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An Evaluation on the Usability of Çanakkale Folk Songs in Flute Education¹

Çanakkale Türkülerinin Flüt Eğitiminde Kullanılabilirliğine Yönelik Bir Değerlendirme²

ABSTRACT

In our country, several local and foreign methods and techniques are used in instrument education, and it is frequently observed that local melodies are included in the content of these methods and techniques. Especially in recent studies, it has been concluded that playing the music of the region the individual inhabits or combining this music with abstract or concrete musical elements, can positively affect the education process. This study was conducted with the assumption that using the folk songs from the Çanakkale region, which has a rich musical culture, in flute education would affect student success.

This study discusses using the folk songs from the Çanakkale region, which has a rich musical culture, in flute education. There were three evaluation stages; Practice of Basic Flute Performance Techniques, Aimed Musical Behaviors and Polyphony for Two Flutes. Three Çanakkale folk songs with different makam, methods and melodic characteristics, which are assumed to be used in every stage of flute education, were selected for the study. In order that they can be used in the flute education, the folk songs were processed in the tampered system, musical dynamics were added and the performance capacity was increased with articulations.

As a result of the study, it was concluded that, when the basic flute performance techniques are practiced and the aimed musical behaviors are performed, solo and polyphonic Çanakkale folk songs can be used in flute education. Frequently including the local melodies in flute education was suggested.

Keywords: Flute, Flute Education, Çanakkale Folk Songs.

ÖZET

Ülkemizde çalgı eğitiminde yerli ve yabancı birçok metot ve yöntem kullanılmakta, yerel ezgilere bu metot ve yöntemlerin içerisinde yer verildiği sıkça görülmektedir. Özellikle son yıllarda yapılan çalışmalarda çalgı eğitiminde, bireyin yaşadığı yörenin müziklerini çalmasını, ya da bu müzikleri soyut veya somut müzikal öğelerle birleştirmesinin, eğitim sürecini olumlu yönde etkileyebileceğine dair ciddi sonuçlara varılmıştır. Bu çalışmada da zengin bir müzik kültürüne sahip olan Çanakkale yöresine ait türkülerin flüt eğitiminde kullanılmasının, öğrenci başarısına etki edeceği varsayımıyla yola çıkılmıştır.

Bu çalışmada zengin bir müzik kültürüne sahip olan Çanakkale yöresine ait türkülerin flüt eğitiminde kullanımına yönelik bir değerlendirme yapılmıştır. Değerlendirme aşamaları; Temel Flüt İcra Tekniklerinin Uygulanması, Hedeflenen Müzikal Davranışlar ve İki Flüt İçin Çokseslendirme olmak üzere üç başlıkta ele alınmıştır. Çalışma için flüt eğitiminin her evresinde kullanılacağı varsayılan farklı makam, usul ve ezgisel özelliklerdeki üç Çanakkale türküsü seçilmiştir. Flüt eğitiminde kullanılabilir olması için türküler tampere sistemde ele alınarak müzikal dinamikler eklenmiş ve artikülasyonlarla icra kapasitesi artırılmıştır.

Yapılan çalışma neticesinde temel flüt icra teknikleri uygulandığında ve hedeflenen müzikal davranışlar seslendirildiğinde Çanakkale türkülerinin flüt eğitiminde solo ve çoksesli olarak kullanılabilir olduğu sonucuna varılmış, yerel ezgilere flüt eğitiminde daha çok yer verilmesine yönelik öneriler getirilmiştir.

Anahtar Kelimeler: Flüt, Flüt Eğitimi, Çanakkale Türküleri.

¹This article is derived from a part of the author's master's thesis entitled, "A Study on the Usability of Çanakkale Folk Songs in Flute Education", which was completed at İstanbul Okan University Graduate Education Institute, Department of Music, under the supervision of Assoc. Naci Madanoğlu.

² Bu makale, yazarın Doç. Naci Madanoğlu danışmanlığında İstanbul Okan Üniversitesi Lisansüstü Eğitim Enstitüsü Müzik Anasanat Dalında tamamladığı "Çanakkale Türkülerinin Flüt Eğitiminde Kullanılabilirliğine Yönelik Bir İnceleme" başlıklı sanatta yeterlik tezinin bir bölümünden üretilmiştir.

1. INTRODUCTION

Including folk songs, which can also be characterized as culture transmitters and carriers, in instrument education plays a significant role in scientific and artistic studies especially conducted in recent years. Especially since polyphony has been used together with Turkish music, the inclusion of folk songs in the education and repertoire of instruments such as particularly piano, violin and cello is decisive in terms of the improvement and change of the perceptions of the students and the performers on the use of local resources.

Hungarian composer Bela Bartok, who is known for his works based on folk music, stated the following words on this subject:

Using the materials provided by the folk music does not mean to randomly scatter the works with universal or foreign tendencies, either as they are or through analogy. The aim is for the composer to assimilate the essence and expression of these materials into their personal style. Therefore, the composer must be familiar with folk music and acquire the skill to use the language and expression of this music easily, as if it were their mother language and own expression (cited in Say, 2005: 173).

Madanoğlu (2020b: 209) expressed views close to Bartok on the polyphony of Turkish folk music:

The reason why the Turkish folk music branch of Turkish music, which essentially has two branches, is more prominent in polyphony is not only the fact that the Turkish usually tend to the shorter, simpler, easier to understand, more effective and tampered system, but also the great influence of Atatürk's idea of musical revolution.

Madanoğlu also mentioned that the ensemble called the Türk Beşleri (Turkish Five), which consisted of young people sent to Europe to study music during the Republican period, composed polyphonic arrangements and pieces in which they included Turkish makam music and methods. Akses' Scherzo on Itri's Neva kâr composed in 1970, Saygun's Yunus Emre Oratorio composed in 1946, Erkin's Köçekçeler Orchestral Suite composed in 1943 are examples of it.

In light of the issues mentioned above, 'the use of classical Turkish music and Turkish folk music in instrument education can be considered as a whole. As a result of the studies carried out up to the present day, original genres that originated from both types of traditional music have emerged and they have been used as educational music' (Derican & Albuz, 2008: 37). In addition to the studies on including the Turkish music makam scale in instrument teaching, in the western music, the temperament is also used as the common system and the polyphonic musical pieces are composed and performed through it (Derican, 2008: 14).

There has been significant progress in the use of folk songs in flute education, especially in recent years. However, it should be considered that there may still be a need for studies or contributions on this subject. Especially the students' and the performers' performing their own music with instruments may further motivate them to practice the instrument.

In addition, the inclusion of folk songs in flute education can provide students with knowledge about Turkish folk music genres as well as make it easier for them to understand and practice the concepts of rhythm, melody and makam. It is also expected that including folk songs in flute education may improve the students' attachment to their language and culture and their feelings of protecting the values of their culture.

From this point of view, including the Çanakkale folk songs, which have a very rich and diverse structure in terms of melody and rhythm, flute education will pave the way for the creation of a repertoire for the instrument and new pieces will be composed on the basis of these folk songs for the students and the performers who thoroughly comprehend the musical characteristics of the folk songs.

Pieces of makam are elements through which the musical expression in the cultural structure is defined. As a reflection of the sociocultural structure of the society, they help to have an idea about the values, characteristics and the issues that are significant for the society that they originate from (Kömürcü, 2018: 86).

Since the subject of the study is related to Turkish folk music and the focus of the study is the inclusion of folk music melodies in flute education, it was considered that the selection of the folk songs that constitute the sample of the study, the use of these folk songs in the tampered system and their analysis in terms of

makam, method, composition and form should be discussed in a certain consensus. Thus, the covered folk songs and their musical analyses were conducted through the narratives of the reference books.

For the study, the folk songs from the Çanakkale region in the TRT Repertoire were analysed and three folk songs that can be performed within the sound width of the flute as well as in the tampered system in terms of their characteristics of makam, were selected. The rhythmic and method structures of the selected folk songs were also considered.

For the selection of the folk songs that constitute the sample of the research, various resources on Çanakkale folk songs were reviewed. The most comprehensive resource on the subject is Alaattin Canbay and Ömer Can Satır' book titled, *Çanakkale Folk Songs* (2014), which was used for the selection of the folk songs.

Unlike the names such as Hüseyini, Eviç, etc. in the dominant and widespread resources of the Turkish folk music, the names and classification of the makam of folk songs are based on the approach of Melih Duygulu (2018), as in his book, "*Türkiye'nin Halk Müziği Makamları*".

The method structure is traditional and the composition systematics is created according to the approach of Cihangir Terzi (2015) in his book, "*Türk Halk Müziğinde Metrik Yapı*".

There are different opinions and understandings in various resources that structural features such as form and genre in folk music are not systematically formed and defined in a common language. Therefore, since the study focuses on the use of both Western music and Turkish folk music together and the resource that will be used should be up-to-date, the form analysis of the folk songs was discussed similar to the form narratives in Okan Murat Öztürk's (2022) book, "*Halk Müziği Teorisi ve Uygulaması I*" and the elements of form were evaluated in this book.

The usability of Çanakkale folk songs in flute education was evaluated under three main titles:

Practice of the Basic Flute Performance Techniques

The notation and volume of the selected folk songs were changed by taking the makam and rhythmic characteristics of the study into account and some suggestions were proposed for flute performance. Thus, it is considered that a serious step has been taken towards including the folk songs, which have many uncertainties² even in their traditional forms, in the flute education. Yahya (1997:74) also mentioned that in depth studies should be carried out on this subject and that our music, which has reached the present day through memory-based education, should have up-to-date scientific bases.

The Aimed Musical Behaviors

In flute education, an effective and accurate performance ability should be aimed to acquire the aimed musical behaviors. Using the methodologically appropriate course materials and the selection of resources are important issues in meeting this requirement.

As a result of the basic flute performance techniques that are practiced in folk songs, some independent studies such as etudes and exercises have been proposed for the aimed musical behaviors. Through these independent studies, the difficulties and problems that may occur while practicing the basic flute techniques are expected to be minimized.

Aytemur (2019: 15) mentioned the requirement for exercises and etudes that are created with the right methods and techniques in order to adapt to the structure of makam and to overcome the difficulties of performance in the intervals that are not frequently played. She also mentioned that it is important to conduct the composition process of these exercises and etudes consciously, based on the fact that they are used as educational materials and to systematically reveal the information of aim, purpose and acquisition.

Polyphonic Arrangement for Two Flutes

There have been various polyphonic arrangements of or approaches to the traditional Turkish folk music melodies over the past 200 years. It is possible to mention a natural polyphony that emerges as a result of the structural characteristics of Turkish folk music instruments or the performance and tone of the melodies. However, it is not possible to mention that this natural polyphony is as systematic and within the framework of certain rules as in Western music. The understanding of one or more polyphony in Western music that is a result of the natural polyphony and the practice of it in traditional Turkish folk music melodies has produced and keeps producing different sensations and results.

Especially using folk music melodies for educational purposes and including polyphony in the practices of this process should be considered as an important dimension. In instrument education, it is considered important to improve the individual's ability to perform together, to ensure the gradual transition to play with an ensemble or orchestra and to organize the folk songs selected in order to improve the intonation, sonority and musicality of the instrument, as diaphony.

From an educator's perspective, Yılmaz, Yıldız and Türkmen (2020: 400) mention that Turkish music and polyphony is an important educational tool: 'In teaching polyphony within the scope of the general music education, turning the monophonic melodies of Turkish music into polyphonic should be considered as a method and approach. It is possible to mention that this has become an obligation rather than a requirement in professional music education, especially for the teachers and the students who study Western music. It will be an important educational tool in the inclusion and use of a polyphonic Turkish music melodies repertoire in the repertoire of choir, chamber music and orchestra'.

Based on this purpose, in the practices for the use of Çanakkale folk songs in flute education, it was planned and practiced to present the basic techniques of flute on the melodies as diaphony. On top of all these processes, three polyphony methods in three different musical textures were found: Homophonic, polyphonic and mixed.

Öztürk (2022: 296) discusses the issue of texture in folk music, together with the performative dimension of music and habits of taste, which can develop in horizontal or vertical styles, as well as tradition-based performance practices. He divides musical textures into four categories based on two basic variables such as the number of melodies and synchronicity; monophony, heterophony, homophony and polyphony.

Madanoğlu (2019) mentioned that the tonal or makam monophonic melodies can be carried to a new dimension by adding other voices that are suitable for their structure and also stated that, 'polyphonic s can be performed in horizontal (polyphonic) and vertical (homophonic) styles' (2020a: 96).

2. METHOD

In this descriptive research, the data was collected through the literature review method and folk songs from the Çanakkale region were reached. In this descriptive research, the "content analysis model", which is a qualitative research method, was also used and the musical characteristics of the folk songs were analyzed.

Musical analyses were conducted in order to determine the makam and method structures of the selected folk songs and to reveal their suitability for the tampered system based on these structures. Following that, the folk songs were notated by using the Finale 2014.5 music notation software based on the tampered system to be used in flute education, and basic flute techniques were presented by applying the notes. In addition, the folk songs in which the basic flute techniques were practiced were polyphonically arranged for two flutes. In the polyphonic arrangements, homophonic and polyphonic techniques were used considering the interval, sound color, sonority and performance capacity of the flute and it was also aimed to introduce traditional performance practices. The aimed musical behaviors in the arrangements for solo flute and two flutes, in which basic flute techniques are practiced, are specified based on the flute education curricula.

As a result of the analysis, folk songs that are suitable for the performance and technical characteristics of the flute and can be practiced in the tampered system considering the interval and sonority, were identified.

3. ANALYSIS AND PRACTICINGS

In this section, first the musical analysis of the three folk songs selected as samples for the study, then the practicing of basic flute performance techniques, the aimed musical behaviors, and the findings and interpretations regarding the polyphony for two flutes are given.

3.1. “Uzun Uzun Birmanlar” Folk Song

TRT MÜZİK DAİRESİ YAYINLARI
T H M. REPERTUAR SIRA No 2586
İNCELEME TARİHİ : 3-9-1984

YÖRESİ
ÇANAKKALE
KİMDEN ALINDIĞI
FATMA BULUT
SÜRESİ :

DERLEYEN
TRT MÜZİK DAİRESİ
İNCELEME TARİHİ
NOTAYA ALAN
ERKAN SÜRME

UZUN UZUN BİRMANLAR

U ZU NU ZU N A K MA R MAN LAR O YA RI
DE RE BO YU N A K MA R MAN LAR O YA RI
MOY O NU GI YE R SI S MAN LA R
YAR BA NA BA K MA NE S MAN LA R
TOP LA RI M TA K NE ZOL DU NE
BEN SEV DI M E L LE RA L MI S O YA RI
YA RE GO N DE R DI GH GU L LE R O
YAR BE NI NI A MA Z SA NE
MO Y CE KE MI YO R DU S MAN LA
HA ZI RO L SU N HA S TA NE

1-
UZUN UZUN BİRMANLAR O YARIM OY
ONU GİYER SİS MANLAR
BEN SEVDİM İLLER ALMIŞ O YARIM OY
ÇEKEMİYOR DÜŞMANLAR

2-
DERE BOYU AKMAZ OLDU O YARIM OY
YAR BANA BAKMAZ OLDU
YARE GANDERDİM GÜLLER O YARIM OY
KURUDU KOKMAZ OLDU.

3-
DERE BOYU KESTANE O YARIM OY
TOPLARIM TANE TANE
O YAR BENİ ALMAZSA O YARIM OY
HAZIR OLSUN HASTANE.

Figure 1. Notes of the Folk Song Uzun Uzun Birmanlar³

3.1.1. The Musical Analysis of the Folk Song, “Uzun Uzun Birmanlar”

Table 1. General Informations of the Folk Song, “Uzun Uzun Birmanlar”

UZUN UZUN BİRMANLAR	
Repertoire No	2586
Region	Çanakkale
Cited from	Fatma BULUT
Arranged by	TRT Müzik Dairesi
Makam Type	Basic Makam
Name of Makam	Si Stable 1st Makam
Method	9/8
Interval	Si1- La2

The folk song, *Uzun Uzun Birmanlar* is in the *kırık hava* genre and has nine meter- asymmetrical time. Its time signature is 9/8 and its rhythmic pattern structure is 9D (2+2+2+3). The folk song has the characteristics of 1st Makam Scale on B tonic (Duygulu, 2018: 131), which is a basic makam and its sound range is 13th.



Figure 2. 1st Makam Scale on B tonic, (Duygulu, 2018: 131)

³ Repertükül (n.d.). <https://www.repertukul.com/uzun-uzun-birmanlar-2586>

The leading tone of the makam, the tonic pitch of which is B, is A and A#. The primary degree dominant pitch is D and the secondary degree dominant pitch it is Fa#. Makam usually has an ascending melodic progression. Makam does not expand towards the high pitch. In the melodic progression of the makam, B on the tonic pitch may get 1-2 comma closer to the low pitch. The leading tone, which significantly changes the character of the makam, is encountered as A and A# from time to time. The makam has names such as, “*Muhelif, Azeri, Terekeme*” in the local language (Duygulu, 2018: 131).

Another form that is frequently encountered in Turkish folk music is the repetitive form. A single phrase that consists of one or a few motives is extended by changing it in certain proportions (e.g. AAA or AA1A2). This type of form is also referred to as the variation form in ethnomusicological studies (Öztürk, 2022: 290). In the form structure of the folk song *Uzun Uzun Birmanlar*, it is possible to talk about four repetitive sections (hane) in the form of AA1AA1. In this sense, the form of the folk song can be considered as a repetitive or variation form.

Table 2. The Form Scheme of the Folk Song, “*Uzun Uzun Birmanlar*”

Form Scheme of Uzun Uzun Birmanlar (AA1AA1)																
The Number of Measure	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Phrase	a		a1		a2		b		a		a1		a2		b	
Section	A				A1				A				A1			

3.1.2. Practicing the Basic Flute Performance Techniques in the Folk Song “*Uzun Uzun Birmanlar*”

The folk song’s “*Uzun Uzun Birmanlar*” time signature is 9/8 and is in the 1st Makam Scale on B tonic, which is a basic makam. In the folk song, which consists of a narrow melody of about six notes, the basic flute performance techniques such as staccato, legato, portato, detache and marcato were practiced. Since the melodic intensity of the folk song is limited and in order to get rid of the monotony of the musical expression, nuance (*mf-f*), crescendo and decrescendo were added.

UZUN UZUN BİRMANLAR
Çanakkale Halk Türküsü

Anonim
Solo Flüt İçin Düzenleyen: Merve ÇOKAMAY

(♩ = 100)

The musical score is written for a solo flute in 9/8 time. It consists of 16 measures across eight staves. The key signature has one sharp (F#). The melody is characterized by a narrow range of notes, primarily using eighth and sixteenth notes. Dynamic markings include *mf* (mezzo-forte) at the beginning and *f* (forte) later in the piece. The score includes various performance techniques such as staccato, legato, and portato. The piece concludes with a first ending (1.) and a second ending (2.).

Figure 3. The Practice of Basic Flute Techniques in the Folk Song, “*Uzun Uzun Birmanlar*”

3.1.3. The Aimed Musical Behaviors in the Folk Song “Uzun Uzun Birmanlar”

The following aimed behaviors were aimed to be achieved by practicing the folk song Uzun Uzun Birmanlar with flute:

- To ensure the use of the determined articulation and nuances together by paying attention to intonation,
- Performance of the rhythm groups that consist of the octave, eight notes, sixteenth notes, reverse dot-sixteenth notes, thirty second notes,
- To ensure the tongue and finger coordination,
- To perform the makam scale practices due to the passages that consist of consecutive notes and sixteenth notes - thirty second notes,
- To use the diaphragm breathing for long passages.
- To perform the ornament notes in a timely manner to strengthen the musical expression,
- To use the sixteenth note and thirty second note groups together for finger agility
- To learn the 1st Makam Scale on B tonic and to play the pieces of this makam scale,
- To learn the *Segâh* makam scale, which has the same characteristics as the basic makam, 1st Makam Scale on B tonic and to be able to play the pieces of this makam scale.

3.1.4. The Polyphonic Arrangement of the Folk Song “Uzun Uzun Birmanlar” for Two Flutes

In order to emphasize the melodic line of the folk song, which has an *aksak* rhythmic structure, a simple approach of polyphony was adopted. The second line that was created by using quarter intervals reminds the quartal harmony. The polyphony was constructed in a homophonic texture. In addition, rhythmic imitation was partly used.

UZUN UZUN BİRMANLAR
Çanakkale Halk Türküsü

İki Flüt İçin Düz.: Merve ÇOKAMAY

(♩ = 100)

Figure 4. The Arrangement of the Folk Song *Uzun Uzun Birmanlar* for Two Flutes

The polyphonic arrangement of folk songs with a homophonic approach is a process in which a music piece is played by including more than one voice, in other words with multiple instruments and/or vocals. In this approach, the primary voice of the melody is emphasized and the other voices are usually in the background of the melody, in a supporting role. The homophonic approach is often used in musical pieces that have a simpler and clearer structure.

Uzun Uzun Birmanlar

The musical score is for two flutes, labeled Fl. 1 and Fl. 2. It is in G major (one sharp) and 4/4 time. The score consists of four systems of two staves each. Measure 9 begins with a treble clef and a key signature of one sharp. Fl. 1 plays a melody with eighth and sixteenth notes, while Fl. 2 provides a harmonic accompaniment. Measure 11 continues the melody. Measure 13 includes a forte (f) dynamic marking. Measure 15 shows a first and second ending for the melody.

Figure 5. The Arrangement of the Folk Song “Uzun Uzun Birmanlar” for Two Flutes (cont.)

3.2. “Sinekçidir Evimiz” Folk Song

T R T MÜZİK DAİRESİ YAYINLARI
T H M REPERTUAR SIRA No: 2596
İNCELEME TARİHİ : 22.11.1984

DERLEYEN
MEHMET ÖZBEK

YÖRESİ
ÇANAKKALE-BİGA
SİNEKÇİ BUCAĞI

DERLEME TARİHİ
-1970-

KİMDEN ALINDIĞI
FEHİME KUTLUER

NOTAYA ALAN
MEHMET ÖZBEK

SÜRE :
♩ 108

AMAN ANNE TREN GELİYOR (Sinekçidir Evimiz)

Sİ NEK Çİ DIR KO YU MÜ Z ZEM ZEM A KAR SU YU MUZ

SE VİP SE VİP AY RIL MA K YOK TUR ÖY LE HU YU MU Z

A MAN AN NE Tİ REN GE Lİ YO R GE Lİ YO R

AŞ KIN BE Nİ SER HO ŞE Dİ YO R

-1-
SİNEKÇİDİR KÖYÜMÜZ
ZEM ZEM AKAR SUYUMUZ
SEVİP SEVİP AYRILMAK
YOKTUR ÖYLE HUYUMUZ
(AMAN ANNE TREN GELİYOR
Bağlantı. AŞKIN BENİ SERHOŞ EDİYOR

-2-
KOLUNDAKİ SAATİN
ALATI BEN OLAYIM
ŞİMDEN SONRA SEVDİĞİM
HAYATIN BEN OLAYIM
Bağlantı.

-3-
OĞLANIN ADI EKREM
BAHÇEYE BİBER EKMEM
SEVER İSEN CİDDİ SEV
BEN BÖYLE SEVDA ÇEKMEM
Bağlantı.

-4-
BENİM SEVDİĞİM OĞLAN
ŞU BİGA DA ÖĞRETMEN
SEN ELE BAKMAYINCA
BEN DE SENİ TERKETMEM
Bağlantı.

Figure 6. Notes of the Folk Song Sinekçidir Evimiz⁴

3.2.1. The Musical Analysis of the Folk Song, “Sinekçidir Evimiz”

Table 3. General Informations of the Folk Song, “Sinekçidir Evimiz”

SİNEKÇİDİR EVİMİZ (AMAN ANNE TREN GELİYOR)	
Repertoire No	2596
Region	Biga/ Sinekçi Köyü
Cited from	Fehime KUTLUER
Arranged by	Mehmet ÖZBEK
Makam Type	Basic Makam
Name of Makam	La Stable 7th Makam
Method	9/8
Sound Range	La1- Fa2

The folk song, Sinekçidir Evimiz (Aman Anne Tren Geliyor) is in the genre of *kırık hava* and has a nine meter asymmetrical time. Its time signature is 9/8 and its rhythmic pattern structure is 9D (2+2+2+3). The folk song has the characteristics of 7th Makam Scale on A tonic (Duygulu, 2018: 120), which is a basic makam and its sound range is 13th.

⁴ Repertükül (n.d.). <https://www.repertukul.com/SINEKCIDIR-KOYUMUZ-2596>

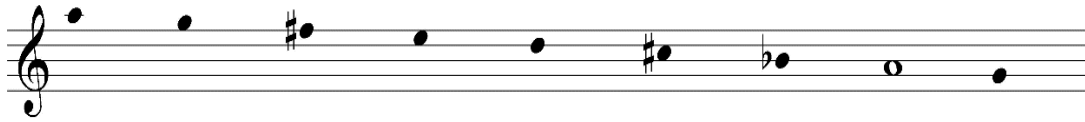


Figure 7. 7th Makam Scale on A tonic (Duygulu, 2018: 120)

The leading tone and the tonic pitch of the makam is G and the dominant pitches determined by the melodic progression are D and E. The makam usually has an ascending-descending melodic progression that does not exceed one octave. In the simple use of the makam, there is no change in sound. The makam has names such as, “Garip, Hicaz, Garip Hicaz, Garibi, Derbeder, Şirvani, Varsak” in the local language. The 7th Makam Scale on A tonic is frequently used in the Southeastern Anatolia, Thrace and Aegean regions (Duygulu, 2018: 120-121).

In Turkish folk music, the vast majority of the folk songs and the unmetered folk songs are based on the lyrics and stanzas. This style, which is known as the strophic form or the cyclic form in oral examples, is one of the most common forms in Turkish folk music. In general, the rounded form consists of two phrases and it mainly consists of two sections as AB (Öztürk, 2022: 291). The folk song *Sinekçidir Evimiz* is also considered to be in rounded form with two different repeating phrase structures.

Table 4. Form Scheme of the Folk Song *Sinekçidir Evimiz*

Form Scheme of Sinekçidir Evimiz (AB)								
The Number of Measure	1	2	3	4	5	6	7	8
Phrase	a		a1		b		b1	
Section	A				B			

The folk song *Sinekçidir Evimiz* originates from the Biga region. Biga district is not very close to Çanakkale province and is at a significant geographical and historical location. ‘Music, which is an important phenomenon that reflects the elements of oral culture, can be listed as one of the cultural tools that demonstrate local and regional characteristics in and around Biga. While one side of the melodic heritage which was created by the people who have lived in this region over many years has grown upon the Central Asia Turkish Culture, on the other hand, it was formed by the fusion of different civilizations, which started with Troy and continued with Roman-Byzantine culture. In addition to these developments, the demographic and cultural mobility in the Ottoman Empire formed the Biga music culture in today’s sense. Folk music genres such as zeybek, greeting, verbal and non-verbal dance melodies that are performed in Biga, contribute to the Biga music culture’ (Canbay, 2021: 123).

The folk song *Sinekçidir Evimiz* was analyzed on 11.22.1984 and was included in the Turkish Folk Music repertoire by TRT Music Department Publications with the number 2596 (Canbay & Satır, 2014: 162).

3.2.2. The Practice of Basic Flute Performance Techniques in the Folk Song “*Sinekçidir Evimiz*”

The folk song’s “*Sinekçidir Evimiz*” time signature in 9/8 and the 7th Makam Scale on A tonic, which is a basic makam. In the folk song, which sound range is 13th., the main flute performance techniques such as staccato, legato and marcato were practiced and glissando was also used at the end of it. Since the melodic structure is quite dynamic, the articulations were determined accordingly. In order to add musical expression to the folk song, dynamic (*forte*), crescendo and decrescendo were added.

SİNEKÇİDİR EVİMİZ

Çanakkale Halk Türküsü

Anonim

Solo Flüt İçin Düz.: Merve ÇOKAMAY



Figure 8. The Practice of Basic Flute Techniques in the Folk Song, “*Sinekçidir Evimiz*”

3.2.3. The Aimed Musical Behaviors in the Folk Song “Sinekçidir Evimiz”

The following aimed behaviors were aimed to be achieved by practicing the folk song Sinekçidir Evimiz with flute:

- To ensure the use of the determined articulation and dynamics together by paying attention to intonation,
- To maintain the rhythm and tempo, especially during the performance of consecutive tied note groups,
- To perform the rhythm groups that consist of eight notes, sixteenth notes, dot-sixteenth notes, reverse dot-sixteenth notes, thirty second notes,
- To practice the sections that require agility due to the time values in the melodic structure of the folk song for finger sleight,
- To ensure the tongue and finger coordination,
- To perform the makam scale practices due to passages that consist of consecutive sounds and hexadecimal time values,
- To use the diaphragm breathing for long passages,
- To correctly perform the glissando technique,
- To learn the 7th Makam Scale on A tonic, which is a basic makam and to be able to play the pieces in this makam scale,
- To learn the Hicaz makam scale, which has the same characteristics as the basic makam, 7th Makam Scale on A tonic and to be able to play the pieces of this makam scale.

3.2.4. The Polyphonic Arrangement of the Folk Song “Sinekçidir Evimiz” for Two Flutes

The polyphonic arrangement of the folk song Sinekçidir Evimiz, which is generally composed of adjacent sounds, consists of both homophonic and polyphonic textures. The harmonic structure is triad harmony. At the same time, a free counterpoint approach was pursued and contrasting motives were produced to contribute to the progress of the music. For the polyphony, a harmonic line from the melody was tried to be created and traditional performance practices were also taken into consideration. Rhythmic and melodic imitation was also used in the polyphony.

SİNEKÇİDİR EVİMİZ

Çanakkale Halk Türküsü

Anonim

İki Flüt İçin Düz.: Merve ÇOKAMAY

(♩ = c. 95)

Flüt 1

Flüt 2

f

3

5

7

Figure 9. The Arrangement of the Folk Song *Sinekçidir Evimiz* for Two Flutes

3.3. “Sıra Sıra Siniler” Folk Song

T R T MÜZİK DAİRESİ YAYINLARI
T H M REPERTUAR SIRA No: 2336
İNCELEME TARİHİ :

DERLEYEN

YÖRESİ
ÇANAKKALE

DERLEME TARİHİ

KİMDEN ALINDI
ŞERİF CANKO

NOTAYA ALAN

SÜRE :

SIRA SIRA SİNİLER

SI RA SI RA Sİ Nİ LER HAS TA O LAN İ Nİ LE — R

AL DI GİT Tİ YA Rİ Mİ DE NİZ DE Kİ GE Mİ LER

SA NA HİÇ Kİ YA MAM YAR SE Nİ SE Vİ YOM CAN DA — N

BA KIŞ LA RIN PEK YA MAN BE NİM DE CİL VE Lİ KA NA — R YAM

— 2 —
SUYA GİDERİM SUYA
ELMAYI SOYA SOYA
KALDIR YARIM PEÇENİ
GÖREYİM DOYA, DOYA

— 3 —
KARAFİLİM BUDAMA
SAFA GELDİN ODAMA
HAKİKATLİ YAR İSEN
DÜĞÜR GÖNDER BABAMA

Figure 10. Notes of the Folk Song Sıra Sıra Siniler⁵

3.3.1. The Musical Analysis of the Folk Song “Sıra Sıra Siniler”

Table 5. General Informations of the Folk Song “Sıra Sıra Siniler”

SIRA SIRA SİNİLER	
Repertoire No	2336
Region	Çanakkale
Cited from	Şerif CANKO
Arranged by	Neriman Altındağ TÜFEKÇİ
Makam Type	Basic Makam
Name of Makam	Sol Stable 1st Makam
Method	4/4
Interval	Sol1- Sol2

The folk song Sıra Sıra Siniler is in the kırık hava genre, and its time signature is 4/4 and its rhythmic pattern structure is 4B (2+2). The folk song has the characteristics of the 1st Makam Scale on G tonic (Duygulu, 2018: 73), which is a basic makam and its sound range is a octave.

Figure 11. 1st Makam Scale on G tonic (Duygulu, 2018: 73)

⁵ Repertükül (n.d.). <https://www.repertukul.com/SIRA-SIRA-SINILER-2336>

The tonic pitch of the makam is G and the leading tone of the makam is F# (there are also versions without the leading tone), and its first degree dominant pitch is D. There are examples in which the dominant pitch is uncertain, as well as very few instances in which the pitches C, B and A are dominant. The makam generally has a descending melodic progression within an octave. Except for small changes, there are not very distinct voice variations in the use of the makam. The makam has names such as “*Beşiri, Müstezat*” in the local language (Duygulu, 2018: 73-74).

The folk song *Sıra Sıra Siniler* is also considered to be in rounded form with two different repeating phrase structures like the folk song *Sinekçidir Evimiz*.

Table 6. The Form Scheme of the Folk Song *Sıra Sıra Siniler*

The Form Scheme of the Folk Song “Sıra Sıra Siniler” (AB)								
The Number of Measure	1	2	3	4	5	6	7	8
Phrase	a		b		c		b	
Section	A				B			

The folk song *Sıra Sıra Siniler* was recorded in the Turkish Folk Music repertoire by TRT Music Department Publications with the number 2336. Information on the arranger, date of arrangement and notation were not available in the records (Canbay & Satır, 2014: 160).

3.3.2. The Practice of Basic Flute Performance Techniques in the Folk Song “*Sıra Sıra Siniler*”

The folk song’s “*Sıra Sıra Siniler*” time signature is 4/4 and is in the 1st Makam Scale on G tonic, which is a basic makam. In the folk song that consists of sound range on an octave, the basic flute performance techniques such as staccato, legato and marcato were practiced. Since the melodic structure is quite dynamic, the articulations were determined accordingly. In order to get rid of monotony in the performance of repeated themes, dynamics contrast was used in the reflexive phrases (*p-f*). Crescendo and decrescendo were also added.

SIRA SIRA SİNİLER
Çanakkale Halk Türküsü

Anonim
Solo Flüt İçin Düz.: Merve ÇOKAMAY

♩ = 90

Figure 12. The Practice of the Basic Flute Techniques in the Folk Song “*Sıra Sıra Siniler*”

3.3.3. The Aimed Musical Behaviors in the Folk Song “*Sıra Sıra Siniler*”

The following aimed behaviors were aimed to be achieved by practicing the folk song *Sıra Sıra Siniler* with flute:

- To ensure the use of the determined articulation and dynamics together by paying attention to intonation,
- To maintain the rhythm and tempo, especially during the performance of consecutive tied note groups,

- To correctly perform the rhythm groups that consist of the octave, eight notes, sixteen notes, dot- sixteen notes and syncopated,
- To practice the sections that require agility due to the time values in the melodic structure of the folk song for finger sleight,
- To ensure the tongue and finger coordination,
- To perform the makam scale practices due to passages that consist of consecutive voices and sixteen notes,
- To use the diaphragm breathing for long passages,
- To learn the 1st Makam Scale on G tonic, which is a basic makam and to be able to play the pieces in this makam scale,
- To learn the *Mahur* makam scale, which has the same characteristics as the basic makam, 1st Makam Scale on G tonic and to be able to play the pieces of this makam scale.

3.3.4. The Polyphonic Arrangement of the Folk Song “Sıra Sıra Siniler” for Two Flutes

The polyphonic arrangement of the folk song Sıra Sıra Siniler, which is generally composed of adjacent, triad and quintuple intervals, consists of both homophonic and polyphonic textures. The harmonic structure is triad harmony. Its accompaniment structure is in eight notes and the 1st and 5th degrees of the Mahur makam scale are generally used. In the 6th and 7th measures of the folk song, a polyphony is created with a free counterpoint approach.

SIRA SIRA SİNİLER

Çanakkale Türktüsü
İki Flüt İçin Düz.: Merve ÇOKAMAY

♩ = 90

The musical score for "Sıra Sıra Siniler" for two flutes is presented in five systems. The first system shows the initial measures with Flüt 1 on a whole rest and Flüt 2 starting a melodic line. The second system introduces a more active texture with eighth notes. The third system features a polyphonic texture with sixteenth notes and triplets, marked with dynamics like *f* (x2 p). The fourth system continues this texture with varying dynamics. The fifth system concludes the piece with a 'Fine' marking and repeat signs.

Figure 13. The Arrangement of the Folk Song “Sıra Sıra Siniler” for Two Flutes

4. CONCLUSION AND SUGGESTIONS

Folk music melodies can be regarded as a verbal or non-verbal transmission, a cultural tool that deals with the lives, experiences and thoughts of the people who live in the region where it emerged or is maintained, without any aesthetic concerns. The life, experiences, traditions and customs of the local people are revealed in folk music melodies in their most natural and simple forms. Historical past and depth also reveal the cultural richness of that region. As well as its deep historical texture and cultural treasures that include ancient communities, the Çanakkale region draws attention with its cultural structure that bears traces of the recent past. One of the most important indicators of this culture is the folk songs of the Çanakkale region. With their unique melodic structure and singing and playing styles, the Çanakkale folk songs reflect the characteristic features of Turkish folk music.

In the practice of music education and training, it is aimed that students continue their education by using familiar and known melodies by practicing the principles of from known to unknown, from near to far, from the environment to the universe. Several studies have been conducted on including the folk music melodies at various levels of music education and it was stated that when folk songs are played or sung in music classes, the motivation of the students towards the class increases. Since including the same practice in instrument education, which is an important sub-step of music education, will have the same influence on the students, some determinations and suggestions have been developed in this study about the use of Çanakkale folk songs in flute education. Thus, the motivation of the students who take flute education was expected to be higher and it was aimed to diversify the flute education repertoire.

For the purpose of the research, three folk songs, the intervals of which are suitable for flute and which are considered to be the most suitable for performance in the tampered system, were analyzed and selected. In addition, folk songs with different method structures were selected to reflect the general characteristics of the folk songs of the Çanakkale region. The selected folk songs are presented with performance suggestions for using them in flute education.

Based on the knowledge that there are various ideas and opinions in the theory of Turkish folk music, in order to provide the unity of resources, the approach of a single resource was included in each analysis dimension during the analysis of the selected folk songs and the analyses were carried out within the framework of those approaches. In terms of makam theory, the makam names in Melih Duygulu's book, "*Türkiye'nin Halk Müziği Makamları*" were included and analyzed, rather than the names used in the resources until the recent past. The form analysis of the folk songs was conducted through the form description in Okan Murat Öztürk's book, "*Halk Müziği Teorisi ve Uygulaması I*". The method structure was demonstrated in its traditional form and the systematics of the composition was organized according to the approach in Cihangir Terzi's book, "*Türk Halk Müziğinde Metrik Yapı*".

In the light of all the analyses and evaluations, the study reached the following conclusions:

- When a general review was conducted regarding the research, it was discovered that there are many folk songs from the Çanakkale region that are suitable to play in the tampered system.
- This situation reveals that a significant part of the folk songs of the Çanakkale region can be accepted and played in the tampered system and can be used as educational music.
- The basic flute techniques related to the usability of the folk songs of the Çanakkale region in flute education were practiced in notes, aimed behaviors were determined as a result of these techniques and arrangements were made for two flutes to play together perform.
- When similar studies on including folk songs in instrument education are reviewed, it is considered that the basic behaviors aimed by using the folk songs of the Çanakkale region in flute education and the techniques that are expected to be acquired can be comprehended and practiced.
- Three of the folk songs of Çanakkale region were discussed in the study. It is considered that the performance of folk songs especially in the *aksak* rhythmic structure may be challenging for the students and the performers, but this problem will disappear when the folk songs in *aksak* rhythmic structure are frequently practiced in instrument education.
- It is known that there is a tradition of major and minor mode-oriented scale practice in flute education. In terms of being preparatory for the performance of these folk songs, it is considered that the performance of the makam scale of the folk songs that have been analyzed and the motivation to get closer to the makam

music with the performance of the exercises and etudes that can be produced from these makam scales will be more inclusive for the student/teacher/performer.

- As a result of the basic flute techniques practiced in the folk songs, it can be expected that folk music attitude, tone and traditional performance practices will be better comprehended.
- It is considered that other folk songs of similar genre and form to the folk songs that are the subject of the research can be discussed within the scope of flute education and a repertoire that is suitable to the national approach and universal values can be created for flute.
- The studies and observations conducted in the light of scientific data revealed that, including folk songs in the flute education can help students to build a stronger attachment to the roots and cultural richness of Turkish music. Playing these folk songs can also help students better understand and use the rhythmic structure of music.
- It is predicted that the musical analysis of folk songs, which have been compiled from the past to the present and used in folk music education with their traditional structure and testing their usability will contribute significantly to the sustainability and continuity of folk culture.
- The polyphony of the folk songs in the research was discussed and performed in different musical textures in order to reflect the natural polyphony performance practices in folk music and the traditional performance practices. In addition, the polyphonic performance of the folk songs by the students/performers is considered to gain the individuals the habit of played together with their own music.
- It is considered that the students who receive flute education can also include the local melodies in their classes or concerts, which will keep their motivation towards the instrument and the class high.
- It is considered that the folk songs in this study can contribute to the flute repertoire if they are performed with the mentioned performance suggestions.
- There is no doubt that the inclusion and popularization of Turkish folk music melodies especially in Western music instrument education will contribute to reducing or ending the Turkish music - western music conflict that has been ongoing for years.

Within the scope of the results of the study, the following recommendations have been proposed:

- New research should be conducted on including traditional folk music in instrument education and it should be mentioned more in the curriculum.
- Flute methods should include more solo and polyphonic traditional folk music melodies.
- For flute students, pieces that follow traditional folk music elements, which can be used as solo and chamber music should be included.

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