



## **STUDENT VIEWS ON SCALES AND EXERCISES WITH AKSAK METERS PREPARED FOR FLUTE EDUCATION**

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Turkish Folk Music songs could have a positive impact on the success of the flute students if they are considered as a part of their education. However, the exercises prepared for this purpose are not common in flute literature. The lack of flute studies in Turkish music with aksak meters could lead the students to encounter difficulties while performing the folk songs that have aksak meters. In order to provide solution to this problem, scales and exercises were prepared, and the effect of these on student success was detected. The purpose of this study is to evaluate the scales and exercises used in Turkish music with aksak meters based on student views. In this study, One Group Pretest/Finaltest is used for experimental method. Twelve folk songs with six different aksak meters were chosen from the Turkish Folk Music repertoire and used as Pretest/Finaltest songs. The participants of this study consist of the individual instrument (flute) students from the Uludağ University Education Faculty Fine Arts Department of Music Education. The experimental study was initially planned with 21 students; however due to the inability of some students to attend, the number of participants that formed the study group were 18. The study with the practice group was 6 weeks. A pretest was done for each folk song during the study, and students were asked to evaluate themselves with the “Student Evaluation Form” after each test. Following the tests, the scales and exercises prepared for the folk song and related number of measures was practiced and the final test was done. After this study, students were asked to evaluate themselves with the same form and to share their positive and/or negative views about the process. The data collected from the forms were evaluated via SPSS program and the students views were analyzed with the descriptive analysis method.

**Keywords:** Flute, Exercises of aksak meters, Students views.

### **Introduction**

In the constructive approach of the present; which has an educational understanding of known to unknown, local to international and from traditional to universal, the music that is a part of students’ life should also be a part of the flute education (Öztürk&Sakin, 2015). The rhythmically enriched Traditional Turkish Folk Music should be a part of every phase of music education. The number of sources that cover studies on folk song arrangements based on instrumental education is very few. Scales with aksak meters and exercises are prepared to use the folk songs in flute education and student views were taken at the end of the practice.

### Problem Statement

This study is aimed for answering “Do aksak meter scales and exercises prepared for flute education have an impact on performance levels of folk songs?” question. The sub problems developed towards this purpose are:

1. Is there a difference between the pretest and final test results on performance levels; based on the results of student reviews?
2. What are the student opinions on prepared scales and exercises?

### Method

In this study, “Single Group Pre-Test/Final Test” experimental method was used. The folk songs with 5/8, 7/8, 8/8, 9/8, 10/8 and 9/16 aksak meters were investigated and chosen from the TRT<sup>1</sup> Turkish Folk Music repertoire. Table 1 below shows the properties (name of the folk song, time signature, region, notator, maqam) of the chosen folk songs to be used for practice.

**Table 1.** Properties of the Chosen Folk Songs

Number of the Folk Song	Name of the Folk Song	Time Signature of the Folk Song	Region of the Folk Song	The Person That Compiled And Notated of the Folk Song	The Maqam of the Folk Song
1	<b>Şişmanoğlu Vurdiler</b>	5/8	Rize	Muzaffer Sarisözen	Hicaz
2	<b>Bulutlar Oynar Oynaşır</b>	5/8	Artvin	Muzaffer Sarisözen	Yarım Karar Karcıgar
3	<b>Ben Giderim Batuma</b>	7/8	Sinop	Muzaffer Sarisözen	Nikriz
4	<b>Gelin Alma Havası</b>	7/8	Bolu	Emin Aldemir	Hicaz
5	<b>Bana Kara Diyen Dilber</b>	8/8	Denizli - Çal	Ahmet Yamacı	Hüseyini
6	<b>Ardıçtandır Kuyuların Kovası</b>	9/8	Burdur	Mustafa Hoşsu	Eviç
7	<b>Atlar Eğerlendi</b>	9/8	Arapkir - Malatya	Muzaffer Sarisözen	Hüseyini
8	<b>Kırklar Samahı</b>	9/8	Erzincan	Yücel Paşmakçı	Hüseyini / Yarım Karar Karcıgar
9	<b>Asmalı Mencere</b>	9/8	İzmir - Karaburun	Muzaffer Sarisözen	Hüseyini / Saba
10	<b>Böyle İkrar İlen</b>	10/8	Erzincan	Nida Tüfekçi	Hicaz
11	<b>Su İçemem Testiden</b>	10/8	Diyarbakır	Nisa Tüfekçi	Hüseyini
12	<b>Dirmilcik'ten Gider Yaylanın Yolu</b>	9/16	Burdur	Sümer Ezgü	Karcıgar / Hüseyini

<sup>1</sup> Turkish Radio Television Foundation

The chosen folk songs, to be used for flute education, were organized by putting marks on articulation, breath spot, nuance and speed. In order to collect data from pretest and final test, literature screening was done, observation forms with similar content were analyzed and a new observation form was prepared for practice. In these observation forms, students were asked to analyze themselves based on the behavior types presented below on the levels which are “Totally (4), To a Great Extent (3), Partially (2), Merely (1), None (0)”.

The notes, nuances, breath spots, and articulation of the folk songs were performed in a speed suitable for the character, without pausing, technical passage in the same tempo and the rhythmic structures were performed right.

The experimental process of this study consists of scales and exercises prepared by taking the practice folk songs into account. The maqam scales of folk song are used in scales and exercises. When the scales contained “coma” sounds they were combined with the closest tampered sounds like the technic found in the “Turkish Music Makam Scales” book of Muammer Sun (2007). In addition, during the preparation of the scales and exercises, the flute methods accepted worldwide which are Marcel Moyse’s “Gammes et Arpeges – 480 Exercices” (1933), “Exercices Journaliers” (1923), Georges Lambert’s (1994) “Exercices Journaliers”, Th. W. Stepanow’s (1995) “Scales, Broken Chords and Arpeggios for Flute”, “Practice Books for the Flute” by Trevoy Wye (1999), M. A. Reichert’s (2013) “Seven Daily Exercises” , V. N. Tsibin’s (1940) “Fundamental Techniques for the Flute Instrument” and Amand Vanderhagen’s (1798) “Nouvelle Methode de Flute”; and the “Turkish Music Scales for the Cello” book of Barış Demirci (2013) published in our country were used.

During the preparation of the scales and exercises, firstly the rhythm patterns of the folk songs were detected. Prepared scales and exercises were constructed by taking the maqam of folk songs, rhythm patterns, and possible rhythmic problems during analysis into account. The prepared exercises were constructed by paying attention to “them having a supportive property for piece studies” (Özçimen, Burubatur, 2012). The exercises that were going to be used as an experimental stimulator were prepared by consulting experts and were organized to be used after the pre-practice.

Some samples of the prepared scales and exercises are shown below. The first scales and exercises prepared for each folk song for practice are prepared for the fundamental rhythm pattern of the related time signature. The same sound was repeated inside the measure and was asked to be studied by using different rhythm patterns afterward. The scales and exercises prepared for the “Şişmanoğlu Vurdiler” folk song are shown below as an example.



**Image 1.** Scale and exercise prepared for the “Şişmanoğlu Vurdiler” folk song

The second scales and exercises prepared for the folk songs usually consist of scales composed of eighth note values. As an example for these studies, the scales and exercises prepared for the “Bulutlar Oynar Oynaşır” folk song can be seen in Image 2.



Image 2. Scale and exercise prepared for the “Bulutlar Oynar Oynaşır” folk song

Tiers studies frequently take place in the methods that exist in flute literature. Due to the fact that the folk songs contain melodies ternary breaks, it became a necessity to have tiers studies in the scales and exercises prepared for practice.

The fourth exercise, prepared for the “Atlar Eğlendi” folk song, is a thirds (tierces) study that contains quarter note and dotted quarter note values. The fifth exercise prepared for the same folk song is based on the related rhythm value. The fourth and fifth exercises prepared for the “Atlar Eğlendi” folk song can be seen in Image 3.



Image 3. Fourth and fifth exercises prepared for “Atlar Eğlendi” folk song

The “Dirmilcik’ten Gider Yaylannın Yolu” folk song has 9/16 time signature. In the order of the folk song, ternary note values are together with sixteenth note values at the end. This situation was taken into account during the preparation of the exercises for this folk song. During the preparation of the scales and exercises, besides the other methods mentioned above, M. A. Reichert’s “Seven Daily Exercises” method was especially used.



Image 4. An example of seventh study from M. A. Reichert’s “Seven Daily Exercises” method (Reichert, 2013:15)



Image 5. Part of the exercise prepared for the “Dirmilcik’ten Gider Yaylanın Yolu” folk song

## Data Collection

Together with the study group, a pretest of the folk song was applied twice a week, students made their assessment, then the scales and exercises were practiced and later on the final test was made and the students evaluated themselves again. In addition, positive and/or negative views of the study were taken. The practice with the study group took place as planned.

## Data Analysis

The qualitative data obtained from the observation form after the application were tested in SPSS-22 package program with the Wilcoxon Signed Rank Test based on whether there is a significant difference between the pretest and final test scores. The qualitative data that contains the positive and/or negative views of the application were analyzed with the descriptive analysis method.

## Study Group

The sample of this study consists of individual instrument (flute) students of Uludağ University Faculty of Education Music Education Department. During the practice process, in the 2014-2015 Spring Semester, 3 out of 21 flute students from the Music Education Department did not want to participate in the study and the study group was formed with 18 students (N = 18).

In the study, participants were asked to fill in a personal information form which detects their education levels and whether they studied Turkish Folk Music with flute before. In addition, due to privacy reasons, the names of the participants were coded as “S1 – S2 etc.”

Table 2. The Properties of the Study Group

The Student Code	Class	High School That He or She Graduated From	The Period Spent in Flute Education	Whether He or She Has Taken Education Towards Turkish Folk Music with the Flute	Whether He or She Makes Exercises on Turkish Folk Music in the Daily Flute Practice
S1	1	FAHS <sup>2</sup>	6 months	No	No
S2	1	FAHS	6 months	No	No
S3	1	FAHS	5 years	No	No
S4	1	FAHS	5 years	No	No
S5	2	Cons <sup>3</sup> .	4 months	No	No
S6	2	Other <sup>4</sup>	3 years	No	No

<sup>2</sup> FAHS: Fine Art High School

<sup>3</sup> Cons: Conservatory

S7	2	FAHS	5 years	No	No
S8	2	FAHS	7 years	No	No
S9	2	FAHS	6 years	No	Yes
S10	2	FAHS	6 years	No	No
S11	2	FAHS	6 years	No	No
S12	2	FAHS	5 years	No	No
S13	3	FAHS	7 years	No	Yes
S14	3	FAHS	7 years	No	No
S15	3	FAHS	9 years	No	No
S16	4	FAHS	8 years	No	No
S17	4	FAHS	10 years	No	No
S18	4	FAHS	10 years	No	No

When Table 2 is analyzed it can be seen that out of the 18 students that form the study group, 4 of them are first freshmen, 8 of them are sophomore, 3 of them are junior, and 3 of them are in their senior year. From the study group, 16 of the students are Fine Arts High School graduates, 1 of them is a Conservatory graduate, and another one is a High School graduate. The students who have been studying flute for 4 and 6 months, despite the fact that they are Fine Arts High School and Conservatory graduates, played different instruments in high school and began their flute education in Uludağ University Music Education Department.

In addition, one of these students has been playing the flute for 3 years, 4 of them for 5, 3 of them for 6-7, 1 of them 8-9 and 2 of them for 10 years. It can be seen that none of the students in the study group has taken education towards Turkish folk music with the flute. However, 2 students do exercises with the Turkish Folk Music in their daily flute practices.

## Findings

As a result of the students assessment and with the comparison of the pretest and final test points, it has been detected whether the scales and exercises with aksak meters, prepared for the flute have an impact on the performance levels of the students. After the practice, the average of the points given by the students on related behavior was taken. Obtained data were tested with the Wilcoxon Rank Test. The pretest/final test point averages for each folk song as a result of the assessment of each study group, standard deviations and the results of the Wilcoxon Signed Rank Test are shown in the table below.

**Table 3.** Pretest/Final Test and Wilcoxon Rank Test Points

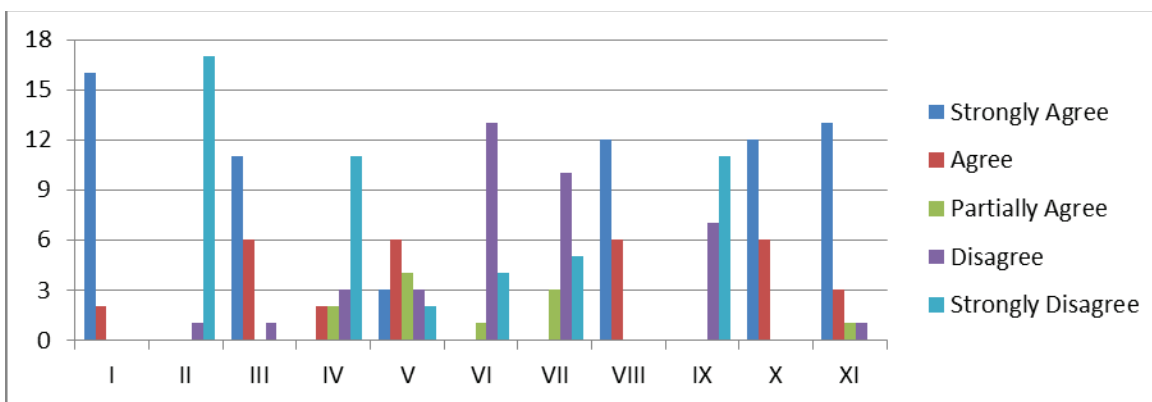
Folk Song No	N	Pretest Mean	Finaltest Mean	z	p
1	18	18,00 ± 6,660	25,44 ± 4,614	-3,624	.000
2	18	13,33 ± 7,844	23,50 ± 5,844	-3,627	.000
3	18	17,61 ± 5,627	25,39 ± 4,448	-3,728	.000
4	18	12,78 ± 5,174	20,39 ± 4,984	-3,730	.000
5	18	16,00 ± 6,193	23,72 ± 4,295	-3,632	.000
6	18	14,11 ± 6,443	26,39 ± 3,616	-3,729	.000

<sup>4</sup> Other: High School

7	18	16,39 ± 4,175	23,89 ± 3,954	-3,732	.000
8	18	16,83 ± 5,884	27,17 ± 3,519	-3,684	.000
9	18	14,89 ± 5,155	24,00 ± 4,511	-3,729	.000
10	18	16,06 ± 3,589	21,50 ± 3,714	-3,730	.000
11	18	19,56 ± 4,792	25,44 ± 3,535	-3,631	.000
12	18	18,44 ± 5,415	24,78 ± 3,949	-3,730	.000

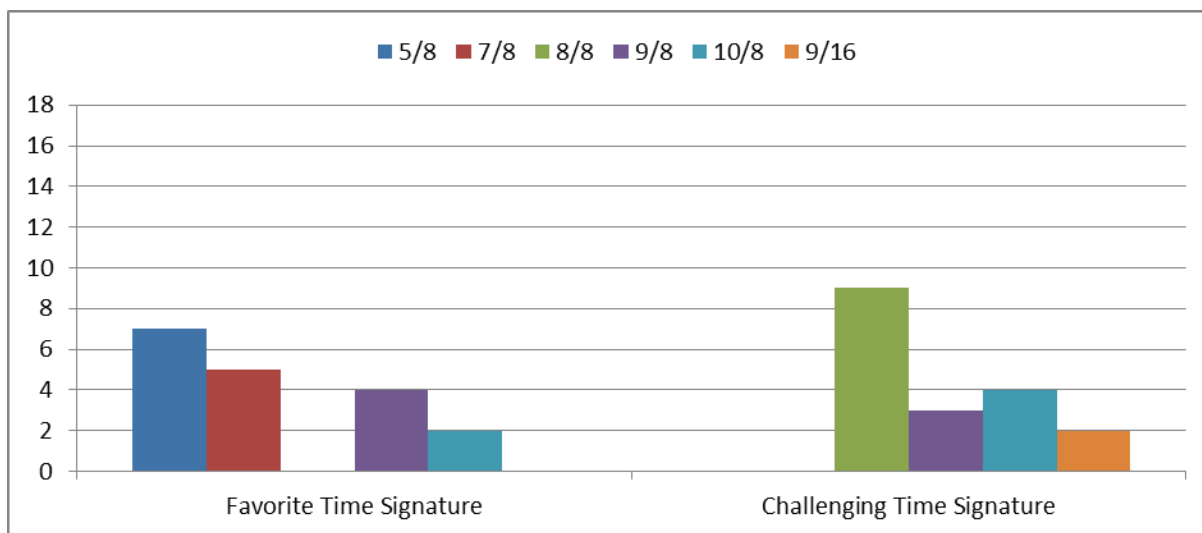
Based on the results of the students assessment and with the comparison of the pretest and final test points, it has been found whether the scales and exercises with aksak meters, prepared for the flute education have an impact on the performance levels of the students. Based on the results of the Wilcoxon Signed Rank Test, there is a significant difference between the pretest and final test points ( $p < 0,001$ ). Due to fact that the difference points are in the favor of the final test points, it can be seen that the exercises prepared based on the student reviews do have an impact on the performance levels of the students.

In addition, after the practice, students were asked to fill in a form to express their general views and to assess the practice. The students’ views on the practice are found in the graph below.



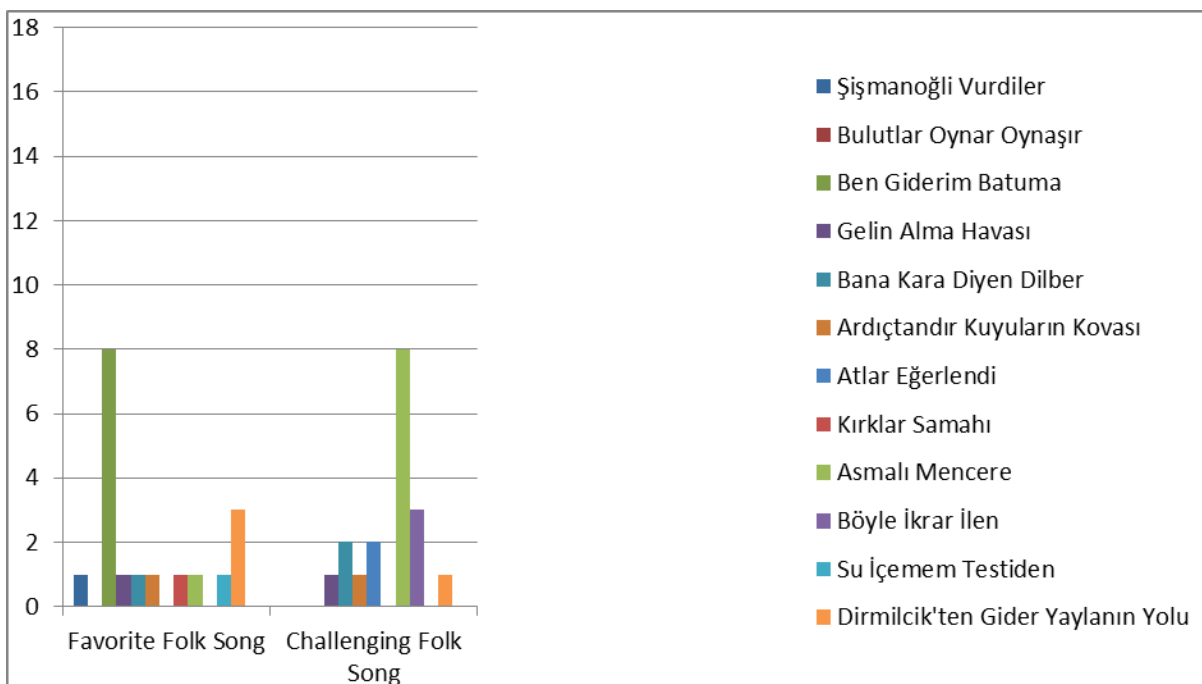
Graph 1. Student views after the practice

The graph above, prepared based on the student views taken after the practice, shows that 16 students strongly agree with the “I found this practice useful” (I) statement, 2 students agree, 1 student disagrees with the “I found this practice unnecessary” (II) statement and 17 students strongly disagree, 11 students strongly agree with the “I found the chosen folk songs suitable for this study” (III) statement, 6 students agree, 1 student disagrees, 11 students strongly disagree with the “Choosing different folk songs for practice would have been better” (IV) statement, 3 students disagree, 2 students partially agree and 2 students agree, 6 students agree with the “The pretest phase of the practice was hard” statement (V), 4 students partially agree, 3 students strongly agree, 3 students disagree and 2 students strongly disagree, 13 students disagree with “The Final Test phase of the practice was hard” (VI) statement, 4 students strongly disagree and 1 student partially agrees, 10 students disagree with the “The exercise study period of the practice was hard” (VII) statement, 5 students strongly disagree and 3 students partially agree, 12 students strongly agree with the “Practice was fun and made me happy” (VIII) statement, 6 students agree, 11 students strongly disagree with the “Practice was boring” (IX) statement and 7 students disagree, 12 students strongly agree with the “This practice is useful for other courses as well” (X) statement, 6 students agree, 12 students strongly agree with the “Turkish Folk Music exercises should take place more often in flute education” statement, 3 students agree, 1 student partially agrees and 1 student disagrees.



**Graph 2.** The Favorite and Challenging Time Signatures of Students for Studying

In the graph below it is stated that when students were asked about their favorite time signature; 7 students answered 5/8, 5 of them answered 7/8, 4 students as 9/8 and 2 students as 10/8. Besides, when asked about the most challenging time signatures, 7 students answered as 8/8, 6 as 9/8, 4 as 10/8 and 1 as 9/16.



**Graph 3.** The Folk Songs that Students consider as Favorite and Challenging for Playing

When Graph 3 is analyzed, it can be seen that 8 students find the “Ben Giderim Batuma” folk song as their favorite for practice, 3 students find the “Dirmilcik’ten Gider Yaylanın Yolu” folk song as favorite for studying. In addition, among the folk songs considered as hardest for playing, 8 students answered as “Asmalı Mencere”, 3 as “Böyle İkrar İlen”, 2 as “Atlar Eđerlendi”, 2 as “Bana Kara Diyen



Dilber”, 1 as “Gelin Alma Havası”, “Ardıçtandır Kuyuların Kovası”, “Dirmilcik’ten Gider Yaylanın Yolu” folk songs.

Students were asked to express their positive and/or negative opinion and suggestions on the performed folk song and studied exercises after every final test in the related week.

The student views on the “Şişmanoğlu Vurdiler” folk song can be found below in Table 4.

**Table 4.** Student views on the “Şişmanoğlu Vurdiler” folk song

Positive Opinions	Adverse Opinions	Suggestion
<ul style="list-style-type: none"> <li>- I think that the prepared studies have a contribution for us (S1, S7, S17).</li> <li>- I found the musical scale studies beneficial to gain a better understanding of the rhythm (S2).</li> <li>- Studies were developmental for the rhythmic view (S3, S13).</li> <li>- We saw and applied the rhythmic patterns that we do not encounter much daily (S4, S16).</li> <li>- It is an activity that every flutist should participate (S11).</li> <li>- Everything was designed as it is supposed to be in the study (S9).</li> <li>- There were exercises suitable for the folk song (S5, S6, S10, and S14).</li> <li>- I performed the folk song easier after the exercises prepared for the rhythm patterns (S12, S15).</li> </ul>	<ul style="list-style-type: none"> <li>- The understanding of the exercises would be easier if they were written openly rather than giving examples (S8).</li> </ul>	<ul style="list-style-type: none"> <li>- For the rhythm pattern located in the third exercise prepared for the folk song, starting with an easier exercise could be better (S18).</li> </ul>

Most students expressed positive views for the exercises prepared for the “Şişmanoğlu Vurdiler” folk song, one student stated that the examples given for the exercises are short and that it would be better if they were written clearly and one student made a suggestion.

**Table 5.** Student views for the “Bulutlar Oynar Oynaşır” folk song

Positive Opinions	Adverse Opinions	Suggestion
<ul style="list-style-type: none"> <li>- I learned new rhythm patterns (S3).</li> <li>- I found the exercises developmental for the rhythm (S3, S13).</li> <li>- I found the study beneficial due to making us practice different rhythm patterns and maqam scales (S4, S14).</li> <li>- The exercises made me perform the folk song better (S5, S6, S9, S10).</li> <li>- I found the exercises beneficial (S7, S9, S11, S12, S16, S17).</li> <li>- I found the exercises prepared for this folk song more comprehensible (S8).</li> <li>- After the exercises, I played the folk song with more enjoyment (S11).</li> <li>- I very much liked this study, which was prepared based on the properties of our own music. I understood that we are far from performing time signatures of Turkish folk music (S15).</li> </ul>	<ul style="list-style-type: none"> <li>- The exercises were hard for me because I just started the flute. I could not spare much time during the practice but if I work longer I can overcome the difficulties. (S2).</li> <li>- Studying hard rhythm patterns and hard articulations can be tough for beginner level students (S18).</li> </ul>	<ul style="list-style-type: none"> <li>- These exercises should be made more efficient by spreading them through the education process (S1).</li> </ul>

As seen in Table 5, students mostly expressed the positive opinion about the “Bulutlar Oynar Oynaşır” folk song and the beginner level students needed longer practice times for the exercises.

**Table 6.** Student views related to “Ben Giderim Batuma” folk song

<b>Positive Opinions</b>	<b>Adverse Opinions</b>	<b>Suggestion</b>
<ul style="list-style-type: none"> <li>- I understood the rhythm patterns better after the exercises (S1, S6, S8, S10 and S11).</li> <li>- I deciphered a folk song I knew easier (S2, S4, S6, S9, S13).</li> <li>- I practiced a folk song I know with enjoying it more and exercises were more fun for me (S2, S4, and S6).</li> <li>- I found the rhythm patterns found in folk songs being in exercises useful (S2).</li> <li>- I think that there is a fast development in my vocalization level thanks to the exercises (S3, S14).</li> <li>- I was very afraid of vocalizing Turkish music but thanks to the exercises I understood that there was nothing to be afraid of (S3).</li> <li>- I found the different time signatures taking place in folk songs and having us practice it very useful (S4, S9, S12).</li> <li>- I was able to vocalize the folk song faster thanks to the exercises (S5, S10).</li> <li>- I found the exercises very useful (S7, S17).</li> <li>- Even though it was a folk song I knew, because of the aksak rhythms, the rhythm patterns were hard for me. However, I corrected my mistakes thanks to the exercises (S15).</li> <li>- I found the exercises sufficient (S16, S18).</li> </ul>		<ul style="list-style-type: none"> <li>- It would have been nicer if different arrangements and octaves were used in the notation (S9).</li> </ul>

The “Ben Giderim Batuma” folk song is a commonly known folk song in Turkey. As expected, performing a known folk song was easier and more fun for the students. Only one student indicated that despite knowing the folk song there was a difficulty in the rhythm patterns but thanks to the exercises the difficulty was overcome. There were no negative views on the scales of this folk song. Also, a student made a suggestion stating that if the folk song was arranged differently than its original notation, performing the folk song would have been more fun.

**Table 7.** Student views on the “Gelin Alma Havası” folk song

<b>Positive Opinions</b>	<b>Adverse Opinions</b>	<b>Suggestion</b>
<ul style="list-style-type: none"> <li>- Due to the fact that I have not worked with 7/8 time signature before it was very hard for me, but with the exercises I understood the rhythm patterns better (S2, S8, S10, and S14).</li> <li>- I learned new rhythm patterns (S3).</li> <li>- Exercises were useful for learning new rhythm patterns (S4, S13, and S18).</li> </ul>	<ul style="list-style-type: none"> <li>- It was a hard folk song on finger positions (S11, S16).</li> </ul>	<ul style="list-style-type: none"> <li>- I think that these exercises should be studied longer (S1).</li> <li>- We should practice other pieces with similar studying methods (S5).</li> <li>- Different rhythmic changes could be made in</li> </ul>

- Thanks to the exercises, the rhythm patterns were more correct in my second vocalization compared to my first play (S6).	the exercises with sixteenth note value (S17).
- Exercises were effective on my performance being better to a great extent (S7, S12).	

In the practice, it was seen that the students have a tendency to perform the 7/8 time signature folk song with 3/4 time signature. The reason for this is the lack of paying attention to the eighth note and sixteenth note values in rhythm patterns.

Students generally expressed positive views on the “Gelin Alma Havası” folk song practice, 2 students stated that they had a hard time during the “mi b -fa#” transition in the folk songs and exercises. The “Gelin Alma Havası” folk song was considered important related to this finger transmission and was specially chosen for students to practice it. What is important is that the students should make the finger positions that they find hard easier with the aksak meter exercises.

**Table 8.** Student views on the “Bana Kara Diyen Dilber” folk song

Positive Opinions	Adverse Opinions	Suggestion
- Since I never played a piece with 8/8 time signature it was very hard for me but thanks to the exercises I understood and performed the rhythm patterns better (S1, S4, S6, S8, S10, S11, S12, S13, S14).	- The exercises were enough for me to understand the rhythm patterns in 8/8 time signature but in order for me to grasp it thoroughly I need more time to study (S2, S11, S15, and S17).	
- Even though the rhythm patterns were hard, they became easier thanks to the exercises (S3, S5, and S16).	- The exercises were boring because they were long (S8).	
- I found the exercises very useful (S7, S14, S15).		
- The practice period of the exercises was sufficient to comprehend the rhythm patterns (S7).		
- Exercises were short and concise (S9, S18).		

Most of the students reported positive views on the “Bana Kara Diyen Dilber” folk song; however, the number of students who expressed negative views increased in this folk song. The students who reported adverse opinion found the practice period short. The time that students spared for practice was not sufficient for them to learn the rhythm patterns in 8/8 time signatures at their best. Nevertheless, there is a 7, 72 increase between the pretest and final test scores and this value shows that the exercises were beneficial. It is thought that the success will be enhanced when the studies related to this time signature become a part of the education period.

**Table 9.** Student views related to the “Ardıçtandır Kuyuların Kovası” folk song

Positive Opinions	Adverse Opinions	Suggestion
- I found this study very useful (S1, S11, S17).	- Exercises were a bit boring (S9).	- It would have been more useful if the articulations in the fourth exercise were the ones inside the piece (S18).
- I grasped the rhythm patterns better after the exercises (S2, S3, S4, S5, S6, S7, S8, S10, S11, S14, and S15).		
- I was able to vocalize the folk song easily after the exercises because I am used to the 9/8 time signature (S3).		

- 
- The exercises and the folk song were beautiful (S12).
  - It was a folk song I knew and I performed it comfortably (S13).
  - Exercises provided me to get to know different rhythm patterns (S16).
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As seen in Table 9, 16 students expressed positive views about the “Ardıçtandır Kuyuların Kovası” folk song and one student evaluated exercises as boring. Another student made a suggestion about the articulations in the exercises.

**Table 10.** Student views on the “Atlar Eđerlendi” folk song

Positive Opinions	Adverse Opinions	Suggestion
<ul style="list-style-type: none"> <li>- It was hard for me with the 2+3+2+2 form of the 9/8 time signature but after the exercises I was able to perform the folk song better (S1, S2).</li> <li>- It was difficult for me due to the form change but after the exercises I was able to perform the folk song more comfortably (S3, S4).</li> <li>- After the exercises, I was able to better comprehend the 2+3+2+2 form (S5, S7, S8, S10, S12, S14, S15).</li> <li>- I played the rhythm patterns wrong because the piece was quite similar to the “Bre Hasan” folk song I knew, but after the exercises I corrected my mistakes (S9).</li> <li>- The exercises were educational (S11, S16, S17, S18).</li> </ul>	<ul style="list-style-type: none"> <li>- I need more time to practice the exercises (S6).</li> <li>- This folk song is similar to the “Drama Köprüsü” folk song. I played this folk song like the “Drama Köprüsü” folk song because I knew that one better, despite the fact that the two folk songs have different time signatures (S13).</li> </ul>	

In Table 10, it can be seen that most of the students had a hard time performing the “Atlar Eđerlendi” folk song, which has a 9/8 time signature in 2+3+2+2 folk song, and that 5/8 time signature makes a tendency to play in 2+3 form. This situation was cleared with practiced scales and exercises. In addition, because the “Atlar Eđerlendi” folk song was similar to other folk songs, despite the fact that it has a different time signature, the students showed a tendency to play this song in the time signatures that they are familiar with.

**Table 11.** Student views on the “Kırklar Samahı” folk song

Positive Opinions	Adverse Opinions	Suggestion
<ul style="list-style-type: none"> <li>- Thanks to the exercises, I was able to better grasp the 2+2+3+2 form of the 9/8 time signature and the ranking differences (S1, S2, S3, S4, S15).</li> <li>- I was able to perform the folk song better in means of rhythm patterns after the exercises (S5).</li> <li>- Exercises made me understand the rhythm patterns (S6, S10, S12, S13, and S14).</li> <li>- I found the exercises very useful (S7, S8, S11).</li> <li>- I was easily able to perform the folk song because it is slow (S16, S17).</li> </ul>	<ul style="list-style-type: none"> <li>- The exercises were a bit boring because the tempo was slow (S9).</li> </ul>	

In Table 11, it can be seen that most of the students stated positive opinion about the “Kırklar Samahı” folk song and one student evaluated exercises a bit boring.

**Table 12.** Student views on the “Asmalı Mencere” folk song

Positive Opinions	Adverse Opinions	Suggestion
<ul style="list-style-type: none"> <li>- I found the study useful (S1, S11, S14, S17, S18).</li> <li>- I vocalized the rhythm patterns better after the exercises (S2, S10 and S12).</li> <li>- I learned new rhythm patterns (S3).</li> <li>- The exercises being prepared devoted to the folk song made it easier for me to perform (S4, S7, and S15).</li> <li>- I liked the folk song very much (S9, S13).</li> <li>- The folk song’s rhythm pattern being slow made it easier for me to solve the rhythm patterns (S16).</li> </ul>		

In Table 12, it can be seen that all the students stated positive opinion about the “Asmalı Mencere” folk song post-practice scales and exercises, reporting that they liked the folk song and found the exercises useful.

**Table 13.** Student views on the “Böyle İkrar İlen” folk song

Positive Opinions	Adverse Opinions	Suggestion
<ul style="list-style-type: none"> <li>- I found the scales and exercises useful (S1, S2, S5, S6, S7, S8, S9, S14, S17, S18).</li> <li>- Thanks to the exercises I was able to better comprehend the 3+3+2+2 form in the 10/8 time signature (S3).</li> <li>- The exercises were useful for me to better vocalize the folk song (S4, S10, S12, S14, S15).</li> </ul>	<ul style="list-style-type: none"> <li>- The study was exhausting (S9).</li> <li>- The folk song was hard (S13).</li> </ul>	<ul style="list-style-type: none"> <li>- Making a folk song oriented study will help the folk song being performed at its own speed (S11).</li> </ul>

Table 13 shows that students found the rhythm patterns in the 10/8 time signatures easier than the rhythm patterns in the 9/8 time signatures. Nevertheless, the elongation of the signatures and folk song made it a bit harder for the students. Most students reported positive views on the practice; only two students reported negative views. One student made a suggestion about the practice.

**Table 14.** Student views on the “Su İçemem Testiden” folk song

Positive Opinions	Adverse Opinions	Suggestion
<ul style="list-style-type: none"> <li>- I found the study useful (S1, S5, S9, S14, S15, S16, S18).</li> <li>- After the exercises, I tried to apply the rhythm patterns by understanding them (S2, S6, S10, S13).</li> <li>- It was not hard for me since we practiced a 10/8 time signature folk song before (S3).</li> <li>- The folk song was very beautiful (S4, S9).</li> </ul>	<ul style="list-style-type: none"> <li>- The rhythms of the folk song were complicated and hard (S13).</li> </ul>	

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- I was able to perform the rhythm patterns completely right thanks to the exercises that ranged from easy to hard (S4).
  - It was easier for me to vocalize this because it is a melodic folk song (S7, S17).
  - I practiced it more fondly because it is a folk song that belongs to the region I was born in (S8, S14).
  - During the practice process, I feel myself more ready for the next one after each time signature (S12,
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In Table 14 below, student views on the “Su İçemem Testiden” folk song practice were generally positive. The two students’ comment stating “I practiced it with more enthusiasm because it is a folk song that belongs to the region I was born” reinforces the idea that know melodies should be contributed to the flute education process.

**Table 15.** Student views related to the “Dirmilcik’ten Gider Yaylanın Yolu” folk song

Positive Opinions	Adverse Opinions	Suggestion
<ul style="list-style-type: none"> <li>- After the exercises, I was more confident with vocalizing the 9/16 rhythm patterns that I played for the first time (S1, S6, S10).</li> <li>- The exercises were enough for the rhythm patterns to settle down (S2).</li> <li>- It was not difficult for me because the rhythm patterns were similar to the previous ones (S3).</li> <li>- I comprehended the 9/16 time signature thanks to the exercises (S4, S16).</li> <li>- I performed the rhythm patterns in the right way after the exercises (S5, S8, S12, S13, S14).</li> <li>- I found this study useful (S7, S15, S17).</li> <li>- The exercises were so much fun (S9).</li> <li>- I liked the folk song very much (S9).</li> <li>- The folk song was easy to decipher (S11).</li> </ul>		<ul style="list-style-type: none"> <li>- The fourth exercise could be made more effective in rhythm and finger practices (S18).</li> </ul>

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In Table 15 it can be seen that most students have seen the 9/16 time signature for the first time and since it is unknown they were recessive while deciphering it. Nevertheless, they stated that after the exercises they comprehended the time signature and found the study fun. A student reported positive views about the practice and one student made a suggestion.

### Results and Suggestions

This practice tested whether the aksak meter scales and exercises prepared for flute education have an effect on students’ performance of the folk songs. Student views were collected and analyzed via Wilcoxon Signed Rank Test, and the results have shown that the exercises do have a positive impact on the performance levels of folk songs.

Furthermore, as a result of the students’ evaluation, it is seen that all students found the practice useful, the chosen folk song are suitable examples for aksak rhythm exercises, that some students did have a hard time during pretest but thanks to the exercises they did not encounter many difficulties during

the final test phase, they were happy with the practice, most of them thought that the practice was also beneficial for other courses and that exercises related to Turkish Folk Music should take place more often in flute education.

None of the students reported the 8/8 and 9/16 time signatures as their favorites for studying. During the practice, it was seen that these aksak time signatures were not quite known by the students. As for the most difficult time signatures for practicing, none of the students reported 5/8 and 7/8 time signatures. The most commonly known time signatures are not hard for the students; just like in the most favorite ones.

During the practice, students were asked to indicate their most favorite and challenging folk song for playing and were requested to provide only one answer. Based on these results, it was seen that none of the students reported the “Bulutlar Oynar Oynaşır” and “Atlar Eğlendi” folk songs as their favorites; as for the challenging ones, none of the students indicated the “Kırklar Samahı” and “Su İçemem Testiden” folk songs. Despite none of the students having reported 7/8 time signature as the most challenging one, one student reported the “Gelin Alma Havası” folk song with 7/8 time signature as the most challenging and the reason seen by the observer is that it is not due to the time signature but the length of the folk song and having difficulty in finger positions. Besides, when the pretest points of the students are analyzed, it is seen that the “Gelin Alma Havası” folk song has the lowest points; and when the final test scores are analyzed, the “Kırklar Samahı” folk song has the highest point.

Students reported analyzing the aksak meter rhythm patterns in a shorter time at the end of the practice compared to the beginning.

As a result, it is seen that during the pretest phase students encountered difficulty when performing the folk songs with aksak meters due to the rhythm patterns, but after the exercises their performance levels increased. In addition, students found the exercises useful and thought that Turkish Folk Music should take place more often in flute education.

Towards these views, it is suggested that;

Flute education should not only contain Contemporary Turkish Music pieces but also Traditional Turkish Folk Music since it will increase the student motivation and success,

The Traditional Turkish Folk Music folk songs should be arranged for the flute in a way that they could take place in flute education,

Different rhythm patterns should be developed for the scales and exercises that are found in the practice.

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