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EFFECTIVE LEARNING AND TEACHING STRATEGIES FOR NEY CLASSES FOR THE 9ST AND 10ND GRADES OF FINE ARTS HIGH SCHOOLS

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ABSTRACT

This study has been prepared in accordance with the general objectives and basic principles of Turkish national education as stated in the National Education Act no. 1739.¹ This curriculum aims at educating students to comprehend the place of the *Ney* as a musical instrument in Turkish music culture, to acquire the skills necessary to produce sounds accurately and in harmony with other instruments, to extend their instrumental and vocal repertoire, and to develop a sense of responsibility in both individual and group performances.

Keywords: the *Ney* -Reed Flute-, Education, Program, Unit, Curriculum

GÜZEL SANATLAR LİSELERİNİN 9. ve 10. SINIFLARINA YÖNELİK NEY ÖĞRETİMİNDE ETKİLİ ÖĞRENME VE ÖĞRETME YÖNTEMLERİ

ÖZET

Bu çalışma 1739 sayılı Milli Eğitim Temel Kanunu'nun 2. maddesinde ifade edilen Türk Milli Eğitiminin genel amaçları ile Türk Milli Eğitimin Temel İlkeleri esas alınarak hazırlanmıştır. Bu program ile öğrencilerin; Türk musikisinin en temel çalgılarından biri olan ney sazının Türk müzik kültüründeki yerini anlamaları, Neyden doğru ses çıkartarak diğer sazlarla yakalanması gereken ahenk birliğini kazanmaları, Saz repertuarının yanı sıra sözlü repertuvara yönelik eser dağarcığı oluşturmaları ve gerek bireysel gerekse grup çalışmalarında sorumluluk duygusunu kazanmaları amaçlanmaktadır.

ANAHTAR KELİMELEER: Ney, Eğitim, Program, Ünite, Müfredat

INTROCUTION

Highly popular in several music traditions, the *Ney* is an end-blown woodwind instrument which has a very special place especially in classical Turkish music with its special

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¹ For further info: *İlköğretim Müzik Dersi Öğretim Programı*, M.E.B. Yayınları, Ankara, 2006. (in Turkish)

technical structure. The *Ney* is regarded as the fundamental instrument of Turkish music as the majority of the basic maqam scales in Turkish music correspond to the whole tones and semi tones on the *Ney* (Halıcı, 1998, p. 26). These tones typical for Turkish music are *Rast* (G), *Segah* (B-one-comma-flat)², *Uşşak*³, *Neva* (D), *Hüseyni* (E) and *Kürdi* (Bb). *Ney* flutes are constructed in different keys. Those which play in keys named after a semi-tone are called *Mabeyn* and those which play in the key one octave above are called *Nısfıye*. Moreover, coherence in tuning between instruments in Turkish music is determined and named according to the key of the *Ney* they play with. Among the tonal grouping of the *Ney*, the *Mansur Ney* is the counterpart of A440 standard pitch in western music (Erguner, 2002, p.38; Ziya, 1947, p.123).

The *Ney* first began to be seen some 5000 years ago in Mesopotamia and underwent distinct evolutions in different parts of the Middle East (Tan & Çıpan, 2014, p. 22). Each individual *Ney* has an individual key; therefore, advanced players have several *Ney*s in various keys. This globally known instrument - thanks to the worldwide popularity of great poet Rumi and the *Mevlevi Sema*⁴ rituals - has a mystical flavor in its sound and thus a special place in Sufi music of Turkey (Feldman, 2010, p. 1209). In the Arab world, the *Ney* is used for various types of music, as well.

A ney remaining from the Sumerians is on display in the British Museum in England (Tan & Çıpan, 2014, p. 21). After being connected with Rumi, the inherently mystic sounding ney has become associated with *Mevlevi*⁵ dervishes and the followers of Rumi (Gölpınarlı, 1983, p. 377). In olden times, people compared the *Ney* and the flute player to soil and plants. For centuries, it has inspired countless poets, composers and philosophers; and because of its influence, innumerable poems have been written for it. The fact that the very first verse of *Mesnevi* begins as “Listen to the *Ney*...” proves Rumi’s affection to the instrument. He compared the *Ney* to a lover who is constantly suffering, yearning to return home. He used this analogy in several verses in *Mesnevi* (Nahifi & Çelebioğlu, 2012, p. 43).

Reed cane (*Arundo Donax*) used in the construction of the *Ney*, is found along some parts of the Mediterranean coastline including Samandağ in Hatay, Adana and Mersin. Only the reeds growing in these places have the length and thickness, enough to be used in the construction of the *Ney*. The pieces of reed that should be cut in December or January are dried and cleaned out, and the tone holes are burnt.⁶ A standard Turkish *Ney* has nine segments. A mouthpiece, called *Başpare*, is made out of ivory, oxhorn or plastic. Finally, after metal rings, called *Parazvane*, are pressed at both ends of the *Ney*, it is ready to be tuned.

The keys in which the Turkish *Ney* is constructed and their names can be listed as the following (Farmer, 1999, p. 21):

² In Classical Turkish Music, the whole tone is divided into 9 units called “comma”. For further info: M. Ekrem Karadeniz, *Türk Musikisinin Nazariye ve Esasları*, Türkiye İş Bankası Kültür Yayınları, İstanbul.

³ In Turkish music, the note named “Segah” written as one-comma-flat is played as two or three-comma-flat in certain makams depending on the melodic pathway. This tone is named “Uşşak”.

⁴ *Sema* is the Sufi ceremony of *dhikr* (remembrance) performed by the dervishes belonging to the *Mevlevi* Order. For further info: Süleyman Uludağ, *İslam Açısından Müzik ve Semâ*, Kabalcı Yayınevi, İstanbul, 2014.

⁵ *Mevlevi* Order is the Sufi Order following the teachings of Mevlana Jalal ad-Din Muhammad Rumi

⁶ Interview with Mahmut Uğurluakdoğan, ney maker, from Konya Turkish Sufi Music Ensemble.

Table 1

	The Key in Turkish Music	The Key in Western Music
Bolahenk	D	E
Davud	C	F
Şah	B	G
Mansur	A	A
Kız	G	B
Müstahzen	F	C#
Süpürde	E	D

Today there are hundreds of *Ney* players trained in conservatories, music societies and other kinds of music schools. Different styles and techniques of playing form a rich music culture. Those who have formed his own style and influenced other *Ney* players are named “*Kutbünnayi*”, grandmaster of *Ney* players. The most prominent grandmasters are listed below (Ayvazoğlu, 2002, p. 32):

Table 2

Hamza Dede 15-16 th century	Osman Dede 17 th century (1642-1729)
Ali Nutki Dede 18 th century (1762-1804)	Aziz Dede 19 th century (1835-1905)
Salih Dede 19 th century (1823-1888)	Emin Dede 20 th century (1883-1945)
Tevfik Kolaylı 20 th century (1879-1953)	Süleyman Erguner 20 th century (1902-1953)
Halil Can 20 th century (1905-1973)	Halil Dikmen 20 th century (1906-1964)
Aka Gündüz Kutbay 20 th century (1934-1979)	Niyazi Sayın 20 th century (1927-)

METHODOLOGY

This study deals with a method of skill building prepared for a one-term 36-hour class schedule of instrument training at fine arts high schools and conservatoires.⁷ As a result, a year-long training is planned to cover a 72-hour period.⁸ Class outcomes and skills to be acquired are explained in detail for each class hour. However, the distribution of class hours is subject to trainers’ preferences. That is because the amount of time appointed for a subject may not fit well in each and every class due to the differences in overall learning capacity between different groups of students and interruptions caused by public holidays.⁹ Assessment and evaluation methods are designed in accordance with the traditional mentor-protégé system that has dominated music education in Turkey for centuries. In this way, it is aimed to develop an

⁷ At conservatories and the schools of fine arts in Turkey, musical instrument training is given only on the piano. For further info: Hamit Yokuş, “Piyano Eğitiminde Öğrenme Stratejilerinin Kullanılmasının Öğrencilerin Başarılarına Ve Üstbilişsel Farkındalıklarına Etkisi”, *M.Ü. Atatürk Eğitim Fakültesi Eğitim Bilimleri Dergisi*, İstanbul (2010), S. 31, Sayfa: 146. (in Turkish).

⁸ At conservatories and Fine Arts High Schools affiliated to the Ministry of Education, selective instrument courses cover two hours a week. Main instrument courses cover 4-8 hours a week.

⁹ Interviews with Osman Ovacıklı from the faculty of fine arts in Hatay, Hakan Cengiz from the faculty of fine arts in Tekirdağ, Ferdi Koç from Sakarya University State Conservatory of Turkish Music, and Barış Karaelma from Gazi University, The Faculty of Education, the Department of Music Education.

approach to assessment and evaluation including both traditional methods and modern educational models.

SCOPE OF THE STUDY

The study includes only the 9th and 10th grade curricula. Thus the items are listed under the school years they belong to. For each item and the sub-item, an appropriate amount of time is appointed.

Skills and Proficiencies the Ney Class Curriculum Aims to Teach to Students

While the skills aimed to be taught during the course were determined, all phases of traditional music education in the Ottoman Empire were taken into consideration.

The purpose of this curriculum is to apply the basic principles of traditional *Ney* education with modern educational methods and techniques. In this regard, improving the musical memory of students through repertoire classes assisted with notation and solfege classes is among the main objectives of this curriculum. In traditional *Ney* training, performance by heart is crucial for proficiency in art.

Students should be expected to acquire skills together by performing in groups. The main aim of the group performance is to enable each student to listen to his/her classmate and accomplish a unison in tune (Akpınar, 2006, p. 20). In this way, students can perform in harmony on the stage.

Beside the objectives on group performance, teaching some subskills of *Ney* performance is also among the primary objectives of the curriculum.

The skills that are expected to be taught in the art are the following

- 1- Performance
- 2- Detecting rhythmic and tonal unison
- 3- The ability to play woodwind instruments together with strings and percussion
- 4- Accuracy and efficiency in breathing techniques
- 5- Accuracy and efficiency in sound
- 6- Maintaining respiratory health

The Approach to Teaching and Learning

This curriculum proposes an individualistic approach to the intensity of training to be given. The number of the pieces to be covered throughout the semester is determined according to the learning capacity of the students. An effective use of audio-visual aids chosen by the trainer is highly recommended.

For students with special needs, this program can be applied as a supplementary resource. In this context, the academic, mental, social and physical skills of each student are to be taken into account and an individualized training program is to be devised.¹⁰

In order to reach the desired outcome in *Ney* training, the music education students get in the elementary and the secondary school should be analyzed. It is necessary to prepare a high

¹⁰ Similar programs are applied in the curriculum of the Ministry of Education for other scientific fields, as well. For further info: Milli Eğitim Komisyonu, *Orta Öğretim Matematik Dersi Öğretim Programı*, M.E.B. Yayınları, Ankara 2013, s XII. (in Turkish)

school music training curriculum bearing in mind that students learn the song form in the elementary school and the topics of notation, rhythm and melody in the secondary school.

The topics should progress from easier to more challenging. The students should be deemed prospective musicians and their extracurricular activities should be under careful supervision, as well. Learning sheet music should not be the only purpose. Information on the composers, the time of the composition, the stylistic features etc. should be given to the students, as well.

Performing in groups helps student gain the ability to play in unison. That is why throughout the program, study groups in which students can practice together should be formed. From the 10th grade on, concerts and recitals should be organized in order to help students gain on-stage experience.

Assessment and Evaluation

It is important for the trainers to use different techniques while evaluating the achievement of students. This approach ensures recognizing individual improvement of each and every student. This curriculum is interested in not only the outcome of the training but also the process of learning students go through. Evaluation of this process will give the trainers the opportunity of adapting in-class techniques according to the needs of the students.

Student evaluation should be carried out by a commission. An average score of individual grades given by each member of the commission for each student will be a fair approach to grading. The psychological state of students while performing before an audience should be taken into consideration during grading and concerts should be held frequently in order to help students gain self-confidence while performing on stage. In the meantime, the proficiency in the instrument, tonal accuracy and style should be assessed.

Table 3

The Units and The Duration

9th Grade

Units	Number of Skills to be acquired	Duration (hrs.)	Ratio (%)
Basics of <i>Ney</i> Playing	10	8	22
The Tones and The Use of Breath	27	12	34
Practice Sessions	7	16	44
Total	44	36	100

Table 4

10th Grade

Units	Number of Skills to be acquired	Duration (hrs.)	Ratio (%)
Nuances on the <i>Ney</i> and Introduction to Classical Pieces	5	8	22

Introduction to <i>Makams</i> ¹¹ and Rhythmic Patterns	4	28	78
Total	9	36	100

9th Grade Schedule

The total duration of 9th grade schedule is 36 hours. The following skills and proficiencies are determined in accordance with this duration.

Basics of Playing the Ney

Keywords: The *Ney*, *Mevlevi Order*, Reed, *Başpare*¹², *Parazvane*¹³

9.1. Definition of the Ney (1 hours)

Skills: Students can:

1. define the instrument

9.2. The History of the Ney in Turkish Music (1 hours)

Skills: Students can:

1. explain the place and importance of the Ney in Turkish music
2. recognize in what types of music the Ney is used
3. explain the historical roots of the Turks and the instrument
4. know the areas in Turkish music where the Ney is used

9.3. Features of Reed (1 hour)

Skills: Students can:

1. understands the structure and features of the instrument
2. knows the structure of reed and the regions it grows

9.4. Ney Construction and Care (2 hours)

Skills: Students can:

1. tell the correct type of reed for the construction of the Ney
2. tell the function of *Başpare* and *Parazvane*
3. tell the importance of Ney care

9.5. Types of the Ney (3 hours)

*Ney*s in different sizes and keys

Skills: Students can:

1. differentiate between *Ney*s in different sizes and their key

The Tones on the Ney and the Use of Breath

Keywords: Low Pitch, Diaphragm, *Rast*, *Dügah*, *Segah*, *Çargah*, *Neva*, *Hüseyni*, *Acem*, *Eviç*, *Gerdaniye*, *Muhayyer*, *Kürdi*, *Nim-Hicaz*, *Şehnaz*

9.6. Basics of Playing the Ney

Sound Production (1 hour)

¹¹ Makam is the melodic mode of a composition.

¹² Mouthpiece.

¹³ the metal rings fixed on the edges of the *Ney*.

Skills: Students can:

1. form the shape of the lips necessary to produce sounds
2. differentiate between the pitches produced with cool breath and warm breath
3. differentiate between puff sounds, whistles, low pitched and high pitched sounds

9.7. Breath Techniques (1 hour)

Skills: Students can:

1. apply appropriate breath techniques
2. manage Diaphragmatic breathing

9.8. Holding the Ney (1 hour)

Skills: Students can:

1. hold the Ney accurately in seated position
2. recognize the right angle in which the body and the Ney should be located

9.9. Producing Sound (1 hour)

Skills: Students can:

1. recognize the fingers to be used in the basic holding position
2. show how to close the holes with the right fingers
3. recognize the difference in pitch between strong and weak blowing
4. recognize the different pitches produced from the same hole

9.10. First Degree Sounds (2 hours)

Skills: Students can:

1. play the first degree sounds using their right hand fingers
2. play the first degree sounds using their left hand fingers
3. recognize the low pitch sounds and second degree sounds and their difference from the first degree sounds
4. manage long blowing

9.11. Second Degree Sounds (2 hours)

Skills: Students can:

1. play the second degree sounds using their right hand fingers
2. play the second degree sounds using their left hand fingers
3. can recognize the transition from the first degree sounds to the second degree sounds
4. practice simple pieces using the first and second degree sounds

9.12. Third Degree Sounds (2 hours)

Skills: Students can:

1. play the third degree sounds using their right hand fingers
2. play the third degree sounds using their left hand fingers
3. can recognize the transition from the second degree sounds to the third degree sounds
4. practice simple pieces using the second and third degree sounds

9.13. Accidentals in First, Second, and Third Degree Sounds (2 hours)

Skills: Students can:

1. play the accidental notes in the first degree sounds
2. play the accidental notes in the second degree sounds
3. play the accidental notes in the third degree sounds
4. move upward and downward on scales using the first, second and third degree sounds

Practice Sessions

Keywords: Sharp signs, Flat signs, *Makam*

9.14. Etudes with the First, Second and Third degree sounds (2 hours)

Skills: Students can:

1. play the exercises of the first, second and third degree sounds
2. play the exercises of the first, second and third degree sounds with accidentals
3. play short musical composition to perfect playing notes in varying orders

9.15. Etudes in Certain Basic *Makams* (8 hours)

Skills: Students can:

1. practice the scale of the *Makam Rast*¹⁴
Note: Rhythmic and melodic etudes in the *Rast* scale and some hymns in this *Makam* are introduced and practiced
2. practice the scale of the *Makam Segah*
Note: Rhythmic and melodic etudes in the *Segah* scale and some hymns in this *Makam* are introduced and practiced
3. practice the scale of the *Makam Kürdi*
Note: Rhythmic and melodic etudes in the *Kürdi* scale and some hymns in this *Makam* are introduced and practiced

9.16. Etudes on Basic Rhythmic Patterns (6 hours)

Skills: Students can:

1. play 2-beat, 3-beat and 4-beat rhythms

10th Grade Schedule

Nuances on the Ney and Introduction to the Classical Pieces

Keywords: Glissando, Acciaccatura

10.1. Glissando in the First Degree Sounds (2 hours)

Skills: Students can:

1. do glissando with the first degree sounds
Note: *Rast* (G)-*Segah* (B), *Rast* (G)-*Çargah*(C), *Rast* (G)-*Neva*(D), *Dügah* (A)-*Çargah* (C), *Dügah* (A)-*Neva* (D), *Segah* (B)-*Neva* (D) glissandos are introduced and practiced

10.2. Glissando in the Second Degree Sounds (2 hours)

Skills: Students can:

1. do glissando with the second degree sounds
Note: *Neva* (D)-*Eviç* (F#), *Neva*(D)-*Gerdaniye* (G), *Neva* (D)- *Muhayyer* (A), *Hüseyni* (E)- *Gerdaniye* (G), *Hüseyni* (E)-*Dügah* (A) and *Eviç* (F#)-*Muhayyer* (A) glissandos are introduced and practiced

10.3. Glissando in the Third Degree Sounds (2 hours)

Skills: Students can:

1. do glissando with the third degree sounds

¹⁴ In Turkish Music, *Makams* can be named after the tonic or the most prominent note in their scales. For further info: İsmail Hakkı Özkan, *Türk Musikisi Nazariyatı ve Usûlleri*, Ötüken Yayınları, İstanbul, 2003.

Note: *Gerdaniye (G)-Tiz Segah (B)*, *Gerdaniye (G)-Tiz Çargah(C)*, *Gerdaniye (G)- Tiz Neva (D)*, *Muhayyer (A)-Tiz Çargah(C)*, *Muhayyer (A)-Tiz Neva (D)* and *Tiz Segah (B)-Tiz Neva (D)* glissandos are introduced and practiced

10.4. Acciaccatura on the Ney (2 hours)

Skills: Students can:

1. explain acciaccatura
2. recognize acciaccatura in the first, second and third degree sounds

Introduction to *Makams* and Rhythmic Patterns

Keywords: *Peşrev*¹⁵, *Uşşak*, *Bakiyye*¹⁶, *Hümayun*, *Uzzal*, *Zirgüle*

10.5. Etudes on the *Rast* Scale (8 hours)

Skills: Students can:

1. practice the scale of the *Makam Rast*

10.6. Etudes on the “*Segah*” Scale (8 hours)

Skills: Students can:

1. practice the scale of the *Makam Segah*

10.7. Etudes on the “*Hüseyni*” Scale (8 hours)

Skills: Students can:

1. practice the scale of the *Makam Hüseyni*

Note: Hymns, *Peşrevs* and etudes in *Hüseyni* are introduced and practiced

10.8. Rhythmic Patterns Practice (6 hours)

Skills: Students can:

1. can play 5-beat and 6-beat rhythms

CONCLUSION

Trainers are the primary element in the application of this curriculum. The trainer should decide whether an individual or a group training is to be given depending on the number of students. Beside Ney performance, the trainer is also expected to give further explanations on the Ottoman musical culture. For this purpose, audio-visual sources on the history of music and the *Mevlevi* Order can be used in class. Students should be able to familiarize themselves with the philosophical and mystical side of this instrument. In order to do this, documentaries on *Mevlevi Semâ* rites and the *Ney* can be shown to the students.

- The training begins at the elementary level and follows a certain order
- Throughout the training, the selection of the pieces to be covered in class is the trainer’s responsibility. Apart from those in the course book, the trainer can use different pieces from different resources.
- The order of the topics to be covered can be changed and adapted by the trainer according to the needs of the students but all the topics are supposed to be covered regardless of the order of instruction.

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¹⁵ an instrumental form in Classical Turkish Music

¹⁶ *Bakiyye* is the symbol for 4-comma sharp or flat

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