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The Usability of Erzurum Folk Songs in Viola Education[1]

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Abstract
Present study is a descriptive and applied study from different sides. It was aimed to make the applications prepared for the usability of Erzurum's folk songs available in music and instrument education. First literature review was conducted and totally 240 folk songs were determined to belong to Erzurum province. Among the songs determined, three were selected randomly and analysed for their modal structure and adjusted to viola. Pre – and post – test control group experimental model was used in the study. It was found from the result of the study that Erzurum's local folk songs adjusted to viola can contribute greatly to vocalisation and performance and at the same time motivations of students. As in the present study, the use of folk songs in other provinces than Erzurum in music and instrument education is very important for students to know and evaluate their own cultures.
Keywords: instrument education, Viola education, Erzurum's folk songs

1. Introduction

Education is a social phenomenon playing a very important role in transferring cultural wealth to generations next (Albuz, 2001:1). It the most fundamental structure to take individuals as a base and aim at the preparing them for life by making them acquiring true knowledge and accurate skills and attitudes in their development process. It is required for this fundamental structure to proceed well that it should follow closely the global innovations changing and developing consistently together with cultural facts in a planned and programmed way (Parasız, 2009:1). It is a fact that education is a long term process and culture plays an important role in this process. Uçan (2005) defines culture to be every product and activity process resulting in products. In its broader sense, it may be withdrawn from the definition of culture that it is each, whole, total or entire of life styles and forms shaped and developed by humans, societies and all humanity (s. 9). Therefore, education and culture are two basic keystones forming and sustaining societies.

It is important to filter out globalisation and its (un)favourable effects through culture. It is only possible for societies through a structure which can be formed in a contemporary meaning by keeping the doors open for global developments and owning their own values to live with and develop their cultures (Parasız, 2009:1). One of the most important duties of instructors is to transfer cultural values to generations next in the most accurate way. It also only possible through a well – developed teacher training system open to every type of development to grow up the architects of future (Taşpınar and Tepecik, 2016: 170). One of the most important values to form culture is music, which is defined by Demirci and Gülüm (2011) to be the art of seeking beauty in a cycle being designed for a determined aim.

Turkish music culture has reached a modernisation and universalisation (polyphony) process where it survives its national and original structure while accepting westernisation, its intellectual aspects. Future of Turkish music was set on the structuration of culture – music thoughts based on contemporary, - national – universal (polyphonic) identity following Atatürk or his thoughts which takes into consideration these three indispensable and complimentary criteria and Atatürk's dynamism (Budak, 2006: 88). It seems to be not possible for the nations which cannot contribute to the development of world music and music education in the 21st century to keep up with the trends in universal music education practices. In addition, in this age, a vicious circle related to the dilemma of Turkish or Western music should be left aside and contemporary Turkish music should be set free. Sources of all the materials needed in this respect already exist in Anatolia. The most important thing is to show the encouragement to process these materials to obtain ores. Every music educator should undertake responsibility and role and move together as a one- hearted community in convenience with the aims of forming music education and educators at present age (Albuz,2002: 250).

Teaching staff at and graduates from education faculties fine arts education and music education departments take important roles in the implementation of music education in Turkey.

Music education departments constitute one of the most functional programs for the aim due to the relationship between all the classes included in teaching plans and programs of music education departments and their complementary characteristics. Instrument education is one of the most important music education fields (Parasız, 2009: 4). Instrument education is the process of gathering and shaping the mental and physical

[1] This study was derived from the Master Thesis entitled 'The Availability of Erzurum Folk Songs in Viola Education'

characteristics of individuals and thus creating a musical personality (Demirci, 2013). Through instrument education, students improve their skills, diversify their knowledge related to music and raise music taste. In addition, through instrument education, students can have musical ear, develop their musicality, performance and the ability of making music together and gain regular and disciplined working habits. They can also find possibilities to know national and universal music art through instrument education and gain criticizing power through the concerts they watch (Tanrıverdi, 1997: 23). The basic principles and concepts related to music in instrumental education should be emphasized and the methods to provide students with fast and effective learning should be developed (Uludağ, 2016: 395).

Written works prepared for instruments are accepted to be the most important tools in the development of musical skills together with students' technical skills. Vocabulary constituted for instrument and the work prepared based on the selected examples from the same vocabulary are of great importance in the development of students' mentioned skills. Students can only gain desired attitudes by performing these works (Bulut, 2008: 2). Viola is among the individual instrument classes at music teaching program. General targets of viola education are the same with those of instrument education. Candidate music instructors will use viola which they choose as their main instrument for various purposes. For example, they will help students like music as an art through the music education they perform in the classrooms, meet the musical and cultural needs around them at and out of school and also help individuals achieve self-realisation by teaching viola when they find opportunities (Albuz, 2001: 26).

Studies have so far been conducted in Turkey on instrument education to remove problems seen in the performance of Turkish music written in contemporary sense and positive results have also been obtained. Karahan (2008) found in the doctoral thesis conducted on the determination of the effect of etudes written with the preparatory aims in contemporary Turkish music piano works on students' playing stages of the works that students in experimental group who worked with preparatory etude were more successful than those in control group for deciphering and the performance of contemporary Turkish music works. Parasız (2009) found in his doctoral thesis entitled "Examining preparatory exercises directed towords vocalization in contemporary Turkish music works used in violin teaching with regard to usefulness and effectiveness" that students in experimental group working with exercises prepared for the performance of contemporary Turkish music works were more successful than those in control group. Demirci (2013), stated in a study on a study model for traditional Turkish music in violoncello education that effect of study model prepared for modal performance was significant in increasing the performance of experimental students related to their musical and technical skills.

Such studies contribute positively to the development of students' performance levels individually. However, in this respect, it was seen that the desired repertoire level of traditional music has not yet been achieved in music and instrument education. From this point of view, the aim of present study is to make perform music examples belonging to native culture in the sample of Erzurum's folk songs by adjusting them to viola education and including in the performance of national music in the curricula of individual instrument viola teaching program in the teaching programs of education faculties fine arts and music education departments and to increase viola students' instrument motivations and performance.

2. Method

Present study is a descriptive and applied study from different sides. Population of the study is 240 folk songs in Erzurum province and the individual instrument viola students at Atatürk University, Kazımkarabekir Education Faculty, Fine Arts and Music Education Department. The sample of the study is composed of three folk songs randomly selected from 240 ones, in their Turkish names *"Aya Bak Nice Gider, Bir Gül Ektim Duvara, Çitin Ucu Değirmi"*.

Study group was determined in simple random sampling method among the 2nd grade musical education department students and was made up of 6 individual instrument viola students, 3 in experimental and 3 in control groups randomly.

The songs determined Erzurum folk songs were content – analysed for their modal and playing techniques. Main aim in the content analysis was to access concepts and relationships to express data collected. Data summarised and commented in descriptive analysis were subjected to a deeper process in content analysis and concept and topics which cannot be seen in a descriptive approach can be explored as the result of such an analysis (Yıldırım, Şimşek, 2006: 227). Pre – and post – test control group method was applied in the study, where there are always two groups constituted by using neutral assignment. One of them is used to be experimental and the other is control. Pre- and post – test measurements are conducted in both groups (Karasar, 2007: 97).

For the pre-test consisting of the first part of the experimental stage, works given to students in experimental and control groups one - week prior were played in front of cameras and recorded (without carrying to Do switch and making adjustment). In the following part of the study, data obtained and evaluated by 3 specialist teaching staff were translated into SPSS 17 Statistical Package for the Social Sciences.

A one-week practice time was given to the students in both experimental and control groups for the post – test practice. In this time period, experimental group was given the adjusted form of the work to practice. At the end of the period given, both groups were camera recorded again. Soon after finishing post-test, records related to 3 specialist teaching staff were recorded and transferred to SPSS 17, the Statistical Package for the Social Sciences.

Since there are 3 students in both groups, nonparametric tests were preferred in statistical analyses. It is an obligation to use nonparametric tests when the size of sample group is under 15 (Büyüköztürk, 2010: 8). First, mean of performance scores given to students by each observer were obtained for their viola playing skills. Then, Mann-Whitney U Test was used to determine whether there is a significant difference between pre – and post- test results of control and experimental students. Mann-Whitney U Test is used to test whether the scores show significant differences between the scores obtained from two unrelated samples (Büyüköztürk, 2010: 155). Wilcoxon Marked Rank Test was used to determine if there is a significant difference between pre – and post – test results. This test is used to test the significance of difference between two different distributions (Baştürk, 2011: 174; Büyüköztürk, 2010: 162). Before each test, arithmetic mean and standard deviation values were calculated. Significance level was accepted to be 0.05 in the solution of data.

3. Findings

3.1. Results and comment obtained for the work Aya Bak Nice Gider in the modal and playing technique analyses

In traditional Turkish Art Music, maqam; Nikriz, dominant, Neva (Re) pitch, 5th grade pitch of mode rank is semi – decision pitch. Characteristic of melodic cruise is descending scale and raising scale. It has used 4 coma flat for Si, 4 coma diesis for Do and Fa. Stop is rast pitch. Nikriz scale: Sol is tonic.

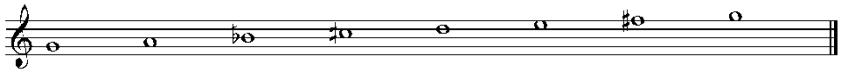

Figure 1. Nikriz mode scale.

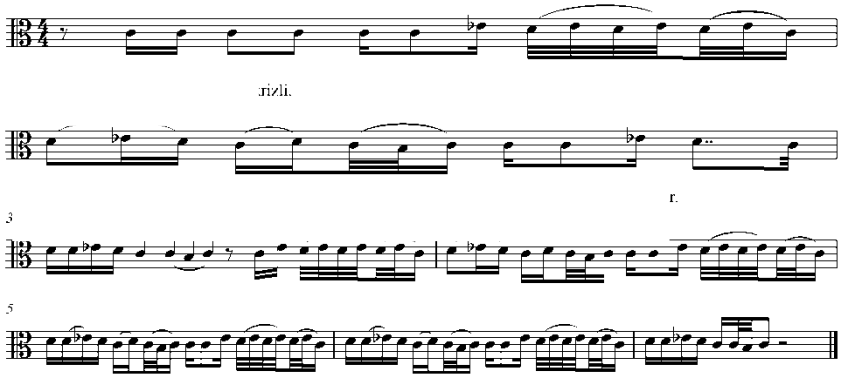

Figure 2. Notes of folk song Aya Bak Nice Gider

Temporary Stays;

Rhythm is 4/4 Sofyan. (2+2). It is formed by adding Buselik four to Nikriz Sol pitch five on 5th degree Neva pitch together with a Rast tetrachord and on the same pitch. The series in the song is expressed on Do pitch as only Nikriz tetrachord.

It was stated in the analysis related to playing techniques of the work that Legato, Staccato, Detache and Martele right hand techniques were used. Basic position was used to play it. Nuance are mezzoforte, deccrescendo and piano. Thirty – two, eight, double pointed eight, sixteen note and eight rests were used.

3.2. Results and discussions for the song "Bir Gül Ektim Duvara" in the mode related to mode and playing techniques

In traditional Turkish Art Music;

Maqam is Rast, Dominant is Re pitch. Characteristic of melodic cruise is ascending. It has used 1 coma flat and 4 coma diesis in song. Tonic is Rast pitch. Rast series is Sol tonic.

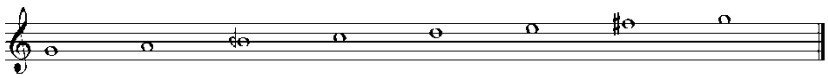

Figure 3. Rast mode series

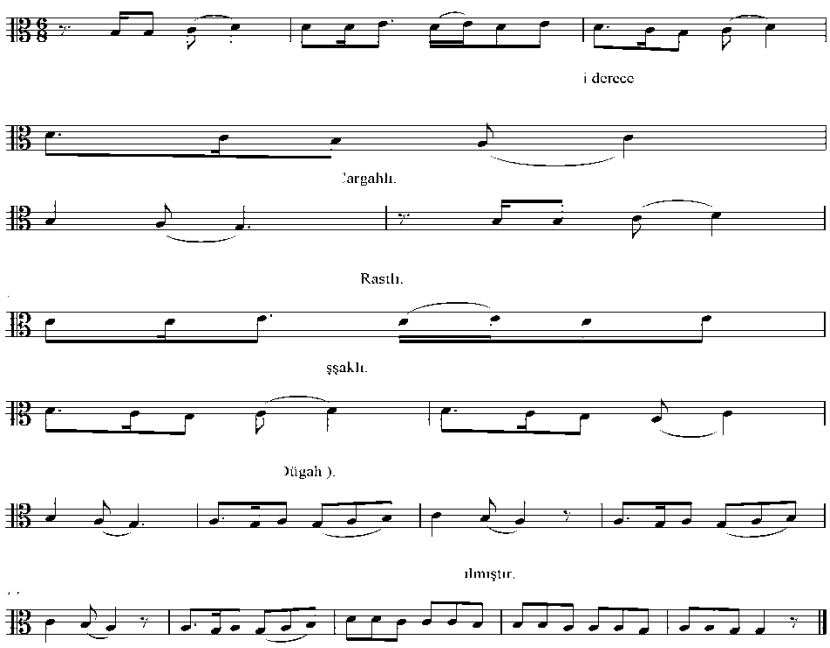

Figure 4. notes of Bir Gül Ektim Duvara

Temporary stays, Rhythm is 6/8 Yürük Semai. In the first measure, Buselik trio on La pitch, in the second measure, Nevada natural temporary stays, in the third and fourth measures Buselik trio on La pitch, fifth measure, Çargah trio on Acem Aşiran, in the sixth measure, Buselik trio on La pitch, in the seventh measure, natural temporary stays on Neva pitch, in eighth measure, Buselik trio on La pitch, in the ninth measure, Çargah tetrachord on Rast, in the tenth and eleventh measures, Çargah trio on Acem Aşiran, in twelfth on measure Çargah trio on Rast, in the thirteenth measure, Çargah trio on Acem Aşiran, in fourteenth measure Çargah trio on Rast in fifteenth measure Çargah three on Acem Aşiran, in sixteenth measure, Çargah tetrachord in Rast, in seventeenth measure, Çargah trio in Acem Aşiran, in eighteen measure, natural temporary stays on Acem Aşiran. Characteristic of melodic cruise is in harmonious with Rast mode for its decision and temporary stays.

In the analysis of the work related to playing techniques, nuances used are forte, decrescendo and piano. Pointed eight, four, pointed four, eight, sixteen notes and pointed eight quiet were used.

3.3. Results and discussions for the song "Çitin Ucu Değirmi" in the mode related to mode and playing techniques

In traditional Turkish Art Music;

Maqam is Rast, Dominant is Re pitch. Characteristic of melodic cruise is ascending. Si tales bemol 2 and fa diesis. It has used 1 coma flat and 4 coma diesis in song. Tonic is Rast pitch. Stop is Rast fret. Rast series is Sol tonic.

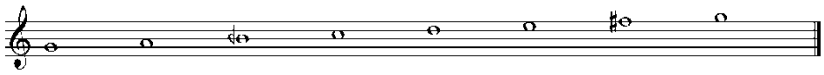

Figure -1. Rast mode series

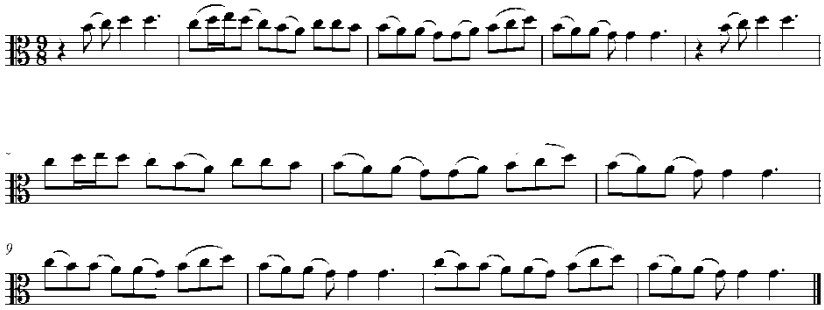

Figure 6. notes of Çitin Ucu Değirmi song

Temporary stays; Rhythm is 9/8 Aksak. First Birinci measure is Buselik trio on Muhayyer pitch, second measure is Çargah penthacord, third measure is Çargah penthacırd on Acem pitch, fourth measure, Çargah trio on Acem pitch, fifth measure is Buselik trio on Muhayyer pitch, sixth measure is Çargah penthacord on Gerdaniye pitch, seventh measure is Çargah penthacord on Acem pitch, eighth measure is Çargah trio on Acem pitch, nineth measure is Çargah five in Acem, tenth measure is Çargah trio in Acem, eleventh measure is

Çargah penthacord on Acem pitch, twelfth measure is Çargah trio on Acem pitch. Characteristic of melodic cruise is in harmonious with Rast maqam for decision and temporary stays.

In the analysis of the work for playing techniques, Legato and Detache right hand techniques and basic position in left hand. Nuances, forte and rests are four, pointed four, eight, sixteen note, and four rests.

3.5. Findings related to the availability of Erzurum Folk Songs in viola education

Table 1. Arithmetic mean and standard deviation of pre – test results for experimental and control groups

Group	n		Sd
Control group	3	7.55	1.35
Experimental	3	9.00	2.18

As can be seen in Table 1, arithmetic mean of control group according to pre-test results is lower than that of control group. Mann-Whitney U test was used to determine whether the difference between the means of pre-test results is statistically significant and the results are given in Table 2.

Table 2. The results of Mann-Whitney U Tests for pre-tests of control and experimental groups

Group	n	Total	Mean	U	Z	p
Control group	3	8	2.67	2	-1.107	.268
Experimental group	3	13	4.33			

As can be seen in Table 2, there is no statistically significant difference between the skills of experimental and control groups for playing viola according to pre-test results (U=2; p>0.05). It can be stated based on the results of the study that control and experimental group students were at the same level for their viola playing skills at the beginning of the experimental process. Table 3 shows arithmetic mean and standard deviation values related to pre – and post- test results of the students in control group. Table 3 shows arithmetic mean and standard deviation values related to pre – and post- test results of the students in control group.

Table 3. Arithmetic mean and standard deviation values related to pre – and post- test results of the students in control group

	n		Sd
Pre - test	3	7.55	1.35
Post – test	3	9.11	1.17

As can be seen in Table 3, viola playing skills of control group students increased compared to post-test. In order to determine whether this increase is statistically significant, Wilcoxon Marked Rank Test Wilcoxon Marked Rank Test was applied and the results are given in Table 4.

Table 4. pre – and post – test results of Wilcoxon Marked Rank Test related to control group

	n	Mean	Total	z	p
Negative Ranks	0	0	0	-1.633	.102
Positive Ranks	3	2	6		
Equal	-				

*result was designed based on negative ranks.

As can be seen in Table 4, there is no statistically significant difference between pre- and post- test results of control group for viola playing skills (z=-1.633; p>0.05). According to this result, it may be stated that viola playing skills of control group students did not change significantly depending on time. Table 5 shows arithmetic mean and standard deviation values related to pre – and post- test results of the students in experimental group. Table 5 shows arithmetic mean and standard deviation values related to pre – and post- test results of the students in experimental group.

Table 5. Arithmetic mean and standard deviation values related to pre – and post- test results of the students in experimental group.

	N		Sd
Pre – test	3	9.00	2.18
Post – test	3	17.22	1.02

It is seen from Table 5 that viola playing skills of experimental group students increased significantly in post-test compared to pre-test. Wilcoxon Marked Rank Test was conducted to determine whether this increase is statistically significant. Table 6 reveals the results.

Table 6. Results of Wilcoxon Marked Rank Test related to pre- and post – test of experimental group

	n	Mean	Total	z	p
Negative Ranks	0	0	0	-1.604	.109
Positive Ranks	3	2	6		
Equal	-				

*Result was designed based on negative ranks.

As can be seen in Table 6, according to the results obtained, no statistically significant difference was obtained between pre- and post- test results of experimental group in viola playing skills (z=-1.604; p>0.05). According to this result, it may be stated that viola playing skills of experimental group students didn't change significantly based on the experimental process. Table 7 shows arithmetic mean and standard deviation values of post-test results obtained from control and experimental group students' viola playing skills.

Table 7. Arithmetic mean and standard deviation values related to post- test results of the students in experimental group

Group	n		Sd
Control group	3	9.11	1.17
Experimental group	3	17.22	1.02

As can be seen in Table 7, according to post –test results, arithmetic mean of EGS is larger than CGS. Mann-Whitney U test was conducted to determine whether the difference between means is statistically significant and the results are shown in Table 8.

Table 8. Results of Mann-Whitney U Test for CGS and EGS

Group	N		Mean	U	Z	p
Control Group	3	2	6	0	-1.964	.050
Experimental Group	3	5	15			

As can be seen in Table 8, there is a statistically significant difference between post – test results for VPS of CGS and EGS (U=0; p=0.05). After the experimental process, VPS of EGS was significantly larger than that of CGS. Table 9 shows pre-test results of CGS and EGS's VPS for "Aya bak nice gider" folk song.

Table 9. Arithmetic means of CGS and EGS pre-test results

Group	n	
Control group	1	8.33
Experimental group	1	11.33

As can be seen in Table 9, arithmetic mean of CGS' pre-test results for "Aya bak nice gider" folk song is lower than that of EGS. Table 10 shows arithmetic mean of pre – and post – test of CGS.

Table 10. arithmetic mean of pre – and post – test results of CGS

	n	
Pre – test	1	8.33
Post – test	1	9.00

As can be seen in Table 10, CGS' VPS for "Aya bak nice gider" folk song increased less in post –test than pre-test. Table 11 shows arithmetic mean of pre – and post – test of EGS.

Table 11. Shows arithmetic mean of pre – and post – test of EGS.

	n	
Pre-test	1	11.33
Post-test	1	18.33

As can be seen in Table 11, EGS' VPS for "Aya bak nice gider" folk song increased significantly in post – test compared to pre-test. Table 12 shows arithmetic mean of post-test results of CGS and EGS for "Aya bak nice gider" folk song.

Table 12. mean values of CGS and EGS for post-test results

Group	n	
Control group	1	9.00
Experimental group	1	18.33

As can be seen in Table 12, in post – test EGS' VPS for "Aya bak nice gider" folk song is larger than that of CGS. Table 13 shows arithmetic mean of pre – test for CGS and EGS' VPS of "Bir gül ektim" folk song.

Table 13. Arithmetic mean of pre – test for CGS and EGS

Group	n	
Control group	1	8.33
Experimental Group	1	8.66

As can be seen in Table 13, VPS for "Bir gül ektim" folk song is lower in pre – test results among CGS than that of EGS. Arithmetic mean values are given in Table 14 for CGS related to pre – and post - test results.

Table 14. arithmetic mean and values related to pre – and post- test results of CGS

	n	
Pre – test	1	8.33
Post-test	1	10.33

As can be seen in Table 14, VPS increased even if little in CGS for "Bir gül ektim" folk song in post – test compared to pre – test. Table 15 shows arithmetic mean values related to pre – and post – test results among EGS.

Table 15. arithmetic mean values related to pre – and post- test results of the students in experimental groups

	n	
Pre - test	1	8.66
Post - test	1	17.00

As can be seen in Table 15, viola playing skills (VPS) of experimental group students (EGS) increased significantly from pre – to post- test for "Bir gül ektim" folk song. Table 16 shows arithmetic mean values related to post – test results of VPS for both CGS and EGS.

Table 16. arithmetic mean values related to post- test results of the students in control and experimental groups

Group	n	
Control group	1	10.33
Experimental group	1	17.00

As can be seen in Table 16, arithmetic mean of control group is lower than that of experiment for "Bir gül ektim" folk song. Arithmetic mean of control and experimental group students' pre – test results for "Çitin ucu değir mi" folk song is given in Table17.

Table 17. arithmetic mean values of control and experimental Groups' pre-test results

Group	n	
Control group	1	6.00
Experimental group	1	7.00

As can be seen in Table 17, arithmetic mean of control group is lower than that of control for "Çitin ucu değir mi" folk song. Arithmetic mean of control group students' pre – and post- test results is given in Table18.

Table 18. arithmetic mean of pre- and post – test related to control group

	n	
Pre-test	1	6.00
Post – test	1	8.00

As can be seen in Table 18, control group students' viola playing skills for "Çitin ucu değir mi" folk song increased a little in pre-test compared to post – test. Arithmetic mean of experimental group students

related to pre- and post – test results is given in Table 19.

Table 19. Arithmetic mean of experimental group related to pre – and post – test results

	n	
Pre-test	1	7.00
Post-test	1	16.33

As can be seen in Table 19, viola playing skills of experimental group students for "Çitin ucu değir mi" folk song increased in post –test compared to pre-test. Arithmetic means of control and experimental group students for the folk song of "Çitin ucu değir mi" are given in Table 20.

Table 20. Arithmetic mean of control and experimental groups in post – test results

Group	n	
Control group	1	8.00
Experimental group	1	16.33

As can be seen in Table 20, arithmetic mean of experimental group for "Çitin ucu değir mi" folk songs in post-test results is larger than control group.

4. Conclusion and Suggestions

The song "Aya Bak Nice Gider" is sol decisive in traditional Turkish Art Music and harmonious with Nikriz maqam for its trend character, decision and temporary stays. The song "Bir Gül Ektim Duvara" in traditional Turkish Art Music is sol decisive and harmonious with Rast maqam due to its characteristic of melodic cruise, decision and temporary stays. The song "Çitin ucu değirmi" in traditional Turkish Art music sol decisive is in harmony with Rast mode for its characteristic of melodic cruise, decision and temporary stays.

Based on pre-test results, there is no significant difference between experimental and control groups. At the beginning of experiment both groups are at the similar level.

Data of control group students showed increase in post-test compared to pre-test. Wilcoxon Marked Rank Test was used to determine whether this increase is statistically significant. According to results obtained, no statistically significant difference was obtained between pre- and post - test results of control group.

Arithmetic mean and standard deviation of experimental group in pre-test results increased significantly in post – test.

According to post – test results, arithmetic mean of experimental group is larger than that of the control. Mann-Whitney U test was used to determine whether the difference between the means is statistically significant. Based on the post-test results, statistically significant difference was found to be significant between the control and experimental groups (U=0; p=0.05). After the application of experimental process, it was determined that there is a statistically significant difference between experimental and control groups over three folk songs. As the result of the study, it was found that the Erzurum folk songs adjusted to viola contributed significantly to instrument motivation of the students in experimental group. CGS were given the works do keys of which were carried, but due to the difficulties resulting from note writing in comma voices, they had difficulties in in performing the songs. It was also determined that EGS contributed significantly to modal information through works.

As it was mentioned above, availability of Erzurum folk songs in viola education was evaluated in the study. Turkish geography harbours a rich music culture. It must be a duty for all music educators to own this value and make it available in music education. It is an expected and desired situation for music education to conduct more comprehensive and similar works at bachelor and post-graduate levels related to all instruments. Studies were conducted for the solution of the problems faced in instrument education of Turkish music and positive results were obtained. Some master theses like Nacakcı (2002), doctoral theses such as Bulut (2008), Karahan (2008), Parasız (2009), Uludağ (2012) and journal articles like Demirci (2013) and Demirci- Parasız (2012) have so far been conducted and such studies contributed significantly to instrument education. In addition, these studies involved also suggestions about that quantity and quality of Turkish music works should be increased by making them available in music and instrument education.

Erzurum folk songs can be used in individual instrument education in addition, they can contribute to the arrangements in orchestra / room music, music education, and therefore transfer of culture to generation next. It is an expected situation for folk songs belonging also to other cities and regions as in the present study to take part in music and instrument education through new method and regulations.

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