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Undergraduate Students in Vocational Music Education's Using Social Media to Improve their Instrument Playing Skills

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Abstract

The research is a mixed method study that aims to examine the utilisation of social media platforms by undergraduate vocational music education students to improve their instrumental skills from various aspects. The questionnaire form prepared by the researchers was used to collect the quantitative data obtained from the study group and the interview form prepared by the researchers was used to collect qualitative data. The data obtained in the study were analysed bidirectionally as quantitative and qualitative. The quantitative data analysis of the research was carried out by descriptive analysis method. The quantitative data obtained were presented with relevant frequency and percentage calculations. Qualitative data were analysed through content analysis. The data obtained after the analysis were presented to the reader as codes, categories and themes. In the study, quantitative data on the social media platforms that undergraduate students use predominantly when they turn to social media platforms with the motivation of improving their instrument playing skills, the distribution of the main factors in choosing these platforms, and the post owners they follow the most were accessed. In addition, qualitative findings were obtained regarding the reasons why students prefer social media platforms, their opinions on the advantages offered by these platforms, and the effective factors in choosing the music genres on the platforms. As a result of the study, it was seen that students used platforms effectively in developing their instrument playing skills and it was understood that they actively included the content on these platforms in their self-regulated learning processes

Keywords: Social media, music education, instrument education, instrument playing, mixed method research.

Introduction

People on earth now live 'in an interconnected network society that is globally and locally interwoven' (Castells, quoted in Toprak et al., 2009, p. 25). For this networked society, the internet has begun to be accepted as a 'social space' (Kaplan & Haenlein, 2009, p. 60). The internet has started to be used primarily in areas such as communication and information (Valkenburg and Peter, 2009), and especially through social media platforms, the sharing of information and news has evolved to a different position than in the past (Newman et al., 2012).

Social media is a concept that refers to web-based platforms that 'represent the totality of tools, services and applications that enable users to interact using network technologies' (Boyd, 2008, p. 92). It is known that the number of users has reached 4.7 billion worldwide according to data from July 2022 (Statista, 2022). Social media platforms, as a communication tool through which people can get the information they need (Kim et al., 2016; Lin and Liu, 2012; Timisi, 2003), have become a widely used tool in the context of access to information and skills development (Haase & Young, 2010).

There are many studies (Kabilan et al., 2010; Seaman and Tinti-Kane, 2013; Wang et al., 2013) that show that social media platforms are also used in the field of education. These platforms offer many opportunities to students in terms of social interaction and quick access to information sources in any environment (Paul et al., 2022). The quality of the teaching-learning process can be enhanced by some of the advantages they offer (Moran et al., 2011; Tess, 2013) and they allow people to shape the learning process directly or indirectly (Jones et al., 2010). It can be seen that these platforms are preferred in the field of education, especially in prominent topics such as "collaborative learning" (Cayari, 2018; Pettenati and Ranieri, 2006), "informal learning" (Sabaawi and Dahlan, 2017), "microlearning" (Mujica et al., 2021) and "self-regulated learning" (Matzat, & Vrieling, 2016; Turhal, 2022).

Music is another area of education that benefits from the advantages offered by social media platforms. The role of social media in music teaching and learning has increased in recent years (Chan

et al., 2015; Salavuo, 2008). Social media platforms have started to emerge as an environment where many performers, educators and academics share their musical performances, experiences, teachings and knowledge (Cayari, 2018). So much so that, according to Lei et al., (2021), video sharing platforms and social networking sites are among the most intensively used tools in music education. In fact, it is noteworthy that the YouTube application has come to the fore as an important tool used by teachers to present examples in their lessons in music education, teaching and research (Cayari, 2018; Dougan, 2014; Waldron, 2012).

At the level of instrumental education, performers, academics or teachers who have become instructors of their instruments also increase some qualifications in their teaching processes by using internet-based applications and digital content (Löchtefeld et al., 2011; Rogers et al., 2014; Yin et al., 2005). In addition to written and audio materials, such audiovisual materials have begun to be used in instrumental teaching and learning processes (Lei et al., 2021). Teachers can also share their productions related to their instruments with students through social media platforms (Giebelhausen, 2015). Thus, it is observed that these videos, performance recordings and other shared contents have become important materials in informal instrument teaching processes in the near future.

On the other hand, with the development of internet-based information technologies, individuals have become self-directed 'sharing learners' (Goksel et al., 2018). This study focuses on the situations in which students use social media applications with the motivation of improving their instrumental playing skills. It is based on the assumption that students shape their informal instrumental learning processes with 'learning to learn' and 'managing their own learning' strategies. In this context, the problem of the study is: 'What are the characteristics of the tendencies of students in vocational music education to use social media platforms to improve their instrument playing skills? Within this problem, answers were sought to the following sub-problems:

1. What are the platforms that students prefer and why, the profiles they follow on these platforms, the types of music they listen to, the types of content, and their tendencies in terms of performance techniques?
2. What are the reasons why students prefer the platforms, the factors that influence their choice of music genre to listen to, the benefits offered by these platforms and students' opinions about their expectations from the platforms?

Method

Research Design

The study is a mixed method research. Mixed method research is 'a research approach that involves the collection of qualitative and quantitative data and the integration of these two types of data' (Creswell, 2017, p 4). In mixed research method, the researcher collects and analyses quantitative and qualitative data while seeking answers to research questions (Creswell & Clark, 2018, p. 26; Tashakkori & Creswell, 2007, p. 4). Mixed methods research is preferred because it provides a wide variety of methods to enrich the research (Gorard & Taylor, 2004, p. 2). On the other hand, it allows the research problem to be addressed more comprehensively and increases validity and reliability (Creswell, 2012).

The research was conducted using a nested mixed design, which is one of the mixed methods research types. In the nested mixed design, data can be used sequentially or combined and the main idea

is addressed more comprehensively in one type of data (Bütün, 2014 as cited in Söğüt & Polat, 2020). It is used in cases where answers are sought to research questions that require the researcher to use different data sets (Creswell & Plano-Clark, 2015). This type of design is based on one data set supporting the other data set. The data set with a high importance in the research is defined as the 'primary' data set, while the data set with a lower importance value is defined as the 'secondary' data set. In other words, the research is qualitative or quantitative research, but data from alternative methods are needed to support, generalise or explain the data (Creswell & Plano-Clark, 2015). In this study, which was conducted using a nested mixed design, quantitative data was identified as 'primary' and qualitative data was identified as 'secondary'. The qualitative phase was used to enrich and support the quantitative findings.

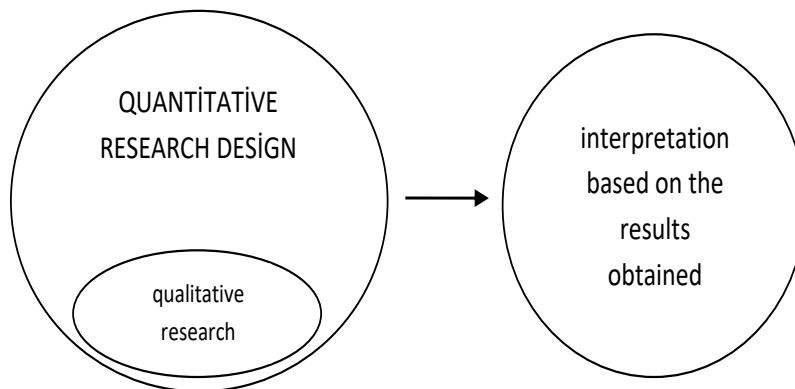


Figure 1. Nested complex mixed methods research (Toraman, 2021, p. 19)

The quantitative screening model was preferred in the part where numerical data was obtained on the use of social media to improve the instrumental skills of students in vocational music education, and the case study design was preferred in the part where in-depth qualitative data was obtained on the students' orientations. The quantitative part of the research is descriptive in nature, prepared in a quantitative survey model. The survey model is "a research approach that aims to describe a past or current situation as it is" (Karasar, 2012, p. 77). Survey research offers researchers significant advantages in presenting information from a large number of sample groups (Büyüköztürk et al., 2017). Another important advantage is that internet-based survey researches reduce the amount of time required (Robson, 2017). The qualitative part of the research is a case study. A case study is a research design that systematically examines, explores, and describes data collected through various data collection instruments about one or more situations or events (Creswell, 2013; Merriam, 2009). The case study design is based on how and why questions and allows the researcher to examine in depth a phenomenon or event that the researcher cannot control (Yıldırım & Şimşek, 2011).

Data Collection

In the research, quantitative data were collected using the questionnaire technique. Questionnaire technique is a technique that can be applied to individuals orally or in writing and allows obtaining different types of quantitative and qualitative data from the determined sample about themselves, their environment or their institution (Arıkan, 2018). It is often used to reveal the thoughts and tendencies of a large community (Büyüköztürk, 2005). In this study, web survey, which is one of the survey types, was preferred. Qualitative data were collected through an interview form with semi-structured questions.

The research began with a review of the relevant literature on the use of social media platforms for instrumental teaching/learning purposes. After determining the research design, questionnaire and interview techniques were adopted as data collection methods. The questionnaire and interview pools of questions prepared by the researchers, based on the literature, were submitted to three expert academics working in the field of music education, and necessary changes and adjustments were made. After the pilot application, the finalised forms were simultaneously presented to the study group via a Google Forms application.

In the questionnaire form, ethical approval information, introductory information about the research, participant consent section, demographic information section and research questions were presented. Three open-ended questions were included in the interview form to explore in depth the students' motivation to improve their instrumental skills and their orientation towards social media platforms. Open-ended questions are used by the respondent to share his/her thoughts or to provide a basis for a topic by supporting it with a justification (Haladayna, 1997). Volunteer participants were asked to complete both forms without a time limit. Each participant took an average of between 20 and 35 minutes to complete the process.

Data Collection Tools

In the study, the '*Social Media Use Questionnaire for Improving Instrument Playing Skills of Undergraduate Students Receiving Vocational Music Education*', consisting of closed-ended questions prepared by the researchers, was used as a quantitative data collection tool. In the questionnaire, there were first questions to determine the demographic characteristics of the students such as gender, age, school, type of school, instrument and class level. The next part was designed as three sets of questions titled 'orientations' (f: 3), 'learning content' (f: 2) and 'motivation' (f: 4) to describe undergraduate students' preference for using social media platforms to improve their instrumental playing skills. Students were asked to answer a total of 9 questions, with 2-4 questions in each question set.

Table 1. *Social media usage questionnaire for improving instrument playing skills of undergraduate students receiving vocational music education*

Theme 1: Orientation
Which social media platform's videos do you follow the most to improve your skills on your instrument? Which teachers, influencers or artists do you follow who share videos about your instrument on social media platforms? Which music genre do you follow more on social media platforms to improve your instrument and performance skills?
Theme 2: Learning Content
What kind of content is mostly included in the videos you use for your instrument on social media platforms? What performance techniques about your instrument have you learnt or developed through social media platforms?
Theme 3: Motivation
What criteria do you use when choosing the profiles/people/owners you follow on social media platforms to improve your instrument performance? In which cases do you need social media platforms for your instrument training? How do you tend to videos about your instrument on social media platforms? What are the important deficiencies you see in the posts about your instrument on social media platforms?

The study used the '*Social Media Use Interview Form for Improving Instrument Playing Skills of Undergraduate Students Receiving Vocational Music Education*' as a qualitative data collection tool. The

form contained a total of 4 questions focusing on students' social media platforms, orientations towards these platforms, students' experiences and expectations. The questions in the form are as follows:

1. What is/are your reason(s) for preferring social media platforms (Facebook, YouTube, Instagram, Tiktok, etc.) for developing instrumental skills?
2. What factors influence your choice of music genre(s) that you follow on social media platforms to improve your instrument playing skills?
3. How do you benefit from posting about your individual instrument on social media platforms? And why?
4. What do you expect from the content of posts on social media platforms to improve your instrument playing skills?

Working Group

Criterion sampling, one of the purposive types of sampling, was used in the study. Criterion sampling involves pre-determining some criteria of importance and sampling events, situations, objects and people that meet these criteria (Merriam, 2013; Patton, 2002). Studies using criterion sampling are preferred in monitoring programmes (Coyne, 1997) because they provide access to rich data and increase credibility (Flick, 2014). In Türkiye, music and instrumental education is basically divided into three groups: amateur, general and vocational. Since this research focuses on the potential of vocational music education students to use social media with a focus on their professional instruments, the criteria were determined as 'participants' being in formal vocational music education at the undergraduate level' and 'using social media platforms with the motivation to improve their instrument playing skills'. The study group of the research, Undergraduate 1st, 2nd, 3rd and 4th year undergraduate students (f:295) aged 17 years and over enrolled in the autumn term of the 2022-2023 academic year in higher education institutions providing vocational music education in the western, central, southern and eastern regions of Türkiye. The participants in the study group participated in the study voluntarily. In the table below, various information about the study group (f: 295) is presented:

Table 2. Demographic information of the participants

Variables		f	%
Gender	Male	159	53.9
	Female	136	46.1
	Total	295	100
Age Range	17-20	99	33.6
	21-25	141	47.8
	26-30	26	8.8
	31-35	22	7.5
	35+	7	2.3
School Type	Conservatory	181	61.4
	Faculty of fine arts	9	3.1
	Faculty of Music and Performing Arts	4	1.4
	Faculty of Education	97	32.8
	Other	4	1.3
Class Level	License-1	88	29.8
	License-2	83	28.1
	License-3	52	17.6
	License-4	72	24.5
	Baglama/Saz	79	26.80
Instrument	Woice Training	38	12.88
	Violin	33	11.18
	Piano	30	10.19
	Guitar	26	8.81
	Flute	18	6.10
	Oud	12	4.06
	Kanun	11	3.72
	Viyola	11	3.72
	Tar	5	1.69
	Ney	4	1.35
Daily Time Spent on Social Media (Minutes)	Other	28	9.50
	1-30	27	9.02
	31-60	67	27.7
	61-90	94	31.9
	91-120	86	29.2
Time Allotted to Watching and Listening to the Instrument on Social Media Platforms of Participants (Minute)	240+	21	6.6
	1-30	104	3.7
	31-60	89	30.6
	61-90	53	18.2
	91-120	35	12
	240+	5	1.2

It can be seen that 53.9% of the students who responded to the questionnaire form are male (f: 159), 46.1% are female (f: 136) and they are mainly between 17 and 25 years old (33.6%). It can be assumed that they are mainly educated in conservatories (f: 181) and faculties of education (f: 97). The instruments played by the participants show a great variety. The instruments performed by the participants are mostly bağlama 26.80% (f: 79), singing 12.88% (f: 38), violin 11.18% (f: 33) and piano 10.19% (f: 30). The daily use of social media by the participating students is mostly between 61-120 minutes (61.1%). It can be assumed that a significant part of the participating students (66.3%) (f: 193) spend at least 30-60 minutes on these platforms when they turn to social media platforms with the motivation to improve their instrumental playing skills.

Data Analysis

The data obtained in the research was analysed bidirectionally as quantitative and qualitative. The quantitative data analysis of the research was carried out using the descriptive analysis method. Quantitative data were analysed using SPSS 22 package. Frequency and percentage calculations based on the students' responses to the questions in the questionnaire were presented to the reader.

The qualitative data were analysed using content analysis. Content analysis firstly involves coding, combining codes that are related to each other into categories or subcategories, and then arriving at themes consisting of subcategories. After organising the themes, the findings are interpreted (Eysenbach & Köhler, 2002; Merriam & Grenier, 2019; Patton, 1990). Content analysis is preferred due to its advantages in explaining the dataset at a general level and analysing the data in a systematic structure (Baltacı, 2019). In the coding of the qualitative data, collaborative coding was carried out by the researchers. Collaborative coding is preferred because it contributes to "generating new and rich codes" (Olesen et al., 1994) and "creating a shared interpretation and understanding" (Weston et al., 2001). In the process of interpreting the data obtained, some of the participants' views were conveyed through direct quotations. When these quotations were made, the participants were given pseudonyms in order to respect their confidentiality. For example, the pseudonym 'S1' identifies student number 1.

Validity and Reliability

The relevant literature (Ayhan et al., 2016; Kabilan et al., 2010; Lei et al., 2021; Uygun, 2020; Waldron, 2012;) was used in the preparation of the question pool, which contains the questions that make up the questionnaire form. The questionnaire and interview forms prepared by the researchers were reviewed by three academics who are experts in the field of music education and instrument education. The questions were edited for comprehensibility, inclusiveness, language and number according to expert opinion. After the pilot application with 5 students, the forms were finalised. Purposive criterion sampling was used to determine the sample.

To ensure the external reliability of the research, detailed information about the participants and their demographic characteristics was provided. To increase the internal reliability of the research, collaborative coding (Erickson and Stull, 1998; Schreier, 2012) was used by the researchers in the coding process during the analysis of the qualitative data, and the reliability of the codings presented to the expert academics in the field was calculated using Miles and Hubermann's (1994) reliability formula (86%). For the internal validity of the study, the integrity and consistency of the data were checked, and for the external validity of the study, the process of preparing and administering the questionnaire and interview forms and analysing the data was explained in detail. In addition, instructions on how to use the questionnaires were given to participants when they completed them and in the relevant part of the form. The research text included direct statements from the participants to describe the data in detail.

Ethical Permits of Research

In this study, all the rules specified to be followed within the scope of "Higher Education Institutions Scientific Research and Publication Ethics Directive" were complied with. None of the actions specified under the heading "Actions Contrary to Scientific Research and Publication Ethics", which is the second part of the directive, have been taken.

Ethics Committee Permission Information:

Name of the committee that made the ethical evaluation = Afyon Kocatepe University Social and Human Sciences Scientific Research and Publication Ethics Committee

Date of ethical review decision=30.09.2022

Ethics assessment document issue number=2022/283

Findings

Quantitative Findings

Findings Related to Students' Tendencies to Improve Their Instrument Playing Skills on Social Media Platforms

The social media platforms used by the students in the study group to develop their individual instrumental skills are quite diverse. When analysing the usage rates of these platforms, it can be seen that the highest number (f: 172) belongs to Youtube.

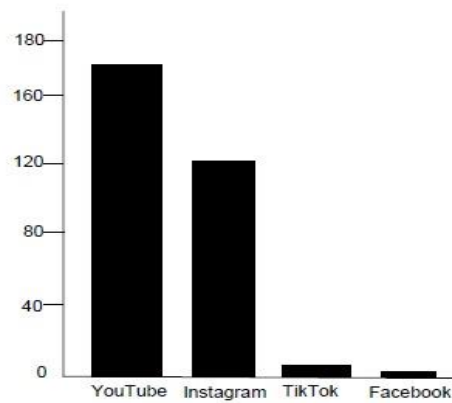


Figure 2. Platforms used by the participants to improve their instrument playing skills

YouTube (f: 119) is followed by the Instagram application. The preference rates of the other platforms used are quite low compared to YouTube. Among these platforms, Tiktok (f: 2) and Facebook (f: 1) come next. According to the data obtained from the research, there are some similarities and differences in the participants' preference of YouTube and Instagram platforms for related purposes:

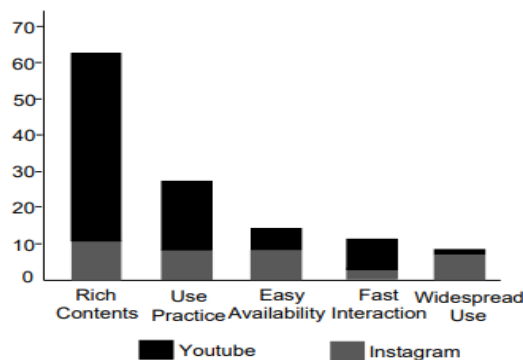


Figure 3. The reasons why participants prefer YouTube and Instagram platforms that they use to improve their instrument skills

Youtube and Instagram users cite rich content and coverage, ease and practicality of use, and prevalence and widespread use as sources of motivation. This situation is common to users of both platforms. However, Youtube is more preferred by the participants, mainly due to its features such as rich content, practicality of use and easy accessibility.

In another research question, participants were asked about the profiles they follow on social media platforms. The participants stated that they mostly follow names such as 'Çetin Akdeniz', 'Erdal Erzincan', 'Sinan Ayyıldız' and 'Muhlis Berberoğlu' among the educators, phenomena and performers who share videos about their instruments on social media platforms. Other prominent names include 'Fazıl Say', 'Hasan Genç', 'Göksel Baktagir', 'Gökhan Karakaya', 'Oğuzhan Açıköz', 'İlter Kurcala', 'İsmail Altunsaray', 'Salih Gündoğdu', 'Neşet Ertaş', 'İsmail. Tunçbilek', 'Mustafa İpekçioğlu', 'Ali Yılmaz', 'Erol Parlak', 'Muhammed Yıldırım'.

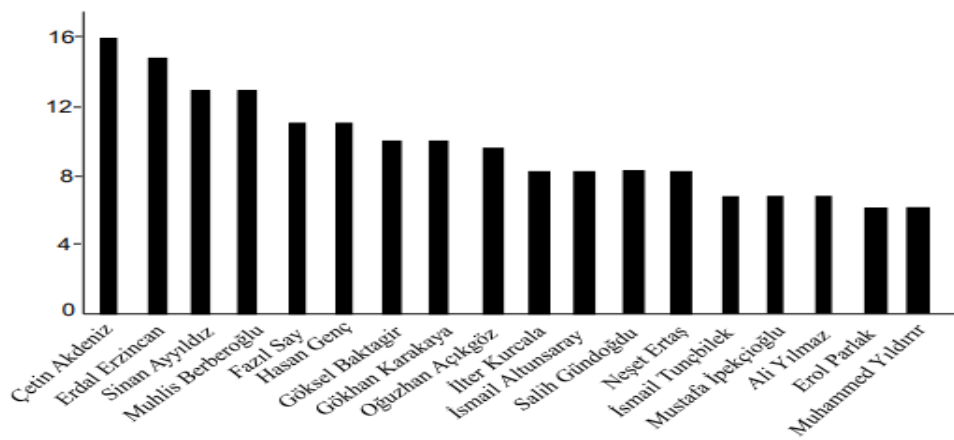


Figure 4. Educators, influencers and performers that participants utilised on social media platforms

It was observed that the music genre that participants followed more on social media platforms to improve their instrumental skills was 'Turkish folk music' (f: 80). This genre was followed by 'classical music' (f: 74) and 'Turkish art music' (f: 50).

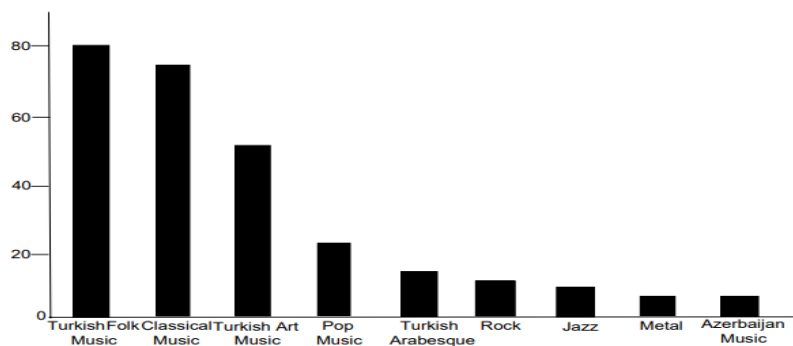


Figure 5. Types of music that participants follow on social media platforms

It is understood that participants benefited from a large number and variety of music genres when using social media platforms to improve their instrumental skills. These genres included folk music (Turkish, Azeri), classical music genres (Western classical, Turkish classical), popular music, jazz, rock and metal music genres.

Findings Related to the Learning Content that Students Use to Improve Their Instrumental Playing Skills on Social Media Platforms

The types of content in the videos used by the students in the study group to improve their instrumental playing skills on social media platforms vary considerably. When analysing the proportions of content types in these videos, the highest proportion is 'works' with 62.4% (f: 184).

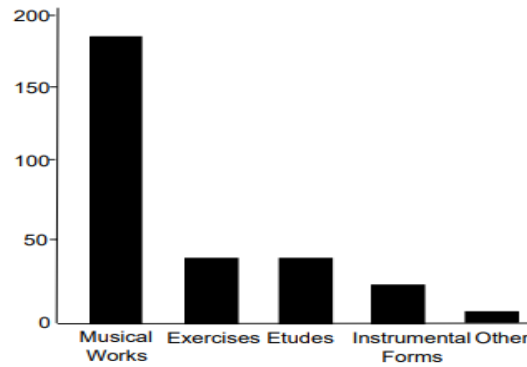


Figure 6. Distribution of videos used by participants by content

It was observed that the preference rates for other video content were quite low compared to pieces. The numerical distribution is 'exercises' (f: 41), 'etudes' (f: 39), 'instrumental forms' (f: 25). Participants focus more on learning some performance techniques on social media platforms that they use to improve their instruments.

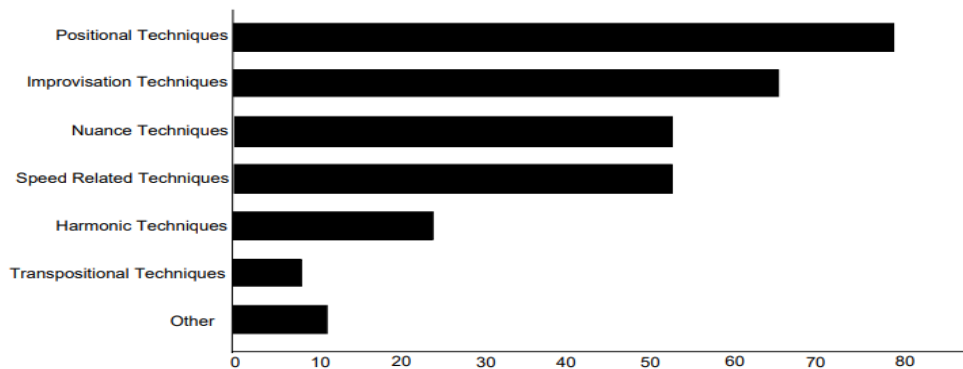


Figure 7. Instrumental performance techniques used by participants on social media platforms

According to the participants, these performance techniques are mainly 'positional techniques' (f: 80), 'improvisation techniques' (f: 66), 'speed-related techniques' (f: 53) and 'nuance techniques' (f: 53).

Findings on the Factors Influencing Students' Orientation Towards Social Media Platforms

According to the answers to the question aimed at determining the criteria according to which the participants choose the profiles/people/share owners when they turn to social media platforms to improve their instrument playing skills, a significant majority of the participants (f: 97) do not have a specific criterion.

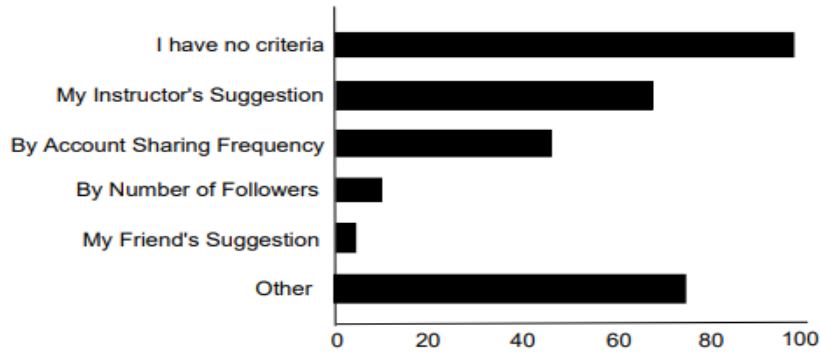


Figure 8. Motivating factors for participants' use of social media in relation to their instrument playing skills

The other group acts mainly according to criteria such as "the teacher's suggestion" (f: 73) and "according to the frequency of sharing the account" (f: 45). Analysing the answers to the question about the situations in which participants turn to social media platforms to improve their playing skills, it can be seen that a significant majority of participants (f: 234) turn to these platforms when they are looking to improve their performance skills.

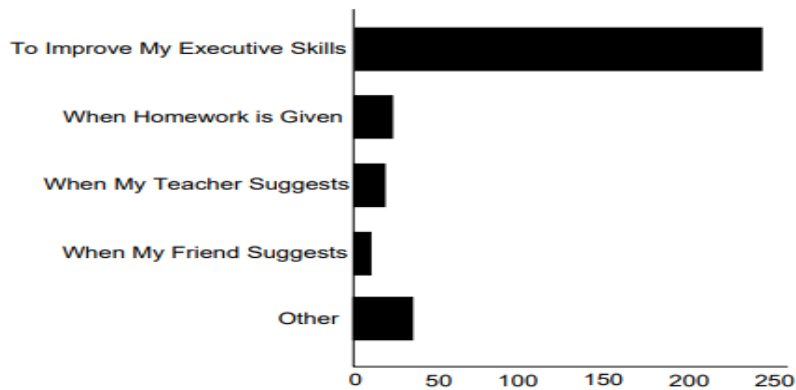


Figure 9. Participants' orientation towards social media platforms

Other participants use social media platforms for relevant purposes 'when homework is assigned' (f: 18), 'when tutorials suggest it' (f: 12), 'during exam periods' (f: 9) and 'when friends suggest it' (f: 5).

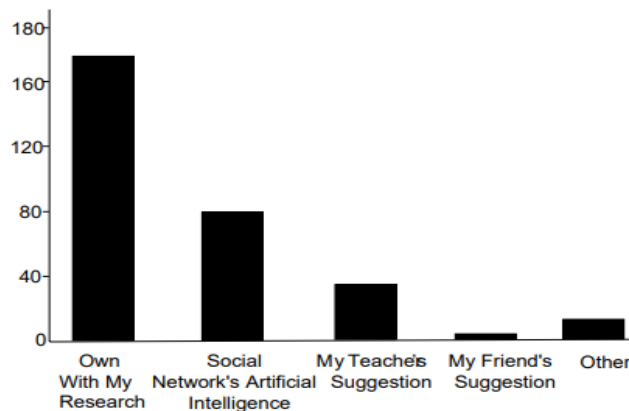


Figure 10. Different factors that lead respondents to use social media platforms

Participants tend to share information about their instruments on social media platforms mainly through 'their own research' (f: 176). In addition, factors such as 'the artificial intelligence of the social network' (f: 77) and 'teacher recommendation' (f: 33) are also effective in their orientation.

Qualitative Findings

After analysing the qualitative findings, four themes were formed as 'reasons for preferring social media platforms', 'effective factors in the selection of music genres', 'advantages offered by social media platforms' and 'expectations for social media content'.

Qualitative Findings on the Reasons Why Students Prefer Social Media Platforms (Facebook, Youtube, Instagram, Tiktok, Etc.) To Improve Their Instrument Playing Skills.

The findings in the theme of 'reasons for preferring social media platforms', which includes the data on the reasons why the participants prefer the social media platform they use to improve their instrument skills, are grouped into three categories as 'reasons for content', 'reasons for user comfort' and 'reasons for global use'. 'Reasons related to content' category is divided into 'rich content', 'reasons related to user comfort' category is divided into 'easy accessibility' and 'usage practice', 'reasons related to global usage' category is divided into 'fast interaction' and 'widespread use' subcategories.

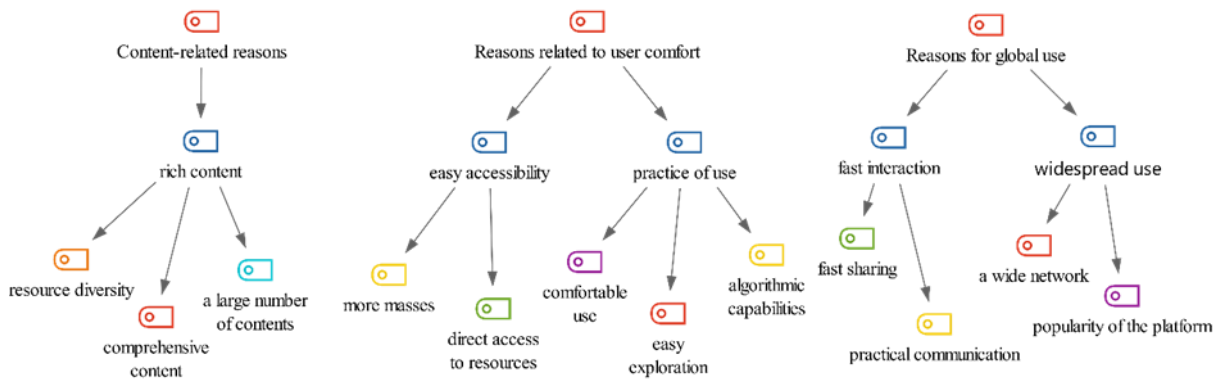


Figure 11. Code-category map for the theme of reasons for preferring social media platforms

In particular, some of the opinions of the participants who prefer the YouTube platform regarding the subcategory of 'rich content' (57.14%) emphasise the positive aspects of the platform in this sense:

'More comprehensive in terms of information. It is more useful visually and aurally. It has more data in the field of music' (S230).

'It is a more comprehensive platform. Videos can be long and detailed' (S203).

'Youtube has complete concert recordings. (...) I can reach deeper into social media' (S255).

The category of 'reasons related to content' is followed by the category of 'reasons related to user comfort'. This category has the subcategories of 'practice of use' (19.78%) and 'easy accessibility' (16.27%). Among the student opinions, there are many examples of the practical benefits of the platforms:

' (...) it gives me the chance to make a wider search. Search filters make my job easier' (S255).

'it takes me less time to reach the content I am looking for' (S226).

'I use (...) because it is more convenient in terms of slowing down, stopping and downloading the video' (S151).

Algorithmic opportunities related to the platforms in the sub-category of 'practice of use' are seen as one of the important factors for students to use these platforms more effectively and intensively:

'Because the videos are related, when I watch one, I see more related videos' (S226).

In the opinions in the 'easy accessibility' sub-category, the ease of access to the content of the platforms is mentioned:

'I have more and easier access to educational and detailed information' (S224).

'(...) I can communicate one-to-one with flutists and reach them more easily in terms of exchange' (S268).

'(...) I have wider and more up-to-date access to the works of today's artists' (S196).

The opinions in the category of 'reasons for global use' focus on the advantages of platforms being used by a large number of people and groups:

'I can reach a wider audience' (S106).

'I prefer the classical guitar community because it is more active on this platform' (S111).

Qualitative Findings on the Factors Influencing Students' Choice of Music Genre(S) to Follow on Social Media Platforms in order to Improve Their Instrumental Playing Skills.

As a result of the coding of the data obtained in the theme of 'effective factors in the selection of music genres', two categories were formed as 'personal factors' and 'social factors'. The 'personal factors' category was subcategorised as 'factors related to taste', 'factors related to education', 'affective factors'; the 'social factors' category was subcategorised as 'factors related to prevalence', 'factors related to belonging'.

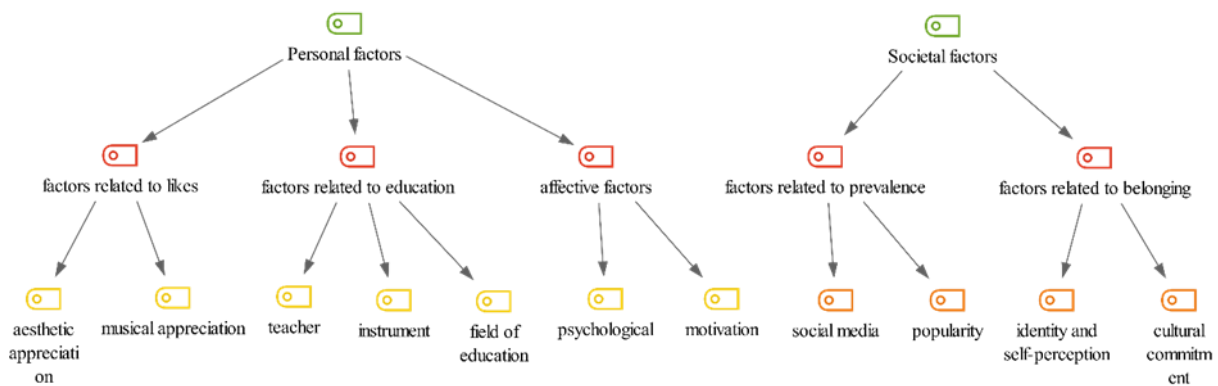


Figure 12. Code-category map for the theme of effective factors in the selection of music genres

After the coding of the participants' opinions, it is seen that the subcategory of 'factors related to tastes' is one of the most important factors in choosing the relevant music genre. When the participants turn to platforms to improve their instrument playing skills, they mostly choose music genres by prioritising aesthetic appreciation criteria:

'The sensations of the genres of music I listen to, the feelings they create, the themes they describe and deal with, and their playing styles have been effective' (S184).

'The musical world I am in and my own taste' (S63).

'I choose it because it speaks to my own soul' (S45).

Another sub-category under the category of 'personal factors' is 'factors related to education'. The participants stated that the types of music they are orientated towards on social media platforms have a direct relationship with the characteristics of the model individuals in the academic institutions where they study and the instruments they continue to learn in these institutions:

'I prefer this genre because the pieces I play on the violin are usually classical pieces and I like classical music' (S42).

'The fact that I studied Western music at the College of Fine Arts, which I am interested in. At the university I study in the folk music department' (S150).

'The meşşk environments in which my instrument is used usually include classical Turkish music, so this is an important factor' (S291).

'My own department is the folk music department (...) because I like to do research in this field' (S225).

In the category of 'personal factors', there are also codes related to the participants' orientation towards music genres depending on their affective expectations:

'It is because I enjoy listening and performing' (S180).

'My interest and (...) familiarity with the ear guide me' (S268).

The second category, 'social factors', consists of subcategories related to 'prevalence' and 'belonging'. In this category, there are findings that the social interaction factor affects the type of music preferred by the participants when they use social media to improve their instrument playing skills:

'My previous life, the social factors in which I was involved and my interests' (S269).

'The environment I grew up in during my life and my tastes' (S65).

Especially the opinions in the sub-category of 'factors related to belonging' show that students' cultural characteristics are effective in their orientation towards music genres:

'(...) my loyalty to my own culture' (S22).

'(...) because I grew up in the Barak culture' (S35).

'(...) I was oriented with the influence of the geography I was in' (S61).

Qualitative Findings in Relation to the Benefits of Sharing About Their Instruments on Social Media Platforms, According to The Students

As a result of the coding of the data obtained in the theme of 'advantages offered by social media platforms', three categories were formed as 'advantages related to performance', 'advantages related to motivation' and 'advantages related to learning'. The category of 'advantages related to performance' has subcategory codes as 'learning performance techniques', 'improving performance techniques'; the category of 'advantages related to motivation' has subcategory codes as 'cognitive motivation', 'learning motivation', 'affective motivation'; and the category of 'advantages related to learning' has subcategory codes as 'increasing the quality of learning', 'awareness'.



Figure 13. Code-category map for the theme of advantages offered by social media platforms

The opinions in the category of advantages related to execution include advantages for development in different areas of execution competence:

'To develop interpretive skills by listening to different interpretations of the pieces, to learn new pieces thanks to the curiosity generated by the pieces I do not know' (S150).

'To learn the tricks of the trade for the pieces I will play in the future or the pieces I already play and to add to my current knowledge of exercises and techniques' (S235).

In the category of 'advantages related to motivation', the advantage codings obtained from the sentences in which the participants emphasised that they provided learning motivation as well as cognitive and affective motivation are as follows:

'Learning new information about my instrument and new exercises is an important benefit' (S175).

'Improving my self-confidence and my playing' (S62).

'It encourages me to improve my instrument' (S3).

According to the participants, the use of social media also offers the advantages of 'increasing the quality of learning' and 'gaining awareness' in the perspective of developing instrument playing skills. Some participant views are as follows:

'I can see and use different techniques, I can catch some points that I need to pay attention to in different pieces and I can get different information' (S37).

'Learning new pieces, techniques and harmony information is an important advantage' (S163).

'It creates an advantage in terms of changing perspective and development' (S151).

Participants mostly expressed opinions focussing on the advantage of learning performance techniques. This category was followed by codes in categories such as 'cognitive motivation', 'improving performance techniques' and 'awareness'.

Qualitative Findings Related to Students' Content Expectations from Social Media Platform Posts to Improve Their Instrument Playing Skills.

As a result of the coding of the data in the theme of 'expectations for social media content', the category of 'types of expectations' was formed. This category is divided into subcategories as 'expectations regarding content quality', 'theoretical expectations', 'practical expectations':

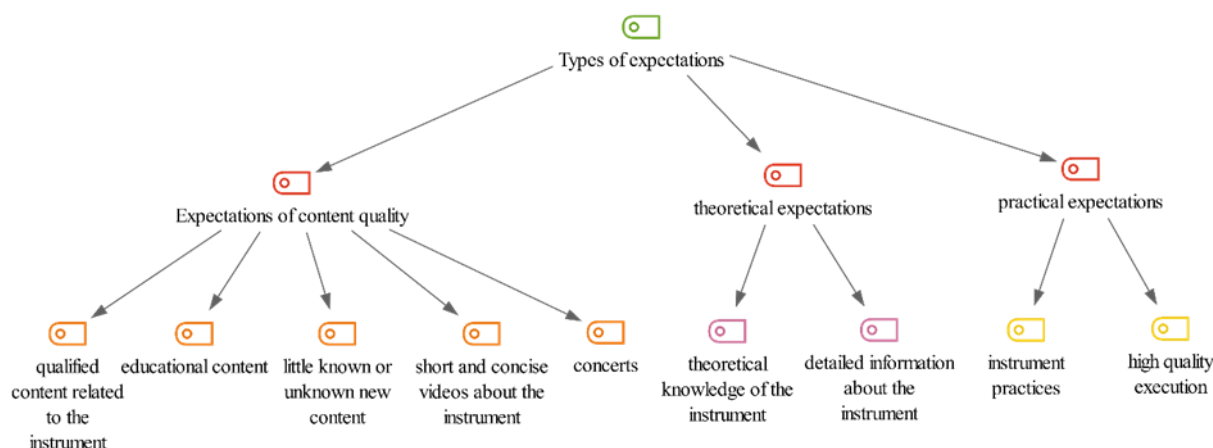


Figure 14. Code-category map of the theme of expectations towards social media content

The codes in the subcategory 'Expectations regarding the quality of content' emphasise that the content related to their instruments should have an instructive and qualified character. In addition, the participants would like to access more 'short-essential' and 'little known or unknown' content related to their instruments due to the 'fast', 'new' and 'archival' nature of social media platforms:

'There could be more exercises, etudes and recordings in the studio' (S57).

'I would like to see different and varied positions and pieces' (S286).

'I would like to see the pieces with their sheet music' (S176).

'I would like to see content about what can be done to overcome the obstacles (intonation problems, learning the wrong technique, etc.) encountered when playing the instrument' (S183).

'I would like to see new flamenco and classical pieces with their sheet music' (S178).

Some of the opinions in the 'theoretical expectations' sub-category, in which expectations regarding theoretical and detailed information about the instrument were coded, are as follows:

'I want detailed theoretical information about my instrument rather than generalisations' (S234).

'(...) I expect detailed theoretical explanations (...) rather than practice' (S37)

The opinions in the 'practice expectations' sub-category have the codes 'high quality performance expectation' and 'instrument practices' and it is understood that students have more technical concerns in these codes:

'I would like to see (...) content to push the limits of the instrument and get to better places' (S228).

'I would like to see information on positional studies (...), beginner and advanced (...) technique videos' (S157).

After analysing the data on the expectations of the participants, it was seen that the dominant codes among the categories obtained were 'instrument practices', 'instructive content' and 'little known or unknown new content'. While students act with the motivation to improve their instrument playing skills from social media, they want the next related posts to fulfil these expectations more.

Discussion and Conclusion

The aim of the research was to describe how students in vocational music education use internet-based social media platforms with a motivation to improve their instrument playing skills, and to examine their tendencies on these platforms from various aspects. The data presented in the study show that students use social media platforms as a versatile and rich 'virtual-informal learning space' to improve their instrumental skills and make these platforms part of their self-regulated music learning.

Lei et al., (2021) mentions that social media can play an important supporting role in music education. Again, social networking sites are seen by educators as the Web 2.0 application that will provide the most benefit to student interaction (Ajjan & Harsthone, 2008). Among these social networking sites, the Youtube platform is used in a wide range of educational fields, from medicine to sports, from mathematics to science (Del Valle-Ramón et al., 2020; Gayef & Çaylan, 2021; Pecay, 2017; Yücekaya et al., 2021). It was found that students in the study group mostly used the Youtube platform to improve their instrumental playing skills. Schmidt-Jones (2022) attributes this advantage of Youtube to the popularity of the platform and the expansion of educational opportunities it offers. In fact, the high diversity in the number of phenomena presented by the participating students (n: 295) provides an important indication of the richness of diversity advantage offered by the platform. When it comes to learning an instrument, Youtube is preferred by students more than other platforms due to its visual and audio details, its rich archive and its filtering function. Instagram, on the other hand, differs from Youtube for students due to its advantage of fast interaction, and students may also turn to this platform because it is used by people related to their instruments.

YouTube is especially used by professional musician-instructors for teaching purposes through structured lesson videos they produce (Waldron, 2012). It is seen that there are a considerable number of educators and academicians among the content producers that students follow on social media platforms for the purpose of improving their instrument playing skills (Atmaca & Gerekten, 2023). When the common characteristics of the most followed content producers are analysed, it is seen that they are well-known in their fields and their performance levels are at a high level.

It can be seen that students benefit from many and different genres of music when using social media platforms to improve their instrumental skills. The opinions obtained point to the themes of 'aesthetic taste' and then 'identity and self-perception' among the factors influencing this orientation. In fact, it is well known that people's aesthetic tastes are mainly shaped by the phenomenon of personality and that they tend towards any musical genre (Payne, 1967). It is understood that the same criterion has a significant impact on the participants' choice of music genres on social media platforms that they are motivated to study the instrument. It shows that they are not willing to use the aesthetically unsatisfactory content in the development of their instrumental skills.

People can create a bond of belonging between themselves and a musical genre through their identities and the geographies in which they grew up. From history to the present, there are very strong links between music, geogrwaldronaphy and identity (Hudson, 2006). This is similar with our participating students. Students may prefer content and content producers that are close to their own musical identities (MacDonald et al., 2017; Spsychiger, 2017).

Students most often use 'artefacts' as content types in the videos they use to improve their instrumental skills on social media platforms. It is interesting that the works are preferred more than the teaching materials such as exercises and etudes that are among the other options. This situation suggests that students have a 'repertoire-oriented' motivation to improve their instrumental skills.

Undergraduate students benefit from social media platforms by providing easy access to various genres of music and various musicians and make significant gains in improving their instrument playing skills. Students use social media platforms to learn to analyse music and tend to improve their playing techniques (Lei et al., 2021). The participant students of the study also utilise video sharing platforms to develop many techniques for their instruments. Among these techniques, 'positional techniques' take the lead, followed by 'improvisation techniques', 'speed-related techniques' and 'nuance techniques'.

The profiles/people/post owners that students follow on social media platforms to improve their instrumental skills are mostly reached through the suggestions and guidance of their teachers. This situation shows that teachers use these platforms to improve the quality of their educational processes. Lei et al., (2021) state that social media platforms help to improve instrument playing techniques. In parallel with this study, it is quite similar that the participating students describe the contribution of social media platforms to 'learning performance techniques' related to their instruments as the most important advantage offered by the platforms.

Students want to see more content on social media platforms where they can learn the practices related to their instruments. This situation of the students, who gave many examples of what they described as shortcomings, can be interpreted in the sense that they expect more and richer content from social media.

Recommendations

The research data is limited to students receiving vocational music education at the undergraduate level in terms of the study group. The use of social media platforms by students at other formal education levels and amateur and vocational student groups to improve their instrument playing skills can be suggested for future research. In addition, studies can be carried out with study groups consisting of instructors, performers, academicians and teachers who share on these platforms, and the data obtained can be compared with those presented by students.

Secondly, it is understood that the participating students have some expectations from these platforms to improve their instrument playing skills. However, our research was produced only within the limitation of the students who follow the post owners. There is a need for further studies on the content owners who post on social media for teaching purposes. In this context, research on social media and the motivations of the audience sharing on social media platforms can be suggested.

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BIOGRAPHICAL NOTES

Contribution Rate of Researchers

Author 1: 33%

Author 2: 33%

Author 3: 33%

Conflict Statement

There is no conflict of interest in the research



Genişletilmiş Türkçe Özet

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Mesleki Müzik Eğitimi Alan Lisans Öğrencilerinin Çalgı Çalma Becerilerini Geliştirmeye Yönelik Sosyal Medya Kullanımları

Giriş

Yeryüzündeki insanlar artık, 'küresel ve yerel olarak örülmüş, birbiri ile bağ(ıntı)lı bir ağ toplumunun içinde yaşamaktadır' (Castells' ten akt. Toprak vd., 2009, s. 25). Bu ağ toplumu için internetin bir 'toplumsal mekan' (Kaplan ve Haenlein, 2009, s. 60) olarak kabul edilmeye başlanmıştır. Sosyal medya, 'kullanıcıların ağ teknolojileri kullanarak etkileşimini sağlayan araç, hizmet ve uygulamaların bütünü' (Boyd, 2008, s. 92) web tabanlı platformları işaret eden bir kavramdır.

Sosyal medya platformlarından eğitim alanında da istifade edildiğine dönük çok sayıda araştırma bulunmaktadır (Kabilan, Ahmad, & Abidin, 2010; Seaman, & Tinti-Kane, 2013; Wang vd., 2013). Müzik de sosyal medya platformlarının sunduğu avantajlardan istifade edilen bir başka eğitim alanı olarak karşımıza çıkmaktadır. Müzik öğretimi ve öğrenimi açısından, sosyal medyanın rolü, son yıllarda giderek artmıştır (Chan vd., 2015; Salavuo, 2008).

Sosyal medya platformları birçok icracı eğitimci ve akademisyenin müzikal performans, deneyim, öğretimi ve bilgilerini paylaştığı bir ortam olarak karşımıza çıkmaya başlamıştır (Cayari, 2018). Öyle ki, Lei et al. nin (2021)' aktarımına göre, video paylaşım platformları ve sosyal ağ sitelerinin müzik öğretiminde en çok kullanılan araçlar olduğu anlaşılmaktadır. Hatta müzik eğitimi öğretimi ve araştırmasında öğretmenlerin derslerinde örnekler sunmak için istifade ettiği önemli bir enstrüman olarak, YouTube uygulamasının oldukça ön plana çıkması dikkati çekmektedir (Cayari, 2018; Dougan, 2014; Waldron, 2013).

Çalgı eğitimi düzleminde, çalgısında öğretici konumuna gelmiş icracı, akademisyen ya da eğitimci de internet tabanlı uygulamaları ve dijital içerikleri kullanarak öğretim süreçlerinde bazı

nitelikleri arttırmaktadır (Löchtfeld vd., 2011; Rogers vd., 2014; Yin vd., 2005). İnternet tabanlı bilgi teknolojilerinin gelişmesiyle bireylerin, kendilerini yönlendiren, paylaşan öğrenenler haline gelmiştir (Goksel vd., 2018). Bu araştırma da öğrencilerin, sosyal medya uygulamalarını çalgı çalma becerilerini geliştirme motivasyonu ile kullandıkları durumlara odaklanır ve kendi informal çalgı öğrenme süreçlerini 'öğrenmeyi öğrenme' ve 'kendi öğrenimini yönetme' stratejileri ile şekillendirdiği varsayımına dayanmaktadır. Bu bağlamda, çalışmanın problemini, 'mesleki müzik eğitimi alan lisans öğrencileri, sosyal medya platformlarından çalgı çalma becerilerini geliştirmeye dönük nasıl istifade etmektedirler?' oluşturmaktadır.

Yöntem

Çalışma, karma yöntem araştırması niteliğindedir. Karma yöntem araştırması 'nitel ve nicel verilerin toplanmasını ve bu iki veri türünün bütünleştirilmesini kapsayan bir araştırma yaklaşımıdır' (Creswell, 2017, s. 4). Karma araştırma yönteminde araştırmacı, araştırma sorularına, cevap ararken nicel ve nitel verileri toplayarak analiz eder (Creswell & Clark, 2018: 26; Tashakkori & Creswell, 2007, s. 4). Karma yöntem araştırmaları, araştırmayı zenginleştirecek geniş bir yöntem çeşitliliği sağlaması (Gorard ve Taylor, 2004, s. 2) nedeniyle tercih edilir. Özellikle internet tabanlı tarama araştırmalarının gereken zaman miktarını azaltması önemli bir diğer avantaj durumudur (Robson, 2017). Bu araştırmada, mesleki müzik eğitimi alan lisans öğrencilerinin çalgı çalma becerilerini sosyal medya aracılığıyla geliştirme motaivasyonlarına ilişkin durumları genel tarama modeli ile ortaya konmak istenmiştir.

Araştırmada nicel veriler, anket tekniği ile toplanmıştır. Anket tekniği, bireylere sözlü veya yazılı olarak uygulanabilen, belirlenen örneklemden kendisi, çevresi veya kurumuyla ilgili, değişik türden nicel ve nitel veriler elde etmeye imkan veren (Arıkan, 2018) bir tekniktir. Geniş bir topluluğun düşünce ve eğilimlerinin ortaya çıkarılmasında sıklıkla başvurulur (Büyüköztürk, 2005). Bu araştırmada, anket çeşitlerinden Websurvey tercih edilmiştir. Araştırmada nitel veriler ise yarı yapılandırılmış soruların yer aldığı görüşme formu aracılığıyla toplanmıştır.

Araştırmaya ilk olarak sosyal medya platformlarının çalgı öğretimi/öğrenimi amaçlı kullanımına ilişkin ilgili literatürün taranmasıyla başlanmıştır. Araştırma deseninin belirlenmesinden sonra veri toplama yöntemi olarak anket ve görüşme teknikleri benimsenmiştir. Anket ve görüşme formunda yer alan literatüre dayalı olarak araştırmacılar tarafından hazırlanan soru havuzları, müzik eğitimi alanında çalışan 3 uzman akademisyenin görüşlerine sunulmuş ve üzerinde gerekli değişiklik ve düzenlemelere gidilmiştir. Pilot uygulama sonrasında son hali verilen formlar, Google Formlar uygulaması aracılığıyla çalışma grubuna eş zamanlı olarak sunulmuştur. Gönüllü olan katılımcılardan bir süre sınırı olmaksızın soruları cevaplamaları istenmiştir. Her bir katılımcı 20 ila 35 dakika arasında formu doldurmuştur.

Araştırmanın çalışma grubunu, Türkiye'nin batı, orta, güney ve doğu bölgelerindeki mesleki müzik eğitimi veren yükseköğretim kurumlarında 2022-2023 eğitim öğretim yılı güz dönemine kayıtlı, 17 yaş ve üzerindeki lisans 1., 2., 3. ve 4. sınıflar düzeyindeki öğrenciler (f: 295) oluşturmaktadır. Çalışmada, veri toplama aracı olarak araştırmacılar tarafından hazırlanan, iki bölümde hazırlanmış açık ve kapalı uçlu sorudan oluşan '*Mesleki Müzik Eğitimi Alan Lisans Öğrencilerinin Çalgı Çalma Becerilerini Geliştirmeye Dönük Sosyal Medya Kullanımı Anketi*' kullanılmıştır. Araştırmada amaçlı örneklem çeşitlerinden ölçüt örneklem kullanılmıştır. Ölçüt örneklem, bazı önem kriterlerini önceden belirleyerek bu kriterleri karşılayan olaylar, durumlar, nesnelere ve kişilerin örnekleme alınmasını içerir (Merriam,

2013; Patton, 2002). Ölçüt örneklem kullanılan çalışmalar, programların izlenmesinde (Coyne, 1997), zengin verilere ulaşabilmede ve inanılırlığın artırılmasında (Flick, 2014) tercih edilir. Türkiye’de müzik ve çalgı öğretimi temelde amatör, genel ve mesleki olarak üç grupta yürütülmektedir. Bu araştırma, mesleki müzik eğitimi alan öğrencilerin meslek çalgıları odağındaki sosyal medya kullanımı potansiyellerini odağına aldığından ölçütler, ‘katılımcıların lisans düzeyinde örgün mesleki müzik eğitimi alıyor olma’ ve ‘sosyal medya platformlarını çalgı çalma becerilerini geliştirme motivasyonu ile kullanma’ olarak belirlenmiştir.

Araştırmada elde edilen veriler, çift yönlü olarak analiz edilmiştir. Nicel veriler SPSS-20.00 paket programıyla değerlendirilmiş, ilgili frekans ve yüzde hesapları ile okuyucuya sunulmuştur. Nitel veriler ise içerik analizi yoluyla çözümlenmiştir. İçerik analizinde öncelikle kodlama işlemi gerçekleştirilir, birbiriyle bağlantılı olan kodlar kategoriler ya da alt kategoriler birleştirilir, sonrasında alt kategorilerden oluşan temalara ulaşılır. Temaların düzenlenmesinin ardından, bulguların yorumlanması gerçekleşir (Eysenbach & Köhler, 2002; Merriam & Grenier, 2019; Patton, 1990). İçerik analizi, veri setinin genel düzeyde açıklanmasındaki ve verilerin sistematik bir yapı içinde çözümlenmesindeki avantajları (Baltacı, 2019) nedeniyle tercih edilmektedir. Elde edilen verilerin yorumlanması aşamasında, bazı katılımcı görüşleri, doğrudan alıntılarla aktarılmıştır. Bu alıntılar yapılırken katılımcıların gizliliği önemsenerak her birine rumuz verilmiştir.

Bulgular

Çalışma grubundaki öğrencilerin bireysel çalgı becerilerini geliştirmeye dönük kullandıkları sosyal medya platformlarının oldukça çeşitlilik göstermektedir. Bu platformların kullanım oranları incelendiğinde en yüksek oranın, %58.3 (f: 172) ile Youtube’a ait olduğu görülmektedir. Youtube’yi %40.7’lik (f: 119) bir oranla Instagram uygulaması takip etmektedir. Diğer kullanılan platformların ise YouTube’a nazaran tercih edilme oranları oldukça düşüktür. Bu platformlar arasında yer alan Facebook %0.3 (f: 1) ve Tiktok %0.7 (f: 2)’lik dilimlere sahiptir.

Katılımcıların, enstrüman becerilerini geliştirmeye yönelik kullandıkları sosyal medya platformunu tercih etme nedenleri incelendiğinde, Youtube platformunu tercih eden öğrencilerin daha çok ‘zengin içerik’ (%57.14) olgusuna odaklanan görüşler sunduğu görülmüştür. ‘Zengin içerik’ alt kategorisini, ‘kullanım pratiği’ (%19.78) ve ‘hızlı etkileşim’ alt kategorileri takip etmektedir. Instagram platformunu tercih eden öğrencilerin ise Youtube kullanıcılarının görüşlerine benzer şekilde ‘zengin içerik’e (%25.58) odaklandıkları belirlenmiştir. Instagram kullanıcıları için ‘zengin içeriği’ takiben ‘kullanım pratiği’ (%18.60) ‘yaygın kullanım’ (%16.27) ve ‘kolay ulaşılabilirlik’ (%16.27) oldukça önemlidir:

Katılımcı görüşlerinin kodlanması sonrasında ‘beğeniler ile ilgili faktörler’ alt kategorisinin ilgili müzik türünü seçmede önemli etkenlerin başında geldiği görülmektedir. Çalışma grubundaki öğrencilerin sosyal medya platformlarından enstrüman çalma becerilerini geliştirmeye dönük istifade ettikleri videolardaki içerik türleri oldukça çeşitlilik göstermektedir. Bu videolarda yer alan içerik türlerinin oranları incelendiğinde en yüksek oranın %62.4 ile (f: 184) ‘eserler’ olduğu görülmektedir. Diğer video içeriklerinin, eserlere oranla tercih edilme oranlarının oldukça düşük olduğu görülmüştür. Bu oranlar %13.9 ile (f: 41) ‘egzersizler’, %13.2 ile (f: 39) ‘etütler’, %8.5 ile (f: 25) ‘çalgısal formlar’dır.

Katılımcılar, sosyal medya platformlarında enstrümanlarını geliştirmeye dönük istifade ettikleri icra teknikleri daha çok ‘pozisyonel teknikler’ %27.1 (f: 80), ‘doğaçlama teknikleri’ %22.4 (f: 66), ‘hızla

ilgili teknikler' %18 (f: 53) ve 'nüans teknikleri' %18 (f: 53) dir. Katılımcıların önemli bir çoğunluğu %32.9 (f: 97), bireysel çalgı çalma becerisini geliştirmek için sosyal medya platformlarında takip ettiği profilleri/kişileri/paylaşım sahiplerini seçerken herhangi bir kriterinin olmadığını belirtmiştir. Diğer kitle ise daha çok %24.7 ile 'öğreticisinin önermesi' (f: 73) ve %15.3 ile 'hesabın paylaşım sıklığına göre' (f: 45) gibi kriterlere göre hareket etmektedirler:

Katılımcıların, önemli bir çoğunluğunun 'icra becerisini geliştirmeye dönük arayışları' %79.3 (f: 234) ile enstrüman çalma becerilerini geliştirmek için sosyal medya platformlarına yöneldikleri görülmüştür. Katılımcılar, 'ödev verildiğinde' %6.1 (f: 18), 'öğreticileri önerdiğinde' %4.1 (f: 12), 'sınav dönemlerinde' %3.1 (f: 9) ve 'arkadaşları önerdiğinde' %1.7 (f: 5) de sosyal medya platformlarından istifade edebilmektedirler. Katılımcılar, sosyal medya platformlarında çalgıları ile ilgili paylaşımlara daha çok 'kendi araştırmaları' %59.7 (f: 176) aracılığıyla yönelmektedirler. Buna ek olarak, 'sosyal ağın yapay zekası' %26.1 (f: 77) ve 'öğretmenin önermesi' %11.2 (f: 33) gibi etkenler de yönelimlerinde etkili olmaktadır.

Tartışma ve Sonuç

Araştırma, mesleki müzik eğitimi alan lisans öğrencilerinin internet tabanlı sosyal medya platformlarını çalgı çalma becerilerini geliştirmeye dönük bir motivasyonla kullanma durumunu çeşitli yönlerden incelemeyi amaçlamıştır. Öğrencilerin sunduğu verilerin, onların çalgı becerilerini geliştirmede sosyal medya platformlarını, çok yönlü ve zengin bir 'sanal-informal öğrenme mekanı' olarak benimsediklerini ve kullandıklarını göstermektedir.

Lei vd. (2021), sosyal medyanın müzik eğitiminde önemli bir yardımcı bir rol alabileceğine değinir. Yine sosyal paylaşım sitelerinin eğitimciler tarafından öğrenciler arasında etkileşime en fazla yarar sağlayacak web 2,0 uygulaması olarak görülmektedir (Ajjan & Harsthone, 2008). Bu paylaşım siteleri arasında Youtube platformu tıptan, spora, matematikten, fene kadar oldukça çeşitli bir eğitim yelpazesinde işe koşulmaktadır (Del Valle-Ramón vd., 2020; Gayef & Çaylan, 2021; Pecay, 2017; Yücekaya vd., 2021). Çalışma grubundaki öğrencilerin de çalgı çalma becerilerini geliştirmeye yönelik daha çok Youtube platformundan istifade ettikleri tespit edilmiştir. Schmidt-Jones, (2022), Youtube'nun bu avantaj durumunu, platformun popüleritesine ve sunduğu eğitim olanaklarının yaygınlaşmasına bağlar. Öyle ki, katılımcı öğrencilerin (n: 295), sunduğu fenomen sayısındaki çeşitliliğin sayıca oldukça yüksek olması, platformun sunduğu zengin çeşitlilik avantajı için önemli bir ipucunu sunmaktadır. Youtube, çalgı öğrenmek söz konusu olduğunda, görsel ve işitsel detayları, zengin arşivi, filtreleme işlevi gibi artıları nedeniyle öğrencilerce diğer platformlara nazaran daha çok tercih edilmektedir. Instagram ise hızlı etkileşim avantajı ile lisans öğrencileri için Youtube'den ayrırmakta, öğrenciler çalgıları ile ilgili bireylerin bu platformu kullanması nedeniyle bile bu platforma yönelebilmektedirler.

YouTube'u özellikle profesyonel müzisyen-öğretmenler tarafından ürettikleri yapılandırılmış ders videoları aracılığıyla öğretim amacıyla kullanılmaktadır (Waldron, 2012). Öğrencilerin sosyal medya platformlarında çalgı çalma becerisini geliştirmeye yönelik yararlanma amaçlı takip ettikleri içerik üreticilerinin arasında azımsanmayacak sayıda eğitimci ve akademisyenin yer aldığı görülmektedir. En çok takip edilen içerik üreticilerinin ortak özellikleri incelendiğinde alanlarında tanınmış olmaları ve icra düzeylerinin yüksek seviyede olmasıdır.

Öğrencilerin, çalgı çalma becerilerini geliştirmede çok sayıda ve farklı müzik türlerine yönelmektedirler. Elde edilen görüşler, bu yönelimi etkileyen faktörlerin içinde ilk olarak 'estetik

beğeniler'i ardından 'kimlik ve benlik algısı' temalarına işaret etmektedir. Aslında, insanların, özellikle kişilik fenomeni üzerinden estetik beğenilerinin şekillendiği ve herhangi bir müzik türüne yönelmeleri bilinen bir durumdur (Payne, 1967). Katılımcıların çalgı çalışma motivasyonları ile yöneldiği sosyal medya platformlarındaki müzik türlerini seçmelerinde de aynı kriterin önemli derecede etkili olduğu anlaşılmaktadır. Estetik açıdan tatmin olmadıkları içerikleri çalgı çalma becerilerinin gelişiminde işe koşmaya istekli olmadıklarını göstermektedir.

Lisans öğrencileri, sosyal medya platformları aracılığıyla çeşitli müzik türlerine ve çeşitli müzisyenlere kolayca erişim sağlayarak onlardan fayda sağlamakta enstrüman çalma becerilerini geliştirmede önemli kazanımlar elde etmektedir. Öğrenciler sosyal medya platformlarını müziği analiz etmeyi öğrenmede kullanmakta ve çalma tekniklerinde daha iyi gelişme eğilimi göstermektedir (Lei vd., 2021). Araştırmanın katılımcı öğrencileri de video paylaşım platformlarından çalgılarına dönük birçok tekniği geliştirmek üzere istifade etmektedirler. Bu teknikler arasında 'pozisyonel teknikler', başı çekmekte bu teknikleri, 'doğaçlama teknikleri', 'hızla ilgili teknikler' ve 'nüans teknikleri' başlıkları izlemektedir.

Öğrencilerin, sosyal medya platformlarında enstrüman çalma becerilerini geliştirmek için takip ettikleri profilleri/kişileri/paylaşım sahiplerine daha çok öğreticilerinin önermesi ve yönlendirmesi yoluyla ulaşmaları sözkonusudur. Bu durum, öğreticilerin eğitim süreçlerinin niteliğini arttırmada bu platformlara başvurduğunu göstermektedir. Lei vd. (2021) sosyal medya platformlarında enstrüman çalma tekniklerinin geliştirilmesini yardımcı olduğunu belirtir. Bu çalışma ile paralel olarak katılımcı öğrencilerin, sosyal medya platformlarının enstrümanlarıyla ilgili 'icra tekniklerini öğrenme'lerine yaptığı katkıyı platformların kendilerine sunduğu en önemli avantaj durumu olarak betimlemeleri oldukça benzerdir.

Öneriler

Araştırma verileri toplandığı çalışma grubu itibariyle lisans düzeyinde mesleki müzik eğitimi alan öğrenciler ile sınırlıdır. Diğer örgün eğitim seviyelerindeki öğrenciler ile amatör ve yarı profesyonel öğrenci gruplarının sosyal medya platformlarını çalgı çalma becerilerini geliştirmeye dönük kullanım pratikleri sonraki araştırmalar için önerilebilir. Ayrıca, bu platformlarda paylaşım yapan öğretici, icracı, akademisyen ve öğretmenlerden oluşan çalışma grupları ile de çalışmalar gerçekleştirilerek elde edilen veriler öğrencilerin sundukları ile kıyaslanabilir.

İkinci olarak, katılımcı öğrencilerin, bu platformlardan çalgı çalma becerilerini geliştirmeye dönük bazı beklentilere sahip olduğu anlaşılmaktadır. Fakat araştırmamız sadece paylaşım sahiplerini takip eden öğrencilerin sınırlılığında üretilmiştir. Sosyal medyada öğretim amaçlı paylaşım yapan içerik sahiplerine ilişkin yapılacak çalışmalara ihtiyaç vardır. Bu bağlamda, sosyal medya platformlarında paylaşım yapan kitlenin de sosyal medyaya ve paylaşım yapma motivasyonlarına dönük araştırmalar önerilebilir.