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Review Article

The effect of jaw joint structural differences and problems on violin and viola performance and suggestions for solutions

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Abstract

A member of the string instrument family, the chinrest, which allows the violin and viola to be held more comfortably, was designed by Louis Spohr, a violinist, composer, conductor and musicologist who lived in 1784-1859. It was invented in the 19th century. It has been observed that the invention of the chinrest had significant effects on the performance technique of violin and viola performers. The chinrest has reached our days by changing its shape and diversity in the historical process. With repetitive movements performed by violin and viola performers during their many years of work, Temporomandibular joint disorders occur due to excessive use of the jaw in an inappropriate position. This condition becomes chronic and affects the performance and health of people. It has also been found that most of those with temporomandibular disorders have a habit of squeezing teeth called bruxism. In this research, the effect of structural differences of the jaw joint on performance in violin and viola performers will be discussed. Considering the physiological problems of the performers during the performance, in order to reduce the problems in the jaw discs and bone caused by squeezing the jawbone, the need to develop a chinrest design created with ergonomic materials has emerged. Within this context, based on all previous exemplary ergonomic model studies, methods of softening the chinrest material are presented. It is thought that improving the chinrest design by softening it with a material that takes a personalized shape will enable the performer to perform in a healthier and more comfortable way.

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Introduction

Since the Middle Ages, the violin, which has been a topic of interest among music people with its construction, education and performance to the present day, has been one of the instruments on which many studies have been conducted. The first appearance of the present-day form of the violin was realized with the instrument whose origin was based on an instrument played with a bow in the Middle Ages and known as the 'Rebec' in Asia (Ilyasoğlu, 2009: 41).

The violin's emergence around 1550 was after a small child was seen playing a small-stringed, small-bodied instrument in the painter Gaudenzio Ferrari's painting *'La Madonna delgi aranci'*.

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Image 1
Gaudenzio Ferrari's Painting "La Madonna Pierce Aranci" Shows a Little Boy Playing a 3-String, Small-Bodied Instrument. (https://it.wikipedia.org/wiki/File:La_Madonna_degli_aranci.jpg)

The development and changes of the instrument can be observed in the artist's paintings made chronologically over time. For this reason, paintings and frescoes can prove that the first violin type appeared in 1529-1530, and the viola and cello, which are other members of the string family, were invented in 1535-1536. Documents found by research show that the violin was first used in the 14th century by producers in Brescia or Cremona near Milan in northern Italy (Erdal, 2010: 5).

Aslı Erdal said, "The violin has no single ancestor. It can be said that the instrument in many different forms is the ancestor of the violin. These instruments; The renaissance fiddle, especially the lira, is braccio, along with the rebek seen in the early 16th century. It can be said that all three instruments contributed greatly to the violin's current form." she said, adding that the violin was formed by combining the characteristics of instruments consisting of different techniques, toes and structures (Erdal, 2010: 7).

In parallel with the development of Western music, the violin has developed over the centuries. The violin technique, which developed with the 18th century, improved the sound volume of the violin and the double-voiced violin technique compared to the previous centuries.

Tendency towards the accuracy of music forms has provided the appearance of certain forms such as the suite, sonato, concerto, concerto grosso, fugue, aria, recitatif over time (Selanik, 1996:68). This period is more commonly known as a period in which sonate and concerto forms came to the fore. J.S. Bach's solo sonatas and Partitas have emerged as the most obvious examples of progress in this field. In the 19th century, with the importance of virtuosity, the concerto form, which enabled the development of violin technique and interpreting, continued to develop in different dimensions.

In this context, the inability to develop a fixed grip technique for violin and viola and limited position transitions made the discovery of jaw and shoulder support necessary in the future. From the 19th century to the present day, the most suitable jaw positioning position was found and materials were produced to support the violin from the top and bottom.

Looking back to today, the jawpiece, which has become an integral part of the violin, has an important place in performing smoothly together with medical problems that may be caused by joint disorders. However, some virtuoso artists do not like to use the jaw plug-in with the idea of getting a better sound. Today, since it is known that fixing the violin positively affects performance in music education, an instrument without jaw support is not preferred (Uçar ve Tanınmış, 2020: 12).

History and Importance of Jawline Add-on

The violinist, composer, conductor and musicologist Louis Spohr, who lived in 1784-1859, invented the jawline add-on in 1820 to better support the violin during the performance and fix it under the chin with the collarbone (Zeytinci & Aytekin, 2017:334).

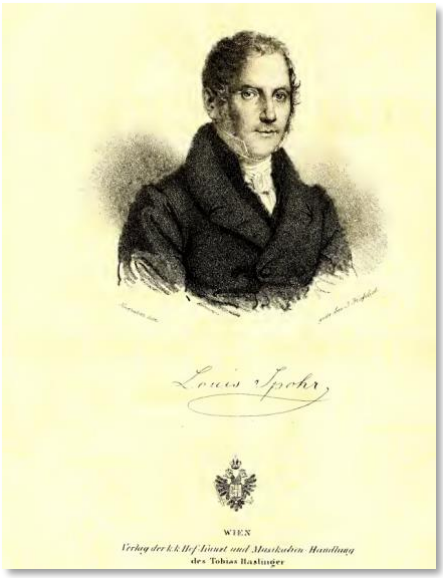

Image 2
Louis Spohr Violinschule Book

In the Violinschule, written by Louis Spohr for violin training, it is known that he talks about how to use the jaw and jaw brace he produces to fix the violin during play and prevent any muscle tensions that may occur.

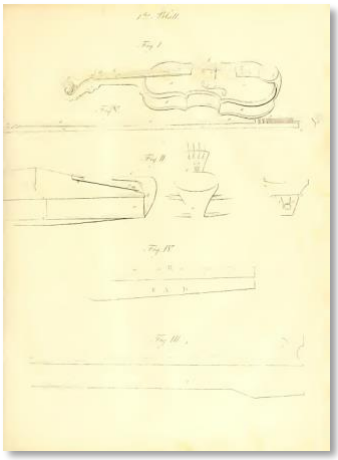

Image 3
Louis Spohr Violinschule Book. (Jaw dd-on has been seen for the first time in this book)

So, what did people fix the violin with before? The violin was played by fixing it by hand without the help of a jaw, and when it was placed in a closed position, the thumb was left in the first position (Uçar-Tanınmış, 2021: 12). For this reason, the addition to the instrument was important for people who played the violin or viola to be able to perform more comfortably and evenly. For this reason, there were many studies about the jaw attachment in violin methods and research in the 19th century.

For this reason, many studies were carried out on jawline add-ons in violin methods and studies in the 19th century. "Just as we try to choose shoes that fit our feet and clothes that fit our body, violinists should try to find jaws that fit their jawlines" (Frisch and Denig, 2007:1). Just as the violin player chooses the size of his instrument according to his own physical characteristics, he must also choose his own jaw joint and jaw size, which is suitable for the length of the neck.

Muscle tensions may occur as a result of the postures necessary to support an instrument. These are known as chronic neck pain consisting of cervical disc herniation, cervical spondylosis, myofascial pain, posture disorder and related strains due to problems that may occur in the cervical region (Akbey, 2019: 11).

As a violinist and a pedagogue, Yehudi Menuhin said, the instrument is supported by the body of the player. When we examine the link between the performer and his performance, it is also determined that the instrument itself has an important factor in producing muscle tension. According to A. Marla Okner et al, experts in music

medicine have said that improving harmony between the performer and his violin can reduce physical injuries and tension (Okner et al. 1997:113).

Materials that physically interact with the performer on the violin are shoulder pads next to the jaw support. These materials are designed to facilitate technical performance by ensuring harmony between the violinist and his instrument. Some violinists argued that the pillow adversely affected the resonance on the violin back and therefore should not be used. However, they argued that shoulder support facilitates access to high levels of technical applications in the modern violin repertoire (Erdal, 2010:136).

Problems Concerning Posture and Those During Performance in String Players

The pain threshold of musicians is quite high and pain is widely felt in a profession where physical load is high.

> *"According to the International Association for the Study of Pain; IASP), pain is an unpleasant sentimental and emotional experience that exists or accompanies possible tissue damage. In addition, it can be described as unconsciously noticing the damage to the tissue"* (Akbey, 2019: 12).

Usually pain complaints occur during or mostly after performance. This can be encountered even when the instrument is not played in the future. How the body is used in performance-based art fields is the main factor affecting performance quality.

Instrumentalists are constantly faced with the challenge of repetitive, limited, fast and complex movements throughout their performance lives. Instruments cause the body to fall into an unusual position for the performer, causing mechanical stress in the body. At the same time, when the anatomical structures of the performer and instrument are not physically compatible, this stress can increase, causing pain and tissue damage in the musculoskeletal system (Akbey, 2019: 13). For this reason, injuries that may occur need to be analyzed well.

Instrumentalists who play violins and violas complain mostly about their neck, shoulder, back and lower back pain due to asymmetrical posture. Left-locked tilt of the head; it can cause permanent locks, restriction of mobility, serious headaches and nerve compressions in long-lasting performance and studies. In order to minimize these complaints, it is recommended to carry out pre-study warm-ups, stretching movements and support with manual therapy. Therefore, excessive muscle tension is seen as an important causal factor in musician injuries.

> "The flexibility capacity in the neck in violin and viola performers is very important and expected. According to Jameson, the flexibility of the neck is very important in every instrument, especially in violin and cello." (Akbey, 2019: 17).

When playing the violin or viola, it is very important to adjust the instrument in grip, the pillow and the jaw in the most natural position of our neck. During performance, the teeth can be tightened quite a lot to stabilize the lower jawbone (to prevent right slipping). Thus, the performer supports compression by raising the shoulders when the shoulder pad is low, which he uses unwittingly - if he is using it. Since this condition is continuous in the preparation process before the performance, it causes damage, pain and problems in the bony soft tissues in the lower jaw and upper jaw joint.

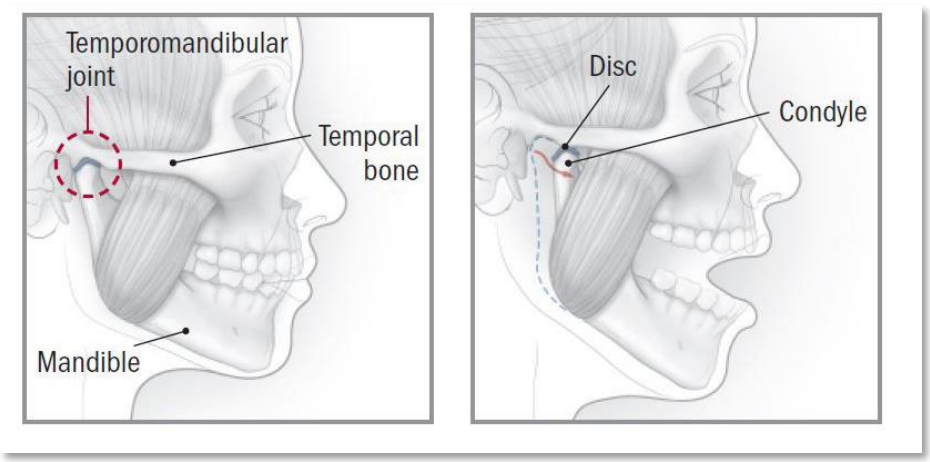

Image 4

Temporomandibular Joint Disorder

https://www.health.harvard.edu/temporomandibular-joint-dysfunction

Jaw joint disorders show some symptoms; these are the sounds of the jaw when eating, the locking, the sound of 'click' when opening the jaw, the snagging of the jaw while yawning, the pain that may occur in the ear area when eating. The way to minimize these problems has been jaws that are produced and designed according to different jaw structures.

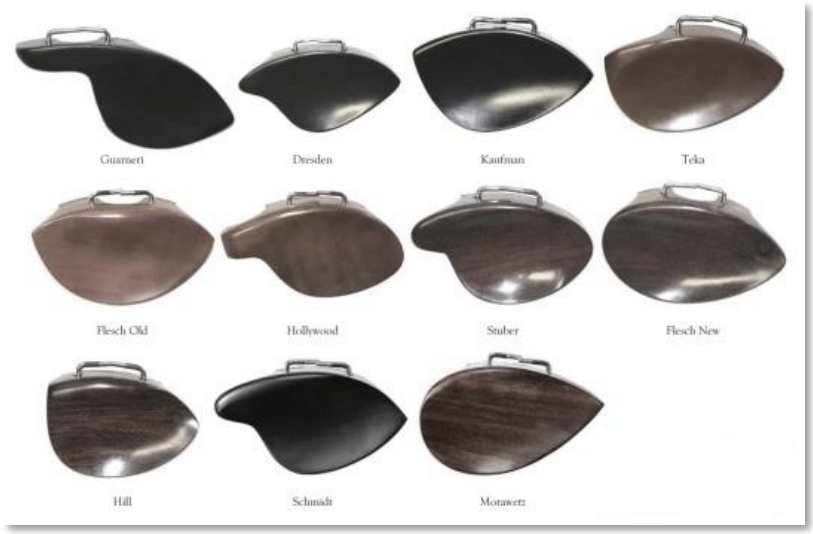

Image 5

Jaw Models Used Today (https://alexviolinstudio.wordpress.com/category/techniques/)

However, the existing and widely-used on chin-cap models *(Guarneri, Dresden, Kaufmann, Morawetz, Flesch)* are shown by long-term studies to cause problems by pressuring the jaw joint and by triggering jaw pain as a result of the inconsistencies that may occur in the joint tissue in the temporomandibular joint disk.

According to the clinical study, it was also found that most of the performers who play different instruments with temporomandibular disorders have a habit of teething called bruxism, and it was observed that the performers show a high prevalence of temporomandibular. It is known that this condition is often observed in instrument performers who keep their head muscles tense, especially due to physical needs and psychological reasons (Jang et al. 2015: 88).

Research on the Elimination of Ailments

In order to reduce the effects of temporomandibular joint discomfort problems on violin or viola performers, an ergonomic material other than physical therapy is required. As a method in a study conducted in Korea, a protocol of a study with a questionnaire, clinical radiographic examination was designed. Yonsei University Dental Hospital has recruited 70 volunteers to conduct oral clinical and radiation tests and make a personal diagnosis. In the surveys conducted, 58.6% of the 70 patients reported that the subjective symptoms they reported were november complaints, while the rate of myofascial pain increased to 82.9% during the clinical examination. Compared with the control group with the results of the survey examination, clinical examination and radiographic examination, it was observed that the violinist had pain at the maximum mouth opening. Therefore, it has been observed that instrument performers cannot notice november muscle aches on their own. It is expected that this condition is a factor that aggravates the temporomandibular disorder due to appropriate treatment or delay in treatment (Jang et al. 2015: 91).

In Japan, in a study conducted by P. Obata and H. Kinoshita, the pressure exerted by violin performers on the jaw during performance was studied. In this study, a force-sensing jaw was developed. The force generated between the left lower jaw of violinists and the jaw of the violin was evaluated by measuring it with a force sensor jaw and analyzing it as a result of statistical tests. Professional and amateur violinists of 15 people perform works containing different period music and different techniques; the performances of technical position shift transitions, gamut and chord playing, using/not using vibrato technique have been studied. It has been observed that with music from the Romantic era of music during the Baroque period there is significant difference between jaw and applied pressure to perform (Obata and Kinoshita, 2012: 2091).

According to Okner et al., in their experimental study, they argue that when performing works by different, contrasting composers, the jaw pressure will also vary, as well as the variability of the task constraints during performance for each of them. He says that his special support made by Cliff Johnson produces force with less pressure, the jaw attached to the tailpiece -the middle jaw- is associated with less temporomandibular disorder. The

participants in the study were asked to play two different musical sections over and over again by trying three different jaw styles (Wolf Maestro, Guarneri, Cliff Johnson) with their own violins and using the same type of duatets from all of the participants. The first musical work was the violin concerto in d minor by Max Bruch, and the second work was by G.F. Haendel's score for violin and piano in L.a. major was No.1 is the last. In the results obtained regarding the jaw support pressures, it was noted that the highest pressure was obtained when the Bruch concerto was performed with the Guarneri model jaw (in the left region of the tail), less power was generated when the Haendel was performed, and the highest pressure was obtained because the Haendel was played with the Cliff Johnson model jaw. According to another hypothesis, they found that shoulder widths also make a difference. (Okner et al. 1997: 115-118).

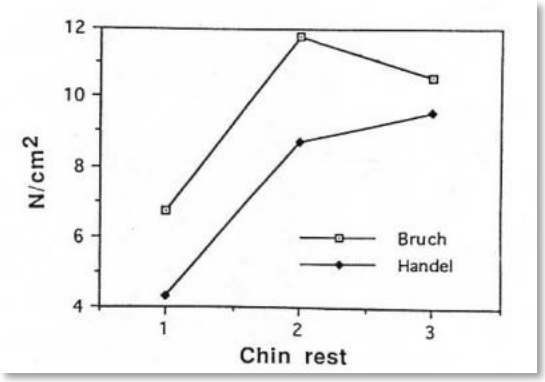

Image 6

Comparison of the Pressure Produced in Different Model Jaws (Okner et al. 1997: 119).

Conclusion and Recommendations

It is known that the jaw joint structurally differs from person to person. Violin and viola performers are required to work long hours of instrument work at intervals every day. It is known that the technical difficulties of the period music they will perform, the stress, anxiety and psychological conditions that occur during the stage performances they perform cause serious suppression of the jaw joint and related jaw joint problems.

Changing the chin support and shoulder pad can be considered the most ideal way to change the violin to fit the person. It is known that the jaws designed to eliminate the problems of violin and viola performers are sufficient to a certain extent due to the fact that they are not custom-made. In this context, it is envisaged that the use of a custom-made mandible made of ergonomic materials simultaneously with the treatment of the jaw joint can minimize these problems. It can be observed that bruises formed in the soft tissues of the neck, jaw and collarbone will decrease with the use of a personal, ergonomic, correct-height chin and pillow. Since it is thought that jaw joint problems will reduce the quality of life of viola and violin performers depending on performance and long-term work, it is necessary to do more instrument-specific work in the field of 'musician health'. For performers who perform improperly for a long time with different types of work and grip techniques, individual treatment methods should be applied and physiotherapist-assisted work should be performed at intervals.

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Review Article

Fikret Amirov's role and contributions in the development of Eastern Symphonic Music: A view on contemporary art in Azerbaijan from Fikret Amirov's perspective

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Abstract

Fikret Amirov is one of the composers who made important contributions to the development of contemporary Azerbaijani music. Amirov brought a different perspective to the symphony in this field by creating a new genre called symphonic mugam, which is described as the "birth of Eastern symphonic music". The research was carried out in order to examine the artistic life, works and contributions of contemporary composer Fikret Amirov, who lived between 1922-1984, to Azerbaijani music, and to draw attention to the importance of the famous composer in the field. In the literature review, very little research was found about Amirov. The findings are important in terms of making Fikret Amirov better known in the world and giving a perspective to future studies on this subject. In the research, document analysis method, one of the qualitative research methods, was used. As a result of the research, it was observed that Amirov was a versatile composer by giving many works in different genres, and he worked with the multicultural musical understanding in his works with the mugam symphony he created. However, it was concluded that Amirov played a major role in the development of contemporary art by bringing many works to Azerbaijani music in forms that have not been used before.

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Introduction

The development of Azerbaijani contemporary music started in the 20th century. Contemporary music in this period; It includes operas, operettas, ballets, symphonies and composed songs. Azerbaijani contemporary music was formed as a result of the composition of these different forms of works with folk music melodies. The founder of contemporary Azerbaijani music is the great composer Uzeyir Hajibeyli. In 1907, he composed the opera "Leyla ile Mecnun", which takes its subject from Fuzuli, and it was performed for the first time in 1908 at the Tagiyev theater. The opera "Leyla ile Majnun" was written in history as the first mugam opera of the east. According to Hacıbayriç (1996), by composing this opera, Hacıbeyli laid the foundations of this genre in Azerbaijan as well as laying the foundations of national harmony and polyphony, and by synthesizing polyphony with the monophonic structure of folk music, he combined Azerbaijani mugams with the harmony system of the west (p. 500). In this period, mugam, which started to gain a new understanding with the influence of western music, has an important place in Azerbaijani music. According to Turunç (1999), mugam in Azerbaijani folk music consists of various parts based on improvisation style; it is defined as musical works that can be performed as vocal, vocal-instrumental and instrumental (p.19).

With this approach initiated by Üzeyir Hacıbeyli, Azerbaijani composers started to produce works in different forms by making use of mugam in their works. One of these forms is the "symphonic mugam" genre created by Fikret Amirov. Ahmedzade (2019) defined symphonic mugham as an original symphonic genre characterized by the combination of symphonic music and maqam music principles (p.9). Amirov brought a new perspective to mugama

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and symphony music with his works "Şur ve Kurd Ovşarı" composed in 1948 and brought a new genre to Azerbaijani music.

While writing these works, which are accepted as the synthesis of east and west, Amirov tried to express them within the framework of western symphony normatives without breaking the integrity of the mugams. "Shur" symphonic mugham met with the audience in many prestigious stages of the world in a short time under the direction of famous conductors such as Rojdestvenski and Stokovski. This work of Amirov is considered as the golden page of Azerbaijani music history (Huseynaliyev, 2021, pp.34-35). Amirov's symphonic mugam works have an important place in the contemporary Azerbaijani music literature in terms of both the birth of a new genre and the symphonicization of the mugam genre. Amirov successfully used the synthesis of east and west in his works, without breaking the foundation of Azerbaijani folk music, and announced his national music to large audiences. In this respect, Amirov has an important place in the development of Azerbaijani music.

Fikret Amirov's Art Life and Influenced Artists

Fikret Amirov was born on November 22, 1922 in Ganja, Azerbaijan, as the second child of tar artist Meşhedi Cemil Amirov and Dürdane Hanım. The depth of his father's world of music and the skillful tar art played a major role in Fikret's adoption of folk music and his growth as an artist. Fikret learned to play tar at a young age from his father, Meşhedi Cemil, who was his first teacher.

Fikret Amirov expresses his love for the tar instrument in his musical life as follows; "The eyes of Azerbaijani musical instruments are tar. According to its own harmony, timbre, vibration and power, tar is not just an instrument, it is like an orchestra. "It is the Azerbaijani tar that composes me." (Acted by Tezmirazqızı, 2012, p.11-12)

Photo 1

Fikret Amirov

With the death of master artist Meşhedi Cemil Amirov in 1928, Dürdane Hanım raised her children alone and allowed them to continue their education. During this period, Fikret Amirov and his older sister started to take part in activities organized by Yahşi schools. Yahşi sings at events, while Amirov accompanies him with his tar.

Photo 2

Amirov's older sister Yahşi on the left, Fikret Amirov second from the right (Ganbarlı, 2019, p.39)

During childhood, children's creativity Olympics were held in Ganja as well as in Baku, and Amirov and his older sister Yahşi participated in these Olympics. In the competition, Yahşi sang folk tunes, and Amirov accompanied him with a tar. The great composer Üzeyir Hacıbeyli came to Ganja to select the most talented artists in the competition and noticed the talent of Amirov and his older sister Yahşi. With his success in these Olympics, Yahşi qualified to participate in the Olympics held in Baku and won the first place in the Olympics in Baku with his brother Amirov.

The teachers and students of the school named Qorki, where Fikret Amirov studied (now this school is named after the elegant Qayibov's brother, Ismet Qaybov), loved him very much and admired his talent. Because she sang the songs successfully and both played the tar and took part in drama activities by singing songs. It was his high talent that brought Fikret Amirov to Baku with the aim of achieving greater success. In 1939, the young Fikret, who successfully completed the tar class of the high school music school along with his high school, went to Baku to continue his education. With this, Fikret Amirov took the new and most important step of the path that took him to art (Tehmirazqizi, 2012, p.21).

In 1938, two brothers came to Baku. Although Yahşi loved to sing, F. Amirov did not want his sister to be a vocal artist. He took into account the ideas of his Yahşi brother and chose to become a doctor by winning the Institute of Medicine. Amirov, on the other hand, took the exams of the Azerbaijan State Conservatory in 1939 upon the advice of Bulbul and Uzeyir Hajibeyli and was entitled to study there. He completed his education at the conservatory in the Composition department with Prof. It started in the class of Boris Isaakovich Zeydman.

At the beginning of his student years, Amirov stayed with his elder sister Yahşi for a while with his relatives. Later, they rented a house with a violinist friend. When his friend went to military service, Amirov started to live alone at home. Amirov's student years were not easy, but he continued to walk confidently in his art life, regardless of the difficulties. The composer's sister, Şefika Hanım, describes those years as follows;

> *"When I saw the house where Fikret lived, I was horrified. The condition of his house was very bad. In an empty and cold room there was a wooden table, two chairs, and an iron bed. Every time it rained, water would seep in from the ceiling and he had to move his bed every time. However, in spite of all this, he would never get demoralized, read, write and create with great enthusiasm."(Cited by Ganbarlı, 2019, p.42)*

In addition to all these difficulties, Üzeyir Hacıbeyli, who had a great influence on Fikret Amirov's continuing his artistic career and education, is an educator at the conservatory during this period. Here, Amirov took lessons from Uzeyir Hajibeyli on the principles of Azerbaijani folk music and started to compose his first works within the framework of folk music. The composer expressed his thoughts on Üzeyir Hacıbeyli's art as follows;

> *"Üzeyir Hajibeyov is a great school of art. Many of us will still go through this school path, we will learn a lot from this school." "In order to fully express what the art of Uzeyir Hajibeyov gave to the Azerbaijani composers, I can only say this: We all came from the Uzeyir school." (Cited by Tehmirazqızı, 2012, p.31)*

In these years, it is seen that Amirov had great services in the notation of Azerbaijani folk music and makams in the studies at the conservatory under the leadership of Üzeyir Bey and Bülbül. Scientific Research Music Committee, which continues its studies under the name of Azerbaijan State Conservatory, made great efforts to transfer folk songs and makams to notes with the guidance of Bülbül. Fikret Amirov attached great importance to these studies and personally participated in the studies of the Scientific Research Music Committee. He went to various cities and villages of Azerbaijan and listened to the songs and mugams from the minstrels and recorded them. Most of the folk songs that Amirov recorded were included in the book "Azerbaijan Folk Songs", which was published with the arrangements of Bulbul.

Before Amirov graduated from the conservatory, World War II began in 1941. Amirov, who was 19 years old on 27 November 1941, was called to the army and when he joined the army, he was sent to Tbilisi to receive a 3-month training. After successfully completing his education, he was sent to the Voronezh front in the south of Moscow in 1942. During this period, he suffered a lot due to stomach ulcer disease and was taken into surgery. After his recovery, he formed a small music ensemble there, guided this ensemble, included Azerbaijani folk songs and dances in the repertoire, and organized frequent concerts in the hospital. These works of Amirov were highly appreciated and were effective in gaining spiritual strength to people in the war environment. Amirov was discharged from the army in November 1942 due to his illness and surgery. In 1943, he returned to Baku to complete his unfinished education and continued his lessons at the conservatory. In the symphonic poem "In Memory of the Heroes of the Homeland War" he composed in 1943, the composer expressed his feelings at the front by reflecting

his warrior spirit and dedicated this work to the memory of his friend Mammad Israfilzade, who lost his life in the war. After Amirov completed his education at the conservatory, the maturity of his art began and he composed many works. This period will be discussed under the title of "Amirov's Works".

The composer, who devoted his life to the development of Azerbaijani music, received the Azerbaijan State Award for his work "Epic Ballet About Nesimi" in 1974. As a result of his work, he was awarded the Soviet State Awards for the success of his work "One Thousand and One Nights Ballet". He is also a member of the Soviet Composers Union and Azerbaijan He served as the Chairman of the Board of the Composers Union Amirov, who had guided the Azerbaijan Opera and Ballet for a while, passed away on February 20, 1984 in Baku, the capital of Azerbaijan, due to heart failure.

Amirov's Works

Amirov started to compose works for the piano while he was still a student. While he was in the first year of the conservatory, he composed "Variations" for piano. This work is the first work based on Azerbaijani folk music and written in variation. The composer dedicated this work to the Baku State Conservatory. In 1945, he composed the works “Double Concerto for Violin and Piano” and “Concerto for Piano and Folk Instruments”, and these works have an indelible place in Azerbaijani music history. "Concerto for Piano and Folk Instruments" is the first piano concerto sample of Azerbaijan. The "Romantic Sonata", written by the composer in 1946, is also the first piano sonata of Azerbaijani music. At the same time, the composer composed the "Children's Paintings", which consists of 12 small pieces, to be used in piano education for children, and the "12 Miniatures" for young pianists. Amirov has always been interested in Eastern music and included Eastern music in his works. The composer worked meticulously for the works he composed using Arabic music, and visited various Eastern countries during the preparation of the works. As a result of these visits, Amirov, who thought that Arabic music and Azerbaijani music had common aspects, worked with Elmira Nazirova in 1956-1957 and composed the "Piano Concerto on Arab Themes" together with Nazirova.

Photo 3.

Fikret Amirov in Egypt, Second from the Right (Ganbarli, 2019 p.64)

Amirov completed his education at the conservatory by composing the one-act "Ulduz" (Star) Operetta in 1948, and the maturity of his art began. The composer focused on symphonic music during this period. By synthesizing Azerbaijani folk songs and Western music, he created an unprecedented genre in symphony music. The works "Sur ve Kürd Ovşarı", which he composed in 1948, and Gulistan Bayati Shiraz, which he composed in 1968, are among the best examples of the symphonic mugam genre. The works "Shur and Kurd Ovşarı" were added to the first part of the "Fikret Amirov" album released by the Olympia Company in Moscow in 1966. Amirov's symphonic mugams enabled the listeners in Europe to become acquainted with mugam and to have a great interest in mugam music. These two successful works brought the composer a worldwide reputation and at the age of 26 he was awarded the Soviet Union State Prize for his works "Shur and Kurd Ovşarı". “Shur and Kurd Ovşarı” symphonic maqams were performed in the USA, and the famous composers who attended the concert showed great interest in these works and also stated that they wanted to meet with Amirov in person. In addition, Amirov's first concert in Washington, "Shur and Kurd Ovşarı" was performed by the Boston Symphony Orchestra.

The "Gülistan Bayat-i Shiraz" symphonic muga, composed by Amirov inspired by the literary work of Iranian poet and great Islamic scholar Sadi Shirazi, named "Gülistan", is the 7th edition of the "Music culture of the peoples, tradition and modernity" organized by UNESCO in Moscow. It was included in the program at the International Music Congress. The piece was performed for the first time on October 8, 1971 at the Moscow State Conservatory. Russian composer Boris Yarustovsky, who attended this concert and listened to the piece "Gülistan Bayat-i Şiraz", expressed his feelings after the concert as follows:

> *"We are all deeply influenced by Fikret Amirov's symphonic mugam, which we just heard. This work is a continuation of the creative principles in my early symphonic mugams. Amirov manages to use folk music as a source in his works very well. Seeing the creative influence of Western and Eastern musical civilizations on each other in Bayat-i Shiraz, foreign musicians value this feature of the composer's creativity very highly." (Cited by Ganbarlı, 2019, p.52-53)*

In addition to these achievements, the composer's Azerbaijan Capricho, Nizami Symphony, Azerbaijan Symphonic Suite, Portraits, Azerbaijan Engravings, Vagifi Symphonic Poem are important works that show his creativity in symphonic music. Fikret Amirov's success set an example for later composers, and symphonic mugam music was continued and developed in the future. After Amirov, Niyazi's Rast, Vasif Adıgüzelov's Segâh, Süleyman Alasgarov's Bayat-i Şiraz, Tofig Bakihanov's Hümayun, Şahnaz, Rehab and Neva symphonic mugams can be given as examples of these works.

Amirov gave great importance to stage works and opera music in his art. His interest in the opera genre dates back to his student years. The Yıldız (Ulduz) Operetta, which he composed in 1948 as a graduation assignment at the conservatory, is his first work in the field of performing arts. Ulduz Operetta is a one-act operetta composed by Amirov based on İsmail Hidayetzade's libretto. However, we have almost no sources about this work. We know that the work has been preserved in manuscript form, has never been published or staged. The only opera staged by the composer is the Sevil Opera. Based on Cafer Cabbarlı's play "Sevil" and the libretto by Talat Eyyubov, Amirov composed this piece between 1949-1952. The most important feature of this work is that it is the first lyric opera written on a modern subject in the history of Azerbaijani opera. In this work, Fikret Amirov combined folk music melodies with classical opera understanding and became the pioneer of an unprecedented innovation in Azerbaijan opera, just like in mugam symphonies. With this work, Amirov brought the Azerbaijani opera to the level of world operas, and at the same time reached the peak of his art with this work. Sevil Opera is a very valuable work in that it touches on a social issue as well as its musical success. Sevil is about the role of Azerbaijani women in society, the problems they have suffered and her struggle against the view of patriarchal society. Since the issue of women's rights and freedom was one of the most important issues of that period, it gained a great reputation and was accepted by all segments of society after the staging of both Jabbarlı's Seville and Amirov's Sevil opera. The President of Azerbaijan, Heydar Aliyev, has the following to say about the Sevil Opera;

> *"I am not an art critic, not a musicologist, and I cannot undertake this task. But I think that Fikret Amirov reached the highest peak of his creativity with Sevil Opera. Because this work is both the subject of our modern life and is based on our national music." (Cited by Tezmirazqızı, 2012, p.72).*

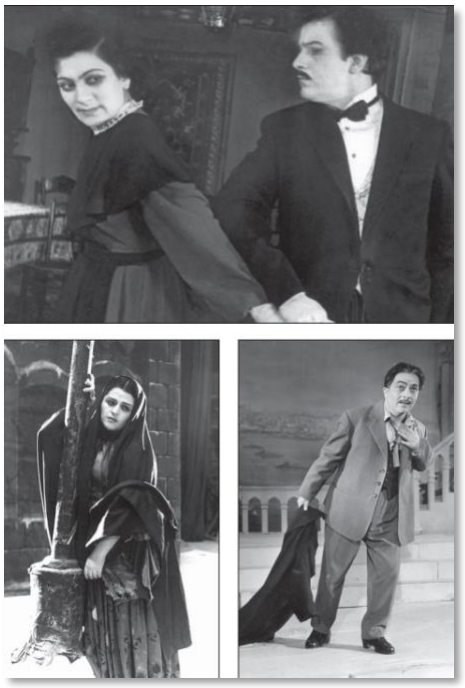

Photo 4-5-6

Scenes from Sevil Opera (Tehmirazqizi, 2012)

In addition, when the Musical Comedy Theater in Baku was opened in 1944, Fikret Amirov's musical comedy "Gönülçelenler" took its place among the first staged works. Amirov later composed music for many theater plays. These works are "Khans" and "Vagif" by Samed Vurgun, 1950. Year by Cafer Cabbarlı, "Cavanşir" by Mehmed Hüseyin, "Sheikh Sinan" by Hüseyin Cavid, "Dawn on the Caspian" by Imran Qasimov. plays can be cited as an example.

The ballet genre, which has an important place in Amirov's performing arts, first shows up with the "Epic Ballet About Nesimi". A commemoration program was organized in 1973 for Nesimi, one of the important poets of Azerbaijan's history, who deals with subjects such as human being is a precious creature, not hurting the human body and soul, and rights and justice for human beings, in consideration of the 600th anniversary of his birth, with the decision of UNESCO in 1973. On this occasion, Fikret Amirov showed his love and admiration for literature and the great poet Nesimi with the "Epic Ballet About Nesimi". Another ballet piece, "The Ballet of One Thousand and One Nights", is one of the most important works in Amirov's artistic life, and has crossed the borders of the country and made the composer a worldwide success and recognition. "One Thousand and One Nights Ballet" was met with great interest in our country as well as in the world. It was staged for the first time in Turkey at the Istanbul Opera and Ballet, and the leading roles were played by Özkan Aslan and Deniz Olgay as Şehrazad. Of course, it is not a coincidence that the work has achieved such success. Amirov did a lot of research before composing the Thousand and One Nights Ballet.

Since certain roles of "One Thousand and One Nights" are related to the Iraqi people, Fikret Amirov and Naile Nezirova went to Baghdad with the official invitation of the Iraqi state in January of this year. They visited the cities of Baghdad, Mosul, Najaf, Karbala and Babylon for two weeks, had the opportunity to get to know Iraqi music culture closely, and listened to the performances and speeches of various artists and national music ensembles. Fikret Amirov gave a speech on Iraqi television and talked about the development of modern Azerbaijani music, the content and form of the Thousand and One Nights Ballet he was working on. (Cited by Tehmirazqizi, 2012, p.161)

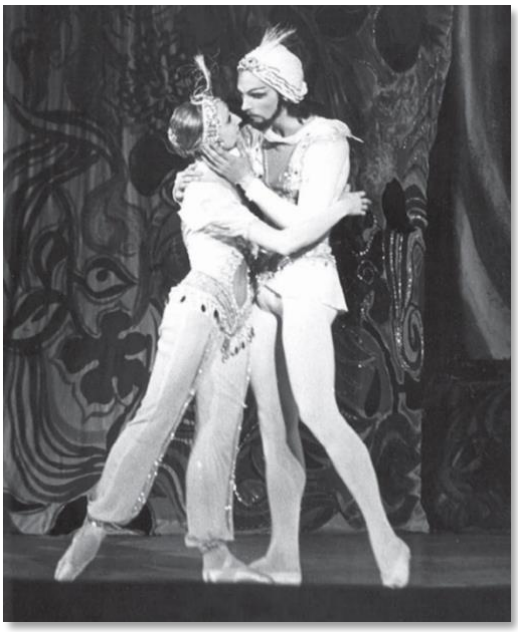

Photo 7

A Scene from "One Thousand and One Nights Ballet" (Tehmirazqizi, 2012)

Amirov benefited from vocal music in many of his works and gave great importance to vocal music in his art. He especially composed his songs and romances in the spirit of folk music, just like in symphonic mugams. The works were composed in the form of classical songs and at the same time, including the folk music approach, and the use of modern techniques in the vocalizations made Amirov's songs and romances special and unforgettable. The composer's works in this field are collected in his book, which he dedicated to Rashid Behbudov, which was published in 1971 and consists of 20 songs for piano and voice. The songs in this book; Azerbaycan Elleri, Reyhan, Gülür eller, Men Seni Araram, Göygöl, Sevdiğim Yardır Menim, Neylemişem, Aslanın Mahnısı, Toy Mahnısı, Üzümcü, Baharımsan, Saginin Mahnısı, Gülerem Gülsen, Gülüm, Pamukçu Kızlar, Kör Arabın Mahnısı, Mavi Nağme, Aman Ey Yar, Layla, Gece geçti (In Turkish).

Although each of these songs is very valuable, the song "Baharımsan" composed by Amirov, especially on the words of Samed Vurgun, has become one of the most well-known and popular songs of the composer in our country. At the same time, the composer's song "Reyhan" made an impact in Turkey and throughout the country, and was sung by various sound artists such as Yüksel Özkasap and Gönül Yazar. Amirov's vocal works still occupy a large place in the artists' repertoire today, as they did in the past. In addition to famous Azerbaijani artists such as Bülbül, Reşid Behbudov, Şevket Elekberova, Gülağa Memedov, many artists have included Amirov's songs in their concerts.

Amirov, who is a dynamic and innovative composer in all aspects, wrote some songs for children while giving vocal works. The songs "Bip-Bipin Nağmesi", "Tren (qatar)", "Bizim Hayat", "Kuzum" and "Tembel" can be given as examples. These songs are suitable for children's thinking and are instructive.

Amirov's Contributions to Azerbaijani Music

Fikret Amirov, who devoted his life to developing Azerbaijani music and making it known to the world, expressed his views on this subject as follows;

> *"I always dreamed that Azerbaijani music would be heard all over the world. Because the music of a people can form an idea about it. If I can fulfill this wish of my whole life even a little bit, I will be very happy." (Cited by Ganbarlı, 2019, p.33)*

Amirov realized this dream and succeeded in making the Azerbaijani music known to the world by performing the works of "Gülistan Bayati Shiraz" and "Shur ve Kurd Ovşarı", which he composed in the symphonic mugam genre, in many stages of the world. "One Thousand and One Nights Ballet Sevil Opera", one of his stage works, has been met with interest in many countries by going beyond the borders of the country.

Amirov, the composer of the firsts and the pioneer of future generations, composed the first piano piece in variation with Azerbaijani melodies. By composing the first piano concerto and the first piano sonata, he brought these genres to Azerbaijani music. He participated in the studies of the Scientific Research Music Committee in order to teach Azerbaijani folk music to future generations and to create a common folk music repertoire throughout the country, and he went to various regions of the country to notate the folk songs he listened to. He made great contributions to the compilation and publication of folk songs.

Conclusion

The fact that Fikret Amirov is a versatile composer is proof that he has produced various works in almost every field of music. In addition, in the light of innovative ideas, it is seen that he pioneered his era and guided young composers with the mugam symphony type he created by using Azerbaijani mugam music together with Western music. The most important feature that distinguishes Amirov from other composers is that he likes to know different cultures, different music and different nationalities closely, and for this purpose he travels abroad and combines the music of different cultures in his works. The most important factor that makes Amirov's works unforgettable, to be accepted and loved around the world, is his skillful art of identifying the music of different cultures.

The richness of Amirov's works in this field, in terms of musical language and content, can be seen in the works that he composed sometimes based on Arabic tales and sometimes the poems of Nesimi and Nizami. Fikret Amirov, who we draw attention to being a versatile composer, also shows itself in many of his works.

By processing Azerbaijani melodies with a modern musical understanding, Amirov achieved great success both in the east and in the west and became the representative of the national music in the world with the works he composed.

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Appendix 1
Works of Fikret Amirov

Symphonic Works
• Shur and Kurd Ovsari (1948)
• Gulustan Bayati-Shiraz (1968)
• Nizami Symphony (1947)
• Azerbaijani Capricho (1961)
• Vagifi Symphonic Poem
• Portraits (1970)

Stage Works
• Ulduz (Star) Operetta (1948)
• Sevil Opera (1953)
• Epic Ballet About Nesimi (1973)
• Thousand and One Nights Ballet (1979)
• Nizami Ballet (1947)

Musical Comedies
• Gönülçelenler (1944)
• Gözün Aydın (1946)

Theater Music
• Illuminated Paths (1947)
• Tifag disintegrated (1950), (disbanded family)
• 1905. Year (1955)
• Sheikh Senan (1956)
• Javanshir (1957)
• You Are Always With Me (1964)
• Közeren quarries (1967), (ember fires)

Movie soundtrack
dawn
- Dawn
- Great Dayag (1962), (big support)
- Living is Good Brother (1966)
- I Wasn't Beautiful (1968)
- Sevil (1970)
- Music Lesson (1974)
- Firengiz (1975)

Vocal Works (1977)
- Azerbaycan Elleri
- Reyhan
- Gülüreller
- Ben Seni Araram
- Göygöl
- Sevdiğim Yardır Benim
- Neylemişem
- Aslanın Şarkısı
- Düğün Şarkısı
- Üzüncü
- Baharımsan
- Sagi'nin Şarkısı
- Gülerimgülsen
- Gülüm
- Pamukçu Kızlar
- Kör Arap'ın Şarkısı

- Mavi Nağme
- Aman Eyyar
- Layla
- Gecegeçti

Piano Works
• Variations (1939)
• 12 Miniatures
• Children's Paintings
• Two Impromptu
• Suite on Alban Themes for Two Pianos
• Two Preludes (1948)
• Concerto on Arabic Themes for Piano and Symphonic Orchestra (1957)
• Double Concerto for Violin and Piano (1946)
• Concerto for Piano and Folk Instruments (1947)
• Romantic Sonata (1946)

Variations
- Varyasyonlar (1939), (piyano i√ßin)

Preludes
• No.1 Prelude in A Minor (1948)
• No.2 C Sharp Minor Prelude (1948)

Concertos
• Double Concerto for Violin and Piano (1946)
• Concerto for Piano and Folk Instruments (1947)
• Piano Concerto on Arabic Themes (1957), (with Elmira Nazirova)

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Research Article

Development of attitude scale towards learning trumpet

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Abstract

The aim of this study is to develop a Likert-type attitude scale to determine trumpet students' attitudes towards learning trumpet. In line with the purpose, a 37-item draft scale was prepared and applied to 92 trumpet students studying at undergraduate level in Conservatory and Music education faculties in Istanbul, Kocaeli, Ankara, Eskişehir, Edirne and İzmir. Factor analysis was performed for the construct validity of the draft scale. As a result of the exploratory factor analysis, it was seen that the scale consisted of 19 items, 12 positive and 7 negative, gathered under five factors that explained 68.373% of the total variance. As a result of this study, which was conducted to determine the attitudes of trumpet students towards learning trumpet, "Playing Trumpet Interest" (5 items), "Trumpet Course Interest" (4 items), "Trumpet Course Anxiety" (4 items), "Trumpet Performer Anxiety" (A total of 19 items was developed, consisting of five sub-dimensions: "Improvisation Interest" (3 items) and "Improvisation Interest" (3 items). The scale, which is called the attitude scale towards the trumpet and trumpet lesson, explains 68.373% of the total variance as a result of the analyzes and the Cronbach Alpha (α) internal consistency coefficient value is .887, which indicates that it has a strong structure. As a result, it can be said that the scale developed under the name of Attitude Scale towards Learning Trumpet is a valid and reliable scale that can be used in similar studies.

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Introduction

It is now clearly seen that today's understanding of education has taken a direction focused on talents and interests. Processes in which students are also active and learn by research should be preferred. In addition to cognitive factors, education should also focus on affective factors such as attitude. It is seen that students with positive retention make more effort in their learning processes (Yılmaz, 2019; Tsai & Kuo, 2008). This situation enabled them to focus on the researcher's attitude towards the lesson about the lessons that require effort such as music. For example, Canakay (2006) conducted an attitude scale development study for the music theory course. Students' attitudes towards lessons can be observed more easily in individual lessons than in collective lessons. Although the area of learning to play has been removed from secondary education programs (Albuz & Demirel, 2019), individual instrument and instrument lessons are at the forefront of individual lessons in many institutions where music education is given (Yalçınkaya & Eldemir, 2013). The main aims of instrument education are to play with the right technique, to provide the condition that will increase the working time, to make the best understanding of musical cultures through instruments and to increase their musical skills in this direction (Parasız, 2010). In individual instrument training, making various applications and creating different lesson environments according to the characteristics and expectations of the students will contribute to the knowledge acquisition process. Piaget stated the importance of supporting the educational environment with concrete objects and different materials in order for a well-based learning to take place (Ginsberg & Opper, 1969). Determining the attitudes of the students, who make up the target audience, to the lesson before starting these applications and researches, which will be done in order for the learning to take place in a solid and permanent way, will enable us to reach the goal more easily. In order to determine these attitudes, we need measurement tools developed in this direction. Attitudes cannot be observed directly, but can be

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measured through behavior, and this measurement is made only with the verbal information obtained, such as the answers to the questions or the ideas expressed (Kağıtçıbaşı, 1988).

The trumpet (Demirel, 2022), which initially had roles such as announcing news and military purposes, became one of the most important instruments of orchestras after it took its current form. Trumpet training is given in both civilian and military education institutions in Turkey. The main formal education institutions providing trumpet training in Turkey are; Conservatories, Music Education Faculties, Fine Arts Faculties, Fine Arts High Schools and the Armed Forces Band NCO Vocational School within the body of the National Defense University. In institutions where professional music education is given, many researches are carried out for different instruments, which care about the interests and preferences of the students and to positively change their interests and perspectives on the lessons (Cankaya, 2006). The approaches and attitudes of the students to the lesson are very important in terms of reaching the goals of these trainings.

Attitude scales have been developed for many instruments and lessons that are widely used and formally trained today. For example, there are attitude scale studies for Cankaya (2006) music theory lesson, Tufan and Güdek (2008) piano lesson, Doğan and Çilden (2017) violin lesson. A need was felt to conduct an attitude scale study towards learning trumpet. In order to provide a more effective educational environment in trumpet lessons, it is important to measure and determine the attitudes of the students towards the lessons and their instruments and to direct the education and training techniques according to these attitudes. The aim of the research is to develop a valid and reliable attitude scale to determine students' attitudes towards learning trumpet.

Method

This research was conducted to develop a measurement tool to evaluate student attitudes towards learning trumpet. In the research, descriptive method, one of the scanning models, was used to collect and classify the data. The purpose of survey research is generally to make a description by taking a picture of the current situation related to the research topic (Fraenkel & Wallen, 2006).

Participantts

Istanbul University State Conservatory, Mimar Sinan State Conservatory, Kocaeli State Conservatory, Marmara University Music Education Faculty, Hacettepe University Ankara State Conservatory, Trakya University State Conservatory, Gazi University Music Education Faculty, Izmir Dokuz Eylul State Conservatory, Anadolu University State Conservatory 2020 92 trumpet students who were studying at the undergraduate level in the spring semester of 2021 participated. Of the students constituting the study group, 77 (83.7%) were male and 15 (16.3%) were female; 15 (16.3%) were first-year undergraduate students, 38 (41.3%) were second-year undergraduate students, 24 (26.1%) were third-year undergraduate students, and 15 (16.3%) were fourth-year undergraduate students.

Data Collection Tools

In the process of developing the attitude scale towards trumpet learning, a literature review was conducted on the attitude scale items in order to ensure content validity. In addition, a sample group consisting of trumpet students was written a composition describing their feelings and thoughts about learning trumpet. After the content analysis was applied to the written data obtained, factors for the scale and positive and negative items for these factors were determined. An "expert opinion form" was prepared for the draft scale consisting of 55 items. For expert opinion, it was sent to expert faculty members in the fields of instrument education, music education and educational sciences and Turkish education from Marmara University Faculty of Music Education, Istanbul University State Conservatory, Marmara University Institute of Educational Sciences, Mimar Sinan University State Conservatory and Gazi University Faculty of Music Education. . In line with the opinions and suggestions received, some items were removed and some corrections were made in the existing items. Finally, a draft scale consisting of 37 items, 20 positive and 17 negative, was created. The draft scale was arranged as a 5-point Likert type and for each positive item, it was scored as Strongly Agree (5), Agree (4), Undecided (3), Disagree (2), Strongly Disagree (1), and reversely scored for negative items. . In the Likert-type attitude scales, instead of marking the statements that he or she finds appropriate, the individual indicates the extent to which he or she agrees or disagrees with each statement (Tavşancıl, 2006).

The finalized draft scale is Istanbul University State Conservatory, Mimar Sinan State Conservatory, Kocaeli State Conservatory, Marmara University Faculty of Music Education, Hacettepe University Ankara State Conservatory, Trakya University State Conservatory, Gazi University Faculty of Music Education, İzmir Dokuz Eylül State

Conservatory and Anadolu University It was applied to 92 students who took trumpet lessons at the State Conservatory at the undergraduate level.

Data Analysis

The data obtained from the 37-item draft scale applied to ninety-two trumpet students were loaded into the SPSS 15.0 Package program for analysis and a data set was prepared. According to the data obtained, validity and reliability studies were started.

The Kaiser-Meyer-Olkin (KMO) coefficient and Bartlett sphericity tests were performed to determine the scale's suitability for factor analysis, which is necessary to determine the construct validity. No limitation was made for the number of factors, the eigen value was determined as 1 and the cut-off value of the items was determined as 0.30. According to the test results obtained, items with values below 0.30 were removed from the scale.

According to the data obtained for the reliability of the scale, item-total correlations were examined and reliability analysis was performed.

In order to determine the internal validity of the scale, the total scores obtained from the attitude scale were listed and the subgroup of 27% (n=25) with the lowest score and the upper group of 27% (n=25) with the highest score were determined. "Independent groups t-test" was applied to determine whether the difference was significant.

After factor analysis, Cronbach's Alpha internal consistency coefficients of the items were calculated to determine the reliability of the scale.

Results and Discussion

As a result of expert opinions for content validity, 18 items were removed from the first draft scale consisting of 55 items, and validity and reliability studies were started for the 37-item draft scale.

Construct Validity

Exploratory factor analysis (EFA) was performed for the construct validity of the scale. In order to determine whether the obtained data are suitable for factor analysis, first of all, Kaiser-Mayer-Olkin (KMO) and Barlett's Test Results were examined.

Table 1

Kaiser-Mayer-Olkin (KMO) Sample Measurement and Bartlett's Test Results

Kaiser-Meyer-Olkin (KMO) Sampling Size	0.79		
Bartlett Test Approx. Chi-Square Value	889.954	Sd=171	P=0.00*

***** p=0.00< 0.05

When the values in Table 1 were examined, the Kaiser-Mayer-Olkin (KMO) value was 0.799 and the value of the Bartlett Test result was p=0.00< 0.05. The KMO value is a criterion for determining the adequacy of the data obtained from the sample. It is stated that the value found is perfect as it approaches 1, and unacceptable if it is below 0.50 (Tavşancıl, 2014). If the Bartlett value is p<0.05, it is accepted that there is a relationship between the variables (Büyüköztürk, 2018). The data we obtained from the KMO and Barlett's tests show that the scale is suitable for exploratory factor analysis.

After the data we obtained from the KMO and Bartlett's results, Varimax rotation was chosen to perform exploratory factor analysis (EFA), the item cut-off value was accepted as .30, and 16 items with values below .30 were excluded from the scale. According to the literature, it is stated that factor loads ranging from 0.30 to 0.40 can be taken as the cut-off point in factor analysis processes (Tavşancıl, 2014).

In the second stage, the same process was applied to the 21-item scale with 5 factors, and 2 more items that overlapped more than one factor were removed from the scale, and in the third and final stage, it reached a structure with 5 factors and a total explained variance of 68.373%.

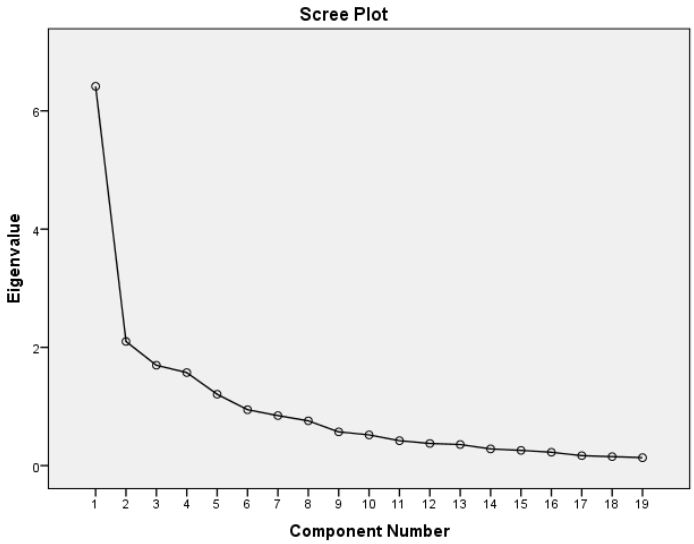

Figure 1
Attitude Scale Towards Learning Trumpet Scree Plot Chart

When the breakpoints in the graph are examined, the vertical line turning horizontal and tending to a flat trend after the fifth factor supports that the scale has a 5-factor structure.

Table 2
Factors Analysis of Attitude Scale Towards Learning Trumpet

Factors	Items	Faktor Loading	Factor Eigenvalues	Variance Percentage (%)
Playing the Trumpet Interest	10. I also practice trumpet outside the course.	.608	6.415	33.763
	12. I study because I love trumpet	.740		
	15. I am interested in every subject related to trumpet, I do reading and research	.530		
	16. I play the trumpet whenever I can.	.687		
	19. I would never play the trumpet unless I had to *	.644		
Trumpet Course Interest	1. I enjoy the trumpet course	.678	2.099	11.048
	2. Trumpet course is important to me	.601		
	3. I look forward to the trumpet course	.650		
	6. I wish tropmpet course hours would increase	.522		
Trumpet Course Anxiety	4. The etude and piece that I have to perform in the trumpet course bores me.*	.449	1.697	8.931
	5. I feel nervous on the day of trumpet class*	.455		
	7. Performing a piece with the trumpet relaxes me	.463		
	17. Trumpet course often stresses me out*	.665		
Trumpet Performer Anxiety	28. I am relieved to think that I will be a very good trumpet player.	.670	1.573	8.281
	30. I'm worried about being successful on trumpet*	.622		
	31. It bothers me that I can't express myself while playing the trumpet.*	.621		
Improvisation Interest	25. I produce my own melodies while playing the trumpet	.441	1.206	6.349
	35. I'm very bad at improvising on the trumpet *	.422		
	36. I can easily produce a melody on a simple background with a trumpet.	.399		
Total				68.373

*reverse items

When the factor loads in Table 2 are examined, it is seen that the factor loads of the items belonging to the factor named "Playing the Trumpet Interest" take values between .530 and .740 and the factor alone explains 33.763% of the total variance, the factor named "Trumpet Course Interest". The factor loads of the items belonging to the factor called "Trumpet Course Anxiety" were between .522 and .678 and explained 11.048% of the total variance of the factor alone, the factor loads of the items belonging to the factor called "Trumpet Course Anxiety" were between

.449 and .665, and the total variance of the factor alone was between .449 and .665. The factor loadings of the items belonging to the factor named "Improvisation Interest", of which factor loadings of the factor named as "Trumpet Performer Anxiety", of which it explained 8.931%, took values between .621 and .670 and explained 8.281% of the total variance of the factor alone. It took a value between 399 and .441 and explained 6.349% of the total variance of the factor alone. It is seen that these 5 factors explain 68.373% of the total variance. The total explained variance ratio shows the strength of the factor structure of the scale. Variance rates varying between 40% and 60% are accepted in the field of social sciences (Tavşancıl, 2014). Therefore, the variance amount of 68.373% we obtained in this scale is sufficient.

Items belonging to the first factor; The items belonging to the second factor were named "Playing Trumpet Interest" because it consisted of items (10-12-15-16) to determine attitudes towards trumpet interest; The items belonging to the third factor, named as "Trumpet Course Interest" because it consists of items (1-2-3-6) on determining attitudes towards interest in trumpet lessons; The items belonging to the fourth factor, named as "Trumpet Course Anxiety" because it consists of items (4-5-7-17) to determine attitudes towards anxiety towards trumpet lessons; The items belonging to the fifth factor, named as "Trumpet Performer Anxiety" because it consists of items (28-30-31) to determine attitudes towards trumpet anxiety; It was named "Improvisation Interest" because it consisted of items (25-35-36) for determining attitudes towards improvisational trumpet playing.

Item Discrimination Validity

T-Test Results of the Attitudes Towards Learning Trumpet Scale for Independent Groups Top 27%- Bottom 27%

Table 3

T-Test Results of the Attitudes Towards Learning Trumpet Scale for Independent Groups Top 27%- Bottom 27%

Factors	Groups	n	$\bar{x}$	ss	$Sh_{\bar{x}}$	t	Sd	p
Playing Trumpet Interest	Top-Bottom (27%)	25	19.60 17.20	1.73 2.25	0.34 0.45	4.22	48	.000
Trumpet Course Interest	Top-Bottom (27%)	25	18.52 15.96	2.00 2.66	0.40 0.53	3.83	48	.000
Trumpet Course Anxiety	Top-Bottom (27%)	25	11.48 9.04	2.74 1.54	0.54 0.30	3.88	48	.000
Trumpet Performer Anxiety	Top-Bottom (27%)	25	11.04 9.48	1.13 1.19	0.22 0.23	4.73	48	.000
Improvisation Interest	Top-Bottom (27%)	25	9.44 7.92	1.58 0.90	0.31 0.18	4.16	48	.000
Total	Top-Bottom (27%)	25	127.36 108.80	4.02 4.31	4.02 4.31	15.72	48	.000

According to Table3, the upper 27% and lower 27% groups, Playing Trumpet Interest [t(48)=4.22,p<.01], Trumpet Course Interest [t(48)=3.82;p<.01], Trumpet Course Anxiety [t(48)=3.88;p<.01], Trumpet Performer Anxiety [t(48)=4.73;p<.01], Improvisation Interest [t(48)=4.16;p<.01] Statistically significant differences were observed between the scores they got from the sub-dimensions and the whole scale [t(48)=15.72;p<.01]. This shows that the scale is distinctive in terms of different attitudes towards trumpet and trumpet lessons. By means of item analysis based on the averages of the lower 27% and upper 27% groups, the power of the scale to distinguish between those who have a positive attitude and those who have a negative attitude is determined according to the quality to be measured (Tezbaşaran, 2008). Therefore, it can be said that the developed Attitude Scale towards Learning Trumpet distinguishes students who have a positive attitude in this direction and students who have a negative attitude.

Studies on the Reliability of the Scale

Reliability is one of the most important features of measurement tools. The consistency of the questions in the measurement tool with each other and the fact that they measure the features we plan to measure with the least margin of error show the reliability of the scale. A scale with low reliability results will have the same validity results. "Calculation of the Cronbach Alpha (α) coefficient shows how consistent the test items are as a whole, when the variances of the items in the test are divided by the variance of the total scores. In other words, the Cronbach Alpha (α) coefficient is a measure of the consistency of the scores of the items with the total test scores (Büyüköztürk, Çakmak, Akgün, Karadeniz, & Demirel, 2016). The Cronbach Alpha (α) coefficients of the scale are given in Table 4 for the sub-dimensions and the whole scale.

Table 4
Cronbach Alpha Reliability Coefficients of the Attitude Scale towards Learning the Trumpet and its Sub-Factors

ASLT	n	Cronbach's Alpha
Factor 1 (Playing Trumpet Interest)	5	0.819
Factor 2 (Trumpet Course Interest)	4	0.803
Factor 3 (Trumpet Course Anxiety)	4	0.745
Factor 4 (Trumpet Performer Anxiety)	3	0.846
Factor 5 (Improvisation Interest)	3	0.803
Total	19	0.877

According to Table 4, the reliability coefficient of the "Trumpet Concern" sub-dimension was 0.819, the reliability coefficient of the "Lesson Interest" sub-dimension was 0.803, the reliability coefficient of the "Lesson Anxiety" sub-dimension was 0.745, the reliability coefficient of the "Trumpet Anxiety" sub-dimension was 0.846, and the "Improved Interest" sub-dimension. The reliability coefficient of the dimension was 0.803. The reliability coefficient of the whole scale was determined as 0.887. Özdamar (1999) "The values obtained from the Cronbach Alpha (α) coefficient; $0.60 \leq \alpha < 0.80$ indicates "the scale is highly reliable", and $0.80 \leq \alpha < 1.00$ indicates "the scale is highly reliable." A Cronbach Alpha value of 0.70 and above is considered a high value (Büyüköztürk, 2006). According to the results, it is seen that the items forming the scale are compatible with each other and reflect the attitude to be measured and it is a reliable scale.

Scoring the Attitude Scale towards Learning the Trumpet

Attitude towards trumpet learning scale (ASLT) consists of 19 items, 12 of which are positive and 7 of which are negative, and five sub-dimensions (factors) namely trumpet interest, lesson interest, lesson anxiety, trumpet anxiety and improvisational interest. taken. While scoring the items, according to a 5-point Likert-type rating for each item; Totally Agree= 5 points, Agree= 4 points, Undecided= 3 points, Disagree= 2 points, Strongly Disagree= 1 point, negative (reverse) items reversed Totally Agree= 1 point, Agree= 2 points, Undecided= 3 points, Disagree= 4 points, Strongly Disagree= 5 points. The highest score that can be obtained from the items that make up the trumpet interest sub-dimension (10-12-15-16-19) is 25 and the lowest score is 5. It is thought that as the scores obtained from this sub-dimension increase, students' attitudes towards the trumpet increase in a positive way. The highest score that can be obtained from the items (1-2-3-6) constituting the sub-dimension of interest in the lesson is 20 and the lowest score is 4. It is thought that as the scores obtained from this sub-dimension increase, students' attitudes towards trumpet lessons increase positively. The highest score that can be obtained from the items that make up the anxiety sub-dimension (4-5-7-17) is 20 and the lowest score is 4. It is thought that as the scores obtained from this sub-dimension increase, students' anxiety attitudes towards trumpet lessons increase positively. The highest score that can be obtained from the items (28-30-31) constituting the trumpet anxiety sub-dimension is 15 and the lowest score is 3. It is thought that as the scores obtained from this sub-dimension increase, students' anxiety attitudes towards the trumpet increase in a positive way. The highest score that can be obtained from the items (25-35-36) that make up the improvisational interest sub-dimension is 15 and the lowest score is 3. It is thought that as the scores obtained from this sub-dimension increase, students' interest attitudes towards improvisation on the trumpet increase in a positive way.

In line with the stated evaluations, the highest score that can be obtained from a total of 19 items that make up the attitude scale (ASLT) towards learning trumpet is 95 and the lowest score is 19. As the total score from ASLT increases, it is thought that students' attitudes towards learning trumpet are positive.

Table 5
Score Table of the Attitude Scale towards Learning the Trumpet

Options	Point	Point Range	Scale Assessment
Totally Agree	5	4,20 – 5,00	Very high
Agree	4	3,40 – 4,19	High
Undecided	3	2,60 – 3,39	Middle
Disagree	2	1,80 – 2,59	Low
Strongly Disagree	1	1,00 – 1,79	Very low

Conclusion and Recommendations

As a result of this study, which was conducted to determine the attitudes of trumpet students towards learning trumpet, "Playing Trumpet Interest" (5 items), "Trumpet Course Interest" (4 items), "Trumpet Course Anxiety" (4 items), "Trumpet Performer Anxiety" (A total of 19 items was developed, consisting of five sub-dimensions: "Improvisation Interest" (3 items) and "Improvisation Interest" (3 items). The scale, which is called the attitude scale towards the trumpet and trumpet lesson, explains 68.373% of the total variance as a result of the analyzes and the Cronbach Alpha (α) internal consistency coefficient value is .887, which indicates that it has a strong structure. Likewise, the sub-dimensions of the scale ("Playing Trumpet Interest" (α=,819), "Trumpet Course Interest" (α =.803), "Trumpet Course Anxiety" (α =,745), "Trumpet Performer Anxiety" (α) =,846), "Improvisation Interest" (α =,803) Cronbach Alpha (α) internal consistency coefficient value also supports this structure.

Determining the attitudes of the students in order to make the applied education more successful in trumpet education can provide important contributions to the researches to be made. The "Attitude Scale Towards Learning Trumpet", which was developed for those who want to learn the trumpet and carries the validity and reliability requirements, is considered to be of a quality that can be used as a data collection tool in future research on this subject.

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Appendix 1
Attitude Scale Towards Learning Trumpet

Attitude Scale Towards Learning Trumpet
Totally disagree **1,** Disagree **1,** Undecided **3,** Agree **4,** Totally Agree **5**

	Itemss	**1**	**2**	**3**	**4**	**5**
1	I enjoy the trumpet course					
2	I play the trumpet whenever I can.					
3	I look forward to the trumpet course					
4	I feel nervous on the day of trumpet course *					
5	Performing a piece with the trumpet relaxes me					
6	I also practice trumpet outside the course.					
7	The etude and piece that I have to perform in the trumpet course bores me.*					
8	I am interested in every subject related to trumpet, I do reading and research					
9	Trumpet course is important to me					
10	Trumpet course often stresses me out *					
11	I produce my own melodies while playing the trumpet					
12	I am relieved to think that I will be a very good trumpet player					
13	I study because I love trumpet					
14	I'm worried about being successful on trumpet *					
15	It bothers me that I can't express myself while playing the trumpet *					
16	I wish trumpet course hours would increase					
17	I would never play the trumpet unless I had to *					
18	I'm very bad at improvising on the trumpet *					
19	I can easily produce a melody on a simple background with a trumpet					

***** reverse items

Appendix 2.

Attitude Scale Towards Learning Trumpet (Turkish)

Trompet Öğrenmeye Yönelik Tutum Ölçeği

Kesinlikle Katılmıyorum **1,** Katılmıyorum **1,** Kararsızım **3,** Katılıyorum **4,** Tamamen Katılıyorum **5**

	Maddeler	**1**	**2**	**3**	**4**	**5**
1	Trompet kursundan keyif alırım					
2	Bulduğum her fırsatta trompet çalışırım					
3	Trompet kurslarını sabırsızlıkla beklerim					
4	Trompet kursunun olduğu gün kendimi gergin hissederim *					
5	Trompetle eser icra etmek beni rahatlatır					
6	Trompeti kurs dışında da çalışırım					
7	Trompet kursunda icra etmek zorunda olduğum etüd, eser beni sıkar *					
8	Trompetle ilgili her konuya ilgi duyarım, okuma ve araştırma yaparım					
9	Trompet kursu benim için önemlidir					
10	Trompet kursu çoğu zaman bende stres yaratır*					
11	Trompet çalarken kendime ait melodiler üretirim					
12	Çok iyi bir trompet icracısı olacağımı düşünerek rahatlıyorum					
13	Trompeti sevdiğim için çalışırım					
14	Trompette başarılı olma konusunda endişelerim var*					
15	Trompet çalarken kendimi ifade edememek beni sıkıyor *					
16	Trompet kurs saatlerinin artırılması beni memnun eder					
17	Zorunlu olmasam hiç trompet çalışmam*					
18	Trompetle doğaçlama çalma konusunda çok başarısızım*					
19	Trompetle basit bir altyapı üzerine çok rahat melodi üretebilirim					

*****Olumsuz maddeler

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