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Examination of the Effect of Turkish Music Motifs on Teaching of Bowing Techniques Used in Violin Education: Example of Haydar Tatlıyay

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ABSTRACT

This study was carried out to analyse the impact of Turkish music motives on teaching bowing techniques used in violin education. In the study one-group pretest posttest design, one of the experimental designs was used. The study group of the research consists of 4 violin students studying at Ataturk University within Kazım Karabekir Faculty of Education in the department of the Fine Arts Education Music Education Program in the spring semester of 2018-2019 academic year. In the study, five forms (three for the study group, two for expert academicians) were used. In the experimental process of the research, the pretest performances of the students in the study group on performance of violin bowing techniques were recorded on the rating forms, and then an 8-week experimental program was applied. At the end of the experimental program, the posttest performances of the students in the study group performing the violin bowing techniques were recorded on the rating forms. A statistical package program was used to analyze the data. As a result of the research, upon examining the pretest and posttest results of the students in the study group, it was concluded that the program applied in the experiment process had a positive effect by increasing the performance of the bowing techniques of the students in the study group.

Keywords: Music education, violin education, violin string techniques, Haydar Tatlıyay

Keman Eğitiminde Kullanılan Yay Tekniklerinin Öğretiminde Türk Müziği Motiflerinin Etkisinin İncelenmesi: Haydar Tatlıyay Örneği

Öz

Bu araştırma keman eğitiminde kullanılan yay tekniklerinin öğretiminde Türk müziği motiflerinin etkisini incelemek amacıyla yapılmıştır. Araştırmada deneysel desenlerden "Tek grup öntest-sontest desen" kullanılmıştır. Araştırmanın çalışma grubunu 2018-2019 eğitim öğretim yılı bahar döneminde Atatürk Üniversitesi Kazım Karabekir Eğitim Fakültesi Güzel Sanatlar Eğitimi Bölümü Müzik Öğretmenliği Programı'nda öğrenim gören 4 keman öğrencisi oluşturmuştur. Araştırmada veri toplamak amacıyla 3 adet çalışma grubuna, 2 adet ise uzman akademisyenlere uygulanmak üzere toplam 5 adet form kullanılmıştır. Araştırmanın deney sürecinde, çalışma grubundaki öğrencilerin, keman yay tekniklerini seslendirme öntest performansları derecelendirme formlarına kaydedilmiş, ardından 8 haftalık deneysel program uygulanmıştır. Deneysel programın sonunda çalışma grubundaki öğrencilerin, keman yay tekniklerini seslendirme sontest performansları derecelendirme formlarına kaydedilmiştir. Verilerin analizinde istatistik paket programı kullanılmıştır. Araştırmanın sonucunda çalışma grubunu oluşturan öğrencilerin öntest ve sontest sonuçları incelendiğinde, deney sürecinde uygulanan programın, çalışma grubunu oluşturan öğrencilerin yay tekniklerini seslendirme performanslarını arttırarak olumlu etki yaptığı sonucuna ulaşılmıştır.

Anahtar kelimeler: Müzik eğitimi, keman eğitimi, keman yay teknikleri, Haydar Tatlıyay

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1 | INTRODUCTION

Education is regarded as the most important process enabling the improvement of individuals and societies. In this process, the main purpose of education is to develop the social, cultural, physical, cognitive, affective and psychomotor behaviors of the individual properly (Uçan, 1997). On the other hand, music education is one of the fields of study in education through which it is aimed to create and improve the cultural, cognitive, affective and psychomotor behaviors of the individual. Music education is the process enabling individuals to develop musical behaviors through their own life and change their musical behaviors (Say, 2005). And music education plays a vital role in the education process of individuals. In addition, it is a well-known fact that it contributes significantly to the social and psychological development of the individual during the education process (Şen, 2011). The musical life of the individuals is taken as basis throughout the musical education. In line with this basis, it is observed that certain objectives follow a planned, regular and methodical path and certain objectives are accomplished in this way. The interaction between music education and the individual's musical environment is expected to be regular, effective, well and productive (Uçan, 2005). In order to pursue a meaningful and efficient music education, it is necessary for the individual to recognize and perform the instruments in addition to vocal training. Instrument education, which is one of the important fields of music education, is the process of creating behavioral change in the individual by ensuring that the individual acquires the knowledge, skills and attitudes required in the instrumental field according to the objectives set in line with the needs (Baykal, 2012). The aim of instrument education is to educate students who attain advanced proficiency in musicality and technique, as well as individuals who can use their instruments in all areas of music and music education (Coşkuner, 2007). According to Tanrıverdi (1997), instrument education ensures the development of knowledge and skills learned and acquired in music education and plays a crucial role in the creation of music culture.

Violin education, which is one of the most important fields in the discipline of instrument education, is a practical, theoretical, physical and psychological process. The principles and rules that form the basis of violin education have acquired a scientific quality as a result of the experiences (Tarkum, 2006). Basic behaviors such as physically correct posture, the ability to hold the violin and the violin bow correctly, the coordination of arm and wrist movements, and the correct positioning of the fingers and the hand, constitute the techniques required in violin education (Uslu, 2012). In our country, violin education has an important place in institutions that provide volunteer and professional music education. And it is a long and challenging process, which requires being patient, self-sacrificing and disciplined (Yıldırım, 2009). One of the factors that will be efficient in the performance of this difficult process is the use of the correct methods. Upon examining the literature, it has been revealed in various studies that there are various violin education methods used in Turkey and abroad, which have been prepared according to different development levels of students (Baş, 2007; Delikara, 2002; Taşdemir, 2020). These methods are known to consist of works and studies based on western music motifs. During the violin education process, it is possible to state that the methods of western music are used adequately in terms of quantity and quality, but the methods based on Turkish music motifs are not widely available and therefore they are not used. However, it is known that there are many artists who vocalize Turkish music with the violin and composed compositions for the violin. It is a well-known fact that one of the pioneering names in this area is Kemani Haydar Tatlıyay. Kemani Haydar Tatlıyay is an artist who played the violin at the level of virtuosity with a superior musicality, as well as creating compositions to reveal the technical characteristics of the violin. This success of Tatlıyay in playing the violin and composing can be attributed to the recognition of Turkish music as well as the fact that he lived in different countries such as Egypt, Romania and Syria and was influenced by the music of those countries. Tatlıyay, who devoted his life to art, compositions and violin, left behind 144 works composed for violin when he passed away (Karadağ, 1997, p. 5).

In this context, music educators have great responsibilities in the development, proliferation and promotion of our traditional music in a contemporary sense, and its identification with education, and also in ensuring communication with all those general, volunteer and professional fields in Turkey, especially in the

faculties of education, departments of music education, instrument/ violin education (Parasız, 2009). The idea of not using local and national music elements as educational material in the violin education constitutes the problem of this study. This research was carried out to examine the effect of Turkish music motifs on the teaching of bowing techniques used in violin education, based on the determined problem.

Accordingly, the hypotheses of the research are as follows.

Hypothesis 1: The use of Turkish music motifs in the teaching of bowing techniques used in violin education will increase the performance of the students in the study group to perform *detaché legato staccato* and *spiccato* bowing techniques in favor of the posttest.

Hypothesis 2: The use of Turkish music motifs in teaching bowing techniques used in violin education will increase the performance of the students in the study group to perform the *detaché legato staccato* and *spiccato* bowing techniques used in Haydar Tatlıyay *Kürdilihicazkâr saz semai* in favor of the posttest.

2 | METHOD

This section covers the topics of research design, study group, data collection tools and data analysis.

RESEARCH DESIGN

This study was carried out to examine the impact of Turkish music motifs on the teaching of bowing techniques used in violin education. Accordingly, “one group pretest-posttest design”, one of the experimental designs, was used in the research. In this design, the effect of the experimental process is tested by working on a single group. The measurements of the subjects related to the dependent variable are obtained by using the same subjects and the same measurement tools as pretest and posttest before the application. There is no randomness and matching (Büyüköztürk, Kılıç-Çakmak, Akgün, Karadeniz & Demirel, 2011). Information on the experimental application process is presented in Table 1.

Table 1. Information on Experimental Application Process

	Before Application (Pretest)	Application Process	After Application (Posttest)
Study Group	1. General Information Form	Implementation of the Eight-Week Instruction Plan for Teaching Bowing Techniques Used in Violin	1. Performance Rating Form for Performing the Bowing Techniques Used in the Kürdilihicazkâr Study 2. Performance Rating Form for Performing Bowing Techniques Used in Kürdilihicazkâr Saz Semai
	2. Performance Rating Form for Performing the Bowing Techniques Used in the Kürdilihicazkâr Study		
	3. Performance Rating Form for Performing Bowing Techniques Used in Kürdilihicazkâr Saz Semai		

STUDY GROUP

The study group of the research consists of 4 violin students studying at Atatürk University within Kazım Karabekir Faculty of Education in the department of the Fine Arts Education Music Education Program in the spring semester of 2018-2019 academic year. Information on the demographic data of the study group is put forward in Table 2.

Table 2. Information on the Demographic Characteristics of the Students

		f	%
Gender	Female	1	25.0
	Male	3	75.0
Age	20	3	75.0
	19	1	25.0
Grade	2nd grade	4	100.0
Graduated High School	GSL (Fine Arts High School)	3	75.0
	General High School	1	25.0

DATA COLLECTION TOOLS

Data collection tools used in the research process are as follows:

General Information Form: The General Information Form is a form that was developed by the researcher herself to gather information about the age, gender, and type of the high school the study group students graduated from, and it consists of questions to determine the demographic characteristics of the students.

Evaluation Form for Performing the Bowing Techniques Used in Kürdilihiczâk Study: This form prepared by the researchers is a form that measures the performance level of the students in the study group regarding Detaché, Legato, Staccato and Spiccato bowing techniques and it is applied to the students in the study group before and after the teaching activities. In the form, the extent to which Detaché, Legato, Staccato and Spiccato bowing techniques are performed were evaluated over the criteria of "Completely Correct Performance" (4 points), "Large Scale Correct Performance" (3 points), "Half and Half Performance" (2 points), "Very Less Correct Performance" (1 point) and "Completely Incorrect Performance" (0 points). In order to determine whether this form was valid and applicable, academicians who are experts in the field were consulted and the "Expert Opinion Form Regarding Performance Rating Form for the Performance of Bowing Techniques Used in Kürdilihiczâk Study" was applied. Based on the feedback received, it was determined that the form is both valid and applicable.

Performance Rating Form for The Performance of the Bowing Techniques Used in Kürdilihiczâk Saz Semai: This form, prepared by the researchers, is the form that is applied to the students in the study group before and after the teaching activities, in which the students in the study group measure the correct performance levels of the bowing techniques used in the Kürdilihiczâk saz semai. In the form, the extent to which Detaché, Legato, Staccato and Spiccato bowing techniques are performed were evaluated over the criteria of "Completely Correct Performance" (4 points), "Large Scale Correct Performance" (3 points), "Half and Half Performance" (2 points), "Very Less Correct Performance" (1 point) and "Completely Incorrect Performance" (0 points). In order to determine whether this form is valid and applicable, academicians were consulted and the "Expert Opinion Form Regarding Performance Rating Form for performing Bowing Techniques Used in Kürdilihiczâk Saz Semai" was applied. Based on the feedback, it was determined that the form is valid and applicable.

DATA COLLECTION

Preparation of exercises in Kürdilihiczâk maqam for teaching Detaché, Legato, Staccato and Spiccato bowing techniques among the bowing techniques used in the violin, determination of bowing techniques used in Kürdilihiczâk saz semai composed by Haydar Tatlıyay and the eight-week experimental process are as follows:

Preparation of Teaching Activities: The exercises prepared by the researchers in the Kürdilihicazkâr maqam for the teaching of Detaché, Legato, Staccato and Spiccato bowing techniques among the bowing techniques used in violin include a teaching plan based on the development of right-hand technical skills for performing the bowing techniques used in violin.

The exercises were prepared by considering the suitability in terms of violin education content, the introduction of right-hand bowing techniques and the teaching of these techniques, the acquisition of Turkish music maqam knowledge and its performance on the violin, its ranking from easy to difficult, and qualities such as being understandable and performed by undergraduate students, and so on.

A separate bowing movement for each note, which is the characteristic structure of the Detaché bowing technique, is the initial stage of the right hand technique used in the violin, and the exercises starting with the teaching of this technique are preparatory for the teaching of legato, staccato and spiccato techniques. By following the simple to complex principle, exercises were created so that firstly Detaché, then legato, then staccato and finally spiccato would be performed. As a result of the application of these exercises, it is aimed to obtain the knowledge of how to perform the bowing techniques that will be encountered in the work.

Detaché, legato, staccato, spiccato were determined by the researchers among the bowing techniques used in Haydar Tatlıyay Kürdilihicazkâr saz semai. Expert opinion was taken in the correct determination of the bowing techniques in the parts of the work. Studies have been prepared in order to perform the bowing techniques used and the level of accuracy in terms of the contribution of these studies to the work has been presented to the experts.

All of the exercises were written according to the sequence of the Kürdilihicazkâr maqam and were prepared as a preliminary preparation for the performance of the Kürdilihicazkâr work in accordance with the maqam sequence. It is aimed to create both theoretical knowledge and to gain technical skills in practice by performing the maqam sequence of the work.

Application of the Pretests: The students in the study group were interviewed before the experiment process and information was given about the purpose and content of the eight-week teaching activities for teaching bowing techniques used in violin. 4 students in the study group were asked to perform Detaché, Legato, Staccato and Spiccato bowing techniques, which are used in violin, and the saz semai composed in the Kürdilihicazkâr maqam, and the student performances were recorded on camera.

The video recordings containing the pretest performances of the students in the study group were examined separately by 3 academicians who are experts in the field of violin education, and the performance of each student to performance the bowing techniques used in the Kürdilihicazkâr study was put on the "Performance Rating Form for Performing the Bowing Techniques Used in the Kürdilihicazkâr Study" and the performances of the bowing techniques used in the Kürdilihicazkar saz semai were recorded in the "Performance Rating Form for Performing the Bowing Techniques Used in Kürdilihicazkâr Saz Semai".

Implementation of the Teaching Activities: Explanation of the detaché technique in the first and second weeks, performing the detaché technique, which is among the goals, on the empty re (neva fret) string on the violin by pulling and pushing a bow, performing the kurdilihicazkâr quintet on Rast fret with quarter notes, and performing the Kurdi quartet on the Neva fret with quarter notes and performing the kurdilihicazkâr quintet on Rast fret with quarter notes in a rising and descending way were realized through the method of demonstration. Explaining the legato technique in the third and fourth weeks, performing the legato technique, which is also among the aims, on the empty re (neva fret) string on the violin by drawing and pushing a bow, performing the kurdilihicazkâr quintet on the Rast fret with quater notes, performing Kurdi quartet on the Neva fret with quarter notes and performing the kurdilihicazkâr quintet on Rast fret with quarter notes in a rising and descending way were also realized with the method of demonsration. Explaining the staccato technique in the fifth and sixth weeks, performing the staccato technique, which is among the targets, on the empty re (neva fret) string on the violin by drawing and pushing a bow, performing the Kürdilihicazkâr quintet with quarter notes on the Rast fret, performing the Kurdi quartet on the Neva fret with quarter notes, performing the kurdilihicazkâr quintet on Rast fret with quarter notes in a rising and descending way were also realized through demonstration method. Explaining the spiccato technique in the

seventh and eighth weeks, performing the spiccato technique, which is among the targets, on the empty re (neva fret) string on the violin by pulling and pushing a bow, performing the Kürdilihicazkâr quintet with quarter notes on the Rast fret, performing the Kurdi quartet on the Neva fret with quarter notes, performing the Kurdi quartet on the Neva fret with quarter notes, performing the kurdilihicazkâr quintet on Rast fret with quarter notes in a rising and descending way were also realized through demonstration method.

Implementation of Posttests: At the end of the implementation of the eight-week teaching plan for the teaching of bowing techniques used in violin, 4 violin students in the study group were asked to perform Detaché, Legato, Staccato and Spiccato bowing techniques, which are used in violin, and the saz semai composed in the Kürdilihicazkâr maqam and their performances were recorded. The video recordings of the posttest performances of the students in the study group were examined separately by 3 expert academicians in the field of violin education, and each student's performance of the bowing techniques used in the Kürdilihicazkâr study was recorded on the "Performance Rating Form for Performing the Bowing Techniques Used in the Kürdilihicazkâr Study", while performing the bowing techniques used in Kürdilihicazkâr saz semai was recorded on the "Performance Rating Form to Perform Bowing Techniques Used in Kürdilihicazkâr Saz Semai".

DATA ANALYSIS

Frequency analysis of pretest and posttest scores was used in data analysis due to the small number of students in the study group.

RESEARCH ETHICS

This research was evaluated at the meeting (no 56785782-050.02.04-E.2000143322) by the Ethics Committee of Social Sciences and Humanities of Ataturk University in 10.06.2020 and found ethically acceptable.

3 | FINDINGS

In this study, it is aimed to examine the effect of Turkish music motifs on the teaching of bowing techniques used in violin education. The hypothesis which claims that the use of Turkish music motifs in the teaching of bowing techniques used in violin education will increase the performance of the students in the study group to perform detaché legato staccato and spiccato bowing techniques in favor of the posttest (Hypothesis 1) has been tested by analysing the pretest and posttest frequency levels and findings are given in Table 3.

Table 3. Pretest and Posttest Scores of the Study Group Students' Levels of Performing Bowing Techniques Used in the Kürdilihicazkâr Study

Subjects	Performance Level of Detaché Bowing Technique		Performance Level of Legato Bowing Technique		Performance Level of Staccato Bowing Technique		Performance Level of Spiccato Bowing Technique	
	Pretest (f)	Posttest (f)	Pretest (f)	Posttest (f)	Pretest (f)	Posttest (f)	Pretest (f)	Posttest (f)
Subject 1	4	4	4	4	0	4	0	4
Subject 2	4	4	4	4	2	4	0	4
Subject 3	2	4	4	4	0	4	0	4
Subject 4	3	4	4	4	0	4	0	4
Total (f)	13	16	16	16	2	16	0	16

Upon analyzing the pretest and posttest results of the performance rating form for the students in the study group to perform the bowing techniques used in the Kürdilihicazkâr study are examined, it is observed that there is no change in the level of performing the legato bowing technique used in the Kürdilihicazkâr study, but it has been successful in the detaché staccato and spiccato bowing techniques. In addition, it was determined that the total pretest general scores of the students in the study group were 31, and the posttest general scores were 64. According to these results, it can be said that the plan applied in the experimental

process did not have a positive or negative effect on the performance of the students in the study group to perform the legato bowing technique, and it had a positive impact by increasing the performance of the students in the détaché staccato and spiccato bowing techniques.

The other hypothesis of the study, namely "the use of Turkish music motifs in the teaching of bowing techniques used in violin education, will increase the performance of the students in the study group to perform the détaché legato staccato and spiccato bowing techniques used in Haydar Tatlıyay Kürdilihicazkâr saz semai in favor of the posttest (Hypothesis 2)" was examined by analyzing the pretest and posttest frequency levels and necessary findings are given in Table 4.

Table 4. Pretest Posttest Scores of the Students in the Study Group Regarding the Performance Levels of the Bowing Techniques Used in Haydar Tatlıyay Kürdilihicazkâr Saz Semai

Subjects	Performance Level of Détaché Bowing Technique		Performance Level of Legato Bowing Technique		Performance Level of Staccato Bowing Technique		Performance Level of Spiccato Bowing Technique	
	Pretest (f)	Posttest (f)	Pretest (f)	Posttest (f)	Pretest (f)	Posttest (f)	Pretest (f)	Posttest (f)
Subject 1	4	4	1	4	3	4	0	4
Subject 2	2	4	2	4	0	4	0	4
Subject 3	0	4	0	3	0	2	0	4
Subject 4	0	4	0	4	0	4	0	4
Total (f)	6	16	3	15	3	14	0	16

Upon examining the pretest and posttest results of the performance rating form of the students in the study group for performing the bowing techniques used in Haydar Tatlıyay Kürdilihicazkâr saz semai, it is seen that all of the détaché, legato, staccato and spiccato bowing techniques used in the Kürdilihicazkâr saz semai are successful. In addition, it was determined that the total pretest general scores of the students in the study group were 12 and the posttest general scores were 61. According to these results, it can be said that the teaching plan applied during the experimental process has a positive impact by increasing the performance of the students in the study group to perform the bowing techniques.

4 | DISCUSSION & CONCLUSION

In the study, it was concluded that the use of Turkish music motifs in teaching bowing techniques used in violin education has a positive effect by increasing the performance of the students in the study group to perform the détaché, staccato and spiccato bowing techniques in favor of the posttest. This result is similar to some studies in the literature. In Haner's (2018) study titled "Violin education model based on Turkish music melody structures", it was concluded that the applied model positively affected the students' skills of using détaché and legato techniques. Taşçı (2012), in his study titled "Investigation of Turkish folk music instrumental works in terms of their use in secondary vocational violin education", determined that they are effective in improving students' skills of using détaché, legato, staccato and spiccato bowing technique in Turkish folk music works. Almozori (2017) found a significant difference in terms of the applicability of the staccato bowing technique found in folk melodies adapted to the violin. However, Alpagut (2001) could not find a significant difference in the bowing techniques détaché legato and spiccato techniques found in Turkish folk music works. In addition, it was concluded that the use of Turkish music motifs in the teaching of bowing techniques used in violin education increased the performance of the détaché bowing technique used in Haydar Tatlıyay Kürdilihicazkâr saz semai in the study group in favor of the posttest. There are also studies in the literature that suggest the use of violin artists' works and violin bowing techniques as a pedagogical material. In the study of Miskelly (2018), the bowing techniques used by the famous violin artist Rodney

Friend were analyzed and it was emphasized that these techniques could greatly contribute to violin education. In the study of Reeves's (2018), a pedagogical analysis of Berio's Duetti's violin works was carried out, and it was stated that the use of the artist's works in violin education could provide violin students with the opportunity to experience many difficulties that they may encounter in the violin playing process. These results confirm that the compositions of artists such as Kemani Haydar Tatlıyay, who play the violin with a superior musicality and at a level of virtuosity, should be used as educational music.

Based on the results of the research

- This research was conducted to examine the effect of Turkish music motifs on the teaching of bowing techniques used in violin education and the Kürdilihicazkâr maqam was chosen as an example. Based on the results of the research, the followings can be suggested:
- Measuring the effect of this method on teaching other Turkish music maqams,
- Measuring the effect of this method, whose effect was measured in the saz semai form, on other forms of Turkish music,
- Measuring the effect of this method, whose effect was measured in Aksak semai and nim sofyân meter, on the teaching of other Turkish music rhythms,
- This study was conducted in order to examine the effect of Turkish music motifs in the teaching of bowing techniques used in violin education, and undergraduate students in music teaching program were selected as the study group. It may be suggested to measure the effect of this experimental study on fine arts high schools, fine arts faculties and conservatory violin education.
- The use of Turkish music motifs in the teaching of bowing techniques used in violin education in the teaching of bowing techniques other than détaché, legato, staccato and spiccato bowing techniques,
- Increasing studies and works to be used in educational music based on other forms, modes and methods of Turkish music,
- Using works and studies reflecting Turkish music form, mode and style features in all stages of violin education,
- It can also be suggested to conduct studies on the use of western music and Turkish music violin training approaches in violin education.

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STATEMENTS OF PUBLICATION ETHICS

Special attention was paid to scientific ethical rules at every stage of the research process. Since experimental design was used in the research, approval certificate was obtained from Atatürk University Educational Sciences Unit Ethics Committee. In the study, it was stated to the participants that the research was a voluntary study, that the identities of the participants would be kept confidential, that the data obtained from the study would not be used for any purpose other than the research and that the results would be shared with them, and accordingly the consent of the participants was obtained. In addition, the sources used in the research text are quoted in accordance with scientific ethical rules and given in the references section.

RESEARCHERS' CONTRIBUTION RATE

The first and second authors decided together on the problem of the research, its hypotheses, and how the experimental process would take place. The first author conducted the study experimentally. And the second author reviewed the experimental process and contributed to literature review. All authors read and approved the final version of the article.

CONFLICT OF INTEREST

The authors declare that there are no conflicts of interest associated with this paper. Funding: This study was not funded by any organization or institution.

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