

KEMAN EĞİTİMİ

Başlangıç Metodu

Kitap I



BAHAR BÜYÜKGÖNENÇ

EĞİTİM
yayınevi

KEMAN EĞİTİMİ

BAŞLANGIÇ METODU KİTAP I

Bahar Büyükgönenç

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ÖNSÖZ

Müzik, insanın kendini ifade etmesinin en özel yollarından biridir. Özellikle keman; sabır, emek ve disiplin isteyen, aynı zamanda insana duygularını özgürce anlatabilme fırsatı sunan eşsiz bir enstrümandır.

Bu kitabı hazırlarken amacım, keman eğitim sürecinde öğrenci ve öğretmenlere yardımcı olabilecek güçlü, anlaşılır ve yol gösterici bir kaynak oluşturmaktı. Edindiğim bilgi ve deneyimlerin, müzik yolculuğunda emek veren herkese katkı sağlamasını içtenlikle diliyorum. Her öğrenme süreci sabırla ilerler. Bazen bir nota, bazen küçük bir gelişme insanı hedeflerine biraz daha yaklaştırır. Bu nedenle keman eğitiminde en önemli şeyin vazgeçmeden çalışmak olduğuna inanıyorum.

Bu kitabın; kemana gönül veren tüm öğrenci ve öğretmenlere faydalı olması, onların gelişim yolculuğuna eşlik etmesi ve yeni ilhamlar vermesi en büyük dileğimdir.

Sevgi ve Saygılarımla...

Bahar BÜYÜKGÖNENÇ

İstanbul 2026

BAHAR BÜYÜKGÖNENÇ



İstanbul'da doğdu. Keman eğitimine 11 yaşında Mimar Sinan Güzel Sanatlar Üniversitesi Devlet Konservatuvarı'nda başladı. Liseyi bitirdikten sonra İstanbul Üniversitesi Devlet Konservatuvarı'nda Venyamin Varşavski ile çalışmaya başladı. Hemen ardından yüksek lisans (Master) eğitimini ve Sanatta Yeterlik eğitimini yine Varşavski ile tamamladı. 1997 yılında girmiş olduğu Cemal Reşit Rey Senfoni Orkestrası'nda 2002-2005 yıllarında baş kemancı (konzertmeister) olarak görev yaparak yurt içi ve yurt dışında olmak üzere birçok konserde görev aldı. 1999 yılında İstanbul Müzik Festivali'ni kazanarak oda müziği grubu ile konser vermeye hak kazandı. 2003 yılında İstanbul Devlet Senfoni Orkestrası'nın sınavlarını kazandı. 2007 yılında "Aşkın Ensemble" isimli toplulukta 2. keman üyesi olarak çalışmaya başladı. İlerleyen yıllarda aynı grupta 1. Keman ve

Konzertmeister olarak çalışmalarına devam etti. 2008 yılında "CAKA" projesinde Cihat Aşkın ile çalışmalar yaparak konser ve Masterclass etkinliklerine katıldı. 2012 Ocak, "Küçükçekmece Caka" şube başkanı olarak göreve başlamış, keman alanında birçok başarılı öğrenciler yetiştirmiştir. 2007 yılında İstanbul Teknik Üniversitesi Türk Musikisi Devlet Konservatuvarı'nda Öğretim Görevlisi olarak çalışmaya başladı ve 2018'de bu görevden ayrıldı. 2014- 2015 sezonunda Cemal Reşit Rey Caz Orkestrası'nda başkemancı olarak göreve başladı. Bu orkestra ile aktif olarak konserler vermeye devam etmektedir. 2016 yılında İstanbul'da "Bahar Müzik Atölyesi" isimli butik bir müzik okulu kurdu. Keman ve piyano alanında birçok öğrenci yetiştirerek London College of Music (LCM) Sertifika Sistemini okuluna entegre etti. Kurumda halen "Sınav Merkezi" olarak ve konservatuvara hazırlık kursları düzenleyerek çalışmalarını sürdürmektedir. 2023 yılının Ocak ayında kurulan "İstanbul Akademik Trio" ile birçok konser vermiş, grubun konser çalışmaları halen devam etmektedir. Yurtdışı ve yurtiçi olmak üzere festival ve konser salonlarında birçok resital, birçok büyük isimle oda müziği, orkestra konserleri ve masterclass'lar vermiş olan ve vermeye devam eden Büyükgönenç, ağırlıklı olarak solo çalışmalarına devam etmektedir. 2018 yılında Dr. Öğr. Üyesi olarak göreve başladığı Maltepe Üniversitesi Konservatuvarına, 2025 yılının Ocak ayında Profesör olarak atanmıştır. 2025 yılında öğrencileri ve kendisinden oluşan "Violino Ensemble d'Istanbul" isimli keman grubunu kurmuş, kısa sürede başarılı konserler vermelerine destek olmuştur. 2026 yılında başlattığı "Kulağıma Ses Ver" Sosyal Sorumluluk Projesi ile ülkemizin çeşitli bölgelerinde ve okullarında ücretsiz Masterclass eğitimleri yapmaya başlamıştır. Yine 2026 yılında "Cosmos International Music Education Board" (CIME) isimli Uluslararası eğitim platformunun kuruculuğunu yaparak, özellikle keman alanında yeni pedagojik gelişim platformunu da oluşturma çalışmalarını sürdürmektedir. İlk solo albüm çalışmalarına 2020 yılında başlamış olup, dünyaca tanınan önemli keman metotlarının kayıtlarını tamamlamak için çalışmalarına devam etmektedir. Çıkarmış olduğu birinci kitabının (Bahar Büyükgönenç - Keman Eğitimi: Başlangıç Metodu I) albümü de dijital platformlarda öğrenci ve öğretmenlerle buluşmaktadır.

Diskografi (Discography)

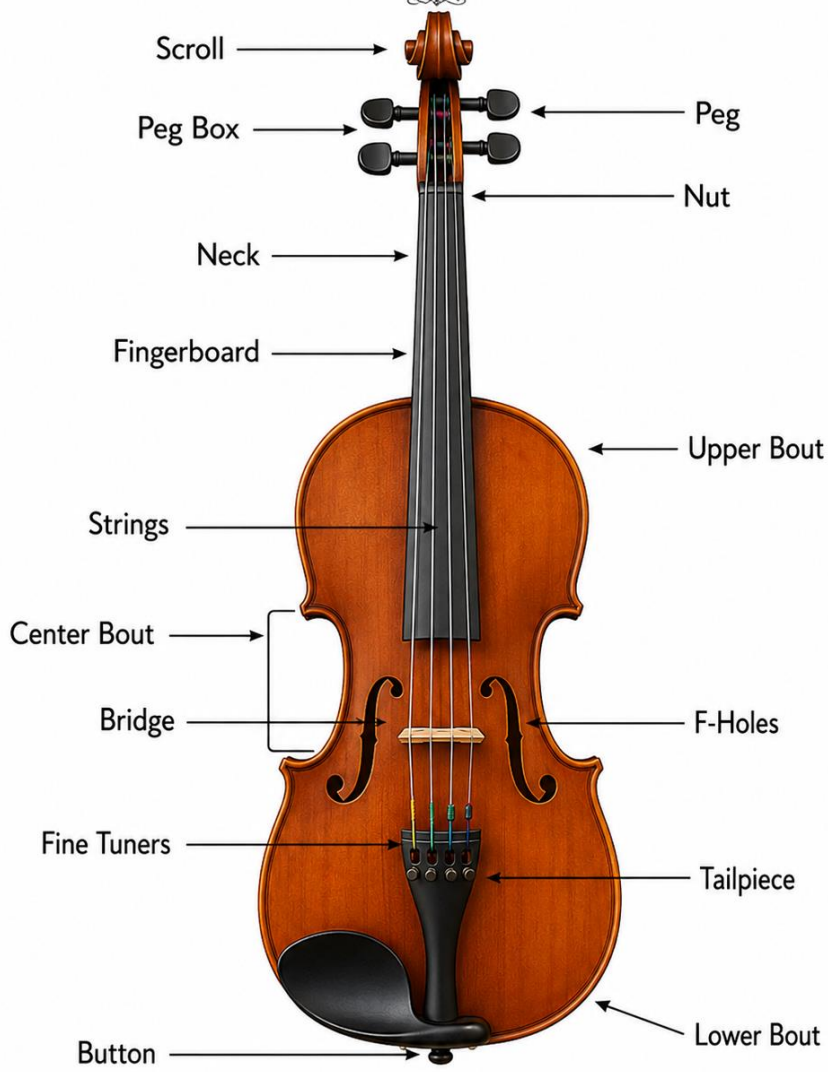
- 2021 - Wohlfahrt Sixty Studies For the Violin - Volume 1
2021 - Wohlfahrt Sixty Studies For the Violin - Volume 2
2021 - Two Violins
2022 - F.Mazas Seventy-Five op.36
2022 - Live Recital-Massenet, Beethoven, Schumann.
2023 – Haydn: Violin Concerto in G (Live) – İstanbul Academy Chamber Orchestra
2024 – Live Recital 2 – Beethoven, Brahms, Manuel De Falla
2024– İstanbul Academic Trio –Violin, Viola and Piano(Lachner-Sandberger)
2024 – İstanbul Academic Trio – Drei Russische Lieder , M. Glinka
2025 – Zoltan Kodaly – Adagio
2025 – Rachmaninoff: Romance for violin and piano
2025 – Female Composers Series Vol. I
2025 – Fikret Amirov Four Pieces for Violin and Piano
2025 – Rachmaninoff: 14 Romances, Op. 34: No: 14 Vocalise
2026 – Violino Ensemble d’İstanbul – Telemann Violin Concerto for Four Violins 1&2
2026 – Bahar Büyükgönenç – Keman Eğitimi: Başlangıç Metodu I

TEŐEKKÜR

Hayatımın her döneminde bana yol gösteren, sadece müzięi deęil, emek vermeyi ve vazgeçmemeyi öğreten çok deęerli keman hocam **Veniamin Varshavsky'e** sonsuz teőekkür ederim. Her notada emeęiniz, her sayfada iziniz var.

Her koőulda yanımda olan, bana inanan ve hayallerimi destekleyen aileme, bu yolda en çok desteęi veren sevgili aęabeyim Göker Büyükgönenç'e sonsuz teőekkürlerimle...

VIOLIN PARTS



Scroll : Salyangoz

Peg Box : Burgu Kutusu

Peg : Burgu

Nut : Üst Eşik

Neck : Sap

Fingerboard : Tuş

Upper Bout: Üst Yan Bölüm

Strings : Teller (Sol – Re – La – Mi)

Center Bout: Orta Yan Bölüm

Bridge : Köprü

F-Holes : F Delikleri

Fine Tuners : İnce akort burguları

Tailpiece : Kuyruk

Lower Bout : Alt Yan Bölüm

Button : Düğme / Dip Takozu

PEDAGOJİK YAKLAŞIM

Bu metot hazırlanırken, keman eğitiminin temel teknik ve müzikal gereklilikleri dikkate alınarak uluslararası keman pedagojisi literatüründe yer alan yaklaşımlar incelenmiştir. Metodun pedagojik temeli oluşturulurken özellikle Rus keman ekolünün teknik gelişim, doğal fiziksel kullanım ve müzikal bütünlük prensipleri esas alınmıştır.

Bu doğrultuda, Leopold Auer tarafından temsil edilen Rus keman pedagojisi geleneğinin teknik yaklaşımı ile başlangıç seviyesine yönelik sistematik öğretim modeli sunan Grigoryan metodunun eğitim prensiplerinden yararlanılmıştır. Bu yaklaşımlar doğrultusunda, metot içerisinde teknik gelişim ile müzikal gelişimin birbirini destekleyecek şekilde ilerlemesi hedeflenmiştir.

Metodun yapılandırılmasında öğrencinin doğal fiziksel kullanımını destekleyen, doğru teknik alışkanlıkların erken dönemde yerleşmesini amaçlayan ve müzikal gelişimi teknik çalışmalarla birlikte ele alan bütüncül bir eğitim anlayışı benimsenmiştir.

PEDAGOGICAL APPROACH

In preparing this method, the fundamental technical and musical requirements of violin education were taken into consideration, and approaches found in the international violin pedagogy literature were examined. In establishing the pedagogical foundation of the method, particular emphasis was placed on the principles of technical development, natural physical use, and musical integrity characteristic of the Russian violin school.

Accordingly, the technical approach of the Russian violin pedagogical tradition represented by Leopold Auer, together with the educational principles of the Grigoryan method, which offers a systematic teaching model for beginner-level instruction, were utilized. Within this framework, the method aims to ensure that technical development and musical development progress in a mutually supportive and integrated manner.

In structuring the method, a holistic educational approach has been adopted that supports the student's natural physical use, aims to establish correct technical habits at an early stage, and addresses musical development alongside technical studies.

AMAÇ

Bu metodun temel amacı, keman eğitimine yeni başlayan öğrencilerin doğru teknik temeller üzerinde ilerlemesini sağlamak ve başlangıç aşamasında oluşabilecek yanlış teknik alışkanlıkların önüne geçmektir.

Bu kapsamda metodun hedefleri şunlardır:

Doğru duruş ve enstrüman tutuş alışkanlığının kazandırılması.

Temel yay tekniğinin geliştirilmesi.

Sol el pozisyonunun doğru yerleştirilmesi.

Temiz ses üretimi alışkanlığının oluşturulması.

İşitsel farkındalığın geliştirilmesi.

Teknik gelişim ile müzikal gelişimin birlikte ilerletilmesi.

Metot aynı zamanda öğrencinin düzenli çalışma alışkanlığı kazanmasını ve teknik gelişimini kontrollü bir sırayla ilerletmesini amaçlamaktadır.

PURPOSE OF THE METHOD

The primary aim of this method is to ensure that students who are beginning violin education develop their skills on correct technical foundations and to prevent the formation of incorrect technical habits at the early stages of learning.

Within this framework, the objectives of the method are as follows:

To establish correct posture and proper instrument holding habits.

To develop fundamental bow technique.

To establish a correct left-hand position.

To establish the habit of producing a clear and focused tone.

To develop aural awareness.

To promote the parallel development of technical and musical skills.

The method also aims to help students develop regular practice habits and to guide their technical development in a structured and progressive sequence.

METODUN KULLANIMINA İLİŞKİN ÖNERİLER

Bu metodun bir öğretmen rehberliğinde kullanılması önerilmektedir. Egzersizlerin sıralaması pedagojik ilerleme gözetilerek hazırlanmış olmakla birlikte öğrencinin bireysel gelişim hızı dikkate alınarak öğretmen tarafından gerekli görülen durumlarda çalışma sırası esnek şekilde düzenlenebilir.

Metot kullanılırken aşağıdaki hususlara dikkat edilmesi önerilir:

Çalışmalar acele edilmeden ilerletilmelidir.

Teknik doğruluk hızdan önce gelmelidir.

Egzersizler düzenli tekrar edilmelidir.

Her çalışma temiz ses üretimi hedeflenerek yapılmalıdır.

Fiziksel rahatlık her zaman korunmalıdır.

Öğrencinin müzikal ifadesi erken aşamadan itibaren desteklenmelidir.

Metot içerisinde yer alan çalışmalar öğrencinin teknik gelişimini adım adım ilerletmek amacıyla hazırlanmıştır. Bu nedenle çalışmaların pedagojik sıralamasına mümkün olduğunca uyulması önerilmektedir.

RECOMMENDATIONS FOR THE USE OF THE METHOD

It is recommended that this method be used under the guidance of a teacher. Although the sequence of the exercises has been structured according to pedagogical progression, the order of study may be adjusted flexibly by the teacher when necessary, taking into account the individual learning pace of the student.

When using the method, attention should be given to the following principles:

Studies should progress without haste.

Technical accuracy should take precedence over speed.

Exercises should be repeated regularly.

Each study session should aim for clear and controlled tone production.

Physical comfort and relaxation should always be maintained.

The student's musical expression should be supported from the earliest stages.

The studies included in this method are designed to support the student's technical development in a gradual and systematic manner. For this reason, it is recommended that the pedagogical sequence of the exercises be followed as closely as possible.

BAŞLANGIÇ KEMAN EĞİTİMİNDE TEMEL PEDAGOJİK İLKELER

Başlangıç keman eğitimi, öğrencinin teknik becerilerinin geliştirilmesinin yanı sıra müzikal algısının, işitsel farkındalığının ve fiziksel koordinasyonunun eş zamanlı olarak geliştirilmesini amaçlayan sistemli bir süreçtir. Bu süreçte teknik çalışmalar ile müzikal gelişim birbirinden ayrı düşünülmemeli, aksine birbirini destekleyen unsurlar olarak ele alınmalıdır.

FUNDAMENTAL PEDAGOGICAL PRINCIPLES IN BEGINNING VIOLIN EDUCATION

Beginning violin education is a systematic educational process aimed at developing the student's technical skills alongside their musical perception, aural awareness, and physical coordination in a simultaneous and balanced manner. Within this process, technical studies and musical development should not be considered separately; rather, they should be treated as complementary elements that support and reinforce each other.

TEMEL TEKNİK ALTYAPININ OLUŞTURULMASI

Keman eğitimine başlayan öğrencilerde öncelikli hedef doğru teknik alışkanlıkların kazandırılması olmalıdır. Bu nedenle başlangıç aşamasında öğrencinin repertuvar çalışmasından önce temel teknik becerileri öğrenmesi gerekmektedir.

Bu kapsamda ilk aşamada aşağıdaki konulara yer verilmelidir:

Doğru vücut duruşu.

Kemanın doğru tutulması.

Yayın doğru kavranması.

Sol elin temel pozisyonu.

Temel müzik bilgisi.

Boş tel çalışmaları.

Bu çalışmalar öğrencinin ilerleyen teknik gelişimi için sağlam bir temel oluşturur.

ESTABLISHING THE FUNDAMENTAL TECHNICAL FOUNDATION

For students beginning violin education, the primary objective should be the development of correct technical habits. For this reason, at the initial stage of instruction, students should first acquire fundamental technical skills before beginning repertoire studies.

Within this framework, the following topics should be addressed in the early stages:

Correct body posture.

Proper instrument hold.

Correct bow hold.

Basic left-hand position.

Fundamental music knowledge.

Open string exercises.

These studies provide a solid foundation for the student's future technical development.



FİZİKSEL RAHATLIK VE DOĞAL DURUŞ PRENSİBİ

Keman çalma sürecinde vücudun doğal ve rahat bir pozisyonda bulunması teknik gelişimi doğrudan etkileyen önemli bir faktördür. Gereksiz kas gerginlikleri hem ses kalitesini olumsuz etkiler hem de öğrencinin teknik gelişimini zorlaştırır.

Bu nedenle:

Vücut dengeli şekilde konumlandırılmalıdır.

Ağırlık her iki ayağa eşit dağıtılmalıdır.

Omuzlar doğal pozisyonda tutulmalıdır.

Boyun ve kol kaslarında gereksiz gerginlikten kaçınılmalıdır.

Nefes doğal akışında devam etmelidir.

Doğal fiziksel kullanım, uzun vadede doğru teknik gelişimin temelini oluşturur.

THE PRINCIPLE OF PHYSICAL COMFORT AND NATURAL POSTURE

Maintaining a natural and relaxed body position while playing the violin is an important factor that directly affects technical development. Unnecessary muscular tension not only negatively affects sound quality but also makes the student's technical development more difficult.

Therefore:

The body should be positioned in a balanced manner.

Body weight should be evenly distributed on both feet.

The shoulders should remain in a natural position.

Unnecessary tension in the neck and arm muscles should be avoided.

Breathing should remain natural and unrestricted.

Natural physical use forms the foundation of correct technical development in the long term.



ENSTRÜMANLA DOĞRU FİZİKSEL İLİŞKİ KURULMASI

Keman tutuşu sırasında, enstrüman doğal destek noktalarıyla dengelenmeli, sol elin taşıyıcı rol üstlenmesinden kaçınılmalıdır. Sol elin temel görevi enstrümanı taşımak değil, teknik hareketleri gerçekleştirmek olmalıdır.

Bu doğrultuda:

Keman köprücük kemiği ve çene desteği ile dengelenmelidir.

Sol el gereksiz baskı uygulamamalıdır.

El ve kol doğal pozisyonda bulunmalıdır.

Öğrencinin rahat hareket edebilmesi sağlanmalıdır.

Bu yaklaşım sol el tekniğinin daha sağlıklı gelişmesine olanak sağlar.

ESTABLISHING A CORRECT PHYSICAL RELATIONSHIP WITH THE INSTRUMENT

While holding the violin, the instrument should be balanced using its natural support points, and the left hand should not assume a supporting or carrying role. The primary function of the left hand should not be to hold the instrument, but to perform technical movements.

Accordingly:

The violin should be balanced between the collarbone and the chin

The left hand should avoid applying unnecessary pressure

The hand and arm should remain in a natural position

The student should be able to move freely and comfortably

This approach allows for a healthier and more natural development of left-hand technique.



SOL EL TEKNİĞİNİN GELİŞTİRİLMESİ

Başlangıç aşamasında sol el parmaklarının doğru yerleşimi büyük önem taşır. Doğru parmak yerleşimi hem entonasyon gelişimini hem de teknik ilerlemeyi doğrudan etkiler.

Bu süreçte dikkat edilmesi gereken temel noktalar şunlardır:

Parmaklar yuvarlak formda yerleştirilmelidir.

Parmak uçları kullanılmalıdır.

Gereksiz kuvvet uygulanmamalıdır.

Parmaklar kontrollü şekilde kaldırılmalıdır.

Parmakların bağımsız hareket edebilmesi teşvik edilmelidir.

Bu prensipler öğrencinin temiz ve kontrollü ses üretmesini destekler.

DEVELOPMENT OF LEFT-HAND TECHNIQUE

At the beginner level, the correct placement of the left-hand fingers is of great importance. Proper finger placement directly affects both intonation development and technical progress.

The following fundamental points should be observed during this process:

Fingers should be placed with a rounded shape.

Fingertips should be used.

Unnecessary pressure should be avoided.

Fingers should be lifted in a controlled manner.

Independence of the fingers should be encouraged.

These principles support the student's ability to produce a clear and controlled tone.



YAY TEKNİĞİNİN TEMEL PRENSİPLERİ

Yay tekniđi keman eğitiminin en önemli unsurlarından biridir. Yayın doğru kavranması, ses kalitesi ve kontrol açısından belirleyici rol oynar.

Bu nedenle:

Yay tüm parmakların dengeli katılımıyla tutulmalıdır.

Parmaklar doğal eğriliđini korumalıdır.

El sıkılmamalıdır.

Bilek ve parmaklar esnekliđini korumalıdır.

Serçe parmak yayın üzerinde yuvarlak şekilde konumlanmalıdır.

Başparmak dışı doğru kırık bir biçimde orta parmakla karşılıklı gelecek şekilde konumlanmalıdır.

Dođru yay tutuđu, doğal ses üretiminin temelini oluşturur.



FUNDAMENTAL PRINCIPLES OF BOW TECHNIQUE

Bow technique is one of the most essential components of violin education. Proper bow hold plays a decisive role in tone quality and control.

Therefore:

The bow should be held with the balanced participation of all fingers

The fingers should maintain their natural curvature

The hand should remain relaxed and free of tension

The wrist and fingers should maintain their flexibility

The little finger should be placed on the bow in a naturally rounded position

The thumb should be slightly bent outward and aligned opposite the middle finger

A correct bow hold forms the foundation of natural tone production.



YAYIN KULLANIMI

Öğrenci, yay üzerindeki parmakların doğru yerleşimini kavradıktan sonra, yayı tel üzerinde tamamını kullanarak dengeli bir şekilde çekmeyi denemelidir.

Yay iyi reçinelenmişse, ses üretimi için çok az basınç yeterlidir. Bu nedenle başlangıçta amaç güçlü bir ses elde etmek değil, temiz ve düzgün bir ton üretmektir. Ses, darbeye değil, yayın tel üzerindeki kontrollü sürtünmesiyle oluşmalıdır.

Yay, tel üzerine ilk temas ettiğinde hafifçe yerleştirilmeli ve ardından basınç yavaş ve kontrollü bir şekilde artırılmalıdır. Sesin başlangıcı yumuşak olmalı, adeta “nefes alıyormuş” gibi doğal bir şekilde ortaya çıkmalıdır. Sert ve ani bir başlangıç, tonun kalitesini olumsuz etkiler.

Yay hareketi boyunca, tel üzerinde düz bir hat izlenmelidir. Eğri veya kontrolsüz hareketler, sesin dengesini bozar ve istenmeyen bir ton oluşmasına neden olur. Bu nedenle yay, tel üzerinde paralel bir doğrultuda hareket etmelidir.

Öğrenci, yayın yalnızca bir kısmını değil, tamamını kullanmayı öğrenmelidir. Yayın tam uzunluğunu kullanmak, ton kalitesini geliştirir ve sesin daha dolgun çıkmasını sağlar. Kol hareketi doğal ve serbest olmalı, gereksiz gerginlikten kaçınılmalıdır.

Çalışmalar açık teller üzerinde, mümkünse ayna karşısında yapılmalıdır. Bu, yayın doğrultusunu ve kol hareketini kontrol etmeye yardımcı olur. Amaç dengeli, akıcı ve sürekli bir yay hareketi elde etmektir.

Sağ elin doğru kullanımı, ton üretiminin temelini oluşturur. Başparmak denge noktası olarak görev yapar. Birinci parmak yay üzerindeki basıncı kontrol ederken, dördüncü parmak yayın dengesini sağlar. Tüm bu unsurlar birlikte çalışarak kontrollü ve dengeli bir yay tekniği oluşturur.

Yay kılları tel üzerine tamamen düz bir şekilde bastırılmamalı, hafifçe içe doğru çevrilerek temas etmelidir. Bu, daha esnek ve kontrollü bir ton elde edilmesini sağlar. Daha güçlü bir ses gerektiğinde basınç artırılabilir; ancak bu işlem daima kontrollü bir şekilde yapılmalıdır.

Sonuç olarak, iyi bir ton üretimi kuvvetle değil, doğru ve dengeli bir yay hareketiyle elde edilir. Yayın doğal, akıcı ve kontrollü kullanımı, keman çalmanın temelini oluşturur.

USE OF THE BOW

After the student has understood the correct placement of the fingers on the bow, they should begin to practice drawing the bow across the string in a balanced manner, using its full length.

If the bow is properly rosined, very little pressure is needed to produce sound. Therefore, at the beginning, the goal is not to produce a strong sound, but to achieve a clean and even tone. The sound should not be produced by force, but through the controlled friction of the bow on the string.

When the bow first contacts the string, it should be placed gently, and the pressure should then be increased gradually and in a controlled manner. The beginning of the sound should be soft and natural, almost as if it is “breathing.” A harsh or sudden attack negatively affects the quality of the tone.

Throughout the bow stroke, a straight path should be maintained on the string. Curved or uncontrolled movements disturb the balance of the sound and result in an undesirable tone. Therefore, the bow should move parallel to the string.

The student should learn to use the entire bow, not just a part of it. Using the full length of the bow improves tone quality and produces a fuller sound. The arm movement should be natural and free, avoiding unnecessary tension.

Practice should be done on open strings, preferably in front of a mirror. This helps to monitor the direction of the bow and the movement of the arm. The aim is to achieve a balanced, smooth, and continuous bow stroke.

The correct use of the right hand forms the foundation of tone production. The thumb serves as a point of balance. The index finger controls the pressure on the bow, while the fourth finger helps maintain its balance. All of these elements work together to create a controlled and balanced bow technique.

The bow hair should not be placed completely flat on the string; it should make contact with a slight inward tilt. This allows for a more flexible and controlled tone. When a stronger sound is required, the pressure may be increased, but this should always be done in a controlled manner.

In conclusion, good tone production is not achieved through force, but through a correct and balanced bow stroke. The natural, smooth, and controlled use of the bow forms the foundation of violin playing.

YASTIK KULLANIMI

Yastık, (omuzluk) kemanın dengeli ve rahat bir şekilde tutulmasına yardımcı olur. Özellikle başlangıç seviyesinde, öğrencinin gereksiz gerginlikten kaçınmasını sağlar. Yastığın amacı, omuz ve keman arasında doğal bir destek oluşturmaktır. Çok yüksek veya sert olmamalı, vücudu zorlamamalıdır.

SHOULDER REST USE

The shoulder rest helps the violin to be held in a balanced and comfortable manner. Particularly at the beginner level, it helps the student avoid unnecessary tension. Its purpose is to provide a natural support between the shoulder and the violin. It should not be too high or too rigid, and it should not cause strain on the body.

ÖĞRENCİYE UYGUN ENSTRÜMAN SEÇİMİ

Başlangıç aşamasında öğrencinin fiziksel özelliklerine uygun büyüklükte enstrüman seçimi pedagojik açıdan büyük önem taşır. Öğrencinin fiziksel yapısına uygun olmayan bir enstrüman teknik gelişimi olumsuz etkileyebilir.

Bu nedenle:

Enstrüman öğrencinin kol uzunluğuna uygun olmalıdır.

Öğrencinin rahat hareket edebileceği boyutta olmalıdır.

Doğru pozisyonu desteklemelidir.

Yaşlara göre öneri:

8 yaş altı → 1/4 – 1/2

8-10 → 1/2

11-12 → 3/4

13+ → tam keman

SELECTION OF AN INSTRUMENT APPROPRIATE FOR THE STUDENT

At the beginner level, selecting an instrument of appropriate size according to the student's physical characteristics is of great pedagogical importance. An instrument that does not match the student's physical proportions may negatively affect technical development.

Therefore:

The instrument should be appropriate to the student's arm length.

The size should allow the student to move comfortably.

The instrument should support correct playing posture.

Recommended sizes according to age:

Under 8 years → 1/4 – 1/2 size

8–10 years → 1/2 size

11–12 years → 3/4 size

13 and above → Full size violin

ENSTRÜMAN BAKIM BİLİNCİNİN KAZANDIRILMASI

Müzik eğitiminin bir parçası olarak öğrencilere enstrüman bakım alışkanlığı kazandırılmalıdır.

Bu durum öğrencinin disiplin gelişimine de katkı sağlar.

Temel bakım alışkanlıkları şunlardır:

Enstrüman temiz tutulmalıdır.

Çalışma sonrası reçine kalıntıları temizlenmelidir.

Teller düzenli kontrol edilmelidir.

Yay, kullanım sonrası gevşetilmelidir.

Enstrüman uygun ortam koşullarında saklanmalıdır.

Bu alışkanlıklar öğrencinin profesyonel müzik eğitimine hazırlanmasında önemli rol oynar.

DEVELOPING INSTRUMENT CARE AWARENESS

As part of music education, students should develop proper instrument care habits. This practice also contributes to the development of discipline and responsibility in the student.

Basic maintenance habits include:

The instrument should be kept clean.

Rosin dust should be cleaned after practice.

Strings should be checked regularly.

The bow should be loosened after use.

The instrument should be stored under appropriate environmental conditions.

These habits play an important role in preparing the student for professional music education.

**KAYNAKÇA/ REFERENCES: Auer, L. (1921). *Violin Playing As I Teach It*. New York.
Grigoryan, A. (1986). *Начальная школа игры на скрипке*. Moskova.**

OPEN-STRING BOWING EXERCISES

The following exercises are written to develop control in different parts of the bow and produce an even tone.

BOŞ TEL YAY EGZERSİZLERİ

Aşağıdaki egzersizler, yayın farklı bölümlerinde kontrol sağlamak ve eşit ses elde etmek için yazılmıştır.

♩ = 50

LA TELİ - A STRING

1



2



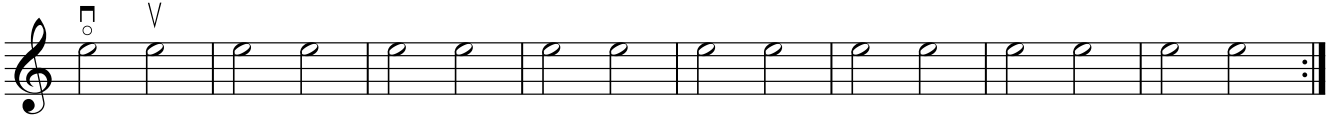
3



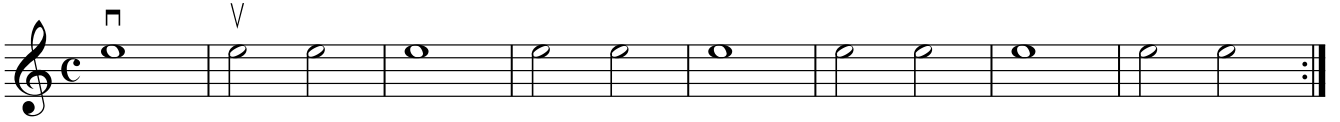
Bahar Büyükgönenç - Keman Eğitimi: Başlangıç Metodu
On the E string, the right elbow should be positioned at string level.
Mi telinde, sağ dirsek tel seviyesinde konumlanmalıdır.

Mİ TELİ - E STRING

4



5



6



RE TELİ - D STRING

7

Musical notation for exercise 7, consisting of three staves. The first staff shows a whole note G2 with a square fingering box above it and a bowing symbol above the second measure. The second staff shows a half-note scale from G2 to G3. The third staff shows a quarter-note scale from G2 to G3.

8

Musical notation for exercise 8, consisting of three staves. The first staff shows a whole note G2 with a square fingering box above it and a bowing symbol above the second measure. The second staff shows a half-note scale from G2 to G3 with square fingering boxes above the first and third measures. The third staff shows a quarter-note scale from G2 to G3 with square fingering boxes above the first and third measures.

9

Musical notation for exercise 9, consisting of three staves. The first staff shows a dotted half note G2 with a square fingering box above it and a bowing symbol above the second measure. The second staff shows a half-note scale from G2 to G3 with square fingering boxes above the first and third measures. The third staff shows a quarter-note scale from G2 to G3 with square fingering boxes above the first and third measures.

10

SOL TELİ - G STRING

Musical notation for exercise 10, consisting of three staves. The first staff shows a G string with a bowing mark (V) and a square box above the first measure. The second staff shows a sequence of eighth notes. The third staff shows a sequence of sixteenth notes.

11

Musical notation for exercise 11, consisting of three staves. The first staff shows a G string with a bowing mark (V) and a square box above the first measure. The second and third staves show sequences of eighth notes.

12

Musical notation for exercise 12, consisting of three staves. The first staff shows a G string with a bowing mark (V) and a square box above the first measure. The second and third staves show sequences of eighth notes.

DETACHE BOWING EXERCISES ON ALL STRINGS

During string crossings, the motion should be guided by the forearm and elbow rather than the shoulder.
The elbow adjusts smoothly according to the string being played. The movement should not be sudden or rigid.
The bow should not leave the string during string changes.

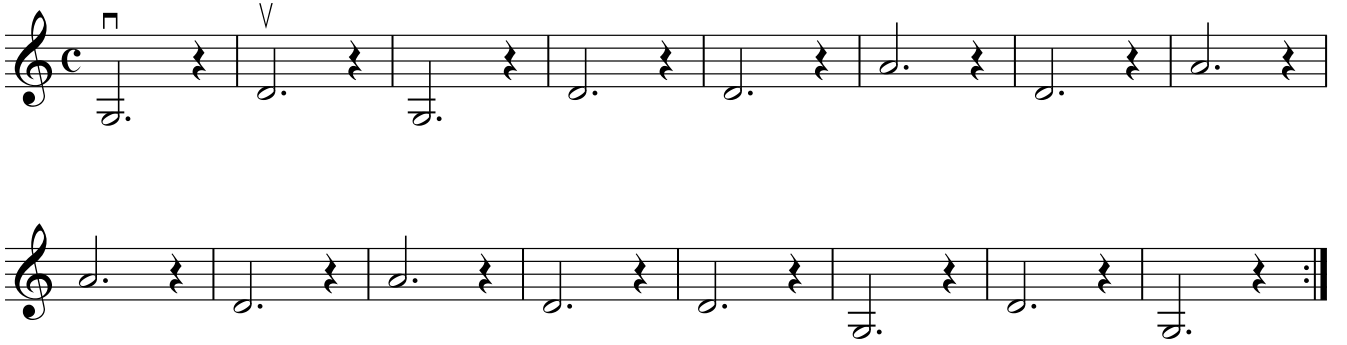
TÜM TELLERDE DETACHE YAY EGZERSİZLERİ

Tel değiştirirken hareket omuzdan değil, ön kol ve dirsek seviyesinden yönlendirilmelidir.
Dirsek, geçilecek tele göre yumuşak bir geçişle konum değiştirir. Hareket ani ve sert olmamalıdır.
Yay, tel değişimi sırasında telden ayrılmamalıdır.

13



14



15



20

Musical notation for exercise 20, consisting of two staves. The first staff has a treble clef, a common time signature (c), and a key signature of one flat (B-flat). It contains a sequence of notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. There are two 'v' (vibrato) markings above the first and second measures, and a square box above the 15th measure. The second staff continues the sequence: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. It ends with a double bar line and a repeat sign, followed by a square box above the final note and a bass clef below the staff.

21

Musical notation for exercise 21, consisting of two staves. The first staff has a treble clef, a common time signature (c), and a key signature of one flat (B-flat). It contains a sequence of notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. There are two 'v' (vibrato) markings above the 4th and 10th measures, and a square box above the 15th measure. The second staff continues the sequence: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. It ends with a double bar line and a repeat sign, followed by a square box above the final note and a bass clef below the staff.

22

Musical notation for exercise 22, consisting of two staves. The first staff has a treble clef, a common time signature (c), and a key signature of one flat (B-flat). It contains a sequence of notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. There are two 'v' (vibrato) markings above the 4th and 10th measures, and a square box above the 15th measure. The second staff continues the sequence: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. It ends with a double bar line and a repeat sign, followed by a square box above the final note and a bass clef below the staff.

23

Musical notation for exercise 23, consisting of two staves. The first staff has a treble clef, a common time signature (c), and a key signature of one flat (B-flat). It contains a sequence of notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. There is one 'v' (vibrato) marking above the 2nd measure, and a square box above the 15th measure. The second staff continues the sequence: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. It ends with a double bar line and a repeat sign, followed by a square box above the final note and a bass clef below the staff.

24

Musical notation for exercise 24, consisting of two staves. The first staff is in C major, 4/4 time, starting with a square box on the first line and a 'v' above the second measure. The second staff ends with a double bar line and a square box on the first line.

25

Musical notation for exercise 25, consisting of two staves. The first staff is in C major, 3/4 time, starting with a square box on the first line and a 'v' above the second measure. The second staff ends with a double bar line and a square box on the first line.

26

Musical notation for exercise 26, consisting of two staves. The first staff is in C major, 3/4 time, starting with a square box on the first line and a 'v' above the second measure. The second staff ends with a double bar line and a square box on the first line.

27

Musical notation for exercise 27, consisting of two staves. The first staff is in C major, 3/4 time, starting with a square box on the first line and a 'v' above the second measure. The second staff ends with a double bar line and a square box on the first line.

EIGHTH NOTES
SEKİZLİK NOTALAR

This exercises should be played in the middle of the bow. **28**
Bu egzersizler yayın ortasında çalınmalıdır.

1 and 2 and

29

V V V V V V V V V V

30

V V V V V V V V V V

SLUR BOWING EXERCISES ON ALL STRINGS TÜM TELLERDE BAĞLI YAY EGZERSİZLERİ

Right Arm Use in Legato Exercises

During legato playing, the bow must move continuously on the string.
All notes are played within a single bow stroke in a controlled and even manner.
During string crossings, the motion is guided by the forearm and elbow, not the shoulder.

Bağlı Çalma (Legato) Egzersizlerinde Sağ Kol Kullanımı

Bağlı çalma sırasında yay tel üzerinde kesintisiz olarak hareket etmelidir.
Tüm notalar tek bir yay içinde eşit ve kontrollü şekilde çalınır.
Tel değiştirirken hareket omuzdan değil, ön kol ve dirsek tarafından yönlendirilir.

31

Musical notation for exercise 31, consisting of four staves of music in treble clef, C major, 4/4 time. The first staff has four measures with slurs and bow marks. The second staff has four measures with slurs and bow marks. The third staff has six measures with slurs and bow marks. The fourth staff has eight measures with slurs and bow marks.

32

Musical notation for exercise 32, consisting of two staves of music in treble clef, C major, 4/4 time. The first staff has eight measures with slurs and bow marks. The second staff has eight measures with slurs and bow marks.

33

Musical notation for exercise 33, consisting of one staff of music in treble clef, C major, 4/4 time. The staff has eight measures with slurs and bow marks.

SOL EL / LEFT HAND



BİRİNCİ POZİSYONDA SOL EL TUTUŞU

Sol el, keman sapını birinci boğum hizasında dengeli ve rahat bir şekilde kavrar. Başparmak, işaret parmağının karşısında konumlanarak sapı sıkmadan destekler. El bileği düz ve esnek tutulur; içe çökme veya dışa kırılma gözlenmez. Parmaklar yuvarlak ve doğal bir kavisle tuşeye basar. Avuç içi ile sap arasında hafif bir boşluk bulunur. Bu pozisyon, doğru entonasyon, parmak bağımsızlığı ve teknik gelişim için temel oluşturur.

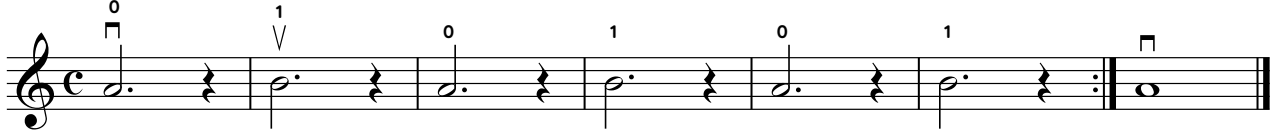
LEFT HAND POSITION IN FIRST POSITION

The left hand holds the neck of the violin at the level of the first joint in a balanced and relaxed manner. The thumb is placed opposite the index finger, providing gentle support without gripping tightly. The wrist remains straight and flexible, avoiding any inward collapse or outward bending. The fingers are curved naturally and placed on the fingerboard with a rounded curve. A slight space is maintained between the palm and the neck. This position forms the foundation for accurate intonation, finger independence, and technical development.

34

FIRST FINGER - A STRING
1. PARMAK - LA TELİ

0 ————— 1
la ————— si



35



FIRST FINGER - E STRING
1. PARMAK - Mİ TELİ

36

0 — 1
mi fa #

Musical notation for exercise 36, consisting of four staves. The first staff shows a sequence of notes with fingerings 0, 1, 0, 1, 0, 1, 0. The second staff shows a sequence of notes with fingerings 1, 0, 1, 0, 1, 0, 1. The third and fourth staves show a sequence of notes with fingerings 0, 1, 0, 1, 0, 1, 0.

37

Musical notation for exercise 37, consisting of four staves. The first staff shows a sequence of notes with fingerings 0, 1, 0, 1, 0, 1, 0. The second staff shows a sequence of notes with fingerings 1, 0, 1, 0, 1, 0, 1. The third and fourth staves show a sequence of notes with fingerings 0, 1, 0, 1, 0, 1, 0.

38

Musical notation for exercise 38, consisting of one staff. The staff shows a sequence of notes with fingerings 0, 1, 0, 0, 1, 0, 0, 1, 0, 1, 1, 0, 0.

39

Musical notation for exercise 39, consisting of one staff. The staff shows a sequence of notes with fingerings 0, 1, 0, 0, 1, 0, 1, 0, 0, 1, 0, 1, 0, 0.

FIRST FINGER - D STRING
1. PARMAK - RE TELİ

40

0 — 1
re mi

Exercise 40 consists of four staves of music. The first staff is in treble clef with a common time signature (C). It features a sequence of notes: G4 (open), A4 (1), B4 (0), C5 (1), D5 (0), E5 (1), F5 (0). The second staff is in bass clef with notes: G3 (open), A3 (1), B3 (0), C4 (1), D4 (0), E4 (1), F4 (0). The third staff is in treble clef with notes: G4 (open), A4 (1), B4 (0), C5 (1), D5 (0), E5 (1), F5 (0). The fourth staff is in bass clef with notes: G3 (open), A3 (1), B3 (0), C4 (1), D4 (0), E4 (1), F4 (0). Each staff has a 'V' above the first note and a '1' above the second note. The exercise ends with a double bar line and repeat dots.

41

Exercise 41 consists of four staves of music. The first staff is in treble clef with a common time signature (C). It features a sequence of notes: G4 (open), A4 (1), B4 (0), C5 (1), D5 (0), E5 (1), F5 (0), G5 (1), A5 (0), B5 (1), C6 (0), D6 (1), E6 (0). The second staff is in bass clef with notes: G3 (open), A3 (1), B3 (0), C4 (1), D4 (0), E4 (1), F4 (0), G4 (1), A4 (0), B4 (1), C5 (0), D5 (1), E5 (0). The third staff is in treble clef with notes: G4 (open), A4 (1), B4 (0), C5 (1), D5 (0), E5 (1), F5 (0), G5 (1), A5 (0), B5 (1), C6 (0), D6 (1), E6 (0). The fourth staff is in bass clef with notes: G3 (open), A3 (1), B3 (0), C4 (1), D4 (0), E4 (1), F4 (0), G4 (1), A4 (0), B4 (1), C5 (0), D5 (1), E5 (0). Each staff has a 'V' above the first note and a '1' above the second note. The exercise ends with a double bar line and repeat dots.

42

Exercise 42 consists of four staves of music. The first staff is in treble clef with a common time signature (C). It features a sequence of notes: G4 (open), A4 (1), B4 (0), C5 (0), D5 (1), E5 (0), F5 (0), G5 (1), A5 (0), B5 (1), C6 (1), D6 (0), E6 (0). The second staff is in bass clef with notes: G3 (open), A3 (1), B3 (0), C4 (0), D4 (1), E4 (0), F4 (1), G4 (0), A4 (0), B4 (1), C5 (0), D5 (1), E5 (0). The third staff is in treble clef with notes: G4 (open), A4 (1), B4 (1), C5 (1), D5 (0), E5 (0), F5 (1), G5 (1), A5 (0), B5 (1), C6 (0), D6 (0). The fourth staff is in bass clef with notes: G3 (open), A3 (1), B3 (1), C4 (0), D4 (0), E4 (1), F4 (1), G4 (0), A4 (1), B4 (0), C5 (1), D5 (0). Each staff has a 'V' above the first note and a '1' above the second note. The exercise ends with a double bar line and repeat dots.

FIRST FINGER - G STRING
1. PARMAK - SOL TELİ

43

0 — 1
sol la

Exercise 43 consists of four staves of music. The first staff is a treble clef with a common time signature (C). It contains a sequence of notes: G4 (fingering 1), A4 (0), B4 (1), C5 (0), D5 (1), E5 (0), F5 (1), G5 (0). The second staff is a bass clef with a common time signature (C), containing notes: G3 (fingering 1), A3 (0), B3 (1), C4 (0), D4 (1), E4 (0), F4 (1), G4 (0). The third and fourth staves are treble and bass clefs respectively, both with a common time signature (C), containing a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5. The notes are grouped in pairs, and the exercise ends with a double bar line and repeat signs.

44

Exercise 44 consists of four staves of music. The first staff is a treble clef with a common time signature (C). It contains a sequence of notes: G4 (fingering 0), A4 (1), B4 (0), C5 (1), D5 (0), E5 (1), F5 (0), G5 (1). The second staff is a bass clef with a common time signature (C), containing notes: G3 (fingering 1), A3 (0), B3 (1), C4 (0), D4 (1), E4 (0), F4 (1), G4 (0). The third and fourth staves are treble and bass clefs respectively, both with a common time signature (C), containing a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5. The notes are grouped in pairs, and the exercise ends with a double bar line and repeat signs.

45

Exercise 45 consists of two staves of music. The first staff is a treble clef with a common time signature (C). It contains a sequence of notes: G4 (fingering 0), A4 (1), B4 (0), C5 (0), D5 (1), E5 (0), F5 (1), G5 (0), A5 (1), B5 (0), C6 (1). The second staff is a bass clef with a common time signature (C), containing notes: G3 (fingering 1), A3 (1), B3 (0), C4 (1), D4 (1), E4 (1), F4 (1), G4 (1), A4 (1), B4 (0), C5 (1). The notes are grouped in pairs, and the exercise ends with a double bar line and repeat signs.

46

Exercise 46 consists of one staff of music. It is a treble clef with a common time signature (C). It contains a sequence of notes: G4 (fingering 1), A4 (1), B4 (1), C5 (0), D5 (0), E5 (1), F5 (1), G5 (0), A5 (0), B5 (0), C6 (0). The notes are grouped in pairs, and the exercise ends with a double bar line and repeat signs.

47

FIRST FINGER ON ALL STRINGS
TÜM TELLERDE 1. PARMAK

Musical score for exercise 47, featuring four staves of music. The first staff begins with a bowing mark (V) and a finger number '1' above the first note. The second staff has fingerings '1 1 1 0' above the first four notes. The third staff has fingerings '1 0 1 0 1 0' above the first six notes. The fourth staff has fingerings '1 0 1 0' above the first four notes. The music is in a 2/4 time signature and consists of eighth and quarter notes.

48

Musical score for exercise 48, featuring four staves of music. The first staff has fingerings '0 1 0 1 0 1 0 1' above the first eight notes. The second staff has fingerings '0 1 0 1 0 1 0 1' above the first eight notes. The third staff has fingerings '0 1 0 1 0 1 0 1' above the first eight notes. The fourth staff has fingerings '0 1 1 1 0 1' above the first six notes. The music is in a 2/4 time signature and consists of eighth and quarter notes.

49

0 — 1 2
la si do #

SECOND FINGER
2. PARMAK

Exercise 49 consists of three staves of music in G major (one sharp) and common time. The first staff shows a sequence of notes: G (0), A (1), B (2), A (1), G (0), with a slur over the first four notes. The second staff shows a sequence: G (0), A (1), B (2), A (1), G (0), A (1), B (2), A (1), G (0), with a slur over the first four notes. The third staff shows a sequence: G (0), A (1), B (2), A (1), B (2), A (1), B (2), A (1), G (0), A (1), B (2), A (1), B (2), A (1), G (0), with a slur over the first four notes.

50

Exercise 50 consists of two staves of music in G major (one sharp) and common time. The first staff shows a sequence: G (0), A (1), B (2), A (1), B (2), A (1), B (2), A (1), G (0), with a slur over the first four notes. The second staff shows a sequence: G (0), A (1), B (2), A (1), B (2), A (1), G (0), with a slur over the first four notes.

51

Exercise 51 consists of one staff of music in G major (one sharp) and common time. It shows a sequence: G (0), A (2), B (0), A (2), G (0), A (2), B (0), A (2), G (0), with a slur over the first four notes.

C NATURAL – DO BEKAR

0 — 12
la si do natural

Exercise 52 consists of one staff of music in C major (no sharps or flats) and common time. It shows a sequence: C (0), D (1), E (2), D (1), C (0), with a slur over the first four notes.

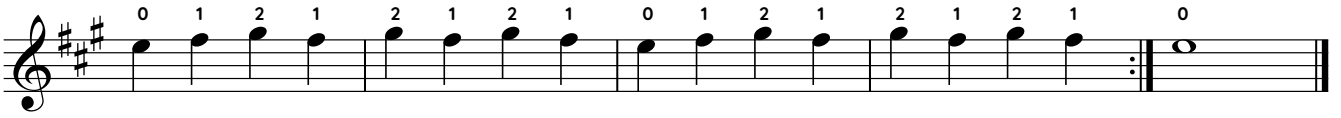
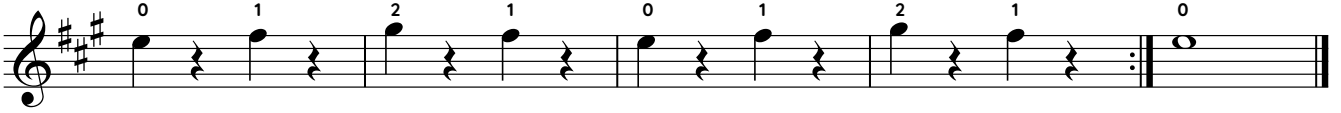
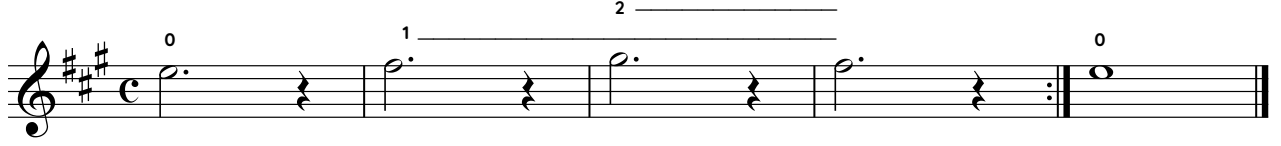
First Steps on the A String

52

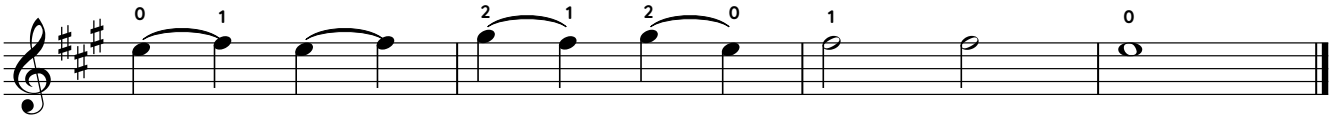
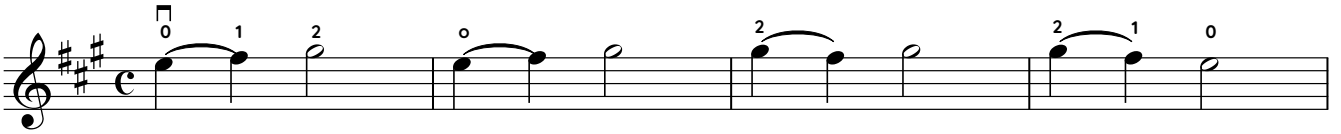
Exercise 52 consists of two staves of music in C major (no sharps or flats) and common time. The first staff shows a sequence: C (0), D (2), E (0), D (2), C (0), with a slur over the first four notes. The second staff shows a sequence: C (0), D (2), E (0), D (0), C (1), B (0), with a slur over the first four notes.

53

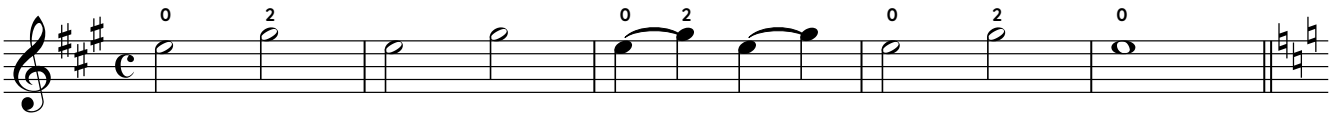
0 — 1 2
mi fa# sol#



54



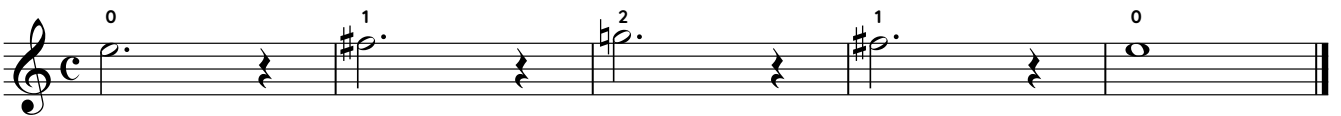
55



G NATURAL - SOL BEKAR

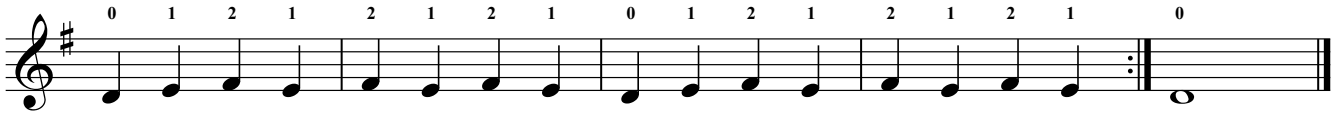
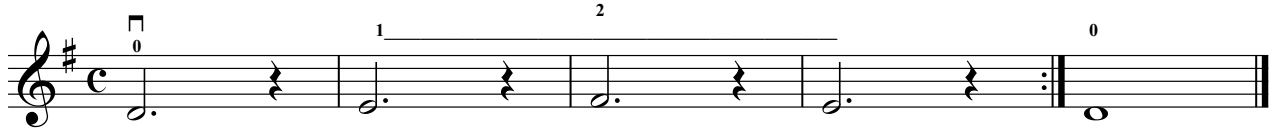
56

0 — 12
mi fa# sol natural

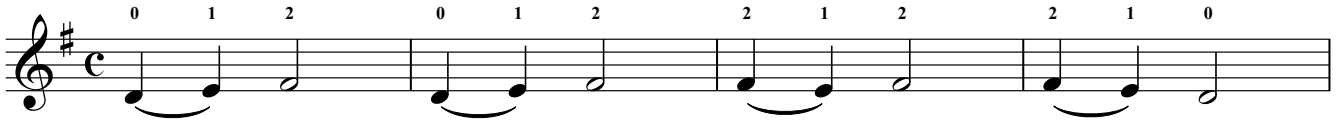


57

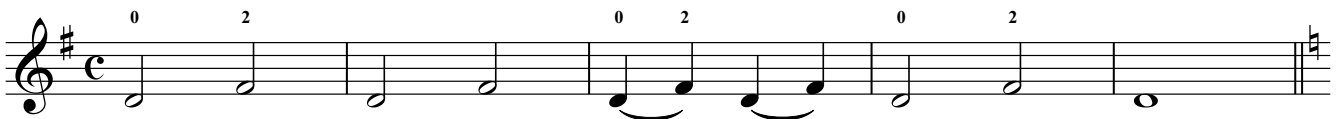
0 1 2
re mi fa#



58



59



F NATURAL - FA BEKAR

60

0 12
re mi fa natural



61

0 1 2
sol la si

0 1 2 0
0 1 2 1 0 1 2 1 0
0 1 2 1 2 1 2 1 0 1 2 1 2 1 2 1 0

62

0 1 2 0 1 2 2 1 2 2 1 0
0 1 2 1 2 0 1 0

63

0 2 0 2 0 2 0 2 0

B FLAT - Sİ BEMOL

64

0 12
sol la si bemol

0 1 2 1 0

65

0 1 2 3
la si do# re

THIRD FINGER
3. PARMAK



66

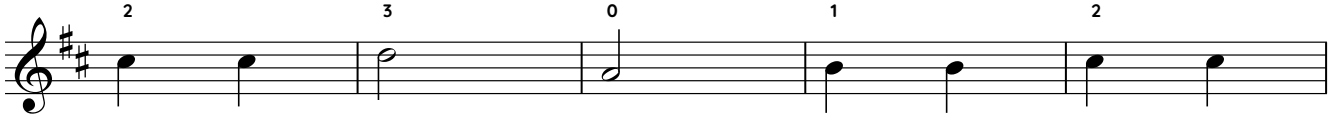


67

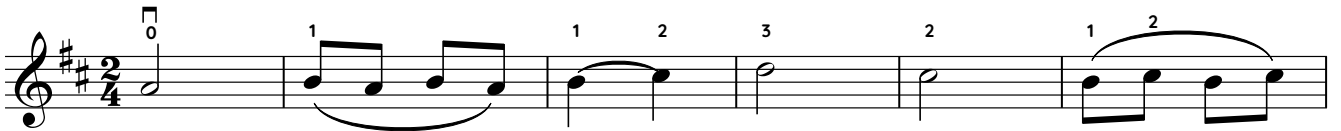


0 — 12 3 —
la si do natural re

68A

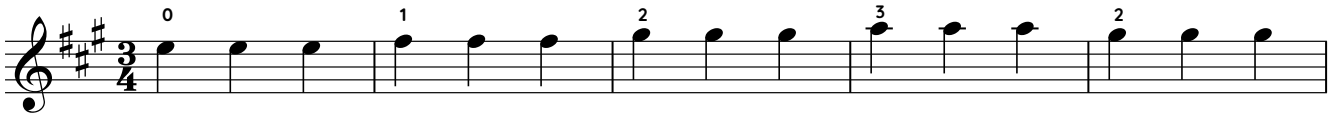
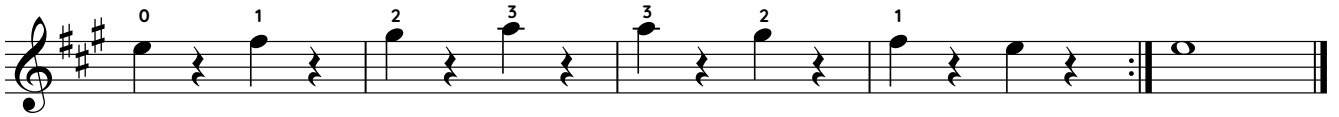


68B

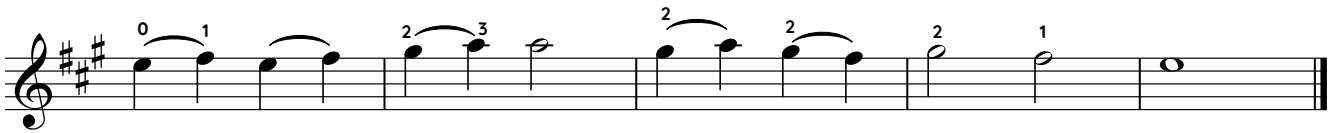
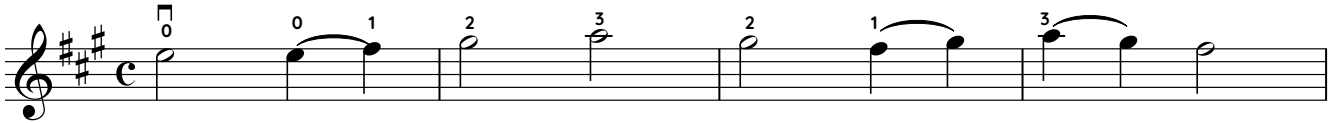


69

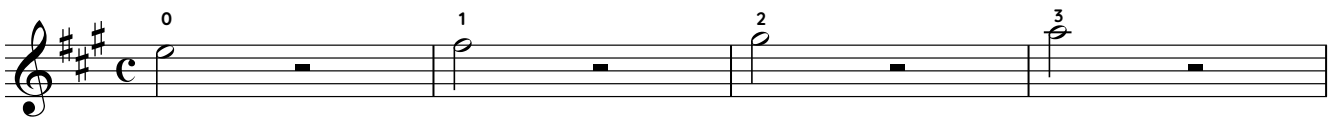
0 — 1 2 3
mi fa# sol# la



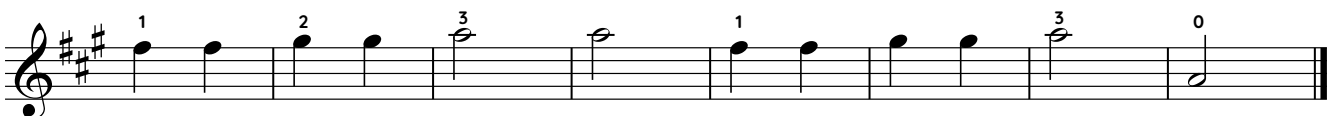
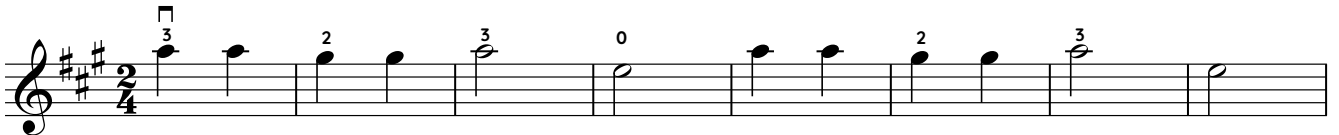
70



71



72



73

0 1 23
re mi fa# sol

Musical score for exercise 73, consisting of four staves of music in G major and common time. The first two staves are in 2/4 time, and the last two are in 3/4 time. Fingerings are indicated by numbers 0, 1, 2, 3 above the notes.

74

Musical score for exercise 74, consisting of two staves of music in G major and common time. The first staff is in 2/4 time and the second is in 3/4 time. Fingerings are indicated by numbers 0, 1, 2, 3 above the notes.

75

Musical score for exercise 75, consisting of two staves of music in G major and common time. The first staff is in 2/4 time and the second is in 3/4 time. Fingerings are indicated by numbers 0, 1, 2, 3 above the notes.

76

Musical score for exercise 76, consisting of two staves of music in G major and 2/4 time. Fingerings are indicated by numbers 0, 1, 2, 3 above the notes.

77

0 1 23
sol la si do

Exercise 77 consists of four staves of music. The first staff is in treble clef with a common time signature (C). It features a sequence of eighth notes with fingerings 1, 2, 3, 1, 0. The second staff is also in treble clef with a common time signature, showing a sequence of eighth notes with fingerings 0, 1, 2, 3, 3, 2, 1, 0. The third staff is in treble clef with a 3/4 time signature, showing a sequence of eighth notes with fingerings 1, 2, 3, 2. The fourth staff is in treble clef with a common time signature, showing a sequence of eighth notes with fingerings 3, 2, 1, 0.

78

Exercise 78 consists of two staves of music. The first staff is in treble clef with a common time signature (C). It features a sequence of eighth notes with slurs and fingerings 2, 3, 2, 1, 3. The second staff is in treble clef with a common time signature, showing a sequence of eighth notes with slurs and fingerings 0, 1, 2, 3, 2, 3, 2, 1, 0.

79

Exercise 79 consists of two staves of music. The first staff is in treble clef with a common time signature (C). It features a sequence of eighth notes with slurs and fingerings 0, 1, 2, 3. The second staff is in treble clef with a common time signature, showing a sequence of eighth notes with slurs and fingerings 1, 2, 3.

80

Exercise 80 consists of two staves of music. The first staff is in treble clef with a 2/4 time signature. It features a sequence of eighth notes with slurs and fingerings 2, 3. The second staff is in treble clef with a 2/4 time signature, showing a sequence of eighth notes with slurs and fingerings 1, 2, 3, 0, 1, 3.

RE MAJÖR

0 1 2 3 0 1 2 3 2 1 0 3 2 1 0

0 2 0 3 3 0 2 0 3 1 3 3 1 3 0

81

Twinkle Twinkle Little Star

Trad. / French Folk Song

0 0 1 0 3 2 1 0 0 3 2 1

3 2 1 0 1 3 2 1 0

82

0 1 1 2 2 3 3 2 1

0 1 1 2 2 3 2 1 0 1

83

0 1 2 1 0 1 3 2 0 1 0 1 2 1 0 1 2 0 1

0 1 2 1 0 1 3 2 0 1 0 1 2 1 0 1 2 1 0

84

Musical notation for exercise 84, consisting of two staves in 3/4 time with a key signature of one sharp (F#). The first staff contains a sequence of eighth notes with fingerings 0, 1, 2, 3, 2, 1, 0, 2, 0, followed by a quarter rest, then eighth notes with fingerings 1, 2, 3, 3, 2, 1, 0. The second staff contains eighth notes with fingerings 1, 3, 2, a bow stroke (V), 2, a bow stroke (V), 1, 2, 3, 2, 1, a bow stroke (V), and a quarter rest.

LA MAJÖR

Musical notation for exercise 84, consisting of two staves in C major with a common time signature. The first staff contains quarter notes with fingerings 0, 1, 2, 3, 0, 1, 2, 3, 2, 1, 0, 3, 2, 1, 0. The second staff contains quarter notes with fingerings 0, 2, 0, 3, 3, 0, 2, 0, 3, 1, 3, 1, 3, 0.

85

Musical notation for exercise 85, consisting of three staves in 2/4 time with a key signature of three sharps (F#, C#, G#). The first staff contains quarter notes with fingerings 0, 1, a bow stroke (V), 2, 3, 0, 2, 3, 2, 1, 2. The second staff contains quarter notes with fingerings 1, 0, 0, 1, 2, 3, 0. The third staff contains a first ending with quarter notes and fingerings 1, 2, 0, and a second ending with quarter notes and fingerings 3, 1.

86

Musical notation for exercise 86, consisting of two staves in 2/4 time with a key signature of three sharps (F#, C#, G#). The first staff contains a sequence of notes with fingerings: 1, 0 1 0, 2, 1, 0 1, 2. The second staff contains a sequence of notes with fingerings: V 1, 2 3 0, 0, V 1 2, 3, 0.

87

Musical notation for exercise 87, consisting of two staves in 3/4 time with a key signature of three sharps (F#, C#, G#). The first staff contains a sequence of notes with fingerings: 0 1 2, 1 2 3, 3 2 1. The second staff contains a sequence of notes with fingerings: 2 3 2 1 0, 0, 1 2 3 1 0 1 2 1 0.

Keep the fingers down.
Parmakları basılı tutun.

88

Musical notation for exercise 88, consisting of three staves in 3/4 time with a key signature of three sharps (F#, C#, G#). The first staff contains a sequence of notes with fingerings: 0, 1 0, 2 0, 3 0, 3 0, 2 0. The second staff contains a sequence of notes with fingerings: 1 0, 3 2 1, 0 0, 1 0, 2 0. The third staff contains a sequence of notes with fingerings: 3 0, 3 0, 2 0, 1 0, 2 1 0.

SOL MAJÖR

0 1 2 3 0 1 2 3 2 1 0 3 2 1 0

0 2 0 3 3 0 2 0 0 3 1 3 3 1 3 0

89

0 1 1 2 1 0 2 3 2 0 1 3 2 0

1 2 3

1 1 0 2 3 0

3 2 0 2 1 1 2 1 0

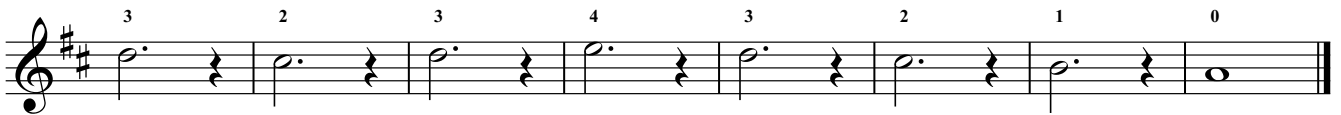
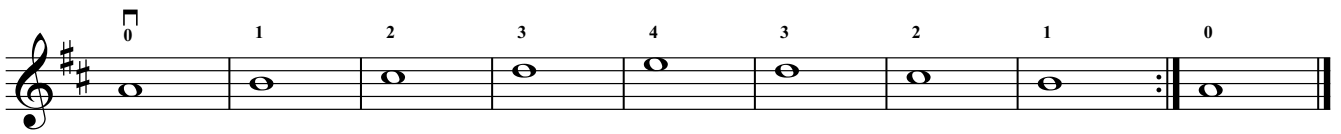
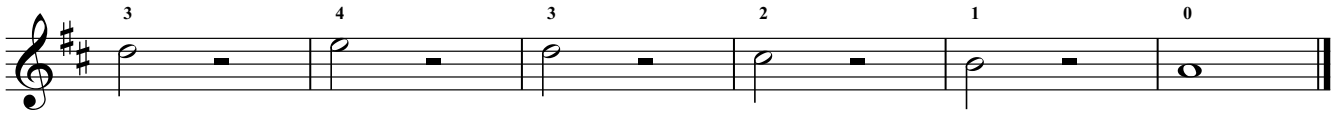
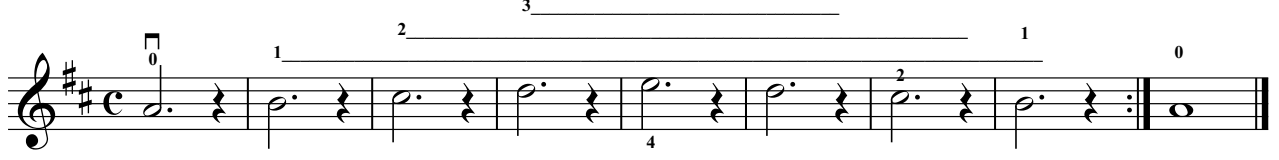
90

2 0 1 0 2 0 1 0 1 2 0 1 1 2 3

91

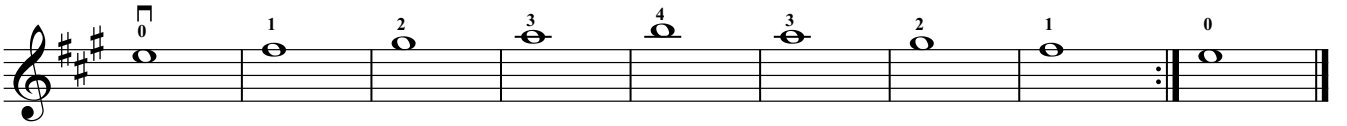
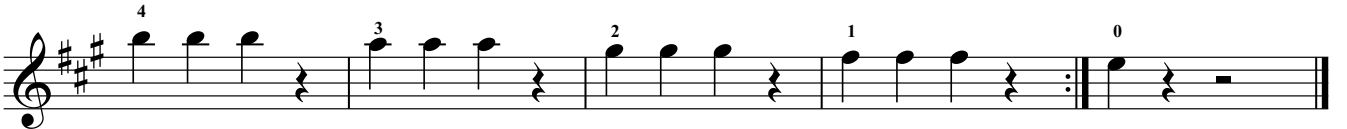
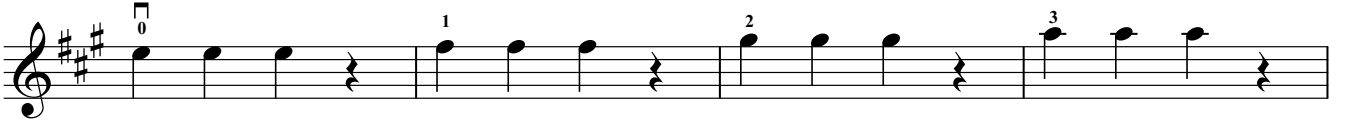
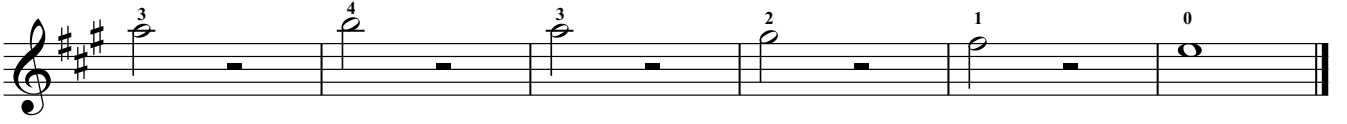
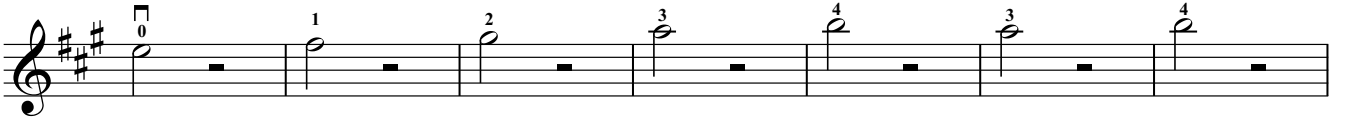
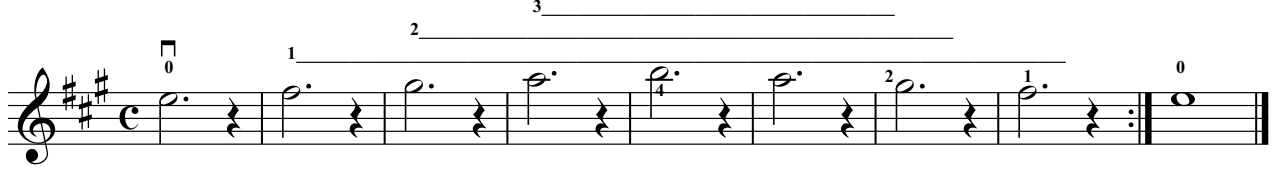
0 1 23 4
la si do# re mi

FOURTH FINGER
4.PARMAK



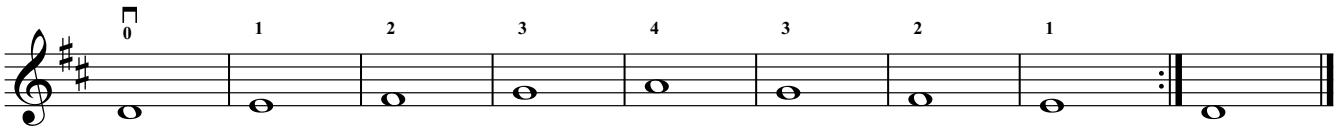
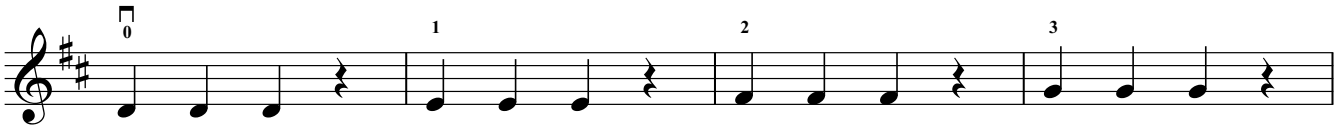
92

0 1 2 3 4
mi fa# sol# la si



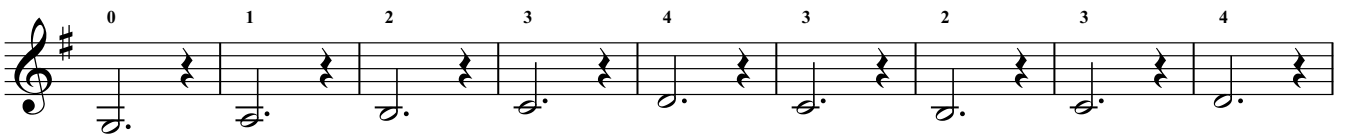
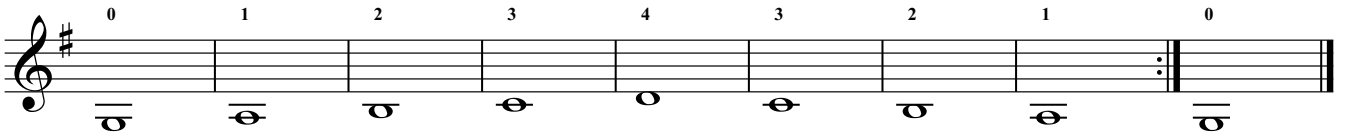
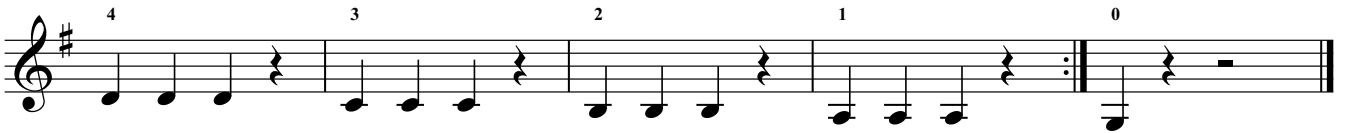
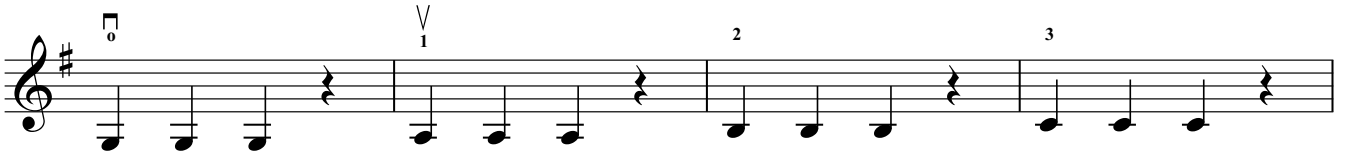
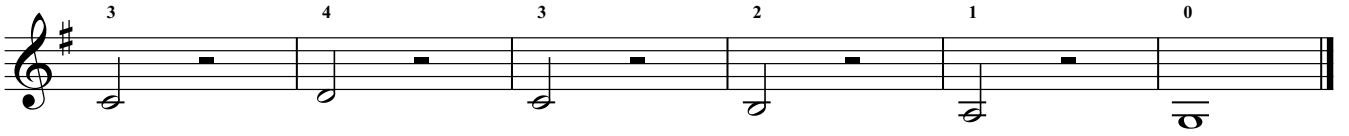
93

0 1 23 4
re mi fa# sol la



94

0 1 2 3 4
sol la si do re



EXERCISES IN FIRST POSITION
BİRİNCİ POZİSYONDA EZGERSİZLER

95

0 1 0 1 2 3 4 3 2 0

0 1 0 1 2 3 2 3 4 3 2 0

0 1 2 3 4 3 2 1 0

0 1 2 3 4 3 2 1 0

96

0 1 2 0 1 2 3 1 2 3 4 0 1 2 1

0 1 2 0 1 2 3 1 2 3 4 0 1 2 0

97

0 1 1 2 2 3 3 4 4 3
3 2 2 1 1 0 0

98

0 2 1 3 2 4 3 1 0 2 1 3 2 4 3 3 1
2 0 1 3 4 2 3 1 2 0 1 4 0

99

0 1 2 0 1 3 2 4 3 1 4 0 1 2 2 2
0 1 2 1 3 2 4 2 3 1 4 0 1 1 2 4 3 2 1 0

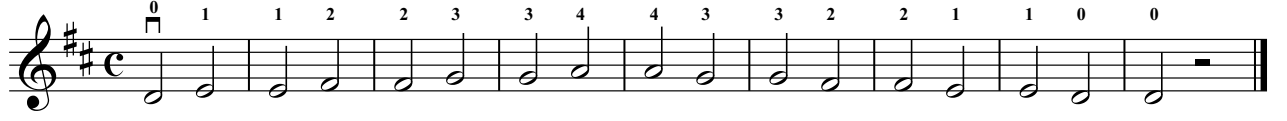
100

0 2 0 4 2 0 1 2 3 0 4 3 1 4 2 0 1 2 1 0

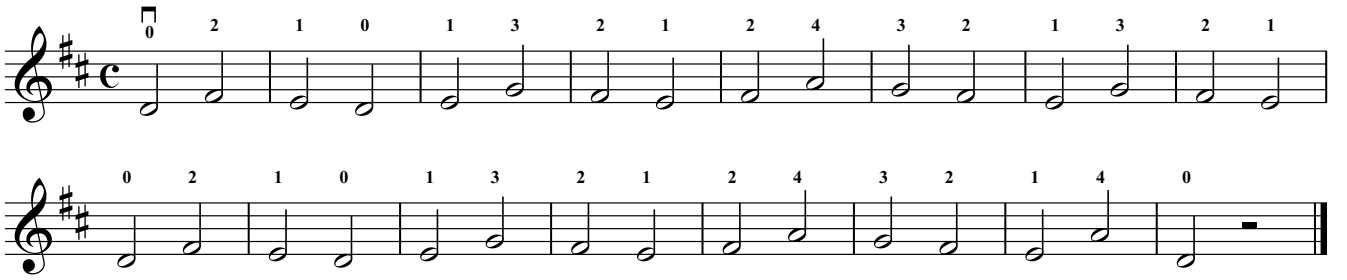
101

0 1 2 3 1 2 3 4 3 4 1 2 1 2 3 4 2 1 0 0

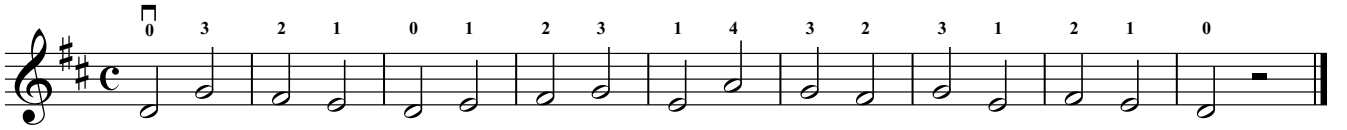
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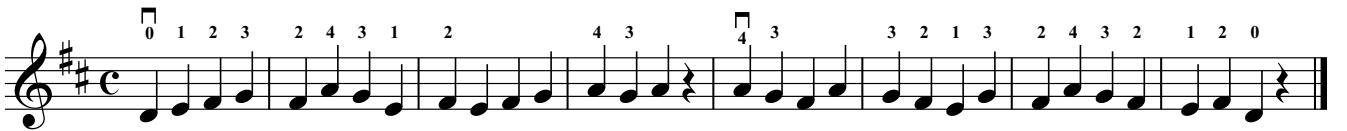
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104



105



106



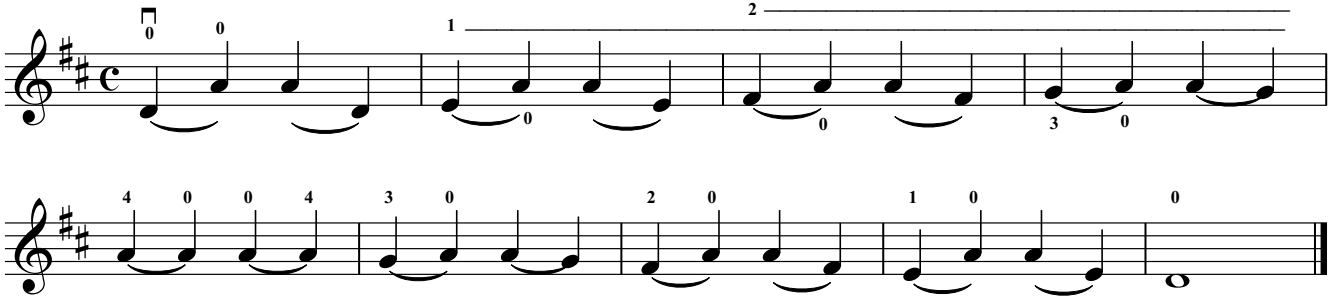
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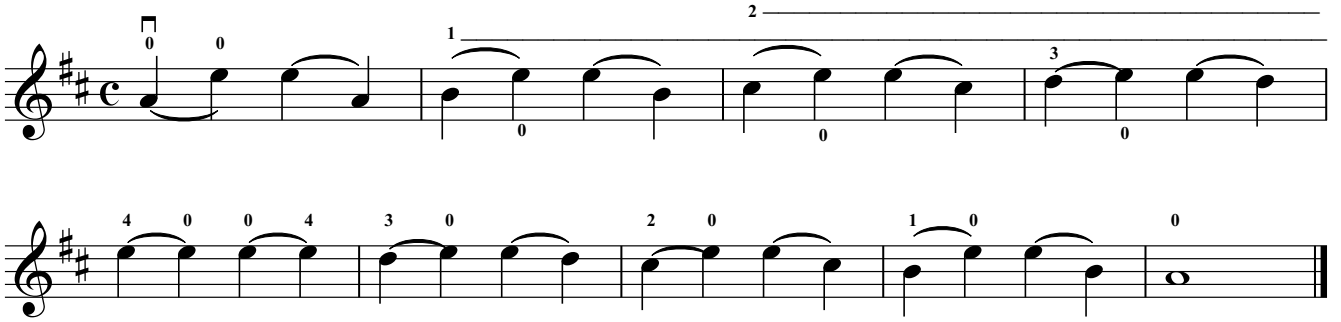
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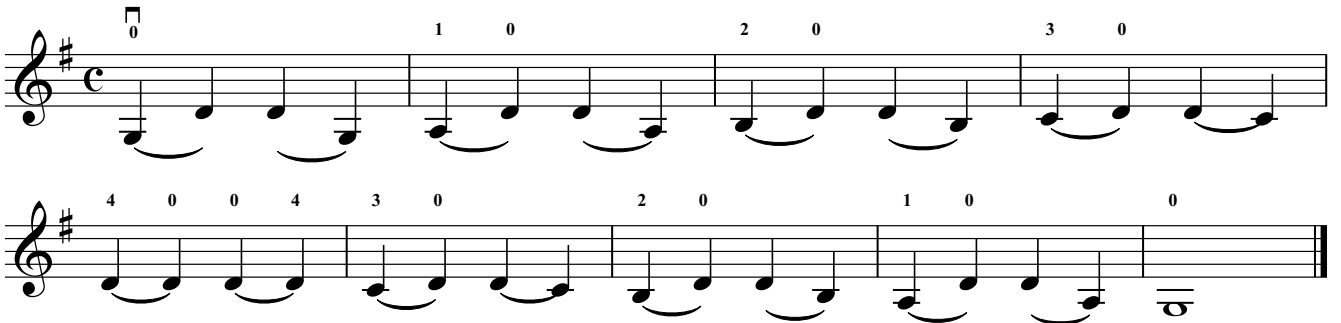
109



110



111



112

Exercise 112 consists of two staves of music in C major, 4/4 time. The first staff has a treble clef and a common time signature. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff has a bass clef and a common time signature. The notes are: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Fingerings are indicated above the notes: 0 1 2 3 4 1 2 3 4 3 2 3 0 2 4 4 2 1 for the first staff, and 0 1 2 4 3 2 4 2 1 4 2 3 4 0 4 3 0 for the second staff.

113

Exercise 113 consists of one staff of music in C major, 4/4 time. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings are indicated above the notes: 0 1 1 2 2 3 3 4 4 3 3 2 2 1 1 0.

114

Exercise 114 consists of one staff of music in C major, 4/4 time. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings are indicated above the notes: 0 1 2 1 3 2 4 2 1 4 3 3 2 2 1 1 2 0. A 'V' symbol is placed above the first note.

115

Exercise 115 consists of two staves of music in D major, 4/4 time. The first staff has a treble clef and a common time signature. The notes are: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff has a bass clef and a common time signature. The notes are: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. Fingerings are indicated above the notes: 0 1 2 3 4 2 1 3 1 2 3 4 0 1 0 1 for the first staff, and 0 1 2 3 4 0 1 3 1 2 4 0 4 0 for the second staff.

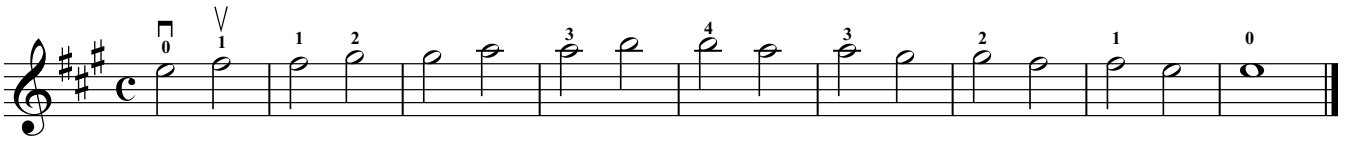
116

Exercise 116 consists of one staff of music in D major, 4/4 time. The notes are: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingerings are indicated above the notes: 0 2 1 3 2 4 3 1 0 2 4 0.

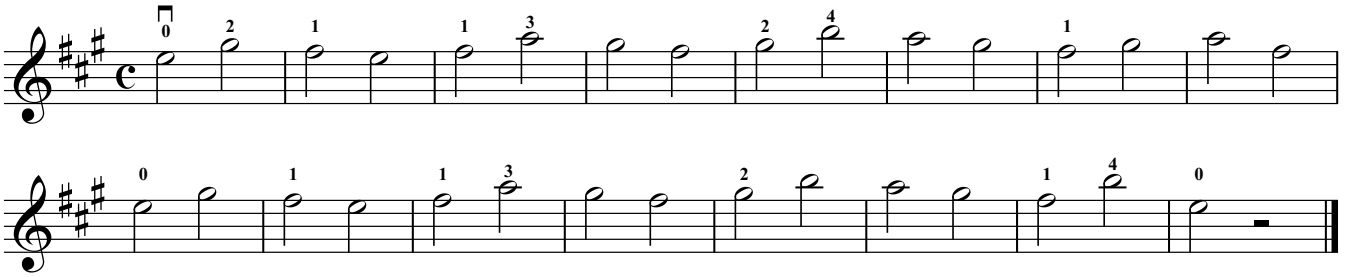
117



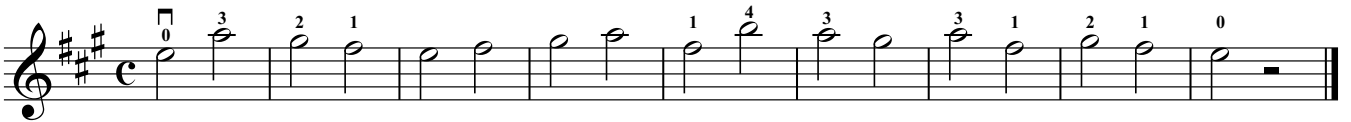
118



119



120



121



122



123



124

0 1 2 3 4
mi fa sol la si

Preparation for C Major

0 1 2 1 0 1 2 1 0
1 2 3 2 3 2 1 0
1 2 3 4 3 2 1 0

125

1 2 1 0 1 2 1 0
1 2 3 2 3 2 1 0
1 2 3 4 3 2 1 0

126

1 2 1 0 1 2 1 0
1 2 3 2 3 2 1 0
1 2 3 4 3 2 1 0

DO MAJÖR

The first exercise is written on three staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The notes are: G4 (fingering 3), A4 (0), B4 (0), C5 (0), D5 (3), E5 (0), F#5 (0), G5 (0), A5 (0). The second staff contains: G4 (0), A4 (1), B4 (2), C5 (3), D5 (2), E5 (1), F#5 (0), G5 (3). The third staff contains: G4 (0), A4 (3), B4 (2), C5 (1), D5 (0), E5 (3), F#5 (0), G5 (0).

127

Exercise 127 is written on six staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The notes are: G4 (fingering 3), A4 (0), B4 (1), C5 (0), D5 (2), E5 (4), F#5 (3), G5 (0), A5 (1), B5 (0). The second staff contains: G4 (1), A4 (2), B4 (3), C5 (4), D5 (3), E5 (0), F#5 (1), G5 (0), A5 (1), B5 (2), C6 (4). The third staff contains: G4 (3), A4 (2), B4 (1), C5 (0), D5 (1), E5 (0), F#5 (3), G5 (4), A5 (3), B5 (3), C6 (2), D6 (1), E6 (0). The fourth staff contains: G4 (1), A4 (0), B4 (3), C5 (4), D5 (3), E5 (2), F#5 (3), G5 (2), A5 (1), B5 (0), C6 (1), D6 (0), E6 (3), F#6 (4), G6 (3), A6 (2), B6 (3). The fifth staff contains: G4 (fingering 3), A4 (1), B4 (2), C5 (3), D5 (1), E5 (3). The sixth staff contains: G4 (0), A4 (2), B4 (0), C5 (2), D5 (3), E5 (0), F#5 (0), G5 (0).

128

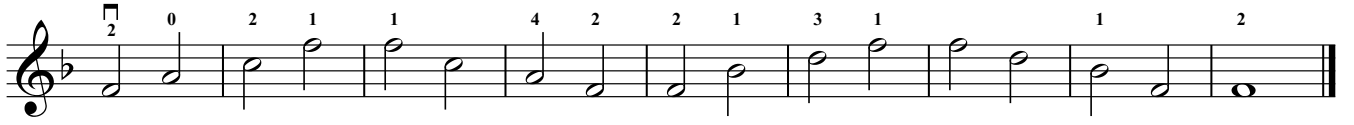
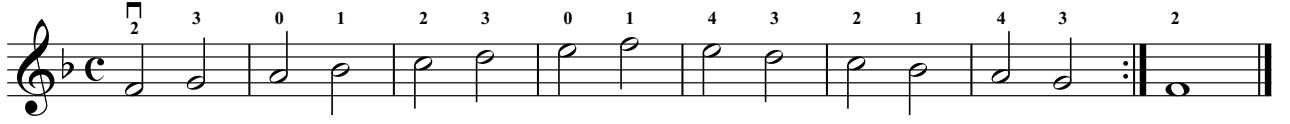
Musical score for exercise 128, featuring four staves of music. The score is written in treble clef with a common time signature (C). The first staff begins with a square box containing the number 2, followed by a sequence of notes with fingerings 2, 3, 3, 1, 2, 2, 4, 2, 4, 3. The second staff continues with fingerings 2, 2, 1, 0, 0, 2, 4, 2, 3, 0, 0, 2, 0. The third staff has fingerings 2, 2, 3, 2, 4, 2, 3, 1, 2, 4, 3, 0. The fourth staff concludes with fingerings 2, 3, 4, 2, 3, 0, 1, 2, 4, 3, 1, 3, 4, 2, 3, 1, 3.

129

Musical score for exercise 129, featuring four staves of music. The score is written in treble clef with a common time signature (C). The first staff begins with a square box containing the number 2, followed by notes with fingerings 3, 2, 4, 0, 2, 1. The second staff has fingerings 4, 0, 2, 2, 0, 1. The third staff has fingerings 2, 4, 0, 4, 3, 2, 1, 2. The fourth staff concludes with fingerings 1, 0, 0, 3, 2, 4, 3, 0, 1, 3, 2.

FA MAJÖR

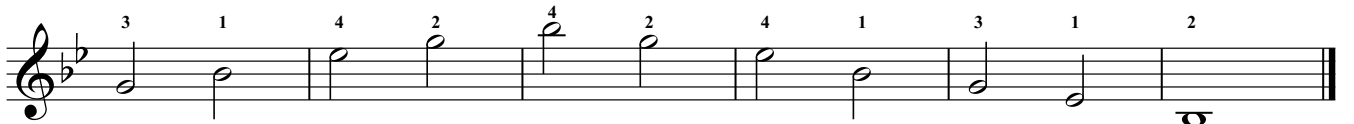
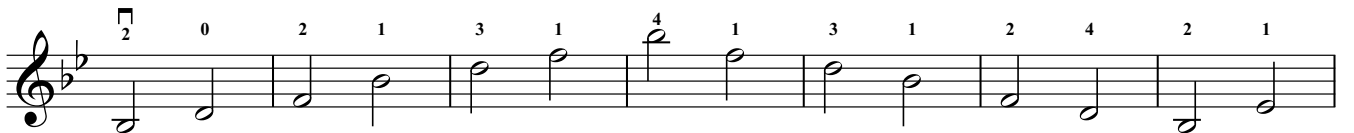
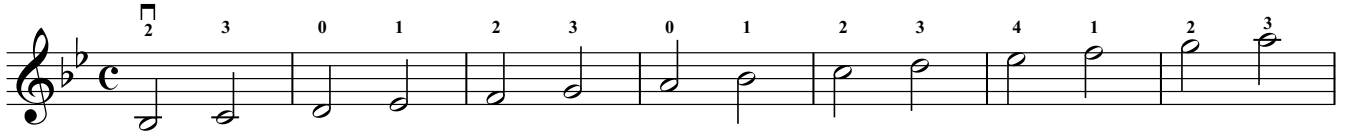
F MAJOR



Sİ BEMOL MAJÖR

0 1 2 3 4

B FLAT MAJOR



130

Musical score for exercise 130, featuring five staves of music in G major (one flat). The piece is in common time (C). The first staff begins with a square symbol above the first measure. The score includes various fingering techniques such as double stops, triplets, and slurs. The piece concludes with a double bar line.

131

Musical score for exercise 131, featuring four staves of music in G major (one flat). The piece is in 3/4 time. The score includes various fingering techniques such as triplets, slurs, and double stops. The piece concludes with a double bar line.

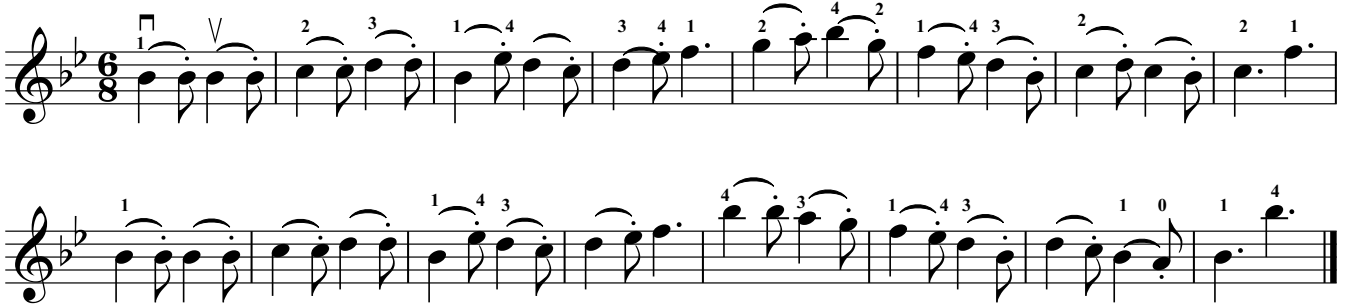
132



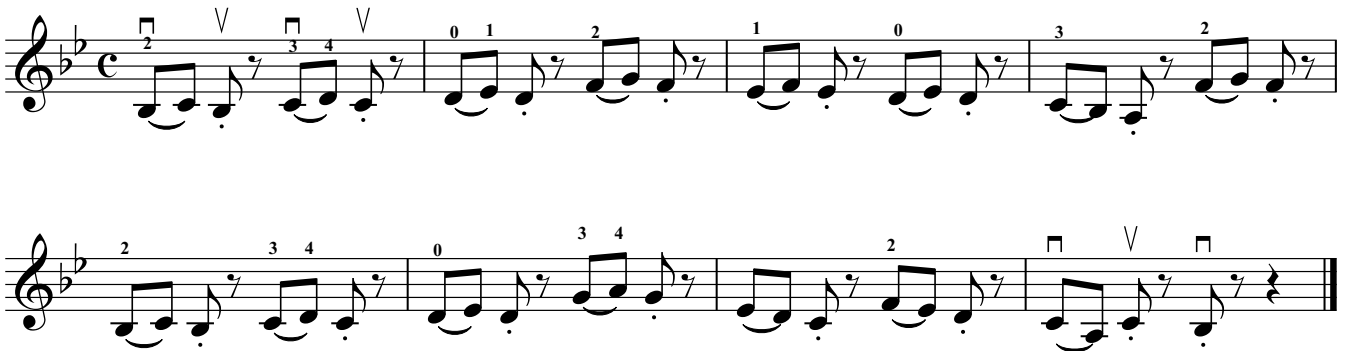
133



134



135



DYNAMICS NÜANSLAR

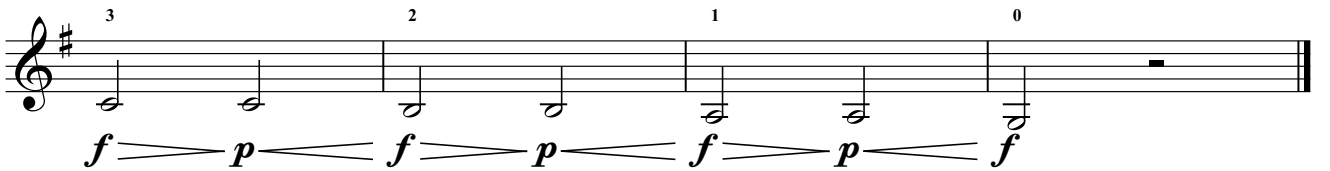
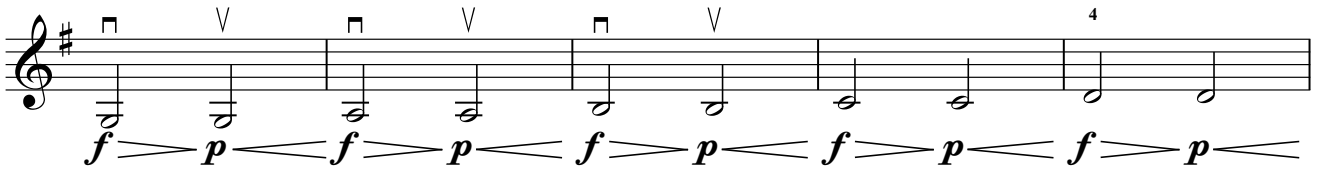
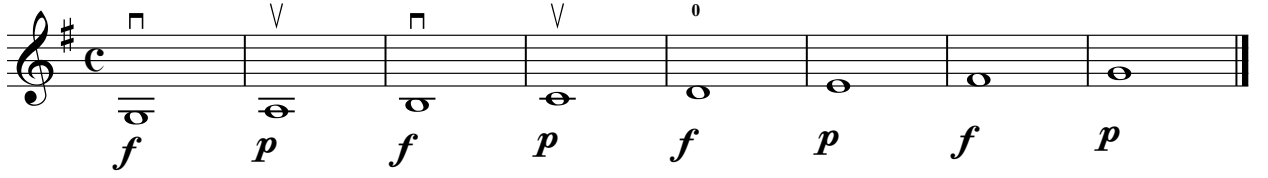
Piano (p): Soft; played quietly.
Yumuşak; sessiz çalınır.

Forte (f): Loud; played strongly.
Güçlü; kuvvetli çalınır.

Mezzo forte (mf): Moderately loud; between piano and forte.
Orta güçlü; piano ile forte arasında.

Crescendo (cresc.): Gradually becoming louder.
Sesin giderek artması.

Diminuendo (dim.): Gradually becoming softer.
Sesin giderek azalması.



INTRODUCTION TO STACCATO STACCATO'YA GİRİŞ

Play short and separated notes with a controlled bow stroke.
Kontrollü bir yay kullanarak kısa ve ayrı notalar çalın.

136

Keep the bow on the string.
Yayı tel üzerinde tutun.

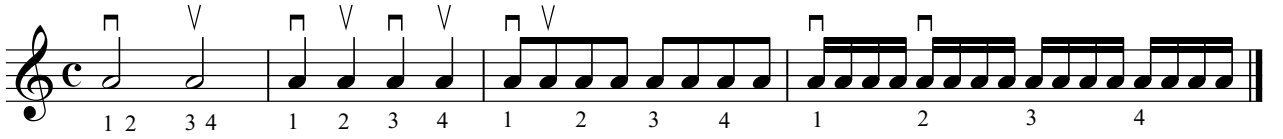
Musical score for exercise 136, featuring six staves of music in G major and common time. The first staff starts with a forte (*f*) dynamic and includes bowing marks (V) and fingering numbers (1, 2, 0). The subsequent staves show various rhythmic patterns and fingering techniques.

137

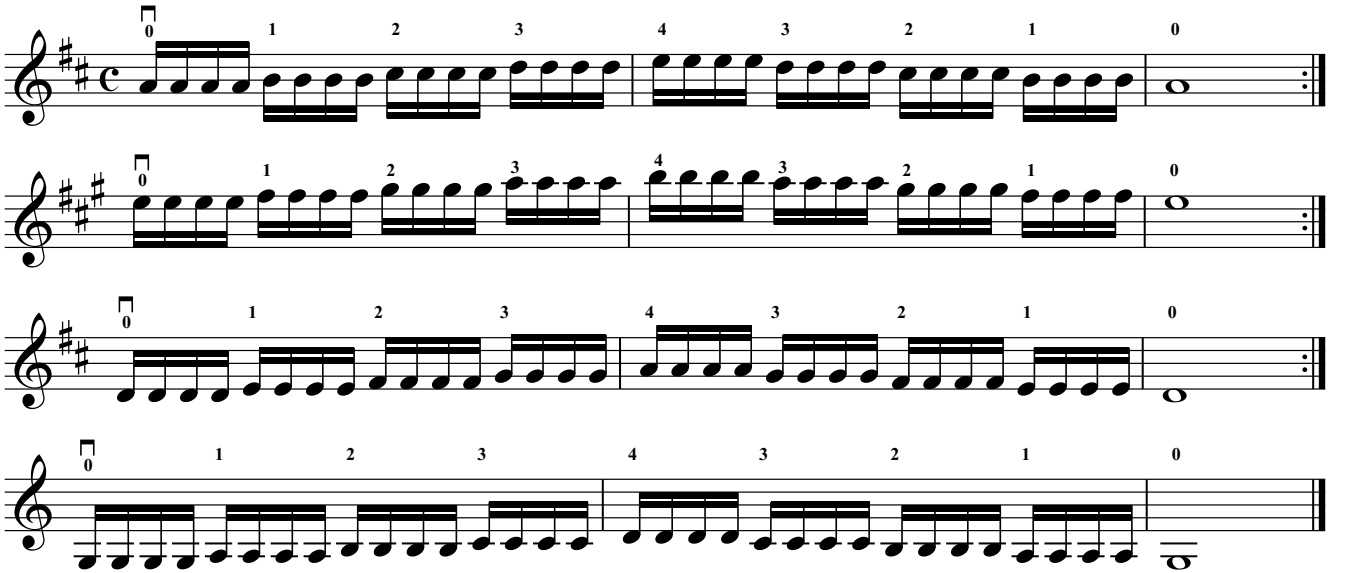
Musical score for exercise 137, featuring three staves of music in G major and common time. The first staff includes bowing marks (V) and fingering numbers (0). The subsequent staves show various rhythmic patterns and fingering techniques.

SIXTEENTH NOTES
ONALTILIK NOTALAR

138



139



Play in the middle of the bow with small, controlled movements from the wrist. The right hand, wrist and fingers, should remain relaxed. Maintain even rhythm and tone. Avoid large arm movements.

Yayın orta kısmında, bilekten gelen küçük ve kontrollü hareketlerle çalınmalıdır. Sağ el, bilek ve parmaklar gevşek olmalıdır. Ritim ve ton eşitliğini koruyun. Büyük kol hareketlerinden kaçının.

Evening Melody
Akşam Ezgisi

140

Musical score for 'Evening Melody' (Akşam Ezgisi) in G major, 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is marked with a forte (*f*) dynamic and includes fingering numbers (0, 2, 0, 3, 4, 3, 1, 2, 0, 2, 1, 3). The second staff continues the melody, marked with a piano (*p*) dynamic and includes fingering numbers (0, 0, 1, 3, 2, 0, 4, 3, 1, 2, 1, 0, 1, 0). The third staff is marked with a forte (*f*) dynamic and includes fingering numbers (1, 0, 0, 4, 3, 0, 1, 3, 2, 0, 3, 2, 3). The fourth staff is marked with a forte (*f*) dynamic and includes fingering numbers (2, 0, 2, 4, 3, 0, 3, 0, 3, 0, 3, 3). The score includes dynamic markings such as *cresc.*, *f*, *p*, and *mf*.

Little Dance
Küçük Dans

141

Musical score for 'Little Dance' (Küçük Dans) in G major, 6/8 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is marked with a forte (*f*) dynamic and includes fingering numbers (3, 2, 4, 3, 1, 0, 1, 3, 4, 1, 1, 0, 3, 4, 0). The second staff continues the melody, marked with a mezzo-forte (*mf*) dynamic and includes fingering numbers (1, 0, 2, 4, 3, 1, 3, 2, 0, 2, 4, 1). The third staff is marked with a forte (*f*) dynamic and includes fingering numbers (0, 2, 3, 0, 2, 0, 2, 4, 3, 0, 3, 4, 3, 1). The fourth staff continues the melody, marked with a forte (*f*) dynamic and includes fingering numbers (3, 4, 1, 1, 0, 0, 1, 3, 2, 1, 4, 3, 4, 1, 2, 3, 1, 3, 2). The score includes dynamic markings such as *f*, *mf*, and *f*.

142

Cantabile

mf

6

mf

11

f

16

mp

21

mf

mp

26

mf

31

rit.

a tempo

36

f

143

Perpetual Motion

Allegro Moderato

f detache

mp

p

f

V

144

mf detache

Studies in C Major
Do Majör Etütler

145

1 ∩ ∨ ∩ ∨
2 ∨ ∩

f

2 1 0 1 2 0 1 0 2 0 1 3 0 3 2 4 4 2 1 0

3 1 4 2 0 3 2 1 3 0 2 1 3 2 4 0 1

mf

3 2 4 2 2 1 0 3 1 1 3 2 0 3 4 3 1 3 1

f

2 0 1 3 0 3 0 3 2 2 3 1

2 4 2 3 4 2 0 3 1 2 0 2 4 2 4 2 3

146

∩ ∨

f

4 3 4 3 2 3 0 0 0 0 ∩ 0 2 4

mp

2 4 4 3 0 1 0 1 2 0 4 3 2 0 ∩ 2

f

147

Studies in A Major
La Majör Etütler

Musical score for exercise 147, Studies in A Major, La Majör Etütler. The score is in treble clef, A major key signature (three sharps), and common time (C). It consists of four staves of music. The first staff starts with a forte (*f*) dynamic. The second staff has a mezzo-piano (*mp*) dynamic. The third and fourth staves continue the piece. The music features eighth-note patterns with various fingering techniques indicated by numbers 0-4 above the notes.

148

Musical score for exercise 148. The score is in treble clef, A major key signature (three sharps), and common time (C). It consists of four staves of music. The music features eighth-note patterns with various fingering techniques indicated by numbers 0-4 above the notes.

Playful Study
Oyuncu Etüt

149

Musical score for 'Playful Study' (Oyuncu Etüt), Op. 149. The piece is in 3/4 time and B-flat major. It consists of six staves of music. The first staff begins with a forte (*f*) dynamic. The second staff continues with a forte (*f*) dynamic. The third staff begins with a mezzo-forte (*mf*) dynamic. The fourth staff continues with a mezzo-forte (*mf*) dynamic. The fifth staff continues with a mezzo-forte (*mf*) dynamic. The sixth staff ends with a forte (*f*) dynamic. The score includes various fingering numbers (0-4) and bowing marks (V) above the notes.

Little Joke
Küçük Şaka

150

Musical score for 'Little Joke' (Küçük Şaka), Op. 150. The piece is in 3/4 time and B-flat major. It consists of five staves of music. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff continues with a mezzo-forte (*mf*) dynamic. The third staff continues with a mezzo-forte (*mf*) dynamic. The fourth staff continues with a mezzo-forte (*mf*) dynamic. The fifth staff ends with a mezzo-forte (*mf*) dynamic. The score includes various fingering numbers (0-4) and bowing marks (V) above the notes.

151

Moderato

The musical score for exercise 151 is written in G major (one sharp) and 3/4 time. It consists of ten staves of music. The tempo is marked *Moderato*. The score includes various rhythmic patterns, such as eighth and sixteenth notes, and includes fingering numbers (0-4) and dynamic markings like 'simile' and 'V'. The piece concludes with a double bar line.

PIZZICATO TEKNİĞİ (SAĞ EL)

Tanım:

Pizzicato, yay kullanmadan, telin parmakla çekilerek ses elde edilmesidir.

Amaç:

Temiz, kontrollü ve dengeli bir pizzicato sesi geliştirmek.

Uygulama:

Pizzicato genellikle sağ elin işaret parmağı ile yapılır.

Parmak, teli hafifçe kavrayarak yana doğru çekip serbest bırakır.

Hareket küçük, kontrollü ve doğal olmalıdır.

El, bilek ve parmaklar gevşek tutulmalıdır.

Yay elde dengeli şekilde tutulmaya devam edilir.

Yayı bırakarak, yalnızca pizzicato çalımı için tutuş örneği 2. şemada yer almıştır.

Ses Kalitesi:

Ses net ve dolgun olmalıdır.

Tel gereğinden fazla çekilmemelidir.

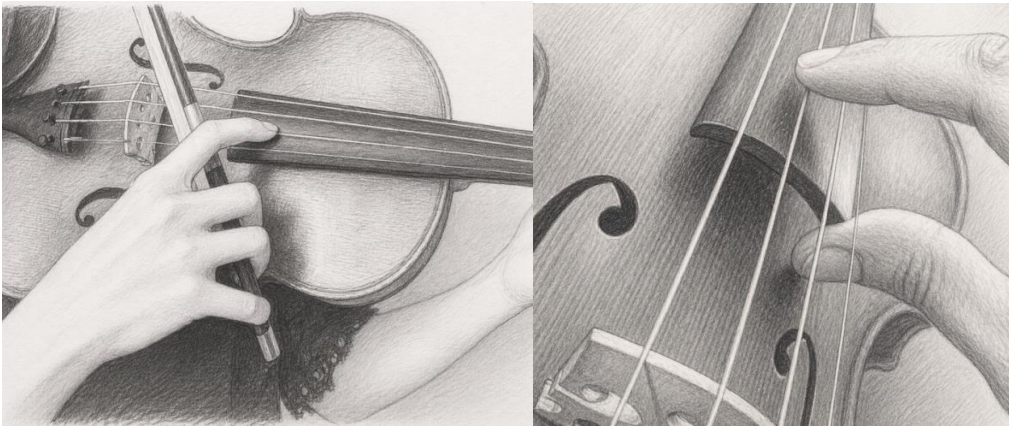
Sert ve kuru bir sestten kaçınılmalıdır.

Dikkat Edilecek Noktalar:

Gereksiz büyük hareketlerden kaçının.

Ritim ve eşitlik korunmalıdır.

Pizzicato sırasında sağ el pozisyonu bozulmamalıdır.



PIZZICATO TECHNIQUE (RIGHT HAND)

Definition:

Pizzicato is the production of sound by plucking the string with the finger instead of using the bow.

Purpose:

To develop a clean, controlled, and well-balanced pizzicato sound.

Execution:

Pizzicato is usually performed with the index finger of the right hand.

The finger gently grips the string, pulls it slightly to the side, and releases it.

The motion should be small, controlled, and natural.

The hand, wrist, and fingers should remain relaxed.

The bow should remain balanced in the hand.

An example of hand position for pizzicato playing without holding the bow is shown in Diagram 2.

Tone Quality:

The sound should be clear and full.

The string should not be pulled excessively.

Avoid producing a harsh or dry tone.

Points to Consider:

Avoid unnecessary large movements.

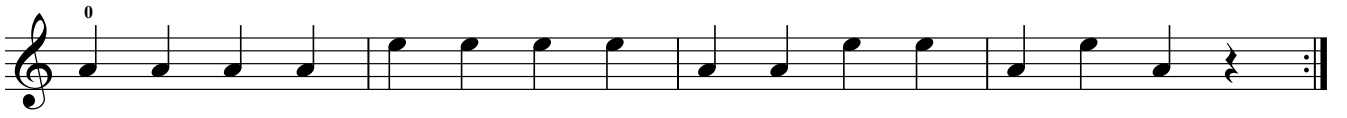
Maintain rhythmic accuracy and evenness.

The right-hand position should remain stable during pizzicato.

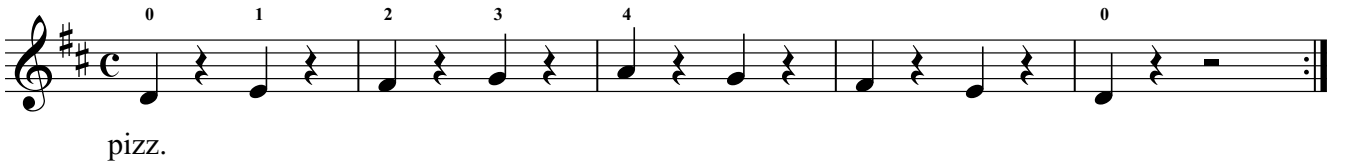
Pizzicato Exercises Pizzicato Egzersizler

Hold as shown in the second diagram.
İkinci şemadaki gibi tutunuz.

152



153



154

0 2 1 2 4 1 0 4 4

pizz.

1 4 0 1 0 0 2 3 4 2 0 4

1 1 0 3 0 1 0 4 0 2

155

Arco: Playing with the bow.

Arco: Pizzicato sonrası yay ile çalmaya geçiş.

0 2 0 4 2 1 0 0

pizz. arco pizz. arco pizz.

arco pizz. arco pizz. arco pizz.

arco pizz. arco pizz. arco pizz.

arco pizz. arco pizz. arco pizz.

arco

1 2 3 1 0 0 3

pizz.

158

Musical score for exercise 158, featuring four staves of violin music. The score is written in treble clef with a common time signature (C). The key signature is one sharp (F#). The first staff has a key signature of one sharp (F#) and a common time signature (C). The second staff has a key signature of two sharps (F# and C#) and a common time signature (C). The third staff has a key signature of three sharps (F#, C#, and G#) and a common time signature (C). The fourth staff has a key signature of three sharps (F#, C#, and G#) and a common time signature (C). The score includes various fingerings (0, 1, 2, 3, 4) and bowing techniques (V, V̇) indicated above the notes. The exercises consist of continuous eighth-note patterns with slurs and accents.

159

Musical score for exercise 159, featuring four staves of violin music. The score is written in treble clef with a common time signature (C). The key signature is one sharp (F#). The first staff has a key signature of one sharp (F#) and a common time signature (C). The second staff has a key signature of one sharp (F#) and a common time signature (C). The third staff has a key signature of one sharp (F#) and a common time signature (C). The fourth staff has a key signature of two flats (Bb and Eb) and a common time signature (C). The score includes various fingerings (0, 1, 2, 3, 4) and bowing techniques (V, V̇) indicated above the notes. The exercises consist of continuous eighth-note patterns with slurs and accents.

No: 129

for Violin and Piano

Bahar BÜYÜKGÖNEÇ

Measures 1-4 of the piece. The violin part (top staff) begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes in the right hand and half notes in the left hand.

Measures 5-8. The violin part continues with quarter notes D5, E5, F5, and G5. The piano accompaniment maintains the eighth-note pattern in the right hand and half notes in the left hand.

Measures 9-12. The violin part features a more complex rhythmic pattern with eighth and sixteenth notes. The piano accompaniment continues with the eighth-note pattern in the right hand and half notes in the left hand.

Measures 13-16. The violin part concludes with a half note G5. The piano accompaniment features a series of chords in the right hand and half notes in the left hand, ending with a double bar line.

Akşam Ezgisi

for Violin and Piano

No: 140

Bahar BÜYÜKGÖNENÇ

The first system of the score consists of two staves. The upper staff is for the Violin, written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The lower staff is for the Piano, written in grand staff (treble and bass clefs) with the same key signature and time signature. The music begins with a series of eighth and quarter notes in the violin, accompanied by chords and single notes in the piano.

The second system of the score continues the piece. It features a melodic line in the violin staff and a supporting accompaniment in the piano staff. The piano part includes chords and moving bass lines. The system is marked with a '6' at the beginning.

The third system of the score continues the piece. It features a melodic line in the violin staff and a supporting accompaniment in the piano staff. The piano part includes chords and moving bass lines. The system is marked with an '11' at the beginning.

The fourth system of the score continues the piece. It features a melodic line in the violin staff and a supporting accompaniment in the piano staff. The piano part includes chords and moving bass lines. The system is marked with a '16' at the beginning.

The fifth system of the score concludes the piece. It features a melodic line in the violin staff and a supporting accompaniment in the piano staff. The piano part includes chords and moving bass lines. The system is marked with a '20' at the beginning and ends with a double bar line.

Cantabile

for Violin and Piano

No: 142

Bahar BÜYÜKGÖNENÇ

The first system of the score consists of three staves. The top staff is for the Violin, the middle for the Piano (Right Hand), and the bottom for the Piano (Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The Violin part begins with a half note G4, followed by quarter notes A4, B4, and C5. The Piano part features a steady eighth-note accompaniment in the right hand and a simple harmonic bass line in the left hand.

5

The second system continues the piece from measure 5. The Violin part has a half note G4, followed by quarter notes A4, B4, and C5. The Piano part maintains the eighth-note accompaniment in the right hand and the harmonic bass line in the left hand.

9

The third system continues the piece from measure 9. The Violin part has a half note G4, followed by quarter notes A4, B4, and C5. The Piano part maintains the eighth-note accompaniment in the right hand and the harmonic bass line in the left hand.

13

Musical score for measures 13-17. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The melody in the top staff begins with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment in the grand staff features a steady eighth-note pattern in the right hand and a bass line with quarter and half notes in the left hand.

18

Musical score for measures 18-22. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The melody in the top staff continues with quarter notes D5, E5, F#5, and G5. The piano accompaniment in the grand staff features a steady eighth-note pattern in the right hand and a bass line with quarter and half notes in the left hand.

23

Musical score for measures 23-27. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The melody in the top staff continues with quarter notes A5, B5, and C6. The piano accompaniment in the grand staff features a steady eighth-note pattern in the right hand and a bass line with quarter and half notes in the left hand.

28

Musical score for measures 28-32. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The melody in the top staff continues with quarter notes D6, E6, and F#6. The piano accompaniment in the grand staff features a steady eighth-note pattern in the right hand and a bass line with quarter and half notes in the left hand. The word *rit.* is written below the top staff in measure 32.

33

Musical score for measures 33-37. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The melody in the top staff continues with quarter notes G6, A6, and B6. The piano accompaniment in the grand staff features a steady eighth-note pattern in the right hand and a bass line with quarter and half notes in the left hand. The word *a tempo* is written below the top staff in measure 33.

37

Musical score for measures 37-40. The score is written for a single melodic line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#). The melody in measure 37 consists of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. Measure 38 continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4. Measure 39 features a half note G4. Measure 40 has a dotted half note G4. The piano accompaniment in measure 37 has a bass note F#3 and a treble chord of F#4, A4, C5. Measure 38 has a bass note G3 and a treble chord of G4, B4, C5. Measure 39 has a bass note F#3 and a treble chord of F#4, A4, C5. Measure 40 has a bass note F#3 and a treble chord of F#4, A4, C5.

Perpetual Motion

for Violin and Piano

No: 143

Bahar BÜYÜKGÖNENÇ

Measures 1-5 of the piece. The violin part features a continuous eighth-note pattern in the right hand and a descending eighth-note line in the left hand. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

Measures 6-11. The violin part continues with the eighth-note pattern, introducing a melodic line in the left hand. The piano accompaniment remains consistent with the previous section.

Measures 12-17. The violin part continues with the eighth-note pattern, introducing a melodic line in the left hand. The piano accompaniment remains consistent with the previous section.

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18

Musical score for measures 18-20. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). Measure 18 features a continuous eighth-note melody in the treble staff. The grand staff accompaniment consists of chords in the treble and single notes in the bass, with rests indicated by a '7' symbol.

21

Musical score for measures 21-24. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). Measure 21 features a continuous eighth-note melody in the treble staff. The grand staff accompaniment consists of chords in the treble and single notes in the bass, with rests indicated by a '7' symbol. The system concludes with a double bar line.

Oyuncu Etüt

for Violin and Piano

No: 149

Bahar BÜYÜKGÖNEÇ

The first system of the etude consists of three staves. The top staff is for the Violin, the middle for the Piano right hand, and the bottom for the Piano left hand. The key signature is one flat (B-flat) and the time signature is common time (C). The Violin part begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter rest. The Piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

The second system of the etude consists of three staves. The top staff is for the Violin, the middle for the Piano right hand, and the bottom for the Piano left hand. The key signature is one flat (B-flat) and the time signature is common time (C). The Violin part continues with a quarter note D5, followed by eighth notes E5, F5, and G5, then a quarter rest. The Piano accompaniment continues with the same rhythmic pattern.

The third system of the etude consists of three staves. The top staff is for the Violin, the middle for the Piano right hand, and the bottom for the Piano left hand. The key signature is one flat (B-flat) and the time signature is common time (C). The Violin part continues with a quarter note A5, followed by eighth notes B5, C6, and D6, then a quarter rest. The Piano accompaniment continues with the same rhythmic pattern.

13

Musical score for measures 13-16. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). The melody in the top staff is a continuous eighth-note line. The grand staff accompaniment features chords in the right hand and a bass line in the left hand.

17

Musical score for measures 17-20. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). The melody in the top staff continues with eighth notes. The grand staff accompaniment features chords in the right hand and a bass line in the left hand.

21

Musical score for measures 21-24. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). The melody in the top staff continues with eighth notes. The grand staff accompaniment features chords in the right hand and a bass line in the left hand. The system concludes with a double bar line.

Küçük Şaka

for Violin and Piano

No: 150

Bahar BÜYÜKGÖNEÇ

5

10

13

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16

Musical score for measures 16-20. The score consists of three staves: a vocal line (top), a piano right-hand part (middle), and a piano left-hand part (bottom). The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The piece concludes with a double bar line at the end of measure 20.