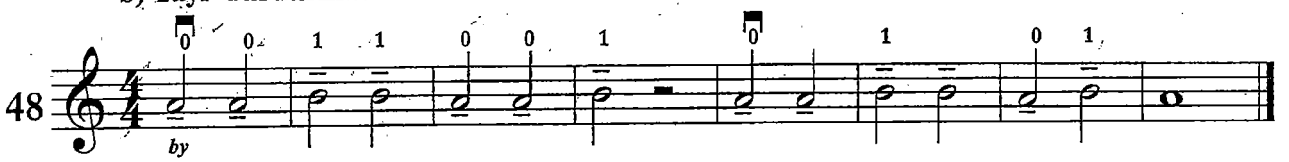


a) Yayı durdurarak

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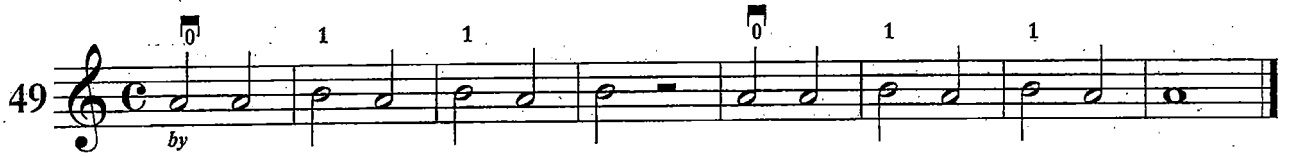


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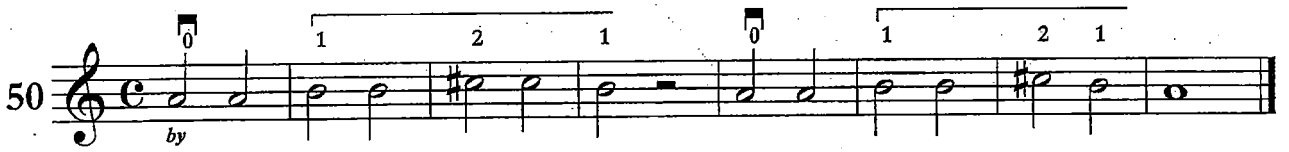
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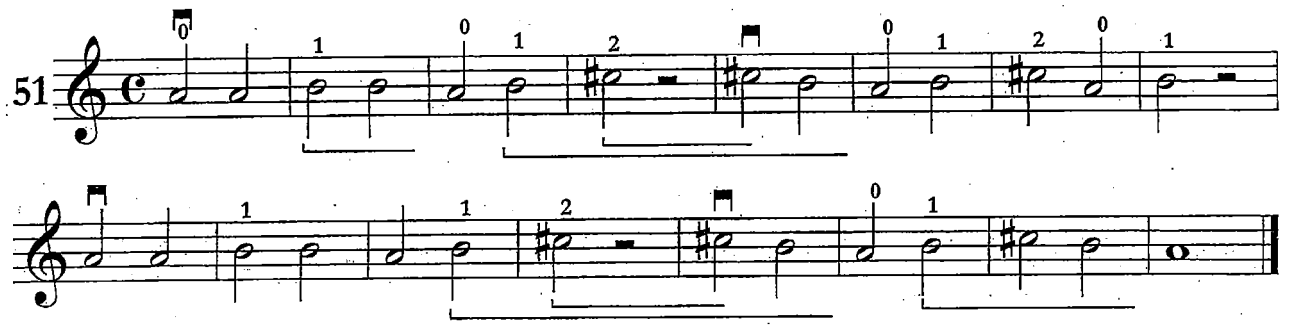


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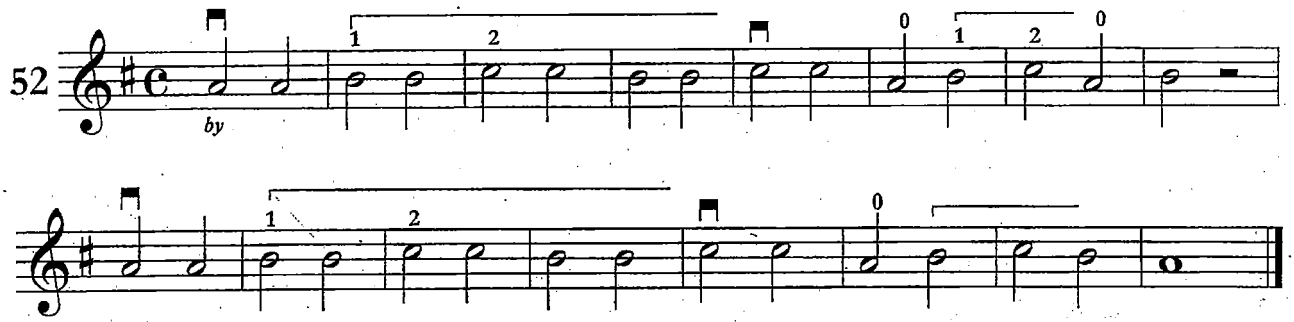
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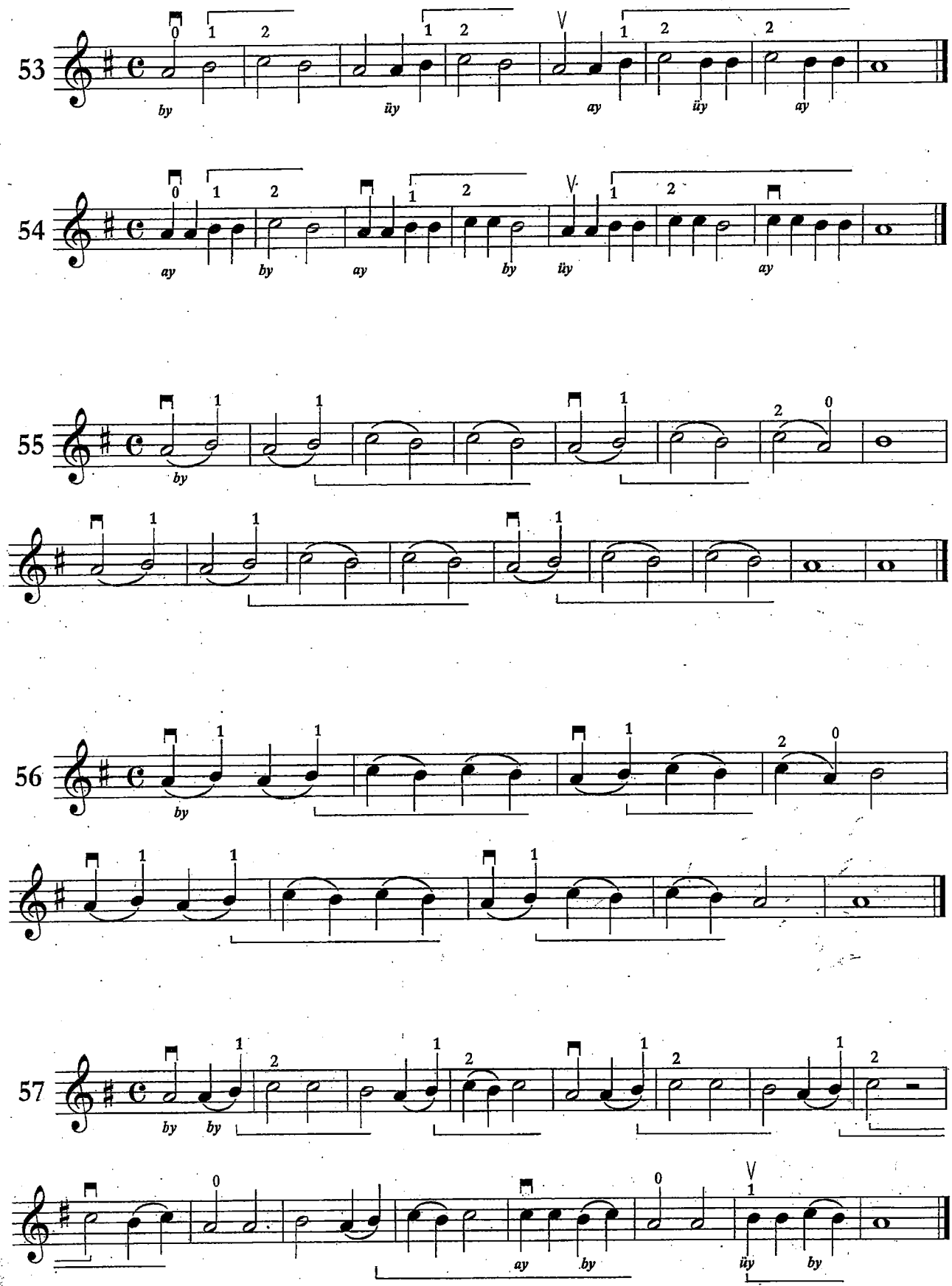


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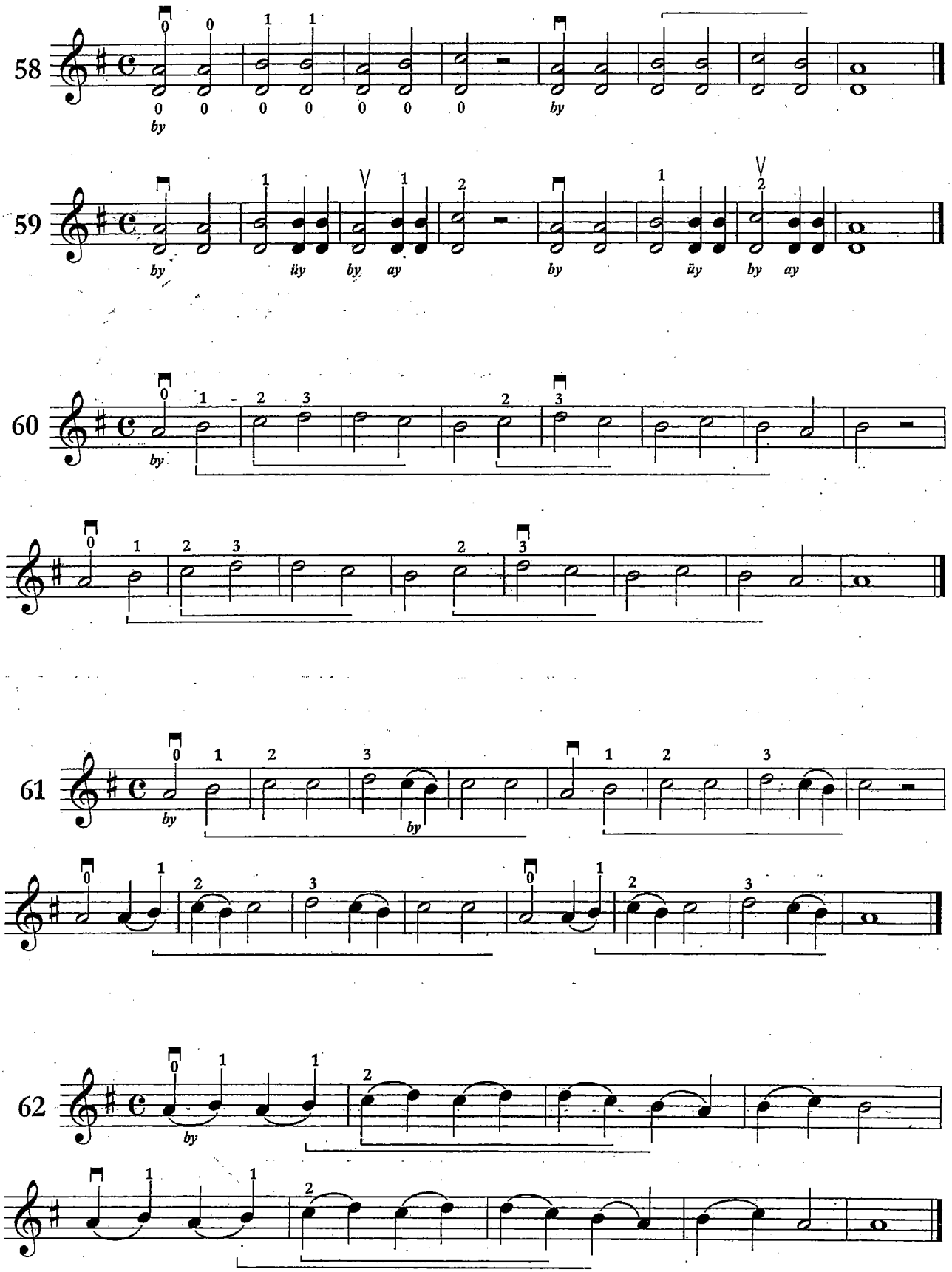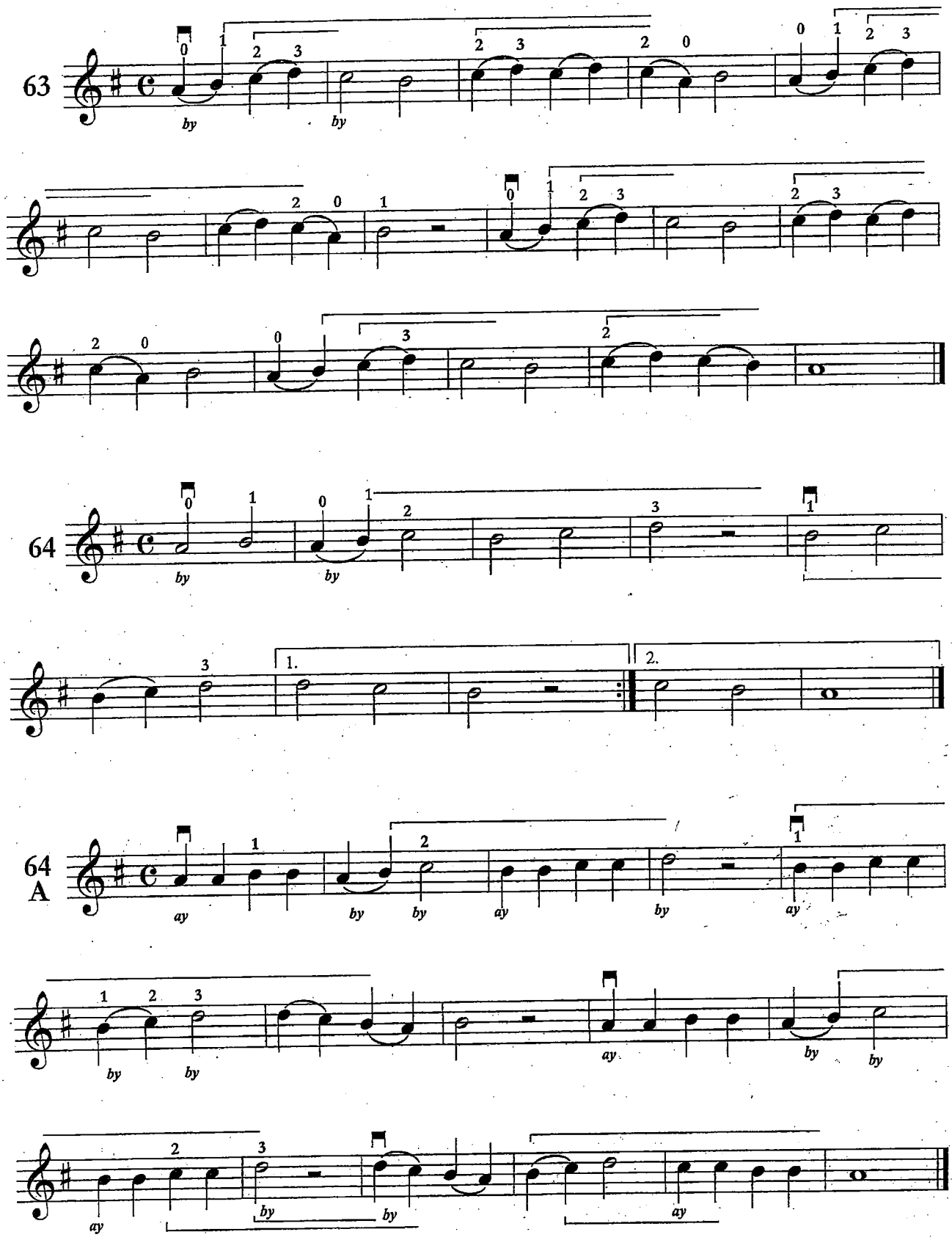


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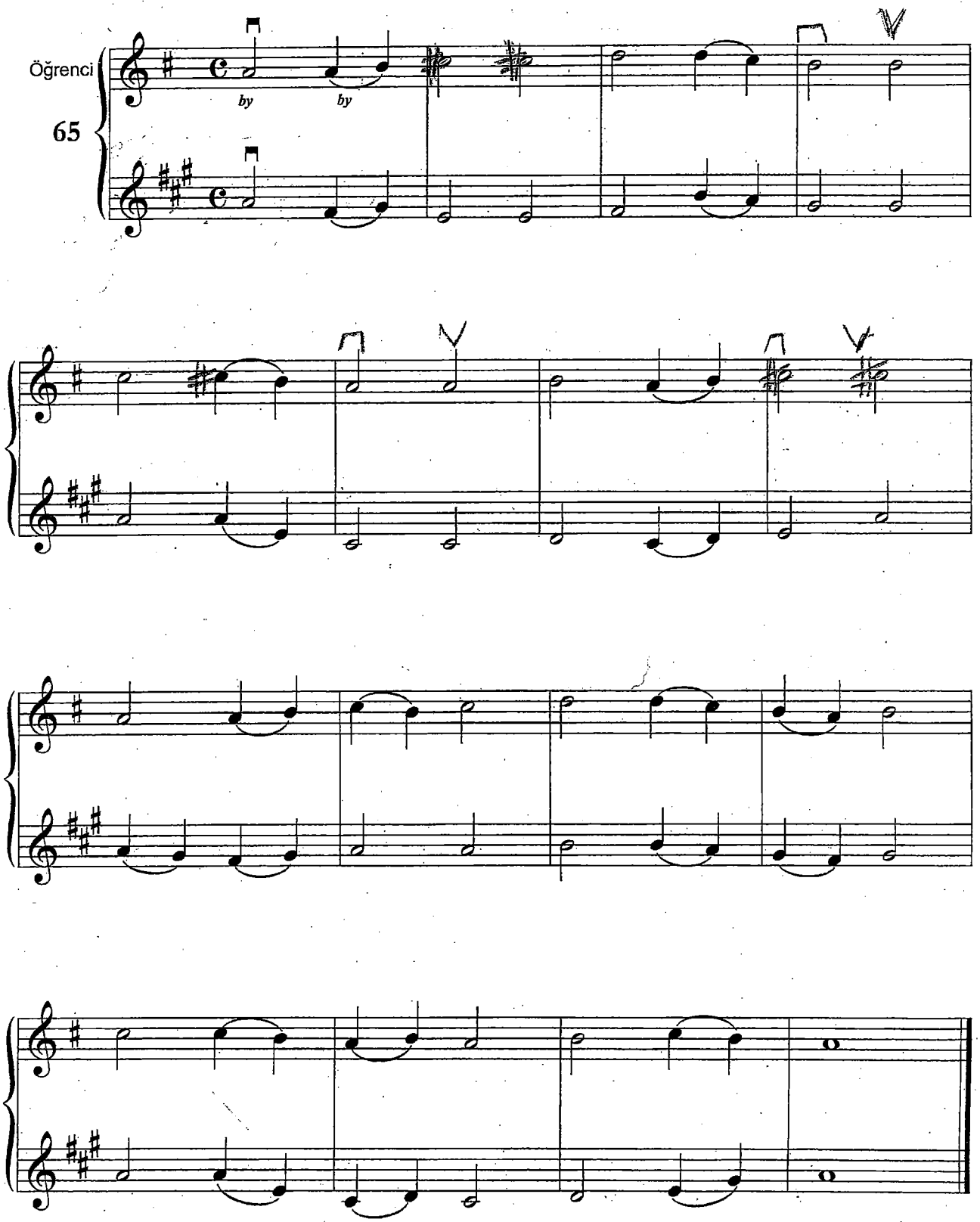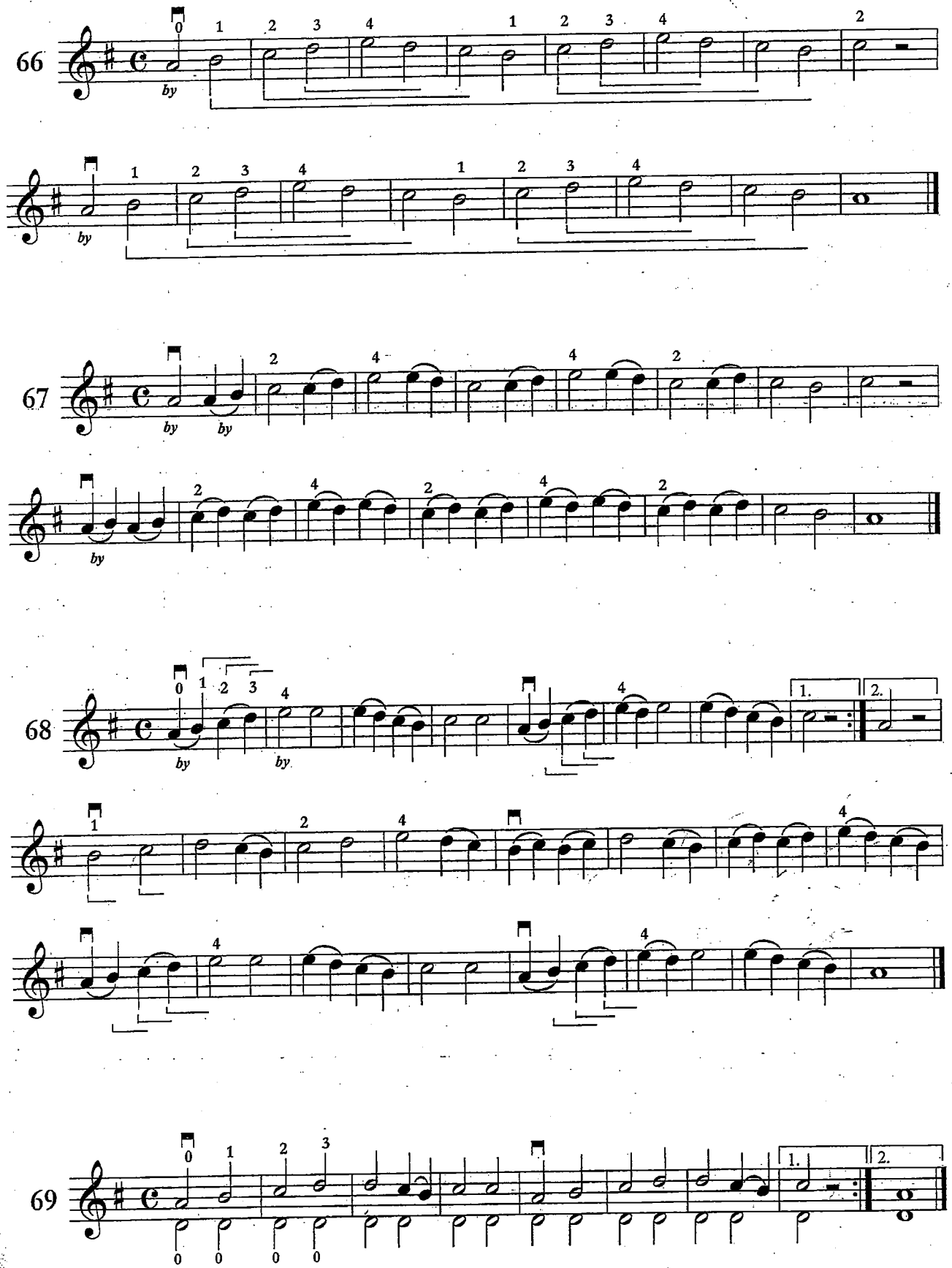


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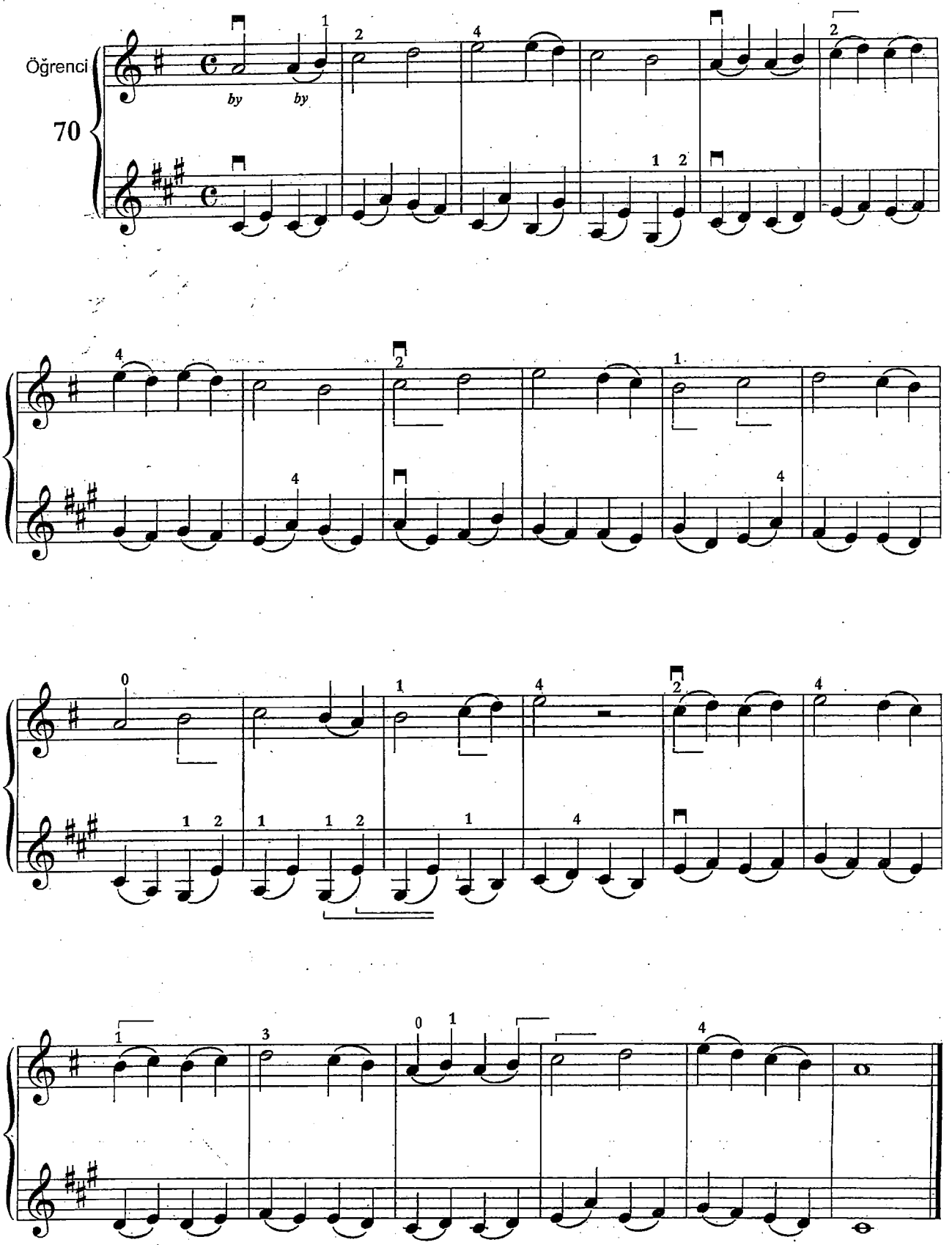

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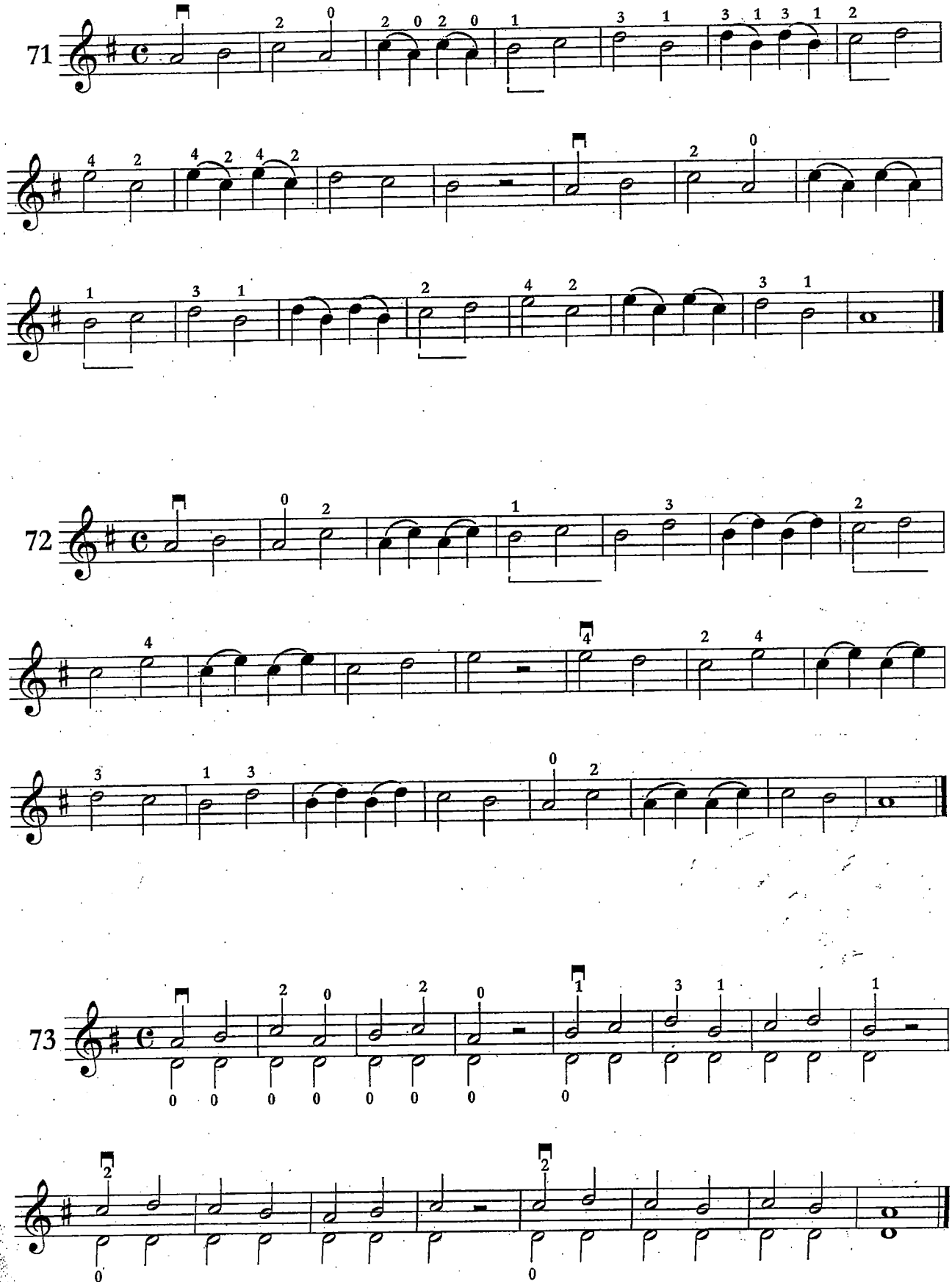

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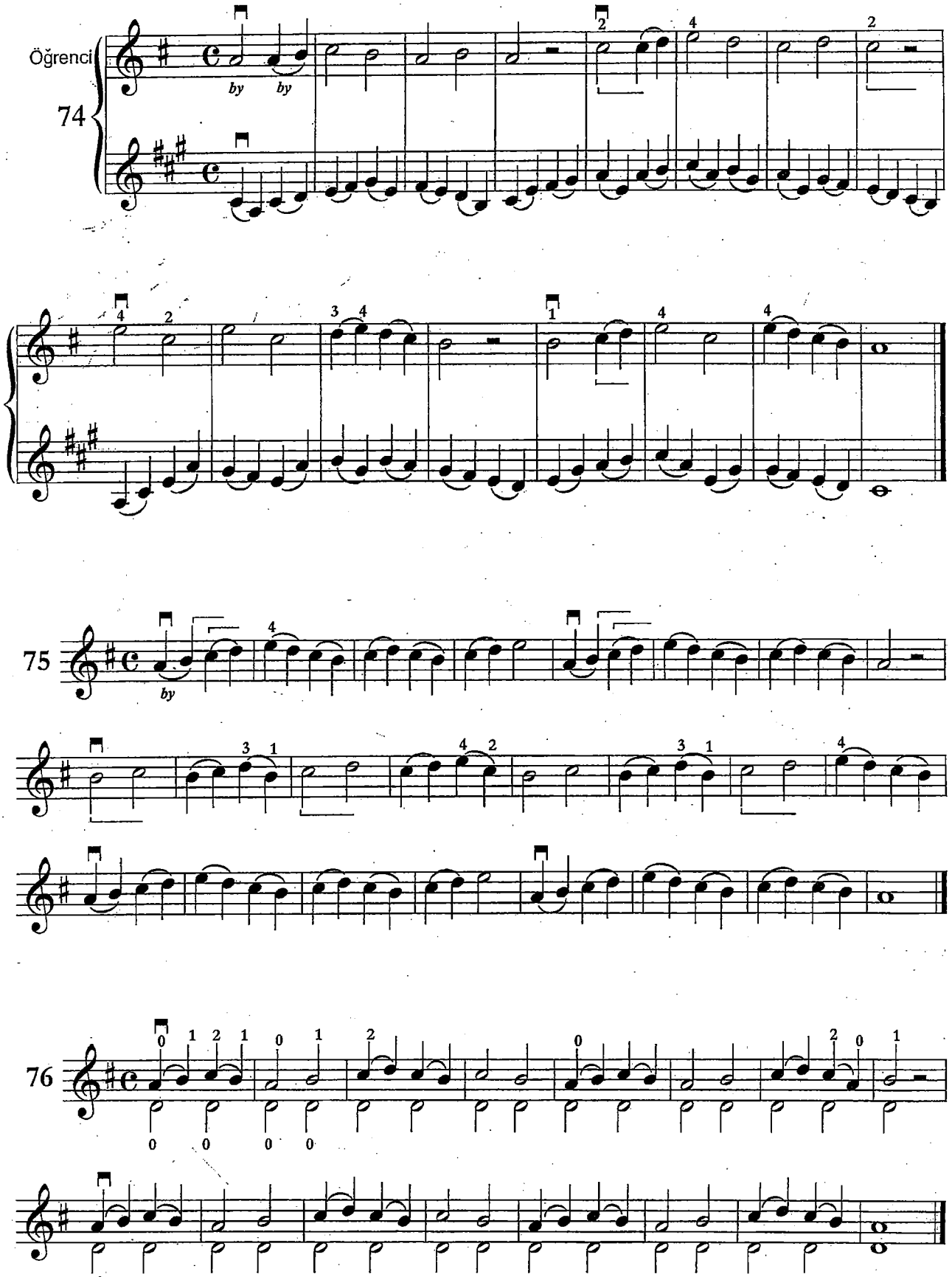

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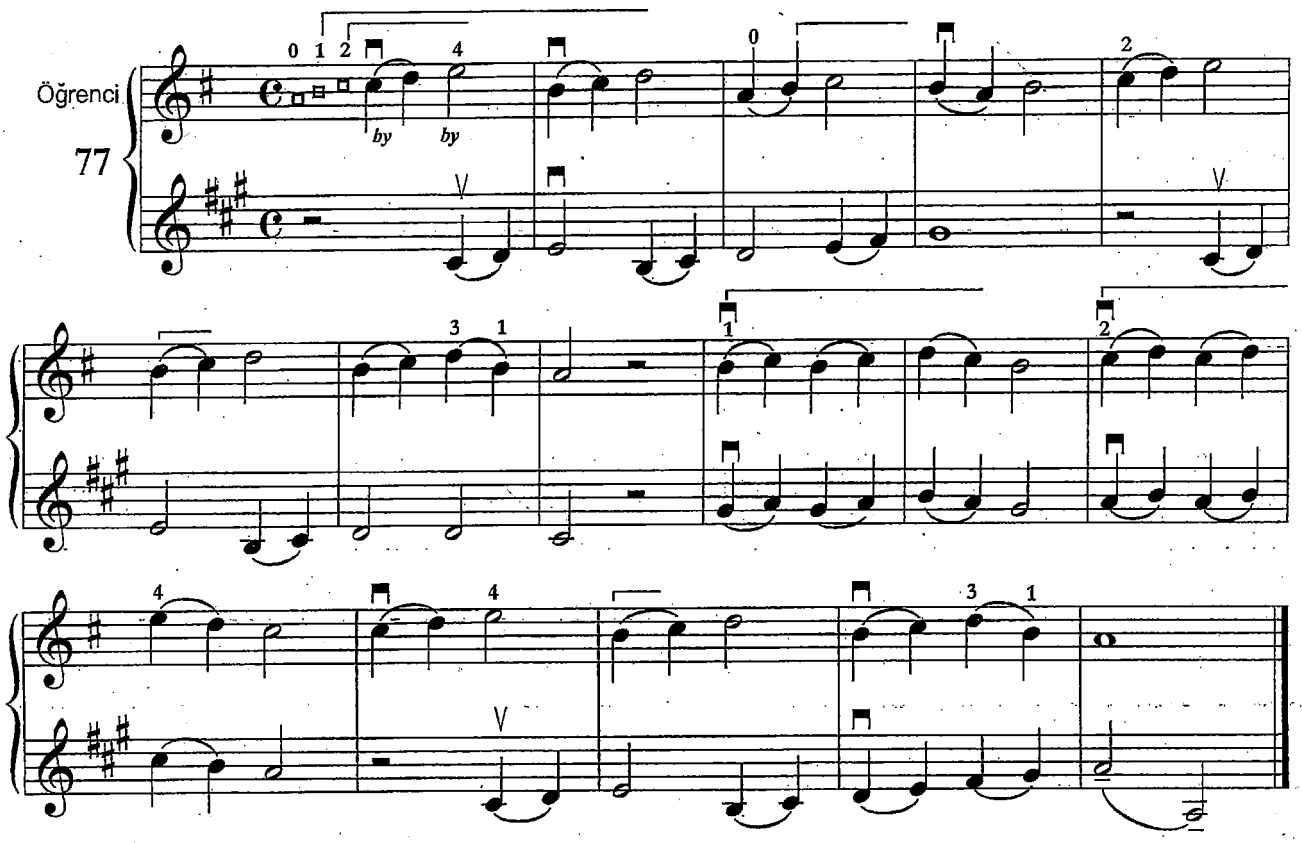

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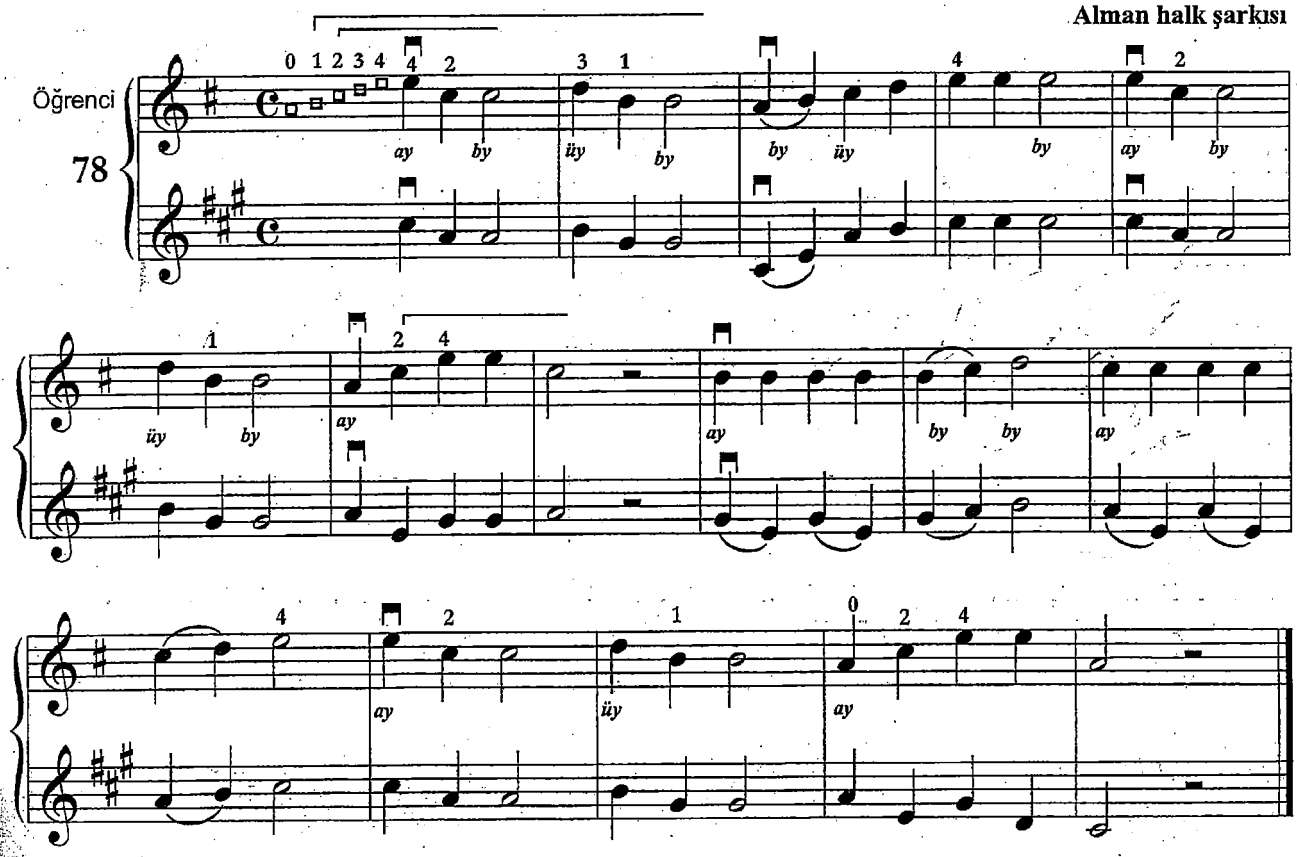

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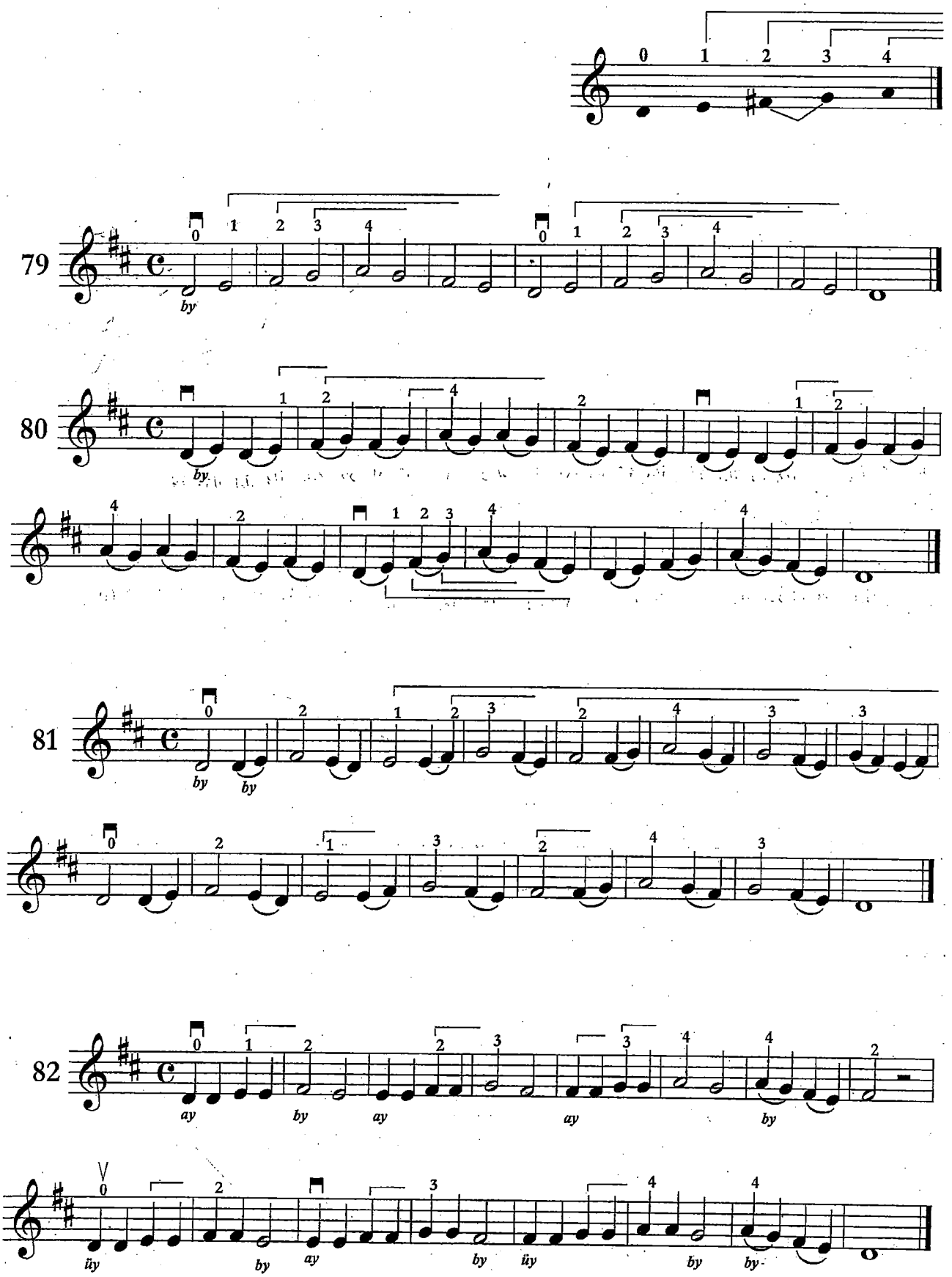

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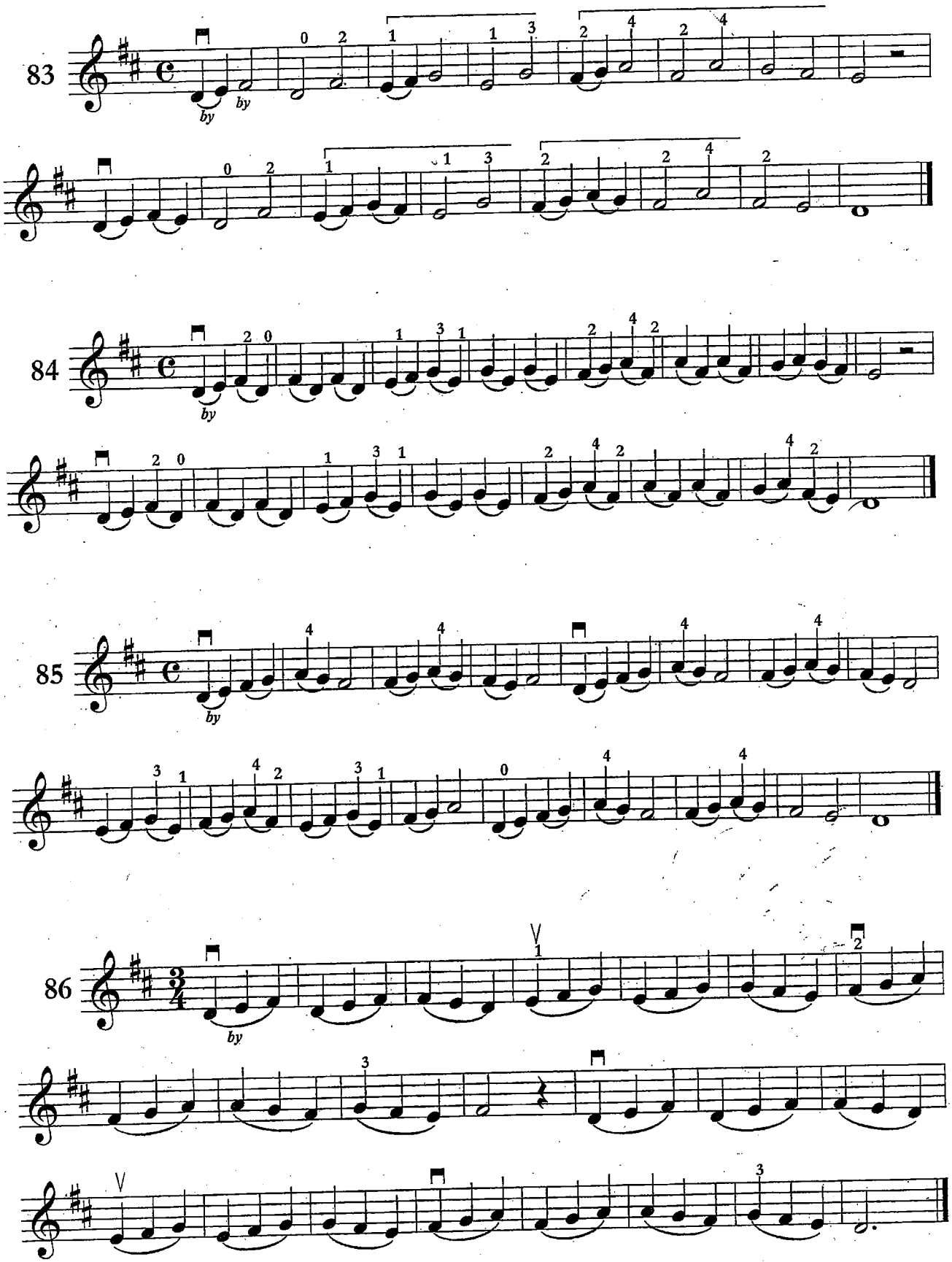

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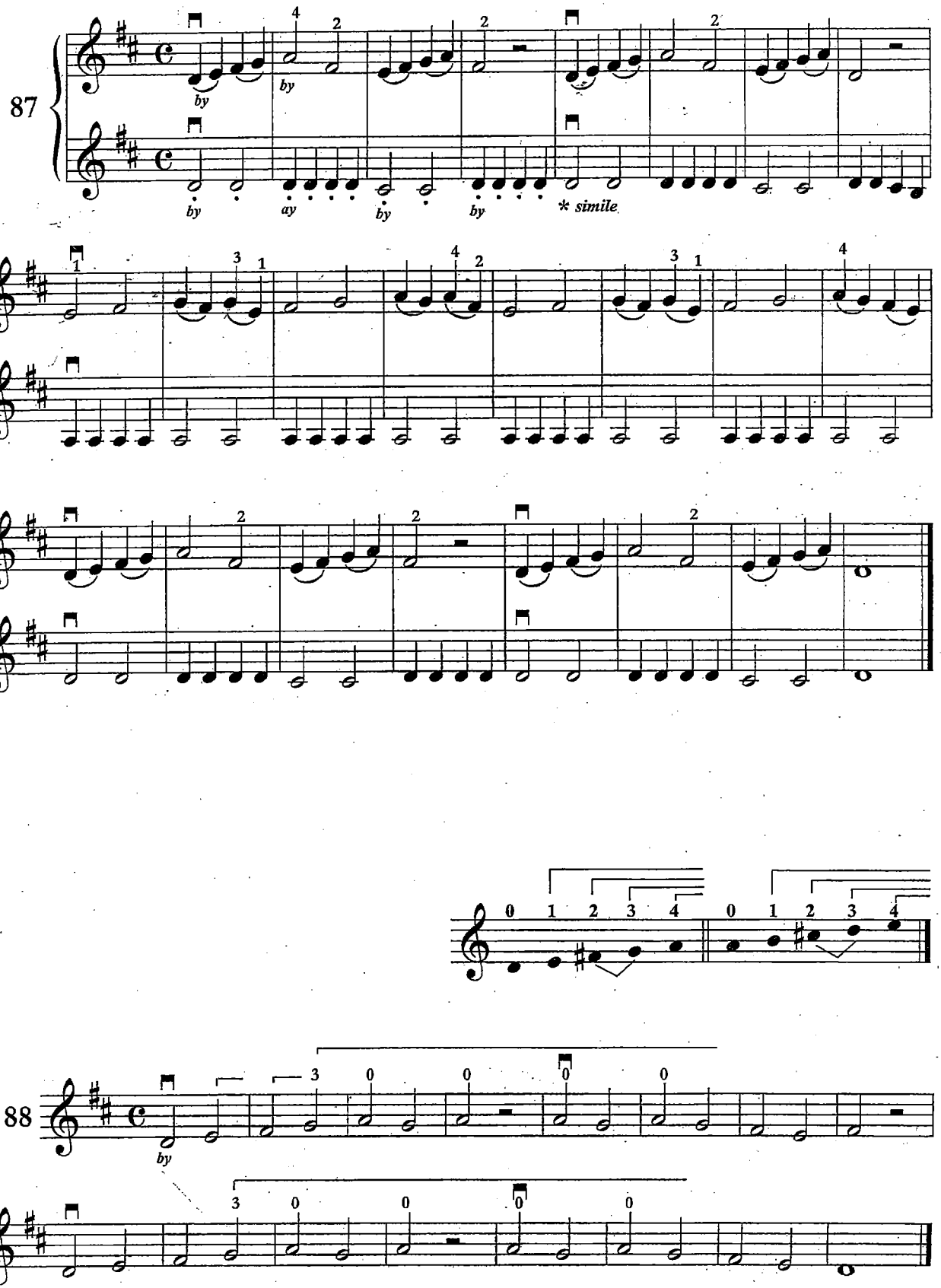


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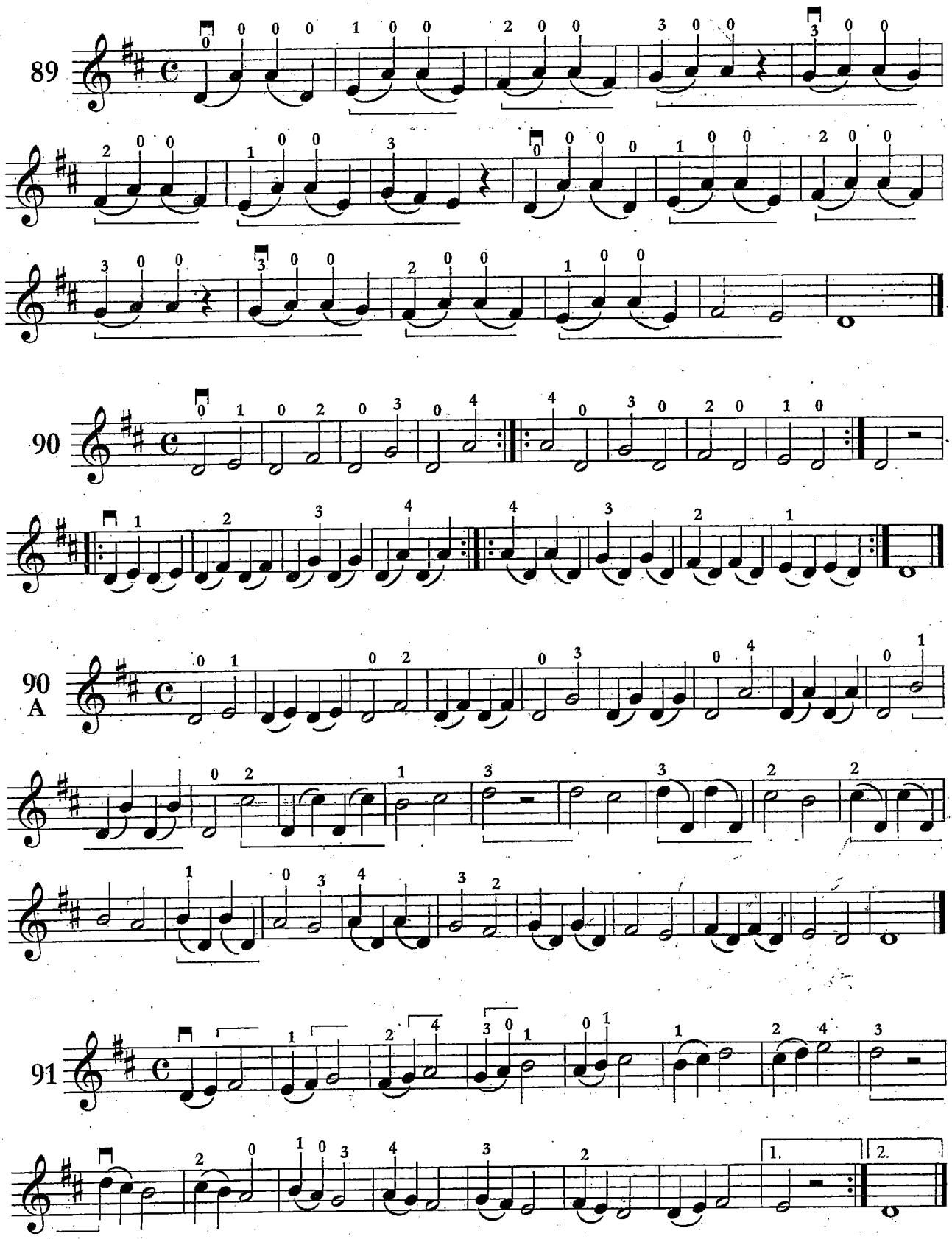



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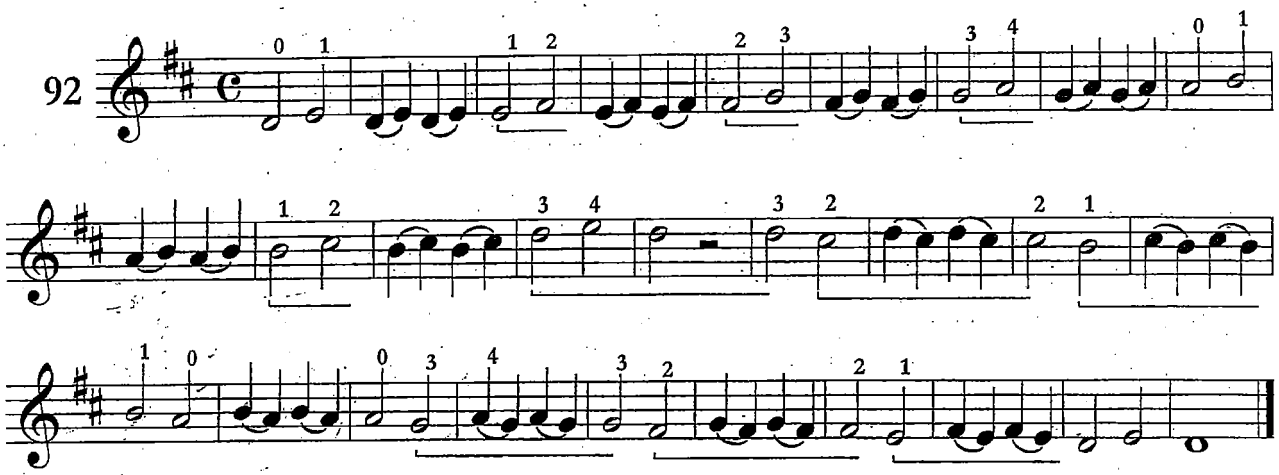


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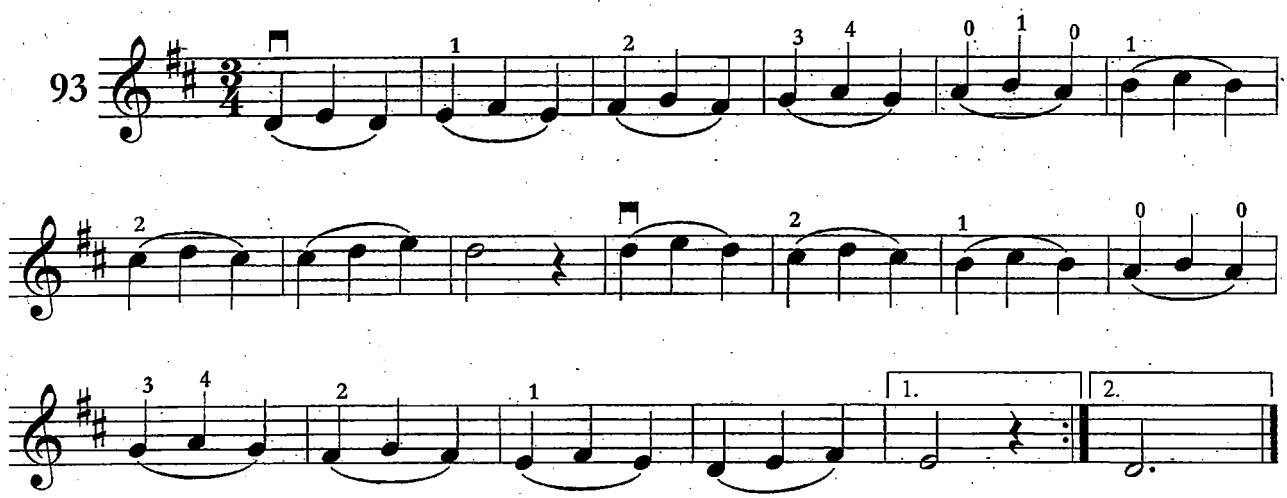


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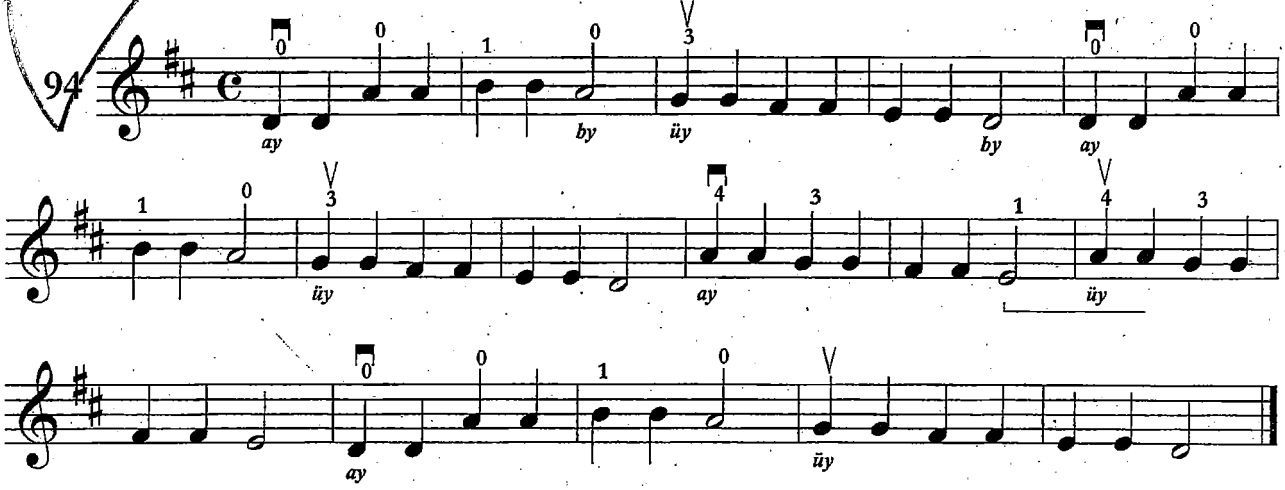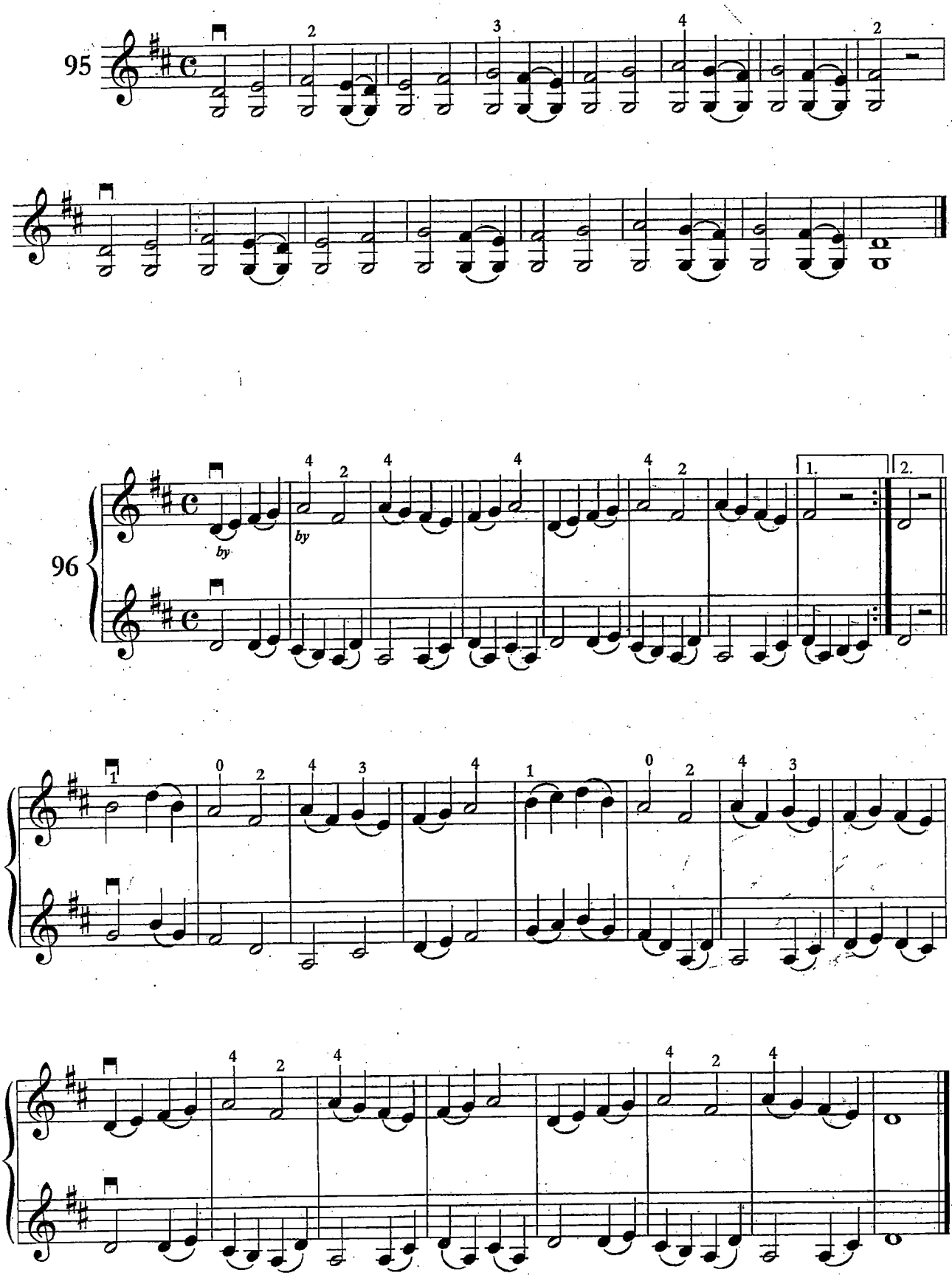


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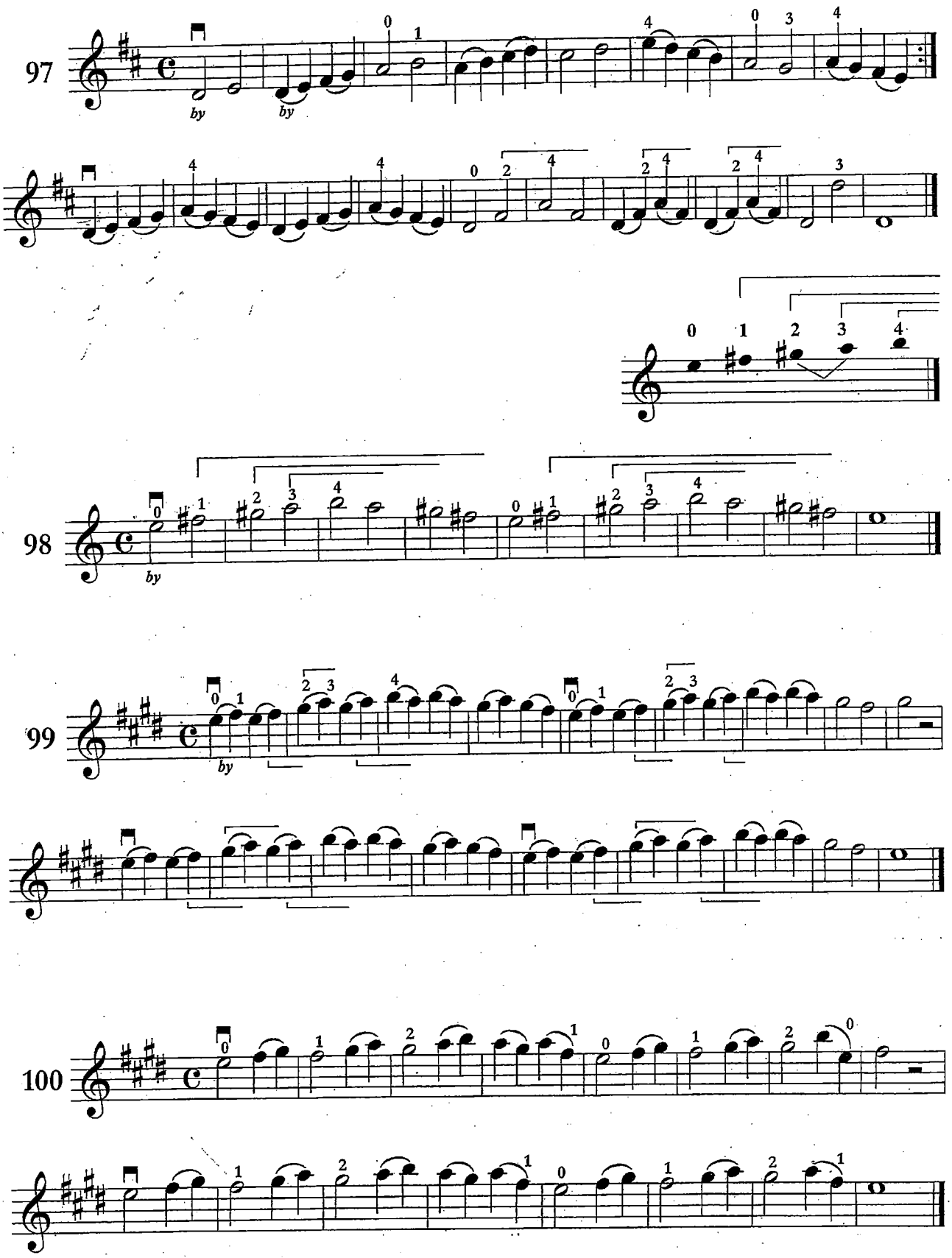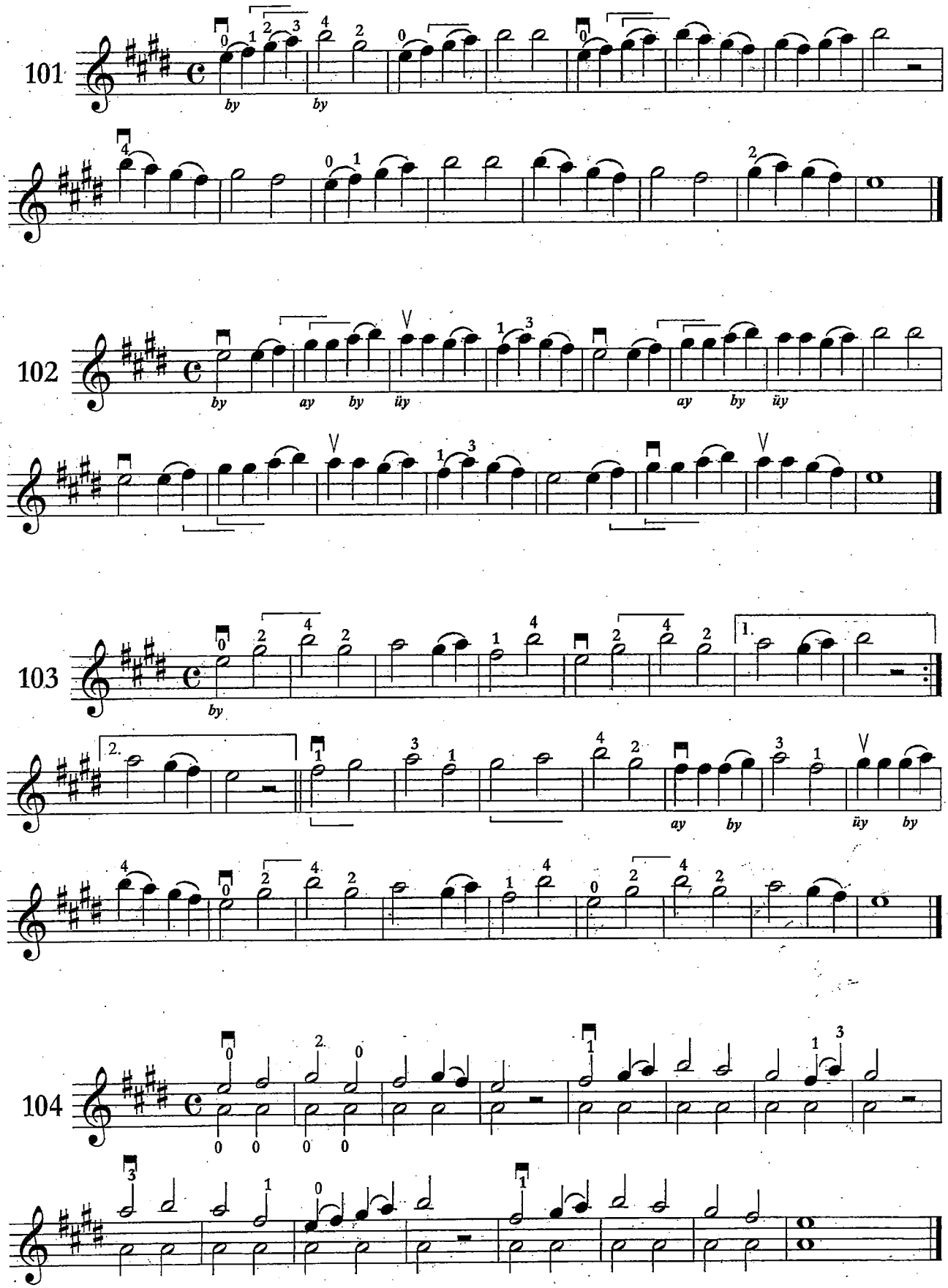


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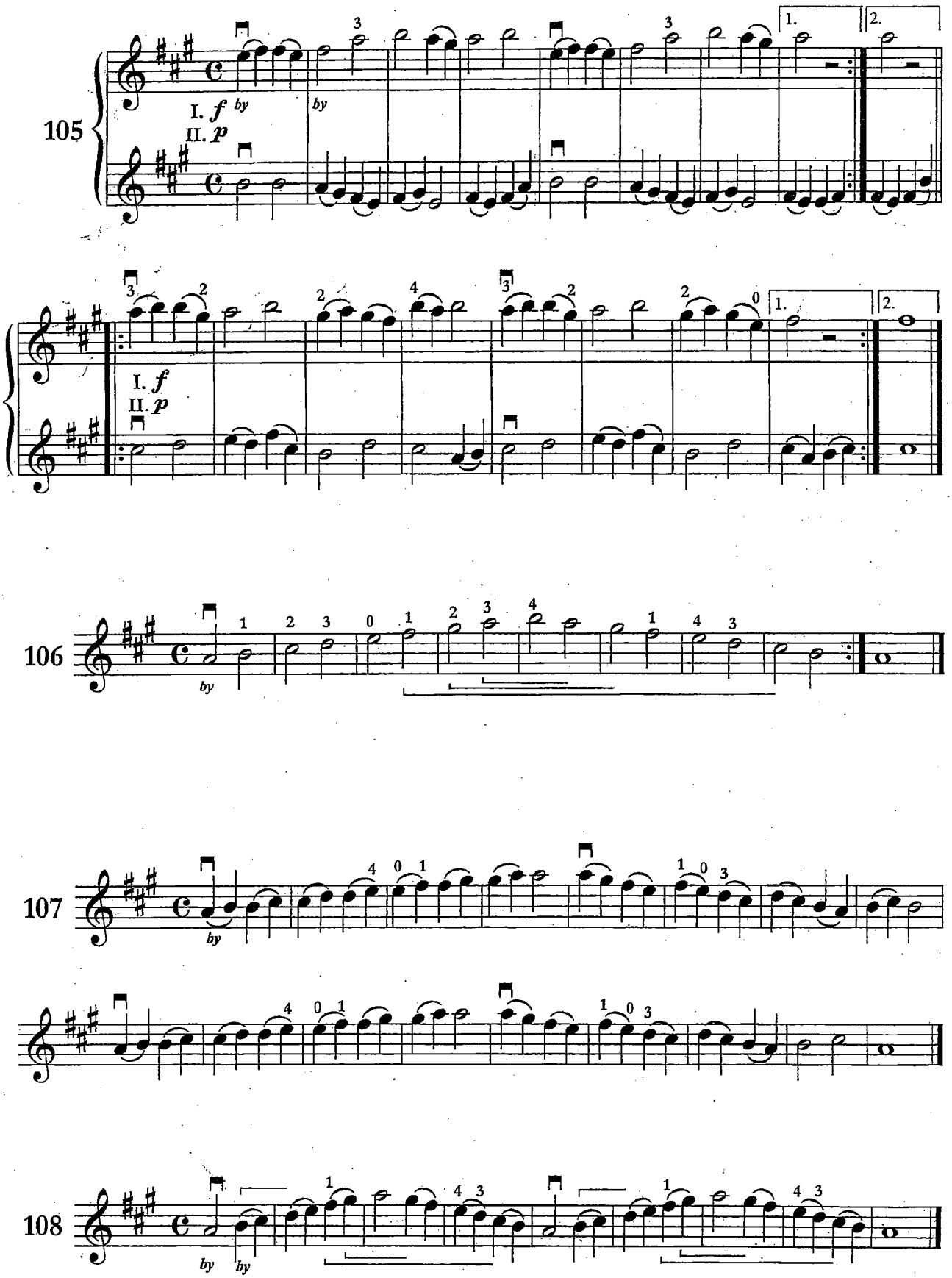
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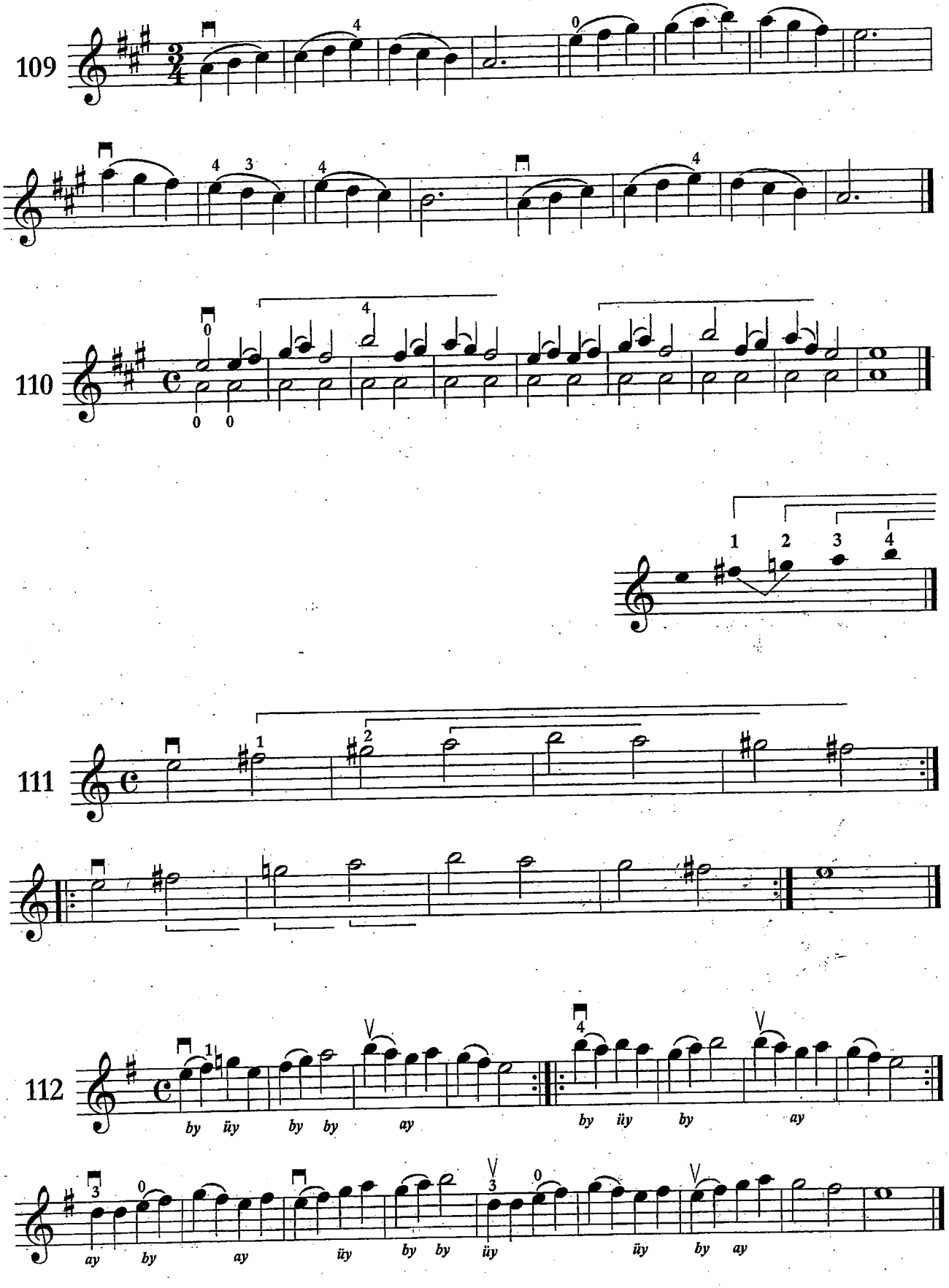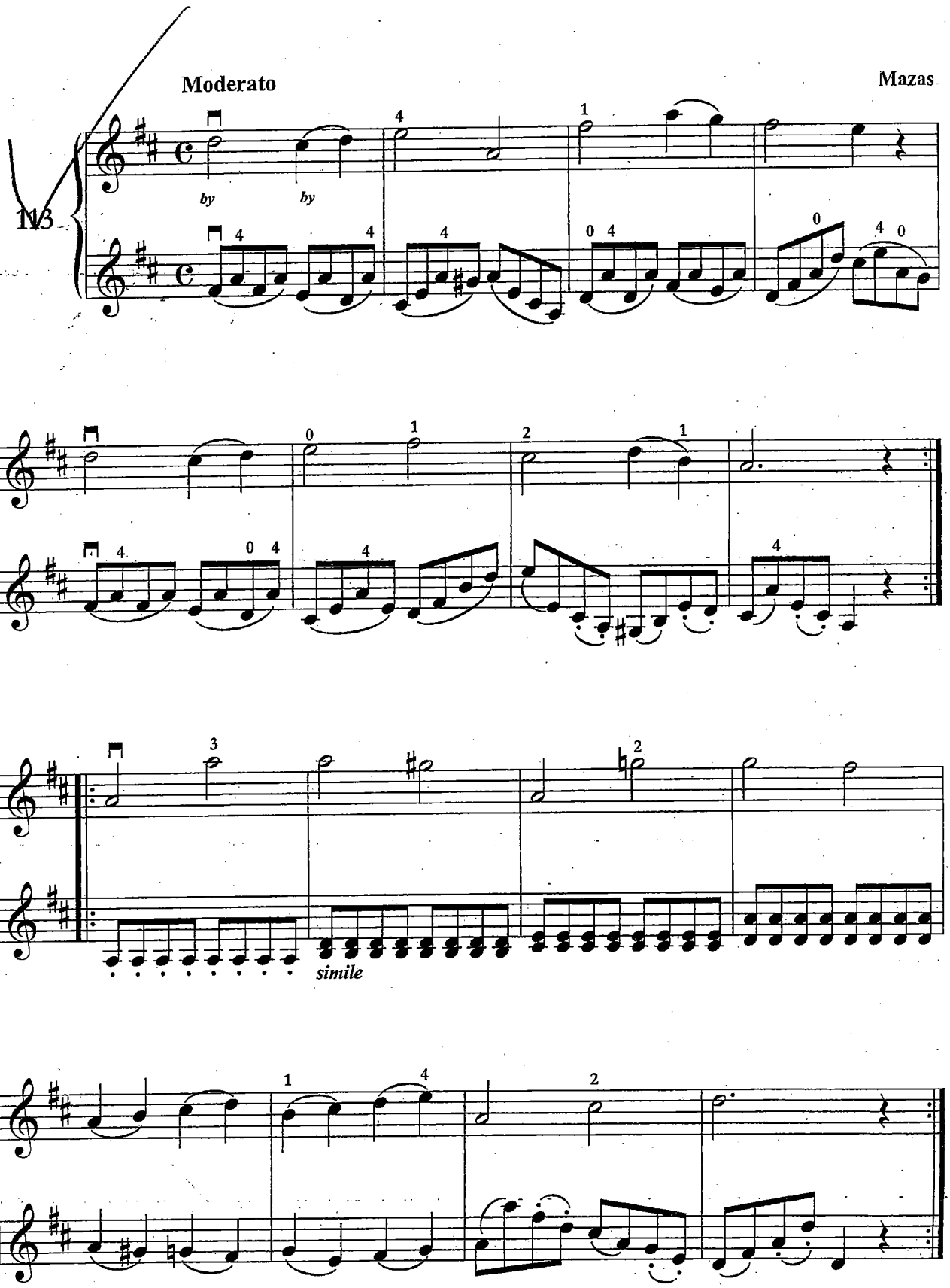



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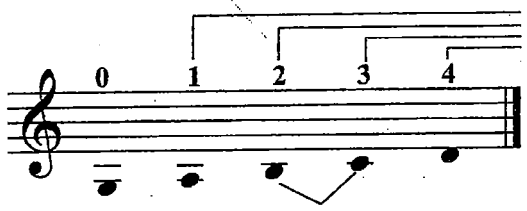

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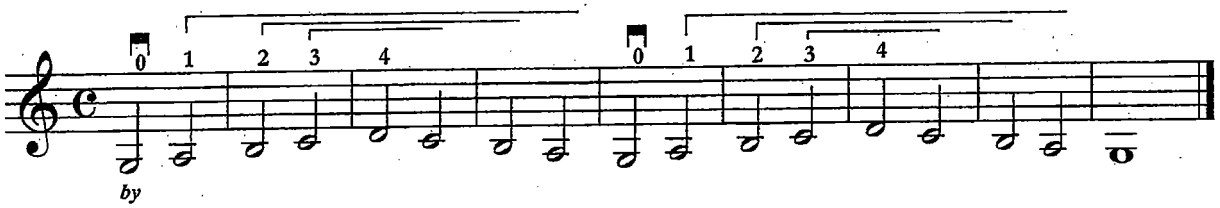

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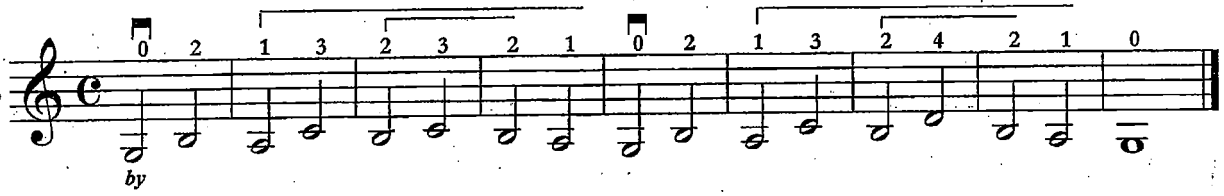

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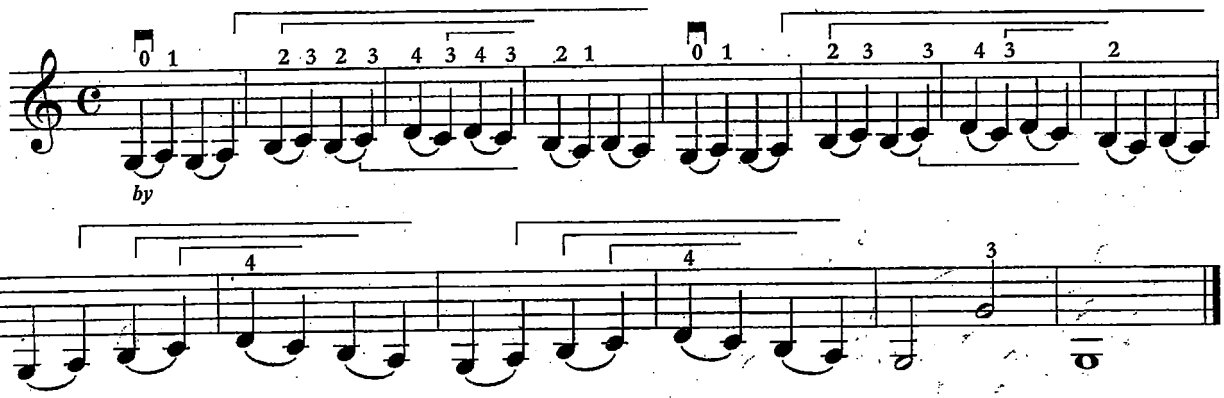
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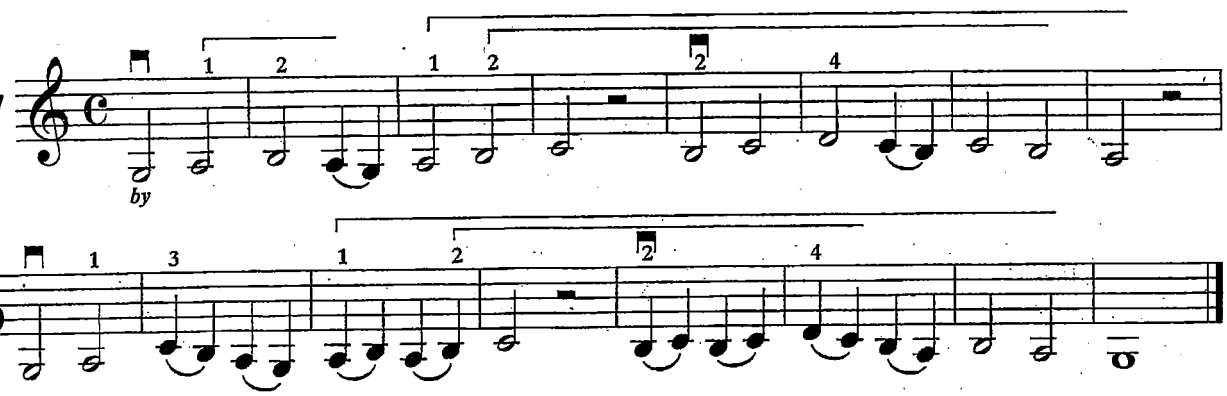
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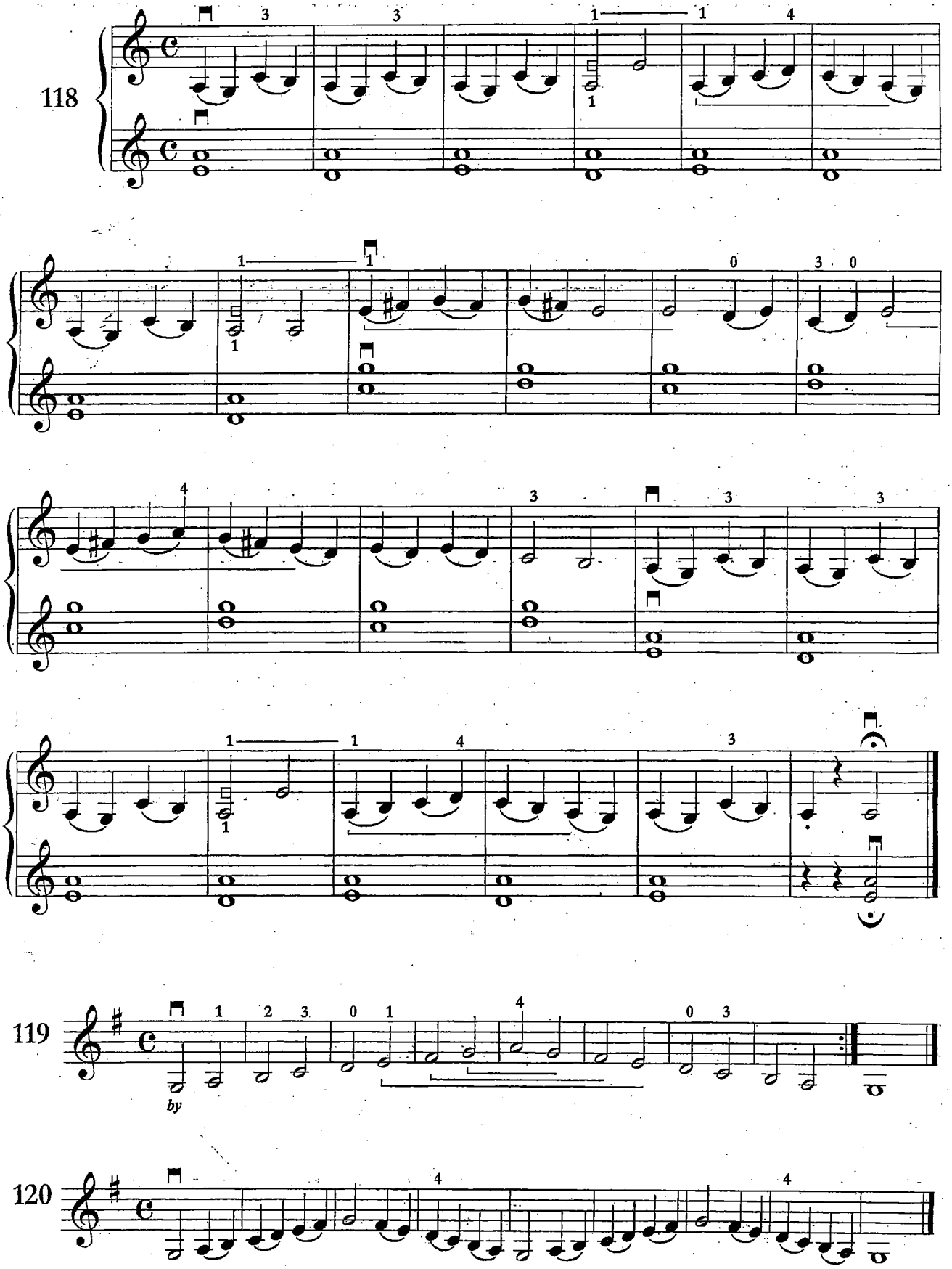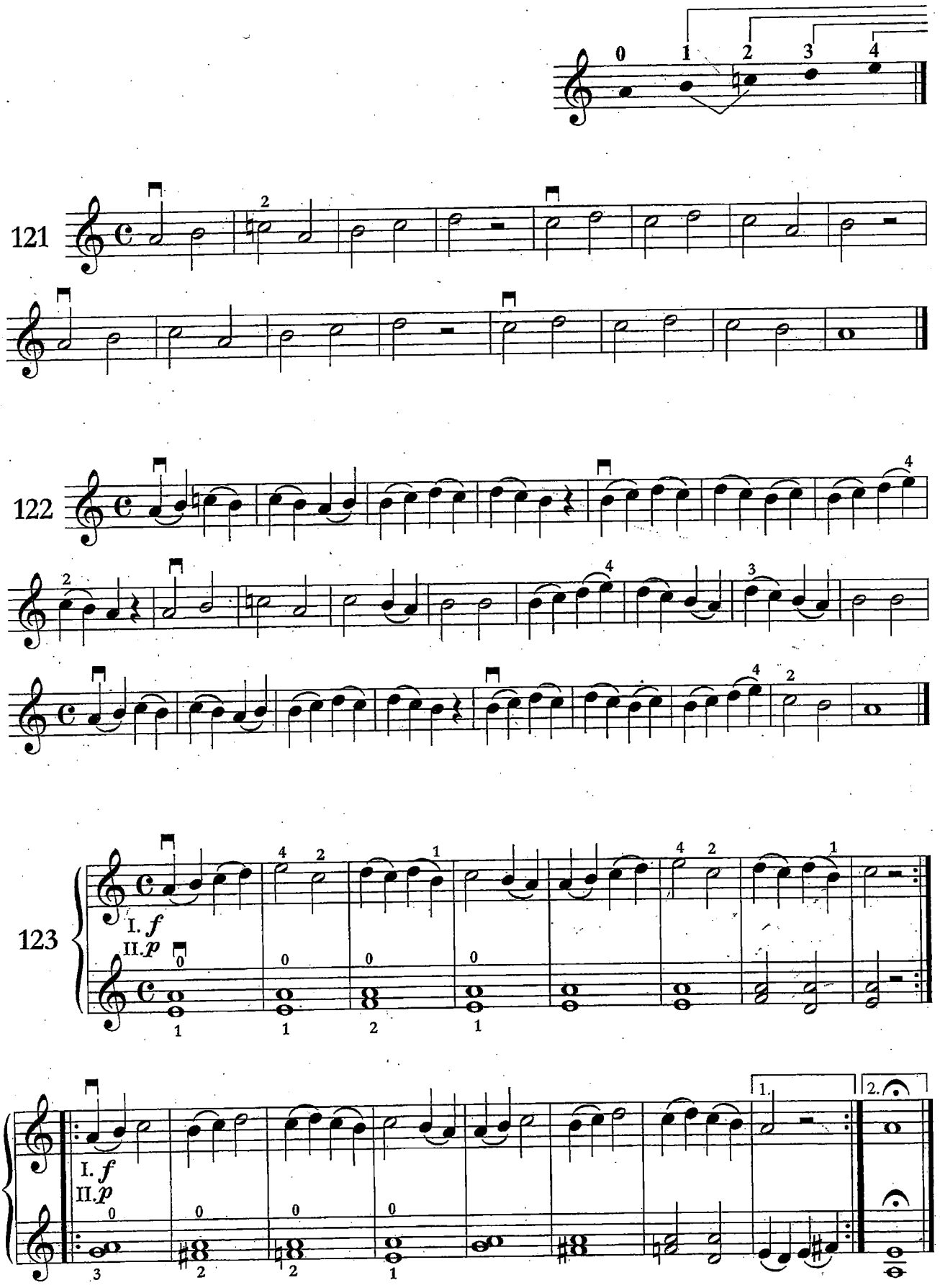


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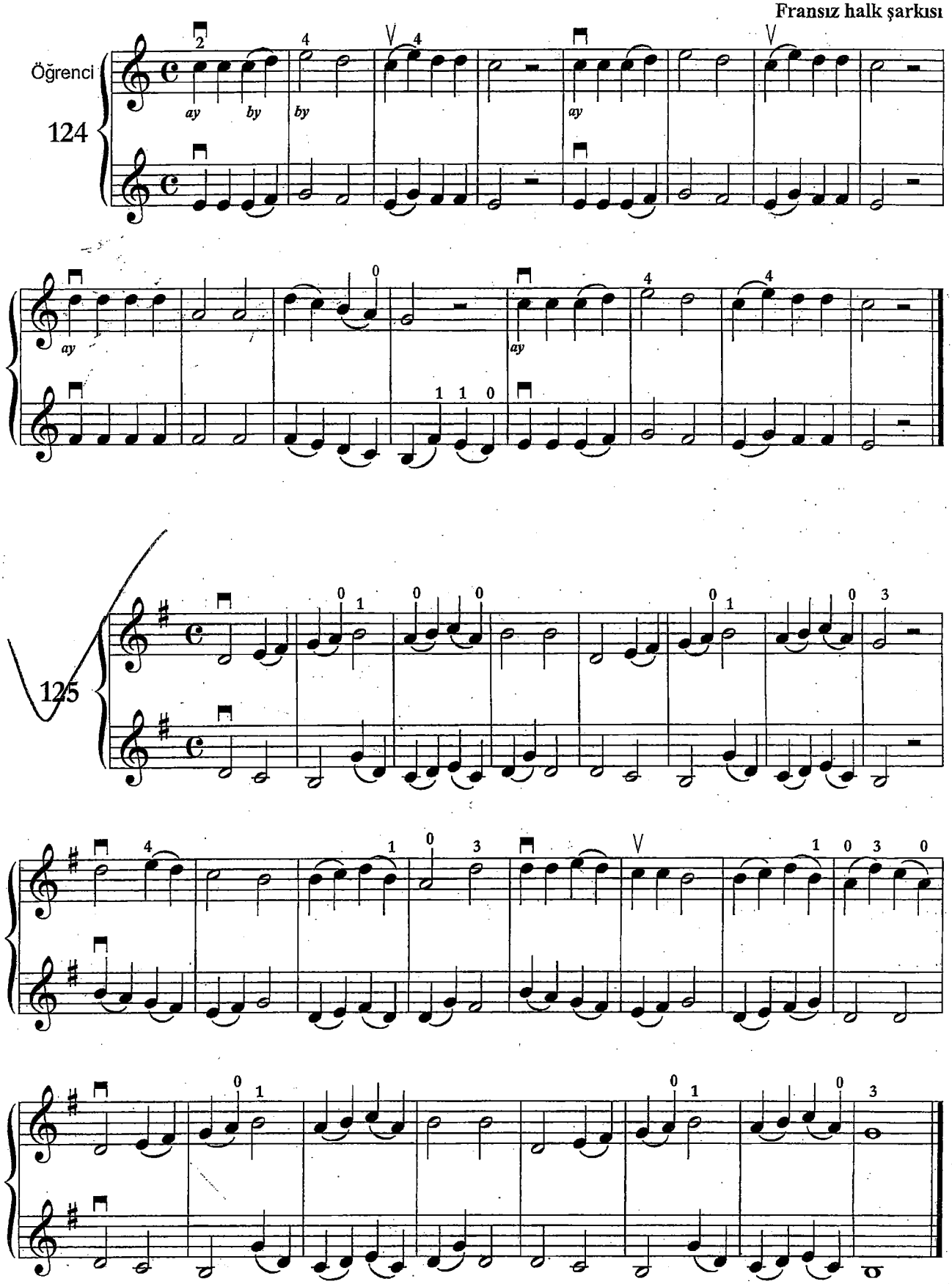


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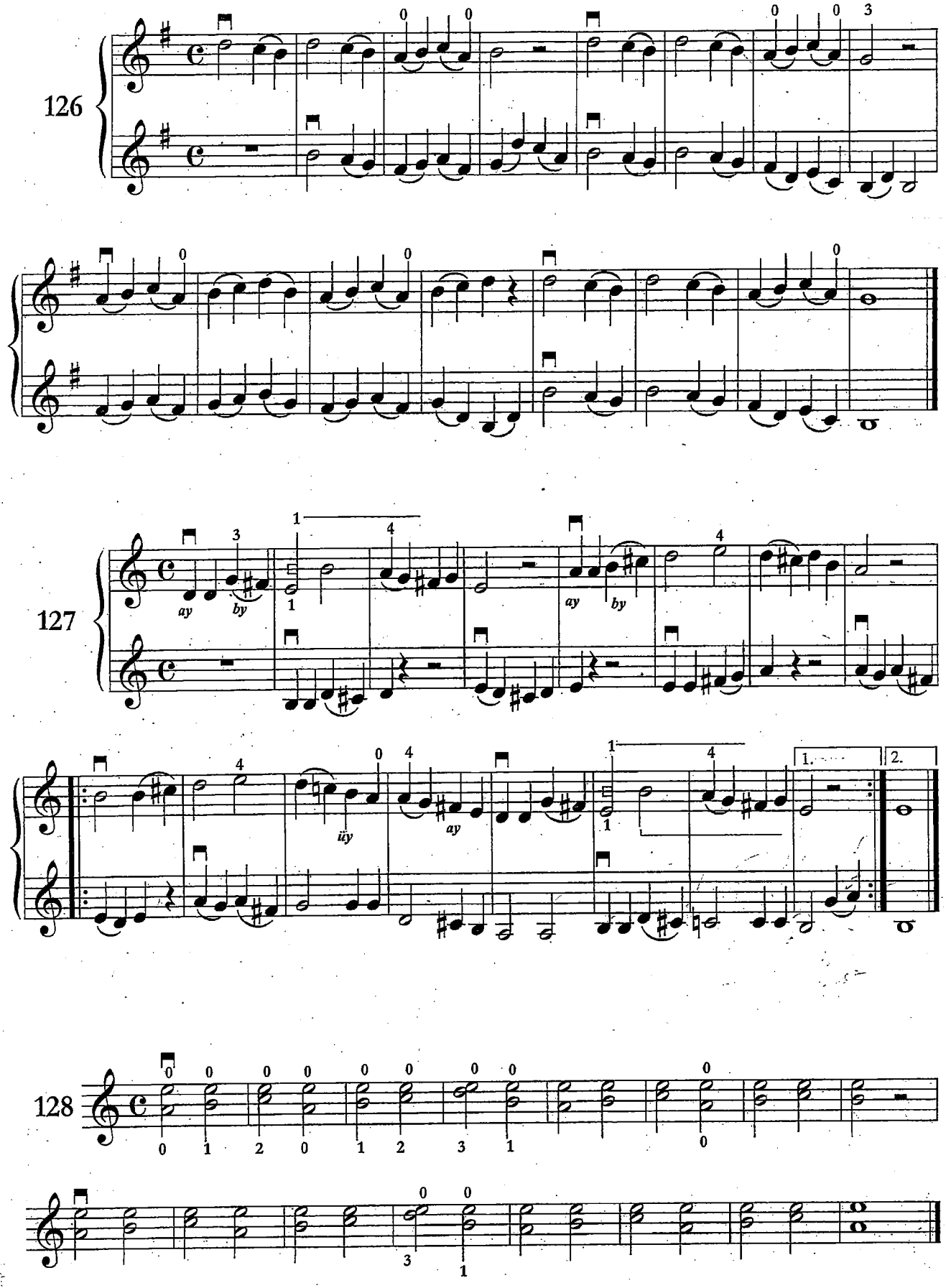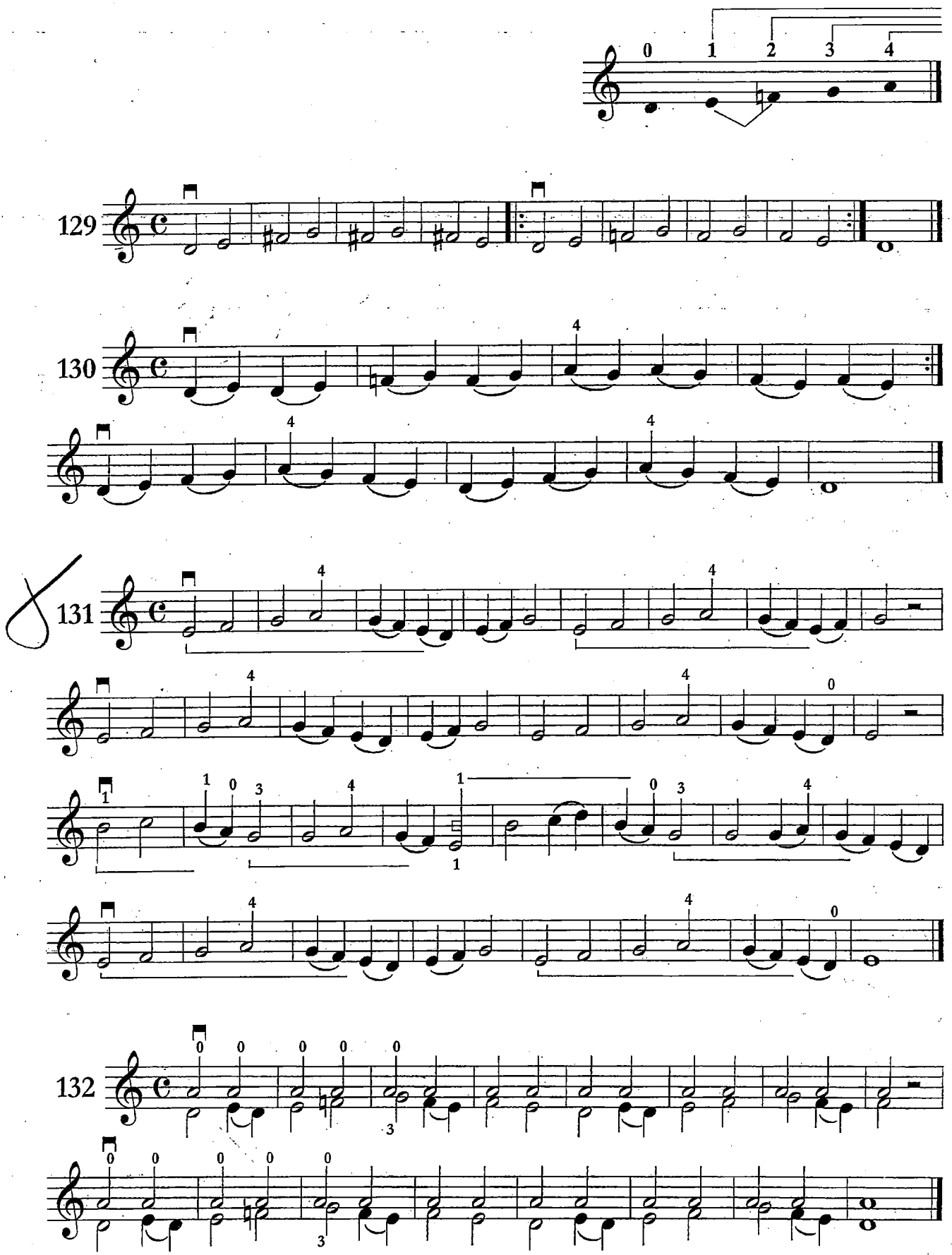



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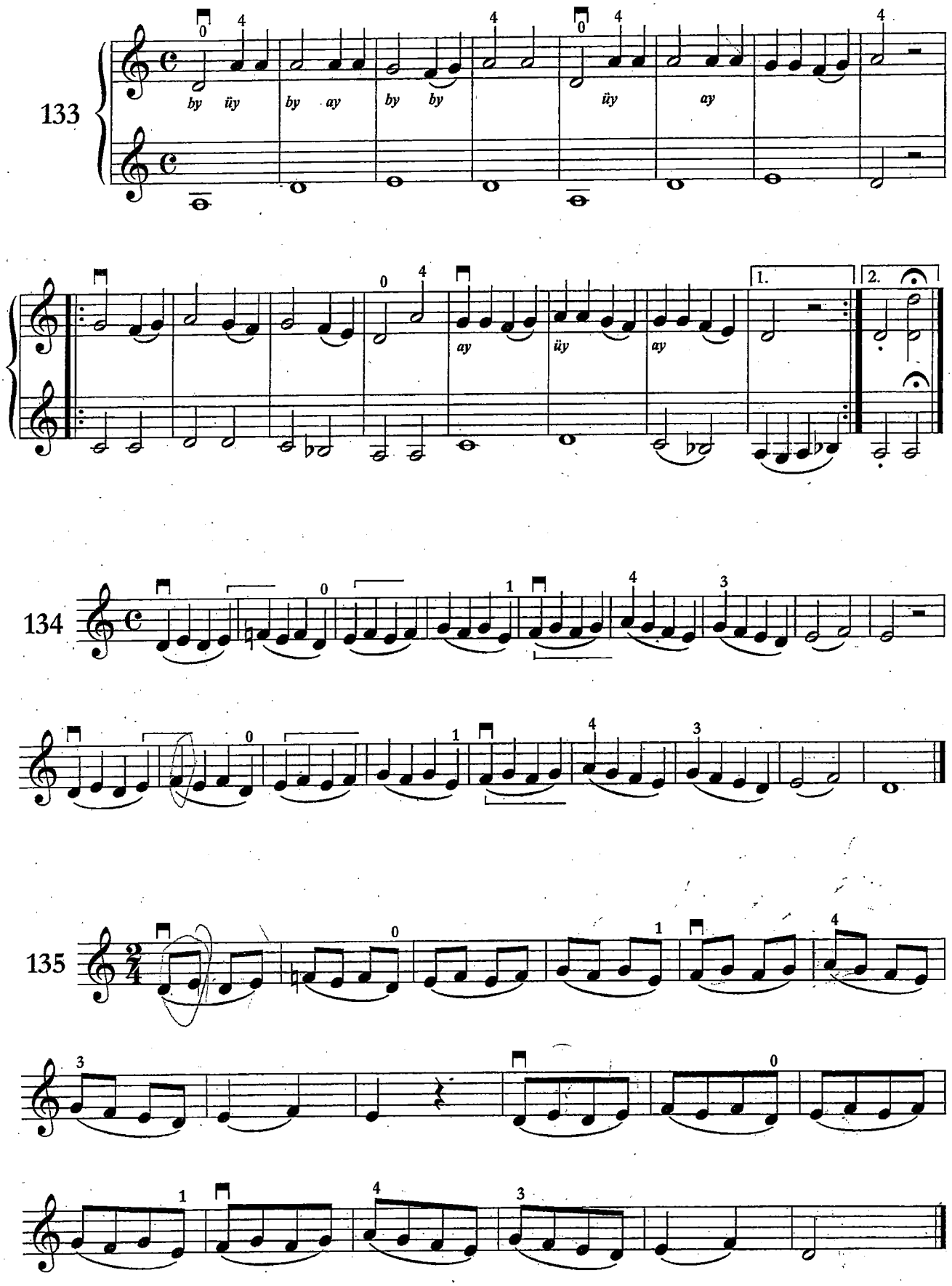

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122
123
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I. f
II. p
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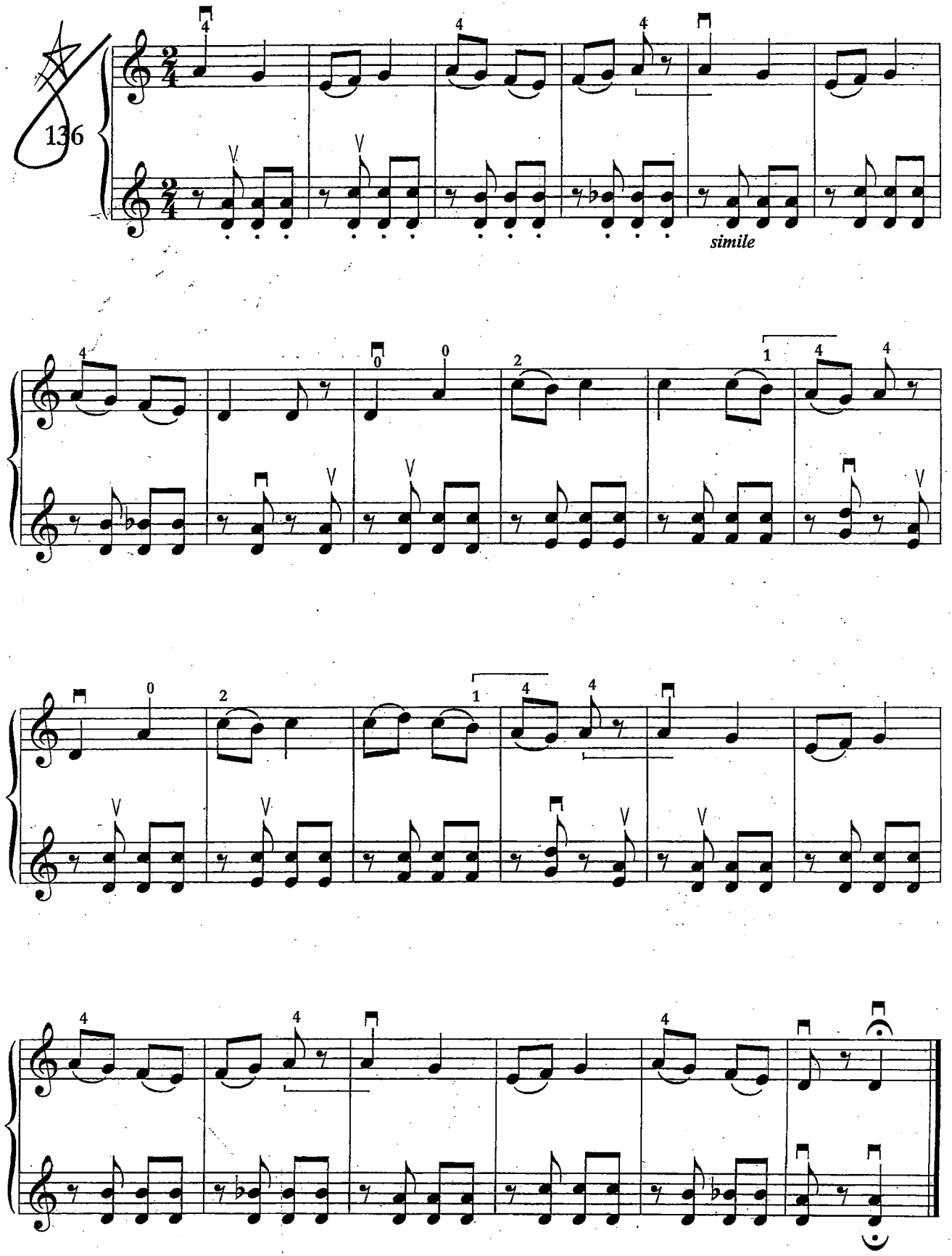
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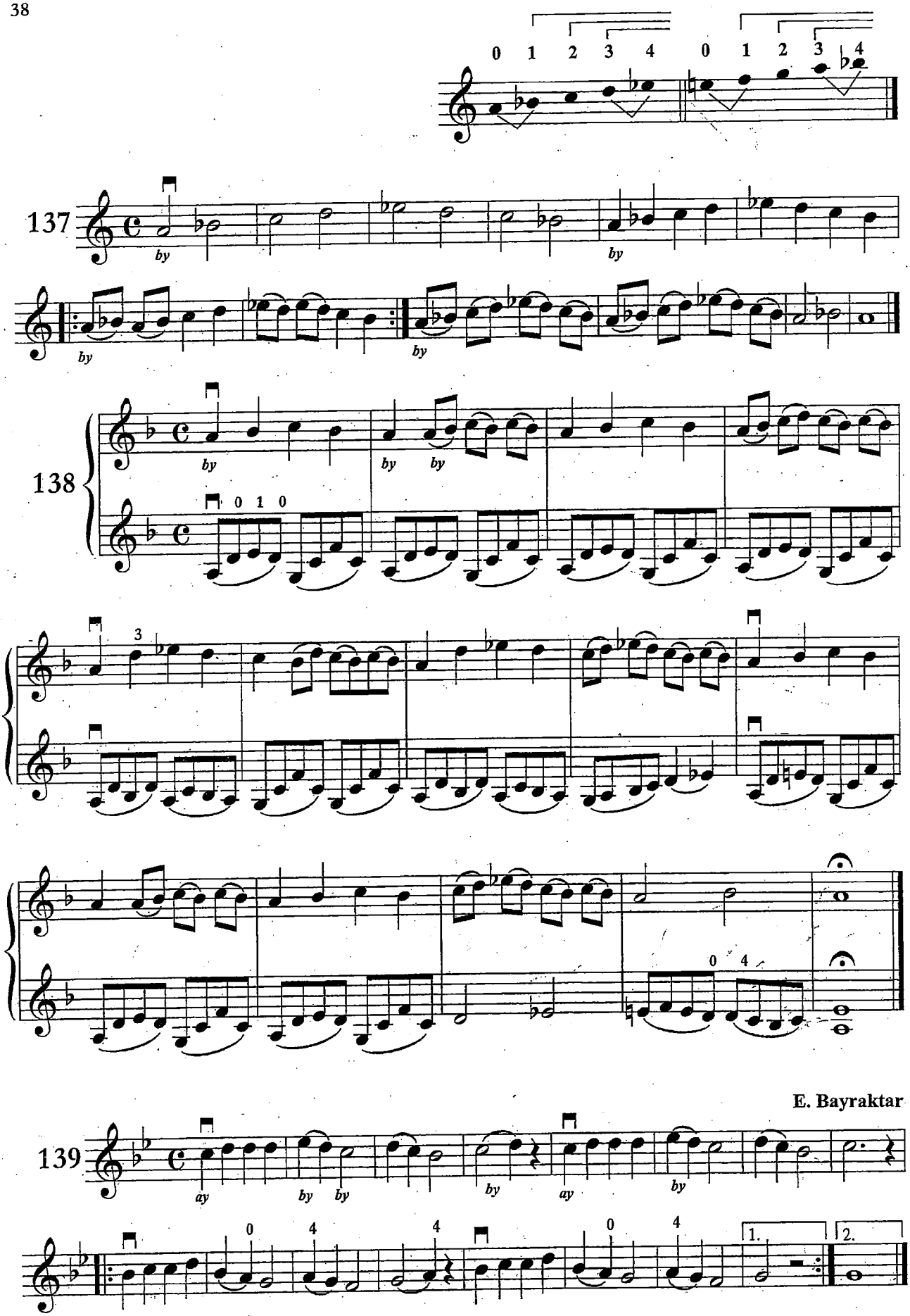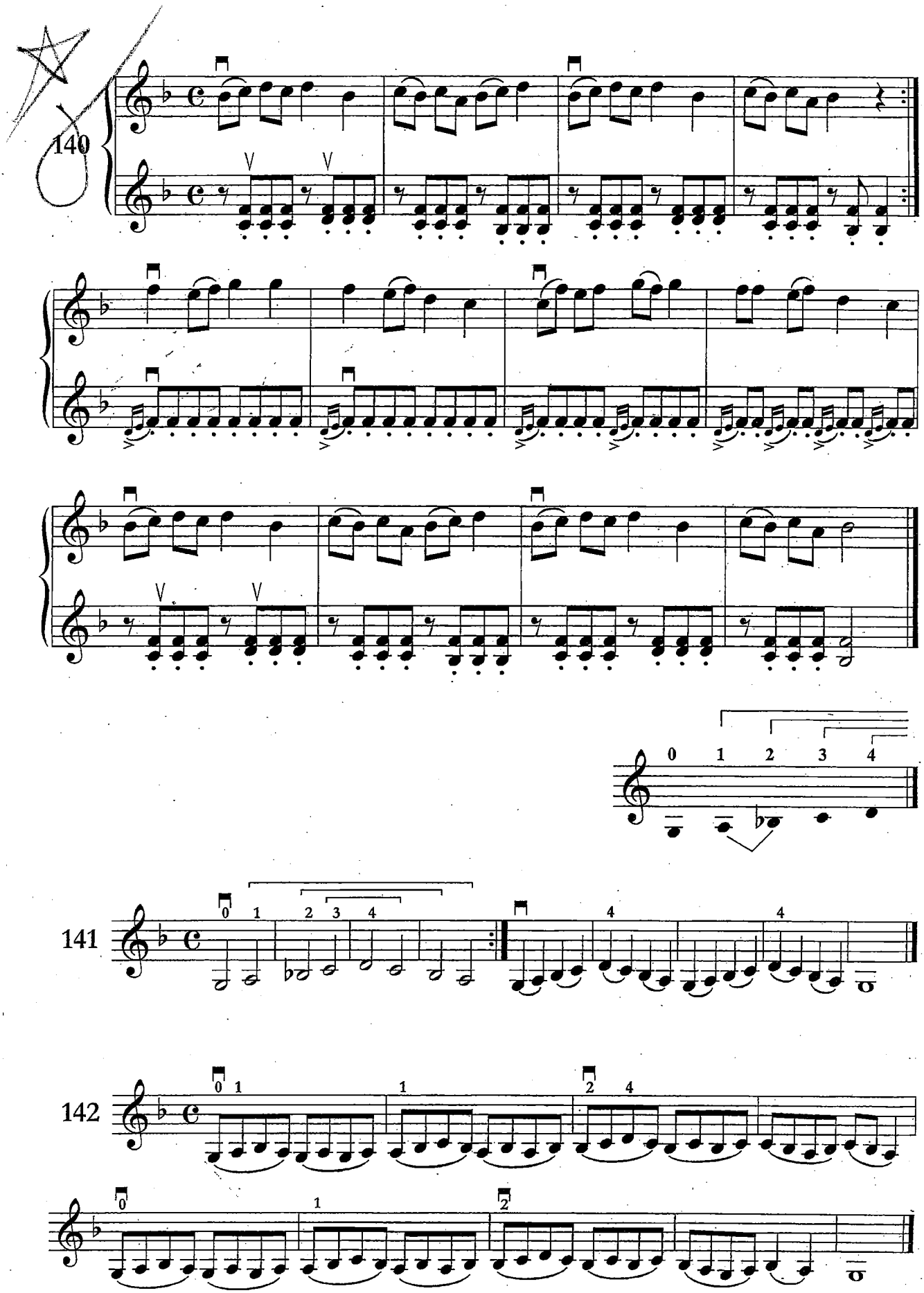



126
127
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128
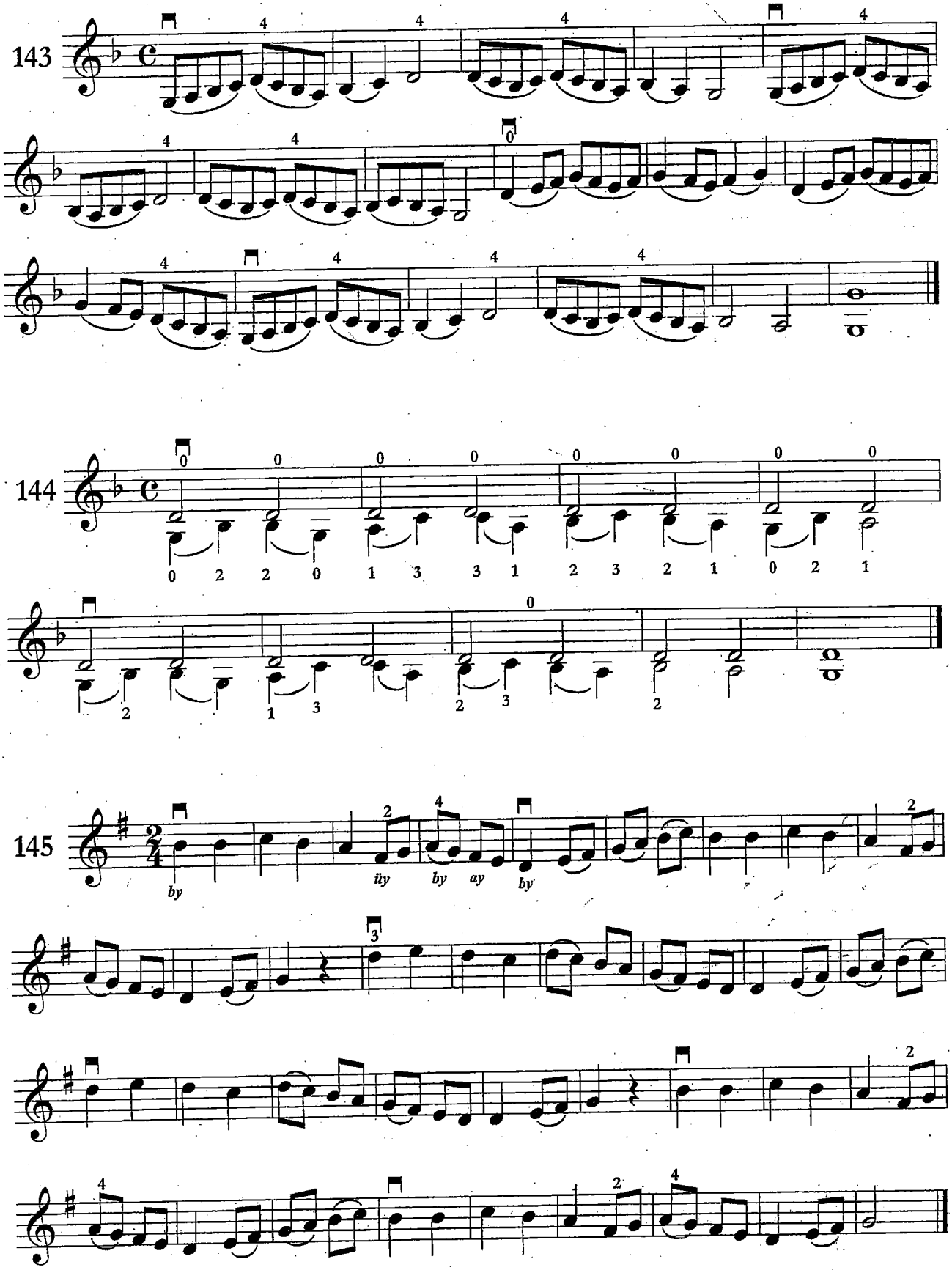

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143
144
145
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by

Moderato

Pracht

146

by *üy* *by* *ay*

by *üy* *by* *ay*

147

Carl Orff

p
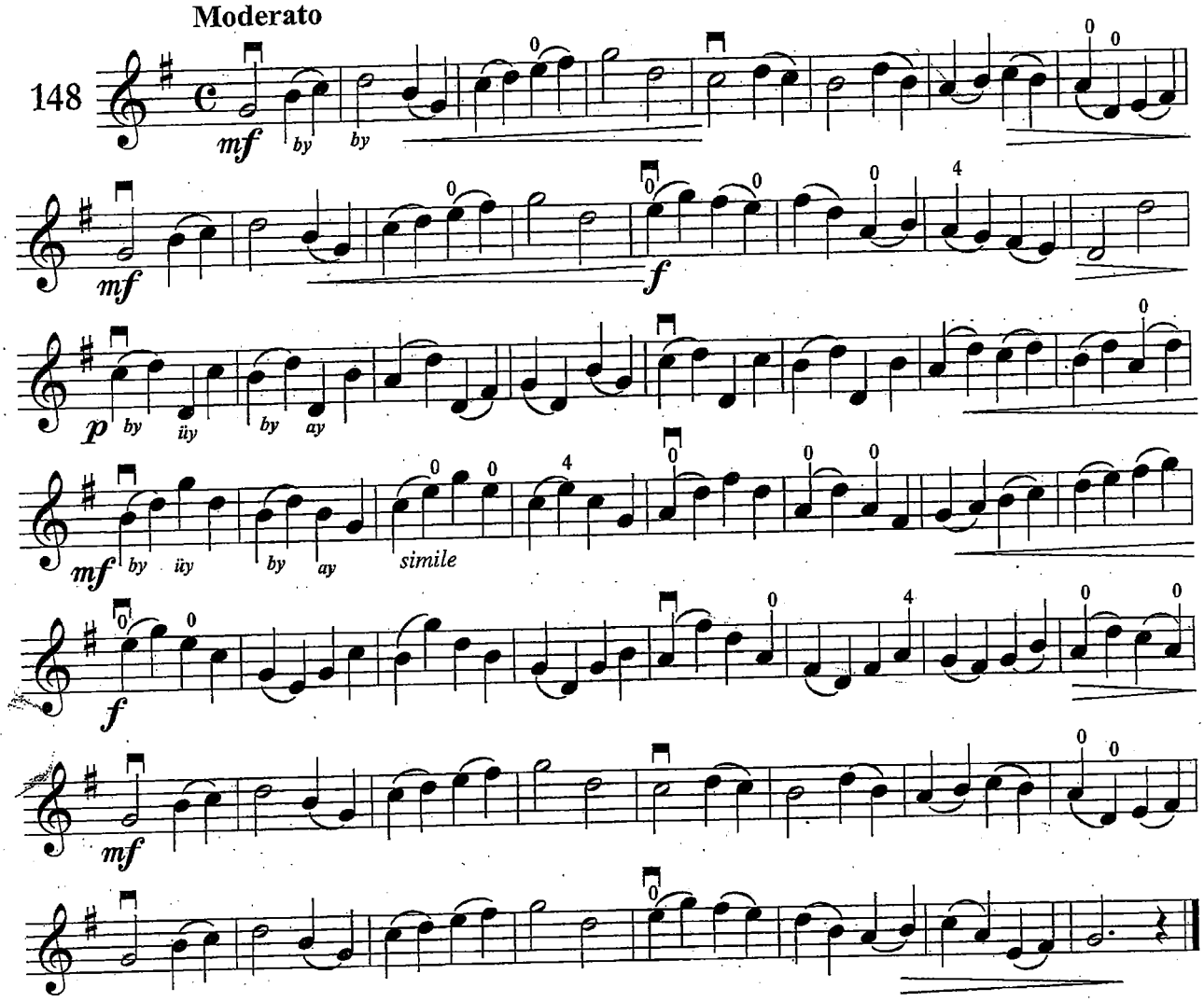
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D. C.

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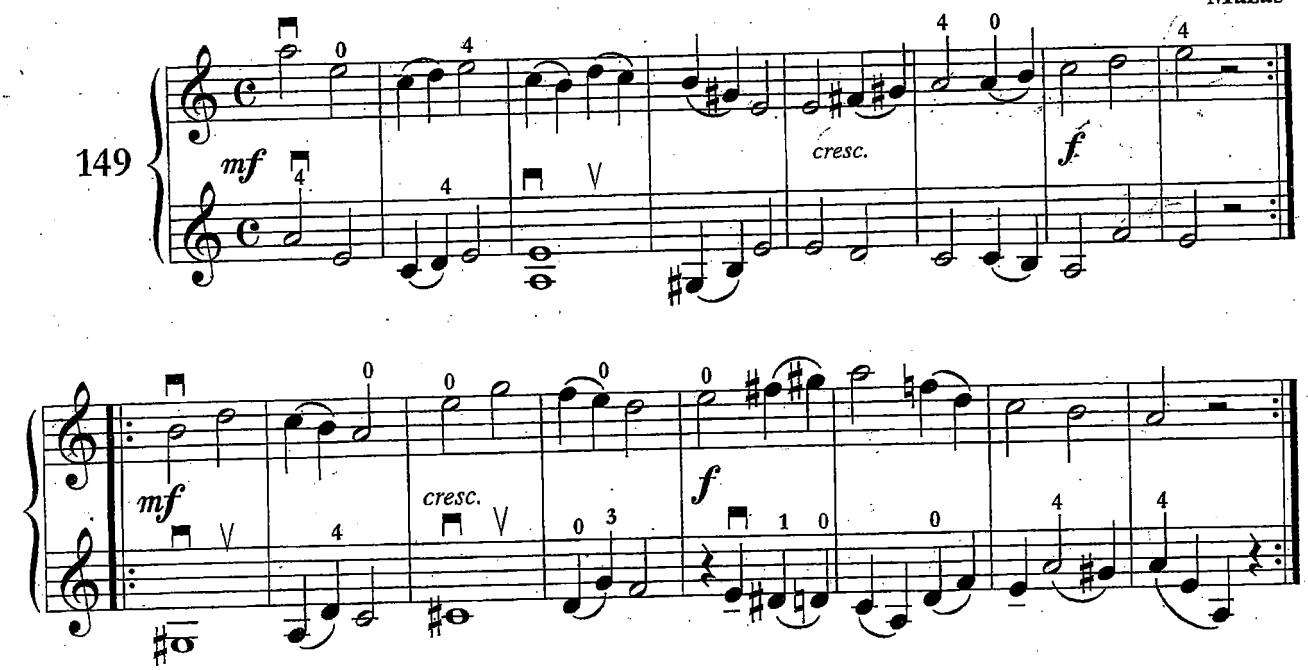
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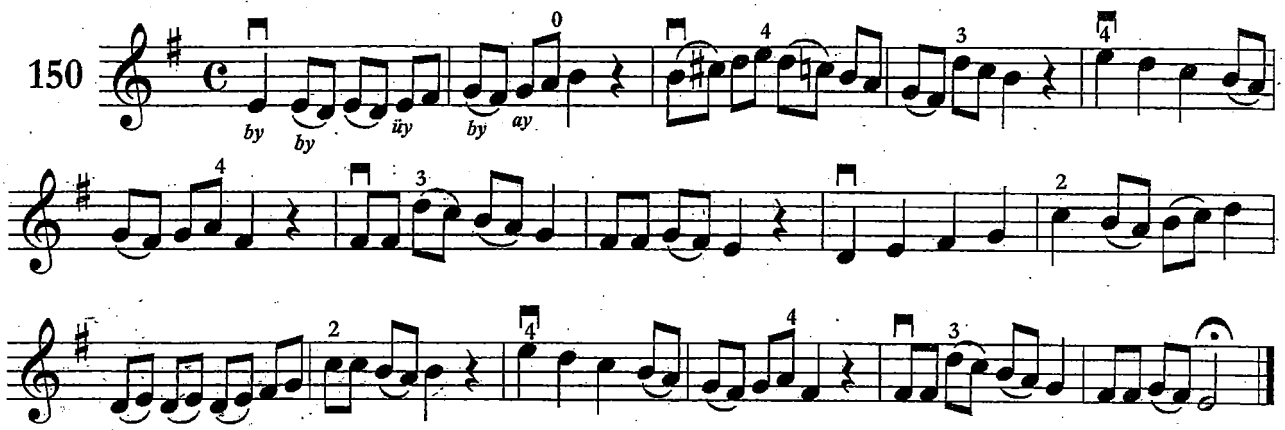


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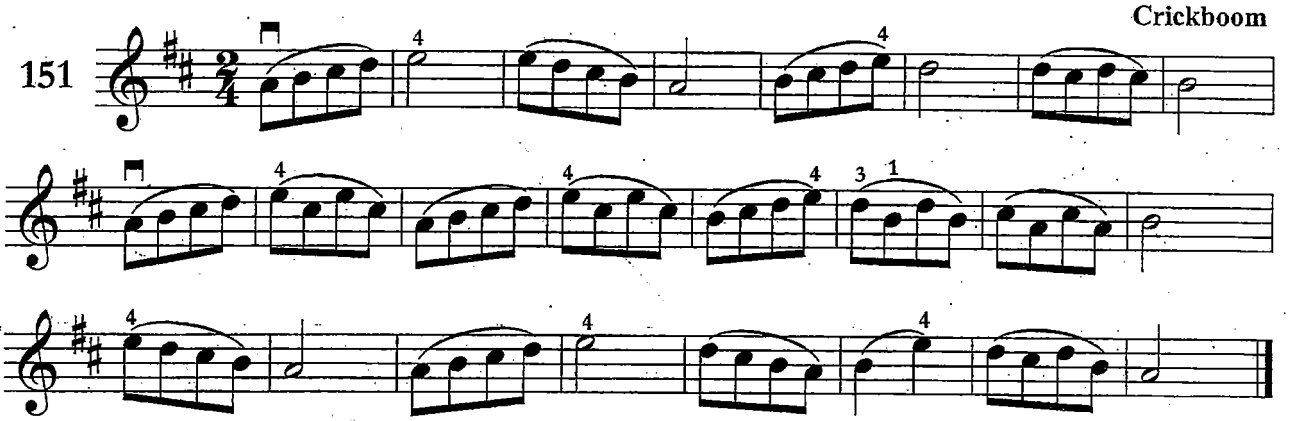


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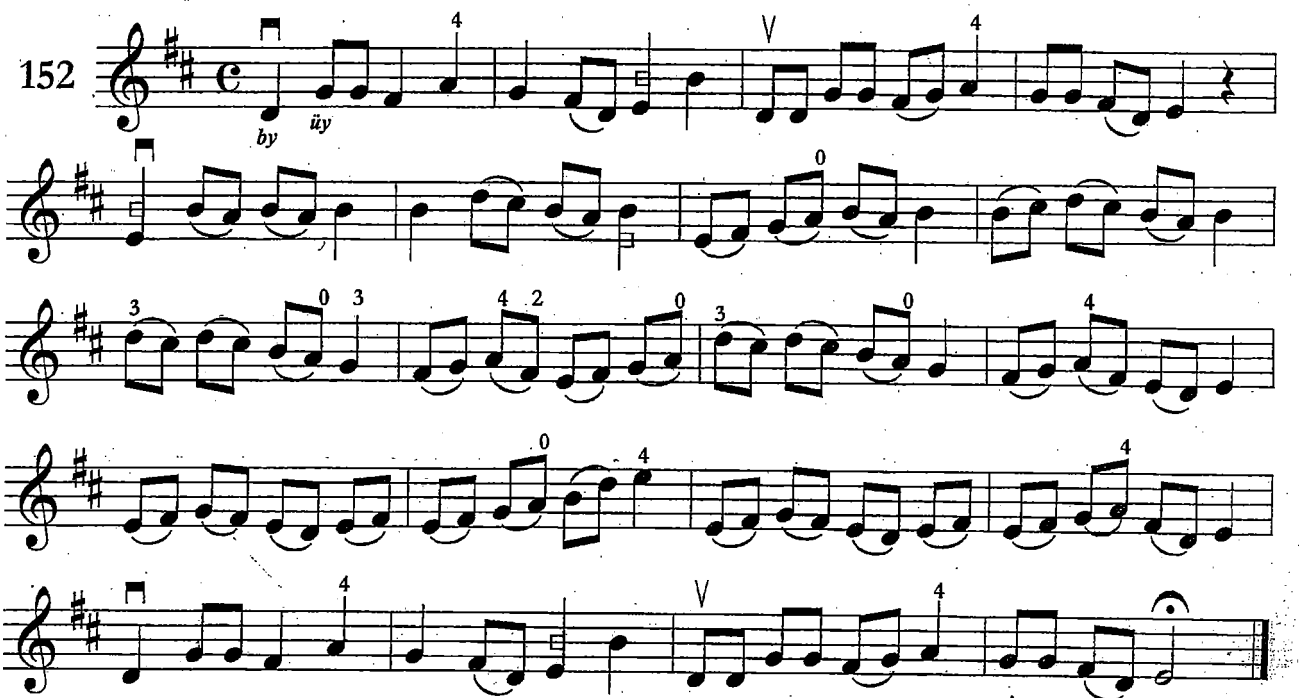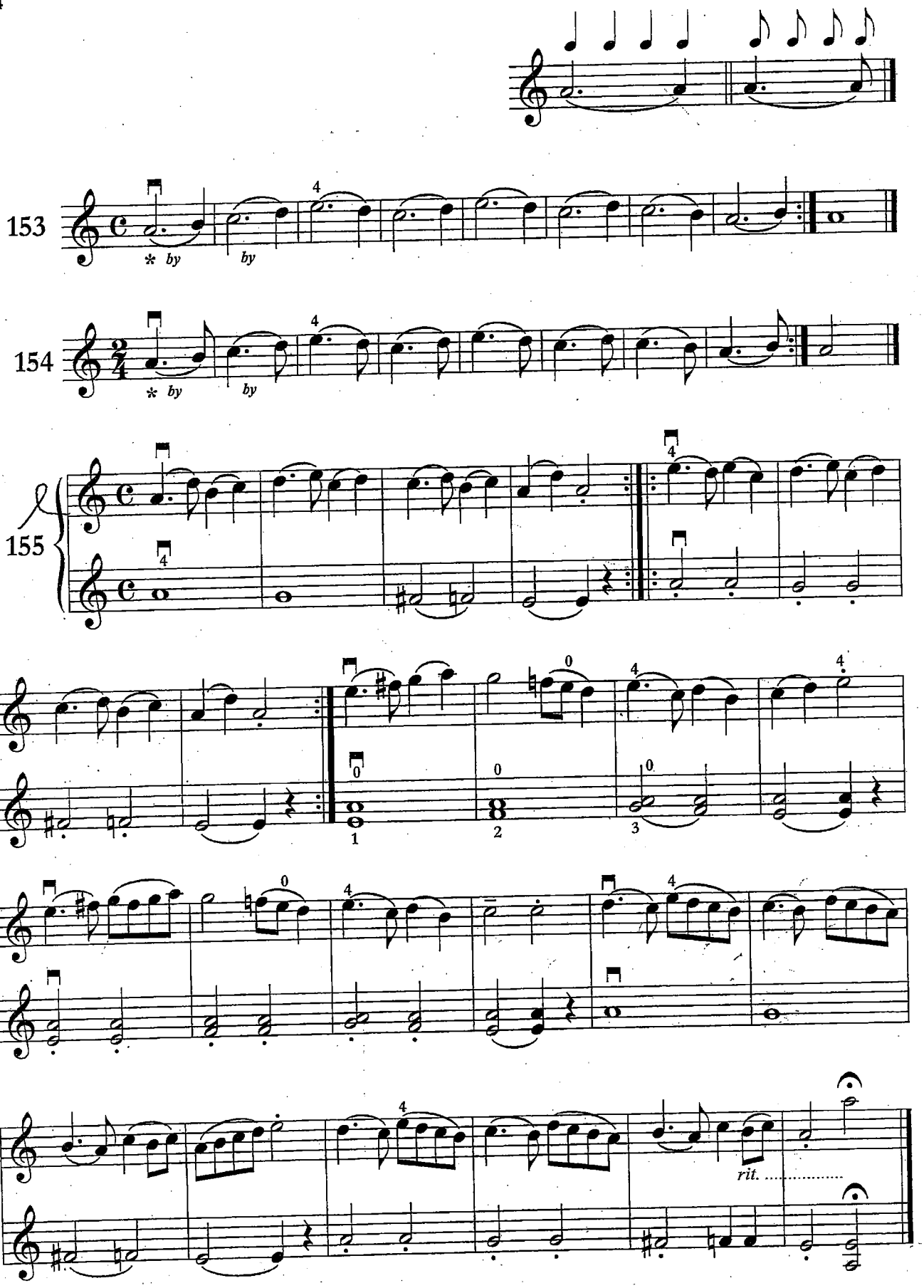


Crickboom

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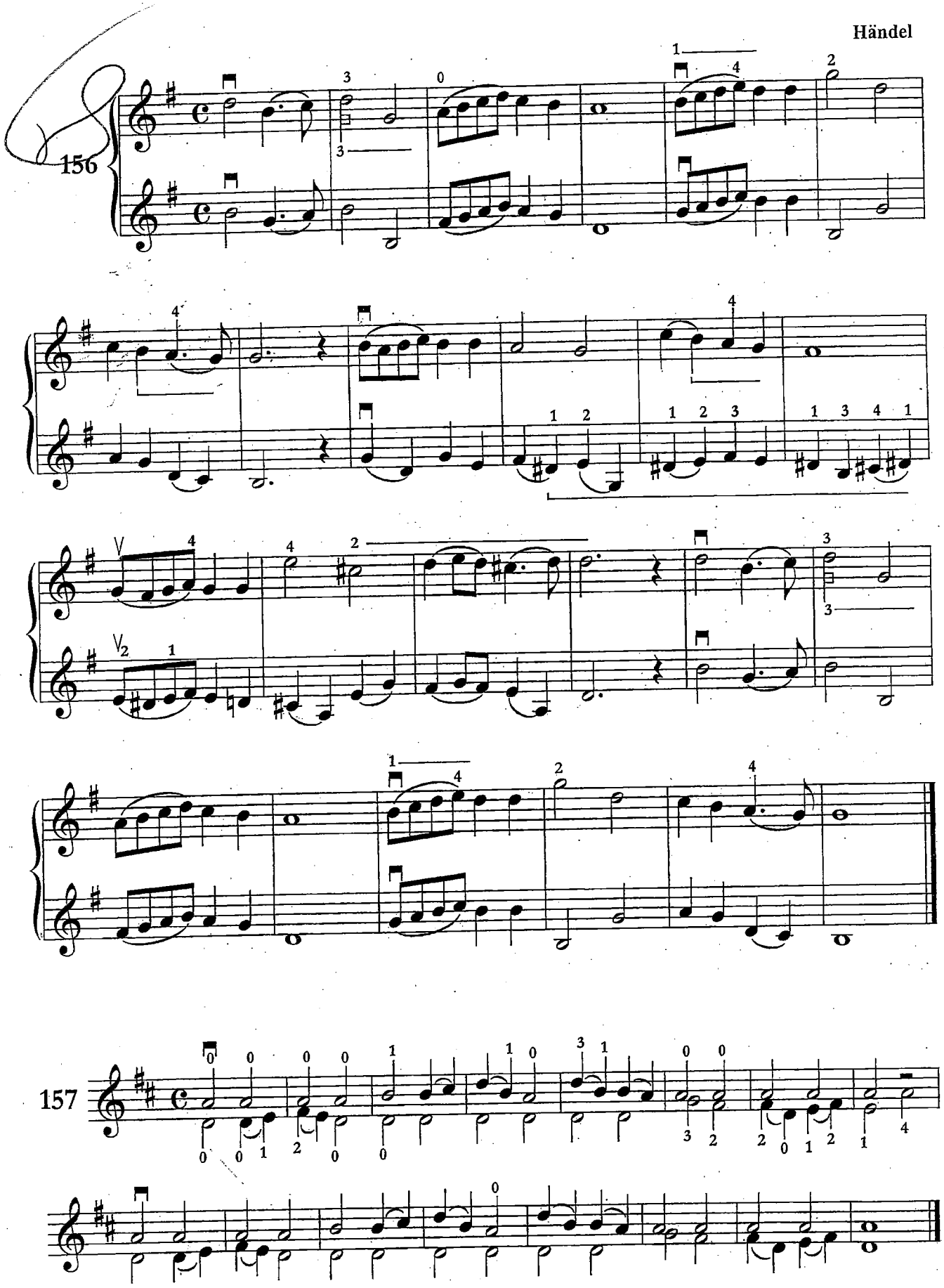


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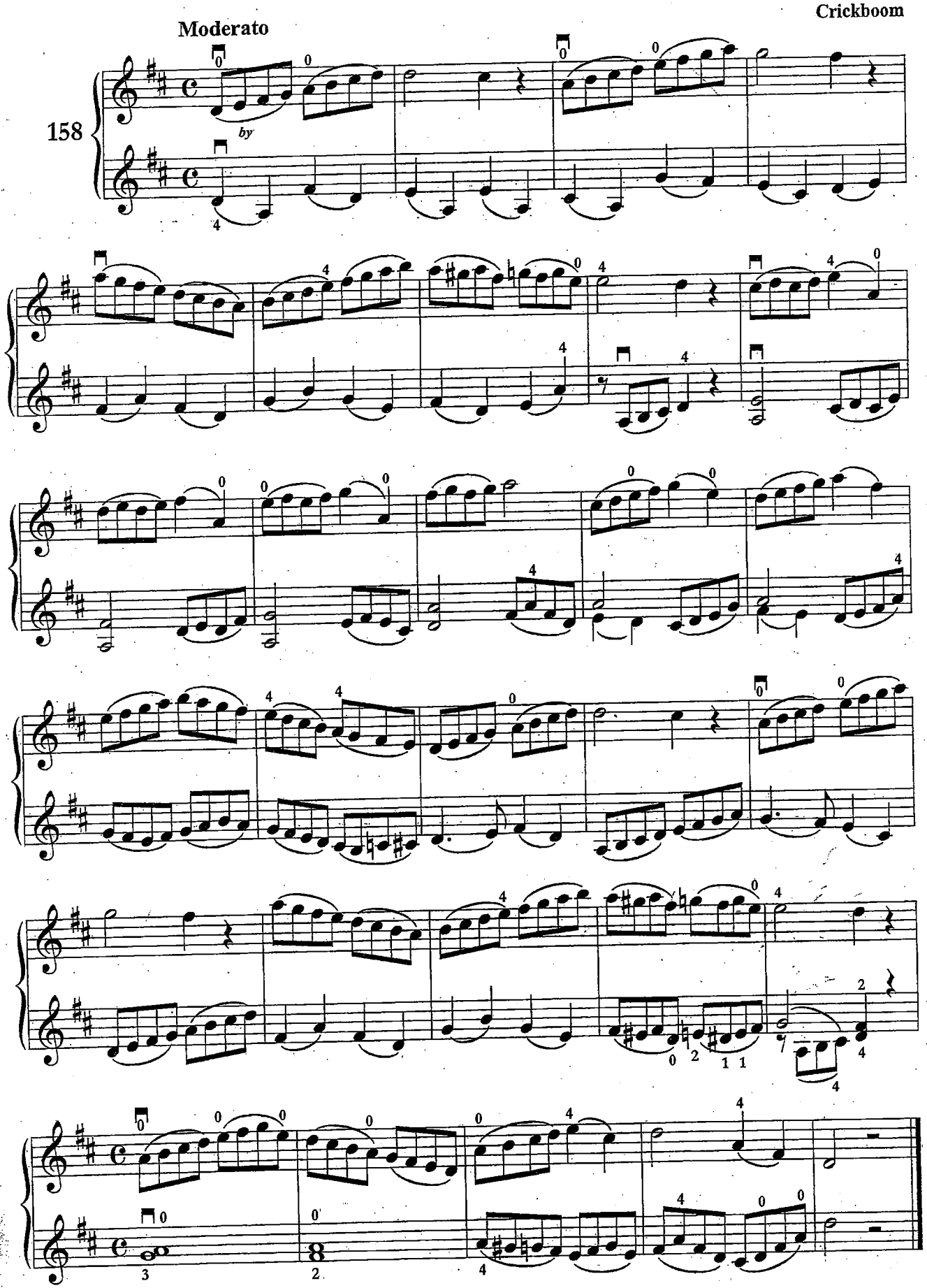




* Noktalı ritmli (♩. ♪) notaları çalarken, yayda gereksiz bir vurgunun meydana gelmemesi için, notanın değerine göre yayı eşit aralıklara bölmek başlangıçta çok önemlidir.

Händel
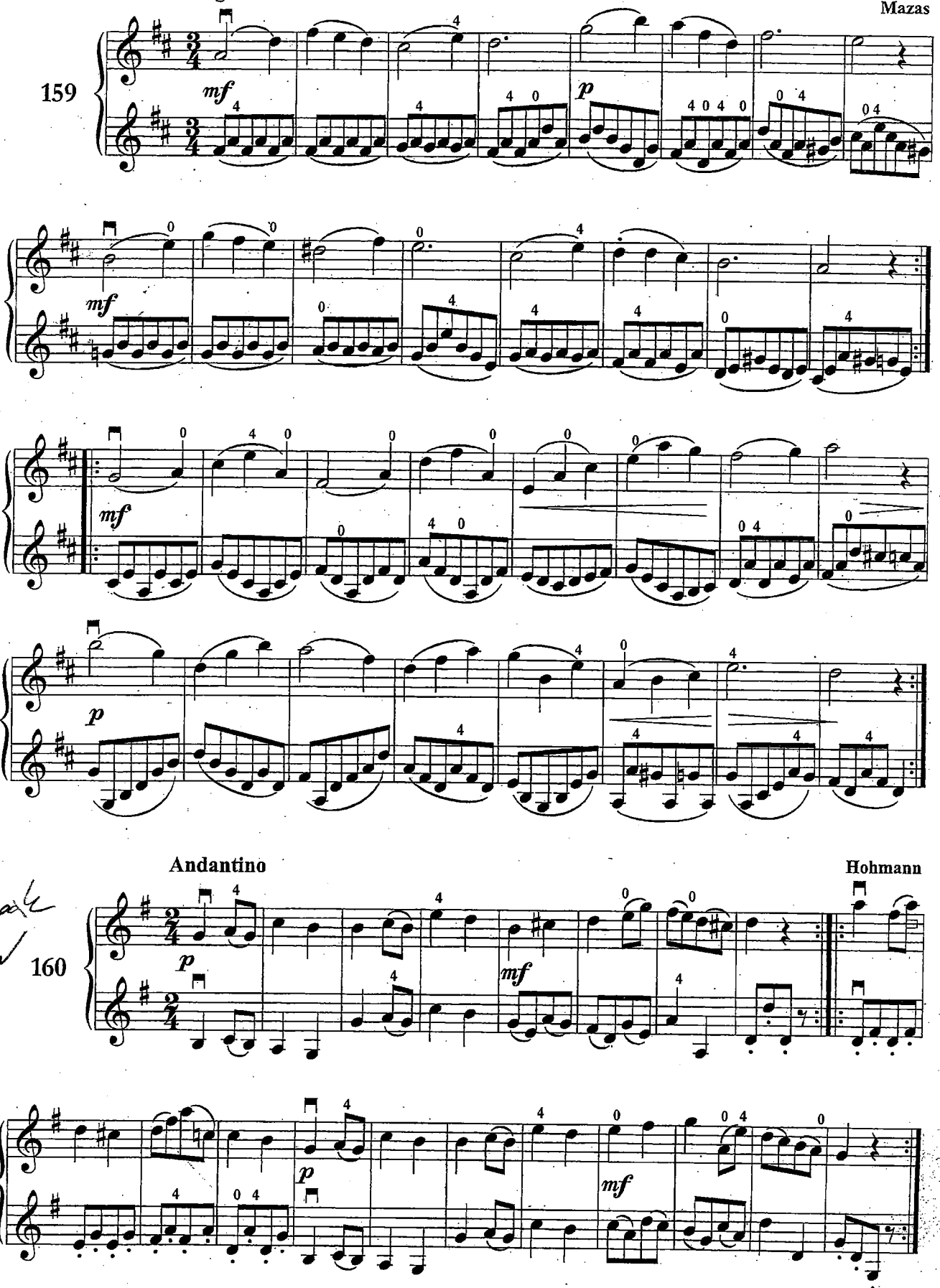



Moderato
158
by

Allegretto

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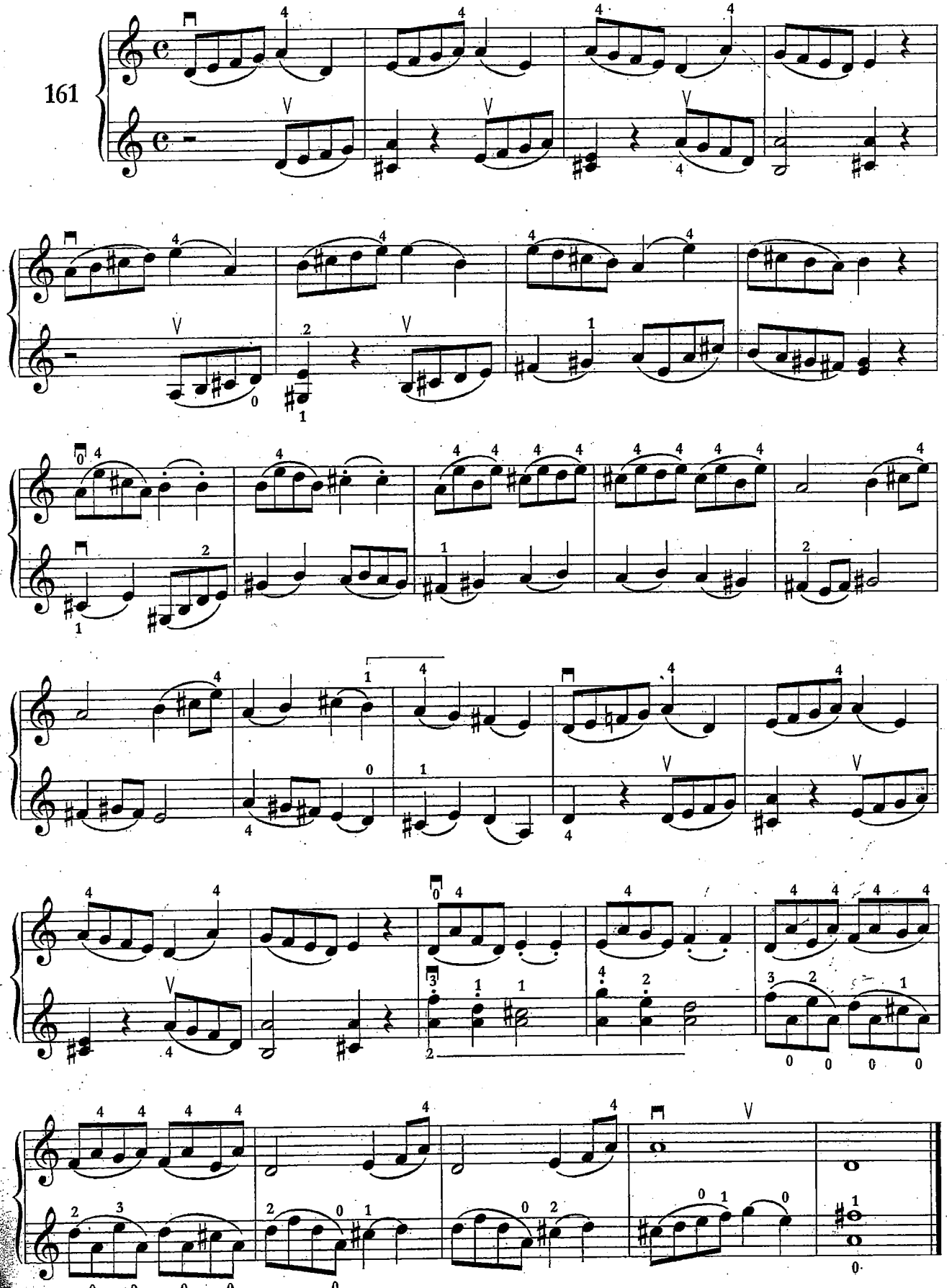
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Andantino

Hohmann

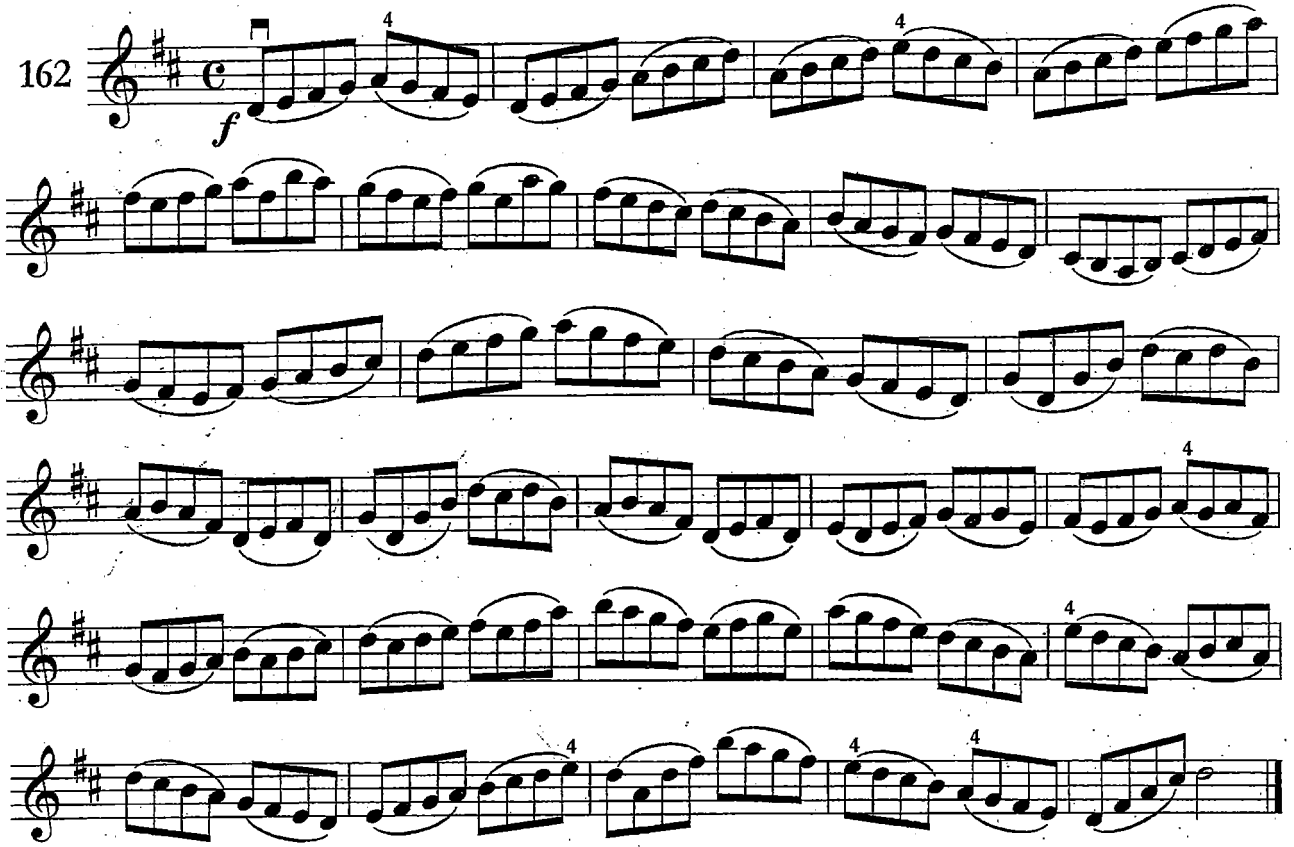
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161

Allegretto

Pracht
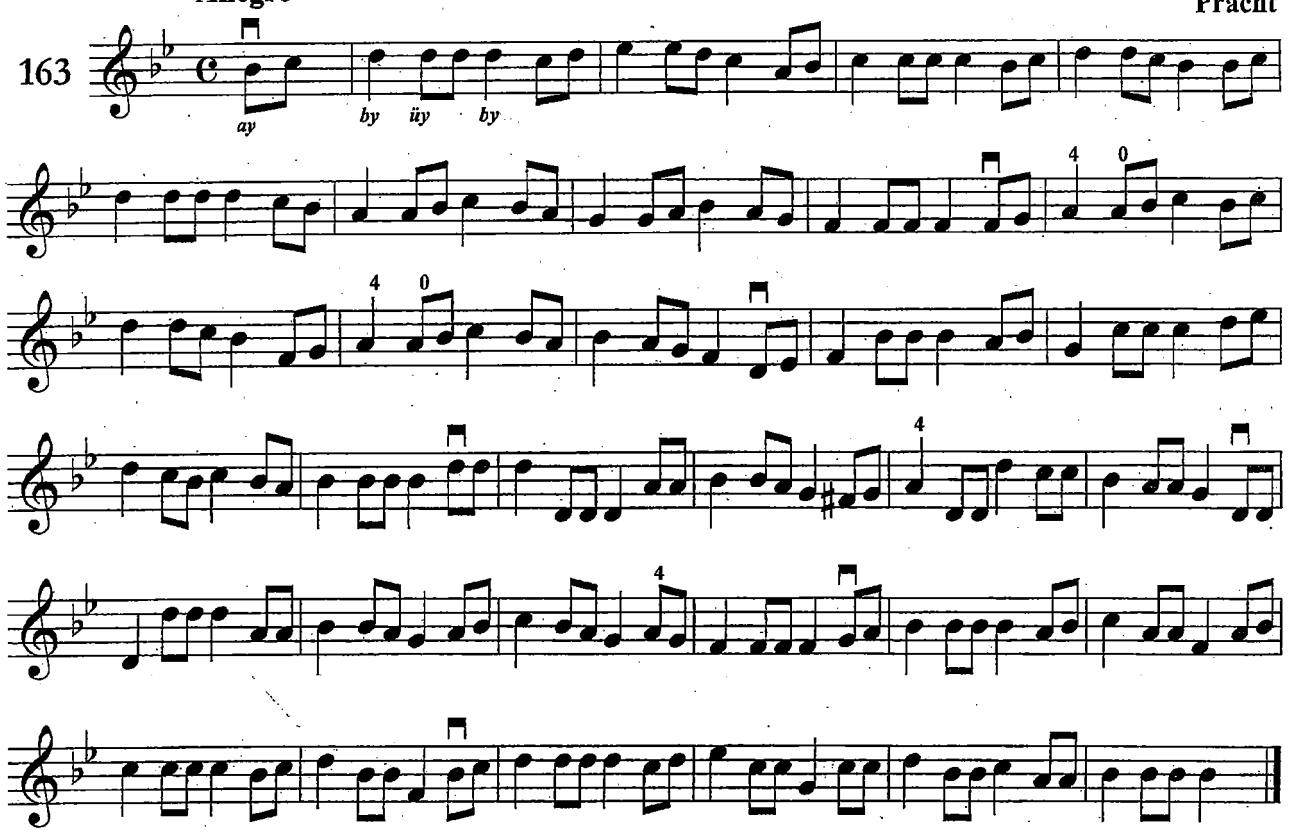
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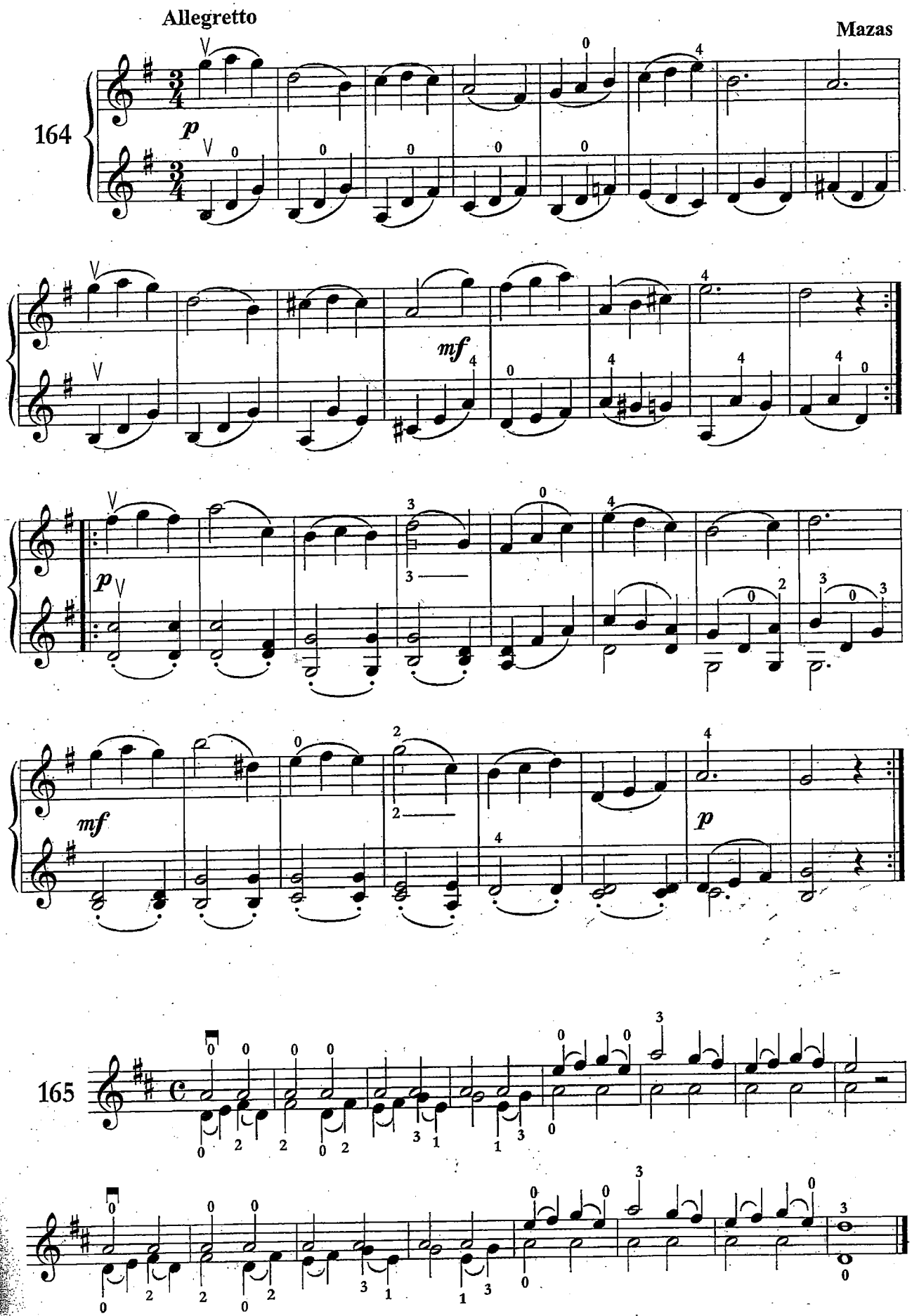


Allegro

Pracht

163




Allegretto
Mazas
164
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165

Allegro

Pracht

166

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Allegro

Mazas

167

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mf

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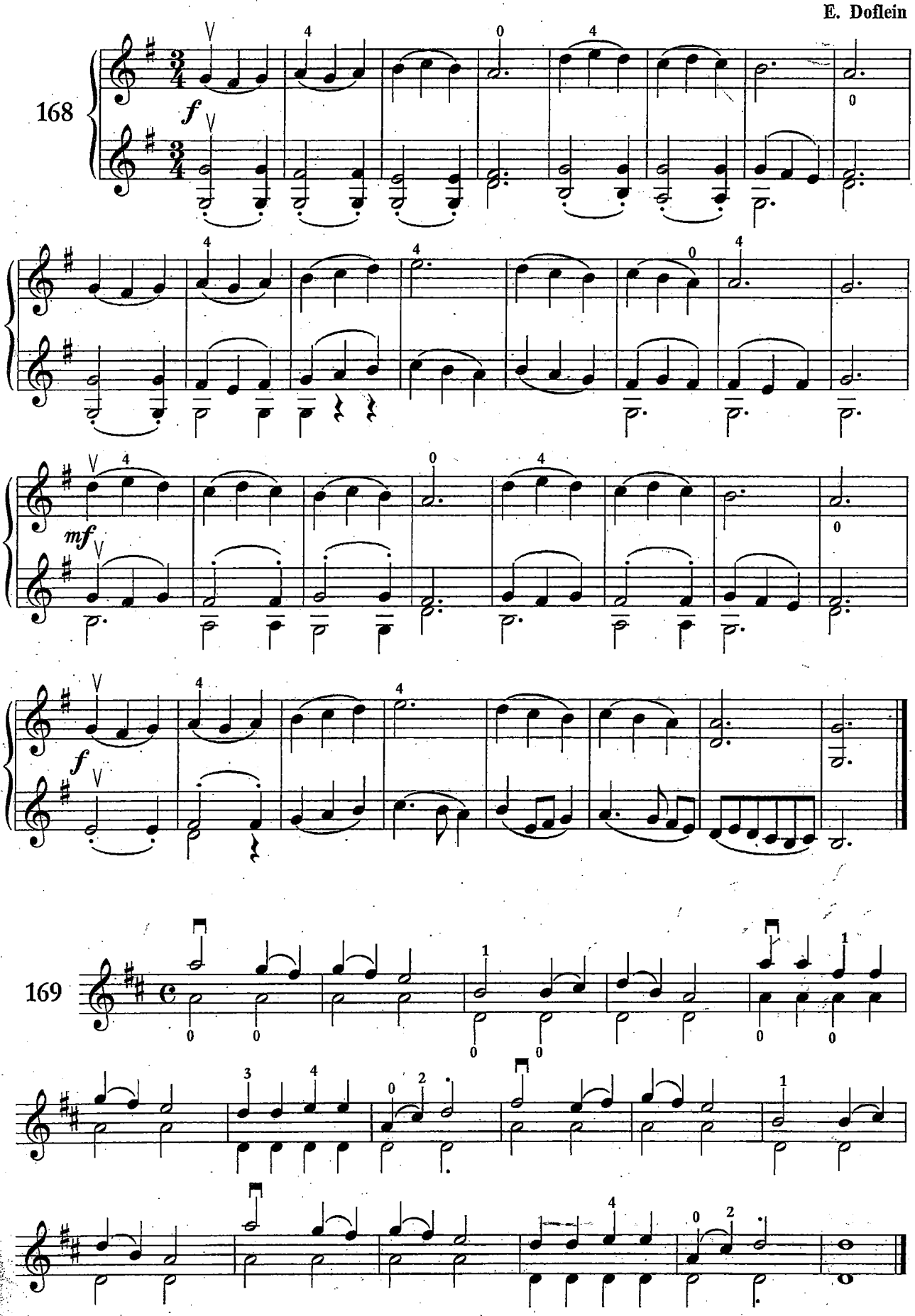
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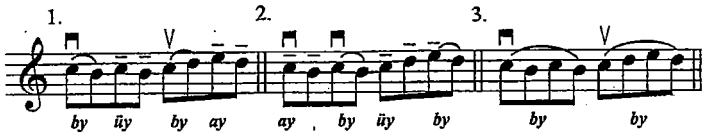
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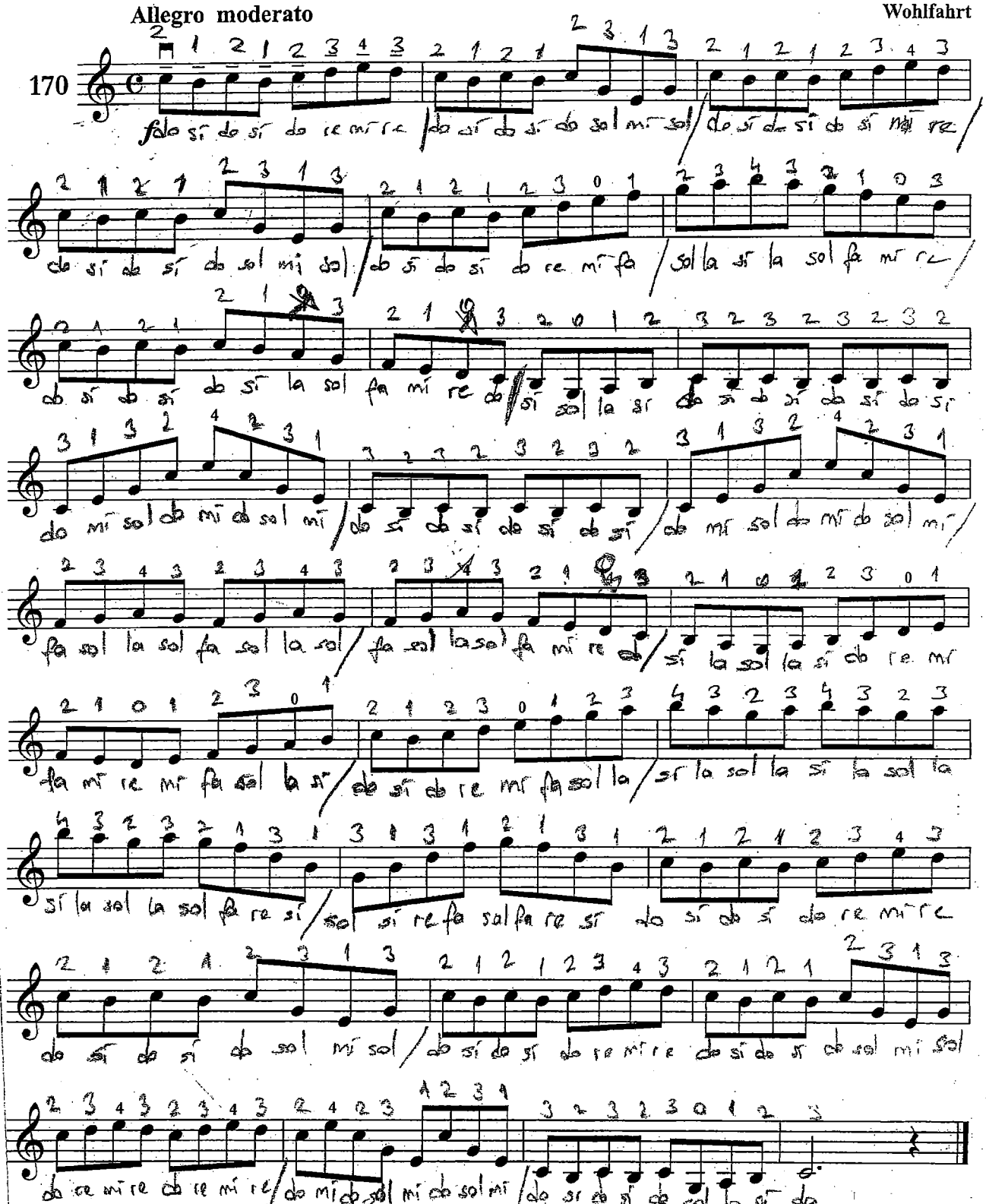
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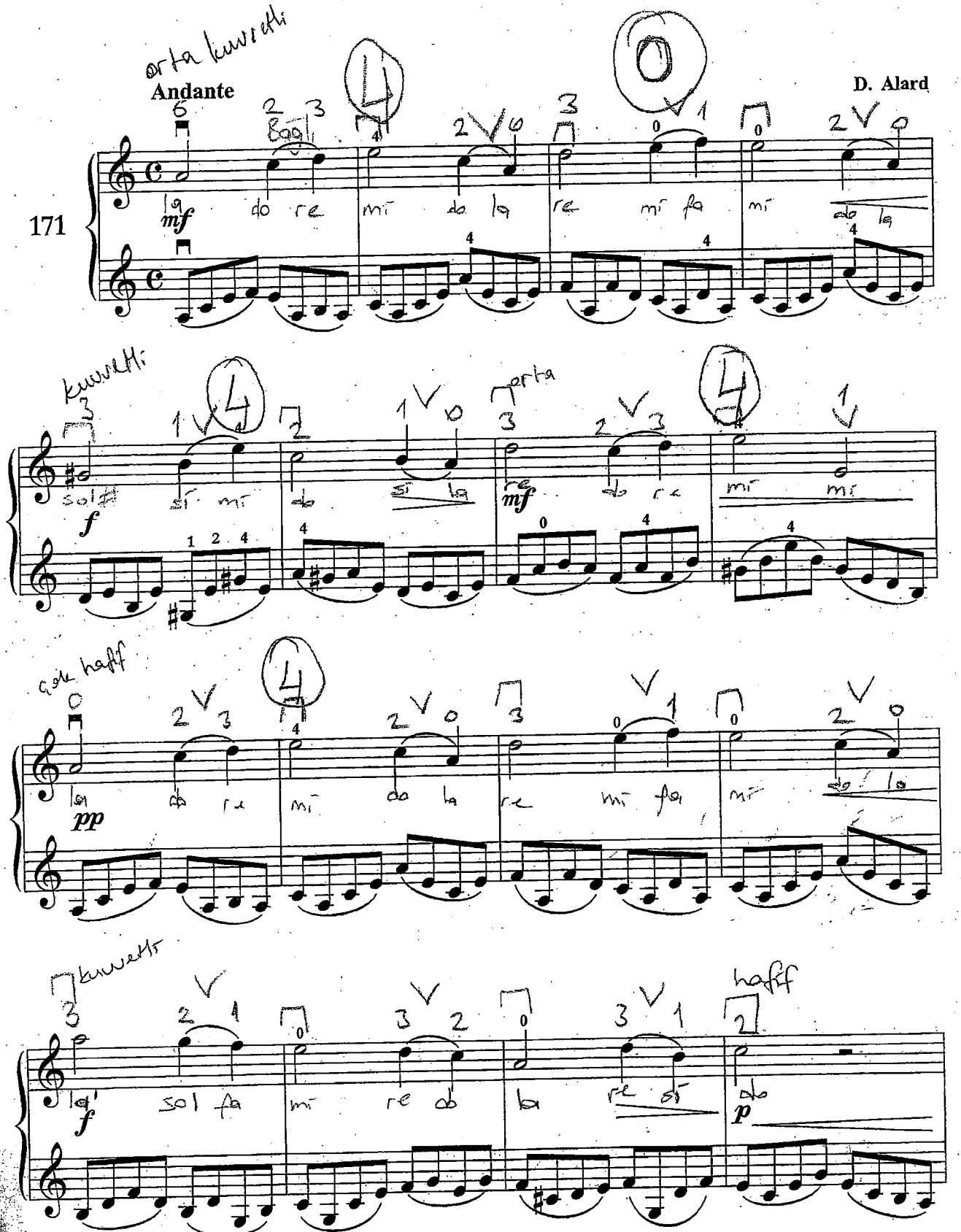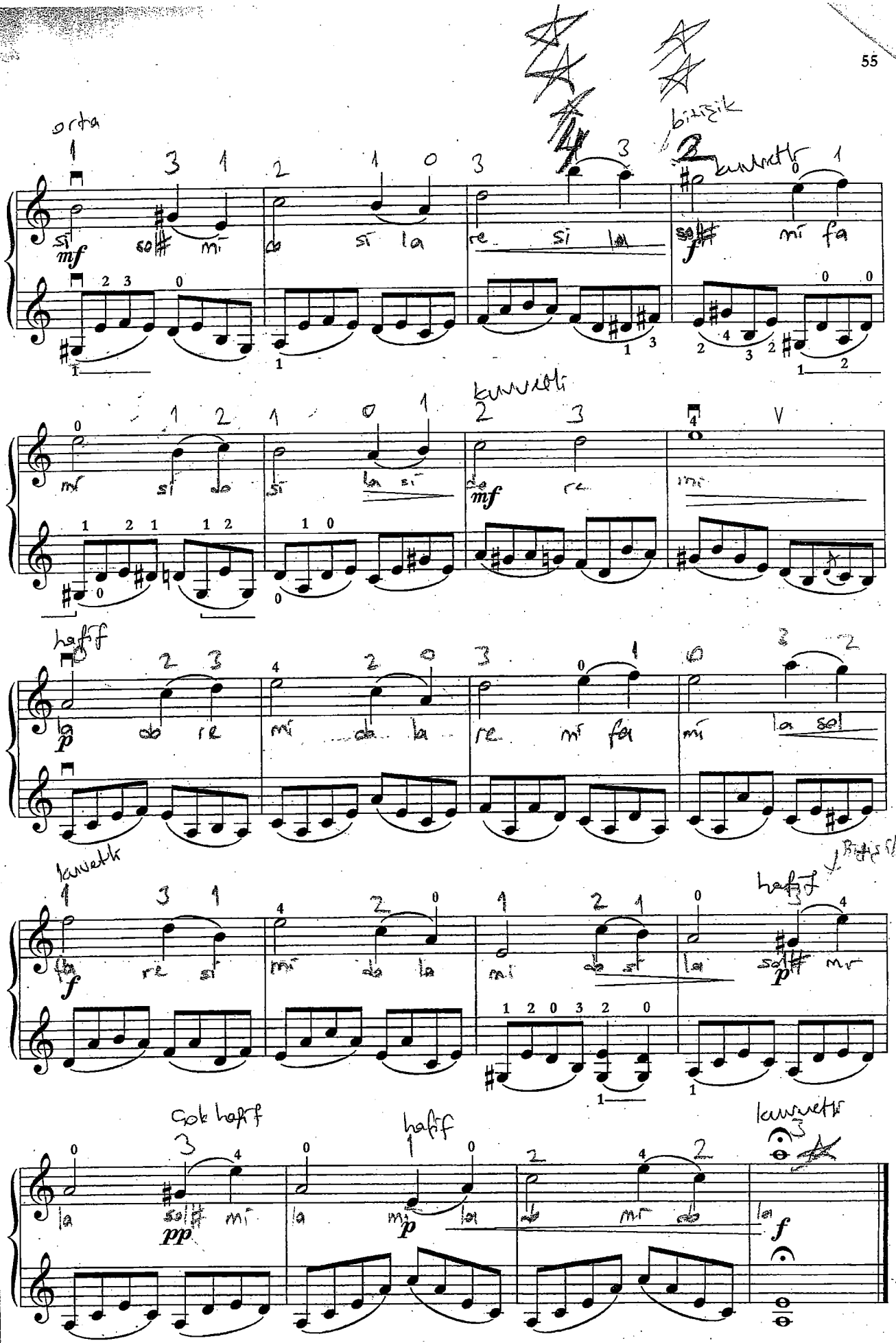




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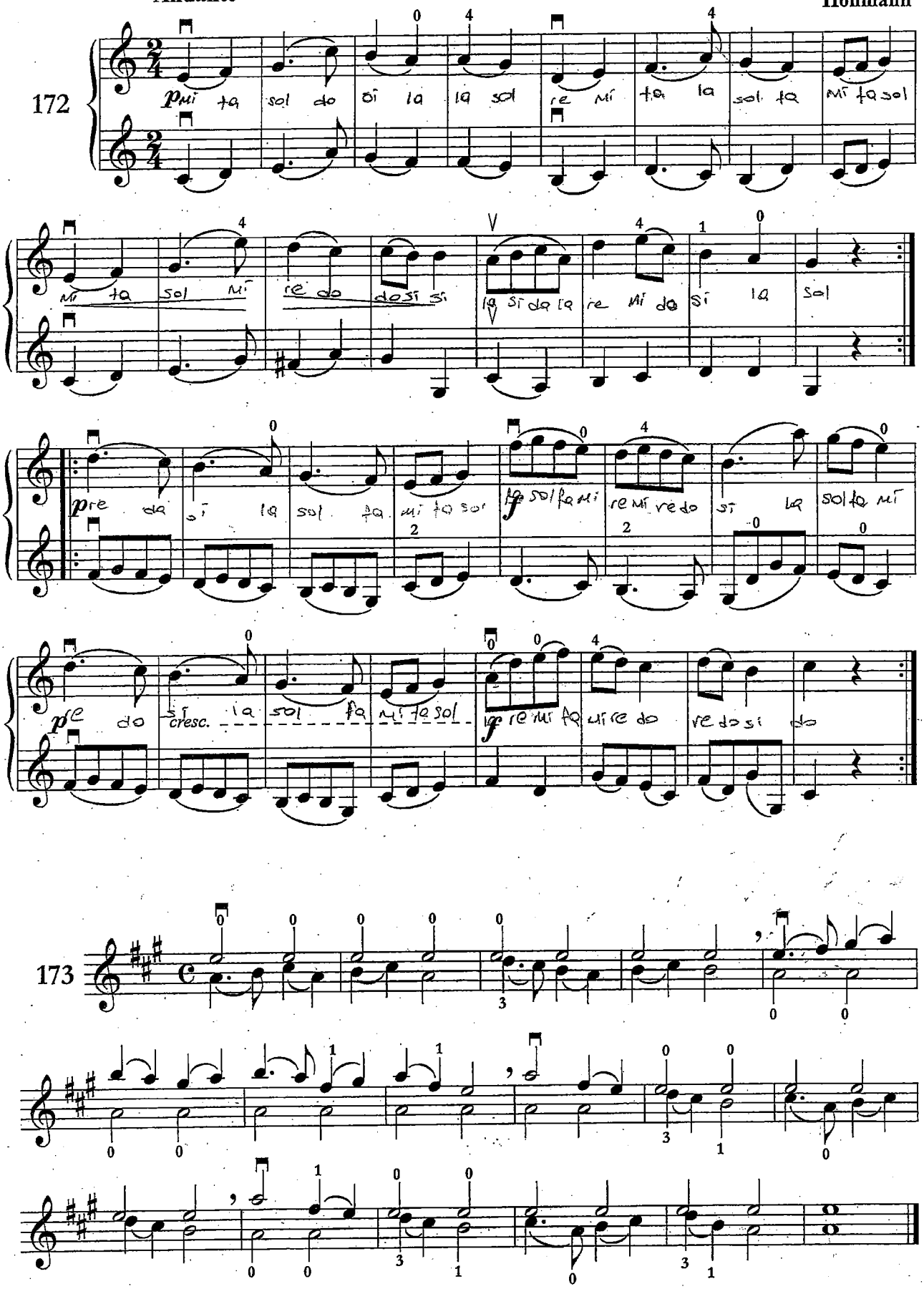
170




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D. Alard
171
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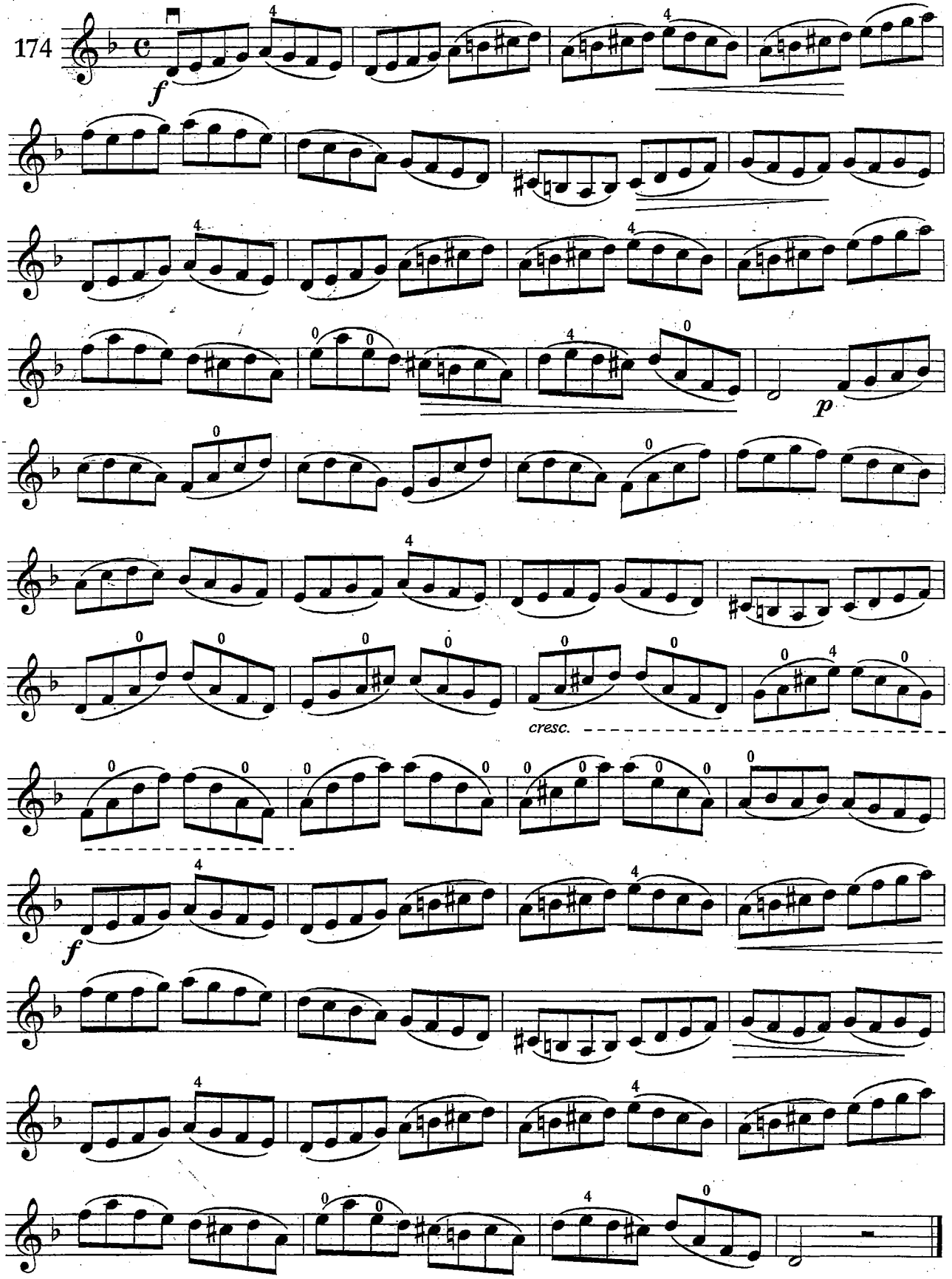
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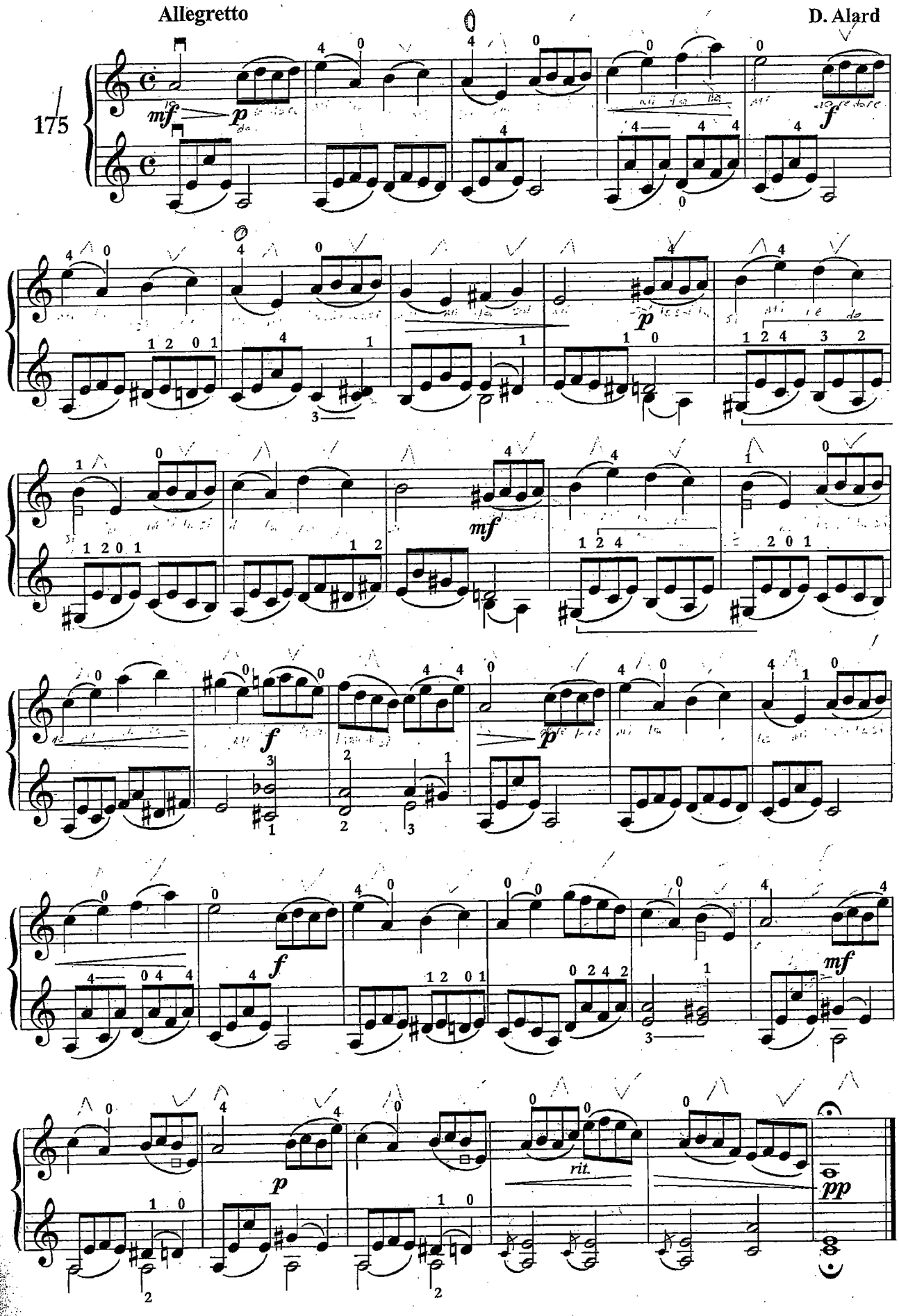


Allegro

Pracht

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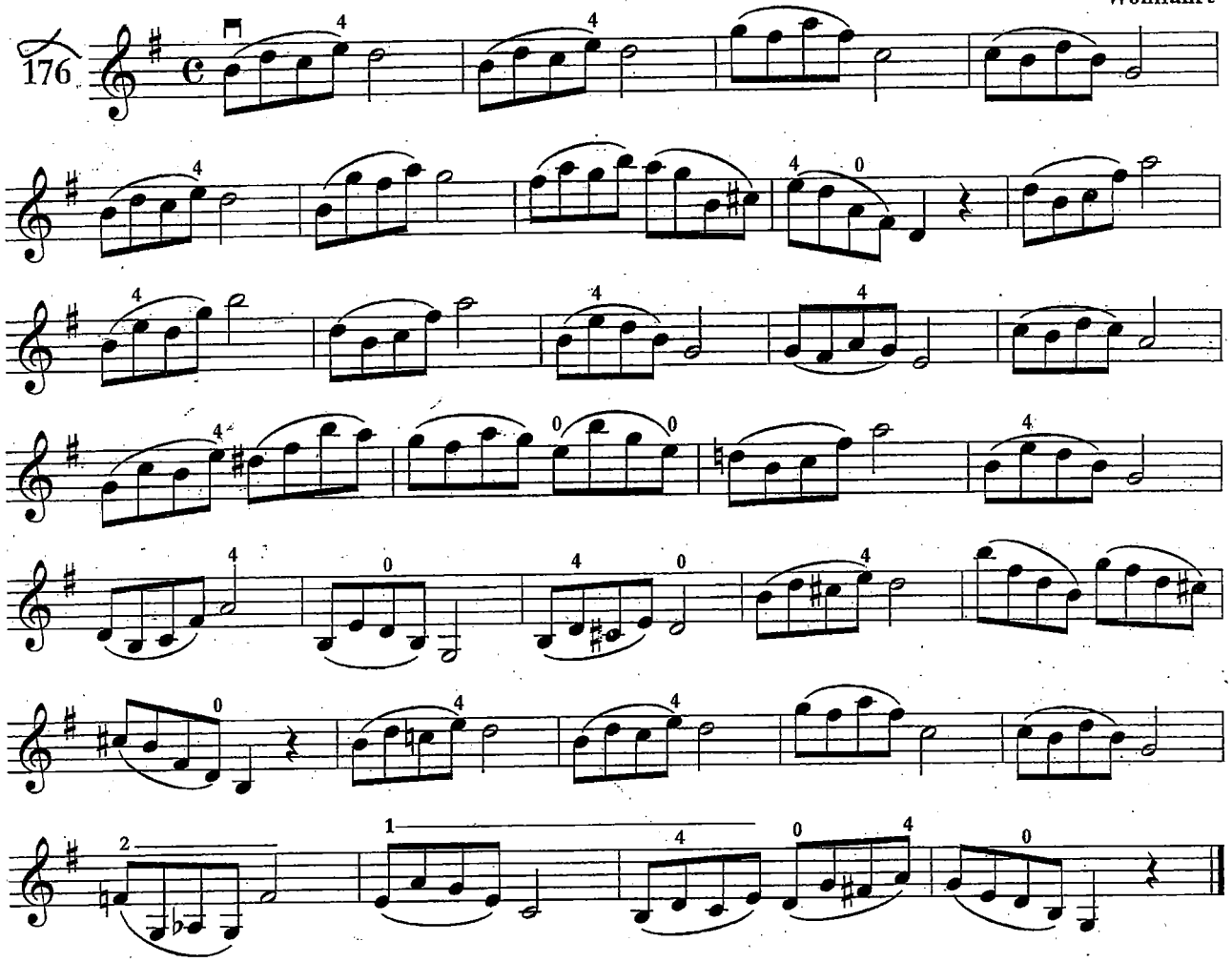



Allegretto
D. Alard
175
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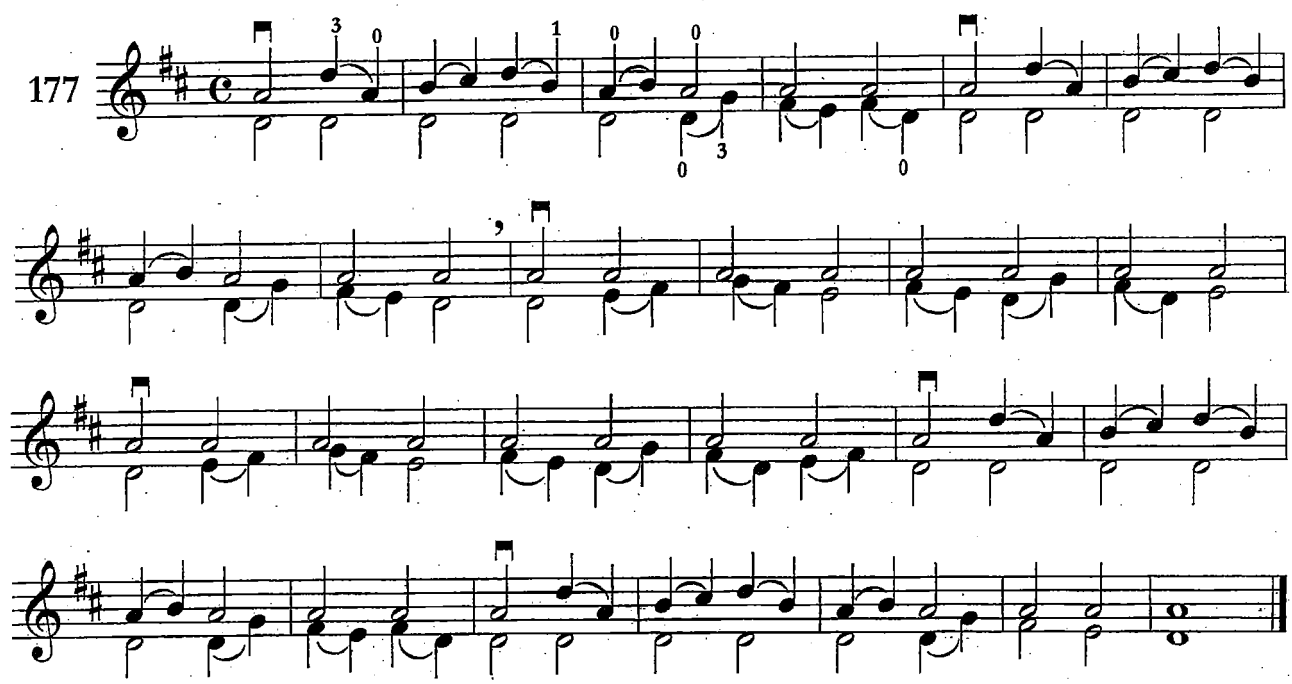
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Wohlfahrt

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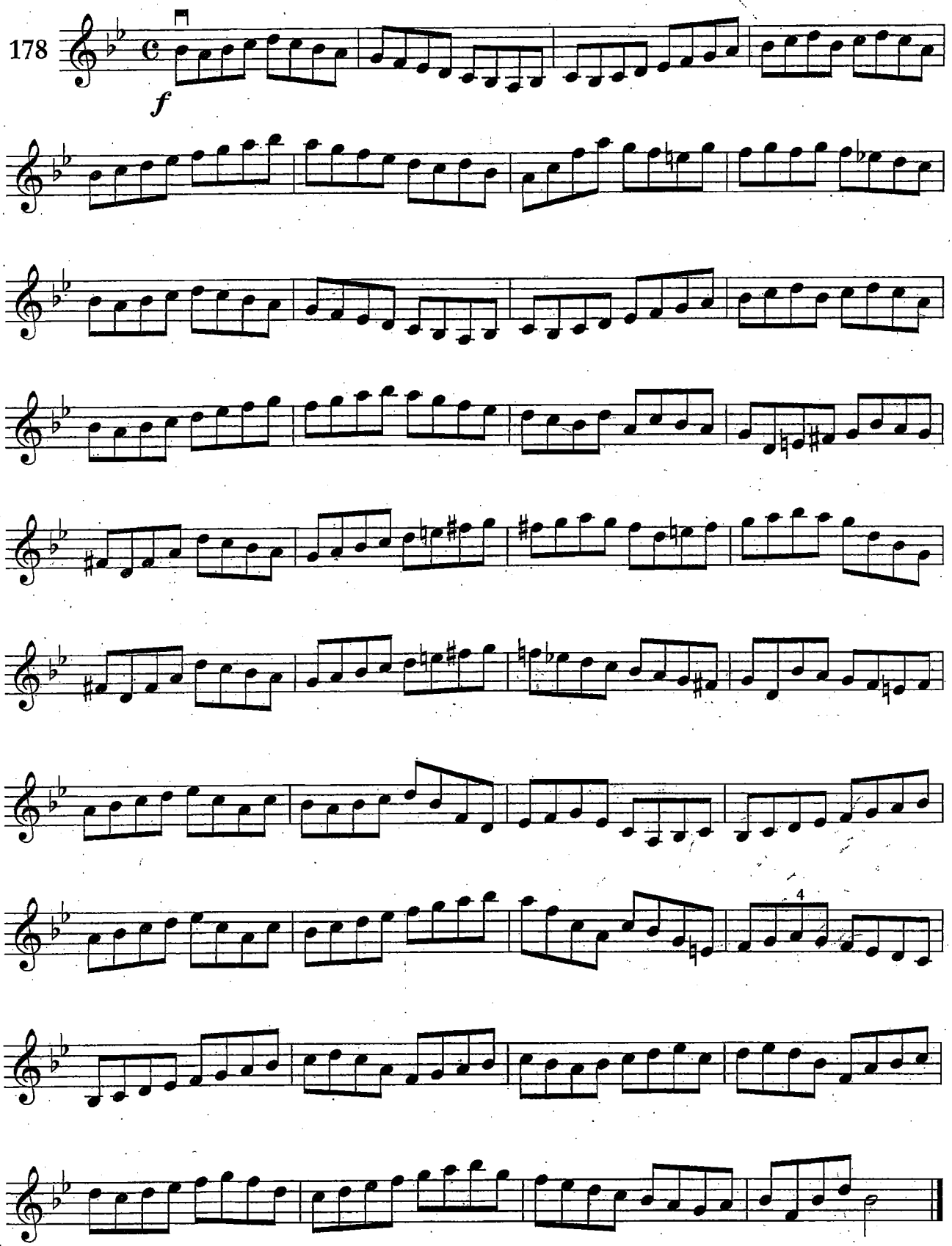


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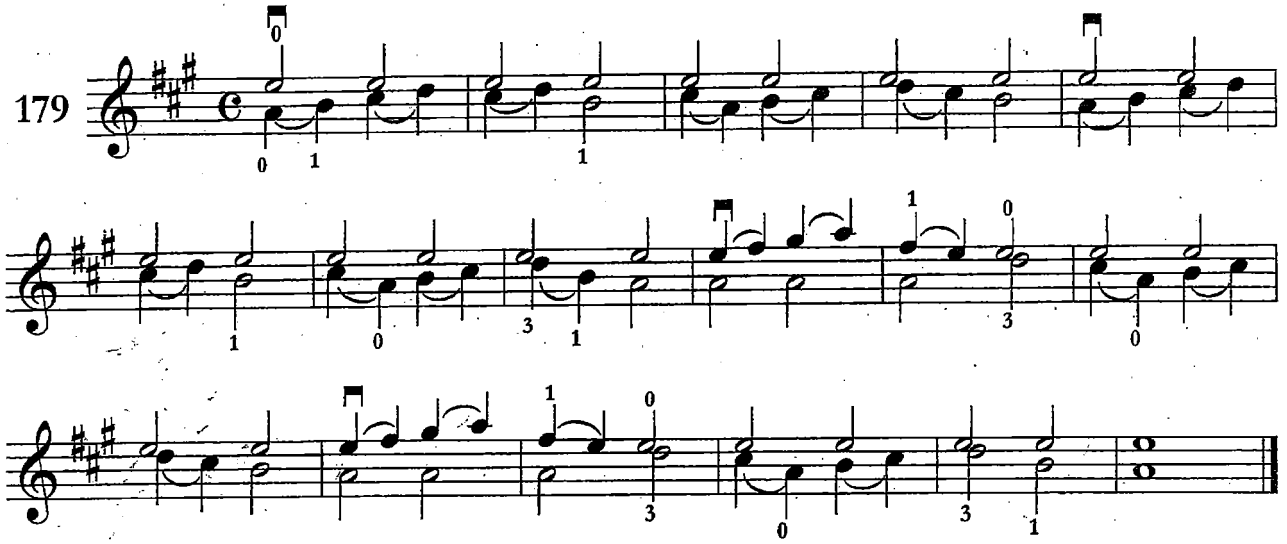


Allegro

Pracht

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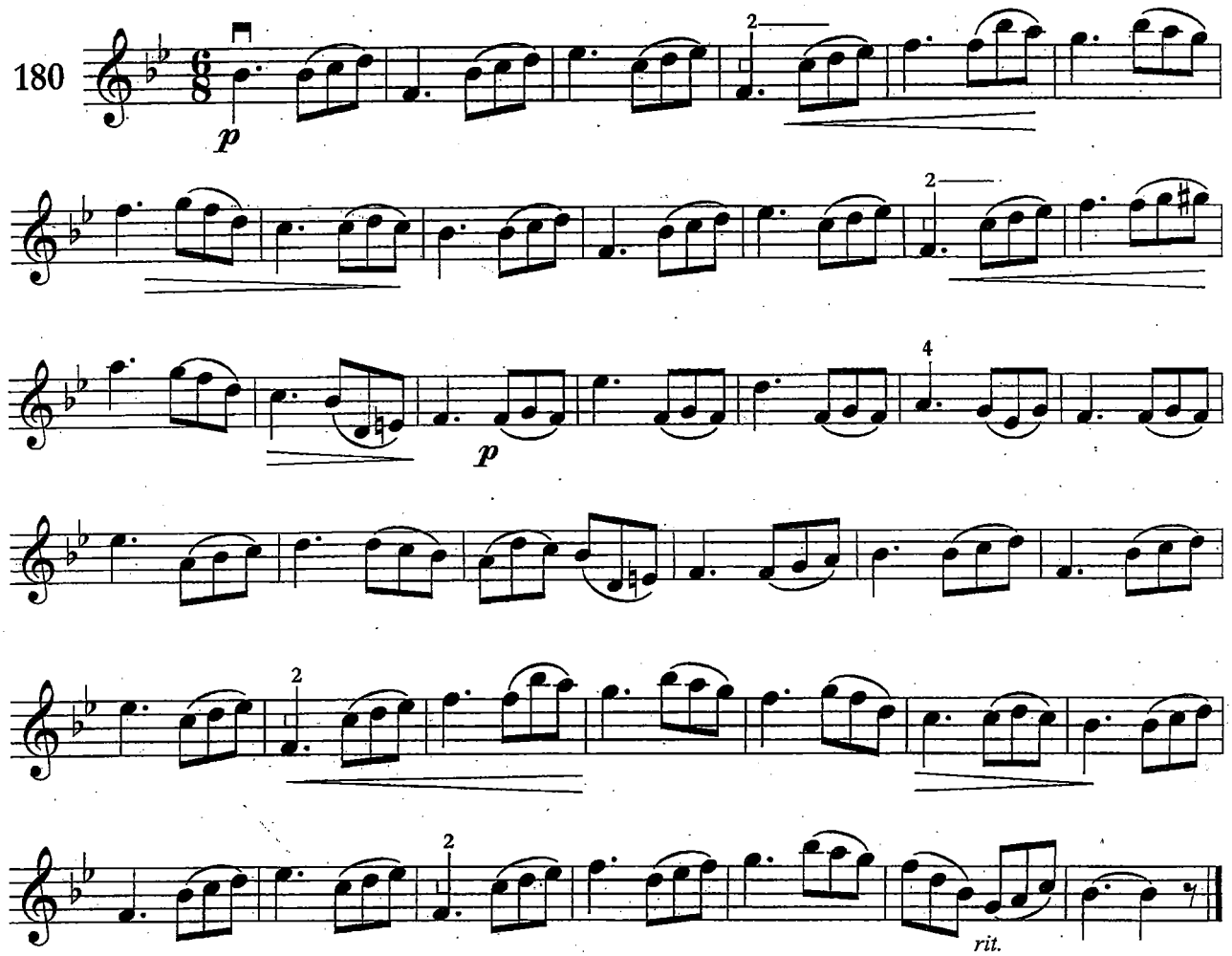


179



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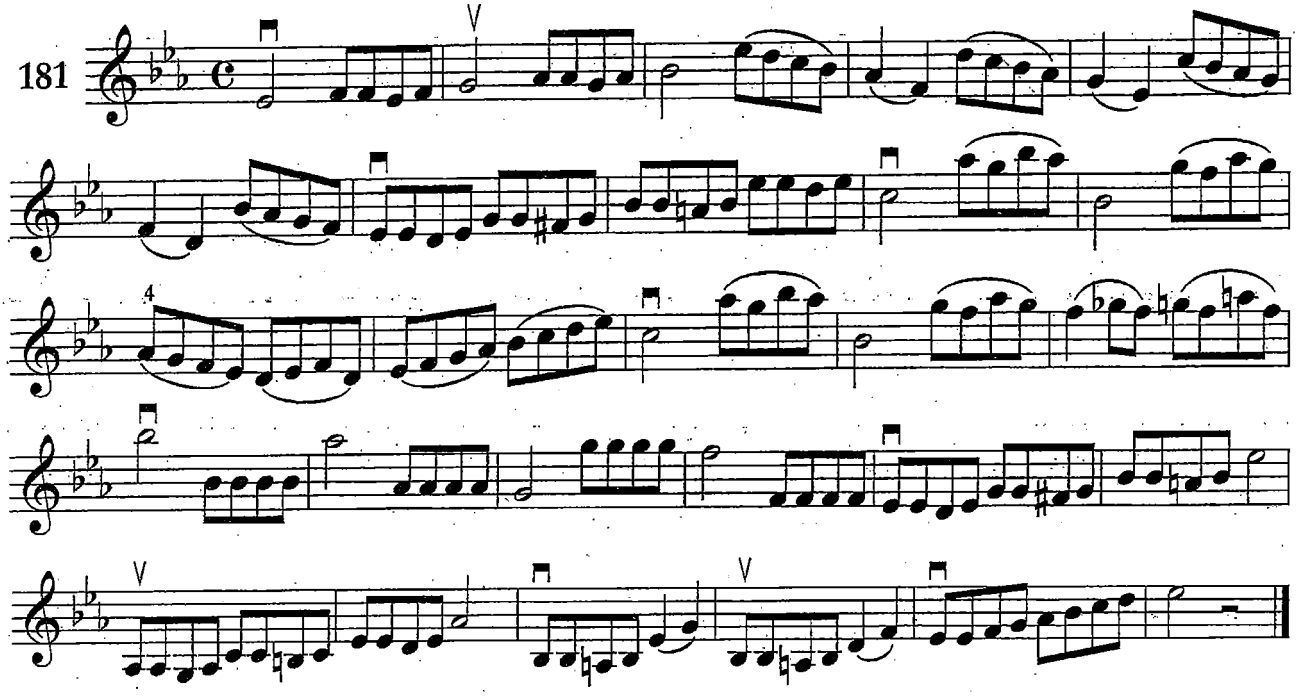
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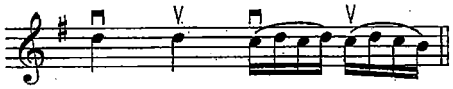


Moderato

Joachim - Moser

181
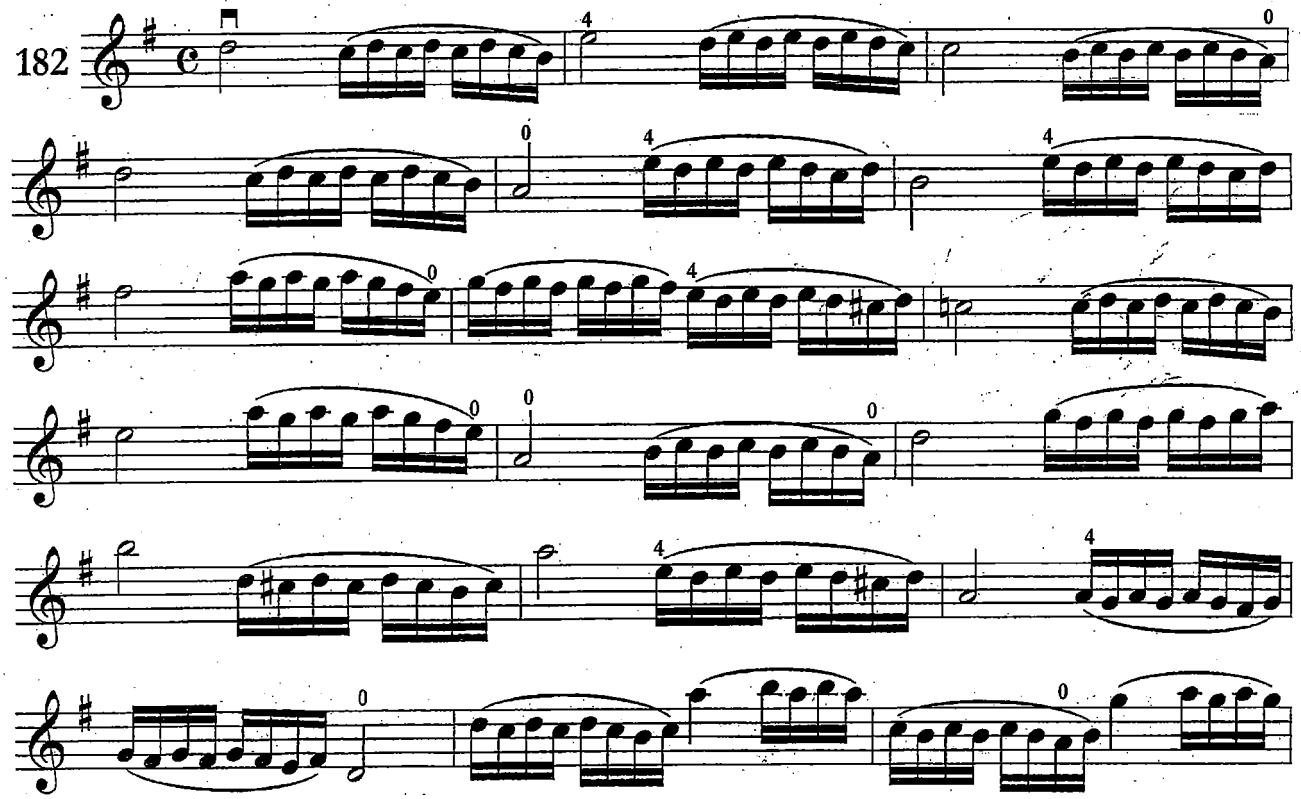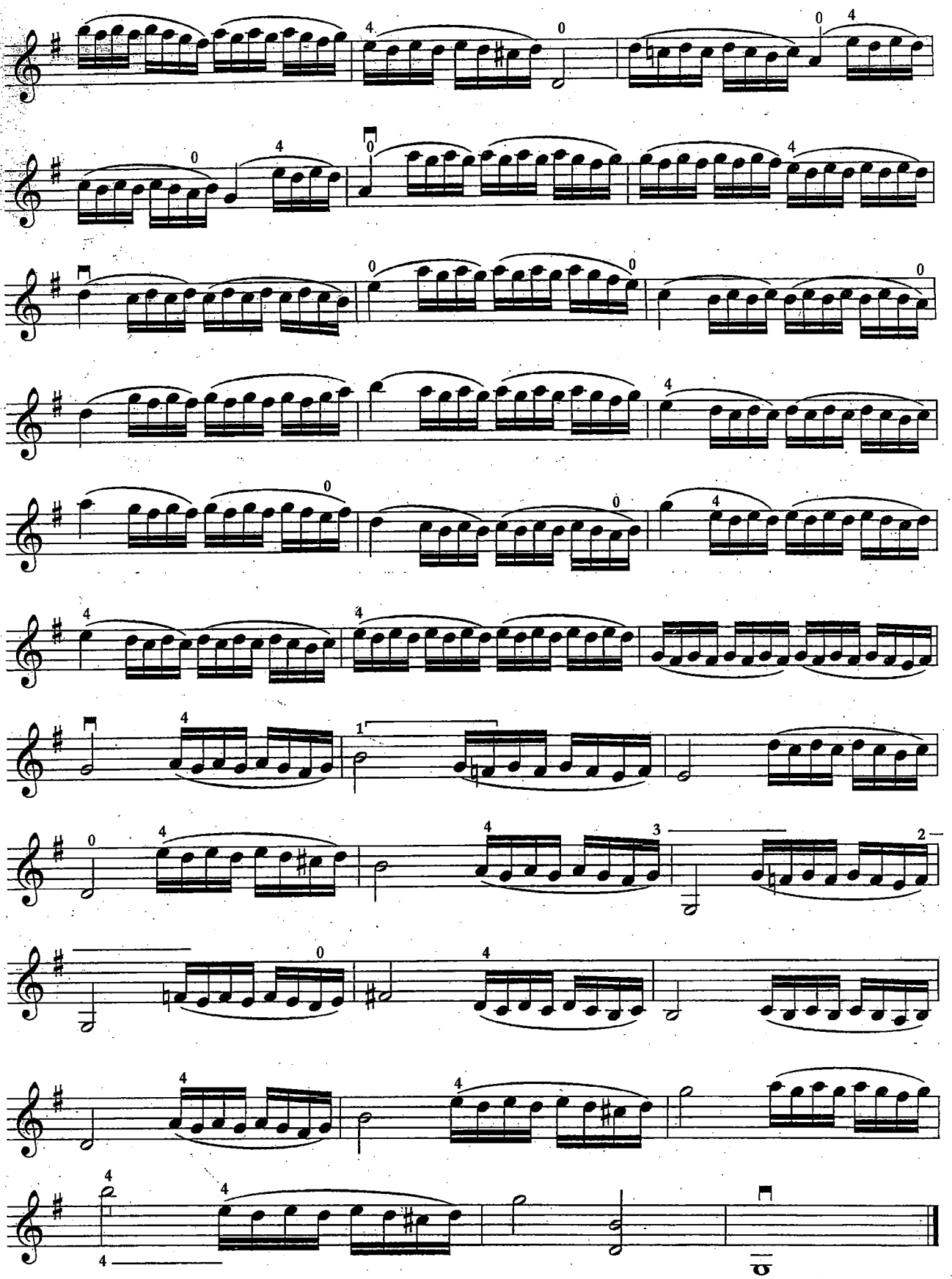




Allegro moderato

Sitt

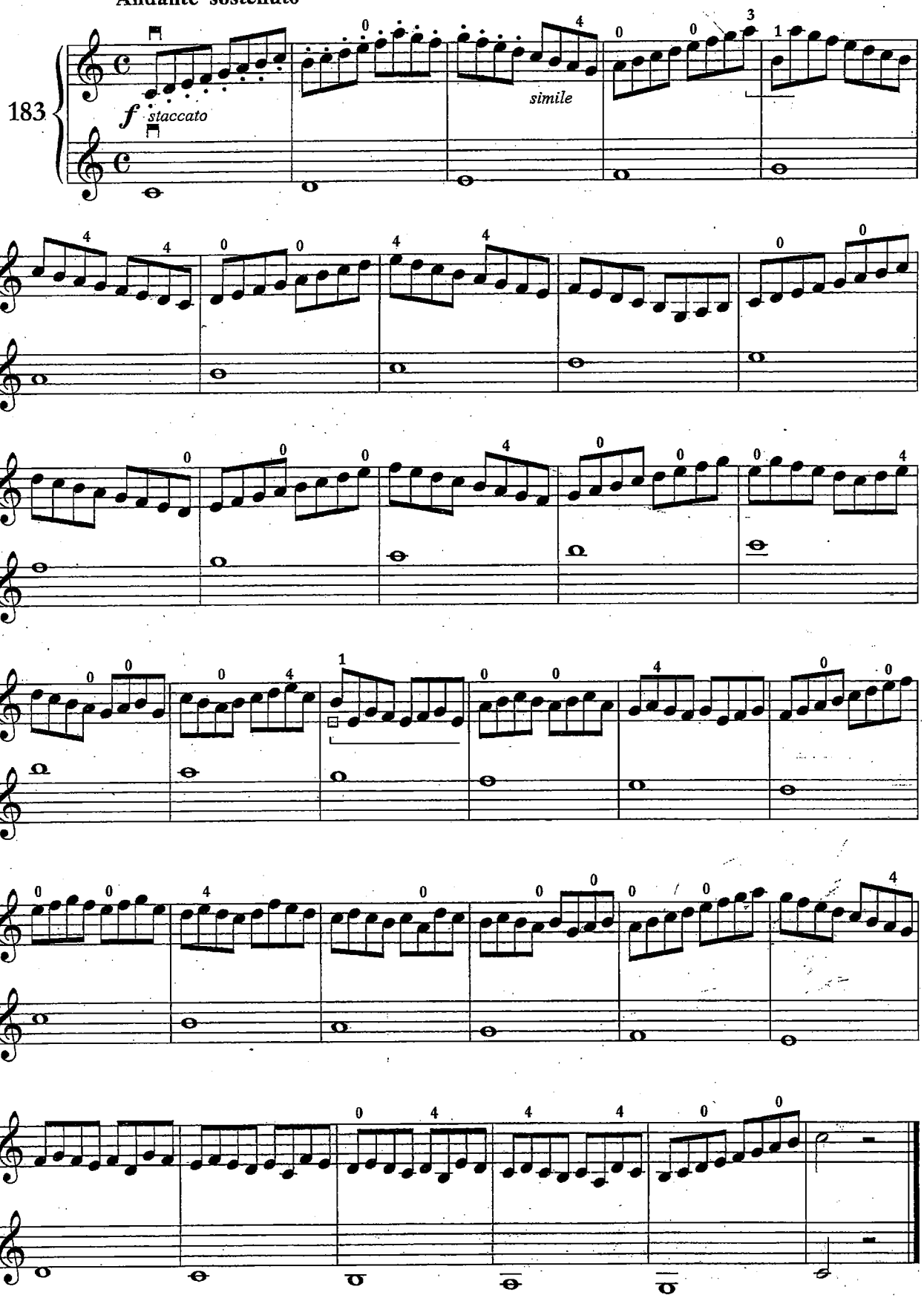
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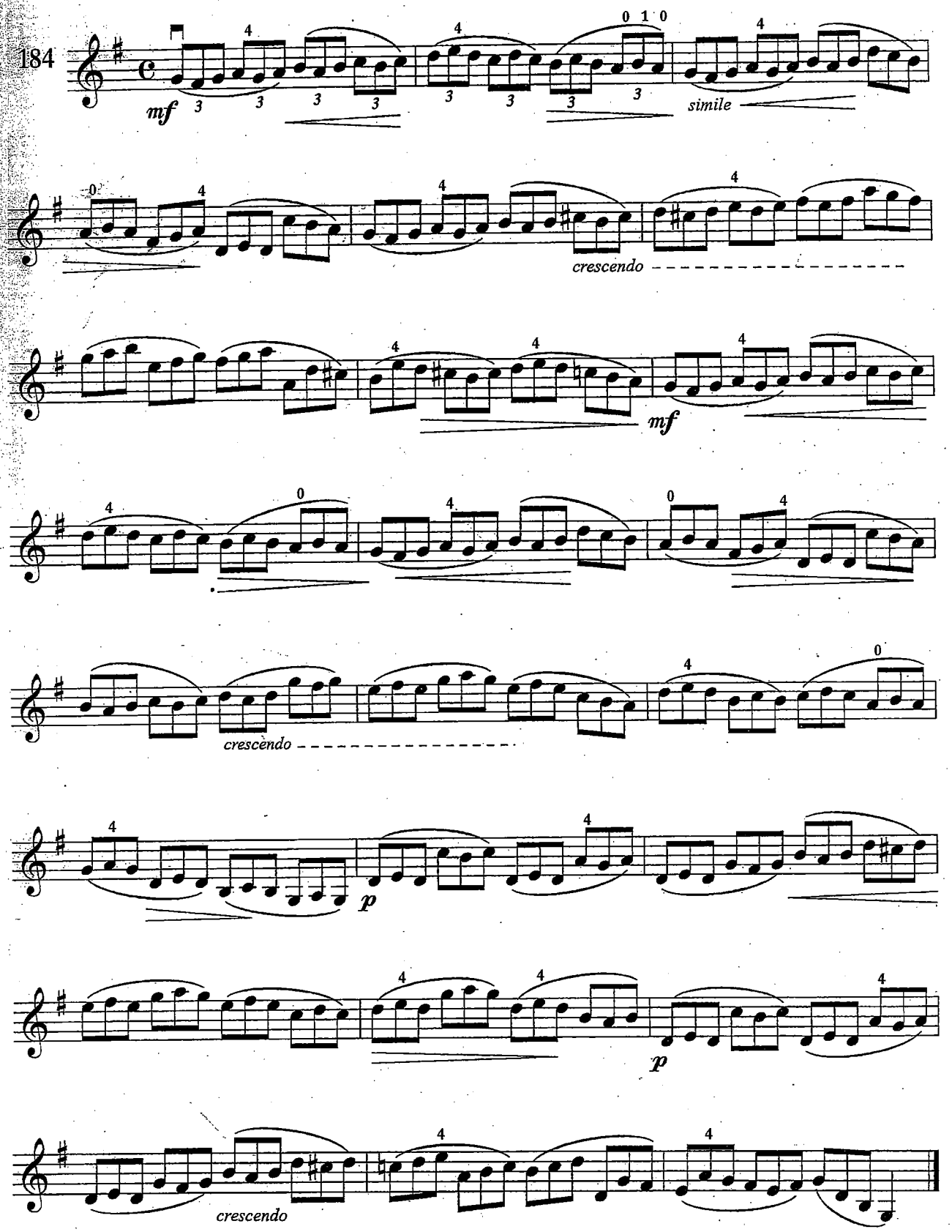
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Allegro moderato

Pracht
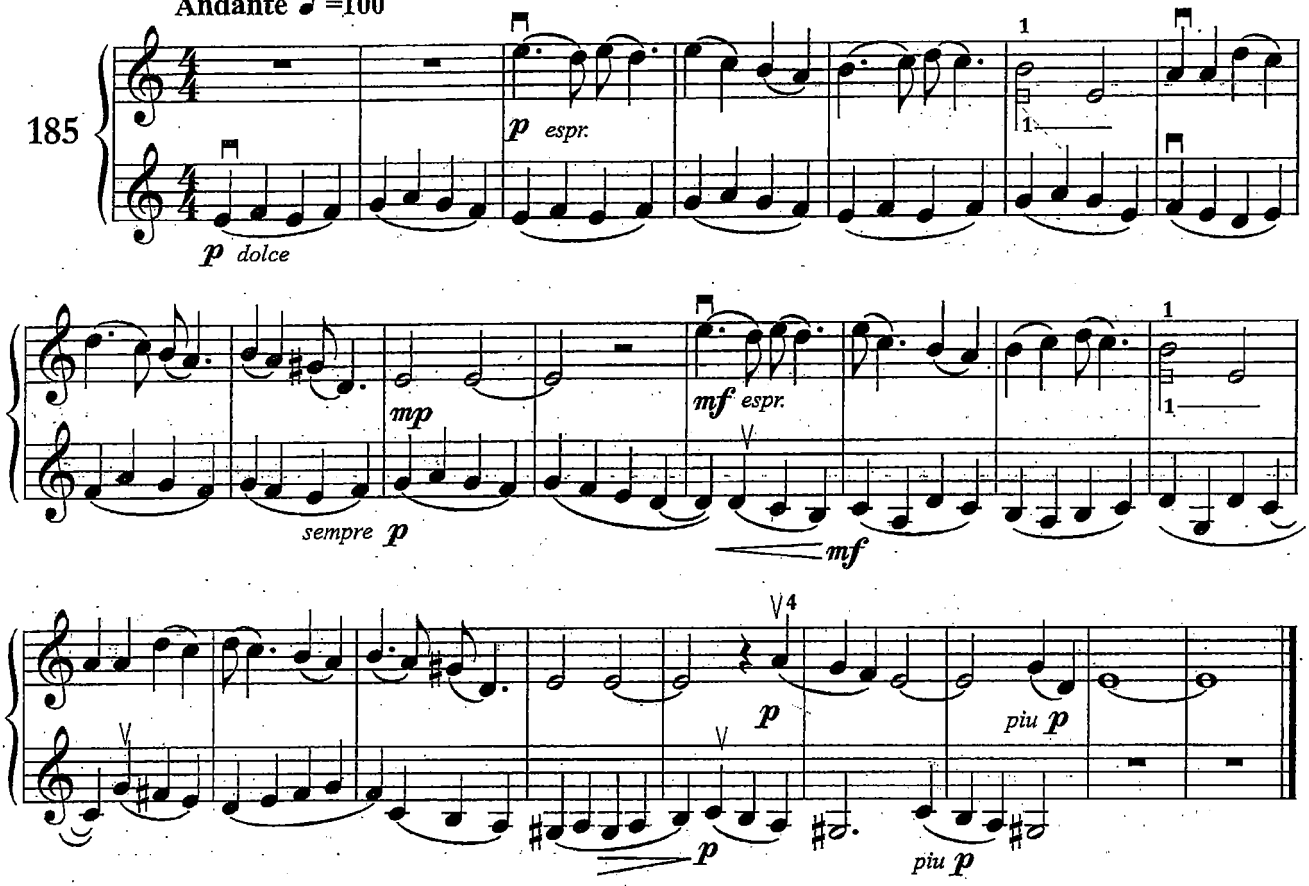
184



Béla Bartok
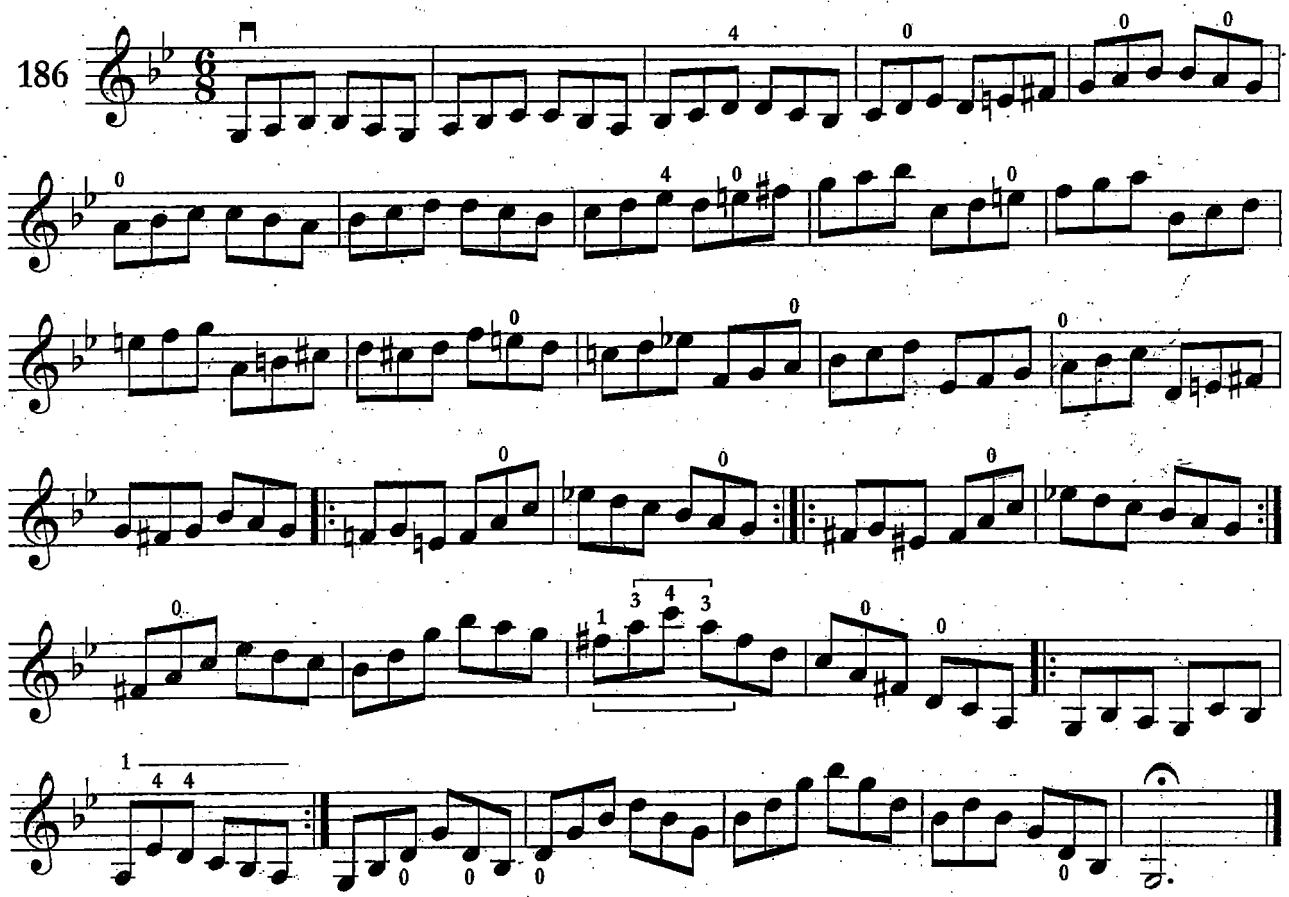
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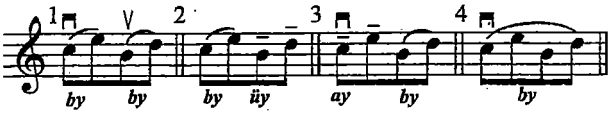
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Joachim - Moser

186
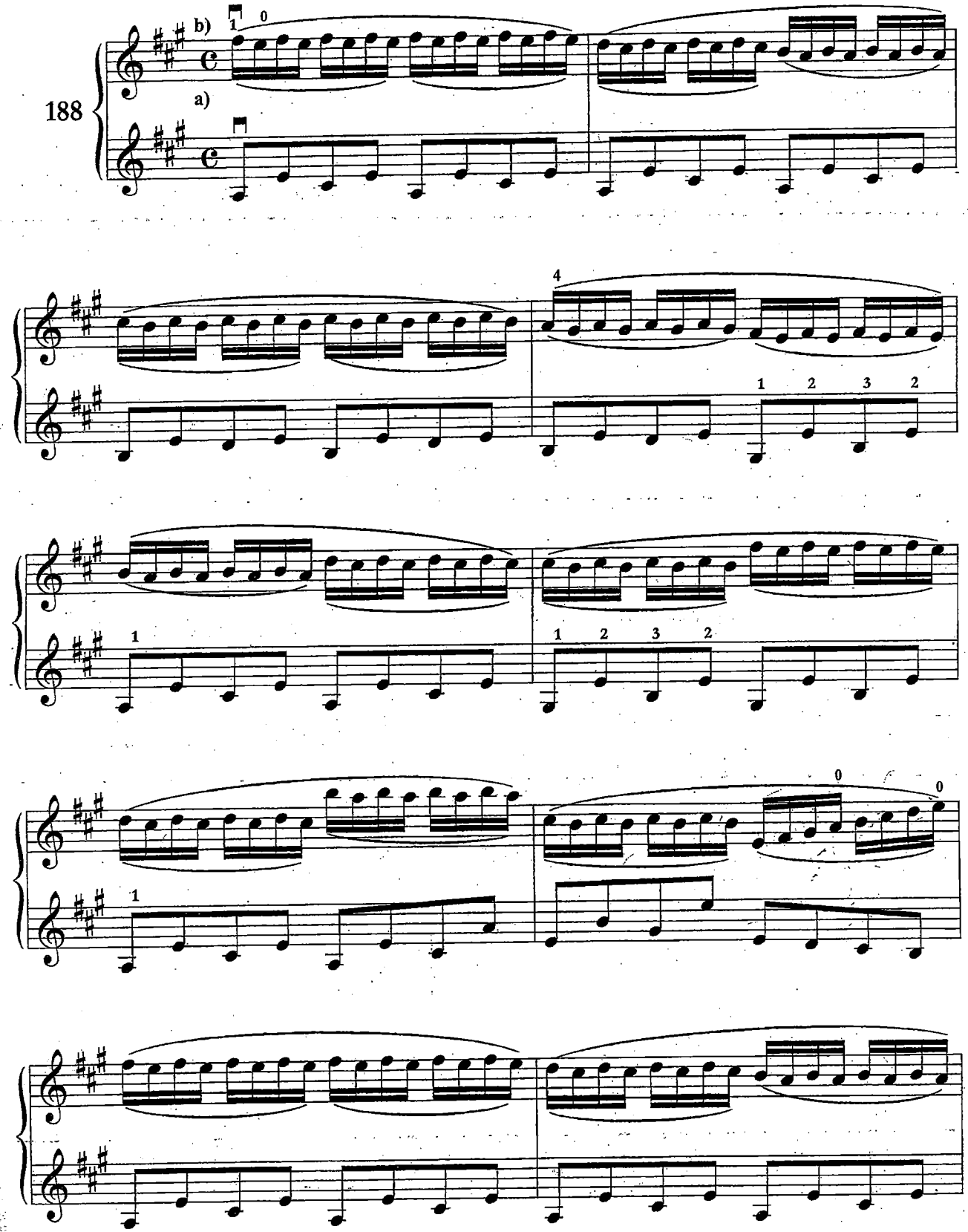




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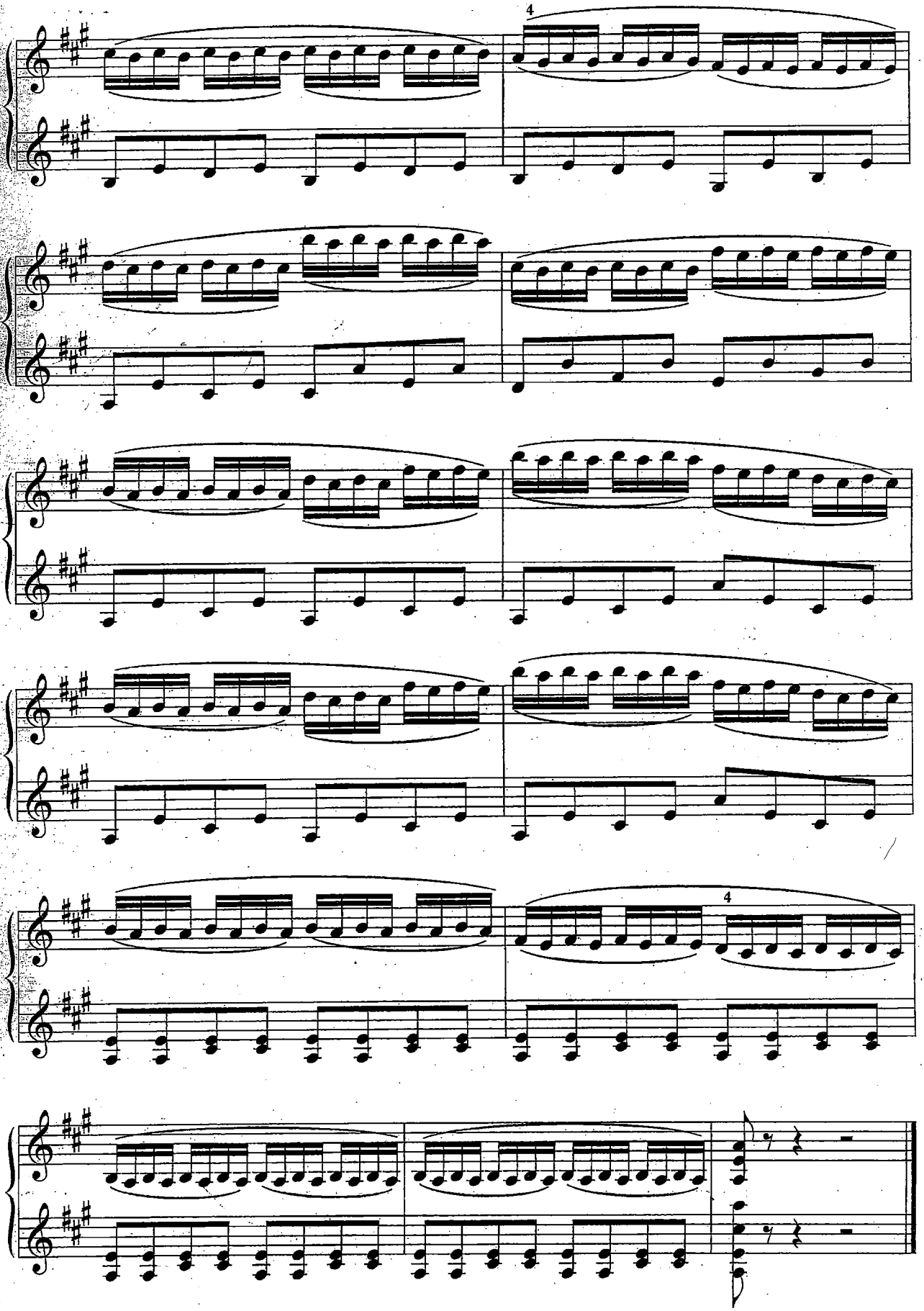
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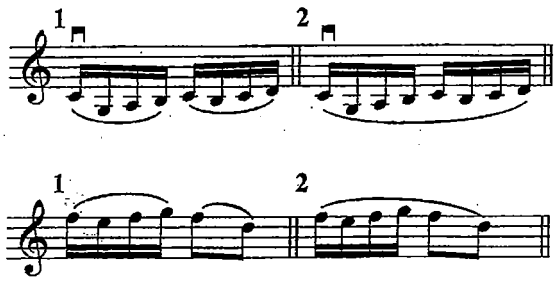
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Moderato

Ch. de Bériot




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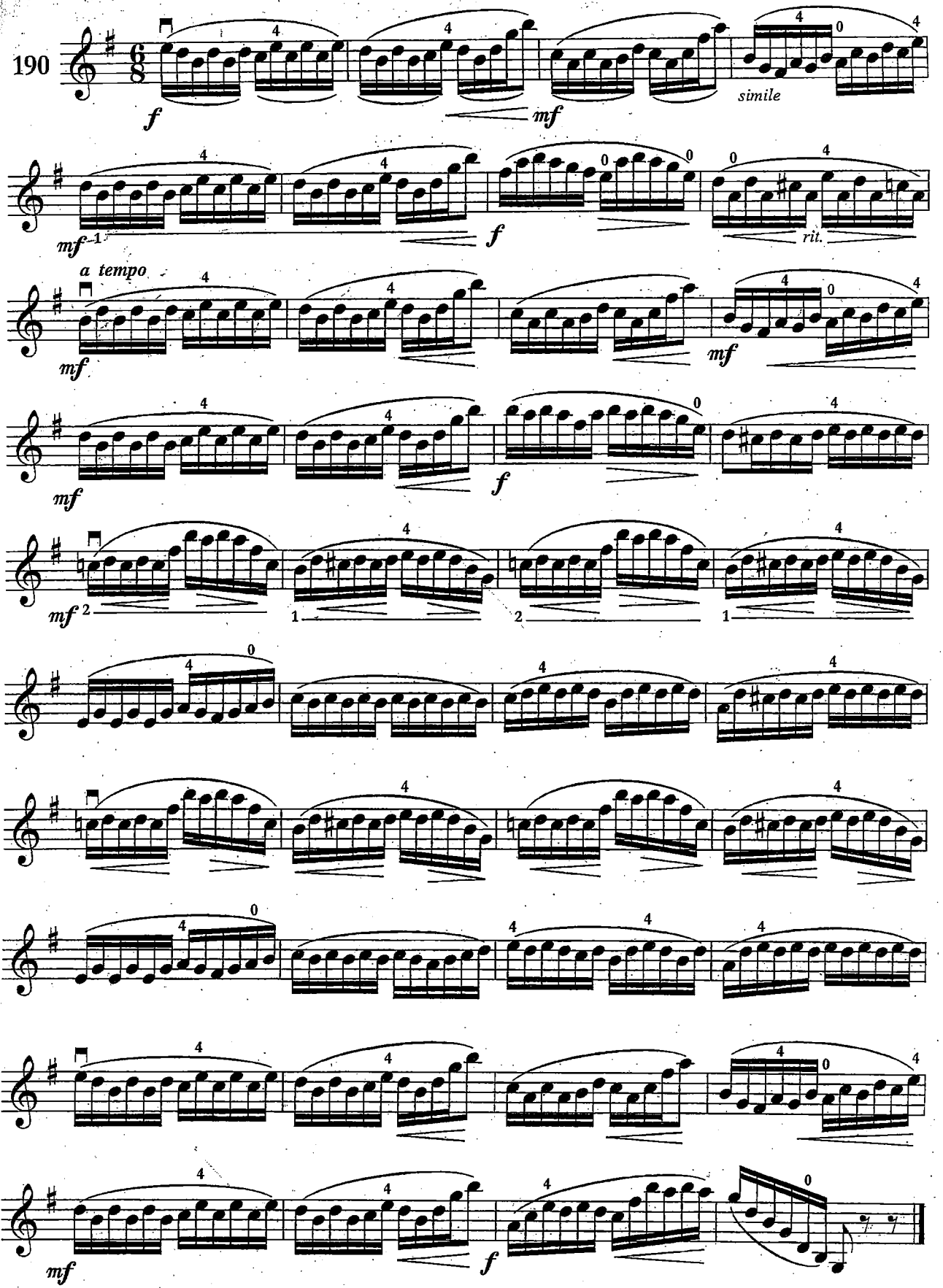
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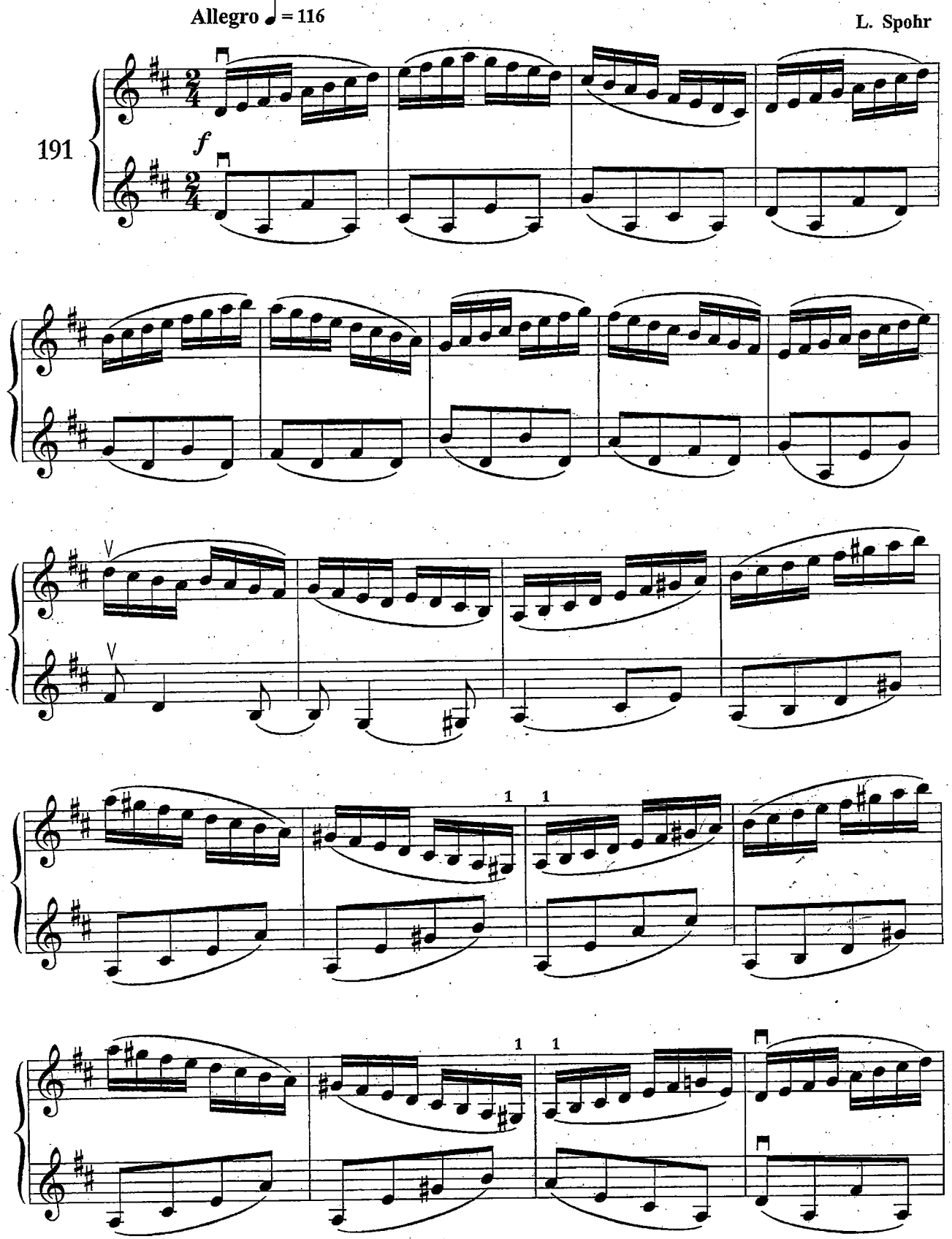
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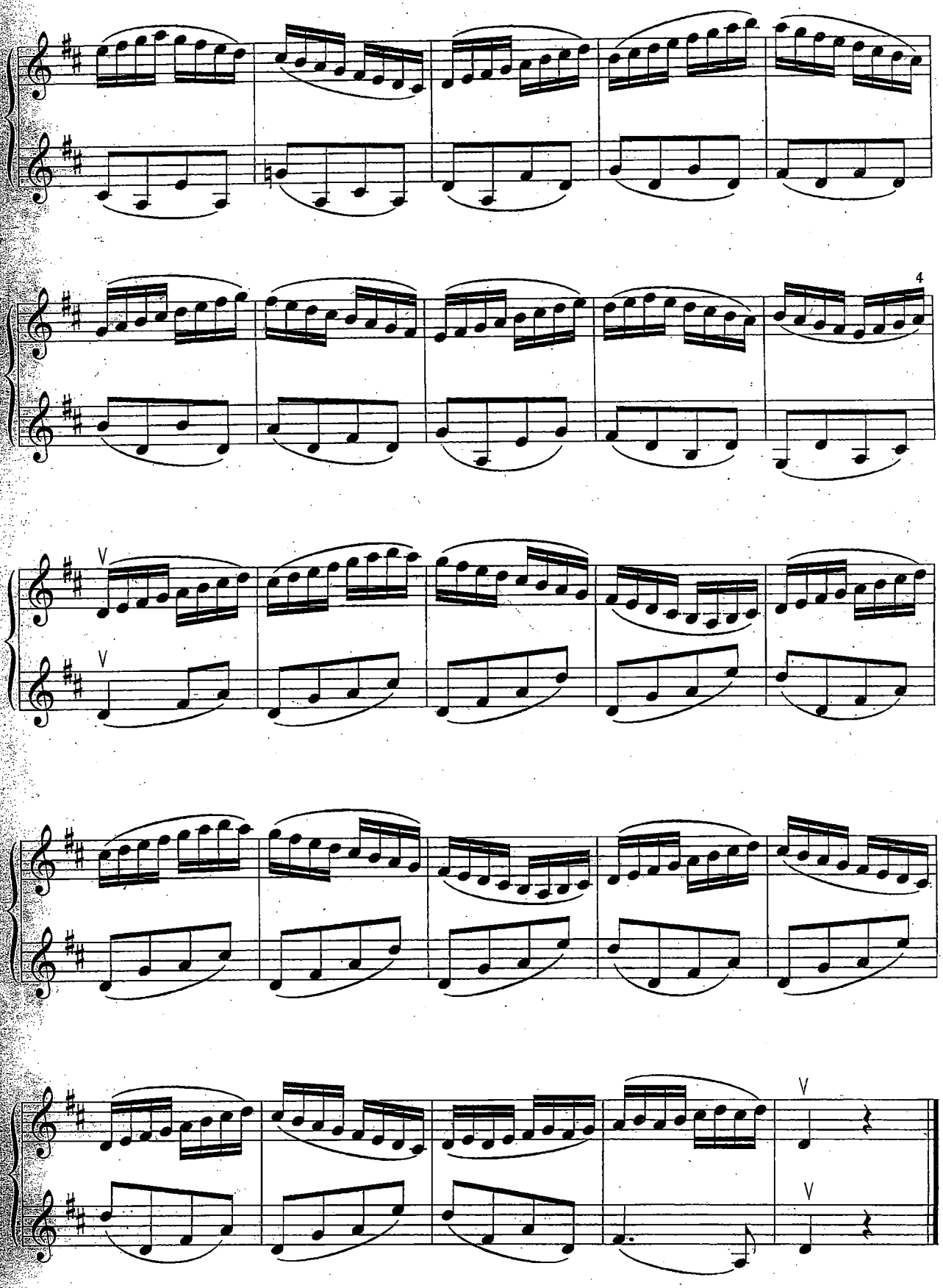
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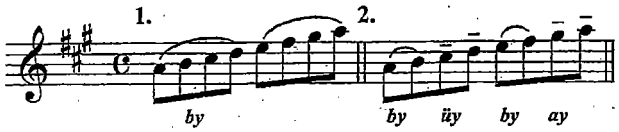
Allegro

Wohlfahrt




Allegro ♩ = 116
L. Spohr
191
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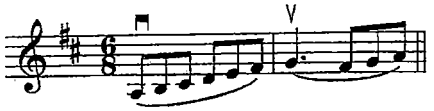


Allegro

Pracht
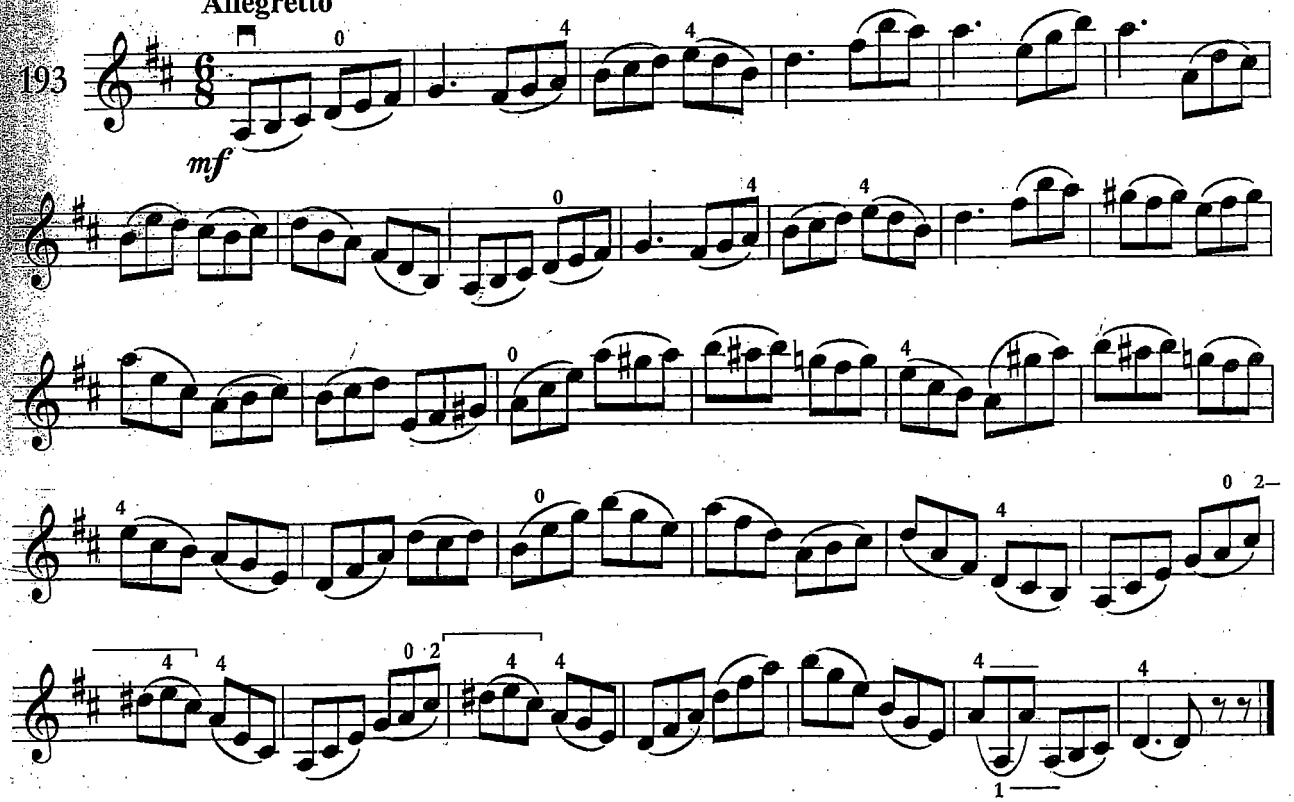
192

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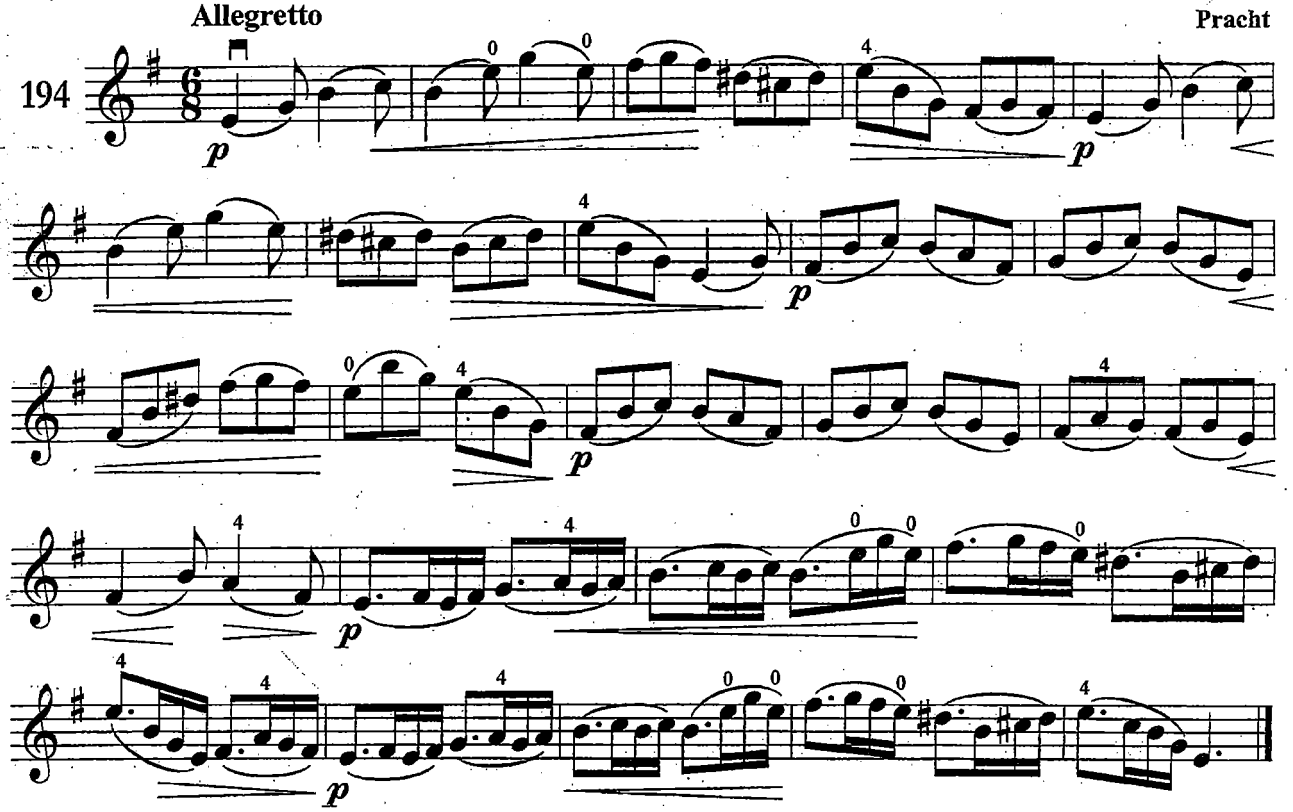
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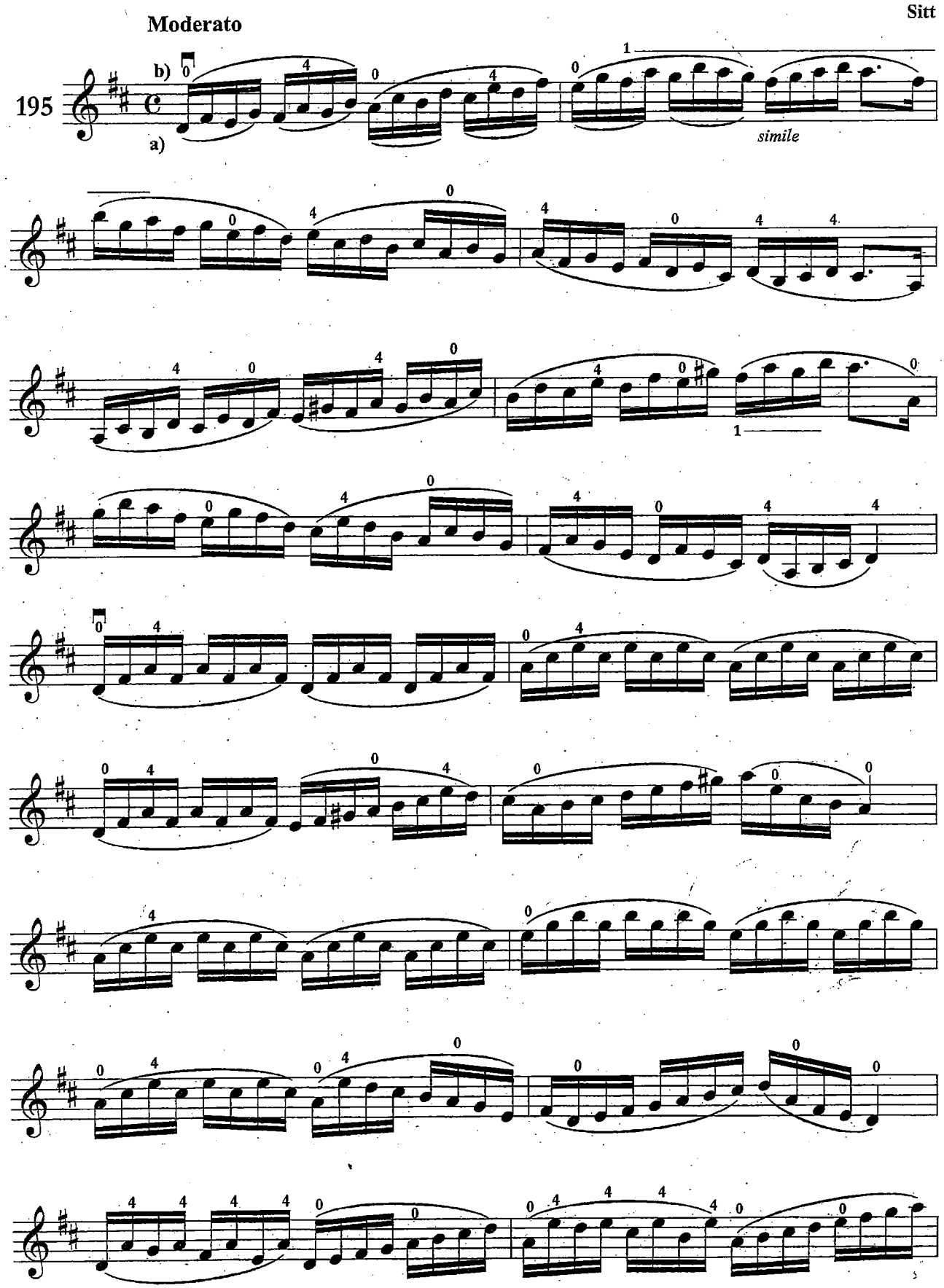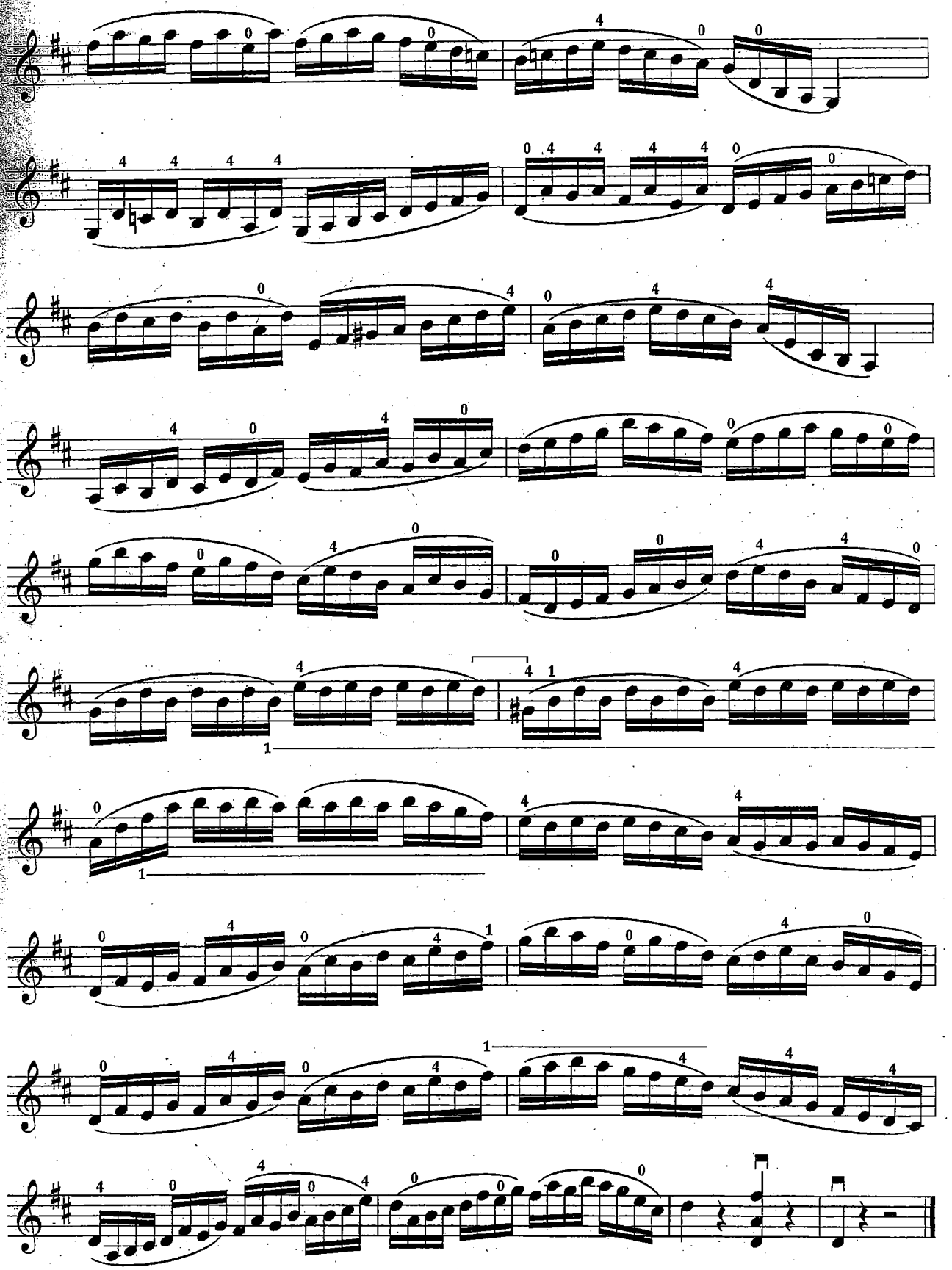


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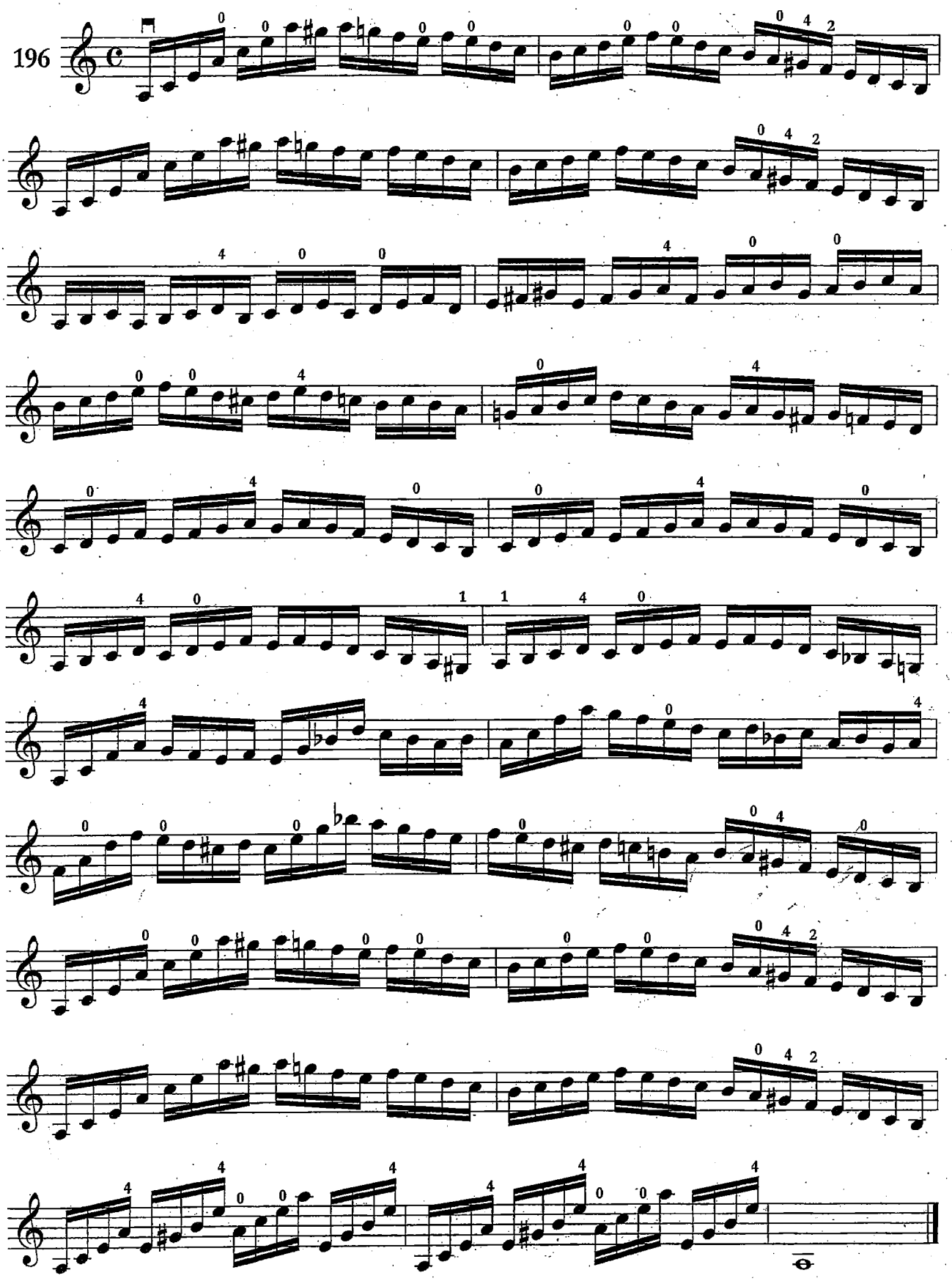


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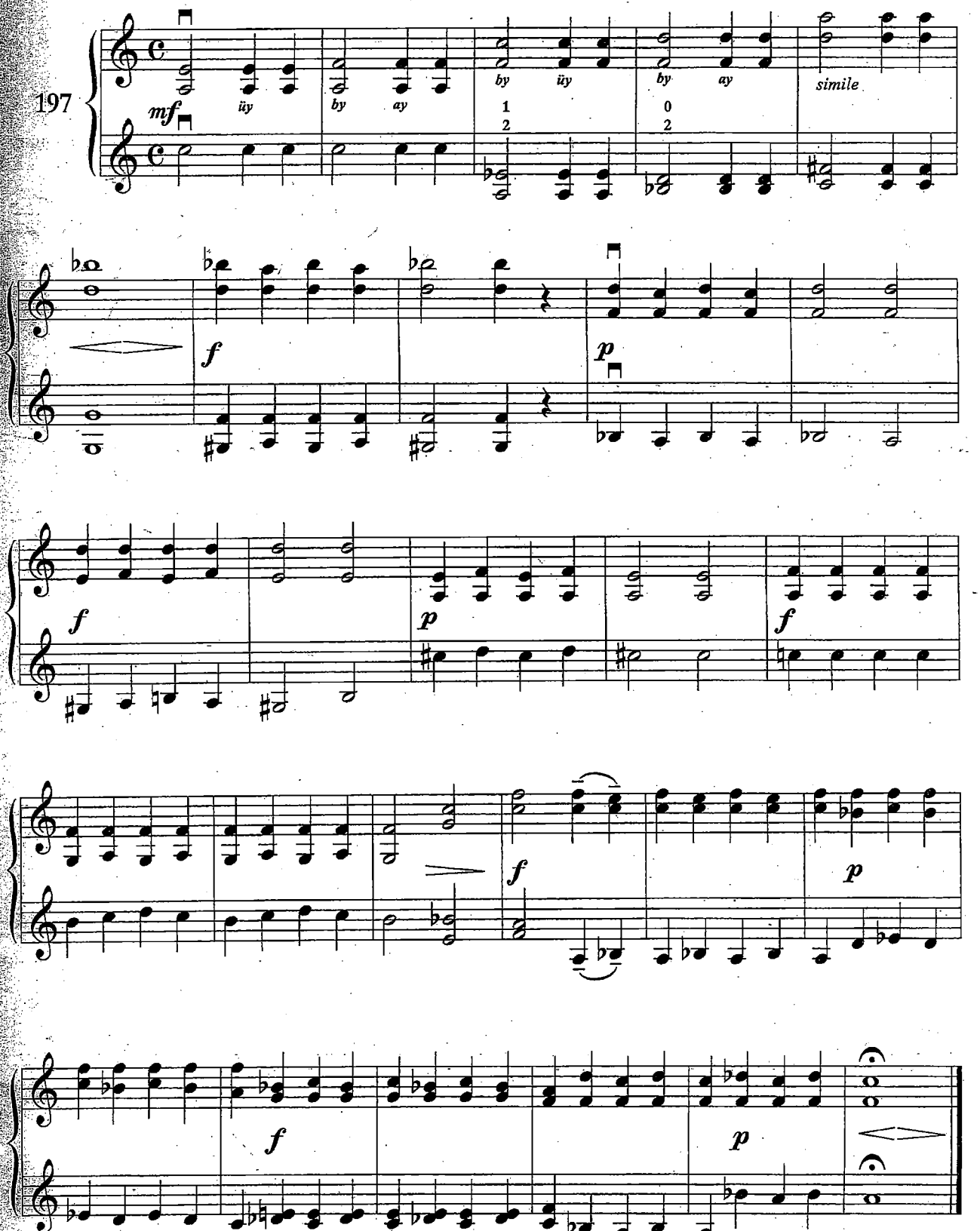



Moderato
195
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a)
simile
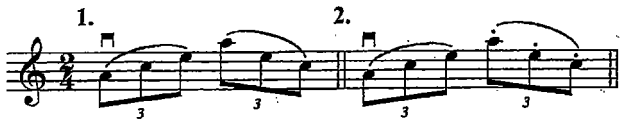



196

Andante

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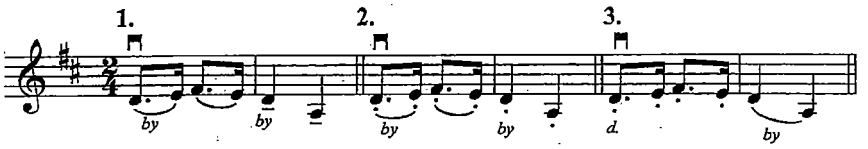




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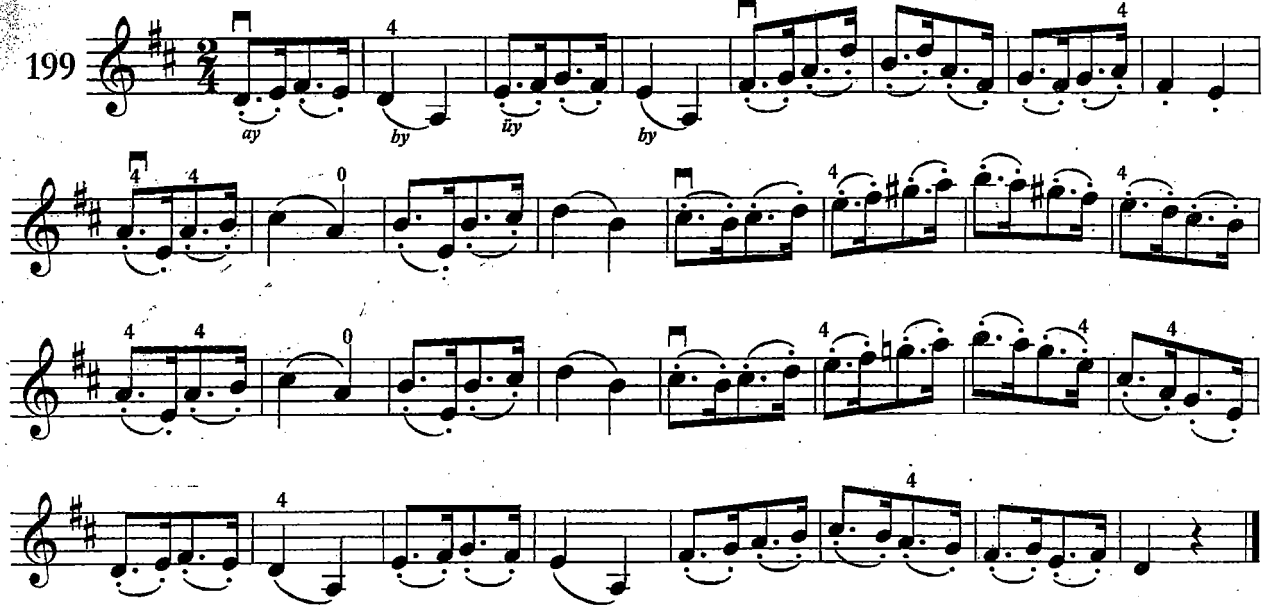
B. Campagnoli

198
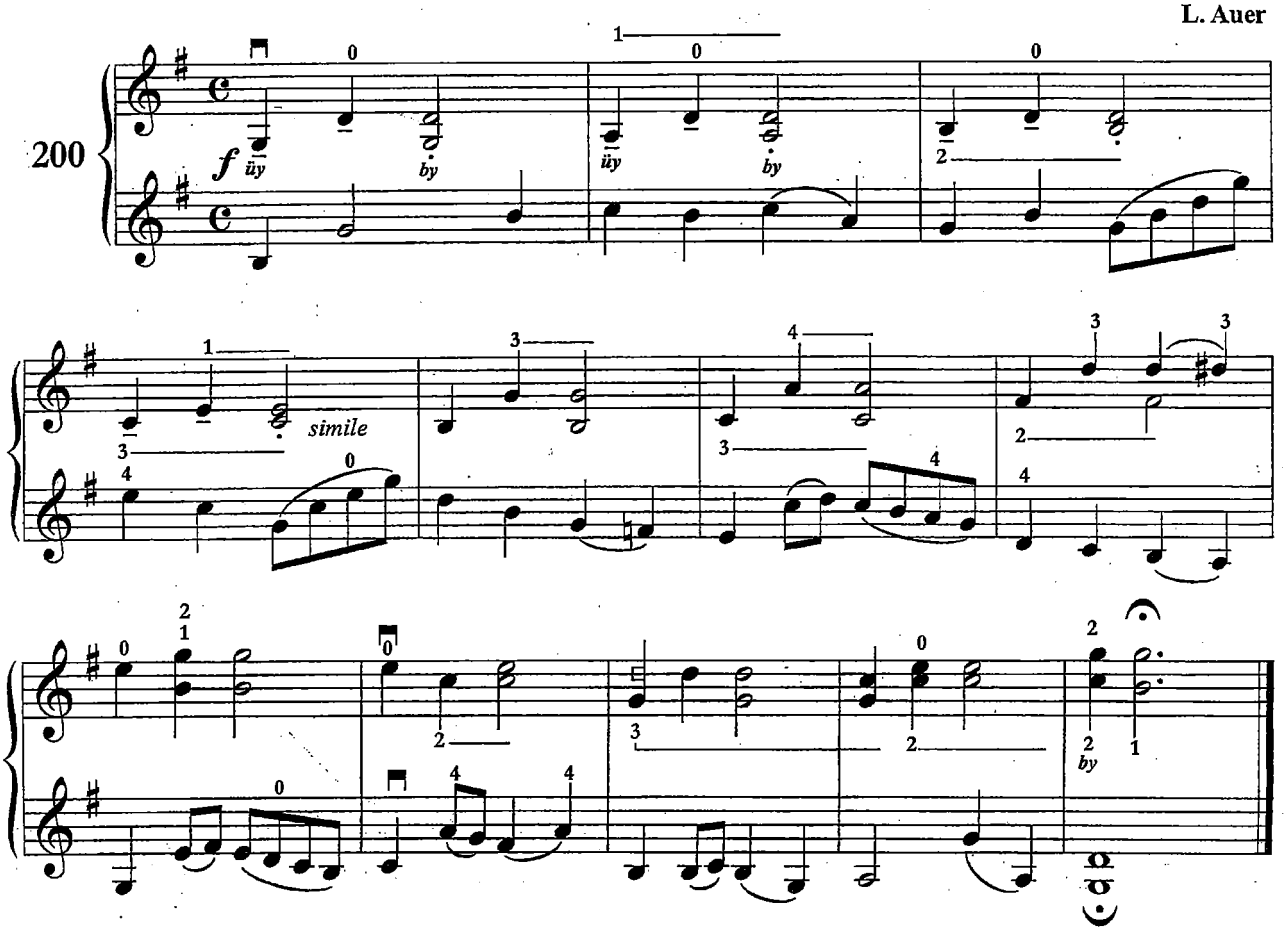


Küchler

199
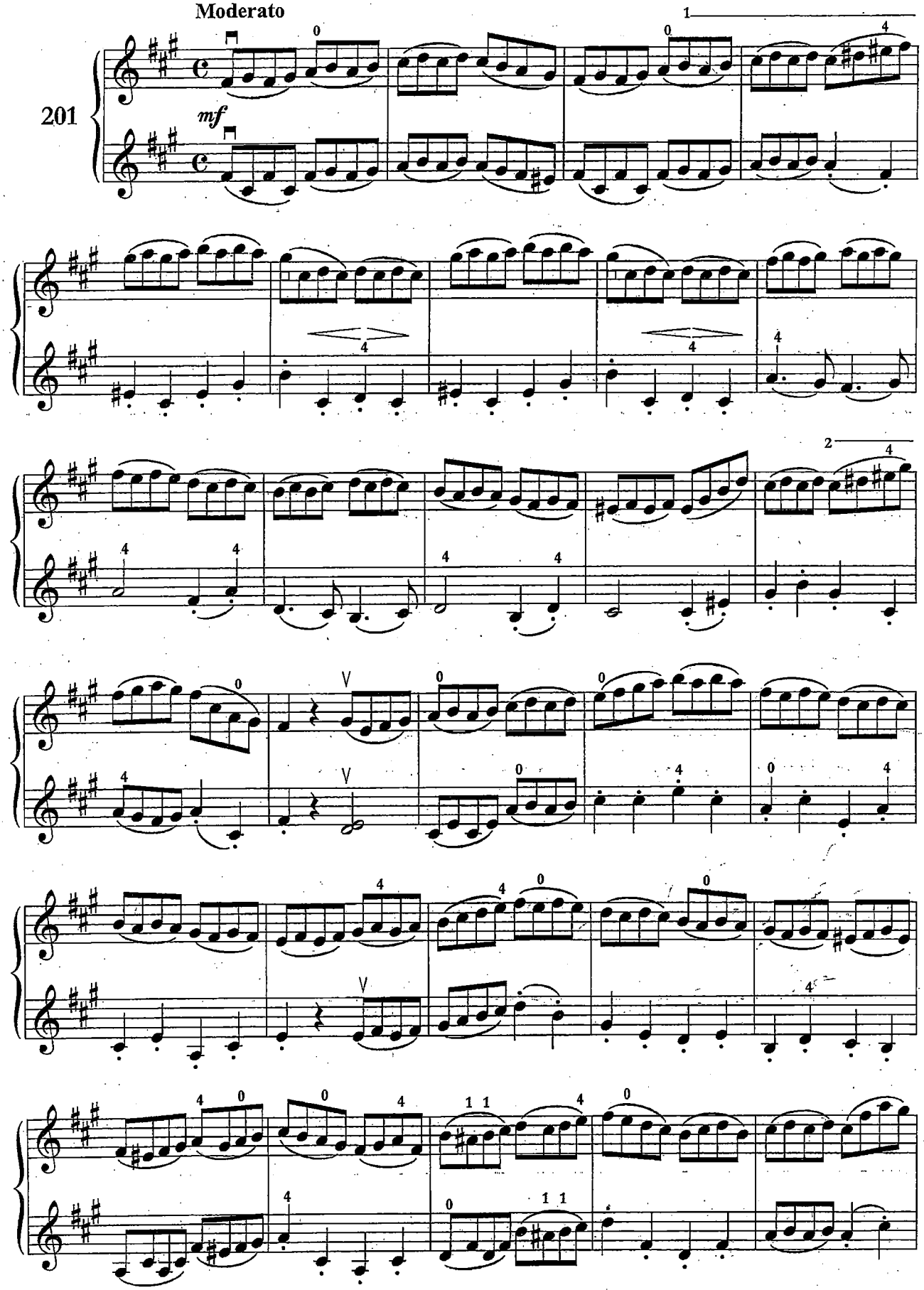


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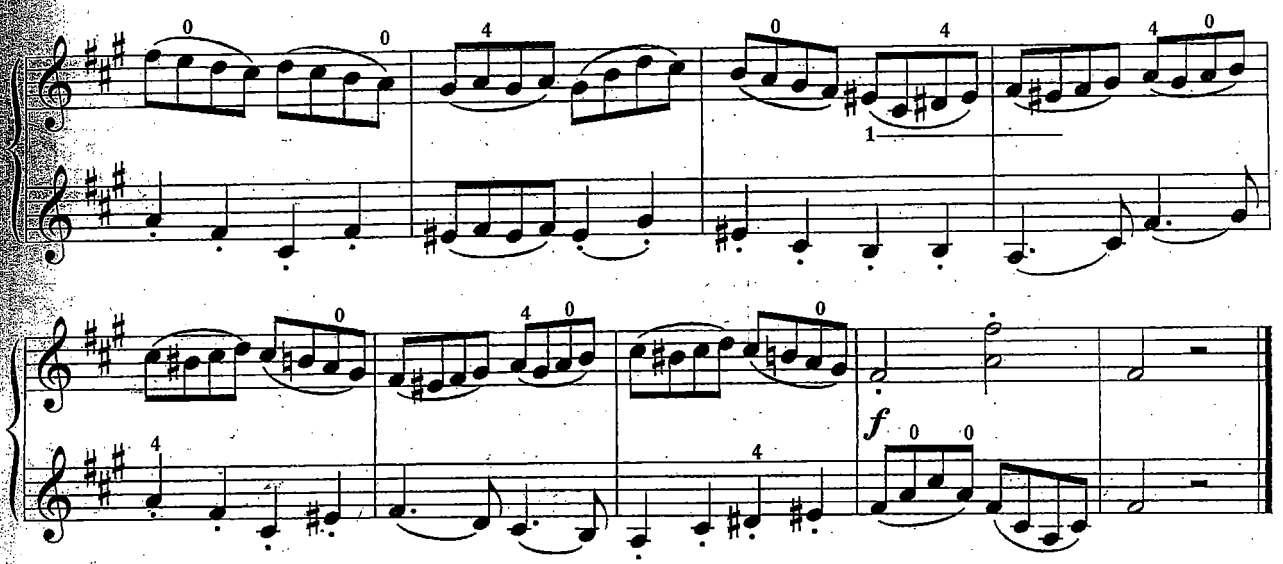
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Moderato

201
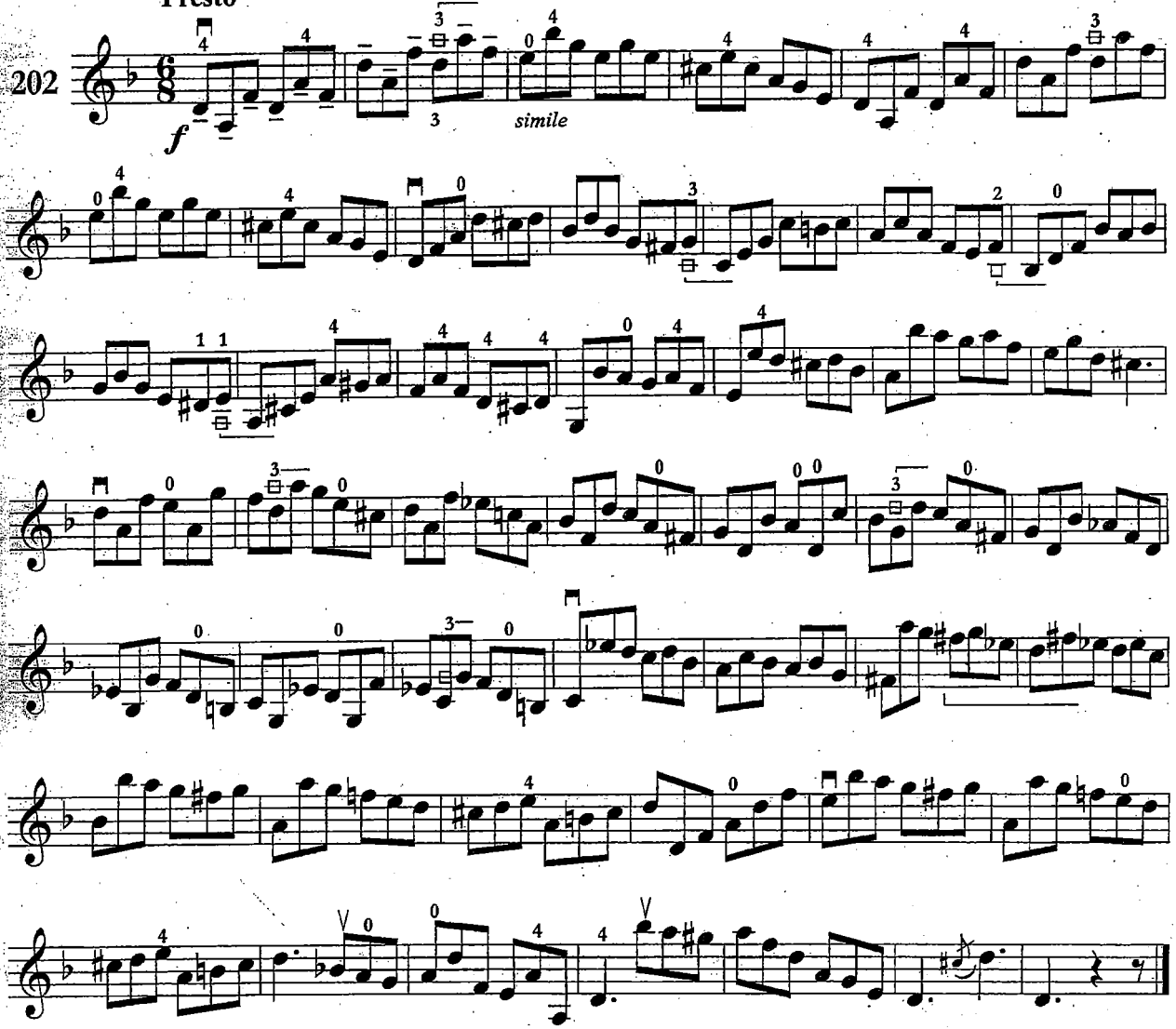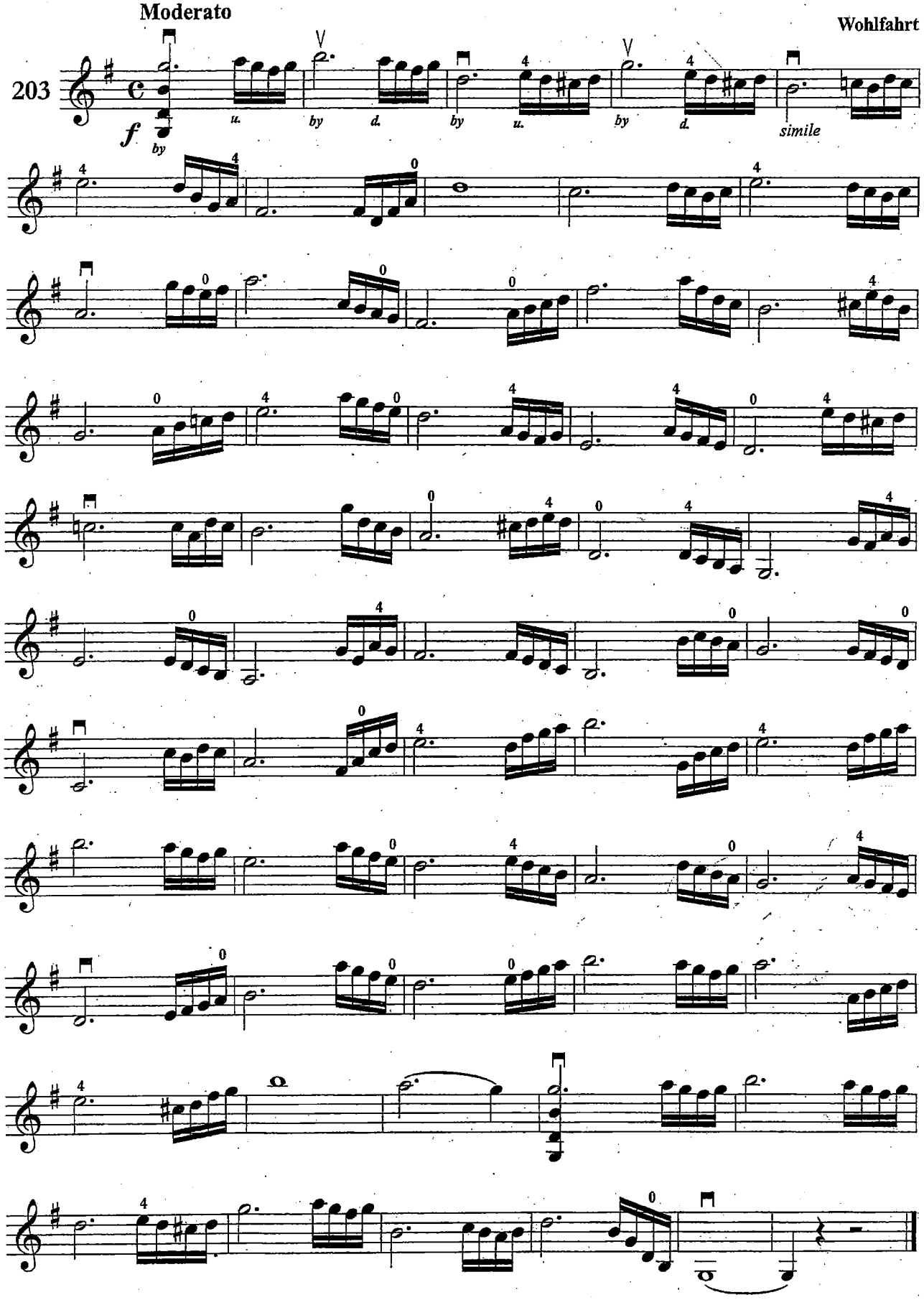




Presto

Hohmann
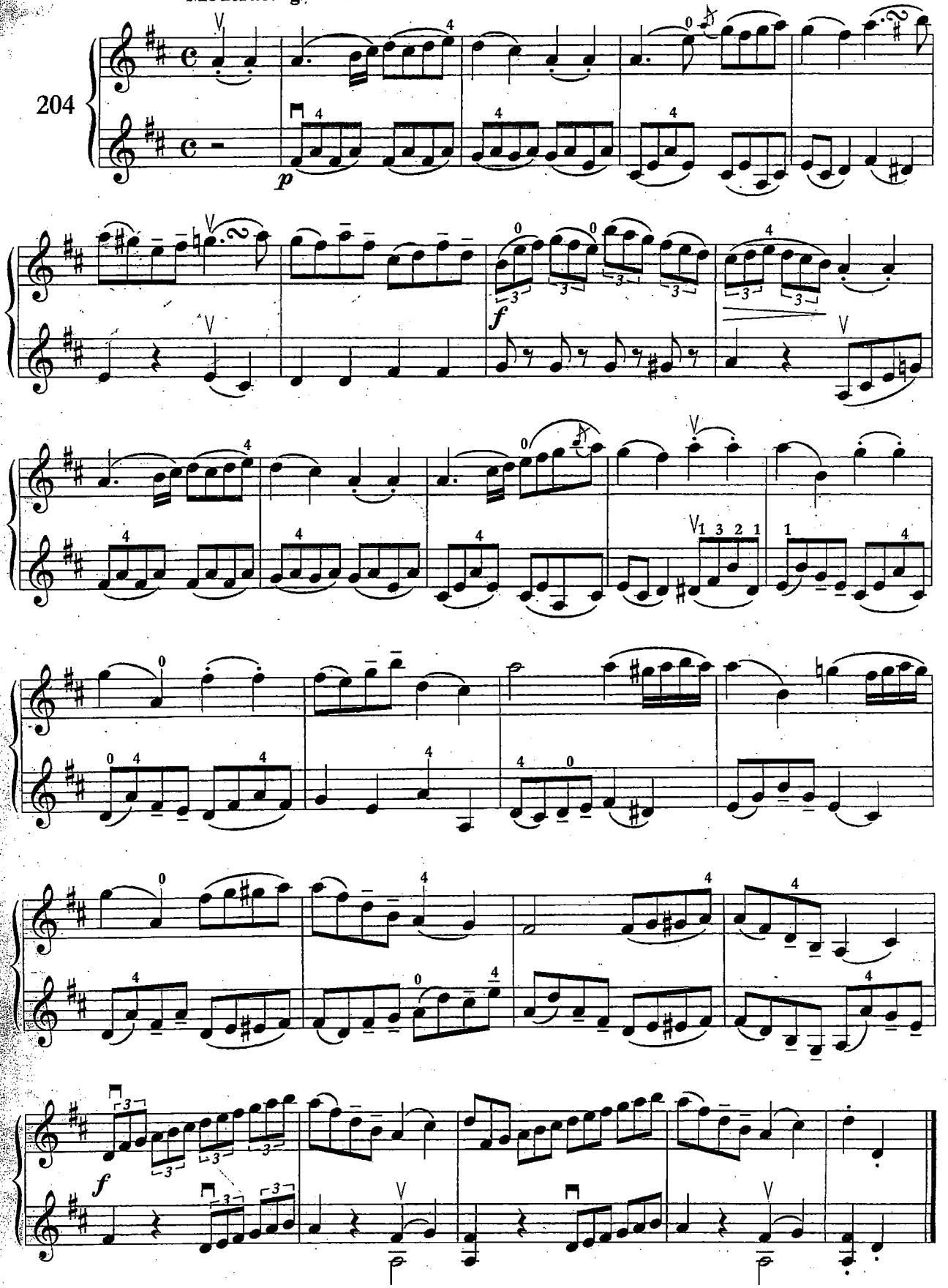
202




Moderato
Wohlfahrt
203
f
by
u.
by
d.
by
u.
by
d.
simile
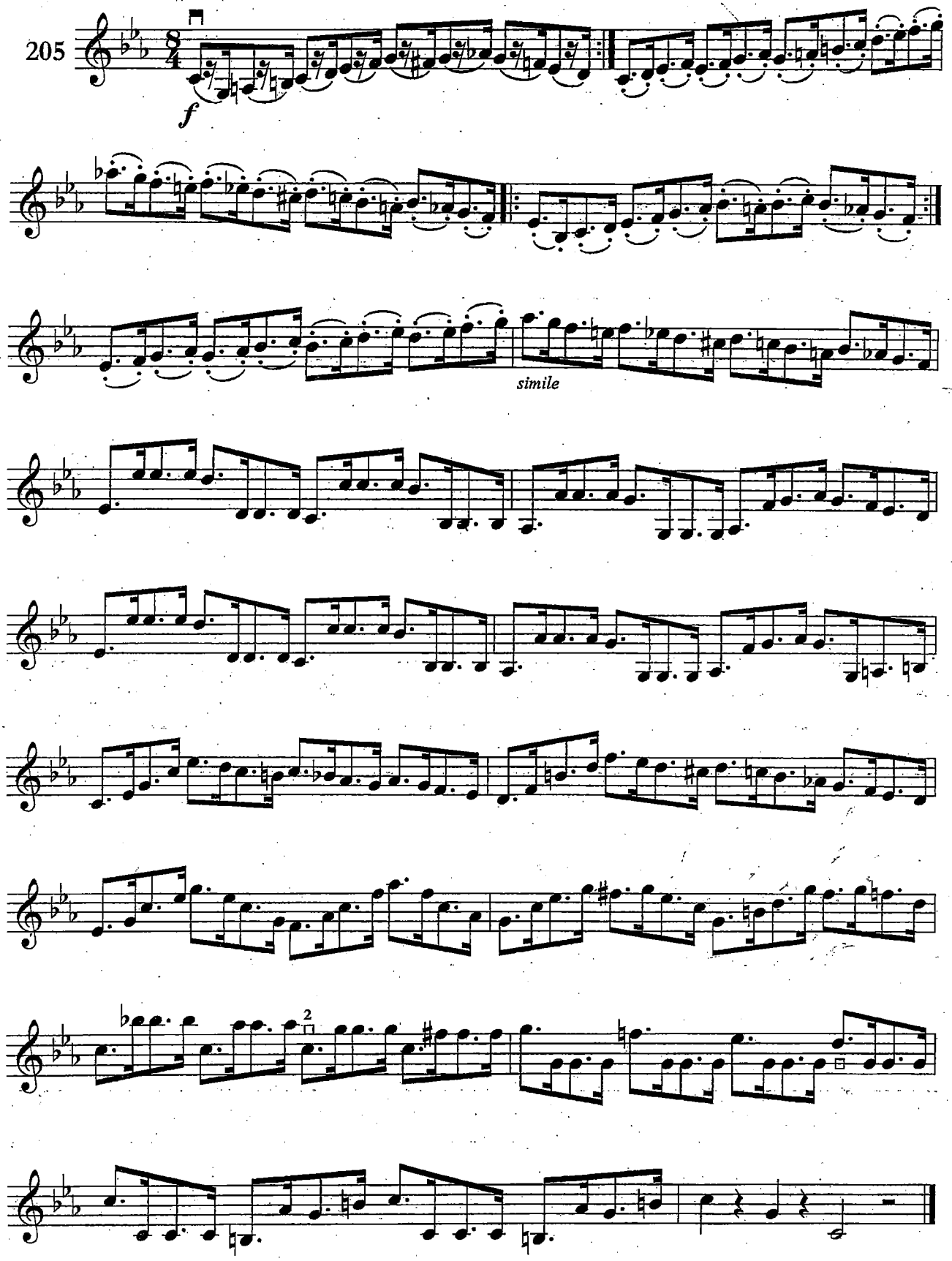
Moderato grazioso

204



Ben marcato
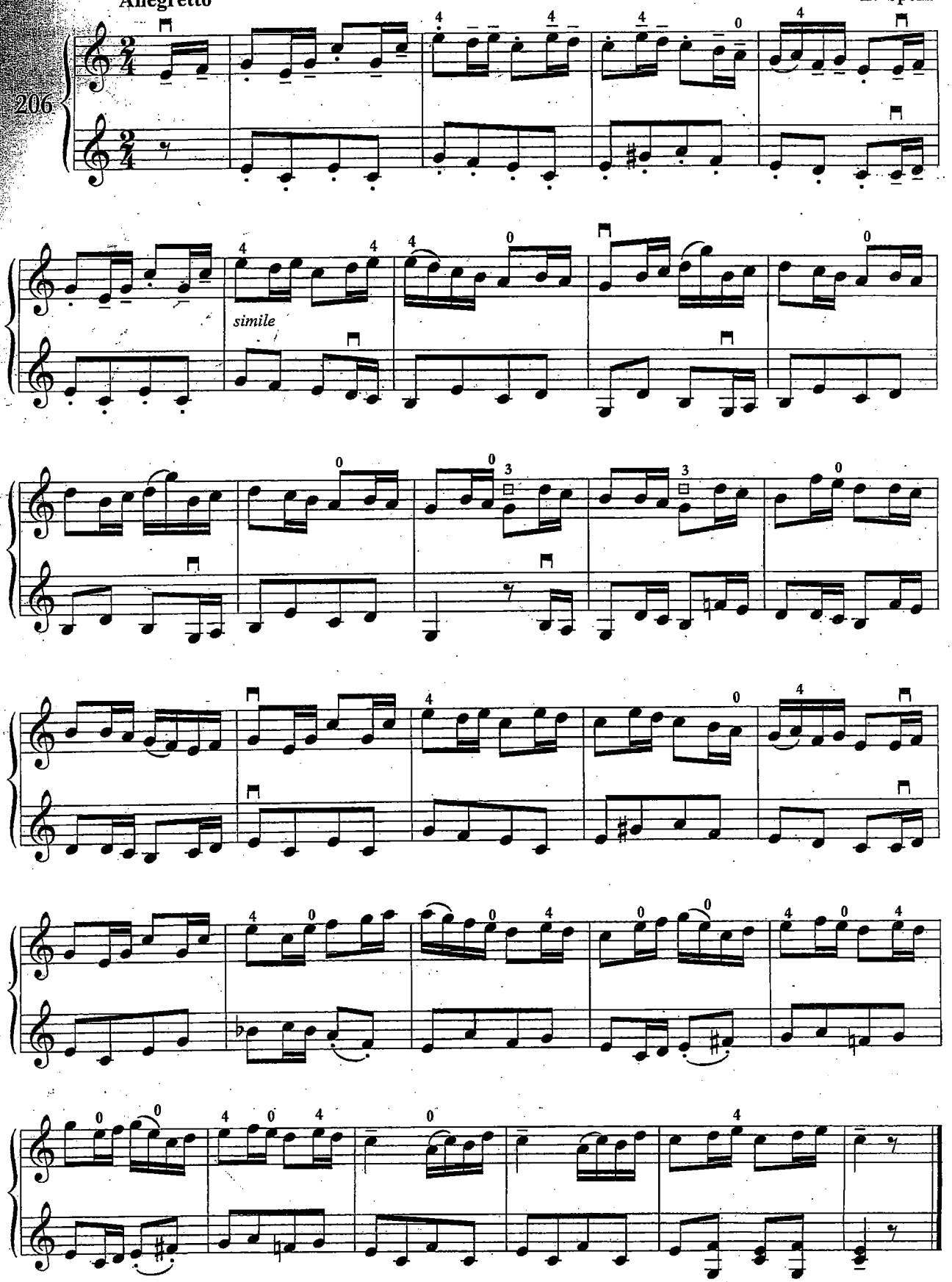
Joachim - Moser



Allegretto
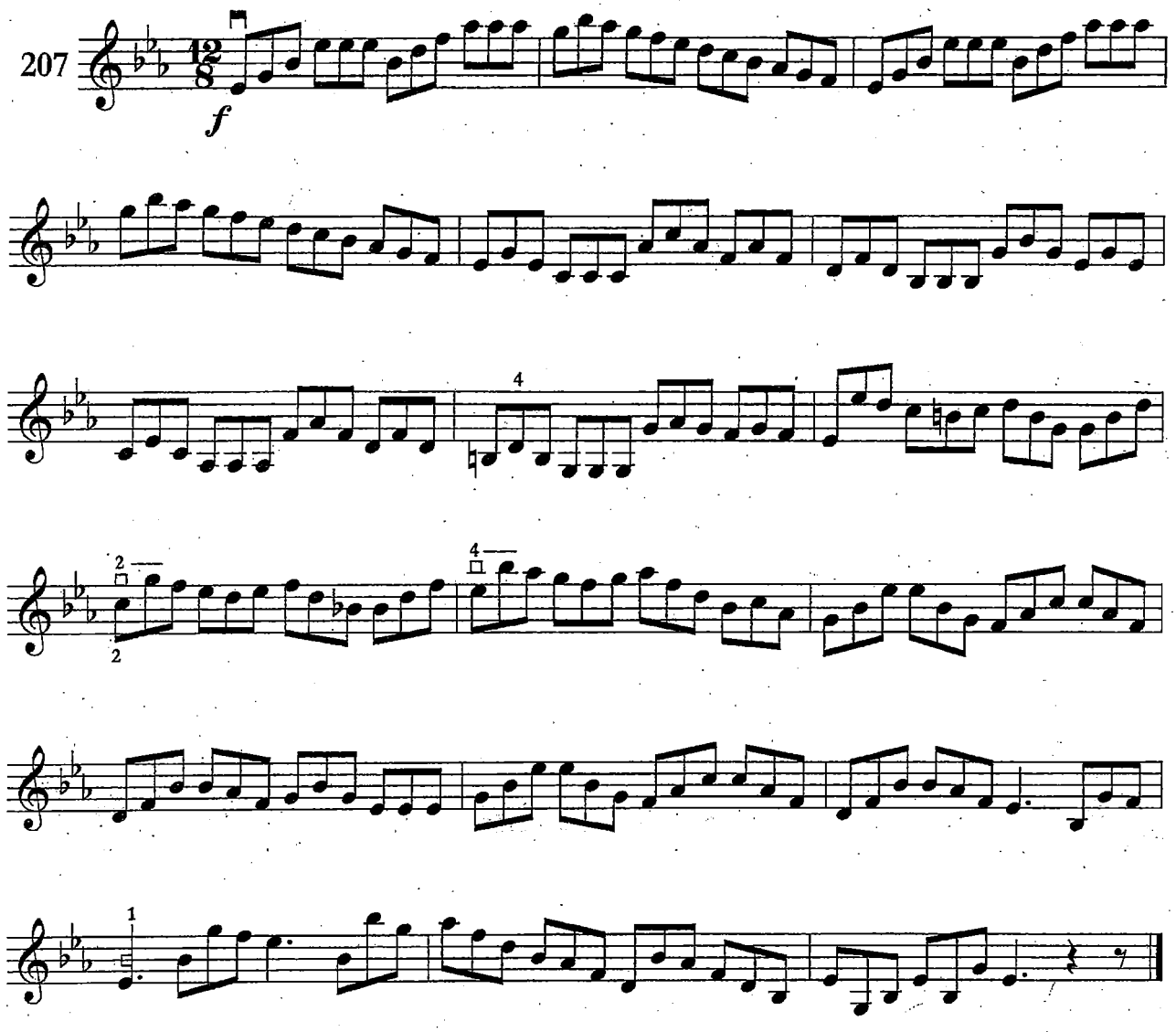
L. Spohr

206

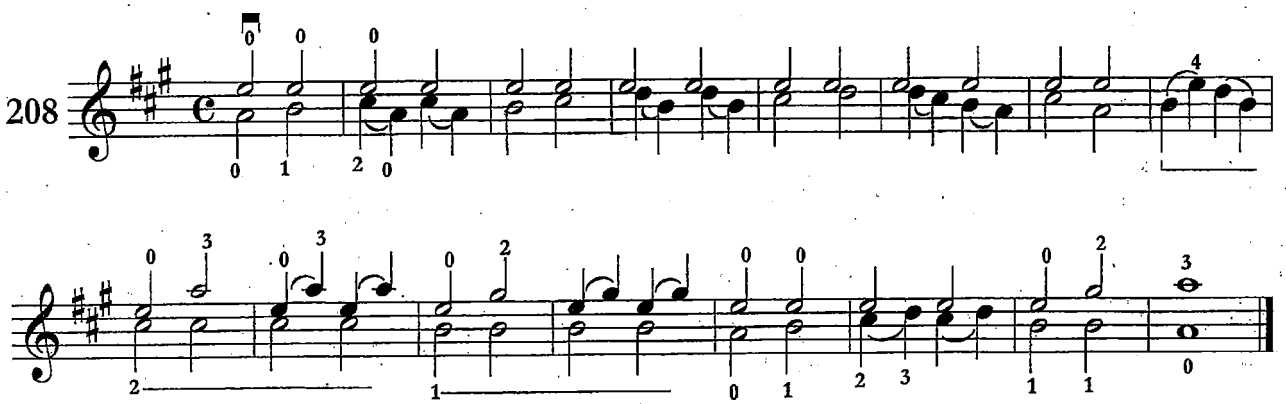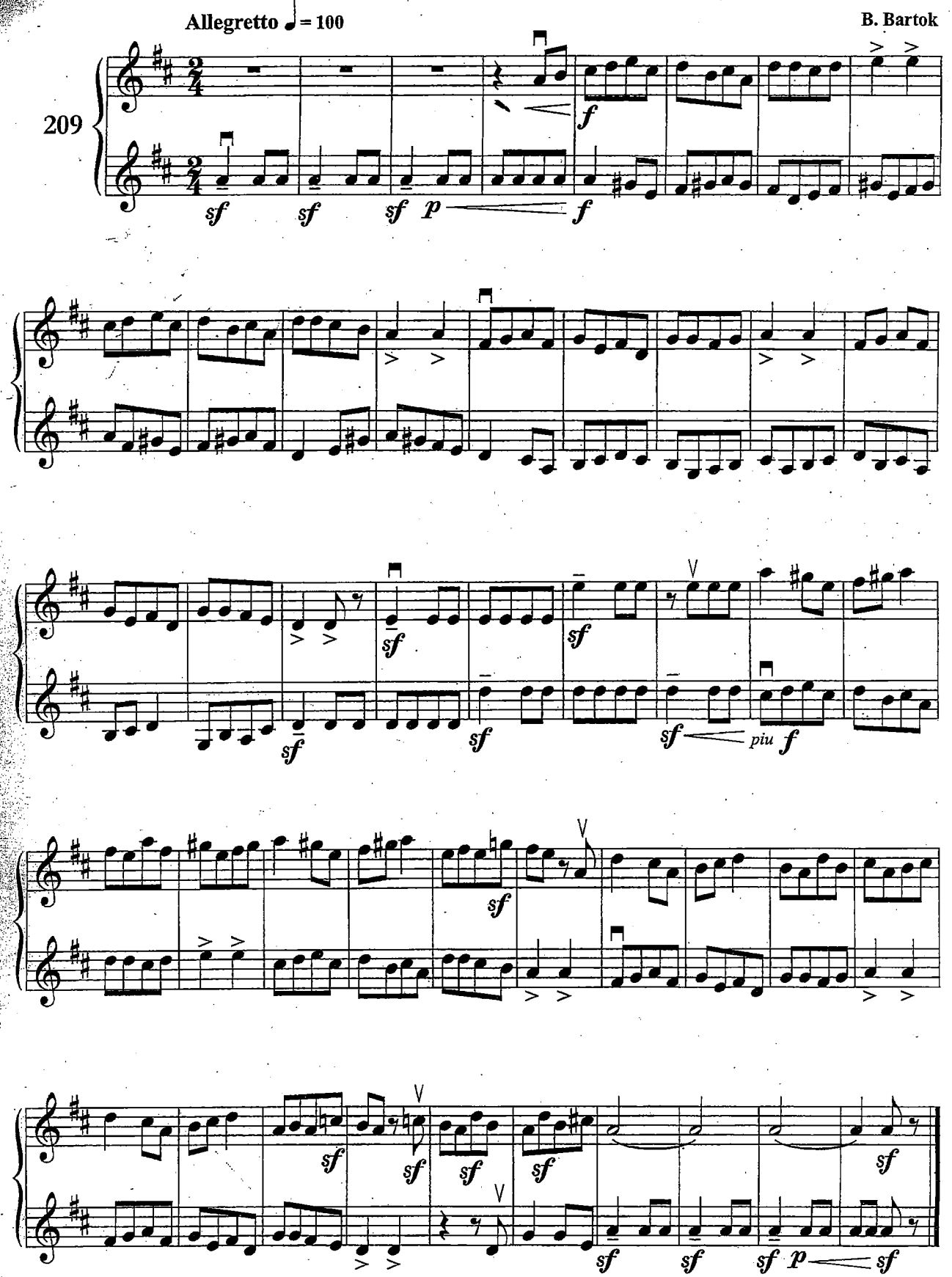


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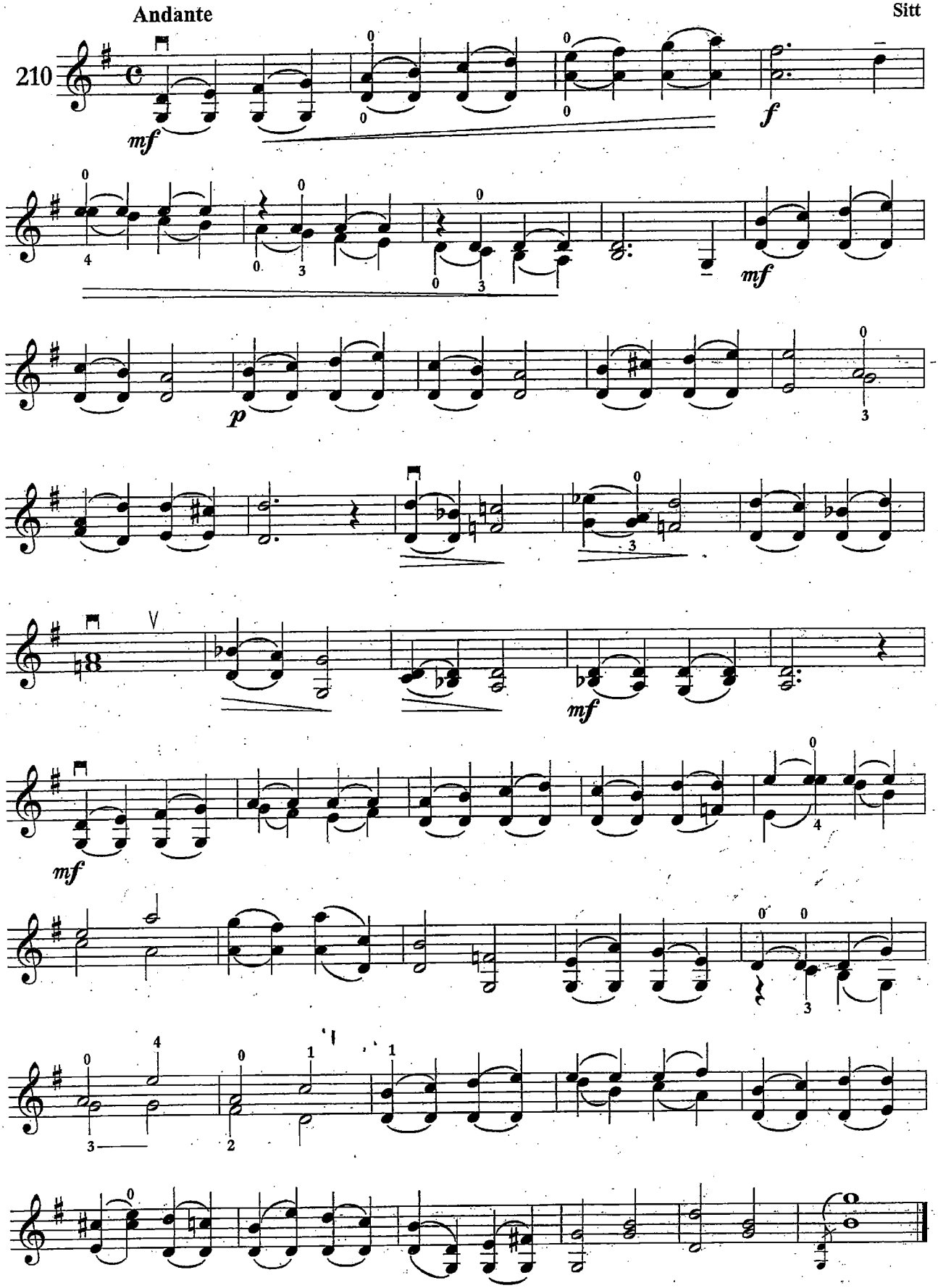
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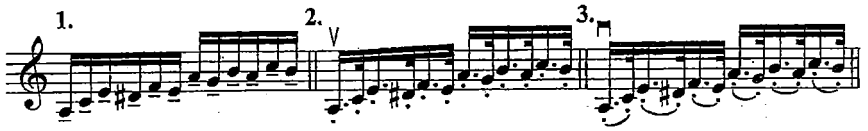


208




Allegretto ♩ = 100
B. Bartok
209
sf
p
f
piu


Andante
Sitt
210
mf
f
mf
p
mf
mf



Pracht

Allegro

211

mf

mf

mf
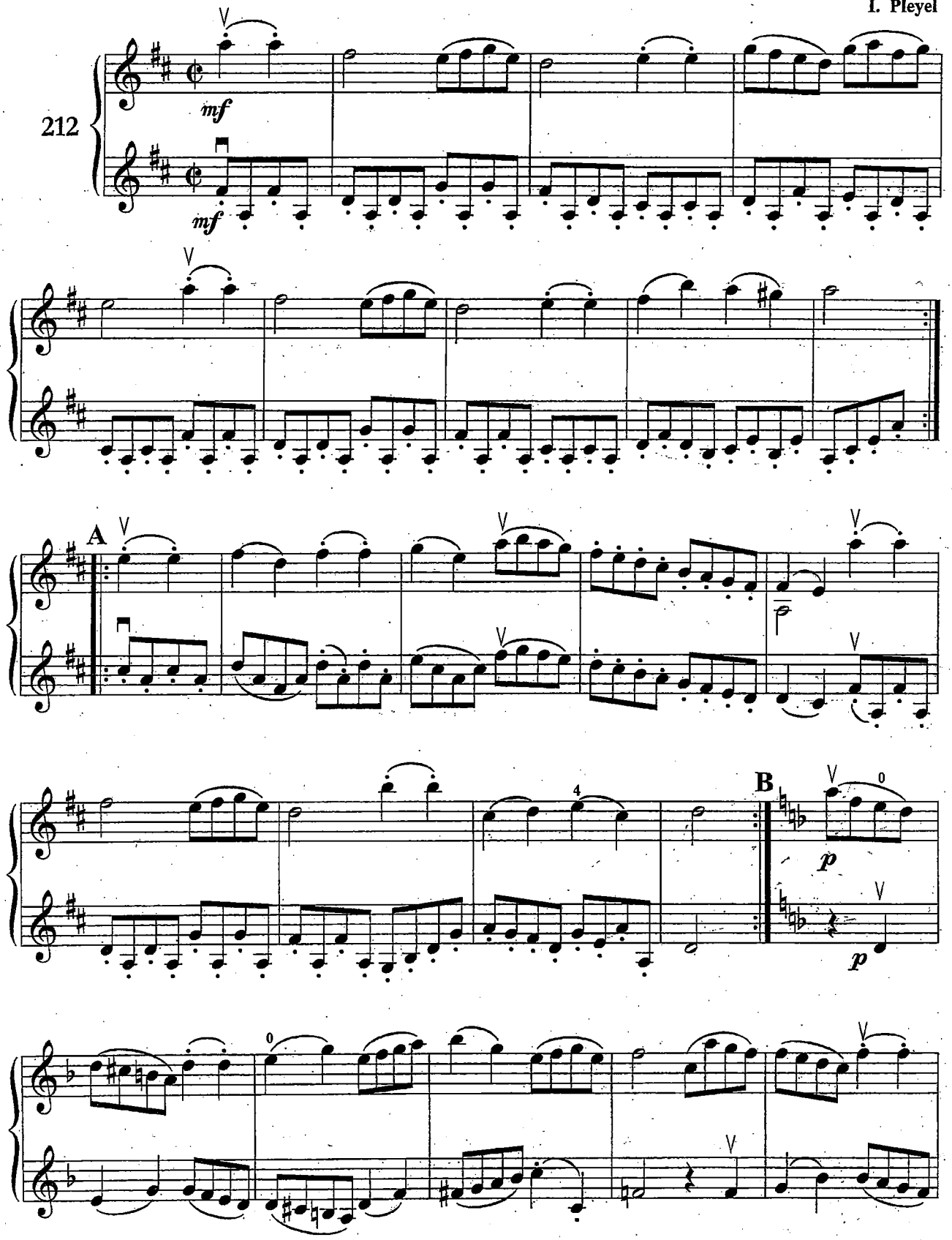
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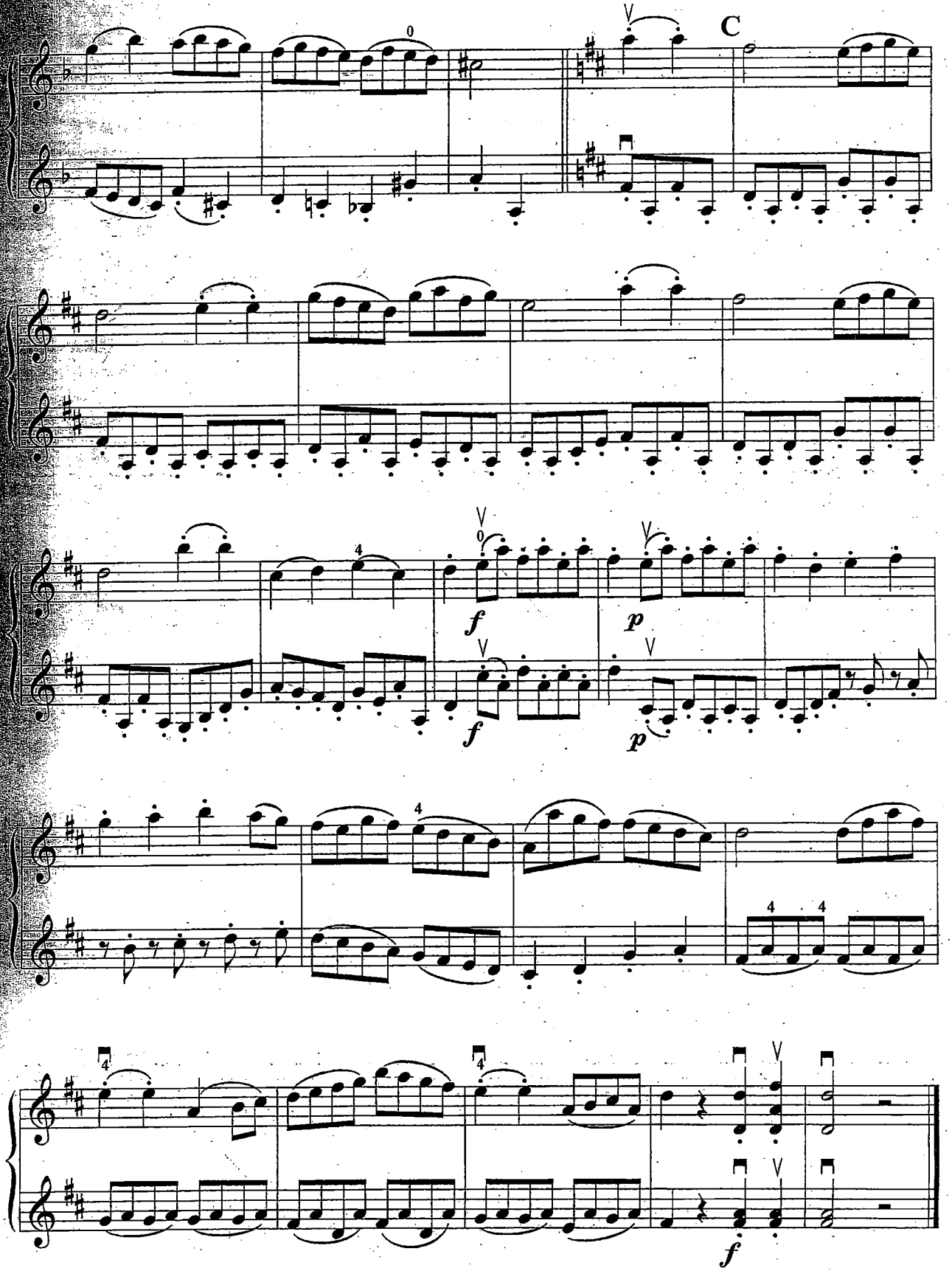
f

Rondo

Moderato
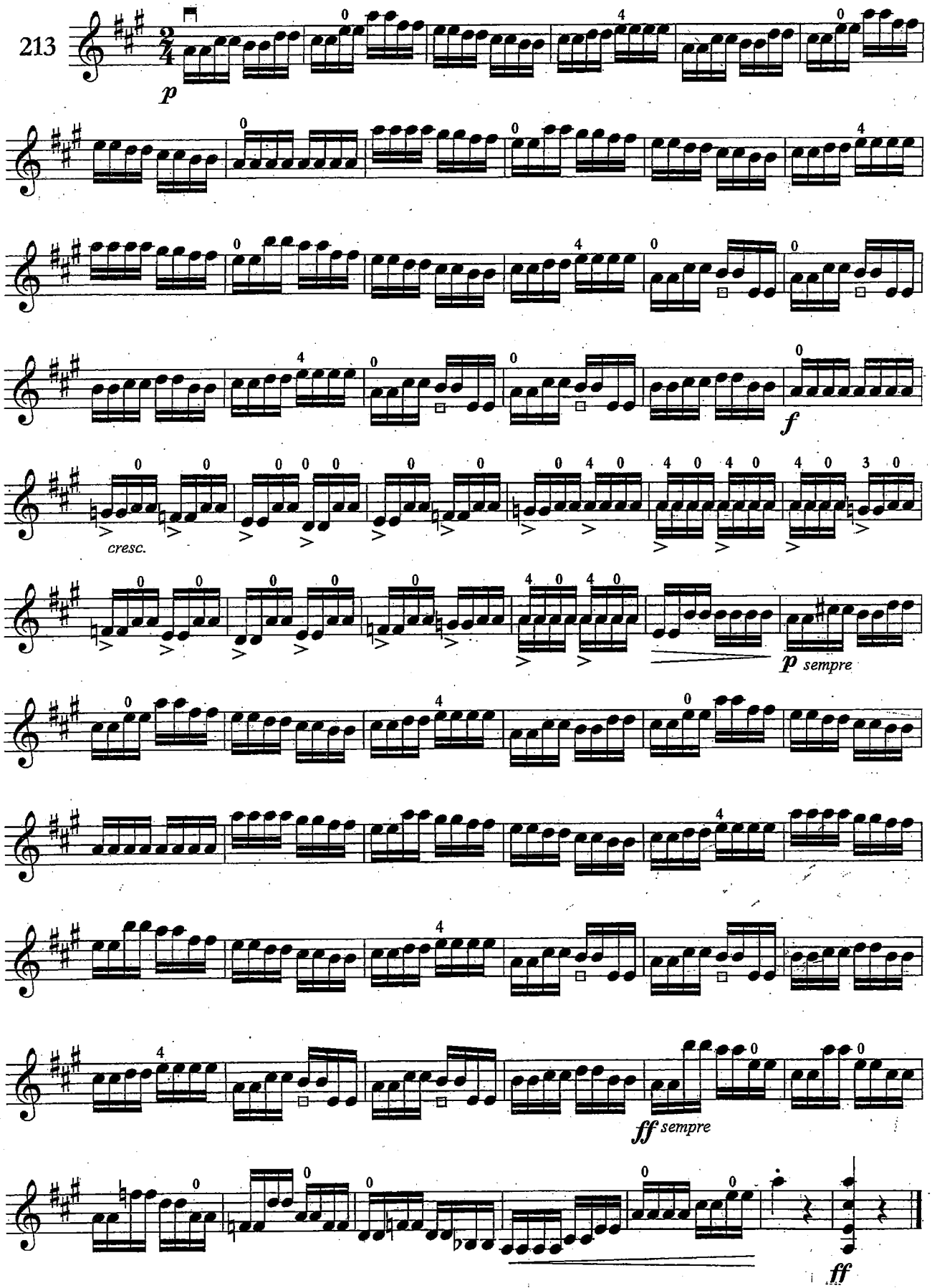
I. Pleyel
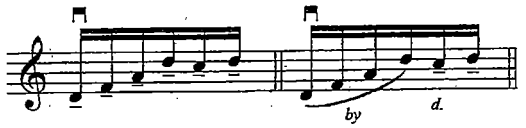



C
f
p
f
p
f

Andante

O. Schnirlin





Allegretto **H. Schloming**

214

f

p

cresc.
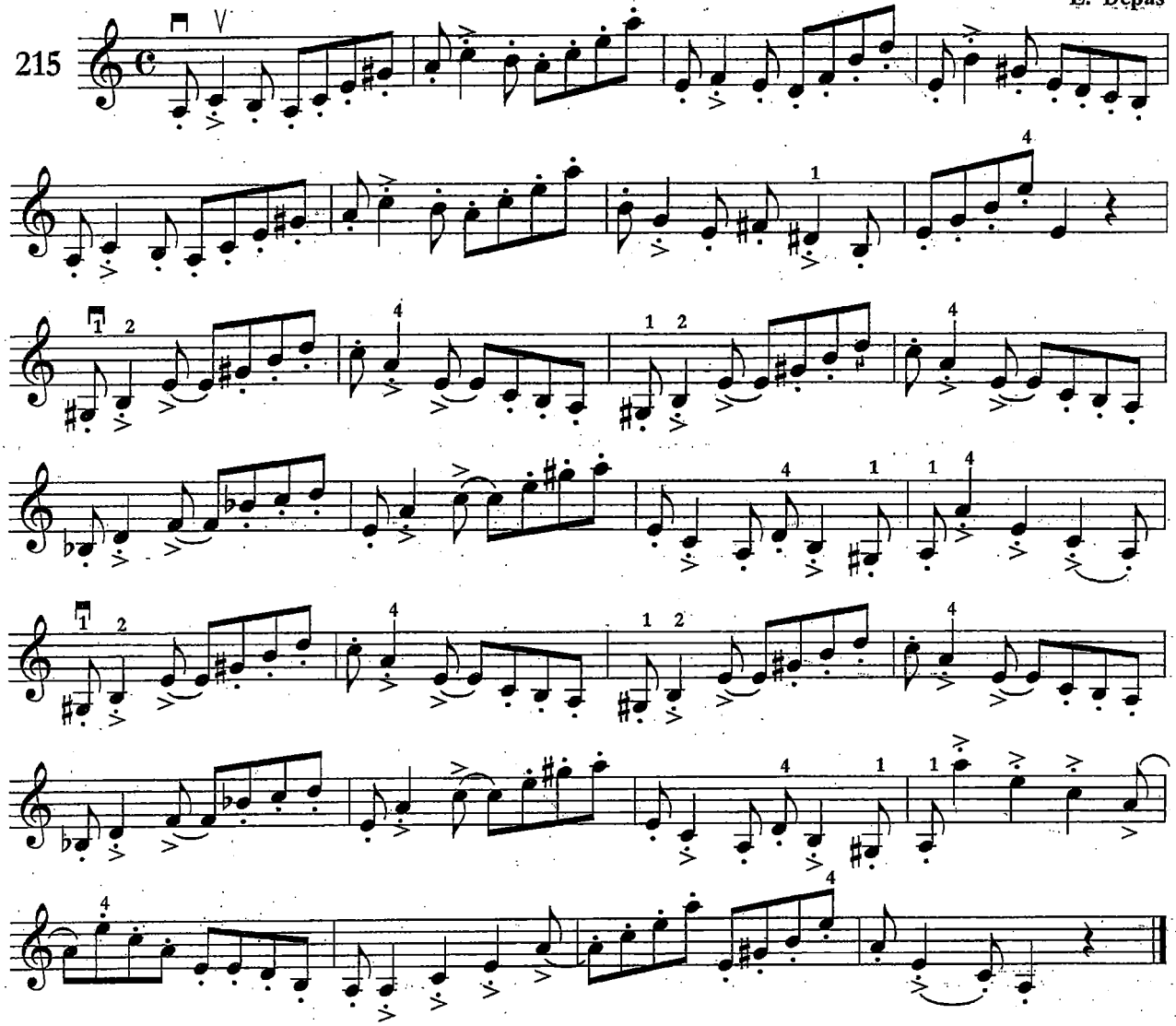
dim.

f

Allegro moderato

E. Depas
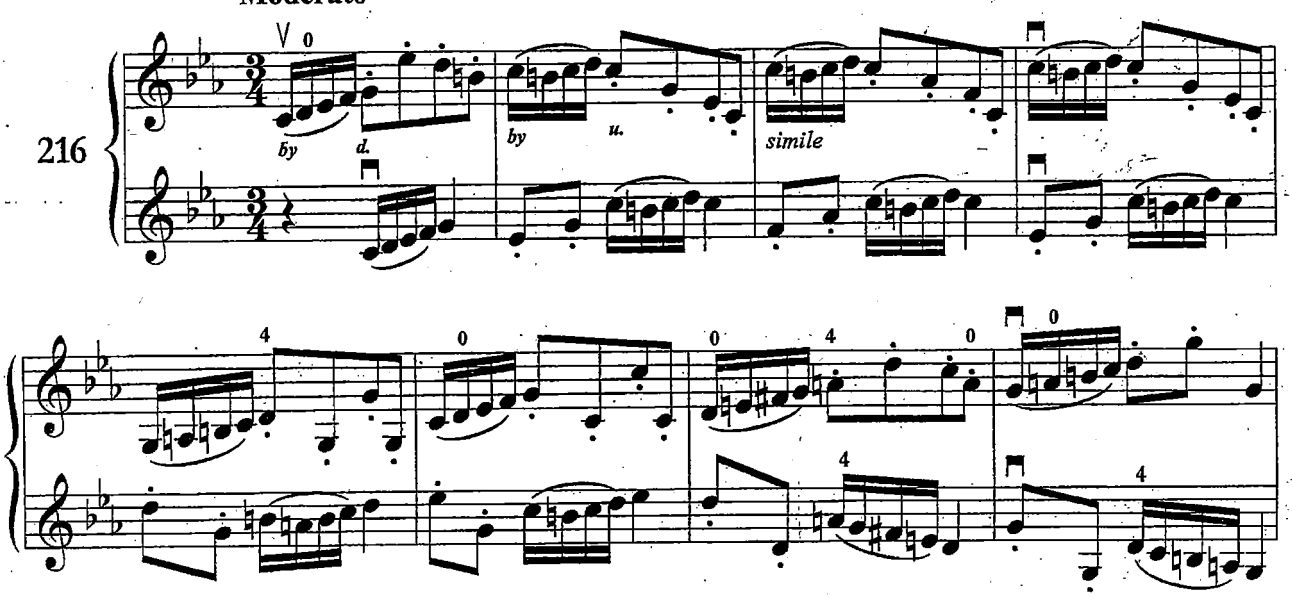
215
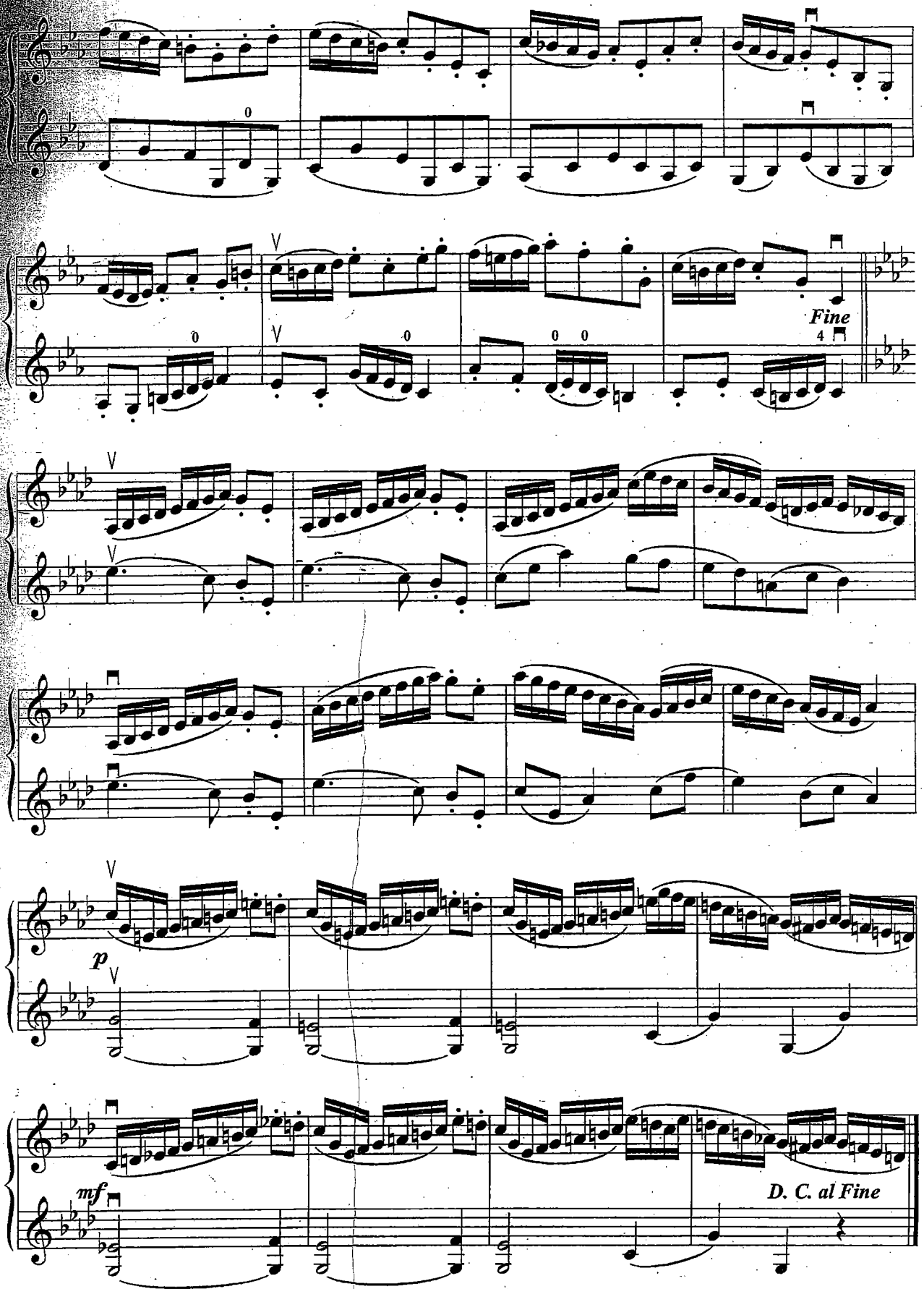


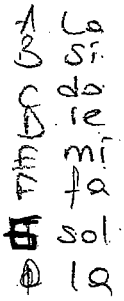
Moderato

Mazas

216




Fine
p
mf
D. C. al Fine



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