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Değerli yazarlarımız, hakemlerimiz, editörlerimiz ve okuyucularımız!

Rast Müzikoloji Dergisi, yaratıcı ve çalışkan müzik araştırmacılarının katkısıyla 12. cilt 3. sayıyı sunar. Bu sayımızda 5 makale ile karşınızdayız. Yazarlarımıza hakem inceleme süreçlerindeki sabırları için teşekkür ederiz. Bu sayıda emeği geçen Rast Müzikoloji Dergisi ekibine yürekten teşekkür ederiz.

Rast Müzikoloji Dergisi, yeni bir editöryal karar almıştır. Müzik araştırmaları alanında üretken bilim insanları teşvik edilecektir. Belli kriterlerle (önemli indekslerde yayınlanmış makale sayısı ve atıf skorları) belirlenen yüksek başarılı akademisyenlerden Makale İşlem Ücreti alınmayacaktır. Bununla ilgili olarak duyurumuzu yaptık. Dergimiz web sitesinde de görebilirsiniz.

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En içten saygılarımızla

Rast Müzikoloji Dergisi Editörlüğü

Autumn Issue of 2024

Dear authors, reviewers, editors and readers!

The Rast Musicology Journal presents Volume 12, Issue 3, with contributions from the creative and diligent music researchers. In this issue, we feature five articles. We thank our authors for their patience during the peer review process. We also extend our heartfelt gratitude to the Rast Musicology Journal team for their efforts in this issue. Our editorial board members are updated with each issue.

Rast Musicology Journal has made a new editorial decision. Productive scientists in the field of music research will be encouraged. Article Processing Charges will not be taken from high-achieving academics determined by certain criteria (number of articles published in important indexes and citation scores). We have made our announcement regarding this, and you can also find it on our journal's website.

Regarding the TR Index process, we are waiting for October. We believe that we have fulfilled the requirements of the TR Index. We hope to share positive news regarding the TR Index in the upcoming issue.

In this issue, we also made some updates to the editorial board. We believe that being a member of the editorial board is related to actively contributing to the functioning of the journal. We invite researchers who want to contribute to the promotion, visibility, and policy development of the Rast Musicology Journal. We wish you good reading

Best regards

Rast Musicology Journal Editorial

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Effects of hollowed neck designs on sound radiation and loudness of baglama

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Abstract

A limited number of studies investigate the effects of the neck design on the loudness and radiation of string instruments. In the related literature, it is assumed that the neck serves as a fingerboard and has little or no impact on sound production and radiation for string instruments, although there is no scientific evidence. By redesigning the neck of string instruments, we increased the air volume of the soundbox and vibrating surface area of string instruments. This study investigated the effects of two experimental (patented) neck designs on sound radiation and the perceived loudness of the baglama, a stringed instrument. The primary hypothesis of this research is that compared to traditional neck, the experimental neck designs increase the stringed instrument's air volume and vibrating surface area, thereby contributing to sound production and radiation efficiency, and perceived loudness. Sound radiation analysis based on acoustic modal analysis and psychoacoustic analysis were conducted. First, sound radiation measurements were made in an experimental setup. The data were then examined using the Frequency Response Function (FRF). The results revealed that the experimental necked baglamas' sound produced and radiated better than the traditional one. Second, listening (N=38) and playability (N=26) tests were conducted in focus group interviews. The participants listened to or played traditional and experimental necked baglamas and rated their loudness. The Friedman and Wilcoxon signed-rank test on the scores indicated that the participants perceived the experimental necked baglamas as significantly louder than the traditional one. Most participants stated that the experimental necked baglamas sounded higher and had better quality than the traditional one. Psychoacoustic findings corroborated the results of sound radiation analysis.

Keywords

baglama, guitar, loudness, psychoacoustics, sound radiation analysis, stringed instruments

Introduction

The low intensity of the sound in the open field performance of stringed instruments with neck and body is an important issue that attracts the attention of performers and researchers (e.g. Marshall, 1985; French & Lewis, 1995; Elejabarrieta,

Ezcurra & Santamaria, 2002; Paiva & Dos Santos, 2014; Corradi, Liberatore & Miccoli, 2016; Lercari et al., 2022; Bader, 2012). Baglama, an ancient stringed instrument existing from middle Asia to the Balkans, is performed widely in Turkish folk music. It, with regionally and ethnically different

structural features, has a half-pear-shaped bowl, and a long, thin neck that functions as a fingerboard (Figure 1). The bowl and the soundboard comprise the soundbox. Its strings are fixed by tying them to the tailpiece and wrapping them around the tuning pegs on the neck. The strings touch the bridge on the soundboard and the nut on the neck. Traditionally, a soundhole does not exist on the soundboard, and no braces exist under the soundboard for support. The soundhole is usually at the bottom or upper side of the bowl. Generally, the neck is hardwood (beech, mahogany) in one piece, the bowl is mulberry or juniper in one or more pieces, and the soundboard is softwood (spruce, cedar) in one or two pieces.

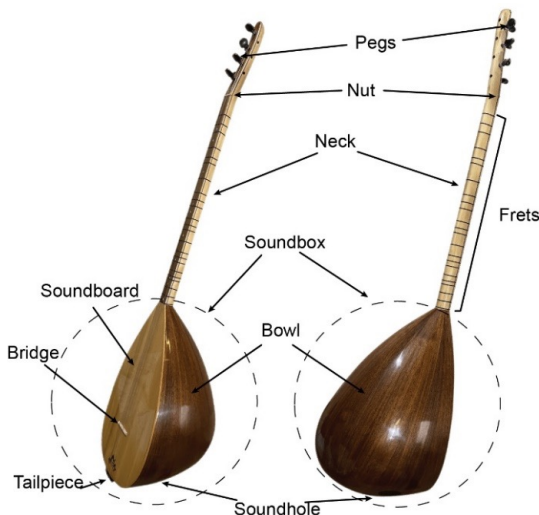


Figure 1. The baglama and its parts

In making stringed instruments, luthiers usually consider designing a soundbox and neck. In their designs, the soundboard is the central radiator of sound (Penttinen et al., 2005). As a general assumption (to our knowledge), the sound is expected to be produced in the soundbox. A comprehensive research tradition of stringed instruments with wooden soundboards helps us understand the baglama better functionally and structurally. For instance, both the guitar and the baglama produce sound through the vibration of their strings, which

are excited by plucking or strumming. However, the efficiency of sound production from a vibrating string is inherently limited due to its minimal surface area, which consequently interacts with only a few air molecules. In essence, the primary role of the strings in stringed instruments is to transmit their vibrations to the soundbox via the bridge. The soundbox, particularly the soundboard, resonates and amplifies the sound, making it more audible. Despite this amplification mechanism, the efficiency of sound production in stringed instruments is relatively low (Zeren, 2007), leading to loudness issues in stringed instruments.

Research Problem

Loudness is a psychological term describing an auditory sensation's magnitude (Fletcher & Munson, 1933). It is the perceived volume or force of the sound (Ziemer, 2019). Loudness and sharpness, among subjective parameters, are good indicators of sound quality from the musical perspective (Limkar & Chandekar, 2022). There are some studies to increase the sound efficiency of stringed instruments. Most research on vibration and sound radiation in these instruments focuses mainly on the body, which is constituted by the bowl and the soundboard (Marshall, 1985; French & Lewis, 1995; Elejabarrieta, Ezcurra & Santamaria, 2002; Paiva & Dos Santos, 2014; Corradi, Liberatore & Miccoli, 2016; Lercari et al., 2022), and air inside and soundholes (Bader, 2012), not the neck. For instance, Penttinen et al. (2005) suggest three guidelines to enhance the kantele's loudness: increasing string tension, isolating the top plate, and enlarging the radiating area, resulting in a 3 dB sound increase. They believe these methods could benefit other string instruments.

In recent studies, subjective (psychoacoustic) evaluation of string instruments is carried out together with objective measurements such as experimental modal analysis and Finite Element Model (FEM) (Fritz & Dubois, 2015; Brauchler, Ziegler & Eberhard, 2021). Brezas et al. (2023) investigated carbon

fiber bouzouki's sound and playability properties using experimental modal analysis, psychoacoustic tests, and FEM simulation methods. They suggested using this integrated method in the psychoacoustic evaluation of various carbon fiber string instruments.

A limited number of studies investigate the effects of the neck design and nut on loudness. For instance, Meinel and Jansson (1991) studied the impact of the physical properties of the neck, such as wood type, on vibration in the soundbox for stringed instruments. The neck has little or no effect on sound production for string instruments (Fletcher & Rossing, 1998; Eroğlu, 2012).

In this study, one of the objectives of the experimental neck designs is to increase the air volume of the soundbox and vibrating surface area so that the sound produces and radiates better, and gets louder. Unlike the previous studies, we focused on the potentials of the hollowed neck's sound efficiency, its general effects on sound production and radiation, and the perceived loudness in the baglama. In this respect, the study investigated the impact of two designed experimental necks on sound production and radiation, and perceived loudness compared to the traditional one. We sought to answer the following research questions:

- Based on the results of sound radiation analysis, what are the effects of experimental necks on the general sound production and radiation of the baglama compared to the traditional neck?
- Are there statistically significant differences between the median scores psychoacoustically given by the participants for the loudness of traditional and experimental necked baglamas?
- What are the participants' opinions on traditional and experimental necked baglamas?

Method

The study has two phases. In the first phase, we examined the effects of traditional and experimental necks, assembled in the same soundbox one by one, on sound production and radiation; in the second phase, we investigated the perceived loudness of baglama with these necks.

Baglama: Necks, Soundbox, and Junction

The necks in the study are the traditional neck, experimental neck-1, and experimental neck-2. Hatay Mustafa Kemal University patented stringed instrument design for baglama and guitar having these experimental necks (Şahinkayası, Şahinkayası & Öztörün, 2021). To compare the effects of necks in the study, we designed a baglama with a soundbox and three attachable/detachable necks compatible with the soundbox.

Quercus alba, the juniper, and the spruce tree were used to construct the necks, the bowl, and the soundboard, respectively. All the necks were from the same wood block in the exact dimensions and made under the same conditions and time. Of the necks with identical physical properties in all aspects, the traditional neck is unhollowed (Figure 2a), but the experimental necks are hollowed (Figure 2b and 2c). There are 'Neck Soundholes' in different numbers on the front face of the experimental necks (Table 1). In addition, there is a bigger 'Neck Soundhole' on the fret of the experimental necks closest to the nut (Figure 2b and 2c).

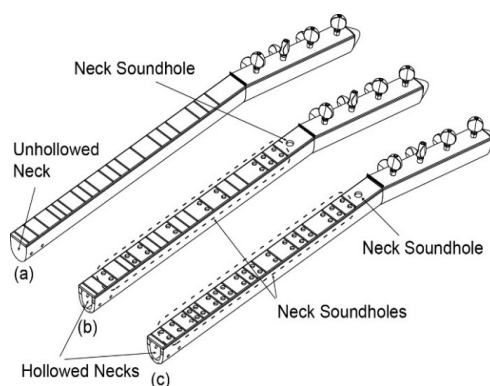


Figure 2. (a) Traditional neck (TN), (b) experimental neck-1 (EN-1), and (c) experimental neck-2 (EN-2)

The soundbox of baglama had been carefully handmade by an experienced craftsman. The bowl of baglama was made by gluing wood pieces together. A neck block was bored

and embedded in the junction between the soundbox and the neck (Figure 3). Thus, airflow was possible between the soundbox and hollowed necks.

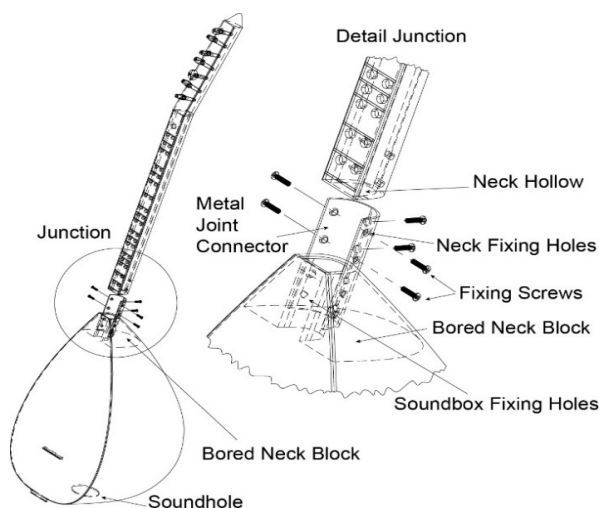


Figure 3. The junction of the soundbox and necks

We used a metal joint connector to assemble/disassemble the necks quickly to the soundbox (Figure 3). Half of this connector was fixed by embedding and screwing into the bored neck block in the bowl. The other

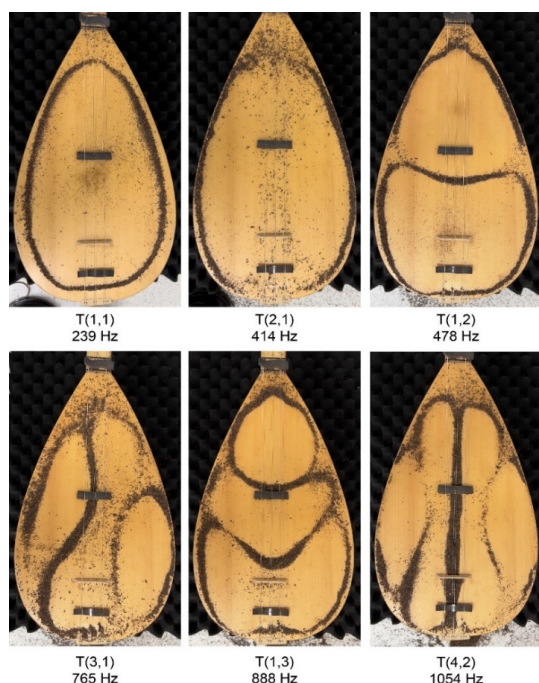
half was outside the bowl, where the necks were placed and screwed. At the same time, this connector prevents neck from the problem of warping.

Table 1. Some measures of the baglama

	Unit	Traditional Neck	Experimental Neck-1	Experimental Neck-2
Length of the soundbox (from the tailpiece to the neck)	cm	40	40	40
Length of the neck (from the joint point to the nut)	cm	40	40	40
The air volume of the soundbox	cm ³	11650	11650	11650
Number of Soundhole (Ø: 5 cm)	#	1	1	1
Soundhole area	cm ²	19.7	19.7	19.7
Soundboard surface area	cm ²	665.5	665.5	665.5
The air volume of the neck	cm ³	–	139	139
The air volume of the neck block	cm ³	–	14	14
Number of Neck Soundhole (Ø: 1.2 cm)	#	–	1	1
Neck Soundhole area	cm ²	–	1.13	1.13
Number of Neck Soundholes (Ø: 0.6 cm)	#	–	18	36
Neck Soundholes total area	cm ²	–	5.09	10.17
The neck front face area	cm ²	120	113.78	108.07
Weight of neck without pegs	gr	396	327	274

The technical drawings of all solid models of the soundbox and necks were first created in SolidWorks and exported to Fusion 360 software, and all the necks were produced using a CNC router in these models (See appendices). The lengths, weights, volumes, and areas in Table 1 were calculated using solid models in Fusion 360. As seen in Table 1, hollowed necks increase the air volume and therefore the vibration surface area of the instrument compared to the traditional one, and they get lighter.

diminishes. This situation leads to an increased number of surfaces vibrating in the antiphase. At higher frequencies, these vibrational modes contribute less to the general sound radiation (Perry, 2014). To accurately assess sound radiation, our initial step involved using the Chladni technique to discern vibration mode shapes of baglama (Photograph 1). Our measurements of sound radiation covered a frequency bandwidth of 50 Hz to 20 kHz, sampled at a resolution of 3.125 Hz.



Photograph 1. Mode shapes of the first six normal modes of baglama

The vibrational modes of the soundboard play a crucial role in determining the acoustic characteristics of stringed instruments (Perry, 2014). Değirmenli (2017) identified a strong correlation ($r=0.92$) between the sound radiation from these vibrational modes and the long-term spectral representation of chromatic oud performances. In analyzing the vibrational behaviors of the baglama up to a frequency of 1 kHz, it is observed that as the frequency increases, there is a proliferation in the number of resonating regions on the instrument. As the frequency ascends, the size of each resonating region

First Phase: Sound Radiation Analysis

Experimental modal analysis is a process to describe vibration characteristics, also called modal parameters. They are natural frequency, damping ratio, and mode shape. The Frequency Response Function (FRF) is a fundamental measure in experimental modal analysis (Schwarz and Richardson, 1999). FRF can be defined as either acceleration or sound pressure level per unit force concerning frequency (Elwali, Satakopan, & Shauche, 2010). In this research, the FRF measurement using sound pressure level per force is termed sound radiation analysis, as Curtin (2009) described. We conducted sound radiation analysis in July 2021 at Ankara Hacı Bayram Veli University, Turkish Music State Conservatory. We assembled each neck to the soundbox one by one, tuned the baglamas, and placed them in the experimental setup to measure the sound radiation. We stimulated the soundboard of baglamas from the bridge's bass side by the impact hammer's perpendicular hit to the soundboard and measured the sound pressure level with the microphone (See appendices).

We take some precautions to ensure the study's validity and reliability. We use one soundbox and the same measurement environment to decrease threats to the experiment's internal validity. Different necks attached to the same soundbox one by one allowed us to eliminate the possible effects of using different soundboxes for each neck. Since the sound radiation results are affected by humidity, the soundbox and necks

were kept in the measurement environment a week ago to be measured beforehand. Instruments such as baglama made from wooden material and showing hygroscopic properties may exhibit different physical properties depending on the humidity and temperature of the environment. Therefore, the vibration and sound attributes of the instrument may vary. We quickly changed the necks, tuned the baglamas, and completed all measurements within the same day to minimize this variability, and temperature and relative humidity were recorded during the measurement process.

The room where the sound radiation measurements are made is a typical conservatory classroom with a volume of 184.6 m³. At the beginning of the measurements, the temperature was 22.2°C, and the relative humidity was 34%. At the end of the measurements, the relative humidity did not change; the temperature increased by 0.1°C to 22.3°C. The main reason for choosing this environment is that it represents the actual performance conditions of the baglama. Psychoacoustics measurements -the listening and playability tests- were also done in similar environments, consistently making interpretations on the objective and subjective measurements. Since reflections increase the loudness compared to pure direct sound (Ziemer, 2019), the experimental and perceptual data on loudness for all the necks were collected under similar conditions.

In stringed instruments, sound radiation occurs equally and spherically in all directions at low frequencies, while a direction-dependent sound occurs at higher frequencies (Schleske, 2002; Pezzoli et al., 2022). For instance, Meyer (1972) stated that sound radiation remains consistent in all directions up to 500 Hz for the violin and viola. This study made sound radiation measurements in a typical room environment rather than in an anechoic chamber to understand the baglama's acoustic characteristics. However, it is possible to encounter variables such as

room modes that may adversely affect the measurements in these cases, and extra peaks might appear in the graph of FRF. Averaging 36 measures by rotating the measuring device horizontally on its axis at angles of 10 degrees avoids this situation (Schleske, 2002). Using this approach, we made 36 measurements per locations A, B, and C (Figure 4). The distant miking location A is 20 cm above the tailpiece and 100 cm horizontally from the soundboard. The first close miking location, B, is 20 cm horizontally from the neck and vertically at 80 cm from the tailpiece to the nut, and the second close miking location, C, is 20 cm horizontally from the center of the soundboard. We made 1/3 octave band correction and dB(A) conversion to ensure that the data obtained from the measurements were more compatible with the perception principle of the human hearing system (Curtin, 2009). We comparatively interpret the graphs of FRF for sound radiation, smoothed using a 1/3 octave band filter, at locations A, B, and C.

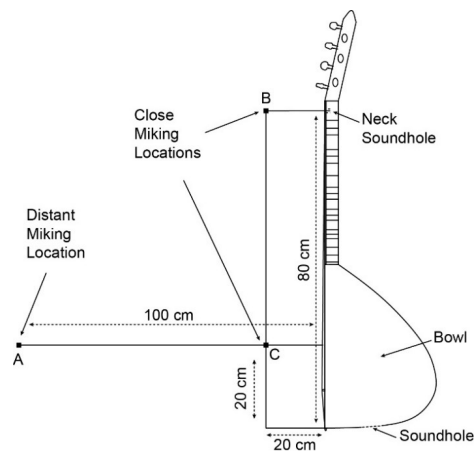


Figure 4. Distant and close miking locations in the experimental setup

Second Phase: Psychoacoustic Evaluation of Traditional and Experimental Necked Baglamas

Compared to stringed instruments like guitar or violin, the literature has no information to evaluate the loudness of baglama. Face-to-face focus group interviews were

conducted with the participants to evaluate experimental necked baglamas (See Table 2). the perceived loudness of traditional and 2).

Table 2. Demographics of participants and the given tests (f)

		Fine Arts High School		Conservatory		Total	
		Teacher	Student	Instructor	Student		
Age	15-19		38			38	
	20-24		NA		3	3	
	25-29	2			1	2	
	30-34	1				2	
	35-39	4				4	
	40-44	7				7	
	45-49	3				3	
	50-54	1				1	
	55-59	1				1	
Gender	Male	12	18	3	4	37	
	Female	7	20			27	
Grade	11	NA	10	NA	NA	10	
	12		28			28	
	Freshman						
	Sophomore						
	Junior					4	4
	Senior						
Baglama ability	Performer	9	38	3	4	54	
	Listener	9				9	
	Luthier	1				1	
Professional Experience (year)	<= 5	3	NA	3	NA	6	
	6-10	11				11	
	11-15	2				2	
	>= 16	3				3	
Listening Baglama	Yes	18	38	3	4	63	
	No	1				1	
Baglama Background (year)	<= 10		38		4	42	
	11-20	3				3	
	21-30			2		2	
	>= 30	15		1		16	
Listening Music Preference	Turkish	10	15	3	2	30	
	Western	6	14		1	21	
	Both	3	9		1	13	
Tests	Listening	10	28			38	
	Playability	9	10	3	4	26	

NA: Not Applicable

The interviews focused on either listening or playability tests in each session. The participants also expressed their opinions about the traditional baglamas in general and the experimental necked baglamas compared to traditional one.

Participants

Participants are either educators or students in formal music education: baglama performers, listeners, and a luthier (37 male, 27 female). They are instructors or undergraduate students at a state conservatory, music teachers or fine arts high school students. Most participants listened to and played the baglama (Table 2). While half of the teacher participants have professional experience of 6-10 years, all the instructors have less than five years. Students have a 10-year or less baglama background, while most teachers and all instructors have 20 years or more. Thirty-eight participants took listening tests, and the remaining (26) were involved in playability tests.

Data Collection Tool

We prepared semi-structured interview guides for participants as listeners and players. The guides contain questions about the participants' opinions on the baglamas with different necks. For ease of individual data collection from participants, a handout was prepared (See appendices). The handout consists of demographic information form, the definition of loudness, the rating scale for solo and ensemble perceived sounds of typical traditional baglama, and the rating scale for the loudness of traditional and experimental necked baglamas. It was delivered to each participant so that they could fill out the forms and rate the scales throughout the interview.

We searched the literature (Czajkowska, 2014; Fritz & Dubois, 2015; Duerinck et al., 2020), and three subject matter experts helped us determine the loudness scale for the interviews. We finalized the interview guides according to the experts' suggestions regarding content, language, and meaning.

In the study by Fritz and Dubois (2015), listeners rated the violins on a 1 (poor) to 10 (excellent) scale for five criteria worded as evenness, clarity, projection, distinctive character, and warmth. Instead of 10, we used a 9-point scale from 1 to 9 to indicate a neutral point. We defined 1 as poor, 5 as neutral, and 9 as excellent scores for loudness. The rating scale is explained to participants briefly before use. The interview guides, handout, and their implementations are available in the Appendices.

Data Analysis

Since the loudness scores were not normally distributed, the non-parametric Friedman test and post hoc Wilcoxon signed-rank tests were performed instead of the repeated measure ANOVA test and its post hoc tests (See appendices). The analyses were performed using the software (SPSS). We took the statistical significance level (alpha) as .05 for both tests and checked Type 1 error with the Bonferroni method in pairwise comparisons.

On the other hand, we conducted a descriptive analysis in answers to open-ended questions about baglama with different neck designs in the interviews. Descriptive analysis generally analyzes a qualitative data set that does not require interpreting (Miles & Huberman, 1994). In the descriptive analysis, we described all data after being collected with an objective approach. Participants' responses were interpreted based on the three emerging themes of the study by Saitis et al. (2013) of conceptualizing violin quality: handling, sound, and relevance (to the player).

Procedure

Participants in the listening and playability tests participated voluntarily. The face-to-face focus group interviews were done separately for the listening and playability tests. In the former test, the listeners listened to the intro of a Turkish folk music in the seating arrangement. In the latter, the players were allowed to examine the

baglama and play the same intro melody (See Appendices).

We obtained official permissions from Hatay Mustafa Kemal University Social and Human Sciences Scientific Research and Publication Ethics Committee and Hatay Provincial Directorate of National Education to conduct interviews and use interview guides. We held focus group interviews in two typical rooms designated at Hatay Mustafa Kemal University Antakya State Conservatory and Hatay Bedii Sabuncu Fine Arts High School in the 2022 Spring semester. Fletcher and Munson (1933) emphasize the importance of typical conditions as follows: "In most engineering problems, we are interested mainly in the effect upon a typical observer who is in a typical condition for listening" (p. 82). At most, six participants participated in all sessions of interviews. The sessions lasted at least 30 minutes. We could not conduct a double-blind test on the interviews. However, to avoid bias, we did not explain the aim of our neck designs to the participants and objectively conducted interviews.

In the interviews, we had the participants sit at equal distances on the arc of the semi-circle with a radius of 1.5 m (See appendices). In all listening tests, the fourth author sat in the center of the semi-circle and played the baglama. As the interviewer, the first author sat at the back left of the player. Thus, the distance between all participants and the baglama was equal, and the baglama sound homogeneously radiated to the listener participants. Because listeners' evaluations can be influenced by the performer's way of playing the baglama (Duerinck et al., 2020), the same performer played the same intro melody with the baglama. They listened to traditional necked baglama and rated its loudness. By using the rating scale, the participants made perceptual evaluations individually. If the participants demanded, he played the same intro for listeners again. We repeated this procedure for experimental neck-1 and experimental neck-2 in each listening test.

In playability tests, the same seating arrangement and procedure were applied; not the fourth author but the player participants in the center played the baglamas in turn. After listening and playability tests and they rated the necks, their opinions were asked about experimental necked baglamas compared to traditional necked one.

Results

Results of Sound Radiation Analysis

Within the scope of this study, sound radiation analysis was carried out to examine the effects of experimental neck designs on general sound radiation at three locations (Figure 4). FRFs were calculated based on the data obtained from baglama with traditional and experimental necks.

According to the graph of the data obtained from location A (Figure 5), it was observed that the sound radiation of experimental neck-2 was higher than that of the traditional neck, starting from 1 kHz. This difference became more evident, starting from 7 kHz. While experimental neck-1 and traditional neck curves show similar sound radiation tendencies in the graph, it has been observed that after 15 kHz, traditional neck shows a lower sound radiation tendency than experimental neck-1. Two close miking locations were specified to understand the source of these differences in the general sound radiation at location A.

When the graph based on the data obtained from location B near the neck soundhole is examined (Figure 5), it was detected that the sound radiation differences between the experimental necks and the traditional neck became apparent, starting from 700 Hz. In particular, the experimental neck-2 consistently showed a higher sound radiation curve than the traditional neck, and this difference increased even more after 5 kHz. Similarly, experimental neck-1 showed a higher sound radiation than the traditional neck, although not as much as experimental neck-2 from 5 kHz.

As to the graph based on the data obtained from location C, the measurements determined high sound radiation in the frequency regions corresponding to the T(1,1) 239 Hz and T(1,3) 888 Hz modes (see Figure 5). However, no salient difference was observed across the three necks in these regions. It was concluded that traditional and

experimental necks had more similar results in sound radiation near the soundboard (location C) compared to locations A and B. That means the effect of the soundbox and soundboard vibrations of the baglama on the general sound radiation was similar across the necks.

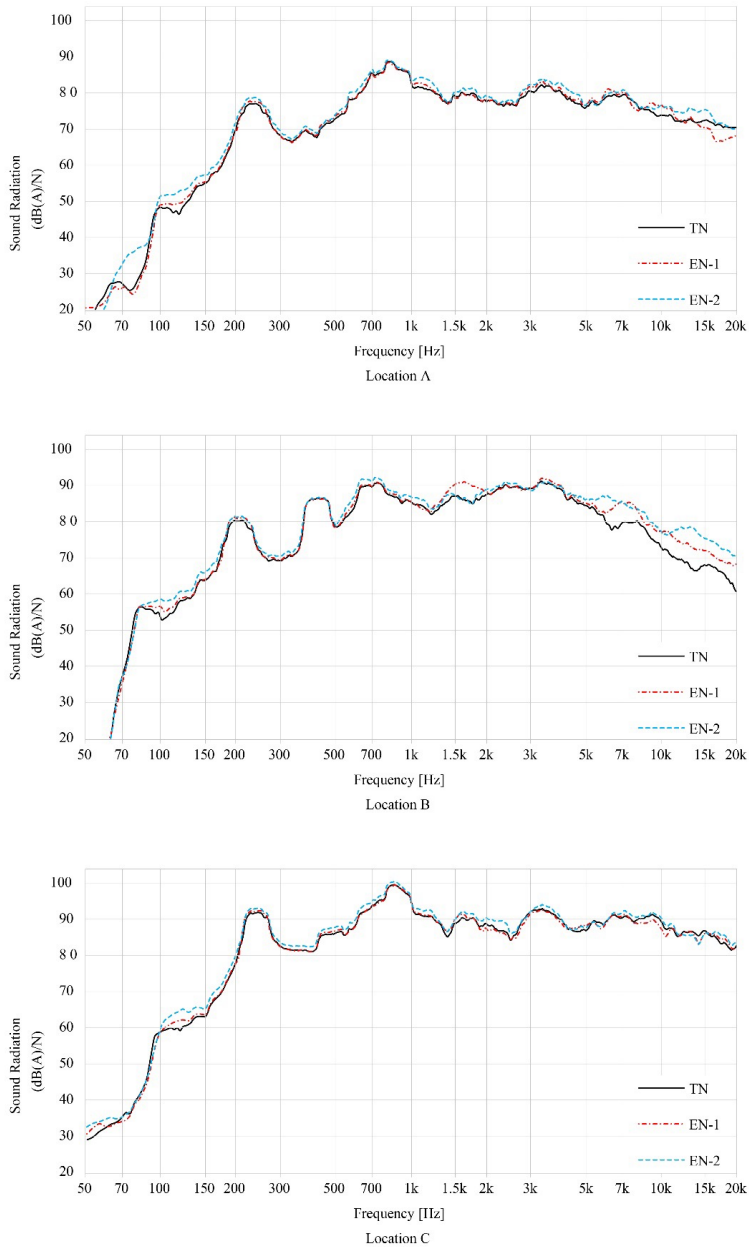


Figure 5. Sound radiation graphs: Location A (distant miking), B (close miking at the nut), and C (close miking at the soundboard)

Psychoacoustic Evaluation of the Necks

For the listening test (N=38), we analyzed whether the median scores given to the loudness of the baglama with different necks statistically diverged. The Friedman test confirmed the main effect of the neck design. The median scores of the three necks differed in loudness, $X^2(2)=57.706$, $p<.001$. As a post hoc test, we conducted three Wilcoxon signed-rank tests on the ratings of traditional neck, experimental neck-1, and experimental neck-2. The results indicate significant differences between the traditional neck and experimental neck-1 ($z:-5.212$, $p<.001$) and traditional neck and experimental neck-2 ($z:-5.409$, $p<.001$), while no difference between experimental neck-1 and experimental neck-2 ($z:-0.916$, $p=.359$).

Similarly, for the playability test (N=26), the Friedman test results showed that the median scores of the three necks differed in loudness as well, $X^2(2)=45.121$, $p<.001$. As to the post hoc test, Wilcoxon signed-rank tests on the loudness ratings for traditional neck, experimental neck-1, and experimental neck-2 revealed significant differences between the traditional neck and experimental neck-1 ($z:-4.476$, $p<.001$), and traditional neck and experimental neck-2 ($z:-4.482$, $p<.001$), while no difference between experimental neck-1 and experimental neck-2 ($z:-1.417$, $p=.156$). As a result, the distributions in Figure 6 demonstrated that both experimental necked baglamas were perceived as louder than traditional necked one in the listening and playability tests.

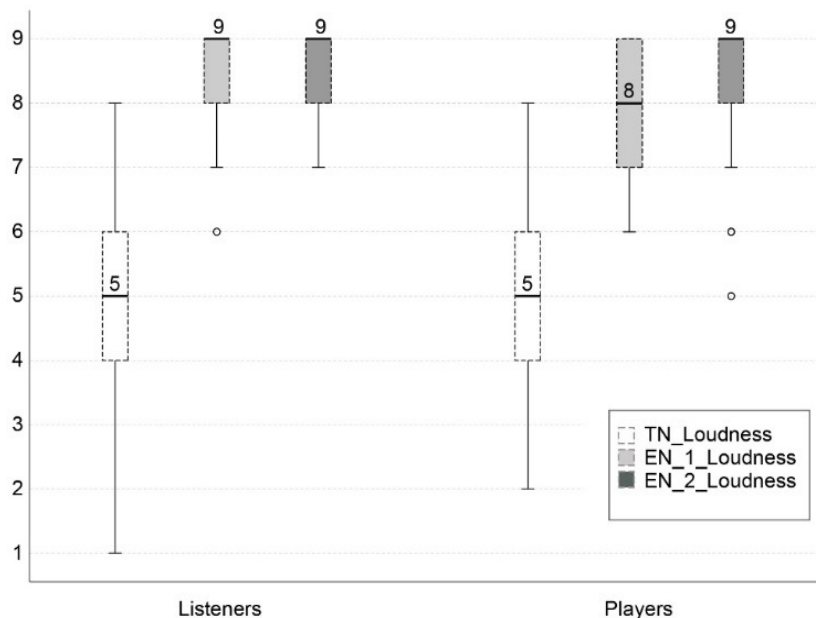


Figure 6. Distributions of the perceived loudness scores for baglama with traditional (TN_Loudness) and experimental necks (EN_1 Loudness and EN_2 Loudness)

Opinions of Participants on Traditional and Experimental Necks

In this section, the findings were given together for all participants in listening and playability tests. Before the listening and playability tests, we asked participants' opinions about a typical traditional baglama's loudness. Almost all participants rated the

sound of traditional baglamas' indoor solo performance at a medium level and the indoor ensemble performance at a low level (Table 3). Most participants pointed out the bridge's location, the soundhole's size, the soundboard's structure and thickness, the bowl's structure, and the baglama's form as possible reasons for the results in Table 3.

Table 3. Opinions of participants on the loudness of the traditional baglama (f)

Performance	Loudness level	Fine Arts High School		Conservatory		Total
		Teacher	Student	Instructor	Student	
Solo	Low	2		1		3
	Middle	17	38	2	4	61
	High					
Ensemble	Low	18	37	3	4	62
	Middle	1	1			2
	High					

After the participants listened to or played the baglama and rated its loudness with traditional neck and experimental necks, we asked their opinions about the neck design and the loudness of experimental necks compared to the traditional one. All participants stated that the loudness of the

experimental necked baglamas was higher than that of traditional necked one. Figure 7 shows the frequency distributions of reasons experimental necked baglamas are more favorable than traditional necked one regarding perceptions of the participants.

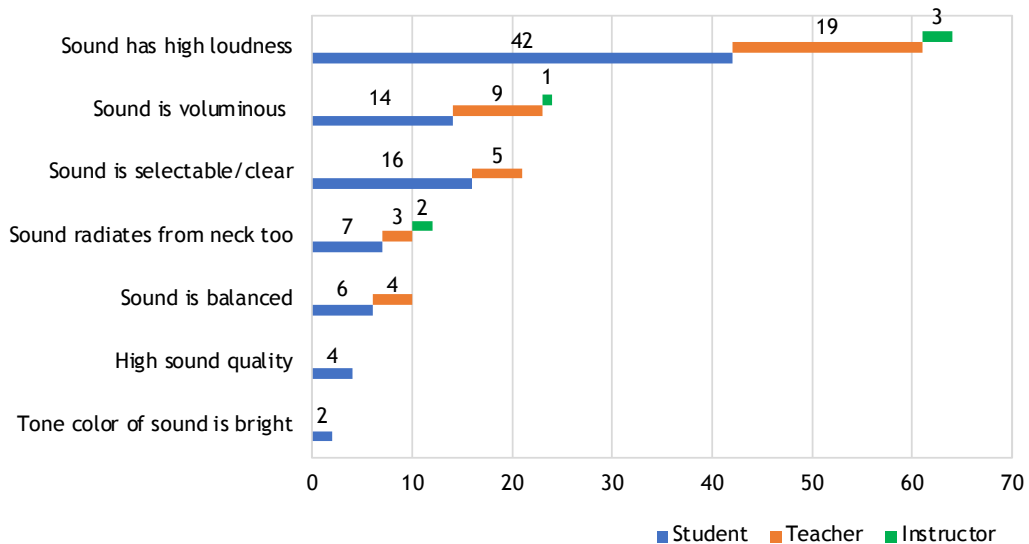


Figure 7. Distributions of reason why experimental necked baglamas are perceived more positively (f)

All participants emphasized the loudness of the experimental necked baglamas, and about a third of them underlined the clarity and volume of the sound, probably because of the increased vibration of the neck since it is hollowed and drilled. When we asked the participants, “Which baglama would you like to have?”, many of them (n=37) preferred experimental neck-1, and less than half (n=27) preferred experimental neck-2.

Luthier participated in the listening test and was particularly interested in the experimental necks. He stated that these neck designs make the sound louder and voluminous by preserving the timbre and expressed the following about baglama with experimental necks’ sound and relevance to the player:

In general, the sound of the traditional baglama is lower than that of instruments such as piano and violin. The baglama is an instrument with a weak capacity to produce sound. The soundhole is located under the bowl, and the thickness of the soundboard is also the reason for the low sound.

...to increase the instrument's loudness while preserving the sound's timbre attributes, 5 mm 6 mm diameter or large soundholes are drilled into the soundboard or the top of the bowl. As a result, bass tones emerge, function as a monitor for the performer, and the volume increases.

...Apart from this, other attempts increase the sound but negatively affect the timbre of the baglama. I think preserving the timbre is one of the critical issues. I evaluated this work as positive. I mean, the idea of creating a new soundbox by hollowing the inside of the neck. Nice work. The sound is louder and more voluminous.

...The timbre features have been kept (Teacher [Luthier]-M-47).

On the other hand, regarding sound, one of the instructors emphasized harmonics coming out of the experimental necks,

Experimental necks sound louder and more inclusive than the traditional neck. However, the intense hearing of harmonics in some frets bothered me. The number and diameter of the neck soundholes can be reinvestigated and worked on until the best result (Instructor-M-32).

In the interviews, some players said they felt experimental necks were lightweight. Another instructor interpreted the handling as follows,

I evaluated this work positively. The necks get lighter. The neck soundholes did not bother me during the performance. The lightness of the neck facilitates long-term performance and thereby improves it. Further studies should be conducted on how the size and number of holes drilled on the necks will affect the sound of the baglama (Instructor-M-29).

In summary, the participants stated that various changes were made to the soundbox and soundboard to increase the sound of the baglama, which has a low sound production capacity compared to the piano and violin, and it was unsuccessful in preserving the timbre of the baglama. However, in this study, it was stated that carving the necks worked and a more voluminous and louder sound was obtained while preserving the timbre of the sound. On the other hand, it was recommended to reinvestigate the number and diameters of neckholes to prevent the intense hearing of harmonics in some frets. It is emphasized that lightening the neck, that is, reducing its weight, will facilitate and improve the longer-term performance of the baglama.

Discussion

For several hundred years, instrument makers have tried to make louder instruments for audiences at large concert halls (Penttinen et al., 2005). Researchers' efforts to amplify the sound of stringed instruments continue today. The baglama is used increasingly for musical activities in concert halls but is usually too quiet without electrical amplification. On the stage, the baglama needs to have a louder sound. In this sense, this study investigates how to make the sound of baglama louder by using the potentials of the neck. We hypothesize that hollowing the neck and drilling holes on its front face increase the baglama's vibrating surface area and air volume, thereby contributing to production and radiation efficiency, and loudness. To test our hypothesis, we investigated the effects of experimental neck designs on baglama sound by sound radiation analysis and psychoacoustic methods compared to traditional neck design.

Although many studies have been conducted on the effects of the soundbox and especially soundboard on the acoustics of stringed instruments such as violins and guitars, very few studies have been conducted on the effects of the neck on the acoustics.

Meinel and Jansson (1991) presented that guitar neck vibration characteristics could affect the number of soundboard vibration modes and directly affect sound radiation. Additionally, Schleske (2002) pointed out that the violin fingerboard, not directly part of the violin body, can increase the vibration modes of the instrument's soundboard. However, the focus of those studies is that the physical structure of the neck interacts with the soundboard or soundbox of the instrument, creating new vibration modes or changing existing vibration modes. As a result of the interactions between the stringed instrument's body and the neck, changes in the vibration modes of the stringed instruments affect the sound radiation.

In this study, however, the analysis of the data collected from the soundboard revealed that the general sound radiation of the traditional and experimental necked baglamas did not differ, which means experimental necks do not increase or change the vibrations of the baglama's soundboard and bowl dramatically. In other words, it was observed that the experimental necks, which were hollowed and had soundholes and a bigger soundhole, did not cause a significant change in the vibration modes of the baglama. On the contrary, it has been concluded that the increase in the sound radiation of baglama (at locations A and B) *directly* results from the sound produced in the hollowed experimental necks and radiating from all the neck soundholes. This result is an independent and direct contribution of the experimental neck designs to sound radiation.

In the second phase, in the interviews, most participants evaluated traditional baglamas' solo sound medium and ensemble sound low in general. Afterward, we examined traditional and experimental necked baglamas' loudness in a psychoacoustic way. In both listening and playability tests, the participants rated the experimental necked baglamas significantly higher than the traditional one in loudness. All the

participants stated that the experimental necked baglamas' sound was louder than the traditional necked one.

There are also some design endeavors to amplify the sound of stringed instruments in organology. In particular, the inventions in (Namlı, 2006; 2020) patents can increase the sound of baglama since they function as a second soundbox (fixed or portable) in the neck. However, the double soundbox design moves the baglama away from the traditional form, increases the weight of the neck, and makes it difficult to perform. Furthermore, we could not encounter any scientific study on the effects of a second soundbox at the neck on loudness.

Previous studies on the bowl and soundboard did not focus on producing or hearing sound from the neck. In this study, we investigated the effects of the hollowed and drilled neck designs on the sound of baglama. All participants emphasized the loudness of the experimental necked baglamas, and about a third of them highlighted the clarity and volume of their sound. This result corroborated the sound radiation analysis results. Many of the participants preferred to have experimental neck-1. Some participants stated experimental necked baglamas were more ergonomic as they are lightweight and would facilitate long-term performance.

Since the hollowed neck produces sound, the soundholes in the bowl and experimental necks simultaneously radiate sound in experimental necked baglamas. Thus, the listeners and players feel themselves inside the sound. In other words, as some participants stated, experimental necked baglamas create a louder, more voluminous, and inclusive sense of sound, as if two different baglamas were being performed simultaneously. On the other hand, an instructor participant emphasized that hearing the harmonics more intensely around the nut should be further investigated.

Conclusion and Recommendations

The results of sound radiation analysis revealed that the experimental necks contributed to the general sound production and radiation of the baglama. This contribution means that the experimental necks directly create sound through their hollow soundhole/s, not by changing the vibration character of the instrument's soundbox. These findings indicated that neck design and structure directly and independently affect stringed instruments' sound efficiency, particularly sound radiation, and perceived loudness. In other words, experimental necks are integral to the instrument, not affecting its vibration modes but a direct sound source contributing to sound efficiency.

Research findings confirmed that experimental necks contribute more to the loudness of the baglama than the traditional neck psychoacoustically. Participant players emphasized that experimental neck designs provide more inclusive hearing than traditional one. This result is due to the design of the experimental necks, which converts the neck to a second bowl. Furthermore, the soundbox air hole at the junction and hollow in the necks enable air passage between the soundbox and the neck. How the air in the bowl and the neck behaves and its effects on acoustics need further investigation. Since we hollowed the experimental necks and drilled the holes on their front surfaces in the designs, experimental necks get lightweight and more ergonomic, thereby making the baglama's long-term performance possible. The experimental necks do not disturb the conservatives as they preserve the traditional form and dimensions of the baglama. Experimental necked baglamas can be effectively performed and carried out in existing cases.

This study focused on the potential contribution of the neck, verifying that the neck also contributes to sound production and radiation in stringed instruments, and suggested investigating the acoustic effects of neck designs for stringed instruments. It

is concluded that not only the soundboard and the bowl affect the vibration and sound formation of the instrument, but also the neck designs can improve the sound radiation, and its perceived loudness. This study sheds light on further academic studies on the neck acoustics of stringed instruments. Researchers should study each integral part's effects on the acoustics of the stringed instrument in detail. All parts of the instrument's contributions to sound quality should be optimized by holistically investigating them. There is specifically a need for further applied research to examine the hollowed necks' warping problem, and the sound radiation through microphones and the sound in stage and studio environments.

Acknowledgments

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Appendices

Materials and Production Method of the Baglama

For the study, we designed a baglama, including one soundbox and three attachable/detachable necks for the soundbox. All the necks were from the same wood block in the same dimensions and made under the same conditions and time. Of the necks with identical physical properties in all aspects, the traditional neck is unhollowed, but the experimental necks are hollowed. On the front face of the experimental necks are 'Neck Soundholes' in different numbers. In addition, there is a bigger 'Neck Soundhole' on the fret of the experimental necks closest to the nut (Figure 1).

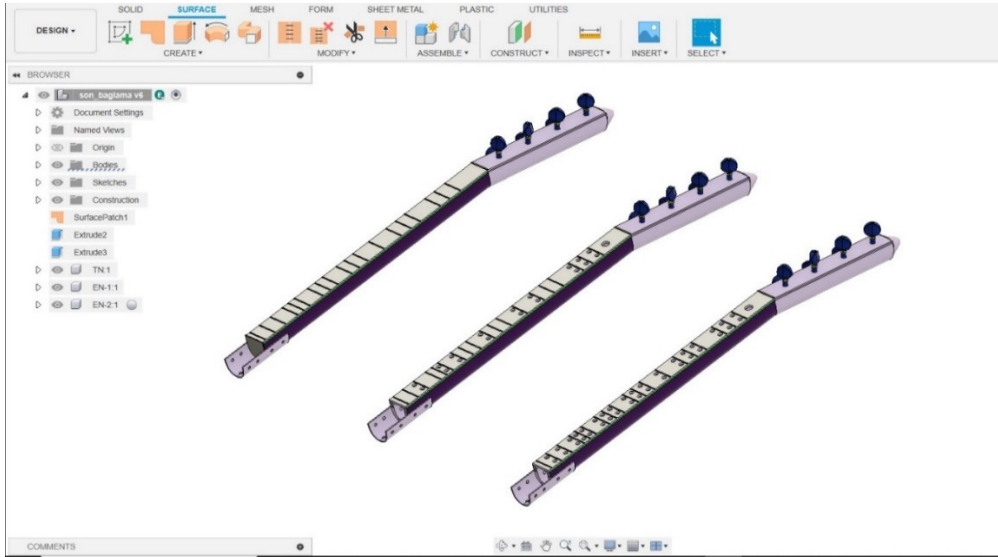


Figure 1. Solid models of the necks

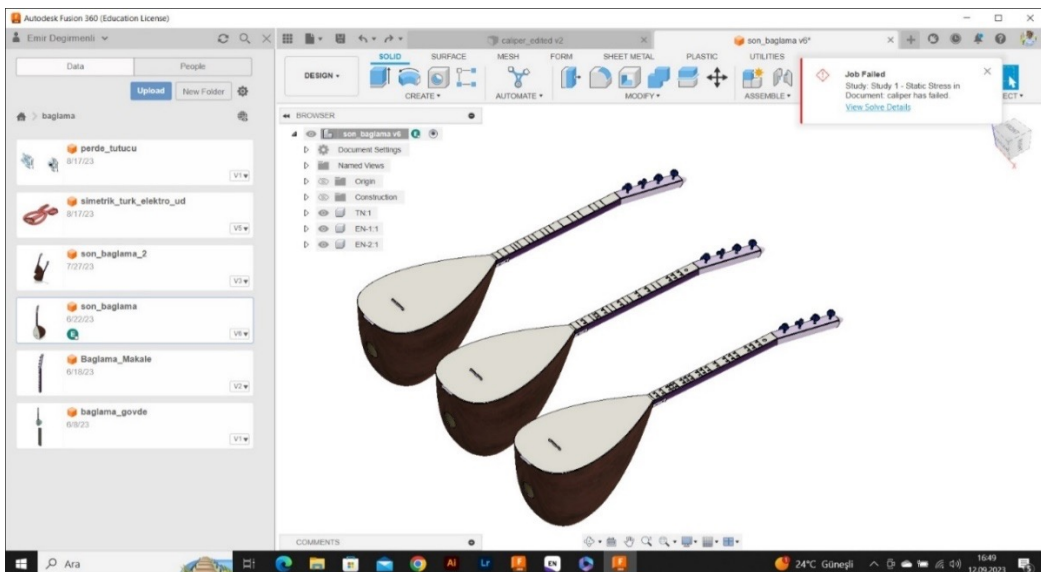


Figure 2. Solid models of the necks attached to the same soundbox

Technical drawings of the baglama (Figure 1 and Figure 2) were first created in SolidWorks and exported to Fusion 360 software, and all the necks were produced using a CNC router in these models. The lengths, weights, volumes, and areas were calculated using solid models in

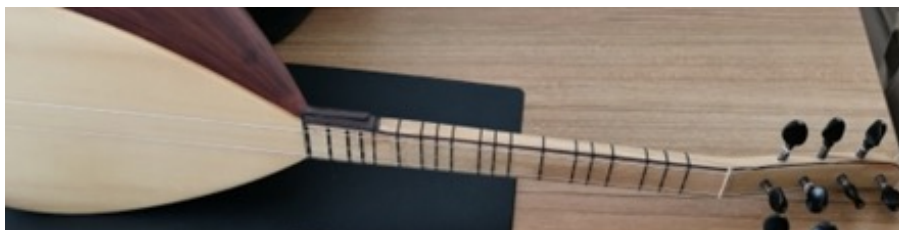


Figure 3. Finished traditional neck, attached to the soundboard



Figure 4. Finished Experimental neck - 1 (a) and Experimental neck - 2 (b)



Figure 5. Connecting the neck to the soundboard (a) placing and (b) screwing the neck

Fusion 360. The soundbox of baglama had been carefully handmade by an experienced craftsman. The bowl of baglama was made by gluing wood pieces together (Figure 6). Quercus alba, the juniper, and the spruce tree are used to construct the necks, the bowl, and the soundboard, respectively (Figure 7). A neck block was bored and embedded in the junction between the soundboard and the neck (Figure 6).

Effects of hollowed neck designs on sound radiation and loudness of baglama



Figure 6. The bowl of baglama made by gluing wood pieces together (a) Inside view (b) outside view

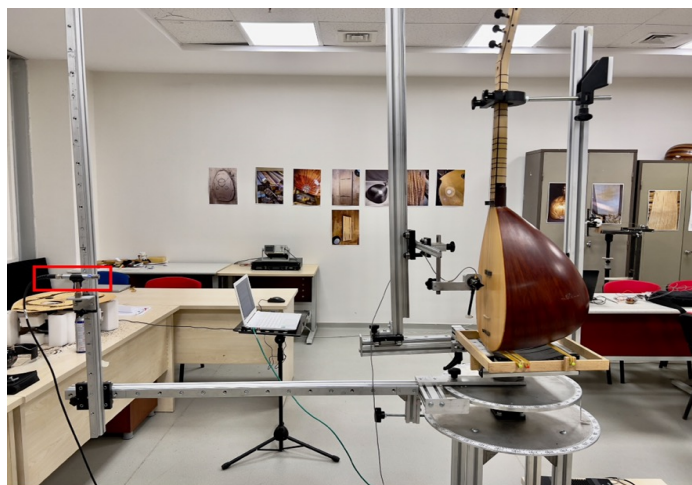
We used a metal joint connector to assemble/disassemble the necks quickly to the soundbox. Half of this connector was fixed by embedding and screwing into the bowl. A neck block (Figure 6) was bored and embedded in the bowl to connect the soundbox and the neck. The other half (Figure 5 and 7) was outside the bowl, where the necks were placed and screwed.



Figure 7. A piece of spruce tree for the soundboard

The Sound Radiation Analysis

Sound radiation measurements were performed in a typical room. The baglama with different necks was mounted on a rig and excited with a miniature impact hammer (B&K 8204); the acoustic response was measured with a microphone (B&K 4189-A-021) at the locations A, B, and C (distant miking location: A, close miking locations: B and C), as seen in Figure 8. A distant miking location, A, is 20 cm above the tailpiece and 100 cm horizontally from the soundboard.



(a)



(b)

(c)

Figure 8. The experimental setup: (a) distant and (b and c) close miking locations

The first close miking location, B, is 20 cm horizontally from the neck and vertically at 80 cm from the tailpiece to the nut, and the second close miking location, C, is 20 cm horizontally from the center of the soundboard. It was averaged 36 measures by rotating the measuring device horizontally on its axis at angles of 10 degrees. B&K 7781-N6 Pulse Access FRF Analysis Software was used as acquisition software.

Focus Group Interviews, Including Listening and Playability Tests

In the interviews, we had the participants sit at equal distances on the arc of the semi-circle with a radius of 1.5 m (Figure 9). In all listening tests, the fourth author sat in the center of the semi-circle and played the baglama. As the interviewer, the first author sat at the back left of the player.



Figure 9. Seating arrangement in focus group interviews

The interview guide for focus group interviews, including listening and playability tests, and the handout are given below. It should be noted that the handout was delivered to each participant. When requested, the participants filled the following in the handout individually and anonymously: the Demographic Information Form, Definition of Loudness, Rating Scale for Loudness of Traditional Baglama, and Baglamas with Different Necks.

Focus Group Interview Guide: Listening Tests

Place of Interview	:.....	Interview Date	:.....
Time Frame	:.....	Interviewer	:.....
Listeners	(1) :.....	Player	:.....
	(2) :.....		
	(3) :.....		
	(4) :.....		
	(5) :.....		
	(6) :.....		

Introduction

This research investigates the psychoacoustic effects of three different necks, assemblable and disassemblable to the same soundbox, on the baglama sound quality. Your contributions to the research are valuable since you are ear-trained listeners of the baglama sound and educated musicians. For this reason, we would like to take your perceptual evaluations and opinions about the baglama having a “Traditional Neck” and two “Experimental Necks.”

In the first part of the interview, I will give you a handout, including “Demographic Information Form, Definition of Loudness, Rating Scale for Loudness of Traditional Baglama, and Baglamas with Different Necks.” Firstly, you will fill out the “Demographic Information Form”. Secondly, I will read the definition of loudness written in the “Definition of Loudness.” Thirdly, consider this definition you will rate solo and ensemble performances of the traditional baglama through the “Rating Scale for Loudness of Traditional Baglama”. Finally, I will explain the “Rating Scale for Loudness of Baglamas with Different Necks” and how to rate the loudness of baglamas with different necks as a listener. We assume that you conceptually perceive the “loudness” concept as the same.

In the second part of the interview, my graduate student will assemble into/dissemble from the same soundbox the necks (Traditional Neck, Experimental Neck-1, and Experimental Neck-2). He will tune the baglamas and play the intro of a Turkish folk song (Seherde bir бага girdim), and you will listen to the same intro each time. In this process, I expect you to evaluate comparatively the effect of the necks on the loudness by using the rating scale. Everything you say during the interview will remain confidential. That is, the identity and personal information of the interviewees will not be reflected in the report. Are there any thoughts you would like to express or any questions you would like to ask about what I explained before starting the interview?

Participation in the interview is voluntary. You can give up participating at any time. I want to take notes to make the interview and its analysis more qualified. Can I take notes on the interview?

This interview will take at least 30 minutes. Thank you very much for participating in the interview. Now, I would like to start the interview.

I. Demographic Information

Please fill out the forms I gave you on your demographic information.

II. Traditional Baglama in General

Now, I will ask several questions about traditional baglama in general.

1. How do you perceive the traditional baglama in the acoustic venue? Can you evaluate it?
Please, by using the “Rating Scale for Loudness of Traditional Baglama” rate the loudness of traditional baglama for solo and ensemble performances in general.
2. Do you know that there are any empirical studies to increase the loudness of traditional baglama?
(In case of a negative answer, remember the studies in which changes were made to the soundboard and bowl.)
 - a) What do you think about these studies?
 - b) Do you think these studies contribute to raising the loudness of the baglama? Why do you think so? Can you explain?

III. Psychoacoustics Evaluations Using “Rating Scale for Loudness of Baglamas with Different Necks”

Now, I read the definition of loudness in the handout at your hands. The fourth researcher, my graduate student, will play the intro with the baglama having the traditional neck; please listen to it and rate the loudness using the rating scale. If you request, the intro will be played again. Please read the definition and consider your listening experience when evaluating them.

3. How did you perceive the “Traditional Neck” baglama regarding loudness? Can you evaluate the positive or negative aspects of its sound?
 - a) Loudness
 - b) Do you want to add anything about the traditional neck?

We will go through the same process for the experimental neck-1. The fourth researcher will disassemble the traditional neck from the soundbox, assemble the experimental neck-1, tune, and play the same intro; please listen to it and rate the loudness using the rating scale. If you request, the intro will be played again. Please read the definition and consider your listening experience when evaluating them.

4. How did you perceive the “Experimental Neck - 1” baglama regarding loudness? Can you evaluate the positive or negative aspects of its sound?
 - a) Loudness
 - b) Do you want to add anything about the traditional neck-1?

We will do the same process for the experimental neck-2. The fourth researcher will disassemble the experimental neck-1 from the soundbox, assemble the experimental neck-2, tune, and play the same intro; please listen to it and rate the loudness using the rating scale. If you request, the intro will be played again. Please, read the definition and consider your listening experience when evaluating them.

5. How did you perceive the “Experimental Neck - 2” baglama regarding loudness? Can you evaluate the positive or negative aspects of its sound?
 - a) Loudness
 - b) Do you want to add anything about the traditional neck-2?

IV. Comparative Evaluation of the Necks

You listened to the song with the baglama having three different necks.

6. What were the most prominent similarities and differences regarding sound quality among the necks? Do you think the experimental necks improved the baglama's sound compared to the traditional neck?
 - a) If yes, in which aspects? And why?
 - b) What else can be done to improve the sound quality?
7. Do you think the experimental necks worsen the baglama's sound quality compared to the traditional one?
 - a) What else can be done to improve the sound quality of baglamas with the experimental necks?
8. Which of the baglama having different necks would you like to own?

IV. Closure

Our interview is over. Would you like to add anything else?

Can we call you back if we need to interview you again about anything that needs to be clarified? Thank you very much for participating and contributing to the research.

Focus Group Interview Guide: Playability Tests

Place of Interview :..... Interview Date :.....
Time Frame :..... Interviewer :.....
Players (1) :.....
(2) :.....
(3) :.....
(4) :.....
(5) :.....
(6) :.....

Introduction

This research investigates the psychoacoustic effects of three different necks, assemblable and disassemblable to the same soundbox, on the baglama sound quality. Your contributions to the research are valuable since you are ear-trained players of the baglama sound and educated musicians. For this reason, we would like to take your perceptual evaluations and opinions about the baglama having a “Traditional Neck” and two “Experimental Necks.”

In the first part of the interview, I will give you a handout, including “Demographic Information Form, Definition of Loudness, Rating Scale for Loudness of Traditional Baglama, and Baglamas with Different Necks.” Firstly, you will fill out the “Demographic Information Form”. Secondly, I will read the definition of loudness written in the “Definition of Loudness.” Thirdly, consider this definition, and you will rate solo and ensemble performances of the traditional baglama through the “Rating Scale for Loudness of Traditional Baglama”. Finally, I will explain the “Rating Scale for Loudness of Baglamas with Different Necks” and how to rate the loudness of baglamas with different necks as a player. We assume that you conceptually perceive the “loudness” concept as the same.

In the second part of the interview, my graduate student will assemble into/disassemble from the same soundbox the necks (Traditional Neck, Experimental Neck-1, and Experimental Neck-2). He will tune the baglamas, and you will play the intro of a Turkish folk song (Seherde bir бага girdim). You will repeat the same intro with each neck and listen to other players’ performances. In this process, I expect you to evaluate comparatively the effect of the necks on the loudness by using the rating scale. Everything you say during the interview will remain confidential. That is, the identity and personal information of the interviewees will not be reflected in the report. Are there any thoughts you would like to express or any questions you would like to ask about what I explained before starting the interview?

Participation in the interview is voluntary. You can give up participating at any time. I want to take notes to make the interview and its analysis more qualified. Can I take notes on the interview?

This interview will take at least 30 minutes. Thank you very much for participating in the interview. Now, I would like to start the interview.

I. Demographic Information

Please fill out the forms I gave you on your demographic information.

II. Traditional Baglama in General

Now, I will ask several questions about traditional baglama in general.

1. How do you perceive the traditional baglama in the acoustic venue? Can you evaluate it?
Please, by using the “Rating Scale for Loudness of Traditional Baglama” rate the loudness of traditional baglama for solo and ensemble performances in general.
2. Do you know that there are any empirical studies to increase the loudness of traditional baglama?
(In case of a negative answer, remember the studies in which changes were made to the soundboard and bowl.)
 - a) What do you think about these studies?
 - b) Do you think these studies contribute to raising the loudness of the baglama? Why do you think so? Can you explain?

III. Psychoacoustics Evaluations Using “Rating Scale for Loudness of Baglamas with Different Necks”

Now, I read the definition of loudness in the handout at your hands. You will play the intro with the baglama having the traditional neck; please play it and rate the loudness using the rating scale considering your playing. If you need, you can play it again. Please read the definition and consider your playing experience when evaluating the neck.

3. How did you perceive the “Traditional Neck” baglama regarding loudness? Can you evaluate the positive or negative aspects of its sound?
 - a) Loudness
 - b) Do you want to add anything about the traditional neck?

We will go through the same process for the experimental neck-1. The fourth researcher will assemble the experimental neck-1 to the soundbox and tune it. Then, you will play the same intro; please play it and rate the loudness using the rating scale. If you need, you can play it again. Please read the definition and consider your playing experience when evaluating the neck.

4. How did you perceive the “Experimental Neck - 1” baglama regarding loudness? Can you evaluate the positive or negative aspects of its sound?
 - a) Loudness
 - b) Do you want to add anything about the experimental neck-1?

We will go through the same process for the experimental neck-2. The fourth researcher will assemble the experimental neck-2 to the soundbox and tune it. Then, you will play the same intro; please play it and rate the loudness using the rating scale. If you need, you can play it again. Please read the definition and consider your playing experience when evaluating the neck.

5. How did you perceive the “ Experimental Neck - 2” baglama regarding loudness? Can you evaluate the positive or negative aspects of its sound?
 - a) Loudness
 - b) Do you want to add anything about the experimental neck-2?

IV. Comparative Evaluation of the Necks

You played the same intro with the baglama having three different necks.

6. What were the most prominent similarities and differences regarding sound quality among the necks? Do you think the experimental necks improved the baglama's sound compared to the traditional neck?
 - a) If yes, in which aspects? And why?
 - b) What else can be done to improve the sound quality?
7. Do you think the experimental necks negatively affected the baglama's sound quality compared to the traditional one?
 - a) What else can be done to improve the sound quality of baglamas with the experimental necks?
8. Which of the baglamas having different necks would you like to own?

IV. Closure

Our interview is over. Would you like to add anything else?

Can we call you back if we need to interview you again about anything that needs to be clarified? Thank you very much for participating and contributing to the research.

Handouts for Listening and Playability Tests

Demographic Information Form

1. Gender	<input type="checkbox"/> Male <input type="checkbox"/> Female
2. Age	<input type="checkbox"/> 15-19 <input type="checkbox"/> 20-24 <input type="checkbox"/> 25-29 <input type="checkbox"/> 30-34 <input type="checkbox"/> 35-39 <input type="checkbox"/> 40-44 <input type="checkbox"/> 45-49 <input type="checkbox"/> 50-54 <input type="checkbox"/> 55-59
3. Grade (if applicable)	<input type="checkbox"/> 9 <input type="checkbox"/> 10 <input type="checkbox"/> 11 <input type="checkbox"/> 12 <input type="checkbox"/> Freshman <input type="checkbox"/> Sophomore <input type="checkbox"/> Junior <input type="checkbox"/> Senior
4. What is your profession?	<input type="checkbox"/> Teacher at Fine Arts High School <input type="checkbox"/> Instructor at Conservatory <input type="checkbox"/> Student at Fine Arts High School <input type="checkbox"/> Student at Conservatory
5. Are you a performer, listener, or luthier?	<input type="checkbox"/> Performer <input type="checkbox"/> Listener <input type="checkbox"/> Luthier
6. How many years have you been working in this profession?	<input type="checkbox"/> <= 5 <input type="checkbox"/> 6-10 <input type="checkbox"/> 11-15 <input type="checkbox"/> > = 16
7. Do you listen to the baglama?	<input type="checkbox"/> Yes <input type="checkbox"/> No
8. How many years have you been interested in baglama?	<input type="checkbox"/> <= 10 <input type="checkbox"/> 11-20 <input type="checkbox"/> 21-30 <input type="checkbox"/> > = 30
9. What kind of music do you listen to?	<input type="checkbox"/> Turkish <input type="checkbox"/> Western <input type="checkbox"/> Both

Defination of Loudness

Loudness	<p>In acoustics, loudness is the subjective perception of sound pressure. More formally, it is defined as the “attribute of auditory sensation in terms of which sounds can be ordered on a scale extending from quiet to loud.”</p> <p>American National Standards Institute. Committee on Bioacoustics, S3, & Sonn, M. (1973). <i>American national standard psychoacoustical terminology</i>. American National Standards Institute.</p>
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Rating Scale for Loudness of Typical Traditional Baglamas

How do you perceive typical traditional baglamas' loudness in an acoustic venue?			
Solo performance	<input type="checkbox"/> Low	<input type="checkbox"/> Medium	<input type="checkbox"/> High
Ensemble performance	<input type="checkbox"/> Low	<input type="checkbox"/> Medium	<input type="checkbox"/> High

Rating Scale for Loudness of Baglamas with Different Necks

Loudness											
	(Neutral)										(Excellent)
	(Poor)	1	2	3	4	5	6	7	8	9	
Traditional Neck	Quiet	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Loud
Experimental Neck - 1	Quiet	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Loud
Experimental Neck - 2	Quiet	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Loud

Analysis of Loudness Ratings: The Friedman Test and Wilcoxon Signed-Rank Test

The Friedman test is the non-parametric alternative to the one-way ANOVA with repeated measures. It analyses whether the medians of a group of participants' responses to the same variable under different conditions/times differ significantly. If this test is significant, pairwise comparisons are conducted as a post hoc test with the Wilcoxon signed-rank test, a non-parametric 2-related samples test.

The Intro Melody, Listened and Played in the Tests

Table 1. "Seherde Bir Bağa Girdim" folk song intro and informations

Region	Tercan / ERZİNCAN	Transcriber	Nida TÜFEKÇİ
Composer	Âşık İsmail DAİMİ	Notated Date	13.10.1969
Song Name: Seherde Bir Bağa Girdim			

Biodata of Authors

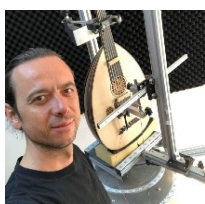


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Cihat Aşkın ve Küçük Arkadaşları (CAKA) keman eğitim sistemi hakkında Cihat Aşkın'ın görüşlerinin incelenmesi

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Öz

Türkiye'deki keman eğitiminde önemli bir yere sahip olan Cihat Aşkın ve Küçük Arkadaşları (CAKA) projesi, Türk keman virtüözü Cihat Aşkın tarafından 2001 yılında Bursa'da Uludağ Üniversitesi Devlet Konservatuarı çatısı altında kurulmuştur. Çalışma CAKA'nın eğitim sistemi ile Türkiye'de şubeleşerek yaygınlaşması ve yurt içinde yaptığı çalışmalar ile uzun yıllar sürdürülebilir bir proje olması nedeniyle yapılmış ve CAKA keman eğitim sisteminin araştırılması amaçlanmıştır. Çalışmada amaçlı örnekleme yöntemlerinden kolay ulaşılabılır durum örnekleme kullanılmıştır. Araştırma, nitel araştırma yöntemlerinden durum çalışması desenindedir. Veriler doküman incelemesi ve görüşme tekniğiyle toplanmıştır. Yarı yapılandırılmış görüşme formu 5 sorudan oluşmaktadır. Görüşme sorularına verilen yanıtların içerik analizleri yapılarak temalar ve alt temalar oluşturulmuş, belirlenen alt temalarda oluşan kodlar ile ilgili yorum ve tartışmalar bulgular bölümünde yapılmıştır. Araştırma kapsamında CAKA keman eğitim sisteminin içeriği, CAKA ile etkileşim, Türk keman ekolü oluşumu, CAKA'nın karşılaştığı sorunlar ve CAKA'daki öğretimsel yaklaşım şeklinde 5 tema belirlenmiştir. Belirlenen bu 5 tema altında toplam 14 alt tema ve bu alt temalarla bağlantılı toplam 51 kod belirlenmiştir. Belirlenen tema ve alt temalara yönelik elde edilen bulgular arasında; CAKA'nın çalışma sistemi ve gelişimsel yönüne ilişkin bulgular, CAKA'da müzisyenlerin etkileşim ve amatörlerin etkileşimine ilişkin bulgular, CAKA'nın Türk keman ekolü oluşumundaki rolü ve Türk keman ekolü oluşum şartlarına ilişkin bulgular, CAKA'da karşılaşılan sistemsel sorunlar, mevzuatla ilgili sorunlar ve çevresel sorunlara ilişkin bulgular, CAKA keman eğitiminde öğretim metodu, eğitmen özelliği, materyal kullanımı, öğretimsel etkinlikler ve öğretimsel etkinlik planlamasına ilişkin bulgular yer almaktadır. Çalışmadan keman sanatçısı Cihat Aşkın'ın görüşleri doğrultusunda CAKA'nın 2018 yılı itibarıyla revizyon sürecine girmesi nedeniyle online sistem üzerine yoğunlaşıldığı, Yaz ve Kış Okullarının devam ettirildiği, CAKA'nın virtüöz yetiştiren bir kurum olmayıp öğrencileri öncelikle yerel değerlerle kaynaştıran ardından ulusal ve uluslararası değerlerle buluşturan bir platform olduğu, CAKA'ya yönelik hazırlanmış olan keman metodunun basım aşamasında olduğu, CAKA Yaz ve Kış Okulları ile ülkemizdeki çocukları müzik kampı kültürüne alıştırmamanın önemli olduğu ve Türk keman ekolü oluşumuna katkı sağladığı gibi sonuçlar ortaya çıkmıştır. CAKA projesi, Türkiye'de keman eğitiminin yaygınlaşması yönünde müzisyenler için örnek teşkil etmektedir. Aynı ya da farklı çalgılar için benzer projeler gerçekleştirmek isteyen müzisyenler için CAKA projesinin uyarlanması önerilmektedir.

Anahtar Kelimeler

CAKA, Cihat Aşkın, keman eğitimi, müzik eğitimi

Giriş

Türkiye'de eğitime genel olarak bakıldığında formal ve informal türlerinin olduğu görülmektedir. Formal eğitim, okullarda, kurslarda gördüğümüz eğitimi kapsamaktadır ve yeri zamanı belli olmaktadır. Informal eğitim ise ne zaman nerede gerçekleşeceğinin belli olmadığı

yani her an gerçekleşebilme potansiyeli olan bir türdür (Metin ve Özcan, 2015: 19-21). Eğitim içerisindeki müzik eğitimine de formal eğitim ile ulaşılabilmektedir. Buna okulların ve kurs merkezlerinin yanında özel dersler de dahil olabilmektedir.

Müzik eğitimindeki gelişim özellikle cumhuriyetin ilanı ile birlikte ilerlemeye

başlamıştır. Muzika-i Humayun, Darülbekâ, Darüelhan ve Musiki Muallim Mektebi gibi kurumlar müzik ve çalgı eğitimi adına yapılan öncü yeniliklerden olmuştur (Kurtaslan, 2010). Bu kurumlardan bazıları bugün hala işlevlerini orkestra ve okul faaliyetleri olarak sürdürdükleri gibi Güzel Sanatlar Liseleri, Güzel Sanatlar Fakülteleri ve Konservatuvar'ların yaygınlaşmasını sağlamış ve öncülük etmişlerdir. Türkiye'de müzik eğitiminin verildiği kurumlarda teorik ve uygulamalı dersler verilmektedir. Uygulamalı dersler içerisinde çalgı eğitimi de bulunmaktadır.

Uygulamalı dersler eğitimi içerisinde yer alan keman, yaylı çalgılar ailesinin en küçük enstrümanı olup dört tele sahip, yay (arşe) ile çalınan perdesiz bir çalgıdır. Kemanda temiz ses üretmek için iyi bir kulağa sahip olunması gerekmektedir. Keman eğitiminde uygulanan çalışma sürecinde dikkat edilmesi gereken unsurlar arasında; doğru çalışma programı oluşturmak, ayna karşısında çalışmak ve ezberlemeden önce öğrenerek çalışmak yer almaktadır. Kemana yönelik eğitimler, küçük yaşlardan itibaren başlamaktadır ve bu eğitimler hem profesyonel keman eğitiminin sunulduğu kurumlarda hem de özengen (amatör) eğitim verilen sanat merkezlerinde gerçekleştirilmektedir. Ayrıca, keman eğitimi üzerine projeler geliştirilmekte ve çeşitli metot kitapları yazılmaktadır.

Türkiye'de keman eğitimi veren kurumların tarihsel sürecine bakıldığında, cumhuriyetin kuruluşuyla birlikte 1924 yılında açılan Musiki Muallim Mektebi'nin keman eğitimi alanında ilk ve önemli bir kurum olduğu görülmektedir. Günümüzde Güzel Sanatlar Liseleri, Güzel Sanatlar Fakülteleri'nin müzik bölümleri, konservatuvarlar, eğitim fakülteleri, sanat merkezleri ve özel dersler aracılığıyla müzik ve keman eğitimi verilmektedir. Gerek bando ve orkestralarda öğrenim amaçlı gerek Musiki Muallim Mektebinde zorunlu hale getirilerek üzerinde durulmuş ve ders programında yer verilmiştir (Kurtaslan, 2010). Keman eğitimine yönelik yazılan metotlara bakıldığında Osmanlı Dönemi'ne dayanmakta olduğu görülmektedir.

Abdülkadir Töre, Mustafa Sunar, Aydın Özden gibi eğitimciler Türk musikisindeki keman eğitimine yönelik metotlar yazmışlardır (Nünukoğlu ve Nayır, 2022). Günümüzde ise özellikle kemana yeni başlayan öğrenciler için Suzuki ve Ömer Can keman metotları tercih edilmektedir (Özdemir, 2015; Özkan, 2012). Keman eğitiminde ülkelere özgü özellikler, stil ve davranışları eğitime ve tercih edilen metotlara yansımaktadır. Başlıca keman ekolleri arasında İtalyan, Fransız, Alman, Fransız-Belçika ve Rus keman ekolleri yer almaktadır (Akın Şişman, 2018). Türk keman ekolü için de oluşum sürecinde olduğu görüşü savunulmaktadır (Kurtaslan, 2009b). Bu oluşum sürecinde de Ayla Erduran, Suna Kan gibi keman sanatçılarından sonra Cihat Aşkın da Türk keman ekolünün üçüncü temsilcisi olmuştur (Doğanay, 2015: 82'den akt. Akın Şişman, 2018: 369).

Keman Eğitimi

Keman çalgısı yaylı çalgılar ailesinin en küçük üyesidir ve diğer yaylı çalgılardan oktav olarak daha fazla tiz seslere çıkabilmektedir. Keman ailesi boyut olarak küçükten büyüğe doğru gidildiğinde keman, viyola, viyolonsel (çello) ve kontrbastan oluşmaktadır. İnsan sesine en yakın çalgılardan biri olan kemanın boş tel dizilişine bakıldığında pesten tize doğru "sol (G), re (D), la (A), mi (E)" şeklinde akort edilmektedir. Keman yayına bakıldığında üzerindeki kılların topuk vidası vasıtasıyla gerginleştirilmesi ile tellere sürülerek çalındığı görülmektedir. Yay üzerindeki kıllar at kuyruğundan veya daha ucuz bir yay ise yapay maddelerden yapılmaktadır. Yayın kıllarının keman telleri üzerinde kaymasını önlemek amacıyla kullanılan reçine, yay üzerine sürülerek tellere tutunmayı ve üretilen sesin netleşmesini sağlar. Reçine türüne bağlı olarak, kemandan çıkan sesin karakteri ve tınısı da değişiklik gösterebilmektedir.

Kemanda yay tutuş çalışmaları, keman eğitiminde önemli bir temel oluşturmaktadır. Özellikle öğrencinin sağ ve sol el koordinasyonunu sağlaması ve ayakların arasındaki mesafeyi doğru bir şekilde

ayarlaması gerekmektedir. “Keman eğitimi birçok teknik beceri isteyen sağ ve sol el koordinasyonu gerektiren, entonasyon ve yay teknikleri açısından zor ve karmaşık bir eğitim sürecidir. Bu süreçte çalgı, öğrenci, öğretmen, program vb. birçok sebepten dolayı karşılaşılan zorluklar daha da artmaktadır” (Afacan ve Çilden, 2017: 371). Öğrenci sol el avcunu ve bileğini kemanın sap kısmına değdirmemeli ve sol el kalıbını oturtmalıdır. Sol el kalıbı da başparmağının doğru yerleşimi ile oturacak bir teknik tutuş olmaktadır.

Keman çalımında sol el tekniği; parmaklar, el kemiği, bilek, önkol, dirsek ve omuz ile bu yapıların birbiriyle etkileşimli ve eşgüdümlü ilişkilerini içeren kapsamlı bir kavramdır. Elin keman tuşesi üzerindeki doğal hareketleri, tel değişimleri ve pozisyon geçişlerinin koordineli bir biçimde çalışması icracının sol el tekniğini oluşturur (Gün Duru, 2016: 263).

Özellikle pozisyon çalışmalarında, etkili bir geçiş için başparmak bir kalıp olarak görülmeli ve el ile birlikte hareket ettirilmelidir. Sol el tekniğinin yanı sıra sağ el tekniği de önemlidir. Sağ elde yay tutuşu büyük önem taşımaktadır. Öğrencinin, yay tutuşunda bileği aşağı yukarı hareket ettirerek çalmayı öğrenmesi ve telden tele geçişlerde sağ kolun doğru konumlanmasına dikkat etmesi gerekmektedir. Genel olarak keman eğitiminin kazanımları arasında yay teknikleri önemli bir yer tutar ve eser icralarında önemli bir rol oynar (Dalkıran, 2006’dan akt. Afacan ve Çilden, 2017: 371). Keman eğitiminde bu temel davranış yerleştirmek, öğrencinin temiz sesler çıkarmasına da katkı sağlar. Öğrenci, her çalışma sonrasında yayının kollarını gevşeterek keman kutusunda saklamalıdır. Bu uygulama öğrencinin kemana olan ilgisini ve gelişimini istenilen yönde etkileyebilir.

Keman eğitimi, keman öğretimi yoluyla bireylerin ve onların oluşturduğu toplulukların devinışsel, bilişsel ve duyuşsal davranışlarında, kendi yaşantıları yoluyla ve kasıtlı olarak istendik değişiklikler

oluşturma ya da onlara bu nitelikte yeni davranışlar kazandırma süreci diye tanımlanabilir. Keman eğitimi hem okul içi hem de okul dışı çalgı eğitiminde önemli bir yer tutar (Günay ve Uçan, 1980: 8’den akt. Uslu, 2012: 2).

Keman eğitiminde etkili bir şekilde ilerlemenin yollarından biri öğrendiğini uygulayabilmektir. Çalışma ve tekrar etme sırasında öğrencinin öğrendiğini uygulayabilmesi önemlidir. Öğrenci derste öğrendiklerini kendi çalışma kısmına iyi aktarabilmeyi başarması hedeflenen beklentiler arasındadır. Keman çalışma hususunda öğrencinin her gün çalgısıyla vakit geçirmesi ve derste öğrendiği egzersizleri, etütleri tekrar etmesi önemlidir. Her öğrenci farklı olduğundan dolayı özel bir program oluşturmak gerekir ve öğrencinin kendi hayat temposu içerisine keman çalışmayı dahil etmesi gerekmektedir.



Fotoğraf 1. Macar kemancı Prof. Geza Szilvay’ın keman dersi (web 1)

Keman Ekolleri

Ekol kavramına bakıldığında ekol yani okul anlamına gelen bu kavram birçok dalda yer almaktadır. Dil, stil, davranış, özellik ve türevleri bakımından farklı farklı çeşitleri ve gelenekleri vardır. Ükelere, kişilere veya konulara özgü ekoller olabilmektedir.

“Ükelerin kendilerine özgü oluşturdukları ekolleri olabileceği gibi, aynı görüş ve düşünceleri paylaşan, ortak paydada birleşen düşünürler, benzer üslupta eserler veren edebiyatçılar, ressamalar ve müzisyenler de bir eköl oluşturabilirler” (Akın Şişman, 2018: 367).

Sanatın ve eğitimin içerisinde yer alan keman eğitimindeki ekollere bakıldığında başlıca: İtalyan, Avusturya, Fransız, Alman, İngiliz, Fransız-Belçika ve Rus keman ekolleri gibi bazı ekoller karşımıza çıkabilmektedir (Weinstein, 2011). Türkiye’de de Türk keman ekolüne yönelik oluşum sürecinde olduğu görüşleri yer almaktadır (Kurtaslan, 2009b).

İtalyan keman ekolünde, 17. yy. ile birlikte Biagio Marini’nin (1587-1663) müziğin ifade terimleri (tardo, presto, forte, piano) ve uyguladığı triller ile kemanın teknik ve icrası bakımından gelişmesinde önemli bir yeri olmaktadır. Antonio Vivaldi, Francesco Maria Veracini, Guisepppe Tartini, Pietro Locatelli, Gaetano Pugnani, Pietro Nardini, Francesco Geminiani İtalyan Keman Okulu’nun temsilcilerindendir (Akın Şişman, 2018: 367-368). Günümüzde yay tutuşunda sağ el topuk kısmının üzerindeyken Francesco Geminiani elini topuk kısmından daha uzağa olacak şekilde yerleştirmektedir (Weinstein, 2011: 38).

Avusturya müzik kültüründe köylerde çalgı çalmanın yaygın olduğu görülmektedir. Keman ve viyola gibi yaylı çalgılar yaygın olarak kullanılmaktadır (Akdeniz, 2008: 3). Avusturya keman ekolüne bakıldığında Leopold Mozart’ın tekniği ve metotlarıyla dikkat çektiği görülmektedir. Sağ el yay tutuşundaki tekniğe bakıldığında günümüz yay tutuşuna benzediği ve elini topuk kısmına yakın bir şekilde konumlandığı görülmektedir (Weinstein, 2011: 43-45). Bu ekolün kurucusu olarak nitelendirilen isim de besteci Johann Heinrich Schmelzer (1620/23-1680) olmaktadır (Schwarz, 1983: 42’den akt. Weinstein, 2011: 21).

Fransız keman ekolünün kurucusu Giovanni Viotti’dır. Bu ekolde İtalya’da eğitim görmüş kemancı ve bestecilerin önemli bir yeri vardır. Viotti’nin başlatmış olduğu bu ekolde yay tekniği oldukça ön planda olup o döneme özgü Tourte denilen hafif ve esnek özelliklere sahip bir yay kullanılmaya başlanmıştır (Öztürk, 2012: 4-6). François Duval, Jean-Fery Rebel, Jean Baptiste Anet, Jean Marie Leclair ve Louis-Gabriel Guillemain Fransız

keman ekolünün bestecileri arasında yer almışlardır (Akın Şişman, 2018: 368).

Almanya’da 18. yy. da, Heinrich von Biber, J.J.Walther ve J.P.Westhoff ile Alman keman ekolü başlamaktadır. Aynı zamanda Leopold Mozart da Versuch adlı eseriyle bu ekole büyük ölçüde katkı sağlamıştır. Keman çalgısında ve eğitiminde büyük öneme sahip olan Rode, Kreutzer ve Viotti gibi bestecilerin izinden giderek 1820 yılında keman üzerindeki parçalardan biri olan çeneliği icat eden Spohr, çalgının yapısında önemli bir gelişim sağlamıştır (Stowell, 2000’den akt. Öztürk, 2012: 6-7).

İngiliz keman ekolüne yönelik olarak Londra’da 1822 yılında Royal Academy of Music kurumu kurulmuştur. Bu kurumda görev yapan ilk profesör kemancı ise Nicholas Mori olmuştur. Mori keman sanatçısı olmasının yanı sıra orkestra şefidir. Bu kuruma daha sonrasında Fransız besteci ve kemancı olan Prosper Sainton profesör olmuştur (Weinstein, 2011: 83).

Belçika keman okulunun, Viotti ilkeleri üzerine kurulmuş olup Baillot, Rode ve Kreutzer beraberliğinde geliştirilen Fransız keman ekolü yapısı baz alınarak Auguste de Beriot tarafından 1840 yılında temeli atılmıştır (Weinstein, 2011: 77). Fransız-Belçika ekolündeki önemli bestecilere bakıldığında Henry Vieuxtemps, Pablo de Sarasate ve Eugene Ysaye gibi isimler karşımıza çıkmaktadır (Öztürk, 2012: 10).

Rus keman ekolüne bakıldığında bu okulda Wieniavski’nin katkılarının yanında Leopold Aurer’in de önemli temsilciler arasında olduğu görülmektedir. Ayrıca Khandoshkin, Afanasiev, Stolyarsky, Galamian, Yampolsky ve Yankelevich gibi önemli besteci ve sanatçılar da yer almaktadır. Rus keman ekolü zaman olarak bakıldığında geç ortaya çıkmış olup çıkışı 20. yy.ı bulmuştur (Akın Şişman, 2018: 369).

Belirtilen tüm ekoller incelendiğinde ekoller arası farklılıkların olduğu görülmektedir. Öztürk, (2012: 15) ekollerdeki yay tutuş farklarını şu şekilde açıklamaktadır:

Wieniawski'nin yay tutuşu için benimsediği derin kavrayış ve büyük ses hacmi gibi unsurlar, sonrasında Rus Keman Ekolü'nün ayırt edici özellikleri arasında sayılacaktır. Örneğin Carl Flesch "The Art of Violin Playing" (Keman Çalma Sanatı) adlı kitabında, üç çeşit yay tutuşundan bahseder: Alman tutuşu, bundan daha yeni olan Fransız - Belçika tutuşu ve en yeni olan Rus tutuşu - ki Flesch'in en beğendiği stil de yazdığına göre Rus tutuşudur.

Görüldüğü üzere keman eğitiminde yay tutuşunun ekollere özgü farklılıklara sahip olduğu görülmektedir. Tutuş ve duruşun yanında metot kitapları, parça içerisinde uygulanan nüanslar ve motifler keman çalmaya yönelik ekoller arasında ayırt edici farklar arasında gösterilebilir. Türkiye'de köklü bir Türk keman ekolünün henüz oluşmadığı fakat oluşum sürecinde olduğu yönelik görüşlerin yer aldığı görülmektedir (Kurtaslan, 2009b).

Türkiye'de Keman Eğitiminin Tarihsel Süreci ve Keman Eğitimi Veren Kurumlar

Türkiye'de sanat eğitime yönelik yapılan önemli çalışmalara bakıldığında Osmanlı Devleti döneminde sanata yönelik önemli adımlar atıldığı görülmektedir. Bu dönemde sanat eğitiminin bir kolu olan müzik eğitiminin ve yanı sıra keman eğitiminin de dahil olduğu tespit edilmiştir. Osmanlı döneminde yeni kurumlar açılmış ya da var olan kurumlar revize edilmiştir.

Gazimihal'e (1955: 41) göre, Osmanlı Dönemi'nde müzik eğitimi veren kurumlar arasında Enderun Mektebi, askeri bando ve Muzika-i Humayun bulunmaktadır (akt. Kurtaslan, 2010: 3). Muzika-i Humayun'un müzik eğitimi batılı tarza sahip olup içinde keman eğitiminin de gerçekleştiği kurumların başında gelmektedir (Kurtaslan, 2010: 3).



Fotoğraf 2. Muzika-i Humayun Osmanlı Askeri Saray Bando ve Klasik Batı Orkestrası'nda yer alan icracılar ve orkestra şefi (web 2)

Darülbeydi diğer adıyla "Dârü'l-bedâyi-i Osmânî" konservatuvarı 1914 yılında açılmıştır. İçerisinde sanat eğitiminin tiyatro ve müzik eğitimi kolları yer almakta olup daha sonraki yıllarda tiyatro kısmı devam etmiştir. Bahariye Musiki Mektebi 17 Mayıs 1916'da ve

sonrasında 1917 yılında Türk Deniz Muzikaları okulu açılarak bando ve orkestra sazlarını çalabilmeleri adına öğrencilere keman ve yaylı çalgılar eğitimi verilmeye başlanmıştır (Tuğlacı, 1986: 92'den akt. Kurtaslan, 2009b: 417).

Dar'ül Elhan (Nağmelerin Evi) 1917 yılında kuruldu ve halka açık ilk resmi ve müzik eğitim kurumudur. Cumhuriyet ile birlikte yeniden şekillenerek Konservatuvara dönüştürülmüştür. Bu kurum 1926-1986 yılları arasında İBK, 1985'den itibaren de İstanbul Üniversitesi Devlet Konservatuarı (İÜ DK) adını almıştır (Say, 2003: 509'dan akt. Kurtaslan, 2010: 8).

Cumhuriyetin kuruluşuyla birlikte 1924 yılında açılmış olan müzik öğretmeni yetiştirmeye başlayan Musiki Muallim Mektebi kurumu 1937 yılında Gazi Eğitim Enstitüsüne bağlanarak günümüze kadar gelinen süreçte müzik ve çalgı eğitimi vermeye devam etmektedir. Ayrıca Cumhuriyetle birlikte 1924 yılında Muzika-i Humayın, Riyaset-i Cumhur Musiki Heyeti ismini alarak İstanbul'daki yerinden taşınıp Ankara'ya gelmiştir (Say, 2003: 509'dan akt. Kurtaslan, 2010: 8). Riyaset-i Cumhur Musiki Heyeti daha sonrasında Cumhurbaşkanlığı Senfoni Orkestrası ismini alarak bugün Ankara'da halen aktif olarak faaliyetlerine devam etmektedir.

Türkiye'de keman eğitimi verilen önemli ve ilk kurumlardan biri olan Musiki Muallim Mektebi incelendiğinde kurumun müzik eğitimi içerisindeki programına dahil olan keman eğitimi hakkında şu ifadeler ile karşılaşılmaktadır: Musiki Muallim Mektebi 1925 yılıyla birlikte keman çalgısının talimini ve 1931 yılı ile birlikte de mektep öğrencileri için keman eğitiminin zorunlu hale geldiği belirtilen bir talimatname bulunmaktadır. Programda geçen ders adı 1941 yılında değişerek keman eğitiminin özel olarak okutulduğu ve 1970 yılında ise "Esas çalgı" veya "Yardımcı çalgı" adı ile üzerinden okutulduğu ve programda bu şekilde yer aldığı belirtilmektedir (Tebiş, 2002'den akt. Kurtaslan, 2009a: 3). Atatürk'ün Türkiye'de müzik ve çalgı eğitimine verdiği önemi Cumhuriyet Dönemi'nde müzik alanında yapılmış politiklardan biri olan Musiki Muallim Mektebi'nde keman çalgısının ve eğitiminin zorunlu olup özel olarak programlanmasından anlaşılmaktadır. 1883 yılında Osmanlı Dönemi'nde Sanayi-i Nefise

Mektebi adıyla açılan ilk müzik üniversitesi bugün Mimar Sinan Güzel Sanatlar Üniversitesi adını almıştır (Keskin, 2017: 427). Günümüzde de lisans ve lisansüstü düzeylerde eğitim verilen bu kurum ve diğer konservatuvarlarda çalgı eğitimi yanı sıra kompozisyon, batı müziği ve Türk müziği gibi bölümler yer almaktadır. Verilen çalgı eğitimi içerisinde keman eğitimi de yer almaktadır. Akdeniz Üniversitesi Devlet Konservatuarı lisans programında Yaylı Çalgılar Anasanat Dalı lisans ders programında "keman" adı ile 8 yarıyıl boyunca zorunlu olarak keman eğitimi verilmektedir, aynı zamanda lisansüstü keman eğitimi de verilmektedir (web 3). İstanbul Teknik Üniversitesi Türk Musikisi Devlet Konservatuarı yüksek lisans programına bakıldığında "Çalgıda İleri İcra 1-2-3-4" isimleriyle programda yer aldığı görülmektedir (web 4).

Gazi Eğitim Enstitüsü 1947 yılında, Gazi Yüksek Öğretmen Okulu 1980 yılında ve Gazi Üniversitesinin 1982 yılında kurulmasıyla birlikte Gazi Eğitim Fakültesi bugünkü adını almıştır (web 5). Gazi Eğitim Fakültesinin müzik eğitimi alanındaki öncülüğüyle eğitim fakültelerinde yer alan müzik öğretmenliği lisans ders programına bakıldığında, çalgı eğitimi içerisinde yaylı çalgılar, ud, tar, tambur, bağlama, klarnet ve piyano gibi çalgılar yer almaktadır. Keman eğitiminin verildiği bilindiği üzere ders programına bakıldığında "Bireysel Çalgı Eğitimi" adı ile 7 yarıyıl boyunca verildiği görülmektedir (web 6).

Türkiye'de açılan ilk müzik eğitimi kurumlarına ve keman eğitimi programlarına bakıldığında; ortaöğretim kademesinde açılan ilk Güzel Sanatlar Lisesinin 1989 yılında İstanbul'da açılmış olan Avni Akyol Güzel Sanatlar Lisesi olduğu görülmektedir (web 7). Güzel Sanatlar Liseleri günümüze kadar gelmiş olup birçok şehirde eğitim faaliyetlerini sürdürmektedir. Keman eğitiminde ortaöğretim aşaması olan Güzel Sanatlar Liseleri 9, 10, 11 ve 12. sınıfların dahil olduğu bir kurumdur. Ankara Güzel Sanatlar Lisesi ders programına bakıldığında;

çalgı eğitimi içerisinde kemanın yanı sıra piyano, ud, tambur, ney, klarnet, klasik kemençe ve viyola gibi enstrümanların da yer aldığı görülmektedir. Millî Eğitim Bakanlığına bağlı olan bu kurumun “Çalgı Eğitimi” adı altında 9 ve 10. sınıflar için haftada 1 saat, 11 ve 12. sınıflar için ise haftada 2 saat olarak çalgı eğitimi verildiği belirtilmektedir (web 8).

Müzik eğitimi veren kurumların özellikle Cumhuriyet Dönemi itibariyle bu denli yaygınlaşıp ilerleyerek günümüze kadar gelmesi ve hemen hemen her şehirde bu kurumların kurulması keman eğitimi açısından önemli bir yere sahiptir. Güzel Sanatlar Fakülteleri, konservatuvarlar, eğitim fakültelerinde ve diğer müzik bölümlerinde çoğunlukla zorunlu ve seçmeli olarak keman eğitimi verildiği bilinmektedir. Ders programındaki isim, haftalık saat ve kaç gün verildiği bölümlerin müzik programlarına ve müfredatlarına göre değişebilmektedir. Keman eğitimi verilen bu kurumlardaki eğitimciler, akademisyenler, sanatçı akademisyenler görev almaktadır. Sanatçı ve akademik unvana sahip sanatçılara örnek olarak keman branşında Prof. Dr. Cihat Aşkın gösterilebilir. Keman branşında sanatçı ve akademisyen olarak görev yapan Prof. Dr. Cihat Aşkın İstanbul Teknik Üniversitesindeki görevini sürdürmektedir.

Cihat Aşkın'ın Müzikal Kariyeri

Dünyaca ünlü Türk keman virtüözü, besteci ve akademisyen olan Prof. Dr. Cihat Aşkın, 1968 yılında İstanbul'da doğmuştur. Çalışma alanları arasında Klasik Batı Müziği, Türk Sanat Müziği ve Müzikoloji alanları yer almaktadır.



Fotoğraf 3. Prof. Dr. Cihat Aşkın (web 9)

Beste çalışmalarına çok erken yaşta başlayan Aşkın aynı zamanda keman ve çeşitli enstrümanlar için aranjmanlar ve film müzikleri yapmış, 1998 yılında yayınladığı Minyatürler albümü ile kemanı Türkiye'ye sevdirmiş ve Kalan Müzik ile çalışmaya başlamıştır. Bu sayede birçok Türk eserinin ilk CD kaydını gerçekleştirmiş, 2006 yılında, dünya keman literatüründe bir ilk olan Kreutzer 42 Etüd albümünü yayınlamıştır. Aşkın'ın kayıtları, Kalan Müzik'in yanı sıra Warner Classics, Meridien, CPO, Marco Polo ve Naxos firmalarında da yayınlanmıştır. Aşkın, en son Kalan Müzik ile 2019'da Türk Valsleri kaydını yapmış, ve hem CD hem de LP olarak yayınlanan bu proje çok ses getirmiştir. Cihat Aşkın'ın 2019 senesinde İtalya'da kayıt ettiği “Bach solo Sonat ve Partita'lar” ve Schubert'in sonatina'ları, İtalyan Limen Müzik şirketi tarafından CD olarak yayınlanmıştır (web 10).



Fotoğraf 4. Cihat Aşkın'ın CD olarak yayınlanan albümlerinden örnekler (web 11-12-13-14)

...Cihat Aşkın hem doğu hem de batı dünyasına hakim olan ve ayakları dünyanın iki kıtasına basmış bir kültür insanı olarak şekillenen kimliği ile Türk keman okulunun uluslararası temsilcisi olarak tanınmıştır. Keman virtüözü olarak çıktığı konser turnelerinde Kuzey ve Güney Amerika'da, Avrupa ve Asya'da, Afrika'da resitaller ve konserler vermiş, Türk ve evrensel sanatın ürünlerini dünya seyircisiyle paylaşmıştır (web 10).

Cihat Aşkın müzikal kariyerinde keman çalmayı yaygınlaştırmak adına önemli bir projeye imza atmış ve 2001 yılından günümüze kadar bu projeyi devam ettirmiştir. Aşkın, bu projeye Cihat Aşkın ve Küçük Arkadaşları (CAKA) ismini vermiştir.

CAKA'nın Tarihçesi

Cihat Aşkın, 2001 yılında Bursa Uludağ Üniversitesi Devlet Konservatuarında CAKA yani Cihat Aşkın ve Küçük Arkadaşları projesini başlatmıştır ve bu projeyi başlatmaktaki amacı Türkiye'de keman eğitiminin yaygınlaşması ve herkese sunulabilmesi olmaktadır (Görsev Kılıç, 2019: 16).

Görsev Kılıç'ın (2019) Cihat Aşkın ile yapmış olduğu görüşmede CAKA'da herhangi bir yetenek, yaş, sınav karşılaştırılması yapılmadığı ve her bireye açık olduğu anlaşılmaktadır. Cihat Aşkın bu şekilde her bireyin müzik yapabileceğini ve her bireye sanatı tanıtmak istediğini anlatmaktadır.

Aşkın, kendisi ile yapılan görüşmede başta gönüllülük esasına göre başlayan bu projeyi daha sonrasında geliştirerek 2008 yılı itibarıyla sanat eğitimine yönelik bir eğitim programı oluşturduğunu söylemektedir ve içerisinde müzik teorisi, müzik kültürü ve ansamble gibi derslere de yer verildiğini belirtmektedir. Keman eğitimiyle birlikte toplam bu 4 ders, bir kemancının yetişmesinde önemli unsurlardan oluşmakta olduğunu söylemektedir. Ayrıca CAKA keman eğitiminde herhangi bir yaş sınırının olmadığı ve keman eğitiminde profesyonel eğitimin yanı sıra hobi olarak eğitim almak isteyen öğrenciler için de ders verilebileceği belirtilmektedir (Çaşka, 2008: 41-42).

CAKA keman eğitiminde eğitim sisteminde; kur sistemi uygulanmakta, öğrenciler her kur bitiminde sahnede performanslarını sergileyerek sahne tecrübesi edinmektedir.

Yapılan bu 3 aylık kur sisteminin eğitim planı içerisinde ders, masterclass ve konser etkinliği yer almaktadır. CAKA'da sergilenen konser etkinliklerinde öğrencinin sahnede performansına, seviyesine bakmanın dışında asıl amaç sahnede kendini iyi ifade edebilmesini öğrenmesidir (Görsev Kılıç, 2019: 69).

CAKA keman eğitiminde kur sistemi ve konser etkinliğinin dışında ayrıca her yıl CAKA Yaz ve Kış Okulları etkinlikleri ve yıl sonu CAKA Gala konseri gerçekleştirilmektedir. Yaz ve Kış Okullarında yurt içi ve yurt dışından katılan eğitimcilerle birlikte keman eğitiminin yanında sanatsal faaliyetler de görülebilmektedir. Gala konseri ise tüm CAKA şubelerindeki eğitimcilerin ve seçilen öğrencilerin yer aldığı solo ve orkestra performanslarının sergilendiği bir konser olmaktadır (Görsev Kılıç, 2019).



Fotoğraf 5. Ankara CAKA'da Aşkın'ın dersi (web15)



Fotoğraf 6. Ankara CAKA keman eğitim ortamı (web16)

Araştırmanın Önemi

Türkiye'deki keman eğitimi, mesleki müzik eğitimi veren kurumlarda ve sanat merkezlerinde yerini almıştır. Türkiye'de, keman eğitimine yönelik CAKA projesi gibi uzun süreli projelerin bulunmadığı bilinmektedir. CAKA projesinin, Türkiye'deki keman eğitimine yönelik geliştirilen, şubeler oluşturularak sürdürülen ilk proje olması, bunu 23 yıl boyunca başarıyla devam ettiriyor olması ve gelecekte yapılacak benzer projeler açısından örnek teşkil etmesi bakımından araştırılmasının önemli olduğu düşünülmektedir. Ayrıca bu çalışma, CAKA'daki keman eğitime yönelik akademik kodların oluşturulması ve bu kodların bilimsel bağlamda tartışılmasını amaçlaması bakımından da önemli görülmektedir.

Araştırmanın Amacı ve Problemi

Bu çalışmada, Türkiye'deki keman eğitime yönelik uzun süreli yapılan ilk örnek olması, şubelerinin oluşması ve yaygınlaşarak artmasıyla keman eğitimine ulaşımın kolaylaşması ve gerek yurt içinde gerek yurt dışında yapılan çalışmalar ile adından söz ettirmesi nedenleriyle CAKA'nın eğitim sisteminin incelenmesi amaçlanmıştır. Bu amaçla CAKA keman eğitim sistemi hakkında Cihat Aşkın'ın görüşleri alınmıştır.

Buna yönelik çalışmanın temel problem cümlesi; CAKA keman eğitim sistemine yönelik Cihat Aşkın'ın görüşleri nelerdir? şeklinde belirlenmiştir.

Araştırmanın amacına paralel olarak keman sanatçısı, eğitimci Cihat Aşkın'ın görüşleri doğrultusunda belirlenen alt problemler şunlardır:

- CAKA keman eğitim sistemi hangi içerikleri kapsamaktadır?
- CAKA keman eğitimi öğrencileri nasıl etkilemektedir?
- CAKA'nın Türk keman ekolü oluşumundaki yeri nedir?

- CAKA projesinin uzun süreden beri devam ediyor olması nedeniyle projenin işlevselliğine yönelik karşılaşılan sorunlar nelerdir?
- CAKA keman eğitiminin öğrencilere sunduğu olanaklar nelerdir?

Yöntem

Araştırmanın Modeli

Bu nitel çalışma, durum çalışması deseni ile yürütülmüştür. Durum çalışmasında, bir ya da birden fazla duruma yönelik derinlemesine araştırma yapılmaktadır. Durum çalışmalarında, duruma ilişkin ortam, birey, grup, kuruluş, davranışsal koşullar, olay, deneyim ve süreç gibi etkenler bütüncül olarak araştırılmakta olup araştırılan bu etkenlerin durumu nasıl etkilediği ve bu durumdan nasıl etkilendiği üzerinde durulmaktadır (Sıgır, 2021; Yıldırım ve Şimşek, 2021: 70; Yin, 2017). Bu desenin kullanıldığı alanlar arasında antropoloji, psikoloji, sosyoloji ve eğitim alanlarını görebilmekteyiz (Yeşilbaş Özenç, 2022: 57). Bu alanlara dair yapılan çalışmalarda veri toplandıktan sonra elde edilen farklı sonuçlar arasında genelleme yapılmamaktadır ancak benzer yönler ortaya konabilmektedir (Yıldırım ve Şimşek, 2021: 70). Nitel durum çalışmasında veri toplanırken birden fazla yöntemle başvurulmaktadır. Bu sayede veriler arasında kesinlik sağlanıp teyit edilmesi daha kolay olabilmektedir. Bu veriler toplanırken gözlem, görüşme ve dokümanlar tercih edilen yöntemlerden olmaktadır (Yin, 2017: 10). Prof. Dr. Cihat Aşkın'ın 2001 yılında kurmuş olduğu CAKA projesi eğitim sistemi ile içerisindeki etkinlikleriyle gerek yurt içinde gerek yurt dışında adından söz ettirmektedir. Çeşitli şubeler ile yaygınlaşmayı sağlayıp herkese açık bir eğitim felsefesi anlayışı sergileyerek Türkiye'deki keman eğitiminde önemli bir örnek teşkil ettiği görülmektedir. Bu bağlamda yapılan çalışmada, 23 yıl boyunca eğitim sistemi ve etkinlikleri ile sürdürülen bir proje olan CAKA'nın yıllardır devam eden bu sürecinin ortaya konulması amacıyla durum çalışması deseninden faydalanılmıştır.

Araştırmanın Örneklemi ve Katılımcıları

Bu çalışmada amaçlı örnekleme yöntemlerinden kolay ulaşılabilir durum örnekleme kullanılmıştır. “Bu örnekleme yöntemi araştırmaya hız ve pratiklik kazandırır. Çünkü bu yöntemde araştırmacı, yakın olan ve erişilmesi kolay olan bir durumu seçer” (Yıldırım ve Şimşek, 2021:121). Dolayısıyla CAKA Keman Eğitim Sistemine Yönelik Cihat Aşkın'ın Görüşleri başlıklı çalışma için Prof. Dr. Cihat Aşkın'la iletişime geçilmiş ve araştırmacının kendisinin belirlediği tarih, yer ve saatte yarı yapılandırılmış görüşme gerçekleştirilmiştir. Prof. Dr. Cihat Aşkın ile yapılmış görüşmelere ilişkin veriler bulgular kısmında yer almıştır.

Veri Toplama Araçları

Bu çalışmada veriler doküman incelemesi ve yarı yapılandırılmış görüşme yoluyla elde edilmiştir. Doküman incelemesi bir diğer adıyla doküman analizi, araştırmanın konusuna ilişkin ilgili yazılı kaynakların yanında fotoğraf, video, film gibi görsel işitsel materyalleri de içerisinde barındırmaktadır. Doküman incelemesi görüşme ve gözlemin yanında araştırmaya yönelik ek bilgiler elde etmeyi sağlamakta olup araştırmanın geçerliğinin artırılması amacıyla kullanılabilir (Yıldırım ve Şimşek, 2021: 189-190). Bu çalışmada da, kavramsal çerçevenin oluşturulması aşamasında makaleler, lisansüstü tezler, kitaplar ve video gibi kaynaklara yönelik dokümanlar incelenmiş ve çalışmayı aydınlatmak adına kullanılmıştır. CAKA keman eğitimine yönelik yapılmış olan makale ve tezler kavramsal çerçevede kullanılmış olup Youtube'da CAKA'ya özel hazırlanmış olan belgeselin videosu ise görüşme sorularının hazırlanmasında bilgi almak adına incelenmiştir.

Çalışmada bir diğer veri toplama yöntemi olarak görüşme tekniği kullanılmıştır. Görüşme karşılıklı bir şekilde görüşmeci ve katılımcı/katılımcıları kapsayan bir veri toplama türüdür. Görüşmeyi düzenleyen, soruları soran kişi görüşmeci, yanıtlayan ve

konuyla ilgili bilgi veren kişi de katılımcıdır (Balaban Salı, 2018: 142). Görüşmeler; yapılandırılmış, yarı yapılandırılmış ve yapılandırılmamış görüşmeler olarak üçe ayrılmaktadır. Yapılan çalışmada yarı yapılandırılmış görüşme türünden yararlanılmıştır. Yarı yapılandırılmış görüşmede konu ile ilgili görüşülecek kişiler belirlenip bilgi toplanmaktadır. Bu görüşme türünde soruların ya da konu başlıklarının yer aldığı bir görüşme formu hazırlanmaktadır ve görüşmede katılımcıya sunulmak üzere kullanılmaktadır. Belirlenmiş soruların yanında konuyla alakalı ya da verilen cevaba yönelik ek soru sorulabilmektedir (Balaban Salı, 2018: 145). Cihat Aşkın ile gerçekleştirilmiş yarı yapılandırılmış görüşmenin ana sorularını; CAKA keman eğitim sisteminin içeriği, CAKA ile etkileşim, Türk keman ekolü oluşumu, CAKA'nın karşılaştığı sorunlar ve CAKA'daki öğretimsel yaklaşıma yönelik sorular oluşturmaktadır. Görüşmeden elde edilen veriler orijinal alıntılarla bulgular bölümünde verilmiştir.

Verilerin Toplanması

Çalışmada veriler gönüllülük esasına dayalı olarak toplanmıştır. Sorular araştırmacı tarafından oluşturulduktan sonra uzman görüşlerine başvurularak güncel halini almıştır. Sosyal ve Beşerî Bilimler Bilimsel Araştırma ve Yayın Etiği 04.05.23 tarihli 256 karar sayılı etik izin, Prof. Dr. Cihat Aşkın ile paylaşılmıştır. Sanatçı ile görüşmeye geçmeden önce araştırmacının amacı hakkında bilgi verilmiş, katılımının gönüllülük esasına dayalı olarak gerçekleştirileceği belirtilmiştir. Sanatçı çalışmaya gönüllü olarak katıldığını belirtmiştir ve görüşme soruları sorularak süreç başlatılmıştır. Yapılan görüşme, sanatçının belirlemiş olduğu gün ve saatte kendisinin belirlemiş olduğu yerde gerçekleştirilmiştir. Görüşme, sanatçının izni ile ses kaydı şeklinde kayda alınmış olup toplam 40 dakika sürmüştür ve toplamda 5 soru sorulmuştur. Çalışmanın amacına uygun olarak hazırlanmış yarı yapılandırılmış görüşme formu üzerinden sorular katılımcıya yöneltilmiş ve soruların sesli olarak yanıtlanması istenmiştir.

Ses kaydı vasıtasıyla alınan bu yanıtlar değerlendirilmeye alınmıştır.

Verilerin Çözümlemesi

Bu çalışmada verilerin çözümlemesinde içerik analiz yaklaşımı kullanılmıştır. İçerik analizinde temel amaç, toplanan verileri açıklayabilecek kavramlara ve ilişkilere ulaşmaktır. Betimsel analizde özetlenen ve yorumlanan veriler, içerik analizinde daha derin bir işleme tabi tutulur ve betimsel bir yaklaşımla farkedilemeyen kavram ve temalar bu analiz sonucu keşfedilebilir (Yıldırım ve Şimşek, 2006: 227). Bu bağlamda çalışmada içerik analiz yaklaşımı kullanılarak CAKA keman eğitim sistemi; Cihat Aşkın ile yapılan görüşme yoluyla derinlemesine incelenmiş, elde edilen veriler temalar halinde içerik analizi yapılarak çözümlenmiştir.

Araştırmada Geçerlik ve Güvenirlik

Nitel araştırmalarda geçerlik kavramına bakıldığında sosyal bilimciler tarafından tercih edildiği, önyargı ve varsayımlardan uzak olarak doğal analizler ile sonuçlara ulaşıldığı görülmektedir (Yıldırım ve Şimşek, 2021: 296). İç geçerlikte de "Araştırmacının sürekli olarak kendisini ve araştırma süreçlerini eleştirel bir gözle sorgulaması ve elde ettiği bulguların ve sonuçlarının gerçeği yansıtmadığını denetlemesi beklenmektedir" (Yıldırım ve Şimşek 2021: 283). Araştırmanın inandırıcılığı (iç geçerliliğini) sağlamak için, doküman incelemesi ve görüşmeler yapılmıştır. Doküman incelemesi yoluyla CAKA eğitim sistemine yönelik araştırmacının yanında keman eğitimi, ekolleri, Türkiye'de keman eğitimi verilen kurumlar araştırılarak incelenmiştir. Çalışmanın konusuna ilişkin ilgili alanyazın incelenmiş ve dokümanlarla desteklenerek araştırmacının inandırıcılığı sağlanmıştır. İlgili dokümanlar incelenerek çalışmanın kavramsal çerçevesinin ve görüşme sorularının oluşmasına katkı sağlamıştır. Hazırlanan görüşme formu uzman görüşü alınarak son şeklini almıştır. Katılımcı Prof. Dr. Cihat Aşkın'ın belirlediği gün, yer ve saatte görüşmeye geçilmeden önce görüşmenin gönüllülük esasına dayalı

olduğu belirtilmiş olup görüşme esnasında ses kaydı alınması için izin alınmıştır. Konuyu seçme nedeni, konu ve sorular ile ilgili bilgiler verildikten sonra görüşmeye başlanmıştır. Ortalama 40 dakika sürmüş ve 5 soru sorulmuştur. Katılımcı her bir soruya detaylıca yanıt vermiştir ve yeni bilgilere ulaşılmıştır. Buna yönelik uzman görüşleri ve katılımcı teyidi yoluyla araştırmanın inandırıcılığı (iç geçerliği) sağlanmıştır. Nitel araştırmalarda aktarılabirlik/transfer edilebilirlik (dış geçerlik) nicel araştırmalardaki genelleme kavramı yerine kullanılmaktadır. Aktarılabirliği artırmak için ayrıntılı betimleme ve amaçlı örnekleme yöntemleri kullanılmaktadır. Betimleme ile elde edilen veriler detaylıca aktarılır. Amaçlı örnekleme kullanılarak da hem genele hem de özele ait olan bilgilere ulaşım kolaylığı sağlamaktadır (Yıldırım ve Şimşek, 2021: 289-294). Bu çalışmada da kavramsal çerçeve, araştırma modeli, veri toplama araçları, verilerin toplanması, verilerin çözümlenmesi, bulgular ve sonuçlar gibi bütün araştırma aşamaları ve süreci doğrudan aktarılmıştır.

Güvenirlik kavramı nicel araştırmalarda bir ölçümün tutarlılığını ve tekrar edilebilirliğini göstermektedir. İç güvenilirlik kavramı ise nitel araştırmalarda tutarlık kavramı olarak ifade edilmektedir (Yıldırım ve Şimşek 2021, 284-295). Araştırmanın tutarlılığını (iç güvenilirliğini) artırmak amacıyla bulgular doğrudan alıntılarla desteklenerek aktarılmıştır. Çalışmanın ve görüşme formunun içeriği CAKA keman eğitimi sistemine, CAKA keman eğitim sisteminin öğrenciler ile etkileşimine, CAKA'nın Türk keman ekolü oluşumundaki yerine, CAKA'nın işlevselliğine ve CAKA keman eğitiminin öğrencilere sunduğu olanaklara yönelik görüşler ile sınırlandırılarak oluşturulmuştur. Bulguların oluşması için hazırlanmış olan görüşme soruları hakkında uzman görüşü alınmıştır ve son düzenlemelerden sonra görüşmede katılımcıya sorulmuştur. Nitel araştırmalarda dış güvenilirlik ise teyit edilebilirlik anlamına gelmektedir. Dış güvenilirlik konusunda araştırmacı araştırma

aşamalarını (planlama, kavramsal çerçeve, araştırma modeli, veri toplama, veri toplama araçları, analiz, bulgular, sonuç, tartışma, öneriler ve kaynakça) ve süreçlerini detaylı ve açık bir şekilde aktarırsa bu konuda önem almış olacaktır ancak nitel araştırmalarda bir ya da iki ayrı araştırmacının tekrar edildiği durumlarda ortaya çıkan sonuçlarda bir tutarlılık olması zor olmaktadır (Yıldırım ve Şimşek, 2021: 284-289). Yapılan çalışmada da dış güvenilirliğin sağlanması için araştırma süreçlerinin tüm aşamaları ve detayları çalışmaya aktarılmıştır ve alan uzmanları olan öğretim üyelerinin değerlendirmelerine sunulmuş değerlendirmeler sonucunda araştırmacıya geri bildirimde bulunulmuştur. Elde edilen tüm ham veriler araştırmacı tarafından saklanmaktadır.

Süreç

Araştırma 2023 yılında başlamıştır. Araştırma için Akdeniz Üniversitesi Sosyal ve Beşerî Bilimler Bilimsel Araştırma ve Yayın Etiği Kurulu'ndan 04.05.2023 tarihli ve 256 karar sayılı etik izin alınmıştır. Çalışmanın amacı doğrultusunda CAKA keman eğitim sistemine yönelik derinlemesine bilgi edinmek amacıyla keman sanatçısı Prof. Dr. Cihat Aşkın ile görüşme yapılmıştır. Aşkın'ın görüşleri içerik analizi yolu ile analiz edilmiştir. 2024 yılında araştırma tamamlanmıştır.

Bulgular ve Tartışma

Bu bölümde araştırmanın alt problemlerine yönelik bulgulara yer verilmiştir. CAKA keman eğitimi sistemine yönelik görüşler, CAKA keman eğitim sisteminin öğrenciler ile etkileşimine yönelik görüşler, CAKA'nın Türk keman ekolü oluşumundaki yerine yönelik görüşler, CAKA'nın işlevselliğine yönelik görüşler ve CAKA keman eğitiminin öğrencilere sunduğu olanaklara yönelik görüşler içerik analizi yapılarak temalar halinde sunulmuştur.

Tema 1. CAKA Keman Eğitim Sisteminin İçeriği

Tablo 1. Cihat Aşkın'ın CD olarak yayınlanan albümlerinden örnekler (web 11-12-13-14)

Tema 1: CAKA Keman Eğitim Sisteminin İçeriği	Kodlar	Alıntılar
Alt tema 1. Çalışma sistemi	Modüler yapı	<i>“CAKA'nın üçer aylık modüller halinde çalışma yaptığı doğrudur.”</i>
	Yaz ve Kış Okulu yapısı	<i>“Yaz Okulları, Kış Okulları doğrudur.”</i>
	Masterclass haftası	<i>“Masterclasslar var. Bu çerçevede dışında bizim 3 ay içerisinde 10 haftalık derslerimiz var. Onun dışında bir masterclass haftası var, bir de performans haftası var.”</i>
	Online eğitim fırsatı	<i>“2018 yılından itibaren çalışmalarını daha çok online sistem üzerine yönlendirmek üzere bir sistem geliştirmeye başladı. Çünkü artık online sistem bütün dünyanın kullandığı bir sistem. Pandemiden önce buna karar vermiştik ve uzaktan eğitim yani mesela Anadolu'da birçok yer var. Onlar ne bileyim büyük şehirlere bizim çalışma merkezlerimize gelememe durumları oluyor. Dolayısıyla ama online sistemde onlara ulaşmanız çok daha rahat”.</i>
	Değer geliştirme	<i>“Çocuklarımızı Anadolu'nun çeşitli yerlerinden ortaya çıkaran, onları ilk önce yerel değerlerle kaynaştıran daha sonra ulusal değerler ve daha sonra uluslararası değerlerle buluşturan bir platform haline geldi.”</i>
	Platform yapısı	<i>“Yani kendi hocaları vardı onların zaten ama biz onları paylaşma, platforma çıkarma ve masterclass eğitimleriyle belli bir terbiye içerisine aldık.”</i>
	Gala konserleri verme	<i>“Gala konserinde daha önceden seçilmiş olan eserler gerek solo olarak gerek toplu halde icra edildi.”</i>

Alt tema 2. Gelişimsel yönü	Şubeleşme	“18 tane çalışma şubemiz vardı. Eğitim şubesiydi bunlar. Bunlar çok değişik kuruluşların altındaydı. Yani dernek, konservatuvar, belediye gibi kuruluşların altında proje şubesi olarak devam etti.”
	Metodlaştırma	“Metod hazırlandı. Keman metodu olarak hazırlandı ilk önce. Bunun tasnifi şu anda yapılıyor. Yani kurlara ayrılarak onun yayınlanması aşamasındayım şu anda.”
	Online eğitimin kalitesini artırma	“İleride belki çok gelişir, daha fazla sonuç alabiliriz, daha rahat güzel sonuçlar alabiliriz ama şu anda hani eskisini 4-5 sene öncesine nazaran çok daha gelişmiş durumda tabii en azından ses kalitesi filan ama bu süreç devam ediyor şu anda.”
	Standardizasyon çalışmaları	“18 tane çalışma şubemiz vardı. Eğitim şubesiydi bunlar. Bunlar çok değişik kuruluşların altındaydı. Yani dernek, konservatuvar, belediye gibi kuruluşların altında proje şubesi olarak devam etti. Öğretmenlerimiz burada çalışıyorlardı. Onlar buldukları kurumlarda projeleri devam ettirmekle yükümlüydüler ve devam ettirdiler. Daha sonra bunun standardize edilmesi gündeme geldi 2018’de. O zaman biz bir lisanslama sürecine gittik. Akreditasyon gerekiyordu başka şehirlerdeki şubeler için.”

CAKA keman eğitim sisteminin kapsadığı içeriğe ilişkin görüşlerin içerik analizi yapıldığında; CAKA keman eğitim sisteminin içeriği teması altında çalışma sistemi ve gelişimsel yönü alt temaları oluşmuştur. Bu alt temalarda oluşan kodlarla ilgili yorum ve tartışmalar aşağıdaki gibidir:

CAKA’daki “çalışma sistemi” alt temasına ilişkin kodlara bakıldığında, *modüler yapı*, *Yaz ve Kış Okulu yapısı*, *masterclass haftası*, *online eğitim fırsatı*, *değer geliştirme*, *platform yapısı*, *gala konserleri verme kodlarının ortaya çıktığı* görülmektedir. Cihat Aşkın, CAKA keman eğitiminde çalışma sistemi olarak modüler yapıyı kullandığını ve üçer aylık modüller halinde gerçekleşen bir çalışma sistemlerinin olduğunu ifade etmektedir. Eğitimde modüler yapı öğrencinin kazanması beklenen hedefleri

planlı ve aşamalı bir şekilde gerçekleştirmeyi sağlamaktadır (Özkan, 2010). Buna yönelik olarak CAKA’nın eğitimindeki modüler yapının da öğrenciler açısından olumlu olacağı düşünülmektedir. Aşkın, CAKA keman eğitim sistemi içinde Yaz ve Kış Okulu yapısının yer aldığını doğrulamaktadır. Görsev Kılıç’ın (2019: 23-24) CAKA’ya yönelik yapmış olduğu çalışmada da CAKA keman eğitim sistemi içerisinde yer alan Yaz ve Kış Okullarına yönelik görüşler incelendiğinde bu etkinliklerin yılda 2 kez gerçekleştirilmekte olduğu, yurt içi ve yurt dışından eğitimci/sanatçı olarak davet edilen dünya çapındaki müzisyenlerle birlikte yapıldığı belirtilmiştir. Aşkın aynı zamanda CAKA’da masterclassların yapıldığı ve masterclassa özgü bir haftanın olduğunu belirtmiştir. CAKA şubelerinde eğitimin aktif olduğu süreçte uygulanan masterclass haftaları ve

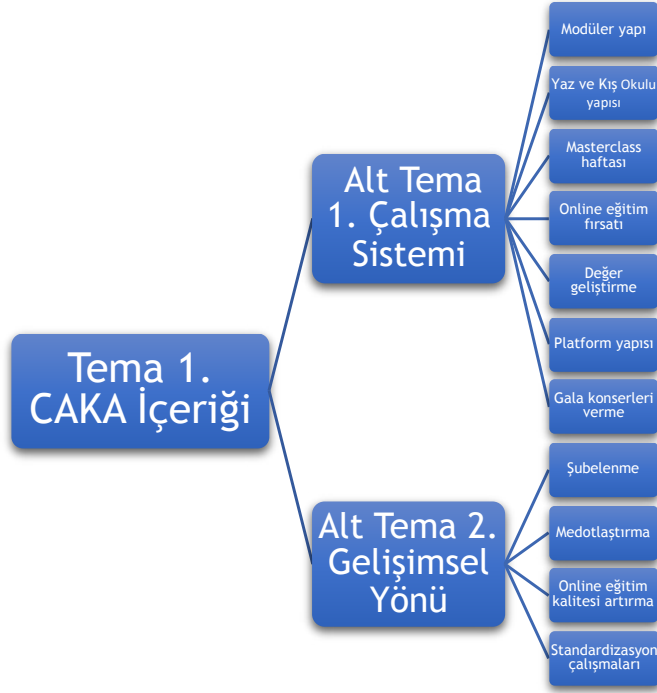
3 aylık kur sistemi birbiriyle bağlantılı olup bu kur sistemi içinde bir hafta masterclass ve bir hafta konser etkinliklerinin yer aldığı görülmektedir (Görsev Kılıç, 2019). Buna yönelik olarak Görsev Kılıç'ın çalışması ile bu çalışmada görüş bildiren Aşkın'ın görüşleri birbirini desteklemektedir. Aşkın online eğitim fırsatı ile ilgili 2018 yılından itibaren bu sisteme yöneldikleri ve bu sistem üzerinde geliştirmeler yaptıklarını ifade etmektedir. Geliştirilen online sistemin avantajı olarak Anadolu'daki birçok yerden çalışma merkezlerine gelemeyen öğrenciler adına bir ulaşım rahatlığı sağladığı Aşkın'ın görüşlerinden ortaya çıkmıştır. Görsev Kılıç'ın (2019) bu konuda yapmış olduğu benzer bir araştırmada da Cihat Aşkın'dan aldığı görüşler benzerlik göstermektedir. Bu benzerlik Görsev Kılıç'ın çalışmasına online sistem ile ilgili geleceğe yönelik çalışmalar yapılacağı ve 2019 yılı itibarıyla online sisteme geçileceği şeklinde yansımıştır. Cihat Aşkın, CAKA keman eğitim sistemini değer geliştirmeye yönelik olarak öğrencileri yerel değerlerle kaynaştırdıktan sonra ulusal ve uluslararası değerlerle buluşturmayı hedefleyen bir platform olarak düşündüğünü belirtmektedir. Devlete bağlı okullarda da eğitim-öğretim faaliyetleri içerisinde değer eğitimi verilerek yerel değerlerin edinilmesi amaçlanmaktadır (Kardaş ve Cemal, 2017). Bu konuya yönelik olarak Kardaş ve Cemal'in çalışması ile Aşkın'ın görüşleri birbirini desteklemektedir. CAKA keman eğitim sisteminde platform yapısı koduna bakıldığında; Aşkın'ın, CAKA'nın virtüöz yetiştiren bir kurum olmayıp profesyonel müzisyenlerin daha az olmasıyla birlikte herkese açık olan bir platform olduğunu ifade ettiği görülmektedir. Görsev Kılıç'ın (2019) yapmış olduğu çalışmada Aşkın, CAKA'da bulunma nedenleri arasında virtüöz yetiştirme amacında olmadıklarını belirtmiştir. Gala konserlerine yönelik belirlenen koda CAKA'nın revizyondan önceki sürecinde Gala konserlerinin her sene İstanbul, Ankara, Bursa gibi şehirlerde gerçekleştiği ifade edilmektedir. Görsev Kılıç'ın (2019: 23) çalışmasında da benzer bir şekilde Gala konserlerinin yılda bir kez

düzenlenen ve tüm CAKA şubelerinden gelen öğretmen ve şubelerden seçilen öğrencilerin solo ve orkestra performanslarını sergiledikleri bir etkinlik olduğu ifade edilmiştir.

CAKA Keman eğitim sisteminin “gelişimsel yönü” alt temasına ilişkin kodlara bakıldığında; *şubeleşme, metotlaştırma, online eğitimin kalitesini artırma ve standardizasyon çalışmaları* kodlarının ortaya çıktığı görülmektedir. CAKA keman eğitim sisteminde şubeleşme kodu incelendiğinde Aşkın tarafından CAKA'nın 18 tane şubesi olduğu, bu şubelerin 2018 yılına kadar dernek, konservatuvar ve belediye gibi kuruluşların altında eğitim veren proje şubeleri olarak faaliyet gösterdiği belirtilmiştir. Görsev Kılıç'ın (2019) çalışmasında ise Aşkın'la yaptığı görüşme sonucunda CAKA'nın 13 şubesi olduğu belirtilmiştir. Aşkın, çalışmadaki *metotlaştırma* koduna yönelik olarak keman metodunun hazır olduğunu ve yayınlanma aşamasında olduğunu belirtmiştir. Keman eğitiminde sunulan metotlar öğrencilerin yaş, seviye ve diğer özelliklerine göre uygun olarak seçilmelidir. Seçilen metotlar öğrencilere keman çalma becerisini kazandırmaktadır (Gürkan Öztürk ve Özkan, 2016). Bu nedenle metotlaşmanın önemli olduğu düşüncesiyle Aşkın da CAKA'da kullanmak amacıyla metotlaşma yoluna gitmektedir. Online eğitimin kalitesini artırma kodu için Aşkın, 4-5 sene öncesine göre daha kaliteli bir alt yapının olduğunu ifade etmiştir. Yer ve zaman bakımından önemli avantajlar sunan online sistemin niteliğinin artması için fırsat eşitliği sağlanması, alt yapının geliştirilmesi ve aktif katılım sağlanması gibi konular üzerinde durmak gerekir (Özdoğan ve Berkant, 2020). Yapılan çalışmaya göre online eğitimin kalitesinin iyi olması için alt yapının da iyi olmasının önemli olduğu, bu doğrultuda verilecek olan eğitimin de kaliteli olacağı sonucu ortaya çıkmıştır. Standardizasyon çalışmaları koduna yönelik Aşkın, 2018 yılında şubeleri standardize etmek amacıyla akreditasyonunun sağlanması gerektiği ve bu nedenle revize aşamasına gidildiğini

belirtmiştir. Akreditasyon denklik anlamına gelmektedir. Aynı zamanda belli standartlarda sunulan bir durumun güvence altına alınmasına yönelik geliştirilen bir sistem olduğu yönünde tanımlanabilir. Eğitimde akreditasyon belirlenmiş standartların ya

da kriterlerin uygun olduğuna yönelik onay alınması anlamındadır (Ceylan, 2009: 11'den akt. Özçiçek ve Karaca, 2019: 120). Aşkın da bu nedenle belli standartlara sahip olan bir CAKA keman eğitim sisteminin oluşmasını istemektedir.



Şekil 1. CAKA keman eğitim sisteminin içeriği temasının grafiksel gösterimi

Tema 2. CAKA ile Etkileşim

Tablo 2. CAKA keman eğitiminin öğrencileri nasıl etkilediğine ilişkin görüşlerin içerik analizi

Tema 2: CAKA ile Etkileşim	Kodlar	Alıntılar
Alt tema 1. Müzisyenlerin etkileşimi	Kendini ifade etme	<i>“Yani biz yerel değerlerimizi buldukları yerlerde eğitim sürecine tabi tutarak bu eğitim bir nevi kendini ifade etme ve paylaşma...”</i>
	Paylaşım	<i>“Yani biz yerel değerlerimizi buldukları yerlerde eğitim sürecine tabi tutarak bu eğitim bir nevi kendini ifade etme ve paylaşma...”</i>
	Ortak değer üretimi	<i>“Çocuklarımızı Anadolu’nun çeşitli yerlerinden ortaya çıkaran, onları ilk önce yerel değerlerle kaynaştıran daha sonra ulusal değerler ve daha sonra uluslararası değerlerle buluşturan bir platform haline geldi.”</i>
	Yurt dışı eğitim farkındalığı	<i>“Bu anlamda çok değerli arkadaşlarımız oldu. Onlar yurt dışındaki kurumlarda da master yapan, doktora yapanlar oldu. Bazıları orada kaldı. Oradaki şartlarla çalıştılar ve çalışmaya devam ediyorlar. Bazıları yurda döndü. Onlar da değişik kurumlarda çalışıyorlar. Tabii bunlar müziği profesyonel olarak seçenler.”</i>
	Lisansüstü eğitimi destekleme	<i>“Bu anlamda çok değerli arkadaşlarımız oldu. Onlar yurt dışındaki kurumlarda da master yapan, doktora yapanlar oldu. Bazıları orada kaldı. Oradaki şartlarla çalıştılar ve çalışmaya devam ediyorlar. Bazıları yurda döndü. Onlar da değişik kurumlarda çalışıyorlar. Tabii bunlar müziği profesyonel olarak seçenler.”</i>
	Konser ve yarışma katılımı	<i>“Onlar ulusal konserlere çıktılar, ulusal anlamda da başarı kazandıktan sonra uluslararası yarışmalara çeşitli masterclasslara gittiler.”</i>

Alt tema 2. Amatörlerin etkileşimi	Müzik estetiği oluşturma	<i>“Tabii bunlar müziği profesyonel olarak seçenler. Bir de seçmeyenler var. Onlar çok daha fazla ama onlar da müzik, sanat estetiği almış oldular...”</i>
	Pozitif bakış açısı	<i>“...hayata daha güzel daha olumlu bakan insanlar olarak onları hayata kazandırdığımızı inanıyorum.”</i>
	Yetenek keşfi	<i>“Çocuklarımızı Anadolu'nun çeşitli yerlerinden ortaya çıkaran onları ilk önce yerel değerlerle kaynaştıran daha sonra ulusal değerler ve daha sonra uluslararası değerlerle buluşturan bir platform haline geldi.”</i>

CAKA keman eğitiminin öğrencileri nasıl etkilediğine ilişkin görüşlerin içerik analizi yapıldığında; CAKA ile etkileşim teması altında müzisyenlerin etkileşimi ve amatörlerin etkileşimi alt temaları oluşmuştur. Bu alt temalarda oluşan kodlarla ilgili yorum ve tartışmalar aşağıdaki gibidir:

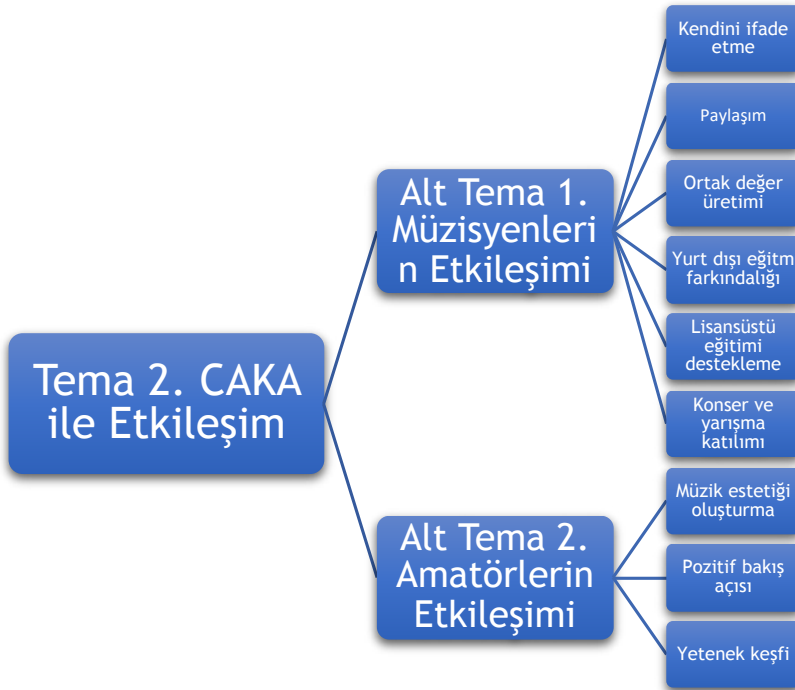
“CAKA’da müzisyenlerin etkileşimi” alt temasına ilişkin kodlara bakıldığında; *kendini ifade etme, paylaşım, ortak değer üretimi, yurt dışı eğitim farkındalığı, lisansüstü eğitimi destekleme ve konser ve yarışma katılımı* kodları ortaya çıkmıştır. CAKA’da müzisyenlerin etkileşimi alt temasında kendini ifade etme koduna yönelik olarak Cihat Aşkın öğrencilere yerel değerleri eğitim sürecine dahil ederek bu yerel değerlerle öğrencilerin kendilerini ifade etmeyi öğrendiklerini belirtmektedir. Böylelikle CAKA’da yerel değerlerle Anadolu’daki çocuklara ulaşım sağlamanın öncelikli olduğunu belirtmektedir. Müzik eğitimi alan öğrenciler yaratıcılık, kültürel birikim ve psikomotor beceri gelişimlerine yönelik kazanımlarının yanında kendilerini ifade edebilme yeteneği konusunda da başarılı olmaktadır (Güleç, 2007: 366). Buna yönelik olarak CAKA’nın hem müzik eğitimi hem de keman eğitimi yoluyla öğrencilerin kendilerini ifade etme yeteneklerini geliştiren bir platform olduğu görülmektedir. Aynı zamanda Aşkın, CAKA’da bulunan öğrencilerin paylaşma unsuru içerisinde olduklarını da ifade etmektedir. Türkiye’de

mesleki müzik ve çalgı eğitimi verilen kurumlar arasında Güzel Sanatlar Liseleri, Güzel Sanatlar Fakülteleri, Konservatuvarlar, Eğitim Fakültelerinin müzik bölümleri yer almaktadır (Yener ve Apaydın, 2016). Bu tür kurumlarda hali hazırda müzik eğitimi ya da çalgı (keman) eğitimi alan öğrenciler CAKA’da da benzer bir müzik ve çalgı eğitimi kapsamında paylaşım yapılarak dinleme-söyleme çalışmaları, müziksel algı ve bilgilenme çalışmaları, müziksel yaratıcılık ve müzik kültürü çalışmalarıyla yerel değerlerini öğrenerek eğitim almaya devam etmektedir (Yıldız, 2018). Bu doğrultuda yapılan çalışmalar ile Aşkın’ın görüşü birbirine paralellik göstermektedir. Aşkın, ortak değer üretimiyle ilgili olarak CAKA’nın öğrencileri bu eğitim sürecinde yerel değerlerle kaynaştırdıktan sonra ulusal ve uluslararası değerlerle buluşturan bir platform haline geldiğini ifade etmektedir. CAKA’ya yönelik yapılan çalışmalarda ve Aşkın’ın görüşlerinde CAKA keman eğitim sistemi için başta Türk müziği olmak üzere birçok müzik türünün tanıtılması ve müzik eğitimine dahil edilmesi, ulusal ve uluslararası değerlere ulaşması amaçlanmıştır (Görsev Kılıç, 2019). Aşkın, *yurt dışı eğitim farkındalığı, lisansüstü eğitimi destekleme ve konser ve yarışma katılımı* konularında ulusal ve uluslararası yarışmalara ve masterclasslara katılan öğrencilerin yanı sıra yurt dışında lisansüstü eğitim alan ve hatta yurt dışına yerleşen öğrencilerin olduğunu da belirtmektedir. Bu da CAKA’nın öğrencilerini

müzikte olduğu gibi akademik olarak da teşvik ettiğini göstermektedir. Lisansüstü eğitimin amacı bireyin bilim insanı olmak ve alanında uzmanlık statüsüne erişmesini sağlamaktır. Bu sayede de eğitimin niteliği artmakta ve eğitimcilerin de teşvik ettiği bir eğitim programı olmaktadır (Gül ve Dikbaş, 2023). CAKA keman eğitim sisteminde de keman öğrencilerinin lisansüstü eğitime teşvik edilmesiyle birlikte literatürle benzer bir hedefin tasarlandığı görülmektedir.

“Amatörlerin etkileşimi” alt temasına bakıldığında *müzik estetiği oluşturma, pozitif bakış açısı ve yetenek keşfi* kodları ortaya çıkmıştır. Aşkın, müzik estetiği oluşturma ve pozitif bakış açısı kodları için müziği profesyonel olarak seçmeyen öğrencilerin sayıca daha fazla olduğu ve bu öğrencilerin müzik ve sanat estetiğini öğrenerek hayatlarında olumlu etki kazandıklarını ifade etmektedir. Amatör (özengen) müzik eğitimi genel müzik eğitiminin yanı sıra müziğe ilgi ve istek duyan öğrencilerin ekstra hobi veya tutkularının yönlendirmesiyle zevk ve doyum

hazı almak amacıyla aldıkları bir müzik eğitim şeklidir (Uçan, 2002: 17). CAKA’da da öğrencilerin aldıkları amatör müzik eğitimi sayesinde belli düzeyde müzik estetiğinin geliştiğini söylemek mümkündür. Bu sayede öğrencilerde gelişen müzik estetiği öğrencilerin hayata pozitif bakış açısıyla baktıklarını göstermektedir. Cihat Aşkın da bu görüşü desteklemektedir. Yetenek keşfi koduna bakıldığında; Aşkın’ın, CAKA sayesinde Anadolu’nun çeşitli yerlerinden yetenekli öğrencilerin keşfedildiğini belirttiği görülmektedir. Bireyin bilişsel, duyuşsal ve psikomotor becerilerini geliştiren müzik, aynı zamanda yeteneklerini de açığa çıkartmayı sağlamaktadır (Erdal, 2007). Herkese açık olan CAKA, öğrencileri keman çalmaya özendirilmekte ve yetenek keşfi ile uluslararası bir kariyere sahip olmalarını sağlamaktadır (Yıldız, 2018). Benzer şekilde Cihat Aşkın’ın görüşlerinde de yetenekli gençlerin keşfedilerek CAKA’da eğitim görmelerine imkân sağlaması CAKA’nın amaçları arasındadır.



Şekil 2. CAKA ile etkileşim temasının grafiksel gösterimi

Tema 3. Türk Keman Ekolü Oluşumu

Tablo 3. CAKA'nın Türk keman ekolü oluşumundaki yerine ilişkin görüşlerin içerik analizi

Tema 3: Türk Keman Ekolü Oluşumu	Kodlar	Alıntılar
Alt tema 1. CAKA'nın rolü	Çeşitlilik sağlama	"Evet CAKA Türkiye keman ekolü içerisinde çok önemli bir rol oynamıştır. Bu ortaya çıkan keman sanatçılarının çeşitliliği, zenginliği ve bir anlayış sonucu ortaya çıkmalarını göstermektedir."
	Okullaşmaya zemin hazırlama	"...bir okulun okul olarak adlandırılması için o okulun doktrini, yetiştirmiş olduğu öğrencileri, o öğrencilerin de dil birliğine sahip olması gerekir diye düşünüyorum. Burada CAKA bir okul değil, CAKA bir platform. CAKA'nın bir okulu olması lazım okul olması, ekolleşmesi için."
	Eser düzenleme	"İlk benim minyatürler çıktı ortaya. Onlar da yayınlama aşamasında. O da bekliyor."
Alt tema 2. Ekol oluşum şartları	Ortamın idraki	"Bu nedenle bizim bu tip çalışmalarını yaparken ortaya teoriyi koyup da yürütmek yerine ortada var olan koşulları inceleyip teori üretmek daha mantıklı diye düşünüyorum."
	Müzikal alt yapının olması	"O bakımdan ortaya konan fikirlerin okul olarak ortaya konması için daha önce bu alanda çok çalışma yapılmış olması, incelemeler yapılmış olması, o okuldan ortaya çıkmış icracıların var olması ve o okul için yazılmış eserlerin olması lazım."
	Beste yapan Türk kemancı gereksinimi	"Keman için eser yazmış olan bestecilerin çok az adedi maalesef. Keman için yazılmış ama keman bilgisi olmadan yazılmış çok eserler var. Mesela konçertolar işte Erkin, Saygun vesaire bunlar önemli konçertolar ama bir kemancı elinden çıkmamış bunlar. Türk kemancılarının da aşağı yukarı çok azı diyelim hadi birkaç kişi keman için eserler yazmışlar."
	Eser yazımı	"Dolayısıyla bu okullaşma meselesi böyle bir şey. Yani keman için eserlerin yazılması..."

Anlayış birliği sağlanması	“...o eserlerin aynı dilde çalınmaya çalışılması farklı dillerde olsa bile bir anlayış birliğine sahip olması... ..işte aynı yapıya aynı tınıya aynı yay çekişine sahip olmasalar dahi bir ortaklık olması.”
Kemancı yetiştirilmesi	“...onu çalacak o eserleri çalacak kemancıların yetiştirilmesi...”

CAKA'nın Türk keman ekolü oluşumundaki yerine ilişkin görüşlerin içerik analizi yapıldığında; Türk Keman Ekolü Oluşumu teması altında CAKA'nın rolü ve Ekol oluşum şartları alt temaları oluşmuştur. Bu alt temalarda oluşan kodlarla ilgili yorum ve tartışmalar aşağıdaki gibidir:

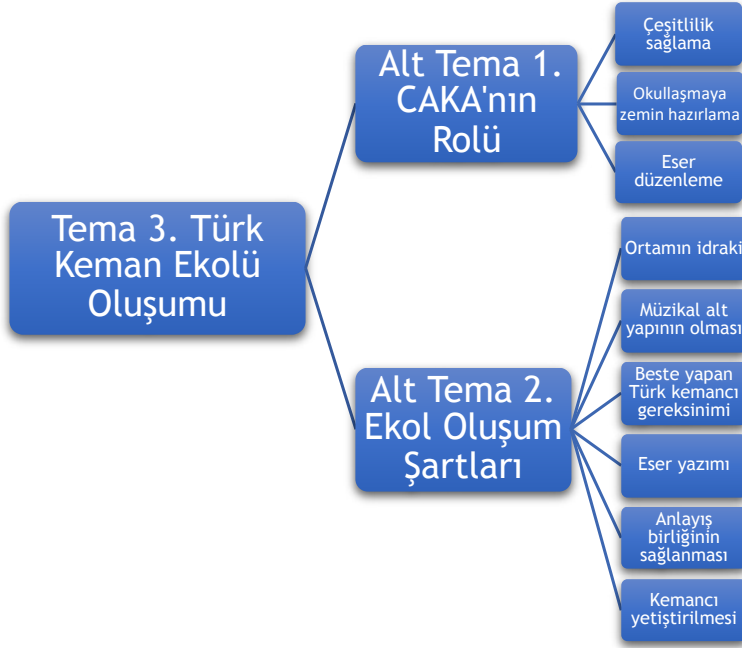
“CAKA'nın rolü” alt temasına ilişkin kodlara bakıldığında, *çeşitlilik sağlama, okulluşmaya zemin hazırlama ve eser düzenleme* kodları ortaya çıkmıştır. Aşkın, çeşitlilik sağlama kodu için ortaya çıkan keman sanatçılarının çeşitliliğinden dolayı CAKA'nın Türk keman ekolünde önemli bir rol oynadığını belirtmektedir. Okul anlamına gelen ekol kavramı dil, stil, özellik, davranış bakımından farklılık ve çeşitlilik göstermektedir. Ülkelere ve keman eğitimi alınan sanatçılara göre değişiklik gösteren ekollerin oluşumu yüzyılları bulmaktadır. Türkiye’de yetişen Cihat Aşkın da dahil olmak üzere Suna Kan, Ayla Erduran, Özcan Ulucan, Sevil Ulucan Weinstein gibi sanatçılar keman eğitim süreçlerini yurt içi ve yurt dışında belli bir ekolü takip ederek sürdürmüşlerdir. Bugün Türkiye’de yetişmiş ve yetişmeye devam eden pek çok keman sanatçısı bulunmaktadır (Weinstein, 2011) ancak henüz bir Türk keman ekolünün oluştuğundan bahsetmek mümkün değildir (Kurtaslan, 2010). CAKA'nın da henüz ekolleşmediği ancak öğrencilere Türk keman ekolü oluşumuna temel oluşturacak bir keman eğitim süreci verilmesi hususunda önemli bir noktada olduğu görülmektedir. Okulluşmaya zemin hazırlama kodu ile Aşkın, okulun doktrininin olması, yetişen öğrencilerin olması ve bu öğrencilerin bir dil birliğine sahip olması gerektiğini belirtmektedir. Akın Şişman'ın da (2018) belirttiği gibi aynı görüşü, aynı düşünceleri,

aynı dili ve aynı sitili ortak paydada birleştiren kişilerden oluşan bir ekolün varlığından söz edilmektedir. Eser düzenleme kodu için Aşkın, yapmış olduğu Minyatürler düzenlemesiyle keman üzerine eser yazımının yaygınlaştığını ifade etmektedir. Cihat Aşkın'ın eser yazma yönünden yaptığı çalışmalarla Türk keman ekolü oluşumuna katkı sağladığı görülmektedir. Kurtaslan'ın (2010: 98-99), çalışmasında görüşleri alınan keman öğretim elemanları; Türk keman ekolü oluşumunda bestecilerin, solistlerin ve eğitimcilerin yaptığı çalışmalarını çoğunlukla yeterli bulmadıklarını ve keman eğitiminde ulusal bir sanat politikası olması gerektiğini vurgulamışlardır. Buna yönelik olarak yapılan çalışmaların yeterli düzeyde olması ve çoğalmasıyla Türk keman ekolüne katkı sağlanacağı düşünülmektedir.

“Ekol oluşum şartları” alt teması için *ortamın idraki, müzikal alt yapının olması, beste yapan Türk kemancı gereksinimi, eser yazımı, anlayış birliği sağlanması ve kemancı yetiştirilmesi* kodları ortaya çıkmıştır. Aşkın, ortamın idraki için var olan koşullar üzerinde durulup teori üretmek gerektiğini belirtmektedir. Aşkın, müzikal alt yapının olması koduna yönelik olarak okul oluşması için alana yönelik çokça çalışma ve incelemelerin yapılması gerektiğini ifade etmektedir. Türk keman okulu adına Türk bestecilerinin keman için eser yazmalarının gerektiğini söyleyen Aşkın, bu yönden eser sayısının az olduğunu ve keman için yazılmış olan bazı eserlerin de keman bilgisi olmadan yazıldığını belirtmektedir. Aynı zamanda Aşkın, anlayış birliği sağlanması için bu yazılan keman eserlerinin aynı dilde ya da farklı dillerde olup ortak bir anlayış ile çalınması ve buna yönelik kemancıların

yetiştirilmesinin, ekolleşme için gereken koşullar arasında olduğunu söylemektedir. Ülkelere göre farklı ekoller olabileceği gibi aynı görüş ve düşünceleri paylaşan benzer üslupta eserler veren edebiyatçılar, ressamlar, müzisyenlerden de bir ekol oluşturulabilir (Akın Şişman, 2018). Yapılan diğer çalışmalarda görüşlerin bir kısmı

Türk keman ekolünün oluşum sürecinde olduğunu ve ekol kavramının kullanılması için köklü bir süreç yaşanması gerektiğini belirterek Aşkın'ın bu konudaki görüşlerini desteklemektedir (Çaşka, 2008: 27-28). Görüşlerin diğer bir kısmı da Türk keman ekolünün oluşmadığını belirtmektedir (Akın Şişman, 2018).



Şekil 3. Türk keman ekolü oluşumu temasının grafiksel gösterimi

Tema 4. CAKA'nın Karşılaştığı Sorunlar

Tablo 4. CAKA'nın işlevselliğinde karşılaşılan sorunlara ilişkin görüşlerin içerik analizi

Tema 4: CAKA'nın Karşılaştığı Sorunlar	Kodlar	Alıntılar
Alt tema 1. Sistemsel sorunlar	Revizyon sorunu	"Şu anda kesintideyiz yani revizyondayız diyelim."
	Metodlaşma sorunu	"Şu anda metodlaşma ve teorik çalışmalar var ama yakın zamanda başlayacak bu."
	Online eğitimin yapılandırılması	"...2018'de bir online sürecine giriyorduk biz. Ondan sonra 2018 sonunda ekim gibi 2019 yılında bu online çalışmalar devam etti. 2019'da da biz şey yaptık. Yaz ve Kış Okulu yaptık. Yani normal haftalık eğitimleri yapmadık. 2020 başında zaten pandemi oldu. Pandemi olunca online sistemi biz devreye soktuk."

Alt tema 2. Mevzuatla ilgili sorunlar	Akreditasyon	<i>“Yani online çalışmalar devam etti. Tam da durmuş değil ama şubelerin akreditasyonu gerçekleşmedi. Çünkü her şubenin kendine ait binası, her şubenin kendine ait çalışması, Millî Eğitim Bakanlığı meselesi vardı.”</i>
	MEB’e entegrasyon	<i>“Millî Eğitim Bakanlığını entegre etmek durumu bizi çok düşündürdü. ‘Yapalım mı yapmayalım mı’ diye. Onun için belli bir hukuki formatının oluşturulması gerekiyordu. Bütün bunlara çalışırken pandemi girdi araya.”</i>
Alt tema 3. Çevresel sorunlar	Pahalılık	<i>“2021’de kış okulunu iptal ettik. Pandemi çünkü azdı ama 2021’de Edirne’de bir yaz okulu yaptık. 2022’de kış okulunu iptal etmek zorunda kaldık. Yine pandemi sebebiyle. 2022’de de geçen sene Ayvalık’ta çok büyük bir 80 kişinin katılımıyla yaz okulu yaptık. Bu sene kış okulunu yapmamamızın nedeni hayatın çok pahalı olması... Hani insan mesela gaz fiyatları, petrol fiyatları ya da ısınma, doğalgaz fiyatları çok artmışken o parayı gel çocuğuna harca diyemiyorsun. Önce hayat geliyor.”</i>
	Savaş durumu	<i>“...Ukrayna meselesinden dolayı ama yaz okulunu yapmayı planlıyoruz...”</i>
	Doğal afetler	<i>“...ama tabii deprem oluyor...”</i>
	Ülke gündemi	<i>“...seçim oluyor, şu oluyor, bu oluyor Türkiye’de.”</i>

CAKA’nın işlevselliğine ilişkin görüşlerin içerik analizi yapıldığında; CAKA’nın karşılaştığı sorunlar teması altında sistemsel sorunlar, mevzuatla ilgili sorunlar ve çevresel sorunlar alt temaları oluşmuştur. Bu alt temalarda oluşan kodlarla ilgili yorum ve tartışmalar aşağıdaki gibidir:

CAKA’daki “sistemsel sorunlar” alt temasına ilişkin kodlara bakıldığında, *revizyon sorunu*, *metotlaşma sorunu* ve *online eğitimin yapılandırılması* kodları ortaya çıkmıştır. Aşkın, revizyon sorunu ve metodlaşma sorunu kodlarına yönelik olarak CAKA’nın şu anda revizyon sürecinde olduğunu ve yakın zamanda metodlaşma ve teorik çalışmaların başlayacağını ifade etmektedir. Görsev Kılıç’ın (2019) CAKA’ya

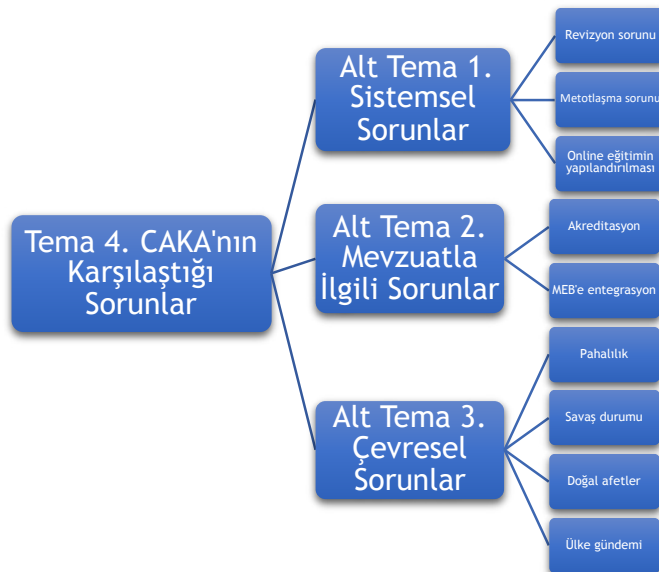
yönelik Cihat Aşkın’ın görüşlerini aldığı çalışmada, CAKA’da verilecek çağrı eğitimi için kullanılan materyallerde o çağrıya özgü pratiklerin içerilmesi, teori, makamsal ve kültürel bilgilerin yer alması gerektiği ifade edilmiştir. Görsev Kılıç’ın çalışması ile yapılan bu çalışmada görüş bildiren Cihat Aşkın’ın görüşleri birbirini desteklemektedir. Aşkın, online eğitimin yapılandırılması koduna yönelik olarak CAKA keman eğitiminin 2018 yılına kadar senkronize bir şekilde devam ettiğini, 2018-2019 yılları arasında online sistem üzerinde yoğunlaştığını ve pandemiyle birlikte bu sistemi direkt devreye soktuklarını ifade etmektedir. Covid-19 pandemisinde ön plana çıkan uzaktan eğitim, bu süreçte etkilenen ve yarıda kalan eğitimin devam etmesi adına

online bir şekilde öğretmen ve öğrenciyi hazırlanan alt yapılar ile bilgisayar gibi teknolojik araçlarla bir araya getirmiştir (Özdoğan ve Berkant, 2020). Benzer bir şekilde CAKA'da da pandemiyle birlikte keman eğitimi süreci devam etmiştir.

“Mevzuatla ilgili sorunlar” alt temasına ilişkin *akreditasyon ve MEB’e entegrasyon* kodları ortaya çıkmıştır. Aşkın, CAKA'da şubeleri standardize etme fikrinden dolayı lisanslama ve akreditasyon çalışmaları yapmayı düşünmüş olup her şubenin kendine ait binası ve çalışma sistemi olmasından kaynaklı akreditasyonun gerçekleşemediğini belirtmiştir. Ayrıca şubelerin Millî Eğitim Bakanlığına entegre edilmesine yönelik çalışmalar yapıldığı lakin pandemi ve ülkede yaşanan deprem felaketi nedeniyle devreye giremediğini belirtmektedir. Akreditasyon kalitenin devamlı iyileştirilmesi olarak tanımlanmaktadır (Aktan ve Gencel, 2020). Akreditasyon kavramının Türkçede yetkinlik kavramına karşılık geldiği görülmekte olup kabul görmüş belli başlı kalite standartlarının akademik değerlendirmeler ışığında onaylanarak yetkinlik belgesi (icazetname) verilmesiyle gerçekleşmektedir (Günay, 2003). Eğitimde akreditasyon ihtiyacı ise eğitime yönelik olan kurum ve kuruluşların çeşitlenmesiyle birlikte

ortaya çıkmıştır (Duman, 2020: 55). Cihat Aşkın da belli kalite standartlarına uygun, kurumsallaşan, akademik değerlendirmelere sahip olan bir keman eğitim sistemi oluşturmak istemektedir. Aynı şekilde MEB’e entegrasyonla ilgili de yukarıda belirtilen kriterlere sahip olmak gerektiği belirtilmektedir.

“Çevresel sorunlar” alt temasına yönelik *pahalılık, savaş durumu, doğal afetler ve ülke gündemi* kodları ortaya çıkmıştır. 2021 ve 2022 yıllarında yaz okullarının gerçekleştiği ancak 2021, 2022 ve 2023 yıllarında kış okullarının gerçekleşemediği ifade edilmektedir. 2021 ve 2022 yıllarında pandemi nedeniyle gerçekleştirilemeyen CAKA Kış Okulunun, bu yıl ise hayat pahalılığından, savaş ve gaz fiyatlarından ve seçim gibi ülke gündemine yönelik durumlardan kaynaklı gerçekleştirilemediği ifade edilmektedir. Yapılan çalışmalarda sosyo-kültürel ve ekonomik durumlar içinde gelişen olumsuzluklar öğrencinin başarısını, motivasyonunu ve eğitimin kalitesini etkilemekte olduğu görülmektedir (Özgüven, 1998’den akt. Güleç ve Alkış, 2003, 19-20). CAKA keman eğitiminin aksamasına neden olan pahalılık, savaş, doğal afetler ve ülke gündemi yine CAKA’da eğitim gören öğrencileri olumsuz yönde etkilemektedir.



Şekil 4. CAKA'nın karşılaştığı sorunlar temasının grafiksel gösterimi

Tema 5. CAKA'daki Öğretimsel Yaklaşım

Tablo 5. CAKA keman eğitiminin öğrencilere sunduğu olanaklara ilişkin görüşlerin içerik analizi

Tema 5: CAKA'daki Öğretimsel Yaklaşım	Kodlar	Alıntılar
Alt tema 1. Öğretim metodu	Tetrakort sistemi	“Bir tanesi tetrakort sistemi yani parmak basma sistemi. Çocuklara ilk öğrettiğimiz çalışma bu bizim. ...O dörtlüleri işte hem makamsal hem tonal anlamda uyguluyoruz çocuklara ve bunları ilk derslerde ilk haftalarda hemen öğretiyoruz ki çok kısa bir sürede yol alabilmesi için, el kalıbının oluşabilmesi için.”
	Aşamalı öğrenme	“Benim metodumda da böyle bir derecelendirme olacak ister istemez. Çünkü basamak çıkmak bu. 1. fasikülü öğrenen çocukla 30. fasikülü öğrenen çocuk arasında çok büyük fark olacak.”
	Akran öğrenimi	“Genellikle biz çocukların seviyelerini farklı farklı kategorize ediyoruz ama onları farklı yerlere koymaktan ziyade seviyesi çok üstün olanlarla seviyesi çok yeni olanları aynı potada eritebiliyoruz. Çünkü onların da çok farklı birbirinden öğrenecekleri şeyler var.”
	Kaynaştırıcı eğitim	“Buradaki amaç çocuklarımızın değişik şehirlerden gelen çocuklarımızın farklı öğretmenlerle tanışmaları, farklı öğrencilerle tanışmaları, birbirleriyle kaynaşmaları, arkadaş olmaları ve güzel bir kültürel alışverişte bulunmaları.”
Alt tema 2. Eğitimci özelliği	Özgür düşünme	“...öğretmenlerin tek tip üniforma giymeleri yerine çok farklı görüşlerden de faydalanabilecekleri çok daha zenginlik katabileceğini düşünüyorum bu sürecin. ... öğretmenlerin çok çeşitli şeyler kullanabilmeleri, metotlar kullanabilmeleri onların tek tip şablondan değil de çok daha farklı zenginlikler kazanabilecekleri şablonları da göz ardı etmemeleri için oluşturulmuş bir şey diye düşünüyorum.”
	Şablonik olmama	“Yani bir şey var, ezbercilik var. Öyle bir şey yok, zihniyet yok Türkiye’de. Onu değiştirmemiz lazım.”
	Bilimsel bakış açısına sahip olma	“Siz olsaydınız aynı şeyi yapmaz mıydınız? Yani bir insanın tek kitaptan öğrenmesi yerine hani farklı kitaplardan öğrenmesi çok daha mantıklı geliyor. Bilime de daha uygun geliyor.”

Alt tema 3. Materyal kullanımı	Egzersiz kitabı	“Çocuklara parmakları teker teker değil de el kalıbıyla oturtuyoruz. Onun için de bizim düşündüğümüz 4 tane tetrakort var, 4 tane dörtlü var yani. O dörtlüleri işte hem makamsal hem tonal anlamda uyguluyoruz çocuklara ve bunları ilk derslerde ilk haftalarda hemen öğretiyoruz ki çok kısa bir sürede yol alabilmesi için, el kalıbının oluşabilmesi için. Bunun şeyi hazırlandı egzersiz kitabı hazırlandı yayınlanmadı.”
Alt tema 4. Öğretimsel etkinlikler	Yaz ve Kış Okulları	“2007 yılından itibaren yaz okulları yapmaya başladık. İlk önce Ayvacık'ta yaptık. Ülkemizin çok değişik yerlerinde çocuklarımızı kamp kültürüne, müzik kampı kültürüne alışmak alıştırmak amacıyla bunu gerçekleştirdik.”
	Müzik kampı	“2007 Ayvacık'ın başarısından sonra daha sonra biz Ordu'da yaptık 2 sene üst üste. Ülkemizin farklı yerlerinde Seferihisar'da, Sapanca'da işte Bursa'da, Afyon'da, Eskişehir'de, Ankara'da, İstanbul'da çok değişik yerlerde bu çalışmalarını gerçekleştirdik.”
Alt tema 5. Öğretimsel etkinlik planlaması	Mekân seçimi	“İlk önce mekânı seçiyoruz. Mekân seçimi çok önemli. Mekânda muhakkak öğrencilerimizin kalacak, yemek yiyecek ve çalışacak yerleri olması gerekiyor. Bunun yanında ders yapılacak ve masterclass yapılacak mekânın özellikleri önemli ve konser mekânı çok önemli.”
	Organizasyonun yapılması	“Uzun bir organizasyon, aylarca süren bir organizasyon yapılıyor...”
	Duyuru yapılması	“...ve bu anlamda ilan ediliyor. Başvurular alınıyor, daha sonra kampımızı icra ediyoruz masterclassımızı.”

CAKA keman eğitiminin öğrencilere sunduğu olanaklara ilişkin görüşlerin içerik analizi yapıldığında; CAKA'daki öğretimsel yaklaşım teması altında öğretim metodu, eğitmen özelliği, materyal kullanımı, öğretimsel etkinlikler, öğretimsel etkinlik planlaması alt temaları oluşmuştur. Bu alt temalarda oluşan kodlarla ilgili yorum ve tartışmalar aşağıdaki gibidir:

“CAKA'daki öğretim metodu” alt temasına ilişkin kodlara bakıldığında *tetrakort*

sistemi, aşamalı öğrenme, akran öğrenimi ve kaynaştırıcı eğitim kodlarının ortaya çıktığı görülmektedir. CAKA'da tetrakort sistemini kullandığını belirten Aşkın, öğrencilere ilk olarak makamsal ve tonal 4 tane dörtlüden oluşan tetrakort çalışmalarını uyguladıklarını ifade etmektedir. CAKA'da majör ve minör gamların dışında Türk müziğine yönelik hazırlanmış makamsal çalışmaların da tercih edildiği görülmektedir. Bu tetrakort çalışmaları ile CAKA bünyesinde Türk müziğine yönelik çalışmaların yapıldığı

Görsev Kılıç'ın (2019: 25) yapmış olduğu çalışmada da belirtilmektedir. Yunanca bir terim olan Tetrachord, dört sestem oluşan bir dizi olmaktadır (Say, 2002). Bu doğrultuda tetrakort sistemine yönelik olarak yapılan çalışmalar ile bu çalışmada görüş bildiren Aşkın'ın görüşleri birbirini desteklemektedir. Aşamalı öğrenme koduyla ilgili olarak Aşkın, öğrencilerin düzeylerine yönelik öğretim materyallerinin hazırlandığını belirtmiştir. Aşamalı öğrenme yoluyla öğrenci müzik ya da keman öğretiminde kendi öğrenme temposuna göre ilerleme göstermektedir (Şendurur, 2001). Buna yönelik CAKA Yaz ve Kış Okullarına katılan keman öğrencilerinin aşamalı öğrenme yoluyla geldiği seviyelere göre ayrımlar yapılması eğitimleri açısından olumlu olabilmektedir. Suzuki yaklaşımına bakıldığında da öğrenciler CAKA Yaz ve Kış okullarında olduğu gibi aşamalı öğrenme sonucunda geldikleri seviyelere göre ayrılmakta olup buna yönelik repertuar çalışması yapılmaktadır (Sak Brody, 2020: 49). Bu doğrultuda aşamalı öğrenmeye yönelik olarak Aşkın ile Sak Brody'nin görüşlerinin birbiri ile paralellik gösterdiği görülmektedir. Aşkın, akran öğrenimi koduyla ilgili olarak CAKA Yaz ve Kış Okuluna katılan keman öğrencilerinin seviyelerini ayırmanın yanında başlangıç düzeyindeki öğrencilerle ileri düzeydeki öğrencilerin bir arada olmaları ile birbirlerinden çok şey öğreneceklerini belirtmektedir. Akran öğrenimi, öğrencilerin birbirlerini destekleyerek yardımlaştıkları ve birbirlerine öğretirken kendilerinin de geliştiği işbirlikli bir yöntem olmaktadır (Ofas vd., 2023). Yapılan bu çalışmada da Cihat Aşkın'ın görüşlerinden yola çıkarak akran öğrenimi yoluyla öğrencilerin birbirlerini desteklemesi ve yardımlaşmasıyla gelişimlerine katkı sağladığı görülmektedir. Kaynaştırıcı eğitim koduna yönelik Cihat Aşkın'ın düşüncelerine bakıldığında; CAKA'da bu tür müzik kamplarıyla farklı şehirlerden gelen çocukların farklı öğretmenlerle ve öğrencilerle tanışıp, kaynaşp kültürel bir alışveriş sağlamayı amaçladıkları ifade edilmiştir. Görsev Kılıç'ın (2019) CAKA üzerinde yapmış olduğu çalışmada da belirttiği üzere CAKA'nın bireysel derslerinin

yanında yapılan toplu çalışmalar öğrencilere olumlu katkılar sağlamakta olup akranlarıyla bir arada öğrenirken sosyalleşmelerini ve kaynaşmalarını amaçlamaktadır.

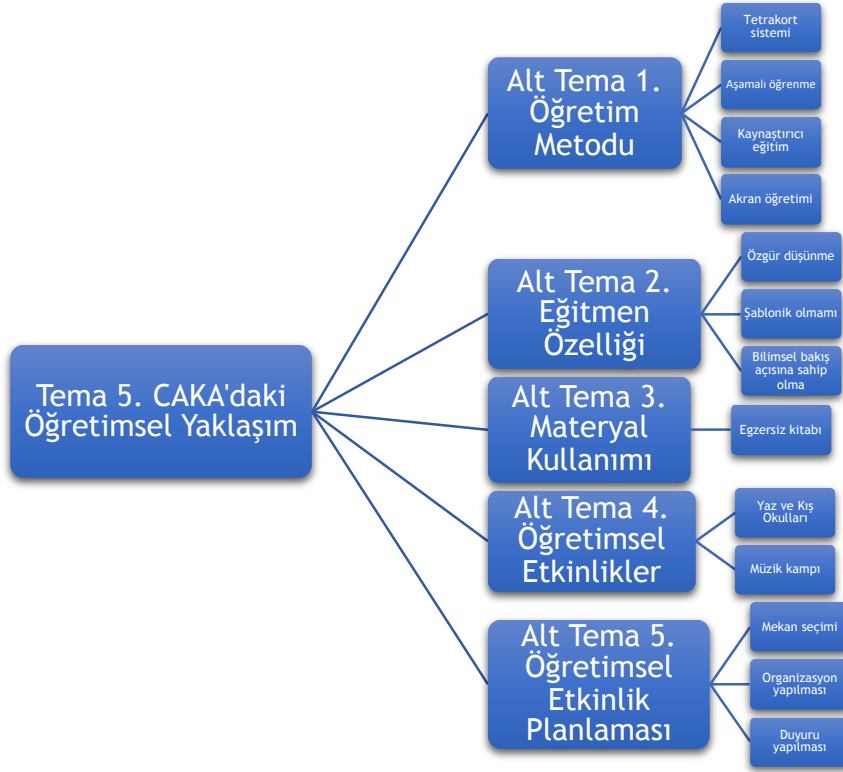
"Eğitmen özelliği" alt temasına ilişkin özgür düşünme, şablonik olmama ve bilimsel bakış açısına sahip olma kodları ortaya çıkmıştır. Aşkın özgür düşünme kodu için tek tip öğretimden ziyade farklı kaynaklar kullanılarak eğitimin zenginleşeceğini ve yazılı kaynakların araştırma yapılarak sürekli güncellenmesi gerektiğini düşünerek öğretmenleri CAKA keman eğitiminde özgür kılmaktadır. Müzik eğitiminde kullanılan materyallerin yanında öğretmenlerin de müfredata ve eğitime uygun olan ve ihtiyaçları karşılayan materyaller tasarlayabildiği görülmektedir (Atak Yayla ve Dalmışlı, 2014: 200). Öğretmenlerin materyallerini güncellemesi ve eğitimin etkililiği konusunda yapılan çalışmadaki görüşler ile Aşkın'ın görüşleri birbirini desteklemektedir. Şablonik olmama koduna yönelik Aşkın, öğrencilerin eser icrasında ezbere gitmemesi gerektiğini ve farklı kaynaklardan da yararlanması gerektiğini belirtmektedir. Müzikte kalıcı öğrenme için önemli görülen kulak, göz ve el-kol hareketlerinde yapılan ezberler eserin özümsemesini sağlamaktadır ancak parçanın özümsememesi, temel yapısının anlaşılması yüzeysel bir ezbere yol açmakta olup öğrenmenin kalıcılığını yitirmektedir (Duru, 2013). Duru'nun çalışması ile Cihat Aşkın'ın eser icrasında ezberden dolayı yüzeyselliğe kaçılmaması yönündeki görüşü arasında fikir birliği olduğu görülmektedir. Bilimsel bakış açısına sahip olma kodu için Aşkın, farklı kitaplardan çalışarak öğrenmenin mantıklı olduğu kanaatinde. Öğretmenler, öğrencilere müzik eğitimine yönelik farklı kaynaklar sunmalıdır. Sunulan kaynaklar sayesinde öğrencilerin ilgisi artacak ve daha kaliteli bir öğrenme gerçekleşecektir (Atak Yayla ve Dalmışlı, 2014). Cihat Aşkın da bu görüşle bağlantılı olarak farklı materyallerle keman öğreniminin daha sağlıklı olacağı görüşünü belirtmiştir.

“Materyal kullanımı” alt temasına ilişkin *egzersiz kitabı* kodu ortaya çıkmıştır. Aşkın, tetrakort sistemine yönelik hazırlanmış olan *egzersiz kitabının* da yayınlanma aşamasında olduğunu ifade etmektedir. Öğrenme ve öğretme ortamında *egzersiz kitabı* gibi materyallerin kullanımı öğrencilerin farklılıklarını göz önünde bulundurmaya ve soyuttan somuta çevirerek öğrenimin kalıcılığını artırmaktadır (Atak Yayla ve Dalmışlı, 2014: 200). Çalgı eğitiminde eser çalışılması aşamasında uygulanan *egzersizler*, eseri kolaylaştırması veya eserdeki zorlukları gidermesi bakımından önemli görülmektedir (H. Kurtaslan, 2010). Keman eğitimi başlangıcında doğru tutuş ve duruş kalıplarının öğrenilmesi ve *egzersizlerin* uygulanması çalgı hakimiyetini artırmaktadır (Akdeniz ve Akdeniz, 2022). Oğuz'un (2022) çalışmasına bakıldığında da keman eğitimi alan öğrencilere uygulanan Otakar Sevcik alıştırmalarının öğrenciler üzerinde doğru keman tutuşu, doğru duruş ve yayın doğru kullanımı gibi olumlu kazanımlar sağladığı görülmektedir. Öneykan ve Tebiş'in (2018) çalışmasında da keman eğitiminde uygulanan *egzersizlerin* önemli olduğu ve başarı elde etmek için düzenli ve istikrarlı çalışmak gerektiği belirtilmektedir.

“Öğretimsel etkinlikler” alt teması içinde *Yaz ve Kış Okulları ve müzik kampı* kodları ortaya çıkmıştır. Aşkın, 2007 yılında Ayvacık'ta başlayan Yaz ve Kış Okulları için çocukları müzik kampı kültürüne alıştırmak amacıyla ortaya çıktığını ifade etmektedir. Müzik etkinlikleri özellikle küçük çocukların gelişiminde önemli rol oynamakta olup fiziksel, duygusal becerilerinin yanında dil, hafıza ve dinleme becerilerinin gelişimine fayda sağlarken bu becerileri uygulamaya da yardımcı olmaktadır (MEB, 2017). Dolayısıyla Cihat Aşkın da CAKA içerisinde yapılan öğretimsel faaliyetlerle öğrencilerin müzikal gelişimine katkı sağlamaktadır. Aşkın, müzik kampı koduyla ilgili olarak Yaz ve Kış Okullarında başarılı olduktan sonra farklı şehirlerde de düzenlendiğini belirtmiştir. Bu konuya yönelik Görsev Kılıç'ın (2019), yapmış olduğu çalışmada da

CAKA Yaz ve Kış Okullarına yurt içi ve yurt dışından katılan öğretmen ve öğrencilerle uluslararası düzeyde başarı elde edildiği ve aynı zamanda gerek Türkiye’de gerek yurt dışında düzenlenen bu etkinliklerin CAKA'nın tanınmasına olanak sağladığı belirtilmektedir.

“Öğretimsel etkinlik planlaması” alt teması içinde *mekân seçimi, organizasyonun yapılması ve duyuru yapılması* kodları ortaya çıkmıştır. Bu kodlara bakıldığında etkinliğin planlanması sırasında önce mekânın belirlendiği, mekânın seçiminin öğrencilerin yemek, barınma ve çalışma yapılacak yerler gibi ihtiyaçlarının karşılanmasının yanında konser etkinliklerini gerçekleştirme aşamasında da önemli olduğu görülmektedir. Bu organizasyonun yapılmasının aylar aldığı ve planlama yapıldıktan sonra duyuru yapılarak başvuruların alınıp kampın faaliyete geçtiği belirtilmektedir. Bir nevi bir konu üzerine hazırlık yapma anlamına gelen organizasyon, bir ya da birden fazla kişinin ortak payda üzerinde parçaları bir araya getirerek bir etkinlik bütününe ortaya koymayı amaçlamaktadır (Arslan, 2001). Bu maksatla CAKA içinde de öğrencilerin tüm ihtiyaçlarını karşılayacak şekilde titizlikle tüm etkinlik planları organize edilmektedir.



Şekil 5. CAKA'daki öğretimsel yaklaşım temasının grafiksel gösterimi

Sonuç

Çalışmanın bu kısmında Cihat Aşkın'ın görüşleri doğrultusunda elde edilen 5 tema altında sonuçlar yer almaktadır. CAKA keman eğitim sisteminin içeriği, CAKA ile etkileşim, Türk keman ekolü oluşumu, CAKA'nın karşılaştığı sorunlar ve CAKA'daki öğretimsel yaklaşım başlıklı temalar altında ortaya çıkan sonuçlar şu şekildedir:

Birinci alt problem olan CAKA keman eğitim sisteminin içeriği değerlendirildiğinde; CAKA keman eğitim sisteminin içeriği teması altında 2 alt tema oluşmuştur. Bu alt temalar çalışma sistemi ve gelişimsel yönü alt temaları şeklindedir. "Çalışma sistemi" alt teması altında oluşan kodlar *modüler yapı*, *Yaz ve Kış Okulu yapısı*, *masterclass haftası*, *online eğitim fırsatı*, *değer geliştirme*, *platform yapısı* ve *gala konserleri verme* şeklinde yer almaktadır. Cihat Aşkın ile yapılan görüşmeler doğrultusunda CAKA'nın eğitim sistemi içerisinde modüler bir yapısının olduğu ve

her bir modülün üç aylık bir süreç içerisinde gerçekleştiği ortaya çıkmıştır. Yapılan görüşmede bu eğitim sistemi içerisinde Yaz ve Kış Okulunun bulunduğu bu isimler altında planlı bir yapının var olduğu, etkinliklerin gerçekleştiği, masterclass haftası koduna yönelik olarak CAKA'da masterclassların gerçekleştiği ve masterclass haftası ve performans haftası gibi özel etkinlik süreçlerinin düzenlendiği görülmüştür. Online eğitim fırsatı koduna yönelik olarak Aşkın'ın görüşlerinden CAKA'da 2018 yılı itibariyle online sistem üzerine çalışmalar yapıldığı ve online sistemin avantajı olarak Anadolu'da yaşamakta olan çocuklar gibi CAKA şubelerine ulaşım zorluk yaşayan kişilere ulaşım kolaylığı sağladığı sonucu ortaya çıkmıştır. CAKA eğitim sisteminde bir hedef olarak uygulanan değer gelişimi koduna yönelik görüşe göre, eğitimlerde yerel değerlerin aktarılmasının yanı sıra öğrencileri ulusal ve uluslararası değerlerle buluşturdukları, platform yapısı koduna göre

ise CAKA'nın eğitiminin herkese açık olduğu, virtüöz yetiştirme amacıyla olmadıkları ve bu platformlarda profesyonel müzisyenlerin sayıca daha az olduğu gibi sonuçlar elde edilmiştir. Gala konserlerine yönelik belirlenen koda göre CAKA'nın revizyon sürecine girmeden önceki döneminde Gala konserlerinin her sene gerçekleştirildiği görülmüştür. Bir diğer alt tema olan "Gelişimsel yönü" alt teması altında *şubeleşme, metotlaştırma, online eğitimin kalitesini artırma ve standardizasyon çalışmaları* kodları oluşturulmuştur. Şubeleşme koduna yönelik görüşmeden elde edilen sonuçlar arasında CAKA'nın 2018 yılına kadar 18 şubesinin olduğu ortaya çıkmıştır. Metotlaştırma kodu ile ilgili CAKA'ya yönelik bir metot kitabının hazırlanmış olduğu ve yayınlanma aşamasında olduğu sonucu ortaya çıkmıştır. CAKA'da online eğitimin kalitesini artırma koduna yönelik olarak görüşme sonucunda online sistemin 4-5 sene öncesine göre ses kalitesi gibi açılardan daha gelişmiş olduğu ve sürecin bu şekilde devam ettiği ortaya çıkmıştır. Görüşmeden standardizasyon çalışmaları koduna yönelik olarak 2018 yılına kadar dernek, konservatuvar ve belediye gibi kurumlarda yer alan şubelerin standardize etmek amacıyla akreditasyonunun sağlanması ve bu nedenle revize aşamasına gidildiği sonuçları elde edilmiştir.

İkinci alt problemde CAKA keman eğitiminin öğrencileri nasıl etkilediğine bakıldığında; CAKA ile etkileşim teması altında 2 alt tema olduğu ve bu alt temaların müzisyenlerin etkileşimi ve amatörlerin etkileşimi alt temaları olduğu sonucu ortaya çıkmıştır. "Müzisyenlerin etkileşimi" alt teması altında oluşan kodlar *kendini ifade etme, paylaşım, ortak değer üretimi, yurt dışı eğitim farkındalığı, lisansüstü eğitimi destekleme ve konser ve yarışma katılımıdır*. Aşkın'dan elde edilen görüşler doğrultusunda kendini ifade etme koduna yönelik olarak CAKA'da öğrencileri yerel değerlerle buluşturdukları ve bu yerel değerler vasıtasıyla öğrencilerin kendilerini ifade ettikleri sonucu ortaya çıkmıştır. Görüşmeden paylaşım koduna

yönelik olarak CAKA'da eğitim gören öğrencilerin paylaşım unsuru içinde oldukları sonucu ortaya çıkmıştır. Ortak değer üretimine yönelik olarak Aşkın'ın görüşlerinden CAKA'nın öğrencilere yerel değerleri öğrettikten sonra ulusal ve uluslararası manada değerleri aktaran bir platform yapısında olduğu sonucu ortaya çıkmıştır. Yurt dışı eğitim farkındalığı, lisansüstü eğitimi destekleme ve konser ve yarışma katılımı kodlarına yönelik olarak CAKA'da öğrenim görmüş olup daha sonrasında yurt dışında lisansüstü eğitim alan ve görev yapan profesyonel müzisyenlerin olduğu ve ulusal ve uluslararası anlamda konserlere, masterclasslara ve yarışmalara gittikleri sonucu ortaya çıkmıştır. "Amatörlerin etkileşimi" alt teması altında *müzik estetiği oluşturma, pozitif bakış açısı ve yetenek keşfi* şeklinde kodlar oluşmuştur. Müzik estetiği oluşturma ve pozitif bakış açısı kodlarına yönelik olarak görüşmeden CAKA'da profesyonel müzisyenlere nazaran amatör öğrencilerin sayıca daha fazla olduğu ve CAKA'da aldıkları eğitim sayesinde müzik ve sanat estetiğine yönelik olumlu kazanımlar elde ettikleri sonucu ortaya çıkmıştır. Yetenek keşfi koduna yönelik olarak CAKA'nın Anadolu'nun birçok yerinde yaşayan çocukları ortaya çıkardığı ve onlara ulusal ve uluslararası anlamda değerler sunduğu ortaya çıkmıştır.

Üçüncü alt problemde CAKA'nın Türk keman ekolü oluşumundaki yerine bakıldığında; elde edilen verilere göre Türk keman ekolü oluşumu teması altında 2 alt tema belirlenmiştir. Bu alt temalar CAKA'nın rolü ve ekol oluşum şartları olarak belirlenmiştir. "CAKA'nın rolü" alt teması altında oluşan kodlar *çeşitlilik sağlama, okullaşmaya zemin hazırlama ve eser düzenleme* olmaktadır. Çeşitlilik sağlama koduna yönelik olarak Aşkın'ın görüşlerine göre farklı keman sanatçılarının olması sayesinde CAKA'nın Türk keman ekolünde önemli bir rol oynadığı sonucu ortaya çıkmıştır. Okullaşmaya zemin hazırlama koduna yönelik olarak bir okulun oluşması için belli başlı bir temelin oluşması gerektiği ve bu temele yönelik olarak okulun

doktrininin olması ve bu okulda yetişmiş öğrencilerin bulunması gerektiği sonucu ortaya çıkmıştır. Eser düzenleme koduna yönelik olarak Aşkın'ın çıkarmış olduğu Minyatürler albümü ile keman üzerine yazılmış eserlerin yaygınlaştığı sonucu ortaya çıkmıştır. “Ekol oluşum şartları” alt teması altında *ortamın idraki, müzikal alt yapının olması, beste yapan Türk kemancı gereksinimi, eser yazımı, anlayış birliğinin sağlanması ve kemancı yetiştirilmesi* gibi kodlar ortaya çıkmıştır. Aşkın'ın görüşlerinden, ekol oluşumuna yönelik olarak var olan koşullar üzerinde durulup teori geliştirilmesi, alana yönelik çalışmaların ve incelemelerin yapılması gerektiği, kemana yönelik yazılmış bestelerin az olmasına karşın Türk bestecilerinin kemana yönelik eserler yazmaları gerektiği, aynı zamanda ekol oluşumu için yazılmış bir keman eseri üzerinde anlayış birliğinin sağlanarak çalınması ve kemancıların yetiştirilmesi gerektiği sonucu ortaya çıkmıştır.

Dördüncü alt problemde CAKA projesinin işlevselliğine yönelik karşılaşılan sorunlara bakıldığında CAKA'nın karşılaştığı sorunlar teması altında 3 alt tema oluşmuştur. Bu alt temalar sistemsal sorunlar, mevzuatla ilgili sorunlar ve çevresel sorunlar şeklindedir. “Sistemsal sorunlar” alt teması altında oluşan kodlar *revizyon sorunu, metotlaşma sorunu ve online eğitimin yapılandırılması* olarak belirlenmiştir. CAKA'daki revizyon ve metotlaşma sorununa yönelik olarak Aşkın'ın görüşüne göre, CAKA'daki eğitimin şu anda revizyon sürecinde olduğu ve metot ile teorik çalışmaların üzerinde durulduğu sonucu ortaya çıkmıştır. Online eğitimin yapılandırılmasına yönelik olarak 2018 yılı itibarıyla CAKA'nın online eğitim sürecine girdiği ve buna yönelik çalışmalar yaptıkları, Yaz ve Kış Okulları dışında eğitimin yapılmadığı ve pandemi ile birlikte online sisteme geçiş yapıldığı şeklinde sonuçlar ortaya çıkmıştır. “Mevzuatla ilgili sorunlar” alt teması altında *akreditasyon ve MEB'e entegrasyon* kodları yer almaktadır. Akreditasyon ve MEB'e entegrasyon kodlarıyla ilgili olarak Aşkın, CAKA'daki şubelerin akreditasyonunun

sağlanması gerektiği ancak her şubenin kendine ait binası ve çalışmasının olduğu ve Millî Eğitim Bakanlığı'na yönelik entegrasyonun sağlanması için hukuksal formatın işlenmesi gerektiğini belirttiği sonuçlar ortaya çıkmıştır. “Çevresel sorunlar” alt temasında ise *pahalılık, savaş durumu, doğal afetler ve ülke gündemi* gibi kodlar ortaya çıkmıştır. CAKA'da Yaz Okuluna nazaran 2021, 2022 ve 2023 yıllarında kış okullarının hayat pahalılığı, gaz fiyatları, savaş, doğal afetler, seçim ve bunun gibi ülkede gündeme gelen durumlardan kaynaklı gerçekleşemediği sonucu ortaya çıkmıştır.

Beşinci alt problem CAKA keman eğitiminin öğrencilere sunduğu olanaklardır. Buna göre Cihat Aşkın'ın görüşlerinden elde edilen veriler doğrultusunda CAKA'daki öğretimsel yaklaşım teması altında 5 alt tema oluşmuştur. Bu alt temalar öğretim metodu, eğitmen özelliği, materyal kullanımı, öğretimsel etkinlikler ve öğretimsel etkinlik planlamasıdır. “Öğretim metodu” alt teması altında *tetrakort sistemi, aşamalı öğrenme, akran öğrenimi ve kaynaştırıcı eğitim* kodları yer almaktadır. Tetrakort sistemine yönelik olarak CAKA'da yeni başlayanlara özel makamsal ve tonal 4 tane dörtlüden oluşan tetrakort çalışmaları yapıldığı gibi sonuçlar ortaya çıkmıştır. Aşamalı öğrenmeye yönelik olarak Aşkın'ın çıkacak olan metodunda derecelendirme yer aldığı ve 1'den 30'a kadar aşamalı bir şekilde ilerleyeceği sonucu ortaya çıkmıştır. Akran öğrenimine yönelik olarak CAKA'da öğrenci seviyelerinin başlangıç veya profesyonel olarak kategorize edilmesinin yanında tüm seviyelerden olan çocukları aynı potada eritebildikleri gibi sonuçlar elde edilmiştir. Kaynaştırıcı eğitim koduna yönelik olarak Aşkın'ın görüşlerinden, CAKA'da öğrenim gören çocukların farklı şehirlerden geldiğini, farklı öğretmenlerle tanıştıklarını ve yeni arkadaşlar edinerek kaynaştıklarını belirttiği sonuçlar ortaya çıkmıştır. “Eğitmen özelliği” alt teması altında *özgür düşünme, şablonik olmama ve bilimsel bakış açısına sahip olma* kodları yer almaktadır. Özgür düşünme koduna yönelik olarak elde edilen görüşlerden CAKA'da eğitim veren

öğretmenlerin kaynak kullanımında özgür oldukları ve eğitimde farklı kaynakların kullanılmasının eğitimi zenginleştireceği, şablonik olmama koduna yönelik olarak öğrencilerin ezberden uzak bir şekilde eser icrasında bulunmaları ve farklı kaynaklardan yararlanmaları gerektiği, bilimsel bakış açısına sahip olma koduna yönelik olarak ise eğitimde tek bir kitaptan çalışmak yerine farklı kitaplardan çalışmanın daha mantıklı olduğu gibi sonuçlar ortaya çıkmıştır. “Materyal kullanımı” alt teması altında yalnızca *egzersiz kitabı* kodu yer almaktadır. *Egzersiz kitabı* koduna yönelik olarak Aşkın'ın görüşlerinden makamsal ve tonal anlamda oluşturulmuş olan tetrakort sistemine yönelik *egzersiz kitabının* hazırlandığı ancak henüz yayınlanmadığı sonucu ortaya çıkmıştır. “Öğretimsel etkinlikler” alt teması altında *Yaz ve Kış Okulları ve müzik kampı* kodları yer almaktadır. *Yaz ve Kış Okulları* koduyla ilgili olarak yaz okulu ismiyle 2007 yılından itibaren ülkenin birçok yerinde çocukların müzik kampı kültürüne alışması amacıyla gerçekleştirildiği, müzik kampı koduna yönelik olarak ise CAKA'da uygulanan müzik kampının başarılı olmasıyla birlikte farklı şehirlerde uygulandığı ve yaygınlaştığı sonucu ortaya çıkmıştır. “Öğretimsel etkinlik planlaması” alt temasında ise *mekân seçimi, organizasyon yapılması ve duyuru yapılması* gibi kodlar ortaya çıkmıştır. *Mekân seçimine* yönelik olarak Aşkın'ın görüşlerinden *mekânın öğrencilerin yemek, barınma, çalışma ve konser etkinliklerini gerçekleştirebilme gibi durumlara göre seçildiği ve etkinlik planlaması sürecinde aylar süren organizasyon sürecinden sonra duyuruların yapılmasıyla birlikte kampın başvurulara açıldığı gibi sonuçlar elde edilmiştir.*

Öneriler

İlerideki Araştırmalara Yönelik Öneriler

Yapılan bu çalışmaya konu olan CAKA projesi, benzer proje gerçekleştirmek isteyen kişilere örnek teşkil etmektedir. Bu nedenle CAKA projesinin farklı çalgılar için uyarlanması önerilmektedir.

Keman eğitiminin yaygınlaştırılmasına yönelik bu türdeki projelerin artırılması için keman eğitimcileri ve keman sanatçıları teşvik edilebilir. Aynı zamanda CAKA projesine benzer projeler üretmek amacıyla tüm çalgı branşlarının eğitimlerini veren eğitimciler ve sanatçıların fikirlerini almaya yönelik çalışmalar düzenlenebilir.

Uygulamacılara Yönelik Öneriler

CAKA projesi kapsamında düzenli olarak gerçekleştirilen Yaz ve Kış Okulları etkinliklerinin keman eğitimi verilen diğer kurum ve kuruluşlarda da düzenlenmesi önerilmektedir.

Müzisyenlerin CAKA projesinde yer alan Yaz ve Kış Okulları etkinlikleri gibi benzer düzenlemeleri farklı çalgılar için uygulamaya geçirmesi önerilmektedir.

Araştırmanın Sınırlılıkları

Bu çalışma, CAKA keman eğitim sisteminin içeriği, CAKA ile etkileşim, Türk keman ekolü oluşumu, CAKA'nın karşılaştığı sorunlar ve CAKA'daki öğretimsel yaklaşım başlıkları ile 2023 yılında Cihat Aşkın ile yapılmış yarı yapılandırılmış görüşme ve CAKA'yı derinlemesine incelemeye yönelik ulaşılabilen kaynaklar ile sınırlandırılmıştır.

Bilgilendirme

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Investigation of Cihat Aşkın's Views about Cihat Aşkın and His Little Friends (CAKA) Violin Education System

Extented Abstract

Cihat Aşkın and His Little Friends (CAKA) project, who has an important place in violin education in Turkey, was founded by Turkish violin virtuoso Cihat Aşkın in Bursa in 2001 under the roof of Uludağ University State Conservatory. Within the passing 23 years since its establishment, CAKA has made a name for itself both in Türkiye and abroad with its branches, trainings, masterclasses, gala concerts, summer and winter school activities. The CAKA project has been spoken about and deemed important and the subject of this study because it was the first project developed for violin education in Turkey, the first project to be sustained by establishing branches, and because it has continued for 23 years. The aim of the study was to investigate the CAKA violin education system. Easily accessible case sampling, one of the purposeful sampling methods, was used in the study. The research model is a case study and in-depth interview in qualitative research methods, and data were collected with a semi-structured interview form. The semi-structured interview form has consisted of 5 questions. Content analysis of the answers given to the interview questions was performed and themes and sub-themes were created, and comments and discussions about the codes formed in the determined sub-themes were made in the findings section. Within the scope of the research, 5 themes were identified. These themes had been determined as the content of CAKA violin education system, interaction with CAKA, formation of Turkish violin school, problems encountered by CAKA and instructional approach in CAKA. Within the theme of the content of the CAKA violin education system, sub-themes of working system and developmental aspect came forth. Twelve codes were determined for these sub-themes. In line with the determined theme, sub-themes and codes, Cihat Aşkın stated that he used modular structure in CAKA violin education. In similar studies, it is stated that the modular structure in education provides a planned and gradual realization of the goals that the student is expected to gain. Cihat Aşkın also states that CAKA has a study system that takes place in modules of three months each. The sub-themes of interaction of musicians and interaction of amateurs were identified. Nine codes have been identified for these sub-themes within the theme of interaction with CAKA. In line with the determined theme, sub-themes and codes, Cihat Aşkın stated that students learned to express themselves with these local values by including local values in the education process. In similar studies, it is stated that students who receive music education are successful in their ability to express themselves as well as their gains in creativity, cultural accumulation and psychomotor skill development. Similarly, it is seen that CAKA is a platform where students' self-expression skills are developed through both music education and violin education. In the theme of Turkish violin school formation, the sub-themes of the role of CAKA and the conditions for school formation emerged. Nine codes were determined for these sub-themes. In line with the determined theme, sub-themes and codes, Aşkın states that CAKA plays an important role in the Turkish violin school. The formation of a school varies according to the countries and the artists who receive violin education, and the formation process can take centuries. In the studies conducted on the subject, it has been stated that there are many violinists trained in Turkey, but it has not yet been possible to talk about the formation of a Turkish violin school. Similarly, it is understood that CAKA has not yet become a school, but CAKA is at an important spot in terms of providing students with a violin education process that will form the basis for the formation of a Turkish violin school. The sub-themes of systemic problems, problems related to legislation and environmental problems have been experienced regarding the theme of problems faced by CAKA. Nine codes were determined for these sub-themes. In line with the identified themes, sub-themes and codes, it was seen that CAKA summer and winter schools cannot be held regularly every year due to problems such as pandemic, cost, war situation, natural disasters that affect the country's agenda. In similar studies in the literature, it is mentioned that the negativities that develop in socio-cultural and economic situations affect student success, motivation and quality of education. The problems experienced in CAKA also cause disruption of violin education over time and negatively affect violin students. Sub-themes related to teaching method, regarding the theme of instructional approach in CAKA, instructor characteristics, use of materials, instructional activities and instructional activity planning in CAKA violin education were obtained. Thirteen codes were determined for these sub-themes. In line with the determined themes, sub-themes and codes, it was seen that the tetrachord system is used as a teaching material in CAKA. It is stated that tetrachord, which is defined in similar studies, is a Greek term and is a sequence of four sounds. In this way, it is stated that major and minor scales as well as maqamal studies are taught with the tetrachord system in CAKA. In the study, in line with the opinions of violinist Cihat Aşkın, it is stated that CAKA has been focusing on the online system since it entered the revision process as of 2018, that Summer and Winter Schools are continued, that CAKA is not an institution that trains virtuosos, but a platform that first brings students together with local values and then with national and international values, some important outcomes such as the violin method prepared for CAKA is in the printing stage, it is important to familiarize children in our country with the music camp culture with CAKA Summer and Winter schools, and CAKA contributes to the formation of a Turkish violin school. The CAKA project sets an example for musicians in the direction of expanding violin education in Turkey. it is recommended to adapt the CAKA project for musicians who want to realize similar projects for the same or different instruments.

Keywords

CAKA, Cihat Aşkın, music education, violin education

Yazarların Biyografileri



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Cognitive and cultural dynamics of melodic structure: a study of post-skip reversals in Rast and Nihavent makams

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Abstract

Post skip reversals, where a significant melodic leap is followed by a change, in direction have been recognized in Western Classical music but haven't been extensively explored in non-Western traditions like Turkish makam music. We investigated the presence of skip reversals in both the Rast and Nihavent makam within SymbTr encompassing 50 and 45 pieces respectively. To compare types of skip reversals in Rast and Nihavent we categorized all melodic intervals based on their median pitch into four types; landing, approaching, departing and crossing. Chi Squared tests were utilized to analyze the significance of direction changes. Our findings reveal that post skip reversals are prevalent in Turkish makam music. In Rast makam 88.62% of crossing leaps resulted in a change of direction. Similarly, for Nihavent makam, 87.38% of crossing leaps exhibited this pattern. These outcomes support the notion that certain cognitive processes associated with reversals may possess traits that align with theories proposing that melodic skips generate a perceptual imbalance necessitating a reversal. Furthermore, cultural practices and stylistic conventions play a role, in influencing the occurrence of skip reversals. For instance, the strong association between crossing leaps and direction changes in Nihavent makam reflects specific stylistic practices within Turkish classical music, such as the emphasis on maintaining a balanced melodic contour. This indicates that while there are aspects to how we perceive music cultural influences play a role in shaping how these processes are expressed. It shows the interplay, between cognitive tendencies and cultural traditions. The findings focus on the complex interplay between universal cognitive processes, cultural practices and physical constraints, which contribute to a wider understanding of melodic organization in different cultures. In future research, the analysis should expand to include a wider range of makams and incorporate qualitative methods for deeper insight into cultural, historical or performance contexts that influence Post-skip reversal.

Keywords

Cognitive ethnomusicology, cognitive music theory, melodic patterns, post-skip reversals, Turkish makam music

Introduction

The concept of post-skip reversals, where a significant melodic leap is often followed by a change, in direction has attracted attention from scholars in music theory and cognitive psychology. This trend, commonly seen in music is believed to be influenced by melodic expectations and patterns of statistical learning. However, its relevance and occurrence in Western musical traditions like Turkish makam music have not been extensively studied.

Post-skip reversals have been identified across musical traditions ranging from Western classical compositions to non-Western genres such as Arab tunes,

Native American ballads and North Indian ragas (Watt, 1924; Fox Strangways, 1914). Historically, this phenomenon is often explained by aesthetic theories or perceptual biases. Meyer (1973) and Narmour (1990, 1992) posited that large skips generate the perception of a structural gap, which in turn creates a demand for a reversal in direction to bridge the gap. These expectations fits well the principle of closure, which asserts that individuals strive to complete and regularize perceptual patterns.

Several suggestions have been put forth to account for the high prevalence of postskip reversals. One influential account is the Elastic-Skips Hypothesis (Toch, 1948),

which claims that skips themselves carry a tendency to be followed by a reversal—since perception also calls for balance and closure (Toch, 1948; Meyer, 1973; Narmour, 1990). This explanation depends on the nature of the skips themselves and argues that our perceptual system perceives skip as a tension, which must be resolved by reversal.

On the other hand, the Limited-Range Hypothesis put forward by Watt (1924) and further developed by Von Hippel (1998) proposes that post-skip reversals are consequences of the constraints on melodic range rather than any essence of the skips themselves. It posits that large intervals are more likely to end on extreme pitches of the melody's range, thereby causing a higher probability of reversal simply because the majority of the pitches on hand are in the opposite direction.

Another potential explanation is the principle of Regression to the Mean, which suggests that after a large deviation (i.e., a leap), a return to more central pitches is likely from a statistical standpoint, giving the illusion of a reversal in directions (von Hippel & Huron, 2000). This explanation is consistent with broader statistical principles that are observed in many domains, such as the fact that extreme values are often followed by more central ones.

Dmitri Tymoczko, however, offers a different approach, focusing on music's cultural context. Tymoczko (2016) argues that the tendency for post-skip reversals is not simply a universal cognitive phenomenon but is highly influenced by the style rules of specific musical traditions. His investigation into different musical corpora such as Renaissance, Baroque, and Classical music, strongly suggest that these genres have strong preferences for post-skip reversals. Tymoczko (2016) claims that cultural norms play an important part in shaping melodic expectations and practices, and therefore, what would seem a universal cognitive pattern could be heavily influenced by a cultural context.

Tymoczko's critique rests on his observation that though statistical and cognitive models, such as those proposed by von Hippel and Huron, offer a broad framework, they can oversimplify the importance of cultural and stylistic variables. He argues that these models often fail to capture the nuances of various musical traditions and of how composers and performers within these traditions in fact stick to or diverge from their respective norms. (Tymoczko, 2016)

Apart from Tymoczko's standpoint other researchers have also pointed out shortcomings, in existing theories concerning skip reversals (Butler, 1989; Temperley, 2014). Butler (1989) suggests that cognitive models of expectation those focusing on post skip reversals often overlook the significance of learned musical customs and the listeners cultural background. These critics stress that while cognitive constraints are crucial they should be considered in conjunction, with the influences that shape musical comprehension and anticipation.

David Temperley contributes another analytic lens centered on the importance of probabilistic models and cognitive constrictions that phenomenologically account for post-skip Reversals. In his recent work, Temperley (2014) employs statistical analysis of musical corpora to discern patterns of expectation and deviation. He contends that post-skip Reversals are often likely outcomes of melodic structures, not some deeply embedded aesthetic or cognitive principles.

In his study, Temperley takes a computational approach, analyzing large datasets of melodies to calculate the probability of post-skip reversals occurring by chance. His results show that while post-skip reversals are found in many musical traditions, they often appear at rates predicted by purely statistical properties of melodic construction rather than specific cognitive biases. This perspective connects with the Limited-Range Hypothesis, suggesting that the phenomenon may be more a matter

of statistical inevitability than perceptual necessity (Temperley, 2014).

Aim and Significance of Study

The study of post-skip reversals is essential for advancing our understanding of the cognitive and perceptual mechanisms underlying musical expectation. By examining how listeners across different cultures perceive and process large melodic intervals, researchers can gain insights into the universality and variability of these mechanisms. This analysis also elucidates the interplay between universal cognitive processes and culturally specific musical practices. Understanding whether post-skip reversals occur in Turkish makam music, for instance, can reveal the extent to which cultural contexts shape or modify fundamental perceptual tendencies.

Thus, in this study the aim is to investigate the occurrence and nature of post-skip reversals in Turkish makam music, specifically within the Rast and Nihavent makams. These makams were specifically chosen for several reasons. First, both Rast and Nihavent are among the most frequently used and well-documented makams, making them ideal for a detailed analysis of melodic structures such as post-skip reversals. These makams also exhibit distinct melodic contours that are particularly well-suited to examining the interplay between cognitive and cultural factors. This focus allows for a concentrated investigation into how these factors influence post-skip reversals, while still providing insights that are generalizable to other makams within Turkish music.

While other makams, such as Rehavi or Kürdilihiczakar, also possess unique melodic features, the decision to concentrate on Rast and Nihavent was made to ensure that the study remains focused and methodologically robust.

The study of post-skip reversals offers valuable insights into the cognitive and perceptual processes underlying musical expectation and composition. By examining

both Western and non-Western musical traditions, researchers can better understand the universal principles that govern melodic structure and listener expectations. The current study aims to fill the gap in the literature by investigating the presence of post-skip reversals in Turkish makam music, thereby contributing to a broader understanding of melodic organization across cultures.

Pitch and Interval Structures in Turkish Makam Music

In Turkish makam music, the concept of makam refers to a structured melodic framework where certain pitches are emphasized to create a characteristic melodic progression. These pitches are integral to the identity of the makam and are known as “Kutup” or “Güçlü,” serving as focal points around which the melody is organized. For instance, in both the Rast and Nihavent makams, the Neva pitch (D5) holds a prominent position, akin to the Dominant in Western music theory. This emphasis is not arbitrary; it is rooted in the tradition and plays a critical role in defining the makam’s melodic contour. Understanding this cultural context is essential for interpreting the significance of post-skip reversals observed in these makams.

In Turkish makam music, as opposed to the Western equal temperament (ET) system, an octave comprises 24 unequally divided pitches. A whole step is divided into nine equal steps with the Holdrian Comma, and a half step is divided into four equal steps. Each of these steps is known as a comma, which is the smallest interval unit in the Turkish makam music system. Unlike the typical solmization approach, every pitch in a 24 unevenly divided temperament system is assigned distinct names, and these names change when repeated in the upper octave (Altun & Egermann, 2021).

In contrast, Western music typically utilizes the 12-tone equal temperament (12-ET) system where the octave is divided into 12

equal parts. This results in each half step being 100 cents apart, creating a uniform pitch structure. In Turkish makam music, however, intervals are not equal, which allows for microtonal variations and more expressive melodic contours. For example, while a major second in the 12 ET system always equals 200 cents its counterpart in Turkish Makam music can vary. The “tanini” interval in Turkish music, which is somewhat analogous to the major second, is approximately 204 cents, but other intervals like “küçük mücenneb” and “büyük mücenneb” provide different sizes of second intervals (Altun & Egermann, 2021).

The distinct intervallic structures in Turkish makam music provide a unique context for studying post-skip reversals. Given that post-skip reversals are a cognitive phenomenon where large melodic leaps are typically followed by a change in direction, examining this in the microtonal context of Turkish makams can reveal whether this phenomenon is universal or culturally specific. The finer gradations of pitch in Turkish makam music might lead to different patterns of melodic expectation and realization compared to Western music, where intervals are more uniform and predictable.

Method

This study employs a structured methodology to analyse the melodic structures and interval behaviours within the Rast and Nihavent makams, key elements of Turkish classical music. The methodological approach is grounded in a careful selection of representative musical scores, ensuring that the analysis covers a wide range of forms to avoid stylistic bias.

The focus on post-skip reversals in these makams necessitated a detailed classification of melodic intervals in relation to the median pitch, which was identified for each makam. The subsequent statistical analysis was designed to rigorously test the relationships between different types of melodic leaps and changes in direction, with results presented clearly through visualisations.

The following sections provide a detailed account of the data collection, interval classification, statistical methods, and tools employed. These steps were taken to ensure that the analysis is thorough, transparent, and reproducible.

Data Collection

The study focuses on the analysis of two Turkish makam types: Rast and Nihavent. Music scores for these makams were collected from the SymbTr database (version 2.4.3), a well-documented resource for Turkish classical music (Karaosmanoğlu, 2012). The selection criteria included scores that were representative of each makam and sufficiently detailed for interval analysis. In total, 50 pieces of Rast and 45 pieces of Nihavent were analyzed. These pieces included various forms such as peşrev, saz semai, kar, beste, and şarkı, providing a comprehensive representation of each makam’s melodic structure. Another reason to include various forms was to prevent any stylistic tendency when analyzing post skip reversals in selected makams.

Analysis of Leaps

Classification of leaps

Melodic intervals were categorized based on their relationship, to the median pitch of each respective makam. The median pitch was found by calculating the range of each makam and identifying the pitch in that range. Figures 1 and 2 show the range and frequency of pitches, for each makam.

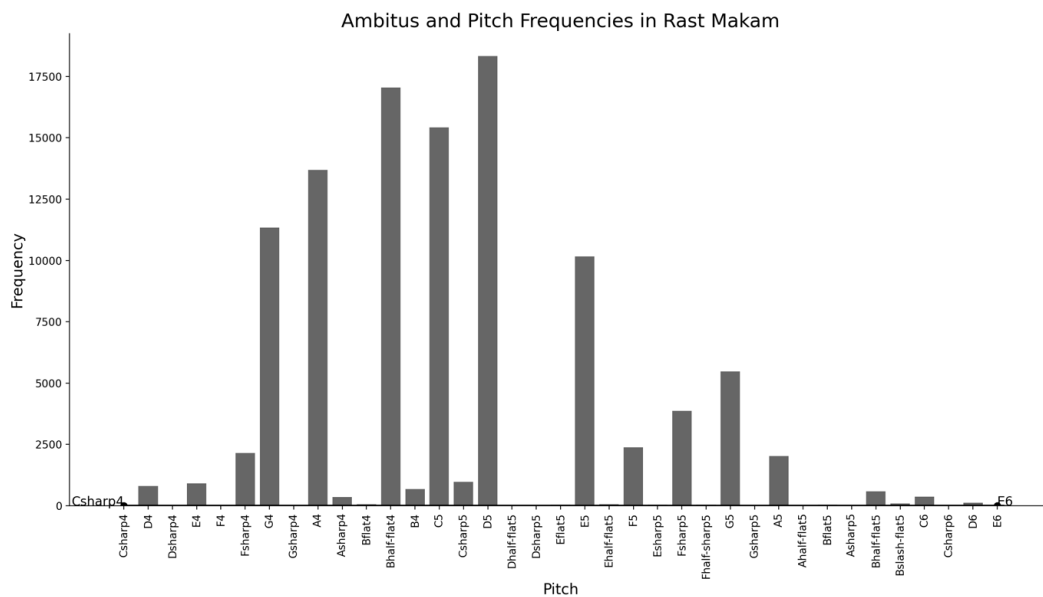


Figure 1. Ambitus and Pitch Frequencies in Rast Makam (Median Pitch:D5)

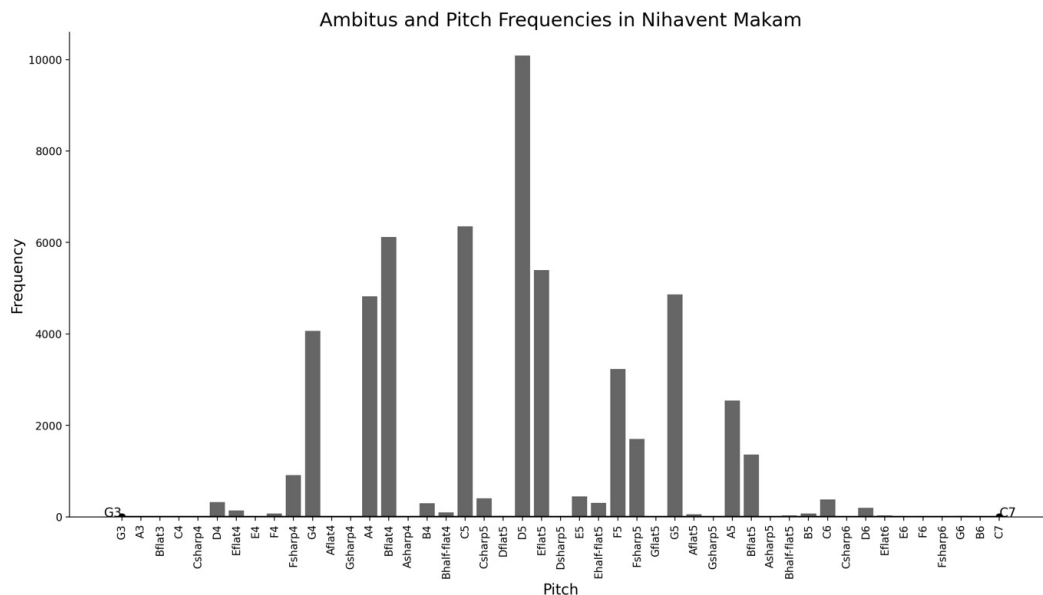


Figure 2. Ambitus and Pitch Frequencies in Nihavent Makam (Median Pitch:D5)

To classify the melodic behaviour of post-skip reversals in Turkish makam music, leaps were classified according to its motion against to median pitch. Accordingly, four types of leaps were identified:

- **Departing leaps:** The first note of the interval is the median pitch.

- **Landing leaps:** The second note of the interval is the median pitch.

- **Crossing leaps:** The interval crosses the median pitch.

- **Approaching leaps:** The interval moves towards the median pitch without crossing it.

This figure depicts different types of melodic movements relative to the median pitch in a musical context. The movements include Departing (notes moving away from the median pitch), Crossing (notes crossing

the median pitch), Landing (notes landing on the median pitch), and Approaching (notes approaching the median pitch). Each movement type is illustrated with musical notation.



Figure 3. Types of Leaps Relative to the Median Pitch

Statistical Analysis

A 4x2 contingency table was constructed to examine the relationship between leap types (landing, approaching, departing, and crossing) and direction changes (change vs. no change). The Chi-Squared test for independence was applied to determine if the observed frequencies differed significantly from the expected frequencies based on chance.

Post hoc analysis involved calculating adjusted residuals for each cell in the contingency table. Adjusted residuals greater than ± 1.96 were considered significant at the 0.05 level. The Bonferroni correction was applied to adjust the significance levels for multiple comparisons. Additionally, odds ratios were calculated to measure the strength of the association between each leap type and direction changes.

Visualization

The findings were presented using Python's Seaborn and Matplotlib libraries. Point plots and bar graphs were created to showcase the distribution of leap types and direction change frequencies. Noteworthy results, as indicated by adjusted residuals and odds ratios were highlighted in the visualizations (Waskom, 2021; Hunter, 2007).

Software and Tools

Due to the lack of a Turkish Makam music accidental parser, the Music21 analysis employed only overlapping intervals with Western music. The leaps specific to Turkish

makam music were manually analysed and added to the CSV table and combined with the Music21 analysis (Cuthbert & Ariza, 2010). The data and scripts are available upon request for reproducibility and further research.

Ethical Considerations

The research was conducted using publicly available data, ensuring no ethical concerns regarding data privacy or participant consent. The analysis focused on musical structures, adhering to ethical guidelines for research in musicology and cognitive science

Results

Statistical Method

This research delves into skip reversals, within Turkish makam music specifically focusing on Rast and Nihavent Makams. The goal is to investigate how different kinds of leaps (such, as landing, approaching, departing and crossing) relate to the chances of changing direction in music.

We utilized the Chi Squared test to explore the connections within a 4x2 contingency table. This helped us determine if the actual occurrences of direction changes versus no changes significantly differ from what would be expected by chance. The Chi Squared test is a method used to assess the independence of variables. In this research we computed expected frequencies, square contributions, adjusted residuals and odds ratios for each type of leap.

Adjusted residuals were employed for analysis to pinpoint cells in the contingency table that notably impact the overall chi square statistic. Adjusted residuals exceeding ± 1.96 signal deviations from frequencies at a significance level of 0.05. To ensure an interpretation of the data we applied Bonferroni correction to adjust significance levels accordingly.

Rast Makam

The chi-square test for independence showed a significant association between leap type and direction change in Rast Makam, $X^2(3) = 77.9990, p < .001$), exceeding the critical value of 7.815 for 3 degrees of freedom at the 0.05 significance level. Post hoc analysis using adjusted residuals provided further insights.

The Figure 4 presents the count of different leap types in the Rast makam with a median

pitch of D5. The leap types analyzed are landing, approaching, departing, and crossing. The data is categorized by whether there is a change or no change in direction. The solid line with circles represents leaps with a direction change, while the dashed line with squares indicates no change in direction. Accordingly, for landing leaps, out of 1174 instances, 83.30% resulted in direction changes, while 16.70% did not. The expected frequencies for changes and no changes were 963.83 and 210.17, respectively. The chi-square contributions were 0.21 for changes and 0.96 for no changes. The adjusted residuals were 1.27 for changes and -1.27 for no changes, indicating no significant deviations from the expected frequencies (as they are within ± 1.96). The odds ratio for landing leaps was 24.90, suggesting a strong association between landing leaps and direction changes.

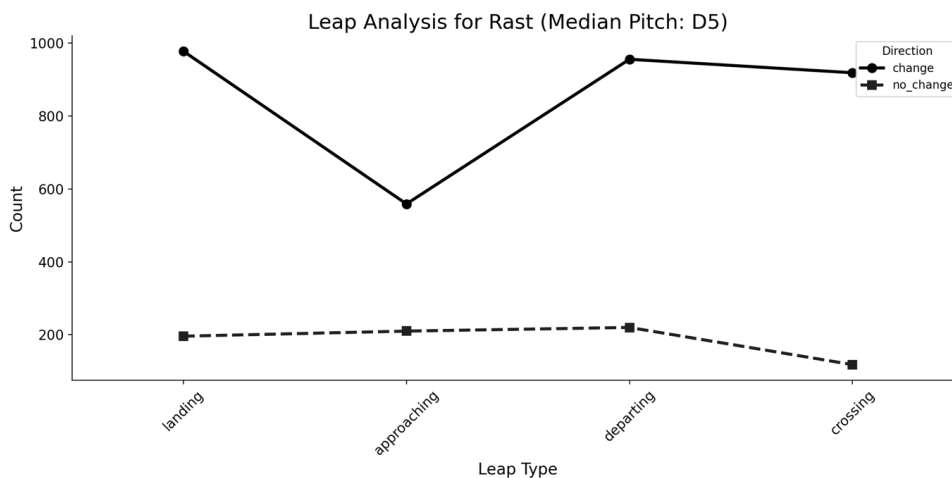


Figure 4. Leap Analysis for Rast (Median Pitch: D5)

In approaching leaps, of the 769 instances, 72.69% led to changes and 27.31% did not. The expected frequencies were 631.33 for changes and 137.67 for no changes. The chi-square contributions were 8.29 for changes and 38.01 for no changes. The adjusted residuals were -7.54 for changes and 7.54 for no changes, indicating significant deviations from the expected frequencies. This suggests that the number of changes is significantly lower than expected, and the

number of no changes is significantly higher than expected. The odds ratio was 7.09, indicating a moderate association between approaching leaps and direction changes.

For departing leaps, out of 1176 instances, 81.29% resulted in changes and 18.71% did not. The expected frequencies were 965.47 for changes and 210.53 for no changes. The chi-square contributions were 0.09 for changes and 0.43 for no changes. The

adjusted residuals were -0.85 for changes and 0.85 for no changes, indicating no significant deviations from the expected frequencies. The odds ratio for departing leaps was 18.88, suggesting a strong association between departing leaps and direction changes.

In crossing leaps, out of 1037 instances, 88.62% resulted in changes and 11.38% did not. The expected frequencies were 851.36 for changes and 185.64 for no changes. The chi-square contributions were 5.37 for changes and 24.65 for no changes. The adjusted residuals were 6.32 for changes and -6.32 for no changes, indicating significant deviations from the expected frequencies. This suggests that the number of changes is significantly higher than expected, and the number of no changes is significantly lower than expected. The odds ratio for crossing leaps was 60.66, indicating a very strong association between crossing leaps and direction changes.

Nihavent Makam

The chi-square test for independence also showed a significant association between leap type and direction change in Nihavent Makam, $\chi^2(3) = 694.9168$, $p < .001$, exceeding the critical value of 7.815 for 3 degrees of freedom at the 0.05 significance level. Post hoc analysis provided the following insights:

The Figure 5 presents the count of different leap types in the Nihavent makam with a median pitch of D5. The leap types analysed include crossing, departing, approaching, and landing. The data is categorized by whether there is a change or no change in direction. The solid line with circles represents leaps with a direction change, while the dashed line with squares indicates no change in direction.

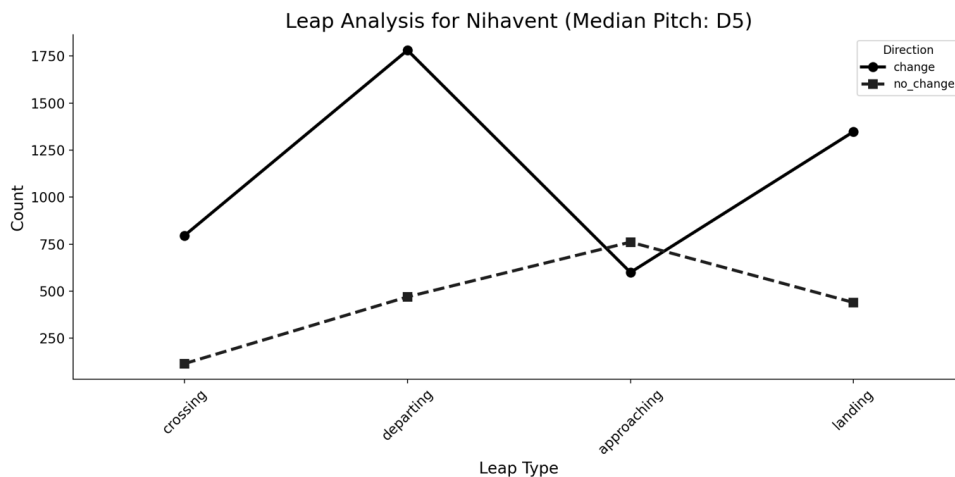


Figure 5. Leap Analysis for Nihavent (Median Pitch: D5)

For crossing leaps, out of 911 instances, 87.38% resulted in direction changes, while 12.62% did not. The expected frequencies for changes and no changes were 653.19 and 257.81, respectively. The chi-square contributions were 31.22 for changes and 79.11 for no changes. The adjusted residuals were 11.36 for changes and -11.36 for no changes, indicating significant deviations from the expected frequencies. This suggests

that the number of changes is significantly higher than expected, and the number of no changes is significantly lower than expected. The odds ratio for crossing leaps was 47.91, indicating a very strong association between crossing leaps and direction changes.

In departing leaps, of the 2251 instances, 79.12% led to changes and 20.88% did not. The expected frequencies were 1613.97 for

changes and 637.03 for no changes. The chi-square contributions were 17.29 for changes and 43.79 for no changes. The adjusted residuals were 9.74 for changes and -9.74 for no changes, indicating significant deviations from the expected frequencies. This suggests that the number of changes is significantly higher than expected, and the number of no changes is significantly lower than expected. The odds ratio was 14.36, indicating a strong association between departing leaps and direction changes.

Out of 1,361 instances of an approaching leap, 44.09% resulted in changes, while 55.91% did not. The expected frequencies were 975.84 for changes and 385.16 for no changes. The chi-square contributions were 144.75 for changes and 366.74 for no changes. The adjusted residuals were -25.54 for changes and 25.54 for no changes, indicating considerable deviations from the expected frequencies. Thus, the number of changes is significantly less than expected, and the number of no changes is significantly greater than expected. The odds ratio for approaches was 0.62. differently put, approaches were associated weakly with changes.

In landing leaps, out of 1788 instances, 75.39% resulted in changes and 24.61% did not. The expected frequencies were 1282.00 for changes and 506.00 for no changes. The chi-square contributions were 3.40 for changes and 8.61 for no changes. The adjusted residuals were 4.09 for changes and -4.09 for no changes, indicating significant deviations from the expected frequencies. This suggests that the number of changes is significantly higher than expected, and the number of no changes is significantly lower than expected. The odds ratio for landing leaps was 9.39, indicating a strong association between landing leaps and direction changes.

Discussion and Conclusion

The purpose of this study was to examine the presence and types of the post-skip reversals in Turkish makam music, with a specific

focus on Rast and Nihavent makams. Using the methodologies of cognition approach to music theory and statistical analysis, the intervals were categorized in relation to the median pitch, and the chi-squared tests with Yates's correction were conducted for the purpose of determining the significance of the direction changes.

The patterns of melodic directionality were discovered from the analysis which proved that post-skip reversals were found to be common in Turkish makam music. These large skips mostly happened around pitch extremes where that caused the reversals in order to stay in a comfortable vocal or instrumental range. These findings coincide with cognitive theory of regression to the mean that provides that extreme values are typically followed by those more central due to probabilistic tendencies.

The results provide evidence for the prevalence of skip reversals in Turkish makam music. To understand the implications of these findings, it is crucial to ask whether post skip reversals are a phenomenon constrained by cognitive factors or heavily influenced by cultural and stylistic norms.

Universal Cognitive Phenomenon

The high prevalence of post-skip reversals in Turkish makam music suggests a possibility that some of the perceptual mechanisms behind this phenomenon may indeed be universal. Meyer (1973) and Narmour's (1990) cognitive tonal schema theories propose that listeners hear skips as creating a structural gap that produces an expectation for a reversal in direction to generate perceptual balance and closure. The present study's findings are consistent with these theories, especially in the strong relationships that the crossing leaps exhibit in both makams.

For example, in the Rast makam, the results showed a tendency for direction changes after crossing leaps in 88.62% of the cases (918 cases out of 1037). In the case of Nihavent makam, we observed crossing leaps with a tendency for direction changes in 87.38%

of the cases (796 out of 911 cases). These results are similar to findings in Western classical music, where von Hippel and Huron (2000) found that approximately 72% of large leaps were followed by a reversal. The higher percentages in Turkish makam music might indicate a robust cognitive mechanism that produces post-skip reversals across musical traditions.

In the context of this study, the probabilistic models operate on the principle that after a large melodic leap, a reversal is statistically more probable. This is due to the regression to the mean, where extreme values, such as significant leaps, are likely followed by more central pitches. Additionally, the tessitura—the range in which most pitches of a melody occur—plays a crucial role, as pitches near the extremes of this range are more likely to reverse direction. By considering these factors, the probabilistic models provide a robust framework for understanding the high incidence of post-skip reversals observed in the Rast and Nihavent makams, consistent with patterns found in other musical traditions.

These results might be explicable with Von Hippel and Huron's (2000) principle of regression to the mean. Statistical properties inherent in melodic structures imply that extreme values (large leaps) should tend to be followed by more central ones (direction changes); and this is what we observed. This probabilistic tendency was evident in the high prevalence of post-skip reversals in our data, which suggests that these reversals might be a natural consequence of statistical learning in music perception.

According to Temperley (2014), probabilistic models play a crucial role in explaining post-skip reversals. He argued that these reversals can be predicted frequently on the basis of the statistical depth of melodic structures. Our study provided similar support for Temperley's argument: it was demonstrated that the great incidence of direction changes after large leap in Rast and Nihavent makams can be readily rattled off

by the statistical tendencies. In other words, focusing on Rast makam, departing leaps with direction change was shown to have an 81.29% tendency (957 out of 1176 instances) in Rast makam, and departing leaps with direction change had a 79.12% tendency (1782 out of 2251 instances) in Nihavent makam. These results support the relevance of probabilistic models, which suggest that post-skip reversals are statistically likely due to tendencies such as regression to the mean. Specifically, these models predict that large melodic leaps are often followed by a reversal in direction as a result of the statistical distribution of intervals and the influence of tessitura. This pattern is not unique to Turkish makam music but is observed across various musical cultures, highlighting the broader applicability of these probabilistic principles.

Cultural and Stylistic Influences

While there is evidence indicating universal cognitive mechanisms playing a part in our musical processing, cultural conventions also appear to have a major impact on the manifestations of these mechanisms specifically. Tymoczko (2016) highlighted the cultural context of music, arguing that it is the stylistic norms that shape our melodic expectations. The connection between crossings leaps and direction changes for the Nihavent makam might be due to specific stylistic practices in Turkish classical music that emphasize the maintenance of a balanced melodic contour within the framework of the makam.

Moreover, the lower percentages found in makam music, in comparison to Western classical music indicate that cultural and stylistic elements may also have a significant influence. According to Butler (1989) learned customs and the listeners cultural background play a role in shaping melodic expectations. The unique melodic structures of Rast and Nihavent makams distinguished by their progressions and microtonal scales illustrate how cultural norms impact the application of universal cognitive principles.

This interaction between cultural factors suggests that while the fundamental mechanisms may be universal their manifestation is influenced by context.

Huron's (1996) examination of the melodic arch in Western folksongs emphasizes the importance of cultural factors in shaping melodic patterns. Huron reports that folksongs often exhibit a melody that rises and falls in a predictable, arch-shaped pattern, where an initial low pitch is followed by rising phrases, eventually leading to a decline. This rise-and-fall structure could be attributed to both cognitive expectancy and cultural conventions specific to Western music. Our observations in Turkish makam music, where post-skip reversals frequently occur, similarly suggest that while cognitive mechanisms, such as the tendency to expect reversals after large skips, may be universal, the specific patterns—such as the prominence of certain pitches or the exact contour of the melody—are influenced by cultural context. The results of this study, particularly the consistent occurrence of post-skip reversals around key pitches in Rast and Nihavent makams, support the idea that while the cognitive basis for these patterns is shared, their expression is uniquely shaped by the traditions and norms of Turkish makam music.

Intervallic Perspective on Results

Our analysis of post-skip reversals in the Rast and Nihavent makams revealed distinct patterns influenced by their unique intervallic structures. However, the high frequency of post-skip reversals in these makams suggests that cognitive principles governing melodic expectation may operate similarly across different musical traditions, despite the microtonal context of Turkish makam music.

For instance, in the case of Rast makam, the high frequency of direction changes following leaps (88.62%) aligns with cognitive theories that predict a reversal in direction after large melodic leaps, as commonly observed

in Western music. However, the microtonal variations characteristic of Rast makam introduce additional complexity, suggesting that these reversals may not always follow a strictly predictable pattern but rather reflect a more nuanced and flexible approach to melodic development within the makam. Similarly, in Nihavent makam, the high frequency of direction changes (87.38%) supports the cognitive expectation of post-skip reversals. However, it also highlights how stylistic conventions unique to Turkish music, such as the emphasis on maintaining a balanced melodic contour, shape the manifestation of these cognitive tendencies. This suggests that while the cognitive basis for post-skip reversals is universal, its expression is intricately linked to the specific musical and cultural context.

The results imply that even though basic cognitive mechanisms are universal when it comes to post-skip reversals, the specific intervallic structures and stylistic norms of Turkish makam music shape how this is manifested. The dual influence underscores the importance of considering both cognitive and cultural factors in our understanding of musical perception and analysis.

Motor Constraints

Another explanation for post-skip reversals comes from theories that highlight the influence of motor constraints. Huron (2001) suggests that the practical constraints of performers, especially singers and instrumentalists, might force composers to reversals when they leap a large distance in order to stay in control and well-targeted as a change. Such a motor explanation would imply that post-skip reversals are not exclusively perceptual or cognitive phenomena, but instead perceptual and cognitive phenomena shaped by the physicality of music making. The large number of leaps to and from pitch extremes that seem to require reversals could be explained by such motor constraints as performers adjust their skill to handle such leaps.

This idea is backed by a study from Tierney, Russo, and Patel (2011), which explains that motor constraints could cause a pattern, such as the post-skip reversal, to exist across different domains, such as music, language, or birdsong. They found very similar pitch patterns across these domains, implying that motor constraints could be a crucial aspect in the formation of these kinds of patterns. The high prevalence of post-skip reversals in Turkish makam music, therefore, could also be explained by motor constraints that affect vocal and instrumental performance.

Integrating Cognitive, Cultural, and Motor Perspectives

The data presented in this study underscores the complexity of post-skip reversals, revealing that cognitive, cultural, and motor theories each contribute valuable insights into this phenomenon. Rather than viewing these perspectives in isolation, an integrative approach is necessary to fully understand how post-skip reversals manifest in Turkish makam music.

Cognitive mechanisms likely serve as the underlying infrastructure for musical perception, guiding how listeners anticipate and process melodic intervals. These mechanisms are rooted in the brain's innate tendencies, such as the drive for perceptual balance and closure following large melodic skips. However, the expression of these cognitive tendencies is not uniform across different musical traditions. Cultural and stylistic norms play a crucial role in modulating these cognitive processes, adapting them to fit the specific aesthetic and structural requirements of a given musical tradition. For instance, the unique intervallic structures and microtonal nuances of Turkish makam music shape the way post-skip reversals are perceived and realized, differing from how they might occur in Western classical music.

Moreover, the physical constraints imposed by the act of music-making—whether vocal or instrumental—further influence these

cognitive and cultural patterns. Performers must navigate the practical limitations of their instruments or voices, which can necessitate changes in melodic direction following large leaps. This motor perspective suggests that the physical demands of performance are integral to understanding how cognitive and cultural factors are expressed in practice.

In this integrative model, cognitive foundations provide the basic framework for musical perception, but it is through the interplay with cultural customs and motor constraints that these foundations are shaped into the distinct melodic forms observed in different musical traditions. This approach highlights the need to consider not only the universal cognitive processes at play but also the ways in which these processes are uniquely adapted and expressed within specific cultural and performative contexts.

In summary the findings of this research, on transitions in makam music lay the groundwork, for further investigations that can enhance our comprehension of how cognitive processes, cultural factors and physical limitations shape musical compositions and interpretations.

Recommendations

Recommendations for Further Research

Several promising directions for future research on post-skip reversals in Turkish makam music and beyond emerge from the findings of these studies. One obvious next step is to broaden the scope of analysis to include a larger variety of makams and musical forms. This expanded view would help determine if the patterns observed in the rast and nihavent makams are consistent across other makam melodic structures in Turkish music.

In future research, it would be useful to investigate how these cognitive mechanisms interact with cultural influences and motor constraints over time. Longitudinal studies that trace the development of musical

perception in different cultural contexts could provide insight into how cultural norms and motor constraints both shape and reinforce cognitive tendencies. In addition, experimental studies that systematically manipulate cultural, stylistic, and motor variables would help to disentangle the relative contributions of these factors to observed post-skip reversal.

Further research should also work toward integrating more qualitative methodologies with quantitative analyses. Interviews with musicians, ethnographic studies, and detailed musicological analyses would all supply more comprehensive insights into the cultural, historical, and performative contexts that impinge on post-skip reversals. Such an integrative approach would also intensify our understanding of how cognitive principles forge internal bonds with executant-specific techniques and cultural traditions.

Recommendations for Applicants

Practitioners and scholars interested in Turkish makam music should consider incorporating an analysis of post-skip reversals into their research and performance practices. Given the significant cognitive and cultural factors influencing these melodic patterns, a deeper understanding of post-skip reversals could enhance interpretative and compositional strategies. Additionally, educators and musicologists may find value in integrating this analytical framework into their curriculum, offering students insights into the interplay between cognitive processes and cultural conventions in Turkish makam music.

Limitations of Study

Although this research does provide important insights into post-skip reversals in Turkish Makam music, it does have some limitations. First, its sample size, while quite diverse in terms of form, is still limited to a specific selection of pieces from the Rast and Nihavent Makams. This selection may not be fully representative of the Turkish

Makam repertoire, potentially limiting how generalizable these findings may be.

Also, the study only examines two specific makams, which limits its scope. Although Rast and Nihavent are major and frequently used makams, there are other makams with different modal and structural features that might demonstrate different patterns of post-skip reversal. Future studies should include a more diverse group of makams to provide a better overall understanding of this occurrence throughout Turkish makam music.

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Asst. Prof. Dr. , **Fırat Altun**, was born in Diyarbakır, Türkiye, and began his formal musical education at the Diyarbakır Anatolian Fine Arts High School, where he cultivated his foundational skills in music. His academic journey continued with a Bachelor's degree in Music Education, during which he engaged deeply with the polyphonic traditions of Turkish music, advanced his technical and performance skills on the cello, and developed a rigorous understanding of choral conducting and aural skills. After completing his undergraduate studies, Fırat Altun furthered his academic pursuits with a Master's degree in Music Education. His scholarly path then led him to the United Kingdom, where he was awarded a competitive scholarship to undertake doctoral research at a leading institution in Music. His doctoral studies encompassed interdisciplinary research in music cognition and affective response, advanced compositional techniques, and orchestral conducting. In addition to his academic endeavors, he actively contributed as a cellist to various performances with symphony and chamber orchestras. Fırat Altun's research interests lie at the intersection of music perception and cognition, composition, and performance, with a particular focus on the cognitive and cultural dynamics of musical structure. His work contributes to a deeper understanding of how music is perceived, composed, and performed across different cultural contexts.

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A study of the music history of the Pathé Company in the Shun Pao

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Abstract

Gramophones and records were first introduced into China at the end of the 19th Century and then developed and prospered here. After years of development and exploration, since E. Labansat founded Pathé Company in 1908, Pathé became the most influential record company. It maintained its leadership in record content and quality in this industry. The Company also played an important role in developing the record industry and transmitting the musical culture during the period of the Republic of China (1912-1949). It also has a close relationship with the development of Chinese modern music. As one of the most profound newspapers, Shun Pao is the earliest published newspaper in Shanghai and has the longest history. Its news materials published about records were written extremely thoroughly and abundantly. A study of the Pathé Company is regarded as invaluable. This study involves compiling original historical materials from the Shun Pao using a documentary analysis approach, systematically selecting and analyzing relevant materials according to various periods and categories. By analyzing the history of its development, business strategy, and cultural influence, the study explores the significance of Pathé to China's record industry and witnesses its profound impact on the introduction of Western music culture, the fusion of Chinese and Western music culture, and the development of modern music in China.

Keywords

music culture, music dissemination, Pathé Company, record, Shanghai, Shun Pao

Introduction

Since its inception in 1872 and its closure in 1949, "Shun Pao" has gone through seventy-eight years in the long and magnificent history, and it is the newspaper with the longest circulation time and great influence in the modern history of China. As one of the most influential record labels in contemporary China, the Pathé company has greatly contributed to developing China's record industry, disseminating Western music and culture, cultural exchanges between Chinese and Western music, and the public's awareness of aesthetics. This study is based on the objective and authentic historical materials in the <Shun Pao>, and the theoretical basis of the existing studies, with the Pathé Company as the main research object.

Through this study, we can understand that the Pathé company has formed its unique business model through years of continuous operation and exploration. By introducing Western science and technology, perfecting the local record industry, and actively promoting the fusion of Chinese and Western music culture, the company has formed a unique Shanghai-style music culture. In terms of marketing, it fully caters to people's aesthetic interests, drives the trend of popularity, and leads the diversification of the public's cultural and aesthetic consciousness. Let us also witness its important and far-reaching influence on the development of China's record industry, the cultural exchange between Chinese and Western music, and the evolution of Chinese music at that time.

Literature Review

Pathé Company was a branch of Pathe Record which has been established in 1890, since its establishment, Pathé has become more and more mature, and gradually developed into the largest record company of that time, Pathé Company's influence has not only been limited to the record industry, but also impacted on the music, culture, and social life of the Republic of China, through the study of Pathé, we can understand the urban life of the people in the Republic of China period, and analyze a more real from a different perspective. The Republic of China Music Culture (Ge, 2008) Between 1934 and 1937, the company established a small national orchestra called "Pathé National Orchestra", which had only four or five players and existed for only three years, but left behind such excellent and popular Chinese national orchestra works as "The Wild Dance of the Golden Snake", "Chasing the Moon with Colored Clouds", and "The Full Moon and Good Flowers", which painted a colorful chapter in the history of Chinese national orchestral development. The history of Chinese national orchestral music has drawn a colorful picture. Leung focuses on the Pathé National Orchestra and does some systematic research on the staffing, compositions, and development process of the "Pathé National Orchestra" (Liang, 2015). The company not only sold records and created bands but also set up its record factory to localize the production of records, which was named "Xiao Hong Lou", the famous "The Red House" of Pathé, Pathé released a large number of records and at the same time discovered many outstanding musicians and preserved a large number of musical works, which are of great value to examine the record industry in Shanghai during the Republican period through the study of these records. The study of these records to investigate the record industry in Shanghai during the Republic of China has great value (Tian, 2008).

Research Problem

After years of development, the impact of

the Pathé company on China's recording industry, the history of its development, business strategy, and cultural influence, the study explores the significance of Pathé to China's record industry and witnesses its profound impact on the introduction of Western music culture, the fusion of Chinese and Western music culture, and the development of modern music in China. This study will explore these issues through the historical materials in the Shun Pao and in the context of the historical and regional background of the time.

Method

Research Model

This study employs documentary analysis, drawing extensively on authentic historical sources and systematically examining texts from these sources. This method emphasizes the study's authenticity and strengthens its persuasiveness by grounding the analysis in historical evidence.

Works

The study was conducted mainly with the help of the the Shanghai Library's "National Newspaper Index" compiled by the "<Shun Pao> Index" With the help of this tool, it is beneficial to search the electronic version of historical materials efficiently and conveniently, and the researcher can search the historical materials at that time according to the year, the month, and even the date, which provides great convenience and science for this research.

Analysis

Using literature classification, the two researchers categorized and analyzed the obtained literature data according to time and type to analyze the historical dimension of Pathé in terms of the longitudinal time dimension and the business strategies of Pathé in terms of the different types of music presented in the data. Combining horizontal and vertical dimensions, the historical significance of Pathé is analyzed using what is in the data as evidence to support the objectives of this study.

Process

The researchers initiated the collection of historical materials in January 2024 and completed this phase by March. Following the data collection, they divided their efforts between organizing the data and conducting analysis. Additionally, they undertook fieldwork in Shanghai, where they began retrieving data to apply to the research.

Results

As the most influential record company in modern China, through its excellent business strategy, strong appeal to the public consciousness, and active use of Western technology, the Pathé company has made great contributions to the development of the Chinese record industry as well as to the exchange of Chinese and Western music and culture.

The First Appearance of the History of Pathé Company in the “Shun Pao”



Photo 1. The Shun Pao, April 27, 1910.

On April 27, 1910, an advertisement appeared in the pages of the Shun Pao, which was published by the Pathé company. The advertisement generally advertised the new diamond needles made by Pathé Company, which could be replaced infrequently without damaging the record, and the price of each needle was 50 cents yen. There are

a lot of imitations on the market, so if you want to buy this kind of diamond needles, please go to Pathé and buy them at 50 cents each. There was also a Pathé logo on the needle drill, and it is easy to see through this advertisement that the Pathé company already had a certain market at that time, and there were even a lot of manufacturers selling them under pretenses. The letters engraved on the needle drill were also the English name of the company, and the advertisement published in the “Shun Pao” on January 8, 1912, used Pathé as the foreign name of the company. As the most influential record company in modern Chinese history, this was not only the first advertisement of “Pathé” in the newspaper, but also the beginning of the company’s prosperity.

The Last Appearance in the “Shun Pao” of the Pathé Company

In the decades-long history of the “Shun Pao”. Pathé company will gradually fade out of the stage of history with the migration of time, the so-called beginning will have an end, from prosperity to decline is an inevitable historical law Pathé company’s decline can also be glimpsed from the records of the “Shun Pao”, on April 8, 1945 (three hundred and eighty-seven books, two hundred and sixty), a headline “Remember Zhou Xuan concert” is almost the last information found in the “Shun Pao” about the Pathé. On April 8, 1945 (Book 387, Page 265), an article titled “Remembering Zhou Xuan’s Concert” was the last time we found any information about the company in the newspaper. Since then, it has been very difficult to see any more advertisements for Pathé in the “Shun Pao”, and even the relevant information about Pathé was very few, and Pathé slowly withdrew from the stage of history without the world realizing it.

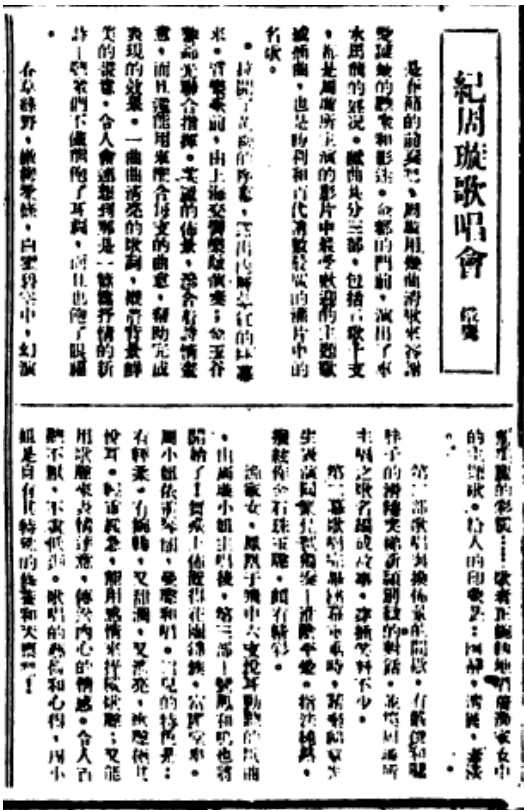


Photo 2. The Shun Pao, April 8, 1945.

The article entitled “Remembering Zhou Xuan’s Singing Concert” contains information about Pathé in the first paragraph, which reads, it was the prelude to the Spring Festival, and Zhou Xuan thanked her loving audience and fans with a few songs. The front of Jindu was filled with traffic. The songs are divided into three parts, including ten famous songs, the most popular theme songs or interludes from the films starring Zhou Xuan, and the most widely sold songs from the films of Pathé. The “Shun Pao” ceased publication in 1949, and this report was published in 1945, so through these historical materials of the company published in the “Shun Pao” from the first to the last appearance of the advertisement of the company, it can be roughly deduced that the company’s development, prosperity, and then decline after its establishment was around 1907 to 1945. As a pivotal record company in Shanghai, the development and publicity of Pathé for several years had a

close connection with the press, especially the “Shun Pao” and at that time, when the news media were not yet mature, the advertisements published in the press seemed to be the manifestation of its vigorous vitality, and it was almost difficult to find the publicity advertisements of Pathé in the “Shun Pao” after 1945, and the invincible Pathé gradually disappeared from people’s view. The company also gradually left people’s view and retreated silently with its glory gone. Pathé company after decades, such splendor not every record company can reach “Pathé” the reason why it has stood for many years less than, there must be its unique charm, and through the “Shun Pao” in historical materials from the “Shun Pao” perspective to study this issue, the development of the “Pathé” company in Shanghai. The study of “Pathé” company in Shanghai through the historical materials in the “Shun Pao” and from the perspective of the “Shun Pao” is also very persuasive.

Prices of Pathé’s Products (The Stylus)

In the fifteen years from 1900 to 1915, the company published many advertisements in the “Shun Pao” and the prices mentioned in the advertisements about records, phonographs, and movie machines were not the same. The one that fluctuated the least, or even remained unchanged, during these fifteen years was the proud Diamond Needle, patented and invented by the company.



Photo 3. The Shun Pao, January 13, 1931.

“Diamond needles are more solid and durable than the singing needles used in the past. In all the advertisements, the price was set at 50 cents per piece, and this price has remained unchanged for decades. Why has the price of the drill pins sold by 50 cents remained unchanged for so many years? And why was it priced at 50 cents? In a paper on the prices and purchasing power of money in Shanghai during the Republic of China, it is said that in the early 20th century, the main currency circulating in the market was the silver dollar, which is often referred to as “Dayang” (大洋) Its denominations are divided into four denominations: one dollar, fifty cents, twenty-five cents, and ten cents.”¹ The diamond needles sold in “Pathé” were 50 cents, that is, half a silver dollar, and what was the purchasing power of half a silver dollar at that time? An example can be given here “The Republic of China took a silver dollar for the manuscript, you can invite six or seven students to go to tea, tea cost eight coins, and then eat some steamed buns, crab roe, etc. only a total of twenty coins, and a silver dollar can be exchanged for two hundred coins.” This conversion over, a diamond needle price is equivalent to one hundred copper plates, you can invite six or seven friends to drink tea and eat snacks five times such value in the “Hundred Generation” company but can only buy a listen to the record diamond needle only, indicating that the “Hundred Generation” of the diamond needle pricing. It shows that the pricing of the needle of “Pathé” is still relatively expensive. The reason why the price was so expensive and remained unchanged for a long time can be found in the advertisements of the company published in the “Shun Pao”. In all the advertisements in the “Shun Pao” from 1900 to 1915, Pathé had been publicizing its own gold steel drill pins, while most of the drill pins on the market at that time were rough and needed to be replaced after some time, Pathé’s drill pins could be used for a long

period, coupled with the fact that Pathé had been proclaiming in its advertisements that it was the world’s first and unique drill pin, which was the only one in the world. The company has always claimed in its advertisements that it is the world’s first and unique phonograph manufacturer, which shows that for its products, Pathé is very confident. This confidence does not come out of nowhere, the new diamond needle is bound to be sought after and loved by the people, so that even if the price is so expensive there are many people to buy. That’s why “Pathé” constantly published advertisements in the “Shun Pao”. In the advertisements, it was always pointed out that there were many imitations of “Pathé” diamond needles on the market, and Pathé even prevented counterfeiting by engraving the word Pathé on the needles, which shows that Pathé was already very popular at that time and its sales were also very hot. Although the company was in decline after the 1940s, the price of these expensive diamond pins remained high without any price adjustment.

Prices of Pathé’s Products (Records)

As a company that mainly sells records, it is only natural that the advertisements published by the company would publicize the records, including the selling price of these records. As the main product of the company, the price of the records was also very high and remained high for many years. In 1912, Pathé mainly sold “first-class phonograph super records” for these records for the recording of the then red-hot Tan Xinpei, as well as Xiao Da Zi, Long Yunfu, Jin Xiushan, and other famous opera performers, the price is in Twenty-eight to three hundred and fifty yuan, and the Republic of China, an average person in Shanghai earned only twenty yuan a month, and he could not afford to pay for a record of “Pathé” even if he did not eat or drink for a month, which means that the record was not affordable to the ordinary people during the Republic of China period, and thus the main audience group of “Pathé” was bound to be the middle

¹ Dai Jianbing, “Silver and the Modern Chinese Economy” Fudan University, Ph.D. dissertation, April 23, 2013, p. 45.

class (at that time, the middle class earned about 100 yuan a month). Therefore, the main audience group of "Pathé" must be the middle class (at that time, the middle class

had a monthly income of about one hundred dollars) and the high-income group of the upper class who had a higher income.

◎百代公司增製新唱片

▲「昭君出塞」頭本狸貓換太子」等多種
 本埠百代公司所收之唱片，頗著盛名，如近收之金剛經等，昨已售罄，今明始得續到，最近則又有張文龍之「昭君出塞」內有噴噴教場頗屬特色，片中歌聲凄切，更為動聽，留聲片中除將軍令龍虎關等外，絕少有噴噴和入者，文龍另有「蔣老五殉情記」一片，係用反二黃調唱哭靈一場，較之唱春調則高出多多矣，又與蔣蘭春合唱「頭本狸貓換太子」一片，亦甚佳，另與林樹森合唱「關公月下斬貂蟬」一片，二人合唱，悲憤憤怒，大足動人。

蔣蘭春則獨唱「昭君」中之蘇武罵毛延壽一段，字字咬清，句句明晰，愈恨時之一種慷慨聲調，使人心疑，露伶往昔曾唱有「宏碧綠」中之斷索助數片，已頗聞名，去年並有「關瑞生驚夢」一片，亦大為受人歡迎，且外間殊喜仿唱，坤伶中而能咬字清楚者，確為不易，英秀之得名，亦為清楚，即大面雖自成一派，然亦在清亮上得名也，露伶今雖常在甚舞臺出演，然皆以客串之資加入，故更覺難得。

另有林樹森獨唱之二本「關瑞生遇見」一片，及林伶與朱榮奎合唱「關瑞生槍斃」一片，亦極可聽。

又有著名彈詞家吳西庚之子玉傑，唱片五則，吳因明年起，不再彈唱，故特在該公司彈唱家傳本子之玉蜻蜓，插命鳳，白蛇傳三片，作為紀念，另有開篇一片，係其自述個人之清境等，頗為新穎，並有三絃彈之三大一片，亦殊不惡云。

Photo 4. The Shun Pao, January 9, 1923.

Moreover, even though the price was so expensive, the price of the records sold by "Pathé" was not only not reduced but also increased. In 1914 and 1915, the price of the records sold by "Pathé" was adjusted, from the original price to twenty-nine to seventy-eight dollars per record, compared with the previous price, the price of the lowest records did not change, but it was obvious to see that the price of the top records was much higher than the previous price. But the prices of the top records are much higher than before. Why the price of "Pathé" record is so expensive, can be explained from three aspects "Pathé" was the leader of the Shanghai record industry in the twentieth century whether in advertising and publicity or the production process far more than any other record company, its production of the diamond needle is more than any other record company. Its production of diamond needles is a change from the original need to frequently replace the needle phenomenon. According to the advertisement published in the "Shun Pao" "Pathé" company sells

records to the most popular opera singers, and inviting these famous singers naturally needs a certain amount of remuneration, some of the more influential will need a higher price, therefore Raising the price of recordings was also a way to minimize losses. Although the records sold by the company were mainly operas, they were carefully categorized, so that different types of operas from different regions could be heard on the recordings. Not only that, but the quality of the recordings was also much better than before, and in the following years, the records were sold at the same price. At the beginning of the twentieth century, opera records were the main type of records of the company, but in the 1930s and 1940s, with the emergence of period music, the company gradually began to sell records featuring a variety of period music.

新歌介紹

迷途的羔羊

漁光曲歌，已是一個極流行的歌曲，這歌聲，曾彌漫了全中國。

漁光曲歌之後，這裏又產生了一支迷途的羔羊歌，這歌的詞曲，都是非常之好的。

這支歌，由蔡楚生作詞，任光作曲，陳娟娟主唱，已由百代公司收成唱片。歌聲，現在印刷中，不日可以贈送各界。

下面，是迷途的羔羊的歌詞：

月光光 照村莊，
村莊破落炊無糧；
租稅重重稻麥荒！
月圓圓 照籬邊，
籬邊狗吠不能眠；
饑寒交迫淚漣漣！
月朗朗 照池塘，
池塘水乾種田難；
他鄉流落哭道旁！
月亮亮 照他鄉，
他鄉兒郎望斷腸；
何時歸去揮新袂？
月依依 照河堤，
河堤水決如山移；
家家沖散死別離！
月黯黯 照荒塚，
荒塚屍骨白如霜；
又聽戰鼓起四方！
月涼涼 照羔羊，
羔羊迷途受災殃；
天涯何處覓爹娘？
月明明 照人心，
天心不知見漂零？
風吹雨打任欺凌？
月微微 照海水，
海水奔流水不回；
苦兒無家不得歸！

Photo 5. The shun pao, July 6, 1936.

The advertisement defines “Fishing Song” as a popular song, even throughout China, and the other song “Lost Lamb” is also similar to “Fishing Song”, but it is clear to see that these two songs have already been recorded by “Pathé” when they were popular throughout the country and not only that but also made into a songbook, which will be printed and given to fans. Not only that but the sheet music was made and printed to be given to the fans. It can be imagined that at that time, the period song or “Pathé” company recorded these two songs “Fishing Song” and “Lost Lamb” has were popular nationwide, and the streets and alleys were widely sung to the extent of “Pathé” company in the recording of the record also print the lyrics is the best proof. The fact that the company printed the lyrics of the songs after recording them is the best proof of the success of the periodicals recorded by the company in the mid-twentieth century and the transition from recording opera to periodicals. In addition, the company also organized a national orchestra from 1934 to 1937, which left a significant mark on the development of Chinese orchestral music.

Music Released by Pathé (Chinese Opera music)

Opera is one of the most important and influential art forms in Chinese traditional culture, with a deep mass base and a long cultural history, it is loved by people and is

popular among young and old alike. Before the boom of recordings, opera music and most of the traditional art forms were passed down through the older generation of artists in the form of oral transmission, and opera performers also in the form of performances will be presented in the form of opera, this traditional form of performance has been inherited for a long time, but not everyone has the opportunity to hear the sound of the classic opera excerpts in person, and not everyone can see the wonderful and varied. However, not everyone has the opportunity to listen to the lingering sound of classic opera excerpts, nor can everyone witness the spectacular stage performances of opera, because as a form of entertainment, it has not reached the level of mass popularization that can be easily enjoyed by everyone. Due to these limitations, the rise of opera and the recording industry was complemented by the mass production of opera recordings; in the 1930s, with the development of the recording industry, opera recordings were released by various record labels, with one of the most prominent ones being the Pathé Company.

新出各大名伶唱片

譚派生	余叔岩	梅蘭芳	尚小雲	劉寶全	臥雲居士	小翠花	朱素雲	馬富祿	王趙娥	周菊娥	風花童	趙張	金鋼鑽
法蘭西	法蘭西	法蘭西	法蘭西	法蘭西	法蘭西	法蘭西	法蘭西	法蘭西	法蘭西	法蘭西	法蘭西	法蘭西	法蘭西
張桂學	金開芳	花蓮航	小翠花	秦鳳雲	張秀琴	王瑞喜	張樂賓	高謝	謝	謝	謝	謝	謝

上海分售處：南京路永安公司

Photo 6. The shun pao, October 14, 1925.

Pathé company with its keen sense of business found a wide audience of opera, and immediately catered to the general public's preferences, netting the most popular opera singers, Mei Lanfang, Tan Xinpei, Shang Xiaoyun, Xun Huisheng Yu Shuyan, Cheng Yanqiu and a large number of opera performers and their works were Pathé company in the form of recordings recorded out. It was like a thunderbolt in the market at that time, causing an unprecedented response. People were extremely interested in this novelty. Firstly, because of its novelty, and secondly, because these opera records published by Hundred Generation Company made it possible for people to enjoy the original recordings of authentic opera masters without leaving their homes. This novel and convenient form of entertainment instantly ignited people's enthusiasm and whetted their appetites. Especially wealthy people with better financial strength regarded it as a status symbol, and whoever owned a record player from Pathé and played a few songs when guests came to their home would certainly be proud of it.

電影音樂作曲家馬蘭芬君，近於百代公司
 收得二面唱片，一，「滿園芳」是凡蕪林獨
 奏的，一，「新合奏」二胡獨奏的，現已完
 成，成績非常美滿。

Photo 7. The shun pao, November 1, 1935.

Music Released by Pathé (Instrumental)

In addition to opera records, many instrumental solos and ensembles are also popular nowadays. Guqin solo, pipa solo, erhu solo, sanxian solo, yangqin solo, etc. can be heard in the recordings of Pathé Company. In this report in the "Shun Pao", it is written that "the movie music composer received two sides of the record, one "Full of Fans" is the soloist of Fan Hualin, and one "New Ensemble" is the soloist of Erhu, which has now been completed, and the result is very beautiful."The company issued many similar instrumental solos, in addition, although the company is located in Shanghai, its record sales range covers the whole country, so some of the south of the Yangtze River area also issued folk music ensemble classes, the south of the Yangtze River Silk and Bamboo class of records. For those consumers who love to listen to instrumental works, the release of instrumental recordings fully meets their needs, and the instrumental recordings released by Pathé are some of the most famous songs, so consumers can also enjoy their ears.

Music Released by Pathé (Western Classical Music)

Shanghai is the most important port city in China, since the opening of the port with the impact of Western culture, more and more Western culture into China. Shanghai's culture is known as the "sea culture" after the opening of the port of Shanghai, Western cultural ideas into China and the local culture after the fusion of a culture, which is both inclusive and special, both the Western industrial civilization after the opening of the ideological consciousness, but also with the connotation of the Jiangnan euphemistic and delicate, both international vision and the fusion of the essence of traditional Chinese culture, which is unique to Shanghai, unique and distinctive. With an international vision and the integration of the essence of traditional Chinese culture, this is Shanghai's

unique and distinctive Shanghai culture. This is the unique style of Shanghai's sea culture. The essence is the borrowing of European and American culture. As a leading company in Shanghai's record industry, Pathé naturally noticed the influence of Shanghai's culture on people, more and more people no longer listen to opera alone, and some Western classical music gradually came into people's lives. The introduction of the piano and the violin broadened people's horizons, and these Western music styles, which are very different from the traditional ones, attracted many enthusiasts with their unique charms. Most of the Western music records released by Pathé were for Western instruments, both solo and ensemble. The main types of music were solo piano, solo violin, and orchestral ensembles.



Photo 8. The shun pao, May 7, 1945.

Music Released by Pathé (Popular Music)

In 1927 Li Jinhui created a brand new style of songs, he was different from the traditional song forms, in terms of content, mostly expressing personal feelings, love, and life are the main body, at the same time, he had a strong commercialized atmosphere. In the same year, two songs sung by Li Minghui "Sister I Love You" and "Hairy Rain", also quickly became popular and were enthusiastically sought after. And this new style of music was instantly recognized by Pathé For this

reason, Pathé specially invited Li Minghui to record the album, and took the lead in releasing the albums of "Sister I Love You" and "Hairy Rain", which were immediately well received in the market. The company also tasted the sweetness and followed up by inviting many singers and movie heroines to record period songs, among which "Lullaby" sung by Chen Yumei became the top-selling album. After the success, Pathé released "Flowering Shadow" and "Swallow Flying" in cooperation with Chen Yumei.

Due to the easy-to-understand songs and the rise of the movie industry, Pathé combined the movie theme songs and movie protagonists and released many records, which attracted both movie fans and singers, and Pathé seized half of the record market through the opportunity of the songs and gained a huge profit from it. As for the era of song, as the predecessor of pop songs, the release of the era of song records as well as the later publicity and promotion undoubtedly

promoted the development of modern pop music, creating an extremely favorable environment for its development, but also captured a large number of fans of the era of song. This huge fan base and the creators that were nurtured by Pathé became the solid foundation for the development of era of song in the future. Era of song and Pathé complemented each other and accomplished each other.

黎明暉 歌劇唱片
 楊耐梅 時曲唱片
 葡萄仙子 (獨唱)
 三蝴蝶
 因風流水
 落花流水
 木蘭結婚
 文明結婚
 毛蘭與小孩
 麻雀與小孩
 徐微風 (合)
 打倒軍閥
 當兵為民
 告同胞歌
 總理紀念歌
 青天白日歌
 我女上等
 歡迎革命軍
 同志革命歌
 平等歌
 春朝衣
 明月之夜
 可憐的秋香
 寒朝衣
 春朝衣
 瞎子瞎算命
 姊妹我愛你
 吹喇叭拉鋸

本局 監製 手提迴音機
 每只僅售洋十九元半
 國民書局發售
 棋盤街交通路口

Photo 9. The shun pao, April 6, 1928.

Artists Working with Pathé Company (Opera Performers)

THE SHUN PAO REPUBLICAN ANNIVERSARY EDITION
 列傳紀念慶週年
 恭祝中華民國萬歲
 惟本公司有這許多
 最有名的聲唱唱片
 此係本公司
 註冊商標
 請君認明
 伶唱片須安
 聲機器及名
 伶唱片須安
 認明此商標
 庶不致誤
 天津法馬路四十四號
 上海四川路九十九號
 香港皇后大道十二號
 百代公司啟
 百代公司聲機器名伶唱片

Photo 10. The shun pao, October 10, 1924.

Opera performers were the first category of artists that Pathé paid attention to, due to the deep-rooted traditional music culture, opera music has long been integrated into the aesthetic needs of the people, the bazaars of the major ports of commerce, temple fairs

can be seen on the street singing people, theaters around the countless. Walking down the street everywhere you can meet three or two ticket enthusiasts, it can be said that at the beginning of the twentieth century, opera music was the most popular

form of art. Most of the opera artists who cooperated with Pathé were famous opera singers, and the first and foremost were a large group of opera greats represented by Tan Xinpei. Most of these opera performers are already famous, and before they record for Pathé most of them already have their famous works in hand. They were often invited by the company to release their most famous selections while the market was hot. For example, Tan Xinpei's "Hong Yangdong", "Mulberry Garden", "Qin Qiong Sells His Horse", Mei Lanfang's "Farewell My Concubine", Ma Lianliang's "Suwu Shepherds the Sheep", "The Four Scholars", and so on. The artists selected for recording are all famous opera singers.

Artists Working with Pathé Company (Pop Stars and Singing Groups)

With the popularity of Li Jinhui's era songs, this style of music, which had a strong commercial flavor but was also energetic and in line with the aesthetic taste of the city dwellers, soon spread throughout Shanghai at that time. "Hairy Rain" and "I Love You, Sister" spread throughout Shanghai, with everyone humming the melodies, and the singers who sang these period tunes also gained a great deal of attention and exposure.



Photo 11. The shun pao, September 5, 1932.

Naturally, the company would not let go of the opportunity to cooperate. Li Minghui, who sang the two classic songs, was invited to record the album, and after it was introduced to the market, it gained an enthusiastic response, and soon the sales of the albums topped the charts of the record industry. The company took advantage of the situation and invited some famous singing and dancing groups, including the Plum Blossom Singing and Dancing Troupe and the Heart Sound Orchestra.

Composition Artists Represented by Li Jinhui

Li Jinhui, the founder of Chinese pop music, studied guqin and plucked instruments since childhood and made great contributions to Chinese pop music. With his outstanding

professional ability and rich performing experience, he knew all types of folk music, and in 1927 he began to create a genre of music that was very different from the traditional opera in terms of melody, but instead had a fashionable, cosmopolitan flavor that fit the aesthetics of the city dwellers and at the same time had easy-to-understand lyrics that were catchy and easy-to-follow. This is the song of the times, the pre-birth of modern pop music. Since December 15, 1927, when Pathé released its first album under the name of "Special New Songs", "Hairy Rain" and "I Love You, Sister", composed by Li Jinhui and sung by Li Minghui, received a great market response, Pathé began to make great efforts in the category of period songs.



Photo 12. The shun pao, December 15, 1927.

In an advertisement published in the Dec. 15, 1927 issue of the “Shun Pao”, the company’s new recordings mentioned the songs “Hairy Rain” and “I Love You, Sister” written and sung by Li Jinghui and defined as special new compositions. These two songs were well received after their release, and in the year to come, Pathé continued to run advertisements featuring these two songs. After that, Pathé gave up the original opera records and changed the development direction to develop the periodical records, which had been dominating the periodical records market at that time.

Setting Cultural Trends in the Recording Industry and Society

In 1908, Pathé was founded in Shanghai, as a record company just starting, Pathé did not have much influence, besides, the record industry at that time was still the two tigers’ situation of seeking Mou Deli foreign firm and Xinlong foreign firm, therefore, to seek development, the founder of Pathé, E. Labansat, carefully analyzed the main popular types of records in the market at that time. Immediately invited the most famous actor Tan Xinpei to record the first opera record, and it was a big hit. After seeing the great success of Pathé, other record companies followed suit, the most successful of which was the Deli company, and in the record advertisements in The Shun Pao, the most common type of opera record advertisement besides Pathé was that of the Victory Company. In 1927, Li Jinghui composed a period song, which gradually became popular in society at that time, but

none of the record companies published period song records at that time. With a keen sense of business sense, the company discovered the great commercial value of the era song and invited Li Minghui to record two albums of the era song, “Hairy Rain” and “I Love You Sister”, which instantly stirred up the record market, and the two hottest songs of the time could be heard everywhere. The development trend of the record industry is often linked to social aesthetics, and the company grasped the social aesthetics and the change of the popular trend in time and discovered the commercial value for the first time, which is incomparable to other record companies. Because of the company’s keen business sense and forward-looking aesthetic perception, the company has always stood at the forefront of the recording industry’s vision. But wherever the company has released records, other record companies will inevitably compete for imitation, whether it is traditional opera records, period music, whether it is the theme song of a movie or Western classical music, the company is undoubtedly the record industry’s popular wind vane, leading the record industry’s popular trends.

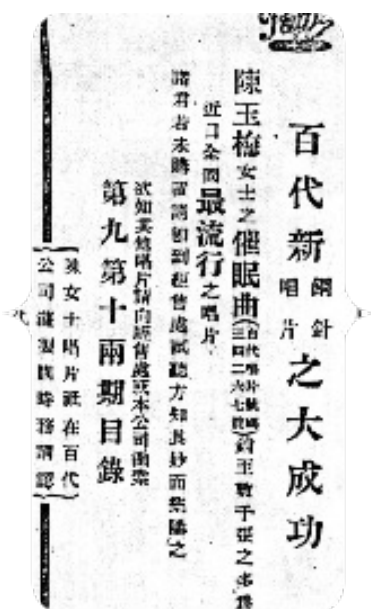


Photo 13. The Shun Pao, January 24, 1933.

As a record label with great influence in the market, the successful business strategy of the company, especially in the operation of the record-related business, can be regarded as a model for the industry. Whether it was its selection of record categories, its control of the public’s cultural aesthetics, or its heavy investment in advertising, it demonstrated its outstanding business strategy. In an advertisement published in the January 24, 1933 issue of The Shun Pao, the Pathé company used a very gimmicky tone to promote the sale of its diamond needles and new records and used phrases such as “a great success” and “the most popular record” to attract users’ attention and create a buzz. The commercials use phrases such as “big success” and “most popular record” to attract attention and create a market impact. Similar business strategies abounded. At the same time, the Pathé company was able to accurately gauge the current aesthetic tastes of the user groups and even the public at large. It pays special attention to the popular music culture that the public loves and cares about. While inheriting and developing Chinese traditional music culture, the Pathé company also actively introduced Western music culture,

utilizing exquisite business conception and advertising packaging to put Western music culture into the mass market and gained a warm response. In the process of shaping and importing Chinese and Western music culture and cultural consciousness over time, a high degree of cultural influence was formed on Chinese society at that time, especially in the Shanghai area, which had a positive significance on the progress and openness of public consciousness and the intermingling of Chinese and Western music culture.

Localization of Record Production

At the beginning of the twentieth century, although China’s record industry was in good shape, with record companies dominating the market, the essence of the industry was that the domestic record companies were the agents of foreign record companies in China. For example, the old Xinlong foreign firm was the agent of the American Columbia Gramophone Company, the Mou Deli foreign firm was the agent of the British Gramophone Company, and the Pathé Company was the agent of the French Pathé Company in China. The biggest disadvantage of being an agent, apart from paying a certain amount of agency fees, is that the finished recordings must be sent to the foreign headquarters to be made into records, which will incur a lot of extra expenses in the process. Not only that, due to the excessive reliance on foreign technology, many of the company’s development plans and operations will be limited to a greater or lesser extent. These factors are not conducive to the development of the company to a large extent, and as a record company operating in China, of course, we hope to be able to do all the operations independently and autonomously in the country and no longer be restricted by the headquarters, but in the final analysis, the main reason for this phenomenon is still due to the domestic production process is not up to the level of the process of transporting the records out of the country will also be spent on a large amount of manpower, material, and

tax, etc., which adds up to a huge amount of money. Recording technology for records was a complex endeavor at the time, and early record tapping was done by foreign engineers. With the completion of “The Red House” Building in 1917 (now located in the former site of The Red House Building, No. 811 Hengshan Road), Pathé began to use the recording technology introduced from the West to make independent recordings, which also marked that they had fully mastered the recording and production of records, and from then on, a large number of singers, movie stars, Western bands, and Chinese national bands recorded in this place, and Pathé also released a large number of records in this way.



Photo 14. Shanghai Archives file: Q275-1-2045, page 6.

Promoting the Prosperity of the Modern Recording Industry

As a shining star in the history of modern recordings, Pathé drove the progress of the record industry in the Republic of China with its development. In terms of the content of the records, the success of Pathé made the music forms such as opera, instrumental music, period music, western classical music, etc. blend with the records, which pushed the content of the record industry to be more and more colorful. The company relied on its factories to produce records,

which promoted the improvement of the craftsmanship of the record industry. The combination of movies and period music, and marketing models such as quizzes and lucky draws made the industry more commercialized. The rise of Pathé made other record companies pressure to make each record company make every effort to compete with them, which also achieved the record market environment of the Republic of China period where Pathé was the dominant company and each record company competed with each other and pushed the prosperity of the modern record industry to move forward.

Inherit and Develop Traditional Music Culture

In modern China, due to the deep-rooted traditional culture, all kinds of traditional music are still very popular among people. However, because many traditional forms of music, such as mountain songs, bugles, ditties, and other art forms, are mostly passed down orally, many traditional folk art forms have declined or even been lost. In its decades of operation, the company has released countless records that have not only brought great benefits to its band but have also played an extremely important role in preserving traditional culture. The company has released many opera records, including Peking Opera, Kunqu Opera, Pingju Opera, Qin Opera, Chu Opera, Cantonese Opera, Sichuan Opera, Yang Opera, and so on. The music category includes Golden Rhythm Drums, Pear Blossom Drums, Shandong Qin Shu, Suzhou Pian Bomb, etc. The instrumental category includes Guqin songs. Instrumental music includes guqin, pipa, erhu, and folk music ensembles. Pathé has recorded and preserved these excellent traditional cultures in the form of recordings, and with its high-quality records, most of the music genres can be found in the recordings published by Pathé. As a French record company, Pathé did not completely worship foreign countries and pander to foreign countries; it not only did not abandon the traditional Chinese culture

but also made great contributions to the inheritance and development of traditional culture. Traditional culture in the folk has a deep mass base and an unparalleled unique charm. From the Song dynasty tile house hook rail to the late Qing dynasty theater, it is an important place for people to contact traditional culture. Before the popularity of the record, people used the traditional form of performance to understand and appreciate the excellent traditional culture, which is complementary to the deep-rooted traditional culture. The emergence of the record makes the dissemination of traditional culture more convenient. The company, as a representative of the record company, selected a large number of traditional Chinese songs and cultures to make into a record. As the sales champion of the record industry, the company's initiative in the promotion of traditional Chinese culture has played a powerful role in the development of its significance, which is not only limited to the inheritance of traditional music and culture, due to the great influence and market promotion power of the company. With their huge influence and marketing power, these traditional music records make more and more people understand the traditional culture. They are either traditional culture advocates or the traditional culture of foreign friends is relatively unfamiliar, but this does not affect the company's leadership of the traditional culture spread throughout the entire record industry. Through the thousands of years of traditional Chinese culture essence, more and more people through the record understand the Chinese people. The essence of culture What is played in these various records is not just a simple melody but a treasure flowing in the long river of Chinese history and culture, which shines with the light of Chinese traditional music and culture. These records of Pathé have played a good role in preserving the traditional culture, especially for those who have a long history of oral tradition and are about to be lost. The records record the complete record of this traditional music and culture and

make it available in a wider space for more people to listen to and appreciate the unique charm of traditional culture. Inheriting and promoting the traditional music culture, Pathé is worthy of being recognized in the history of the world.

Dissemination of Shanghai-style Music Culture

Shanghai, as an international metropolis, is an eclectic and tolerant city with a high degree of commercial prosperity. All of this is closely related to the opening of the port of Shanghai in 1843, after the opening of the port of Shanghai, a large influx of Western culture, filled with the cultural imprints of modern Western industrial civilization, the spread of Western culture in Shanghai in a very different and innovative avant-garde styles, coupled with the cultural penetration of Shanghai's various concessions, the international integration of the world's cultures and the local culture of Shanghai intertwined together. During this period, a lot of Western music culture was introduced to China, piano, violin, symphony, orchestra, songs, cutting-edge music theory, and music ideas all impacted the local music culture, in this local and world dialogue gradually fused and intertwined with Shanghai's unique shanghai-style music culture. People had great curiosity about this Western music, and Pathé issued Western classical music-based records, which were only appreciated by a small portion of the middle class or some intellectuals and musicians, but due to Pathé's monopoly of the record market and its great influence on the society at that time, western music was gradually known by more and more people, and people gradually accepted this new and innovative music. Gradually, more and more people became familiar with Western music, and people gradually accepted this new and different form of music. With the penetration of the Shanghai-style culture, some rich people regarded listening to classical music, watching musicals, and listening to symphonies as a symbol of noble status, and people also slowly accepted Western music.

These kinds of recordings played a positive role in the dissemination of Shanghai music culture, making those people in remote areas where information is closed also exposed to these foreign music cultures through the recordings, a large number of Western symphonies, and piano masterpieces for the people to be familiar with, a batch after batch of musicians traveled across the oceans to come to Shanghai, they either held concerts after concerts, or exchanges of learning with local musicians, more and more music culture spread in Shanghai, and more and more music culture spread in Shanghai. More and more music culture spread in Shanghai, and people gradually got used to and loved these styles of music, which were very different from traditional music. Not only that, due to the powerful spread of records, western music culture has been widely spread in China, as one of the main means of spreading the music culture of the Shanghai school, records as an effective carrier to integrate Chinese and Western music culture and then push it to the consumers with great momentum, the Chinese and western music culture in the collision of the city of Shanghai has found a perfect balance, fitting in the city of Shanghai's tolerance and integration of the city's character, the Shanghai school of music has taken root and flourished in Shanghai. In this way, Shanghai music has taken root and flourished in the city. As one of the channels for the dissemination of the Haiku music culture, the strong market influence of the company and the unique timeliness of the record itself have played a great role in promoting the dissemination of the Shanghai-style music culture in China.

The Fusion of Chinese and Western Music Cultures

With the gradual introduction of some Western classical music into people's lives. The introduction of the piano and violin broadened people's horizons, and these Western music styles, which are very different from the traditional ones, have attracted many fans with their unique charms. As one of

the leading record companies in the country, the recordings of Western music released by Pathé are mostly music played by Western instruments, both solo and ensemble. They were mainly piano solos, violin solos, and orchestral ensembles. The public had a strong curiosity about these unfamiliar foreign musical cultures. In response to the trend of the times, Pathé released a series of Western classical music works, which had a great attraction to the public while bringing cultural impact. The public gradually came into contact with and recognized many excellent Western music works in the overwhelming advertising campaign of the company. The public consciousness, especially people's music aesthetic consciousness, and cultural consciousness is also gradually changing. People are no longer unfamiliar with or resistant to these foreign cultures but tend to be enthusiastic about and respect them. Appreciation of Western music gradually became a cultural symbol and status symbol for celebrities in Shanghai and even across the country. The acceptance of Western music culture and the traditional music culture rooted in China for thousands of years created a flourishing cultural scene where Chinese and Western music cultures mingled, where tradition and modern innovation were combined, and where a hundred flowers blossomed.

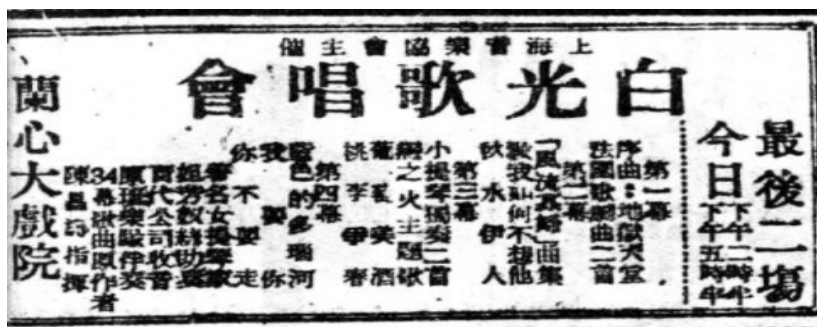


Photo 15. The Shun Pao, May 7, 1945.

Contributing to Modern Musical Culture

The most prominent of the modern music culture was the periodicals composed by Li Jinghui, which was during the heyday of Pathé and the most prosperous era of China's record industry. Therefore, driven by commercial interests, Pathé began to release a large number of zeitgeist records, and the popularity of zeitgeist records was, to some extent, attributed to the fast speed and convenient listening methods of the records themselves and the vigorous publicity of Pathé at a later stage. As the leader of the record industry, the company's choice of record content also represents the general trend of the record industry. It can be said that, as one of the most effective means of spreading music and culture, the development of the record industry is interrelated with modern music culture, and a large portion of the development of modern music culture has benefited from the promotion of the medium of records, and soon, under the promotion of the records, the record of new music has also rapidly occupied the mainstream market. At the same time, it also led to the birth of a large number of new musicians and singers. In modern music culture, the music of Nie Er and Ren Guang, which emerged after the 1930s, also shone on a wider stage because of the release of records by the Pathé Company. The mass songs and anti-Japanese salvation songs of this period can be heard in the records, and these songs played a great role in forging the national pride and patriotic feelings of the Chinese people, and in some ways,

the records issued by Pathé Company and a series of overwhelming propaganda around the records even contributed to the process of China's modern history in this period. Before the founding of New China, the civil war between the Communist Party of China and the People's Republic of China made the company fall to a low point, but the records issued by the company over the years and the impact of these records on people have long been deeply rooted, and it can be said that in the process of the development of modern music in the whole of China, Pathé Records occupies an important position, and Pathé has been a contributing factor in the development of modern music and culture with its great influence.

Conclusion

As a representative and far-reaching record company in China's modern history, with its outstanding business strategy, in its many years of operation, the Pathé company paid great attention to changes in the values and aesthetic interests of its audience, and through overwhelming advertising and promotion, and by its great influence in China's record market at the time, it continuously delivered to the public the cultural consciousness that the Pathé company had been advocating for several decades. Both traditional Chinese music to meet the traditional market, and Western classical music to introduce innovations, whether it is the preservation and precipitation of local music culture, or the exchange of Chinese and Western

music culture, Pathé has formed a strong appeal at the public level by its great influence in the public and has burst out a great cultural influence. Besides, Pathé Company also did its best to realize the localization of record production, actively introduced Western recording technology and record manufacturing technology, and made outstanding contributions to the localization of China's record industry. Through the historical materials related to Pathé Company that appear in the Shun Pao, we can see that in the development process of Pathé Company in the past decades, it has constantly pushed forward innovation and change, and these development courses are also intertwined with the development of the contemporary record industry and the modern music culture and have mutual influence on each other. From the production of records, the types of records, the artists invited to record, the price of the products, and even the name of the company, etc., the Pathé company also insinuates the history of modern music and culture. Shun Pao has been through seventy-eight years, and as a colorful piece of China's modern record industry, the Pathé company has left behind too much historical information in the Shun Pao. Through the excavation of these precious historical materials, we learn about the former glory of Pathé, and from the advertisements published by Pathé which appeared in the Shun Pao, we learn about the prosperity and decline of a generation of record industry leaders and witness the pivotal position of Pathé in the history of the Chinese record industry as well as its far-reaching influence on the exchange of Chinese and Western music and culture, and the evolution of Chinese music in the modern era

Recommendations

Recommendations for Further Research

Future research can rely on historical materials to collect more relevant information with the help of big data and electronic databases. At the same time, it

can also expand the study of Pathé to include other record labels of the same period and compare them with each other, to respond to the development of the record industry at that time as well as more issues on the exchange between Chinese and Western music cultures in modern China.

Recommendations for Applicants

This study offers new horizons for scholars interested in modern Chinese music culture, especially in witnessing the history of the development of the contemporary record industry and music culture from the perspective of the Pathé Company. Through the results of this study, researchers related to recordings, modern Chinese music culture, Sino-Western music cultural exchanges, and modern Shanghai music culture will gain more information as well as perspectives, which will be beneficial for them to be able to discover more important information in history and to enhance the depth and breadth of their research.

Limitations of Study

This study makes full use of historical data but lacks a certain amount of empirical research, especially since the content in the literature is subject to the subjectivity of the era to which it belongs, and thus needs more confirmation in terms of objectivity.

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Bridging musical gaps: creating educational songs with thematic learning for primary school students

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Abstract

This study investigates how primary school teachers without musical backgrounds create educational songs to support thematic learning under Indonesia's Kurikulum Merdeka. Thematic learning aims to integrate various subjects into cohesive themes, fostering student-centered learning (SCL) and emphasizing active engagement and critical thinking. Although the government provided the guiding textbooks, teachers face challenges in implementing SCL. Eventually, they often revert to conventional, teacher-centered methods. Previous research indicates that songs can serve as effective educational tools, but there is still a lack of thematic songs that align with the curriculum's specific themes. Using a case study approach, this research involved classroom observations, document analysis, and interviews with two first-grade teachers who developed songs for an environmental theme. The study found that teachers could create educational songs by deriving lyrics from teaching materials and improvising melodies, although they needed formal musical notation skills. Teachers and students then used these songs in classroom instruction, engaging in singing and physical activities. Despite inconsistencies in musical performance, the findings indicated that students were enthusiastic and better understood the material through these songs. The study highlights teachers' adaptive nature in leveraging available resources to meet educational objectives and emphasizes the importance of integrating arts, particularly music, into educational practices. The research contributes to the broader discourse on educational innovation, suggesting that even teachers without musical training can effectively create and use educational songs to enhance learning. Empowering teachers with resources and training in songwriting could further enrich thematic learning, fostering creativity, critical thinking, and collaboration among students. This approach aligns with the goals of the Kurikulum Merdeka, supporting holistic educational reforms and improving learning outcomes in Indonesian primary education.

Keywords

educational song, music-based interdisciplinary teaching, thematic learning with music, primary school student, primary school teacher

Introduction

Primary education in Indonesia provides a comprehensive foundation for learning, covering essential aspects of education, including cognitive (intellectual), psychomotor (skills), and affective

(attitude) domains. The Emancipated Curriculum, also known as *Kurikulum Merdeka*, introduced thematic learning to Indonesian primary schools in 2020. This curriculum builds on the 2013 curriculum, which first introduced thematic learning

for primary students.

Although the textbook has already been facilitated by the government after years of implementing thematic learning in Indonesia, the Indonesian researchers still found challenges experienced by the teachers. One of the biggest challenges in implementing thematic learning is the difficulty in implementing student-centered learning (SCL), which aims to make the learning process interactive. Chumdari et al. (2018) investigate the implementation of the thematic curriculum using a quantitative approach with students from 253 primary schools in one of Central Java's cities. According to their study, the quantitative data indicated that the thematic curriculum was well implemented. However, the conventional teacher-centered method still results in less optimal learning activities for students. Teachers, not students, continue to play an active role in the teaching-learning process.

SCL is crucial in thematic learning because it emphasizes active engagement, critical thinking, and focusing on competencies through relevant themes. This approach integrates various concepts, skills, and attitudes, fostering holistic understanding. It utilizes a variety of resources, promotes flexibility and collaboration, and differentiates instruction to address diverse needs. Direct experiences and flexible curriculum design help students grasp abstract concepts, while differentiated instruction ensures comprehensive understanding. This approach helps students see connections between subjects and achieve learning objectives effectively (Grøndahl Glavind et al., 2023; Morris et al., 2023).

One solution offered by the previous literature is using songs as a medium to teach in primary school (Arief & Isnani, 2020; Wadiyo et al., 2019, 2021). The public has created and utilized numerous songs as a means of artistic expression. However, not all songs, particularly those intended for primary

schools' thematic education in Indonesia, have met the public's expectations. Even if there were, the existing songs needed to be more than enough. The curriculum outlines specific themes to guide teachers in creating student materials. For example, the curriculum outlines eight themes for first-grade primary school students, namely: (1) myself, (2) my passion, (3) my activities, (4) my family, (5) my experiences, (6) clean, healthy, and beautiful environments, (7) things, animals, and plants around me, and (8) natural events. For these purposes, teachers should also teach students life skills while introducing aesthetics to build an integrated education that enhances children's cognitive, motoric, and affective skills through song.

Background of the Problems

Problems arise when primary school teachers lack a musical background. Most of them graduated with a bachelor's degree in primary school education. Teachers are facing challenges due to a shortage of appropriate songs, particularly those that align with the curriculum's learning themes. Professional or primary teachers face these issues because they lack professional songwriter training. Most of them lack any musical background at all. The teachers' lack of specific music training poses a challenge when it comes to developing musical tunes, such as creating original songs. Teachers can only engage in the singing process by mimicking existing songs. According to Larsson & Georgii-Hemming (2019), people with no musical background can engage in musical improvisation by focusing more on other aspects such as educational, psychological, and sociological theories rather than music per se, as well as focusing more on the process rather than the improvisation product.

This problem is not limited to Indonesia. Other countries, including the United Kingdom, have reported similar challenges. Kneen et al. (2020) find that primary school teachers in the UK also face difficulties implementing the thematic curriculum, particularly when

integrating subjects outside their expertise, such as music. The main research problem is that non-music teachers struggle to create and use educational songs as part of the thematic curriculum due to a lack of training and resources. Sub-problems include: (1) non-music graduates lacking the skills to compose songs tailored to educational content; (2) the unavailability of pre-made songs that align with the curriculum; and (3) the need for practical methods that enable teachers to integrate music effectively into thematic learning. To address these challenges, this study aims to develop a method to assist non-music teachers in creating educational songs, offering a practical solution for teachers without any musical background. This approach seeks to establish a teaching methodology that empowers teachers to incorporate song creation into thematic learning in primary education.

Literature Review

Thematic Learning

Thematic learning is the integration of teaching material from multiple subjects into a single theme. Thematic learning is an effective way to contextualize learning methods. Additionally, thematic learning aligns with students' real-life learning methods, enabling both students and teachers to engage in cooperative and interactive learning opportunities within the classroom (Min et al., 2012). Thematic learning integrates several subjects related to a theme. The theme plays a central role in the development of several integrated lessons, with a primary focus on material development as a tool for understanding the material. Thematic learning helps students learn in primary school. A theme can help students learn about various phenomena in their daily lives. Nature provides information about various disciplines in a holistic manner, not separately. Students' learning experience will become more intact and meaningful when they draw a theme from natural and social phenomena that are close to their lives (Ain & Rahutami, 2018; MacQuarrie et al., 2015).

Indonesia's education integrates thematic learning through the 2013 curriculum. *Kurikulum Merdeka* continued the effort in 2020. Various countries had integrated thematic learning long before Indonesia did. Researchers and teaching experts have conducted many studies to implement thematic learning, like developing an environment-based thematic math book with a realistic approach to instilling a caring attitude towards the environment in first-level primary school students in Kupang (Ekowati & Nenohai, 2017), assessing the effectiveness of an approach to thematic teaching (Bitchener & Turner, 2011), the influence of thematic learning models, learning styles, and reading skills on student learning outcomes (Nurlaela et al., 2018), and the research on increasing teacher knowledge and abilities related to the application of integrated thematic curricula (Wu & Chang, 2015).

When implementing thematic learning education, the Indonesian government determines the themes for grades 1 to 6 through a set of thematic books. The books guide the teacher in planning, teaching, and evaluating thematic learning in primary schools (Ain & Rahutami, 2018). The Minister of Education and Culture's Regulation Number 22 of 2016 regarding Primary and Secondary Education Process Standards regulates the integration of thematic learning, which was a fundamental concept in the 2013 curriculum at the primary school level.

The Benefits of Songs for Children

Primary school children are those who need assistance to reach their full potential. Musical activities can stimulate IQ, EQ, and SQ, which are also capital for awakening creativity and imagination (Cross, 2014; François et al., 2013; Kraus et al., 2014; Miranda, 2013). These capabilities boil down to language skills. Sound and language are symbols. As a symbol, it can be used to communicate with anyone as long as they understand what is embodied in the symbol

(Asano & Boeckx, 2015). The person who wants to interact must interpret any sound, utterance, or word equally as a symbol. Without the same meaning, communication will not work as expected (Way & McKerrell, 2017). Songs with melodies and lyrics can facilitate aesthetic interactions. Songs do not only impact students' understanding of the lyrics but also their ability to pronounce them with a cohesive tone and rhythm. Apart from significantly increasing the various potentials of children, research found that music and songs can also improve language skills and stimulate body movements (Degrave, 2019; Kaviani et al., 2014).

A song's lyrics often reflect the social lives of its listeners. A song's lyrics can convey an aesthetic message with a broader meaning (González, 2021). Song lyrics, in the form of sentences, are understandable verbal language. According to Wadiyo et al. (2022), a song is considered meaningful as art if it engages people by stimulating their senses, fostering their imagination, and enhancing their sociocultural life. All age levels cannot separate songs from their crucial role in community life. Songs are commonly used in public schools to convey messages. Language is a way to convey educational messages that are generally easier to understand and grasp. For this reason, language plays a crucial role in music, particularly through the use of lyrics, which serve as the verbal component that conveys meaning. Lyrics allow listeners to understand and study the music, from the meanings of individual words and sentences to the implicit and explicit messages embedded within the song.

Aims of the Research

This study aims to investigate how primary teachers create educational-themed songs, analyze how they use these song forms in the classroom, and evaluate how much the songs improve learning activities in the classroom.

Method

Research Model

This study used a qualitative case study design. We chose case study as the approach to gain a holistic understanding of a phenomenon by investigating complex systems that are difficult to isolate from their context and impossible to study with other research methods (Dillman Taylor & Blount, 2021).

Participants

An primary school with two first-grade classes, each with 33 students and two teachers, hosted the case study. Both teachers were graduates of the Primary School Teacher Education program and had no formal musical training. We chose an primary school setting because children at this age have more advanced language skills than preschoolers, which makes them more receptive to learning through music. Music serves as an effective educational medium, not only for developing musical skills, but also as a tool to enhance language learning and support other complex aspects of education. Public schools employ music to enrich students' learning experiences, foster creativity, and develop cognitive, social, and emotional skills, ultimately enhancing their overall potential through engaging and interactive methods such as performing arts.

To comply with the research's ethical procedures, we use pseudonyms and mention all participants anonymously. The teacher's coding system uses the format TeacherID-Gender-Age. In this study, we coded a teacher from class A as T1-F-26 and class B as T2-F-35. We also used these pseudonyms to directly quote the teachers' opinions in the subsequent results and discussion sections.

The study also included students as participants, and Table 1 below presents their demographic characteristics.

Table 1. Demographic characteristics of the students

Variables		f	%
Gender	Male	16	49
	Female	17	51
Grade	1 st	33	100
Age	7 years old	33	100

Data Collection Tools

Observation Form

This study used observation as the first data collection tool. As a data collection tool, observation enables the researcher to gather data across perspectives, time, and the phenomenon’s natural setting (L. Cohen et al., 2017; Cowie, 2009). The researcher in this study observed the song creation process and the classroom activities during the song implementation without interacting with the research subjects, a method known as non-participant observation. Non-participant observation can be overt or covert. Overt observation means that the participants know that researchers are present but do not interact with each other (Holmes et al., 2013).

In this study, we conducted observations on two targets. The teacher was the first target, and we aimed to observe the teachers’ activities during song creation and implementation in the classroom. For this observation, we collected data using recordings and field notes. According to Creswell & Creswell (2017), using multiple data collection methods, such as recordings and field notes, enhances the reliability and validity of qualitative research.

The second observation category focused on students’ behaviors during the implementation of the teacher-created songs in the classroom. We employed a combination of video recordings and a Likert scale observation checklist to systematically record and evaluate student behaviors, given the large number of

student participants (see Appendix 1). The use of a Likert scale observation checklist is particularly effective in educational settings for measuring the frequency and nature of specific behaviors (Boone & Bourgois, 2012). We developed the checklist based on established behavioral criteria relevant to classroom engagement and participation in music activities to ensure the content validity of the observation instrument. Five music lecturers and five primary education teachers, who were not study participants, reviewed the checklist to further strengthen its content validity. This process ensured that the instrument accurately captured the targeted behaviors and provided reliable and meaningful data on students’ responses to the musical intervention.

Semi-structured Interview Form

The second data collection tool in this study was a semi-structured interview form, which aimed to comprehensively understand teachers’ perspectives and experiences in creating educational-themed songs, examining their classroom utilization, and assessing their impact on learning activities. The interviews aimed to gather detailed insights into the teachers’ creative processes, implementation strategies, and perceptions of the effectiveness of the songs in enhancing student engagement and learning.

The semi-structured interview form provided a flexible yet focused approach to qualitative data collection, combining predefined questions with opportunities for interviewees to explore topics in greater

depth. This format enabled researchers to balance structured and open-ended questioning, facilitating an in-depth exploration of participants' experiences and perspectives (Kendall, 2008).

The same group of experts who evaluated the observation checklist also reviewed the interview questions to ensure their validity. This review process, which included five music lecturers and five primary education teachers, ensured that the questions were relevant and accurately captured the dimensions of interest. The interview form consists of six items (see Appendix 2), covering four key dimensions: class participation, understanding of the subject, increasing interest in music, and teachers' competencies in designing instruction with music. We designed these questions to provide a comprehensive understanding of primary teachers' use of educational-themed songs, their impact on classroom dynamics, and the competencies required to effectively incorporate music into teaching.

Documents

Document analysis is a qualitative research method where researchers examine documents to understand and interpret a topic (Bowen, 2009). According to Bowen, document analysis serves five essential functions: providing contextual information, suggesting research questions and scenarios, enhancing research data, comparing changes over time, and verifying findings from other sources. Silverman (2009) defines document analysis as a process that involves skimming, reading, and interpreting documents while combining content and theme analysis. Researchers must critically select relevant data and assess the documents' authenticity, credibility, accuracy, and representativeness.

In this study, document analysis focused on several key types of materials: thematic curriculum guidelines, teaching materials, and educational songs created by teachers. The thematic curriculum guidelines provide a comprehensive framework and

outline for the educational content and teaching objectives. Teaching materials, which include syllabi, lesson plans, and textbooks, are crucial for understanding the curriculum and instructional practices implemented in the classroom. Additionally, analyzing the educational songs created by teachers provides valuable insights into their utilization within the teaching process and their impact on enhancing learning and engagement.

By analyzing these documents, the study aims to gain a comprehensive understanding of the educational methods and materials used by teachers and assess their effectiveness in enhancing classroom learning activities.

Analysis

All collected data were then analyzed thematically using six steps of thematic analysis outlined by Cohen & Crabtree (2008), which include familiarizing with the data, coding, searching for themes, reviewing themes, defining and naming themes, and writing up. The goal of a thematic analysis is to identify themes—that is, significant or intriguing patterns in the data—and then use those themes to discuss the research or make a point. A strong thematic analysis does much more than just summarize the data; it analyzes and makes meaning of it (Clarke & Braun, 2013).

Process

Ethics

We provided the school's head with an information letter and consent form for this research, requesting institutional approval to involve teachers and students in the observation and interview processes under DPA LPPM UNNES year 2023 No. 195.12.4/UN37/PPK.10/2023. Additionally, all participants received detailed information sheets and consent forms to explain the data collection process and obtain their signatures. We informed the participants that their involvement in the study was entirely voluntary, and they could withdraw at any time without providing a reason.

We assured them that their decision to withdraw would not incur any penalties or negative consequences, nor would it impact their relationship with the researcher or the school.

Procedures of data collection

The data collection for this study took place at SD Labschool Unnes in Semarang, Indonesia, on June 13 and June 14, 2023. The study commenced with obtaining ethics approval to ensure the research adhered to ethical standards and respected participants' rights. We collected data through a combination of classroom observations, document analysis, and interviews.

We conducted observations during two separate meetings in each classroom. This approach allowed the researcher to comprehensively cover the theme of interest and capture a detailed account of classroom dynamics. Simultaneously, the researcher collected documents related to the observed lessons during the classroom meetings. The researcher then analyzed these documents to gain deeper insights into the instructional materials and methods used. The researcher conducted interviews with the teachers after the classroom meetings. These interviews provided additional context and perspectives on the observed teaching practices and the use of educational materials.

Results

The Song-Creation Process

Results from teachers' observations and document analysis

The observations showed that teachers from two classes had the same steps in creating the songs. Initially, the teachers examined the educational themes intended for song creation. During the observation, they identified the theme as "Environments" and the topic as "Air". As a result, the teachers created a song with the theme of "Air". Afterwards, the teachers created lyrics based on the themes presented in the teaching materials. The findings from two

different case studies revealed that the first teacher directly incorporated the lyrics into a random melody by humming it.

Meanwhile, another teacher attempted to sing the lyrics into an existing song before ultimately utilizing a new melody she had created. What is unique about this finding is that both teachers didn't use musical notations. The interview results revealed that the teachers' lack of use of musical notations stemmed from their lack of knowledge on how to utilize them effectively. Therefore, they only tried to remember their songs by repeatedly singing and recording them on their phones.

Another interview with both of the teachers revealed that they emphasized the use of the song more to convey a pedagogical message.

"I wrote the song to facilitate interactive learning. I aimed to make the students' learning experience more engaging and participatory. By incorporating a song into the lesson, I aimed to capture their attention and encourage active involvement in the material." (T2-F-35)

"The song can be used to introduce lessons about the environment, respiration, and the properties of air. Since we needed to create integrated thematic learning materials, we sang the song and did other activities at the same time, such as breathing exercises or discussions about the importance of air quality." (T1-F-26)

Here is the translation of the song's lyrics created by T1-F-26.

Table 2. Song's lyric created by T1-F-26 in Bahasa Indonesia and English

Bahasa Indonesia	English Language
Judul: Udara	Title: Air
Udara udara kau ada di mana-mana	Air air you are everywhere
Tak dapat dilihat dan tak dapat diraba	It cannot be seen and cannot be touched
Udara udara tiap orang membutuhkanmu	Everyone needs air
Udara-udara tiap orang menghirupnya	Everyone breathes air

The songs implementation

Results of Classroom Observation

Student engagement and singing accuracy

During the initial meeting, the teachers presented the theme and topic to the class, then proceeded to instruct the students using songs. During this process, the teachers tried to sing the song lyric by lyric, and the students tried to follow and repeat after the teachers. Another unique feature of this case study was that teachers frequently sang

songs they created with different tones. The different tones naturally caused students to sing with different tones as they imitated their teachers. To better understand this, the researcher recorded and wrote down one teacher's song notation. The results confirmed that there were indeed different notations for the same song created by the teachers. The teacher sometimes uses the basic tone/tonic D = do, and sometimes the basic tone/tonic C = do.

UDARA

C = Do. 4/4
Moderato

5 5 | 1 . 0 3 3 | 2 . 0 5 5 | 2 . 2 2 4 4 | 3 . .
 U da ra u da ra kau a da di ma na ma na

1 3 | 5 . 0 5 5 | 4 . 0 4 4 | 3 3 4 3 | 2 . .
 tak da pat di li hat dan tak da pat di ra ba

5 5 | 1 . 0 3 3 | 2 . 0 5 5 | 2 . 2 2 4 4 | 3 . .
 u da ra u da ra tiap o rang mem bu tuh kan nya

1 3 | 5 . 0 5 5 | 4 . 0 4 4 | 3 3 2 2 | 1 . 0 ||
 u da ra u da ra tiap o rang meng hi rup nya

Figure 1. The song created by Teacher A (*Udara = Air*)

UDARA

Moderato

U - da - ra u - da - ra kau a - da di ma - na ma - na Tak da - pat di - li - hat dan tak
 8 da - pat - di - ra - ba U - da - ra u - da - ra tiap o - rang mem - bu - tuh - kan - nya U - da - ra u - da -
 15 ra tiap o - rang meng - hi - rup - nya

Figure 2. The notations of the song created by T1-F-26

Field observations also revealed that the students often sang with incorrect and inconsistent tones. The students eagerly attempted to mimic the song their teachers were teaching, often leading to outbursts. When the teachers sang with different intonations, the students would follow, creating varied tones as well. When asked about this during the final interviews, both teachers explained that it was unimportant as long as the students understood the material.

“Yes, we observed that students sang with varied tones and sometimes shouted. However, our primary goal was for them to understand the material and engage with the song. The different intonations helped keep the activity lively and captivating for the students. Rather than perfecting their singing tones, we focused on ensuring they grasped the lyrics and the educational content. Their enthusiasm was a positive sign of their engagement and interest.” (T1-F-26)

“While it is true that the students often sang with varying tones and sometimes even shouted, we did not see this as a major issue. Our main concern was that they understood the song’s content and actively participated. Singing with different tones added a joyful element to the learning process, making it more enjoyable for the students.” (T2-F-35)

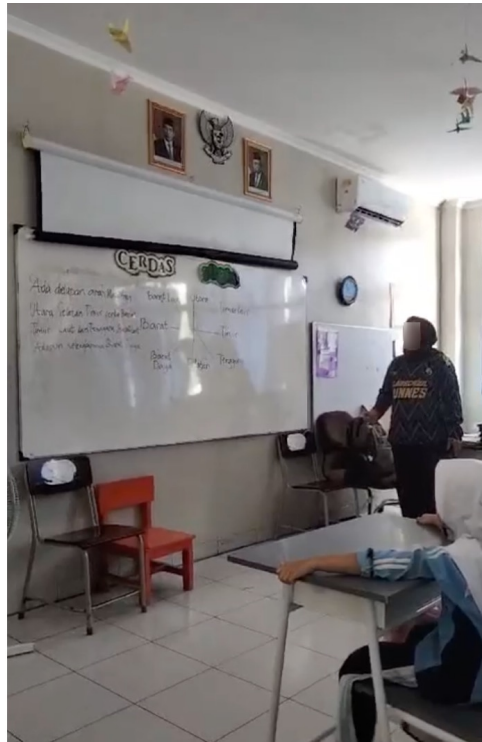


Photo 1. Class B teacher teaches “Air” theme material to students before learning using songs

Student participation, movement, synchronization, and behavior during classroom activity

For the second meeting, the teachers asked the students to repeat after them when singing this song. What was new was that the teachers asked the students to sing the same song again, this time adding movements that

corresponded to the lyrics. For instance, teacher A demonstrated a crossing motion for the word “*tidak dapat*” (“cannot”) and a gesture of covering their eyes for the word “*dilihat*” (“seen”). The students then stood in the middle of the classroom to sing and practice these movements (see Photo 2).



Photo 2. Class A students practiced songs made by their teacher with added movements

The second teacher also mentioned that the movements and lyrics helped the students enjoy the material more. Students' enthusiasm supported the learning process when the teachers asked them to sing and move in sync with the song's lyrics and rhythm.

"Additionally, the movements and lyrics helped the students enjoy the material more. When we asked them to sing and move along with the lyrics and rhythm of the song, their enthusiasm was evident, making the learning experience more effective and enjoyable." (T2-F-35)

During the observation period, we noted a significant increase in behaviors that indicated a deeper understanding of the material. Specifically, students exhibited a higher frequency of gestures and actions that demonstrated their engagement with the concept of air. For instance, many students instinctively reached out as if to touch the air around them, reflecting their attempt to grasp the idea of air being omnipresent yet intangible. Additionally, there was a marked increase in the number of students taking exaggerated breaths during the singing activities, which illustrated their comprehension of breathing as a fundamental interaction with air and aligned with the song's lyrics. These physical actions, as well as their spontaneous reactions and expressions while singing, provided clear evidence that the students were internalizing the educational content. The improvement of their behaviors underscored the effectiveness of using music and movement to enhance understanding of abstract concepts like air.

Effect on students' understanding of the subject

The song effectively engaged young students through its catchy and repetitive nature, proving a valuable educational tool. The simplicity of the lyrics, despite the variations in student singing, facilitated quick memorization and recall of information, such as the key points about

air: its all-encompassing nature, intangible nature, and essential role in breathing. Observations highlighted that students displayed high levels of enthusiasm during the learning process, which correlated with their comprehension of the material taught through the songs.

The effectiveness of this musical approach was evident during the review sessions at the end of the two meetings. Teachers asked students questions to assess their understanding of the material. Based on their observations, T1 and T2 assessed the students' understanding during the review sessions at the end of the lesson by asking questions related to the song. They asked, "What is something we learned about air from the song?" and "Can you explain why everyone needs air?" The students responded quickly, with answers like "Air is everywhere even though we cannot see it" and "We need air to breathe." Their correct and confident responses demonstrated that the song had effectively conveyed the critical concepts about air and helped them grasp the material.

The students' ability to answer these questions demonstrated their grasp of the content. Their correct responses indicated that the educational songs helped reinforce the lessons, making abstract concepts more concrete and memorable. This finding was consistent across both meetings, underscoring the song's role in enhancing students' understanding and retention of the subject matter. Their ability to recall and apply the content demonstrated the song's effectiveness in reinforcing the lessons and making abstract concepts more tangible.

Results from Interview

The impact of thematic music-based teaching on student participation

According to T1's interview results, thematic music-based teaching profoundly impacts student participation by transforming the learning experience into a more dynamic and interactive process. Traditional methods

often involve passive reception of information and can lead to disengagement, particularly when covering extensive materials within a single theme. The inclusion of music, such as singing and rhythmic activities, breaks this monotony by adding an element of fun and excitement. This shift captures students' attention and sustains their interest throughout the lesson.

“Thematic music-based teaching significantly enhances student participation by making lessons more engaging. With numerous materials to cover under the same theme, traditional methods can sometimes become monotonous. Incorporating fun activities, such as singing, breaks this monotony and maintains student interest. Without such creative approaches, students might feel bored and disengaged.” (T1-F-26)

T2 mentioned that by incorporating musical activities into the curriculum, educators address the challenge of maintaining student engagement in a student-centered learning environment. Music-based teaching aligns with student-centered learning (SCL) principles by creating enjoyable, participatory experiences that resonate with students. The interactive nature of singing and music activities encourages students to participate rather than passively absorb information. This active engagement helps students to stay focused and invested in the lesson, leading to a more effective and enjoyable learning experience.

“Our thematic-based curriculum aimed to emphasize student-centered learning (SCL). By integrating singing into the lesson, we provide students with enjoyable activities that align with the taught themes. This approach makes the learning process more enjoyable and helps students stay engaged with the lesson content.” (T2-F-35)

Overall, using thematic music-based teaching strategies ensures that students remain engaged and motivated, making the

learning process more enjoyable and more effective in reinforcing the material.

The effectiveness of thematic music-based teaching on subject comprehension

Similarly, by summarizing both T1 and T2 interview answers, thematic music-based teaching is highly effective in enhancing students' understanding of the subject matter, particularly through its approach to memorization and engagement. By utilizing repetitive song lyrics, this method capitalizes on the power of repetition to reinforce learning. The continuous exposure to the same information through music aids in internalizing key concepts, making them more accessible for students to recall. Integrating movement into the activity adds a layer of reinforcement. The physical actions associated with the song create multisensory connections to the content, further embedding it in students' memories.

Music-based teaching becomes especially valuable for abstract concepts that are difficult to observe directly, such as the nature of air. Songs transform complex or intangible ideas into concrete, memorable experiences. The melody and accompanying movements help students visualize and understand concepts that might otherwise be challenging. By converting abstract material into a fun and interactive format, students can grasp and retain complex content more effectively. This approach not only makes learning more accessible but also turns potentially overwhelming subjects into engaging and manageable lessons.

Here are the direct quotations for T1 and T2 interview responses:

“Thematic music-based teaching enables memorization of the material through repetitive song lyrics, often accompanied by movement. This repetition helps students internalize and recall information more effectively. The movement component further reinforces their learning by associating physical actions with the song's content.” (T1-F-26)

“Direct observation is not always possible for abstract concepts, such as the nature of air. In such cases, songs provide a fun and memorable way to convey the material. The melody and movement involved in singing help students grasp and retain abstract concepts, turning challenging material into something tangible and accessible.” (T2-F-35)

The influence of thematic music-based teaching on student cooperation and classroom harmony

According to T1, thematic music-based teaching significantly enhances student cooperation and fosters a harmonious classroom environment by actively involving students in learning. Music and dance activities are powerful tools that transform students from passive recipients of information into active participants. When students engage in singing and dancing, they become more invested in the lesson, which helps them focus better and interact more meaningfully with the content. This increased engagement naturally leads to improved cooperation among students, as they are more likely to work together and support each other during these interactive activities.

“Music and dance activities promote active engagement and intention from students. Students become more involved in the lesson when they sing and dance, making them less likely to be passive listeners. This active participation fosters a cooperative classroom environment where students are more inclined to work together and engage with the lesson content.” (T1-F-26)

Furthermore, T2 agreed, saying that allowing students to express themselves by shouting, singing loudly, and dancing boosts their motivation and enthusiasm. This freedom of expression creates a vibrant and positive classroom atmosphere where students feel more connected and excited about their learning experience. As students’ energy and

enthusiasm rise, their behavior improves, and they become more collaborative. The high levels of engagement and the joy of participating in musical activities contribute to a more cohesive and cooperative classroom environment, where students work together harmoniously and are more open to sharing ideas and supporting their peers.

“Allowing students the freedom to shout, sing loudly, and dance enhances their motivation and enthusiasm. This increased energy and freedom of expression contribute to a more cooperative and harmonious classroom atmosphere. Students’ behavior improves when they feel excited and engaged, and they collaborate more effectively with their peers.” (T2-F-35)

The feasibility of primary school teachers creating thematic songs: challenges and requirements

Concerning this question, T1 mentioned that primary school teachers have the potential to create effective thematic songs for their lessons, even if they lack formal musical training. While initially daunting, writing lyrics can be straightforward and manageable. Once you set the lyrics, you can approach adding a melody with simple techniques. A valuable tool for teachers in this process is a recorder, which helps capture and remember musical notations, making refining and developing the melody easier.

“Primary school teachers can indeed create songs for thematic lessons, even if they lack musical backgrounds. Initially, I was nervous about creating music due to my limited musical knowledge. However, starting with writing lyrics was manageable, and adding a melody was the next step. To aid this process, a recorder can help remember musical notations and refine the melody.” (T1-F-26)

Meanwhile, T2 explained that teachers’ main challenge was creating musical

notations and melodies, especially if they were not musically inclined. However, the focus should be on creating compelling and educational lyrics that align with the lesson content. The musical aspects, such as the melody or notation, are secondary to the effectiveness of the lyrics in conveying the material. The primary goal is to create a song that students enjoy and can easily sing along to, which will enhance their learning experience. When students actively engage and participate, the thematic song becomes a powerful tool for reinforcing the lesson and ensuring that the material is memorable.

“Teachers can compose songs, even without a musical background. The primary challenge lies in creating musical notations and melodies. However, crafting effective lyrics that cover the lesson material is crucial. The melody or notations are secondary to ensuring that the song is enjoyable and helps students remember the content. The key is to ensure that the students are happy and can easily sing along, reinforcing their learning.” (T2-F-35)

Discussion

Songs to Convey an Educational Message

The findings revealed that there were no specific regulations governing the creation of songs by teachers for educational purposes. Songs can contain anything. Melody and lyrics combine to form songs. People generally refer to a lyrical melody as a song. The melody already qualifies as a song because it is a piece of music. Teachers define a song as complete when it possesses elements like rhythm, melody, harmony, and lyrics. Songs can contain a variety of elements, including educational messages that are highly engaging and serve as valuable material for the lyrics. Fundamentally, melody and lyrics combine to form songs. Songs typically refer to melodies accompanied by poetry or lyrics. However, the fundamental components that constitute a song, as outlined in this study, include lyrics, melody, rhythm, and complete harmony (Levinson, 2017; Temperley & de

Clercq, 2017). Once the songs are complete, with all the elements present, they take on meaning as they manifest in sound. The song has a series of sentences, so the verbal language changes its meaning (Hu et al., 2009).

Furthermore, the teachers compose a song that features a melody. Once the teachers arrange the notes with different notes, they assign note values, transforming them into a melody. It is a melody, but it contains rhythm. This rhythm exhibits subtleties of harmony due to the presence of unseen tonal values that are solely perceptible through feeling. Harmony is both vertical and horizontal. The melody moves in horizontal harmony, while basic sounds follow a tone series from bottom to top in vertical harmony. For this reason, humans can perceive the melody as something beautiful, apart from the rhythm itself, which determines whether the song is enjoyable. In a lesson to convey an educational message, it is the melody that is given a series of meaningful words (Chou, 2014; Coyle & Gómez Gracia, 2014; Kuśnierek, 2016).

Because song lyrics have a musical rhythm, people perceive them differently than words or verbal sentences. Countless songs worldwide are used for various human purposes, including learning related to language recognition and activating physical movements or beautiful body expressions (Chou, 2014; Coyle & Gómez Gracia, 2014). A melody can be embedded in any spoken language to create a song. People claim that music, with its unique character, serves as a universal language. People will naturally perceive or feel differently between language spoken verbally and language attached to a melody (Engh, 2013; Oliveira, 2015), which, in turn, is language in the form of a series of words, referred to as song lyrics.

Any sound, utterance, or word symbol must be interpreted equally by the person wishing to interact. That is why it is said that communication will only run as expected with the same meaning of symbols

(Sasamoto, 2019). Songs with melodies and lyrics can facilitate aesthetic interactions, impacting not only the understanding of the lyrics, but also the ability to pronounce them with a unified tone and rhythm. In addition to significantly enhancing the potential of human children, research on music and songs can also enhance language skills and stimulate physical movements, all of which contribute to the enhancement of interaction (Degrave, 2019; Kaviani et al., 2014).

Children respond when they sing together in class, when a song tells a story, when it creates an atmosphere, or when it motivates someone to take action. The initial response stemmed from the inner nuances. The teacher can easily use basic thinking to determine what they want from the students, starting with the inner nuances. The song resonated deeply with the students' aesthetic sensibilities. The teacher hopes that this song will provide further direction to the students. Teachers certainly have more desires, namely, how to achieve the main learning objectives, where songs are only used as a tool to enrich and facilitate the educational process, supported by body movements.

Everyone can Make a Song, Including the Teachers

Unlike composing songs for commercial gain, the study revealed that the teachers' requirements for song creation were distinct from their proficiency in notation. It was more about summarizing the materials into some interesting lyrics. Besides the benefit of songs in education, as discussed previously, teachers' ability to create interesting and informative lyrics following the themes of their learning would be important in teaching children in primary education. According to Zin et al. (2019), the implementation of a thematic approach will not succeed if teachers have no knowledge of its contents and pedagogy. Moreover, according to Ghunu (2022), the role of the teacher as the one who understands the needs of the class and

the issues existing around them is essential since the thematic curriculum tries to improve students' practical intelligence by integrating the knowledge into the students' real-life issues. Therefore, empowering teachers with the skills to write compelling educational songs is critical to successfully implementing this curriculum and enhancing student learning.

In this case, empowering the teachers does not imply that they must be able to create a song professionally. However, the focus lies in motivating teachers to compose a song that aligns with the theme, regardless of its imperfections. We use song components, such as lyrics, melody, and rhythm, to deliver the teaching materials and educational messages, reflecting on the findings and previous literature. Citing some ground theories on music for education, according to Gardner (1983), music, including its lyrical and melodic elements, can cater to different types of intelligences, accommodating diverse learning styles in educational settings. This theory aligns with Vygotsky's (1978) sociocultural theory, which posits that music, as a cultural artifact, transmits knowledge and scaffolds learning through its rhythmic patterns and narrative structures.

More recent literature also supported the theories, such as studies by Rickard et al. (2013) and Hallam (2010), which provide empirical evidence supporting the cognitive benefits of music-based interdisciplinary teaching, demonstrating its role in enhancing memory consolidation and information processing. These findings underscore how well-crafted lyrics, coupled with a harmonious melody and rhythmic framework, can effectively communicate educational concepts and messages. Furthermore, in Custodero (2005) and Hargreaves (2012), music's emotional and affective dimensions can foster deeper connections with educational content and stimulate intrinsic motivation among students.

Overall, the teachers successfully created songs that encompassed the teaching

materials and aligned with the thematic approach's themes. The songs sparked the students' enthusiasm and enabled them to comprehend the teaching materials. Even though teachers frequently perform songs in different ways during class, they have effectively utilized these songs as a teaching tool. The teacher effectively created a song, which is a multifaceted form of artistic and cultural expression, by integrating melody, lyrics, rhythm, form, performance, and purpose (Hannon & Trehub, 2005; Temperley & de Clercq, 2017). DeNora (2000) and Frith (1996) explain how different forms of music provide frameworks that enhance coherence, variation, and thematic development throughout the song.

Conclusion

In conclusion, this study explored the methods and outcomes from the efforts of primary school teachers without musical backgrounds to create educational songs to support thematic learning in Indonesia. Despite facing challenges such as limited musical knowledge and a lack of formal songwriting training, the teachers demonstrated resourcefulness and creativity in developing songs aligned with educational themes specified in the curriculum. Through qualitative methods, including classroom observations, document analysis, and interviews, it was evident that these songs served as practical teaching tools, which helped to engage with the students and enhance their understanding of the materials.

The findings underscored the importance of integrating arts, specifically music, into educational practices to foster holistic learning experiences. By employing songs as a medium, teachers conveyed educational content and stimulated students' cognitive and affective domains, promoting active participation and meaningful engagement in learning. The variability in song creation processes highlighted teachers' adaptive nature in utilizing available resources to meet educational objectives.

Moreover, this research contributes to the broader discourse on educational innovation and teacher empowerment within the thematic learning framework. It emphasizes the potential for non-music teachers to leverage creative methods in curriculum delivery despite initial musical proficiency limitations. Supporting teachers with resources and training in songwriting could further enhance their capacity to develop impactful educational materials that resonate with diverse student needs and learning styles.

Ultimately, empowering teachers to create educational songs enriches the learning environment and aligns with educational reforms aimed at fostering 21st-century competencies such as creativity, critical thinking, and collaboration. As Indonesia continues to refine its educational strategies under the *Kurikulum Merdeka* framework, integrating music and arts-based approaches, such as educational song creation, holds promise for improving educational outcomes and enriching the educational experience of primary students across the country.

Recommendations

Recommendations for Further Research

The purpose of this research was to determine the extent to which an primary teacher, lacking any musical background, could create a song for thematic education. More research on primary teachers' music competency would be highly beneficial, given the proven benefits of learning through songs and the fact that all teachers can create their own songs. Understanding basic music theory, which includes notes, scales, chords, rhythm, and tempo, could enable teachers to read and interpret simple musical scores. Competency may also include knowledge of music pedagogy, such as singing, movement, and instrument play. By developing these competencies, primary teachers can create a rich, engaging, and effective music-based interdisciplinary teaching environment for their students.

Recommendations for Practitioner

As we can see, this research has demonstrated that anyone, including teachers, is capable of creating a song that effectively conveys educational messages. However, practitioners could further contribute by conducting an analysis of the training needs involved in song creation. Such research could identify specific areas where teachers require further support and training, such as music theory, songwriting techniques, or integrating musical activities with curriculum objectives. This analysis would help develop targeted professional development programs, ensuring teachers have the necessary skills and confidence to create effective educational songs. By addressing these aspects, future research could significantly enhance the integration of music into primary education, fostering a more dynamic and interactive learning environment.

Limitations of Study

While case studies may involve a single participant or a small group, it is crucial to note that this particular case study focuses solely on two primary classroom teachers employed in an Indonesian primary school.

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Appendixes

Appendix 1. Observation Form

Observation Form						
<p>Explanation: This form has been developed to determine the frequency of students' behaviors observed in the classroom. 1 (Never), 2 (Rarely), 3 (Sometimes), 4 (Often), and 5 (Always).</p>						
No	Behaviours	1	2	3	4	5
	Engagement with the song:					
1	Actively participates in singing the song					
2	Enthusiastically follows along with the lyrics					
3	Displays interest and enjoyment while singing					
	Accuracy of singing:					
1	Sings with the correct tone and pitch					
2	Sings lyrics accurately without mistakes					
3	Attempts to match the teacher's tone and pitch					
	Participation in Movements:					
1	Follows the teacher's movements accurately					
2	Synchronizes movements with the lyrics					
3	Shows enthusiasm and energy while performing movements					
	Behavior During the Activity:					
1	Maintains focus and attention during the lesson					
2	Avoids disruptive behavior					
3	Displays respectful behavior towards the teacher and classmates					
	Enthusiasm and Motivation:					
1	Shows excitement when asked to sing and move along					
2	Participates willingly without prompting					
3	Expresses enjoyment and enthusiasm for the activity					
	Memorization and Recall:					
1	Memorizes song lyrics accurately					
2	Recalls song lyrics and movements during review sessions					
3	Answers questions related to the song correctly					
	Understanding of Material:					
1	Demonstrates comprehension of the song's content					
2	Relates song lyrics to the lesson's theme and topic					
3	Correctly answers review questions based on the song					
	Overall Participation:					
1	Consistently participates throughout the entire lesson					
2	Engages in all aspects of the activity, including singing and movements					
3	Shows improvement in participation over the course of the meetings					

Appendix 2. Semi-structured Interview Form

Semi-structured Interview Form		
Explanation: This form has been developed to determine your perspectives, experiences, and insights on thematic music-based teaching. Your responses will be used for research purposes and will remain confidential. Your honest feedback is greatly appreciated		
Name-Surname:	Gender: Female (<input type="checkbox"/>) Male (<input type="checkbox"/>)	Age:...
Semi-structured Interview Questions		
Q1. How does thematic music-based teaching affect students' participation in the lesson? Please explain.		
Q2. What are your views on the impact of thematic music-based teaching on understanding the subject? Please explain.		
Q3. How does thematic music-based teaching with music accompaniment affect students' cooperation and harmonious behavior in the classroom? Please explain.		
Q4. In your opinion, can primary school teachers create songs when teaching thematic lessons? What challenges do they face? What do they need? Please explain.		

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