



Vocal Training Instructors' Assessment about the Opinions of Vocal Training on the Basis of Instructors

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ABSTRACT

After people discovered that sounds may exist in different ways, they included both their own voices and the sounds that exist outside as much as possible in numerous areas of their lives. The sources of the sounds, their formation, the use of sounds for different purposes, the human voices and its types and the use of human voices in musical works have also taken their place among other experiences. With the use of the human voices in musical works to create effective and harmonious products, vocal training has gained even more importance and human voices have started to be trained for different purposes by voice instructors. In this research, the research problem is based on the opinions of instructors who are conducting vocal training courses about the vocal training courses. It is aimed to examine the current situation of the instructors and vocal training courses based on the instructors, and to offer suggestions regarding the detected situations. This research has been organized with a quantitative methodology and the descriptive survey model has been used. Data were collected through a questionnaire created by the researcher. The opinions of the participants were evaluated according to the percentage/frequency values. The important findings, include that 56% of the participants do not find the number of weekly vocal training lesson sufficient, 76% take into account the opinions and wishes of the students in the selection of the musical works to be studied, 88% believe that there is a need for innovations in all dimensions regarding vocal training in music institutions in our country and 58% believe that there is no common terminology regarding vocal training in institutions that provide vocal training in our country.

Keywords: Human voice, vocal training, vocal trainer.

Ses Eğitimi Öğretim Elemanlarının Ses Eğitimi Dersine İlişkin Görüşlerinin Öğretim Elemanı Temelinde İncelenmesi

Öz

İnsanlar seslerin farklı şekillerde var olduğunu ve olabileceğini kavradıktan sonra, hayatlarının birçok alanına hem kendi sesini hem de kendi sesi dışında mevcut olan sesleri mümkün olduğunca dahil etmiştir. Ses kaynakları, sesin oluşumu, seslerin farklı amaçlarla kullanımı, insan sesi ve çeşitleri, insan seslerinin müzik eserlerinde kullanımı da edindiği diğer deneyimler arasında yerini almıştır. İnsan sesinin müzik eserlerinde kullanımının etkili ve ahenkli ürünler oluşturması ile sesin eğitimi daha da fazla önem kazanmış ve ses eğitimcileri tarafından farklı amaçlarla insan sesleri eğitime başlanmıştır. Bu çalışmada, ses eğitimi derslerini yürütmekte olan öğretim elemanlarının ses eğitimi derslerine ilişkin görüşlerinin ne olduğu araştırma probleminde yola çıkılmış, ses eğitimi derslerinin öğretim elemanları temelinde mevcut durumunun incelenmesi, tespit edilen durumlarla ilgili olarak öneriler sunulması amaçlanmıştır. Nicel araştırma türünde olan bu çalışmada betimsel tarama modeli kullanılmış, araştırmacı tarafından oluşturulmuş olan anket aracılığı ile veriler toplanmıştır. Katılımcıların görüşleri yüzde/frekans değerlerine göre değerlendirilmiştir. Katılımcıların, %56'sının haftalık ses eğitimi dersinin sayısını yeterli bulmaması, %76'sının çalışılacak eserlerin seçiminde öğrencilerin görüş ve isteklerini dikkate alması, %88'inin ülkemizdeki müzik kurumlarında verilen ses eğitimine ilişkin tüm boyutlarda yeniliklere ihtiyaç duyulduğunu belirtmesi, %58'inin ülkemizde ses eğitimi verilen kurumlarda ses eğitimine ilişkin ortak terminoloji sağlandığına katılmaması tespit edilen önemli bulgulardan bir kısmıdır.

Anahtar kelimeler: İnsan sesi, ses eğitimi, ses eğitimcisi.

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1 | INTRODUCTION

After realizing that they exist in an environment surrounded by sounds, people living in the universe, which can be defined as a 'whole inhabited by the living and the inanimate', have shown interest in the concept, the formation, the diversity and the development of sounds. In these processes, as people got to know and learn about the meaning and purpose of life, the physical characteristics and capacity of themselves and their surroundings, and the concept of sociability in relation to their communication with other people, and the universe that is inhabited by different sounds, they began further research the sounds and the voices. After understanding that voices may exist in different ways in different times and situations, people, who have added, used and adapted both their own voices and the sounds other than their own, as much as possible in many moments of their lives, increasing their level of knowledge about sounds day by day.

People have gathered some impressions based on the sounds they receive from various sources. With these impressions, they started to associate their feelings and thoughts. Using their creativity, they were able to carry the concept of sound towards more communicative, cultural, social, musical and artistic dimensions. After the sound-related knowledge reached to a more useful, understandable and valuable level over time, the concept of sounds and voices became a science, and the scientific fields such as voice physics, voice technology, vocal training and voice utilisation have emerged. According to Töreyn (2008), vocal training is the interaction process applied for goals, with pre-determined principles, methods and plans, in which individuals acquire the behaviors necessary to use their voice in accordance with their anatomical and physiological characteristics while speaking and singing (p.82). The training of human voices, which can be evaluated within the field of music training, can be carried out in two separate processes, such as the collective vocal training and the individual vocal training.

Vocal training practices within higher education institutions are carried out by music schools that have different missions and visions. There are vocal training courses with various purposes and titles in music teaching departments in training faculties, in music departments in fine arts faculties, in music and performing arts faculties, in state conservatories and in private conservatories. Some of the voice-vocal training courses in these schools aim to train and develop professional-level voice utilisation techniques, while some of them aim to teach the basic voice utilisation methods.

It can be said that vocal and singing training instructors have common points regardless of their purpose and institution. Some of them can be summarised as providing adequate development of students' correct use of vocal, teaching them how to protect their vocal health, teaching which repertoire and works can be used for which sounds, and being able to teach the future instructors how to give vocal training. Vocal and singing training instructors who aim to present and provide these processes and many other gains to their students, may apprehend different experiences every year and from every student during the process they teach, and they can take themselves to higher levels professionally with the time they spend teaching.

It can be said that besides the common-similar practice and working responsibilities of vocal and singing instructors, they also differ in terms of the training and working processes that they use. Vocal and singing instructors carry out their courses depending on the educational practices of their faculties or colleges. While carrying out these courses, they comply with the training curriculum and programs sent to their schools by the Council of Higher Education. In some cases, within the scope of the features and functions of the training program, they can also make decisions within the institutions they work for. They can add different courses to their programs or they can carry out different practices while teaching. Apart from these differences, they may also differ in the physical competencies of the building in which they teach, the state of all technological and mechanical hardware and equipment used in music and vocal training, the number of instructors (in terms of productivity of the instructor and the training), the number of students they teach, the status of the vocal training courses they carry out and other courses in the vocal training curriculum, and the support from their institution in terms of academic and cultural development.

Vocal and singing instructors in music training institutions carry out their job by interacting directly in many fields such as students' ability levels-social and communicative characteristics, the regulations on the implementation of the courses and special practices of their schools, the students' achievements and attitudes towards the course, their academic development opportunities offered to voice and voice instructors, the socio-

cultural characteristics of the environment where the institution they work in, other musical fields that directly support vocal and singing training courses and their potential to cooperate with their instructors, measurement-evaluation of the success of vocal and singing training course.

The general working principles of the instructors who carry out the vocal training courses are primarily to help students' vocal development, to be able to adequately train the voices of their students and to continue to develop themselves professionally in these processes. In these processes, starting from the necessity of each training activity to be an evaluation stage, they can evaluate the success of students with points or in some cases verbally according to different variables. In addition, instructors can evaluate the various qualities of the courses, their curricula, their own teaching activities and features, the working processes and opportunities of the institutions at some stages of their work processes, verbally or in writing, from an academic perspective.

RESEARCH QUESTION, AIM AND IMPORTANCE

In this research, vocal education, opera singing education, soloist education in different vocal music genres and chorist training areas were gathered under the main title of vocal training. In the research, the problem of what are the current views of the lecturers who are conducting the vocal training lessons about the vocal training lessons is set out. It is aimed to examine the situation of vocal training lessons on the basis of the instructors and to offer suggestions regarding the detected situations.

This research is considered to be important with regards to contribution to the development of the field of vocal training with the data obtained from the opinions of the vocal training instructors who are continuing their profession in academic environments / in the field, the opportunities for voice instructors/candidates to access up-to-date data on vocal training activities within the scope of research, the presentation of ideas that can be the basis for the career development of voice instructor candidates and to present up-to-date information, findings and suggestions to all studies related to vocal training.

A few studies were examined the topic of vocal trainers' opinions about vocal training. Some of those include the research "Evaluation of vocal training in academic institutions where music training is given in line with expert opinions" by Ayaz and Nayir (2017), and "Examination of the problems encountered in individual vocal training courses in the music training departments of training faculties according to the opinions of instructors and students" by Tonya (2008). There are also studies in which vocal training lessons are examined on more specific topics. In the research titled "The Usability of The Ballads with Piano Accompaniment Arranged For Bass-Baritone (Basso Cantante) in Voice (Music) Education" conducted by Özdemir (2010), the opinions of voice education instructors were obtained by applying a questionnaire. In the research titled "Examining the Methods of Voice Training Being Applied in Traditional Turkish Classical Music" by Altıntaş Özcan (2010), the opinions of vocal education instructors on the problem were collected through a questionnaire.

2 | METHOD

In this study, which is a quantitative research type, descriptive survey model was used. According to Büyüköztürk et al. (2009), descriptive research is the type of research is most widely used in the field of education and researched situation is defined as fully as possible. According to Creswell (2020, p. 481), the survey research design, is a quantitative research design in which data is collected by surveying a sample group or the whole population with a questionnaire or one-to-one interviews in order to explain the attitudes, views, characteristics and behaviours of a population. According to Karasar (2009, p. 77), An object, event or individual that is the subject of the research is defined as it is in its own conditions. In relation to this information, this study aims to determine the opinions of the vocal training instructors working at different universities in Turkey, based on the knowledge and experiences they have gained while continuing their vocal training duties.

PARTICIPANTS

Participants of this study are 50 instructors working at music training departments of universities in Turkey. All participants were selected with the criteria of giving vocal training courses in the music training departments of universities in Turkey, the study was on a voluntary basis. It has been identified that, among the participants: 76% are female and 24% are male, 72% working for 10+ years, 12% working for 7-9 years, 10% working for 1-3 years and 6% working for 4-6 years, 40% work in the faculty of education, 28% work in the state conservatory of western musical arts, 16% work in the faculty of fine arts, 12% work in the state conservatory of traditional Turkish music and 4% work in the faculty of performing arts/faculty of music and performing arts.

DATA COLLECTION PROCESS AND INSTRUMENTS

The data of the study were obtained with the "Survey for Determining Vocal training Instructors' Opinions on Vocal training Courses" prepared by the researcher.

The questionnaire is the method used to obtain planned and standard data from the participants on the research subject (acikogretim.istanbul.edu.tr). Thanks to the questionnaire, which is used to obtain written or verbal information from individuals, information about themselves, their environment or their institution is collected as quantitative and qualitative data (Arıkan, 2018, p. 97).

The questionnaire was created for this research and was used for the first time in this research. The stages of creating the questionnaire, which was used as a data collection tool, are as follows: First of all, the literature on the subject was scanned. After the survey, the main guiding question titles related to the physical and social environment, the training program and its elements, students and the instructor himself, which are thought to be effective in the creation of the survey questions, were determined. Based on these topics, questions were formed. The questions created were examined by three instructors working in the field. After the examinations, the necessary changes were made in line with the opinions and suggestions of the field experts and the content validity phase of the form was completed. The implementation of the developed questionnaire was made to 2 instructors working in the field of vocal training and it was determined that there was no negativity. Structured questions were included in the questionnaire.

The developed scale is in five-point Likert type. According to Tezbaşaran (1997), in the Likert-type scale, the participant grades the question in five categories according to his/her own attitude, with options such as 'I totally agree', 'I agree', 'I somewhat agree', 'I disagree' and 'I totally disagree'. The questionnaire, which was prepared as a Google form, was sent to the participants via the internet and the answered questionnaires were recorded and data were collected.

ANALYSIS OF DATA

In this study, which is structured with a quantitative approach, the data obtained from the questions in the questionnaire are presented in percentage and frequency values through graphical figures. The tendency of the answers of the vocal training instructors, which can be seen in these figures, were examined in a holistic manner and interpreted by evaluating the possibilities of interrelationship between different participant groups.

RESEARCH ETHICS

Zonguldak Bülent Ecevit University's ethical committee approved the data collection procedures of the study and data were collected by following the ethical standards.

3 | FINDINGS

FINDINGS REGARDING THE DEMOGRAPHICAL STRUCTURE

It has been identified that, among the participants: 50% work with one student in the class, 26% work with two students in the class and 24% work with three students, 96% of them work with a permanent contract with their institution and 4% of them work without a permanent contract with their institution.

FINDINGS REGARDING THE ANSWERS OF THE QUESTIONNAIRE

Table 1. Opinions of the instructors on the proposition "Recently, I have had many difficulties in maintaining a sufficient instructor-student relationship with my students."

Question		n	%
Recently, I have had many difficulties in maintaining a sufficient instructor-student relationship with my students.	Strongly agree	0	0
	Agree	1	2%
	Undecided	0	0
	Disagree	24	48%
	Strongly disagree	25	50%
	Total	50	100%

As can be seen from Table 1, 50% 'totally disagree' and 48% 'disagree' with the proposition "I have had difficulties in establishing a sufficient instructor-student relationship with my students in recent years". It is remarkable that 98% of the participants have given answers in the same direction to this proposition.

Table 2. Opinions of the instructors on the proposition "I can regularly develop and update my vocal teaching technique and practices by participating in academic studies in order to provide effective information that will facilitate my students' learning"

Question		n	%
I participate in academic studies, and regularly develop and update my voice teaching techniques and practices in order to provide effective knowledge that will facilitate my students' learning.	Strongly agree	19	38%
	Agree	28	56%
	Undecided	3	6%
	Disagree	0	0
	Strongly disagree	0	0
	Total	50	100%

As can be seen from Table 2, 56% of the instructors 'agree' and 38% 'totally agree' with the proposition that they can regularly develop and update vocal teaching techniques and practices by participating in academic studies in order to present effective information that will facilitate their students' learning.

Table 3. Opinions of the instructors on the proposition "I cannot adequately pursue vocal training/technical studies due to my academic/administrative duties or other reasons"

Question		n	%
Due to my academic or administrative duties or due to other reasons, I cannot adequately pursue my own voice teaching job.	Strongly agree	2	4%
	Agree	17	34%
	Undecided	7	14%
	Disagree	17	34%
	Strongly disagree	7	14%
	Total	50	100%

As can be seen from Table 3, it is remarkable that 34% of the instructors 'agree' and 34% "disagree" with the given proposition.

Table 4. Opinions of the instructors on the proposition "the number of weekly vocal training courses is sufficient"

Question		n	%
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Vocal Training Instructors' Opinions on Voice Education Lessons

The number of weekly vocal training courses is sufficient.	Strongly agree	2	4%
	Agree	14	28%
	Undecided	6	12%
	Disagree	18	36%
	Strongly disagree	10	20%
	Total	50	100%

As can be seen from Table 4, it is remarkable that total 32% 'agree' (4% say 'I totally agree') and 56% 'disagree' with the given proposition.

Table 5. Opinions of the instructors on the proposition "I have adequate-healthy communication with other vocal training instructors at other universities"

Question		n	%
I have adequate-healthy communication with other vocal training instructors at other universities.	Strongly agree	4	8%
	Agree	25	50%
	Undecided	13	26%
	Disagree	7	14%
	Strongly disagree	1	2%
	Total	50	100%

As can be seen from Table 5, 58% of the instructors 'totally agree-agree' with the given proposition. In Table 5, it is remarkable that 26% of the instructors expressed their opinion as "I somewhat agree" and 14% of the instructors expressed their opinion as "I do not agree" to the given proposition.

Table 6. Opinions of the instructors on the proposition "I take into account the opinions and wishes of the students in the selection of the musical works to be studied".

Question		n	%
I take into account the opinions and wishes of the students in the selection of the musical works to be studied.	Strongly agree	7	14%
	Agree	31	62%
	Undecided	7	14%
	Disagree	5	10%
	Strongly disagree	0	0
	Total	50	100%

As can be seen in Table 6, the total of those who answered the statement as "I totally agree" and "I agree", which are in the same direction, is 76%.

Table 7. Opinions of the instructors on the proposition "There is a need for innovations in all dimensions regarding the vocal training in the music institutions in our country"

Question		n	%
There is a need for innovations in all dimensions regarding the vocal training in the music institutions in our country.	Strongly agree	17	34%
	Agree	27	54%
	Undecided	5	10%
	Disagree	1	2%
	Strongly disagree	0	0
	Total	50	100%

As can be seen in Table 7, that 88% of the instructors need innovations regarding the vocal training given in music institutions when the answers given in line with the same opinion as "I totally agree" and "I agree" are examined.

Table 8. Opinions of the instructors on the proposition "Students should not have a right to absenteeism for vocal training courses except for compulsory reasons, such as health".

Question		n	%
Students should not have a right to absenteeism for vocal training courses except for compulsory reasons, such as health.	Strongly agree	15	30%
	Agree	14	28%
	Undecided	6	12%
	Disagree	13	26%
	Strongly disagree	2	4%
	Total	50	100%

As can be seen from Table 8, from the point of view of the grand total, the rate of answers given by the instructors in the direction of 'totally agree' and 'agree' is 58%, constituting a higher rate than the sum of those who say "I somewhat agree" and "I disagree". It is remarkable that one-fourth of the instructors answered "I disagree".

Table 9. Opinions of the instructors on the proposition "Presenting the products-performances formed at the end of the vocal training course in shows and concerts contributes to the vocal development of the students".

Question		n	%
Presenting the products-performances formed at the end of the vocal training course in shows and concerts contributes to the vocal development of the students.	Strongly agree	30	60%
	Agree	17	34%
	Undecided	3	6%
	Disagree	0	0
	Strongly disagree	0	0
	Total	50	100%

Judging by the answers on the same direction, it is remarkable that almost all of the instructors (94%) think that the presentation of the products-performances formed as a result of the vocal training course studies in shows and concerts contributes to the vocal development of the students.

Table 10. Opinions of the instructors on the proposition “Common terminology regarding the vocal training is provided in institutions in our country”.

Question		n	%
Common terminology regarding the vocal training is provided in institutions in our country.	Strongly agree	0	0
	Agree	7	14%
	Undecided	14	28%
	Disagree	22	44%
	Strongly disagree	7	14%
	Total	50	100%

As can be seen from Table 10, the total rate of the answers "I disagree" and "I totally disagree", which are in the same direction, is 58%, and as such, more than half of the instructors have stated that there is no common vocal training terminology in the institutions that provide vocal training in the country. In addition, it is remarkable that 28% 'somewhat agree' to this proposition.

4 | DISCUSSION & CONCLUSION

The fact that almost all of the instructors stated that (I totally disagree and I disagree 98% in total) they have not had any difficulties in establishing a instructor-student relationship with their students in recent years can be seen as a positive finding in terms of vocal training. It can be said that good communication between these two representatives, which are two important factors in educational activities, is one of the requirements that will positively affect success. According to Baykara Pehlivan (2005, p. 17), effective communication skills are important in training due to professional requirements and individual characteristics. The learning process also means being in a healthy communication. In the research of Kaya et al (2016, p. 180-181), the opinions of the participating students on the communication status of their instructors have been obtained. It has been seen that the communication status of the instructors mainly depends on their academic titles, and their communication skills increase in direct proportion to their job titles. In addition, it has been found that students think common sharing areas should be increased in order to increase the level of intimacy with the instructors. In the research conducted by Yılar et al (2021, p. 2167), the communication skills of the instructors were evaluated by the undergraduate students. When the findings have been reviewed, it has been seen that the skills expected from the instructors in the communication process are - from the most intense to the least - as follows: empathy, understanding and tolerance, respectfulness, active listening, effective use of body language and rhetoric. Although it is important for the instructors to evaluate themselves in communication, it is thought that some research with students as participants, as in this one, can also provide important data on communication, and identifying the necessary deficiencies from different perspectives can provide important contributions to the situations in which solutions are sought in communication.

It was stated that the instructors agreed with the statement " I participate in academic studies, and regularly develop and update my voice teaching techniques and practices in order to provide effective knowledge that will facilitate my students' learning" with a total rate of 94%. It can be said that this rate is an important finding in terms of showing that the instructors are open to improvement by updating themselves academically and pedagogically in the necessary processes. It can be argued that the current achievements gained from such development studies can also provide new and more useful information to the students whom the instructors teach. As Ekici stated, two factors are emphasized in educational activities in the current information age: qualified instructors and contemporary teaching methods. Therefore, in line with the needs of modern life, it becomes a necessity for instructors to update and diversify their teaching methods and renew themselves in this way (2020, p.435).

Some of the academic staff working at universities can take on various administrative positions and coordinators in the educational institutions they work, and they can fulfill their responsibilities related to these administrative duties during working hours and sometimes even outside working hours. These responsibilities may sometimes require more work and research than expected and may leave the instructors in the necessity of

preparing documents that can take time. It can be argued that the instructors who carry out these duties are in consensus (34% says 'I agree') that they cannot continue their vocal training technical activities due to the fact that they spend more time mentally and physically tired compared to the instructors who do not have similar duties. However, there are also participants who answered this statement as "I do not agree" with 34% of the participants. In terms of the difference that may exist from institution to institution, compared to their colleagues with other managerial duties, it can be said that it is related to the fact that the instructors who approved this statement are in individual efforts together with the duties under their responsibility and have no difficulty in working on the field they teach, and that they are in development studies in their fields because their workload is not tiring or excessive in their institutions.

The answers of the instructors to the proposition that "the number of weekly vocal training courses is sufficient" can be examined in two ways as positive and negative. It can be seen in Figure 4 that the total rate of "I agree" is 32%, and the total rate of "I do not agree" is 56%. Slightly more than half of the instructors working in different types of schools stated that the number of weekly vocal training courses is not sufficient, the reasons for this are: More course hours are required with students since vocal training is an abstract special talent training field; it can be difficult to allocate enough time to each student due to the fact that they have to work with more than one student in a vocal training course; and they believe that their students can be more successful in the field of vocal training if they do more than one vocal training course a week. Regarding this finding, in Sevinç's (2004, p. 214) research, a consensus was reached by the vocal training instructors that the vocal training course should be compulsory one hour a week in all courses of undergraduate training. In the research of Ayaz and Nayir (2017, p. 179), voice instructors stated that they thought that the number of vocal training courses was insufficient. In Tonya's (2008, p.93) research, the participating instructors believe that the two-year duration of the vocal training course in the music teaching departments of the faculties of training is insufficient. In Ekici's research (2008: 177), lecturers stated that the voice training course should be taught: one hour a week for four years, at least two hours a week for three years, or two hours a week for two years. In Acar's (2014) research, it was stated by the voice trainers that the number of weekly lesson hours is insufficient.

58% of the instructors answered mostly as "I agree" and partially as "I totally agree" on the proposition "I am in adequate-healthy communication with the vocal training instructors at other universities". This percentage reveals that instructors working in the same field at different universities exchange opinions about the vocal training practices, preferences and techniques, and this can be considered as a pleasing situation. However, regarding the fact that 26% of the instructors expressed "I am undecided" and 14% "I do not agree", it can be argued that their individual preferences in maintaining social and academical communication and the fact that they cannot communicate adequately due to the fact that they cannot access face-to-face meeting opportunities have been effective. Related to this finding, Sevinç (2004, p. 214) argues that it would be beneficial for voice instructors to come together at least once a year by establishing interdepartmental relations. However, it has been seen that these initiatives for better communication remained only as initiatives which could not be realised, and the participants have stated that the interviews have been made on a personal basis generally.

When the answers of the instructors on the proposition "I take into account the opinions and wishes of the students in the selection of the works to be studied" are reviewed, it is seen that - based on the finding that the total of those who answered as 'totally agree' and 'agree', which tends in the same direction, is 76%, - thanks to the instructors taking the opinions of their students during the selection of the repertoire required for vocal training studies, it can be argued that an active process is created for both parties in the vocal training course, that the instructors thus increase the active participation of the students in the course and give their students opportunities to maintain their positive attitudes, and even listen to the opinions of the students and make them feel that they are socially valuable individuals. With regard to this finding, it can be seen that the views by Baydağ (2020, p. 395) in his research constitute different aspects of repertoire selection. The voice instructor should have appropriate resources according to different levels of voice characteristics and voice utilisation, and should be able to search for new repertoires. However, the voice instructor should consider the students' vocal and musical comprehension, perception and ability to apply. One should be precautious against the desire of students, who are excessively ambitious or eager to learn, to choose/sing works above their level. Regarding this finding, data from Ekici's (2008, p.180) research can be presented. In the selection of repertoire, some of the vocal education instructors determine

their repertoires based on the principle of close to far. Others stated that they choose the repertoire according to the voice registers and characteristics of their students.

It has been determined that 88% of the instructors (I absolutely agree and agree) state that they need innovations regarding the vocal training given in music institutions. Considering the duration of work experience obtained within the scope of the demographic characteristics of the instructors (72% of them work between 10 years and above and 12% between 7-9 years), the inferences of the instructors from their professional activities, along with the professional experience factor, the usability and actuality of the teaching programs used by the participants in the institutions they work, students' success, interest and attitude levels in the field of vocal training can be considered effective in obtaining the finding in this way. In relation to this finding, the research of Ayaz and Nayir (2017, p. 177), "opinions of voice instructors on improving the quality of vocal training curriculum" can be examined. Voice instructors stated that the vocal training course training program they use in their schools does not adequately meet the needs of the students in terms of the quality of vocal training. In Özakçe's (2019) research, the views of the instructors at the faculty of training, which is one of the institutions that provide vocational music training, about the teaching program they use for vocal training courses were examined. According to the findings, it can be said that individual vocal training course curriculums are not created for the field of curriculum development science. It has been concluded that the contents of the program do not meet the objectives sufficiently, due to the individual differences of the students, changes are made in the program by using the professional experience and technical equipment of the instructors, and the duration of the vocal training course is insufficient.

It has been observed that the answers given by the instructors to the proposition "Students should not have a right for absenteeism except for compulsory reasons such as health" regarding vocal training courses were not focused on a specific direction. It has been seen that there is not a large difference between the answers (Figure 8). Judging at the data in terms of grand total, it has been found that the rate of answers given by the instructors in the direction of 'I totally agree' and 'I agree', which is close to each other, is 58% in total, and it has a higher rate than the other answers. Absenteeism of students is limited and monitored by various regulations of the Council of Higher Education and by the regulations as per the rules of the universities. Based on the continuation of training and training studies with features such as a certain academic calendar, duration, and progress in subject order, the reason the opinion of slightly more than half of the instructors on the fact that students should not be absent except for the excuses of illness can be argued to be the fact that students believe that they should maintain their achievements in subjects continuously and in discipline, and that students believe in the necessity of doing vocal training practices at regular intervals. The fact that one fourth of the instructors answered as disagree is a remarkable rate (26%). It can be argued that the instructors who did not agree with the proposition approved this statement because they participated in the operation of the absenteeism directives to which the students were subject.

Almost all of the voice instructors (94%) have confirmed that the presentation of the works they have completed in the vocal training courses as performances in events such as shows and concerts provides benefits for the development of their students' vocal training. Students who receive vocal training may experience emotions such as excitement, anxiety, and anxiety of success/failure both during courses and in various singing performance presentations in front of some ensembles. These emotional processes, which can change according to the situation and time, can affect the performance of students positively or negatively. In vocal training courses, it is also possible to partially train such emotional processes to be kept under control as much as possible in a positive way. It is thought that almost all of the instructors agreed with this proposition, since the control of such emotional states, which is especially evident in performances in front of various groups, can be practiced and rehearsed. Regarding this finding, data from Ekici's (2008, p.181) research can be presented. According to the research data, the vocal trainers stated that the students should take part in various concerts in terms of motivation, self-confidence, diligence, disciplined work, socialization, being comfortable on the stage, and excitement control.

Regarding the fact that more than half of the instructors stated that there is no common vocal training terminology in the institutions where vocal training is given in our country, there is no printed source from the past to be used in vocal training studies and terminological expressions. All of the instructors who carry out vocal training courses today are trained by different vocal training masters. Due to the fact that these masters were inspired, influenced or researched from different world schools (Russian, French, German, Italian), different terminologies have emerged. In addition, it can be said that the richness and diversity of expression terms

originating from different teaching styles in music, instrument and vocal training, which is an important branch of art and art, is understandable. Also, it can be said that the vocal training instructors, who are the participants of the research, have found it appropriate to use the terminology they have chosen based on the sources they have examined with their own research. In relation to this finding, the research of Polat (2016, p. 42) can be examined. In this research, the confusion and ambiguity of terminology, which is caused by the use of vocal training and vocal training fields, which are given in our country, are discussed. First of all, it is argued that it is necessary to explain the usage needs of the foreign terms that meet/explain the fields of voice and singing training and how they are used in the society they belong to. With these explanations, it is stated that redefining the cultural texture of the society in naming the fields of teaching can solve the confusion of terminology.

Voice, which is a basic tool in human communication, is a positive factor both for the professional understanding of the instructor and for the students to express themselves verbally (Velsvik Bele, 2008, p. 41). Vocal training, which has hardly any concrete aspect, is carried out with a number of exercises, explanations and examples. Reaching the goals of this training is directly related to the instructor's narration, the method applied and the student's ability to understand (Helvacı, 2018, p. 127). The human voice, which is a natural instrument, is an important communication tool. When used with adequate technique, it can offer positive gains, and when used incorrectly, vocal health may be adversely affected. Correct voice training is needed for the realization of positive gains (Ertek Babaç & Dalkıran, 2019, p.2). As can be understood from these views, vocal training is an area where many concepts and special abilities are used combined. Voice, which is an important element for people, will continue to develop as an asset that is open for training, protection and examination.

STATEMENTS OF PUBLICATION ETHICS

I declare that the research has no unethical problems and I observe research and publication ethics. Data collection tool was approved by Zonguldak Bülent Ecevit University Ethic Committee.

CONFLICT OF INTEREST

The authors declare that there is no conflict of interest.

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