



## Examination of The Album Books Used in Viola Education in Turkey

Ömer Bilgehan Sonsel <sup>a\*</sup> & Çağla Serin-Özparlak <sup>b</sup>

a\* Dr, Gazi University, Faculty of Education, Department of Fine Arts (<http://orcid.org/0000-0001-5814-4363>) \*bilgehansonsel@gazi.edu.tr

b Dr, Gazi University, Faculty of Education, Department of Fine Arts (<http://orcid.org/0000-0001-9951-2994>)

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### ABSTRACT

Sources used in instrument education are theory books covering the historical and structural features of the instrument, methods that provide progress in instrument education, and albums that can be performed depending on one's competence while the education continues. Theory books and methods, which play an active role in the individual completing their development, are sometimes inadequate in a musical sense and do not satisfy the person affectively. The competencies gained by the person attending instrument education through methods are supported by albums with melodic structures at the forefront. This study examined the albums released in Turkey used in viola education and it is a descriptive study based on content analysis. The study sample is limited to 7 viola albums released in Turkey between 2000-2019. The resources accessed were examined in terms of their copyrights page, publication years, types of pieces, the player level, the tone/tonality/modalite, whether they are accompanied or not and their availability for playing the pieces. As a result of the review, it was determined that the number of albums increased after 2010, they mostly consisted of arrangement and adaptations, were written at the beginning level except for two methods, the pieces included in the albums consisting of position I, II, III and IV and it is necessary to know the techniques such as detache, legato, staccato and connected staccato in order to perform the pieces. The results obtained are tabulated under the related titles and compared with the literature.

**Keywords:** Viola, viola education, viola album books

## Türkiye'de Viyola Eğitiminde Kullanılan Viyola Albüm Kitaplarının İncelenmesi

### Öz

Çalgı eğitiminde kullanılan kaynaklar çalgının tarihsel ve yapısal özelliklerini kapsayan teori kitapları, çalgı eğitiminde ilerlemeyi sağlayan metotlar, ve eğitim devam ederken kişinin yeterliklerini kullanarak seslendirebileceği eserlerden oluşan albümlerdir. Bireyin gelişimini tamamlamasında etkin rol oynayan teori kitapları ve metotlar zaman zaman müzikal anlamda yetersiz kalmakta, kişiyi duyuşsal açıdan tatmin etmemektedir. Çalgı eğitimi gören kişinin metotlar sayesinde kazandığı yeterlikler melodik yapıların ön planda olduğu albümlerle desteklenmektedir. Bu çalışma viyola eğitiminde kullanılan Türkiye'de yayımlanmış albümleri inceleyen, içerik analizine dayalı betimsel bir çalışmadır. Araştırmanın örneklemi 2000-2019 yılları arasında Türkiye'de yayımlanan 7 viyola albümü ile sınırlıdır. Ulaşılan kaynaklar, künyeleri, basım yılları, içeriğindeki eser türleri, çalıcılık seviyeleri, eserlerin makam/tonalite/modalite durumları, eşlikli/eşliksiz olma durumları ve eserleri çalmak için gereken hazırbulunuşluklar açısından incelenmiştir. İnceleme sonucunda albümlerin 2010 senesinden sonra artış gösterdiği, ağırlıkla düzenleme ve uyarlamalardan oluştuğu, iki metot hariç başlangıç seviyesinde yazıldığı, albümlerde yer alan eserlerin I, II, III ve IV. pozisyonlardan oluştuğu ve eserleri seslendirebilmek için detaşe, legato, staccato ve bağlı staccato gibi teknikleri tanımış olmak gerektiği sonuçlarına ulaşılmıştır. Elde edilen sonuçlar ilgili başlıklar altında tablolaştırılmış ve alanyazınla karşılaştırılmıştır.

**Anahtar kelimeler:** Viyola, viyola eğitimi, viyola albüm kitapları

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## 1 | INTRODUCTION

Art education helps to increase the sociological quality of the individual along with their expertise and ensures a healthier psychological state. Regardless of the branch of art, an individual's direct or indirect involvement in art, will play an active role in their communication and interaction. Music, a very important and effective branch of art, has the power to express a unique feeling. Just as all human beings will be affected by gravity, react to hot and cold, cannot ignore vital needs such as eating and drinking; they will perceive and need music in the same manner (Onay, 2020, p.19). Since music has a power that deeply affects the human spirit throughout the ages, no matter how perfect the languages used in communication are, it does not compete with music in terms of sharing of emotions (Say, 2013, p. 35; Türkmen, 2019, p. 1). The education of this excellent language of communication has always been a need of humanity. Famous philosopher Kant emphasizes this need of humanity as "The aim of education is to educate every person to the perfection that is appropriate to them" and Hungarian composer and educator Zoltan Kodaly as, "Real art has the power to support the progress and dignity of human beings. Art education must be popularized and each individual should benefit from this greatest invention of humanity." (Say, 2013, p.50; Ali, 2017, p.84). General music education has a place in the lives of every individual in Turkey; whereas voluntary music education has a place in the lives of individuals who want to learn music as a hobby, and professional music education has a place in the lives of art lovers who want to learn this strong communication language as a profession. Everyone received music education and trained their soul at some point in their lives. According to Uçan (2005, p. 61), music education is the process of creating the desired change in the behavior of the individual through their own purpose in life. Professional music education, which is the professional dimension of music education, is aimed at individuals who want to choose music as a profession. Therefore, it aims to provide the musical behaviors required by this profession and this process is carried out by experts (Tarman, 2016, p. 10).

Professional music education provides professions such as performance, education, music criticism and instrument production in Turkey. The institutions providing this professional music education are;

- Conservatories
- Department of Performance Arts
- Music Department
- Department of Instrument-Making
- Department of Musicology
- Fine Arts High Schools Music Departments
- Education Faculties Music Education Departments
- Faculty of Fine Arts Department of Music Sciences (Tarman, 2016, p. 10-13).

The most common education at the institutions providing professional music education is instrument education. Playing an instrument is one of the highest level skills that people can have in the dimension of communication with an object (Ece, 2015, p. 161). Instrument training requires a study process which must be executed in a planned and patient manner. Careful planning and correct source selection by the teacher is important in this process. The highest efficiency in the learning of an individual is achieved by revealing individual differences. Knowledge and learning level of each individual are different from each other and these individual differences directly affect the educational process (Çilden, 2001, p. 5). Instrument education is the basis of professional music education in all of the above-mentioned music institutions. Instrument education requires a planned and patient work process. Having the expertise required by the profession occurs by performing musical and technical studies during the education process (Yinal, 2019, p. 81). Instrument training, which is one of the biggest branches of music education, is a long path in which students and teachers are interactive, but it is also a process that requires careful, patient and planned studying. Ensuring the continuity of instrument training in a qualified process is a source for the students to identify and integrate with themselves through the instrument, plays an active role in expressing and socializing their feelings, develops their talent, enriches their knowledge of music and raises their taste for

music to a high level (Parasız, 2009, p.19: Tanrıverdi) , 1997, p.8). Özen (2004, p. 60) lists the factors affecting the success of instrument training as in the following: to be willing to play the instrument, to know and love the instrument, to manage time well, to complete assignments regularly and properly, to establish a good communication with the teacher.

## RESOURCES USED IN VIOLA AND VIOLA EDUCATION

Viola, a member of the string instruments family, is larger than violin in size, smaller than cello, and is more bulky and has a deep sound, although has a similar tone color to violin. This instrument, called “viole” or “alto” in French, “viola” in Italian, “viol” in English, and “bratsche” in German, emerged at the same time as violin and cello in Northern Italy in the 1500s. Its dimensions are 1/7 larger than violin (Tahan, 2020, p. 1; Derican & Albuz, 2008, p. 36; Yazıcı, 2014, p. 15).

When the instrument of viola is examined from the 16th century until today; it is observed that it shows a great development and change from a technical point of view, in terms of its role among instruments and the width of its literature. Viola has been a complementary, a companion instrument since the early period, and has remained in the shadow of the violin, yet, has become a characteristic solo instrument especially in the 21st century and its repertoire has expanded. (Bahar, 2012, p. 62; Benian, 2019, p. 1). Viola education performed with violin methods and albums in the past turned into a field of education over the years and the number of viola-specific publications increased rapidly.

Written materials used in viola education are the theoretical books on the historical and structural features of the instrument, the methods that ensure progress in the player, and the albums consisting of melodic pieces that one can practice the musical behaviors learned through studies. Theory books are guiding resources that broaden the horizons of the player and improve their mind, and yet, they do not help with muscular progress. The most important sources that instrument education makes use of playing are the methods. The methods provide the player with technical knowledge and skills such as how to hold the viola, the bow grip, the position of the left hand on the instrument and the positioning of the fingers on the touch, the use of different sections of the bow and various bow techniques. There is no local method specially prepared for viola until 1990s in Turkey. Therefore, viola students studying at institutions providing different professional music education continued their instrument education by transposing (transferring) violin methods until they reached a certain level (Tanrıverdi, 2013, l). The fact that instrument education and thus viola education is a long and disciplined process and the studies used in this process to have a technical structure rather than melodic structure, causes the players to lose motivation and creates a lack of satisfaction in the musical sense. Because it is very natural that beginner viola players tend to want to immediately play musical pieces (Can, 2013, p. 2). The most entertaining and melodic sources of viola education step in at this point. Albums are sources that contain original, arranged or adapted pieces, with musical concerns and are generally composed of pieces accompanied by another instrument. It is only possible to introduce the technical knowledge and skills in the instruments, musical and educational competences, and examples of intercultural music through an instrument repertoire that is selected and created correctly (Kurtaslan, 2014, p. 96). The more motivational the education is, the more albums there are in a musical instrument repertoire containing different levels and variety of pieces. However, there are not so many solo pieces in the literature for the viola, so new pieces are trying to be introduced by adapting from the instruments close to the tone color and tessitura of viola (Albuz, 2005, p. l).

After the 1990s, more performers and educators appeared with the increasing number of music education departments of universities and the viola being place in the relative programs. New approaches, studies and works in the field are gained through graduate education in the field of viola at universities. As the number of performers, academicians and teachers in the field of viola increased, the lack of viola albums in the field started to be eliminated. Viola albums, which were limited to only foreign sources until 2000s

in Turkey, consist only of western music samples and only include the music of other cultures. However, including pieces containing different types of music in the repertoire to be performed at in and out of school activities for viola students, and the concert to include samples from popular and traditional folk music will improve the technical and musical skills of the students (Varış, 2019, p. 14). With the development of the university structure, many composers and music educators benefited from the Turkish Folk Music motifs for different instruments and created universally valuable pieces, but the resources created for viola education among these studies are almost non-existent (Nacakçı, 2007, p. 2).

In light of the information and ideas mentioned above, it was emphasized that the place and role of the albums are important among the sources used in instrument education and it is important to create a repertoire consisting of universal and local sources for instrument students. Based on this information and ideas, scanning and examination of the viola albums released in Turkey, is of utmost importance for viola educators and students to reach these resources and to shed the light on the future studies.

### RESEARCH QUESTIONS

In this respect, the problem statement of this study is deemed as "What kind of a look do the albums used in viola education in Turkey present?". Depending on this main problem, answers to the following sub-problems were sought;

1. How are the pieces in the albums used in viola education in Turkey in terms of the kind?
2. How are the albums used in viola education in Turkey in terms of technical level?
3. How are the albums used in viola education in Turkey in terms of mode/tonality/modality?
4. Are the albums used in viola education in Turkey mostly accompanied?
5. What is the availability of albums used in viola education in Turkey?
6. What is the distribution of the albums used in viola education in Turkey in terms of their year of release?

## 2 | METHOD

This section of the study includes the model, population and sample of the study, limitations, data collection and analysis, and definitions related to the study.

### DATA COLLECTION

#### MODEL OF THE STUDY

In this study, which aims to examine the albums used in the viola training, descriptive survey method, which is one of the literature review methods, was employed in the analysis of the data. Survey is one of the most common methods used in descriptive studies (Karakaya, 2012, p. 58). Survey model is a research approach that aims to describe a past or present situation as it is (Karasar, 2005, p. 77). Review studies aim to review and analyze as many studies as possible in the study area.

#### POPULATION AND SAMPLING

Kaptan (1998, p. 116) defines the population as "the group composed of the objects that have common observable characteristics, comply with certain rules, and formed by the units to be studied". Sample, on the other hand, is the selection of a section from any existing population that can represent it. Viola albums released between the years of 2000 - 2019 in Turkey make up the population of this study. Within the scope of the study, 24 books published in this field were reached after consulting the views of 3 faculty members who have completed their doctorate in the field of viola and 3 viola educators working at the Fine Arts High School. These books were classified as method, album and theory books and 17 books were determined as method and theory books while the remaining 7 viola albums were included in the sample. These 7 albums, which can be used in viola training in terms of being sold physically on the internet and

bookstores, constitute the sample of the research. The whole of the population was examined in the study since all available albums were included. The 7 viola albums included in the study are shown in Table 1.

**Table 1.** Viola Albums Examined Within The Scope of The Study

Title of the Piece	Author	Publication Year	Publisher	Number of pages
Viyola İçin Dağarcık (Repertoire for Viola)	Aytekin Albuz	2005	Evrensel Müzikevi	81
Halk Ezgilerine Dayalı Viyola Albümü (Viola Album Based on Folk Pieces)	Zeki Nacakçı	2007	Feryal Matbaacılık	104
Viyola İçin Piyano Eşlikli Albüm - I (Piano Accompanied Album For Viola - I)	Meltem Erol Düzbastılar	2010	Müzik Eğitimi Yayınları	60
İki Viyola İçin Ezgiler - I (Pieces for Two Violas - I)	Yakup Alper Varış	2012	Etüt Yayınları	32
İki Viyola İçin Ezgiler - II (Pieces for Two Violas - II)	Yakup Alper Varış	2012	Etüt Yayınları	32
Viyola İçin Piyano Eşlikli Sonatlar ve Konçertolar (Piano Accompanied Sonatas and Concertos for Viola)	Fatih Marufoğlu	2017	Ekspress Dijital Baskı	97
Viyola İçin Gitar Eşlikli Popüler Ezgiler (Popular Pieces for Viola Accompanied by Guitar)	Yakup Alper Varış	2019	Eğitim Yayınevi	42

## LIMITATIONS

- The viola albums included in the study were limited to the period between the years of 2000-2019.
- Examination of viola albums included in the research was limited to the types, technical levels, theme / tonality / modality of the works, being accompanied / solo, the readiness that they require and the years of publication, and the content analysis of the works in the albums is not included.

## COLLECTION AND ANALYSIS OF DATA

Viola parts of the pieces included in the albums determined for the purpose of collecting data within the scope of this study were separated from the accompanying parts. The "piece review form", which was created by researchers in order to determine the kind of pieces, mode/tonality/modality, positions they contain, and the competency required, accompaniment status, and their availability for practicing, was presented to the opinion of three doctorate graduates and theory experts. Only the common fields of the data obtained from the field experts are included in the research results. Obtained data are presented with tables under the related titles.

## DEFINITIONS

**Arrangements:** It is the arrangement of a piece for different instruments or sounds by adhering to the musical idea in the composition (Say, 2005, p. 88)

**Adaptation:** The concept of "adaptation" is the transformation of one or more of the characteristics of a piece into a new state (Erzincan, 2006, p. 3).

**Detache:** In the string instruments, the characteristic for the notes to be signed separately, and using the bow to produce independent sounds, wide but not connected (Say, 2005, p. 147).

**Legato:** The state that a number of sounds are interconnected without interruption. When playing in the same tone, the sounds obtained should have the same characteristic and the bow length should be divided according to the note values (Uçan & Günay, 1975, p. 21).

**Staccato:** The technique of playing musical notes in short and separate mode in string instruments is called staccato in universal music language. The term staccato is derived from the word staccare, which means 'to separate' in Italian. The abbreviated spelling of this term is stacc. (Uçan, 2005, p. 110).

**Tied Staccato:** Connected staccato, a right-hand technique in stringed instruments, is snapping the bow to each musical note unit and performing it with short cuts. The snapping is accomplished by the pressure of the index finger of the right hand, which is suddenly applied to the fiddlestick. This pressure is repeated for each note unit written in the ligature (Kapcak & Çilden, 2012, p. 274).

## RESEARCH ETHICS

Since the study is a descriptive survey method, it is not necessary to obtain the permissions from the ethics committee. Ethical principles and rules were followed during the planning, data collection, analysis, and reporting of the research. Moreover, all sources used in this study were cited in the references section, consistent with APA standards.

### 3 | FINDINGS

This section of the study contains findings related to the sub-problems.

#### FINDINGS REGARDING THE 1ST SUB-PROBLEM

**Table 2.** Kinds of The Pieces in The Albums Used in Viola Education in Turkey

Albums	Original Composition	Arrangement		Adaptation	
Viyola İçin Dağarcık (Repertoire for Viola) - Aytakin Albuz	Original Piece	-		-	
Halk Ezgilerine Dayalı Viyola Albümü (Viola Album Based on Folk Pieces) - Zeki Nacakçı	Original Exercise	Folk Song		Folk Song	
Viyola İçin Piyano Eşlikli Albüm - I (Piano Accompanied Album For Viola - I) - Meltem Erol Düzbastılar	-	Small Pieces	Formed	Small Pieces	Formed
İki Viyola İçin Ezgiler - I (Pieces for Two Violas - I) - Yakup Alper Varış	-	World Folk Music Pieces		World Folk Music Pieces	
İki Viyola İçin Ezgiler - II (Pieces for Two Violas - II) - Yakup Alper Varış	-	World Folk Music Pieces		World Folk Music Pieces	
Viyola İçin Piyano Eşlikli Sonatlar ve Konçertolar (Piano Accompanied Sonatas and Concertos for Viola) - Fatih Marufoğlu	-	Sonata and Concertos from Violin and Flute Repertoire	and from Flute	Sonata and Concertos from Violin and Flute Repertoire	and from Flute
Viyola İçin Gitar Eşlikli Popüler Ezgiler (Popular Pieces for Viola Accompanied by Guitar) - Yakup Alper Varış	-	World Folk Music Pieces		World Folk Music Pieces	
Total	2	6		6	

When Table 2 is examined, it is concluded that two of the albums include original pieces from the authors, one with original pieces and the other with original practice pieces and six have arrangements and adaptations formed of small formed pieces, world folk music Pieces, sonata and concertos from violin and flute repertoire. The contents of the albums consist numerically mostly of arrangements and adaptations.

**FINDINGS AND INTERPRETATION REGARDING THE 2ND SUB-PROBLEM****Table 3.** Technical Levels of The Album Used in Viola Education in Turkey

Albums	Beginner (1st Position)	Intermediate (I., II., III. Position)	Advanced (IV and Further Position)
Repertoire for Viola - Aytekin Albuz		X	X
Viola Album Based on Folk Pieces - Zeki Nacakçı		X	X
Piano Accompanied Album For Viola - I - Meltem Erol Düzbastılar	X		
Pieces for Two Violas -1 - Yakup Alper Varış	X		
Pieces for Two Violas - II - Yakup Alper Varış	X		
Piano Accompanied Sonatas and Concertos for Viola - Fatih Marufoğlu	X		
Popular Pieces for Viola Accompanied by Guitar - Yakup Alper Varış	X	X	
Total	5	3	2

When Table 3. is examined, it is observed that four of the albums included in the sample are written only for the beginning level and the pieces contain the basic position, accepted as the first position in the viola. Two of the albums contain intermediate and advanced level pieces containing positions I, II, III and IV, and one of them includes positions I, II and III and appeals to both beginner and intermediate viola players.

**3. FINDINGS AND INTERPRETATION REGARDING THE 3RD SUB-PROBLEM****Table 4.** Kinds of The Pieces in The Albums Used in Viola Education in Turkey

Albums	Based on maqam	Based on tone	Based on mode
Repertoire for Viola - Aytekin Albuz	X		
Viola Album Based on Folk Pieces - Zeki Nacakçı	X		
Piano Accompanied Album For Viola - I - Meltem Erol Düzbastılar		X	
Pieces for Two Violas - I - Yakup Alper Varış	X	X	X
Pieces for Two Violas - II - Yakup Alper Varış	X	X	X
Piano Accompanied Sonatas and Concertos for Viola - Fatih Marufoğlu		X	
Popular Pieces for Viola Accompanied by Guitar - Yakup Alper Varış		X	
Total	4	5	2



Table 4 shows the maqams/tonalities/modalities of works in albums. Based on the table, two of the albums consist of maqam based works, three consist of tone based works and the other two consist of both tone and mode based works. Maqams/tonalities/modalities of the works by album are as follows:

- Aytekin Albuz "Repertoire for Viola ": Original compositions in Buselik, Rast, Huseyni, Kurdi, Hicaz and Karcigar maqams.
- Zeki Nacakçı "Viola Album Based on Folk Pieces ": Original sequential exercises and folk song adaptations in Çargah, Rast, Acemaşiran, Segah, Kürdi, Hicaz, Nikriz and Eviç maqams.
- Meltem Erol Düzbastılar "Piano Accompanied Album For Viola - I ": Small-form works in C Major, G Major, E Flat Major and D Major tones.
- Yakup Alper Varış "Pieces for Two Violas - I, II": Arrangements and adaptations from world folk music Pieces in A Major, G Major, E Minor, F Major, C Major, D Minor, D Major and A Minor tones; E Kurdi and A Huseyni maqams; and Frigian and Mixolydian modes.
- Fatih Marufoğlu "Piano Accompanied Sonatas and Concertos for Viola Concerto and sonata arrangements and adaptations in C Major, E Minor, G Minor, D Minor and A Minor.
  - Yakup Alper Varış "Popular Pieces for Viola Accompanied by Guitar": World folk music arrangements and adaptations in G Major, D Minor, D Major, F Major and D Minor tones.

#### FINDINGS AND INTERPRETATION REGARDING THE 4TH SUB-PROBLEM

**Table 5.** Accompaniment in Albums Used in Viola Education in Turkey

Albums	Piano Accompaniment	Viola Accompaniment	Guitar Accompaniment	No Accompaniment
Repertoire for Viola - Aytekin Albuz	X	X		
Viola Album Based on Folk Pieces - Zeki Nacakçı				X
Piano Accompanied Album For Viola - I Meltem Erol Düzbastılar	X			
Pieces for Two Violas - I - Yakup Alper Varış		X		
Pieces for Two Violas - II - Yakup Alper Varış		X		
Piano Accompanied Sonatas and Concertos for Viola - Fatih Marufoğlu	X			
Popular Pieces for Viola Accompanied by Guitar - Yakup Alper Varış			X	
Total	3	3	1	1

The 4th sub-problem of the study investigates accompaniment in viola albums published in Turkey. Table 5 indicates that most of the albums in the sample are written with piano and viola accompaniments. While piano and viola accompaniments constitute three albums each, one of the albums has guitar accompaniment and one has no accompaniment. Works in Aytekin Albuz's album "Viola İçin Dağarcık" are published with both viola and piano accompaniments. This album is the only album with an accompaniment option in the sample.

**FINDINGS AND INTERPRETATION REGARDING THE 5TH SUB-PROBLEM****Table 6.** Preparatory Requirements for Albums Used in Viola Education in Turkey

Albums	Preparatory Requirement
Repertoire for Viola Aytekin Albuz	Positions I, II, III, IV, Detache, legato and staccato techniques Half, quarter, eighth, sixteenth and dotted weighing patterns.
Viola Album Based on Folk Pieces Zeki Nacakçı	Positions I, II, III, IV, Detache, legato and staccato techniques Half, quarter, eighth, sixteenth, thirtysecond and dotted weighing patterns.
Piano Accompanied Album For Viola - I Meltem Erol Düzbastılar	Position I, Detache, legato and staccato techniques Half, quarter, eighth, sixteenth and dotted weighing patterns.
Pieces for Two Violas - I Yakup Alper Varış	Position I, Detache, legato and staccato techniques Half, quarter, eighth, sixteenth and dotted weighing patterns.
Pieces for Two Violas - II Yakup Alper Varış	Position I, Detache, legato and staccato techniques Half, quarter, eighth, sixteenth and dotted weighing patterns.
Piano Accompanied Sonatas and Concertos for Viola Fatih Marufoğlu	Position I, Detache, legato and staccato and connected staccato techniques Half, quarter, eighth, sixteenth, thirtysecond and dotted weighing patterns.
Popular Pieces for Viola Accompanied by Guitar Yakup Alper Varış	Position I, Detache and legato techniques Half, quarter, eighth, sixteenth and dotted weighing patterns.

Table 6 lists the preparatory requirements for viola players to be able to play the albums in the sample. Works in two of the albums use positions I, II, III and IV. It is necessary to be comfortable with the first four positions in terms of position transitions, which is a left-hand technique. The other five albums only use the first basic position, and included works are easier to play than others. Players who learned and studied the basic (I) position can play these albums. It is necessary to be comfortable with detache, legato and staccato techniques to play the works in six of the albums, and the connected staccato technique to play the works in one of them. All of these techniques are right-hand string instrument techniques. In weighing preparedness, works in five of the albums require a knowledge of and ability to play half, quarter, eighth, sixteenth and dotted weighings.

## FINDINGS AND INTERPRETATION REGARDING THE 6TH SUB-PROBLEM

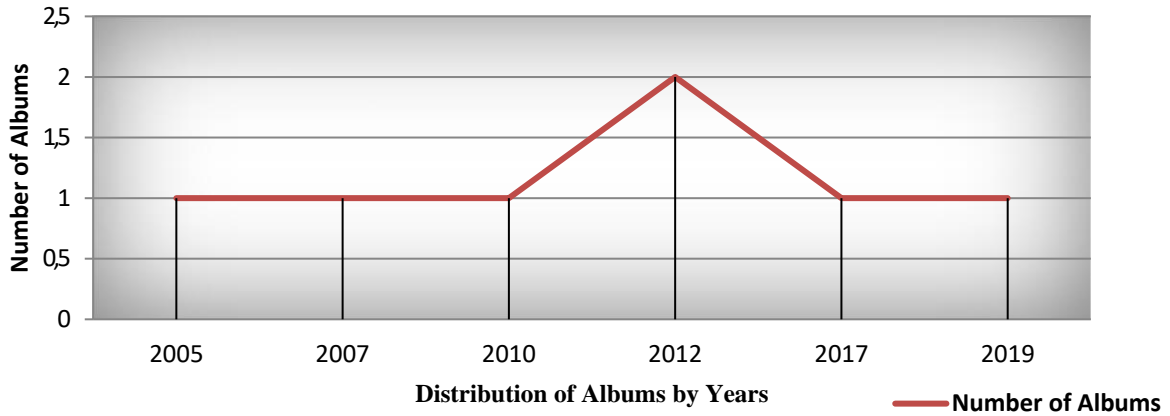


Figure 1. Distribution of Viola Education Albums By Years.

6th sub-problem of the study investigates the distribution of published albums by years. The first viola album was published in 2005. One album was published in each of 2007, 2010, 2017 and 2019, and two were published in 2012.

## 4 | DISCUSSION &amp; CONCLUSION

The comparative study of seven viola albums included in the study is presented in Table 8.

Table 8. Comparative Study of Viola Albums

	Album Type	Level	Tonality/ Maqam/ Modality	Accompaniment	Preparatory Requirement
Repertoire For Viola - Aytakin Albuz	Original composition	Intermediate - Advanced	Based on maqam	Viola and piano accompaniment	Positions I, II, III, IV, Detache, legato and staccato techniques Half, quarter, eighth, sixteenth and dotted weighing patterns.
Viola Album Based on Folk Pieces - Zeki Nacakçı	Original composition Folk song adaptations	Intermediate - Advanced	Based on maqam	-	Positions I, II, III, IV, Detache, legato and staccato techniques Half, quarter, eighth, sixteenth, thirtysecond and dotted weighing patterns.
Piano Accompanied Album For Viola - I - Meltem Erol Düzbaştlar	Arrangement Adaptation	Beginner	Based on tone	Piano accompaniment	Position I, Detache, legato and staccato techniques Half, quarter, eighth, sixteenth and dotted weighing patterns.
Pieces for Two Violas - I - Yakup Alper Varış	Arrangement Adaptation	Beginner	Based on maqam, tone and mode	Viola accompaniment	Position I, Detache, legato and staccato techniques Half, quarter, eighth, sixteenth and dotted weighing patterns.
Pieces for Two Violas - II - Yakup Alper Varış	Arrangement Adaptation	Beginner	Based on maqam, tone and mode	Viola accompaniment	Position I, Detache, legato and staccato techniques Half, quarter, eighth, sixteenth and dotted weighing patterns.
Piano Accompanied Sonatas and Concertos for Viola - Fatih Marufoğlu	Arrangement Adaptation	Beginner	Based on tone	Piano accompaniment	Position I, Detache, legato and staccato and connected staccato techniques Half, quarter, eighth, sixteenth, thirtysecond and dotted weighing patterns.

Popular Pieces for Viola Accompanied by Guitar - Yakup Alper Varış	Arrangement Adaptation	Beginner - Intermediate	Based on tone	on Guitar accompaniment	Position I, Detache and legato techniques Half, quarter, eighth, sixteenth and dotted weighing patterns.
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In conclusion;

Aytekin Albuz's "Repertoire For Viola" fully, and Zeki Nacakcı's "Viola Album Based on Folk Pieces" partly consist of original compositions, while others consist of arrangements and adaptations.

The levels of Aytekin Albuz's "Repertoire For Viola" and Zeki Nacakcı's "Viola Album Based on Folk Pieces" are medium-intermediate, Meltem Erol Düzbastılar's "Piano Accompanied Album For Viola - I", Yakup Alper Varış's "Pieces for Two Violas - I& II" and Fatih Marufoğlu's "Viyola Piano Accompanied Sonatas and Concertos for Viola " are beginner, and Yakup Alper Varış's "Popular Pieces for Viola Accompanied by Guitar " is beginner-intermediate;

Aytekin Albuz's "Repertoire For Viola" and Zeki Nacakcı's "Viola Album Based on Folk Pieces" consist of maqam-based works, Yakup Alper Varış's "Pieces for Two Violas - I& II" consist of tonal, maqam-based and modal works an Meltem Erol Düzbastılar's "Piano Accompanied Album For Viola - I", Fatih Marufoğlu's "Piano Accompanied Sonatas and Concertos for Viola" and Yakup Alper Varış's "Popular Pieces for Viola Accompanied by Guitar " consist of tonal works;

Aytekin Albuz's "Repertoire For Viola" has viola and piano accompaniment, Meltem Erol Düzbastılar's "Piano Accompanied Album For Viola - I" and Fatih Marufoğlu's "Piano Accompanied Sonatas and Concertos for Viola" have piano accompaniment, Yakup Alper Varış's "Pieces for Two Violas - I& II" have viola accompaniment and Yakup Alper Varış's "Popular Pieces for Viola Accompanied by Guitar" has guitar accompaniment;

Aytekin Albuz's "Repertoire For Viola" and Zeki Nacakcı's "Viola Album Based on Folk Pieces" require knowledge of positions I, II, III and IV., while the others only require position I; Fatih Marufoğlu's "Piano Accompanied Sonatas and Concertos for Viola" requires mastery of legato, detache, staccato and connected staccato techniques while others require knowledge of legato, detache and staccato techniques; Zeki Nacakcı's "Viola Album Based on Folk Pieces" and Fatih Marufoğlu's " Piano Accompanied Sonatas and Concertos for Viola" require knowledge of half, quarter, eighth, sixteenth, thirty second and dotted weighing patterns, while the other albums require half, quarter, eighth, sixteenth and dotted weighing patterns.

No viola album publications were found before 2005. The first album for viola was published in 2005, one album was published in each of 2005, 2007, 2010, 2017 and 2019, and two were published in 2012.

Instructors, composers and interpreters gave us resources to use in the education of various instruments based on our original music. Kurtaslan's study (2009, p.12) of violin education materials in music teacher education institutions, examines the resources published in violin literature. The study concludes that utilization of Turkish musical culture materials in line with instrument education principles included in resources used by instructors for instrument education makes instrument education stronger. While viola is an instrument found in orchestras and music schools for many years, the number of domestic works in this area is very low. Due to the increase in the number of conservatories, fine arts faculties, music education departments and fine arts high schools in the 2000s, more viola interpreters, composers and instructors began to emerge and as these people continued on to graduate programs, academic studies of the instrument increased. Although the number of field-specific studies is still low, the academic development in viola offers hope for the future.

Urhal and Can (2018) examined sheet music books for cello, piano, violin, viola and flute that were published in Turkey. The study analyzed method, album and technical exercise books in terms of identity and content. The study concluded that Aytekin Albuz's "Repertoire For Viola", Meltem Erol Düzbastılar's

"Piano Accompanied Album For Viola - I" and Yakup Alper Varış's "Pieces for Two Violas - I& II" are at beginner and intermediate levels. Study results appear to be consistent.

Tarman (2017) excluded method books from the study of national sheet music publication and music books in Turkey, in which they reviewed qualified publications from Turkish composers. They included Aytakin Albuz's "Repertoire For Viola" in the viola category. Tarman also examined the increase in numbers of published albums and concluded that between 2011 and 2016, sheet music books increased by 30%. Study results are consistent.

Çakıroğlu and Çaydere (2016) also examined viola books in their bibliographic study of music books in the National Library and identified Meltem Erol Düzbastılar's "Piano Accompanied Album For Viola - I" is included in the National Library. Studies appear to support each other in terms of results. The reason for the other albums not being included in the library is thought to be the fact that the first publications were not included in the library, and that there were no subsequent publications.

Based on these results, we make the following suggestions;

Viola instructors and composers creating more works with albums consisting of World Folk Music, Turkish Folk and Art Music and universal classical repertoire examples will be beneficial in terms of the resource problem in viola education.

In music studies, the author shoulder a heavy burden for publication and distribution, and they can only publish in low numbers if they can't find financial support. This causes the publications in our country to be inadequate and fail to reach a wide audience. Publishers who publish in all fields don't provide the necessary support since they cannot make large profits off of albums and methods for music. Publishers established by music instructors offer some solution but sometimes are inadequate. The opportunity to publish without thinking about sales and profits will encourage more instructors and composers to publish their works. An increase in the number of publishers established by musical instructors will provide a great support to the music education world.

It would be beneficial for enriching viola education with nev and diverse resources if viola instructors and composers identify shortcomings and necessities based on the study results and offer works in these areas.

#### **RESEARCHERS' CONTRIBUTION RATE**

First author collected data and contributed to manuscript revisions. Second author contributed with data analysis and reported the results. All authors read and approved the final manuscript.

#### **CONFLICT OF INTEREST**

The authors of this article declare that there is not conflict of interest.

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