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ANALYSING GUITAR STUDIES WITH TURKISH MUSIC CONTENT IN FINE ARTS HIGH SCHOOL COURSE BOOKS

Research article

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Abstract

This research was carried out to analyse the guitar works with Turkish music content in the guitar course books of fine arts high school in different dimensions. These dimensions consisted of maqams, preferred harmony styles and guitar arrangement approaches. This study is a qualitative research with descriptive characteristics. The maqam playing practices I-II-III-IV sections of the Fine Arts High School Instrument Education 9th-12th Grade Guitar Course Books were analysed. It was determined that monophonic etudes and works were intensively included in the guitar studies with Turkish music content. Afterwards, it was determined that double voice techniques, tonal and modern harmony chord blocks were used respectively. In addition, it is recommended to make more use of the guitar repertoire for Turkish music polyphony studies.

Keywords: Polyphony, guitar education, makam, Turkish music

1. Introduction

The polyphony studies on Turkish music from the past to the present have not yet attained a systematic and planned structure. The studies conducted in the past were generally based on the traditional performance styles and structures of the instruments (Bozkurt, 1990). Nowadays, studies in which different types of harmony and mixed harmony approaches are used stand out. Because polyphony approaches, which bring a new dimension to Turkish music, are a process open to enrichment and development (Tarkum, 2018). Accordingly, there are various approaches using western music harmony methods in the development of Turkish music (Yalçın, 2012). In particular, it is very important for both the literature and the field of music education to transform Turkish music melodies into an original lesson material by polyphonising them with the modern harmony system (Eroy, 2014). At this point, it is very important to produce new etudes and pieces containing Turkish folk melodies in classical guitar education (Daşer, 2007).



Guitar education given in fine arts high schools has always been a subject of discussion from past to present. In a study conducted in the past, Cemil (2003) evaluated the guitar education in fine arts high schools from the perspective of students and stated that students did not find the guitar education given in fine arts high schools at an adequate level. There are also important problems related to the research topic. For example, Gayretli (2015) drew attention to important problems such as some of the maqams in fine arts high school textbooks are not suitable for the Tampere system, the teaching method is not systematic and planned, students cannot fully perceive Turkish music, and the arrangements and compositions in Turkish music are insufficient. According to music teachers, the fine arts high school 12th grade curriculum is inadequate in terms of achievements and is quite heavy for the student level (Akkuzu, 2016).

In this study; guitar education studies with Turkish music content in fine arts high school guitar textbooks were analysed. At this point, the polyphony approaches in the identified studies were analysed from various perspectives. In line with the aim of the research, answers to the following research questions were sought.

1. Which makam scales are included in fine arts high school guitar textbooks according to grade levels?
2. What kind of studies were performed in fine arts high school guitar textbooks according to grade levels and makam scales?
3. What kind of guitar arrangement approaches have been preferred in the Turkish music studies in fine arts high school guitar textbooks
4. What are the modern harmony features of the triad chords used in Turkish music guitar arrangements?

2. Method

Qualitative research techniques were used in this descriptive study in which the survey model was used. The survey model is a survey conducted with the aim of reaching a general judgement about a problem through samples taken from the population (Karasar, 2007). Using the survey method, the maqamal playing practices I-II-III-IV sections of the 9th-12th Grade Guitar Textbooks (Rende et al., 2019) of the Fine Arts High School Instrument Education 9th-12th Grade Guitar Textbooks (Rende et al., 2019) of the Turkish Ministry of National Education General Directorate of Vocational and Technical Education, which constitute the sample of the study, were examined. In this context, 1 piece in the makam of buselik and 1 etude in the makam of kurdi in the 9th Grade Guitar Textbook; 2 pieces each in the makams of rast, segah and hüseyini in the 10th Grade Guitar Textbook; 1 etude and 1 piece each in the makams of hicaz and karcıgar in the 11th Grade Guitar Textbook; and 1 piece and 1 etude each in the makams of hicaz and karcıgar in the 12th Grade Guitar Textbook. Grade Guitar Textbook, 1 etude each in the modes of saba, nihavent and hüzzam, a total of 9 pieces and 6 etudes were analysed with the content analysis technique within the scope of the questions sought to be answered by the research. Content analysis consists of coding the data, revealing the themes, organising the codes and themes and interpreting the findings (Yıldırım & Şimşek, 2008).



Figure 4. 10th class level polyphonic work in the makam of rast "Rast Peşrev"

It is seen in Figure 4 that the piece titled "Rast Peşrev" is polyphonised with the principles of biphonicity. In order not to interrupt the melodic flow rhythmically, 2-beat notes are used in the fast sections where semiquaver notes are used. For example, in the 8th measure, the 1st degree sounds of the tonic and dominant chords are used. The use of a simple rhythm texture against a complex rhythm pattern is an important principle in the harmony system. According to Uludağ and Parasız (2017), as a result of these reverse texture techniques, the harmonic structure and timbre complexity that will occur in the arrangement are prevented. It is seen that this principle is taken into consideration in the 8th measure. It is seen that the Rast Peşrev guitar arrangement is constructed in G major according to the tonal system. In the whole work, the double voice harmony approach is used by using the sounds of the related chords. A simple accompaniment with 3's, 6's and 8's note intervals in the bass line is preferred.



Figure 5. For 10th class level, a solo work in segah makam "Segah Peşrev"

It is seen in Figure 5 that no polyphony study was performed on the piece "Segah Peşrev".



Figure 6. For 10th class level, a solo work in segah makam "Segah Peşrev"

It is seen in Figure 6 that no polyphony study was performed on the piece "Segah Peşrev".

ÇEÇEN KIZI

Beste: Tamburi Cemil Bey
Gitar Düzenleme: Efgan RENDE

Figure 7. 10th class level polyphonic study in segah makam "Çeçen Kızı"

An intense bass line was used in the accompaniment writing of the piece named "Çeçen Kızı" shown in Figure 7. Triple, fifth, sixth and eighth note distances are generally preferred on the bass line. In other words, the harmonic texture is structured in two voices. On the other hand, 3-voice chords are used in the fifth and last measures. In the strong time of the fifth measure, the sounds of re, la and re, in which the 3-part sound of the chord is discarded, are preferred.

HÜSEYİNİ PEŞREV

Lavtacı Andon

Figure 8. For 10th class level, a unison work in hüseyini makam "Hüseyini Peşrev"

It is seen in Figure 8 that no polyphony study was performed on the piece named "Hüseyini Peşrev".

In 11th class, hicaz and karcığar maqams are taught respectively. There are also polyphonic pieces for these makams.

Küçük Etüt No.11

$\text{♩} = 108$ Behzat Cem GÜNENÇ

2+2+2+3

Figure 9. 11th grade level polyphonic work in the makam of hicaz “Small Etude No.11”

In the bass line of the "Small Etude No 11" shown in Figure 9, la and mi sounds are used. It is seen that triad chords are not used in the etude. The piece is written in 9/8 time unit, which is frequently used in Turkish music and is in the compound metre class. Since the work is in compound metre pattern, only la and mi sounds are used in the bass line. This double voice method will enable students to easily vocalise a work in the compound meter class.

Bitlis'te Beş Minare

$\text{♩} = 92$ Anonim
Düzenleme: Efgan RENDE

Figure 10. 11th class level polyphonic work in the makam of hicaz “Bitlis'te Beş Minare”

It is seen in Figure 10 that "Bitlis'te Beş Minare" is polyphonised in mi hicaz maqam scale. Hicaz maqam has a major character in tonal sense. In the beginning of the piece, the 1st degree mi major chord is used. The 5th (si) and 6th (do) degree sounds seen in the second measure are used to create a modal timbre.

Ben de Gittim Bir Geyiğin Avına

♩ = 52

§

Arm. XII

Düzenleme: Efgan RENDE

Arm.VII

son

Figure 11. 11th grade polyphonic study in karcıġar makam "Bende Gittim Bir Geyiğin Avına"

Figure 11 shows that the piece titled "Ben de Gittim Bir Geyiğin Avına" is polyphonised in the scale "si karcıġar". Before the melody line, it is seen that an introduction section is written for the piece with 1st degree (Bm), 6th degree (G) and 7th degree (A) chords. Chromatic sounds are used intensely in the bass line. In addition, the 6th, 7th and 8th degree sounds on the scale are used for accompaniment. The accompaniment line has a modal character. This shows that tonal effect was avoided in the accompaniment writing.

Karcıġar Etüt

♩ = 92

♩V

Beste: Timur SARICA

Düzenleme: Efgan RENDE

III

Figure 12. 11th class polyphonic study in karcıġar makam "Karcıġar Etude"

It is seen that the etude in Figure 12 is polyphonised on the "si karcıġar" scale. While the piece was polyphonised, completely double voices were used.

Finally, in class 12, saba, nihavent and hüzzam maqams are taught. The teaching of these maqams was strengthened with etudes in unison.

Saba Etüt

TİMUR SARICA

Moderato




Figure 13. 12th class level etude study in saba maqam with one voice “Saba Etude”

It is seen that the "Saba Etude" in Figure 13 is written in unison.

Nihavent Etüt

T. SARICA

Moderato




Figure 14. 12th class level etude study in nihavent maqam with one voice “Nihavent Etude”

It is seen that the "Nihavent Etude" shown in Figure 14 is written in unison.

Moderato




Figure 15. 12th class level etude in hüzzam makam "Hüzzam Etude"

According to Figure 15, it is seen that no polyphony study was performed on "Hüzzam Etude".

3.3. Findings Related to the Third Research Question

In this part of the research, an answer to the research question "What kind of guitar arrangement approaches were preferred in the Turkish music works in the guitar textbooks of fine arts high school?" was sought. At this stage, an association was made for the polyphony approaches used in the guitar studies at the 9th, 10th, 11th and 12th grade level. The guitar polyphony approaches used in this association were ranked according to their intensity.

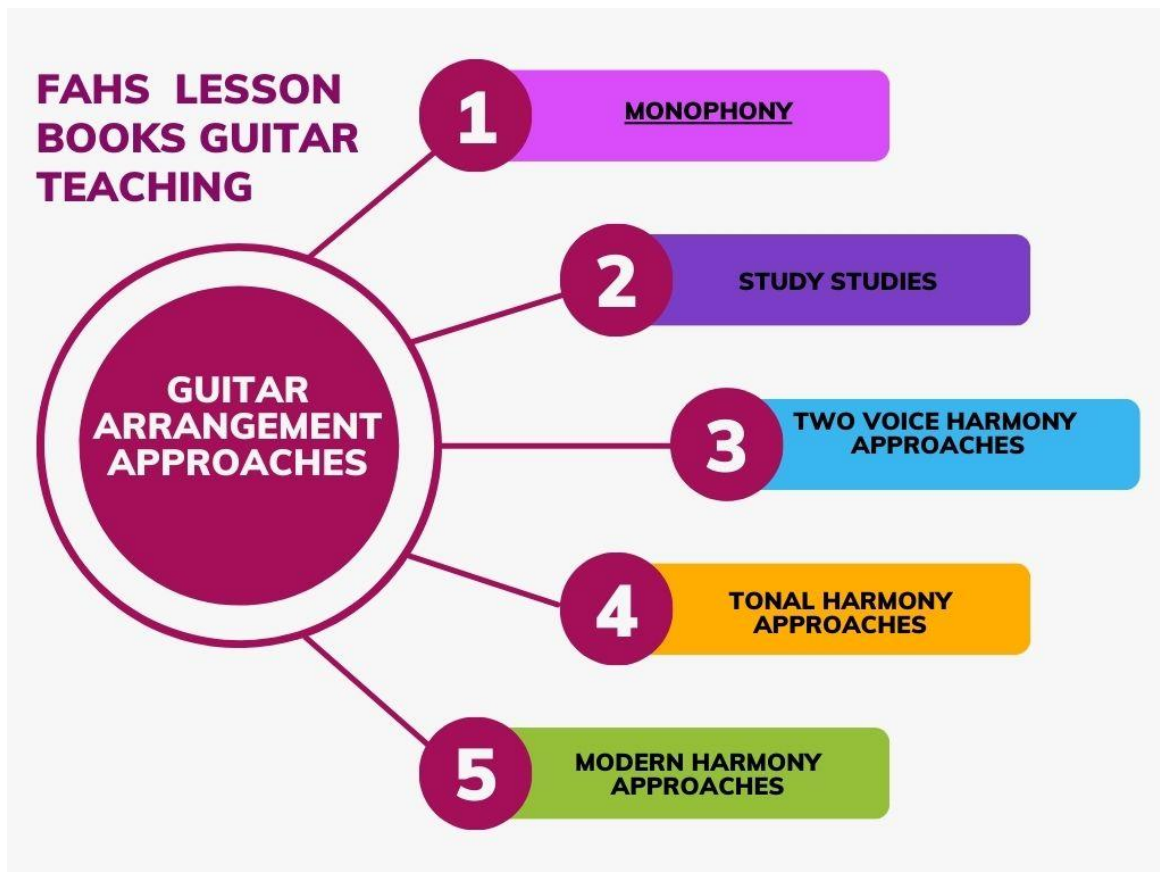


Figure 16. Guitar arrangement approaches used in fine arts high school guitar books

Figure 16 shows the guitar arrangement approaches included in the fine arts high school guitar curriculum. The 1st step shows that there are mostly monophonic studies in guitar arrangement approaches. The 2nd step shows that etude studies are the most common among these studies. In steps 3, 4 and 5, the intensity of the polyphony principles used in etudes and pieces are listed. Within the polyphony principles, double voice harmony approaches were used intensively. Subsequently, it is seen that tonal and modern harmony approaches are used.

3.4. Findings Related to the Fourth Research Question

In this part of the research, an answer to the fifth research question "What are the modern harmony features of the triad chords used in guitar arrangements with Turkish music content?" was sought. The triad chord blocks identified in the polyphonic guitar approaches considered within the scope of the research were analysed comprehensively. These analyses include the basic naming and alternative names of the chord. Subsequently, the functions of these triad

chord blocks on the melody line were analysed. These chord blocks and polyphony analyses are as follows.



Figure 17. Triad chord analysis of the piece named Çeçen Kızı 1

The possible chord names of the triad chord shown in Figure 17 in the modern harmony system can be expressed as D5 or Asus/D. This chord can even be called D^(omit 3) or Dm^(omit 3). This is because there is no omit 3 sound to reveal the minor or major character of the chord. In addition, such intervals of 5 form the basis of the quadruple harmony system. In the chord in the last scale, it is seen that the sounds of sol, mi and la are used. This chord is usually called G6sus2 chord. Alternative chord names are Em^(add11) and Em^{(add11)/G}. Chords of 11 are frequently preferred in hüseyini maqam and modern harmony system. Different alternative names can be produced on the G6sus2 chord. For example, this chord can be named as A7^(omit 3) or A7^{(omit 3)/G}.



Figure 18. Triad chord analysis of the piece named Çeçen Kızı 2

The triad chord shown in Figure 18 is called Esus4 in the modern harmony system. This chord can also be called A5 or A5/E. Sus chords have a modal effect in Turkish music polyphony studies.



Figure 19. Triad chord analysis of the piece titled Bitlis'te Beş Minare 1

The triad chord seen in Figure 19 can be named as F/B chord in the tonal harmony system. If the bass is prioritised in chord naming, the chord can also be named B7/^(b5-omit 3) in the modern harmony system. Other alternative names for the chord are Asus2^{b6}, Asus2^{b6}/B and F^(add#11). It can be seen that the triadic chord B7/^(b5-omit 3) positioned in the first position resolves to the double sound sol# - mi and then to the sound fa.

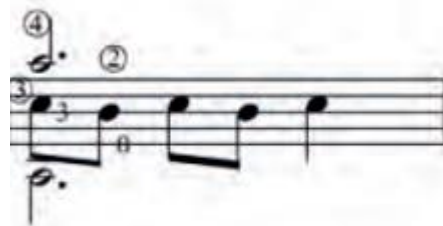


Figure 20. Triad chord analysis of the piece titled Bitlis'te Beş Minare 2

The chord shown in Figure 20 is an Am chord positioned in the fifth position in the tonal harmony system. It is seen that the "mi" sound is not used in the Am chord. In this case, the chord can be named as Am^(omit 5) if desired. Other alternative names of the chord are C6^(omit 3) and C/A. It is understood that the melody line after the chord (do-si and do voices) can be positioned comfortably and fluently in the fifth position.

4. Conclusion, Discussion and Recommendations

In this study, guitar course books in fine arts high school were analysed. In the examination stages, studies with Turkish music content were analysed. In this process, guitar education studies with Turkish music content in 9th, 10th, 11th and 12th grade levels were categorised. Turkish music maqams in the course books were analysed according to the grade levels. It is seen that unison and polyphonic studies are performed on maqams. It was seen that the principles of two voices were applied intensively in polyphony studies. Monophonic studies are positioned in the first position. At the 9th grade level, no polyphony studies were found. Şahin (2020) examined the 9th grade guitar course books taught in fine arts high school and found that polyphony studies started after the 10th grade level. The first polyphony study was done for rast maqam.

It is thought that the maqamal studies with Turkish music content, which are found in fine arts high school course books and developed for guitar teaching, are both insufficient and not qualified enough. Similar to this result, Aras and Yungul (2016) stated that the studies and works for the makams of rast, kürdi, hüseyini, hicaz, nikriz, nihavent, segah, hüzzam, karcıgar and saba taught in the course books of fine arts high schools do not reflect the technical and musical characteristics of the guitar and are insufficient. Yeprem (2016) emphasised the importance of considering these and similar needs in the course books to be prepared for basic guitar education.

In future studies, studies with Turkish music content for fine arts high school guitar course books can be evaluated in line with expert opinions. Accordingly, guitar education studies with Turkish music content can be produced in accordance with the level of fine arts high school and their effectiveness on students can be tested. In addition, we can also say that the guitar repertoire formed until today should be utilised more for Turkish music polyphony studies.

It is understood that more Turkish music studies should be included in the guitar course books taught in fine arts high schools. Accordingly, Gayretli (2015) drew attention to the fact that Turkish music is not given enough space in fine arts high school course books. In Şahin's (2020) study, students found the maqamal studies at the 9th grade level partially sufficient. One of the aims of the guitar curriculum is to create a repertoire of Turkish music and universal music works for guitar. Turkish music maqams are adaptable to the guitar (Güzel, 1994) and Turkish music polyphony studies for guitar should be increased.

In the findings related to the last research question, the importance of students' reasoning and questioning aspects was emphasised. Chord analyses were made in order to emphasise the importance of students' reasoning rather than rote memorisation in the process of instrument education. Such chord or polyphony analyses can be handled in a more comprehensive and programmed manner. It is thought that both analysing the pieces or etudes that students play in guitar lessons and analysing alternative chord names will contribute to their productivity. In future studies, the effect of such analyses on students' learning levels can be tested with experimental studies.



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