

Full Length Research Paper

Using Bursa folk songs for voice training in departments of music education in Turkey

Gülnihal GÜL^{1*}, Nedim Yıldız², Goknur Yıldız¹, Lale Nedef¹, Nilüfer Özer¹ and Mehmet Eğri¹

¹Department of Music Education, Faculty of Education, Uludag University, Bursa, Turkey.

²Department of Theater, Faculty of Languages History and Geography, Ankara University, Turkey.

Received 21 June, 2016; Accepted 8 August, 2016

The training of a music teacher's voice, via the examples in his own culture can contribute to getting better results in music education. Therefore, it is believed that transition to Contemporary Turkish Music and then to universal music from our traditional music may be much easier. Accordingly, the use of national resources in voice training is seen to be quite important. In this context, Bursa Folk Songs, whose piano accompanied arrangements were prepared for voice training, and also were trained for one semester by the voice training instructors of three different departments of music education that train music teachers, and then those instructors were interviewed to evaluate the contributions of prepared piano accompanied Bursa Folk Songs for voice training to the field. As a result of the survey, it has been determined that music teacher candidates need to have an extensive repertory, full of examples from their own culture, the repertory of piano- accompanied folk songs is not enough in quantity, and piano accompanied folk songs have both technical and musical contributions during the voice training process.

Key words: Voice training, music education, traditional music, Turkey, Bursa Folk songs.

INTRODUCTION

The music reform, started during the first years of the Republic of Turkey (1923), being the foundation of studies during the present years (Gül, 2014). Within this scope, the concept of transition from national music education to universal music education, especially after 1960s, was suggested, defended and applied by educationalist composers, such as Halil Bedi Yönetken, Kemal İlerici, Erdoğan Okyay and Muammer Sun (Okyay, 1969; Okyay, 1973; MEB, 1966; Yokuş and Demirbatır, 2009).

You cannot root Turkish Music out from the hearts of the Turks. History, language and music blend in nations' national constitution in the way flesh, bones and blood come together in a human body. When you detach flesh, bones and blood from each other, you will get some results from the body. You will get the same results when you separate history, language and music from each other, or take out only one of them. The disorder that takes place in the society will be similar to the one that takes place in the human body' says Angı (1976). By

*Corresponding author. E-mail: gulnihalgul@gmail.com.

saying that, Atatürk mentions his thoughts about the National Turkish Music (Angı, 1976) mentions his thoughts about the National Turkish Music, and tells that our traditional music has to be taken into consideration while forming Turkish National Music. Besides, in a part of his detailed report, Paul Hindemith, a musician appointed to contemporize the musical life and musical institutions by reorganizing them in 1935, expresses the importance of our traditional music by saying, “the value of folk tune is not only in the musical impression, but also in the emotions which recall ethnic, regional and timewise relations”. Therefore, the songs which are used in music education must be chosen among the magnificent repertory of old and strong Turkish Folk Music (Hindemith, 1985).

Thus, it is thought that the transition to Contemporary Turkish Music and then to universal music will be easier if traditional music is taken as the starting point of Turkish School Music education and is seen as an important part of our culture in an individual's music education (Helvacı, 2010; Kekeç and Albuz, 2008; Türkmen, 2007). It is also important that music teacher training programs, which form an aspect of vocational music education, being an important kind of music education, be planned to train qualified music teachers with academic knowledge and performance skills in accordance with the objectives of general music education. Hence, seeing the training of a music teacher's voice, his most precious and effective instrument in his vocational life, as an effective process is of great importance.

'Voice training' in music teacher training is defined as 'a process of facilitating an individual with the necessary behaviours for using his voice in compliance with anatomic and physiological structural qualities so as to use it accurately, properly and effectively with a certain technic and musical sensitivity for artistic and educational purposes (Çevik, 1999). During the classes in this educational process, it is aimed that the teacher candidate uses the language properly in accordance with the basic requirements of voice training, improves his vocalization knowledge and skills in accordance with the voice training techniques, and forms a suitable school music repertory. Therefore, it is thought that, in voice training of candidates, to be music educators at departments of music education, including the examples of his own culture may yield better and easier results in their learning and skill acquisition. Within this scope, using the examples of Traditional Turkish Folk Music, which embodies national qualities, and is composed by the interaction of regional music pieces, has its own instruments, playing and singing style, tone and kinds, and is known to have an extensive repertory, is very important in the training of a music teacher's voice, his most valuable instrument (Kekeç and Albuz, 2008). İkesus (1965) states that, by abiding by the basic vocal training principles, choosing the most suitable way for

themselves for each country's people is beneficial.

However, Kekeç and Albuz (2008) state that, for the start-up phase in voice training, having a voice training with the progressions, to which the ear is acquainted, will provide convenience in advancement and motivation, and it will bring about discipline and supervision with it. They also state that the transition to Contemporary Turkish Music and then to universal music will be easier if traditional music is taken as the starting point of Turkish School Music education.

However, when the literature is examined, it has been seen that the number of 'Piano Accompanied Folk Arrangements for Vocal Training', which are prepared to be used in individual voice training, is very limited compared to our extensive traditional music repertory, and there is not an integrated work that brings together the folk songs belonging to Bursa region.

With its folkloric qualifications special to it, the folk songs and dance music of Bursa region which is thought to have a significant place in Contemporary Turkish Music are generally seen to have 2-3-4-5 and 9 beats (Helvacı, 2005). With their vivid and rhythmic structures, Güvende and Sekme Oyunları, distinctive musical productions of Bursa region, are among the favorite and most-loved folk music examples of the region (Usanmaz, 2005). There are many distinctive folk songs special to Bursa region in quantity, and there exists a substantial tradition of folk songs (Usanmaz, 2005). Thus, it is believed that the arrangement and use of examples from the extensive folk song repertory of Bursa region accordingly may contribute to the music education. Based on this thought, 'Using Piano Accompanied Bursa Folk Songs at Departments of Music Education for Individual Voice Training', which is a small scale research Project, was planned in 2014. This Project was accepted with KUAP(E)-2014 project number by Uludağ University Scientific Research Projects Unit. Within this scope, 10 folk songs, which are supposed to be used as individual voice training materials, have been chosen, and their piano accompaniments have been composed by Nedim Yıldız.

For that purpose, initially, folk song compilations of Bursa region, taken from Turkish Radio and Television Corporation (TRT) repertory, have been searched, and 30 folk songs have been chosen among this repertory. Then, another five folk songs apart from TRT repertory, composed by music educator Murat KARA, have been added to previously chosen 30 songs, and eventually, all folk songs have been examined and evaluated together.

These specified folk songs have been classified according to their vocalisation characteristics as female, male and both. Then they have been examined according to their modal and methodological qualifications, and among them, 10 folk songs have been chosen to make their piano accompanied arrangements. Handled as educational materials, these folk songs have been

transferred to two different vocal fields as high and low pitched vocal groups. With the purpose of vocalising these folk songs accurately and effectively, each folk song has been examined according to its prosody, then necessary improvements have been made without harming the form and originality of the tune. With the same purpose, exercises have been carried out to determine the places of pauses in lyrics.

In the next phase, folk songs, whose piano accompanied arrangements were made, were taught for one semester by voice training instructors from three different departments of music education that train music teachers, and then those instructors were interviewed to evaluate the contributions of prepared piano accompanied Bursa Folk Songs for voice training to the field. In accordance with the purpose of the research, these questions were asked:

1. Do instructors use piano- accompanied folk songs as educational materials in their individual voice training classes? What are their opinions about the necessity of using piano-accompanied folk songs?
2. Do instructors find the arranged piano-accompanied folk songs sufficient in terms of repertory to use in individual voice training classes?
3. What are the opinions of instructors about the contributions of using arranged piano-accompanied Bursa Folk Songs as course materials in department of music education to the general education processes of students?
4. What are the opinions of instructors about the difficulties encountered by students during the deciphering and training-learning phases of arranged piano accompanied Bursa Folk Songs?
5. What are the opinions of instructors about using arranged piano accompanied Bursa Folk Songs in technical and musical terms in individual voice training classes?
6. What are the opinions of instructors about the difficulties encountered by students during the vocalisation phase of arranged piano accompanied Bursa Folk Songs?

METHODOLOGY

In this section, information related to the design, sample and data acquisition of the research is given.

Research design

In this study, qualitative research method is used. Qualitative researches are the researches which aim at presenting perceptions and events in a realistic and integrated way, and are the ones preferred for a better understanding of emotions and thoughts (Yıldırım and Şimşek, 2006; Ekiz, 2009). With this purpose, the data is analyzed with analyze techniques appropriate for qualitative

research by applying the interview form developed by the researcher.

Research group

In determining the sample group of the study, maximum variation sampling is used. In maximum variation sampling, the researcher selects a small number of units or cases that maximize the diversity relevant to the research question and aims to have an insight of a specific field (Büyüköztürk et al., 2016; Yıldırım and Şimşek, 2006). In this research, convenience of maximum variation sampling is chosen as the appropriate of data collection. The interviews have been conducted with one individual voice training instructor from Balıkesir University Necatibey Education Faculty Department of Fine Arts Education Chairs of Music Education, one individual voice training instructor from Mehmet Akif Ersoy University Education Faculty Department of Fine Arts Education Chairs of Music Education and three individual voice training instructors from Uludağ University Education Faculty Department of Fine Arts Education Chairs of Music Education. The genders of lecturers is of no importance. The criterion for choosing these is their expertise in voice training.

Data collection

Research data was collected by semi-structured interview technique. In semi-structured interviews, the researcher can affect the flow of the interview with questions prepared before. The researcher lets the interviewee answer the questions in any way preferred (Türnüklü, 2000). An interview form of seven open ended questions has been prepared for the purpose of evaluating the applicability of piano accompanied Bursa Folk Songs in individual voice training classes by the researcher. In order to ensure the validity of the instrument, the questions were posed to three field specialists, then the final questions were written accordingly. Interviews have been done one to one and face to face. Data are recorded on the interview forms prepared by the researcher simultaneously.

Data analysis

Descriptive analysis was used to analyze collected data through interviews. In descriptive analysis, direct quotations are often used in order to reflect the interviewees' opinions (Yıldırım and Şimşek, 2006). While quoting, the names of the interviewees are abbreviated as interviewee 1 (I1), and interviewee 2 (I2).

FINDINGS

In this section, the findings collected from the answers of the instructors taking part in the research are presented. As seen in Table 1, instructors stated that piano-accompanied folk songs are necessary course materials for their classes and they use them in their classes. Moreover, instructors believe that music teacher candidates need to have an extensive repertory full of examples from their own culture, and they give importance to both individual voice training and clarity of the language in their individual voice training classes.

Table 1. Instructors' opinions about the necessity of using piano accompanied folk songs in voice training classes.

I think they are necessary, but I try to be as selective as possible. I am especially careful about which vowel is used at high pitch notes for students I1

I certainly think it is necessary. I see that students are more successful while performing arrangements that reflect the culture of the students I2

I think they are necessary and I use them. I think it is necessary for music teacher candidates to know folk songs, which are parts of our culture, and they need to have an extensive repertory of them. I3

I think they are necessary and I extensively use them. In my classes, I especially give importance to both individual voice training and understandability of the language. I5

Table 2. Instructors' opinions about the sufficiency of arranged piano accompanied folk songs in terms of repertory to use in individual voice training classes.

I don't think the piano accompanied folk songs repertory used in individual voice training classes is extensive enough. I have trouble in finding songs suitable for students' voice and limitations. I1

When I compare piano- accompanied folk songs repertory with foreign repertory, I don't think it is enough. I2

We say that we have a very rich culture and there is an extensive repertory for every region in our country. However, I think that we don't have the repertory extensive enough to be used in individual voice training classes. I3

No. I don't find them enough. I4

Table 3. Instructors' about the contributions of using arranged piano accompanied Bursa folk songs as course material in department of music education to the general education processes of students.

I think that the diversity of folk songs' regional effect is worth to be known and sang. I also believe that the use of these folk songs in individual voice training classes in terms of understanding the differences, analysing the melodic structure and vocalising will have significant contributions to general education process. I3

I think they will have significant contributions to students' musicality. Because I see students have difficulty in vocalising the examples of foreign literature in individual voice training classes due to not being able to speak that language. However, I can say that they have no difficulty in vocalising the arranged folk songs belonging to our own culture. I4

As seen in Table 2, it is seen that the instructors don't think that there is a repertory extensive enough to be used in individual voice training classes and they need folk songs to be used as education materials. As seen in Table 3, instructors state that using arranged piano accompanied Bursa Folk Songs at departments of music education in individual voice training classes has significant contributions to students' musicality. As seen in Table 4, all of the participants have stated that students had difficulty in deciphering the folk songs with odd meters.

As seen in Table 5, participants stated not only that using arranged piano accompanied Bursa Folk Songs at departments of music education in individual voice training classes has caused them no difficulty in technical and musical terms, but also that transferring each folk

song to different tones have had some positive contributions to their works. As seen in Table 6, participants have stated that students have difficulties especially in rhythmical coherence during the first practices with piano accompaniment, but these problems have disappeared after a couple of repetitions. Besides, they have had great pleasure while vocalising especially with piano accompaniments.

RESULTS

In accordance with the findings of the study, we have found out that, it is seen that a vocational requirement for music teacher candidates to have an extensive repertory of songs belongs to their own culture. However,

Table 4. Instructors' about the difficulties encountered by students during the deciphering and training-learning phases of arranged piano accompanied bursa folk songs.

I had students having difficulty in the deciphering phase in terms of rhythm. I1

Students had no difficulty in deciphering and vocalisation. In folk songs with odd meter, there were temporary problems during the deciphering phase. I2

Students had difficulty in deciphering odd meters. I3

Abnormally, Students had difficulty in deciphering some rhythm structures.I4

Students had difficulty in deciphering and vocalising folk songs with odd meters I5

Table 5. Instructors' about using arranged piano accompanied Bursa folk songs in technical and musical terms in individual voice training classes.

Yes. I find it suitable. I2

That the folk songs had different tones for different vocal groups made my job easier in technical and musical terms. I3

I don't think these arranged songs have a kind of difficulty special to them. I think that it is the instructors' job to solve the problems in technical terms. I4

I experienced no difficulties. That the folk songs are transferred to different tones made my job easier while training different vocal groups.I5

Table 6. Instructors' about the difficulties encountered by students during the vocalisation phase of arranged piano accompanied bursa folk songs.

At first, they had difficulty in keeping up with piano in terms of rhytym, but this problem dissappeared at the end of accompanied practices. I1

They didn't have any problems at all. They enjoyed accompanied vocalisation.

They had difficulty in matching odd metered folk songs with piano accompaniments. I3

Students have difficulty in piano accompanied vocalisations of most of the Turkish songs. I have observed that they experience the same difficulties while practicing these folk song arrangements with heir piano accompaniments. I4

They had difficulties during the first trainings. However, I observed that they had great pleasure while vocalising especially with piano accompaniments. I5

when the literature is examined, it has been found out that the piano accompanied folk songs repertory used in individual voice training classes is not adequate.

It has been found out that vocalisation of piano accompanied folk songs have significant contributions to their melodic structure analysis and their musicality. With the findings of the research, it has been found out that piano accompanied Bursa folk songs doesn't cause any difficulties in individual voice training classes in technical and musical terms.

Besides, it has been concluded that transferring folk songs' arrangements to different tones have positive contributions to individual voice trainings. Furthermore, it has been found that during the vocalisation phase of the arranged piano accompaniments of folk songs, no problems have been encountered, on the contrary, they have had positive contributions to the training process in musical terms.

Students have enjoyed vocalising folk song arrangements in their individual voice training classes, and they have been observed to be more enthusiastic while practicing folk song accompaniments.

CONCLUSION AND RECOMMENDATIONS

With the results obtained in the study, the following suggestions can be made:

1. It is of great importance for music teacher candidates to use their voices, being one of the most important instruments throughout their careers, being effective with a proper diction. Therefore, music teacher candidates need to be trained with a well-planned and comprehensive program that contributes to their careers. It is important that there be a well arranged repertory including

our folk songs. Hence, it is vital that a repertory, which is composed of our folk songs to be used in individual voice training classes, and which is arranged as educational music material, is developed.

2. The folk songs, which are arranged for voice training, should be presented as educational music materials for different vocal groups for the purpose of improving their efficiency in individual voice training classes.

3. It is extremely important for a piece of music to be vocalised with an instrument accompaniment in terms of musical precision and the effect it has on the audience. Taking advantage of piano accompanied folk songs during the training of a music teacher candidate will enable the candidate to be more equipped with vocational competency, especially by encouraging them with the technical and musical opportunities. Within this scope, it is believed that arranged piano accompanied Bursa folk songs carry a significant value and have contributions to the field in terms of art of music and culture. Likewise, it is seen very important that other folk songs chosen from other regions of the country should be evaluated, should be arranged as piano accompaniments for educational purposes, and therefore, contribute to the field by composing an extensive repertory.

4. It is thought that the presentation of these Folk Songs with the purpose of introducing them internationally via festivals, contests and other activities may significantly contribute to the interaction of different cultures.

Conflict of Interests

The authors have not declared any conflict of interests.

REFERENCES

- Angı H (1976). Atatürk in Anthems and Folk Songs. Ankara: Angı Publications.
- Büyüköztürk Ş, Kılıç Çakmak E, Akgün ÖE, Karadeniz Ş, Demirel F (2016). Methods of Scientific Research (20 th.ed). Ankara: Pegem A Publications.
- Çevik S (1999). Choir Training Management and Techniques. Ankara: Yurtrenkleri Publications.
- Ekiz D (2009). Methods of Scientific Research. Ankara: Anı Publications.
- Gül G (2014). Within the scope of the sample at Uludağ University, the usage of traditional music in group and individual voice training classes in institutions training music teachers. Proc. Soc. Behav. Sci. 116:2881-2885.
- Helvacı A (2005). The Place of Bursa Folk Music Samples in Contemporary Turkish Music , Bursa Folk Culture, Bursa 2 nd. Folk Culture Symposium Proceedings Book. 2:727-734.
- Helvacı A (2010). The Opinions and Expectations of the Student in the Department of Music Teacher Education About the Use of Our Traditional Music in Individual Voice Training Classe. e- Journal of New World Sci. Acad. 5(3):184-191.
- Hindemith P (1985). Recommendations for the Development of Turkish Music Life. Translated: Gültekin Oransay, İzmir: Küğ Publications.
- İkesus S (1965). Voice Training and Its Preservation. Istanbul: Ministry of National Education Press.
- Kekeç DY, Albuz A (2008). A Research About the Using of Turkish Music Melodies in the Individual Voice Education Courses which ara being Applied at the Music Education Programme. Gazi University J. Educ. Faculty 28(2):51-66.
- Milli Eğitim Bakanlığı (MEB) (1966). The Guide for Music in Primary Schools, Prepared by: Halil Bedi Yönetken, İstanbul: Ministry of National Education Press.
- Okyay E (1969). School Music Education. Ankara: Taç Press.
- Okyay E (1973). Songs for Children. Ankara: A Publication of Turkish Philharmonic Association.
- Türkmen EF (2007). Kütahya Folk Songs in Voice Training from National to Universal. Kütahya: Exspres Press.
- Usanmaz E (2005). A Study About the Music of Güvende and Sekme Folk Dances in Bursa Region, Bursa Folk Culture, Bursa 2 nd. Folk Culture Symposium Proceedings Book. 2:639-653.
- Yıldırım A, Şimşek H (2006). Qualitative Research Methods in Social Sciences. Ankara: Seçkin Publications.
- Yokuş H, Demirbatır E (2009). A research about the application of piano works originating from Turkish folk music in piano education in institutions training music teachers. Uludag University J. Educ. Faculty 22(2):515-528.
- Türnüklü A (2000). A Qualitative Research Method that can be used in the Researches in Pedagogy: Interview, Education Management in Theory and Practice, Issue: 24:543-559.