

Keman İçin Piyano Eşlikli

ZEYBEKLER



İskenderoğlu

Ali AYHAN

Ozan EROY

Genel Yayın Yönetmeni • C. Cansın Selin Temana

Kapak & İç Tasarım • Dr. Öğr. Üyesi Levent İskenderoğlu

Birinci Basım • © 30 Ağustos 2026

ISBN • 978-625-8911-48-0

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Serüven Yayınevi / Serüven Publishing

Türkiye Adres / Turkey Address: Kızılay Mah. Fevzi Çakmak 1. Sokak

Ümit Apt No: 22/A Çankaya/ANKARA

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Baskı & Cilt / Printing & Volume

Sertifika / Certificate No: 47083

Keman İin Piyano Eşlikli
ZEYBEKLER

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ÖNSÖZ

Kültürel kimliğin, yiğitliğin ve toplumsal hafızanın en köklü taşıyıcılarından biri olan zeybek kültürü ve müziği, ulusal müzik eğitimi politikalarımızda ve halk müziği dağarcığımızda son derece stratejik ve vazgeçilmez bir yere sahiptir. Tarih boyunca kuşaktan kuşağa aktarılaraq günümüze ulaşan, ağırbaşlı duruşu ve zengin ritmik dokusuyla Anadolu'nun ruhunu yansıtan bu eşsiz mirasın, çağdaş müzik pedagojisi ilkeleri doğrultusunda yeniden ele alınması hem geleneksel değerlerimizin korunması hem de çalgı eğitimi süreçlerinin niteliksel olarak zenginleştirilmesi açısından büyük bir önem taşımaktadır. Geleneksel müzik türlerimizin sürdürülebilirliğini sağlamak ve onları gelecek nesillere aktarabilmenin en temel yolu ise bilimsel ve sanatsal süzgeçten geçirilmiş nitelikli yazılı kaynakların, nota koleksiyonlarının ve pedagojik albümlerin literatüre kazandırılmasıdır.

Bu temel ilke ve hedefler doğrultusunda hayata geçirdiğimiz “*Keman İçin Piyano Eşlikli Zeybekler*” başlıklı bu albüm, Anadolu'nun farklı yörelerine ait zeybek mirasını çalgı eğitimi süreçlerine dâhil etmek amacıyla hazırlanmıştır. Ege'den İç Anadolu'ya, Teke Yöresi'nden Marmara'ya uzanan geniş bir coğrafyanın özgün melodik karakterini, tavrını ve 9 zamanlı (aksak) ritmik zenginliğini yansıtan 10 seçkin zeybek eseri keman ve piyano birlikteliğiyle yeniden yorumlanarak icra edilebilir bir forma dönüştürülmüştür.

Albüm kapsamında yer alan eserlerin piyano eşlikleri kurgulanırken, zeybeklerin geleneksel makamsal yapısı, ritmik tartımları ve kendine has ağır/hareketli tavrı titizlikle korunmuş; bu özgün kimlik, klasik armoninin geniş anlatım olanaklarıyla dengeli bir biçimde harmanlanmıştır. Böylelikle geleneksel yapının otantik lezzeti ve zeybek ruhu muhafaza edilmiştir.

Bu albüm; Güzel Sanatlar Liseleri, Eğitim Fakültelerinin Müzik Öğretmenliği Programları ve Konservatuvarlarda öğrenim gören öğrencilerin müzikal, teknik, duyuşsal ve makamsal kavrayışlarını geliştirmeyi hedeflemektedir. Aynı zamanda keman eğitimi veren akademisyenler ve öğretmenler için nitelikli bir ders ve konser materyali, repertuarını yerel dokularla zenginleştirmek isteyen icracılar ve tüm sanatseverler için başucu niteliğinde bir kaynak olma amacını taşımaktadır.

Gerek akademik-pedagojik süreçlerde aktif olarak kullanılması gerekse bireysel icra dağarcığına yeni bir soluk kazandırması amacıyla hazırladığımız bu albümün; ülkemiz müzik eğitimine ve çalgı eğitimi literatürüne anlamlı bir katkı sağlamasını, gelecekte yapılacak benzer akademik ve sanatsal çalışmalara da ilham vermesini temenni ediyoruz..

Çalışmanın ortaya çıkarılmasında ve yayımlanmasında emeği geçen herkese teşekkürlerimizi sunar; albümün tüm öğrencilere, eğitimcilere ve müzikseverlere faydalı olmasını dileriz.

Ali AYHAN & Ozan EROY

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Adalı Zeybeği

Ege Yöresi

Düzenleme

| Ali Ayhan | Ozan Eroy |

1

2

3

4

5

6

7

8

9

10

Adalı Zeybeği

Ege Yöresi

Düzenleme

| Ali Ayhan | Ozan Eroy |

Keman

Piyano

2 1 3 2 1 3 1

3 2 2 3 1 2 4

Adalı Zeybeği

This musical score is for a piece titled "Adalı Zeybeği". It is written for a single melodic instrument (likely a baglam or sazes) and piano accompaniment. The score is organized into three systems, each containing a melody line and a piano accompaniment section. The piano accompaniment is written in a grand staff (treble and bass clefs).

System 1 (Measures 4-5):

- Melody:** Starts with a treble clef and a key signature of one sharp (F#). Measure 4 contains a triplet of eighth notes (D4, E4, F#4) followed by a quarter note (G4). Measure 5 contains a quarter note (A4), a quarter note (B4), and a quarter note (C5). Measure 6 contains a quarter note (D5), a quarter note (E5), and a quarter note (F#5). Measure 7 contains a quarter note (G5), a quarter note (A5), and a quarter note (B5). Measure 8 contains a quarter note (C6), a quarter note (B5), and a quarter note (A5).
- Piano:** The right hand plays a series of chords: D4-F#4, E4-G4, F#4-A4, G4-B4, A4-C5, B4-D5, C5-E5, D5-F#5, E5-G5, F#5-A5, G5-B5, A5-C6, B5-D6, C6-E6, D6-F#6, E6-G6, F#6-A6, G6-B6, A6-C7, B6-D7, C7-E7, D7-F#7, E7-G7, F#7-A7, G7-B7, A7-C8, B7-D8, C8-E8, D8-F#8, E8-G8, F#8-A8, G8-B8, A8-C9, B8-D9, C9-E9, D9-F#9, E9-G9, F#9-A9, G9-B9, A9-C10, B9-D10, C10-E10, D10-F#10, E10-G10, F#10-A10, G10-B10, A10-C11, B10-D11, C11-E11, D11-F#11, E11-G11, F#11-A11, G11-B11, A11-C12, B11-D12, C12-E12, D12-F#12, E12-G12, F#12-A12, G12-B12, A12-C13, B12-D13, C13-E13, D13-F#13, E13-G13, F#13-A13, G13-B13, A13-C14, B13-D14, C14-E14, D14-F#14, E14-G14, F#14-A14, G14-B14, A14-C15, B14-D15, C15-E15, D15-F#15, E15-G15, F#15-A15, G15-B15, A15-C16, B15-D16, C16-E16, D16-F#16, E16-G16, F#16-A16, G16-B16, A16-C17, B16-D17, C17-E17, D17-F#17, E17-G17, F#17-A17, G17-B17, A17-C18, B17-D18, C18-E18, D18-F#18, E18-G18, F#18-A18, G18-B18, A18-C19, B18-D19, C19-E19, D19-F#19, E19-G19, F#19-A19, G19-B19, A19-C20, B19-D20, C20-E20, D20-F#20, E20-G20, F#20-A20, G20-B20, A20-C21, B20-D21, C21-E21, D21-F#21, E21-G21, F#21-A21, G21-B21, A21-C22, B21-D22, C22-E22, D22-F#22, E22-G22, F#22-A22, G22-B22, A22-C23, B22-D23, C23-E23, D23-F#23, E23-G23, F#23-A23, G23-B23, A23-C24, B23-D24, C24-E24, D24-F#24, E24-G24, F#24-A24, G24-B24, A24-C25, B24-D25, C25-E25, D25-F#25, E25-G25, F#25-A25, G25-B25, A25-C26, B25-D26, C26-E26, D26-F#26, E26-G26, F#26-A26, G26-B26, A26-C27, B26-D27, C27-E27, D27-F#27, E27-G27, F#27-A27, G27-B27, A27-C28, B27-D28, C28-E28, D28-F#28, E28-G28, F#28-A28, G28-B28, A28-C29, B28-D29, C29-E29, D29-F#29, E29-G29, F#29-A29, G29-B29, A29-C30, B29-D30, C30-E30, D30-F#30, E30-G30, F#30-A30, G30-B30, A30-C31, B30-D31, C31-E31, D31-F#31, E31-G31, F#31-A31, G31-B31, A31-C32, B31-D32, C32-E32, D32-F#32, E32-G32, F#32-A32, G32-B32, A32-C33, B32-D33, C33-E33, D33-F#33, E33-G33, F#33-A33, G33-B33, A33-C34, B33-D34, C34-E34, D34-F#34, E34-G34, F#34-A34, G34-B34, A34-C35, B34-D35, C35-E35, D35-F#35, E35-G35, F#35-A35, G35-B35, A35-C36, B35-D36, C36-E36, D36-F#36, E36-G36, F#36-A36, G36-B36, A36-C37, B36-D37, C37-E37, D37-F#37, E37-G37, F#37-A37, G37-B37, A37-C38, B37-D38, C38-E38, D38-F#38, E38-G38, F#38-A38, G38-B38, A38-C39, B38-D39, C39-E39, D39-F#39, E39-G39, F#39-A39, G39-B39, A39-C40, B39-D40, C40-E40, D40-F#40, E40-G40, F#40-A40, G40-B40, A40-C41, B40-D41, C41-E41, D41-F#41, E41-G41, F#41-A41, G41-B41, A41-C42, B41-D42, C42-E42, D42-F#42, E42-G42, F#42-A42, G42-B42, A42-C43, B42-D43, C43-E43, D43-F#43, E43-G43, F#43-A43, G43-B43, A43-C44, B43-D44, C44-E44, D44-F#44, E44-G44, F#44-A44, G44-B44, A44-C45, B44-D45, C45-E45, D45-F#45, E45-G45, F#45-A45, G45-B45, A45-C46, B45-D46, C46-E46, D46-F#46, E46-G46, F#46-A46, G46-B46, A46-C47, B46-D47, C47-E47, D47-F#47, E47-G47, F#47-A47, G47-B47, A47-C48, B47-D48, C48-E48, D48-F#48, E48-G48, F#48-A48, G48-B48, A48-C49, B48-D49, C49-E49, D49-F#49, E49-G49, F#49-A49, G49-B49, A49-C50, B49-D50, C50-E50, D50-F#50, E50-G50, F#50-A50, G50-B50, A50-C51, B50-D51, C51-E51, D51-F#51, E51-G51, F#51-A51, G51-B51, A51-C52, B51-D52, C52-E52, D52-F#52, E52-G52, F#52-A52, G52-B52, A52-C53, B52-D53, C53-E53, D53-F#53, E53-G53, F#53-A53, G53-B53, A53-C54, B53-D54, C54-E54, D54-F#54, E54-G54, F#54-A54, G54-B54, A54-C55, B54-D55, C55-E55, D55-F#55, E55-G55, F#55-A55, G55-B55, A55-C56, B55-D56, C56-E56, D56-F#56, E56-G56, F#56-A56, G56-B56, A56-C57, B56-D57, C57-E57, D57-F#57, E57-G57, F#57-A57, G57-B57, A57-C58, B57-D58, C58-E58, D58-F#58, E58-G58, F#58-A58, G58-B58, A58-C59, B58-D59, C59-E59, D59-F#59, E59-G59, F#59-A59, G59-B59, A59-C60, B59-D60, C60-E60, D60-F#60, E60-G60, F#60-A60, G60-B60, A60-C61, B60-D61, C61-E61, D61-F#61, E61-G61, F#61-A61, G61-B61, A61-C62, B61-D62, C62-E62, D62-F#62, E62-G62, F#62-A62, G62-B62, A62-C63, B62-D63, C63-E63, D63-F#63, E63-G63, F#63-A63, G63-B63, A63-C64, B63-D64, C64-E64, D64-F#64, E64-G64, F#64-A64, G64-B64, A64-C65, B64-D65, C65-E65, D65-F#65, E65-G65, F#65-A65, G65-B65, 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G109-B109, A109-C110, B109-D110, C110-E110, D110-F#110, E110-G110, F#110-A110, G110-B110, A110-C111, B110-D111, C111-E111, D111-F#111, E111-G111, F#111-A111, G111-B111, A111-C112, B111-D112, C112-E112, D112-F#112, E112-G112, F#112-A112, G112-B112, A112-C113, B112-D113, C113-E113, D113-F#113, E113-G113, F#113-A113, G113-B113, A113-C114, B113-D114, C114-E114, D114-F#114, E114-G114, F#114-A114, G114-B114, A114-C115, B114-D115, C115-E115, D115-F#115, E115-G115, F#115-A115, G115-B115, A115-C116, B115-D116, C116-E116, D116-F#116, E116-G116, F#116-A116, G116-B116, A116-C117, B116-D117, C117-E117, D117-F#117, E117-G117, F#117-A117, G117-B117, A117-C118, B117-D118, C118-E118, D118-F#118, E118-G118, F#118-A118, G118-B118, A118-C119, B118-D119, C119-E119, D119-F#119, E119-G119, F#119-A119, G119-B119, A119-C120, B119-D120, C120-E120, D120-F#120, E120-G120, F#120-A120, G120-B120, A120-C121, B120-D121, C121-E121, D121-F#121, E121-G121, F#121-A121, G121-B121, A121-C122, B121-D122, C122-E122, D122-F#122, E122-G122, F#122-A122, G122-B122, A122-C123, B122-D123, C123-E123, D123-F#123, E123-G123, F#123-A123, G123-B123, A123-C124, B123-D124, C124-E124, D124-F#124, E124-G124, F#124-A124, G124-B124, A124-C125, B124-D125, C125-E125, D125-F#125, E125-G125, F#125-A125, G125-B125, A125-C126, B125-D126, C126-E126, D126-F#126, E126-G126, F#126-A126, G126-B126, A126-C127, B126-D127, C127-E127, D127-F#127, E127-G127, F#127-A127, G127-B127, A127-C128, B127-D128, C128-E128, D128-F#128, E128-G128, F#128-A128, G128-B128, A128-C129, B128-D129, C129-E129, D129-F#129, E129-G129, F#129-A129, G129-B129, A129-C130, B129-D130, C130-E130, D130-F#130, E130-G130, F#130-A130, G130-B130, A130-C131, B130-D131, C131-E131, D131-F#131, E131-G131, F#131-A131, G131-B131, A131-C132, B131-D132, C132-E132, D132-F#132, E132-G132, F#132-A132, G132-B132, A132-C133, B132-D133, C133-E133, D133-F#133, E133-G133, F#133-A133, G133-B133, A133-C134, B133-D134, C134-E134, D134-F#134, E134-G134, F#134-A134, G134-B134, A134-C135, B134-D135, C135-E135, D135-F#135, E135-G135, F#135-A135, G135-B135, A135-C136, B135-D136, C136-E136, D136-F#136, E136-G136, F#136-A136, G136-B136, A136-C137, B136-D137, C137-E137, D137-F#137, E137-G137, F#137-A137, G137-B137, A137-C138, B137-D138, C138-E138, D138-F#138, E138-G138, F#138-A138, G138-B138, A138-C139, B138-D139, C139-E139, D139-F#139, E139-G139, F#139-A139, G139-B139, A139-C140, B139-D140, C140-E140, D140-F#140, E140-G140, F#140-A140, G140-B140, A140-C141, B140-D141, C141-E141, D141-F#141, E141-G141, F#141-A141, G141-B141, A141-C142, B141-D142, C142-E142, D142-F#142, E142-G142, F#142-A142, G142-B142, A142-C143, B142-D143, C143-E143, D143-F#143, E143-G143, F#143-A143, G143-B143, A143-C144, B143-D144, C144-E144, D144-F#144, E144-G144, F#144-A144, G144-B144, A144-C145, B144-D145, C145-E145, D145-F#145, E145-G145, F#145-A145, G145-B145, A145-C146, B145-D146, C146-E146, D146-F#146, E146-G146, F#146-A146, G146-B146, A146-C147, B146-D147, C147-E147, D147-F#147, E147-G147, F#147-A147, G147-B147, A147-C148, B147-D148, C148-E148, D148-F#148, E148-G148, F#148-A148, G148-B148, A148-C149, B148-D149, C149-E149, D149-F#149, E149-G149, F#149-A149, G149-B149, A149-C150, B149-D150, C150-E150, D150-F#150, E150-G150, F#150-A150, G150-B150, A150-C151, B150-D151, C151-E151, D151-F#151, E151-G151, F#151-A151, G151-B151, A151-C152, B151-D152, C152-E152, D152-F#152, E152-G152, F#152-A152, G152-B152, A152-C153, B152-D153, C153-E153, D153-F#153, E153-G153, F#153-A153, G153-B153, A153-C154, B153-D154, C154-E154, D154-F#154, E154-G154, F#154-A154, G154-B154, A154-C155, B154-D155, C155-E155, D155-F#155, E155-G155, F#155-A155, G155-B155, A155-C156, B155-D156, C156-E156, D156-F#156, E156-G156, F#156-A156, G156-B156, A156-C157, B156-D157, C157-E157, D157-F#157, E157-G157, F#157-A157, G157-B157, A157-C158, B157-D158, C158-E158, D158-F#158, E158-G158, F#158-A158, G158-B158, A158-C159, B158-D159, C159-E159, D159-F#159, E159-G159, F#159-A159, G159-B159, A159-C160, B159-D160, C160-E160, D160-F#160, E160-G160, F#160-A160, G160-B160, A160-C161, B160-D161, C161-E161, D161-F#161, E161-G161, F#161-A161, G161-B161, A161-C162, B161-D162, C162-E162, D162-F#162, E162-G162, F#162-A162, G162-B162, A162-C163, B162-D163, C163-E163, D163-F#163, E163-G163, F#163-A163, G163-B163, A163-C164, B163-D164, C164-E164, D164-F#164, E164-G164, F#164-A164, G164-B164, A164-C165, B164-D165, C165-E165, D165-F#165, E165-G165, F#165-A165, G165-B165, A165-C166, B165-D166, C166-E166, D166-F#166, E166-G166, F#166-A166, G166-B166, A166-C167, B166-D167, C167-E167, D167-F#167, E167-G167, F#167-A167, G167-B167, A167-C168, B167-D168, C168-E168, D168-F#168, E168-G168, F#168-A168, G168-B168, A168-C169, B168-D169, C169-E169, D169-F#169, E169-G169, F#169-A169, G169-B169, A169-C170, B169-D170, C170-E170, D170-F#170, E170-G170, F#170-A170, G170-B170, A170-C171, B170-D171, C171-E171, D171-F#171, E171-G171, F#171-A171, G171-B171, A171-C172, B171-D172, C172-E172, D172-F#172, E172-G172, F#172-A172, G172-B172, A172-C173, B172-D173, C173-E173, D173-F#173, E173-G173, F#173-A173, G173-B173, A173-C174, B173-D174, C174-E174, D174-F#174, E174-G174, F#174-A174, G174-B174, A174-C175, B174-D175, C175-E175, D175-F#175, E175-G175, F#175-A175, G175-B175, A175-C176, B175-D176, C176-E176, D176-F#176, E176-G176, F#176-A176, G176-B176, A176-C177, B176-D177, C177-E177, D177-F#177, E177-G177, F#177-A177, G177-B177, A177-C178, B177-D178, C178-E178, D178-F#178, E178-G178, F#178-A178, G178-B178, A178-C179, B178-D179, C179-E179, D179-F#179, E179-G179, F#179-A179, G179-B179, A179-C180, B179-D180, C180-E180, D180-F#180, E180-G180, F#180-A180, G180-B180, A180-C181, B180-D181, C181-E181, D181-F#181, E181-G181, F#181-A181, G181-B181, A181-C182, B181-D182, C182-E182, D182-F#182, E182-G182, F#182-A182, G182-B182, A182-C183, B182-D183, C183-E183, D183-F#183, E183-G183, F#183-A183, G183-B183, A183-C184, B183-D184, C184-E184, D184-F#184, E184-G184, F#184-A184, G184-B184, A184-C185, B184-D185, C185-E185, D185-F#185, E185-G185, F#185-A185, G185-B185, A185-C186, B185-D186, C186-E186, D186-F#186, E186-G186, F#186-A186, G186-B186, A186-C187, B186-D187, C187-E187, D187-F#187, E187-G187, F#187-A187, G187-B187, A187-C188, B187-D188, C188-E188, D188-F#188, E188-G188, F#188-A188, G188-B188, A188-C189, B188-D189, C189-E189, D189-F#189, E189-G189, F#189-A189, G189-B189, A189-C190, B189-D190, C190-E190, D190-F#190, E190-G190, F#190-A190, G190-B190, A190-C191, B190-D191, C191-E191, D191-F#191, E191-G191, F#191-A191, G191-B191, A191-C192, B191-D192, C192-E192, D192-F#192, E192-G192, F#192-A192, G192-B192, A192-C193, B192-D193, C193-E193, D193-F#193, E193-G193, F#193-A193, G193-B193, A193-C194, B193-D194, C194-E194, D194-F#194, E194-G194, F#194-A194, G194-B194, A194-C195, B194-D195, C195-E195, D195-F#195, E195-G195, F#195-A195, G195-B195, A195-C196, B195-D196, C196-E196, D196-F#196, E196-G196, F#196-A196, G196-B196, A196-C197, B196-D197, C197-E197, D197-F#197, E197-G197, F#197-A197, G197-B197, A197-C198, B197-D198, C198-E198, D198-F#198, E198-G198, F#198-A198, G198-B198, A198-C199, B198-D199, C199-E199, D199-F#199, E199-G199, F#199-A199, G199-B199, A199-C200, B199-D200, C200-E200, D200-F#200, E200-G200, F#200-A200, G200-B200, A200-C201, B200-D201, C201-E201, D201-F#201, E201-G201, F#201-A201, G201-B201, A201-C202, B201-D202, C202-E202, D202-F#202, E202-G202, F#202-A202, G202-B202, A202-C203, B202-D203, C203-E203, D203-F#203, E203-G203, F#203-A203, G203-B203, A203-C204, B203-D204, C204-E204, D204-F#204, E204-G204, F#204-A204, G204-B204, A204-C205, B204-D205, C205-E205, D205-F#205, E205-G205, F#205-A205, G205-B205, A205-C206, B205-D206, C206-E206, D206-F#206, E206-G206, F#206-A206, G206-B206, A206-C207, B206-D207, C207-E207, D207-F#207, E207-G207, F#207-A207, G207-B207, A207-C208, B207-D208, C208-E208, D208-F#208, E208-G208, F#208-A208, G208-B208, A208-C209, B208-D209, C209-E209, D209-F#209, E209-G209, F#209-A209, G209-B209, A209-C210, B209-D210, C210-E210, D210-F#210, E210-G210, F#210-A210, G210-B2

Adalı Zeybeği

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Ankara Zeybeği

Ankara Yöresi

Düzenleme

| Ali Ayhan | Ozan Eroy |

The musical score for Ankara Zeybeği is presented in six staves, each containing a different melodic line. The key signature is B-flat major (two flats) and the time signature is 2/4. The first staff begins with a repeat sign and a sharp sign, indicating a key change to B major. The second staff ends with a repeat sign. The third staff includes a key change to B major (sharp sign) and a repeat sign. The fourth staff also includes a key change to B major (sharp sign) and a repeat sign. The fifth staff begins with a repeat sign. The sixth staff ends with a repeat sign. Fingerings are indicated by numbers 1, 2, and 3 above the notes.

Ankara Zeybeği

Ankara Yöresi

Düzenleme

| Ali Ayhan | Ozan Eroy |

Keman

Piyano

Ankara Zeybeği

This musical score is for the Ankara Zeybeği, measures 4 through 6. It is written for a single melodic line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. Measure 4 begins with a treble clef and a key signature change to B-flat major. The melody starts on G4, moves to A4, then B4, and continues with eighth and quarter notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Measure 5 features a repeat sign at the beginning of the melody. Measure 6 concludes with a double bar line and repeat dots. The piano part continues with a steady accompaniment throughout.

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Antalya Zeybeği

Antalya Yöresi

Düzenleme

| Ali Ayhan | Ozan Eroy |

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Antalya Zeybeği

Antalya Yöresi

Düzenleme

| Ali Ayhan | Ozan Eroy |

§

Keman

Piyano

The first system of musical notation for Keman and Piyano. The Keman part is in 9/4 time, starting with a sharp sign and a 9/4 time signature. The Piyano part is in 9/4 time, starting with a sharp sign and a 9/4 time signature. The Keman part has a melody with a sharp sign and a 9/4 time signature. The Piyano part has a melody with a sharp sign and a 9/4 time signature.

The second system of musical notation for Keman and Piyano. The Keman part is in 9/4 time, starting with a sharp sign and a 9/4 time signature. The Piyano part is in 9/4 time, starting with a sharp sign and a 9/4 time signature. The Keman part has a melody with a sharp sign and a 9/4 time signature. The Piyano part has a melody with a sharp sign and a 9/4 time signature.

The third system of musical notation for Keman and Piyano. The Keman part is in 9/4 time, starting with a sharp sign and a 9/4 time signature. The Piyano part is in 9/4 time, starting with a sharp sign and a 9/4 time signature. The Keman part has a melody with a sharp sign and a 9/4 time signature. The Piyano part has a melody with a sharp sign and a 9/4 time signature.

Antalya Zeybeği

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in a single staff with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note G4. The second system continues the melody with a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The third system concludes the melody with a quarter note B-flat4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment is shown in two staves, treble and bass clef, with a key signature of one flat and a 4/4 time signature. The piano part features a simple harmonic accompaniment with chords and single notes.

The image displays a musical score for the song "The Rose Tree". It consists of three staves: a single treble staff for the vocal melody and a grand staff (treble and bass) for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal melody is marked with a "5" at the beginning, indicating a fifth. The piano accompaniment features a steady bass line and chords that support the melody. The score is presented in a clean, black-and-white format.

The image displays a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a single treble clef line. The middle and bottom staves are grouped by a brace on the left, indicating a grand staff with a treble clef on top and a bass clef on the bottom. The key signature is one flat (B-flat), and the time signature is 6/8. The melody is written in the top staff, featuring eighth and sixteenth notes with various rests and ties. The accompaniment is written in the grand staff, with the right hand (treble clef) playing chords and single notes, and the left hand (bass clef) playing a simple bass line with eighth and sixteenth notes. The score is presented in a clean, black-and-white format.

Antalya Zeybeği

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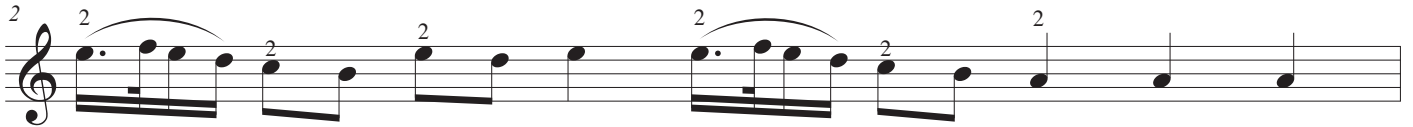
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Detailed description: This image shows a musical score for 'Antalya Zeybeği'. It consists of five systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat). Measure 7: The vocal line starts with a quarter note G4, followed by an eighth note A4, a beamed eighth-note triplet (B4, C5, D5), and a dotted quarter note D5. The piano accompaniment has a treble staff with rests and a bass staff with a half note G3. Measure 8: The vocal line continues with a quarter note E5, an eighth note F5, a beamed eighth-note triplet (G5, A5, B5), and a dotted quarter note A5. The piano accompaniment continues with rests and a half note G3. Measure 9: The vocal line starts with a beamed eighth-note triplet (G4, A4, B4), followed by a quarter note C5, an eighth note D5, a quarter note E5, and a dotted quarter note D5. The piano accompaniment continues with rests and a half note G3. Measure 10: The vocal line ends with a half note G4, a quarter note A4, a quarter note B4, and a dotted quarter note A4. The piano accompaniment continues with rests and a half note G3. The score ends with a double bar line and a repeat sign (§).

Avşar Zeybeği

Burdur Yöresi

Düzenleme

| *Ali Ayhan* | *Ozan Eroy* |

Avşar Zeybeği

Burdur Yöresi

Düzenleme

| Ali Ayhan | Ozan Eroy |

Sheet music for *Avşar Zeybeği*, Burdur Yöresi, arranged by Ali Ayhan and Ozan Eroy. The piece is in 9/4 time and features a Keman (Violin) and Piyano (Piano) accompaniment.

The score is divided into three systems, each starting with a measure number (1, 2, 3) and a repeat sign (S).

System 1: The Keman part begins with a melodic line in the treble clef, featuring eighth and sixteenth notes. The Piyano part provides a harmonic accompaniment in the right and left hands, using chords and single notes.

System 2: The Keman part continues with a melodic line, including a double bar line and a repeat sign. The Piyano part continues with a harmonic accompaniment.

System 3: The Keman part continues with a melodic line, including a double bar line and a repeat sign. The Piyano part continues with a harmonic accompaniment.

Avşar Zeybeği

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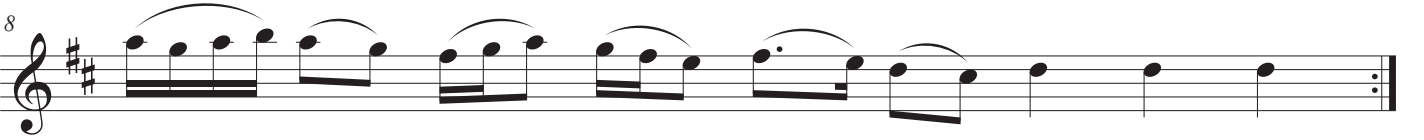
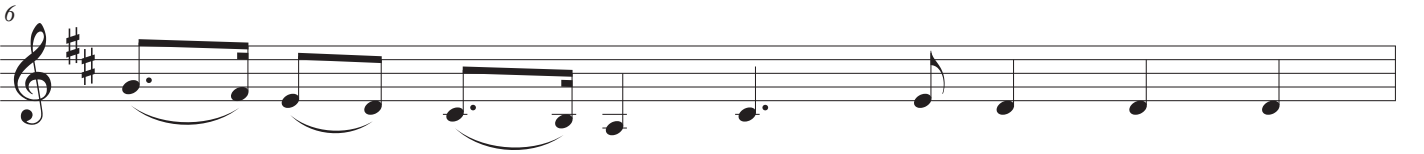
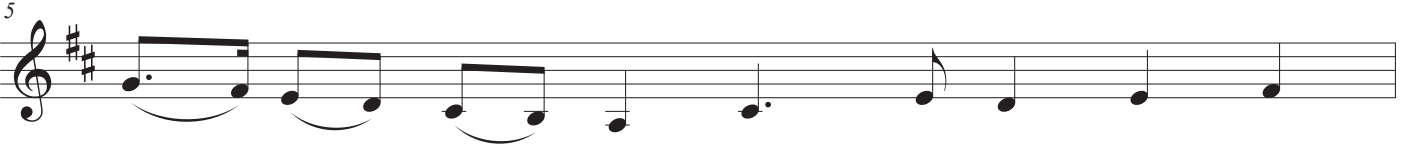
This musical score is for the piece 'Avşar Zeybeği'. It consists of three systems of staves. The first system (measures 4-5) features a treble staff with a melodic line and a grand staff (treble and bass) with a harmonic accompaniment. The second system (measures 5-6) continues the melodic and harmonic development. The third system (measures 6-8) concludes the piece with a final melodic phrase and a grand staff accompaniment. The score is written in a key with one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Geyve Zeybeđi

Sakarya Yöresi

Düzenleme

| Ali Ayhan | Ozan Eroy |



Geyve Zeybeđi

Sakarya Yöresi

Düzenleme

| Ali Ayhan | Ozan Eroy |

Keman

Piyano

Geyve Zeybeği

4

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6

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Geyve Zeybeği

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Harmandalı Zeybeği

Ege Yöresi

Düzenleme

| Ali Ayhan | Ozan Eroy |

2

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rit.

Harmandalı Zeybeği

Ege Yöresi

Düzenleme

| Ali Ayhan | Ozan Eroy |

Keman

Piyano



2



3



Harmandalı Zeybeği

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rit.

This musical score is for the piece "Harmandalı Zeybeği". It consists of seven measures, each with a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 4: The vocal line begins with a repeat sign, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The piano accompaniment features chords in the right hand and a steady eighth-note bass line. Measure 5: The vocal line continues with eighth and sixteenth notes. The piano accompaniment maintains the chordal texture in the right hand and the eighth-note bass line. Measure 6: Similar to the previous measures, the vocal line uses eighth and sixteenth notes, and the piano accompaniment provides harmonic support. Measure 7: The vocal line concludes with a final note. The piano accompaniment also ends with a final chord. A "rit." (ritardando) marking is placed above the piano part in measure 7. The score is written for a single system with two staves per measure.

Karaşar Zeybeği

Ankara Yöresi

Düzenleme

| Ali Ayhan | Ozan Eroy |

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Karaşar Zeybeği

Ankara Yöresi

Düzenleme

| Ali Ayhan | Ozan Eroy |

Keman

Piyano

2

3

Karaşar Zeybeği

4

The musical score for Karaşar Zeybeği, measures 4-6, is presented in three systems. Each system consists of a single melodic line in the treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 4/4. Measure 4: The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes with slurs. The piano accompaniment features a steady bass line with chords in the right hand. Measure 5: The melody continues with a series of eighth and sixteenth notes, some with slurs. The piano accompaniment maintains the same rhythmic pattern. Measure 6: The melody concludes with a series of eighth and sixteenth notes. The piano accompaniment also concludes with a final chord in the right hand and a note in the left hand.

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Karaşar Zeybeği

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Pamukçu Bengi Zeybeği

Balıkesir Yöresi

Düzenleme
| Ali Ayhan | Ozan Eroy |

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17

19

rit.

Pamukçu Bengi Zeybeği

Balıkesir Yöresi

Düzenleme
| Ali Ayhan | Ozan Eroy |

Keman

Piyano

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3

4

4

The musical score is written for Keman and Piyano. The Keman part is in the treble clef, and the Piyano part is in the grand staff (treble and bass clefs). The time signature is 2/4, and the key signature is B-flat major. The score is divided into four systems. Each system has a Keman staff and a Piyano staff. The Piyano part is a continuous accompaniment. The Keman part has four systems, each starting with a measure number (2, 2, 3, 3, 4, 4). The Keman part ends with a final measure in the fourth system.

Pamukçu Bengi Zeybeği

This musical score is for the piece "Pamukçu Bengi Zeybeği". It consists of four systems of staves, each containing a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is not explicitly shown but is 4/4 based on the notation. Measure numbers 5, 6, 7, and 8 are indicated at the start of each system. The vocal line in measures 5 and 6 includes fingerings 1 and 3. The piano accompaniment features chords and single notes in both hands, with some measures containing rests. The notation includes various musical symbols such as notes, rests, accidentals, and articulation marks.

5

1 3

5

6

1 3

6

7

7

8

8

Pamukçu Bengi Zeybeği

9

9

10

10

11

11

12

12

Pamukçu Bengi Zeybeği

13

1 3

13

14

1 3

14

15

15

16

16

This musical score is for the piece "Pamukçu Bengi Zeybeği". It consists of four systems, each containing a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measures 13 and 14 feature a vocal melody with a triplet of eighth notes (1, 3) and a piano accompaniment with chords and single notes. Measures 15 and 16 show a vocal melody with eighth and sixteenth notes, and a piano accompaniment with chords and single notes. The score is written in a standard musical notation style with a treble and bass clef for the piano part.

Pamukçu Bengi Zeybeği

17

17

18

18

19

19

20

1 3

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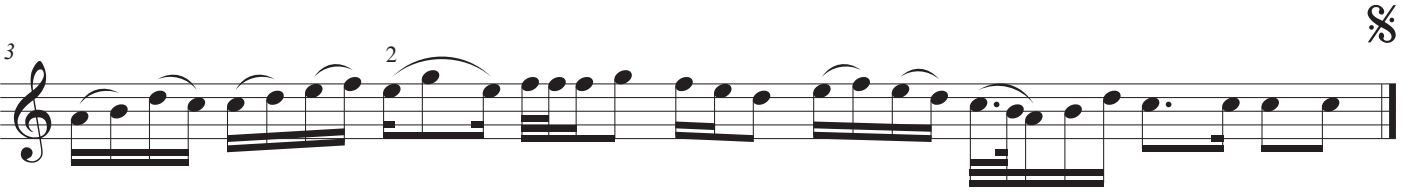
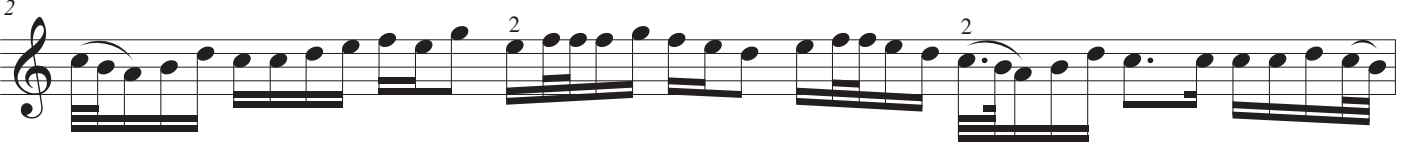
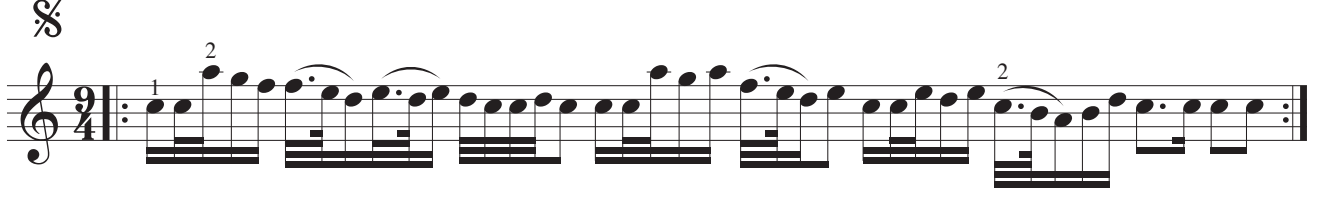
20

Tefenni Zeybeđi

Tefenni Yöresi

Düzenleme

| Ali Ayhan | Ozan Eroy |



Tefenni Zeybeği

Tefenni Yöresi

Düzenleme

| Ali Ayhan | Ozan Eroy |

§

Keman

Piyano

2

2

2

3

2

3

§

Yörük Ali Zeybeği

Aydın Yöresi

Düzenleme

| Ali Ayhan | Ozan Eroy |

The musical score for "Yörük Ali Zeybeği" is presented in 2/4 time. It consists of 8 staves of music, each beginning with a measure number (1 through 8). The notation is in treble clef. The melody is characterized by a mix of eighth and sixteenth notes, often grouped in pairs or fours. Staves 2, 4, and 7 include fingerings (2) above specific notes. Staves 5 and 6 end with repeat signs. The piece concludes with a final double bar line on the 8th staff.

Yörük Ali Zeybeği

Aydın Yöresi

Düzenleme

| Ali Ayhan | Ozan Eroy |

Keman

Piyano

The first system of the score is in 9/4 time. The Keman part features a melodic line with eighth and sixteenth notes, including slurs and ties. The Piyano part consists of a right-hand accompaniment with chords and a left-hand bass line with eighth notes.

Keman

Piyano

The second system continues the melody. The Keman part includes a double bar line and a fermata over a half note. The Piyano part maintains its accompaniment pattern.

Keman

Piyano

The third system concludes the piece. The Keman part ends with a final melodic phrase. The Piyano part provides a concluding accompaniment.

Yörük Ali Zeybeği

4

4

5

5

6

6

Yörük Ali Zeybeği

The musical score for "Yörük Ali Zeybeği" is presented in two systems. The first system begins at measure 7, and the second system begins at measure 8. The vocal line is written in a single staff with a treble clef, featuring a melodic line with various ornaments and a final cadence. The piano accompaniment is written in two staves (treble and bass clefs) with a grand staff bracket, providing harmonic support with chords and single notes. The score is in a key of one sharp (F#) and 2/4 time. The first system (measures 7-8) shows the vocal line starting with a melodic phrase, followed by a piano accompaniment. The second system (measures 8-9) continues the vocal line and piano accompaniment, ending with a final cadence.

7

2

7

8

8

Keman İçin Piyano Eşlikli

ZEYBEKLER

Ulusal müzik kültürümüzün ve halk oyunları geleneğimizin en görkemli simgelerinden biri olan zeybekler; kendilerine has aksak ritimleri, asil tavırları ve zengin makamsal yapılarıyla Türk halk müziğinde müstesna bir yere sahiptir.

Ali Ayhan ve Ozan Eroy tarafından titizlikle hazırlanan bu albüm; Anadolu'nun farklı yörelerine ait zeybek mirasını çağdaş keman eğitimiyle buluşturmayı ve nitelikli yazılı kaynaklar aracılığıyla geleceğe aktarmayı hedeflemektedir.

Albümde yer alan on seçkin zeybek eseri, geleneksel tavır ve ritmik öz muhafaza edilerek klasik armoninin polifonik zenginliğiyle harmanlanmıştır. Keman tekniğini, makamsal duyusu ve düo icra disiplini geliştirmeye yönelik kurgulanan piyano eşlikleri, icracılara hem pedagojik bir çalışma alanı hem de bütünsel bir konser performansı imkânı sunmaktadır.

