

The Dorien (Hüseyini) Mode Structure in Turkish Primary School Children's Songs Arts

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Abstract

The purpose of the present study is to analyze the Dorian modal structures in children's songs that are taught in the Turkish Primary school education. Regarding this purpose, the present study is conducted through document analysis method and the findings explored descriptively. In this respect, the children songs in the primary school books were reviewed and the modal structures of randomly selected songs were analyzed. As a consequence, the documental and structural analysis of the children songs in the Turkish primary school books revealed that besides universal and atonal modal structures, these songs also contains Dorian modal structures. Bearing this fact in mind it could be suggested that these modal structures should be taught in the Turkish primary teacher training institutions which train the primary school teachers who are also responsible for the music education in the primary schools.

Keywords: primary school education, teacher training, dorian structur in child songs, child songs analyses.

Introduction

The music education in primary schools in Turkey is maintained with a universal concept within the frame that National Education Ministry has projected. When children songs that are taught in Turkish primary schools are examined, it is observed that their structures are grouped under two main subgroups which are tonal and modal¹ structures.

As it is well known, the tonal structures consist of major and minor tones within a universal structure. Additionally, “harmonic minor” and “melodic minor” tones, which arises out of the attempts to find different colours besides eolik minor, are also seen in the Turkish children songs. The modal structures in the children songs, on the other hand, are originated from Turkish folk music tones and classical Turkish music tones as well as other tones that are ever seen in the Anatolian civilizations for centuries.

Purpose

The purpose of the present study is to examine children songs that are taught in Turkish primary schools in terms of their structures. Primarily, the present study intends to find out whether the Dorian Structure exist in the children songs or not. Additionally, the present study attempts to highlight Dorian structure with reference to its historical development, its relation with a classical Turkish musical structure, namely, Hüseyini² structure, and their intermingled use in the children songs that are taught in Turkish primary schools.

Dorian structure is an ancient musical structure that is used in Anatolia for centuries. It was transferred to the western plainchants by Apostle Pierre in 54 A.D. Apostle Pierre learnt this structure during a visit to *Antioch*³ (Hatay) and brought it to the Europe by means of the musical structures in the hymns and chants that were taught to the young Christians in the European Churches (Korda-Fiedler, 1975).

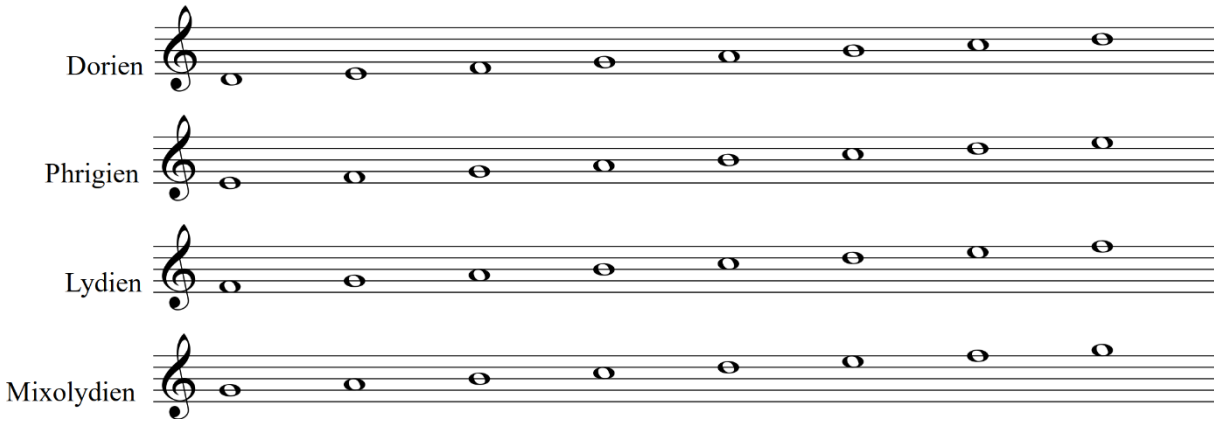
Saint Ambrosius, (A.D. 340-397) archbishop of Milano attempted to make a regularization for the structures of chants in the church and settled four authentic scales. Those authentic scales which were named as Authentique by Ambrosius are Dorian, Frigien, Lydien and Mixolydien (Say, 1997). These authentic scales are descending scales and do not include more than four or five tones (Korda-Fiedler, 1975). Later, Pope Gregorius I (M.S. 540-604) added four plagal scales to the Authentique scales that were regulated by Saint Ambrosius (Selanik, 1996). These plagal scales which consist of eight tones are more stable and less floating in character. Dorian structure was also one of the scales that was used by Pope Gregorius I (Grout-Paliska,1988).

¹ Modal means Maqam in traditional Turkish music. Makam “Maqam is a stereotypical melody in a distinctive genre and form that takes place in the musical culture of the region (Duygulu, 2014, s:316).

² Hüseyini is a mode name in a traditional Türkish music. Hüseyini modes, “ Husayni Maqam. A Maqam name belonging to the sound culture of the southern Anatolia region” Duygulu, 2014, s: 242)

³ Antioch is the former name of Hatay province in Turkey.

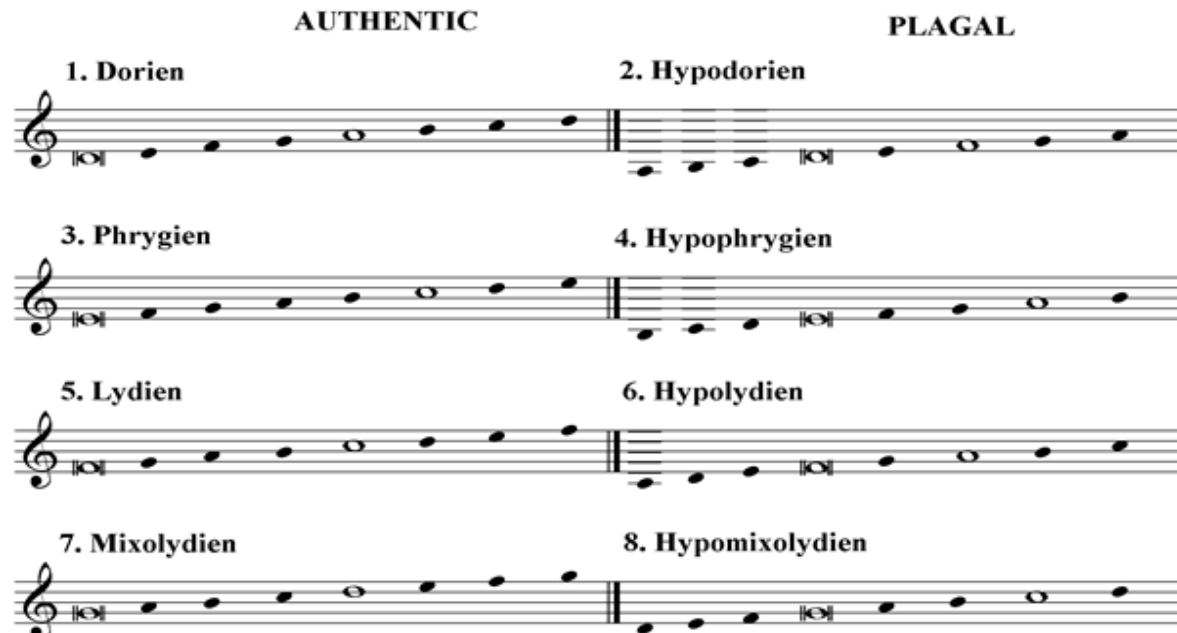
Authentic Churc Modes

**Figure 1.**

Ambrosius Authentic Modes

The Place of Hüseyini Structure in Turkish Musical History

When we look through the history of Hüseyini structure, we can see that it has been seen in Turkish music structures for about thousand and five hundred years. For instance, a great Turkish philosopher and musicer *Farabi*⁴, remarked in his book, entitled *Kitab-ül Musiki-ül Kebir* (The great book on Music), that Hüseyini structure is used for musical treatment, especially of psychological disorders. According to *Farabi*, the *Hüseyini structure* brings a person serenity and ease. It is known that Hüseyini structure is used among the Uyghur Turks since A.D. 700 and it is called *Çebbayat*⁵ (İnayet, 2007). It is believed that çebbayat structure is migrated to Anatolia through the immigrations of the Turks from East Asia to Anatolia and started to be called as Hüseyini among the musicians in the Ottoman Empire.

**Figure 2.**

Gregorius Medieval Authentic And Plagal Modes

⁴ Farabi, or Alfarabi, as he is known in the West, was the 8th. and 13. a famous philosopher and scientist who lived for centuries. He is also an astronomer, logician and musician (Wikipedia, özgür ansiklopedi).

⁵ Husayni Maqam was referred to as Chebbayat in very ancient times.

The Modal Relation between Dorian and Hüseyni Mode Structures

Although the dorian structure is known as a atonal mode, its register is equal to the Hüseyni structure that is seen in the children songs that are recently taught in Turkish primary schools. When dorian structure and hüseyni structure are examined with reference to their tonal gaps, their piercings are dominant in the fourth or fifth strain. The second scale of Hüseyni structure in the Turkish classical music gets a half-flat which originally has a half value. This alteration to a more bass mode is related with the construction of the wind instruments. The same structure is seen as a more loose structure in the Turkish folk music structures.

The use of Hüseyni Structure in Children Songs that are Taught in Turkish Primary Schools

The children songs that are taught in Turkish primary schools, folk songs and composed folk songs generally do not use a coma flat. This can be considered as uniqueness with the global concept. Hüseyni structure in folk songs shows either descending or ascending flow. Most of the times, it appears as half tone in the dominant and in some of the subdominant scales, and its coda is in modulate.

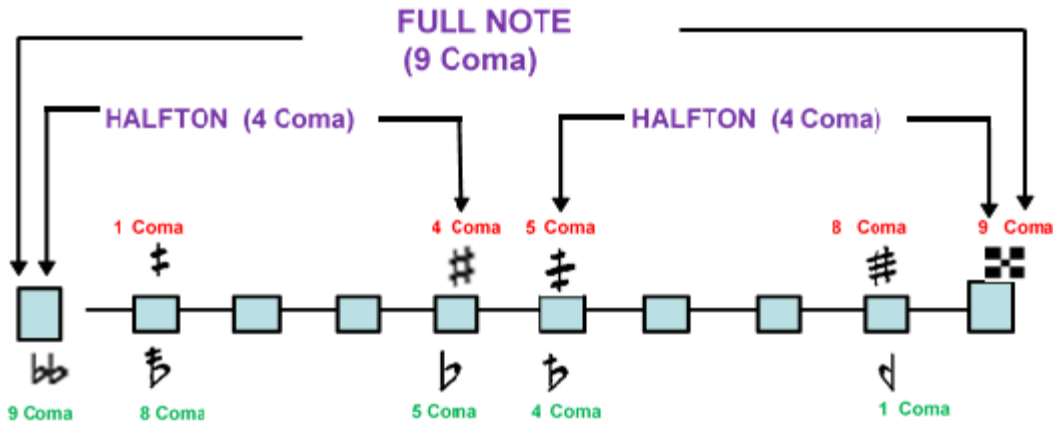
The Contribution of the Hüseyni Structure to the Turkish Music Education

Hüseyni structure is able to blend old and new forms in the children songs through slightly alterations in the form that is used in the Classical Turkish music. The use of Hüseyni structure and specifically not using half-flat (coma flat) in children songs make it easy to teach songs to the children. Additionally, with their loose structure as it is seen in the Turkish folk songs, Hüseyni or Dorian mode in the children songs make it easy to teach songs for children in the primary school. To teach modal music structures within the children songs also enrich the musical perception of the children and help to convey the traditional musical structures to today's music education.

Hüseyni Structure in the Children Songs

When the tonal gaps in the Turkish musical structures are examined, it is clearly seen that the registers consist of nine full-coma's as it seen in tonal music structures. On the other hand, on the contrary to the tonal music structures, a full coma can be divided into five half-tones in the Turkish music structures. (Note that, a half-tone does not correspond to equally divided tones but dividing a tone into different tones with different values) (Yılmaz, 1974).

In addition to the tonal structures used when we examine school children's songs, we see that there are many modes songs. We know that these local authorities are also heavily involved in the Hüseyni mode (Dorian). The authentic structure of Hüseyni Modes has remained intact until today. Unlike modern children's song composers, it was passed by a natural sound without the use of a (1) coma flat on the second step. It is not possible to see this free understanding in traditional Turkish Art Music. Changes in the structure of the authority are not accepted. (Karadeniz, 1979).

**Figure 3.**

Intervals Schema in Turkish Music

Dividing a full tone into nine and calling them as Komma is seen in various musical cultures. However, there is five flat and five sharp values in one full-tone in Turkish Musical system. (Yılmaz, 1974).

Table 1.

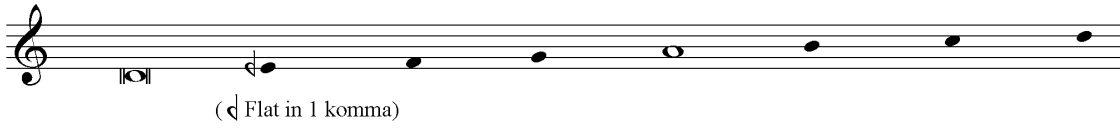
Intervals Value Schema In Turkishes Music (Yılmaz, 1974, s: 40)

INTERVALL NAME	COMA VALUE	SHARPS	FLATS	SYMBOL
Koma	1	♯	♭	F
Bakiye	4	♯	♭	B
Küçük Mücennep	5	♯	♭	S
Büyük Mücennep	8	♯	♭	K
Tanini	9	♯	♭	T

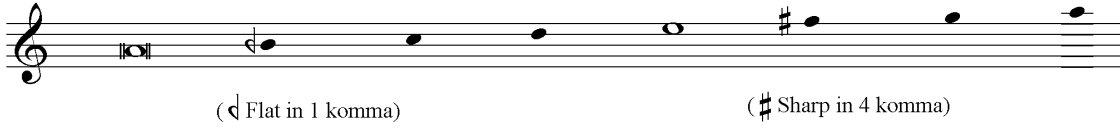
Method

As for the purpose of this study, the methodology of document analysis was adopted and the findings were portrayed as descriptive. "Qualitative research, existing situation it allows in-depth study, realistic and holistic presentation of perceptions and events" (Yıldırım and Şimşek, 2006, p:39). "When a person is among the books in the library, he is metaphorically exposed to the sound of hear me from the books. Each book, each Journal, and article contains an equal amount of information compared to the views of an anthropologist or a sociologist interviewer. In these publications, people talk, describe their own situations, discuss and describe events or scenes as in their field work" (Glaser and Straus, 1967, P: 163). four children's songs were randomly selected. Then the randomly selected sample was analyzed in terms of children's song structures.

HÜSEYİNİ MODE'S IN D SCALE



HÜSEYİNİ MODE'S IN A SCALE

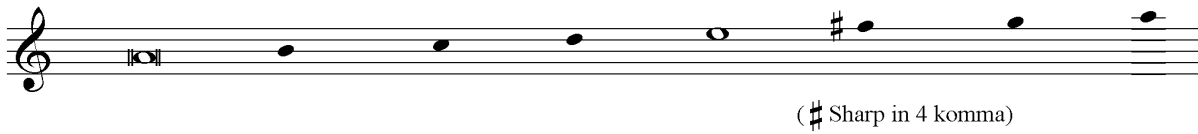
**Figure 4.**

Hüseyini Modes in Turkish Traditional Music

HÜSEYİNİ MODE'S IN D SCALE



HÜSEYİNİ MODE'S IN A SCALE

**Figure 5.**

Hüseyini Modes in Primary Schools Songs

Sample Children Songs and Their Analysis

OKULA GİDERKEN

ÇABUK HIZDA

Söz-Müzik: HASAN TORAGANLI



El de çan te ko şa rım ben her sa bah er ken er ken.
Yol da bak mam hiç bir ya na san ki ya rış e de rim.



Öğ ret me ni o ku lu mu ne çok se ve rim bil sen.
Ben hem ev de hem o kul da her yer de söz din le rim.

Figure 6.

Okula Giderken (Aydın,1996).

The first sentence of this song is finalized in half-final “G”, and the coda of the song is “D” which is also the register tone of the song. The coma-flat which is usually used in the second scale in Hüseyni mode, is not used in this song. In this song, we see the use of Hüseyni (Dorien) structure as it appears in the children songs

GÜZEL ANADOLU

Moderato

Söz-Müzik Mehmet Alan

Son ba har da yap rak lar sa ra rır rüz gar e ser ga zel ler ço ğa lır.
Kış ge lir her yer de kar yı ğı lır kar dan a dam ka pı ya da ya nır.

Gü zel Ana do lu gü zel Anado lu FINE

İlk ba har da tüm u yu yan can lı lar bak u ya nı yor.

Yaz la ge lir neş e se vinç gü lü yor A na do lu.

Figure 7.

Güzel Anadolu (Alan, 2020)

The lyrics and music are school songs by Mehmet Alan (Alan, 2020, P:50). In this song, in the style seen in Figure 5, the structure of the Hüseyni mode in Series D is seen. In this song, we see Huseyni Mode (dorien) with her structure in school songs.

ILGAZ

Allegro

Lyrics: Cemil Türkarman
Music: Ahmet Samim Bilgin

mf. 1. İl gaz a na do lu nun sen yü ce bir da ğı sın.
2. Yal çın ka ya lık la rın Gök le re yük se li yor.

f. Ba har la yer yü zün de o cen ne tin ba ğı sın.
Se nin du man lı ba şın Bu lut la rı de li yor.

mf. Ba har la yer yü zün de o cen ne tin ba ğı sın.
Se nin du man lı ba şın bu lut la rı de li yor.

Figure 8.

Ilgaz. (Karkın, 2001).

The use of Hüseyni (Dorien) structure in this children song is seen as in the school song form. Since, the half-final “A” note in the first scale is dominant, it can be claimed that this song is a “D” finalized Dorien structure. In this song, in the style seen in Figure 5, the structure of the Hüseyni Maqam in Series D is seen.

KALEDEN KALEYE ŞAHİN UÇURDUM

Moderato TURKISH FOLK SONG

Ka le den ka le ye şa hin u çur dum.
Ya re şe ker ez dim şer bet i çir dim.

Ah i len vah i len öm rüm ge çir dim.
Öy lö lur böy lö lur Türk men gü ze li.

Figure 9.

Kaleden Kaleye şahin Uçurdum (Sun, 1992).

The first passage and the whole of this folk song is finalized in full-tone “D” note. The komma-flat which is usually used in the second scale in Hüseyni mode, is not used in this song. In this song, we see the use of Hüseyni (Dorien) structure as it appears in the folk songs

ÇANAKKALE İÇİNDE

Moderato TURKISH FOLK SONGS

Çanak ka le i çin de vur du lar be ni.
Çanak ka le i çin de ay na lı çar şı

Öl me den me za ra koy du lar be
An ne ben gi di yo rum düş ma na kar

ni oy genç li ğim ey vah.
şı oy genç li ğim ey vah.

Figure 10.

Çanakkale İçinde (Özgül, 2009).

The first passage of this song is finalized in half-final “G” note and the whole song is finalized in full-tone “D” note, therefore this song is a sample of a “D” finalized Dorien structure. The comma-flat which is usually used in the second scale in Hüseyni mode, is not used in this song. In this song, we see the use of Hüseyni (Dorien) structure as it appears in the folk songs.

Results

It is a factual requirement that the candidates of primary school teachers should have background knowledge on the modal structures that took place in the school children's songs. Therefore, teacher candidates who are going to be responsible for teaching music in the primary schools should be trained in the musical structures that might guide them while teaching children songs in their profession. While aiming at reaching a global perspective in teacher training, it is believed that the institutions should also cover the cultural values that create today's understanding of training.

The institutions should practice it through teaching from known to unknown or through the closest to the furthest subjects. In this respect, teaching regional musical structures in relation to the universal musical structures in the teacher training institutions is a sine qua non of transmitting those structures to the next generations.

As a consequence, the present study revealed that Turkish children songs that are taught in the primary schools include both tonal and atonal music structures. What is more, the present study is also revealed that Dorian (Hüseyni) structure is commonly used in the children songs.

Regarding the fact that the primary school teachers in Turkey are also responsible for teaching music courses, the teacher training institutions in Turkey should include music courses that also teach Dorian structure for the teacher candidates.

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