

Methodological education of unmetered folk songs

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Abstract

One of the issues waiting to be developed methodologically in our music, which is a separate science with its maqam and methods, is the education of unmetered folk songs. Nowadays, there is still no methodological thought developed to teach unmetered folk songs. Therefore, each thought about this need is important. Methodological education of unmetered folk songs has been developed according to enthusiasts with musical literacy. Methodological education of unmetered folk songs consists of the headings of the recognition of rhythmic patterns, rhythmic reading, education of hearing, solfege, pleasant singing study, and in-depth text interpretation. Rhythmic recognition will provide the education of getting the information required for the transition to rhythmic reading, rhythmic reading, and solfege. It is aimed to systematize the education of unmetered folk songs in Turkish folk music and to provide it with a methodological order. Thus, methodological education of unmetered folk songs is considered to make a significant contribution to the field of Turkish folk music in music schools.

Keywords

unmetered folk song, folk song, turkish music, methodological education, uzun hava

An unmetered folk song is the name given to verbal works that are non-metered and have free rhythm and also have a certain scale and in which the progress structure in this scale depends on certain patterns (Sarısözen, 1962); (Hoşsu, 1997); (Özbek, 1998). Bartok classified unmetered folk songs under the term *parlando* and included “all lyrical and unlyrical free-tuned melodies” in the same class by indicating that they are not related to a single genre and are considered as a broad concept by performers. Bartok explains the musical structures of unmetered folk songs as “interspersed

with sustained tones and flourishes” (Bartok, 1991).

While unmetered folk songs have free rhythm, they are dependent on certain patterns in terms of their scales, maqam, and progress. Although they are rhythmically free, there is a harmony in them; in other words, they have the “*parlando recitativo*” and “*parlando rubato*” style that complies with the syllable or word rhythm. They are the melodies, the scale and rhythm of which are free, the scale of which is known, and the progress of which in this scale depends

on certain patterns (Sarisözen, 1962). With the broadest definition, they are all lyrical and unlyrical free-tuned melodies in the clusters called *parlando*. In a narrow sense, they are mixed in terms of structure, and they are the name given to larger size *parlando* melodies with interspersed sustained tones and flourishes (Bartok, 1991). Their meter is free, and they differ from other melodies because they are sung as if they are spoken (recitative). What should be understood from the expression free is not random depending on the performer. Not everyone can play and sing unmetered folk songs randomly. Each unmetered folk song has a composition. According to the report of Süleyman Şenel, Seyfettin and Sezai Asaf brothers introduced and defined the term “unmetered folk song” for the first time in our country. Concerning the most distinctive feature of unmetered folk songs, Asaf brothers indicate that they are the counterparts of recitative in European music, that they are not performed with rhythm and that each artist performs them within the scope of his knowledge. Furthermore, Süleyman Şenel reported that Mahmut Ragıp Gazimihal mentioned the concept of dialect, unlike this definition (Şenel, 1992).

Although there are many sources mentioning the repertoire information, performance and style characteristics of unmetered folk songs, we could not find any information about what education should be. Furthermore, methodological education of unmetered folk songs was studied since it was considered that methodological education of unmetered folk songs would also be beneficial in addition to the education of unmetered

folk songs performed with the *meshk* method. This method was previously designed for the Azerbaijani *mugham*, and it was proposed as a TÜBİTAK project numbered 132239 in 2014, numbered 148472 in 2015 and numbered 375946 in 2017 to apply it to unmetered folk songs. However, it was rejected for various reasons. The ethics committee approval of the study was obtained from Dicle University with number 41 dated 26.12.2014, and the study was conducted with a group of students in Dicle University State Conservatory Voice Training Department. Afterward, Erkan Yürümez, one of these students, discussed this subject again in his unpublished master's thesis in 2019 to improve it (Yürümez, 2019).

Methodology

This study is a pilot experimental study conducted to teach performers to sing unmetered folk songs through a model. This study was conducted at Dicle University State Conservatory between 15 February and 15 March 2015. From among the students aged between 18-24 years who were studying at the 2nd, 3rd, and 4th grades, had basic music knowledge, did not know the method of singing unmetered folk songs, and agreed to participate in the study, two groups of four people with equal gender distribution were created for the methodological education of unmetered folk songs.

The first group was practiced with methodological education of unmetered folk songs method, and the second group was practiced with the *meshk* method. The participants were provided with education for one hour on Tuesday and Thursday outside the course hours for

a month. In the study, the unmetred folk song “Bir Gün Şu Dünyadan Göçüp Gidersem,” which the participants did not know how to sing, and bağlama (a stringed Turkish musical instrument) as a tool were used. In the samples provided, the metronome range was calculated to be 100, and application note samples were taken from the unmetred folk song that was intended to be taught. After 1-month practical education was over, the results obtained were reported by the researcher.

Procedure of the study

The methodological education of unmetred folk songs model consists of 6 stages: recognition of rhythmic patterns, rhythmic reading, hearing, solfege, pleasant singing, and text interpretation.

Recognition of rhythmic patterns

Unmetred folk songs have features according to their region. One of these features is that they have their own rhythmic patterns. Learning rhythmic patterns is important for both notation and performance. Rhythmic patterns are the structures selected by studying unmetred folk songs. These structures should be studied rhythmically without saying the name of the note and performing solfege. It is not recommended to proceed to rhythmic reading before the recognition of patterns ends. During the recognition of rhythmic patterns, the student’s full attention should be focused on hearing the rhythm. Two ways are suggested to get a sense of rhythm. The first one is the use of the method, which is based on the idea of using the body as a rhythm instrument by beating the knee and has been a separate science for a

thousand years. The second one is that students take a pencil in their hands and preferably hit a wooden floor at a slow metronome speed and try to feel the emerging rhythm. The structure of the rhythmic patterns obtained by beating the knee or making sounds will give rise to a familiar sensation in the ears of students. Students will become familiar with these rhythms in time through their visual and auditory senses. Rhythmic patterns must be chosen from the unmetred folk song to be taught(Fig.1, 2, 3).

Rhythmic reading

After the rhythmic patterns selected from the unmetred folk song passages intended to be taught are recognized, rhythmic reading can be performed. Rhythmic reading means reading notes as if speaking with the names of the notes. After rhythmic patterns are learned, the student will be able to focus only on the names of the notes. While the conscious mind concentrates on rhythmic reading, the subconscious mind will indirectly internalize these patterns. Along with the addition of the names of the notes to rhythmic patterns, the performance of these patterns will be improved, the way for next lessons is paved, and students will be able to perceive these rhythmic patterns by fully focusing on performance without thinking about them(Fig.4, 5, 6).

Ear training

It is recommended to practice the hearing of pitches of the unmetred folk song intended to be taught before starting the solfege. Students’ transition to solfege education without receiving education of hearing, in other words, without learning to hear, makes things

difficult. Therefore, it was determined that providing the education of hearing speeded up matters. Education of hearing should be provided in accordance with the musical structure of the unmetered folk song intended to be taught. In this education, it is recommended to pay attention only to hearing the pitches(Fig.7).

Solfege

A student who has succeeded in rhythmic patterns and rhythmic reading and has learned to hear pitches by receiving education of hearing can be considered to be ready for starting solfege education. Solfege education should also be performed within the framework of the works created based on the structures of unmetered folk songs. Thus, the infrastructure of the musical progress of unmetered folk songs will also be created. Solfege education is included after the learning of certain patterns, reinforcing these patterns with rhythmic reading, hearing education following the rhythmic reading. Thus, each next step is the continuation of the previous step, and the previous steps provide a basis for the next ones. The next thought is the improved version of the previous thought(Fig.8, 9, 10).

Terennüm (Meaningless words)

It is considered that the musical education of meaningful and meaningless words or groups of words spoken in the lyrics of unmetered folk songs should be discussed differently. Gibberish words is one of the most important elements of unmetered folk songs as a complement to unmetered folk song texts and the necessity of musical theme. It is the most important material of the singer. Singers use it in situations such as preparing

their voice for performance, breathing, bridges between texts, transition, resting, creating a contradiction in meaning, and turning attention to different aspects. Each participant should learn pleasant singing separately with a special study(Fig.11, 12).

Text interpretation

Text is more important when compared to music in Turkish music. Music is a tool that increases the meaning of the text in verbal works. If the performer fails to grasp the literary meaning of the unmetered folk song he reads, it becomes difficult to perform the song properly. In the sample work, it is considered that the lover indicated that even death is worthless in the face of the darling's tears, his self will disappear with his body so it will be in vain for the darling to shed tears, the darling is desired to attain her desire in the world in the face of the lover's failure to attain his desire, and the fog gathered on the mountains was the separation before reaching the darling.

Results

All participants who were taught unmetered folk songs with the methodological education of unmetered folk song model, and half of the participants who were taught unmetered folk songs with the meshk method successfully completed the education. In the study, while the success criteria for singing unmetered folk songs were style and attitude in the meshk method, they were recognition of rhythmic patterns, rhythmic reading, hearing, solfege, pleasant singing and text interpretation in the methodological education of unmetered folk songs model. In the first group in which the unmetered folk song



Figure 1: Sample 1.

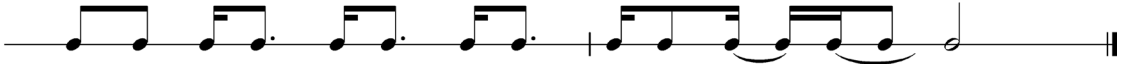


Figure 2: Sample 2.

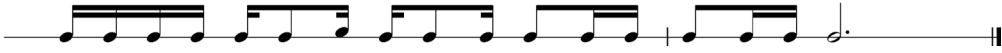


Figure 3: Sample 3.



Figure 4: Sample 1.



Figure 5: Sample 2.



Figure 6: Sample 3.

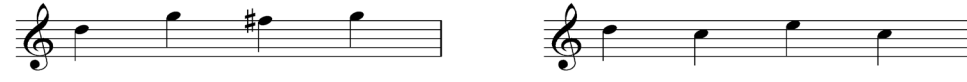


Figure 7: Sample 1.



Figure 8: Sample 1.



Figure 9: Sample 2.



Figure 10: Sample 3.



Figure 11: Sample 1.



Figure 12: Sample 2.

was taught with the methodological education of unmetred folk songs model, it was observed that learning stages were excessive and difficult; however, the participants had higher levels of reading and understanding the unmetred folk song compared to the second group.

The rate of understandability of the unmetred folk song text read, the emotional reflection of the unmetred folk song on performance, the rate of correct reflection of the inner rhythm of the unmetred folk song and interpretation skills on performance, and self-confidence while performing the unmetred folk song were found to be higher in the participants in the first group compared to the participants in the second group. It was determined that very few mistakes were made concerning the rate of playing pitches correctly in the first group.

Conclusion

The model created at the end of this pilot experimental study, which was conducted to develop the methodological education of unmetred folk songs model, was observed to be beneficial in the education of unmetred folk songs. With this model, the inner rhythm, pitches and literary meaning of the unmetred folk song intended to be taught were

easily internalized by the participants. By putting the education of unmetred folk songs in a systematic framework, curricula will be more included, and it will be avoided to forget unmetred folk songs. It is expected that it will be useful in the education of unmetred folk songs with the meshk method in the relevant departments of universities, especially in voice training departments of conservatories. It was considered that the methodological education of unmetred folk songs model and the meshk method complemented each other. It is hoped that this study will be discussed in other investigations and developed.

Limitations of the study

This study is a pilot experimental study conducted to develop methodological education of unmetred folk songs model. However, statistical measurements were not performed due to a small number of participants. The results were based on the researcher's observations.

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Metodolojik uzun hava eğitimi

Özet

Makam ve usulleriyle müstakil bir ilim olan mûsikîmizde metodolojik açıdan geliştirilmeyi bekleyen meselelerden biriside uzun hava eğitimidir. Günümüzde hâlâ uzun havaların öğretilmesi için geliştirilmiş bir metodolojik düşünce bulunmamaktadır. Dolayısıyla bu ihtiyaca binaen her düşünce önemlidir. Metodolojik uzun hava eğitimi müzik okur yazarlığı olan meraklılara göre geliştirilmiştir. Metodolojik Uzun Hava Eğitimi; ritmik kalıpları tanıma, ritmik okuma, işitme eğitimi, solfej, terennüm çalışması, derinlemesine metin yorumlama başlıklarından oluşmaktadır. Ritmik tanıma ritmik okumaya geçiş, ritmik okuma, solfej için gerekli bilgiyi sağlama eğitimini tesis edecektir. Türk halk müziğinde uzun hava eğitimi sistemleştirmek ve metodolojik düzene kavuşturmak hedeflemektedir. Bu sayede metodolojik uzun hava eğitimi müzik okullarında Türk halk müziği alanına önemli katkı sağlayacağı düşünülmektedir.

Anahtar kelimeler

uzun hava, halk müziği, türk müziği, metodolojik eğitim