Hasan Hüseyin YILMAZ

İKİ KEMAN İÇİN

EZGİLER

(FOR TWO VIOLINS)

KÜĞ YAYINLARI

ÖNSÖZ

Bir çalgıyı doğru teknikle usta bir biçimde (virtuoz - virtüyöz) çalmayı öğrenmek; gerekli yeteneğin, doğru öğrenci, doğru çalgı, doğru ortam, doğru zaman, doğru öğretici, doğru teknik ve yöntemin varlığı; ısrarcı, düzenli, yoğun ve denetimli çalışma alışkanlığının kazanılması ile olur.

Çalgısını ustalıkla (virtüyözce) çalabilen birey sıradışı, akıllı, kararlı,özgüveni yüksek, içsel dünyası zengin, üretici ve mutludur.

Çalgı çalma öğretim-eğitiminde amaç davranışları kazanmada kullanılacak doğru teknik ve yöntemler ile yeteneği ustalık düzeyine ulaştıracak beceriyi kazandıracak çalıştırma (etüt), uygulama ezgileri (küçük boyutlu yapıtlar; sonatin, duo, romans, özgün ezgiler vb.) ve ileri düzeyli yapıtlar (konçerto, sonat, kapris vb.) gereklidir.

Çalıştırma ezgileri ile temiz sesler, tartımsal ve sınırlı teknik yetkinlik kazanılır.

Uygulama ezgilerinde ise sol el parmak yürüyüşleri ile sağ el yay teknikleri ve yorumlama gücü iç içeuygulanır. Bu çalışmalarda öğrenci düşünmeyi, hissetmeyi, idealize etmeyi, yaşamayı, kendine göre yaratmayı, uygulamayı, sergilemeyi, kendini denetlemeyi ve benimsenme düzeyini öğrenir. Uygulama ezgileri yeterince teknik zorluğu olan daha karmaşık konum ve tekniklerin uygulandığı, pekiştirildiği, öğrencinin çalgısal kişiliğinin geliştirildiği ezgilerdir; yapıtlardır. Kreutzer, Mazas, Rode, Pracht, Wolhfahrt, Kayser, Fiorillo, Dont vb. gibi bağdarların (bestecilerin) ezgileri birer üst düzey teknik ve yorumlama yapıtlarıdır. Bu ezgiler gerektiği gibi yorumlandıklarında dinleti yapıtları olabilirler.

İki çalgı için yazılmış olan ezgilerin (Duo)çalgı eğitiminde ayrı bir yeri vardır. Başlangıçta nota süre (tartım) oranlarınınçabuk ve doğru kazanılmasını sağlar. Öğrenci dinleme, yeri geldiğinde çalma, birlikte bir bütünü oluşturma, adil olma, ezginin tartım ve ezgisel bütünlüğünü bozmadan ezginin ve bağdarının dönemi ile bağdarının yönlendirmelerine uygun biçimde düşünme ve yorumlama alışkanlıklarını kazanır. Öğrenci bu tür çalışmalarla paylaşmayı, yalnız olmadığını, iki kişilik bir oyunun çok önemli öbür yarısı olduğunu bilir; hem bu durumun hem de başarmanın mutluluğunu yaşar.Bu tür toplu çalışmalar yalnızlıkların paylaşıldığı önemli ve yaşamsal oyunlardır.Bu tür oyunlar, çalgı eğitiminde sürekliliği ve düzenliliği sağlar; öğrencinin hızlı ve güvenilir biçimde müziksel olgunluğa ulaşmasına katkıda bulunur.

Bu kitaptaki düoların teknik düzeyleri sınırlıdır; ezgiler belli başlı (yaygın) yay tekniklerini ve konum geçişlerini uygulama amaçlıdır. Bu nedenle parçalarda ezgisel çeşitlilik (zenginlik) yeterli olamamıştır. Ama yine de bir boşluğu dolduracağına ve yukarıda sözedilen amaçların kazanılmasına yardımcı olacağına inancım tamdır. Bunlar birer çalışmadır; denemedir. Bu tür denemeler çoğaldıkça gelecekte birileri daha mükemmellerini yazacaktır; yazmalıdır. Bu, insanın durumunu, düzeyini, yerini, sınırlarını ve ne yapabileceğini bilmedir; ancak yine de yapılan çalışmanın çok kolay olduğu düşünülmemelidir. Her ezgi yetenek, eğitim, birikim, algılama, uygulama becerisi ve yeterliliği, öngörü ve yazabilmenin ürünüdür. Burada önemli olan; yeteneğin ve üretilenlerin başkalarının yetenek ve ürettikleriyle oranlanması değil; insanın kendisinin kendi ürettikleriyle oranlanmasıdır. Elbette olağanüstü yetenekli insanlar olacaktır; olmalıdır. Ama bize düşen görev, birikimlerimizi paylaşarak yetenekli bireylerin önünü açmak, ufuk çizgilerini yükseltmek, onlara örnek olarak yol göstermek ve insanlığın ürünü oldukları bilincini kazanmalarını sağlamaktır. Kazanımlar önemlidir; kazanımların somutlaştırılması, paylaşılması daha da önemlidir ve bunların her biri bir emektir. Birçok emek ise bir ömür demektir; önemsenmelidir.

Parçalardaki parmak numaraları ile konum değiştirme yerleri bir öngörüdür; öğretmen gerekli gördüğü değişiklikleri yapabilir. Yay teknikleri ile iki çalgının yay çekme uyumları gelişigüzeldir; öğretmen tarafından düzenlenebilir, yeni teknikler uygulanabilir-denenebilir; her öğrencinin durum ve düzeyine göre en uygun çalış yöntemleri belirlenebilir ve gerekli düzenlemeler yapıldıktan sonra çaldırılabilir.

Türkülerin dışındaki tüm ezgiler benim özgün çalışmalarımdır. Bazı ezgiler tanıdık gelebilir; alıntı olarak düşünülmemelidir; etkidir ve bence sanat paylaşımının, iletişimin doğal bir sonucudur.

Gelin Havası, Burdur-Ağlasun-Yeşilbaşköy'den Hüseyin AYGÜN'ün çaldığı zurnadan notaya alınmış ve düzenlenmiştir.

Kozanoğlu ezgisi biraz genişletilmiş ama dokusu ve yapısı bozulmamıştır.

Öbür türküler TRT belgesidir; değiştirilmemiştir; tüm düzenlemeler tarafımca yapılmıştır.

Kendi ülkemden Türkçemle; tüm insanlığın mutluluğu için üreten, sıradışı insanlara ve emeklerine saygı ve sevgilerimle.

17 ŞUBAT 2009

Hasan Hüseyin YILMAZ

YİNE BİR GÜLNİHAL

Dede İsmail Efendi
Düzenleme: Hasan Hüseyin YILMAZ

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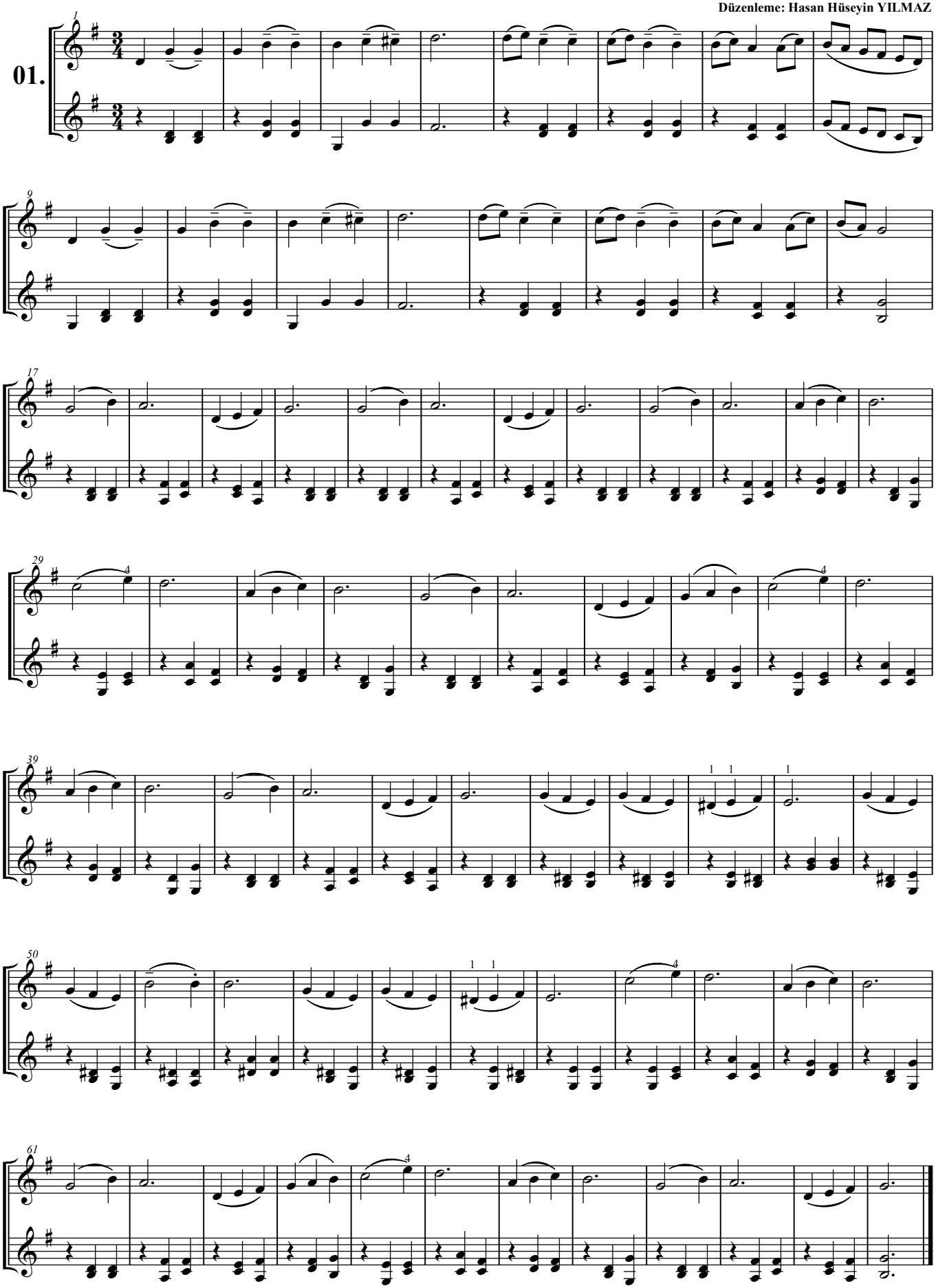

Violin I

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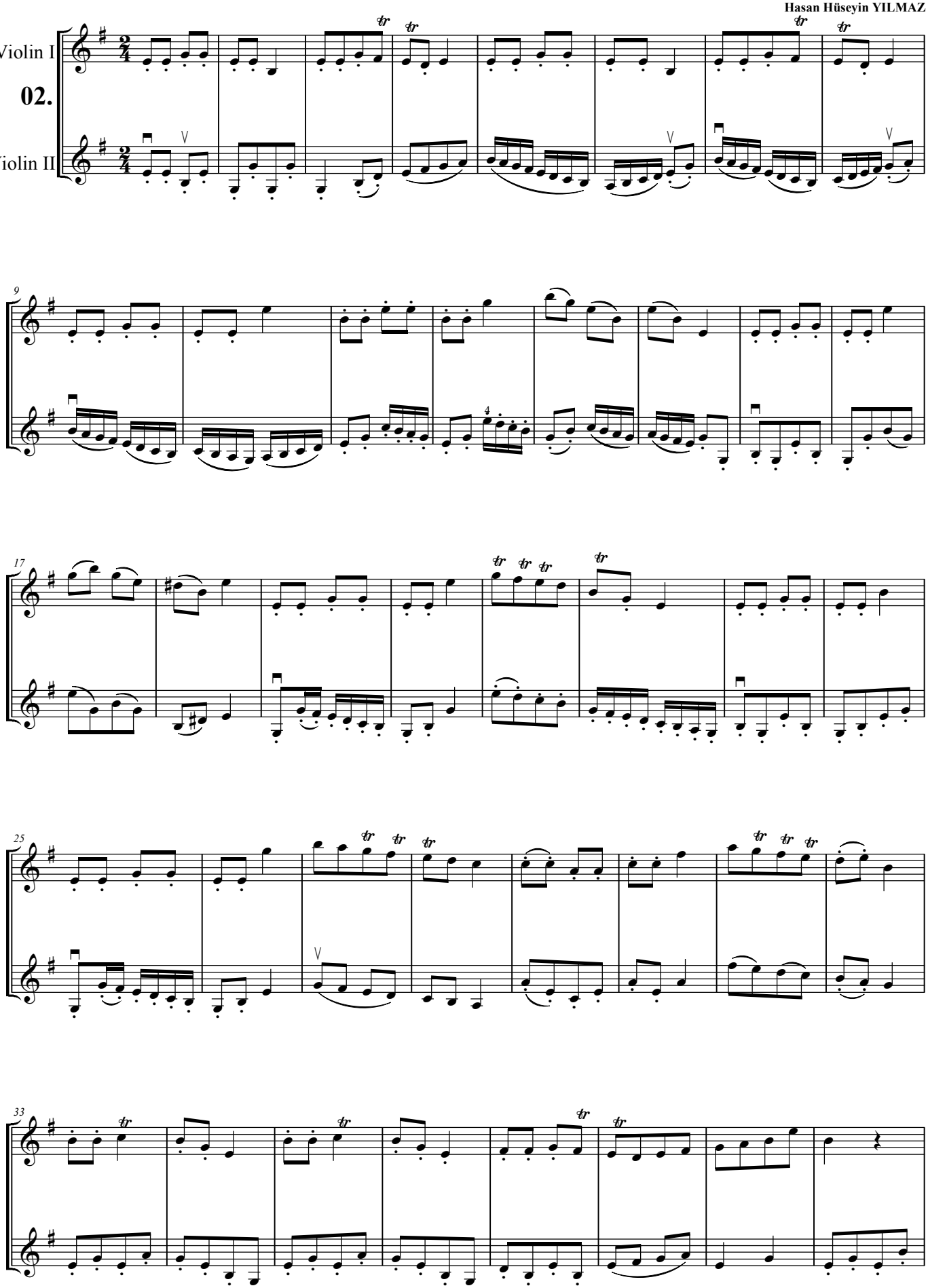
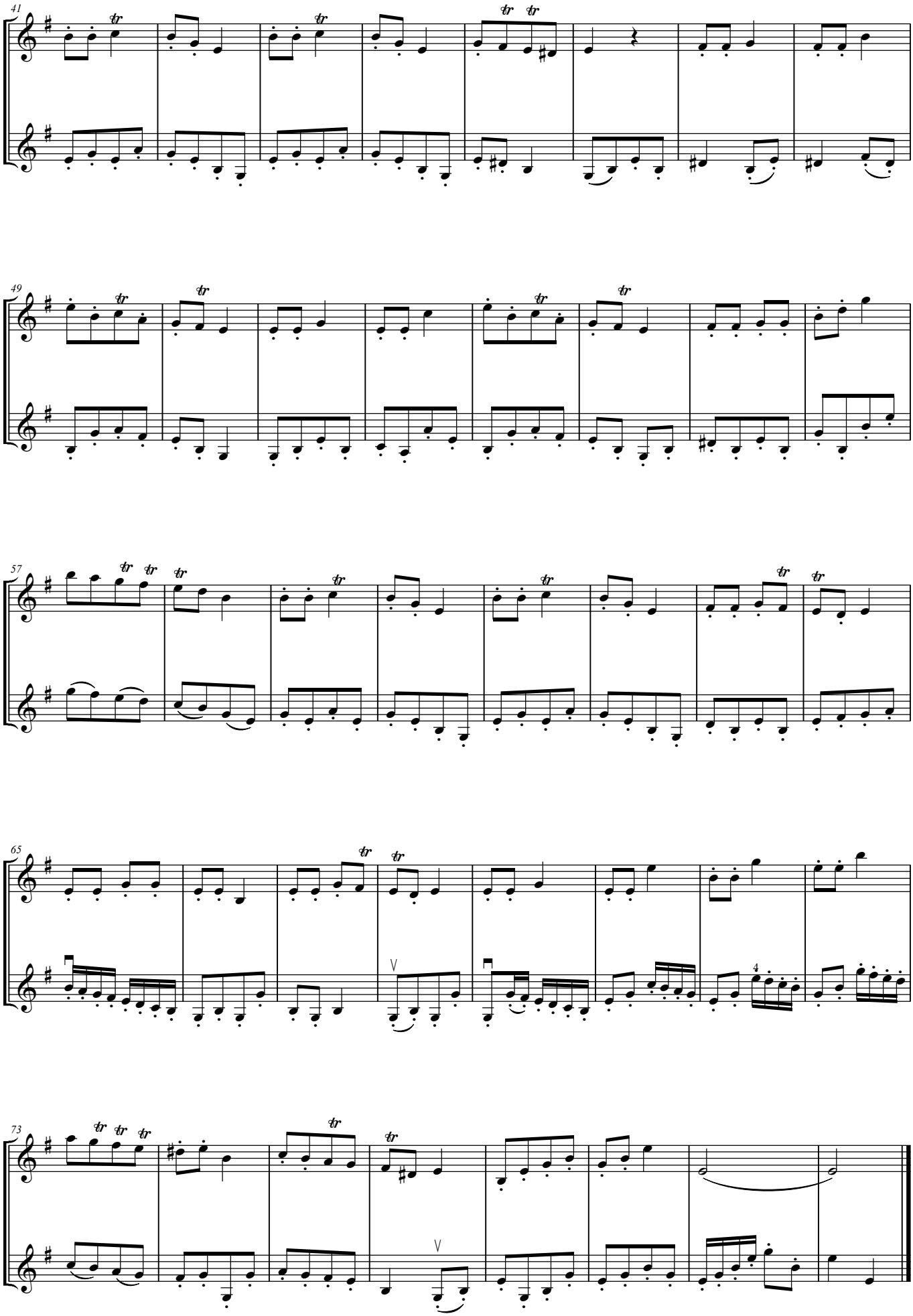
Violin II

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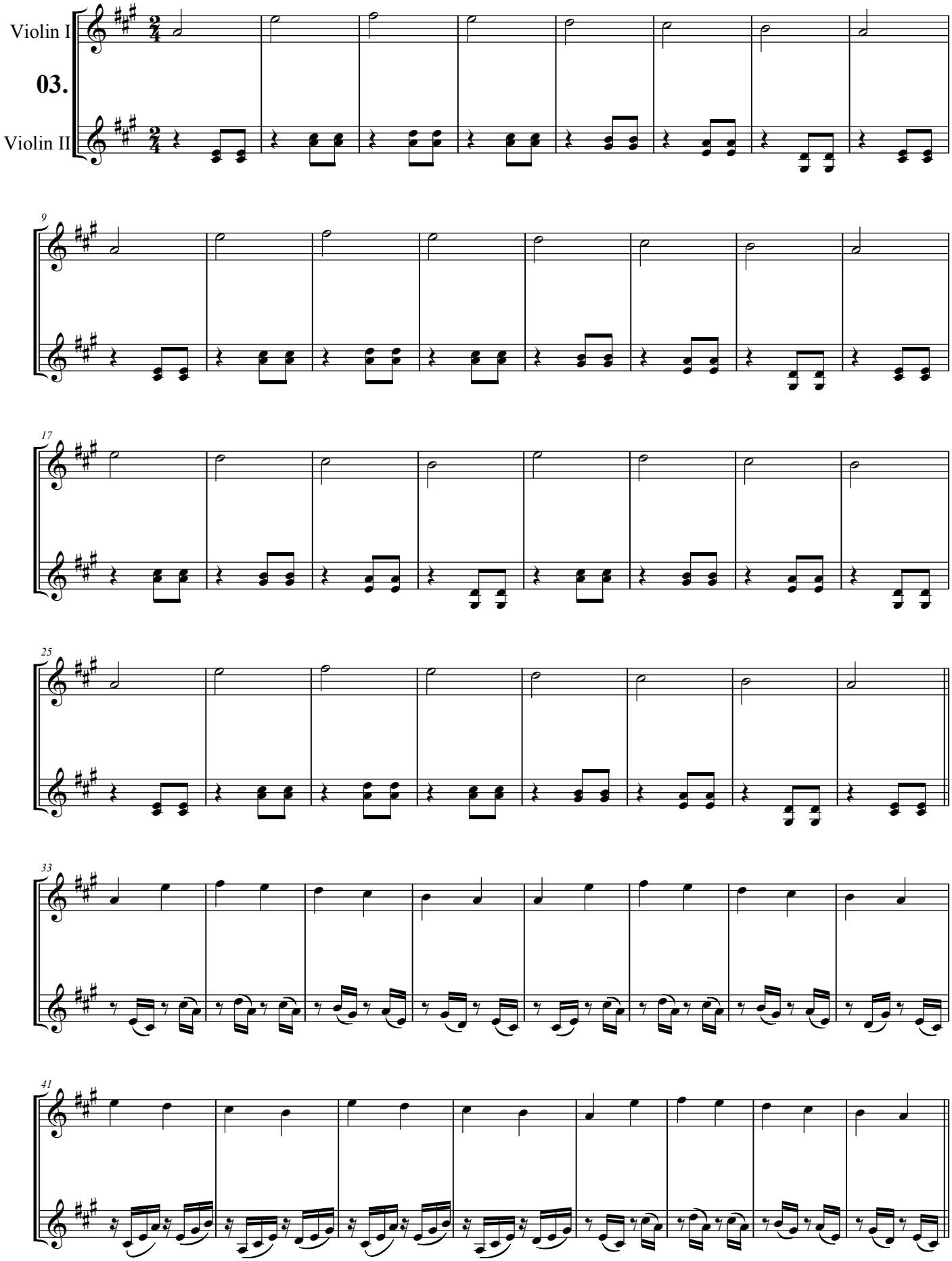
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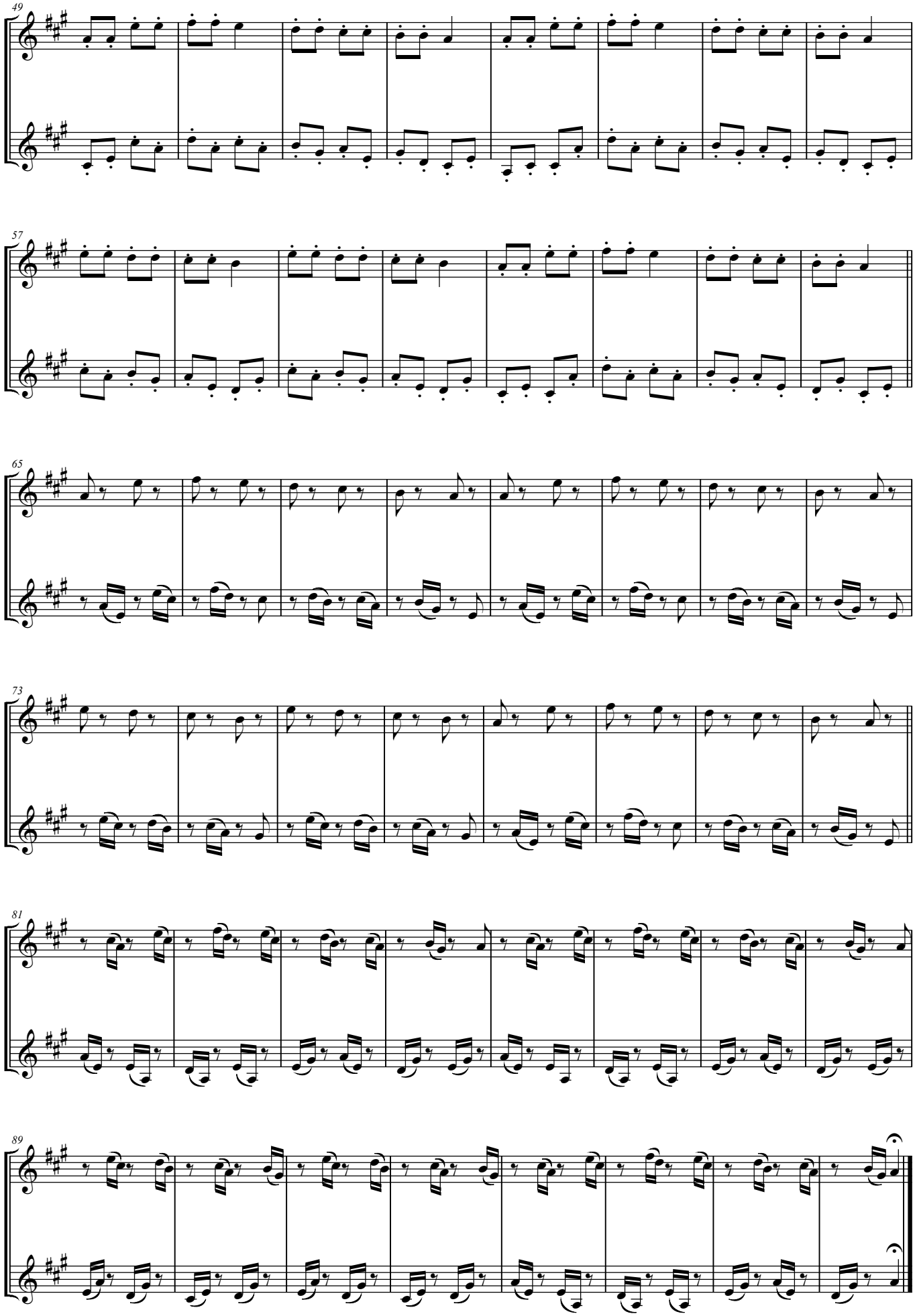
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Violin I

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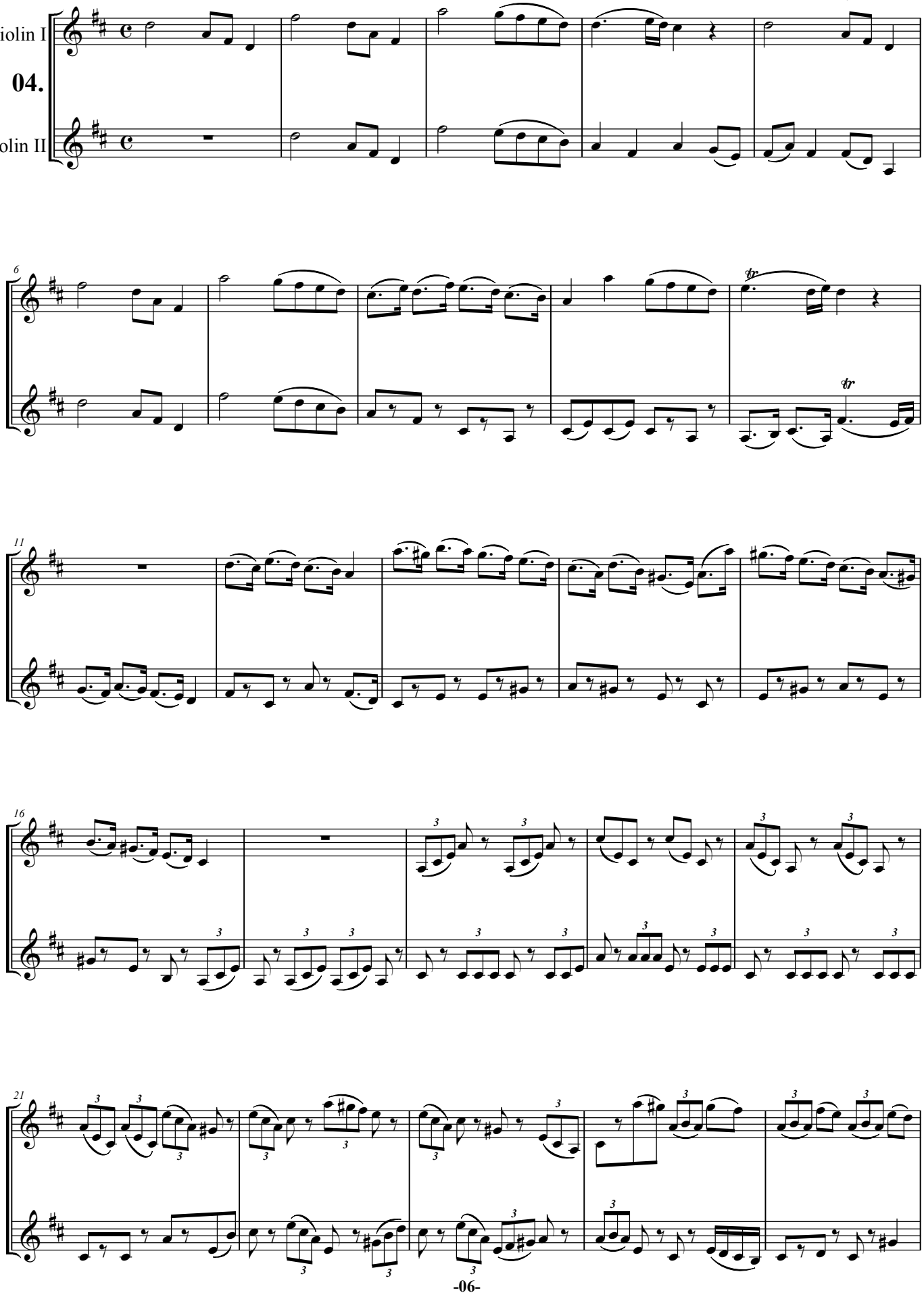
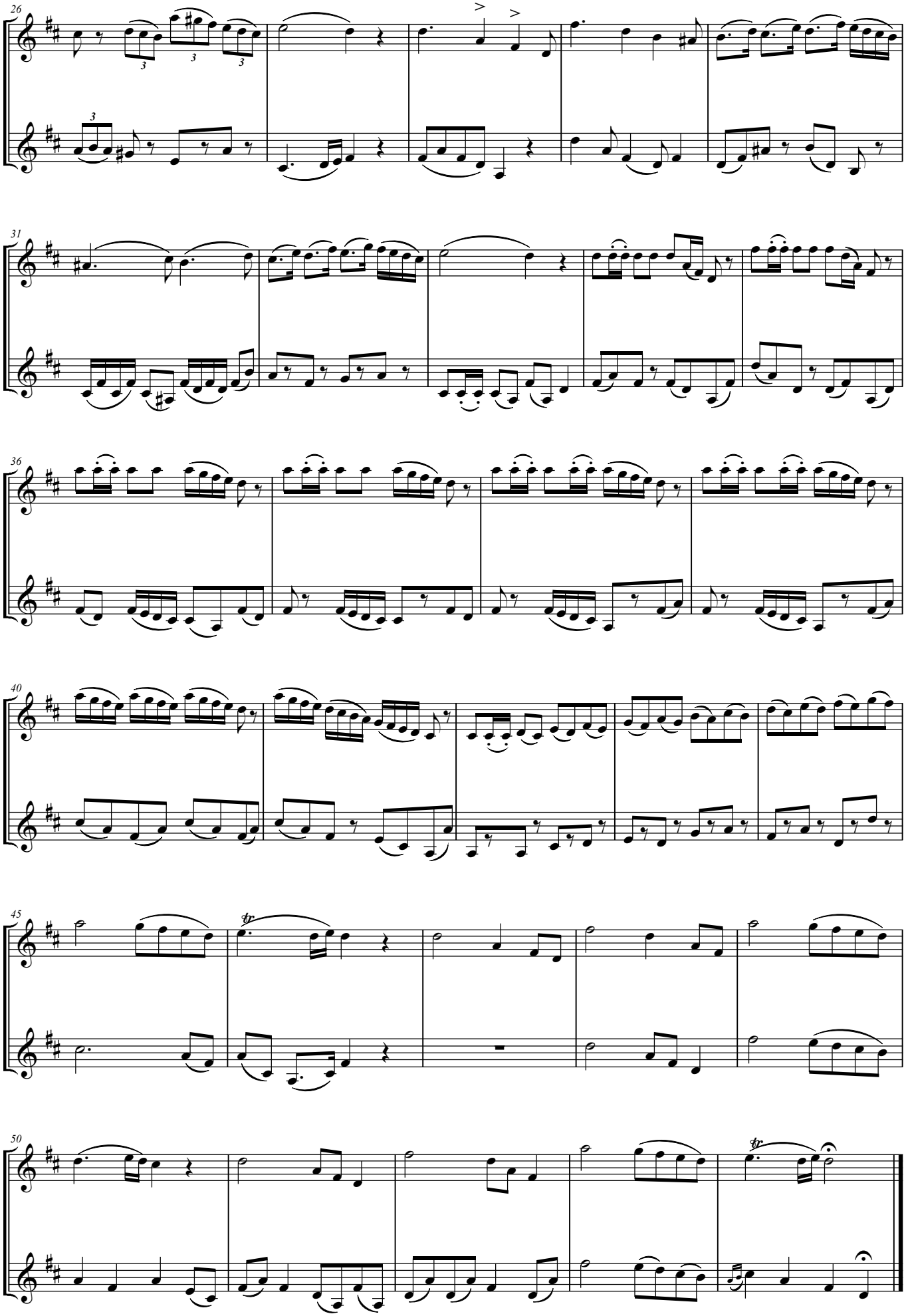
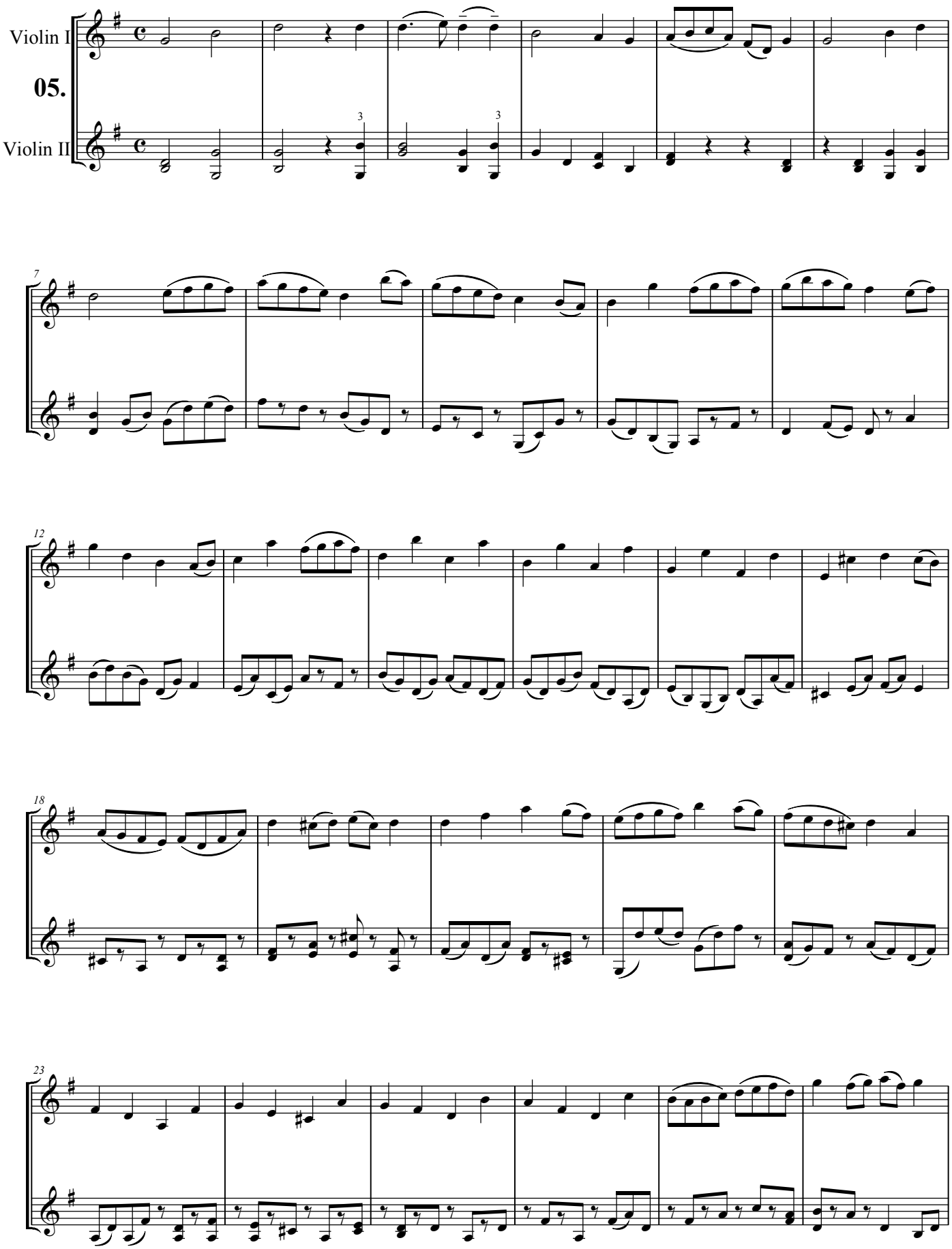
Violin II



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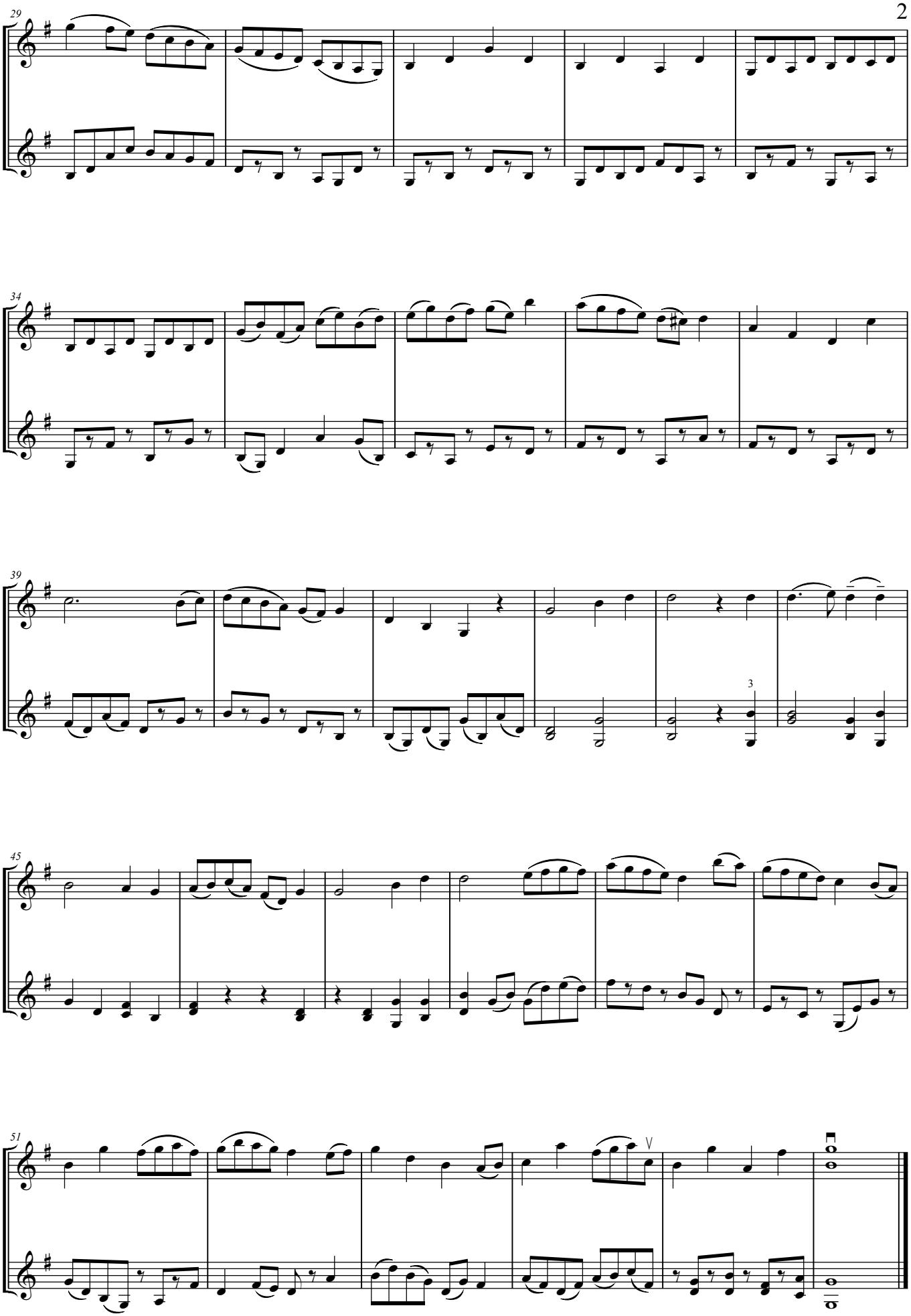
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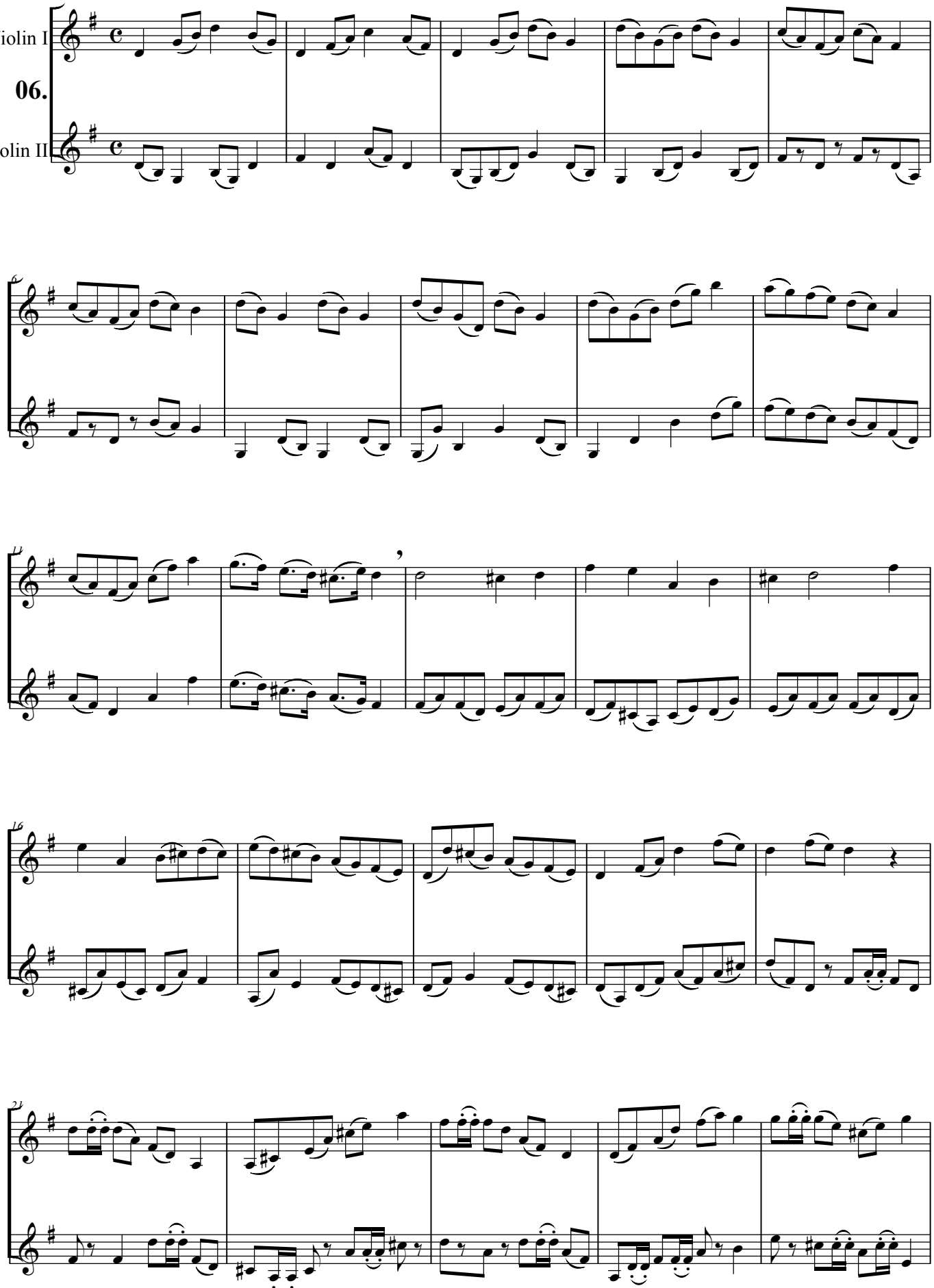
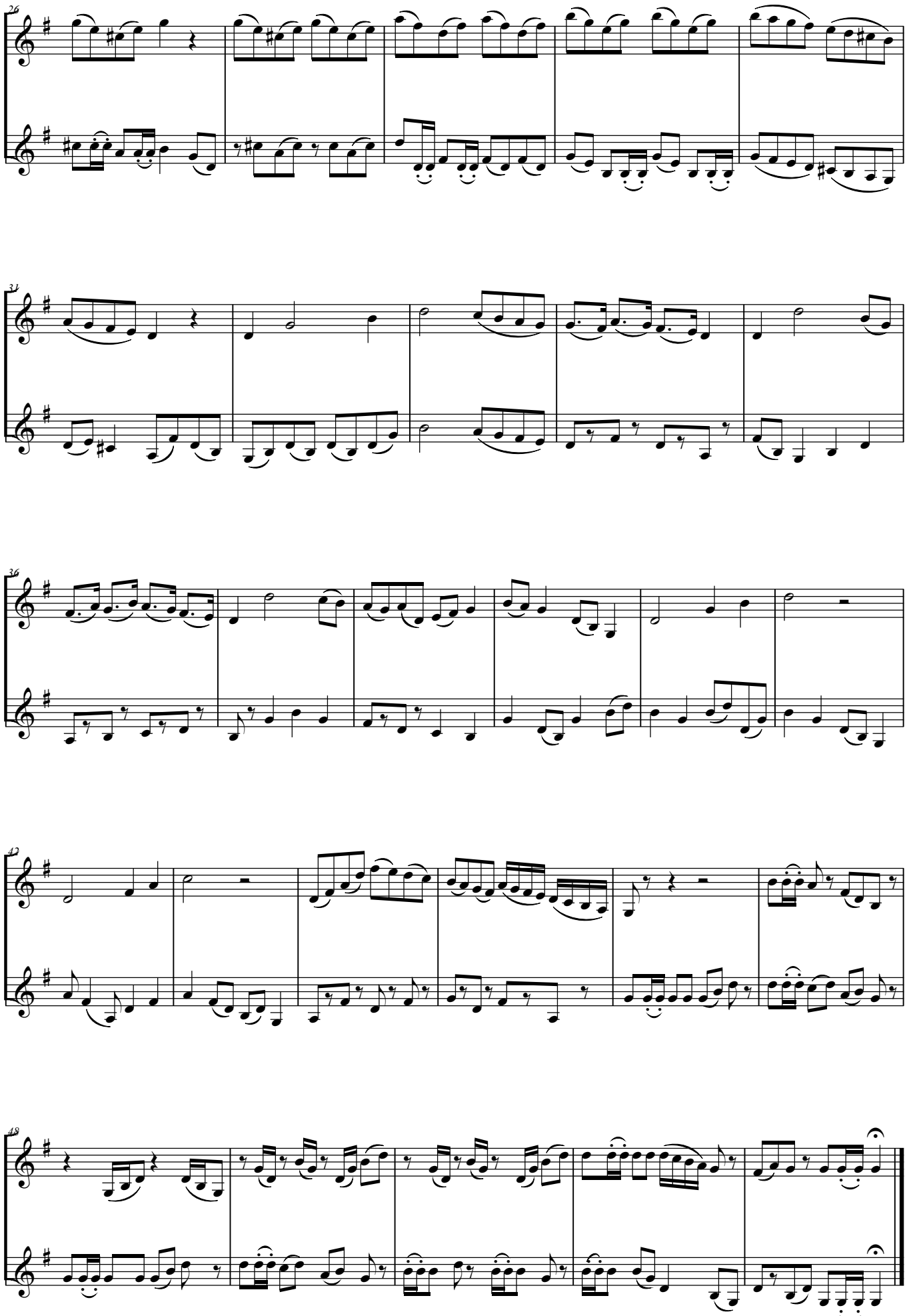
Violin I

06.

Violin II





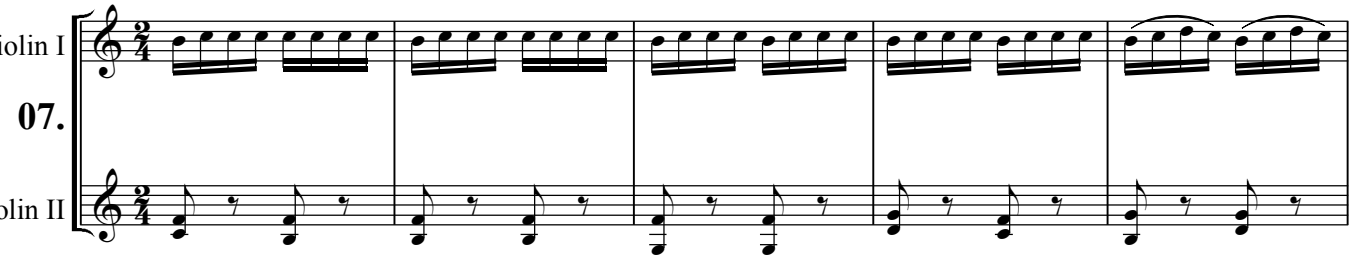
GELİN HAVASI

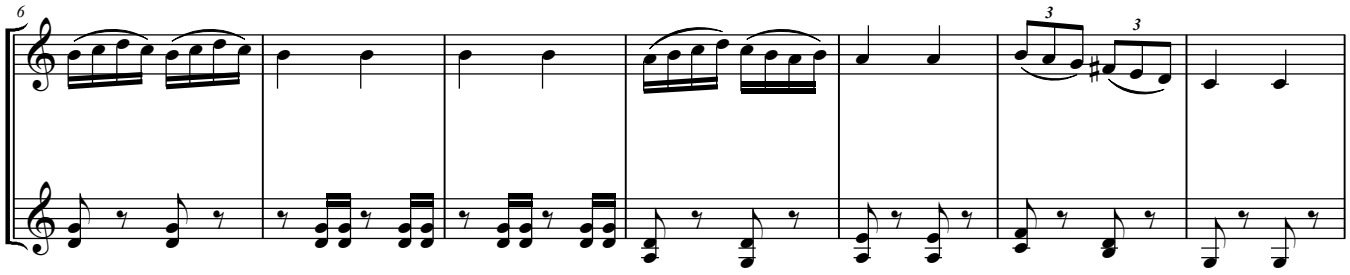
Düzenleme:
Hasan Hüseyin YILMAZ

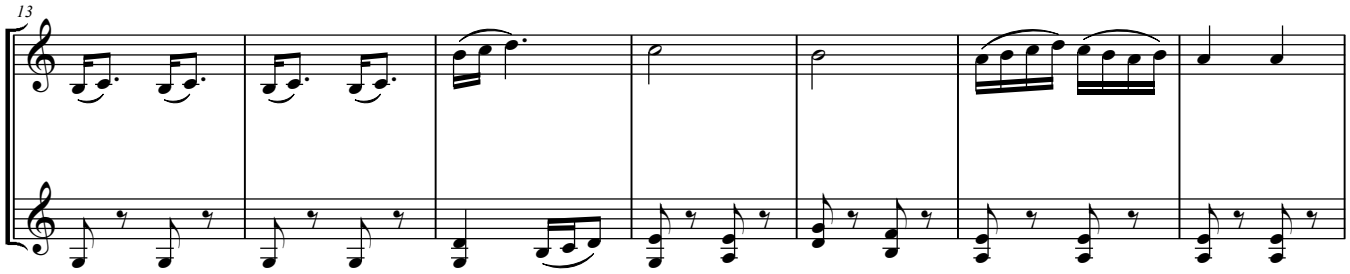
07.

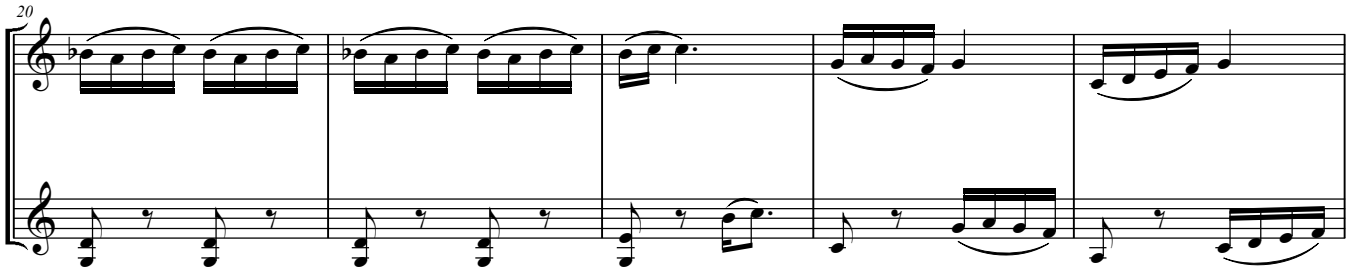
Violin I

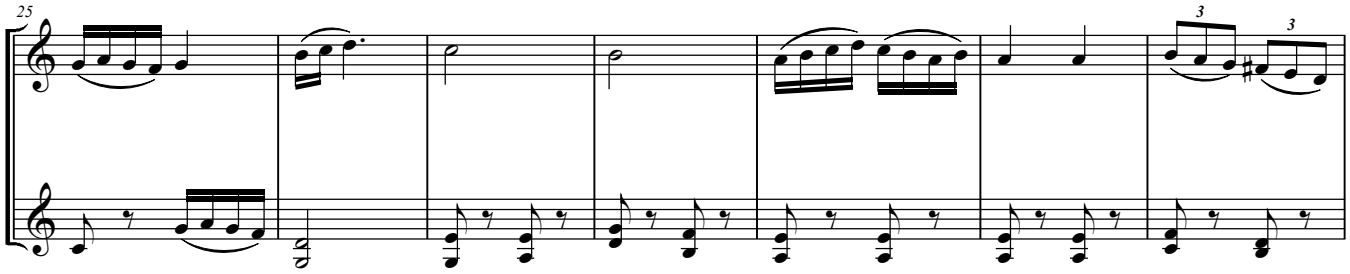
Violin II

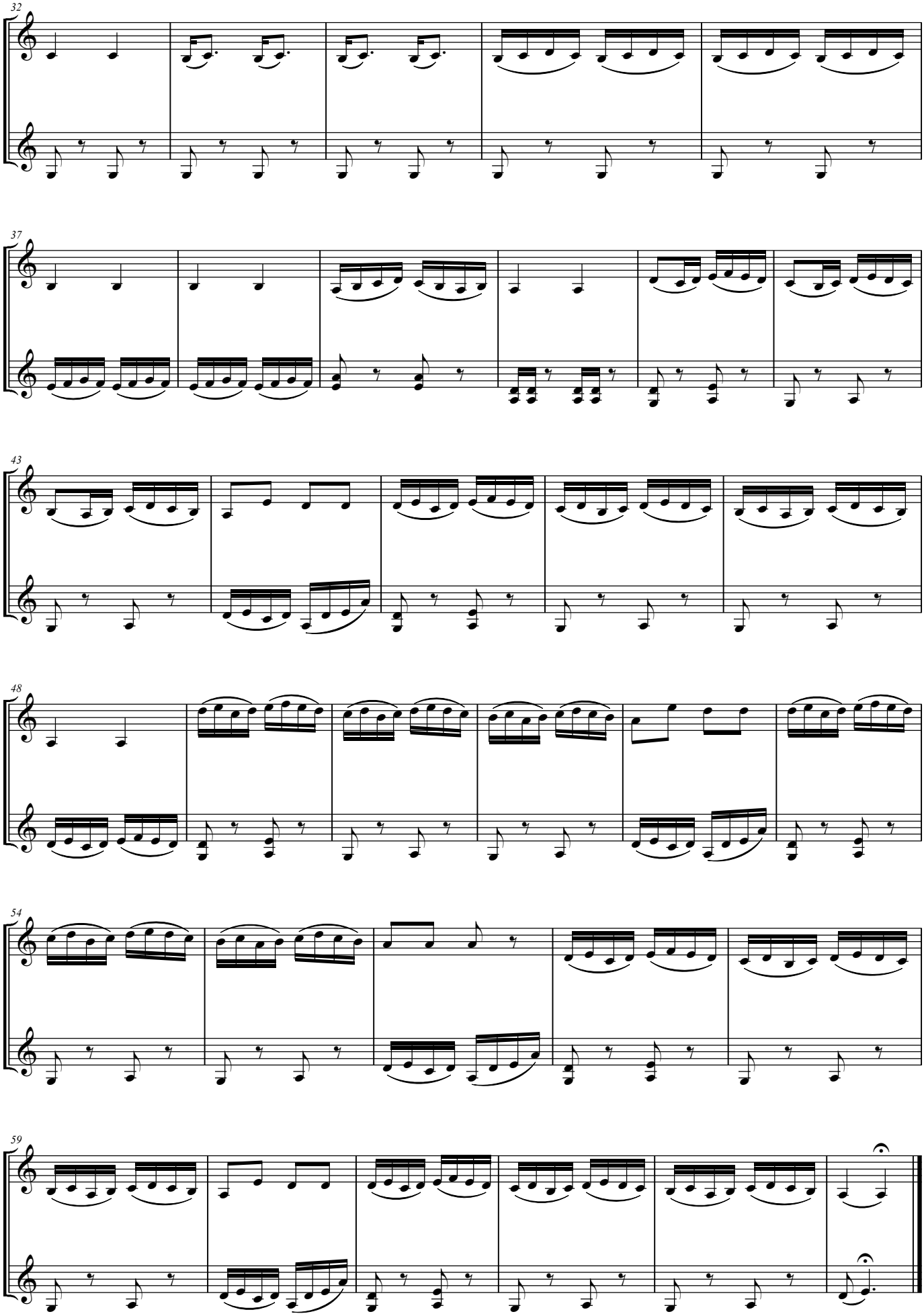








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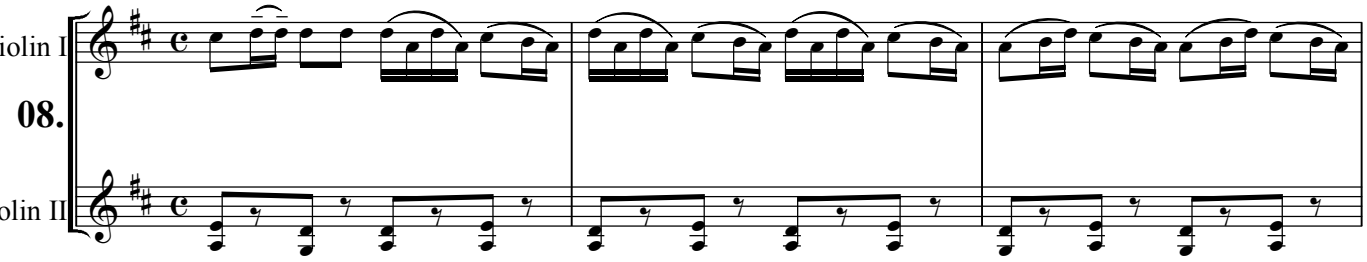
MİSGET

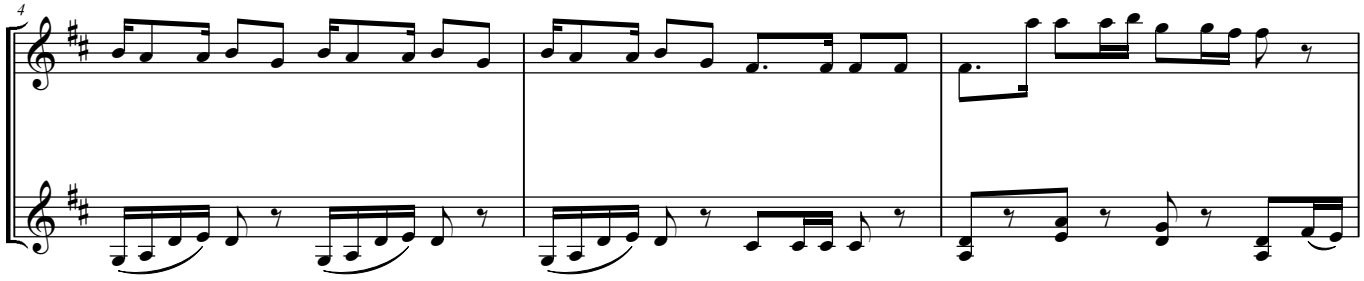
Ankara Türküsü
Düzenleme: Hasan Hüseyin YILMAZ

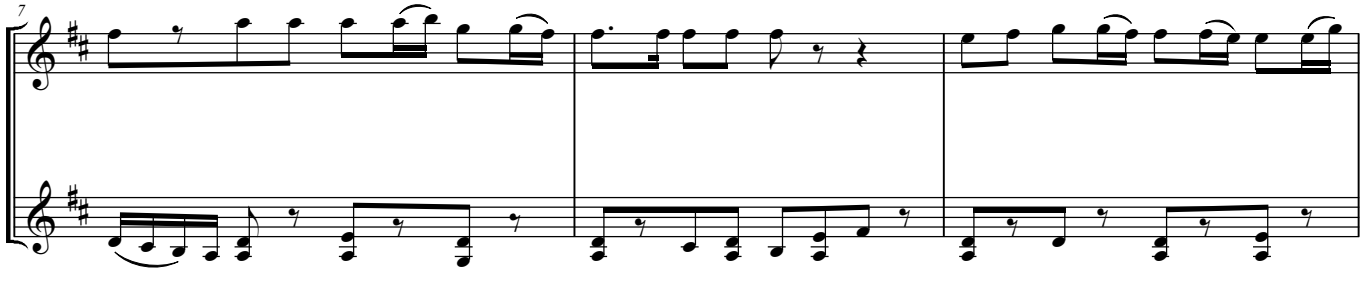
08.

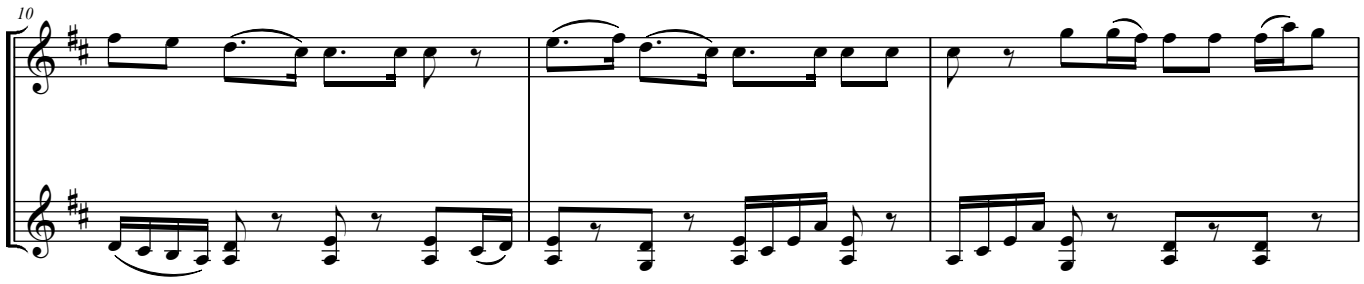
Violin I

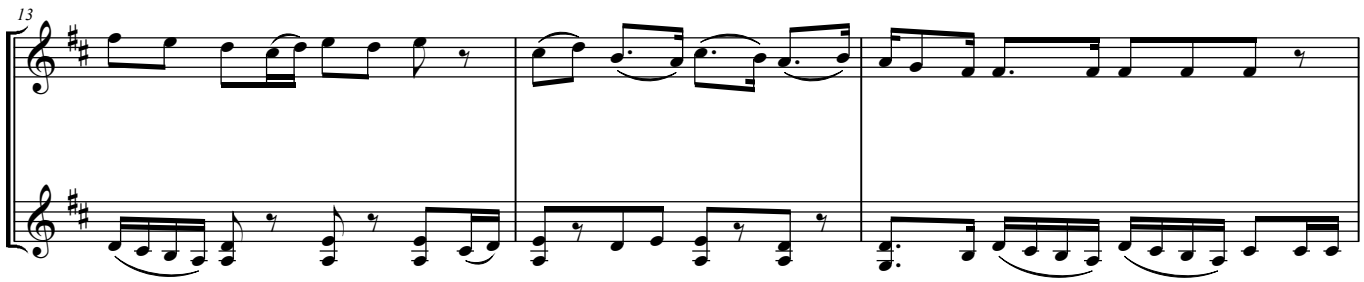
Violin II

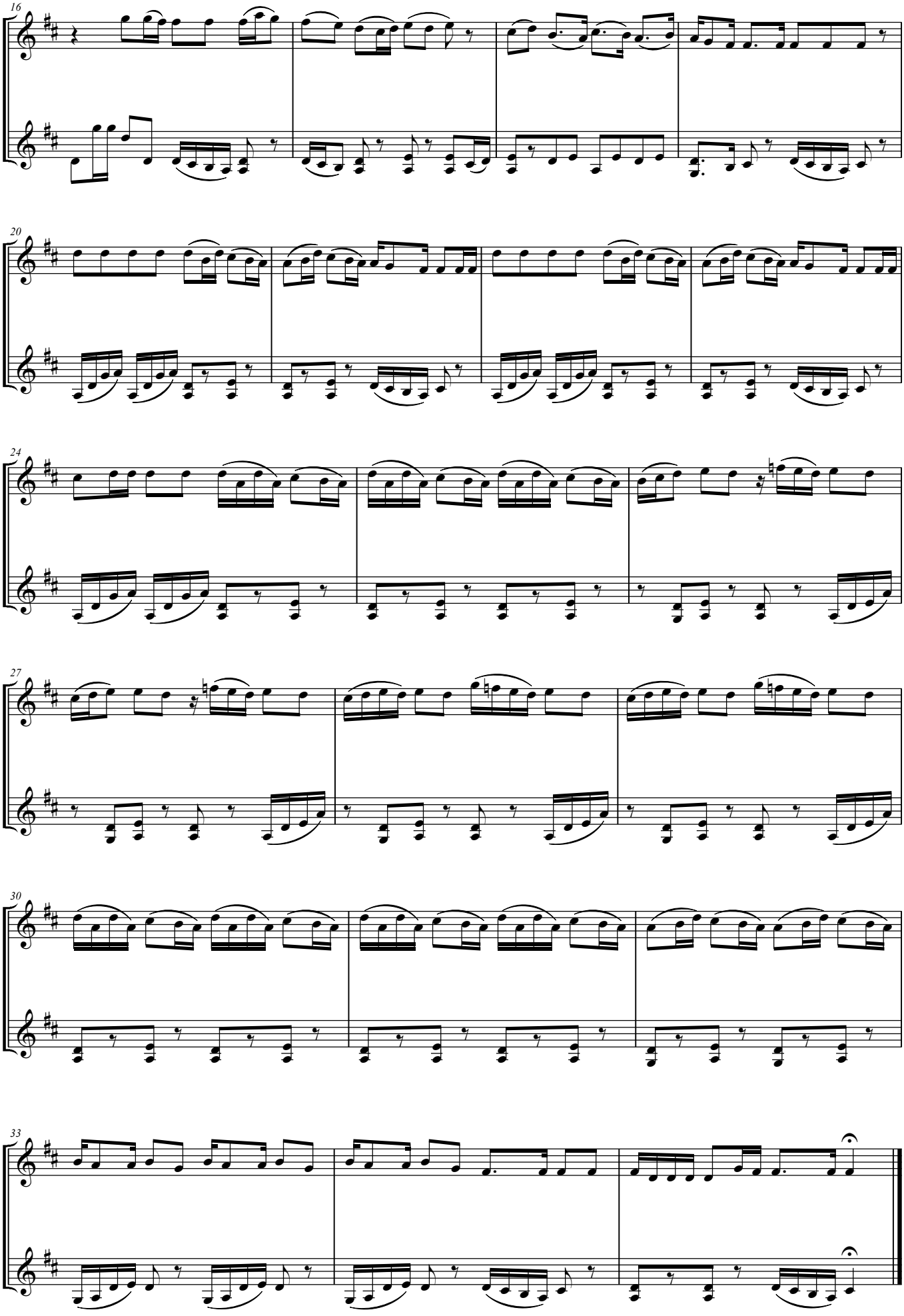








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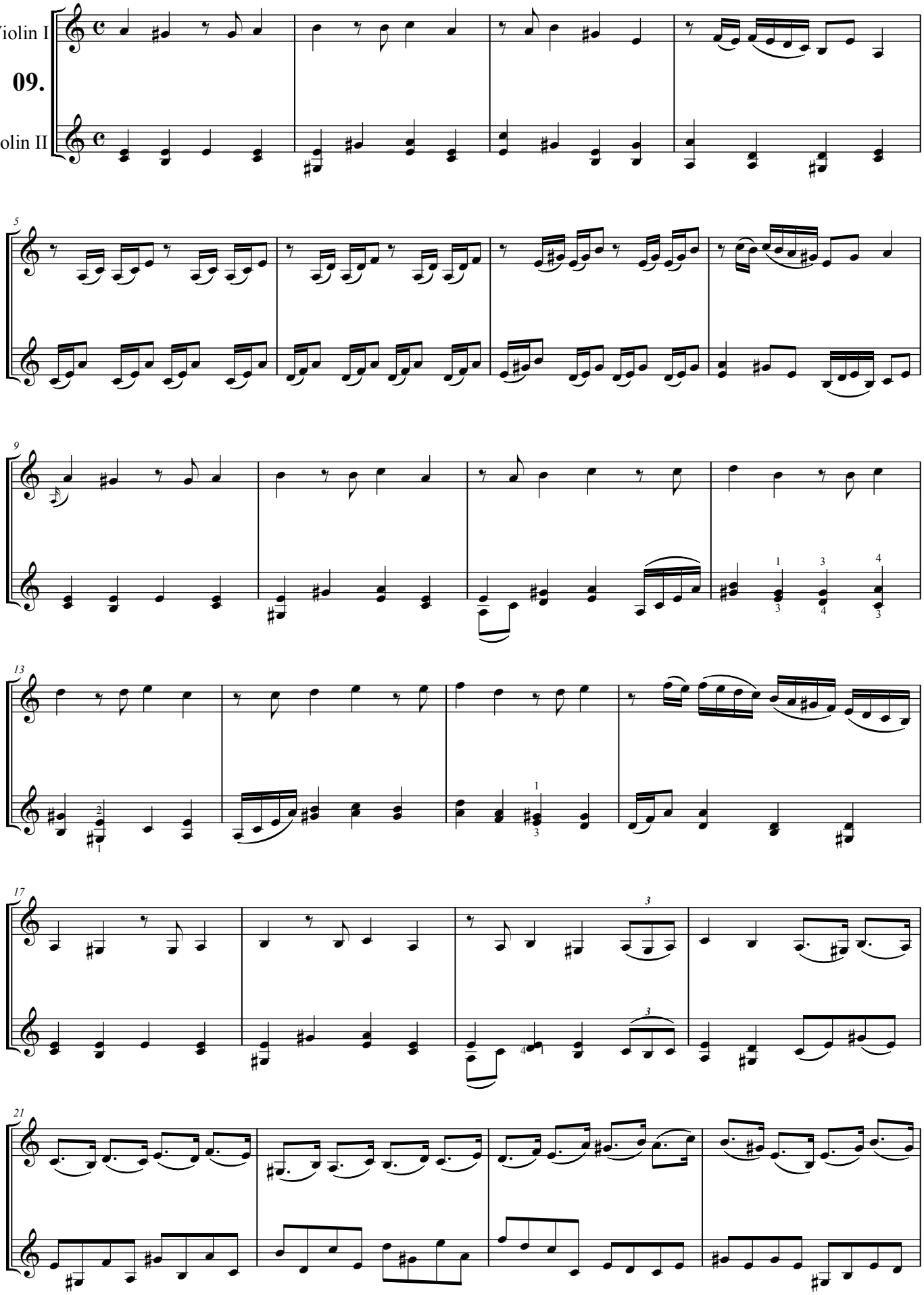
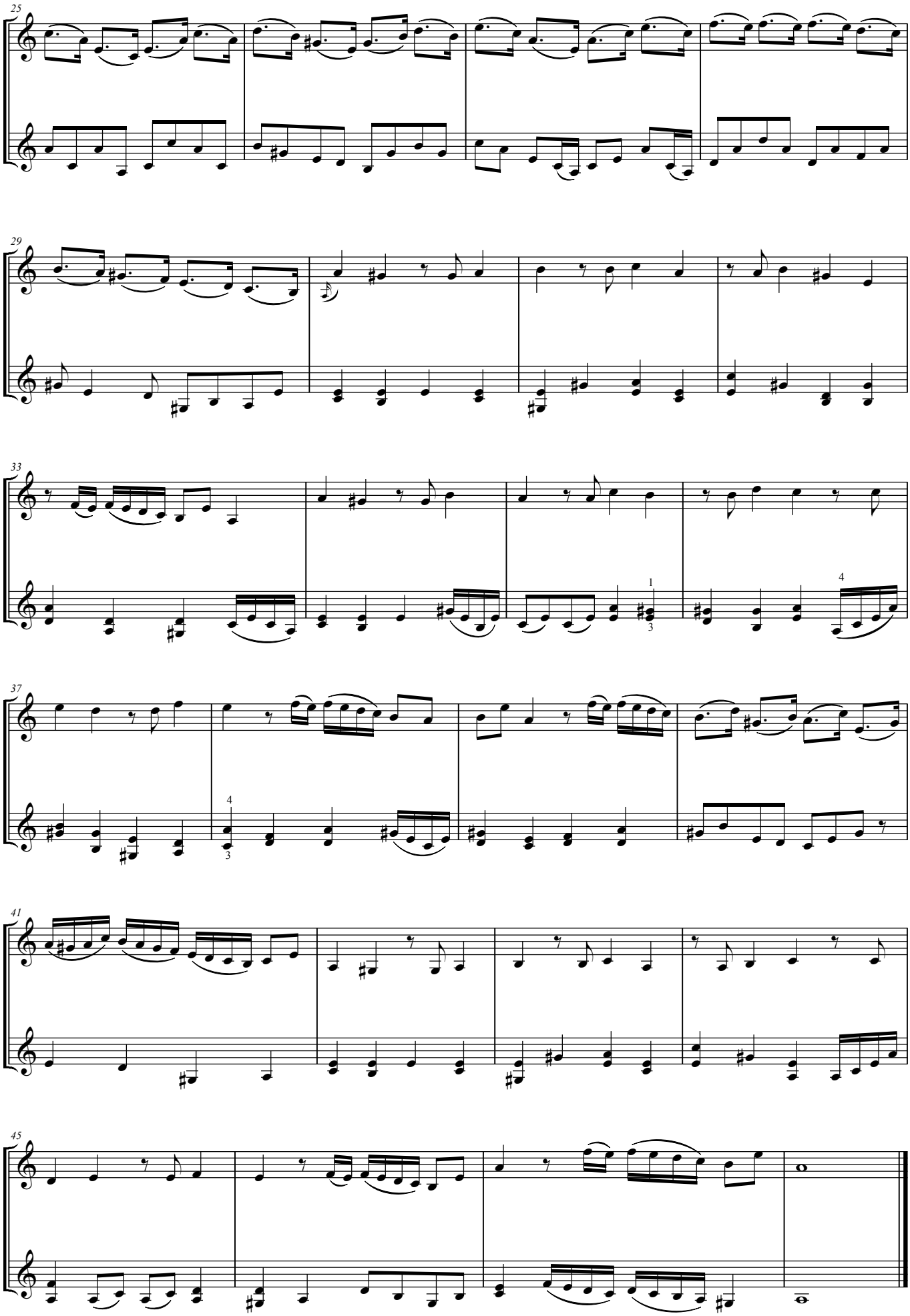
Violin I

09.

Violin II

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Violin I

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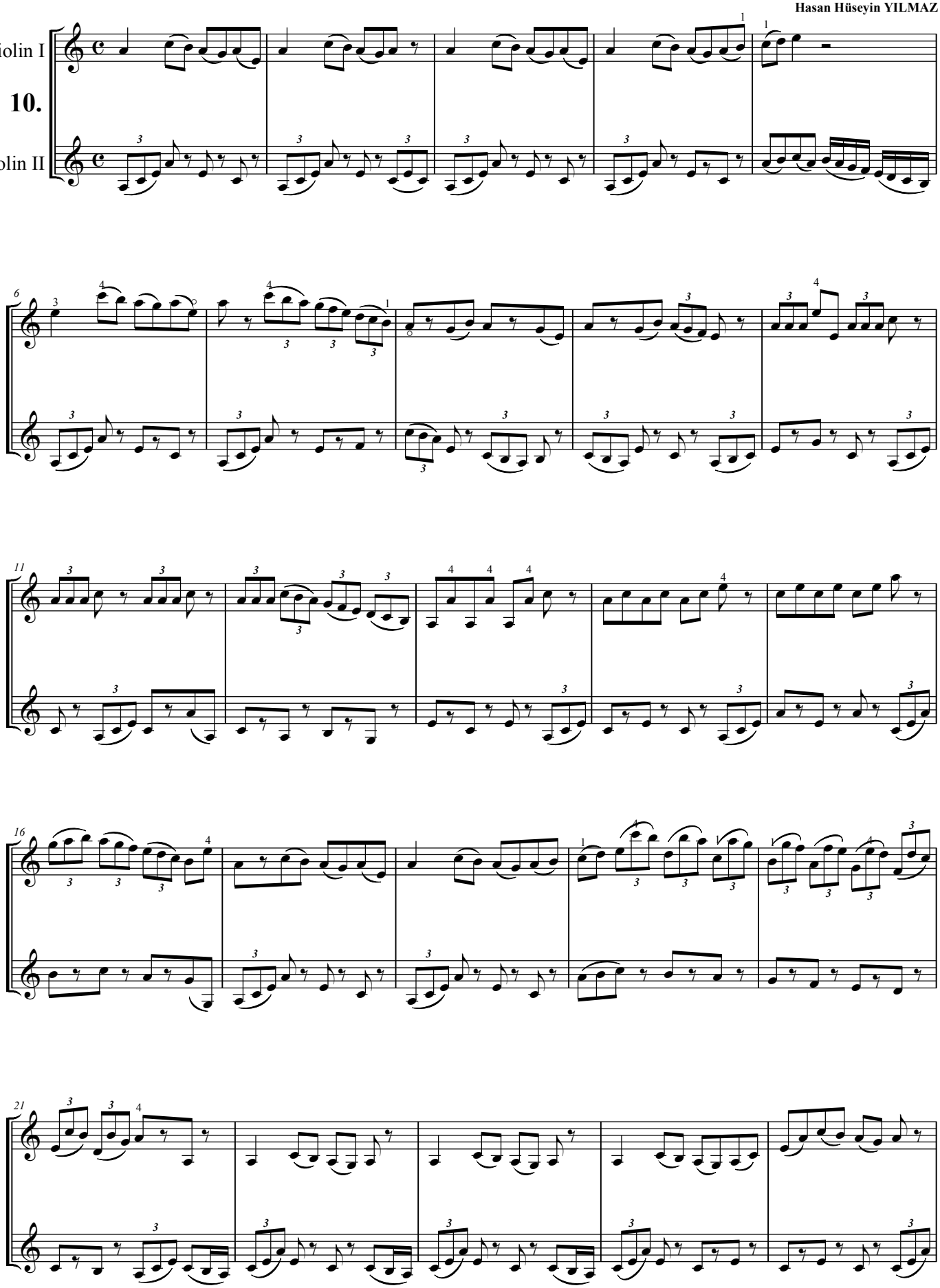
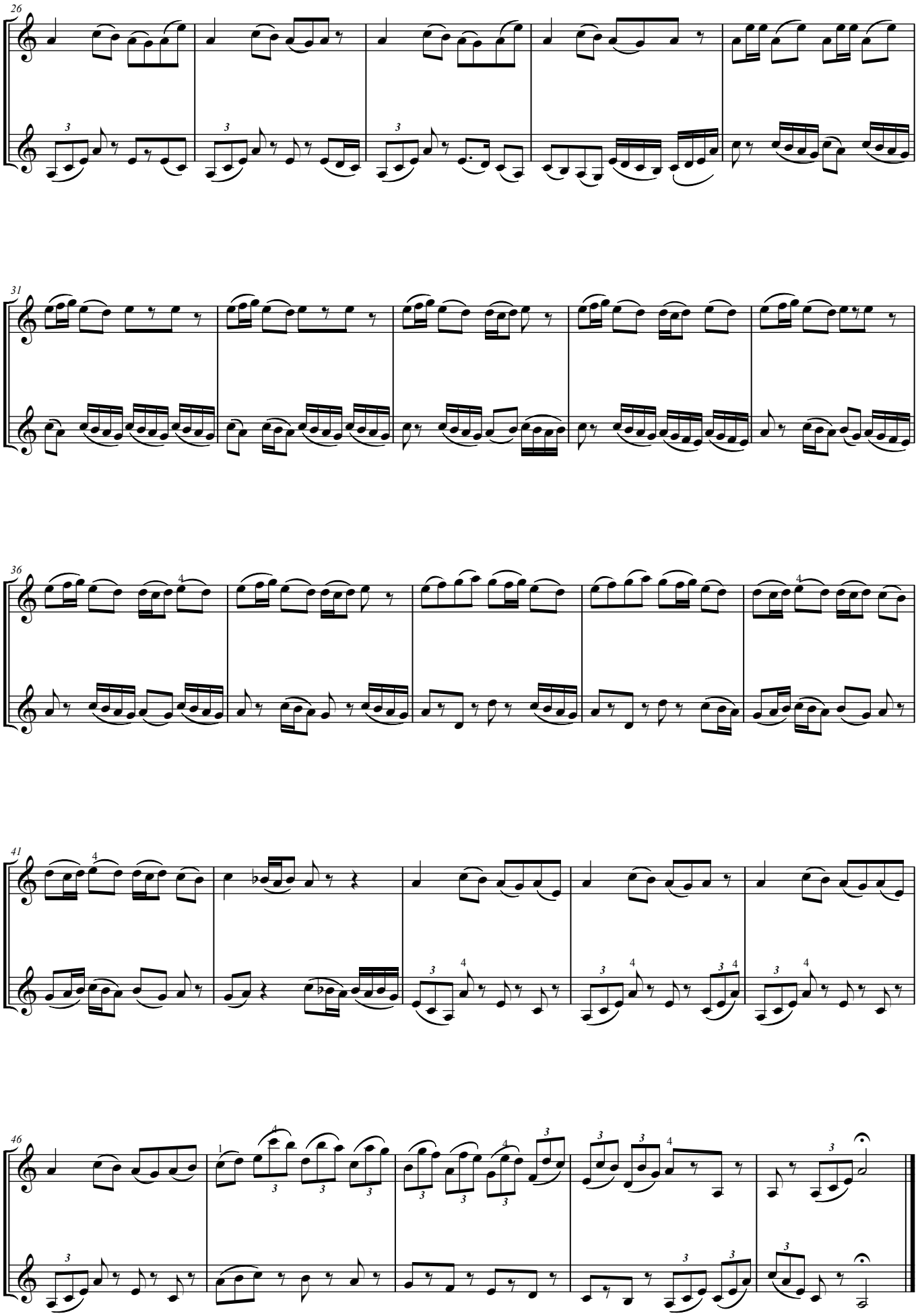
Violin II

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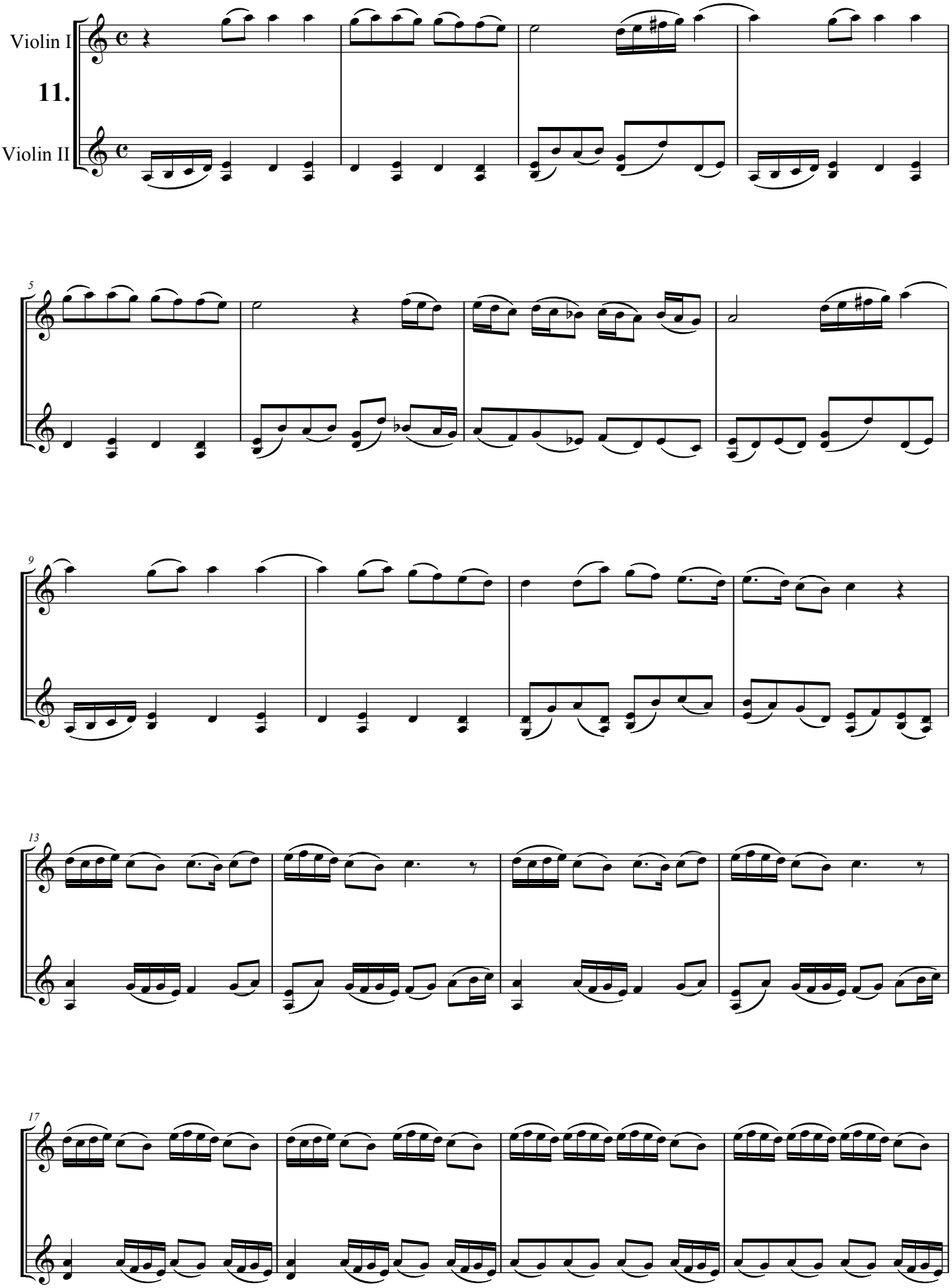
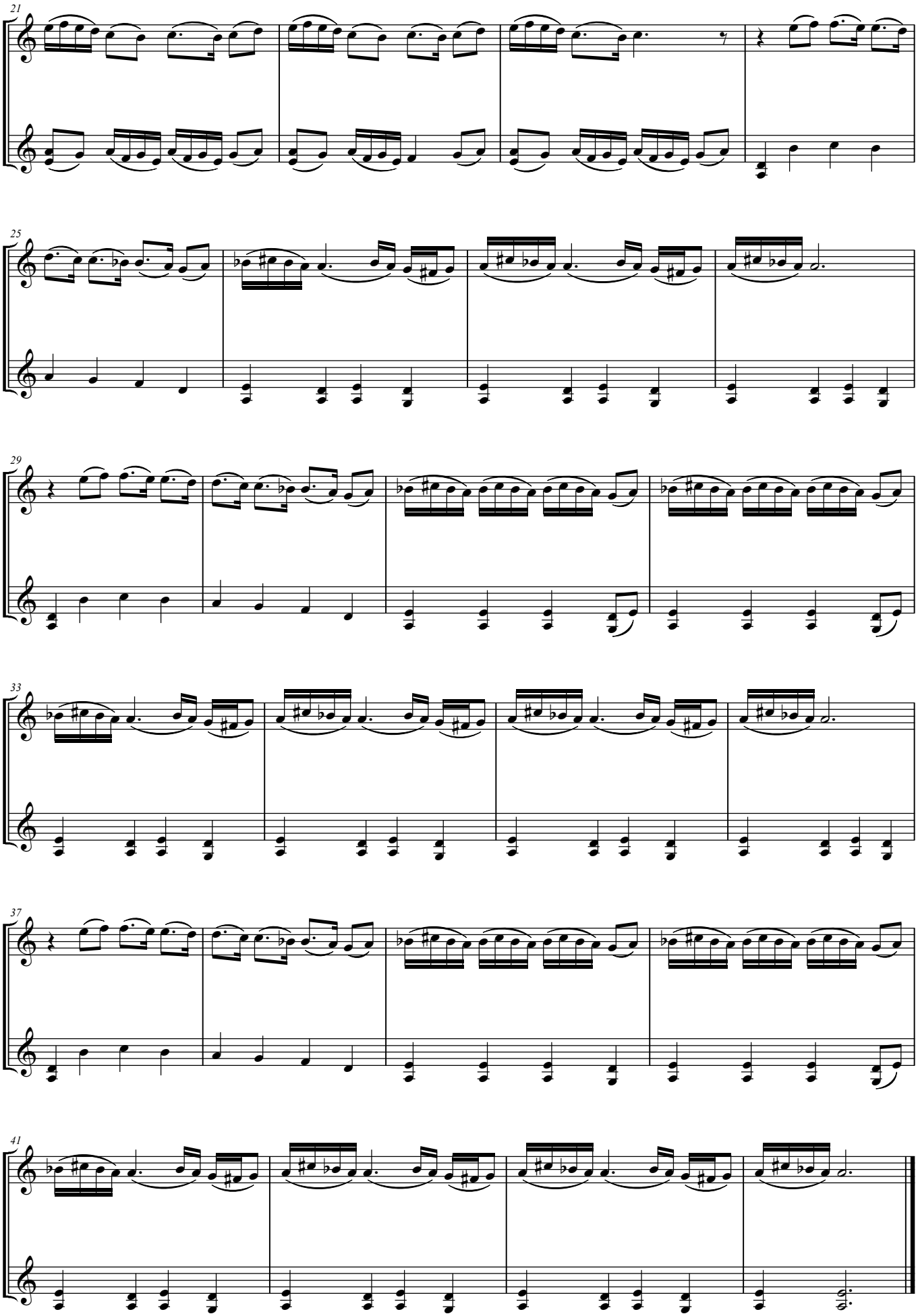
KOZANOĞLU

Düzenleme: Hasan Hüseyin YILMAZ

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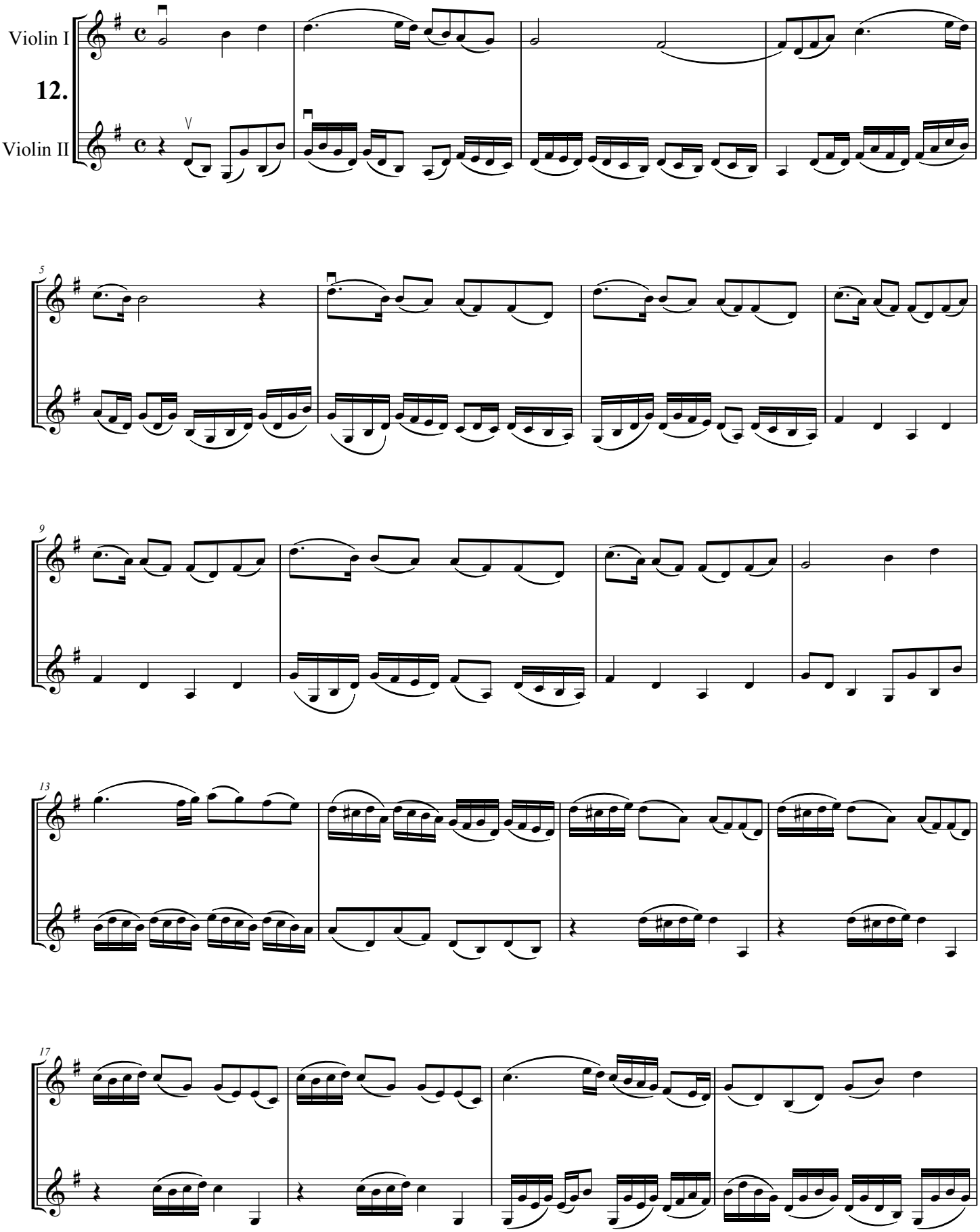
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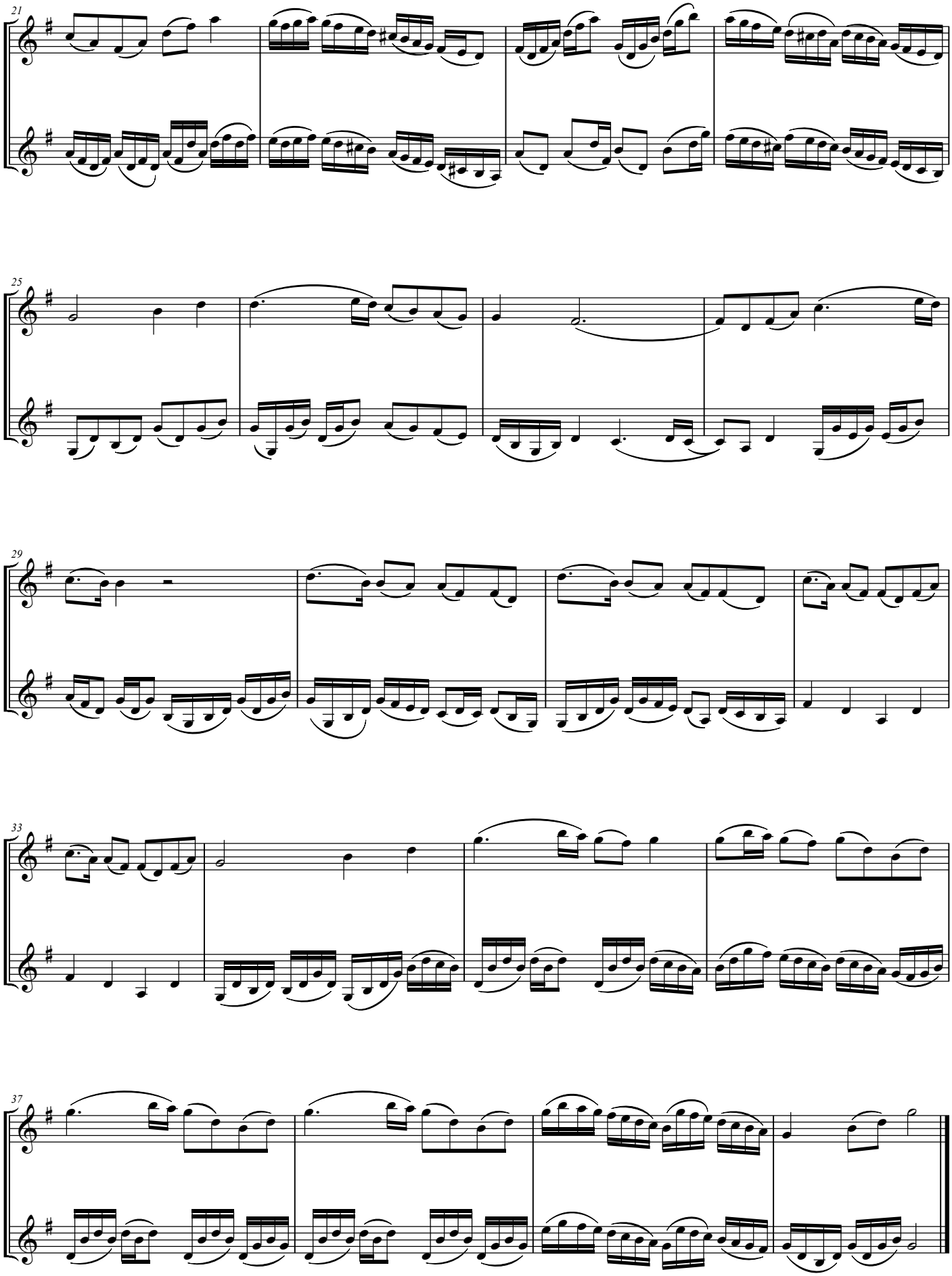
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Violin I

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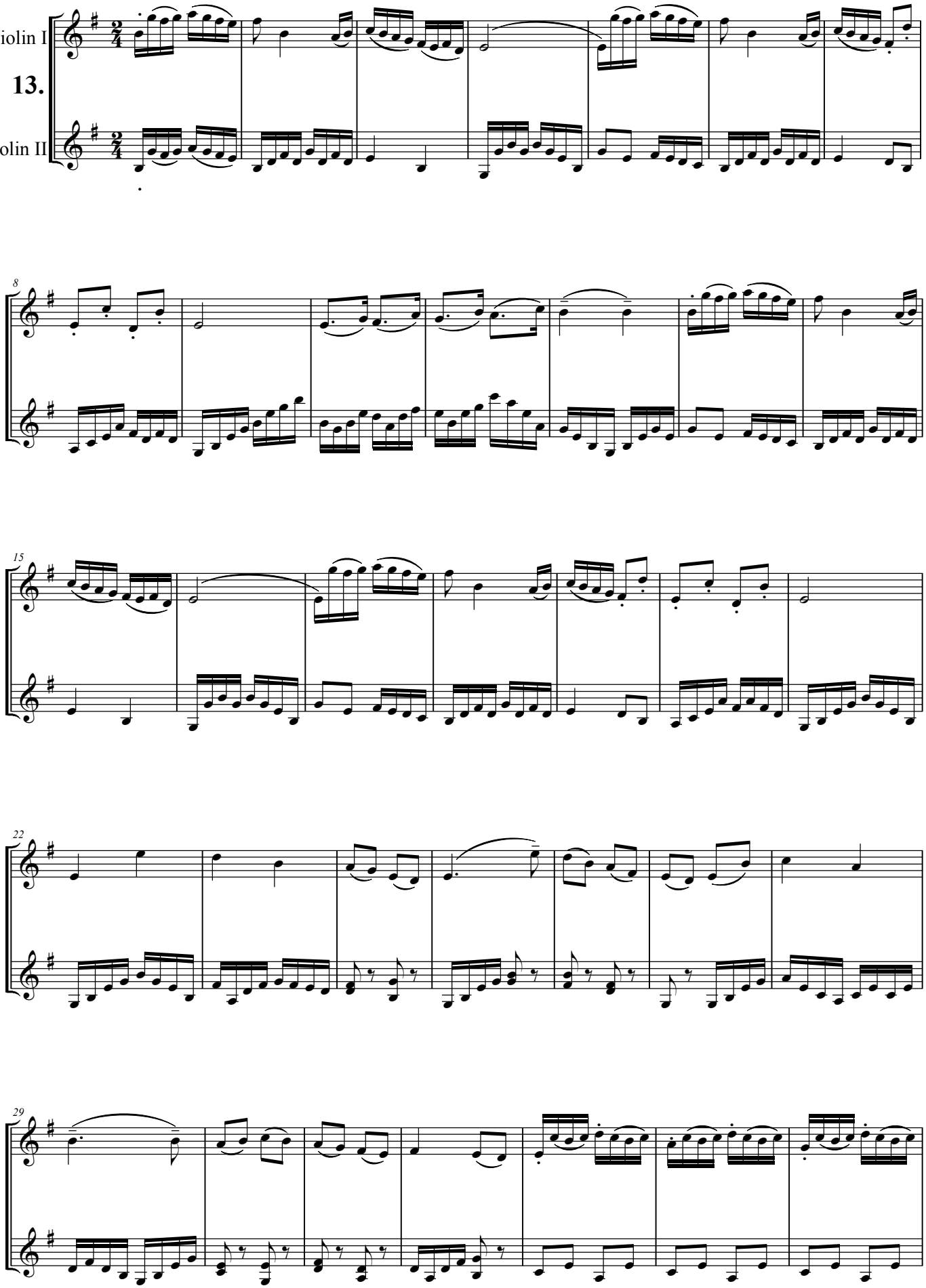
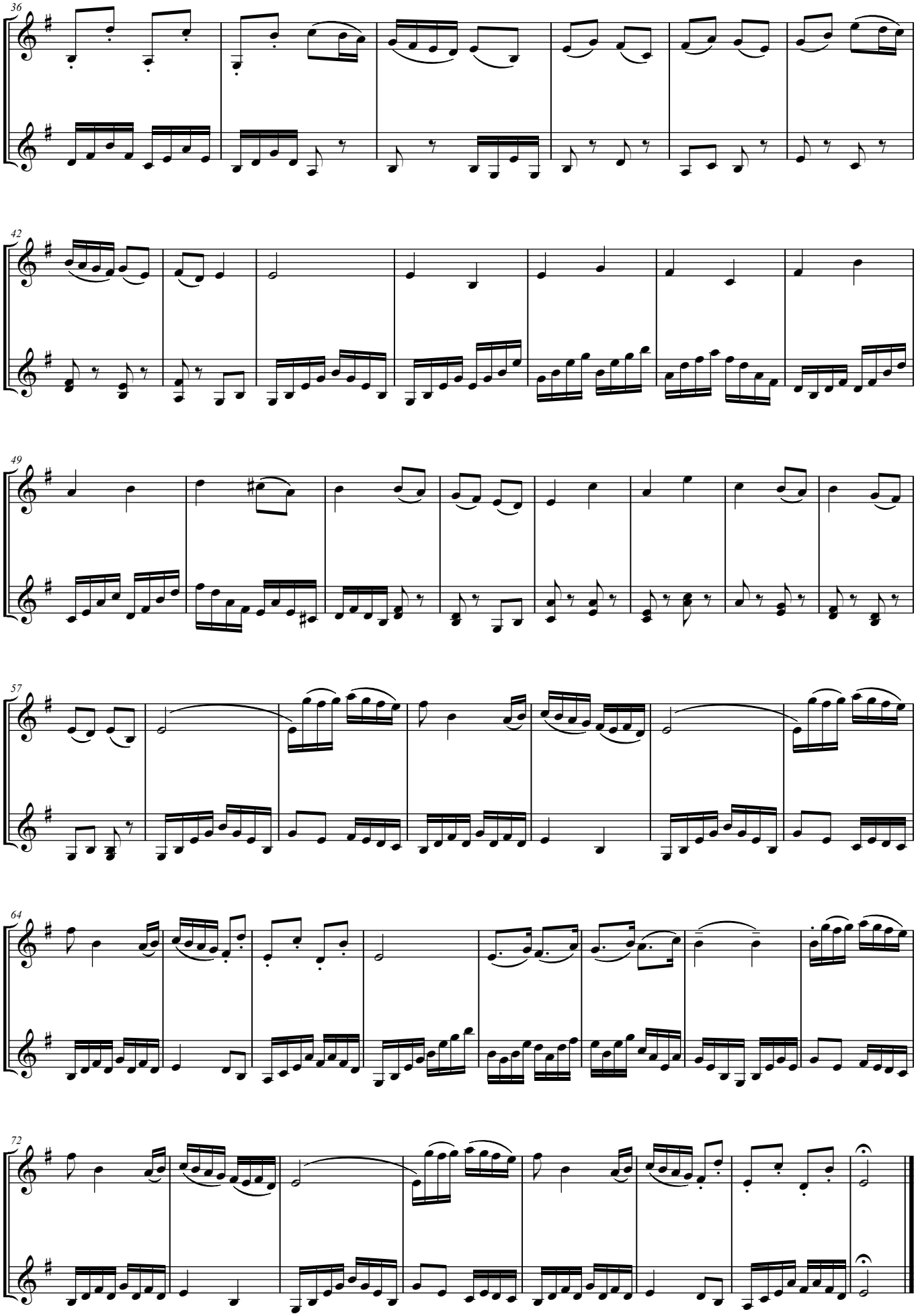
Violin II

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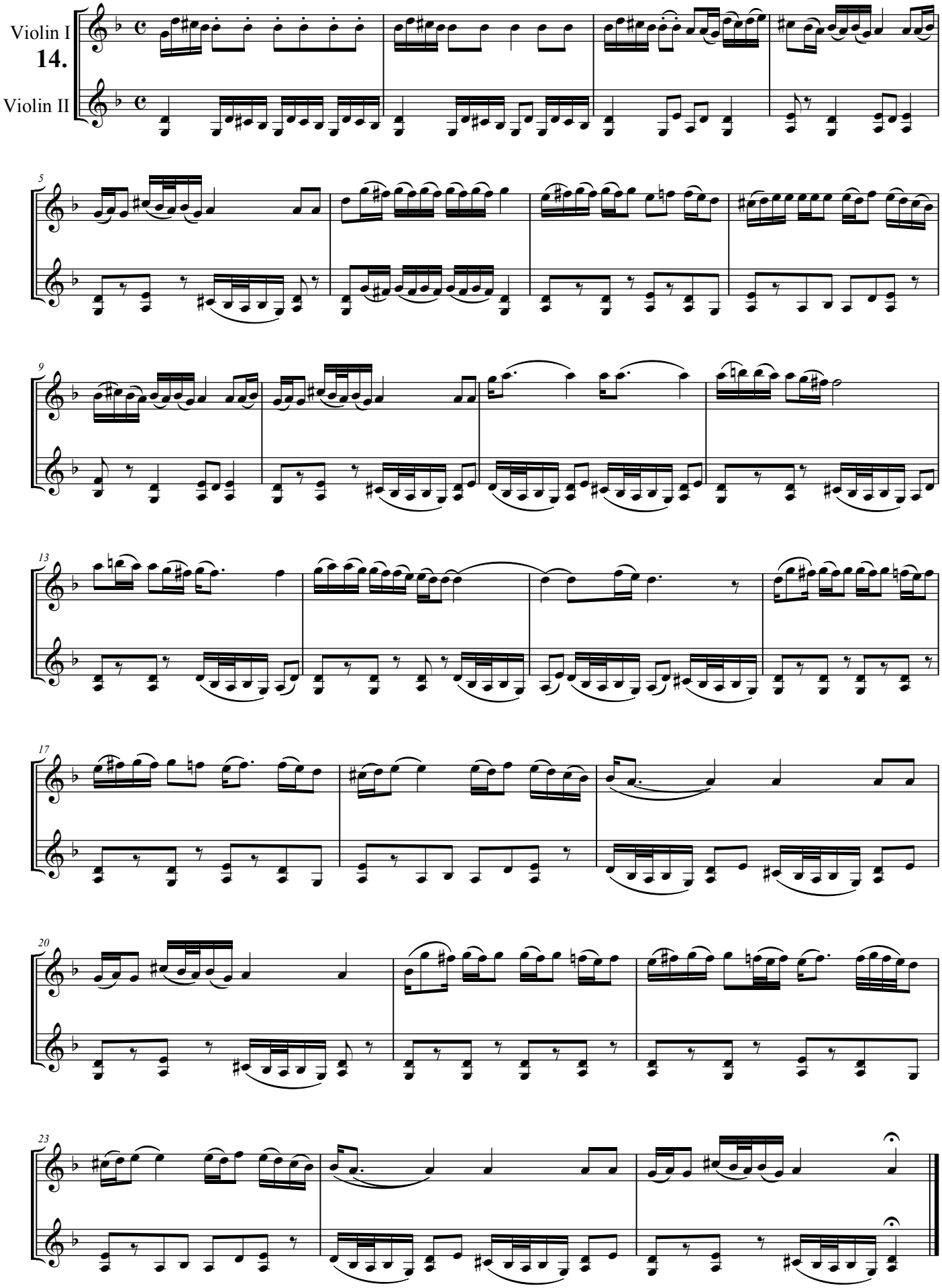
ZÜLÜF DÖKÜLMÜŞ YÜZE

Kırşehir Türküsü
Düzenleme: Hasan Hüseyin YILMAZ

14.

Violin I

Violin II



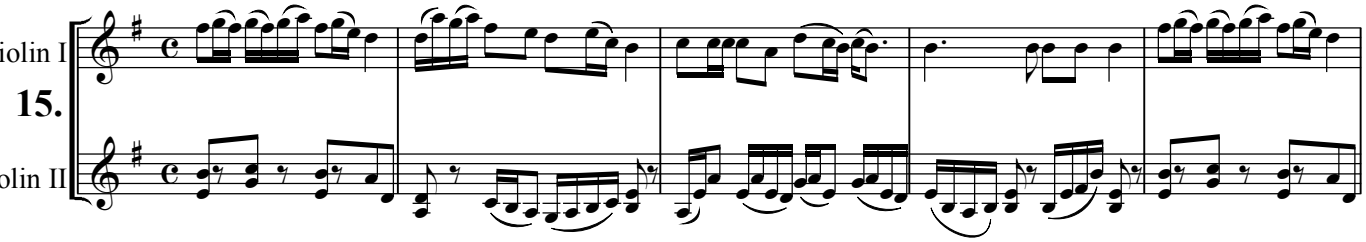
KÜTAHYANIN PINARLARI

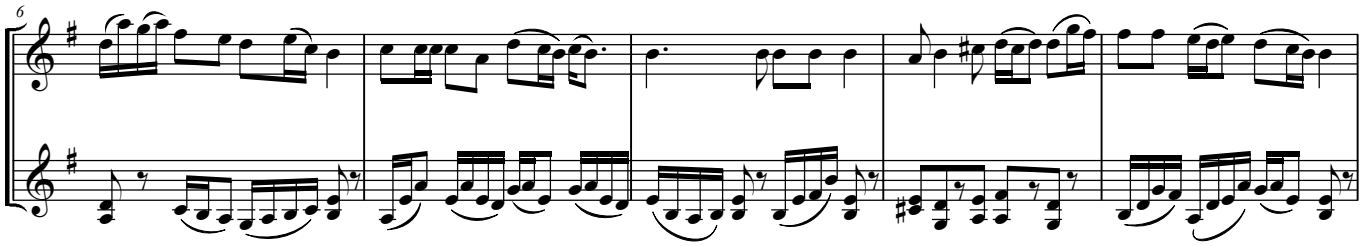
Düzenleme:
Hasan Hüseyin YILMAZ

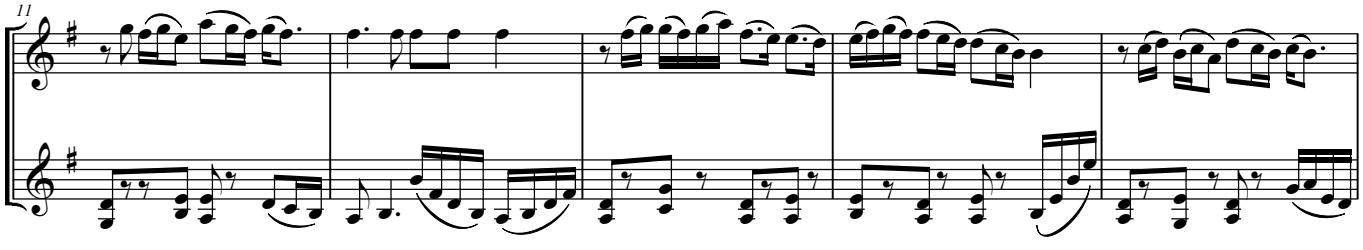
15.

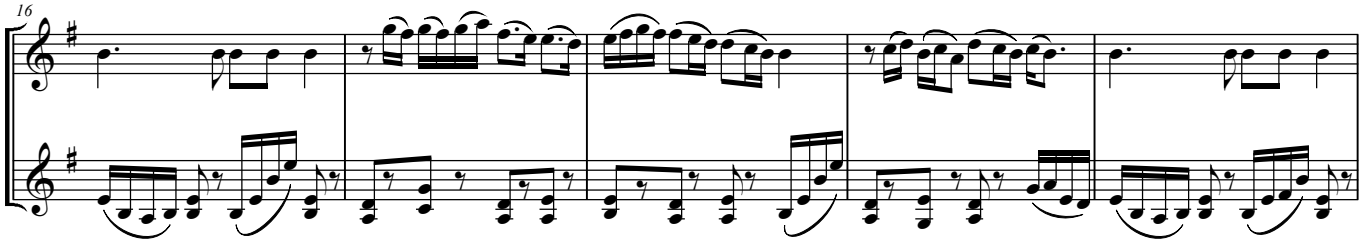
Violin I

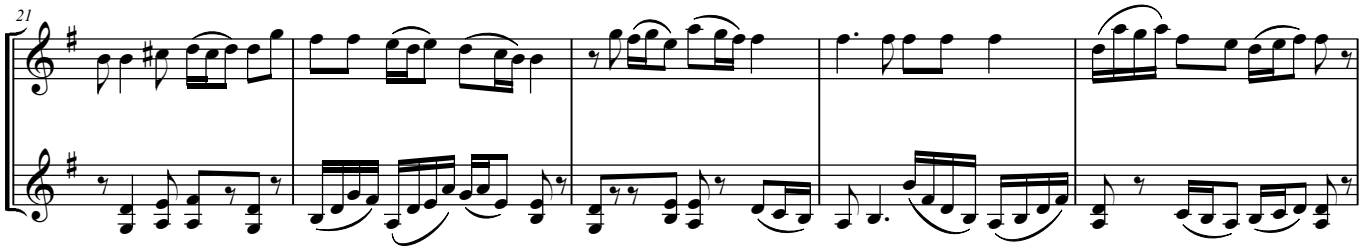
Violin II

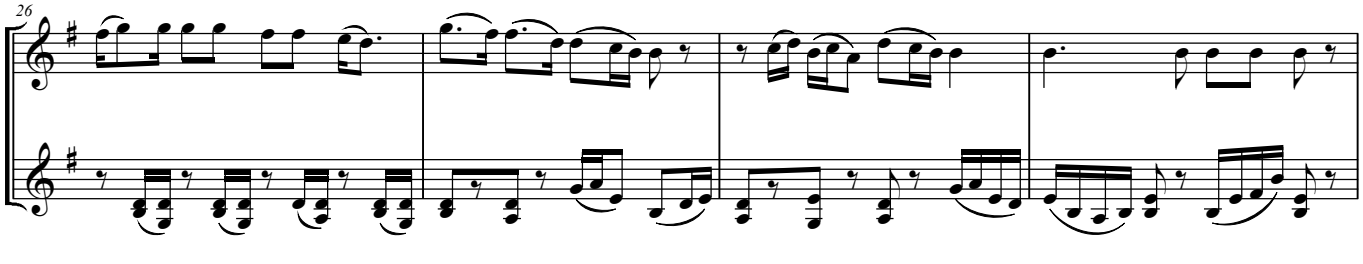


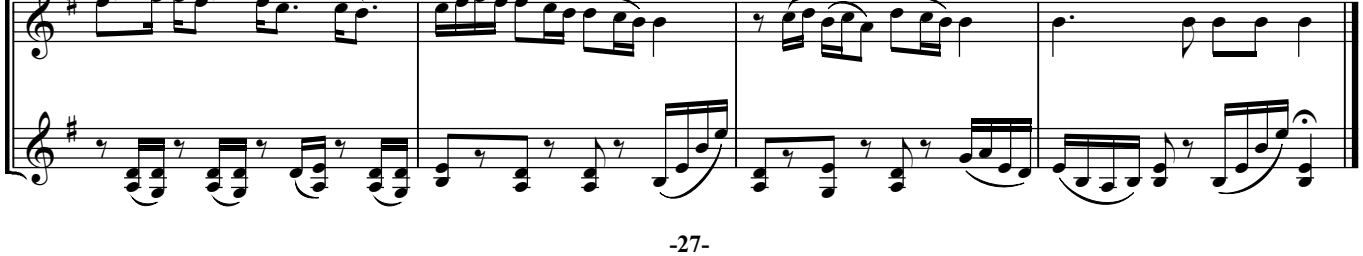








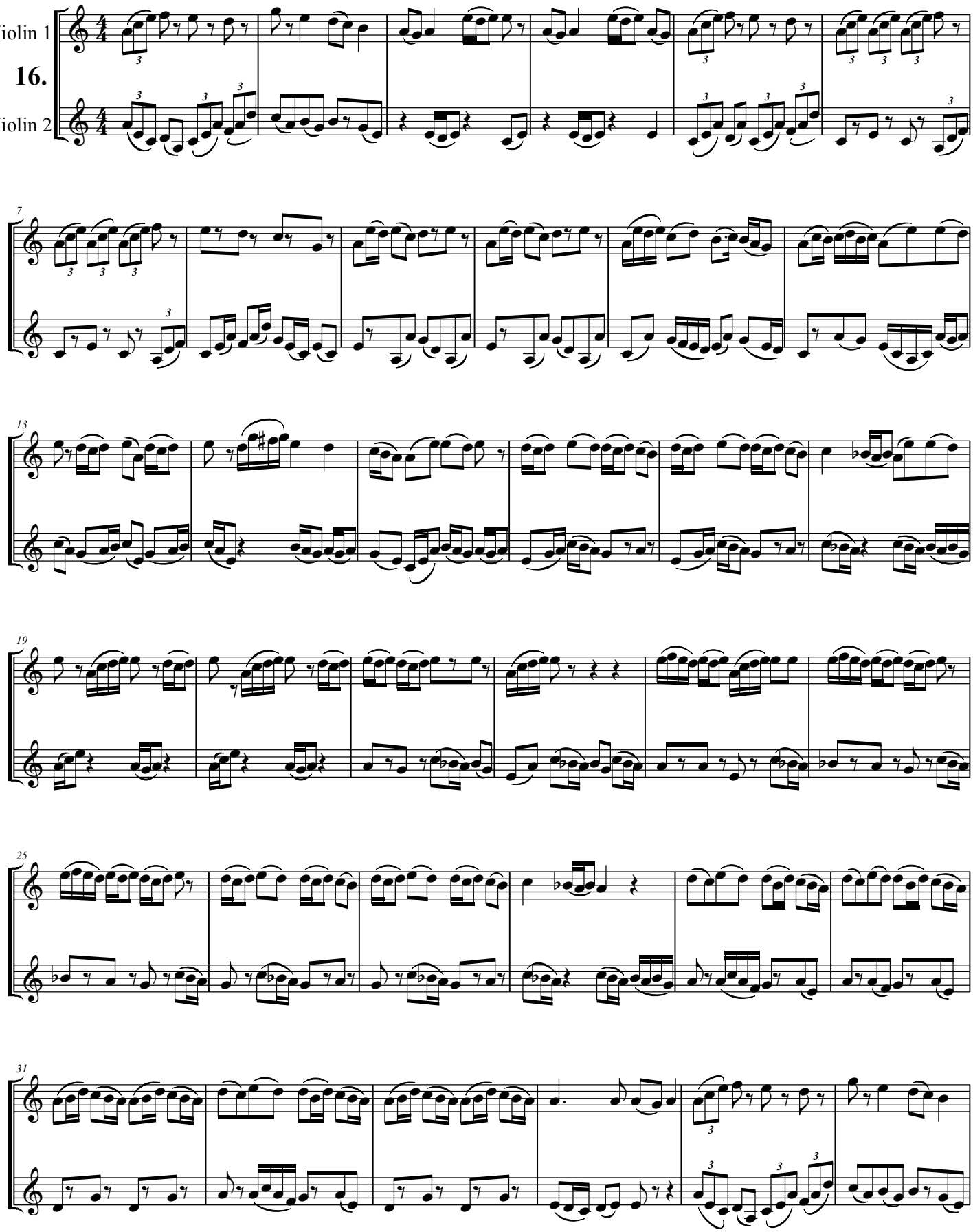


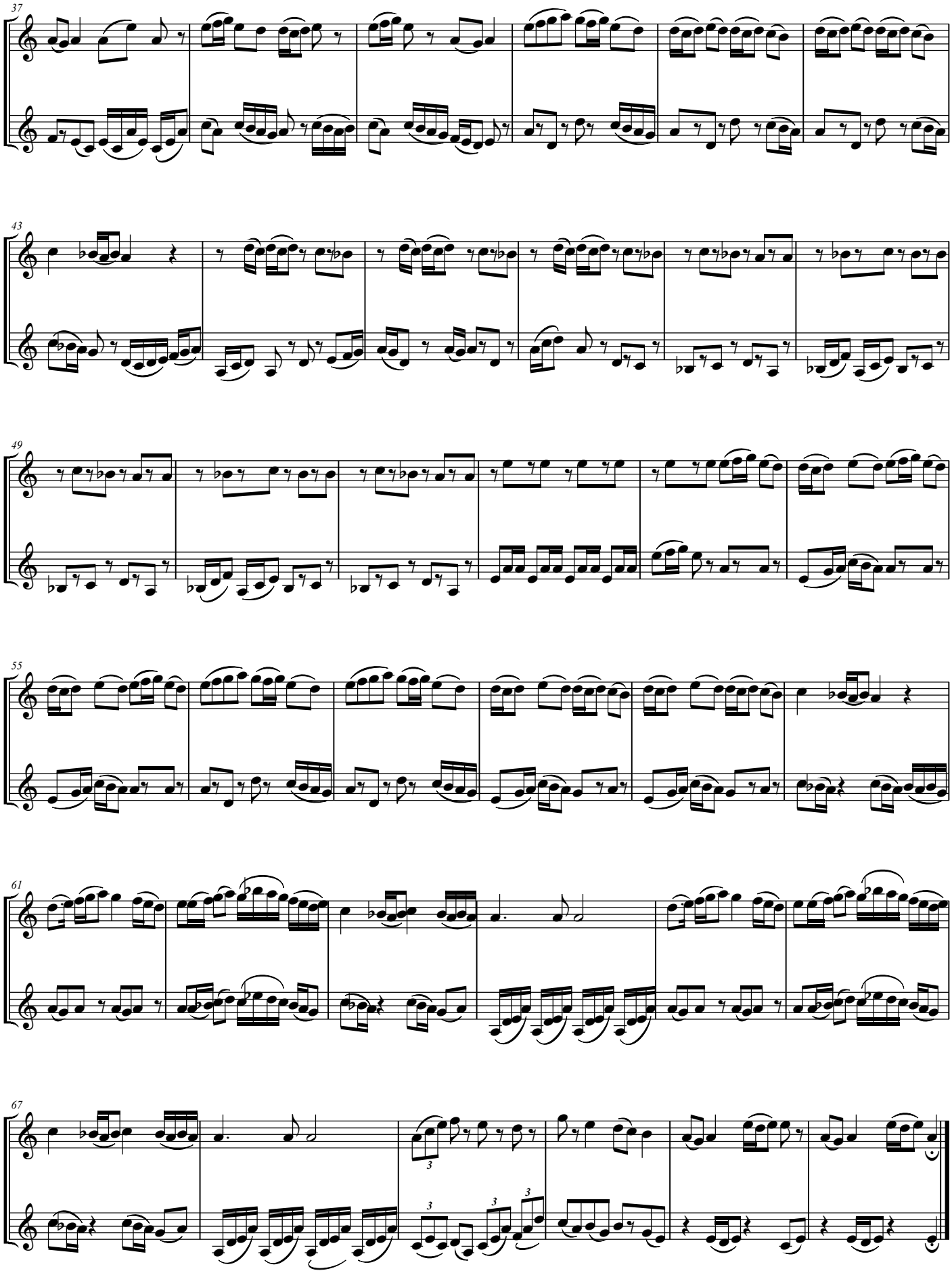


16.

Violin 1

Violin 2

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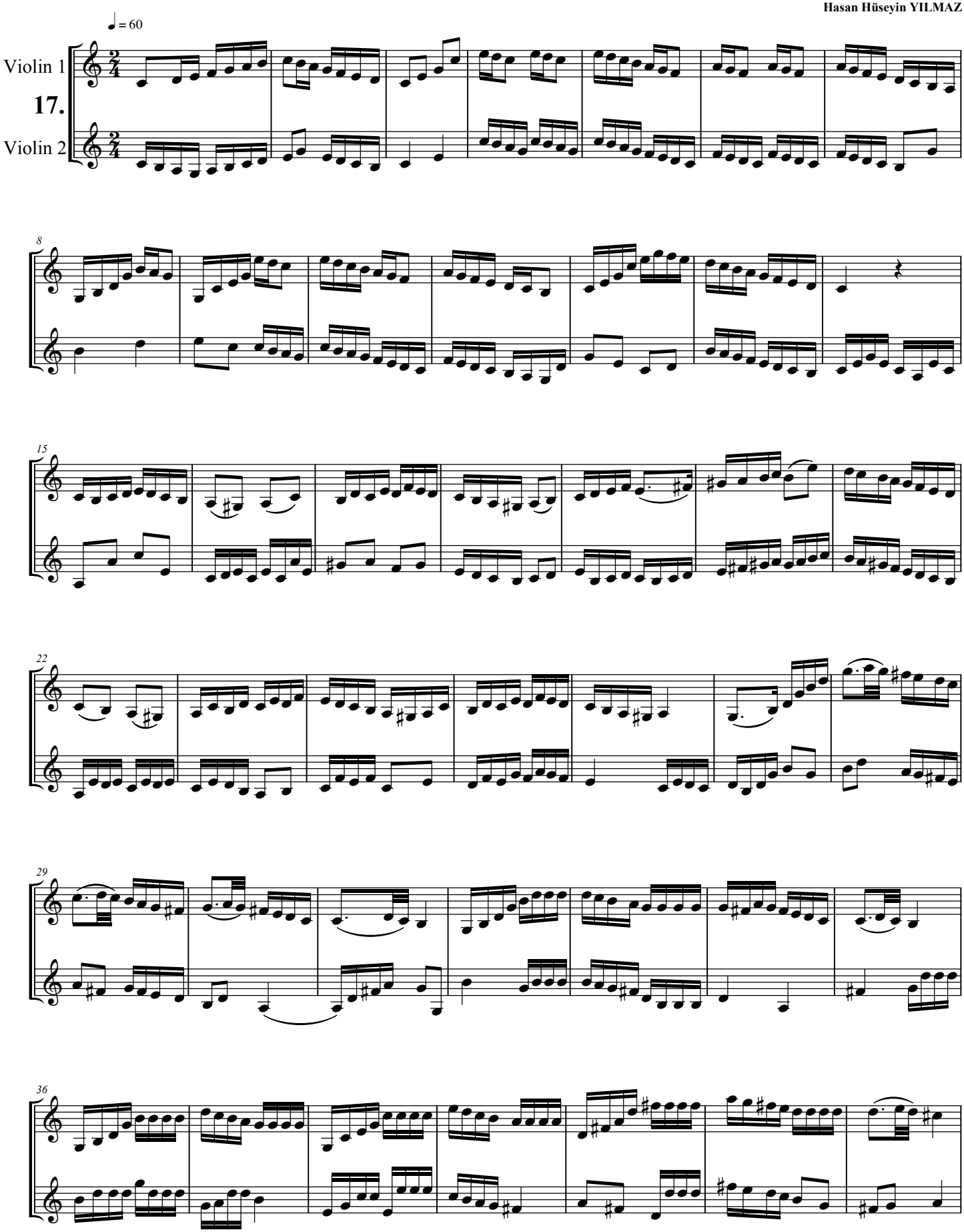
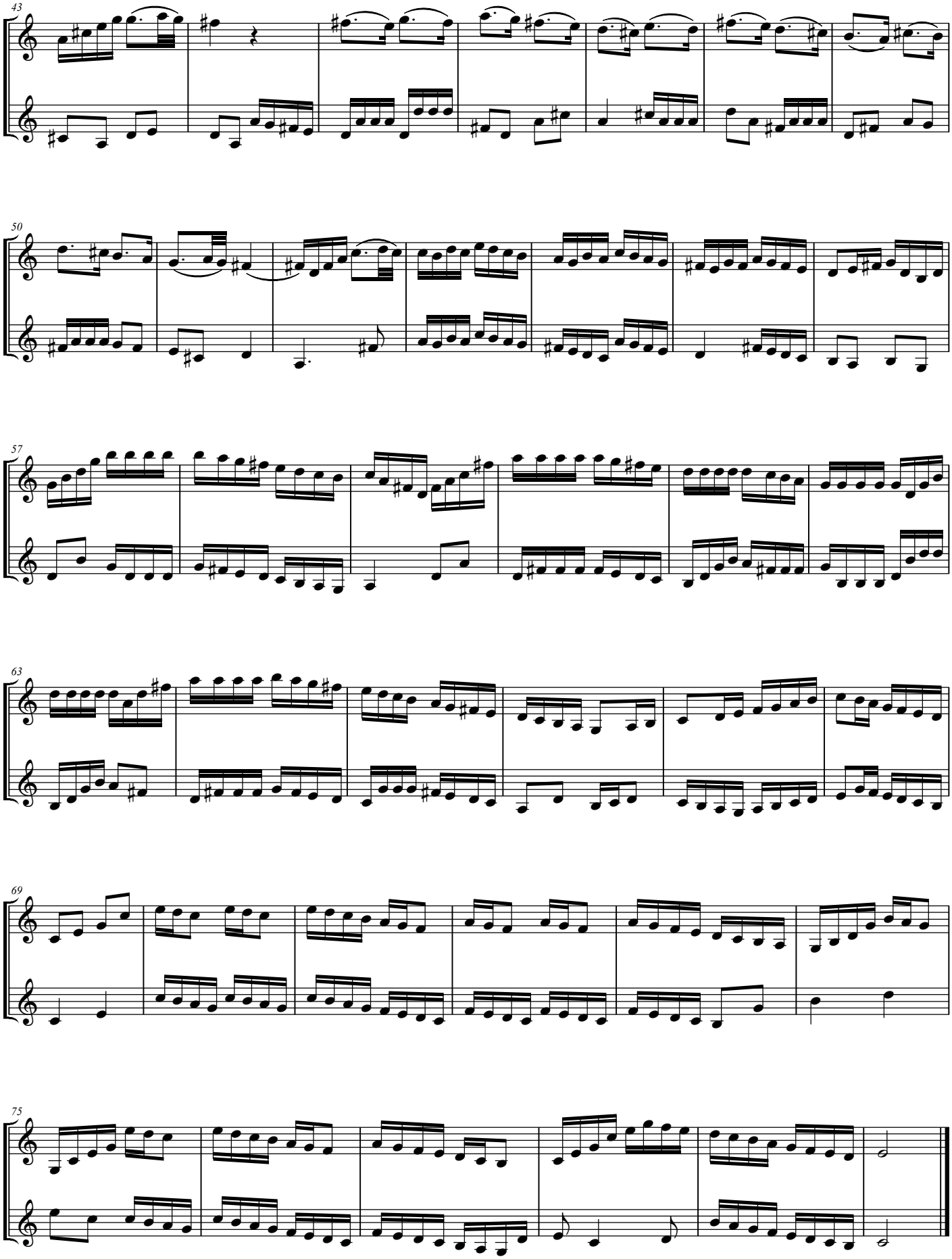

♩ = 60
Violin 1
17.
Violin 2
8
15
22
29
36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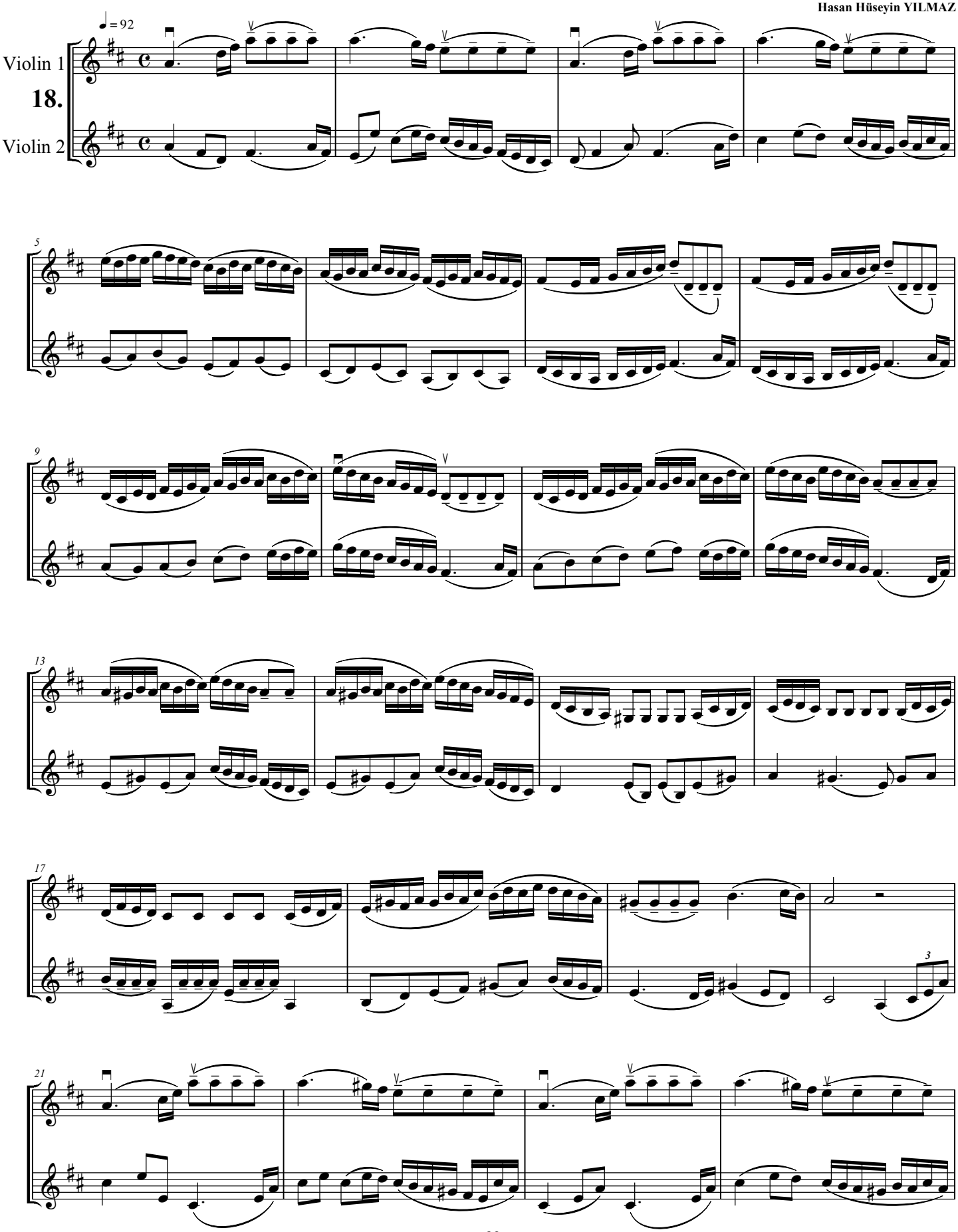
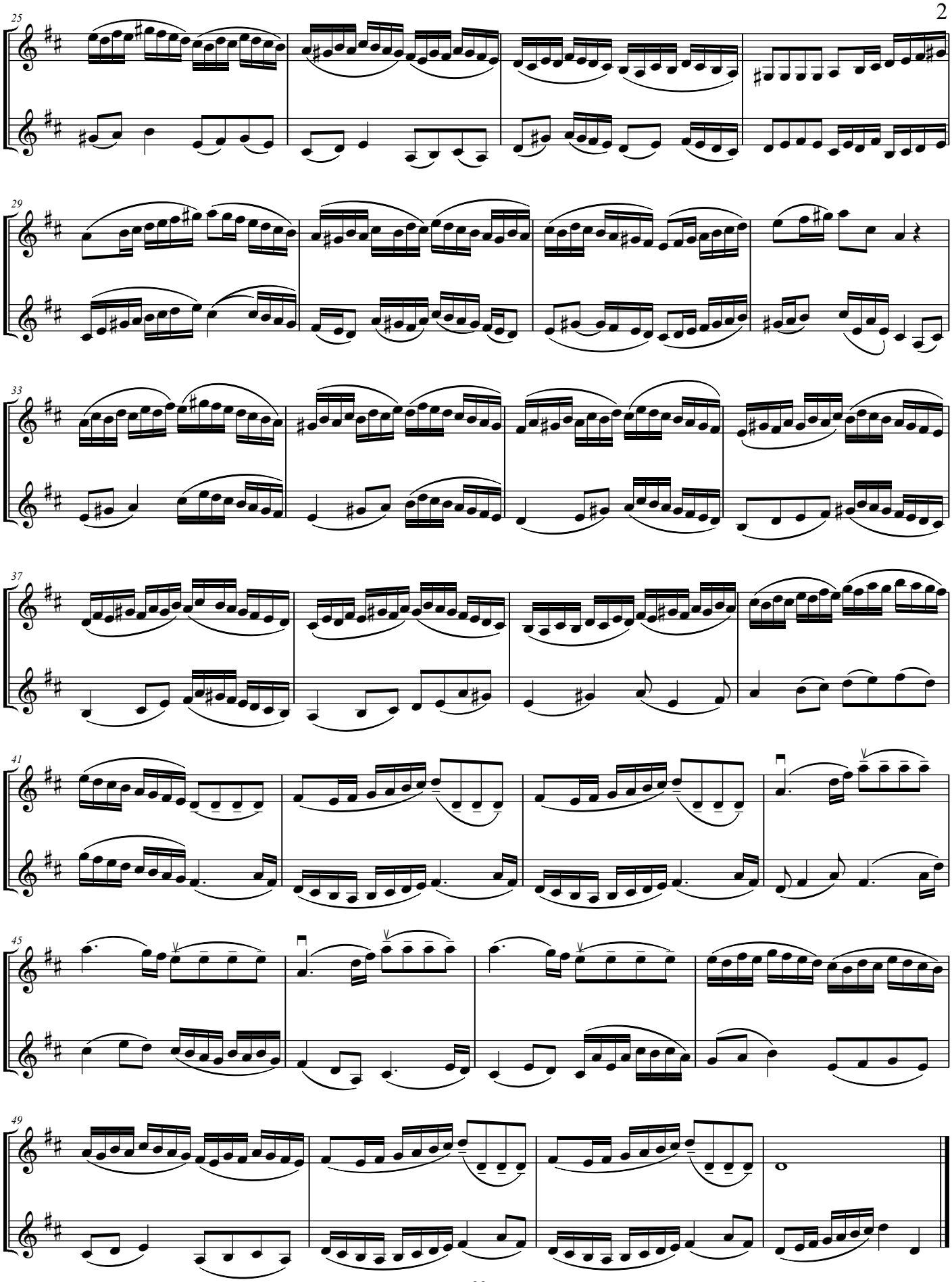

♩ = 92
Violin 1
18.
Violin 2
5
9
13
17
3
21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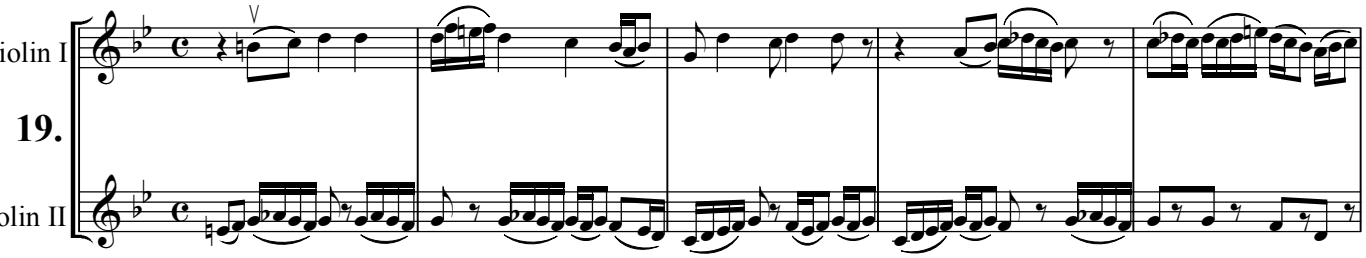
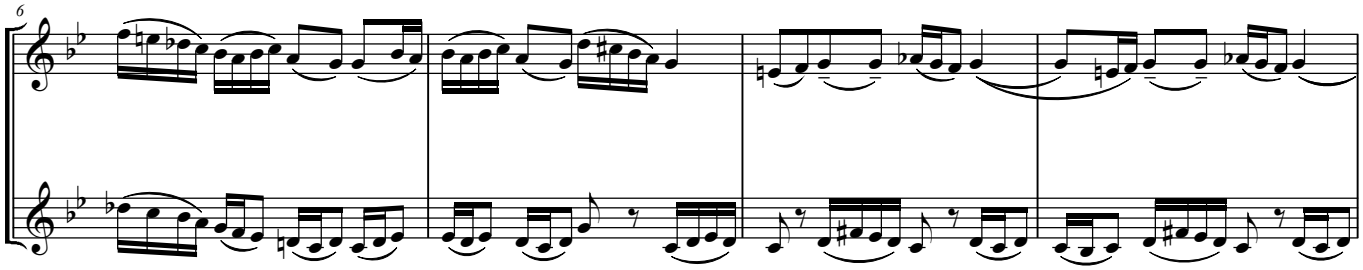
37
41
45
49

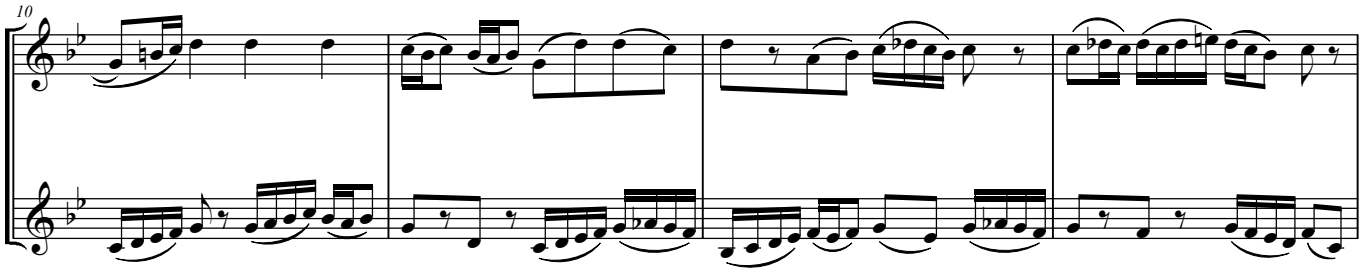
Violin I

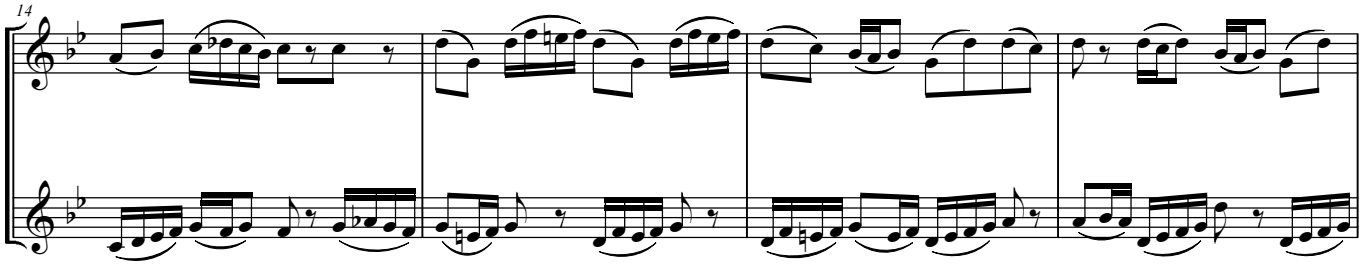
19.

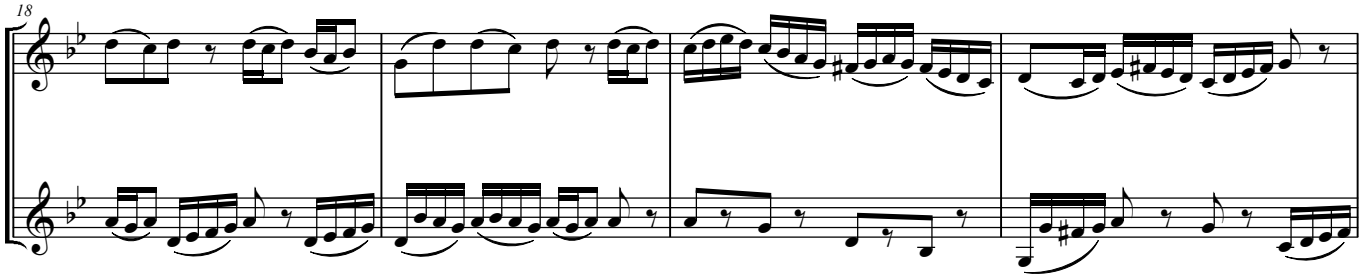
Violin II

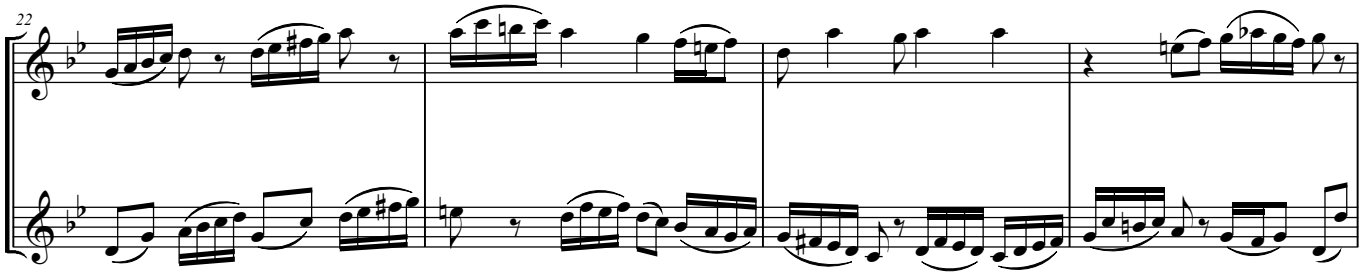


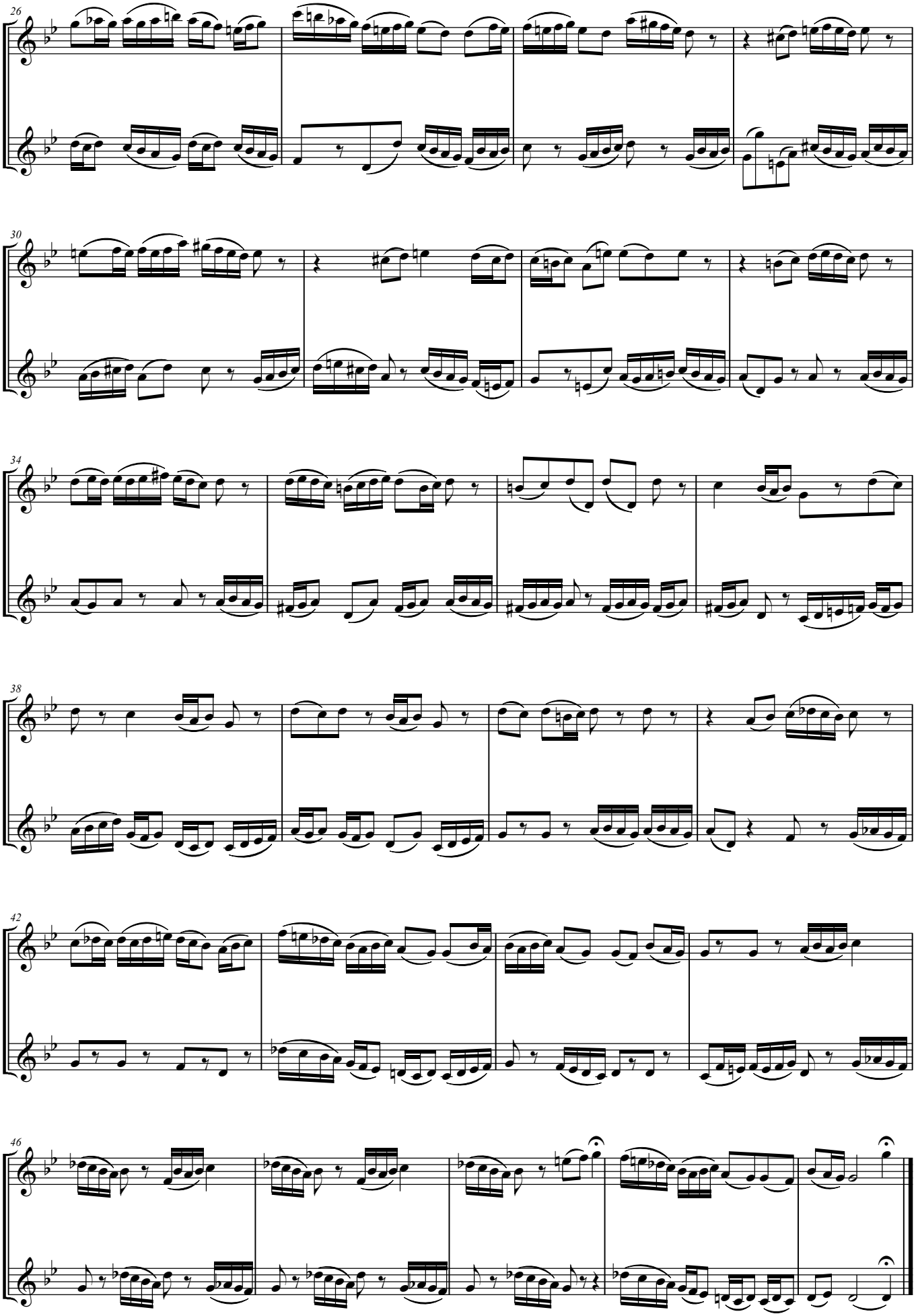








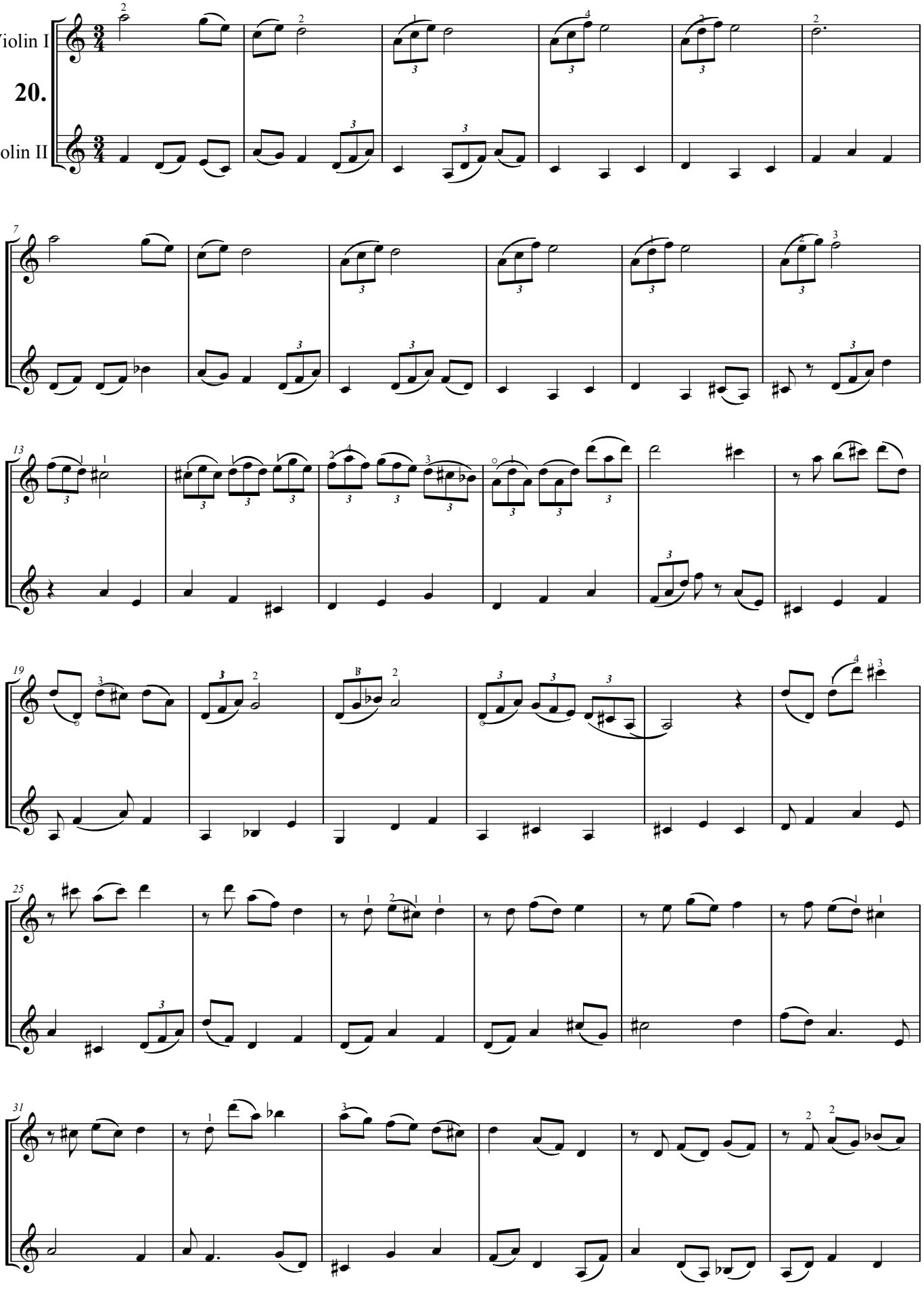


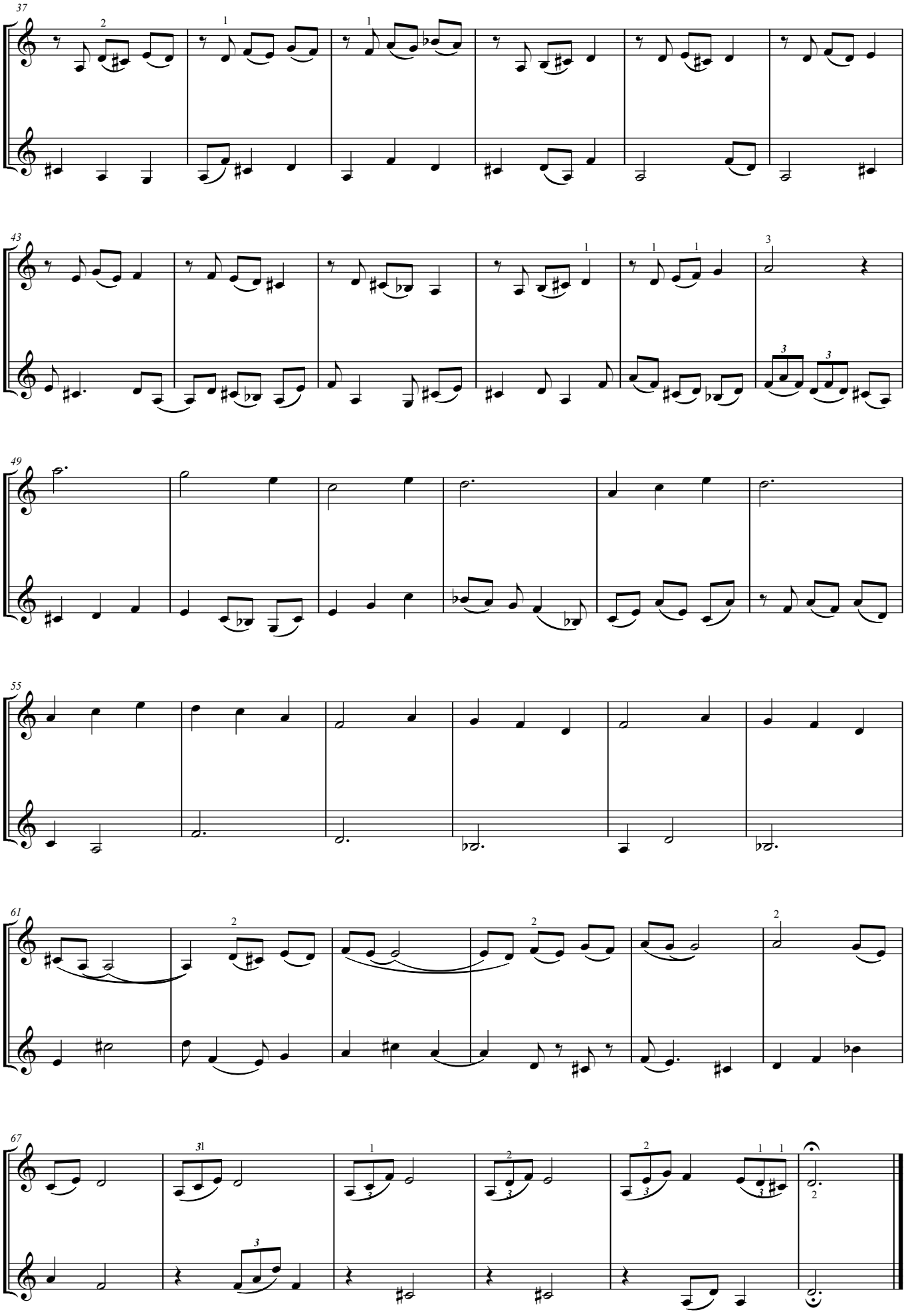

26
30
34
38
42
46

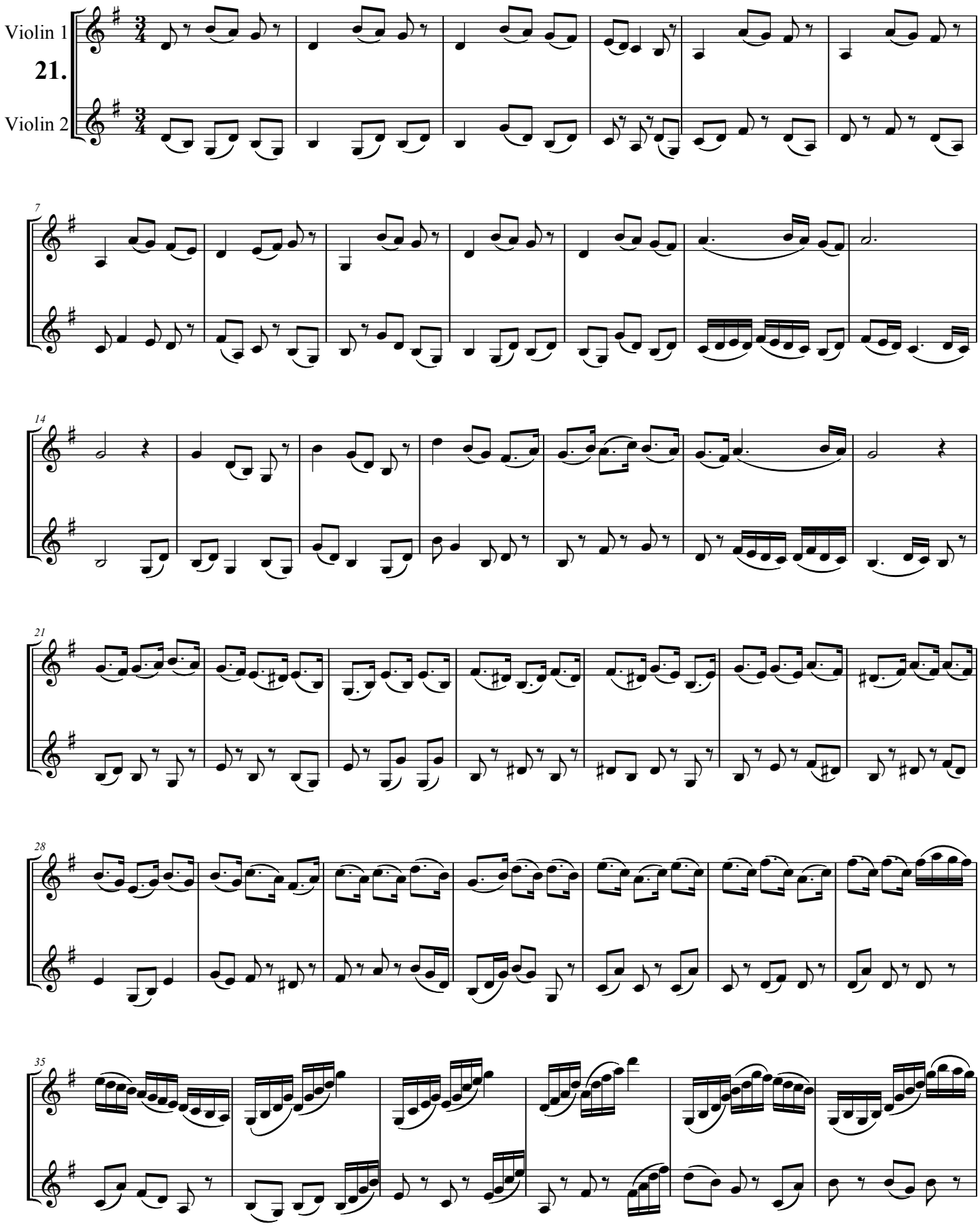
Violin I

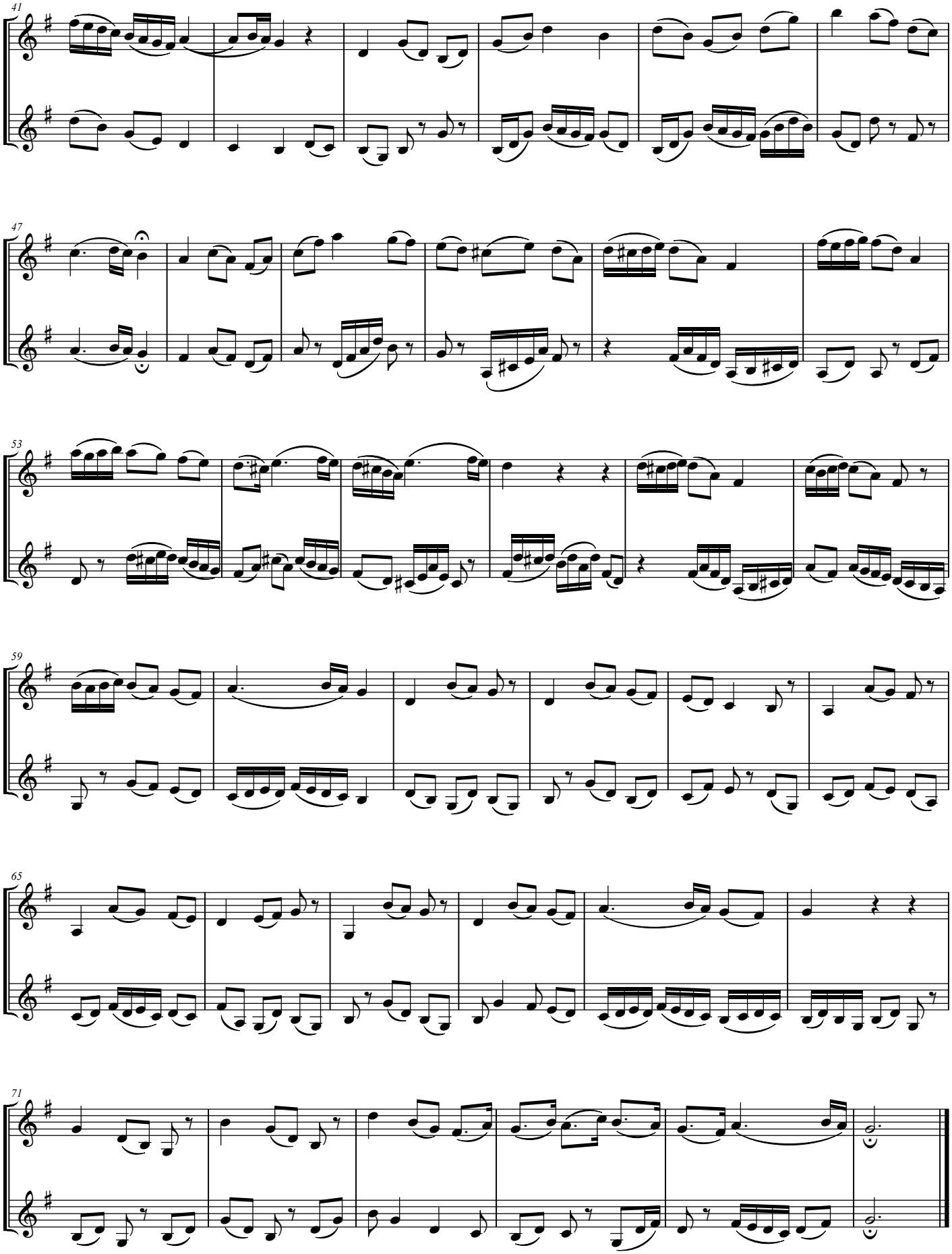
20.

Violin II






Violin 1
21.
Violin 2
7
14
21
28
35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65
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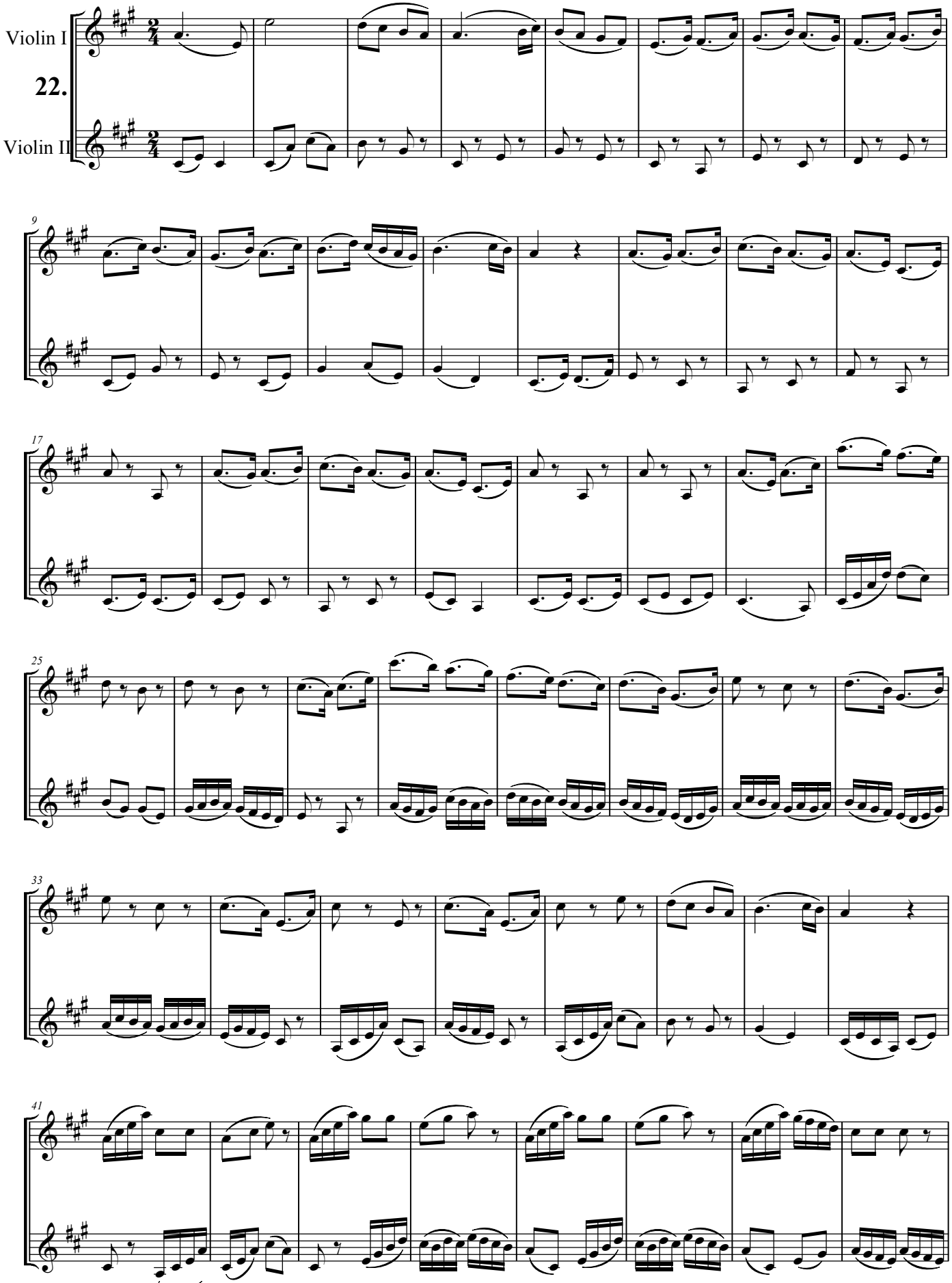
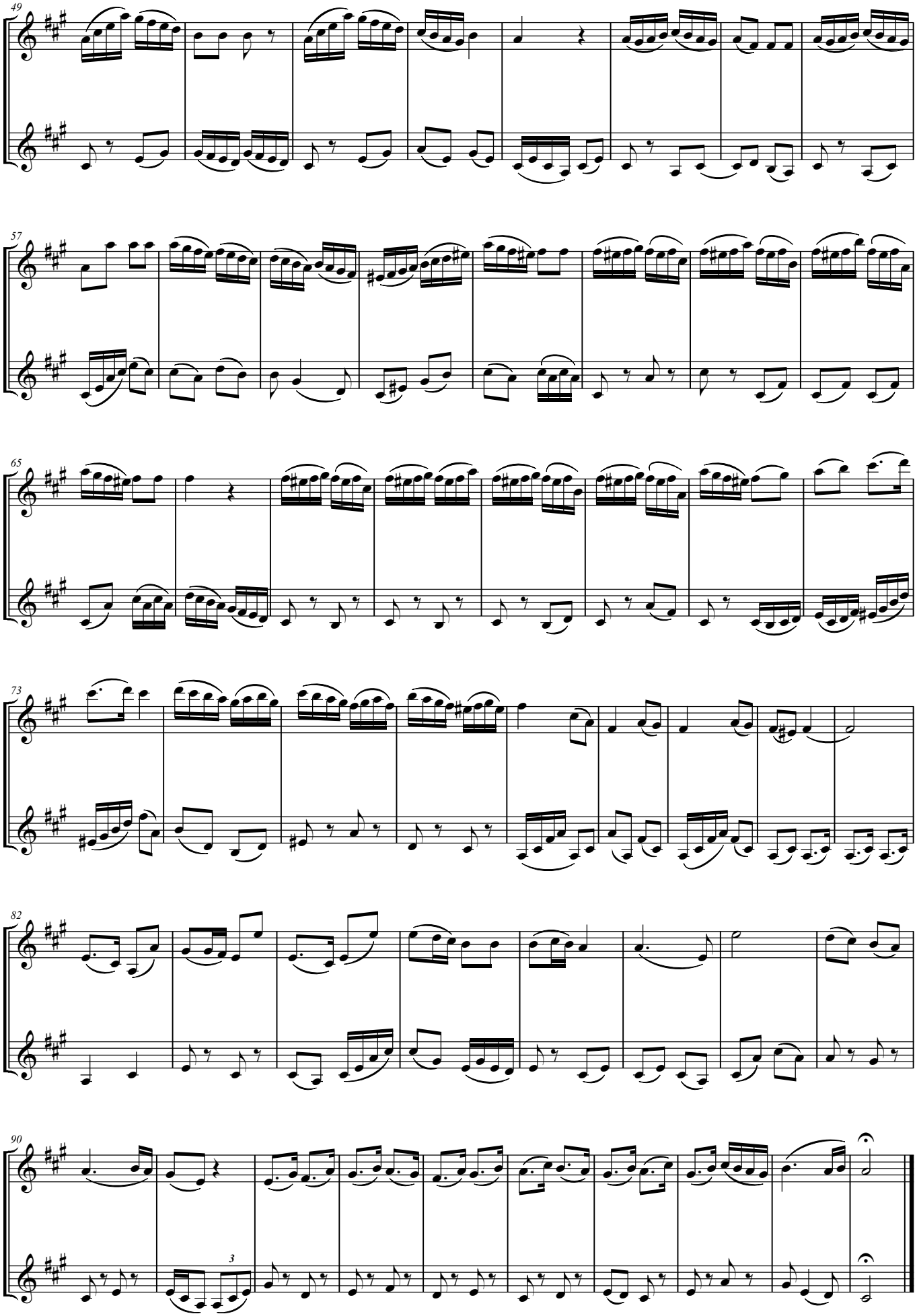

Violin I
22.
Violin II
9
17
25
33
41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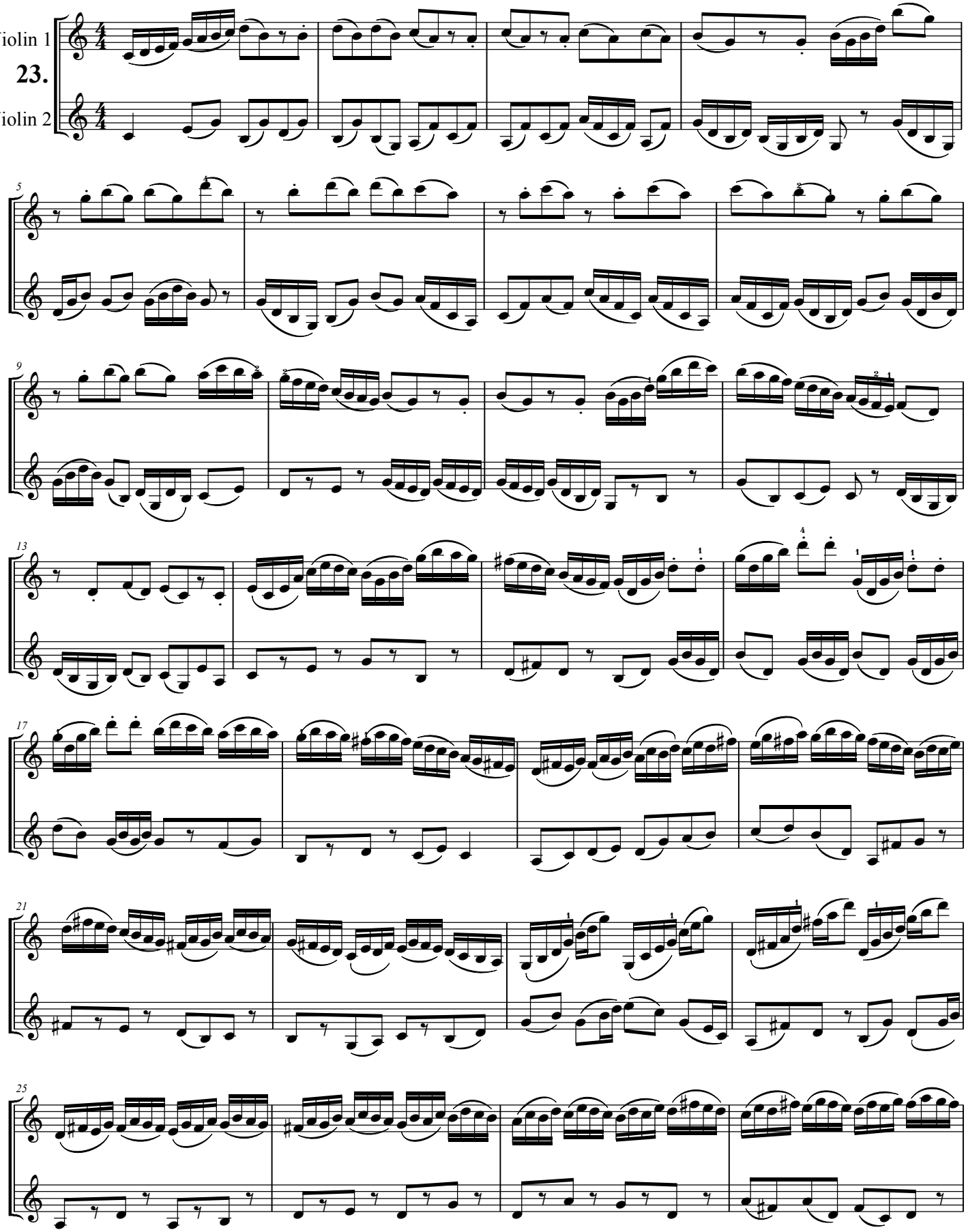
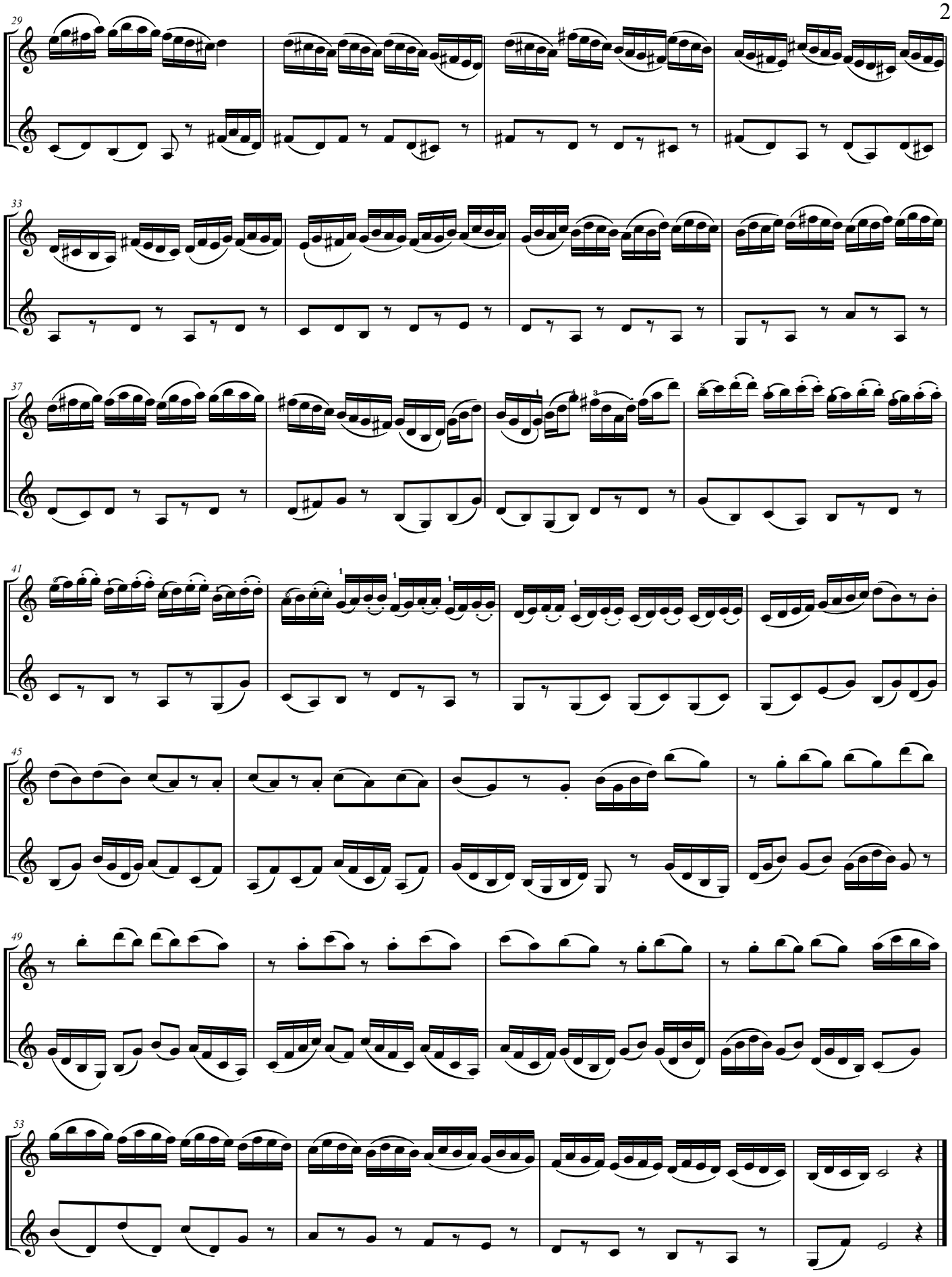
57
65
73
82
90
3

Violin 1

23.

Violin 2

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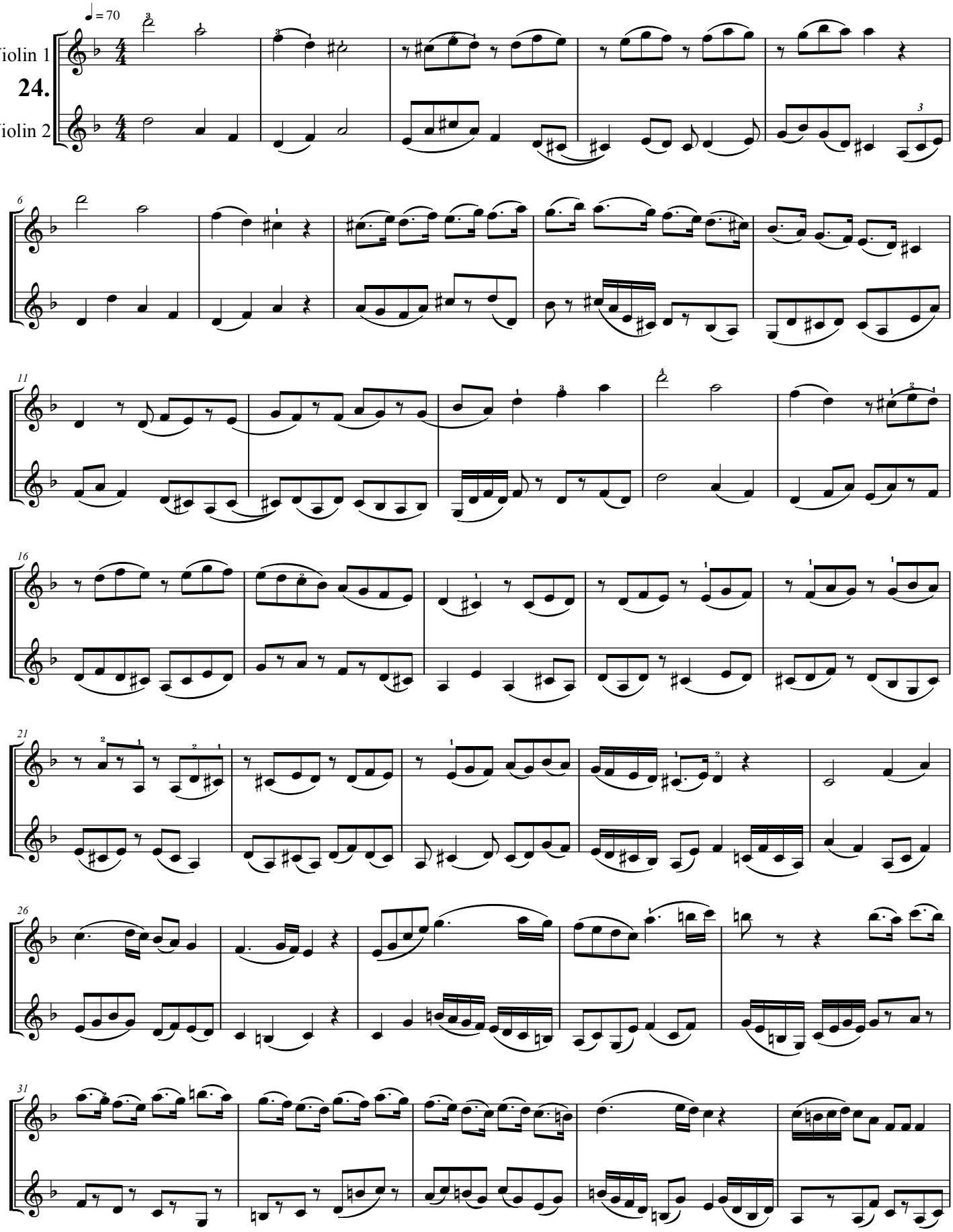
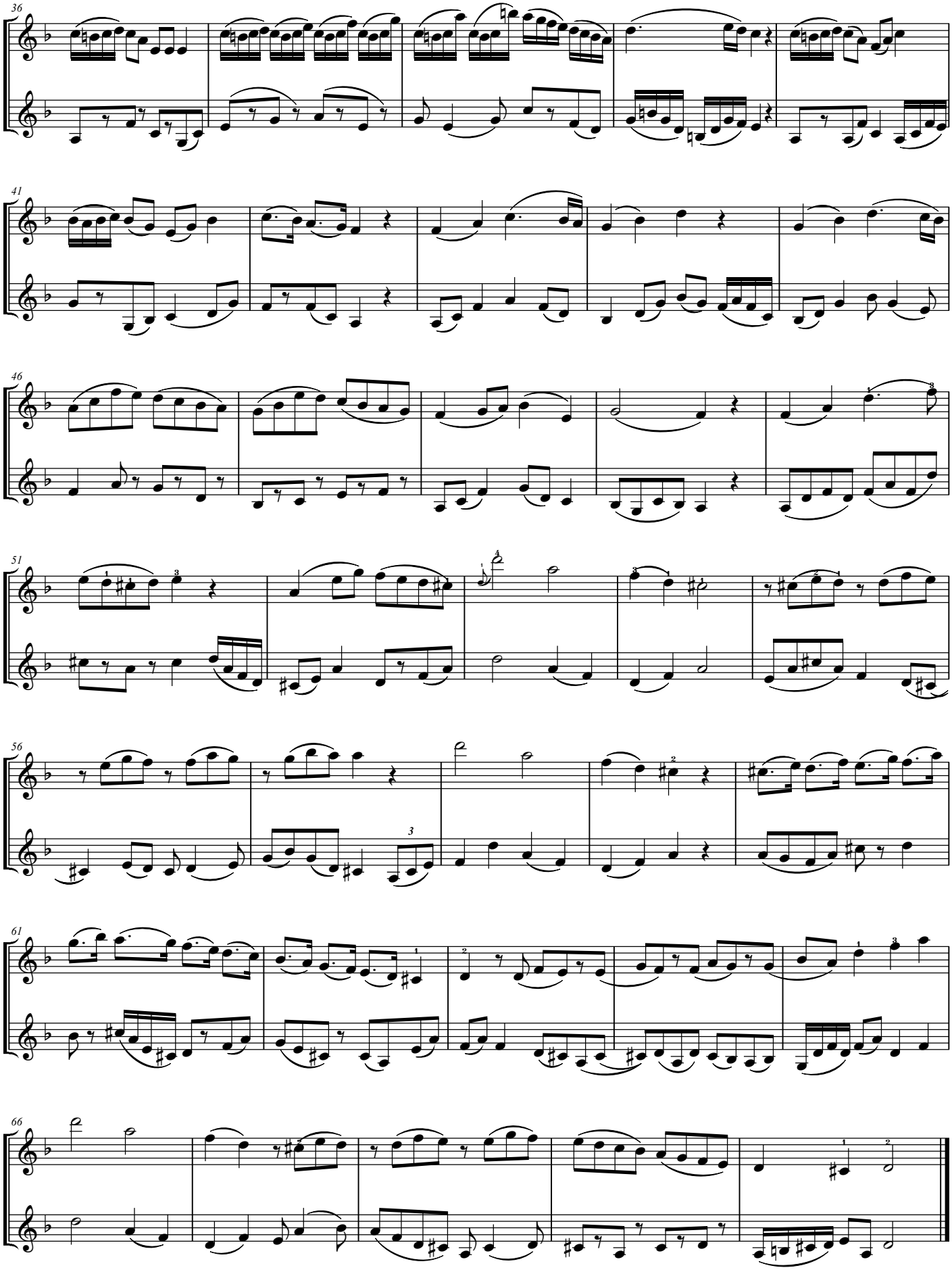
33
37
41
45
49
53

Violin 1

24.

Violin 2

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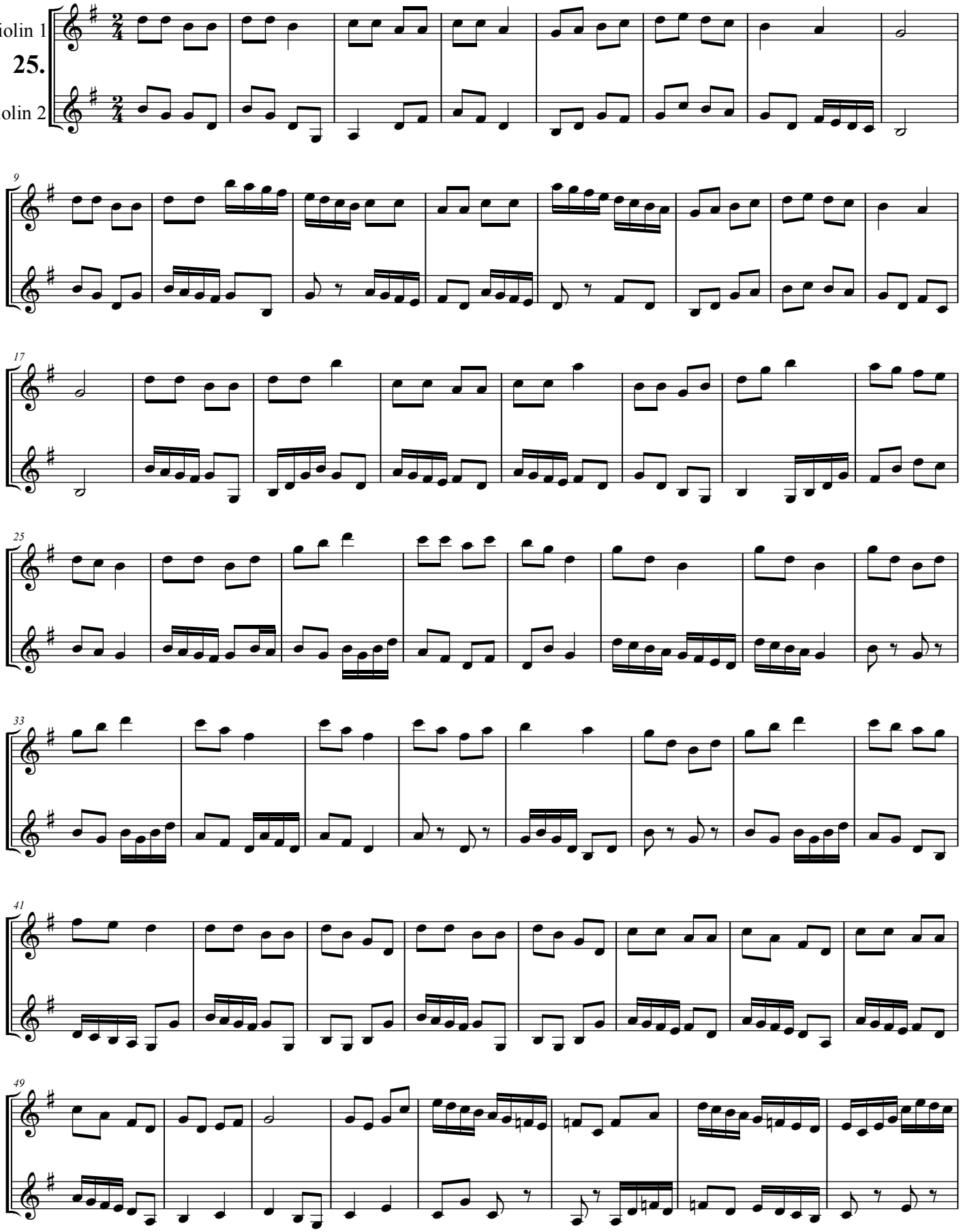
51
56
61
66

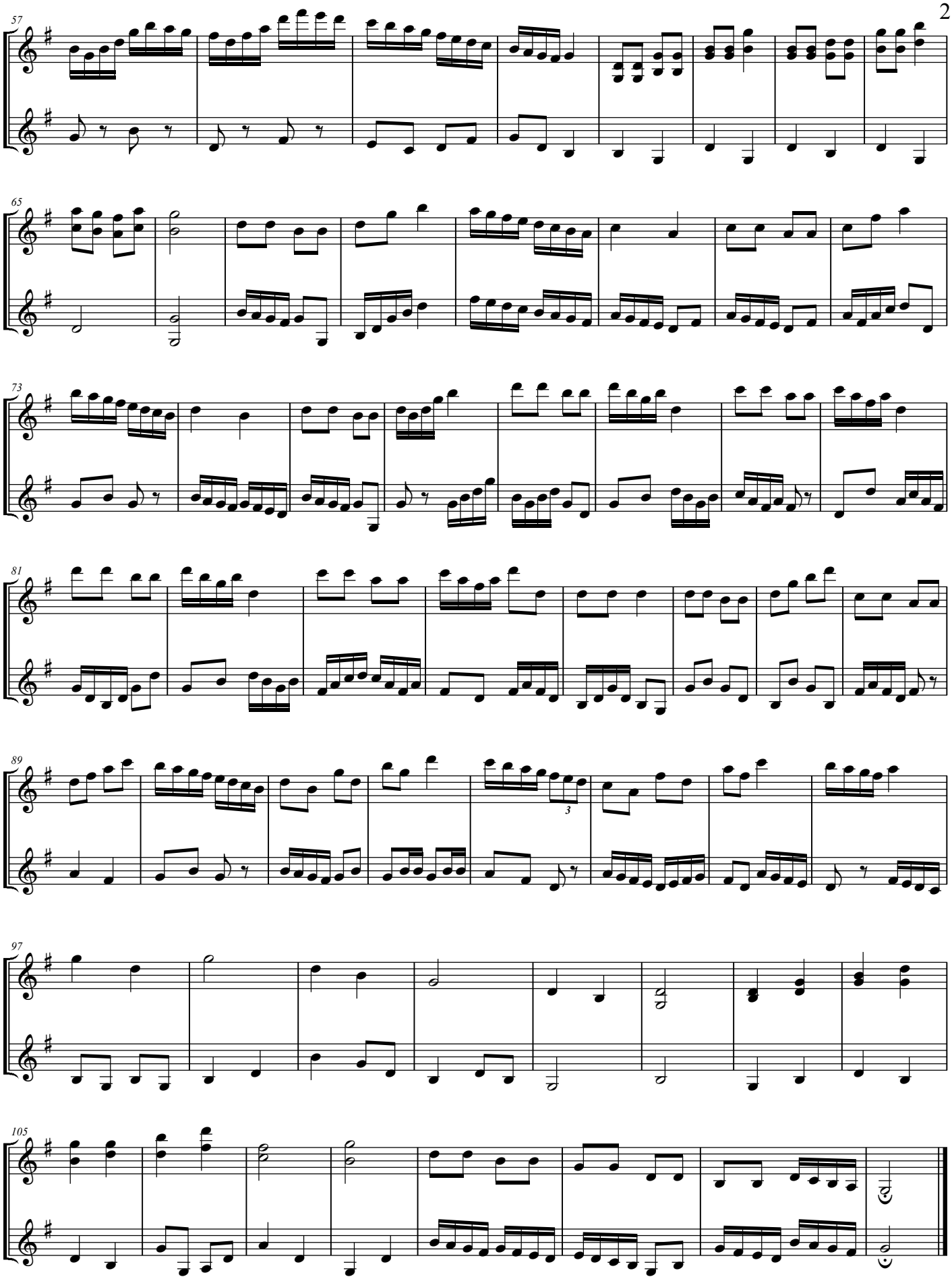
♩ = 80

Violin 1

25.

Violin 2

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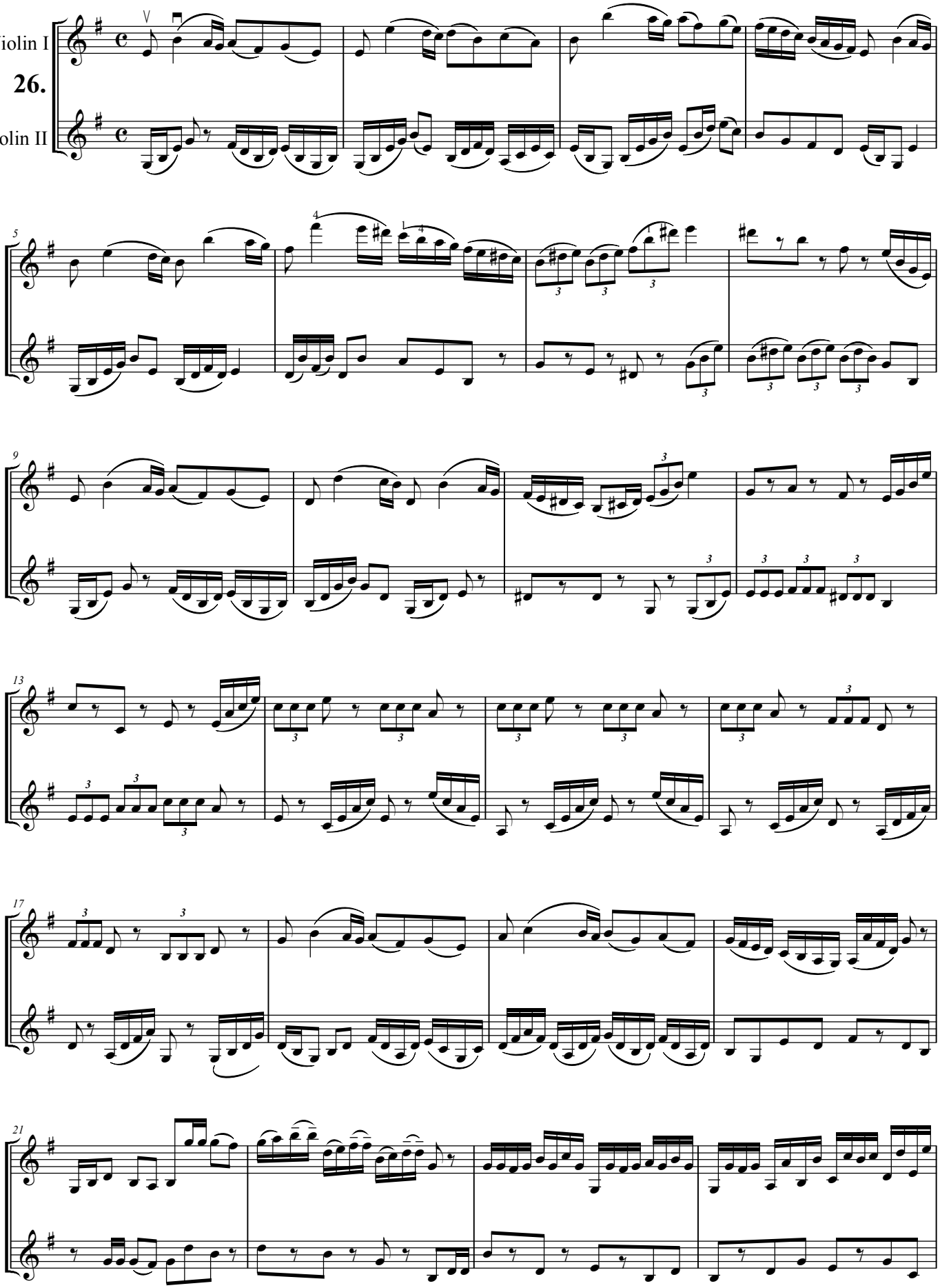
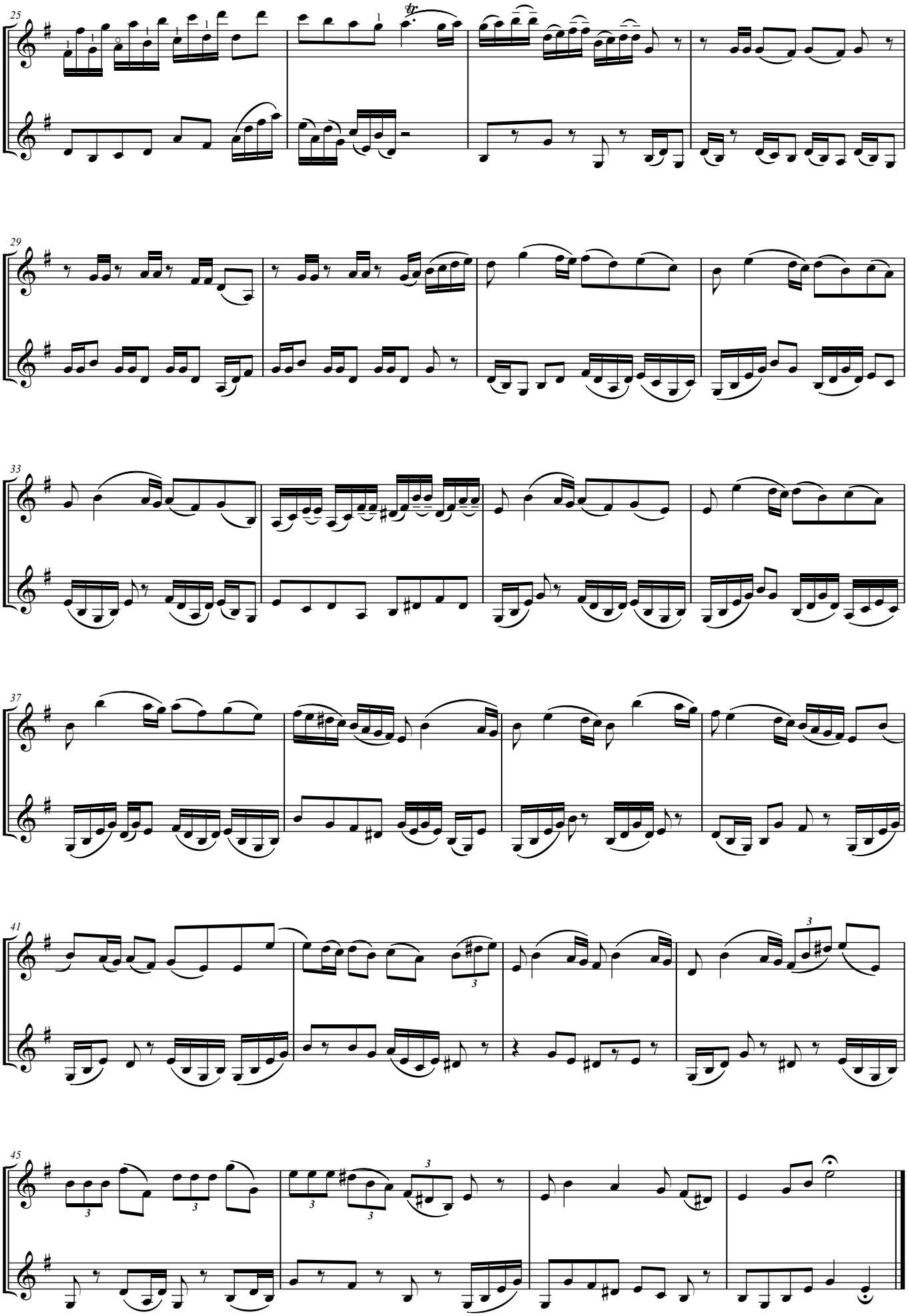
65
73
81
89
97
105

Violin I

26.

Violin II

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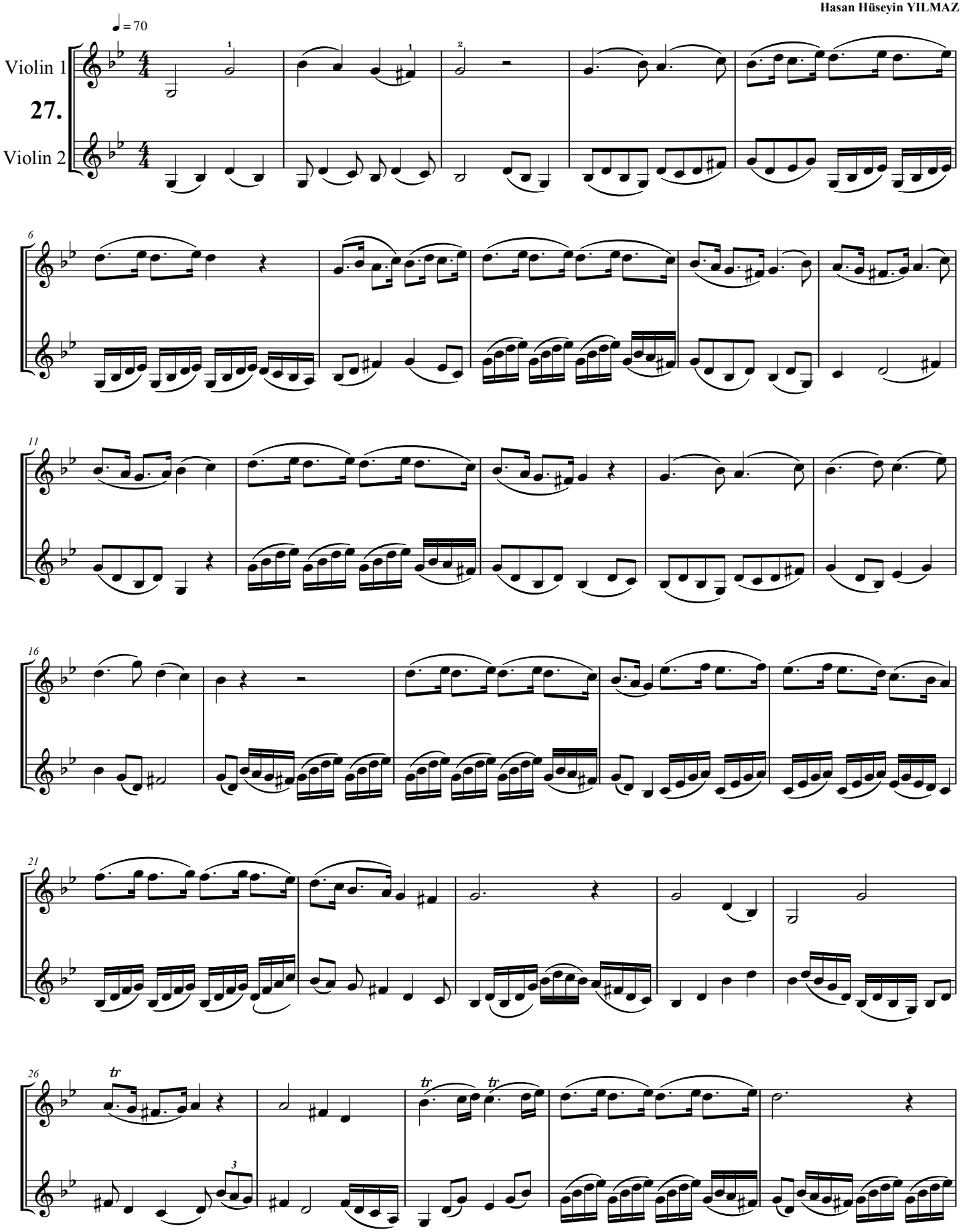
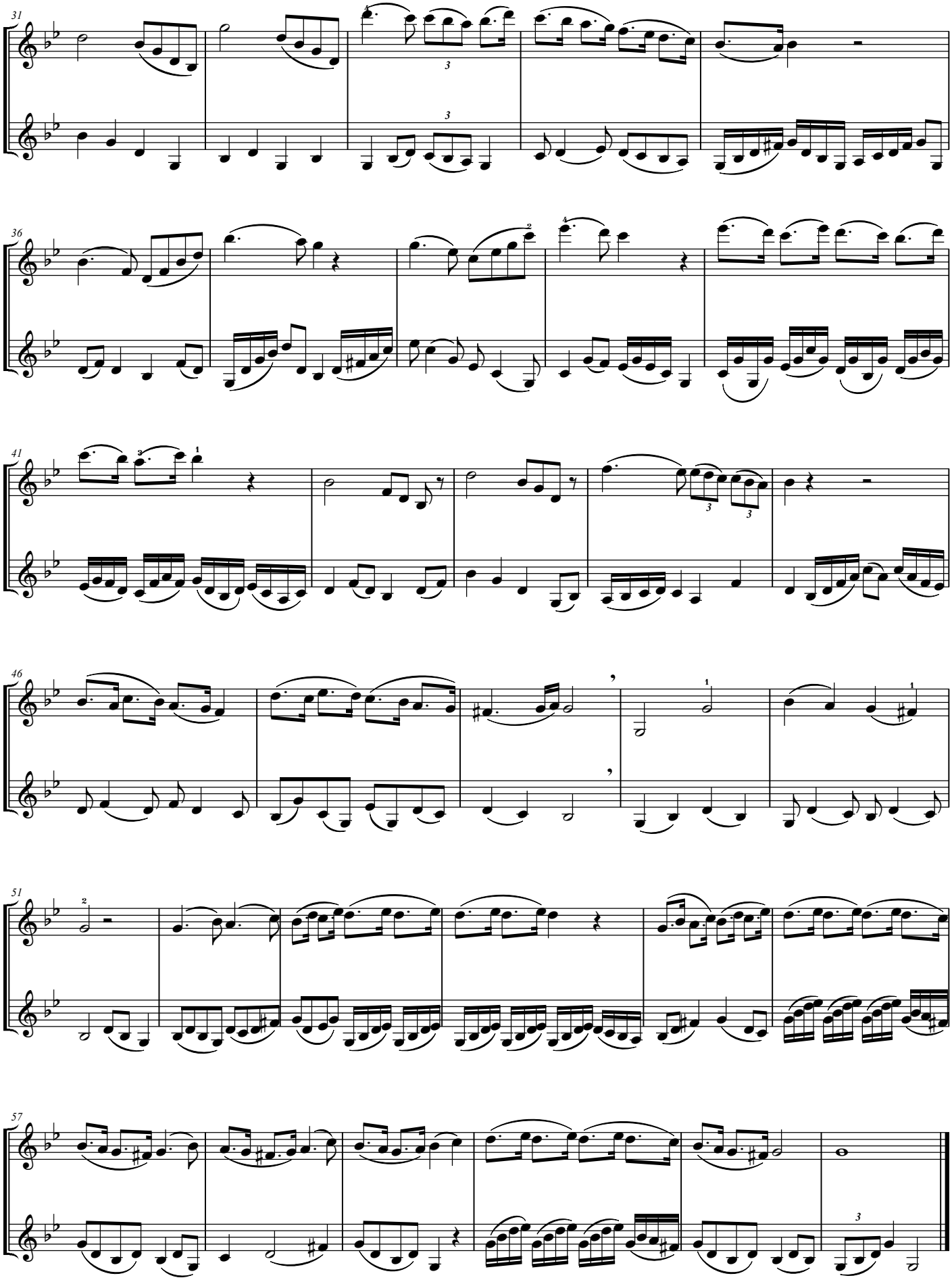
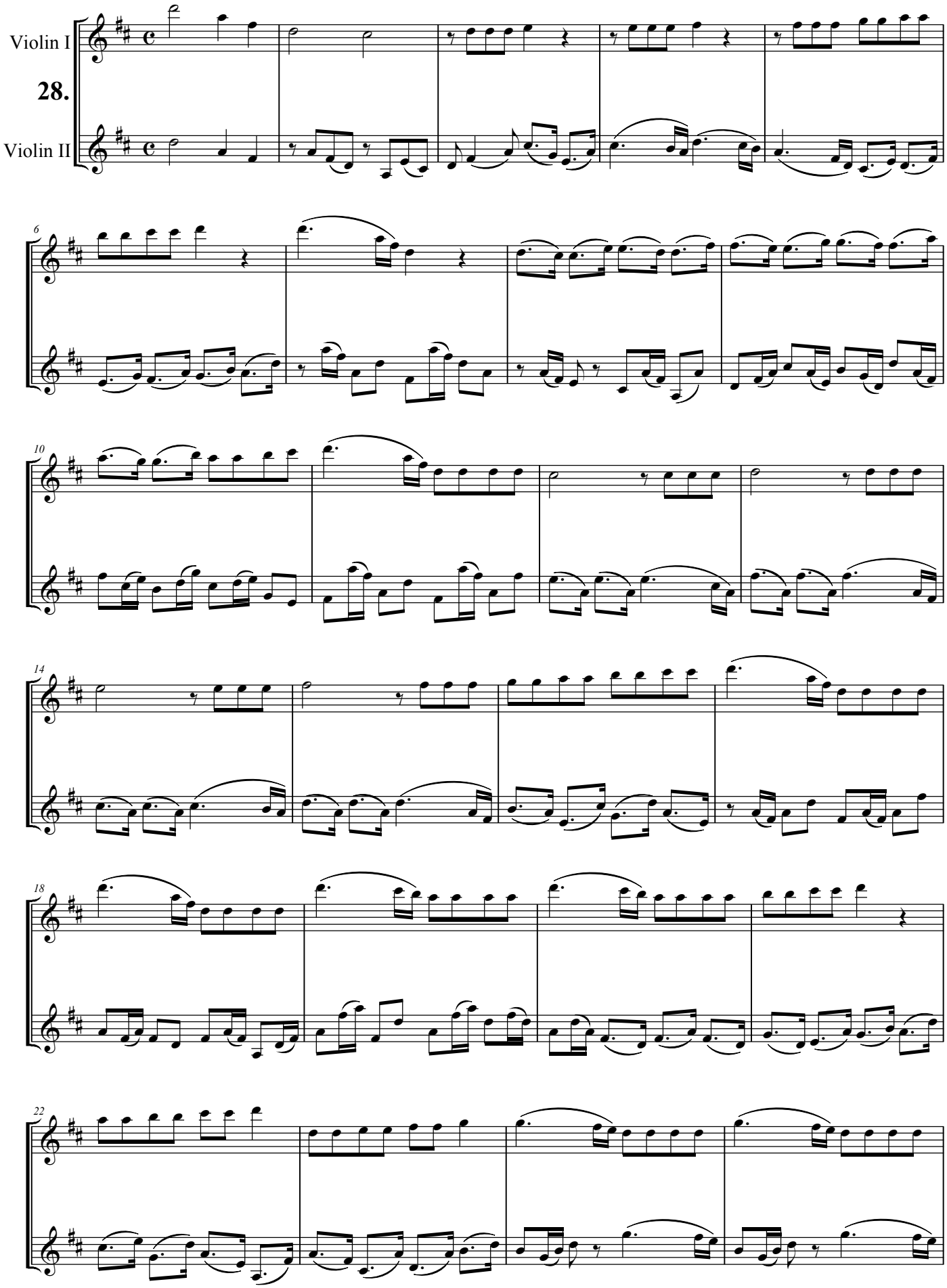
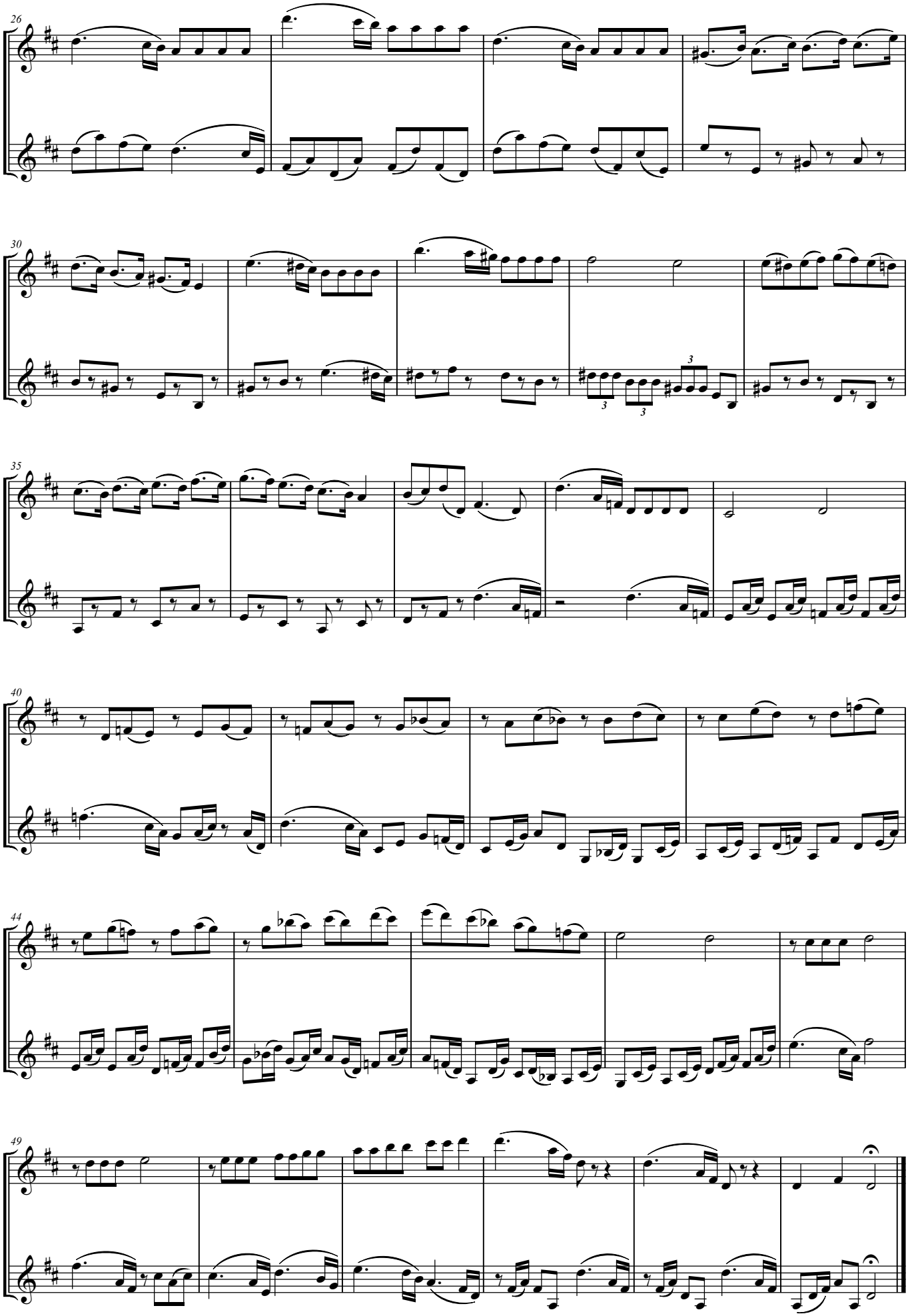

♩ = 70
Violin 1
27.
Violin 2
6
11
16
21
26
tr
tr
tr
3




Violin I
28.
Violin II
6
10
14
18
22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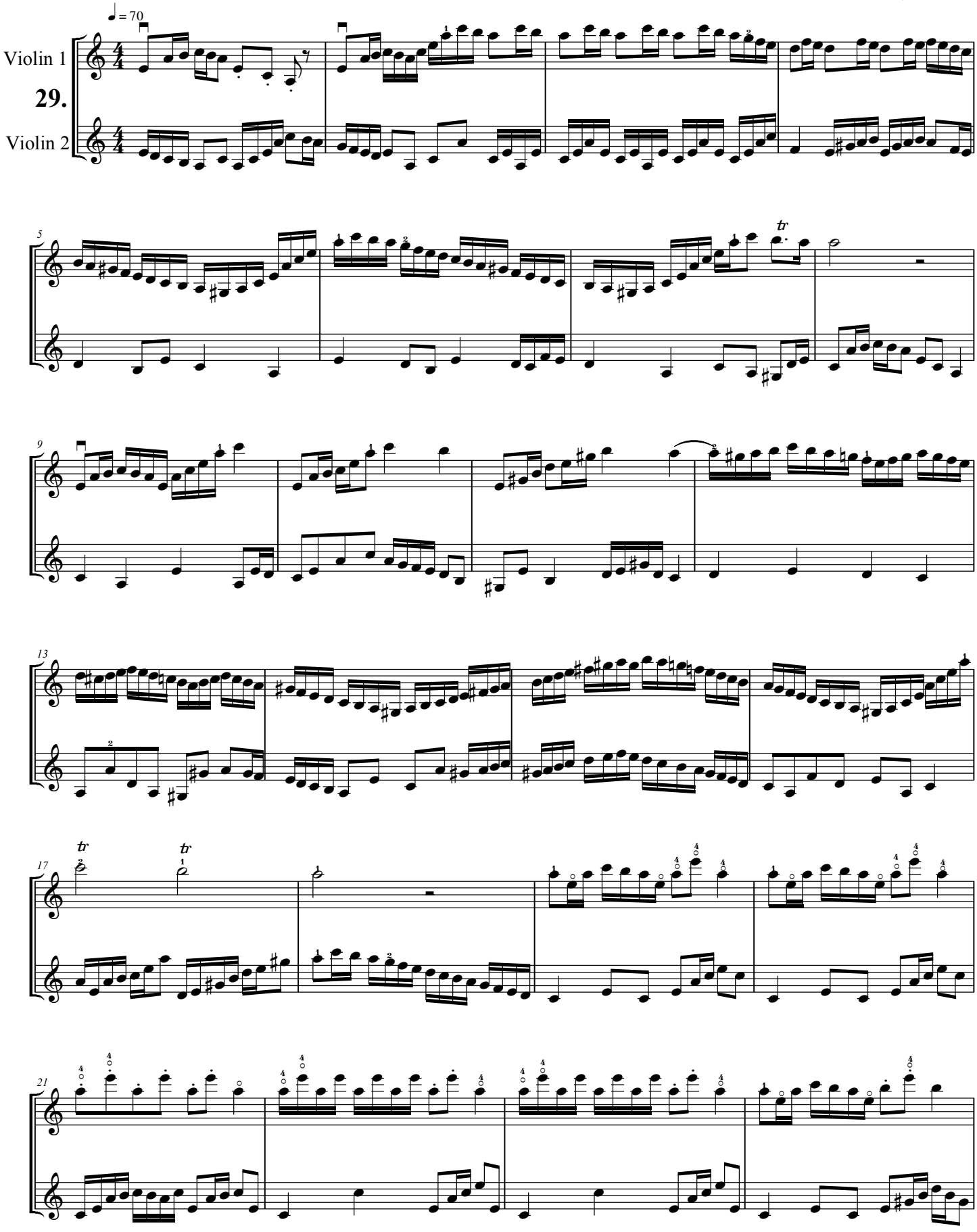
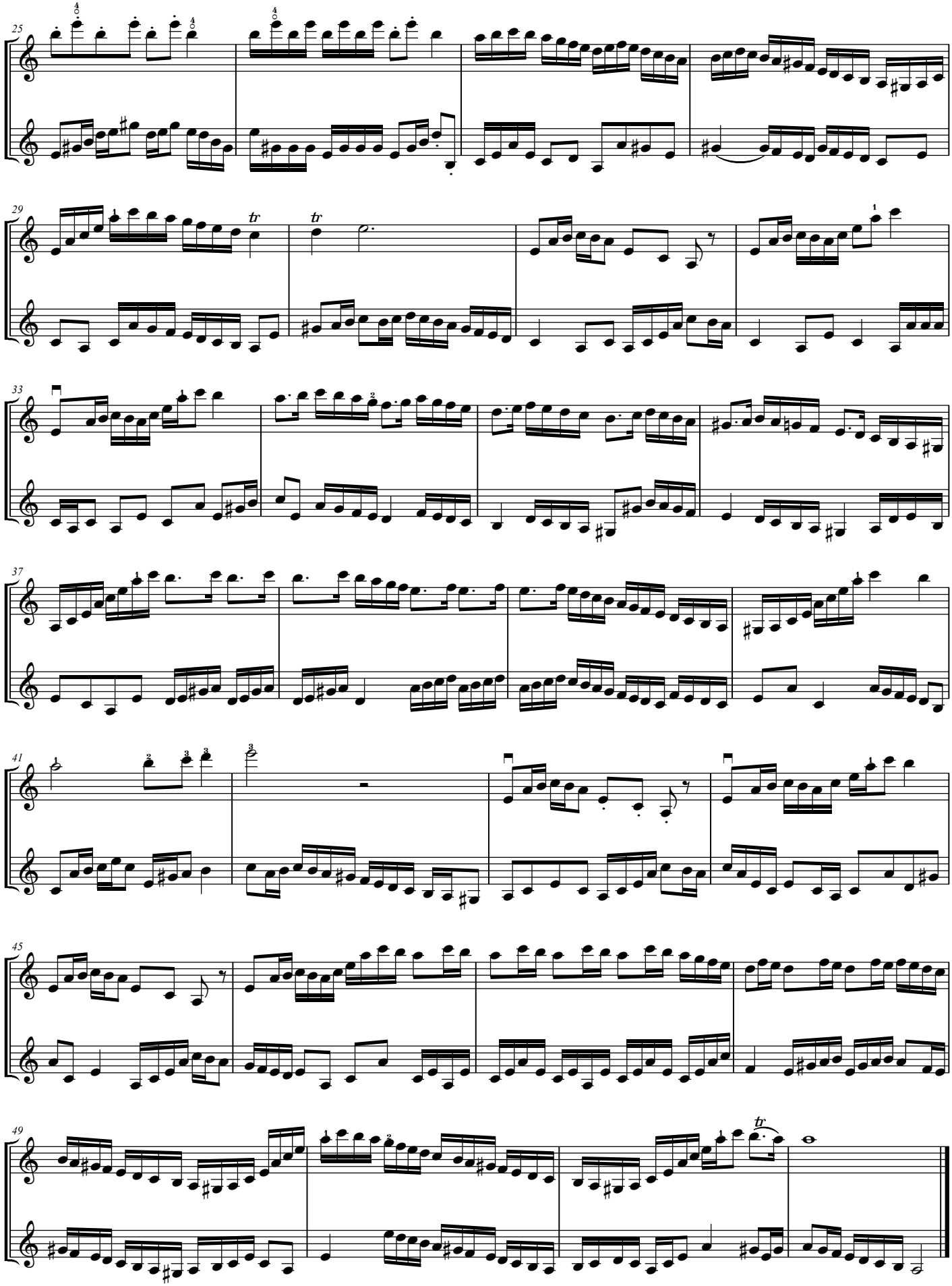
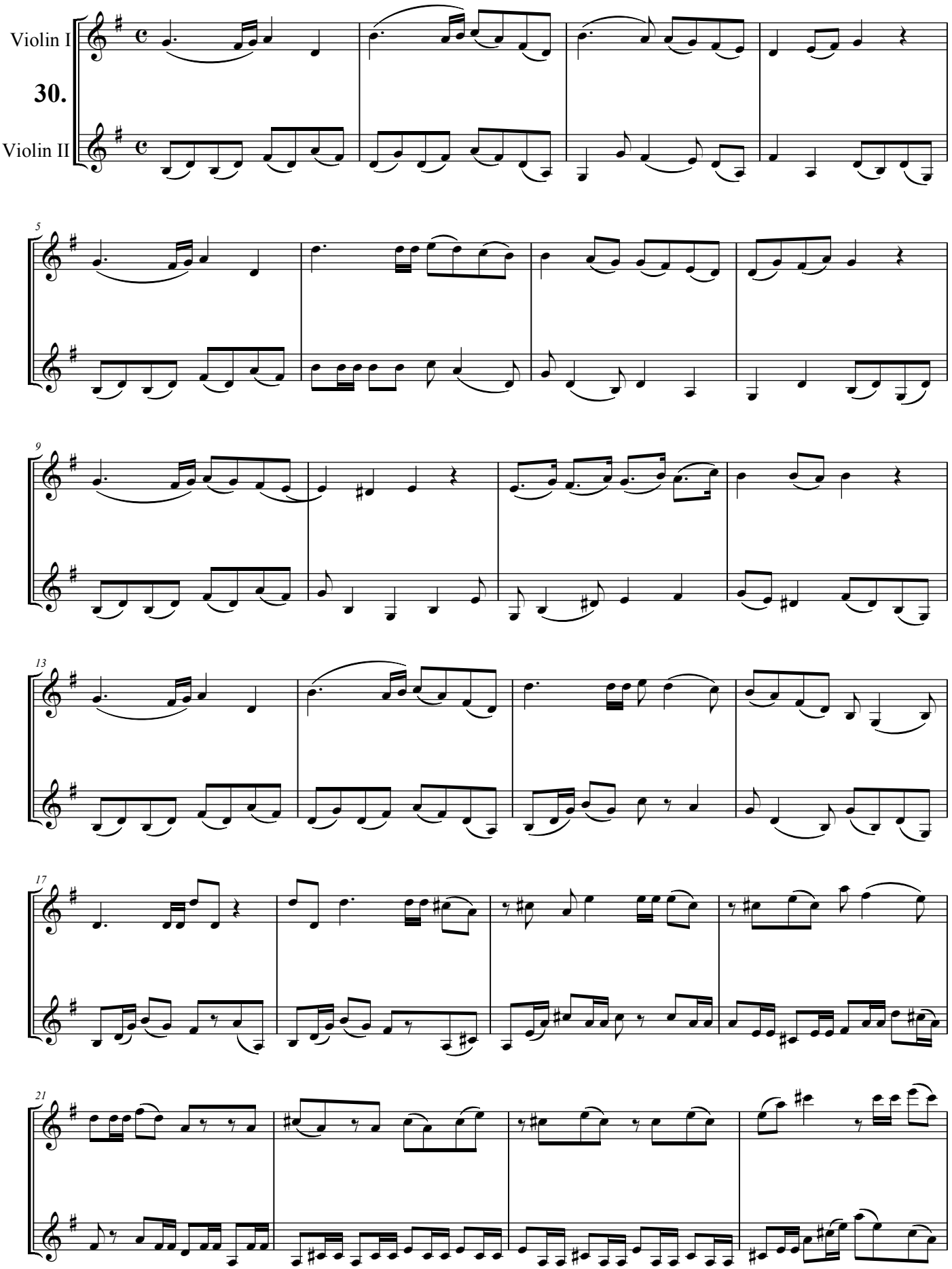

♩ = 70
Violin 1
29.
Violin 2
5
9
13
17
21
tr




Violin I
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Violin II
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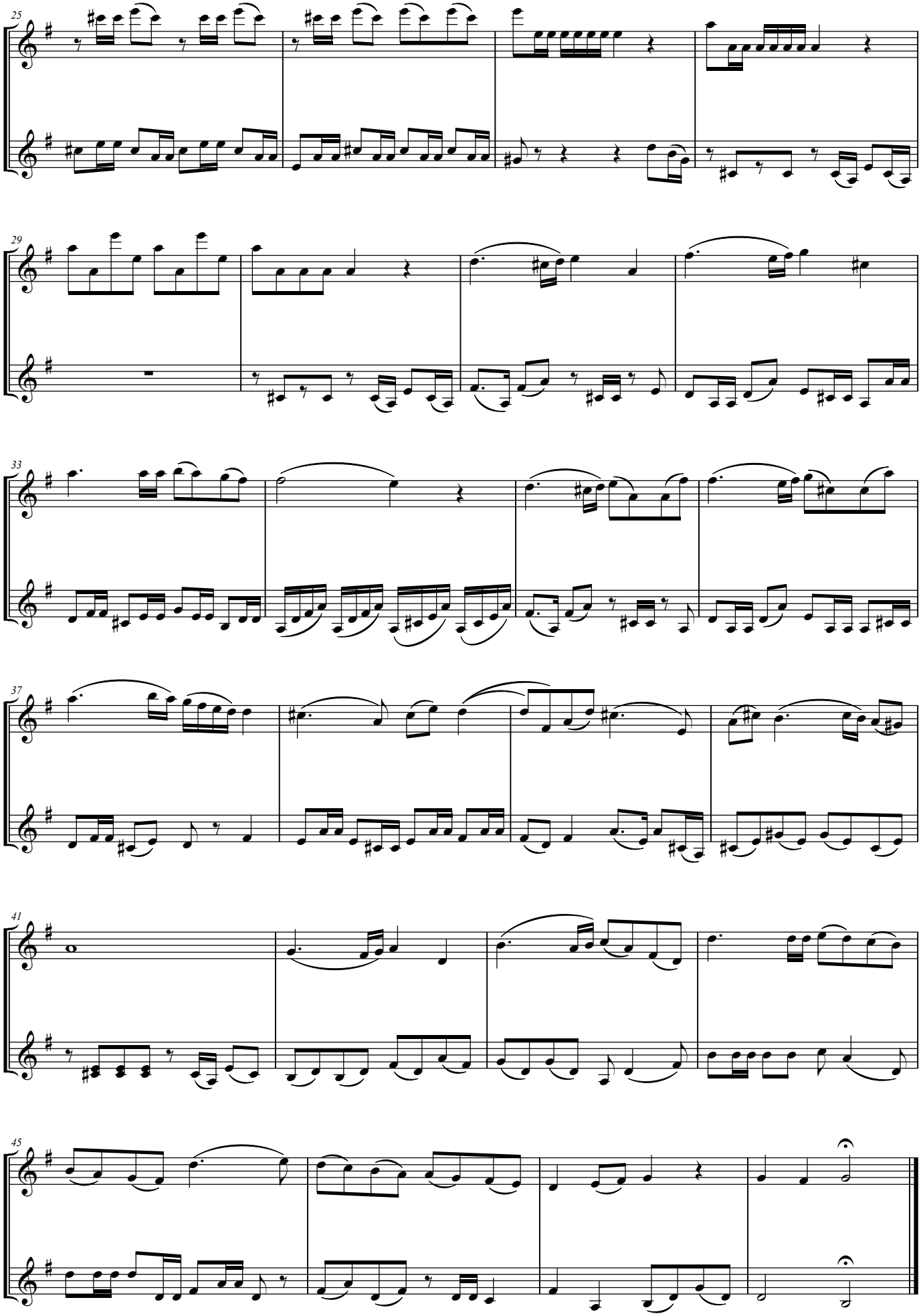
9
13
17
21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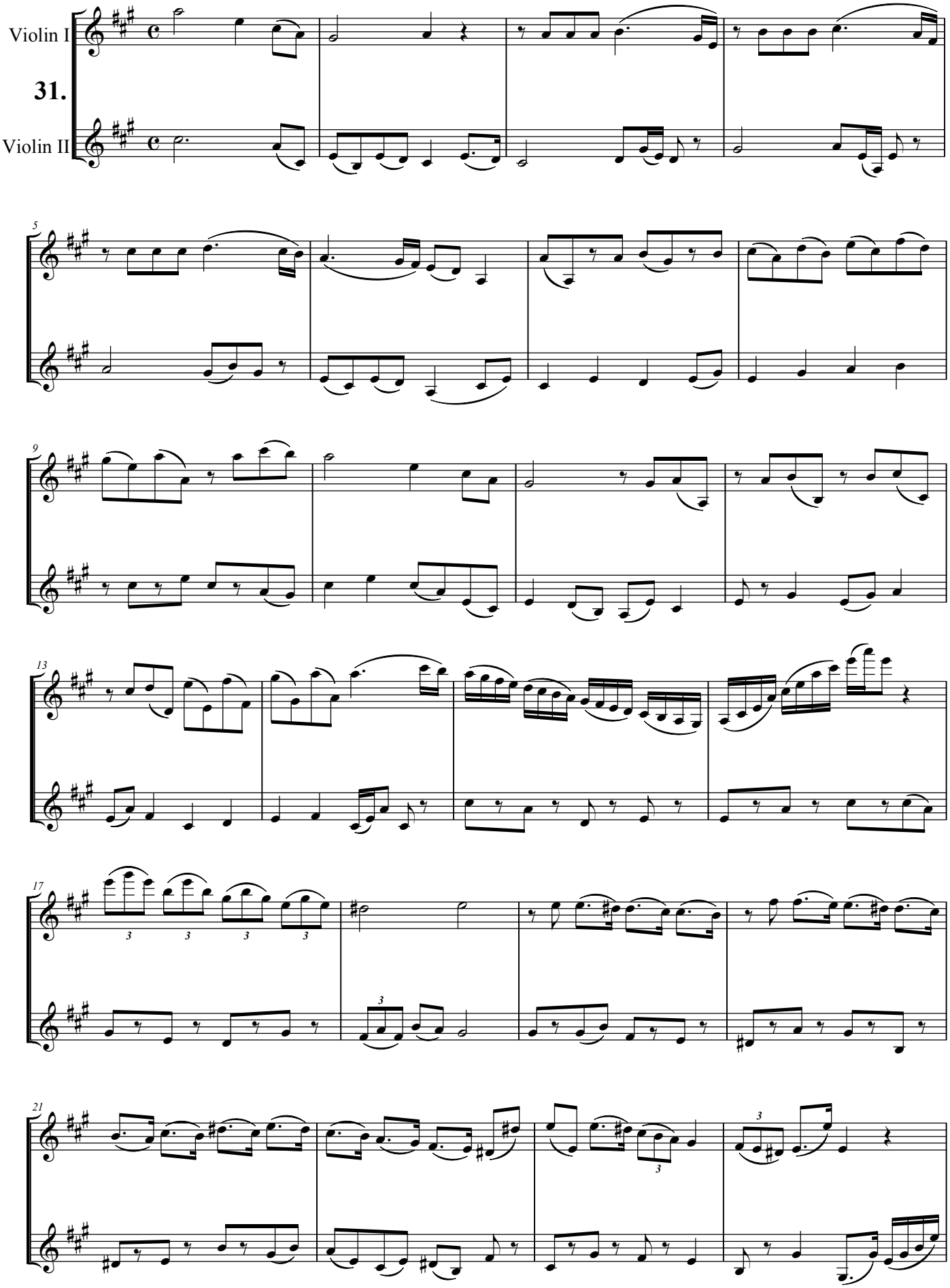
Violin I
31.
Violin II
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9
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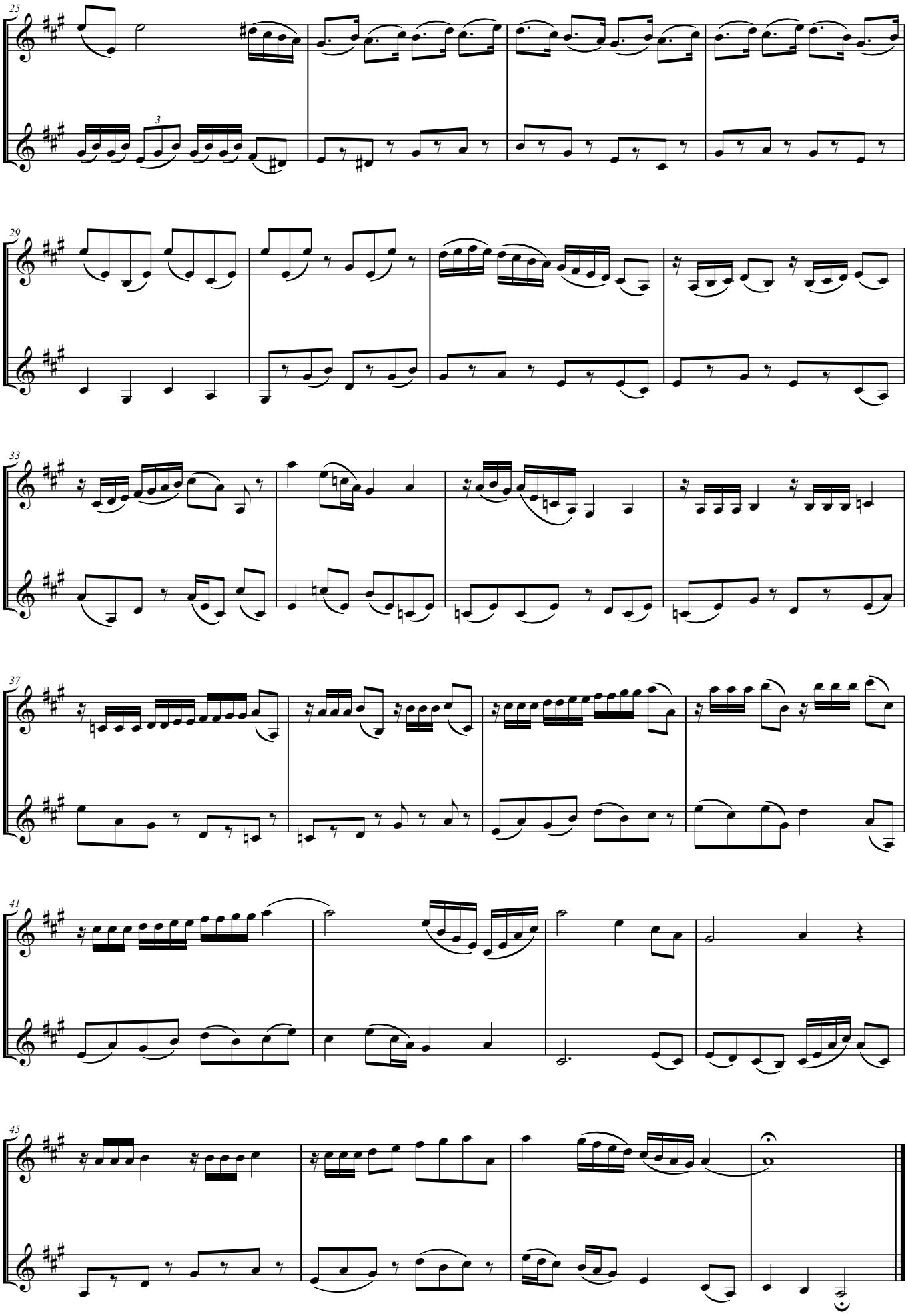
17
21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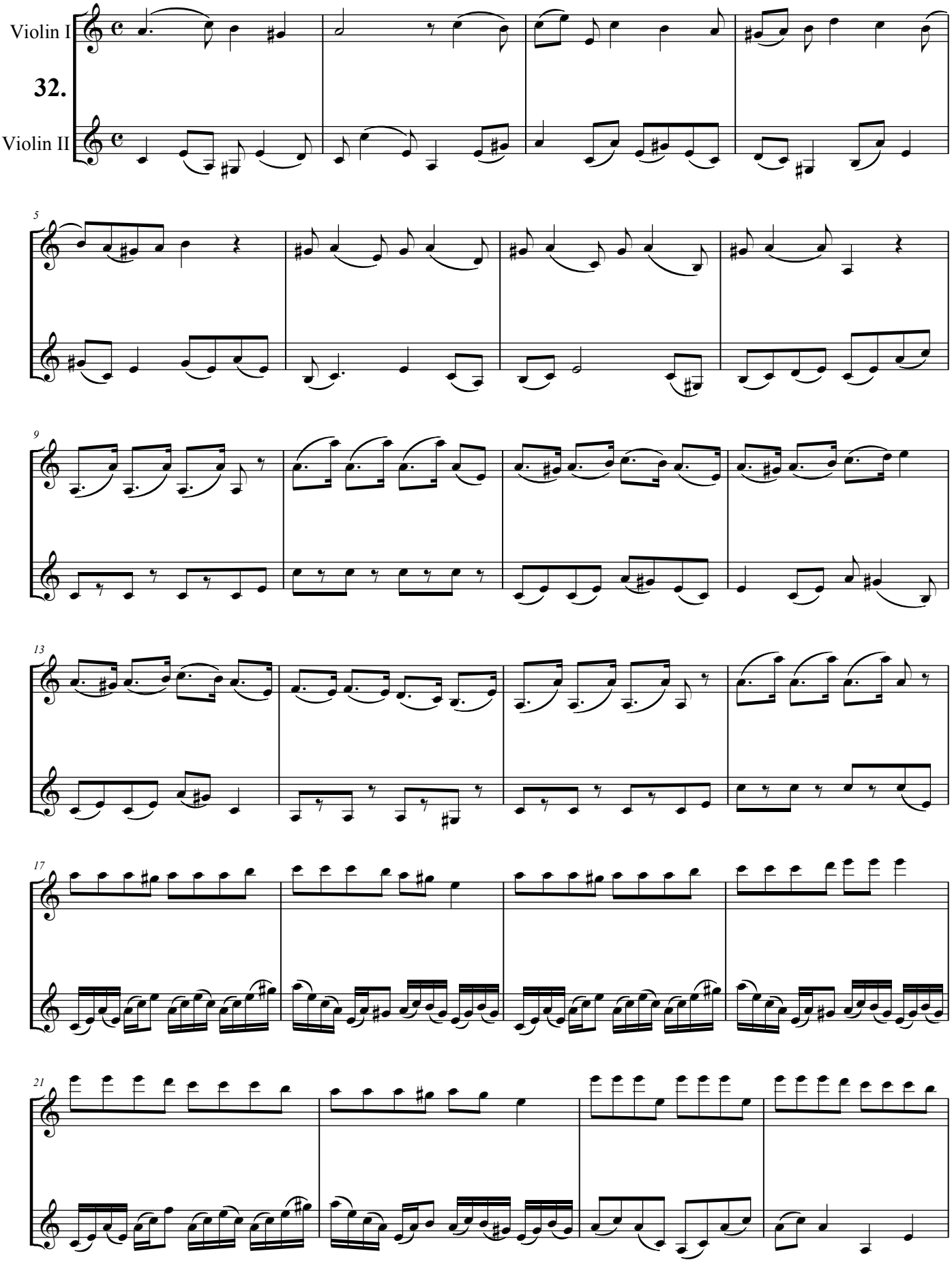
Violin I
32.
Violin II
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9
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17
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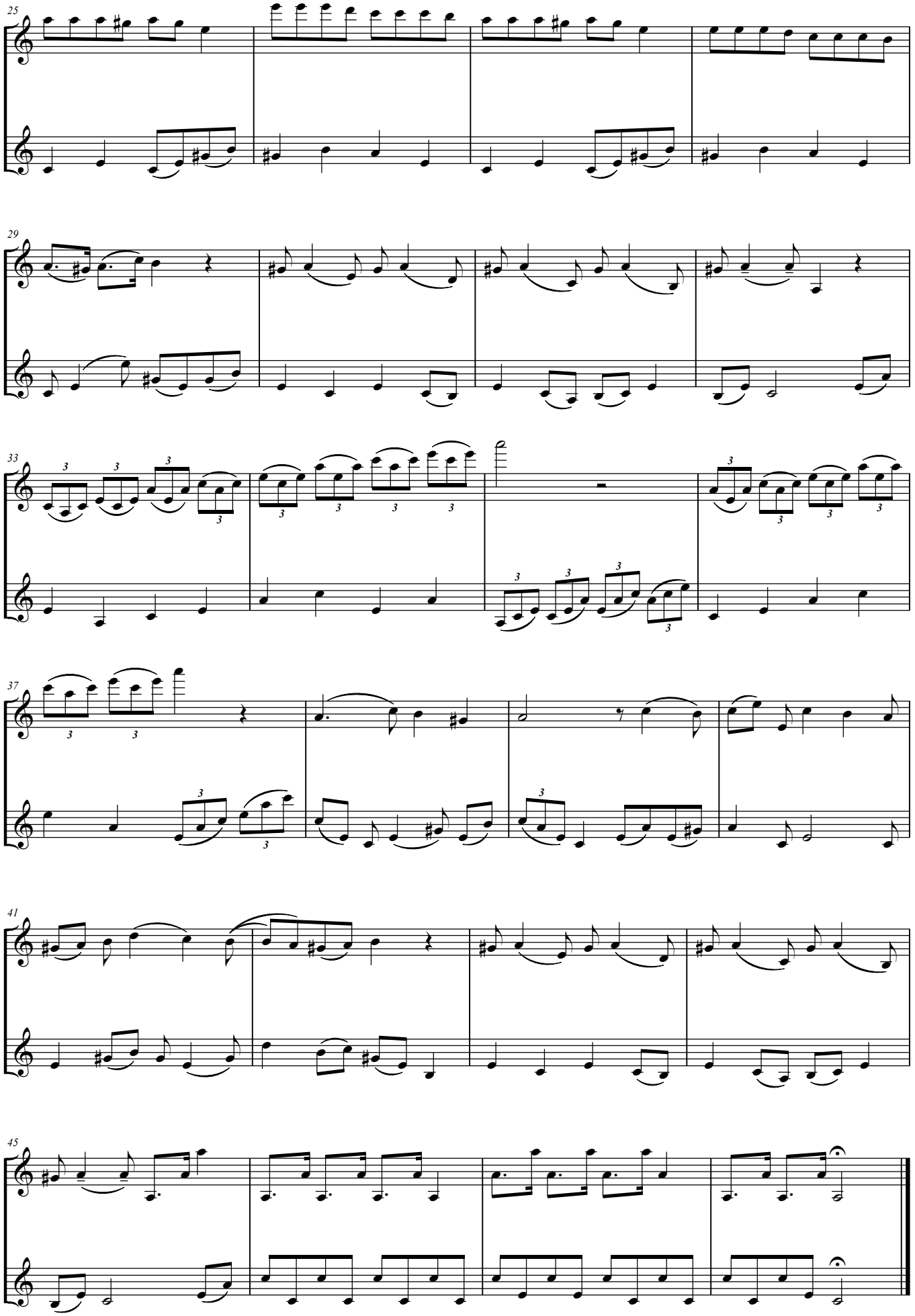

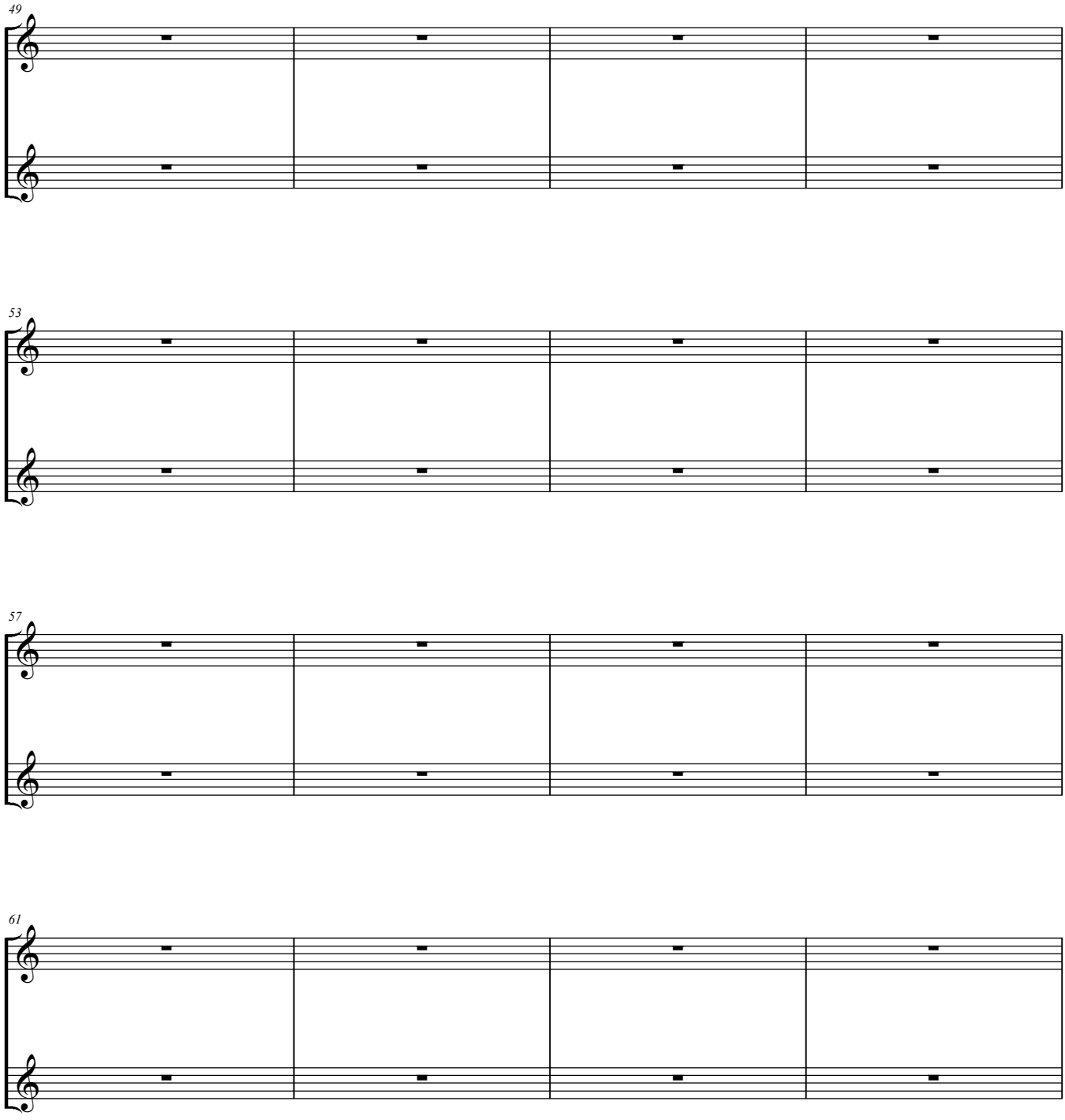
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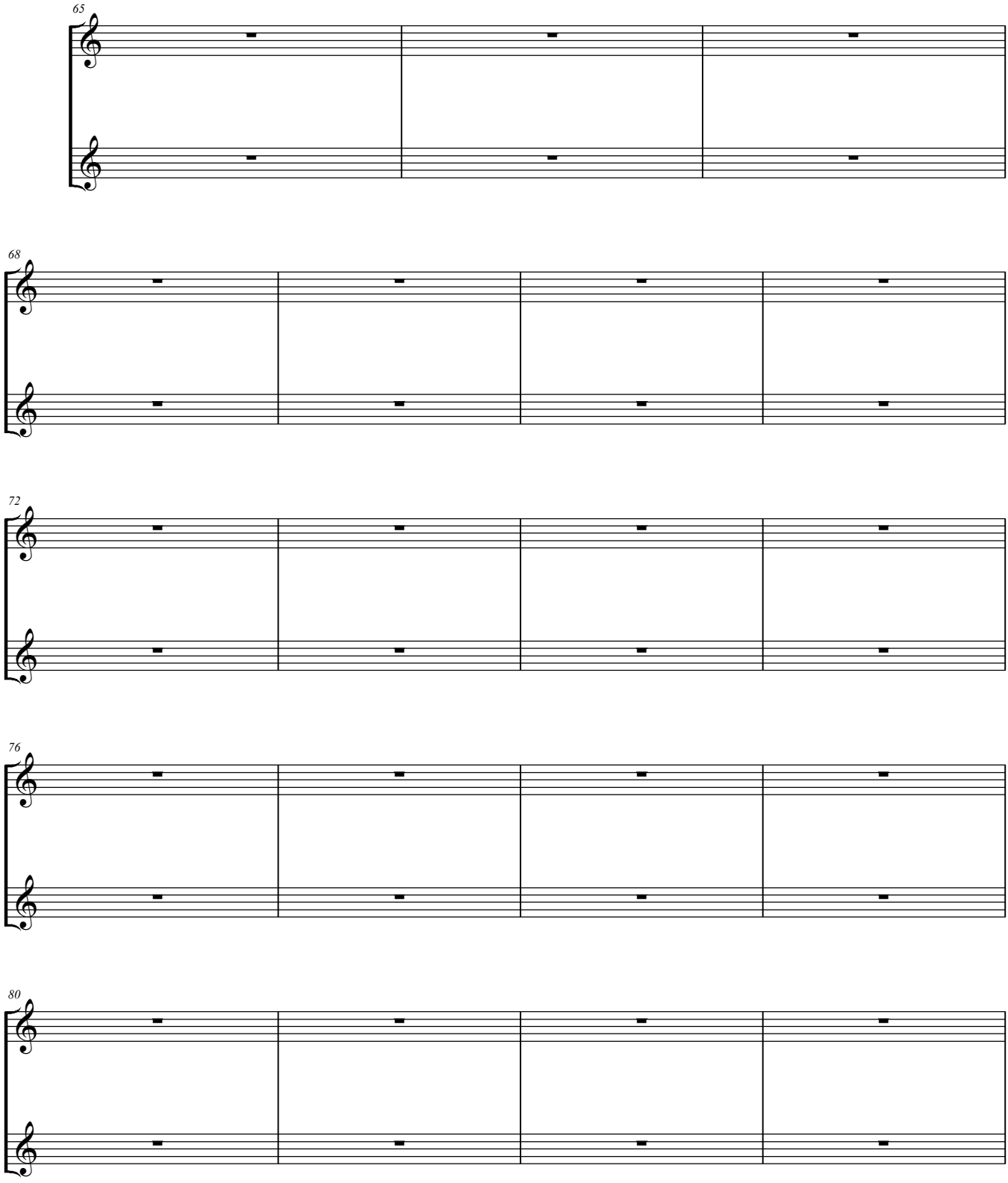
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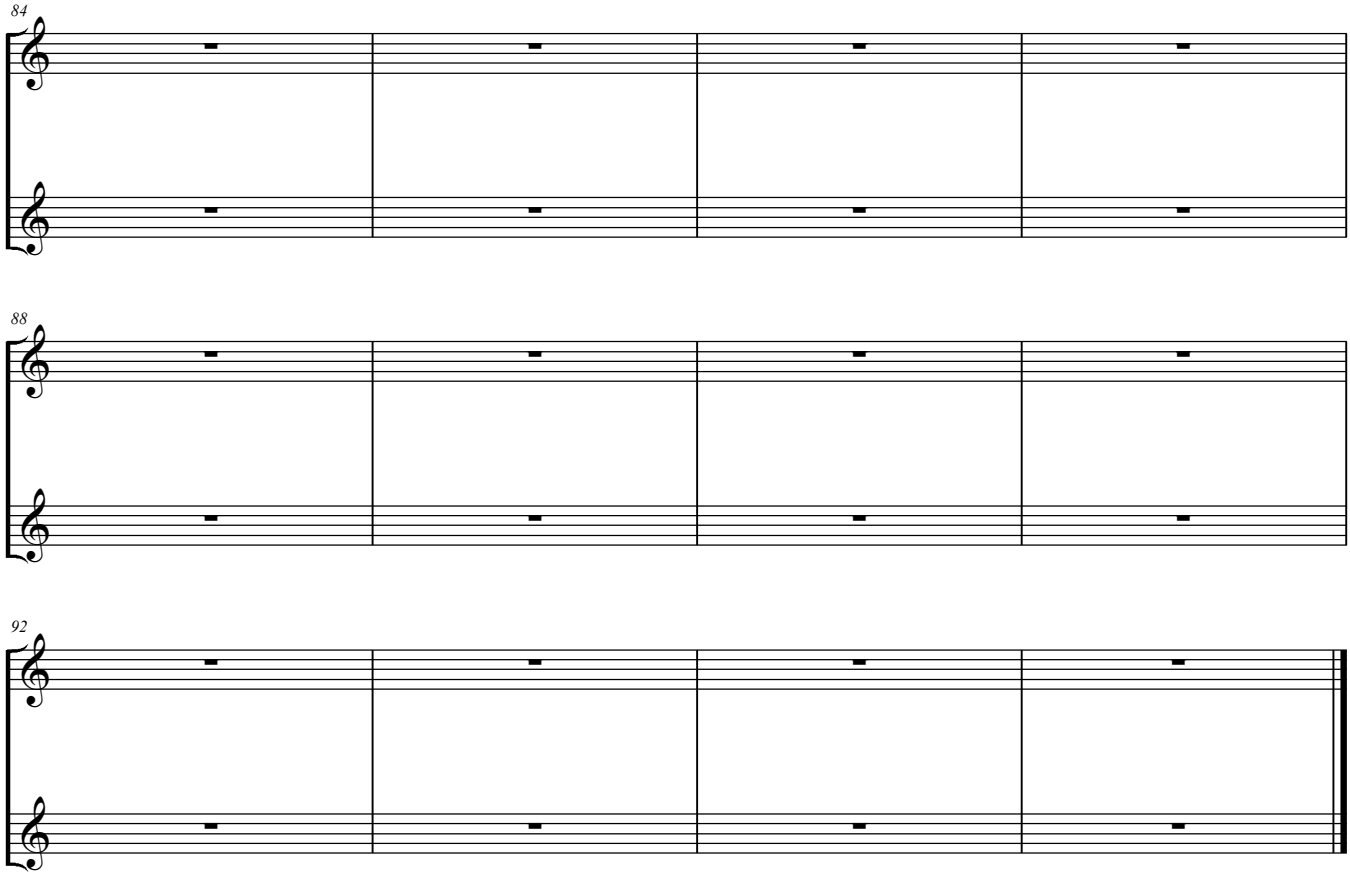
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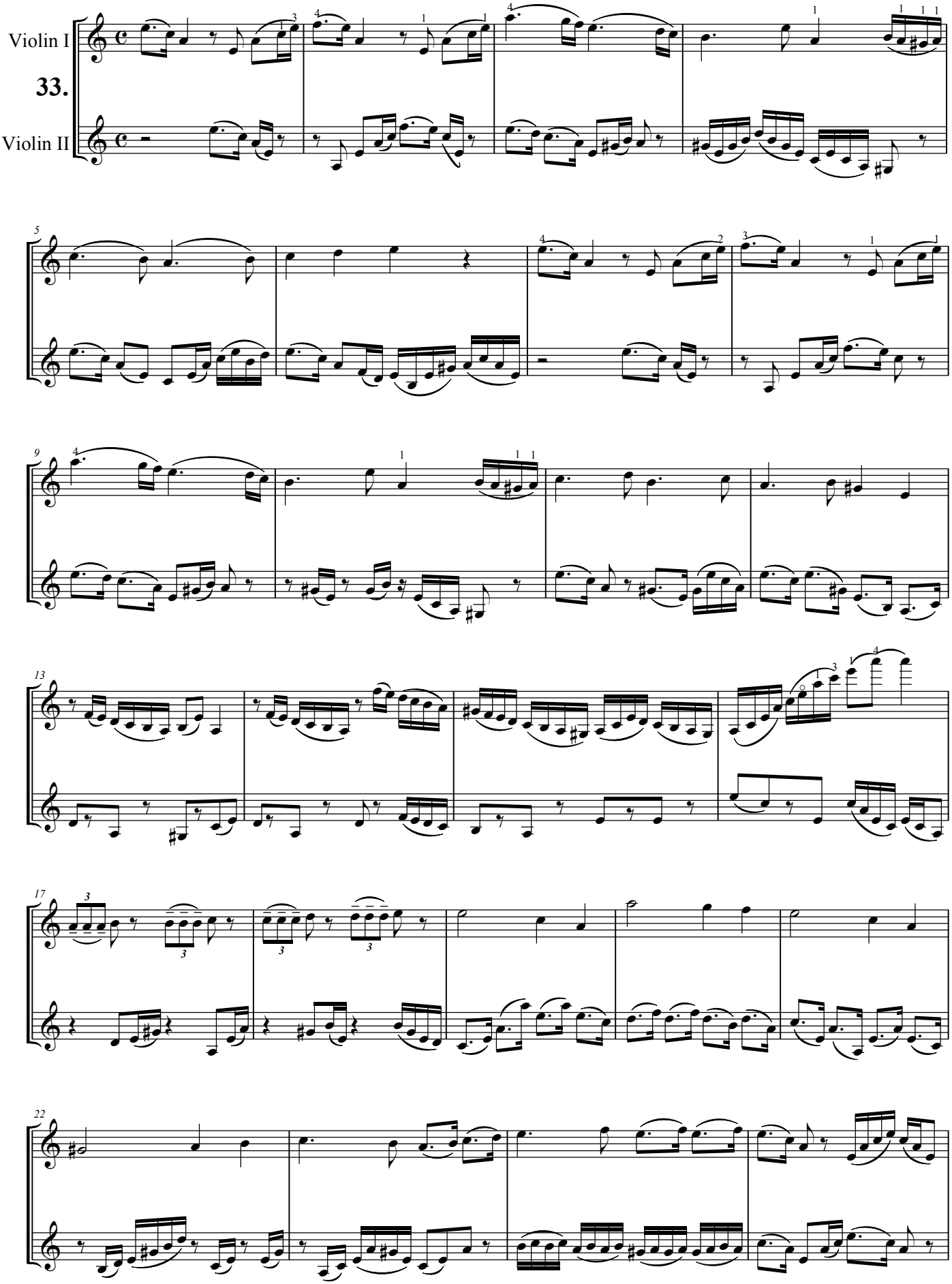
Violin I
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Violin II
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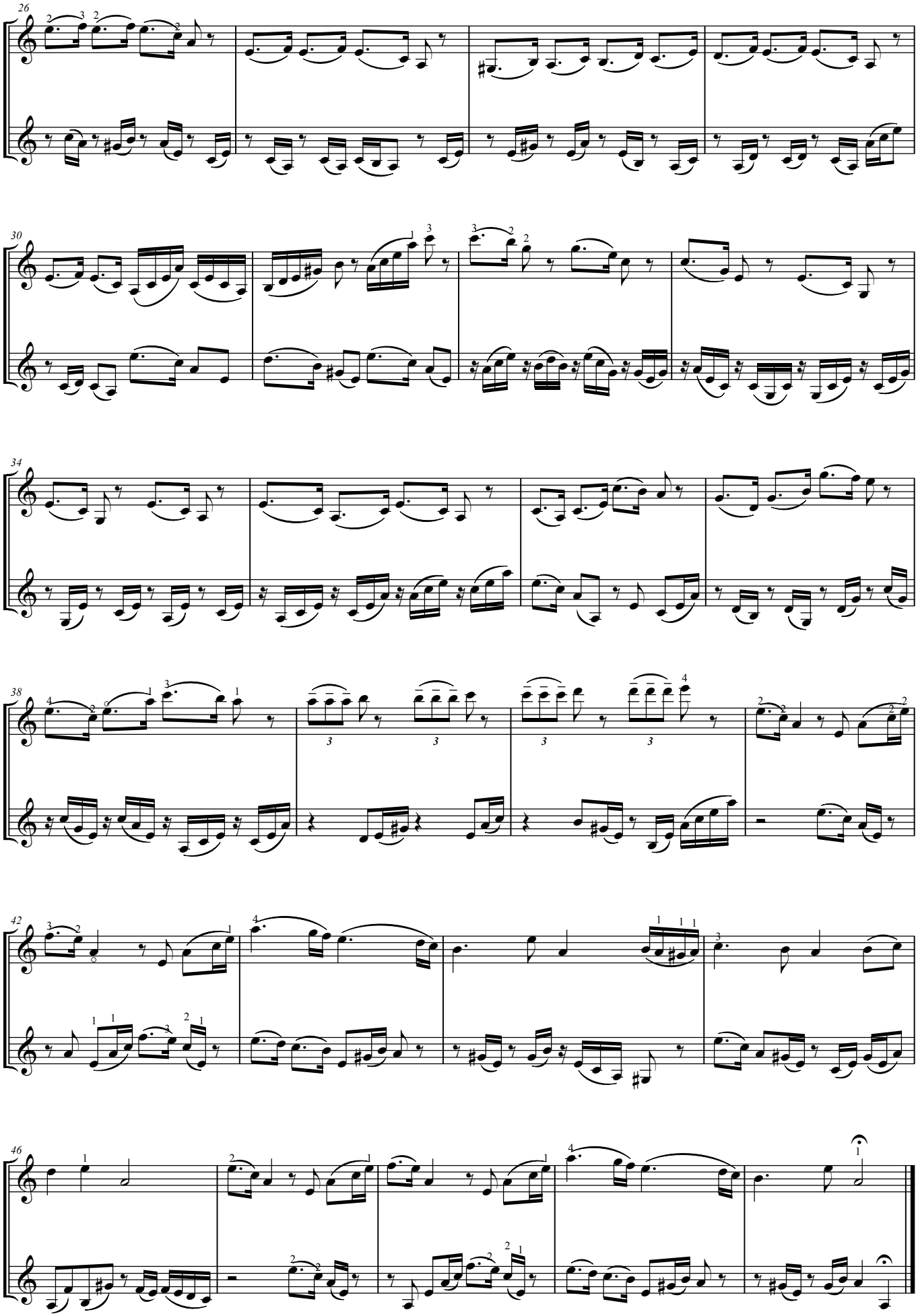
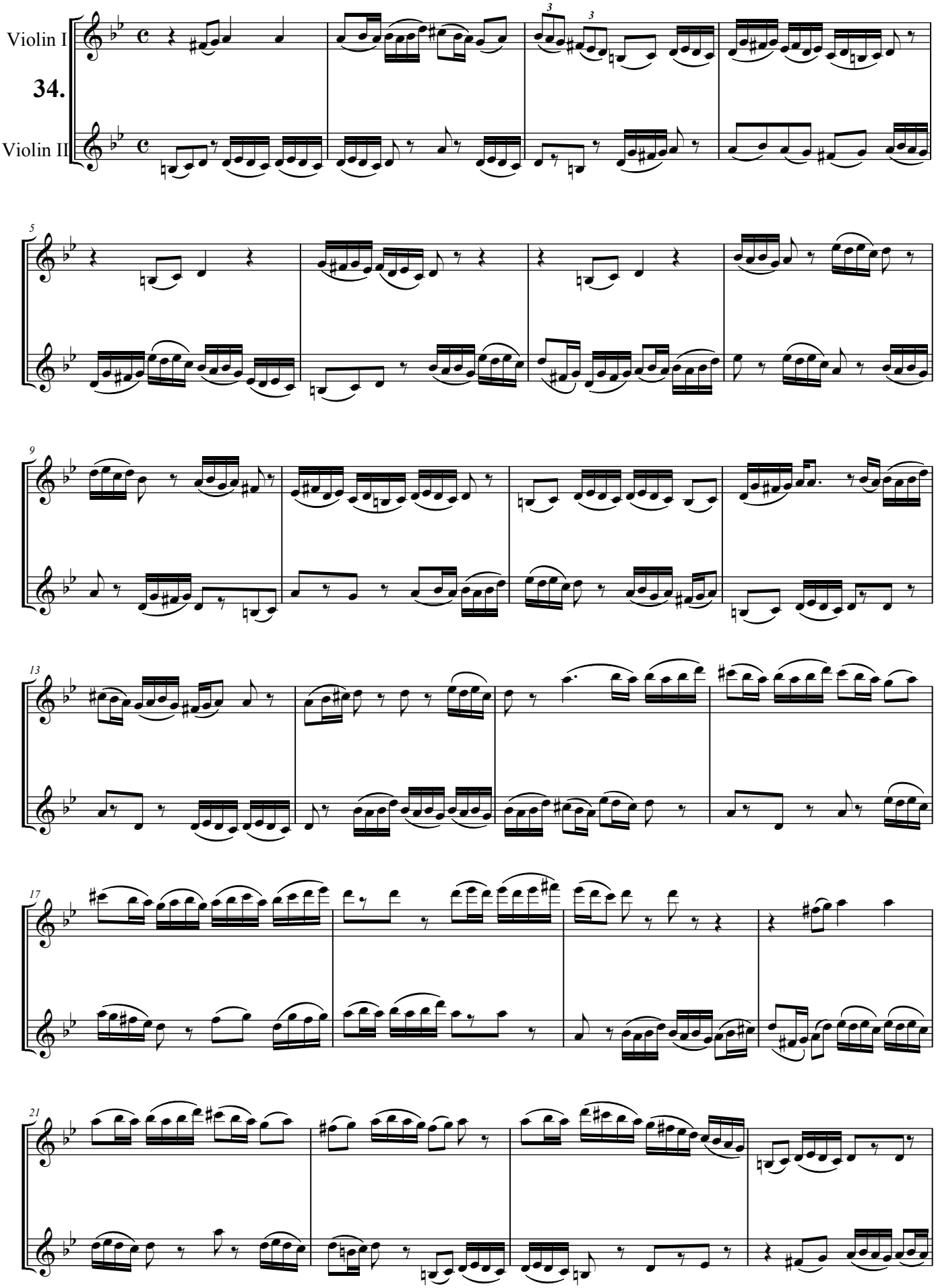
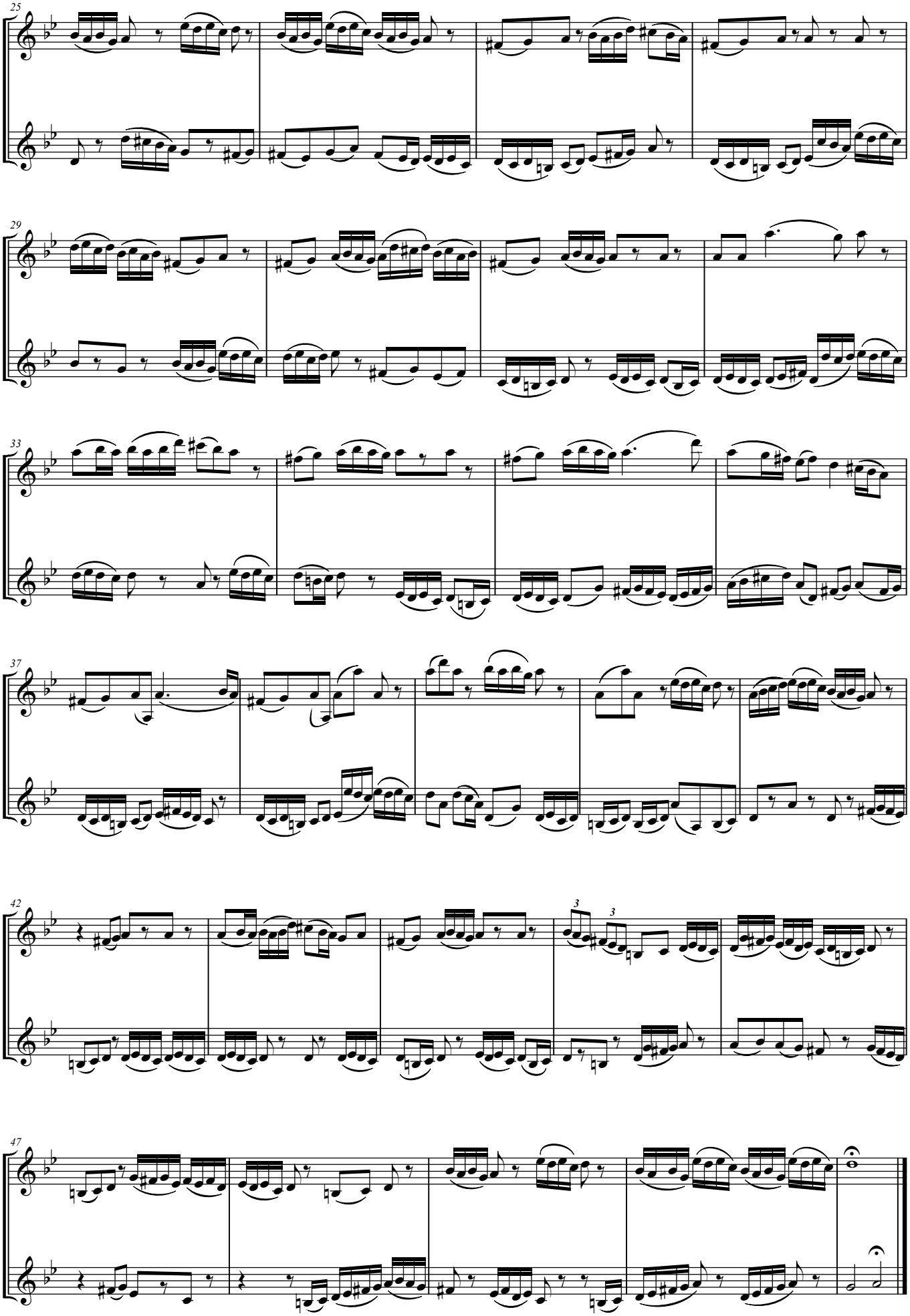
9
13
17
22



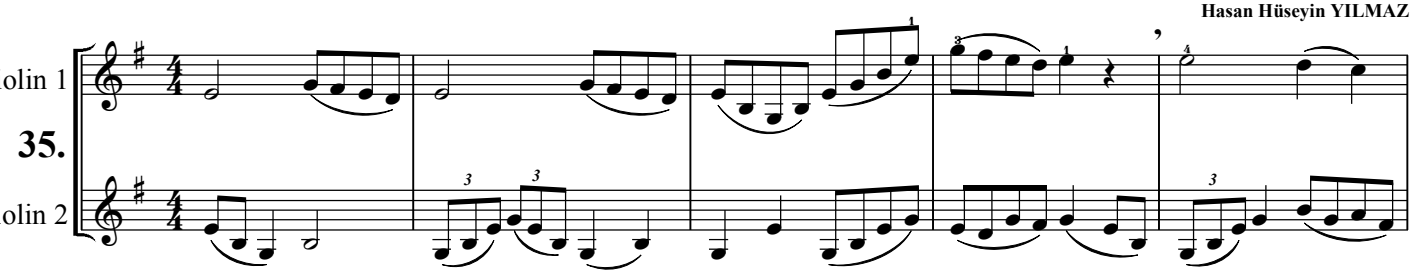

Violin I
34.
Violin II
5
9
13
17
21

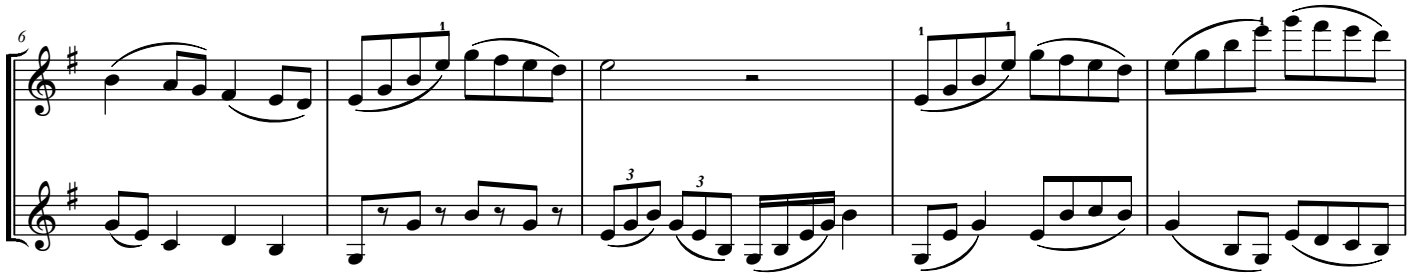

25
29
33
37
42
3
3
47

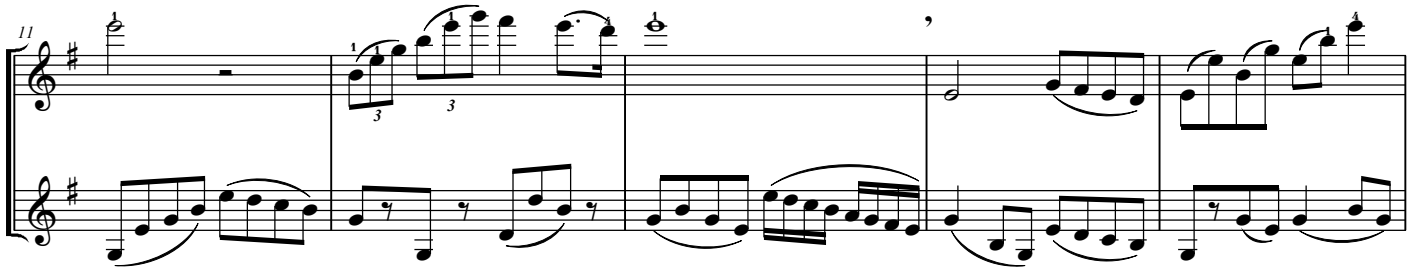
Violin 1

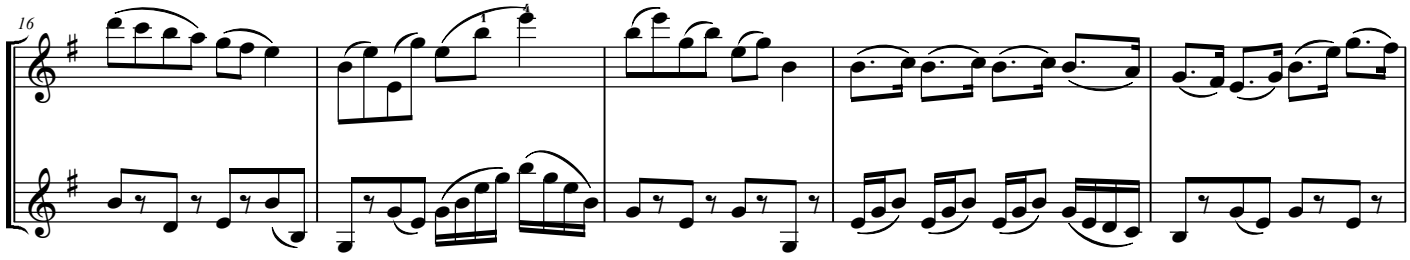
35.

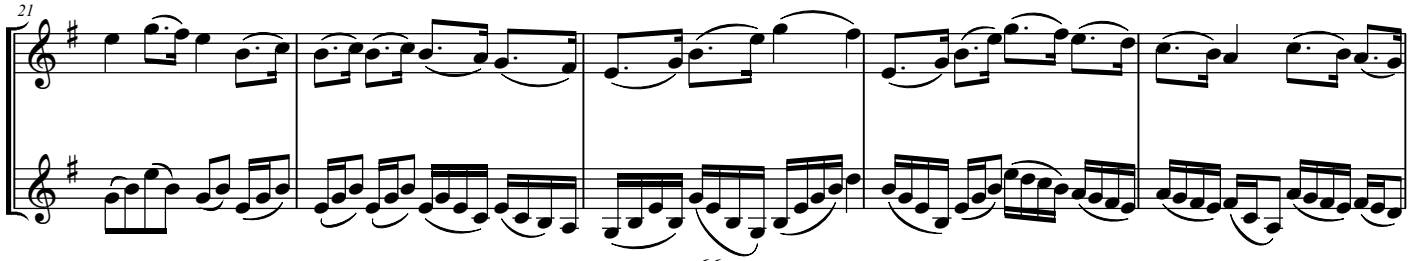
Violin 2

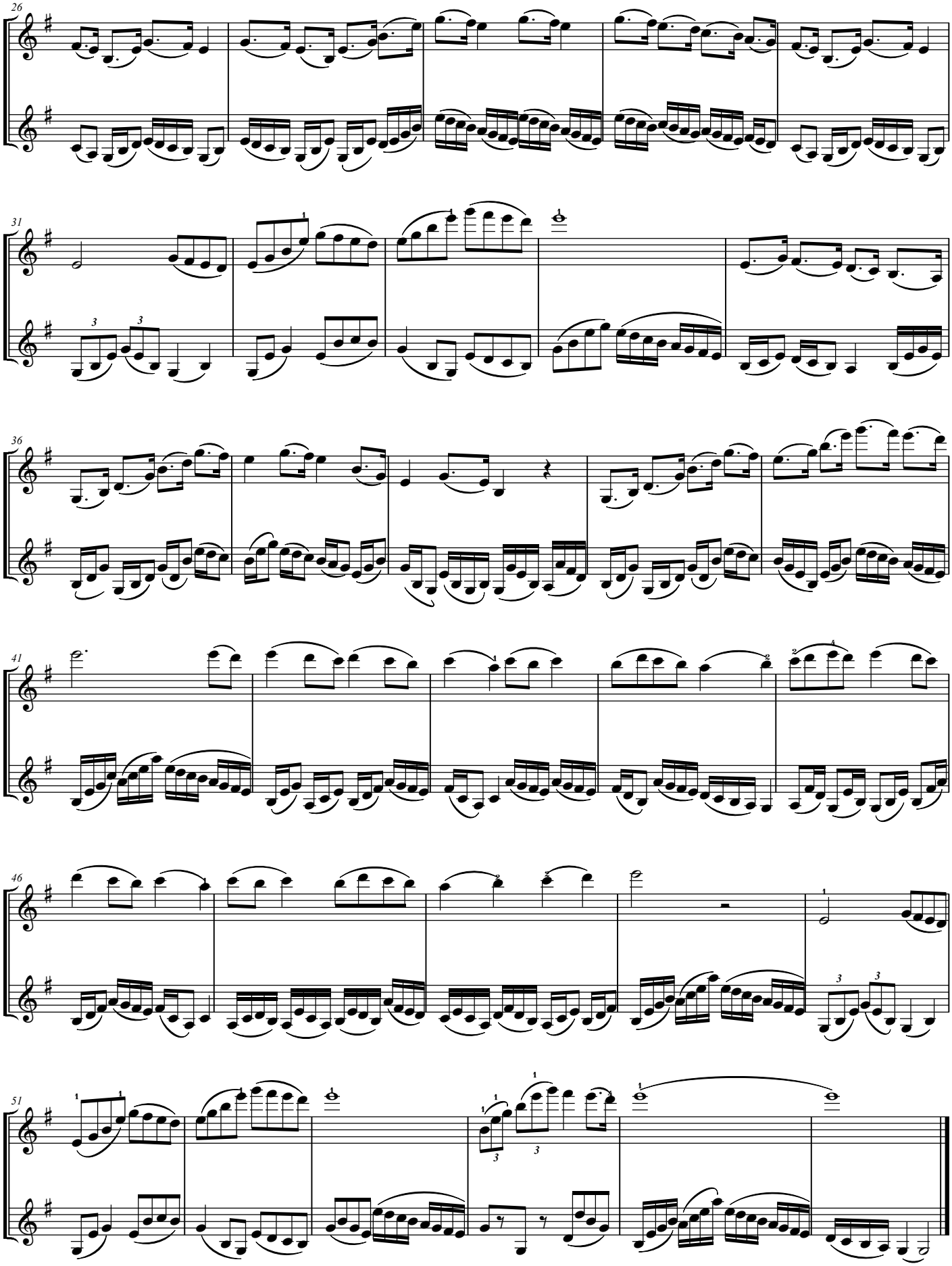








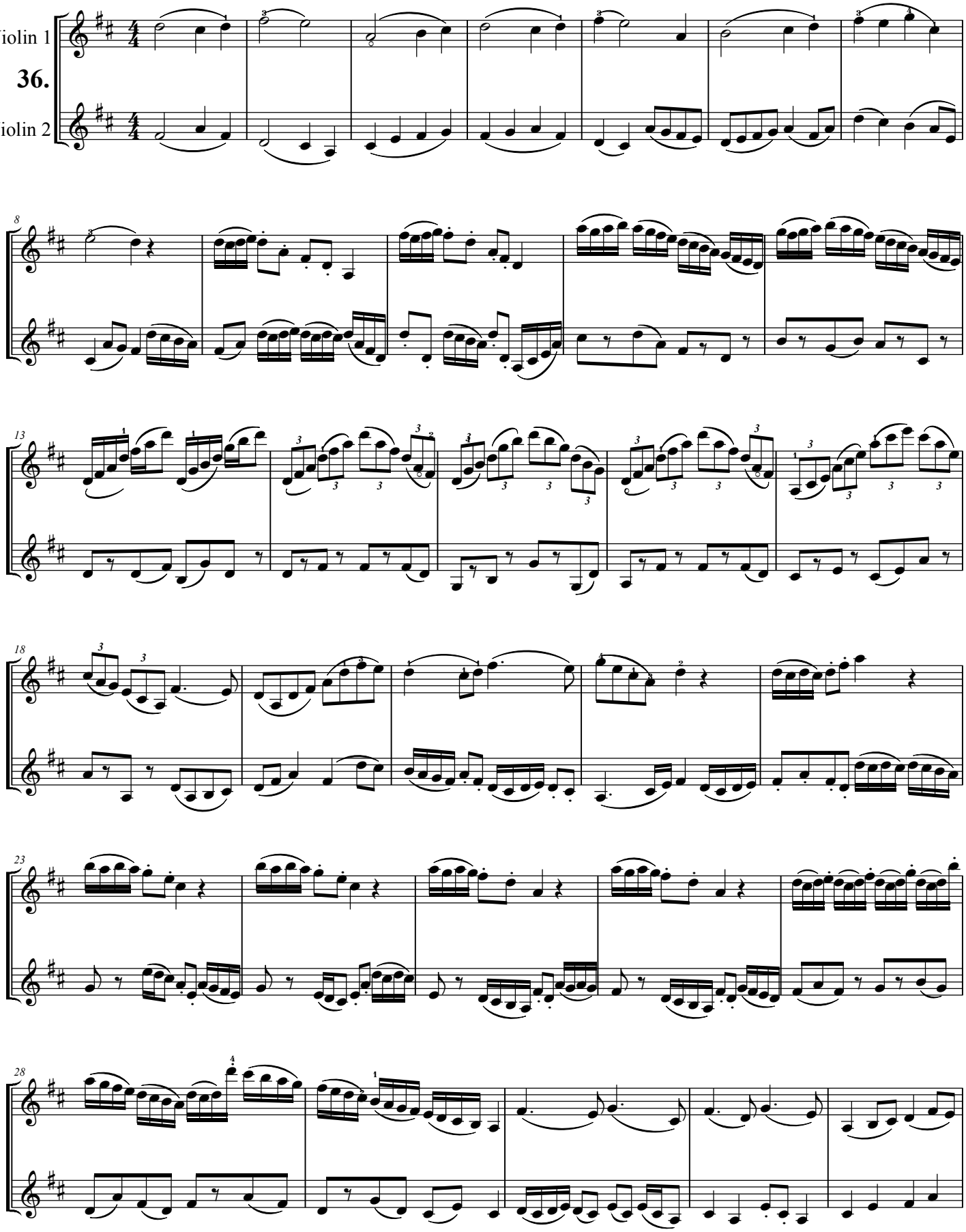


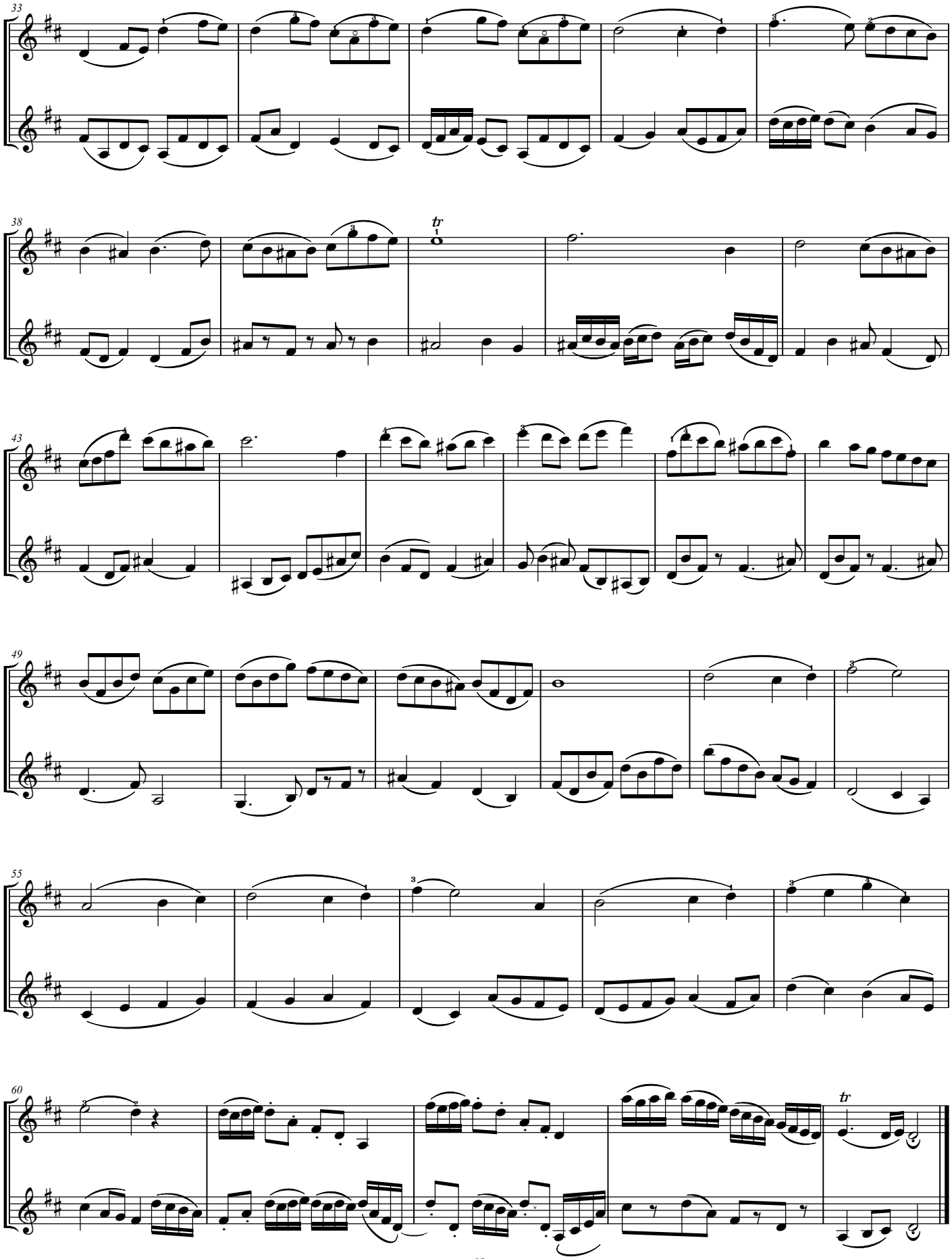

26
31
36
41
46
51

Violin 1

36.

Violin 2

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38
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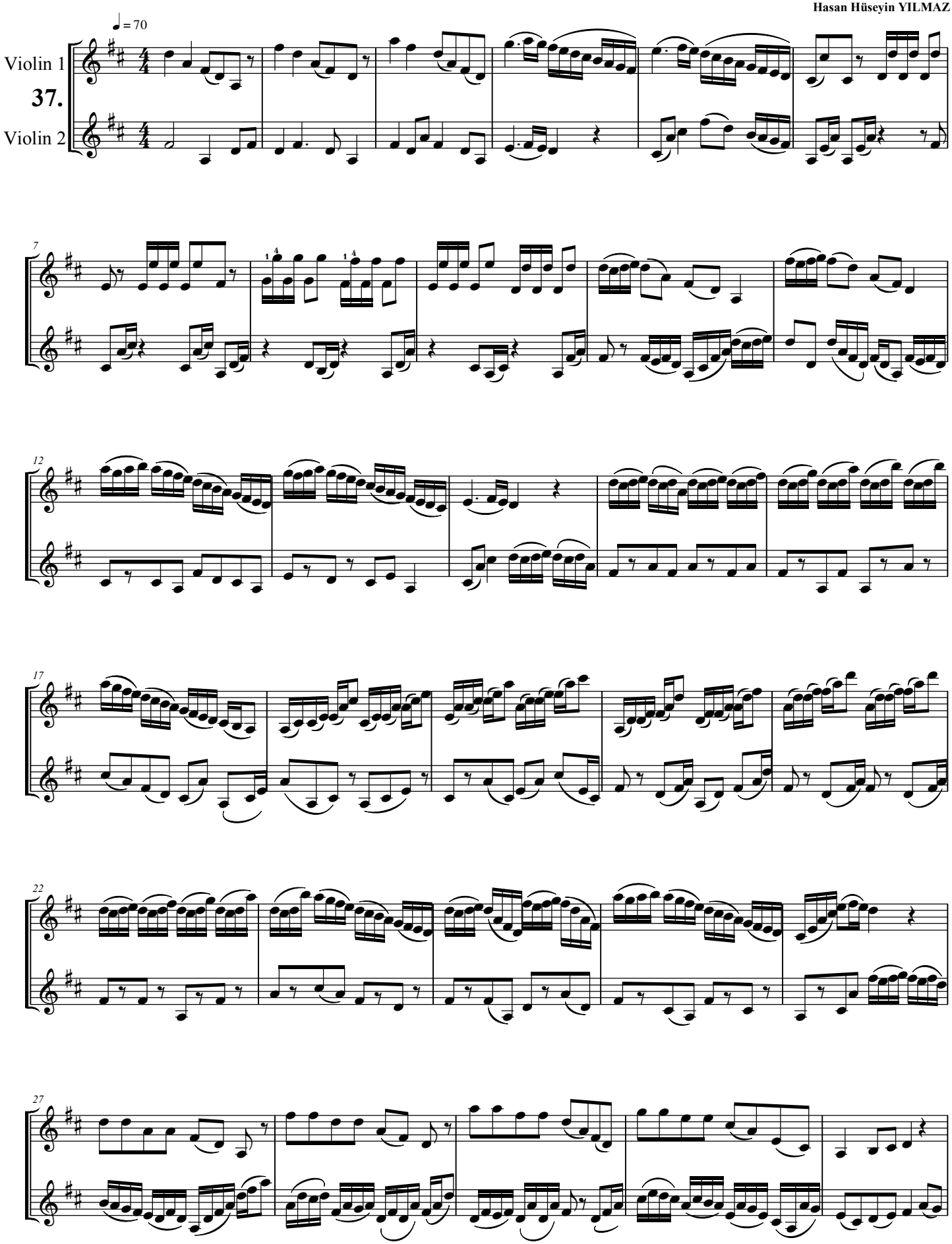
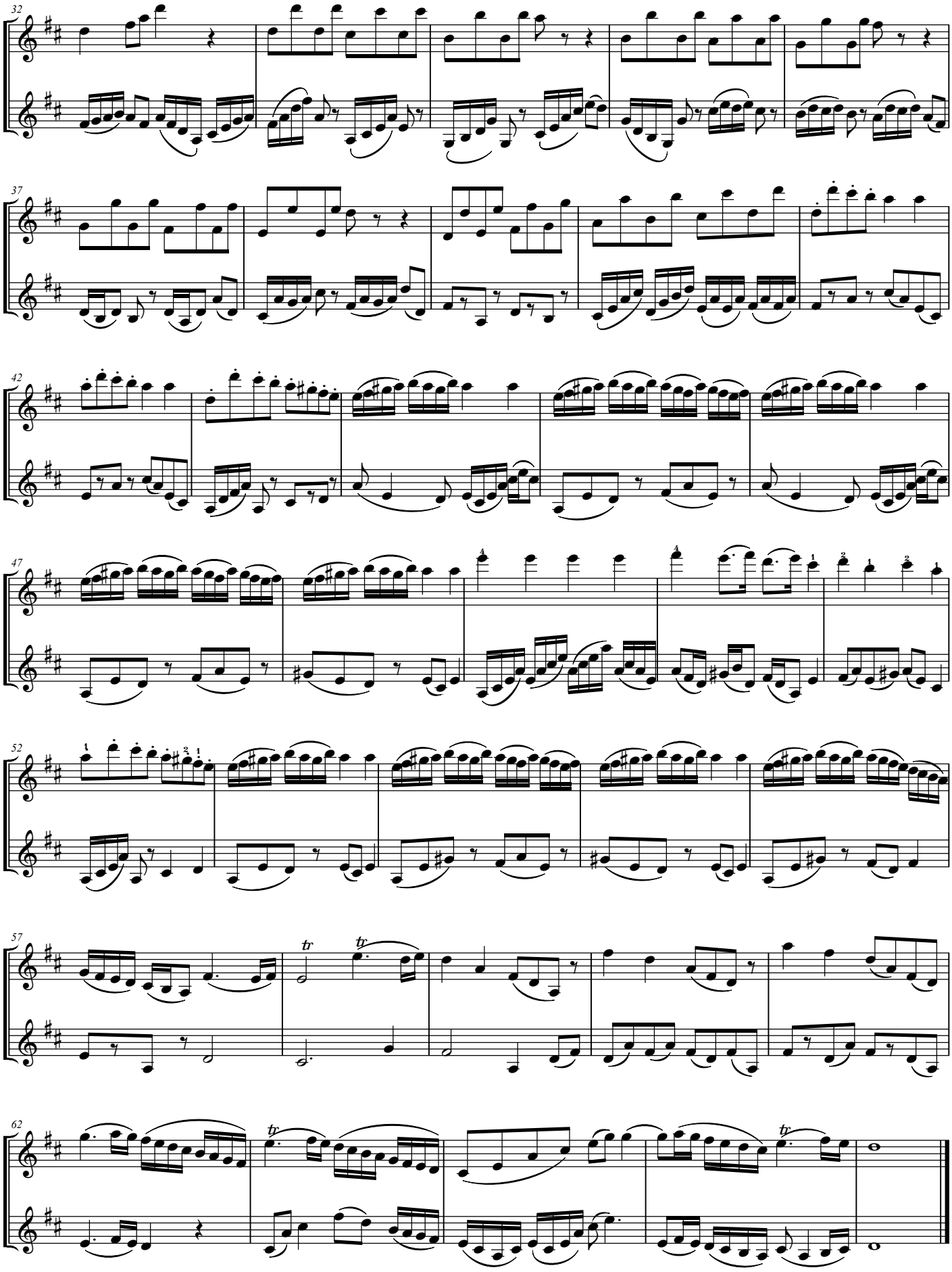
43
49
55
60
tr

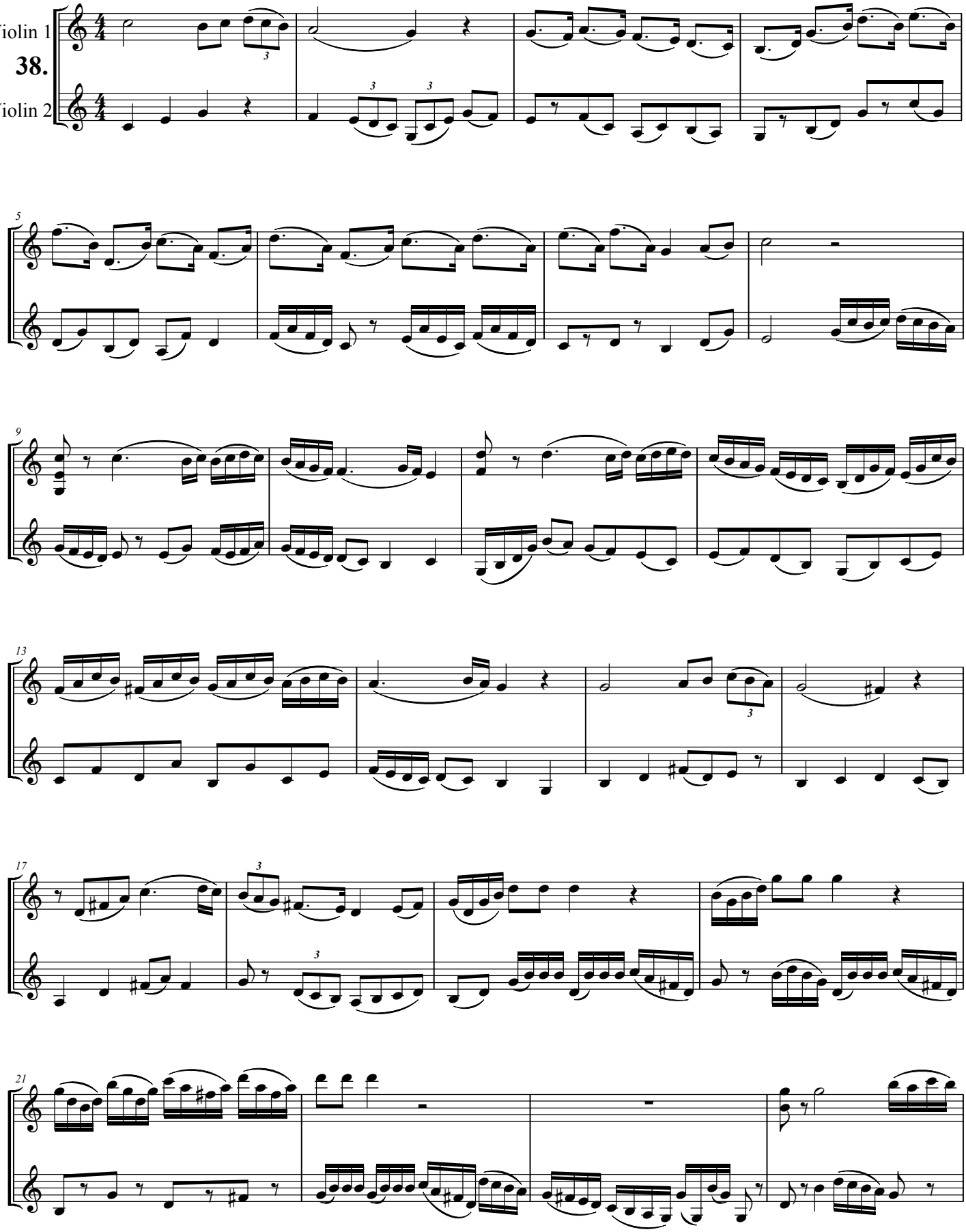

♩ = 70
Violin 1
37.
Violin 2
7
12
17
22
27

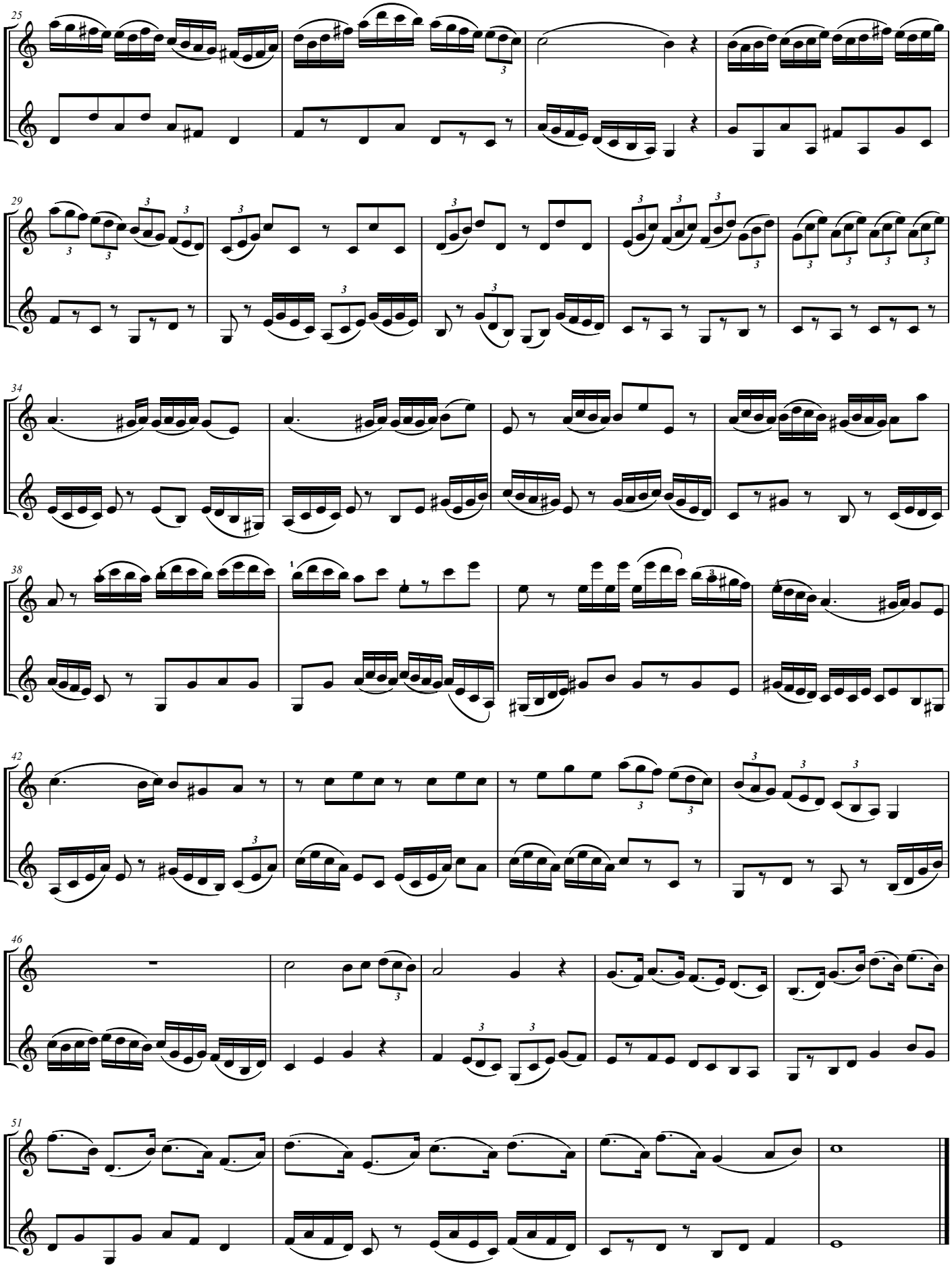


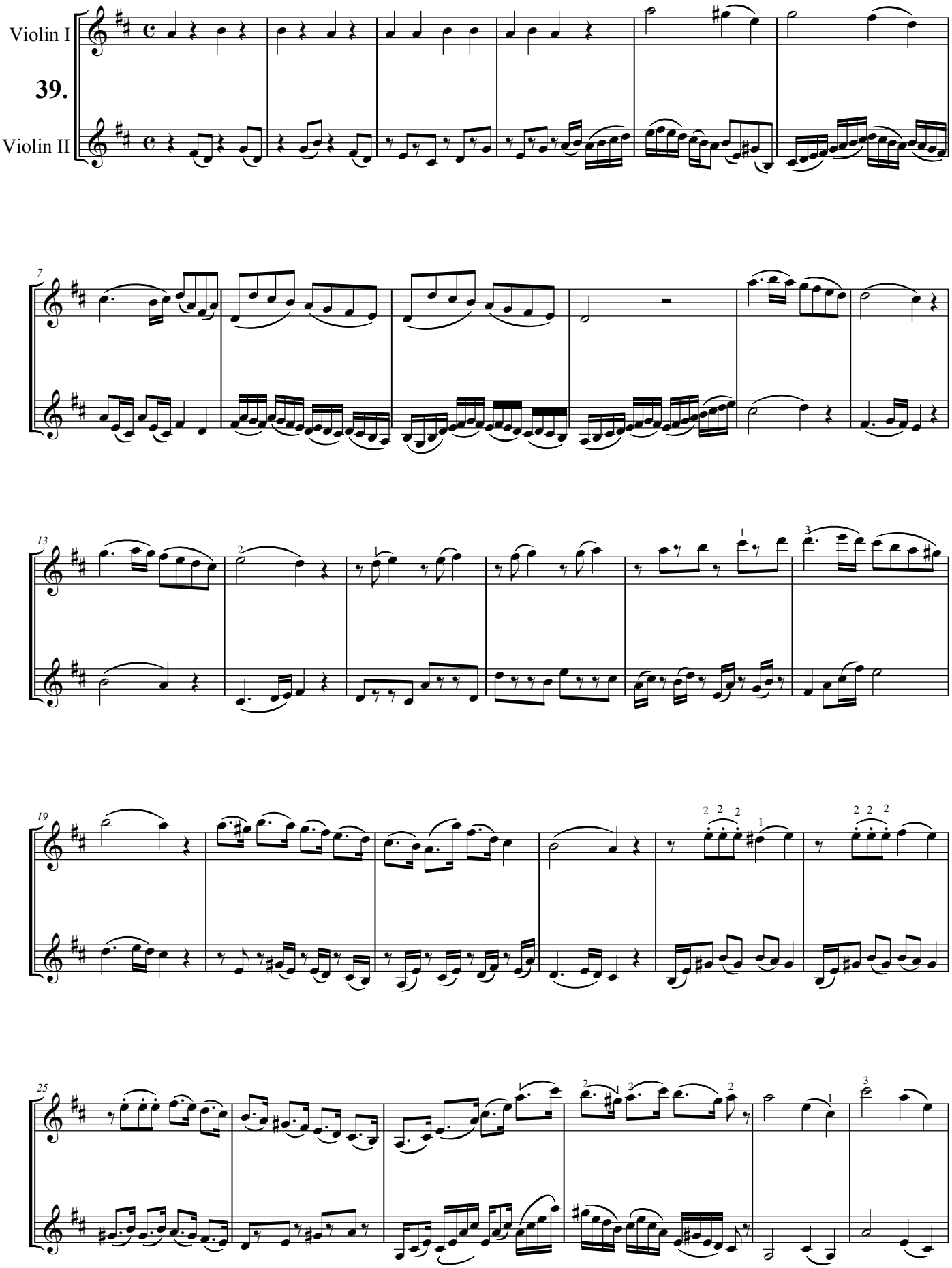
Violin 1

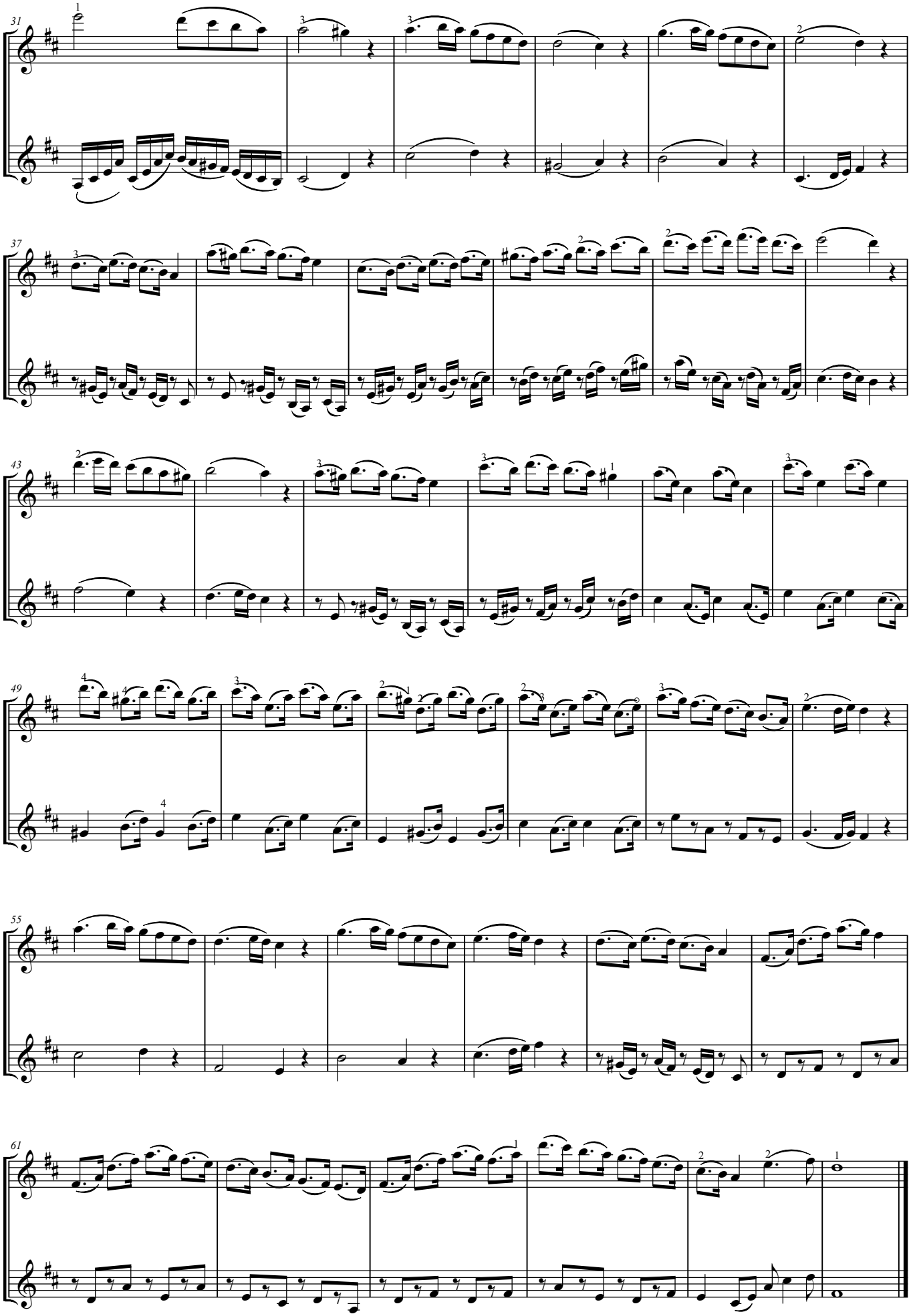
38.

Violin 2





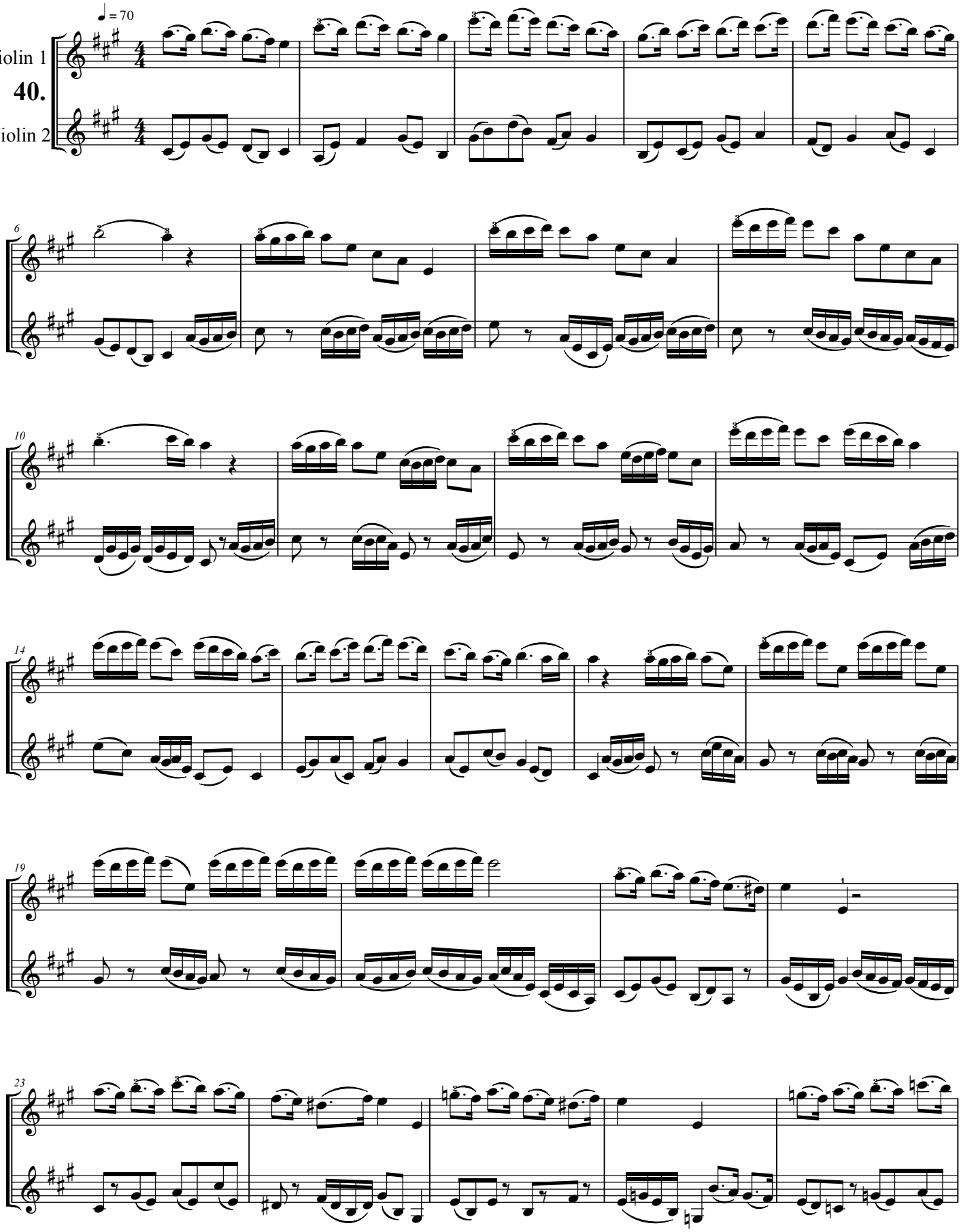

Violin I
39.
Violin II
7
13
19
25

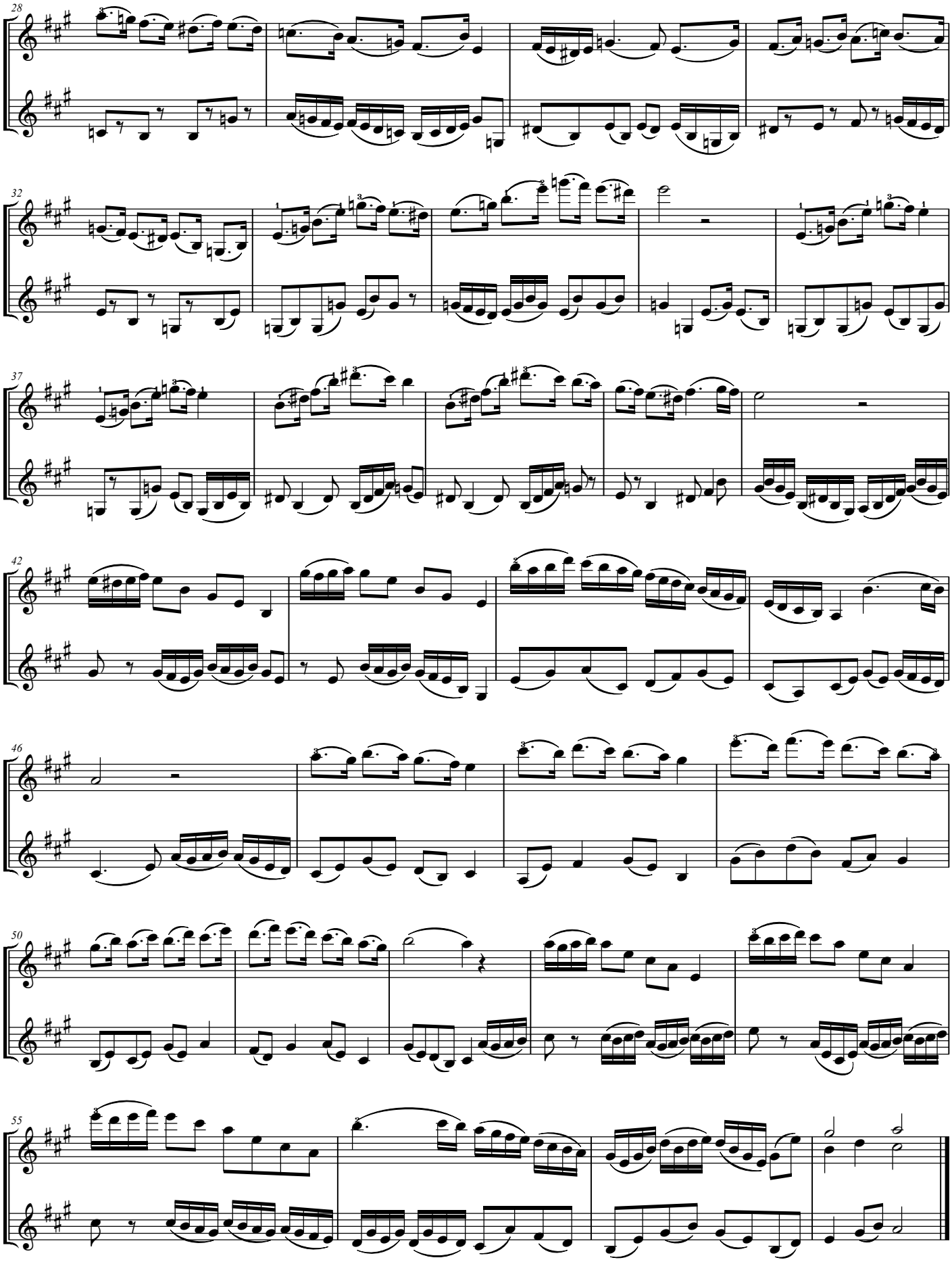


40.

Violin 1

Violin 2

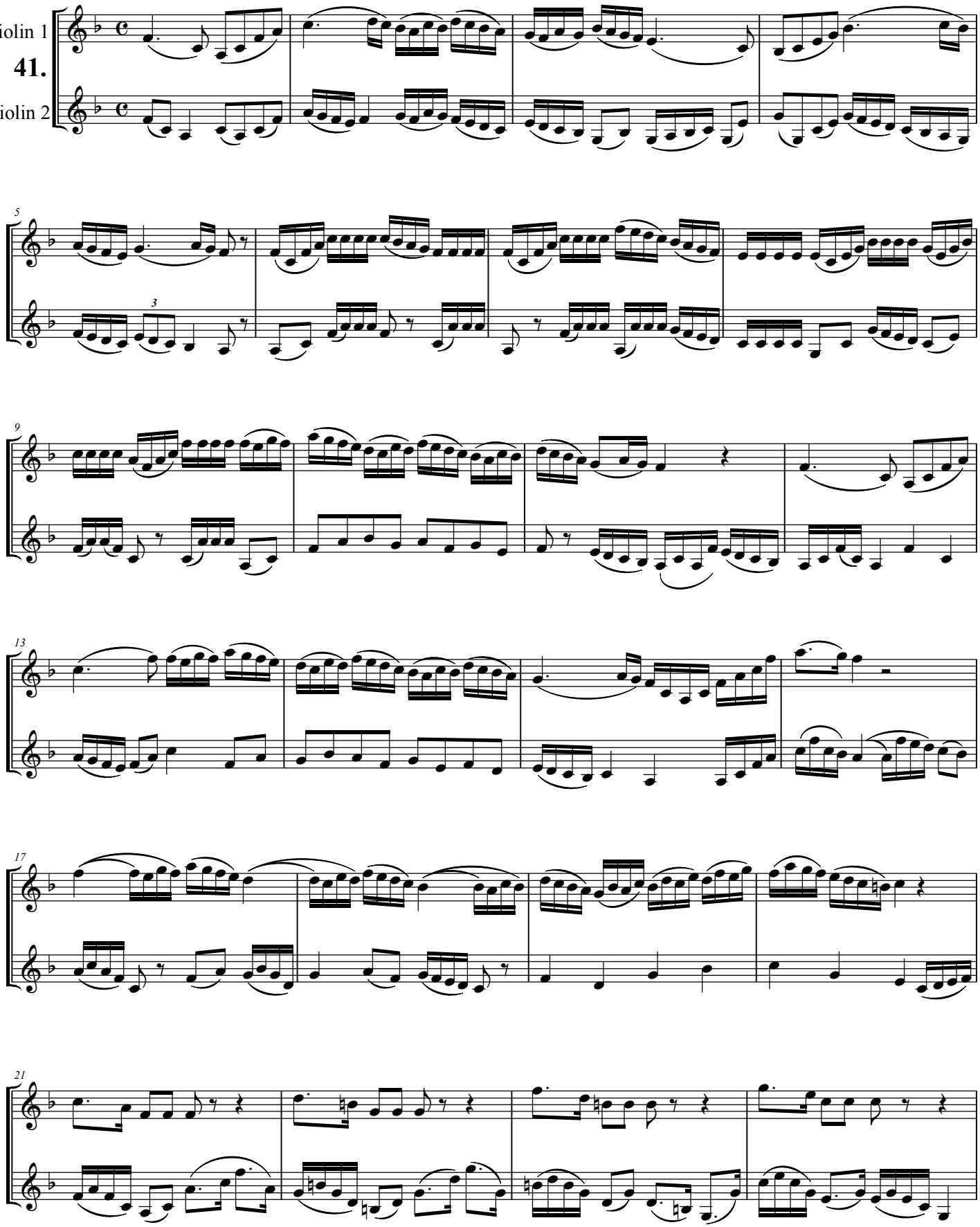


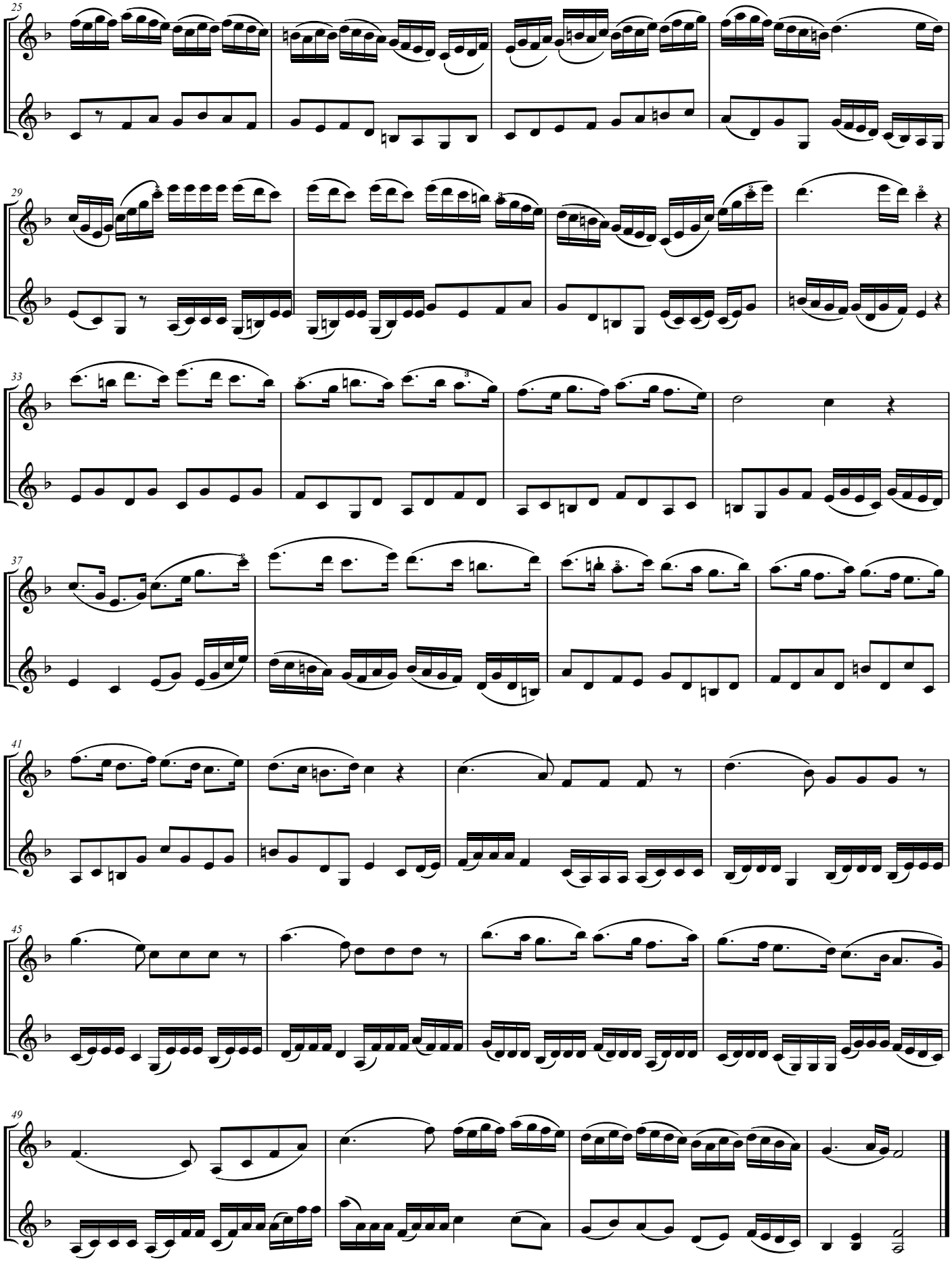

28
32
37
42
46
50
55

Violin 1

41.

Violin 2

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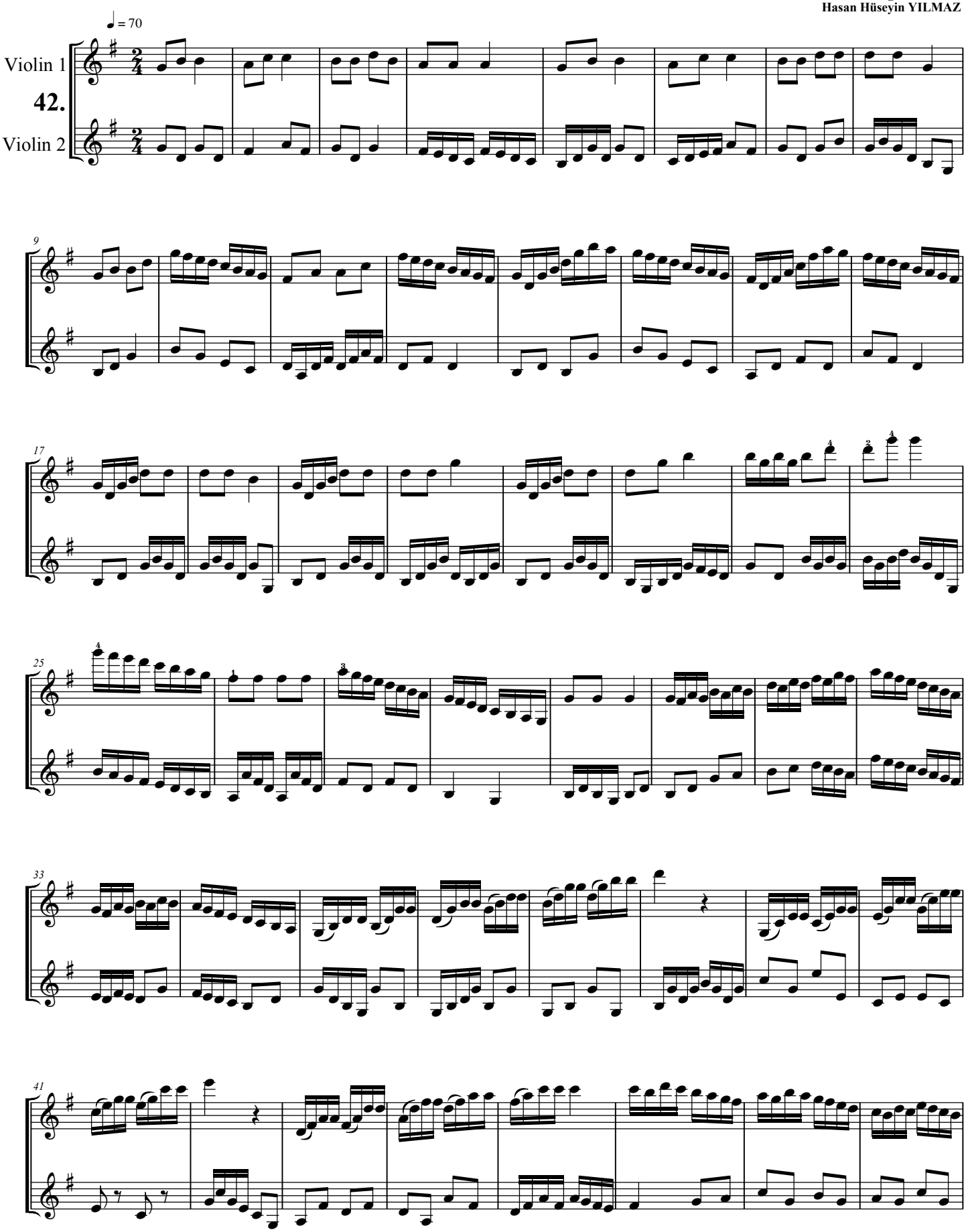
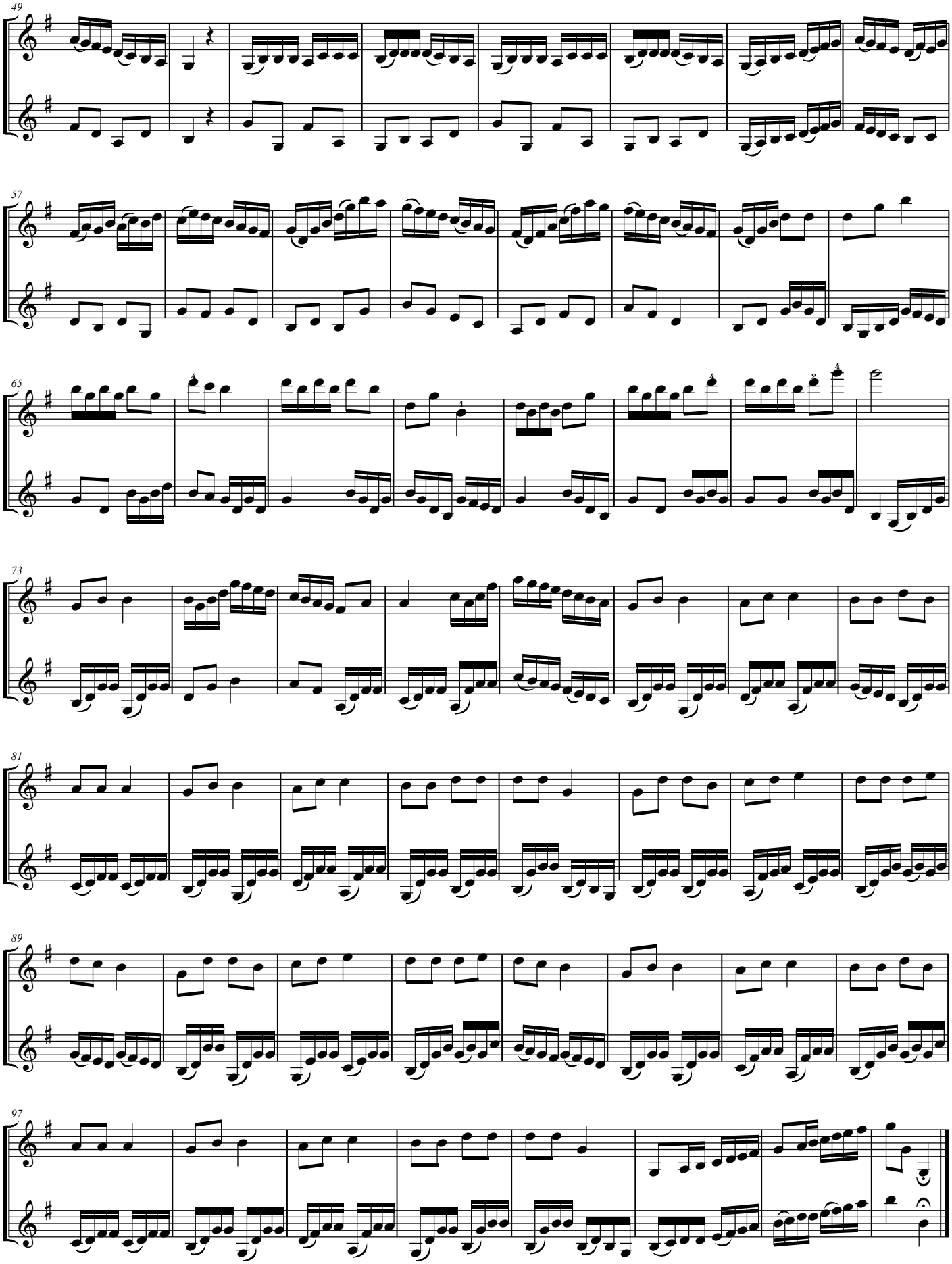
37
41
45
49


♩ = 70
Violin 1
42.
Violin 2
9
17
25
33
41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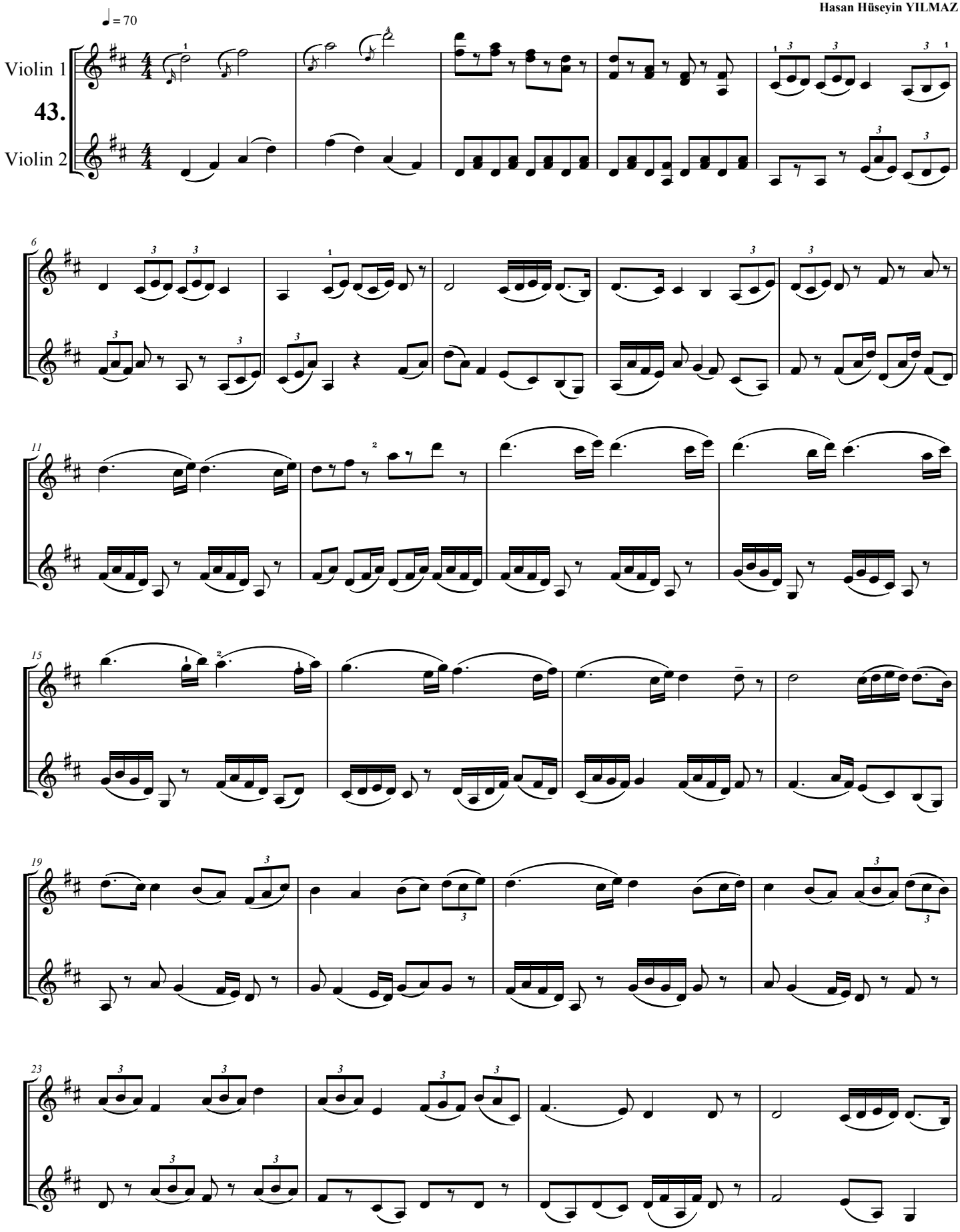
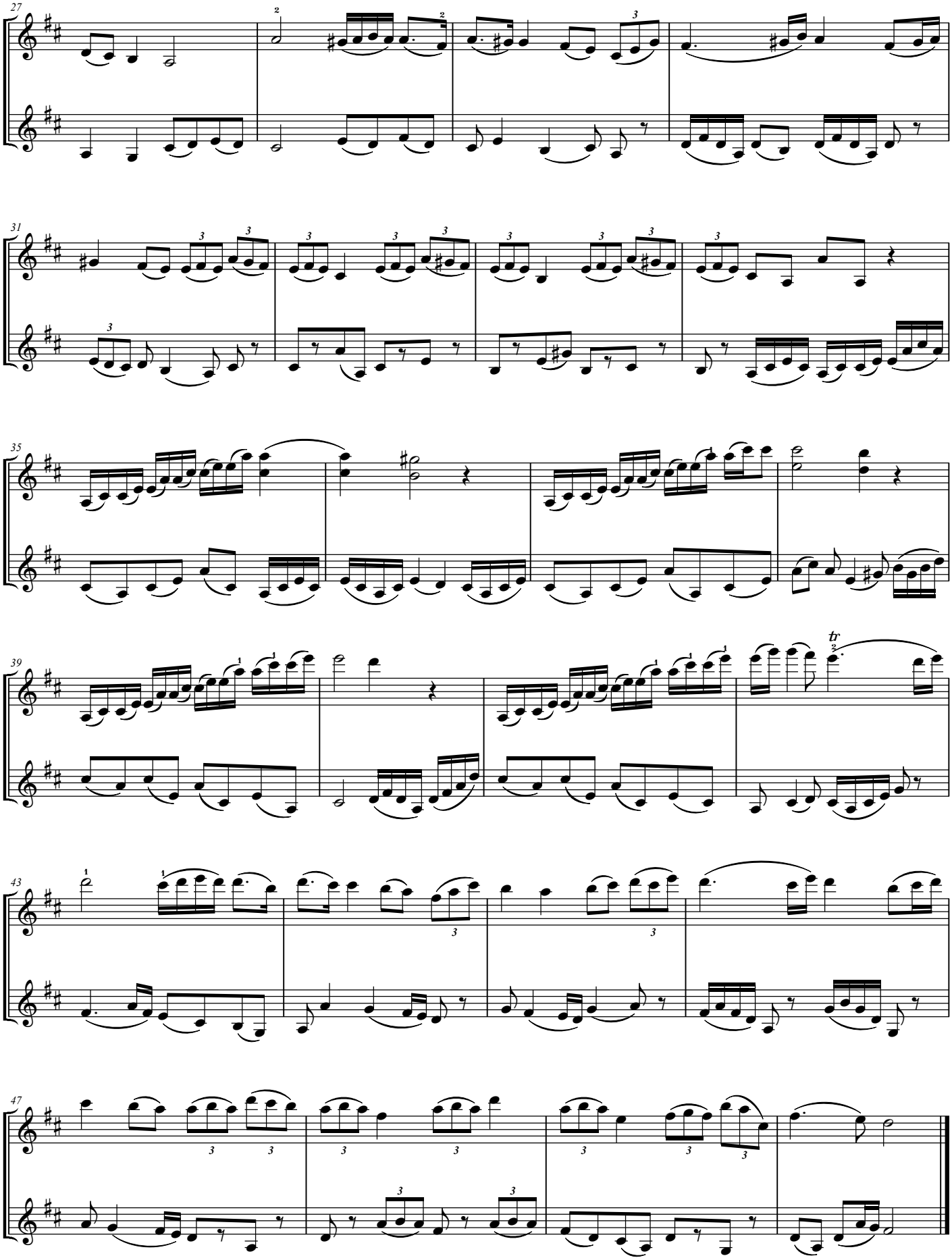
73
81
89
97


♩ = 70
Violin 1
43.
Violin 2
6
11
15
19
23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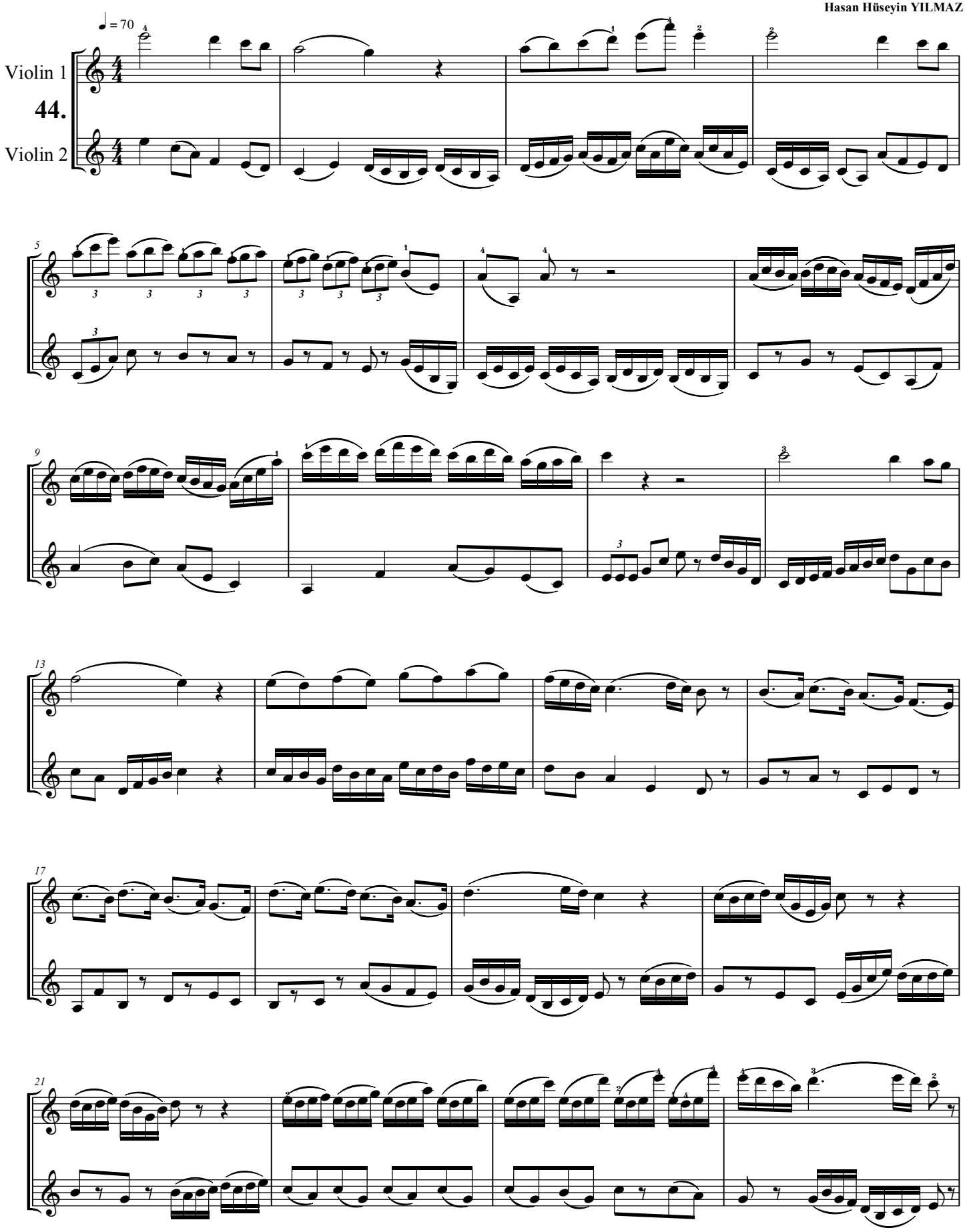
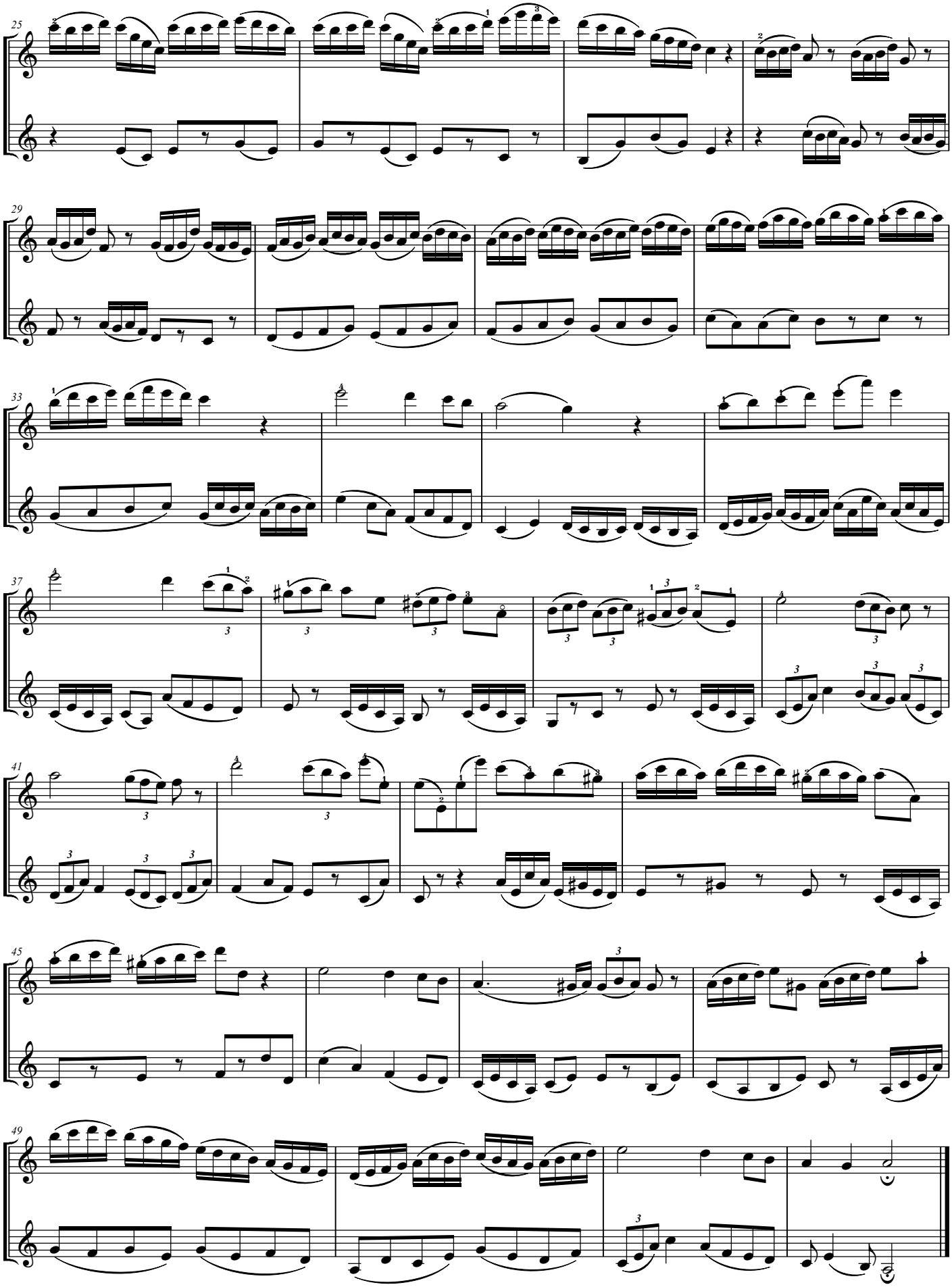
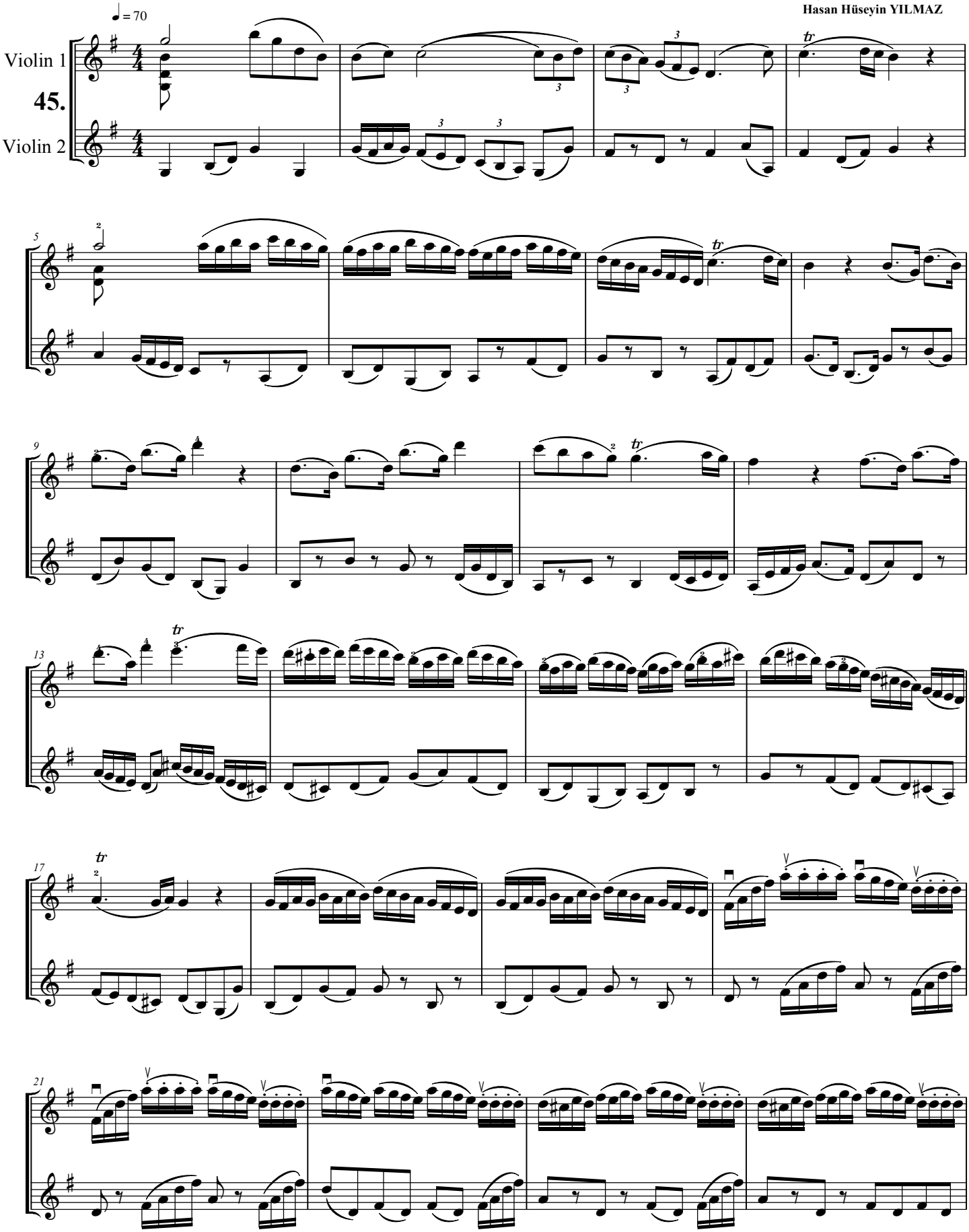
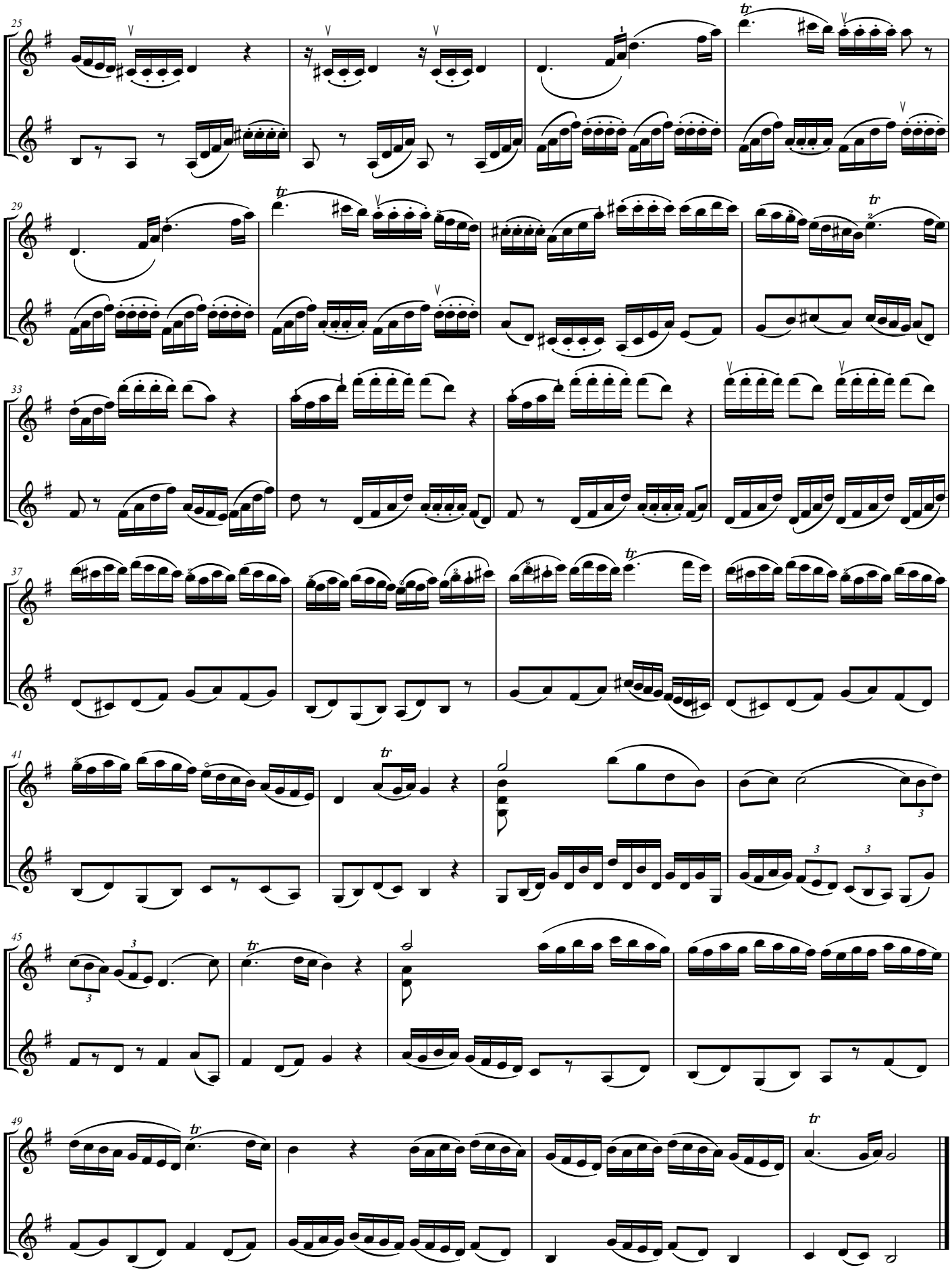
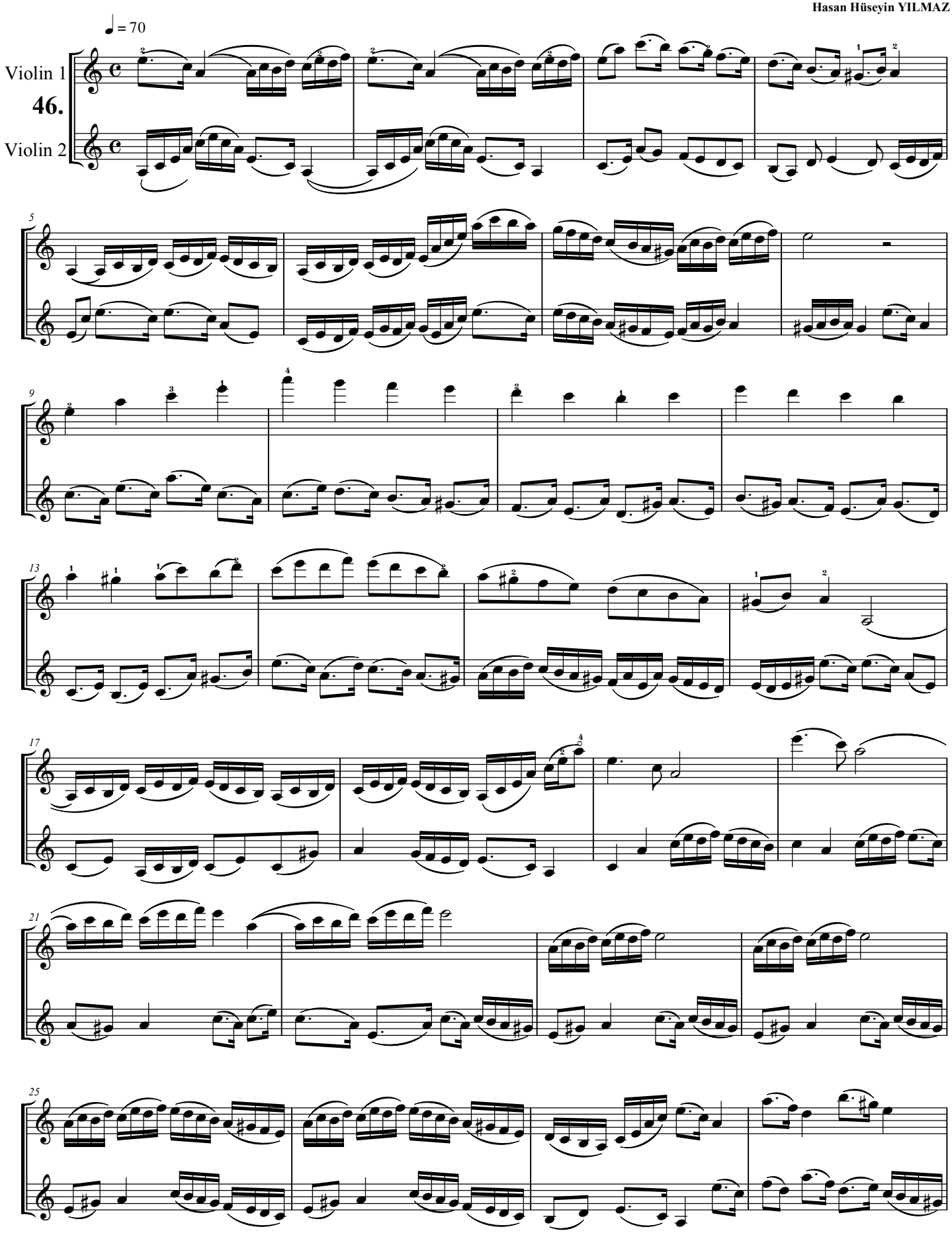
39
43
47

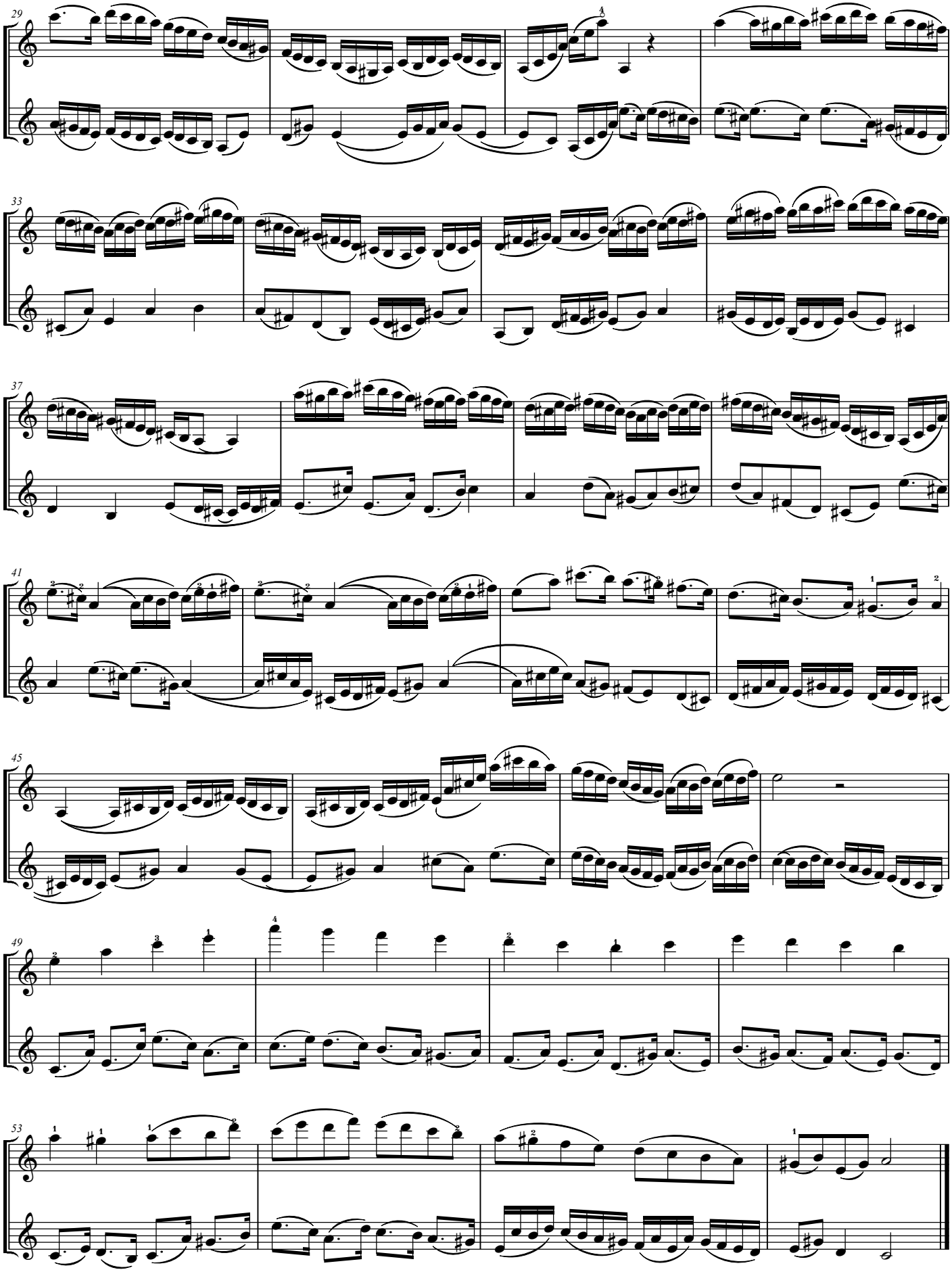

♩ = 70
Violin 1
44.
Violin 2

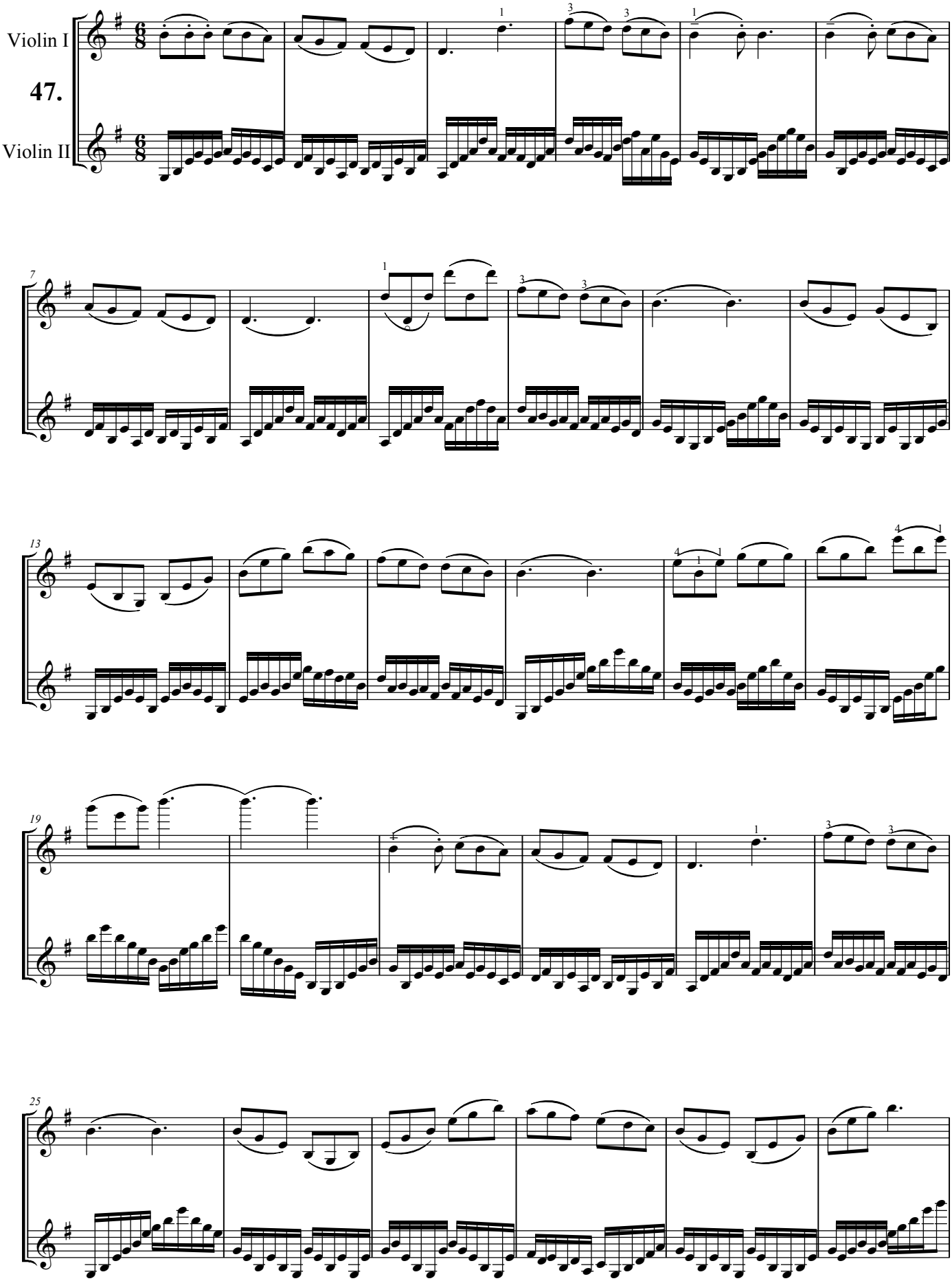


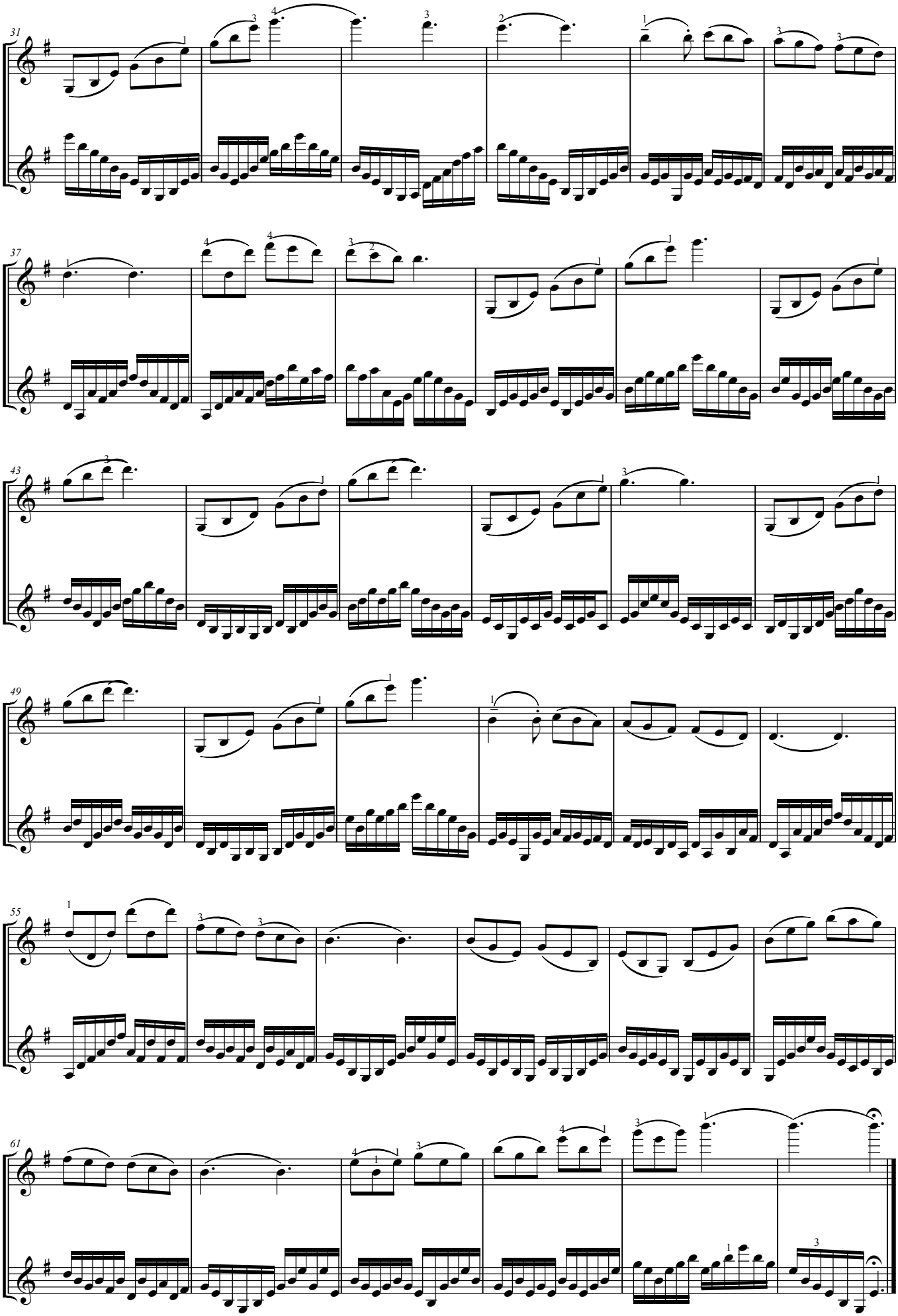

♩ = 70
Violin 1
45.
Violin 2




♩ = 70
Violin 1
46.
Violin 2
5
9
13
17
21
25



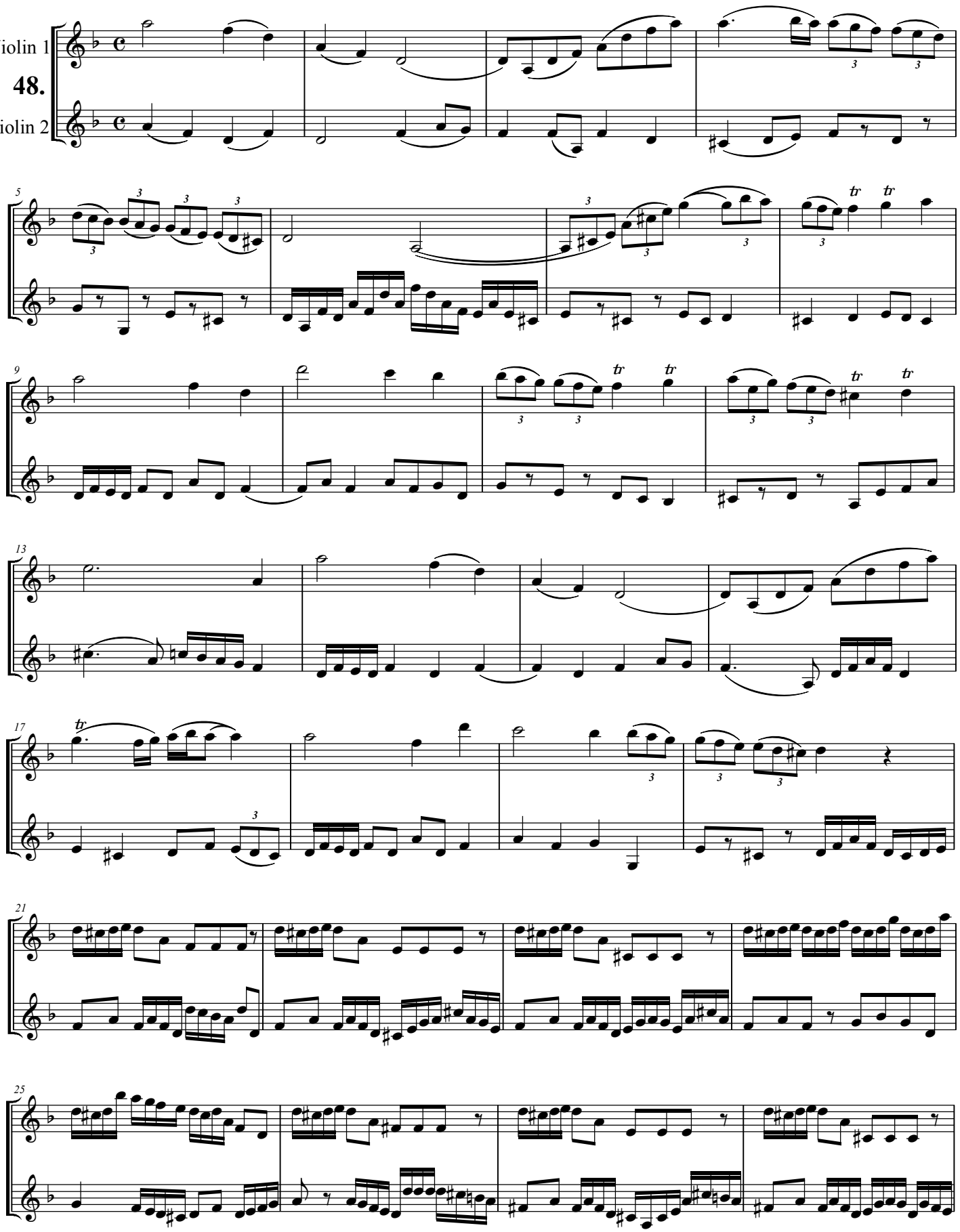

Violin I
47.
Violin II
7
13
19
25

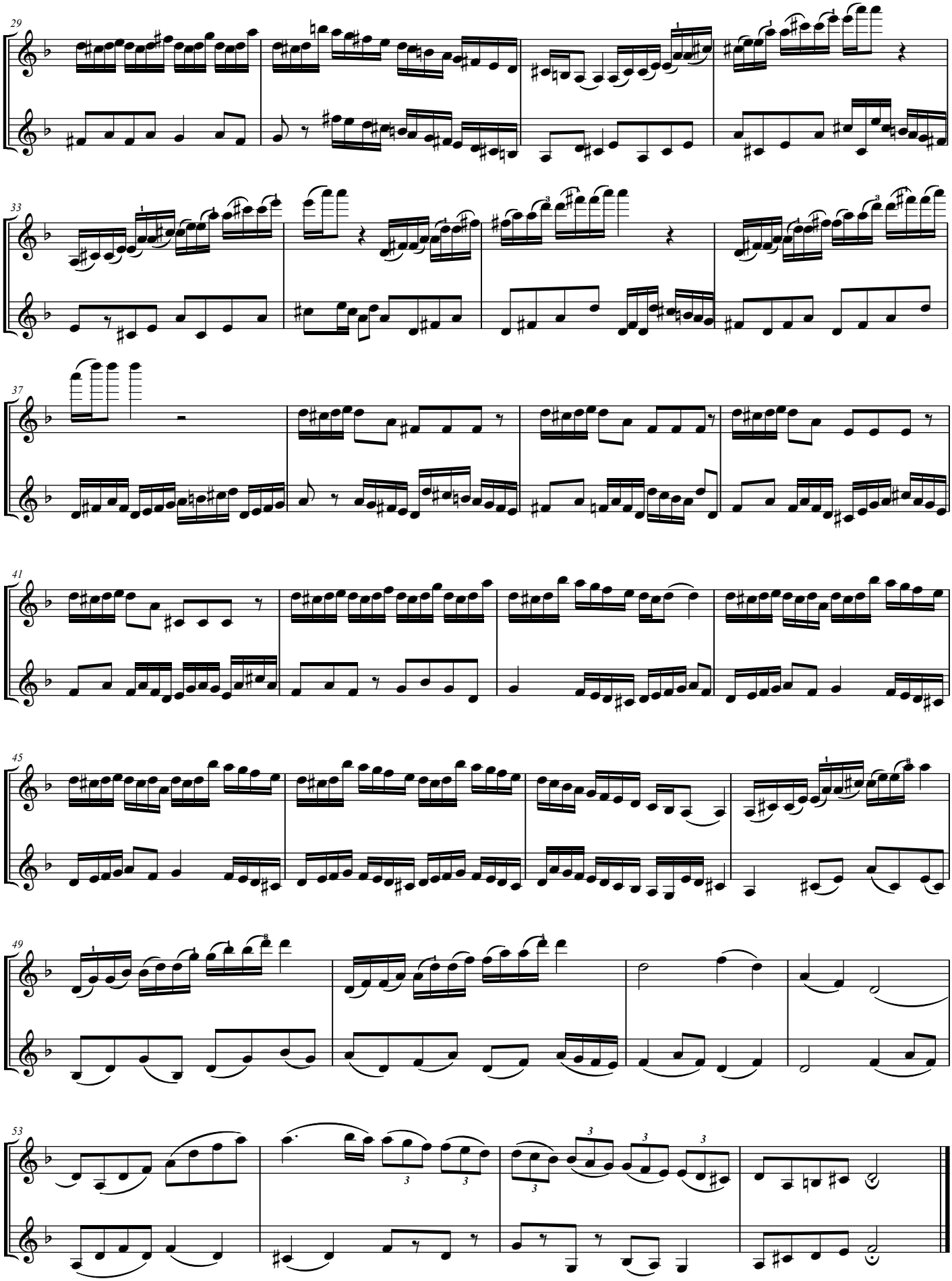


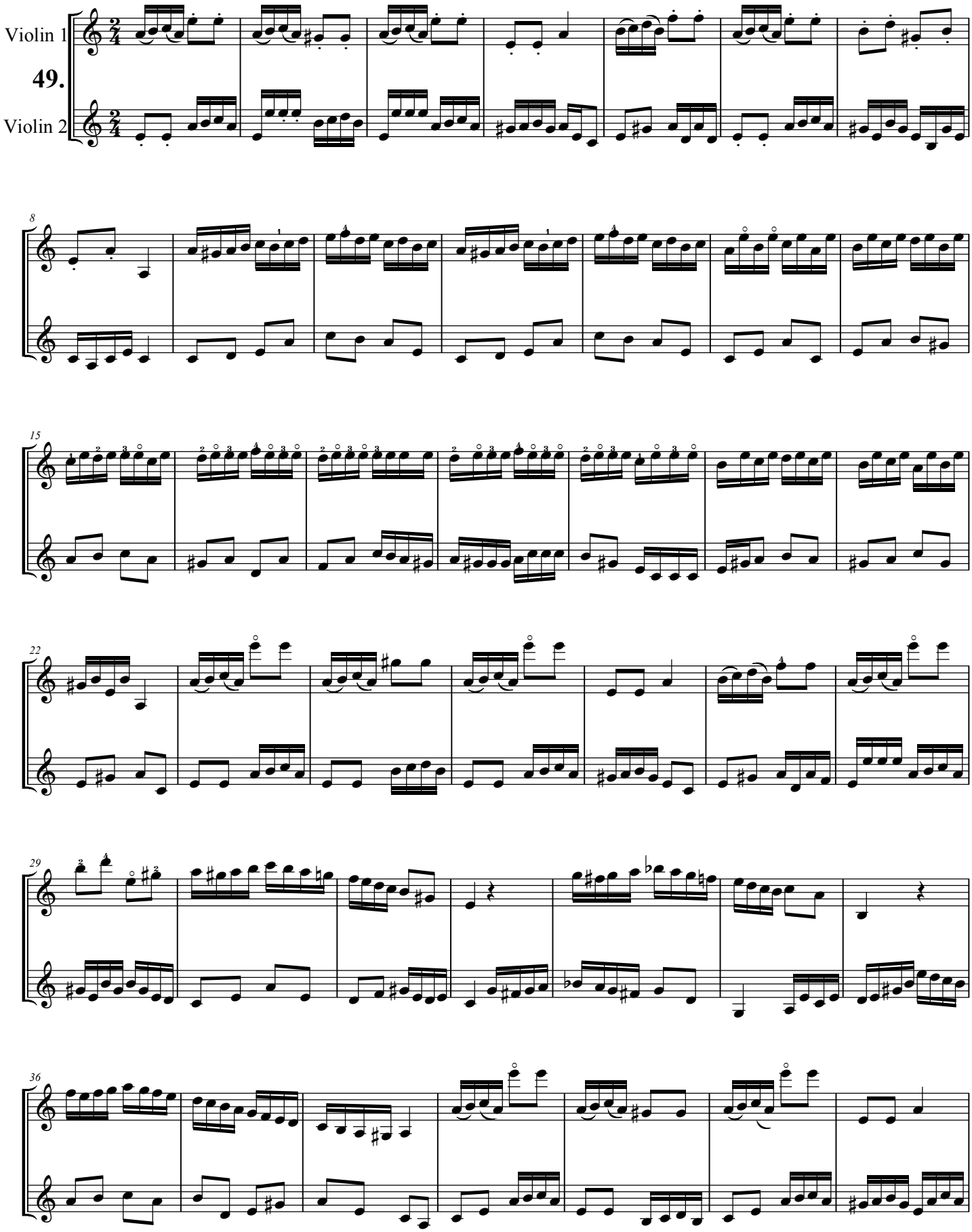
Violin 1

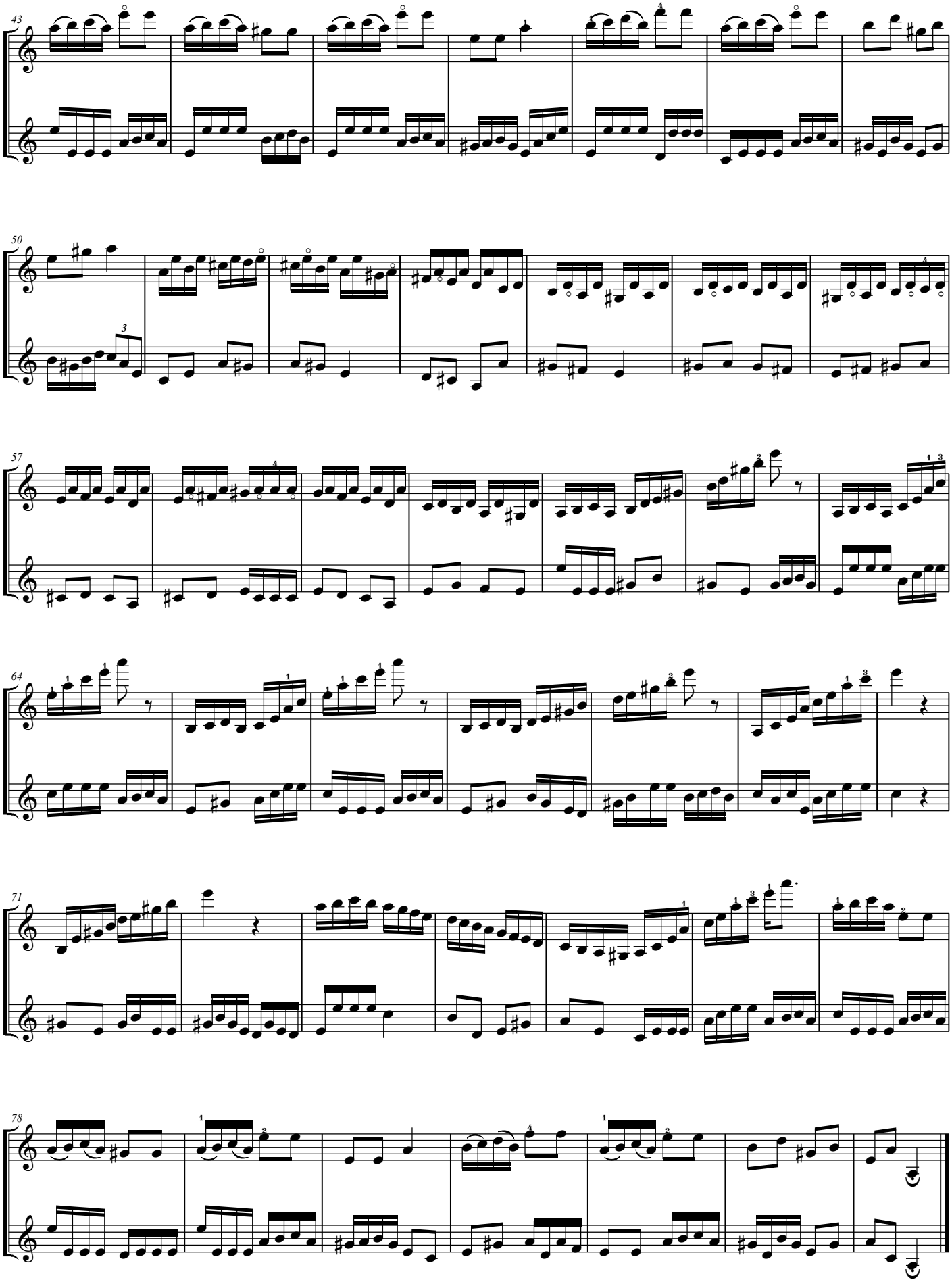
48.

Violin 2






Violin 1
49.
Violin 2
8
15
22
29
36



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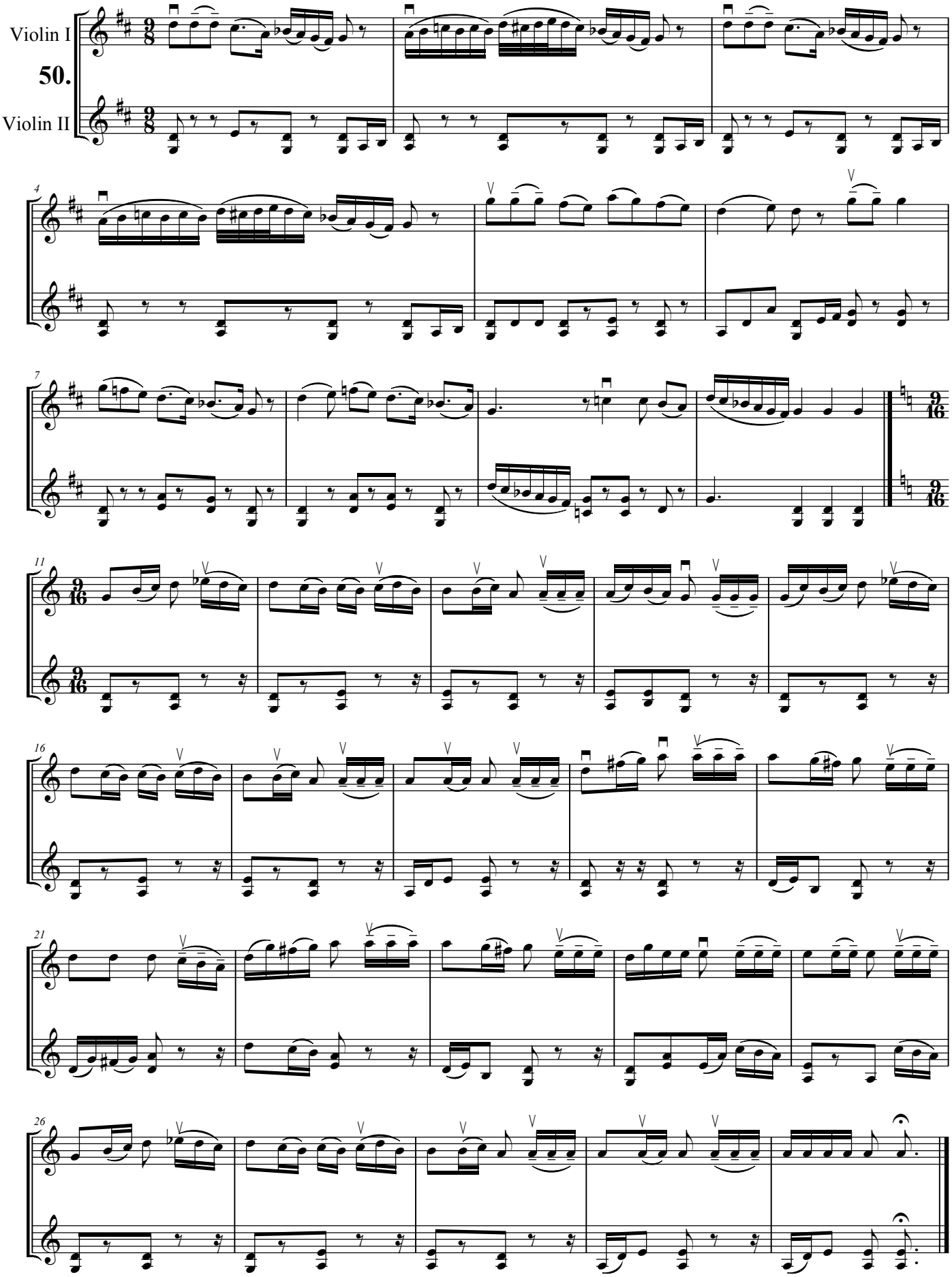
Düzenleme:
Hasan Hüseyin YILMAZ