

Stakeholder Opinions on Suitability of Cello Etudes Created From Taksims of Tanburi Cemil Bey in Education

Burcu Avcı Akbel*

Yıldırım Beyazıt University Turkish Music Conservatory

Cinnah Yerleşkesi C Blok, Güvenerler Mah. Güneş Cd. No:11 Çankaya, Ankara

*E-mail: burcuavci812002@yahoo.com

Abstract

There is a necessity for listening to and even probing into the recordings of the performers who reached the level of mastery in the performance of Turkish Classical Music, which is based on master-apprentice relationship. In this sense, the recordings of Tanburi Cemil Bey, who opened a new era for the next generations with his performances, and especially his *taksims* (maqam improvisations) significantly manifesting his control over his instrument and his creativity, are of high importance. Tanburi Cemil Bey's *taksims*, which have survived to this day through the recordings at hand, possess numerous elements to provide technical and musical development for cello learners. In this study, the etudes which may contribute to cello education have been written by taking these elements into consideration -in adherence to the melodies of Tanburi Cemil Bey-, also with bowing signs, fingering numbers, ornaments, etc. made available for cello education. Behaviors which each etude aims at providing are described with the explanations below the etudes.

The purpose of this study is to help learners understand Tanburi Cemil Bey's technique, *tavır* (individual practice), *üslup* (style) in his cello *taksims*, to enrich the *maqam* repertoire of the cello which can be used for methodical teaching purposes, and to contribute to the etude repertoire of the cello which is inadequate for use in Turkish Classical Music. The usability of the etudes created in frame of this study for cello education has been evaluated in line with the opinions of various stakeholders (instructors, students) in the field of cello education.

Key Words: Tanburi Cemil Bey, Taksim, Violoncello, Cello, Etude.

1. Introduction

Throughout centuries, Turkish Music has been taught through an education system based on master- apprentice relationship, which is called the *meşk* system (a musical system based on repetition and memory practices without musical notes involved). Playing techniques of instruments, musical movements, etc. have not been assisted by notation. Although there are references to notation systems of Turkish Music, there are no written sources available, such as methods, etude books, etc., on instrument playing techniques of the past; therefore, it is impossible to make any comment on the performances of that time. However, with the recording technology introduced into Turkish Music market in the early 20th century, it became possible to listen to records of many important musicians. Cello (violoncello), which was first introduced to bands and orchestras for performance of polyphonic Western music with the influence of Westernization movements having emerged in the Ottoman Empire in the early 19th century, was incorporated into Turkish Music around the early 20th century - considering that the oldest cello records available at hand belong to Tanburi Cemil Bey -. Cello *taksims* (maqam improvisations) performed by Tanburi Cemil Bey are taken as basis for this study which was performed for comprehension of technical and musical richness in his *taksims* and their adaptation to the instrument, as the oldest records available with us are by Tanburi Cemil Bey.

This study specifically addresses *taksims* due the fact that Turkish Music is a genre performed in form of monophonic music and it is hard to distinguish the sound of cello in an ensemble consisting of multiple instruments. For this reason, examples of *taksim* are used in the study with a view to manifest the individual practice of Tanburi Cemil Bey in his cello performance.

Tanburi Cemil Bey, who lived between late 19th century and early 20th century, blazed a trail in Turkish Music in terms of his composition skills, virtuosity in multiple instruments, style, superior performance techniques and musicality. The new trend pioneered by Cemil Bey was later adopted by certain performers and composers. After it was planned that *taksim* pieces by Tanburi Cemil Bey, whose school of music is of significance in Turkish Music, will be analyzed in this study, it was concluded that inscription of his pieces in form of etudes that will

enable and accelerate the technical and musical progress remarkably will be the most convenient method to achieve the objective. This study has aimed at forming etudes out of the melodic patterns he used in his *taksim*s so as to reflect the genius, style, technique and musicality of the great master Tanburi Cemil Bey in his *taksim* performances.

The shortest and the most systematic form of progress in technical and musical terms in instrumental education is the practice of etudes. “Etudes are defined as exercises aiming to improve the level of instrumental performance technically and usually forming the content of instrumental methods (Türkel and Şen, 2016, p.914). “Etudes are pieces used for practice to improve our various knowledge and skills on style, phrasing, technique, tone, intonation, harmony” (Lancaster, 1994, p.16). In instrumental education, etudes have a number of functions such as enabling students to acquire technical and sight-reading skills, enhancing speed and improving musical sense (Erçan, 2008, p.96). As is indicated, etudes created to prepare students for musical pieces ensure effective management of time, easier and faster achievement of targeted skills, ability to prepare for compositions and overcome challenging parts of pieces more easily.

Etudes that function as a pre-study in instrumental education and consequently in cello education are used to help students acquire necessary skills to play the instrument as well as control on the instrument both at the beginning stage and in the following stages. Playing etudes in instrumental education will help students warm up before playing the piece and improve their control on the instrument to a certain extent, so that students will prepare themselves better for the pieces that they will perform, and save time in warm-up and preparation stages.

Etudes are formulated for a specific purpose and in frame of a certain program to help students acquire a certain level of proficiency in technical and musical terms, overcome certain challenges and perform a pre-study for the pieces. The etudes addressed in this study, however, are written primarily for purpose of helping students comprehend the playing technique, individual practice and style of Tanburi Cemil Bey in cello *taksim*s. Moreover, it is aimed at enriching the maqam education repertoire of cello which can be used for methodical objectives, and contributing to the etude repertoire which is insufficient for use of cello in Turkish Music. The etudes written are arranged by considering the use of positions I to V and transitions between the positions, bowing techniques such as *detache*, *legato*, *staccato*, *spiccato*, etc.; ornaments such as grace note, glissando, trill, vibrato, etc. and difficulty level of all these techniques and arranged in a progression from basic to advanced level.

The study, inspired by previous notations of the *taksim*s performed by Tanburi Cemil Bey and analysis of his performances and under the light of data thus obtained, reflects the playing techniques, musical infrastructure, style and individual practice of Tanburi Cemil Bey in his *taksim*s on the etudes to the extent possible. By this way, it is aimed to ensure that traditional performance will take the lead in technical and musical development. For this purpose, characteristics of the instrumental practice of Tanburi Cemil Bey in general and specific elements of cello performance were examined, with reference to *taksim* analyses, prior to the formulation of etudes. Subsequently, the patterns to be excerpted from *taksim*s of Tanburi Cemil Bey were ascertained so that they will be arranged in form of exercise. Thereafter, ten different etudes were written on basis of those patterns which are supposed to be useful for cello playing students to achieve progress in technical and musical terms as well as in aspects of individual musical practice, maqam knowledge, etc.

The etudes prepared in scope of this study were created in frame of certain needs and certain objectives. Basic observations of the researcher at this stage are quite significant. For instance, if an instructor observes that students tend to make similar level of errors at the same point while performing a certain piece, small exercises or melodic patterns can be formed to solve such technical difficulty. As a positive aspect of this technique, students are observed in natural environments like courses, concerts or exams; and, students’ purposes, social environments, school habits and lifestyles can also be taken into consideration and materials considering such elements can be created (Yalçınkaya, 2010, p. 27).

The researcher’s observations in formal and informal musical education institutions throughout years of experience as a cello teacher and performer have been influential in this research. The Universal Western Music methods and etudes are used at the first stage in cello education in Turkish Music. The use of these methods is significant for familiarization with and control on the instrument. However, the use of right and left hands for cello, transitions between positions, use of ornaments such as grace notes, trills, etc. in Turkish Music differ from their use in universal music. It has been observed that cello students experience various challenges in performance of Turkish Music compositions in terms of finger pressures, tones with basic characteristics, and *maqam* and *usul* elements as well as the mentioned differences. As a help for solution of such challenges, etudes containing tastes (*çeşnis*), *maqam* transitions, ornamental techniques, bowing techniques and position transitions

were needed. It is considered that the etudes created from melodic patterns of Tanburi Cemil Bey will, even though partially, help solution of the existing problems. Similarly with the etudes in this study, it is thought that it would be helpful to create cello etudes out of melodies in Turkish Music by making use of the *taksims* performed by Tanburi Cemil Bey and great masters.

During the preparation of the etudes, the melodies or melodic patterns used by Tanburi Cemil Bey were taken as basis so that Cemil Bey's style and individual use of maqams and rhythms will be learned and put into practice and also Cemil Bey's melodies and melodic patterns will be made available for technical practice in cello.

2. Related Studies

Certain parts which may be used in inscription of practicing patterns and etudes were selected for notation from Necdet Yaşar's *taksims* in scope of the study titled "Necdet Yaşar'ın *taksim*lerinden hareketle tanbur etüdüleri" (Tanbur etudes on basis of *taksims* by Necdet Yasar) by Bilgin (2011); and exercises and etudes were created by means of such parts. Observation method was used in this study to reveal the style characteristics in the performance of Necdet Yaşar.

The study titled "Türk Müziği'nde 15. yy.'da kullanılan makamlardan oluşturulan seyr-i nâtik örneğinin viyolonsel öğretiminde kullanılabilirliğinin değerlendirilmesi" (A review on the suitability of the example of seyr-i nâtik created from the maqams used in the 15th century in Turkish Music in cello education) by Karaca (2016) contains an example of *seyr-i nâtik* composition in the maqams that are referred to in circles (*edvars*) in the XVth century; *legatos*, bowing signs and nuances were inscribed for cello, and opinions of experts were received by using the survey method. It was concluded that the example of *seyr-i nâtik* prepared in scope of this study can be used in cello education.

The study titled "Keman öğretiminde kullanılmakta olan çağdaş türk müziği eserlerinin seslendirilmesine yönelik olarak oluşturulan hazırlayıcı alıştırmaların işgörsellik ve etkililik yönünden incelenmesi" (An analysis on functionality and effectiveness of preparatory exercises created for performance of modern Turkish Music compositions used in violin education) by Parasız (2009) is related to examination of the exercises that enhance performance in practice of Modern Turkish Music pieces used in violin education in terms of functionality and effectiveness. Therefore, the study consists of a test model and pretest - posttest model with control group within the model. It has been concluded in frame of this study that the preparatory exercises are effective in performance of Modern Turkish Music pieces used in violin education.

The study titled "Tanbûrî Cemil Bey'in klasik kemençe ile eser icrasının özellikleri" (Characteristics of Tanburi Cemil Bey's performance of his compositions with classical kemencha) by Sever (2008) contains an analysis of the instrumental performances of Tanburi Cemil Bey with Kemencha, whereby his style was analyzed. In the chapter of conclusions regarding performance characteristics of Cemil Bey, it is concluded that "he completed note value in several bowing movements instead of a single long one, used grace notes as ornaments before eighth notes, used various tunes between two notes, usually made a glissando without having regard to the length between two notes" etc., and that the performance is independent of the composition and the performer is independent of the composer.

When the results of researches performed are considered, it is observed that etudes have been created for the instruments used in Turkish Music with a view to comprehend styles of certain composers or to facilitate performance of certain works. However, no study has been found in which cello etudes are created to comprehend styles of certain composers in Turkish Music or to facilitate performance of particular Turkish Music pieces. This study has been carried out to contribute to the field after it was noticed that there are no sources available on the mentioned subject.

3. Method

3.1. Purpose

- 1) To help students comprehend playing technique, individual practice and style of Tanburi Cemil Bey in cello *taksims*,
- 2) To enrich the *maqam* teaching repertoire of cello available for methodical purposes,
- 3) To contribute to the etude repertoire of cello which is insufficient for use in Turkish Music.

3.2. Problem statements

- 1) To what extent the *taksims* of Tanburi Cemil Bey can be used in cello education?
- 2) How is the playing technique and individual practice of Tanburi Cemil Bey in his cello *taksims*?

3.3. Significance

Analysis of the use of cello in Turkish Music with regards to the individual practice of Tanburi Cemil Bey is of ultimate importance for notating and studying individual practice and style, which are major aspects of Turkish Music in cello teaching and education. As there is no cello method available in field of Turkish Music, the cello etude repertoire is quite limited in Turkish Music. It is considered that the data and etudes in this study can be used in cello education, and thus the study will contribute to the cello education repertoire. It is also thought that the study will be helpful in reflecting performance characteristics of Turkish Music, and more specifically, of Tanburi Cemil Bey.

3.4. Methodology

A literature review was performed in this study, whereupon the *taksims* of Tanburi Cemil Bey were obtained and analyzed to check if there are any mistakes in their notated forms, and necessary corrections were made.

The oldest records in cello performance in Turkish Music belong to Tanburi Cemil Bey. The Orfeon Company published a catalogue after the death of Tanburi Cemil Bey. There are seven *taksims* performed with cello according to this catalogue. This study analyses all *taksims* of Tanburi Cemil Bey in terms of his style, composition methods, ornaments and cello techniques and addresses four of his *taksims* which are thought to contain these elements in the best manner. The *taksims* forming the content of this study are ascertained as the *taksims* in Muhayyer, Uşşak, Bestenigar and Hüzam maqams.

While data were obtained, the four cello *taksims* which were accessible in records of Tanburi Cemil Bey were listened to for many times and analyzed in terms of maqam, style, and cello playing technique. Later, the parts of those *taksims* which are suitable for use in cello education in technical and musical terms as well as individual practice were ascertained and the passages noticeably reflecting cello playing technique were transformed into etudes. Legatos- techniques, bow pull-push signs, ornaments, left hand finger numbers were all written in the etudes. There are details written under the etudes, describing each respective etude and referring to the skills to be learned and/or strengthened in terms of maqam, individual practice and cello technique. The etudes were edited and arranged in their final form in line with the opinions of three persons specialized in Turkish Music. So, these etudes created on basis of the *taksims* of Cemil Bey were explained in a technically acceptable form conforming to cello terminology and as available for cello education.

The etudes were written in bass clef by taking the note A as basis in diapason so that all cellists will be able to benefit from the etudes. The etudes were arranged in a progression from easy to hard level. Despite adherence to the melodies of Tanburi Cemil Bey to the extent possible in this study, there are minor changes in the melodies as the etudes had to be written in compliance with a certain *usul* pattern.

The instructors who took the survey in scope of this study were selected among graduates of cello departments of Turkish Music Conservatories or Faculties of Education with minimum three years of experience in field of cello education. The instructors determined the group of students subject to survey under the study by selecting the students who are capable of playing the etudes in scope of the study. The survey items were subject to qualitative analysis in terms of theory, performance and cello education; the survey was prepared by using the five-point Likert type scale. Opinions about the prepared survey items were received from four experts, including one specialized in field of literature and three in field of Turkish Music; edits, changes and additions were made to the items accordingly, and the survey was arranged in its final form.

Descriptions in the etudes contain an overview on ornament and composition techniques occasionally observed in *taksims* of Tanburi Cemil Bey. A proper comprehension of these techniques will enable students, though partially, to have a good grasp of the musicality of Cemil Bey and to become capable of using these methods when performing *taksims*.

3.5. Model

The study constitutes a new model by preparation of etudes for use in cello education; therefore, it is a

descriptive study based on screening model.

At the first stage of this study, four cello *taksims* of Tanburi Cemil Bey were analyzed in terms of maqam, *usul*, and cello playing techniques. At the second stage of the study, passages prominently reflecting the cello playing technique of the *taksims* were transformed into etudes. Whereas, at the third stage of the study, the etudes created were submitted to stakeholders for their opinions as to their suitability for use in education.

3.6. Study Group

Criterion sampling, which is one of the purposeful sampling methods, was used in this study. “Criterion sampling method is a study of situations that fulfill a series of criteria” (Yıldırım and Şimşek 2008). As the etudes in scope of this study were prepared for cello performance in Turkish Music, the criteria sought included ‘playing cello’ and ‘having taken at least undergraduate classes in field of Turkish Music’. Therefore, the instructors who took the survey were selected among graduates of Turkish Music Conservatories or Faculties of Education in Ankara with minimum three years of experience in field of cello education. Likewise, the students who took the survey were selected among individuals studying at Turkish Music Conservatories or Faculties of Education and possessing a technical level of capacity to play the etudes.

3.7. Data Collection Tools

For collection of data, primarily the records of *taksims* performed by Tanburi Cemil Bey in *Bestenigar*, *Muhayyer*, *Hüzzam*, *Uşşak* maqams were obtained from “Tanburi Cemil Bey, Volume I-IV CDs”, while the *taksim* in *Hüseyni* maqam was obtained from the archive of İhsan Özgen. Notated forms of the *taksims* were obtained from the doctoral thesis titled “The art of violoncello performance in Turkish Maqam Music: an analysis on early Turkish Music recordings” by Yelda Özgen Öztürk.

Two different survey forms were created with five-point Likert type scales for academicians and students with a view to ensure assessment of the etudes created on basis of the *taksims*. Before the survey, opinions of related experts from three different universities were received for assessment of the questions and the content of the survey, which was then edited and arranged according to those opinions.

3.8. Evaluation of Data

At this stage, various stakeholders (academicians, students) in field of cello education were asked, via the surveys prepared, to assess the suitability of the etudes created. Survey data provided by academicians and students were individually submitted in form of percentage distribution graphics and frequency tables, and the mentioned data were assessed and interpreted.

4. Findings

4.1. Etudes and Their Descriptions



Figure 1. Etude 1

4.1.1 Etude 1: This etude is a passage in the base part of the *taksim* of Tanburi Cemil Bey in Uşşak maqam and is included in scope of the study as the passage can be used as a finger exercise. “A finger exercise is a small piece consisting of a small melodic structure, planned and practised by the student uninterruptedly for a certain period of time (5 minutes, 10 minutes, etc.) (Toptaş, p.769).” In this etude, the melodic pattern excerpted from the Uşşak *taksim* of Tanburi Cemil Bey can be transferred to all sounds with whole note ranges as seen in the passage a or transferred to all strings of the cello as in passages b, c and d. This etude is an articulation and bowing practice. It allows practicing bowing techniques including *staccato*, *detache* and *legato*. While practicing the etude, each note must be practised as a *detache* note on separate strings, and then as *legato* of 2 notes, 4 notes and 8 notes. Once these practices have been sufficiently performed, the part from the passage e to j can be practised. This etude must be started with low tempo and then the speed must gradually be increased to the highest tempo possible. But the articulation and glissando must be clearly audible without any notes lost. Tempo must not be increased until they are clearly played.



Figure 2. Etude 2

4.1.2 Etude 2: This etude was written on basis of the middle section of Tanburi Cemil Bey's *taksim* in Uşşak maqam. The use of grace note starting from the beginning of the 2nd scale and continuing until the middle section of the 4th scale. Tanburi Cemil Bey used the structure mostly consisting of a series of grace note groups in his compositions and *taksims*. The aim is to exemplify the use of these groups in this etude and thereby to teach the structure which was often used by Tanburi Cemil Bey. The crescendo which starts in the first scale of the etude transforms into decrescendo from the part within the mentioned passage where the grace note starts, and the decrescendo ends in the middle section of the 4th scale.

The part of the etude continuing with *Sofyan usul* can be used when teaching/ strengthening the Uşşak fourth and the *Sofyan usul* with 4/4 time signature. The frequency of note repetitions and the use of long notes and grace notes serves for improvement of bow control. This etude may be transposed to other keys to ensure uşşak notes to have command on other pitches.

The most important factor to be taken into account is the correct practice of *Segah* pitch. With regard to the use of *Segah* pitch in Uşşak maqam, Kutluğ mentioned that there is suspended cadence on Segah pitch and this pitch is lowered in its flat diminished limma. The term flat diminished limma should be interpreted as a three-comma flat. In other words, the term refers to a pitch lower than single-comma flat, and higher than four-comma flat (Kutluğ, 2000, 168). *Segah* pitch which is used in Uşşak maqam is obtained by pressing *Buselik* pitch and making a small slide towards *Düğah* pitch on cello. In this etude, *Segah* pitch corresponds to the key F#. So, this key must be lowered.

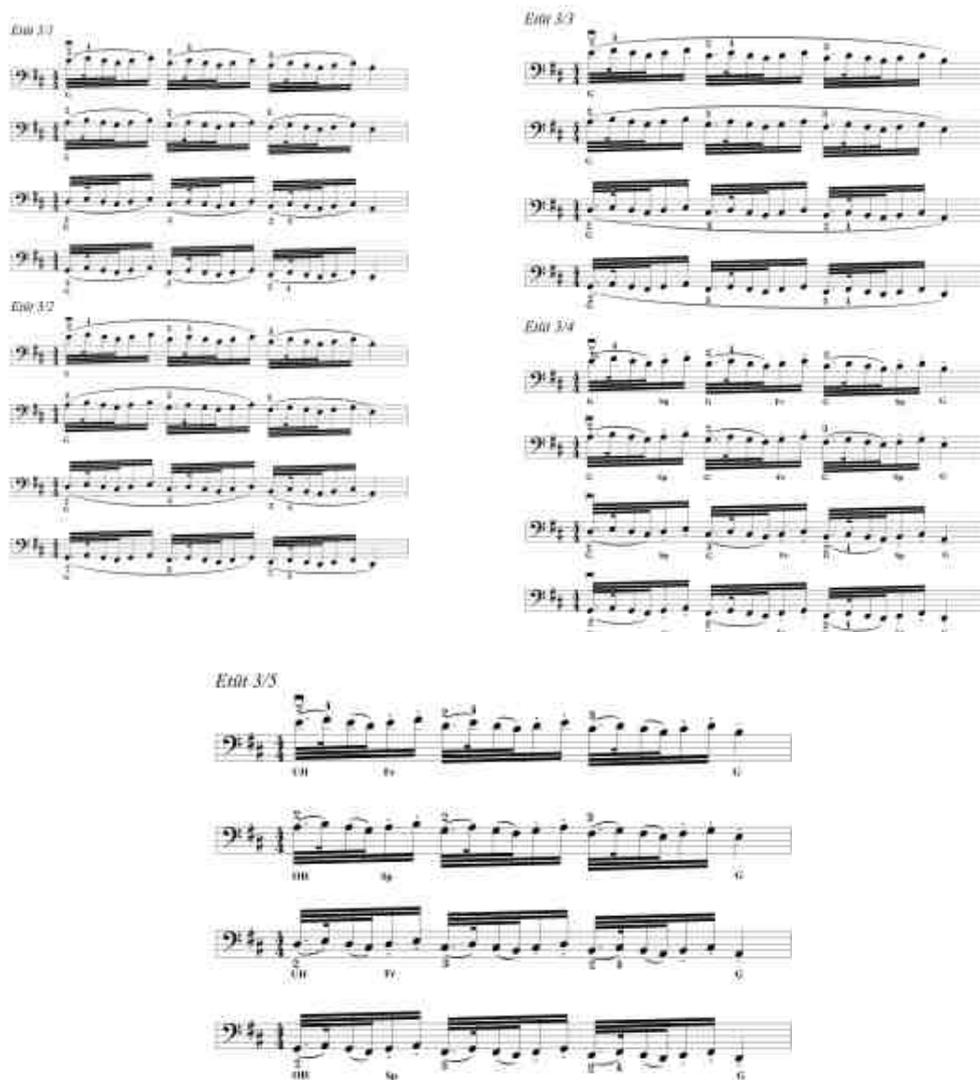


Figure 3. Etude 3

4.1.3 Etude 3: This etude was created by transferring a melodic pattern, which was frequently used by Tanburi Cemil Bey in *Muhayyer taksim*, to all strings of the cello. This etude aims at building a coordination between right and left hands. The same etude is presented with five different bowing techniques, with the aim to teach *legato* and *staccato* as well as these techniques. This etude also enables practicing over all strings on positions I, II and III, and transitions between positions, rhythm and agility. The etude must be started with low tempo and then the speed must gradually be increased to the highest tempo possible. But the articulation must be clearly audible, without any notes lost. Tempo must not be increased until they are clearly played. To ensure comprehension of the rhythmic structure and repetitions in Turkish Music, these types of practices can be adapted to other melodic patterns.



Figure 4. Etude 4 and Etude 5

4.1.4 Etude 4: It is aimed at practicing transitions in positions I and III on all strings, reinforce pitches of *Uşşak* fourth and the *Semai usul* with 3/4 time signature. The etude also contains grace note practices and vibrato practices. Here, it will be useful to make an explanation about Tanburi Cemil Bey's use of vibrato in order to give a hint as to how the vibrato will be played in the etudes:

When discussing on the Tanburi Cemil Bey's use of vibrato, it is not possible to refer to the vibrato used in Western Music. The vibrato used in Western Music is a different term as it especially refers to a frequent vibrato which is inherent in the technique of bowed string instruments of the 20th century and has become the main characteristics of the production of sound, with the same size of wavelengths. We observe that Tanburi Cemil Bey used grace notes, acciaccatura, small bow movements and unique trills to replace vibrato. Vibrato techniques similar to the trill or grace notes used by Tanburi Cemil Bey can be observed in books written on Gamba technique used during the age of Baroque music. The trill technique applied with two fingers, which is considered as a type of microtonal trill, is similar to the types of vibrato used by Tanburi Cemil Bey (Öztürk and Beşiroğlu, 2009, p.39).

The vibrato in *taksim* examples was not used as one of the main elements of the production of sound but with the aim to ensure sustain of the long notes between or at the end of phrases. Similarly in this etude, the vibrato was used to ensure sustain of the note B which is a long note.

4.1.5 Etude 5: Tanburi Cemil Bey started the middle section of the cello *taksim* with *Uşşak* pitch in *Muhayyer*

maqam (on *Hüseyni* pitch in this etude). Written on this basis, the etude aims at strengthening the pitches of Uşşak fourth on the 1st and the IVth strings. Positions I, II and IV are exercises for practice. There is a mix of dotted fourth, eighth, sixteenth notes available in the etude, enabling students to practice rhythm. Whereas, the 4th and the 5th scales of the etude involve the use of grace note in Turkish Music. They constitute an example for transition between positions and finger numbers in the use of cello.



Figure 5. Etude 6

4.1.6 Etude 6: This etude was written on basis of the middle section of Tanburi Cemil Bey's *taksim* in *Hüzzam* maqam. This etude makes use of *İsfahan* maqam with *Nişabur* pitch on the first seven scales, and shows the pitches and characteristics of *İsfahan* maqam. The part starting from the middle part of the 4th scale and continuing until the half of the 6th scale is a passage ornamented with a series of grace notes. This ornamental technique often preferred by Tanburi Cemil Bey is applied in Etude 2. Each eighth note must be played on individual strings, and meanwhile short *detached* bow movements must be used. The part where grace notes appear starts with the crescendo, and continues until the end of the note G which is the highest note. Whereas, decrescendo starts after the note G and ends on the half of the 6th scale which is the end of grace notes. As Cemil Bey played various plucked string instruments, we observe an occasional influence of plucked string instruments in cello performance. He usually preferred shorter bow movements and *staccatos* instead of long and tied bow movements, which can be related to the factor mentioned above.

One of the composition techniques frequently repeated by Cemil Bey are rhythmic repetitions. There are rhythmic repetitions between the 8th and 11th scales of this etudes, right before the note C on which suspended cadence will be applied. The note D delays the appearance of the note C. This enables ear training on that note and facilitates suspended cadence. When this type of use is comprehended, this will facilitate *taksim* performance of the student. Beginning from the 8th scale of the etude, the effect of *İsfahan* maqam disappears and later the etude is finalized with pitches of *Hüzzam* maqam. Whereas, in technical terms, this etude serves as an exercise for *detache* practice, bowing practice, transitions between positions and *Yürük Semai usul* with 6/8 time signature. However, this etude was rather written as a grace note practice.



Figure 6. Etude 7

4.1.7 Etude 7: This etude was written on basis of the reprise section of Tanburi Cemil Bey's *taksim* in *Hüzzam* maqam. The melodic pattern of *Hüzzam* maqam and *Aksak Semai usul* with 10/8 time signature is taught in this etude. A group of grace notes are remarkable in this etude. One of the methods frequently used by Tanburi Cemil Bey are these small grace notes. Cemil Bey used these grace notes to ornament the long notes. Similarly in this etude, the same use is observed in the notes at the beginning and at the end. Whereas, in technical terms, this etude can be considered as an exercise in terms of transitions between half and full positions, use of *detache* and *legato*, proper and even use of the bow, flageolet practice and transitions between positions I, II, III, IV as well as in terms of grace note applications



Figure 7. Etude 8

4.1.8 Etude 8: The melody in the intro of the *Bestenigar taksim* of Tanburi Cemil Bey was used in this etude. *Zirgüleli Hicaz çeşni* was applied on *Çargah* pitch in the intro of the *taksim* (on the *gerdaniye* pitch specifically for this study). The etude, in addition to reinforcing pitches of *Hicaz* maqam, instructs the *Yürük Semai usul*. Whereas, in terms of cello technique, it is a good exercise for *legato* and *detache* practices. It is considered as a right hand practice as notes of different length are tied and the *detache* bow technique is used.

Cemil Bey used the vibrato in various forms. In this etude, it is seen that the vibrato is supported by bow movements of wide intervals, and occasional use of the bow or the 2nd finger. For example, Cemil Bey provided vibration of the sound on the long *Gerdaniye* pitch which we see in the scale before the ending; he created

vibrations with wide intervals by using the *staccato* bow technique. When the final three notes are considered, vibrato is applied between the notes E and F and the notes F and G; meanwhile, for the use of vibrato on the final note of G, Cemil Bey applied the vibrato with a wider interval than the previous two pitches and by using the 2nd finger. Thus, Tanburi Cemil Bey used the vibrato in three different forms, which are exemplified in this etude.



Figure 8. Etude 9

4.1.9 Etude 9: This etude was written on basis of the middle section of Tanburi Cemil Bey's *taksim* in *Bestenigar* maqam. *Segah çeşni* is shown on *Eviç pitch* (on *Tiz Çargah* pitch specifically for this etude) in the middle section of the *taksim*. The notes to be accented at the beginning of the etude are indicated with *glissando*, which is used as an auxiliary element to create a *crescendo*. This etude not only ensures teaching / strengthening of *Segah çeşni* on *Eviç pitch*, which is a commonly used *çeşni* in Turkish Music but also allows practice on many elements such as *legato*, bow transitions between strings, transitions between positions, spring control and articulation.

Moreover, trill is applied along the note B in the final and prior scales in this etude. Trill is an ornament very commonly used in Turkish Music. This ornament is usually not shown on the note, but applied as an improvisation by the performer. "Tanburi Cemil Bey used the trills rather as grace notes in the cello *taksims*. Additionally, his unique two-finger vibrato style can be considered as a trill. Most of the passages including his trills involves use of vibrato on the same pitch as the ornament (Öztürk, 2006;75). Therefore in this etude, vibrato must also be applied on the note B where also trill is applied.



Figure 9. Etude 10

4.1.10 Etude 10: This etude was written on basis of the final section of Tanburi Cemil Bey's *taksim* in *Bestenigar* maqam. *Segah çeşni* was applied on *Irak* pitch (on *Çargah* pitch specifically for this etude). *Segah çeşni* and *Semai usul* with 3/8 time signature is applied in this etude. Additionally, the etude shows the composition technique by Tanburi Cemil Bey in which a specific melodic pattern is repeated similarly, if not identically, on another pitch on the condition that the drone will be the sustained tone. In this etude, the drone is D (Neva), the first scale is the beginning of the 1st melody, and 8th scale is the beginning of the 2nd melody. Melodic patterns are repeated similarly though not being identical. The grace note groups applied by Cemil Bey as referred to in Etude 7 are also encountered in the 6th and the 7th scales. With these small grace note groups, it is aimed at ornamenting long notes. In terms of cello playing technique, on the other hand, this etude allows reinforcement of the mixed use of *detache* playing techniques, and practice of transitions between positions I, II and III and articulation.

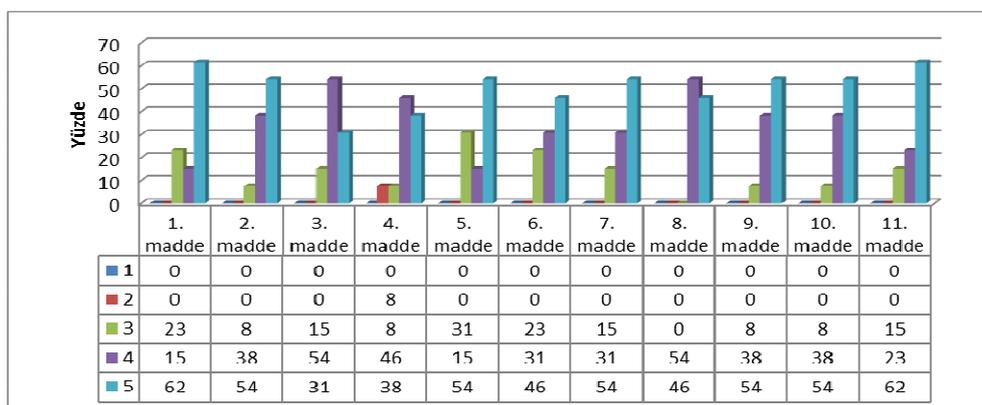
4.2 Findings Related to Results of Survey Applied on Academicians

Below is given the frequency table which is created upon surveys applied on the instructors on a scale of five points, and which shows the score given by the participants surveyed and the number of persons surveyed:

Table 1. Frequency Table of Scores Given by Academicians to Items of the Survey

No	Questions	Frequency				
		1	2	3	4	5
1	The etudes created on basis of the <i>taksims</i> of Tanburi Cemil Bey have made a positive impact on cello students in technical terms.	0	0	3	2	8
2	The etudes created on basis of the <i>taksims</i> of Tanburi Cemil Bey have made a positive impact on cello students in musical terms.	0	0	1	5	7
3	The etudes created on basis of the <i>taksims</i> of Tanburi Cemil Bey have made a positive impact on cello students in terms of maqam knowledge.	0	0	2	7	4
4	The etudes made a positive impact on the students in terms of enabling them to comprehend the mentioned <i>usuls</i> and apply them on their instrument.	0	1	1	6	5
5	The melodies and melodic patterns used by Tanburi Cemil Bey are frequently repeated through etudes, helping students to be inspired when "improvising in Turkish music, creating melody, performing <i>taksims</i> ".	0	0	4	2	7
6	The etudes reflect the international cello performance techniques and the individual practice of Classical Turkish Music.	0	0	3	4	6
7	The etudes improve the skills of performance between positions I and V.	0	0	2	4	7
8	Legatos written for the etudes are suitable.	0	0	0	7	6
9	Finger numbers and position passages written for the etudes are suitable.	0	0	1	5	7
10	The etudes are suitable in the aspect that they enable the student to acquire and strengthen the technical and musical skills described in the related explanations.	0	0	1	5	7
11	The explanations written under the etudes are correct and sufficient.	0	0	2	3	8

Whereas, the percentage distribution of the scores given by the instructors for the items of the survey are indicated in the following graphic:



Graphic 1. Percentage Distribution of Points on the Survey Materials of Instructors

As seen in Table 1 and Diagram 1, the expressions ‘disagree’ or ‘I strongly disagree’ were not used except for the item 4, according to results of the survey applied on the academicians. In this circumstance, it is obvious that the statements indicated in all other items were confirmed and agreed upon by the academicians. Let’s interpret the data obtained from this item 4, in which the expression ‘I disagree’ is also encoded: The etudes are assessed in terms of *usul* knowledge in this item 4, where the expression ‘I strongly agree’ was used at the rate of 38%, the expression ‘I agree’ at the rate of 46%, ‘I’m neutral’ at the rate of 8%, and ‘I disagree’ at the rate of 8%. Although this item received the lowest score, the expressions ‘I agree’ and ‘I strongly agree’ were used at the rate of 84% in total for this item inquiring the effectiveness of etudes in terms of *usul* teaching; this item was found successful in general. However, this item was scored lower than other items, which can be interpreted to mean that the etudes are less effective when compared to other items in terms of *usul* knowledge. When it is considered that the main objective of this study is to teach the style as well as individual technical and musical practice of Tanburi Cemil Bey, it is seen that these results support the objective of the study.

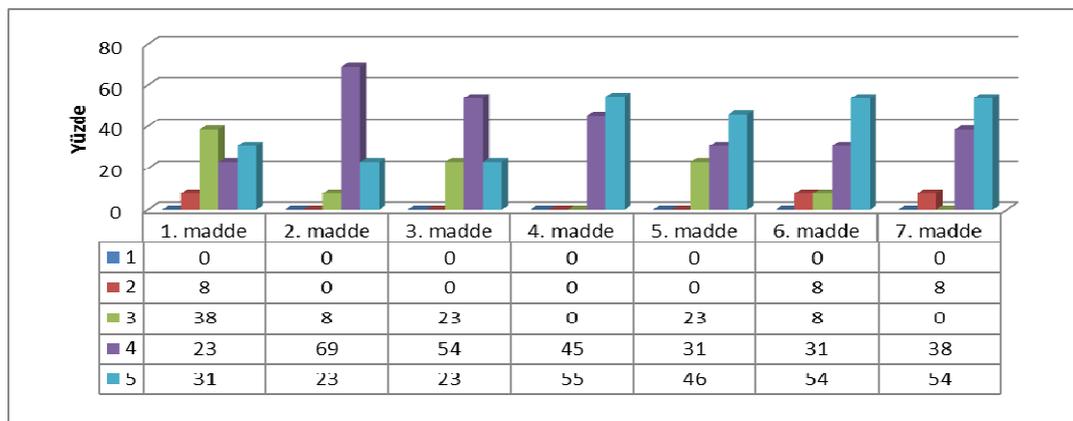
4.3 Findings Related to Results of Survey Applied on Students

Below is given the frequency table which is created upon surveys applied on the students on a scale of five points, and which shows the score given by participants surveyed and the number of persons surveyed:

Table 2. Frequency Table of Scores Given by Students to Items of the Survey

No	Questions	Frequency				
		1	2	3	4	5
1	I can easily play these etudes.	0	1	5	3	4
2	These etudes are useful in terms of <i>maqam</i> knowledge.	0	0	1	9	3
3	These etudes are useful in terms of <i>usul</i> knowledge.	0	0	3	7	3
4	These etudes are useful for learning the melodies and melodic patterns used by him	0	0	0	5	6
5	These etudes are useful in terms of cello technique.	0	0	3	4	6
6	These etudes are useful for learning / strengthening the knowledge of pitches in Turkish Music.	0	1	1	4	7
7	These etudes can be used as helpful exercises for practicing before performing Turkish Music pieces.	0	1	0	5	7

Whereas, the percentage distribution of the scores given by the students for the items of the survey are indicated in the following graphic:



Graphic 2. Percentage Distribution of Scores Given by Students to Items of the Survey

As seen in Table 2 and Diagram 2, the highest score was given to the item 4 according to the results of the survey applied to the students. When it is considered the main objective of the study is to teach the style and melodic patterns of Cemil Bey, it can be said that the etudes written on basis of the positive answers given to this item serve for the designated purpose.

The expressions ‘I disagree’ or ‘I strongly disagree’ were not used other than items 1, 6 and 7. In this circumstance, it is obvious that the statements indicated in all other items were confirmed and agreed upon by the academicians. Let’s interpret the data obtained from the items 1, 6 and 7, in which the expression ‘I disagree’ is also encoded:

For the item 1 containing the statement “I can easily play these etudes”, the expression ‘I strongly agree’ was used at the rate of 38%, the expression ‘I agree’ at the rate of 46%, ‘I’m neutral’ at the rate of 8%, and ‘I disagree’ at the rate of 8%. Although this item has a lower score than the other items, students reported agreement with this item at the rate of 84%. The agreement ratio of 84% in comparison with the disagreement ratio of 8% may cause one to think that the etudes can be easily played. However, when it is considered that the etudes are applied to the students in line with the directions given by the academicians, it can be said that the etudes are not so hard and are suitable only for students possessing a certain level of knowledge. Most of the students subject to the survey found the etudes easy, which can be interpreted to mean that the etudes are not too hard for practice; and they may be helpful when they are used to provide practice for students of suitable level. Indeed, students can be trained on Tanburi Cemil Bey’s extraordinarily unique style and use of ornaments such as vibratos, grace notes, etc. only if they overcome basic technical challenges. Therefore, it is recommended that senior students should be taught these etudes.

For the item 6 containing the statement “These etudes are useful for learning / strengthening the knowledge of pitches in Turkish Music”, the expression ‘I strongly agree’ was used at the rate of 54%, the expression ‘I agree’ at the rate of 31%, ‘I’m neutral’ at the rate of 8%, and ‘I disagree’ at the rate of 8%. In fact, there is agreement at the rate of 85%, in which case it can be argued that these etudes are useful for learning / strengthening the knowledge of pitches in Turkish Music due to the fact that the scores given were generally high although there is disagreement with the item at the rate of 8%.

For the item 7 containing the statement “These etudes can be used as helpful exercises before performing Turkish Music pieces”, the expression ‘I strongly agree’ was used at the rate of 54%, the expression ‘I agree’ at the rate of 38%, and ‘I disagree’ at the rate of 8%. There is an agreement rate of 92% in general, which is very high rate; and therefore, it can be said that these etudes can be used as helpful exercises before performing Turkish Music pieces.

5. Conclusion

In this study, the melodic patterns to be excerpted from *taksims* of Tanburi Cemil Bey were ascertained so that they can be arranged in form of exercise. Taking these patterns as basis, ten different etudes were written which are expected to teach/ strengthen the cello students’ ability to comprehend the style of Tanburi Cemil Bey, to

give an opinion on the ornament and composition techniques he used, and to ensure the improvement of their technical level.

It is a fact that even individual practicing over and imitating a particular *taksim* of Tanburi Cemil Bey will contribute to individual style, *maqam* knowledge and technical experience of a cello student. However, it is hard to memorize the *taksims*, which are long and usually fast-paced, or to scrutinize the melodic patterns and to fully understand the style used. The etudes are planned to enable students acquire the mentioned skills more easily and practically.

Under the light of the survey results applied to academicians in this study, the statements ‘I disagree’ or ‘I strongly disagree’ were not used for any item except for the item four, which supports the idea that the etudes can be used in cello education. Under the light of all the information, *legatos*, finger numbers, transitions between positions and explanations for the etudes created in scope of this study are found accurate and adequate by the academicians.

Moreover, according to this result, the etudes are found adequate to help students acquire the technical and musical skills described in the explanations. It has been concluded that the etudes will contribute to the development of students in terms of technical and musical knowledge, *maqam* knowledge, *usul* knowledge, transitions between positions I and V, improvisation, melody composition, and *taksim* performances.

Under the light of the data obtained, it has been concluded that the etudes prepared under this study are useful for learning the melodies and melodic patterns used by Cemil Bey, improving cello technique, learning/strengthening pitches, *maqams* and *usuls* in Turkish Music; that their level of difficulty allows students to become capable of playing with enough practice, and students can use the etudes as helpful exercises for practicing before performing Turkish Music pieces.

In the scope of this study, instructors who apply the etude writing method on their students on basis of a *taksim*/musical piece can have the opportunity to create small but efficient etudes for their students in addition to various course materials. There are numerous methods and etudes to teach the cello technique. Therefore, as in this study, the etudes to be written must aim at teaching style - individual characteristics in addition to technical practice.

References

- Bilgin, K. (2011). *Necdet Yasar'ın Taksimlerinden Hareketle Tanbur Etüdüleri*, Master's Thesis, İstanbul.
- Ercan, N. (2008). *Piyano Eğitiminde İlke ve Yöntemler*, Ankara: Sözkese Press.
- Karaca, T. (2016). *Türk Müziği'nde 15. Yy.'da Kullanılan Makamlardan Olusturulan Seyr-i Nâtk Örneğinin Viyolonsel Öğretiminde Kullanılabilirliğinin Değerlendirilmesi*, Phd Thesis, Gazi Üniversitesi.
- Kutluğ, Y.F. (2000). *Türk Musikisinde Makamlar*, 1st edn. İstanbul: Yapı Kredi Publications.
- Lancaster, L. K. (1994). *Analyzing Flute Pedagogy: A Discussion With Selected Pedagogues*. Phd Thesis, Kansas City Missouri: University of Missouri-Kansas City.
- Öztürk, Y.Ö., Beşiroğlu, S.S. (2009). ‘Viyolonsel Türk Makam Müziğine Girişi ve Tanburi Cemil Bey’, *ITU Dergisi /b Social Sciences* 6 (1), pp.31-40.
- Öztürk, Y.Ö. (2009). *The Art Of Violoncello Performance in Turkish Makam Music: An Analysis on Early Turkish Music Recordings*, Phd Thesis, İstanbul Teknik Üniversitesi.
- Parasız, G. (2007). *Keman Öğretiminde Kullanılan Çağdaş Türk Müziği Eserlerinin Seslendirilmesine Yönelik Olarak Oluşturulan Hazırlayıcı Alıştırmaların Etkililik ve İşlevsellik Yönünden İncelenmesi*, Phd Thesis, Gazi University Institute of Education Science.
- Sever, S. (2008). *Tanbûrî Cemil Bey'in Klasik Kemence İle Eser İcrasının Özellikleri*, Master's Thesis, Haliç Üniversitesi.
- Tanburi Cemil Bey, Volume I-IV, Traditional Crossroads, USA.
- Tanrıkorur, C. (1984). ‘Ölümünün 68. Yıldönümünde Tanburi Cemil Bey’, *Tarih ve Toplum*, İletişim Press, 2(92).
- Toptaş, B. ‘Piyano Eserlerinden Egzersiz Yazma Yöntemi’, *Uluslararası Sosyal Araştırmalar Dergisi*, 7(29), pp.769.
- Türkel, L.,Şen, Y.,Çağdaş. (2016). ‘Türk Müziği Flüt Eserleri İcrasında Makamsal Flüt Egzersizlerinin Kullanılabilirliği ve Öğrenci Görüşleri (Atatürk University Example)’, *Idil Dergisi*, 5(23), pp.909-930.

Yalcinkaya, B. (2010). *Flut Eğitiminde Geleneksel Türk Müziği Eserlerinin Seslendirilmesine Yönelik Oluşturulan “Etut Yazma Modeli” ve Bu Modelle Bestelenen Özgün Etutlerin Öğrenci Başarısı Üzerine Etkileri*, Phd Thesis, Gazi Üniversitesi.

Yıldırım, A., and Şimşek, H. (2008). *Nitel Araştırma Yöntemleri*, 7nd edn, Ankara: Seçkin Press.