

5th World Conference on Educational Sciences - WCES 2013

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

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Abstract

This research has been made to study the situation of the usage of traditional music samples and the extent of practicality in group and individual voice training classes in institutions training music teachers. Within the scope of the research, to what extent traditional music samples are given a place in the program, the aspect of its practicality and making an evaluation related to the difficulties encountered in group and individual voice training in the Department of Music Education, Faculty of Education at Uludağ University have been aimed at. A descriptive method has been used by essentially taking a model directed towards the establishment of the situation. The sample group in the research is formed by lecturers in voice training in the Department of Music Education, Faculty of Education at Uludağ University. Data has been gained by analysing group and individual voice training programs and by taking the opinions of lecturers. As a result, it has been specified that within the scope of the sample at Uludağ University, traditional music is being given a place to a large extent in the music teaching program of group and individual voice training and that the music contributes significantly to the motivation of students. Also, it has been stated that such works are supported by lecturers.

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Selection and/or peer-review under responsibility of Academic World Education and Research Center.

Keywords: Group voice training, individual voice training, traditional music;

1. Introduction

Music revolution which initiated in the first years of the Republic and which obtained its resource from our own music and was carried out with an approach seizing upon universal music rules has been the basis for the works in the further years in the area of music education. Within this scope, especially since the 1960s, the consideration of moving on from the national level to the universal level in music education in schools was put forward, supported and applied by educational composers such as Halil Bedii Yönetken, Kemal İlerici and Muammer Sun (Yokuş; Demirbatır, 2009).

Ataturk stated with his following words that our traditional music needs to be taken as a basis for the formation of our Turkish national music: “Collecting grand expressions, sayings explaining national, graceful emotions and

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thoughts, and handling them the day before according to the general and last music rules is necessary. This is the only level at which Turkish national music can rise and take its place in universal music” (Saygun, b.y.y). The German composer, Paul Hindemith who was assigned in 1935 to give shape to the Turkish music institutions and life pointed out the importance of our traditional music with his statement “New Turkish Classical Music should be developed based upon the traditional music especially folk music in the country’s own culture” in his detailed reports he prepared (Gedikli, 1999).

The beginning of music teacher training which is based upon the opening of the Music Teacher School in 1924 gained an academic dimension by being included in university with the legislation in 1982, and was organised under the name of the department of music education in fine arts education department during the process of re-organisation carried out in 1997 (Bozkaya, 2001; Kalyoncu, 2004).

It is highly important that music teacher training programs are organised in accordance with the aim of general music education and that they are arranged in a way in which all musical activities in the classroom and outside the classroom could be planned and applied. Furthermore, it is essential that the programs are organised for the training of prospective teachers who possess knowledge and performance in music. Within this scope, the most valuable and efficient instrument of a competent music teacher is his/her voice; voice training is seen as one of the efficient processes of programs in music teaching.

The course and course contents of the undergraduate programs in music teaching have centrally been prepared by the Higher Education Council since 1997, and this program is put into practice in all institutions training music teachers. The undergraduate program in music teaching consists of the field of music, pedagogical proficiency and compulsory subjects. The total credit points of the courses specified by the Higher Education Council are 163, the courses directed towards the field of study cover 68, 09% of the credit points, and the field of study is distributed in the fields of music culture, music theories and education and instrument and voice training.

Voice training which is defined as “The process in which prospective teachers gain the necessary behaviours to use their voices correctly, nicely and efficiently in accordance with the anatomic and physiological features of the voice for educational and artistic reasons in the classroom” (Çevik, 2006; Töreyn, 2008) is indispensable within music teaching programs. Within the contents of the courses directed towards voice training, progressive technical practices, samples of works of Turkish and world composers and learning-teaching techniques appropriate for the necessities of music teaching are given place (YÖK, 2012).

It is considered important that our traditional music which is a unique and important type of music and which is an important part of our national music takes place in music teaching programs and that it is taught. Also, it is believed to be essential that it is approached as a solution of Turkish School Music Education (Gedikli, 1999; Helvacı, 2005). Therefore, it is seen necessary that our traditional music is used in the departments of music education; educational music is purposefully given place in the samples of Traditional Turkish Folk Music and Traditional Turkish Classical Music.

Traditional Turkish Folk Music is a type of music which possesses national features and which is formed with the combination of regional music. Furthermore, it is a kind of music which has unique instruments, performance and expression forms, types and shapes and which possesses a wide repertoire (Kekeç, 2006). The root of Traditional Turkish Folk Music is based upon the period before Turkish people accepted Islam, and Traditional Turkish Classical Music (www.turksanatmuzigi.org) is a civilization music especially with its success in the Ottoman period and it is a music type which has a unique makam (a concept of melodic creation), method and technique.

It is believed that results will be easily obtained when the voice of the music teacher considered as his/her most valuable instrument is trained with samples belonging to the culture he/she has been living in (Türkmen, 2007); it is considered that the transfer from our traditional music to Contemporary Turkish Music and then to universal music would be easier (Kekeç, 2006).

The periods and credit points/hours of the courses directed towards voice training in the undergraduate programs in music teaching are shown in table 1.1.

Table 1.1. Undergraduate Program in Music Teaching, Voice Training Courses, Period and Credit Points / Hours

Class	Course Name	Theoretical	Practice	Total Credit Points
Undergraduate I	Individual Voice Training I	1	-	1
Undergraduate I	Individual Voice Training II	1	-	1
Undergraduate I	Choir I	-	2	1
Undergraduate II	Individual Voice Training III	1	-	1
Undergraduate II	Individual Voice Training IV	1	-	1
Undergraduate II	Choir II	2	2	3
Undergraduate II	Choir III	2	2	3
Undergraduate III	Choir IV	1	2	2
Undergraduate III	Choir V	1	2	2
Undergraduate IV	Choir VI	2	2	3
Undergraduate IV	Choir and its Management	-	2	1
TOTAL		11	14	19

According to table 1, courses in voice training form 12.43% of the total course hours and they form 11.65% of the total credit points.

2. Method

This study is a qualitative case work related to the usage of traditional music in collective and individual voice training courses in institutions training music teachers in Turkey. Data has been obtained by studying collective and individual voice training programs and by taking the views of lecturers who were involved. Data gained from the research has been analysed and interpreted through categorization by the researcher.

3. Findings

The responses the participants gave to the interview questions have been evaluated and categorized as shown below.

Table 3.1. The views of lecturers related to the necessary usage of traditional music in voice training

I believe that traditional music needs to be used in voice training.

I approve samples of Traditional Turkish Folk Music which are organized for voice training.

I consider it necessary that traditional music samples be used for the purpose of training music teachers who know the features of the Turkish language and can use it efficiently.

Lecturers consider it necessary that samples especially of Traditional Turkish Folk Music be used in voice training courses.

Table 3.2. Lecturers using traditional music samples in voice training courses

I use more of the samples of Traditional Turkish Folk Music as it has arrangements with piano accompaniments appropriate for music in education.

I do not use the samples of Traditional Turkish Classical Music because I think comma arrangement (the smallest sound interval the ear can differentiate) will create problems related to vocalization in voice training.

I think that samples of Traditional Turkish Folk Music motivate students more. Therefore, this is why I especially prefer them.

The lecturers stated that they prefer traditional music based on Turkish Folk Music in voice training courses and that from this music, they choose the ones organised for music in education. However, they have stated that it is not

the same for Turkish Classical Music and that the comma arrangement (the smallest sound interval the ear can differentiate) within the Turkish Music sound system creates some problems related to vocalization in voice training.

Table 3.3. The views of lecturers related to the sufficiency of the traditional music repertoire in terms of quantity used in voice training courses

I do not find the traditional music repertoire I use in my work sufficient in terms of quantity.

I am able to get sufficient samples originating from Traditional Turkish Folk Music.

I do not find Traditional Turkish Classical Music samples arranged for educational music sufficient.

Lecturers state that the traditional music repertoire used in voice training courses is not sufficient in terms of quantity and that samples in this field need to be increased.

Table 3.4. The views of lecturers related to students' skills of singing traditional music samples in voice training courses

Students are more motivated to study samples of their national music.

Problems are experienced in terms of prosody when work samples of Traditional Turkish Folk Music which have unchanged regional dialect in words are used.

Students prefer to study traditional music samples. However, they experience difficulty in following the partition (music) due to the tendency of singing by ear.

Lecturers state that students prefer to study samples of traditional music in voice training courses but that they experience difficulty in following the partition (music) due to the tendency of singing by ear.

Table 3.5. The views of lecturers related to forming a specific way of singing (style) in the practice of traditional music in voice training courses

A way of singing for every type of song should be formed, which is appropriate for each of their characteristic features.

Towards voice training principles, a way of singing which is appropriate for the phonetics of the Turkish language should be formed.

Lecturers state that a way of singing towards voice training principles and which is appropriate for the phonetics of the Turkish language could be formed.

4. Results and suggestions

According to the findings obtained from the research, these results have been achieved:

- The necessity of the usage of traditional music in voice training courses,
- Using samples of traditional music especially Turkish Folk Music. However, the repertoire directed towards the field is not sufficient in terms of quantity.
- Students have the tendency related to vocalizing traditional music samples, but they experience difficulties in terms of prosody with samples in which the regional dialect is unchanged.
- Students experience difficulty in following the partition (music) due to their tendency of singing by ear.
- A way of singing towards voice training principles and which is appropriate for the phonetics of the Turkish language could be formed.

These suggestions could be made within the framework of the obtained results:

- Regarding our traditional music, the repertoire prepared with a methodological approach that can be used in voice training should be enhanced.

- Besides arrangements regarding Traditional Turkish Folk Music, samples of Traditional Turkish Classical Music which can be used as materials in educational music should be arranged as well, and these materials should be presented for the function of educational music.
- Traditional music samples appropriate for the voice training principles and in which the common features of the Turkish language are taken into account demonstrate usefulness and are recommended considering that the adaptation of their styles is taken account of and that they are arranged as an educational material.

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