

The Technical Analyse of Violoncello Etudes

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Abstract

Problem Statement: Cultivating the capacity for strong technique and vivid expression within each student is widely accepted as the primary goal in violoncello education. In this context etudes play an important role for the development of technical and musical aspects. Within the research literature the musical dimensions of etudes in violoncello albums are analysed from different perspectives such as tonality, speed terms, rhythmic structures, compositional styles, and technical difficulties. This study investigates the etude books used most often within Music Education departments of Turkish universities. The study also analyses the technical subjects of the two most used etude books.

Purpose of the Study: This study aims to present the etude books used most often within Music Education departments of Turkish universities. The study further intends to analyse those etudes in terms of technical subjects and presents creative practices to be used in their preparation.

Method: 'Document Analysis' method is used in the study. In order to determine the most used etude books, the universities in Turkey within Music Education Departments have been selected as a study group. Interviews were done with 23 cello instructors from 18 universities. J.J.F. Dotzauer's *113 Etudes for Violoncello, Book I* and S. Lee's *Melodische und Progressive Etüden* are used most often. Technical subjects regarding to left and right hand use are analysed in both etude albums. Besides the most commonly used techniques within both etude albums are discovered.

Findings and Results: Results of these interviews showed that the most often used etude books are Dotzauer's *113 Etudes for Violoncello, Book I* and Lee's *Melodische und Progressive Etüden Für Violoncello, Op.31*. All etudes included in both books are analysed to obtain the shared technical subjects of left and right hand use. Eight technical subjects of left hand use shared between the two etude books: keeping the fingers in position, double stops, arpeggios, articulation, trill, left hand agility, position establishment

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and left and right hand coordination. Five technical subjects of right hand use shared between the two etude books: string crossings, staccato, legato, détaché and balancing the speed of the bow. In the second part of findings creative technical practices for common technical subjects within the two etude books are written.

Conclusions and Recommendations: A comparison between the etude albums is presented. Implications for violoncello education are discussed.

Keywords: Etude, technical subject, technical practice, Dotzauer, Lee

Cultivating the capacity for strong technique and vivid expression within each student is widely accepted as the primary goal in violoncello education. In addition, it is accurate to argue that “Overcoming the overall technical difficulties within a piece thus reaching a technical comfort and easiness at the end” (Berki, 1994, p. 1-2) is a prerequisite for expressing any violoncello piece in an accurate and impressive way, and for working toward more sophisticated goals such as developing a unique style of expression (Berki, 1994, p. 1-2).

Etude is defined as “a special composition which aims to sustain the technical development of the performer in relation to its musical instrument” (Scholes, 1992; Sadie, 1995). Etude, which is originally a French word, is also referred to as a method, exercise, caprice, fantasia, ricercar, and study. As it is with many musical instruments, etude is an indispensable part of violoncello education and repertoire (Herfurt, 1967; Sakar, 1997; Slavich, 2002; Aksu, 2003; Mooney, 2003; Tunca, 2003, 2004; Lin, 2006). The content of violoncello curriculum should include arpeggios, scales, finger and bow development exercises, etudes, and performance repertoire (including pieces, sonatas, and concertos) (Potter, 1995).

Each etude features one or more technical goals, thereby playing a significant role in overcoming difficulties a student or performer would encounter with pieces in their repertoire (Cüceoğlu & Berki, 2007). Potter (1995) indicates that exercising and performing etude is an essential part of students’ technical and musical development. Studies required for all string instrument performers are summarized as follows: master various style periods, play in all keys, overcome time signatures and rhythmic patterns, increase bow control, learn articulation patterns, improve left and right hand coordination, and develop skills in different techniques (Shen, 2009).

Within the research literature the musical dimensions of etudes in violoncello albums are analysed from different perspectives such as tonality, speed terms, rhythmic structures, compositional styles, and technical difficulties. Nevertheless, there is relatively little research on the difficulties of violoncello etudes.

Highlighting similarities and differences between etude albums in terms of technical subjects is one approach within etude analysis. Shen (2009), in his study *A Pedagogical and Analytical Comparison of Auguste Franchomme’s Twelve Caprices, Op. 7 and Alfredo Piatti’s Twelve Caprices, Op. 25* examines the history of violoncello techniques in Franchomme’s *Twelve Caprices, Op.7* and Alfredo Piatti’s *Twelve Caprices, Op.25* and

addresses the importance of both etude albums by analysing similarities and differences between technical and compositional styles in each book. He also argues that performers can have higher performing abilities with that particular approach which is indicated in those etude albums. Tunca (2003), in his study *Most Commonly Used Etude Books by Cello Teachers in American Colleges and Universities*, indicates the technical difficulties and documents the violoncello techniques included in each album. Tunca (2003) specifies that an important criterion for violoncello instructors' in their etude selection is the arrangement of etudes. Specifically, etudes in each album should be arranged according to their level of difficulty. Sakar (1997), on the other hand, points out that determining the technical difficulties in each etude is the first step to include when compiling a list of beginner methods in violoncello education, examining their contents, and discovering the strengths and weaknesses of those methods. Another approach followed in etude analysis is the determination of the etude's tonality, speed terms, rhythmic structures, and technical subjects related to the right and left hands. In his article, *Pedagogical Reference of David Popper's Hohe Schule des Violoncellspiels-Vierzig Etuden, Op. 73*, I-Bei Lin (2006) proposes a more comprehensive approach to etude analysis emphasizing tonalities, speed terms, rhythmic structures, and subjects related with right and left hand usage. I-Bei Lin's (2006) analytic approach also includes arranging 40 etudes in David Popper's *Opus 73* album from simple to more difficult levels. Burubatur (2006) indicates that a key criterion for violoncello instructors and students regarding etude selection addresses the importance of tonalities within etude albums and the approach taken while analysing the technical subjects. Violoncello instructors should select etudes based on its difficulty level and its preparatory features in relation to certain pieces. Slavisch (2002) analysed the preparatory features of 40 etudes in David Popper's *Opus 73* in terms of their relevance for distinct pieces. His analysis emphasized the tonalities and technical subjects in relation to the right and left hand while establishing technical difficulties and the level of complexity in each etude.

Formal and harmonic analysis of the etude is another method within approaches to etude analysis. Aksu (2003) follows a formal and harmonic etude analysis approach for analysing 20 etudes of Bazelaire, Dotzauer, Duport, Grützmacher, Pais, Piatti, Popper, and Schofield and for writing down conducive etudes and preparatory technical practices for those etudes.

Therefore, the utility of scrutinizing the technical subject and approaches towards the study of those subjects for each etude with an analytical and creative approach is apparent. From the perspective of the students, knowing the technical subjects covered by each etude and considering the skills they should develop throughout the process would lead them to develop a more conscious examination of each etude (Fenmen, 1997). Aksu (2003) addresses the students and indicates the importance of conscious and planned study. For a productive study she recommends carrying out studies designed to overcome technical deficiencies within difficult passages instead of examining an etude from the beginning until the end. The focus on sources arranged according to difficulty level, clearly indicating preparatory etudes for each piece, and studies that address particular technical difficulties on which an etude is

focusing indicate the importance and necessity of etude analysis, as well as the simplicities it offers a violoncello instructor.

This study aims to present the etude books used most often within Music Education departments of Turkish universities. The study further intends to analyse those etudes in terms of technical subjects and presents creative practices to be used in their preparation. The present study attempts to find answers to the following questions:

1. Which etude albums are used most often in Music Education departments in Turkish universities?
2. What are the common technical subjects within the etude albums used most often in Music Education departments of Turkish universities?
3. Within a violoncello etude, what kind of technical practices develop in terms of internalizing the technical subjects related to the usage of the left hand?
4. Within a violoncello etude, what kind of technical practices develop in terms of internalizing the technical subjects related to the usage of the right hand?

Method

Research Design

The present study mainly employs the document analysis method. In this study document analysis method includes the analyse of the technical subjects regarding the use of right and left hand in violoncello. Besides that, the study is original in terms of holding a unique "synthesis" in writing down the technical studies in relation to the etudes. Interviews are done to obtain data and specialist views are taken before identifying the technical subjects regarding the use of right and left hand.

Research Sample

In order to determine the most used etude albums the universities in Turkey within Music Education Departments have been selected as a study group. It is determined that only 18 universities have Music Education Department in its organization. Besides it is assigned that 23 cello instructors are working in Music Education Departments.

Research Instrument and Procedure

Structured interview method is used to collect data. To answer the first research question interviews were done with 23 cello instructors from 18 universities. Interviews were done using the skype software via the internet. The only question asked to the cello instructors during the interview was "Which etude albums do you use?". According to their answers J.J.F. Dotzauer's *113 Etudes for Violoncello, Book I* and S. Lee's *Melodische und Progressive Etüden Für Violoncello, Op. 31* are used most often.

Document analysis method is used to identify the technical subjects concerning to the right and left hand use within the etude albums (Dotzauer and Lee). Opinion of the specialist is taken during the process of determining the technical subjects regarding to right and left hand use.

Data Analysis

After determining technical subjects in regard to the use of the right and left hand in all etudes which take place in both albums by applying document analysis, common technical subjects covered by both albums were revealed. Furthermore, frequency and percentage values were derived in terms of the frequency of the usage of common technical subjects.

Another dimension of the overall study focuses on writing down creative technical practices. First, the sample section for each common technical subject is determined. Next, technical practises are written for each. Finally, metronome numbers are suggested for each technical practice at both the lowest and highest values.

Results

The findings are evaluated in two main parts. The first part illuminates views of cello instructors according to the research questions. After considering their opinions, results are presented statistically. The second part covers technical studies written for sections selected from Dotzauer and Lee etude albums.

Results of these interviews showed that the most often used etude albums are Dotzauer's *113 Etudes for Violoncello, Book I* (used in 52% of Music Education programs) and Lee's *Melodische und Progressive Etüden Für Violoncello, Op.31* (used in 56.5% of Music Education programs) (see appendix 1).

In order to answer the second research question the etude albums used most often in Music Education departments of Turkish universities, all etudes included in Dotzauer's *113 Etudes for Violoncello, Book I* and Lee's *Melodische und Progressive Etüden Für Violoncello, Op.31* are analysed to obtain the shared technical subjects of left and right hand use in both etude albums. There are eight technical subjects of left hand use shared between the two etude books: keeping the fingers in position, double stops, arpeggios, articulation, trill, left hand agility, position establishment and left and right hand coordination (see appendix 2). Five technical subjects of right hand use shared between the two etude books emerge from the analysis: string crossings, staccato, legato, détaché and balancing the speed of the bow (see appendix 3). Usage rates of technical subjects of left hand were also determined. The top three technical subjects used in both albums are as follows: keeping the fingers in the position (53%), position establishment (32%), and articulation (14%) (see appendix 4). In addition findings regarding the usage rates of technical subjects of right hand use are, respectively, string crossing (48%), balancing the speed of the bow (48%), and legato (27%) (see appendix 5).

Technical Studies in Left Hand Use

All technical studies have a character of a pre-study for an etude. In addition to that, they are written in an easier performing manner compared to the etude parts with which are related. While determining the lowest and the highest metronome values in relation to technical studies it is considered that the aforementioned studies will be held by a student. Technical studies in left hand use are explained in table 1 below.

Table 1
Technical Studies in Left Hand Use







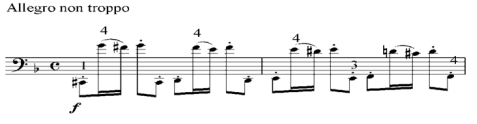

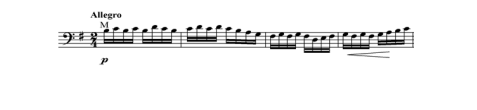
	Technical Studies in Left Hand Use	Explanation
<p>Technical Subject 1: "Left and Right Hand Coordination".</p>	<p>Maestoso</p> 	<p>Example 1. Lee, Op.31, I/14 mm: 1-2 Lee uses quaver with dot and semi-quaver to challenge left and right hand coordination.</p>
<p>Technical Study 1 Lee, Op.31, I/14</p>		<p>This technical study, first aims to practise bow technique on the right hand while playing arpeggio with left hand. It also focuses on practicing chromatic sounds with the left hand while playing simultaneously with the right hand on the bow.</p>
<p>Technical Subject 2: "Keeping the Fingers in Position"</p>	<p>Allegro non troppo</p> 	<p>Example 2. Lee, Op.31, II/27, mm: 30-31 Lee uses legato and staccato bow techniques together. This etude also practices keeping the fingers in position.</p>
<p>Technical Study 2. Lee, Op.31, II/27</p>		<p>This technical study aims to practise on keeping the fingers in position. Therefore, in order to motivate the student to focus on the left hand, easier techniques are provided for the right hand.</p>
<p>Technical Subject 3: "Double Stops"</p>	<p>Andante moderato</p> 	<p>Example 3. Lee, Op.31, II/38, mm: 5-8 In this section on the right hand Lee presents double stop progressions as legato</p>
<p>Technical Study 3. Lee, Op.31, II/38</p>		<p>This technical study focuses on practising the double stop progressions mentioned in example 3 in a slow tempo and with scales which provide the finger positions beforehand</p>
<p>Technical Subject 4: "Position Establishment"</p>	<p>Allegro non troppo</p> 	<p>Example 4. Dotzauer, 113 Etudes, I/32, mm: 39-40 In this etude Dotzauer uses different position progressions on a single bow technique.</p>
<p>Technical Study 4. Dotzauer, 113 Etudes, I/32</p>		<p>Technical Study 4. Dotzauer, 113 Etudes, I/32 The first stave of this technical study trains three legato position progressions, while far position jumps are trained at the same bow in the second stave.</p>
<p>Technical Subject 5: "Articulation"</p>	<p>Allegro</p> 	<p>Example 5. Dotzauer, 113 Etudes, I/20, mm: 1-4 In this etude Dotzauer uses détaché on the right hand in order to practise articulation on the left hand</p>

Table 1 continuee

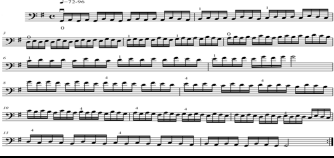






<p>Technical Study 5. Dotzauer, 113 Etüt, I/20</p>		<p>This technical study trains on articulation with an exercise particularly written for repeating successive sounds on the left hand while using détaché technique on the right hand</p>
<p>Technical Subject 6: "Trill"</p>		<p>Example 6. Lee, Op.31, I/20, mm: 28-31 In this etude trill is practiced as a technical difficulty on the right hand.</p>
<p>Technical Study 6. Lee, Op.31, I/20</p>		<p>In this technical study trill is practiced by using note values which are respectively quaver, semiquaver, eight semiquaver triplet, and demisemiquaver</p>
<p>Technical Subject 7: "Agility"</p>		<p>Example 7. Dotzauer, 113 Etüt, I/15, mm: 11-15 In this etude Dotzauer is aiming to train 12 legato on the right hand and agility on the left hand</p>
<p>Technical Study 7. Dotzauer, 113 Etüdes, I/15</p>		<p>In this technical study the exercise, which is written in 16 legato as successive sounds, aims to train on agility</p>
<p>Technical Subject 8: "Arpeggios"</p>		<p>Example 8. Dotzauer, 113 Etüt, I/19, mm: 1-2 With this etude Dotzauer intends to train arpeggios with a sustained bow.</p>
<p>Technical Study 8. Dotzauer, 113 Etüdes, I/19</p>		<p>This study practices arpeggios in 6 and 12 legato.</p>

Table 2
Technical Studies in Right Hand Use

<i>Technical Studies in Right Hand Use</i>		Explanation
Technical Studies in Right Hand Use	Technical Subject 9: "Leggato"	Example 9. Dotzauer, 113 Etudes, I/8, mm: 1-4 This etude aims to practise 8-16 legato.
Technical Study 9. Dotzauer, 113 Etudes, I/8		In this technical study the exercise is written with successive sounds in order to train primarily on 2-4 legato. In successive scales the goal is to teach on 8-16 legato
Technical Subject 10. "Staccato"		Example 10. Lee, Op.31, II/37, mm: 3-6 This etude includes many position progressions in order to teach staccato technique
Technical Study 10. Lee, Op.31, II/37		This technical study aims to practise a staccato technique by using thirds on the left hand first with crotchet, but later with quaver and semiquaver at the middle of the bow.
Technical Subject 11. "Balancing the Speed of the Bow"		Example 11. Lee, Op.31, I/5, mm: 36-39 In this etude Lee aims to teach about balancing bow speed with different legato styles and string crossing.
Technical Study 11. Lee, Op.31, I/5		With this technical study by using successive sounds on the left hand with different legato styles balancing of the bow speed is aimed.
Technical Subject 12. "Détaché"		Example 12. Lee, Op.31, I/18, mm: 9-10 Lee aims to train on détaché bow technique in this etude.
Technical Study 12. Lee, Op.31, I/18		This technical study aims to train on détaché bow technique by using thirds on the left hand
Technical Subject 13. "String Crossings"		Example 13. Dotzauer, 113 Etudes, I/29, mm: 1-6 In this etude Dotzauer aims to train on bow changing along with the quaver notes.
Technical Study 13. Dotzauer, 113 Etudes, I/29		With this technical study the aim is to practise bow changing by using quavers first and triplets afterwards.

Discussion and Conclusion

The aim of this study was two-fold: a) to determine the technical subjects featured in the most often used etudes within Dotzauer's *113 Etudes for Violoncello, Book I* and S. Lee's *Melodische und Progressive Etüden Für Violoncello, Op. 31* and b) to write technical practices for exercising common technical subjects within those two etude albums.

Studying Dotzauer's *113 Etudes for Violoncello, Book I* revealed several features regarding the content of the album. First, Johann Klingenberg disposed, fingered and edited Dotzauer's *113 Etudes for Violoncello, Book 1-2-3-4*. Second, Dotzauer's *113 Etudes for Violoncello, Book I* is an etude album mainly covering technical subjects related with the right hand. Furthermore, etudes have no titles in Dotzauer's *113 Etudes for Violoncello, Book I*. In addition to this, etudes are characteristic in the sense that each etude runs only one technique and shows repetition (Shen 2009).

When we consider the features of S. Lee's *Melodische und Progressive Etüden Für Violoncello, Op. 31*, the following figures obtained. S. Lee's *Melodische und Progressive Etüden Für Violoncello, Op. 31* are edited and fingered by Leo Schulz. Within the album a title has been given for each etude according to the technical subject it is addressing. In those etudes a melodic flow is also considered important in addition to exercises related with the technical subjects. Etudes are arranged from easy to difficult levels. Technical subjects such as thumb position, chromatic, and octaves are also included. All of the etudes have features which would work for more than one technical subject.

In both albums the most commonly used technique related with the left hand is keeping the fingers in the position (39%). It is followed by position establishment (32%) and articulation (14%). Arpeggios (12%), left hand agility (11%), left and right hand coordination (7%), double stops (5%), and trill (4%) respectively follow the technical subjects mentioned above. Within the five technical subjects identified for the right hand the first three are string crossing (48%), balancing the speed of the bow (48%), and legato (22%). Staccato (18%) and détaché (8%) are other respective technical subjects. Those technical subjects listed according to the frequency of their usage are the primary and most frequent ones in the albums that include beginner level etudes. Thus, it is possible to argue that there is a parallel between results related to the frequency of usage of technical subjects and technical subjects covered during the beginner level of violoncello education. At the same time, the primary skills that must develop during the first years of violoncello education would be acquired through exercising the aforementioned technical subjects indicated with percentages.

Lee's *Melodische und Progressive Etüden Violoncello, Op. 31* has a more advanced level of etudes when compared to Dotzauer's *113 Etudes for Violoncello, Book I*. Therefore, university students having violoncello education in Music Education Departments in Turkey can use Dotzauer's *Etudes for Violoncello, Book I* in the first two years of their education and Lee's *Melodische und Progressive Etüden Violoncello, Op. 31* album for four years.

This study can offer guidance on determining the technical subjects included in both albums, writing technical exercises in relation to those technical subjects, the selection of etudes by the cello instructor, as well as on the processes of the practising and training each of those etudes by instructors and students. Determining the technical subjects and the approach towards writing technical exercises are quite important when getting acquainted with and analysing etudes by students, and for developing an effective and fruitful practise (Berki, 1997). Analysing the pieces is the way to understand the piece and make musical decisions about how to perform a piece (Shen, 2009). Following the analysis stage students may write technical exercises focusing on certain parts of the etudes as a phase to reflect on their creativity.

One conclusion of this study is that metronome values are missing from the etude albums used most in Music Education Programs. That is, Lee and Dotzauer did not suggest metronome values in relation to the following etude albums: *Melodische und Progressive Etüden Für Violoncello, Op. 31* (Lee) and *113 Etudes for Violoncello, Book I* (Dotzauer). Determining the most appropriate metronome values for the technical subject or subjects of each etude by violoncello instructors is vital in terms of embodying the etude and performing it in accordance with its goals.

Within the present study etudes are only analysed through the determination of the technical subjects related with the right and left hand. In further studies etudes' tonalities, speed, and tone terms, as well as character and rhythmic structures, can be analysed. Harmonic and formal analysis of etudes would be handled. *Phrase Interpretation* analyses made by Yüksel (2003) can be adapted to violoncello etudes. Thus, musical features of the aforementioned etudes would be analysed in a systematic way and this, in turn, would create conditions where "musicality" features would really be considered.

A research study indicating which etude is devoted to which piece would be fruitful in terms of developing more effective violoncello education. Last but not least, analysis of technical subjects in different composers' violoncello etudes is also possible with the approach employed in this study.

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Viyolonsel Etütlerinin Teknik Analizi

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Özet

Problem Durumu: Viyolonsel eğitiminin hedefleri arasında, öğrencide sağlam bir teknik ve inandırıcı bir ifade gücü oluşturmanın en üst sıralarda yer aldığı bilinen bir gerçektir. Bu bağlamda etütler teknik ve müzikal gelişimde önemli rol oynar. Etütler birden fazla müzikal unsuru çalıştırmaya ve geliştirmeye yönelik olarak yazılmış çalışmalardır. Etütlerin hangi müzikal unsurları çalıştırdığını analiz etmek etüdü tanıma ve çalışma aşamalarında eğitimci ve öğrenci açısından önemlidir. Literatürde yer alan araştırmalarda viyolonsel albümlerindeki etütlerin birçok farklı açıdan analiz edildiği görülmektedir; tonalite, hız terimleri, ritmik yapılar, formsal yapı ve içerdiği teknik güçlükler etütlerde incelenmiş olan müzikal boyutlardır. Ancak, viyolonsel etütlerinin içerdiği teknik hedeflerin analizi konusunda yapılan araştırma sayısı oldukça azdır.

Bu çalışmada Türkiye'deki üniversitelerin Müzik Öğretmenliği programlarında en çok kullanılan viyolonsel etüt kitapları saptanmıştır. Saptanan etüt kitaplarının içerdiği etütlerin sağ ve sol el kullanımı bakımından teknik analizinin yapılması ve ortak teknik konulara ilişkin teknik çalışmaların yapılması ise çalışmanın diğer aşamalarını oluşturmaktadır.

Araştırmanın Amacı: Bu araştırmanın amacı, Türkiye'deki üniversitelerin Müzik Öğretmenliği programlarında en çok kullanılan viyolonsel etüt kitaplarının saptanması, saptanan etüt kitaplarının içerdiği etütlerin sağ ve sol ele ilişkin teknik konularının

analiz edilerek belirlenmesi ve her iki etüt kitabının içerdiği ortak teknik konulara hazırlayıcı nitelikte yaratıcı çalışmaların yazılmasıdır.

Araştırmanın Yöntemi: Araştırmada esas itibarıyla “döküman analizi” yöntemi izlenmiştir. Bununla birlikte, etütlere ilişkin teknik çalışmaların yazılması ise, kendine özgü bir “sentez” niteliği taşımaktadır. Sağ ve sol ele ilişkin teknik konuların saptanması, tamamen araştırmacının geliştirdiği bir analiz yaklaşımıyla gerçekleştirilmiştir. Türkiye’deki üniversiteler içinde Müzik Öğretmenliği Programına sahip 18 üniversite tespit edildikten sonra, bu programlarda çalışan 23 viyolonsel eğitimcisi ile görüşme yapılmıştır. Viyolonsel eğitimcilerine hangi etüt albümlerini kullandıkları sorulmuş, alınan yanıtlar doğrultusunda en çok kullanılan etüt albümlerinin J.J.F. Dotzauer 113 Etudes for Violoncello Band 1 ve S. Lee Melodische und Progressive Etüden Für Violoncello, Op.31 olduğu saptanmıştır. Her iki etüt albümünde yer alan tüm etütlerde sağ ve sol ele ilişkin kullanılan tüm teknik konuların belirlenmesi aşamasında uzman görüşüne başvurulmuştur. Teknik konuların saptanmasından sonra her iki albümün içerdiği ortak teknik konular ortaya çıkmıştır. Ortak teknik konuların hangi sıklıkta kullanıldığına ilişkin frekans ve yüzde değerleri bulunmuştur.

Araştırmanın Bulguları: Araştırmanın ilk aşamasında toplam 18 üniversiteden 23 viyolonsel eğitimcisi ile görüşme yapılmıştır. Görüşmelerin ışığında Türkiye’de Müzik Öğretmenliği programına sahip üniversitelerin genelinde en çok kullanılan etüt albümlerinin %52 oranında Dotzauer 113 Etudes for Violoncello Band 1 ve %56.5 oranında Lee Melodische und Progressive Etüden Für Violoncello, Op.31 olduğu saptanmıştır. Araştırmanın ikinci aşamasında her iki etüt albümünün içerdiği etütlerin sağ ve sol ele ilişkin olarak kullanılan teknik konuları analiz edilerek saptanmıştır. Sol el kullanımına ilişkin sekiz ortak teknik konu belirlemiştir, bunlar; parmak tutma, çift ses, arpej, artikülasyon, tril, ajelite, pozisyon değiştirme ve sol-sağ el koordinasyonudur. Sağ el kullanımına ilişkin saptanan beş ortak teknik konu ise; tel değiştirme, staccato, legato, detache ve yay hızının dengelenmesidir. Araştırmanın son aşamasında ise saptanan ortak teknik konuları çalıştırmaya yönelik yaratıcı teknik çalışmalar yazılmıştır.

Araştırmanın Sonuçları ve Öneriler: Dotzauer 113 Etudes for Violoncello Band 1 ağırlıklı olarak sağ ele ilişkin teknik konulara yer verilen bir etüt albümü görünümündedir. Etütlere herhangi bir başlık verilmemiştir ayrıca etütlerin büyük çoğunluğu yalnızca tek bir teknik konuyu çalıştırmayı hedeflemektedir. S. Lee Melodische und Progressive Etüden Für Violoncello, Op.31 kitabında her bir etüde içerdiği teknik konuyu işaret eden başlıklar yazılmıştır. Etütlerde teknik konuların çalıştırılmasının yanında, melodik akış da önemsenmiştir. Etütler kolaydan zora doğru sıralanmıştır, pus, kromatik ve oktav gibi zorlayıcı teknik konulara yer verilmiştir. Tüm etütler birden çok teknik konuyu çalıştıracak özelliindedir.

Lee Melodische und Progressive Etüden Für Violoncello, Op.31, Dotzauer 113 113 Etudes for Violoncello Band 1’e göre daha ileri düzeyde etütler içermektedir. Bu nedenle Türkiye’deki üniversitelerin Müzik Öğretmenliği Programlarında viyolonsel eğitimi alan öğrenciler Dotzauer 113 Etudes for Violoncello Band 1’i öğrenim sürelerinin ilk iki yılı boyunca, Lee Melodische und Progressive Etüden Für Violoncello,

Op.31 albümünü ise dört yıl boyunca kullanılabirler. Bu çalışmanın her iki albümün içerdiği teknik konuların saptanması ve bu teknik konulara ilişkin teknik çalışmaların yazılması ile viyolonsel eğitimcisine etüt seçiminde, etüdün çalışma ve çalıştırılma süreçlerinde ise hem viyolonsel eğitimcisi hem de öğrencilerin izleyebileceği bir *başvuru kılavuzu* niteliğinde olduğu düşünülmektedir.

Bu çalışmada ortaya çıkan bir başka sonuç ise Müzik Öğretmenliği Programlarında en çok kullanılan “S. Lee *Melodische und Progressive Etüden Für Violoncello, Op.31*” ve “Dotzauer *113 Etudes for Violoncello Band 1*” albümlerini düzenleyen uzmanlar tarafından etütlere ilişkin metronom değeri önerilmediği görülmüştür. Etüdün içerdiği teknik konu ya da konulara en uygun metronom değerlerinin viyolonsel eğitimcileri tarafından belirlenmesi, etüdün amacına en uygun biçimde seslendirilmesi bakımından büyük önem taşımaktadır.

Viyolonsel eğitimcilerine ve viyolonsel öğrencilerine yönelik olarak viyolonsel eğitiminde çalışılan her bir teknik konunun hangi etüt albümünde yer aldığını belirten bir çalışma ise ileriki araştırmalar için ilginç bir öneri olarak getirilebilir. Ayrıca hangi etüdün hangi eserin hazırlayıcısı olduğunu gösteren bir diğer çalışma da daha etkili bir viyolonsel eğitimi açısından faydalı olacaktır.

Son olarak ise bu araştırmada uygulanan teknik konuların analizi yaklaşımı ile, diğer bestecilerin viyolonsel etütlerine yönelik olarak analiz çalışmaları gerçekleştirilebilir.

Anahtar Kelimeler: Etüt, teknik konu, teknik çalışma, Dotzauer, Lee

Appendix 1*Etude Books Used Most Often in Turkish Universities*

Etude book	n	%
ANTAL, <i>Violoncello Tutor, Band I-V</i>	1	4
BUKINNIK, <i>Etudes</i>	1	4
COSSMANN, <i>Studies for Development of Agility of Fingers</i>	4	17
DOTZAUER, <i>113 Etudes for Violoncello, Book I</i>	12	52
DOTZAUER, <i>Violoncello Tutor Methode de Violoncello (Klingenberg) Band I-II-III</i>	2	8.6
DUPORT, <i>21 Exercises Pour Violoncelle</i>	5	21.7
FRANCHOMME, <i>12 Etuden Für Violoncello, Op.35</i>	2	8.6
FRANK, <i>Tonleitern und Dreiklänge Für Violoncello</i>	2	8.6
FEUILLARD, <i>Daily Exercises</i>	6	26
FEUILLARD, <i>60 Etudes Du Jeune Violoncelliste</i>	6	26
GRÜTZMACHER, <i>12 Etuden Für Violoncello Heft 1, Op. 38</i>	5	21.7
GRÜTZMACHER, <i>12 Etuden Für Violoncello Heft 2, Op.38</i>	1	4
GRÜMMER, <i>40 Etudes</i>	1	4
JORDANOV, <i>Violoncello Technique Band 1</i>	1	4
KLENGEL, <i>Technical Studies</i>	1	4
KUMMER, <i>10 Melodische Etüden Für Violoncello, Op. 57</i>	2	8.6
KUMMER, <i>Op. 60</i>	1	4
LEE, <i>40 Easy Studies For Violoncello, Op.70</i>	9	39
LEE, <i>12 Melodische Etüden Für Violoncello</i>	11	47.8
LEE, <i>Melodische und Progressive Etüden Für Violoncello, Op.31</i>	13	56.5
LEE, <i>Etudes, Op.113</i>	1	4
MARDOROVSKI, <i>Etudes</i>	1	4
MATZ, <i>Etudes</i>	1	4
MERK, <i>20 Studien Für Violoncello, Op. 11</i>	3	13
MIEDLAR, <i>Method For The Violoncello Band I, II</i>	1	4
MORDOREVSKY, <i>Uzoki igzi na violonçeli</i>	2	8.6
PIATTI, <i>Etudes 1-2 Bands</i>	3	13
POPPER, <i>15 Melodic Etudes for 2 Cellos</i>	1	4
POPPER, <i>High School of Cello Playing 40 Etudes For Cello, Op. 73</i>	4	17

SAPOJNIKOV, <i>Meiodika obučenija violonçelnay Tehniki</i>	2	8.6
SCHOFIELD, <i>12 Technic Etudes</i>	1	4
SCHRÖDER, <i>Book 2, Op.57</i>	1	4
SCHULZ, <i>Studien Werke</i>	1	4
SERVAIS, <i>Op. 11</i>	1	4
SEVCIK, <i>Violoncello Works Op. 1, Op. 2, Op. 3, Op. 8</i>	5	21.7
SOMLO, <i>Studienwerke Für Violoncello</i>	1	4
STUTSCHEWSKY, " <i>Spieltechnic Arf Den Cello</i> " <i>Heft I, II</i>	3	13
SVIRKIS, <i>Maho Violoncelle Etudes</i>	1	4
WERNER, <i>Praktische Violoncello Schule (Standart Violoncello-Method) Band I, II</i>	8	34.7
WILKOMIRSKI, <i>12 Etudes</i>	1	4
WILLE, <i>Tonleitern-Studien Für Violoncello</i>	1	4

Appendix 2

Shared Technical Subjects of Left Hand Use in Dotzauer and Lee Etudes

Technical subject	Technical subjects covered in Dotzauer etudes	Technical subjects covered in Lee etudes
	Etude number	Etude number
Keeping the fingers in position	1, 2, 3, 4, 5, 6, 7, 9, 11, 13, 15, 16, 19, 20, 21, 22, 23, 24, 25, 27, 28, 29, 30, 31, 32, 33, 34	1, 2, 7, 8, 12, 13 (Var.1), 13 (Var.2), 15, 16, 17, 18, 22, 23, 24, 27, 28, 29, 32, 34, 36, 37, 38
Double stops	10, 14	24, 38
Arpeggios	5, 10, 11, 14, 19, 22, 24, 25, 26, 28, 29, 30, 31, 32, 33	1, 3, 4, 14, 15, 17, 22, 23, 25, 26, 27, 28, 29, 31, 36
Articulation	15, 20, 33, 34	2, 3, 31, 32, 33, 36
Trill	10	20, 35
Left hand agility	15, 20	31,33,36
Position establishment	7,8,9,17,20,23,24,29,31,34	2, 7, 9, 10, 11, 15, 19, 23, 29, 31, 33, 34, 37, 40
Left and right hand coordination	4, 22	17, 21, 27

Appendix 3

Shared Technical Subjects of Right Hand Use in Dotzauer and Lee Etudes

Technical subject	Technical subjects covered in Dotzauer etudes	Technical subjects covered in Lee etudes
	Etude number	Etude number
String cross-ings	1, 2, 3, 4, 5, 6, 8, 9, 11, 12, 13, 15, 17, 18, 20, 22, 23, 25, 29, 31, 32, 33, 34	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 13, 14, 18, 23, 26, 27, 29, 30, 31, 32, 34, 36, 37
Staccato	4, 12, 18, 22, 25, 28, 32, 33	8, 25, 26, 27, 28, 31, 37, 40
Legato	3, 4, 8, 9, 10, 11, 14, 15, 16, 17, 19, 21, 22, 23, 24, 27, 28, 30, 31, 32, 33, 34	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 13, 15, 16, 17, 19, 20, 22, 23, 24, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 38, 40
Détaché	20, 29	24, 30
Balancing the speed of the bow	9, 14, 15, 17, 19, 26, 31, 34	1, 2, 3, 5, 6, 9, 10, 11, 13, 17, 19, 20, 23, 24, 29, 31, 33, 35, 36, 38, 40

Appendix 4

The Quantity of Technical Subjects in Left Hand Use

Technical subject	Total number of etudes that involve the technical subjects	
	n	%
Keeping the fingers in the position	39	53
Position establishment	24	32
Articulation	10	14
Arpeggios	9	12
Left hand Agility	8	11
Left and right hand coordination	6	7
Double stops	4	5
Trill	3	4

Appendix 5*The Quantity of Technical Subjects in Right Hand Use*

Technical subject	Total number of etudes that involve the technical subjects	
	n	%
String crossing	34	48
Balancing the speed of the bow	34	48
Legato	20	27
Staccato	13	18
Détaché	5	7