



Journal for the Interdisciplinary Art and Education

Vol. 3 No. 4 Winter 2022

Contents

Comparison of right hand playing techniques used in flamenco guitar and baglama
Ali Can Kalkan & Nilgün Sazak

Examination of the progressive aspects of the piano etude genre of Russian composers
Gülner Mirzeyeva

A new model for the teaching violin to young learners
Erman Turkili

Dali and the piano: the symbolic significance of the piano as instrument in the works of Salvador Dali
Idlin Arshinova

A study on developing the evaluation scale of the polyphonic choir curriculum
Gulay Lacin & Ilknur Ozal Goncu

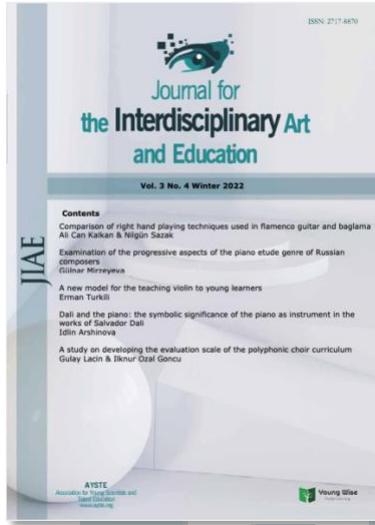
JIAE

AYSTE

Association for Young Scientists and
Talent Education
www.ayste.org



Young Wise
Publishing



Journal for the Interdisciplinary Art and Education

e-ISSN: 2717-8870

Interdisciplinary ART & EDUCATION

Vol. 3 No. 4 Winter 2022

Editor-in-Chief

Prof.Dr. Scott McBride Smith
Cordelia Brown Murphy Professor of Piano
Pedagogy, University of Kansas, **US**

Assoc. Editors

Dr. Po Sim Head
Metropolitan Community College-Kansas City, **US**

Managing Editor

Dr. Hasan Said Tortop
Young Wise Publishing, **UK**

Editorial Board Members

Prof. Sabine Kierdorf
(UFAM), **Germany**
Assoc.Prof.Dr. Nuride Ismayilzade
Baku Music Academy, **Azerbaijan**
Asst. Prof. Naglaa Sami Abdelaziz
Ajman University, **UAE**
Asst. Prof.Dr.Pooyan Azadeh
University of Art, **Iran**
Dr. Onur Toprak
Erciyes University, **Turkiye**
Prof. Otto Sauter
Hochschule der Künste Bremen, **Germany**
Dr. Uğur Özalp
Mehmet Akif Ersoy University, **Turkiye**
Asst. Prof.Gamal El Sayed Ali El Samanoudy, Ajman
University, **UAE**
Assoc. Prof. Dr. İlker İşsever
Istanbul University, **Turkiye**
Asst. Prof. Dr. Elif Avcı
Eskişehir Osmangazi University, **Turkiye**

Assistant Editors

Onur Ağaoglu
Mamak Science & Art Center, **Turkiye**

Layout

İlhan Baltacı, **Turkiye**

Prof.Dr. Doğa Bulat
Ataturk University, **Turkiye**
Dr. Suat Soner Erenözlü
Suleyman Demirel University, **Turkiye**
Asst. Prof. Arda Beyarslan
Istanbul Yeniuzyl University, **Turkiye**
Asst. Prof.Dr. Begüm Aylin Önder
Istanbul Aydın University, **Turkiye**
Assoc.Prof.Dr. Songül Aral
Inonu University, **Turkiye**
Dr. Günay Erdem
Atılım University, **Turkiye**
Assoc.Prof. Dr. Vesna Svalina
Josip Juraj Strossmayer University of Osijek, **Croatia**
Assoc.Prof.Dr. Dilek Özçelik Herdem
Gazi University, **Turkiye**
Prof.Dr. Aytac Rahimova
Bakı Music Academy, **Azerbaijan**
Assoc.Prof. Peter Körner
Uludağ University, **Turkiye**

Dr. Serkan Demirel
Gazi University, **Turkiye**

Indexing & Abstracting

Asos, Index Copernicus, Research Bible, TürkEğitim İndeksi, GoogleScholar

Genç Bilge Yayıncılık - Young Wise Publishing House

Editorial Management Office: 63 – 66 Hatton Garden, Fifth Floor, Suite 23, EC1N 8LE, London, UK
Web site: <https://youngwisepub.com/> E-mail: info@youngwisepub.com
ISSN-Ownership Office: Bahçelievler District 3015 St. No:9/1, Isparta, Turkiye
Web site: <http://gençbilgeyayincilik.com/> E-mail: info@gençbilgeyayincilik.com

Journal for the Interdisciplinary Art and Education (JIAE) supported by Association for Young Scientists and Talent Education (AYSTE) and International Symposium on Interdisciplinary and Progressive Arts & Education (ISIPAE)



Contents

No	Title	Pages
1	Comparison of right hand playing techniques used in flamenco guitar and baglama <i>Ali Can Kalkan & Nilgün Sazak</i>	155-165
2	Examination of the progressive aspects of the piano etude genre of Russian composers <i>Gülner Mirzeyeva</i>	167-179
3	A new model for the teaching violin to young learners <i>Erman Turkili</i>	181-185
4	Dali and the piano: the symbolic significance of the piano as instrument in the works of Salvador Dali <i>Idlin Arshinova</i>	187-201
5	A study on developing the evaluation scale of the polyphonic choir curriculum <i>Gulay Lacin & Ilknur Ozal Goncu</i>	203-214



**Interdisciplinary
ART & EDUCATION**

Research Article

Comparison of right hand playing techniques used in flamenco guitar and baglama

Ali Can Kalkan¹ and Nilgün Sazak²

Sakarya University, Social Sciences Institutions, Musical Sciences Program, Sakarya, Turkiye

Article Info

Received: 23 August 2022

Accepted: 22 November 2022

Available online: 30 Dec 2022

Keywords:

Baglama right hand playing techniques

Comparison

Comparison of playing techniques

Flamenco guitar right hand playing techniques

Similarities

Abstract

Flamenco music can be considered as a music belonging to the east as well as the west, due to the location of the geography in which it emerged. Due to the physical structure of the guitar instrument used in flamenco music, the fret system and the tampere system, the chords used in the classical music repertoire have naturally entered Flamenco and adapted to their own playing styles. Flamenco guitarists' interest in Jazz, Blues and Latin American music made Flamenco world music and distanced it from its essence, Eastern synthesis. Turkish Folk Music differs in many regions. Playing, singing and even instrument holding vary from region to region. This research aims to compare the right hand playing techniques of guitar and baglama instruments, which are the most used instruments in Flamenco Music and Turkish Folk Music, in terms of similarity. In this research, in which the comparative analysis method, one of the qualitative research methods, was used; collected by observation and note analysis. Videos were shot and presented to better observe the similarities and differences between flamenco guitar and baglama. Techniques by which comparisons are made In flamenco guitar; in back and forth strokes, Rasgueado, Golpe, Alzapua, Thumb, Tremolo, Arpeggio, Apagado, Apoyando, Picado and Tirando with the baglama techniques; hitting all the strings, hitting the body, Takma Tezne, string pulling, finger tapping and Mute techniques. As a result of the research, similarities were determined in the right hand playing techniques of two instruments belonging to different cultures in terms of hand holding position, playing technique and sensation characteristics.

2717-8870/ © 2022 The JIAE.

Published by Young Wise Pub. Ltd.

This is an open access article under
the CC BY-NC-ND license



To cite this article

Kalkan, A.C., & Sazak, N. (2022). Comparison of right hand playing techniques used in flamenco guitar and baglama. *Journal for the Interdisciplinary Art and Education*, 3(4), 155-165.

Introduction

Different cultures have interacted throughout history thanks to music. Techniques, musical sentences, lines and instruments were also affected by this interaction. They have similarities as well as local and cultural differences. Tracing these traces is one of the enjoyable and demanding pursuits of music researchers.

Even if there is no complete consensus about the origins of flamenco music, there is a consensus that it was formed by the interaction of many communities and regions such as Spain, Arabs, Berbers, Jews and Gypsies (Arıca, 2013: 4). In this case, it can be said that Flamenco music belongs to the East as well as the West. Considering that the prominent instrument is not the guitar, it can actually be considered purely Eastern music. The physical structure of the guitar, playing with the fret system and tampere system actually brought the East and the West together. The chords used in the classical music repertoire are naturally accepted in Flamenco and adapted to their own playing styles. With the interest of flamenco guitarists in Jazz, Blues and Latin American music, he introduced Flamenco as world music and moved it away from its essence, Eastern synthesis (Kargın, 2015:1).

¹ Master student, Social Sciences Institutions, Musical Sciences Program, Sakarya University, Sakarya, Turkiye. E-mail: y206062016@sakarya.edu.tr ORCID: 0000-0001-7395-3484

² Professor, Sakarya University State Conservatory, Vocal Training Department, Sakarya, Turkiye. E-mail: sazakn@sakarya.edu.tr ORCID: 0000-0001-8068-6126

Turkish Folk Music differs in many regions in Turkey. Playing and singing, even instrument holding varies from region to region. These differences in different regions of Turkey reveal the richness and diversity in Turkish folk music. In different regions such as Central Anatolia, Eastern Anatolia and the Aegean, there are changes in the attitude, tuning and physical structure of baglama. Each of these manners has created a different plectrum technique and has been named unique to the region.

The flamenco guitar shows similarities with baglama, which is the symbol of Turkish Folk Music, in most techniques as a right hand playing style. This playing technique, which is performed with the right hand nail stroke on the guitar, is performed with the plectrum in baglama.

Organological Analysis of Flemenco

Despite many assumptions, the exact origin of the term Flemenco has not been determined. Statements appearing in some sources are as follows; Flamenco has long been attributed to the Gypsies who arrived in the Iberian Peninsula in the 15th century, although Flamenco in its current form emerged only in the late 19th century. Largely despised by the local population, Gypsies and Flamenco were discovered by foreigners who visited Spain in the early 19th century and this fact contributed to endowing Andalusians with a distinct and positive identity (Rodríguez-Bailón, Ruiz, & Moya, 2009:382). Spanish Jews migrated to places where they could comfortably perform their religious songs, and these songs were called "flemenco" by the Jews who remained in Spain.

The word flamenco is derived from the Arabic words "fellaḥ minkum", which means "farmer of your group". The word Flemenco was used as a slang word meaning arrogant and arrogant at the beginning of the 19th century (Yeşrem, 2006: 9).

As for geographical origins, although flamenco music originated in Andalusia, it soon received influences from musical traditions from other areas such as Castilia, Murcia, Extremadura or South America. By the late eighteenth century, flamenco music was characterized by unique features that constituted its identity and distinguished it from local folk music. Its evolution has continued through to the present day. (Guastavino, Gómez, Toussaint, Marandola, & Gómez, 2009:130). They said that, few studies have considered music as an attribute linked to social identities and inter-group relations and music can be strongly related to religious, national, or ethnic groups and is often associated with expression of social identities. Flamenco music, which typically involves singers, dancers, guitarists and, most recently, percussionists, originated in the most economically and socially marginalized Gypsy community in Southern Spain, Andalusian cities of Cadiz, Seville, Granada and Jerez de la Frontera. (Aoyama, 2007:104).

The development of flamenco art is examined in three main periods;

- At the beginning of the 19th century until 1860, the gypsies and poor people of Andalusia were a part of their lives and exhibited Flamenco in themselves.
- The "Cafés Cantantes" period between 1860-1910, when flamenco music was exhibited only in private venues. In addition to the guitarists and singers who had to develop a repertoire in this period, the most important feature of the period was that the guitarists added mixed and melodic arrangements called "falseta" in order to fill the gaps left by the singers.
- The third period is the period from 1910 to the present, when Flamenco emerged from its environment and opened up to the world (Yeşrem, 1998:7).

Flamenco Guitar

While Spain was unaware of the existence of the guitar instrument, the Arabs had instruments similar to the oud. While the guitar is similar to the Vihuela in terms of physical structure, it has taken the lute as an example as a playing technique. These instruments have become Flamenco and Classical guitars over time (Arıca, 2013:35).

The gypsies adopted the flamenco guitar, which has a harmonic structure, while performing the art of flamenco. The wealth and status of the performers has a great influence on the proliferation of this instrument. The playing technique of the flamenco guitar, unlike the classical guitar, was influenced by the first Arab and Andalusia instrumental music (Arıca, 2013: 35).

In order to accompany the song correctly, guitarists need to have knowledge about "copla", which means verse, and their expression intensity, "aire", and to have a very good musical ear for the harmonies played along with it (Arıca, 2013: 35).

Flamenco guitar playing is considered to be one of the most difficult among various guitar music genres. Familiarity alone would not substitute for training exclusively for the purpose of acquiring this art form. Therefore it takes years if not decades to master the art of flamenco. Until mastery, most of the students of flamenco are consumers, few rising to the level of practicing flamenco (Aoyama, 2007:105).



Picture 1. Flamenco guitar ([Web 1](#))

Baglama

Baglama tradition is as old as the tradition of Turkish folklore in the history of Anatolian music. The spread of the baglama in the regions has been very fast and strong. The Kopuz, which we can call the ancestor of instruments resembling the baglama today, has a long-necked pear-shaped or three-sided body, before it had hair strings and no pitch, when it moved to Anatolia, it became the XIV. In the 19th century, it took a more modern form by attaching metal wire and connecting sound curtains from the gut beam. When we look at the present day, the baglama has undergone significant changes in its string equipment, fret structure and tuning (Kurubaş, 2020: 1-2).

With the proclamation of the Republic, the Turkish Radio and Television Corporation (TRT), which is one of the most important factors to be heard in all cities of the country, and various organizations and institutions started folk music studies in line with the ensembles they established among themselves, and in line with these studies, certain standards were created in the organological form of baglama, and the baglama family emerged. (Sonmez, 2021:5).

Organological Structure of Baglama

It has been seen that baglama has a very long and deep-rooted history, has come from the past to the present with some changes and developments in this process, and today it has reached standard sizes at certain rates (Göktaş, 2020: 12).

There are varying opinions regarding the origin of the binding. The most well-known of these is the baglama, a Turkish instrument of Central Asian origin (Boran, 2018:6). In Turkish Folk Music, baglama has become one of the instruments that are currently played with strings, plectrums, plectrums, and wooden covers, and it is composed of 7 or 9 strings and is grouped as 3 strings (Sönmez, 2021: 7).



Picture 2. Baglama

In this research, right-hand playing techniques of instruments belonging to two different cultures will be examined and similarities will be revealed. This study is considered important because it reveals the techniques of different cultures, which are called with different names, and sheds light on future research.

Research Problem

In this research, it is aimed to compare the right hand similarities of flamenco guitar and baglama instruments, which are playing techniques. The problems of this research are;

- How is Baglama's hand playing technique compared with Flamenco guitar right hand technique in terms of music playing technique?
- How is the "tezene" playing technique of Baglama compared to the flamenco guitar right hand technique in terms of music playing technique?

Method

Research Model

This research is carried out in accordance with the comparative analysis technique in qualitative research techniques. In addition, the right hand playing techniques of flamenco guitar and baglama were examined and compared in terms of similarity. In making these comparisons; In order to determine the similarities and differences between the physical criteria of the instruments in organological terms and musical playing techniques, the criteria of hand holding position, "tezene" and nail strokes, similarity or difference in sensation during the performance of the techniques with the instrument were used.

Documents

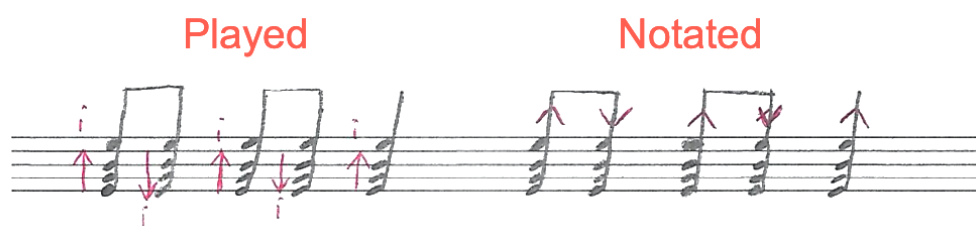
In the research, in the comparative analysis of baglama and flamenco in terms of organological and musical techniques; back-and-forth beats for the guitar, rasgueado, golpe, alzapua, thumb, tremolo, arpeggio, apagado, apoyando, picado and tirando techniques, hitting all the strings in the baglama, tapping the body, plugging "tezene", string drawing, finger tapping and mute technique, The hand holding position was chosen considering that it is similar in terms of playing technique and sensation characteristics.

Results

Right Hand Technique of Flamenco Guitar and Baglama

Forward-Back Hits in Flamenco Guitar, Rasgueado Techniques and Hiting All Strings in Baglama Technique

The back-and-forth technique is generally used in rasgueado. The forward hits of this technique are made from thick strings to thin strings, and the backward beats are made from thin strings to thick strings. While applying this technique, the right hand should not change the tirando position. In this technique, which is applied with all fingers, it is necessary not to disturb the basic position of the right hand. If no finger name is specified while applying this technique, the technique is performed with the index finger. Forward hits are shown with an upward arrow in notation, while backward hits are shown with a down arrow (Yeprem, 2006: 135).



Notes 1. Representation of Forward-Back Hits in Notes (Yeprem, 1998: 60).







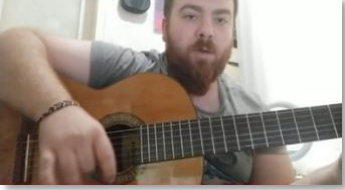


<p>Rasgueado Technique with Forward-Back Kicks on Flamenco Guitar</p>	<p>The Technique of Hitting All the Strings in Baglama</p>
 	 
<p>Forward-Back Kick Technique (Web 2)  YouTube</p>	<p>The Technique of Hitting All Strings (Web 4)  YouTube</p>
 	
<p>Rasgueado Technique (Web 3)  YouTube</p>	

Figure 1. Comparison of back-and-forth beats in flamenco guitar, rasgueado and all-string percussion technique

The Rasgueado technique is the resonance of the strings in a certain order by using the inner and outer parts of the nail in a certain sequence, in the form of chords, without disturbing the tirando position of the right hand. Of the rasgueado technique, which has many varieties, the most used one is "Quadruple Rasgueado" (Özkasnakli and Dalkıran, 2013: 207).



Notes 2. Notation of Rasgueado (Yeprem, 1998: 61)

The technique of hitting all the strings played with the hand (selpe, pence) in baglama is performed by hitting the strings with all the fingers up or down on the right hand. This technique is applied in two positions, the handle and the chest, by hitting the whole of the strings with the fingers of the right hand (Ceylan, 2018: 7).

The Golpe Technique on the Flamenco Guitar and the Body Hit Technique in the Baglama

Golpe is a type of sound obtained by striking the body of the guitar. This stroke is usually performed with the "m" (middle) and "a" (ring) fingers at certain times. These beats made on the body of the guitar with the nail are made by placing a transparent plastic called golpedor between the lower threshold and the rose part of the guitar in order not to cause damage to the body of the guitar and hits on it (İşbilen, 2006: 30).

This "Darp" technique, which is generally applied while playing the rasgueado technique, is indicated on the note with an "x" sign above the note (Yeprem, 1998: 63).



Notes 3. Notation of the Golpe Technique (Yeprem, 1998: 63)







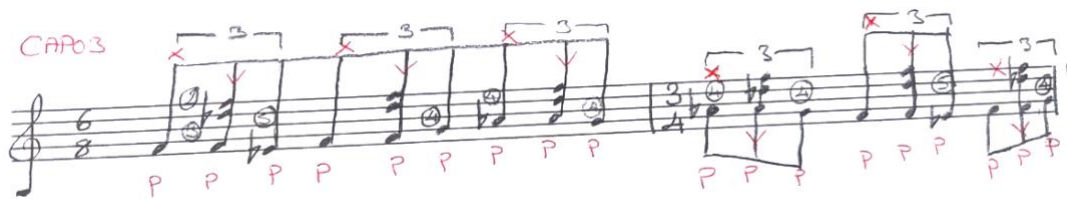
Golpe Technique on Flamenco Guitar	Body Hit Technique in Baglama
 	 
Golpe Technique (Web 5)  YouTube	Body Hit Technique (Web 6)  YouTube

Figure 2. Demonstration of the comparison of the golpe technique in flamenco guitar and the body beat technique in baglama

Alzapua on Flamenco Guitar and Thumb Technique and “Takma, Tezene” Playing Technique in Baglama
 Alzapua, meaning lifting point, is a characteristic Flamenco technique performed with the pulgar “p” (thumb) finger. It is done with high tension fingers. The hits are generally listed as follows;

- First, it occurs with thumb back and forth strokes. These beats, made in a triad, form a golpe hit with this first note or chord that is resonated, and this first note belongs to the melody played.
- Then the chord of the note containing the melody is struck with a backstroke, and this is the most characteristic feature of Alzapua.
- By taking the end, the thumb makes the apoyando beat corresponding to the last note and the trilogy is completed (Yeprem, 2006, 143).



Notes 4. Note example of the alzapua technique (Yeprem, 1998: 66)



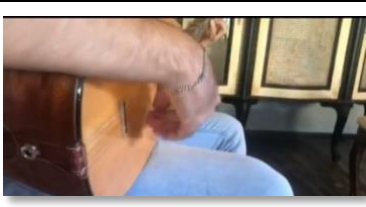






"Alzapua" and Thumb Technique on Flamenco Guitar	Takma Tezene Technique in Baglama
 	 
Alzapua Technique (Web 7)  YouTube	Takma Tezene Technique (Web 9)  YouTube
 	
Thumb Technique (Web 8)  YouTube	

Figure 3. F Comparison of "alzapua" and thumb technique in flamenco guitar and plectrum playing technique in baglama

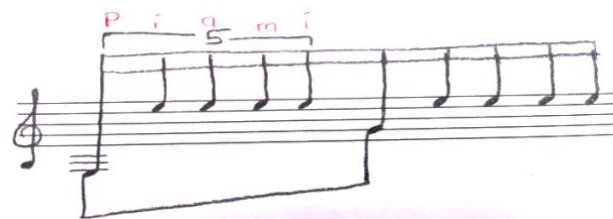
Playing the thumb technique with both soft and hard strokes is one of the characteristics of the thumb. It is generally used with apoyando (supported playing) (İşbilen, 2006: 15).

Tremolo and Arpeggio Techniques on Flamenco Guitar and Stringing and Finger Tapping Techniques in Baglama

Tremolo is a right-hand technique used to give a sense of continuity and extension of notes. This technique, which is played as “p, a, m, i” in traditional classical guitar technique, is played as “p, i, a, m, i” in flamenco guitar (İşbilen, 2006: 33).



Notes 5. Traditional Classical Guitar Tremolo Technique (Yeprem, 1998: 67)



Notes 6. Flamenco Guitar Tremolo Technique (Yeprem, 1998: 68)













Tremolo and Arpeggio Technique on Flamenco Guitar	Stringing and Finger Tapping Technique in Baglama
 	 
<p>Arpeggio Technique (Web 10)  YouTube</p>	<p>Finger Tapping Technique (Web 12)  YouTube</p>
 	 
<p>Tremolo Technique (Web 11)  YouTube</p>	<p>String Tapping Technique (Web 13)  YouTube</p>

Figure 3. Comparison of tremolo, arpeggio technique in flamenco guitar and stringing and finger tapping technique in baglama

Arpeggio means playing chords in a certain order. Arpeggios on the guitar, on the other hand, is the drawing of these strings one after the other by creating a certain sequence and various combinations of chord sounds (Özkasnaklı and Dalkıran, 2013: 207). Wire drawing is one of the basic techniques of tying. It enables to obtain sound by pulling the wire with the finger (Ceylan, 2018: 7). The finger tapping technique is a technique that is applied by tapping and pulling the tones of the right hand in baglama (Ceylan, 2018: 7).

Mute Technique in Baglama with Apagado on Flamenco Guitar

Apagado, which means silenced, is a technique used by flamenco guitarists to silence any resonance (Yeprem, 1998: 68). In this technique, which is called the mute technique in Baglama, the purpose is the same in both instruments. As a method, the palm is used in the right hand apagado on the guitar, while the outer parts of the hand are mostly used in baglama.







Apagado Technique on Flamenco Guitar	Mute Technique in Baglama
 	 
<p>Apagado Technique (Web 14)  YouTube</p>	<p>Mute Technique (Web 15)  YouTube</p>

Figure 4. Comparison of apagado technique in flamenco guitar and mute technique in baglama

String Pulling Technique in Baglama with Flamenco Guitar Apoyando, Picado, Tirando Techniques

Apoyando is performed by resting any of the "i, m, a" fingers on the next string after the string hit. When applying this technique with the thumb "p" rests on the lower wire after the stroke. The aim of this technique is to obtain powerful sounds (Özkasnaklı and Dalkıran, 2013: 207). The playing of single-note passages using the apoyando technique is called picado. Although this technique seems to be the same as the apoyando technique, it is different in musical sense. The technique can be applied with "i-m, i-a" and their diversification. Guitarists have shaped this playing style in their own way. In this technique, the wrist is pulled out, the fingers are set perpendicular to the strings, and it is applied with small movements and a dynamic stroke. It is a technique that shows the speed and reflex of the fingers (Özkasnaklı and Dalkıran, 2013: 207). In the Tirando technique, it is the movement of the fingers of the right hand towards the palm with the "p, i, m, a" fingers by touching only a string and without applying any leaning (Özkasnaklı and Dalkıran, 2013: 206).










Apoyando, Picado, Tirando Techniques on Flamenco Guitar	String Pulling Technique in Baglama
 	 
<p>Apoyando Technique (Web 16)  YouTube</p>	<p>String Pulling Technique (Web 13)  YouTube</p>
 	
<p>Picado Technique (Web 17)  YouTube</p>	



Figure 5. Comparison of apoyando, picado, tirando on flamenco guitar and string pulling technique in baglama

Conclusion and Discussion

Gomez (2016)' doctoral thesis titled "Modern Guitar Techniques; a view of History, Convergence of Musical Traditions and Contemporary Works (A guide for composers and guitarists)" at the University of California; The rasgueado consists basically of the producing a sound in an outward movement. All Western technique is based on the action of the fingers when the active movement goes from the outside to the inside of the hand. Arica (2013) is of the opinion that there is a similarity between the Flamenco guitar and the baglama instrument due to the hand and "selpe" technique used in the baglama instrument.

Plulu (2010) compared rasgueado, golpe, alzapua, thumb, tremolo, arpeggio, apagado, apoyando, picado and tirando techniques with tying techniques. He is of the opinion that there are similarities between classical guitar performances.

Similarities of techniques used in the two instruments:

- The back-and-forth beat and rasgueado technique of the flamenco guitar and the technique of tapping on all the strings of the baglama show a great deal of similarity with the shape methods they apply.
- The tapping technique on the body is applied in the baglama in the same way as the golpe technique in the guitar. The tapping fingers on the body are made with the middle and ring fingers as in the guitar.
- It has been observed that in these two techniques, which are similar to the technique of "fake plectrum" in baglama, the thumbs act as plectrums and the technique is applied with plectrum movements.
- It is aimed to obtain drawing and arpeggio sounds in all techniques applied in guitar and baglama. Tremolo, arpeggio, stringing and finger tapping techniques are similar to each other in terms of application and sensation.
- The apagado technique in flamenco guitar and the mute technique in baglama are similar to each other in terms of playing and feeling.
- Apoyando, picado and tirando right hand techniques applied in flamenco guitar are similar to string pulling technique in baglama.

There is a parallelism between our research findings and the findings of right-handed technical studies between flamenco guitar and baglama. In the study, the back-and-forth stroke technique determined for the flamenco guitar was rasgueado, golpe, alzapua, thumb, tremolo, arpeggio, apagado, apoyando, picado and tirando techniques, hitting all the strings in the baglama, tapping the body, "takma tezene", string pulling, finger tapping. and mute technique, hand holding position, playing technique and sensation characteristics.

Examination of the developmental course of instruments is carried out in the field of organology. Accordingly, the study of Çoklu (2010) on the organological examination of the flamenco guitar and baglama found similarities in baglama and guitar techniques, and he thinks that different techniques in baglama will provide great convenience and advantage in classical guitar.

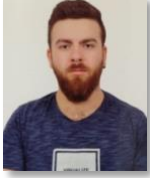
Regarding the change and interaction of music culture, Arica (2013) is of the opinion that Turkish music of eastern origin and Flamenco music of east-west hybrid origin emerged as a result of the interaction of different cultures and that the two musics have similarities in terms of modal characteristics. In this study, the techniques used in the two instruments are clearly revealed.

Recommendations

Based on the results obtained in the research, the following suggestions are given.

- Left hand playing techniques and touch differences between baglama and flamenco guitar should be examined.
- It can be examined whether the similarity in the context of traditional instruments of Eastern and Western musical culture leads to similarities in sociological, social and cultural characteristics.

Biodata of Authors



Ali Can Kalkan was born on July 26, 1991 in the Adapazarı district of Sakarya. I completed my primary and secondary education at Istanbul Bahçelievler Mevlana Primary School. I completed my high school education in Sakarya Sapanca Şehit Alpay Güner Ekici High School. As a result of being influenced by the guitar tones of an album I was listening to, I started learning classical guitar at the age of 14, but I learned to play with my own works without having a professional education on guitar education. I started stepping on the stage in 2007 – 2008. I took the stage in various concerts and events, mainly in the fields of Turkish Pop Music, Turkish Classical Music and Sufi Music. In 2011, I started my university education at Eskişehir Anadolu University Open Education Faculty Hospitality Management Department. During this time, I continued to take part in more professional stages and events by improving myself in the field of music, and intensified my studies on the fields of orchestral writing and harmony. After winning the Sakarya University State Conservatory Department of Basic Sciences in 2015, I left the Hospitality Management Department and switched to the conservatory. So I started my first professional training. During these years, I also started teaching classical guitar at various institutions such as Social Development Center, Public Education Center and private art academies. As a result of my studies with the classical guitar for many years, I developed the playing technique that I called the 'Medcezir Technique' and published it as a paper at the 2nd International Music Research Congress. I graduated from Sakarya University State Conservatory, Department of Basic Sciences in 2019 and I continue my education at Sakarya University Social Sciences Institute Music Sciences Department. I still teach classical guitar at various institutions, train students for talent exams and continue to perform at concerts. E-mail: alicankalkan44@gmail.com



Prof. Dr. **Nilgün Sazak** was born in Bolu in 1971 and graduated from Selçuk University, Faculty of Education, Department of Music Education in 1992. She completed her MA in Abant İzzet Baysal University (AİBU) Social Sciences Institute in 1997 and her PhD in 2001 at Gazi University, Institute of Science and Technology. She worked as a Research Assistant at Gazi University GEF GSE Department between 1997-2001 and as Assistant Professor at Abant İzzet Baysal University between 2002-2004. She transferred to the Department of Fine Arts Education at Kocaeli University Faculty of Education in 2004. She received the title of Associate Professor at the same institution in 2009. She served as the Head of Fine Arts Education Department at Kocaeli University Faculty of Education between 2004-2013. She started to work as the Head of the Department of Basic Sciences at Sakarya University State Conservatory in 2013. She received the title of Professor in 2015. He founded the Online Journal of Music Sciences (OJOMUS) in 2016. His academic studies continue on voice education and music education. She is still the director of Sakarya University State Conservatory. E-mail: sazkn@sakarya.edu.tr ORCID: 0000-0001-8068-6126

References

- Aoyama, Y. (2007). The role of consumption and globalization in a cultural industry: The case of Flamenco. *Geoforum*, 38, 103-113.
- Arapgiroğlu, H. & Uludağ, A. K. (2011). Flamenko sanatının tarihsel süreç içerisinde farklı müzik türleri ve kültürleriyle etkileşimi (The interaction of different music styles and cultures in the historical process of flamenco art). *Fine Arts*, 6(4), 495-505. Retrieved from <https://dergipark.org.tr/en/pub/nwsafine/issue/19898/213089>
- Arıca, E. (2013). *Türk müziği ve flamenko müziğinin karşılaştırılması (comparing Turkish music and flamenco music)*. Master Thesis, Haliç University, Istanbul, Türkiye.
- Boran, M. (2018). *Geçmişten bugüne yeni anlatım olanaklarıyla bağlama (Baglama through new possibilities of expression from the past to the future)*. Master Thesis, Mimar Sinan Fine Arts University, Istanbul, Türkiye.

- Ceylan, Ş. (2018). *Şelpe öğretimi için kullanılan metot kitaplarının, semboller ve işaretler yönünden analizi (analysis of method books used for Selpe teaching in terms of symbols and signs)*. Master Thesis, Van Yüzüncü Yıl University, Van, Türkiye.
- Çoğulu, T. (2010). *Bağlama tekniklerinin klasik gitar icrasına uyarlanması (The adaptation of bağlama techniques into classical guitar performance)*. Doctoral Thesis, Istanbul Technical University, Istanbul, Turkey.
- Göktaş, U. (2020). *Bağlama icrasındaki çeşitliliğe yönelik tespitler (Findings fort he variety in bağlama performance)*. Doctoral Thesis, İnönü University, Malatya, Türkiye.
- Guastavino, C., Gómez, F., Toussaint, G., Marandola, F. & Gómez, E. (2009) Measuring Similarity between Flamenco Rhythmic Patterns. *Journal of New Music Research*, 38(2), 129-138, DOI: 10.1080/09298210903229968
- İşbilen, M. (2006). *Flamenko gitar metodu (Flamenko guitar method)*. Ankara: Arkadaş Yayınevi.
- Kargın, A. (2015). *Flamenko müziğine makamsal yaklaşımlar (Approaching Flamenco music with maqams)*. Master Thesis, Haliç University, Istanbul, Türkiye.
- Kurubaş, B. (2020). *Geçmişten günümüze bağlama icracılığı ve bağlama icrasının değişim süreci (The change process of bağlama performance and bağlama performance from past to present)*. Doctoral Thesis, Gazi University, Ankara, Türkiye.
- Özkasnaklı, U., & Dalkıran, E. (2013). Klasik ve flamenko gitar sağ el çalım tekniklerinin karşılaştırılması ve gitar eğitimde kullanılabilirliği (The comparison of classical and flamenco right hand playing techniques and its applicability in guitar training). *Journal of Research in Education and-Teaching*, 3(26), 205-212.
- Rodríguez-Bailón, R., Ruiz, J., & Moya, M. (2009). The impact of music on automatically activated attitudes: flamenco and gypsy people. *Group Processes & Intergroup Relations*, 12(3), 381–396. <https://doi.org/10.1177/1368430209102849>
- Sönmez E. (2021). *Uzun sap bağlamada transpoze icraya yönelik geliştirilen etütlerin etkililik düzeyi (The effectiveness level of the etudes developed for transposition performance in long neck bağlama)*. Master Thesis, Atatürk University, Erzurum, Türkiye.
- Yeprem, M. S. (1998). *Flamenko stilleri ve gitar eğitimde kullanılabilirliği (Flamenco styles and usage in the guitar education)*. Master Thesis, Marmara University, Istanbul, Türkiye.
- Yeprem, M. S. (2006). *Flamenko sanatı ve gitar (flamenko art and guitar)*. Istanbul: Bemol Müzik Yayınları.

Web Sites

- Web1. <https://elflamencoensevilla.com/wp-content/uploads/2018/06/flamenco-guitarist.jpg>
- Web 2. <https://www.youtube.com/watch?v=wNqHbQCRG4Q>
- Web 3. <https://www.youtube.com/watch?v=U2T-nFY7BeM>
- Web 4. <https://www.youtube.com/watch?v=XaZzkJOyWs4>
- Web 5. <https://www.youtube.com/shorts/TjfWzHYuApw>
- Web 6. <https://www.youtube.com/watch?v=EPSFFDBYWZo>
- Web 7. <https://www.youtube.com/shorts/t-0owKNV0-8>
- Web 8. <https://www.youtube.com/watch?v=veR1VRZ9EUg>
- Web 9. <https://www.youtube.com/watch?v=cW5iLGs6fYI>
- Web 10. <https://www.youtube.com/watch?v=LRiW9ZSqYSY>
- Web 11. <https://www.youtube.com/watch?v=YeipR5aGeGQ>
- Web 12. <https://www.youtube.com/watch?v=ZAUnLFPX6L8>
- Web 13. <https://www.youtube.com/watch?v=PFjMiFWii7c>
- Web14. <https://www.youtube.com/watch?v=GhD5DwqqZOQ>
- Web 15. <https://www.youtube.com/watch?v=rB1pdC4Mk4E>
- Web16. <https://www.youtube.com/shorts/5QpdyF2vn2I>
- Web 17. <https://www.youtube.com/watch?v=A2rU0jRgkKU>
- Web 18. https://www.youtube.com/watch?v=nNI_dgajM6I

Research Article

Examination of the progressive aspects of the piano etude genre of Russian composers

Gülнар Mirzeyeva¹

Baku Music Academy, Baku, Azerbaijan

Article Info

Received: 28 October 2022
Accepted: 23 November 2022
Available online: 30 Dec 2022

Keywords:

Piano etude
Genre
Composers
A.Kryabin
S.Rakhmaninov
S.Lyapunov
A.Rubinstein

Abstract

The genres of piano etude is important in the development of piano performance. Although the main function of this genre is to serve the development of the pianist's performance technique, different types of piano etudes have emerged in the history of music. These have artistic and image-emotional content and are included in the concert repertoire of famous pianists. In this research, piano etudes of Russian pianists A.Rubinstein, A.Arensky, S.Lyapunov, A.Glazunov, A.Skryabin, S.Rakhmaninov, I.Stravinsky and S.Prokofiev were examined. The research problem is how are the musical analyzes of the piano etudes of the Russian pianists? The research was conducted in accordance with the qualitative research model. Important Russian composers were chosen as documents in the research. In addition, the etudes of A. Skryabin and S. Rakhmaninov, which are thought to make a difference in piano studies, were also selected for examination. As a result of the investigations, the following findings were obtained. Russian composers have taken into account the principle of programming as well as shaping the virtuoso-concert type of etude in their works. It has been determined that the basic features gained in the works of F.Chopin and F.Liszt serve as a source in the music of Russian composers who apply to the piano etude genre. In the works of these distinguished romantics, it is seen that the musical genre, including etude, gains a new meaning and forms the artistic concert genre. In these piano studies, its programming, subject, structure, volume, breadth, poetry etc. are among its key features. It is seen that the artistic aspects of the piano studies of important Russian composers are emphasized more than the educational aspect. The development experienced in piano performance and the application of contemporary performance methods lead to the enrichment of the educational repertoire and the formation of new types of etude among the works of the composer. Rakhmaninov differs in that he treats tragic, national-epic, lyrical expression and rich emotional subjects in his piano etudes. In Skryabin, it differs with its features such as poetry, synthesis, traces of sonata sequentiality, hidden programming, and the application of different structures together.

2717-8870 © 2022 The JIAE.

Published by Young Wise Pub. Ltd.
This is an open access article under
the CC BY-NC-ND license



To cite this article

Mirzeyeva, G. (2022). Examination of the developmental aspects of the piano etude genre of Russian composers. *Journal for the Interdisciplinary Art and Education*, 3(4), 167-179.

Introduction

It is known that the genre of etude plays an important role in the formation of professional standards of piano performance. It is no coincidence that the formation of European instrumental musical performance and the development of composer creativity are also characterized by the creation of a great legacy of the etude genre. The main features of the genre, the current goals of its application, also influenced the embodiment of etudes in the composer's creativity. Different types of piano studies were created and the role played in the development of the performing arts was taken to a new level. 17th-18th centuries of European instrumental music. Its rise over the centuries, including

¹ Doctorate student, Baku Music Academy, Baku, Azerbaijan. E-mail: gulnar.mirzeyeva.bma@gmail.com ORCID: 0000-0002-6477-4262

piano performance, has resulted in numerous works being written for this instrument. At first, some work on the development of technical skills gradually entered a new phase, paving the way for the formation of etudes. Although these etudes, which have passed the stage of high development, lost their place in the creativity of the 20th century composer, the etudes created in this period gained new directions in terms of artistic-aesthetic importance, image-emotional content and artistic-technical abilities of the piano.

The formation of etudes in the works of Russian composers coincides with the end of the XIX century and the beginning of the XX century. The successes achieved as a result of the development path of the etudes until this period gained a new quality in the works of Russian composers, and the rapid development and displacement of the composer's writing technique also showed the effect of the miniature genre. Especially in the second half of the 19th century, the development of Russian piano performance and the brilliant performance of pianist composers naturally led to the development of works written for this instrument in terms of quantity and quality. The etude genre took place in the works of Russian composers A. Rubinstein, A. Arensky, S. Lyapunov, A. Glazunov, A. Skryabin, S. Rakhmaninov, I. Stravinsky and S. Prokofyev etc. However, each of these composers mentioned showed their own unique approach in the etude genre and enriched it with various qualities.

It is possible to observe two aspects of etudes in the works of Russian composers: the first is the continuation of the traditions of F. Chopin and F. Liszt, the representatives of the romanticism movement, and the other is the development and advancement of these traditions in accordance with the demands of the contemporary period. In this respect, the works of A. Skryabin, A. Lyapunov and S. Rakhmaninov are characteristic.

Although the virtuoso-concert type of etude was shaped in the works of Russian composers, the characteristics of the genre were expanded. This feature is primarily associated with the broad application of programmaticity. For example, R. Rakhmaninov's etude-paintings, A. Rubinstein's "Undina", A. Glazunov's "Night", S. Lyapunov's "Trezvon", "Terek", "Lezginka" etc. can be given as examples.

There is a large scientific literature on the etude genre in Russian musicology. Among the sources referenced in the article writing, N.A. Terentyeva's monograph "Karl Cherni and his study studies" [Terentyeva, 1999], D. Blagoy's "Skryabin's studies" [Blagoy, 1963], M. Aranovsky's "S. Rachmaninov's studies" [Aranovski, 1963], M.L. Lukachevskaya's "S.M. Lyapunov's piano style" [Lukachevskaya, 2014] and I.E. Pokrovskaya's "A.S. Features of Arensky's piano style (in the context of composer and performance creativity)" [Pokrovskaya, 2007] and other monographs and scholarly articles. These resources include scientific studies that reveal the place of etude in the creativity of both European and Russian composers. Among the scientific resources we have mentioned, there are also studies that contain methodological instructions on the pedagogical application of the etude type, its place in the teaching repertoire and performance issues.

Purpose and Problem of the Research

The place and position of the etude genre in performance art necessitated examining it from two fundamental perspectives. Methodical instruments serving technical tasks, which are considered to be the predecessors of etudes, have been the subject of research in various scientific works of distinguished pianist-pedagogues since the end of the 17th century. Performance issues come to the fore in these works. At a somewhat later stage, the authors began to touch on pedagogical problems related to issues that express the development of performance technique. The development of piano performance and the proliferation of works written for this instrument formed the basis for the exploration of new problems. The main purpose of this study is to determine the development path of the etude genre in the works of Russian composers and to reveal its new qualities. For this purpose, it is planned to look at the creativity and works of the composers who applied to the etude genre and made analyzes. Based on the results of these analyzes, it is possible to determine in which direction the etude genre was developed by Russian composers. It is aimed to analyze the piano studies of Russian composers from a musical point of view. In this respect, the main problem of the research is;

- What is the musical analysis of the piano etudes of important Russian composers used in piano performance?
The sub-problems of the research are;
- What are the features of the embodiment of piano etude in the works of important Russian composers A.Rubinstein, A.Glazunov, S.Lyapunov, A.Arensky, I.Stravinsky and S.Prokofiev?
- Considering the piano studies of Russian composers, what are the differences between the works of A. Skryabin and S. Rachmaninov in terms of innovation?

Method

Research Model

This research was carried out in accordance with the document analysis method from qualitative research. In the research, the works of Russian composers A. Rubinstein, A. Arensky, S. Lyapunov, A. Glazunov, A. Skryabin, S. Rakhmaninov, I. Stravinsky and S. Prokofiev were examined, and the main development trends of the etude genre in Russian music were determined in general. The research is based on the composer's works and the scientific views of musicologists on the subject. During the analysis, the methods of each composer to reveal the characteristic features of the genre were interpreted comparatively. The samples presented in the analysis were taken from existing studies and the necessary parts were provided via Sibelius software. Information and photographs about the composers whose creativity was discussed are also presented in the findings.

Documents

Among Russian composers, A.Rubinstein, A.Arensky, S.Lyapunov, A.Glazunov, A.Skryabin, S.Rakhmaninov, I.Stravinsky and S.Prokofiev turned to etudes. Each composer has tried to enrich the basic features of the genre in different ways and with individual stylistic lines. However, especially the studies of A. Skryabin and S. Rachmaninov gained new features in the development of the genre. From this point of view, the etudes of both composers have been studied more broadly.

Results

In this section, innovations in the works of artists who have made special contributions to the development of the etude genre in the works of Russian composers are presented. In addition to the current achievements in the etudes composed by each composer, new approaches, programmatic issues and provisions obtained as a result of analyzes and comparative studies are revealed.

Analysis of A. Rubinstein's Piano Etudes

Anton Rubinstein (1829-1894) was the first Russian composer to apply to the etude genre. In the second half of the 19th century, the talented pianist and composer of Russian music, A. Rubinstein, left many works behind. Many etudes of Rubinstein, who is the author of nearly two hundred piano plays, are among them. The fact that many of the composer's opuses have not been published does not allow the exact number of them to be determined.

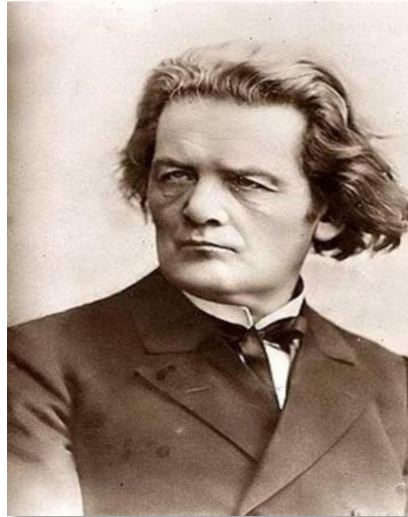


Photo 1. Anton Rubinstein (1829-1894)

Among the etudes are Op.23 no. 3 in C major [Rubinstein, 1969], concert etude in C major with "Undina" [Rubinstein, 1969], six concert etudes in Op.81, etc. occupies a large place in the piano repertoire.

Analysis of S.Lyapunov's Piano Etudes

The brilliant embodiment of the etude genre was also reflected in the works of Sergey Lyapunov (1857-1918). Twelve transcendental etudes written in 1897-1905 have an important place in the composer's works. The naming of the etudes as transcendental was directly related to the composer's intention to continue the traditions of F. Liszt and was dedicated to him. Interestingly, this chain is among the less performed works of S.Lyapunov. The composer's etudes are concerned with the qualitative aspects of his method and the orchestrated embodiment of texture. In S.Lyapunov's style, the large scale of the genre, the sophistication of the form and its embodiment in dramaturgy, combined with the elaborate interpretation of all the details of the musical text, bring a special shine to the performance of the work. Etudes are colorful in terms of content and contain all types of technical methods peculiar to romantic composers.



Photo 2. Sergey Lyapunov'un (1857-1918)

These works (especially "Trezvon", "Terek", "Lezginka") have made a special contribution to the development of Russian concert pianism and are included in the repertoire of famous pianists. These plays demand special professionalism from the pianist, learning all the technical methods of performing art, strong will and endurance. However, with all this, technical complexity does not play the role of a leading element of the musical text, but plays the role of a fundamental component in the embodiment and development of the physical image.

The chain of "Transcendental Etudes" by S.Lyapunov plays the role of the brightest continuation of the traditions of F.Liszt in Russian music, but the composer's unique realm of images, the unity of emotional-psychological and technical means of expression, these works are considered both Russian piano music and etudes. its role in its development. Although the understanding of three parts is preserved in the majority of the etudes, the borders of the miniature genre have been expanded to a noticeable extent and reached the level of magnificent poetry containing colorful images. The composer remained faithful to the traditions of F. Liszt by combining the bedii-technical methods and complex texture types that contain all the registers of the piano in one composition.

Analysis of A.Arensky's Piano Etudes

There are interesting examples of etudes in the works of A.S.Arensky (1861-1906), another representative of the Russian composing school. Known as a composer, pianist, conductor and educator in Russian music, Arensky's name is among the artists who maintain and improve current achievements and stand out from others with their unique stylistic features.



Photo 3. A.S. Arensky'nin (1861-1906)

His pianist activity and distinctive style of performance were admired by his contemporaries. Although he did not receive professional piano training, I.E. Pokrovskaya, "Osobennosti fortepiannogo stilya A.A. Arenskogo" (Features of A.S. Arensky's Piano Style), he said: "The piano played by Arensky sounded good" (Pokrovskaya, 2007:215).

Like the performer of his own works, Arensky's art was able to caress the heart of every member of society and excite its listeners. "Arensky's instrument was admired by music critics for its lively and confident character, soft touch, impersonality and excellent expressiveness and deep emotionality." (Pokrovskaya, 2007:216).

These aspects also affected the character of the works composed by the composer for piano. He has a trio, kvintet and numerous miniatures for this instrument. Among these works, etudes should be especially noted.

A.Arensky's studies are complex in character. Although these miniatures demand fast and smooth movements of the fingers from the performer, it is important that the hand is plastically developed. The width of the distance between the adjacent fingers, wide intervals, and free horizontal movement of the hand in the etudes constitute the essential aspects of the performance technique. These aspects make A. Arensky's studies technically better than I. Although it comes close to Kramer, these miniatures never have an instructive character. A. Arensky, like his contemporaries, mostly succeeded in poeticizing the etude genre.

A.Arensky applied to the etude genre in all his works and revealed twenty-two examples of this type. It is possible to feel the influence of F. Chopin in Arensky's studies. Although these works are not at the same level as Chopin's etudes in terms of bedii importance and large scale, it is clearly felt that Arensky's etude adds meaning to the bedii genre.

Each of the twenty-two studies involved the development of a specific technical method. Various figurations were applied in sixteen of these etudes, double notes in three, octaves in one etude, and arpeggios in one. The composer preferred the finger technique, and stayed away from vocalizations with wide chords. That is why the richness of cantilene melodies draws attention in the etudes of A. Arensky. These thoughts are by I.E. It found its reflection in Pokrovskaya's aforementioned scientific research: "Arensky's etudes are more polyphonic in character. Here, the beginning of the melodic line is observed in all layers of the texture (texture). Sometimes, the principle of dialogue between melodic layers is also used." (Pokrovskaya, 2007:12).

Analysis of A. Glazunov's Piano Etudes

The works of Glazunov (1865-1936) constitute the bright page of the new Russian music school. In general, the composer, who applies to symphonic music, masterfully combines bright and rich colors in his works. Like the progressive musician of his time, A. Glazunov always expressed the pioneering ideas of art. His first symphony, which emerged in the early period of his working life, was now able to attract the attention of the music public with its immaturity and clear thought-image content. Despite his little recourse to piano music, three etudes of Glazunov's early working life are Op. 31 [Glazunov, 1968] brought together the concert traditions of this genre.



Photo 4. A. Glazunov (1865-1936)

A. Glazunov's etude chain reflects the qualitative aspects of important stages in the development of the genre. In each study, certain methods of the performance technique were applied. However, unlike other composers who applied to the etude genre, Glazunov showed a somewhat symbolic approach to this genre. In the chain, the qualitative aspects of progressive and virtuoso-concert genres specific to different periods of the genre found their expression gradually.

Analysis of A. Skryabin's Piano Etudes

The works of Skryabin (1871-1915) were at the center of Russian music at the beginning of the 20th century and rose to a special position influencing the aesthetic taste of the period. Piano music, which has an important place among the works of the composer, had a special effect on the art of performance as well as the composition of the period. He was among the composers of his time (S. Rakhmaninov, S. Prokofyev, N. Metner, K. Debussy, B. Bartok etc. in Europe) and gained fame as outstanding pianists. Even after the establishment of the Soviet Union, the works of A. Skryabin had the most important place in the repertoire of distinguished pianists such as H. Neyhauz and V. Sofrontsky. The composer's emphasis on piano music was also related to his piano activity. Namely, he took piano lessons from the experienced educator N. Zverev, who trained outstanding pianists such as A. Skryabin, A. Ziloti, S. Rakhmaninov, K. Igumnov. At the Moscow Conservatory, the experienced pianist and educator of the period, C. Safonov, and the magnificent composer S. Taneyev played a role in his training as a composer and pianist.



Photo 5. A. N. Skryabin (1871-1915)

In researches on the works of A. Skryabin, the formation of the composer's stylistic features is determined based on the piano music. This is not accidental. Because A. Skryabin applied to piano music in all his works, and in these works, the stylistic lines of the composer went through the development stages. The first stage of the composer's works was shaped mostly under the influence of romanticism. It is possible to clearly see the influence of A. Skryabin and composer F. Chopin in the etudes collected under Op.8. "A new page in the evolution of the etude genre has been opened with the works of A. Skryabin and S. Rakhmaninov." (Blaqoy, 1963:5).

A. Skryabin presented twenty-six examples of the type of study. His studies reflect more specific emotional state. However, the composer also succeeded in solving a number of problems involving the piano technique in his studies. The composer, who succeeded in using different textures (textures) and technical methods in his etudes synthetically, preferred the parallel movement of chords, octaves, tertiary (triad) and sextas (sixth). This is not accidental. Because A. Skryabin, who gained fame in Russian music art as a clever pianist, did not pay much attention to scale-like methods as a performer, but rather became known as a master performer of the technical instruments listed above. Kiss. The 8 etude chain is accepted as an important achievement of the composer in the embodiment of this genre and in the field of piano.

As in F. Chopin's etudes, A. Skryabin plays the role of miniature born from the union of poetry and the solution of some technical tasks. Each study becomes an expression of a certain mood. Each of the twelve etudes written by the composer when he was only twenty years old is a musical painting that reflects the wide emotional spectrum, the depths of musical images and human spirituality with brilliant mastery. Op. 8 [Skryabin, 1981] in the studies collected in his opus A. Skryabin provided the reflection of the bright aspects of piano art. Although the etudes of A. Skryabin do not have a purely technical character, they demand virtuoso performance skills from the pianist. Not only technically, but also the embodiment and development of the musical image with the pianist's virtuosity is accepted as the basic performance criterion in A. Skryabin's etudes.

The main difficulties in front of the pianist are characterized by the colorful methods of playing the piano, the image-emotional conflict of the etudes, the elegant and emotional tension of the images. Virtuoso passages are usually replaced by chord works, which adds special excitement to the music, the role of modulus increases, and reaches its climax with various leaping expressions.

Patetico ♩ = 100-112

Notes 1. A. Skryabin Etude No. 12, Op. 8.

The type of study did not lose its priority in the working life of A. Skryabin, and with such new findings, it moved to a new stage of its development. Eight etudes published in Op.42 from 1903, and then three in Op.65 from 1911-1912, expressed new qualities characteristic of the later stage of Skryabin's works. Especially in the fifth C-minor etude in Op.42, the composer made use of the sonata form, which is uncharacteristic for this genre, and the three etudes collected in Op.65 are considered as parts of a sonata. The image of Prometheus, which has a special place in his works, was related to the subjects of Mystery, which played the role of the embodiment of universal thoughts. This idea was also reflected in A. D. Alekseyev's "History of Fine Art of Piano": "Op. The fifth C-minor etude from the 42 chain is particularly distinguished from the others and plays the role of a shining example of the composer's line of Prometheus imagery." (Alekseyev, 1982:106).

Analysis of the Etudes of S. Rakhmaninov

The works of the famous composer, pianist and conductor (1873-1943) are an important talent of Russian music in the late 19th and early 20th centuries. Many of his works are available. These works triggered the development of not only Russian but also world piano music and enriched its repertoire. S. Rakhmaninov's 24 preludes for piano, 15 etude-paintings, four concerts accompanied by symphonic orchestra, "Rhapsody on Paganini", two sonatas, "Variations on the theme of Corella", plays in various volumes, musical moments, transcriptions, etc. available..



Photo 6. S. Rakhmaninov (1873-1943)

S. Rakhmaninov plays the role of representative of the realm of imagery in Russian piano music, strong-willed and courageous, cautious and hard, combining the best aspects of his era. For the first time, the composer brought tragic, national-epic, lyrical expression, rich emotional mood subjects to Russian piano music. His music not only instills feelings of heroism, rebellious mood, boundless joy and joy, but also includes images that express deep dramatism and painful distress, tragedy and longing.

The etude type is embodied in the composer's works in a unique way. Namely, the composer named these small miniatures as etude-paintings and noted that they contain image-emotional content that reflects the colorful mood of the human heart, and unlike F. Liszt, he did not resort to the principle of punctuality. However, the bedii-technical development of the music content in the etudes clearly shows the influence of F. Liszt. In general, S. Rakhmaninov preferred the traditions of F. Chopin in the embodiment of the etude genre, and at the same time, the boundaries and form of the small miniature were expanded in his interpretation. The composer tries to show the emotions he wants to express, not all at once, but at the stage of development. The listener seems to be watching the creation process of the emotion rather than the mood itself, and is talking through his inner feelings.

M. G. Aranovski recorded the following in his research titled "Etyudi-kartini Rakhmaninova" (Rakhmaninov's "Etude Paintings"): "In these works, on the one hand, the inner formation process of the emotional content, on the other hand, the depiction of the outer appearance, the poetic and descriptive style of S. Rakhmaninov's style. It causes two important aspects to emerge (Aranovski, 1963:20).

In the scientific researches on the works of S. Rakhmaninov (Y. Keldiysh, Piano Works of S. Rakhmaninov), it is noted that the etude-paintings included in the first opus were created a year before this magazine and are similar to the preludes (Kaldış, 1978).

The relations that exist between the etude-paintings and preludes of S. Rakhmaninov are also characteristic of the development of the realm of images, the inner development of the subject, the dialogue and the comparison of contradictory characters. This process, on the other hand, causes the need for the composer to apply to a genre with more free and wider boundaries, which results in the emergence of the etude-painting chain. However, in these works, descriptivism was more evident and the composer had previously decided that this chain would be programmed. Interestingly, S. Rakhmaninov himself never had this program aired. Information on the subject has emerged from the conversations of people who knew him orally and from the letters of the composers.

Study-paintings were collected in two journals. The first of these, Op.33 (Rakhmaninov, 1973), was written in 1911. Although there were nine etudes in this journal at first, the composer later removed three etudes from here and included one of them in the next journal. The other two etudes are included in the journal consisting of the composer's piano works.

Most of the etudes-paintings are connected with nature landscapes, which is closely related to the composer's working style and the realm of images. "S. Rakhmaninov, who always lived in the city, longed for the bosom of nature, loved to wander in the wide deserts of the lovely village of Ivanovka and listen to the colorful sounds of nature." (Bryantseva, 1976:148)

However, S. Rakhmaninov preferred not to describe these mysterious beauties directly, but to express them through the filter of inner feelings. All these aspects separate his etudes from those of F. Chopin and F. Liszt, as if bringing the term etude somewhat closer to the content it expresses in descriptive art.

The studies in the first chain are arranged according to the principle of contradiction. According to its content, the F-minor etude is closely related to the Op.23 D-minor prelude. However, the composer manages to include new lines by not repeating himself. With its figurative accompaniment reminiscent of light and shining lights, the landscape opening to the boundless deserts of nature comes to life, and within it, there is imaginary, hidden sorrow.

The e-minor etude-official holiday mood begins with a fanfare call. According to M. G. Aranovski, with its self-confident and forward-striking movement, the colorful instrument of the bells, and the slight "scherzo" (playfulness),

this miniature sings the images of light, sun and festivity typical of S. Rakhmaninov. “In his letter to the Italian composer O. Respigi, Rakhmaninov described this etude as an “Exhibition Scene.” (Aranovski, 1963:27).

Moderato

Notes 2. S. Rakhmaninov. Etude-painting. S-minor, Op.23.

The second notebook (Rakhmaninov, 1973) appeared a few years later and was completed in January 1917. The images in this magazine are separated from the first one, nature landscapes are now in the background and they are replaced by rebellious, exciting and passionate images. As a result, the descriptiveism and poetry developed in etude-paintings progress further and enrich with new motifs reflecting the characteristic aspects of the period. “Here are the deep tragic etude-paintings close to “Ziller” and “Island of the Dead” (Aranovski, 1963:30). The renewal and deepening of the subject also showed itself in the content and scale of the miniatures. They exceed the volume of the etude genre and give the impression of more poetry.

The second notebook expresses a more perfect structure than the first. Namely, while in the first notebook, the study-paintings are listed with the principle of simple and contradiction, here each miniature is associated in terms of thought-image. Image-emotional dependence is observed between the first, fifth and ninth studies. The central E-minor study is surrounded by studies with the same content from both sides. Let us also state that in this chain, the last works written by the composer in his homeland are collected. Likewise, this journal is recorded as the last example of Russian music created at the intersection of two periods in M. G. Aranovski's research (Aranovski, 1963:40).

Lento assai

Note 3. S. Rakhmaninov. Etude-painting. A-minor, II notebook

Concerning the etudes, N. Scheffler noted in his article “Existing Educational Problems in the Adoption of Rakhmaninov’s Works on an Interdisciplinary Scale (In the Example of “Etude-Paintings” Op. 39): “Etude-paintings (Op. 39) each with a complete, perfect example The sequenced image creates a mood chain. Only the high technical demands and fast pace that are specific to the type of study are maintained. The rich complex of technical means of expression peculiar to contemporary piano performance, on the other hand, has generally been subject to the main idea of the composer.” [Nikolayeva-Scheffler, 2015].

Conclusion

Some interesting examples of the etud type are I. It found its reflection in the works of Stravinsky (1882-1971). I. Stravinsky applied to the type of study in the first period of his working life. The composer himself admitted that A. Skryabin had an influence on these works. I. Stravinsky's studies played the role of carriers of Russian academic-romantic traditions.

There were four examples of etudes in the piano art of S. Prokofiev (1891-1893), the bright figure of the Russian composing school. These works were composed in 1909-1910. Etudes are considered as a new stage in shaping the composer’s working style. In these works, the toccataness, hard and dynamic tension, involuntary accents, etc. typical of S. Prokofiev’s piano art. aspects such as This piano art itself reflects the life-loving and spoiled joy feelings of the composer’s youth period.

Thus, after looking at the historical formation stages of the etude genre, a few periods should be noted here. These periods are the period of Baroque and Rococo music, which played a role in the emergence of the genre, and romanticism, which is considered a new stage in the direct involvement of the etude genre in the works of composers and in its development. The determination of these stages was directly related to the formation and development of organ-piano performance. The qualitative aspects connected with the first stage are primarily concerned with the development of organ-piano performance, the works of the French harpsichordists, the invention, the writing of tokkata and other polyphonic plays. At this stage, the study of the type of etude continued both in the works of composers and in the art of performance. The technical tasks involved in the etudes and the issues connected with their performance were highlighted in the recommendations given by the affiliated author or editor, with the numerous methodical tools that emerged in this period and the performance of the works collected in various magazines. These methodical tools, which serve the development of piano performance, have been brought to the creation of works that reflect such technical studies in a more systematic and planned way over time. In particular, one of the reasons that gave impetus to this process was the wide spread of concert activity, which ensured the development of virtuoso performance. As piano performance became possible for a large audience, dealing with this art became a part of social life, and as a result, as the number of musicians who wanted to become piano performers increased, the field of education activity expanded. For this reason, mostly composer-instructors give a wider place to the writing of technical works in their working lives in order to train their students. In this respect, I. The works of S. Bach and K. Chernin are shining examples. The second stage is directly related to the creation of the study type. The processes experienced in piano performance of the 18th century were characterized by the wide spread of the art of virtuoso performance, the replacement of composer-improvisers by composer-virtuosos, and the creation of works that express technical possibilities brilliantly. Interestingly, both the instructive and the bedii-concert (character) type of etudes coincide with the period in question. This is not accidental. Because in the first half of the 18th century, the competition between classical and romantic styles in piano performance, the rapid spread of romantic traditions in the works of composers, the virtuoso performance, the pianist’s effort to show the technical possibilities rather than the physical content of the work, and his ability to amaze the audience were preparing the fertile environment for the shaping of the instructive genre of etudes. At the same time, in the works of distinguished romantics such as R. Schumann, F. Chopin, F. Liszt, the musical genre, including etude, gained a new meaning, which led to the creation of the bedii-concert genre. The symphonism traditions of the instrumental music genre also played a special role in the

upheaval of the process. The process experienced in the art of music has brought the etude genre to take a rooted place in compositions by showing its effect both in the composer, performance and education works by making the one essential to the other.

The analyzes show that the embodiment of the etude genre in the works of Russian composers has several qualitative aspects. Here it is necessary to first record two aspects. Namely, the basic features of F. Chopin and F. Liszt's works play the role of a source in the type of music made by Russian composers who applied to the etude genre. Among the aforementioned traditions, the application of the etude to the bedii-concert genre, its programming, the superiority of the image-emotional content of the work over the instructive-technical side, the use of several textures (textures) within a miniature, the use of technical development methods, the works exceeding the limits of the miniature genre, and inclination towards poetry, etc. is located. However, these aspects are manifested in each composer in their own way. The influence of F. Liszt can be seen in the studies of F. Chopin in the studies of A. Rubinstein, A. Arensky, A. Skryabin, and in the studies of S. Rakhmaninov and S. Lyapunov. At the same time, the bedii-concert genre shows itself in the etudes of Russian composers. Instructive etudes are not observed among the works. Another embodiment of romanticism traditions manifests itself in the programming of the etudes. Programmaticity has been observed in all composers since A. Rubinstein. In A. Skraybin's studies of the last period, the chain, which expresses the unification of several miniatures under one idea, the description of nature landscapes in S. Rakhmaninov's studies, the symbolic comparison of the stages of human life and natural events in the second chain, emphasizing the descriptive aspect of the genre as etude-paintings. The nomenclature, the embodiment of a single image-emotional content within the chain specific to F. Liszt's etudes in S. Lyapunov, and adherence to the common line of ideas among the examples are shown. In the etudes of Russian composers (A. Skryabin, S. Rakhmaninov, S. Lyapunov), the volume of the genre is expanded to a noticeable extent, reaching the level of poetry, and the understanding of "etude" takes on a relative character. In A. Skryabin, on the other hand, although the incarnation of the sonata form within the etude constituted a new stage of development, it was not followed.

References

- Alekseev, A.D. (1982). *История фортепианного искусства (The History of Piano Art)*. Moscow, Music.
- Aranovsky, M.G. (1963). *Этюды-картины Рахманинова (Rachmaninoff's Etudes-Tableaux)*. Moscow, State Music Publication.
- Arensky, A. S. (1976). *Этюды для фортепиано (Etudes for piano)*. Moscow.
- Arensky, A. S. (2002). *10 этюдов для фортепиано (10 etudes for piano)*. Russia, Musicaneo.
- Blagoy, D.E. (1963). *Этюды Скрябина (Etudes of Scriabin)*. Moscow: State Music Publication.
- Bryantseva, V.N. (1976). *С.В.Рахманинов (S.V.Rachmaninoff)*. Moscow, Soviet composer.
- Glazunov, A. (1968). *Этюды для фортепиано (Etudes for piano)*. Moscow. <https://primanota.ru/glazunov-aleksandr/3-etyuda-dlya-fortepiano.htm>
- Keldysh, Y. (1978). *Глазунов И.С. Фортепианное творчество (Piano etudes of A.Glazunov)*. Moscow. https://www.belcanto.ru/glazunov_pianomusic.html
- Lukachevskaya, M.L. (2014). *Фортепианный стиль С.М.Ляпунова. (S.M. Lyapunov's piano style)*. Nizhny-Novgorod: Conservatory of Nizhny Novgorod.
- Lyapunov, S.M. (1968). *Рiуано için etütler. Moskova. (Lyapunov, S.M. (1968). Etudes for piano. Moscow.)* [//https://primanota.ru/lyapunov-sergei-mikhailovich/12-transcendentnyx-etyudov-dlya-fortepiano-sheets.htm](https://primanota.ru/lyapunov-sergei-mikhailovich/12-transcendentnyx-etyudov-dlya-fortepiano-sheets.htm)
- Nikolaeva-Scheffler, N.B. (2015). *Педагогические проблемы освоения творческого наследия Рахманинова на междисциплинарном уровне (на примере Этюдов-картин ор.39) (Pedagogical problems of mastering Rachmaninoff's creative legacy at the interdisciplinary level (Op.39 on the example of Etudes-Tableaux))*. <http://nikolayeva.com/wp-content/uploads/2015/12>
- Pokrovskaya, I.E. (2007). *Особенности фортепианного стиля А.С.Аренского (Characteristics of A.Arensky's piano style)*. Russia, News journal, pp.214-217). <https://cyberleninka.ru/article/n/osobennosti-fortepiannogo-stilya-a-s-arenskogo>

- Rachmaninoff, S.V. (1973). Этюд-картины (Etudes-Tableaux, Op.33.). Moscow. <https://primanota.ru/rachmaninov-sergei/etyudy-kartiny-op33-sheets.htm>
- Rachmaninoff, S.V. (1973). Этюд-картины (Etudes-Tableaux, Op.39.). Moscow. <https://primanota.ru/rachmaninov-sergei/etyudy-kartiny-op39-sheets.htm>
- Rubinstein, A.G. (1969). Концертный этюд (Concert Etude). Moscow. <https://pianokafe.com/music/anton-rubinshteyn-kontsertnyy-etyud/>
- Rubinstein, A.G. (1969). Этюд «Ундина» Op.1 (Etude “Undine” Op. 1.). Moscow. <http://ru.scorser.com/Out/4774990.html>
- Rubinstein, A.G. (1969). Этюд Op.81, №1 (Etude Op. 81, №1). Moscow. <https://notes4sintez.ru/publ/3016/rubinshteyn-anton-grigorevich/10838-rubinshteyn-anton-grigorevich-etyud-op81-1.html>
- Rubinstein, A.G. (1969). Этюд Op.23 № 3 (Etude Op. 23, № 3.) Moscow. <https://sheets-piano.ru/wp-op.23-%E2%84%963.pdf>
- Scriabin, A. H. (1981). Этюды для фортепиано Op.8 (Etudes for piano. Op. 8). Leningrad: Music. https://www.musicaneo.com/ru/sheetmusic/sm-22148_dvenadcat_etyudov_op_8.html
- Scriabin, A.H. (1981) Этюды для фортепиано (Etudes for piano). Leningrad: Music.
- Terentyeva, N.A. (1999). Карл Черни и его этюды (Carl Czerni and his etudes). Saint-Petersburg, Composer.

Teaching Practices Article

A new model for the teaching violin to young learners

Erman Turkili¹

Conservatory Department, Bahçeşehir University, Istanbul, Türkiye

Article Info

Received: 23 September 2022
Accepted: 21 December 2022
Available online: 30 Dec 2022

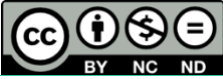
Keywords:

New model for violin teaching
Teaching model
Violin teaching

2717-8870 © 2022 The JIAE.

Published by Young Wise Pub. Ltd.

This is an open access article under
the CC BY-NC-ND license



Abstract

This article describes a different approach for learning a musical instrument using an unorthodox methodology in which music notes are not involved. My violin teaching method take the note – reading difficulties out of the initial learning approaches. Therefore, the learner focuses more onto the physical parts of the instrument at first such as holding, finger positioning, bow placing etc. Consequently, I have analyzed and researched on younger learners such as 3 to 5 years of age and discussed the benefits of helping the student at an early stage of learning.

To cite this article

Turkili, E. (2022). A new model for the teaching violin to young learners. *Journal for the Interdisciplinary Art and Education*, 3(4), 181-185.

Introduction

Violin playing is often preferred as an entertaining art activity for each child. A well-known conception is that first months of the education is quite difficult. To count some of the reasons for that understanding; standing up for some time, holding arms in a certain position, trying to coordinate two arms effectively to produce a good quality sound etc. are some of the challenging facts of the playing the instrument. Besides these physical challenges, the learning process adds reading the notes and finding them on the fretless instrument. All in all, these duties to play the violin becomes quite difficult.

In this methodology, I use a different approach to ease the note reading part of the challenges mentioned above. Especially for beginners within the early childhood education period, (3 to 6 years of age) matching each string with the notes on each of them could take some months to make a good sound.

Theoretical Framework

As every human being, we all learn everything in our early stages of life through symbols and shapes. We understand different shapes, different colors and transfer these signs into our daily life. Children start recognizing objects in their cradle through seeing animals and colorful pages in their books. Most researches indicate that the earlier boundary children have with books results better and faster learning in their school studies (Shatz, 1994: 40).

As it is described in early childhood education books, learning starts right after a baby is born. (Riley, 2003: 5). Sixths months into pregnancy, the auditory system of a child starts developing. (Hallam, 2001) Through imitating sounds, and facial expressions, even a month-old infant shows the indications of early learning process. Music in the early childhood education has also a big significance. Through research, we know that children at an early age are more

¹ Assist. Prof., Bahçeşehir University, Conservatory, Istanbul, Turkey, E-mail: erman.turkili@cons.bau.edu.tr ORCID: 0000-0001-6176-6278

dedicated to listening. It is quite natural for children to dance, try to sing, or imitate a piece of music at their early ages. It is also known that early years of musical education helps children to build their talent more efficiently (Riley, 2003: 205).

Learning through visual elements facilitates better learning as well as the use of long-term memory (Lohr, 2003:5) reports a well-known Chinese proverb “One picture is worth ten thousand words”. Visual literacy can be classified as learning, understanding and constructing by using visual elements. Therefore visual learning has a long-lasting effect in the brain system. Consequently, it is safe to infer that it can promote cognitive learning. Scientists also indicate that the most effective learning happens when brain installs the information and makes coalition between the recently installed verbal or written information and its visual data. Every brain is unique, and each person has his/her own individual visual data that makes more sense to them through which information becomes more significant and more long-lasting (Lohr 2003: 56).

It is also explained in Brain-based learning that every human being has/her own learning method. The old model of teaching, also known as “behaviorist way of learning”, was based on chastisement and prize. However, brain-based learning focuses on one individual’s background and organizes an individual learning method. As it is widely known that some children are more resourceful and expressive than others because of their background. The old model of teaching tends to ignore the students that had a stressful childhood such as divorced parents, angered father or mother, etc. Because of these differences in one’s childhood, brain-based learning suggests that in order to give a more productive education to a student, priority in teaching should be focused on discovering his/her way of learning. As one proverb explains “*You can lead a horse to water, but you can't make him drink*” (Jensen, 2008: 5).

According to the famous developmental psychologist from Switzerland, Jean Piaget, in order to have an effective learning, a child should perform his/her activities at school or at home through making meaningful imagery storage in their mind. Piaget was the first psychologist that insisted on changing the old model of teaching. His theory started being recognized by educators around 1960s (Whitebread, 1999: 2). According to Piaget’s theory, children learn seeing other children play or perform other activities, a child would receive the imagery information in their mind and by using their hands, and children reinforce the learning process even more (Sinatra, 1986: 8).

For newborn babies, the earliest learning happens through seeing objects. The length of remembrance period for a newborn is very limited, due to their limited length of memory, repeated action is necessary for them to build memories of games, facial expressions of parents, appearances of their toys. Infants remember their toys because of their toys’ visual features, later on by repeated games with those toys establishes the audible features in an infant’s mind. After repeated action is being placed in an infant’s mind, the audible feature can be recognized right away. As it is known that infants recognizes every flying objects as birds while they might be seeing an airplane, a helicopter. As they are more exposed to outside activities, the difference of other flying objects will get give them a better and clearer idea. (Sinatra, 1986: 9)

Another idea for visual learning and its long-lasting storage is described by Allan Pavio in his Dual Coding Theory (Lohr 2003:58). In this theory, it is explained that every information goes through sensory memory and that perceived information is being sent to the other memories such as verbal memory and visual memory according to their type. Both verbal and visual memories are connected and their information can collaborate with one another. For instance; words such as “idea” will be directly sent to the verbal memory after it is being processed in the sensory memory but “violin” will be sent to the visual memory since it is more of an imagery element.

The importance of experience for learning is also very crucial in one’s education. Through experiences, children learn better and improve their verbal or nonverbal learning by connecting the symbols that are learnt through playing and social interface. Visual literacy can also be explained as processing visual elements of past with current received images to acquire significance in meaningful learning (Sinatra, 1986: 5)

For instance, A child might think of string instruments family (violin, viola, cello and double-bass) as members of a kangaroo’s family, double-bass is being the father, cello is being the mother and viola and violin are being the children.

In order to resemble those two completely different families, children must have had an experience either with a zoo or a television program that shows animal families. On the other hand, if a child, who has never experienced neither a zoo nor a television program about animal life, might not be able to tell the connection between a string instruments family and a kangaroo's family (Sinatra, 1986: 11)

By resembling instruments to animals can also be very helpful for children to remember instruments since they always watch cartoons and get to know the animals more than they know instruments. Experiencing different teaching methods for music can create better musicians starting at an early age and potentially it may also decrease the amount of technical difficulties of playing an instrument. Since an instrument will not be a part of children's daily life as a toy, by using symbols for strings can introduce the instruments in a more playful way and accelerate the learning faster for an child.



The Need for a New Approach in Violin Instruction



Learning how to play a musical instrument at an early age accelerates the potential of enjoying and performing music in the future of an individual's life. This study proposes a new approach to teach violin to young learners in a more effective way.

It is widely known that the earlier music education is perceived in an individual's life, the better quality of music is gained. Since classical music education has a significant part in many cultures, parents encourage their children to start their musical education during their early childhood period. This study offers a faster development in violin education at a very young age of an individual. With no doubt, it is very well believed that every instrumental education should be improved with the help of ear training. As one develops that skill in his/her early music education, it will be very helpful for them to progress faster in their instrumental studies. In this study it is aimed to find out if learning visual techniques as well as ear training can result in better, faster and more long-lasting success.

Implementation of Model

One may experience many difficulties with the violin learners at an early age. Especially' the ages between 3 to 5 can be quite critical. These problems can be classified as holding the violin, grabbing the bow in the correct way, keeping the bow moving straight and also most likely the biggest problem is finding the strings. I have discovered that using symbols for different strings have helped my students immensely and helped them progress much faster.

For instance; One day I was teaching W. A. Mozart's "Twinkle Twinkle Little Stars" to a student of mine who was 4 years old at the time. It took almost six or seven months for us to finish the entire piece. We started with the first A section then continued to the B section and repeated the A section at the end again. The main problem was finding the third finger on A string in order to play the note 'd', the student would either play the D string first or have hard time to find the third finger on A string. I initially thought that the problem with finding the A string was due to the wrong adjusting of the height of his right elbow according to the A string. Since both A and D strings are on an almost even surface, he was having a sharp adjustment problem with his right arm but after using the symbol  for A string and  for D string. My student has never been confused about differentiating the A string and the string.

The symbols can be extended to E and the G string as well such as using  for the E string and  for the G string. These are some symbols that preschool or even toddlers learn at home or at their preschool activities. In order for students to understand symbols, one may try drawing some of the symbols on paper and have the students draw the same symbols. After the symbols have been successfully recognized, instructor may try taking the bridge out and draw those symbols on the back of the bridge (see Photo 1) so that students can see the symbols easily.

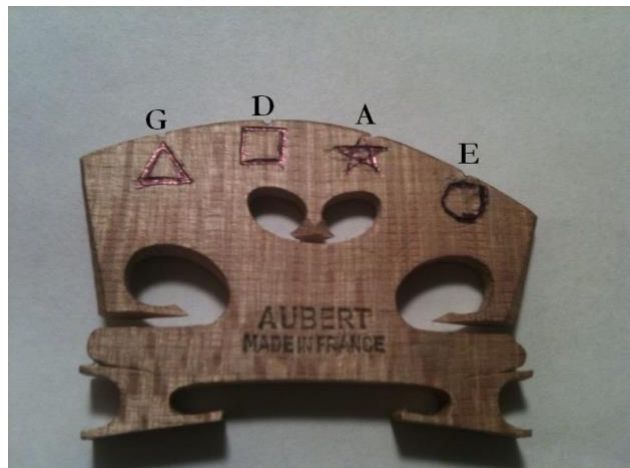


Photo 1. The violin bridge

As it is seen in Example I that D and A strings are almost on an even surface. Most of the time, young students have hard time distinguishing the adjustment of their right elbow accordingly for A and D strings. Therefore, instructors may find it more helpful to spend more time teaching those two strings at the beginning of their lesson, and then trying other strings would be followed.

It is very important for instructors to ask their students to play each string individually by using the entire bow in order to achieve a better bow technique from the earliest stages of their violin education. It is also crucial that students try exercising different styles of techniques with their bow such as Martelé, Staccato, and Legato etc.

An example of a piece which contains A string only would look like this ;



Figure 2. An example



Figure 3. Long notes

The duration of the notes will change based on their sizes. In this next example the size of the star changes since it's a longer note than others.

Conclusion

As it is stated in the previous paragraphs, playing any instrument can be quite difficult and worrisome for children under the age of seven. Outside of the technical difficulties, if the method of learning becomes more playful and more understandable the learning process becomes much easier as opposed to traditional learning methods where note reading is a big part of the learning approach. The instrument teachers may design their lessons based on their students ability to learn notes. For some, helping the students with some shapes and colors may speed up the process of learning and make their lessons more fun as they go through the stages of learning.



Dr. **Erman Türkili** started his music education at the conservatory of Cukurova University in Adana, Turkey In 1995,. At a young age, he appeared as a soloist and chamber music musician. In 2005, he was awarded with an assistantship from Pittsburg State University to continue his graduate education under the direction of Prof. Selim Giray. He won 4 competitions and became the state champion of the competition held by ASTA (American String Teachers Association). In 2007, he was awarded with an assistantship from Pittsburg State University to continue his doctorate education under the direction of Prof. Eliot Chapo who served as concertmaster as New York Philharmonic, Dallas Symphony and such. At the age of 26, he finished his education and received the 'DMA – Doctor of Music in Arts' title. Between the years of 2009 – 2019, he investigated the benefits of learning an instrument by using symbols and colors. He has been working with kids with spectrum as well as kids at an early age. He founded a learning center in Istanbul “House of Arts and Sciences”, www.bskcocuk.com He also serves as an assistant professor at Bahçeşehir University Conservatory and currently as the principal of the conservatory.

References

- Jensen, Eric. (2008). *Brain-Based Learning: the new paradigm of teaching*. Thousand Oaks, California: Corwin Press
- Lohr, L. Linda. (2003). *Creating Graphics for Learning and Performance: Lessons in Visual Literacy*. Columbus, Ohio: Merrill Prentice Hall
- Mapping music education research in UK. Bera. music education review group
- Riley, Jeni (Ed.). (2003). *Learning in the early years*. Thousand Oaks, California: Sage Publications
- Shatz, Marilyn. (1994). *A Toddler's life: Becoming a Person*. New York: Oxford University Press
- Sinatra, Richard. (1986). *Visual literacy connections to thinking, reading, and writing*. Springfield, Illinois: Charles C Thomas publishing
- Whitebread, David (Ed.). (1999). *Teaching and Learning in the early years*. New York, New York: Routledge

Research Article

Dali and the piano: the symbolic significance of the piano as instrument in the works of Salvador Dali

Idlin Arshinova¹

Graduate School / Art and Design, Yaşar University, Izmir, Turkey

Article Info

Received: 13 November 2022
Accepted: 27 December 2022
Available online: 30 Dec 2022

Keywords:

Dali
Interdisciplinary art
Paintings
Piano
Piano image
Piano in art
Salvador Dali
Surrealism
Symbols
Symbols in Dali's paintings

Abstract

A distinctive feature of symbolism, a powerful force in art, is experimental thinking. It contributes to an innovative approach to artistic analysis and the rethinking of established or traditional perspectives of association. Despite the fact that a large number of studies have been devoted to various symbols in Dali's work, some of them have not received much attention. One of these symbols is the piano. It is present in many of the artist's paintings and is part of his childhood memories. The present analysis is based on these memories as well as the arc of his life and related works. Symbols other than the piano are also included so as to give a more complete analysis. The purpose of this study is to assess the significance of the piano as symbol and to show that it is of primary importance as are the more well-known ones such as the soft clock, egg, and elephants. This study is based primarily based on previously published materials on the Dali's life, works and associated symbols. Works on the history of surrealism as well as autobiographical memoirs of the artist himself also form a basis along with analyzes of his paintings. Based on the available facts, assumptions that formed the basis of the meaning of the piano symbol in the artist's paintings were deduced. The choice of sources was based on their reliability and objectivity. Since any research is based on facts and conclusions based on these facts, it is very important to use different sources in order to have the most objective vision of the problem. Microsoft PowerPoint, Microsoft Office, Koha and data mining methods were used to create this article. Namely; identifying patterns (free search), using the revealed patterns to predict unknown values, analysis of exceptions found in patterns. The purpose of data mining (eng. Datamining) was to detect implicit patterns in data sets. The piano in the work of Salvador Dali is as significant as the well-known ones normally associated with Dali's form of surrealism. This is a symbol that comes from early childhood, passes through adolescence and plays a large semantic role in adulthood. Koha pen-source automated library information system for librarians and readers. It would be most beneficial if more interdisciplinary studies concerning the relations between the representation of music or musical symbols and representational art were undertaken. It would be well if there were to be more collaboration between musicians or music scholars and artists or art scholars who command a higher level of knowledge in their respective fields.

2717-8870 © 2022 The JIAE.

Published by Young Wise Pub. Ltd.

This is an open access article under
the CC BY-NC-ND license



To cite this article

Arshinova, I. (2022). Dali and the piano: the symbolic significance of the piano as instrument in the works of Salvador Dali, 3(4), 187-201.

Introduction

Surrealism (from the French *surréalisme* *superrealism*) is an art movement that emerged in the nineteen twenties. Its distinguishing feature is the irrational realization of thought. The founder of surrealism is considered to be the French poet Andre Breton, according to whom surrealism created a new super-reality from the contradictions between reality

¹ Doctoral student, Graduate School / Art and Design, Yaşar University, Izmir, Türkiye. E-mail: idlin.berta@gmail.com ORCID: 0000-0002-7864-9163

and dreams (Domarackaya, 2002). The German surrealist artist Max Ernst said that surrealism, as a trend, denies all control by reason, ethics, and morality (Aronskaya, 2022).

The French artist Andre Masson compiled a list of three conditions for surrealism in art.

- Having freed consciousness from the influence of rational connections, one should try to achieve a trance or get as close as possible to it
- Give yourself to the power of internal impulses, uncontrolled by the mind
- Create as quickly as possible, without stopping to comprehend what has been created.

Salvador Dali did not use hypnosis for inspiration, but sleep. He set to work immediately after waking from sleep, sometimes taking a key in his hand, which fell as soon as the artist fell asleep. From the knock of the key on the floor, he woke up and began to work. Thus, Dali created his works at night, believing that the newly awakened brain creates unconsciously. Confirmation of his guesses can be found in the works of Freud, who argued that a dream must be recorded without delay, otherwise consciousness will distort it (Freud, 2007).

Perhaps that is why Dali's work can be underscored by the following definition: initially, everyday images are placed in unconscious chaos (roughly the same thing happens to us in a dream). This is Dali's famous paranoid-critical method (the artist himself gave the name to this phenomenon).

In the artist's work, we come across some images that change from painting to painting. Many art historians, each in his own way, gave various explanations for such images, calling them symbols.

Let's look at some of them

Cypress - a symbol of the measurement of time (like a burning candle)

Soft watches - the relationship between space and time, elusive time, its relativity

Elephants are a symbol of power, but their thin legs are the fragility of any power; the second option is a symbol of the future

Ants are a symbol of decay or decomposition.

Rhino horn - perfect beauty

Leo - male strength and potency

Lobster - a symbol of girlish innocence

Grasshoppers - fear (the artist's personal phobia of grasshoppers)

A crutch is a support, a link between the subconscious and reality

Egg - human life

Drawers - hidden desires

The snail is a symbol of a hard skull and a soft brain

Flies - spiritual decay

(Sasina, 2022)

All these symbols are primarily related to Salvador Dali himself: to his life, thoughts, memories, and circumstances. And although Dali could put personal meaning into his works, everyone who looks is free to see something of his own in them. This is what makes his paintings interesting.

“The fact that at the time of working on my paintings I myself do not understand their meaning does not mean at all that this meaning does not exist in them”.

January 1935 Museum of Modern Art, New York, opening speech

Quite often, in his paintings, the artist depicted musical instruments, which in his works acquired explicit sexual overtones and were endowed with completely anthropomorphic properties. So, playing musical instruments was most likely associated for Dali with sex (“A necrophilic source that scored from the piano on the code”, “Atmospheric skull, sodomizing the piano”, etc.). Perhaps the sounds of music were for him a source of pleasure comparable to sexual pleasure, perhaps the shapes, curves, and holes of musical instruments suggested the human body, perhaps playing an

instrument suggested touching its hands and feet, extracting sounds, reminded of a sexual act and a prelude to him. In any case, the artist's favorite themes, such as incest, homosexuality, and necrophilia, are widely used in paintings depicting musical instruments.

A series of such paintings, created from the beginning of the thirties coincides in time with the acquaintance of Gala - Elena Dyakonova - who became his wife (1934), model, and muse.

It was at this time that the style and themes of Salvador Dali's paintings changed a lot, they became more vulgar, with sexual overtones, a perverted perception of everything that was connected with sexual relations, no matter what object. There exists a common opinion among Salvador Dali biographers, that before meeting with Gala, the twenty-five-year-old artist, despite all his interest in sex, was still a virgin and it was she who revealed to him the world of carnal love. The fact of Dali's possible virginity can be explained by another case from his biography. As a teenager, he came across a medical guide to sexually transmitted diseases, accidentally or deliberately left by his father on the piano. Struck by the sight of decomposed genitals, the artist for a long time abandoned the idea of connection with women.

This case provides an explanation for another phenomenon, namely that one of the dominant musical instruments depicted by Dali in paintings with sexual overtones was the piano. Since the artist almost always depicted in his paintings what occupies his own consciousness, or rather the subconscious (recall that he worked immediately after sleep), it can be assumed that he was excited by the pianos. But the artist's first encounter with this instrument took place long before the history of the handbook, namely in childhood. The musical Pichot family, friendly with the Dali family, was distinguished by some extravagance inherent in creative people, and often, having loaded a white piano on a large boat, they could arrange an excellent classical concert right in the middle of the bay of the city of Cadaqués, where both the Pichots and Dali had summer residences. Little Dali witnessed such performances more than once (Dali, 1996).

The combination of water piano and boat itself is not very realistic, in the children's imagination it probably acquired some associations of its own. Just imagine how much effort it takes to transfer a concert grand piano to a boat. Imagine the boat itself under the weight of this huge (especially for a child) cumbersome instrument, imagine the sounds of music that were heard over the river, merging with the river's own noise. It is most probably difficult to determine where the sounds of water end and the sounds of the instrument begin. It may also seem as if the river is singing, and the piano is spewing water out of itself. What we just see in the pictures "Mysterious sources of harmony" and "Necrophilic source, scored from the piano on the code." Below we will analyze another meaning of these sources, namely their sexual overtones, which over time were superimposed on these childhood memories.

The piano is an inanimate object with which we associate the beautiful and the sublime. A giant, a beautiful huge strong instrument, enchanting sounds of music merging with the rich summer nature, the waters of the river bringing coolness and soothing with their murmur, relaxing heat, a slight smell of overripe already slightly rotting fruits, unobtrusively reminiscent of the natural end of all life. Apotheosis - a book of venereal diseases with detailed repulsive drawings of decaying flesh, lying on a powerful king of instruments. As a reminder that you have to pay for every pleasure. And in the middle of it all, a boy with a lot of imagination and talent. A boy who transferred his complexes, fears, thoughts, and dreams into the works of art he created.

Problem of Research

The research was done to establish a link between the significance of Dali's experiences with music and how he both chose to represent and interpret these in his paintings. The study is a part of a bigger exploration into the relationship between the disciplines of music and the representational arts.

Method

Research Model

This study is based primarily based on previously published materials on the Dali's life, works and associated symbols

Documents

The specific paintings were chosen because they are directly representative of how Dali was able to transform his musical experiences and memories into representative art. I've chose "Mysterious sources of harmony", "Atmospheric Skull Sodomizing a Grand Piano", "Partial Hallucinations. Six apparitions of Lenin on a Grand Piano", "Skull with lyrical appendage" and "Necrophilic source, scoring from the piano on the code".

Analysis

The analysis was done by inspecting the contents of the paintings and finding their contextual position in the arc of Dali's creative processes.

Results

Having presented all the information gathered for this study, one may reach certain conclusions.

Mysterious sources of harmony. 1934

Canvas, oil



Picture 1. Mysterious sources of harmony. 1934 (Web 1)

One could characterize the genre of this painting as a landscape, although it bears little resemblance to rich natural landscapes rich with details. This is a dull and dreary landscape made in gloomy and dejected colors. From the front edge to the very horizon stretches a stone plateau, It is as if it exists separately from the whole world and strongly reminiscent of a theater stage. In the foreground, a figure that almost dissolves into the air, with signs of both sexes, a little behind it are two light spots, reminiscent of boulders, or a light haze, or resembling a small elephant and a woman's sandal. In the middle part of the picture, we see a composition of three components: a dazzling white piano stands out as a bright spot, a cypress tree emerges from it, similar to a stalagmite that has grown on the floor of a cold cave, a huge puddle spreads under the source gushing from the piano.

Two rocks, like arches, guard an alley of stone blocks stretching into the distance. And above all this, the sunset sky, already blackened above, but still illuminated by the last rays of the setting sun at the very edge.

At first glance, these incompatible items can be combined with a closer analysis. The fountain pouring from the piano can be compared with the ejaculation of an individual who has reached sensual ecstasy (of course, only Dali can be an individual, because the artist's work, especially in those years, was of an exclusively personal nature).

An androgynous character in the foreground on the right, covering his face with his hands in a gesture of despair or shame. Such a gesture is all too familiar to us from Dali's paintings of the previous two years, and is associated, according to Dali, with his habit of masturbation, which he considered a reckless waste of vital energy, but which he could not refuse. Perhaps this habit began to somehow interfere with the intimate relationship between Salvador and Gala, or the disturbing gesture was caused by other problems in intimate life - for example, impending impotence, which Dali himself spoke about (Petryakov, 2008).

Petryakov Alexander Salvador Dali. Divine and many-sided" St. Petersburg "Piter" 2008

The figure in the foreground is an unambiguous hermaphrodite. At a certain point, Dali began to portray himself and Gala in the form of a hermaphroditic unit, "Gala-Salvador Dali." Here, perhaps, the conscious or unconscious desire of the artist is reflected to really merge into Gala into a single physical shell. The reason for such a desire could be the realization of the death of one of them at the very time when the other remains alive. "Gala has become the salt of my life, my beacon, my double, she is me" (Benua, 2014)

The figure in the picture is not alone, by the stones in the background we see a barely distinguishable second figure, turned back to us. But nevertheless, the posture and the way a person covers his face with his hand tells us about despair. This man is broken.

The poem by Vladimir Kotovsky perfectly characterizes this picture.

Dangerous to meet
 On the stone plateau
 Calm down below
 But the winds are burning;
 Star motes
 Lie down on the coat
 Excessive brightness
 Sunsets melt...
 We quickly got close
 And a marble piano
 Created a melody
 In a merging rhythm;
 Broken by a triad
 Aging Grail
 And wounds in the blood of the eyes,
 Like a sharp razor...
 Secrets of eternity
 Light as the horizon
 But the crown of the tree
 Never see the roots!..
 Us the shadow of intercourse
 Covered like an umbrella
 Easy haste
 Desperation offend!
 Absorbs the past
 Like moisture, all words
 What have been said
 In the heat and without supervision,
 But only with gravity
 The head will pour
 We can't bear
 The ambiguity of shame.
 Under a block of stone

The grain will not sprout,
 Centuries go by
 But we do not understand:
 It's pointless to search
 Harmony source ...
 And unlikely in the future
 Someday we'll be able to.
 (Kotovskiy, 2008)

The central object of the picture is the piano. It is the origin of the water source itself. It occupies the middle of the composition and is the largest in size, it is the center around which other objects "live". The picture repeats the plot of the painting "Necrophilic source, which scored from the piano on the code." It may be surmised that the source that flows from the piano is a continuation of the same source from another picture, hence, also necrophilic. The source of inspiration for the artist is the remembrance of the beloved dead (allegorically - necrophilia).

Dalí's brother died before his birth, and his mother, not grieving over the first Dalí, gave birth to a second. Salvador then tried to separate himself from his brother in a conscious manner for the remainder of his life. He wanted to prove himself to be a unique individual and not a dead brother. Perhaps this fact explains his attraction to necrophilia in art. "All my eccentric antics, all my absurd ideas are explained by the tragic desire that I have been obsessed with all my life: I always wanted to prove to myself that I exist. That I am me and not my dead brother." (Balandin, 2010)

There are two explanations for this source. First, the waters of the river beating from the piano, a direct reference to childhood, and the very white piano on the water, where the streams of music are identified with the streams of water. Water, passing through the piano, mixes with the sounds of the keys and pours out in a common sound-water mass. Second, the source is like the piano's ejaculation, resulting from sexual or aesthetic ecstasy.

A cypress growing out of a piano is a symbol of the measurement of time and, as a result, sadness, since the awareness of time usually leads to pessimistic thoughts. In this symbol, we also see a connection with the childhood of the artist. Sitting at school, he determined by the shade of the cypresses how much was left until the end of the lessons. In addition, slender tall cypress trees with their outlines resemble candles that melt during burning, that is, they disappear as well as the time for which they burn out.

By connecting all the elements of the picture, we can assume its meaning. This is the regret of lost pleasures, the fear of death, the fear of losing loved ones, the awareness of the transience, the perishability of all living things, and, most importantly, all feelings over time. And this time is inexorably approaching the moment when the source in the piano runs out. The piano is here as a symbol of life - the source and time - cypress. When the cypress candle burns out, the source will dry up. And the solemn music will stop. The piano will become an empty box because, in order to sound, it needs the touch of hands, it needs someone's inspiration to make the source beat. The piano is here as an island of peace and stability in the midst of eternity and chaos, as the last and only refuge for a tired soul.

Atmospheric Skull Sodomizing a Grand Piano. 1934

Wood, oil



Picture 2. Atmospheric Skull Sodoming a Grand Piano. 1934 (Web 2)

In 1934, Dali married Gala and this became a new starting point in his work. His style became even more vulgar with explicit sexual overtones. According to Dali's biographers, he was attracted to unnatural sex scenes from adolescence, he veiled his preferences in the pictures, showing relationships, sex, attraction from a dirty, unpleasant side (Petryakov, 2008).

The presented picture just shows Dali's desire to see absolutely any household items as sexual partners. In this picture, we see Dali's repeated attraction to necrophilia - in this case it is a skull - and the desire for violence against someone. The victim in this case is a piano. That is, the skull embodies evil, violence, and death, which dominate something pure and beautiful. The piano is the personification of beauty and music, a spiritual thing that is usually touched with respect and love, an expensive thing that tells about the status of the owner - few can afford to have a piano at home. Those who own one protect it as an expensive majestic and at the same time fragile thing. We do not forget that with the right touch of the hands of a pianist, beautiful music flows from it (remember the source from the piano), the piano can cry and laugh, be sad and sing, be solemn and tender. Thousands of beautiful melodies can be extracted from it, but what does the skull do?

He uses the piano as an insensitive log, he breaks it spiritually and physically. The self-satisfaction of the skull occurs due to violence, and precisely violence against something beautiful, the main idea is to abuse something beautiful and sublime, which is what the piano is for the artist. However, the skull also experiences pain, passing through the closed lid of the piano, trying to break through the strings into the depths, it is deformed, we clearly see a grimace of pain, but the desire to spoil the piano is stronger. People sitting in the background demonstrate complete indifference to what is happening. We do not see their faces, but their backs are bent so indifferently and relaxed that it becomes clear that they are aware of what is happening, but they treat it like a swaying wind or a cry of seagulls. They do not pay attention, perhaps because they see this too often and the desecration of decaying matter (skull) over spirituality (piano) is an ordinary sight for them.

An empty boat on the shore at first glance is associated with salvation - the piano can sail away on it away from here - but we can clearly see that the boat is small, the piano's salvation seems to be near, but at the same time it is impossible, the boat will not withstand it. Or, perhaps, this is a reference to the artist's childhood, all to the same Pichot family, who rolled the piano on a boat, arranging concerts. Although that piano was white, and this one was brown, perhaps the artist showed growing up through color - years passed, the white color of innocence left with childhood, the piano matured.

The size of the boat may then be explained – in this instance the piano that once fit easily onto the boat has now outgrown the boat in every proportion and can no longer fit. Perhaps this is also a reference to childhood, because in

childhood, a mother, like a boat, can take away from all troubles, hide from misfortunes and solve problems, and as you grow up, you understand that parents and, in particular, mother are not omnipotent and cannot save from all misfortunes. The size of their capabilities decreases with age, and they can no longer take away from adult problems. Therefore, even though the boat is nearby (like people close to you), it is at the same time powerless and useless. The color of the picture is interesting - the whole landscape is a yellow-green nauseating hue as if evoking associations with vomiting and two sharp spots - a dazzling white skull and a brown piano. But in this case, the white color of the skull is associated not with purity, but with the emptiness into which the beholder falls.

PS: Critic and Dali's good friend Rafael Santos Torroella claimed that this more than strange plot was caused by the attempts of Federico Garcia Lorca (Spanish poet and playwright) to seduce Dali. In this case, Garcia Lorca and his desires are more than suitable for the role of a skull, while Dali personifies himself with a piano.

Partial Hallucinations. Six apparitions of Lenin on a Grand Piano. 1931

Canvas, oil



Picture 3. Partial Hallucinations. Six apparitions of Lenin on a Grand Piano. 1931 (Web 3)

Dali's pro-communist views reached their apogee in 1931 - just at that time the painting "Partial obscuration. Six appearances of Lenin on the piano" was painted. In the future, the paths of Dali and communism diverged. One of the main reasons for this cooling was the fact that the communists banned Freudianism and seized all the books of Sigmund Freud - Dali's main idol - from free access.

However, in 1931, while painting "The Six Appearances of Lenin at the Piano", Salvador Dali had a positive attitude towards communism - and its leader.

Here is how Dali himself described the very "clouding" that served as the basis for the plot of the picture: "In the pre-sunset twilight, a piano keyboard appeared to me in blue light, on which I saw several yellow halos surrounding the face of Lenin." (Dali, 2005).

Having set himself the goal of capturing what he saw with his characteristic accuracy in detail, Dali plunged headlong into work - this is how the painting "Six Apparitions of Lenin on the Piano" appeared.

We can assume that the piano in this case equates to Communism. The cult of Lenin rests on this piano. Lenin in this case uses the power, height and strength of the piano to exalt himself. Lenin not only stands on the piano, but also tries to play a victorious piece on this instrument. Looking closely at the notes, we will see that ants are crawling over them - in the works of Dali, the symbol is purely negative, meaning decay, decline and death. From this we can conclude that the communist idea for Dali was inherently rotten.

The room is almost empty, gloomy and wretched, sitting exaggeratedly straight man with a bandage on his sleeve is associated with some kind of guard, that is, it symbolizes power. This will be the world under the conditions of victorious communism - naked, gloomy and entirely consisting of prohibitions. A world that will only be allowed to peep through the partially open door at real life, itself being free, bright and without total censorship. We see this door

to the free world in the background of the painting. Unlike the gloomy dark tones of the room, which occupies almost the entire space, the world outside the door is replete with sky-blue colors, you can directly feel what fresh clean air and warm wind are there. Next to the man - the warden on a chair is a sweet cherry. Densely - red fruit, juicy, beautiful and refined, as if it symbolizes wealth and other benefits that will be available only to the elite in the communist world.

Thus, we can conclude. Piano. The idea of communism is powerful and beautiful, stands strong and sounds musical. Room. The embodiment of communism is terrible and creates a dull miserable world. You can try to give the picture another explanation. Piano. Lenin. Father.

Dali had a difficult relationship with his father, especially after the artist became close to Gala. In 1930, his father kicked El Salvador out of the house and disinherited him. Vladimir Lenin was called the father of workers and peasants by the Soviet ideology. Dali submersed himself in this new ideology. However, he cooled toward it, seeing in them signs of tyranny and deprivation of freedom of choice (recall the prohibition of the books of Sigmund Freud). Thus, in Dali, Lenin was identified with his own father, since both of them became despots. This conclusion became possible thanks to the statements of Dali himself, where he called Lenin his father (Dali S, 2020).

And just like his father, at first he respected, and then mocked. This set of circumstances explains the wretched room that is the empty life of his father, and the bright spots behind the half-open door are the world into which Dali steps into. The piano, in this case, is a work that adorned the life of his father while Dali was present in it, but had absolutely nothing to do with him. The man with the bandage does not touch the piano, he cannot play it, the piano is silent for him. Dali leaves for a free bright world, his father remains next to the piano, rendered useless to him.

According to Dali himself, this is a hypnagogic canvas that captures the state between sleep and reality at the moment of awakening, when a person is visited by hallucinations that are easy to confuse with reality. In this case, cherries, ants and the piano come from Dali's childhood memories, that is, they again lead us to the summer concerts of the Pichots. In addition, the cherry is a recollection of one of the artist's successful childhood paintings, which little Salvador received warm praise from Ramon Pichot, an impressionist artist who predicted a great creative future for Dali.

Skull with lyrical appendage (Skull with lyrical appendage leaning on a bedside table, which the temperature of a cardinal's nest). 1934

Wood / oil



Picture 4. Skull with lyrical appendage. 1934 (Web 4)

"Skull with Lyrical Appendage" and "Atmospheric Skull Sodomying Piano". These paintings were painted in the same year, they are united by the common elements of the skull and the piano. Both paintings are painted on wood and are small in size. Both paintings, according to art critic Rafael Santos Torroella², were both inspired and influenced by Federico Garcia Lorca the poet and man (Torroella, 1998).

² Spanish art critic, translator and poet.

In his work, Dali paid attention to his only close friend Lorca. Even Lorca himself once said that it was he who was the prototype of the hero of the film by the Spanish director Luis Bunuel and Salvador Dali, called "Andalusian dog" (Andalusian dog is me) (Ospovat, 1965).

The predecessor of these two paintings is the painting "Atmospheric Chair". This picture is also small in size, also painted on wood and is also associated with Lorca, who both loved Dali and attempted to have physical relations with the painter but later regretted the whole affair. Most likely, Dali, who had shunned Lorca after meeting Gala, returned to thoughts of Federico, seeing him in a dream. This became evident in his works. In addition to the above works, Lorca was present in one way or another in many of the artist's works. In 1987, Dali's letters addressed to Lorca were published in Spain. These were letters to a kindred soul as they are full of intense feeling, excitement, ineptitude, and passion. Reading them, it becomes clear that not only Lorca, as previously thought, fell under the influence of Dali, but vice versa, Dali was fascinated by Lorca because of their shared friendly and veiled erotic feelings reflected in the artist's autobiographical art.³

Dali's last meeting with Lorca took place in 1935, shortly before the death of the poet, after which Lorca wrote:

"We are twins at heart. And here's your proof. For seven years we have not seen each other, but we find agreement in literally everything, as if we never interrupted our conversations. Salvador Dali is a genius!" (Ospovat, 1965)

The landscape is rather desolate. The colors and shapes are simple and uniform. We see a stony plain, empty and lifeless, not a blade of grass, not a single bright spot. It conveys a sense of indifference and boredom. To the right, something cubic in shape grows out of the plain. Only the presence of a small door suggests that this is a house. This building fits quite organically into the general view, as if the plain gave birth to it itself or as if it is a continuation of a dull landscape. The house suggests the question of whether it is inhabited or not as well as to the character of the possible inhabitant (that may share the characteristics of the house). Perhaps this is the refuge of the skull as it seems to complement the feeling that the plain and the empty, cold and windowless house evokes. Behind, somewhere near the horizon, a bright spot rises a yellow mountain, similar to a piece of expensive and delicious butter.

The piano – pretty, shabby, already elderly, but retaining its former charm, is moving precisely toward the horizon. His intention to end the past is clearly visible in the flight path over the plain. This piano once led a completely different life, it shone, was the soul of society, and rotated in aristocratic circles. His legs - slender, ornately carved, and decorated with intricate carvings, were made by the hands of a professional craftsman whose work produced the same grace found in the legs of the best Parisian beauties. The lacquered cover even now still shines and shimmers under the light, and the keys are just as amazingly white. It's even amazing how he survived so well in this desert. With eyes closed, one can easily imagine him in a ballroom. The chandelier trembles and is reflected in the sides polished to a shine, the keys fly after the hands of the pianist, the ladies, rustling with dresses, lean on the lid, and around there is only fun, laughter, and thousands of splashes of light and champagne. This echo of bygone times carries the piano, which finally decided to break out of the bleak swamp that surrounds it.

The skull is at home in this plain. It is his house, like an empty cube and a faceless landscape. He is like a plebeian who accidentally marries someone of higher rank but never rises in level. This is definitely a misalliance that results in the skull tearing the piano out of its habitat and throwing it on the cold floor of its uncomfortable world. Nevertheless, it seems that the moment has come for the piano to leave. It strives to return where it came from, despite the past which does not loosen its grip. The skull in this case is the personification of all dirty, uncomfortable, shameful things that we acquire during our life and that keep us in places we don't like, with people we don't love, with things we don't like. This is a habit that represents the unwillingness to resist and laziness to change anything. The skull is on the ground, perhaps holding the piano back from taking the plunge (keeps the piano from taking a decisive step), dragging it down like a swamp. Looking closely, we will see that the keys of the piano are pulled by the skull, almost tearing them out of the inside of the instrument. They are stretched out and connect with the teeth of the skull, and it is no longer clear where the piano ends and the skull begins. The skull and the piano are connected by teeth-keys like Siamese twins by the umbilical cord.

And just as in the separation of twins there is a risk of death of one or both, this "umbilical cord" with a common blood circulation symbolizes the possible death when it is cut. But it's not the keys that have elongated and hold the skull, it's the teeth - like a continuation of the skull - that have grown out of the jaw and bit into the inside of the piano. Thus, it becomes clear that it is the skull that holds, the skull that dominates and despite the pain and deformation, it

³ Salvador Dali. Letters to Federico Garcia Lorca. The translation of Dali's letters was carried out according to a magazine publication - "Poesia", Madrid, 1987, No. 27-28.

continues to bite into the piano, breaking both. Here we see a clear connection with the painting "Atmospheric Skull Sodomizing the Piano" and its main theme - the desire to master more than pain.

As mentioned above, Dali said that everyone can put into his work the meaning that he sees fit. And this statement is most applicable to this picture.

Maybe the skull wants to leave with the piano? Maybe he's trying to climb with him? Or not just does not want to let go, but cannot.

Between the two legs of the piano is a lyre. This is an ancient Greek instrument, an indispensable attribute of the god of light and the patron of the arts, the beautiful Apollo, who was the personification of male beauty in Ancient Greece and Rome. The lyre, because of its outlines and location, is reminiscent of female genitalia while also referencing the indispensable attribute of the ideal of Apollo's male beauty. This is once more a direct reference to the hermaphrodite from the painting "The Mysterious Sources of Harmony" and at the same time a hint of Lorca's homosexual preferences. This is also a direct indication of an unnatural sexual connection between the skull and the piano (the painting of the picture - beginning of the 20th century- was a time when homosexual preferences were considered a perversion and openly condemned, and the existence of hermaphrodites was denied).

Orpheus, who descended after Eurydice into the other world, also played the lyre, that since ancient times was considered a symbol of man. The instrument is the body, the strings are the soul. Even in ancient Greece, the sounds of the lyre accompanied the recitation of epic and love poetry, which was called lyric and is still used today to refer to poems about love. Lyra - lyrics - lyrical appendage - skull with lyrical appendage. The piano with the lyre interspersed in it is the soul of the skull, the soul that he cannot let go, without which he cannot live. Lyric addition. The piano lid - what at first glance seems like a play of shadows are actually facial features. The dark passionate eyes undoubtedly belong to Dali, the crack on the lid above them is a lock of his unruly hair. This is Dali. The skull may well be Lorca and Dali the lyrical appendage.

Thanks to this picture, we can say with greater certainty that the piano for Dali is not just a musical instrument, but a personification of his essence

In a second version the skull is trying to soar above the world along with the piano, he does not hold it, but on the contrary, wants to leave with it. In this case, a completely different picture opens before us. A mundane old skull, overgrown with everyday life, strangled by values imposed by society, having lost its former spirit of rebellion, cannot break all stereotypes and challenge society. (Can't he become an open homosexual?) An old bedside table as the personification of philistinism and obsolete traditions, on which he relies, without which he will fall, a crutch that supports the keyboard-dental umbilical cord - all this is a burden, releasing which, the skull may possibly be able to rise but can no longer do without it he has grown accustomed to conventions. He is stiffened.

The picture contains the tragedy of the incompatibility of kindred souls due to the foundations and rules imposed by society, which makes one give up "I" (first person) for the sake of stereotypes. The eternal confrontation between flying and crawling, material and spiritual, art and bureaucracy, desired and imposed, freedom and fear...

Necrophilic source, scoring from the piano on the code. 1933

Canvas, oil



Picture 5. Necrophilic source, scoring from the piano on the code. 1933 (Web 5)

When looking at this picture, lines from M. Lermontov's poem "Prayer" come to mind: "there is a grace-filled power in the consonance of the words of the living ..." This was written in 1839, almost a hundred years before the creation of this picture. There is a graceful force in the consonance of musical chords that give birth to a fertile source.

In his works, Dalí sought to reproduce such phenomena as the arrhythmia of thought and the freshness of a look at familiar things. By placing well-known objects with which any person has certain stable associations, and by placing them in unusual circumstances, he forces the viewer to see something completely new, and for the viewer's brain to work differently. As has been mentioned more than once, the paintings the artist recounted from his dreams preserve all the details of what he saw. Additionally, we can observe these in relation to the symbolism introduced by Carl Jung⁴. Water is feminine, stone is masculine, egg is the universe, birds are the underworld (Ostanina, 2002).

And just as Jung interpreted dreams with these symbols, we will try to explain the picture.

The desert in the foreground and low hills on the horizon are under the soft light of the setting sun. Such light is referred to in the literature as divine heavenly light. In the center of the canvas is a white piano, glowing either from within or because of this magical light. Right in the middle, the piano is pierced like an arrow by a cypress tree, the top of which is so high in the sky that it caught the golden rays of the sun already hidden from us. Hidden behind a cypress is a snow-white antique sculpture - a bent figure in a Greek tunic.

The keyboard is open and there are scores on it. Under the keys is the end of a pipe from which water flows into a small rectangular pool, similar to the top of a piano. So, again we see the piano, this time white, like the Pichotov piano from childhood memories.

A beautiful majestic white piano that fills the entire foreground and the right corner of the picture, with the keys stretching into the distance like a road. These keys are white and black, like joyful and sad events from life, alternating with each other and together creating a melody of life, where there is grief (black keys) and happiness (white keys) - still more. The cypress that breaks the piano in the middle is a symbol of the measurement of time in Dalí's paintings. This is rooted in childhood, when he calculated how much was left until the end of classes by the shadow cast by these trees. Exactly the same cypress is present in the painting "The Mysterious Sources of Harmony". Exactly the same white piano with a crack on the lid. This crack on the lid of the piano appears in several paintings. In "The Mysterious Sources and The Necrophilic Source," it seems to be a continuation of the pit from which the cypress grows, although it doesn't come into contact with it. In the "Atmospheric Skull" this crack looks like a strand of hair above the eyes of the artist,

⁴ Swiss psychiatrist, founder of analytical psychology, author of books on psychoanalysis

looking at us from the lid of the piano. This observation suggests that in the first two paintings the crack is related to Salvador Dali. In general, looking at the “Necrophilic Source,” you always compare it with the “Mysterious Sources of Harmony.” These pictures are the same and different at the same time. In both paintings, the white piano is the main exhibit that attracts attention, but in the “Necrophilic Source” it occupies almost the entire picture, and in the “Mysterious Sources,” although in the middle, it is noticeably smaller in size. Objects that directly interact with it appear next to it. The color of the pianos is also an important factor. In European culture, white is the color of joy, but in Eastern culture it is the color of loss, deep sorrow and mourning. Perhaps the artist used a second color value. Assuming that the artist personifies himself with a piano, as well as in the paintings “Atmospheric Skull Sodomizing a Piano” and “Skull with a Lyrical Appendage”, where he is supposedly a piano, and his friend the poet Lorca is a skull. Then a crack becomes clear - a curl, which associates the piano lid with the forehead of the artist and white becomes the color of mourning for the dead, often reflected in Dali's work. The Cypress in both paintings remains unchanged. This is time, it changes everything around, but itself remains absolutely static and indifferent to what is happening.

Further in the pictures we see interesting differences. First, let's take a look at the dates. The “Necrophilic Source” was written first. There are calmer and softer colors in the picture. This is a summer sunset (one of those same summer sunsets in Cadacas), and the piano i.e., Dali takes up almost all the free space, “Mysterious Sources,” painted a year later – presents pre-storm gloomy colors, dark and disturbing and the piano (Dali) is noticeably less. It is as if the whole world stopped revolving around him, or he himself moved away from the world. The scores on the keyboard in the first picture indicate that the music has not yet been learned while in the second they are no longer needed, the laws of life, even if not accepted, are still firmly learned. The source in the first picture is located right in the center of the piano. It is the center of its existence. In the second picture, the source is located on the side, and its role ceases to be dominant, At the same time, both pianos are turned sideways to the viewer, that is, the side source in the second picture visually becomes the center for the viewer, ceasing to be the center for the piano. If viewed simultaneously, the piano in the first picture is turned to the viewer with its right side, that is, the pianist's right hand playing the melody. In the second - the left, playing the accompaniment.

It can be assumed that initially, the artist focuses on himself (melody). The environment comes to the fore, close people, that is, the accompaniment without which the melody will not be so bright and rich. The lake is different in both pictures. In the first case, water spills into a pool of almost perfect shape, very similar in shape to the lid of a piano. One could say that the pool is its mirror image. In the second, the water overflowed its banks and flooded the earth around like uncontrollable emotions. Thus, the second source is like a soul overflowing with emotions, splashing them out in abundance in different directions.

It is perhaps possible to understand the hidden meanings of Dali's picture titles by comparing the translations of some words and their meanings in different languages.

Necrophilic source, scoring from the piano on the code.

Nekros (Greek). Dead (English). Nectar - divine drink (Slavic)

Source (English). Sozvuč - Sozvučije (consonance) (Slavic). "So" - prefix, meaning union zvuk (sound) - connected sounds.

Piano (English). Pyany (Slavic) – drunk.

Code (English). Accordo (Italian) – consent.

(Timofeev, 2019)

We get "a necrophilic source - a divine drink of consonances",

"Scoring from the piano on a coda - scoring out of drunken consent."

Conclusion

Dali's process is entirely different than that found in the “classics” of surrealism. As the leader of surrealism, Andre Breton, wrote in his “Manifesto of Surrealism”: “Surrealism is pure mental automatism”, but there is nothing automatic in Dali's works. On the contrary, the artist transfers the same images that excite his subconscious from painting to painting. This method, as mentioned above, Dali himself called “paranoid-critical”. His idea is not just to move unconscious visions onto the canvas, but first to comprehend them and only then depict them. There is no chaos in his paintings; a careful detailed study reveals the connection of all images, their repetition in other paintings, a

common idea that unites seemingly incompatible things. In the artist's, certain symbols, such as pianos, crutches, eggs, birds, clocks, ants, elephants, cypresses, skulls, pass from picture to picture, while not changing in their meaning. The hidden meaning becomes their hallmark. Many articles have been written on the topic of symbols in Dali's works. Additionally, the painter himself explained many of the symbols during his lifetime in his books or interviews. It is so that no one doubts the fact that a melted clock is an elusive time, ants are death, a grasshopper is fear, egg - human life, lion - male potency, to name but a few.

This study is dedicated to explaining the piano as a symbol of the beautiful and pure. Perhaps a symbol of childhood because it is in childhood that the mind is pristine and not stained by any conventions. It is majestic in its simple and natural desires as well as beautiful in thoughts. The piano, childhood, and most vivid summer memories seemed to be intertwined in Dali's subconscious to generate an image of almost divine significance. This is definitely an image of a mirage in the desert, an image of lofty feelings and unattainable perfection. That same ideal, that same lost Atlantis, the coveted Eldorado, that same dream that takes everyone who has ever touched it to a better world.

Recommendations

Recommendations for Further Research

It would be most beneficial if more interdisciplinary studies concerning the relations between the representation of music or musical symbols and representational art were undertaken. It would be well if there were to be more collaboration between musicians or music scholars and artists or art scholars who command a higher level of knowledge in their respective fields.

Recommendations for Applicants

The recommendations that can be made for applicants are no different than those already stated for further research. These are to be found in the text.

Limitations of Study

The limitations of the present study are: It deals with the works of a single artist in a restricted historical period. It is difficult to ascertain certain relationships because of the lack of certain primary sources.

Biodata of Author



Idlin Arshinova. Doctoral student at Yaşar University (Turkey) where she completed both her B.Mus and M.Mus degrees with Esra Kalkanoglu Mamach and Paolo Susanni respectively. Her M.Mus thesis is "Tchaikovsky's Childrens' Album. A pedagogical analysis of its musical and performance significance in the piano teaching literature." Also studied at the Krakow Academy of Music (Poland) with Professor Marius Selski (2018). She has been a prize winner in several national and international piano competitions and has participated in many music festivals and masterclasses.

References

- Aronskaya, Y. (2022). 20th century through the eyes of a genius. Retrieved 2 February 2022, from <http://www.dali-genius.ru/surrealism-principle.html>
- Balandin, R. (2010). *Salvador Dali*. Moscow. Veche.
- Benua, S. (2014). Gala. How to make a genius out of Salvador Dali. Retrieved 12 February 2022, from <https://litresp.ru/chitat/ru/%D0%91/benua-sofjya/gala-kak-sdelatj-geniya-iz-saljvadora-dali/31>
- Dali, S. (1996). *The Secret Life of Salvador Dali*, written by himself. About myself and about everything else. Kyiv. Svarog.
- Dali, S. (2005). *Surrealism is me*. Moscow. Vagrius
- Dali, S. (2020). *My Secret Life*. Minsk. Potpourri.
- Domarackaya, E. (2002). *Andre Breton and the formation of the poetics of French surrealism in the 20s - early 30s of the XX century*. St. Petersburg. Skifia-Print.

- Freud, S. (2007). *Introduction to Psychoanalysis*. St. Petersburg. Peter.
- Kotovskiy, V. (2008). Dangerous to meet on the stone plateau. Retrieved 12 February 2022, from <https://stihi.ru/2008/11/16/2964>
- Ospovat, L. (1965). *Garcia Lorca*. Moscow. Molodaya Gvardiya.
- Ostanina, S. (2002). *Encyclopedia of Still Life*. Moscow. Olma-Press.
- Petryakov, A. (2008). *Salvador Dali. Divine and many-sided*. St. Petersburg. Piter.
- Sasina, Y. (2022). Dali symbols. What is behind them. Retrieved 5 February 2022, from https://arhive.com/publications/299~Dali_symbols_What_is_behind_them?_lang=EN
- Timofeev, V. (2019). Methods of searching for Slavic roots in foreign words. Retrieved 9 March, from <http://www.tezan.ru/metod.htm>
- Torroella, R. S. (1998). *Los Putrefactos de Dali y Lorca*. Spain. Tarahumara.

Photos Web sites

- Web 1. <https://www.salvador-dali.org/en/artwork/catalogue-raisonne-paintings/obra/307/the-mysterious-sources-of-harmony>
- Web 2. <https://archive.thedali.org/mwebcgi/mweb.exe?request=record;id=3993;type=101>
- Web 3. <https://www.wikiart.org/en/salvador-dali/partial-hallucination-six-apparitions-of-lenin-on-a-piano-1931>
- Web 4. https://www.salvador-dali.org/media/upload/cataleg_pintura/MITJA/0385.jpg
- Web 5. http://pics.livejournal.com/essential_dali/pic/0001dab7

Research Article

A study on developing the evaluation scale of the polyphonic choir curriculum¹

Gulay Lacin² and Ilknur Ozal Goncu³

Gazi University, Education Sciences Institutions, Musical Sciences Program, Ankara, Turkiye

Article Info

Received: 20 October 2022
Accepted: 26 December 2022
Available online: 30 Dec 2022

Keywords:

Evaluation scale
Polyphonic chorus
Polyphonic chorus curriculum
Scale development

Abstract

The aim of this study is to develop a valid and reliable measurement tool that will enable the teachers to evaluate the polyphonic choir curriculum taught in the 10th grade in Fine Arts High Schools. It has been determined in the field research that there is no measurement tool for the evaluation of the polyphonic choir curriculum. Considering the steps of scale development, "The Evaluation Scale of Polyphonic Choir Lesson Curriculum" was prepared in this study. Teachers working in Fine Arts High Schools throughout Turkey and conducting polyphonic choir lessons participated in the research. The evaluation scale was prepared by taking the opinions of 5 experts in the field of choir education. In the first part of the evaluation scale, the demographic information of the participants, and in the second part, questions about the evaluation of the polyphonic choir curriculum were included, and validity and reliability studies were carried out. First of all, factor analysis was performed during the validity phase of the study. Kaiser-Meyer-Olkin (KMO) sample adequacy and Barlett sphericity test were applied to test its suitability for factor analysis. Within the scope of the validity studies of the study, total item correlations were also calculated with exploratory factor analysis (EFA) and confirmatory factor analysis (CFA). Cronbach's Alpha test statistic was taken into account in determining the reliability of the scale. According to the results obtained, the content validity of the scale items presented to the experts was found to be statistically significant. In the analysis of the validity and reliability of the scale items, it was determined that the validity and reliability of the items were high. In line with the results obtained, it can be said that the "Polyphonic Choir Lesson Curriculum Evaluation Scale" has validity and reliability.

2717-8870 © 2022 The JIAE.

Published by Young Wise Pub. Ltd.

This is an open access article under
the CC BY-NC-ND license



To cite this article

Lacin, G., & Goncu, I.O. (2022). A study on developing the evaluation scale of the polyphonic choir curriculum. *Journal for the Interdisciplinary Art and Education*, 3(4), 203-214.

Introduction

When art, which is defined as an expression of an individual's creativity and imagination, is evaluated as an educational activity, it is shown as a systematic and disciplined process that allows the individual to express his feelings and thoughts artistically (Beyazkoç, 2021). It is foreseen that the education to be given in every field of art will be realized within a certain program, and it is aimed to carry out the music education, which is the main element of the study, in a systematic and effective manner.

Education programs should be developed by taking into account the daily conditions of education and training. Education programs have a structure that interacts with cultures and forms an important part of social life. This situation

¹ This article was produced from the author's unpublished doctoral thesis, "The Evaluation of 10 th and 11 th Grade Polyphonic Choir Lessons Curriculum in Fine Arts High School Through Teachers' Opinions; Suggestion of a Curriculum" approved by Gazi University Education Institute

² PhD Student, Education Sciences *Institutions*, Musical Sciences Program, Gazi University, Ankara, Turkiye. E-mail: gulay-batur@hotmail.com ORCID:0000-0002-0515-0257

³ Professor, Education Sciences *Institutions*, Musical Sciences Program, Gazi University, Ankara, Turkiye. E-mail: ilknurgoncu@gmail.com ORCID:0000-0001-9931-3020

requires frequent reworking of the curricula, and it is ensured that the curricula are compatible with the current conditions with corrections and adjustments (Türkmen, 2020).

Therefore, it is observed that program evaluation studies have started to increase in recent years in order to keep the quality of education under control and to increase it (Albuz, 2004).

Fine Arts High Schools in Turkey

In Turkey, a programmed music education is given within the body of Fine Arts High School at the secondary education level. In the Regulation of Fine Arts High Schools, it is stated that the establishment and aims of the schools are to provide students with basic knowledge and skills about fine arts and to be a source for raising qualified people in the field of fine arts (Web 1).

It is seen that the Fine Arts High School, where the foundation of vocational music education was laid, was first opened to education in Istanbul in the 1989-1990 academic year (Şahin, 2017). While there were 73 Fine Arts High Schools opened in different provinces in our country in 2016, it has been determined that the number of existing Fine Arts High Schools has reached 93 with the current research conducted in 2022. Fine Arts High Schools is a secondary vocational school. Fine Arts High School provides education in the fields of music and painting. If students are successful in special talent exams in the fields of music and painting, they gain the right to study at Fine Arts High Schools. While education is given in departments with a single branch and a capacity of 30 students, in some provinces the number of classes can be increased in order for the demand to be high and for many talented students to benefit from these trainings.

At the time the fine arts high schools were established, the education period was four years and the first year was given as a preparatory class. The courses in which basic music and painting education were given in the preparatory class were also available in addition to the intensive English program. With the decision of the Board of Education and Discipline No. 184 dated 07 June 2005, the preparatory class was abolished as of the 2005-2006 academic year and it was decided to reorganize the education period as four years (Official Gazette, 16.12.2006: 26378).

It is aimed to raise the students of the music department to a sufficient level in the field of music, together with the main courses such as musical hearing and reading lessons, instrument training, voice training, music history, orchestra, Turkish Art Music (TAM), Turkish Folk Music (TFM) main courses taught in the music education department, as well as the elective courses given in the field of music.

Polyphonic Choir Lesson

There have been changes in the names of the courses in the Music Department of Fine Arts High School at certain intervals since 1990 (İlhan & Karabulut, 2018). The polyphonic choir lesson, which is one of the field lessons, has also undergone many changes on the basis of its name and the class in which it is applied. In the process, the changes announced by the Ministry of National Education Board of Education and Discipline were taken into account in the implementation of the lesson, which was called Chorus-Western Music Chorus and in its final form, called 'Polyphonic Chorus', and the changes shown in Table 1 were made.

Table 1. Changes Made in Fine Arts High School Polyphonic Chorus Curriculum in Turkey

Date of Change	Changes Made
September 1998	In Fine Arts High School, where education is given for 4 years together with the preparatory class, it has been decided to apply the choir lesson in the ninth grades, tenth grades and eleventh grades, except for the preparatory class.
May 2004	It was decided to include the choir lesson in the Preparatory class and to teach this lesson in all four classes.
2005	It was decided to abolish the preparatory class in Fine Arts High School. It was decided to change the choir lesson to "Western music choir education lesson" and to apply it as 1 hour in the ninth and tenth grades, and 2 hours in the eleventh and twelfth grades.
January 2014	It was decided that the 'Western music choral training course' would be removed from the ninth Grade and implemented as 2 hours in the tenth, eleventh and twelfth Grades.
February 2018	'Western music choir training course' was renamed again and was changed to 'Polyphonic choir lesson'. It was decided to remove the polyphonic choir lesson from the ninth and twelfth grades, and to apply it as 2 hours in the tenth and eleventh grades.

It is seen in the table above that the changes in the Polyphonic Chorus lesson are frequent and in short time periods. It can be said that one of the reasons for such changes in education programs is the inadequacy of program evaluations. Program evaluation studies have an important place in determining the effectiveness and success of the programs implemented in schools (Özdemir, 2009). In order to determine the feature to be measured in the evaluation process, it is necessary to collect the necessary information and reach a conclusion about the effectiveness of the program in line with this information (Fitzpatrick, Sanders, & Worthen, 2011). Since programs are structures that require continuous improvement, creating a program structure that meets the requirements and shows continuity requires continuous evaluation (Aygören, 2016).

The polyphonic choir lesson in Fine Arts High Schools, in which the voices of the students are trained and the ability to sing together in harmony, has undergone many changes. Therefore, the changes made also affected the curriculum of the course.

Evaluation of the polyphonic choir curriculum by the teachers who implement the program is very important in terms of the applicability, development and effectiveness of the program. In order to evaluate this program, an evaluation tool needs to be put forward.

Research Problem

The aim of this research is to determine the psychometric properties of the scale developed for the teachers who attend the polyphonic choir course to evaluate the polyphonic choir curriculum. The main problem of this research is as follows: “What are the psychometric properties of the scale developed for the evaluation of the Polyphonic Choir Curriculum?” The sub-problems of this main problem are as follows:

- Is the scale developed for the evaluation of the Polyphonic Choir Curriculum valid?
- Is the scale developed for the evaluation of the Polyphonic Choir Curriculum reliable?

Method

This research is a scale development study for the evaluation of the polyphonic choir curriculum taught in the 10th grade of fine arts high school with the opinions of teachers, and includes the survey model design, which is one of the quantitative research types (Ekiz, 2017; Büyüköztürk et al., 2020).

Study Group

The universe of the research consists of the teachers who work in the Fine Arts High Schools in Turkey and who teach the polyphonic choir. In scale development studies, it is stated that the size of the sample should be at least 5 times larger than the number of items (Child, 2006). In this direction, since our study group addresses the universe, a sample group was not formed. Demographic information of polyphonic choir teachers in the study group is given below (Table 2).

Table 2. Characteristics of the teachers in the study group

Characteristics		n	%
Gender	<i>Female</i>	79	65,8
	<i>Male</i>	41	34,2
Graduated School	<i>Education Faculty</i>	104	86,7
	<i>Conservatory</i>	9	7,5
	<i>Faculty of Fine Arts</i>	7	5,8
Period of Service in Fine Arts High School	<i>1-5 years</i>	8	6,7
	<i>6-10 years</i>	22	18,3
	<i>11-15 years</i>	46	38,3
	<i>16-20 years</i>	31	25,8
	<i>20 years and above</i>	13	10,8
Educational Status	<i>Undergraduate</i>	91	75,8
	<i>Graduate</i>	21	17,5
	<i>Doctorate</i>	8	6,7
Total		120	100

In the table above, frequencies and percentages are given to examine the demographic information of the participating teachers.

When the gender variable is examined, it is seen that 65.8% of the participants are female and 24.2% are male. When the variable of the school they graduated from is examined, it is understood that 86.7% of the participants graduated from the faculty of education, 5.8% of the participants graduated from the faculty of fine arts, and 7.5% of the of the participants graduated from the conservatory. When the period of service in the fine arts high school is examined, it is seen that 6.7% of the participants worked in the Fine arts high school for 1-5 years, 18.3% of the participants worked in the Fine arts high school between 6-10 years, and 38.3% of the participants worked in Fine arts between 11-15 years. It was determined that 25.8% of the participants worked in Fine Arts High School between 16-20 years, and 10.8% of the participants worked in Fine Arts High School for 21 years or more. When the academic degrees of the teachers were examined, it was determined that 75.8% of the participants were undergraduate graduates, 17.5% of the participants were graduates, and 6.7% of the participants were doctoral graduates.

Preparation Process of the Polyphonic Choir Curriculum Evaluation Scale (PCCES)

Establishing the Item Pool

While developing the evaluation scale for the polyphonic choir curriculum, it was determined that there was no evaluation scale in the relevant field by first scanning the literature. In this direction, an item pool was created for the evaluation scale by researching the scales made in different areas. The items were written under the headings of 'Purpose, Content, Teaching and Learning Situation and Assessment and Evaluation', which represent the four basic elements of the program. The created item pool was sent to two faculty members who are experts in their fields to be examined in terms of language and expression and to make necessary corrections. (Experts evaluated the items in terms of content validity, and also noted spelling mistakes, low sentences and expression mistakes in the written items.) After the necessary corrections were made, the item pool created for the preparation of the scale was sent to five experts.

Getting Expert Opinion

Table 3. Distribution of experts participating in the study by gender and titles

Gender	Academicians		N
	Associate Professor.	Dr. Faculty Member	
Female	1	1	2
Male	2	1	3
Total	3	2	5

Experts sent for the examination and evaluation of the prepared item pool were selected from academicians working in the field of polyphonic choir course. It was determined that 2 of the experts were female and 3 were male. It was seen that 1 of the female experts was Associate Professor, the other was a Dr. Faculty Member. It was determined that 2 of the male experts were Associate Professors and 1 of them was Dr. Faculty Member.

Pilot Application of the Polyphonic Choir Curriculum Evaluation Scale

The scale, of which necessary corrections were made in line with expert opinions, was applied to 30 polyphonic choir teachers working in Fine Arts High Schools in Turkey.

Analysis of the Data

The validity and reliability study of the developed rating scale was carried out. In their study, Karakoç and Dönmez (2014) expressed the importance of a scale being valid and reliable as follows: In order for a scale to be valid and reliable, it is necessary to study and interpret in accordance with many criteria and standards during the development and use of the scale. Otherwise, the validity and reliability of the scale will decrease, and the ground will be prepared for some mistakes and biases in studies where the scale is used at the national and even international level (p. 40). The content validity of the prepared 24-item scale was examined by taking expert opinion on the adequacy of the content. In the validity phase of the study, factor analysis was performed first. Factor analysis is stated as a verification technique based on determining whether the answers given by the participants were given in a certain order during the development of the scale (Tavşancıl, 2002). The Kaiser-Meyer-Olkin (KMO) sample validity test and the Barlett sphericity test were used to check the suitability of the factor analysis. In line with the validity studies of the study, total item correlations were calculated by exploratory factor analysis (EFA) and confirmatory factor analysis (CFA). In the exploratory and confirmatory factor analyzes, which are widely used in scale development studies, it is stated that EFA should be used if there is no known relationship between scale items, and CFA should be used if the relationship is examined and the descriptive factors and the items gathered under them are determined (Bandalos & Finney, 2010; Büyüköztürk, 2002; Kline, 2011, Quoted by: Orçan, 2018) Cronbach's Alpha test statistic was taken into account in determining the reliability of the scale.

Findings

With the evaluation scale, a pilot application was carried out on a sample of 30 people. Question reliability was evaluated, and then the evaluation scale was applied to a large sample group of 120 people. The findings regarding the validity and reliability analyzes of the 'Polyphonic Choir Curriculum Evaluation Scale', which was applied to the large group after the pilot application, are included in this section.

Findings Concerning the Structural Validity of the Polyphonic Choir Curriculum Evaluation Scale

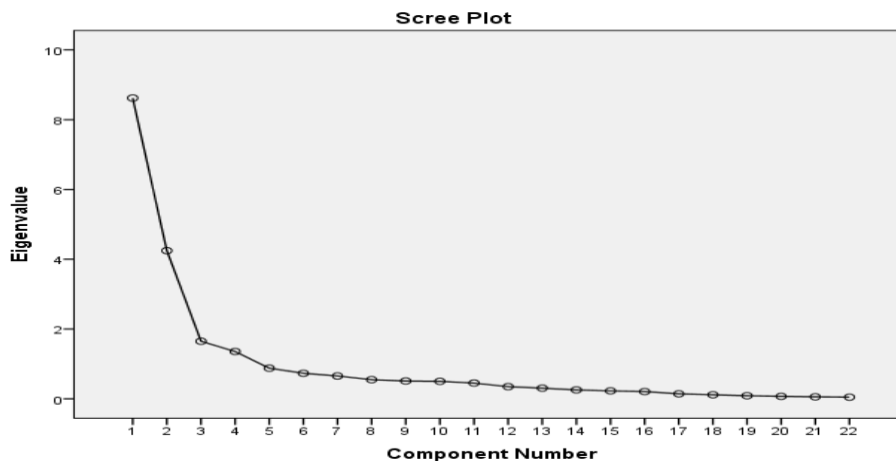


Figure 1. Factor distribution of the 10th grade polyphonic choir curriculum regarding Eigenvalues

Table 4. Examining the questions about the 10th grade polyphonic curriculum

Kaiser-Meyer-Olkin (KMO) value		0.869
Bartlett's Test	Chi-Square approximation	2334.086
	degrees of freedom (fd)	231
	p	0.001

The Kaiser-Meyer-Olkin (KMO) value was found to be 0.869, and it was concluded that this value was quite “high” (Kaiser, 1974) for the factor analysis of the sample size. It is seen that the Bartlett test results ($\chi^2=2334.086$, $sd=231$, $p=0.001$; $p<0.05$) showing the correlation between the variables are significant and there is a correlation between the variables.

First Factor Analysis

As a result of the EFA applied to the 24 questions in the scale in the first stage, it was revealed that the scale included 4 factors with a factor eigenvalue greater than 1. The first factor explained 38.615% of the total variance, the second factor explained 19.899 of the total variance, the third factor explained 6.930% of the total variance, and the fourth factor explained 5.734% of the total variance. At this stage, 2 items (M12, M19) that were distributed to more than one factor with similar factor loading were removed from the scale. In addition, at this stage, it was determined that there were no questions with a factor load of less than 0.30.

Second Factor Analysis

After the items that were decided to be removed in the first factor analysis, EFA was performed for the second time. According to the results of the EFA performed for the second time, it was determined that the scale consisted of 4 factors with a factor eigenvalue greater than 1. It was seen that the first factor explained 39.185% of the total variance, the second factor explained 19.299% of the total variance, the third factor explained 7.495% of the total variance, and the fourth factor explained 6.157% of the total variance. It can be said that the total variance explained is sufficient. The factor load values and scale dimensions of the items that emerged after EFA are shown in the table below.

Table 5. Factor analysis results for Tenth Grades

Item no	Factor load values				Eigenvalue	Explained variance		
	Factor 1	Factor 2	Factor 3	Factor 4				
I23	0.924				8.621	39.185		
I22	0.917							
I24	0.909							
I21	0.834							
I20	0.760							
I14	0.635							
I11	0.471						4.246	19.299
I9		0.950						
I7		0.943						
I8		0.939						
I6		0.716						
I10		0.680						
I3		0.669						
I13		0.592			1.649	7.495		
I17			0.854					
I16			0.797					
I18			0.778					
I15			0.639					
I2				0.847	1.354	6.157		
I1				0.720				
I5				0.611				
I4				0.604				

Factor loads for Factor 1 ranged from 0.471 to 0.924, while loads for Factor 2 ranged from 0.950 to 0.592. It was determined that the loads for Factor 3 varied between 0.854-0.639, and the loads for Factor 4 varied between 0.847-0.604.

Table 6. Reliability analysis results for 10th grade

Items	Average	Standard deviation	Scale mean when item is removed	Scale variance when item is removed	Cronbach Alpha
I1	3,97	,647	72,48	,536	,918
I2	3,82	,809	72,63	,516	,918
I3	2,81	1,056	73,63	,444	,920
I4	4,03	,921	72,42	,627	,916
I5	4,08	,949	72,36	,639	,916
I6	2,67	1,133	73,78	,525	,918
I7	2,44	,915	74,00	,539	,918
I8	2,46	,925	73,98	,548	,917
I9	2,45	,934	73,99	,529	,918
I10	2,86	1,071	73,58	,589	,917
I11	3,99	,865	72,45	,583	,917
I13	2,02	,917	74,43	,355	,921
I14	3,99	,825	72,45	,580	,917
I15	2,77	1,158	73,68	,577	,917
I16	3,57	,994	72,88	,651	,915
I17	3,56	1,035	72,88	,689	,914
I18	3,54	1,092	72,90	,638	,916
I20	4,20	,816	72,24	,618	,916
I21	4,20	,805	72,24	,621	,916
I22	4,28	,777	72,17	,595	,917
I23	4,35	,774	72,09	,558	,917
I24	4,41	,772	72,03	,558	,917

Cronbach Alpha= 0.921

CA for factor 1 =0.915

CA for factor 2=0.904

CA for factor 3=0.873

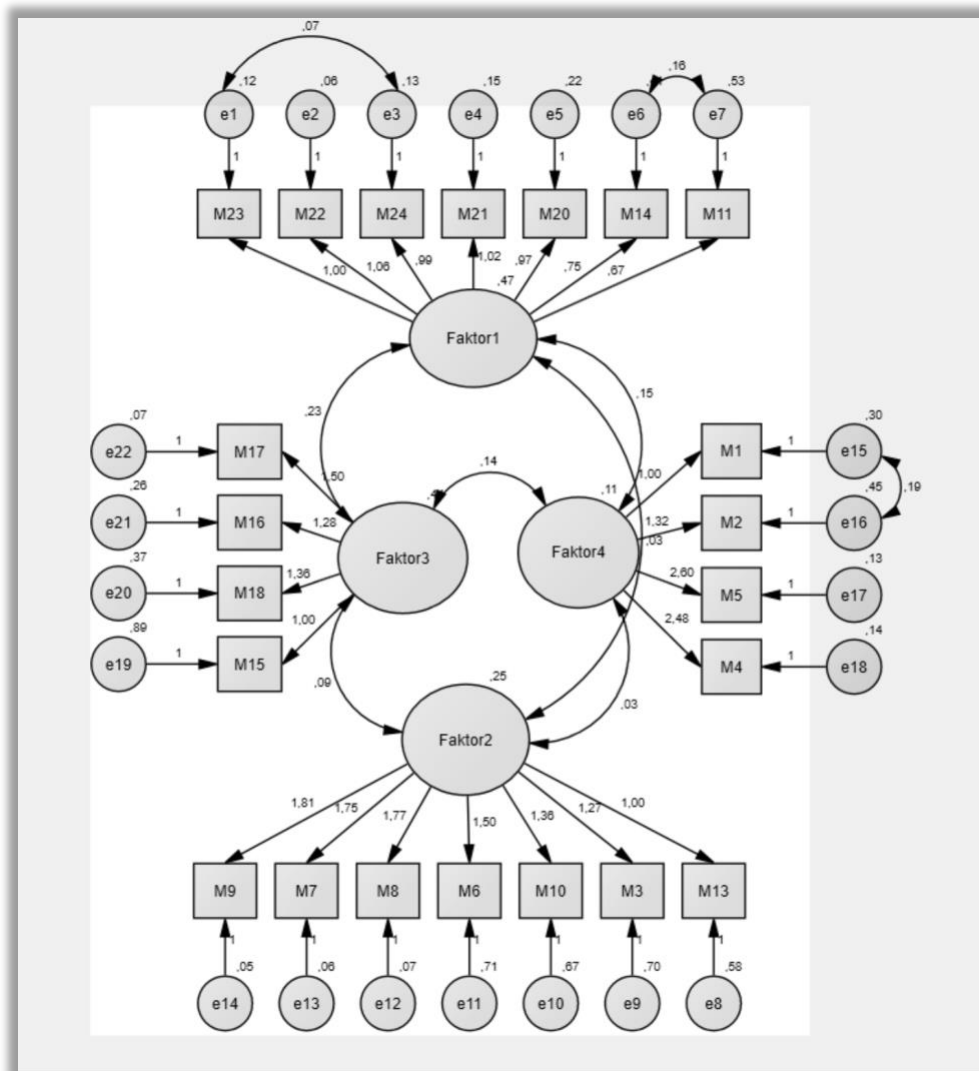
CA for factor 4=0.841

In the table above, the item averages, standard deviation, scale mean when the item was removed, scale variance when the item was removed, and Cronbach Alpha coefficient when the item was deleted are given in the table above. When the results of the reliability analysis were examined, the Cronbach Alpha value for the general reliability of the scale was found to be 0.921. The Cronbach Alphas for the subscales are shown in the table. In other words, it can be stated that the scale reliability is excellent. When all the items in the scale were evaluated, it was determined that there was no item that decreased the reliability of the scale. Therefore, no item inference was made as a result of the reliability analysis.

Confirmatory Factor Analysis

Confirmatory factor analysis (CFA) study was conducted to provide evidence for the validity of the structure determined as a result of the explanatory factor analysis (EFA). The Chi-Square (χ^2) value is the most basic measurement in Confirmatory factor analysis used to test the general suitability of the model. This value serves to evaluate whether there is a difference between the sample covariance matrix and the covariance matrix adapted (modeled) by the model (Hu and Bentler, 1999:2). The χ^2 fit test is expected to be between 2 and 3. It compares the χ^2 value of the NFI model with the χ^2 value of the zero model. The null model (or independence model) is defined as an uncorrelated model for the measured variables. The NFI index takes a value between 0 and 1, and a threshold value of

0.90 is accepted as "good fit" (Hu & Bentler, 1999). The RMSEA value is expected not to exceed 0.08. CFI, the Comparative Fit Index, is an enhanced version of the NFI index. It also takes sample size into account and gives good results even with small samples. It is one of the most accepted and used indexes and its value is expected to be above 0.85 or 0.95. The GFI value, which is the Goodness Fit Index, is expected to be high due to its similarity to R^2 in multiple regression. The GFI moves inversely with the degrees of freedom. Therefore, it can be said that it tends to increase as the ratio of sample size to degrees of freedom increases (Bollen, 1990: 256-259, Hoelter, 1983: 324-344). A threshold value of 0.90 is generally recommended, but when small sample sizes and factor loads are low, an evaluation can be made up to a threshold value of 0.95 (Shevlin and Miles, 1998: 85-90). The TLI index tends to decrease as the model becomes more complex, and the TLI value is expected to be above 0.90. In addition, although it is not as sensitive as NFI, it is sensitive to sample size and can give low fitness values, although other indices show good fit at low sample sizes. The fit values obtained for the model created as a result of the confirmatory factor analysis are given in the table below.



$$\chi^2/df=1.683<5, CFI=0.940, NFI=0.866, TLI=0.931 \geq 0.90, RMSEA=0.076.$$

Figure 2. Confirmatory factor analysis of the 10th grade polyphonic curriculum

In the figure above, the model for confirmatory factor analysis of the 10th Grade Polyphonic Curriculum is shown. When the first analysis of the scale consisting of four factors was made, it was determined that the model goodness of fit values was not at the desired level. Then, whether modifications could be made between the error terms was examined. By making modifications between the error terms e1-e3, e15-e-16, e6-e7, the goodness-of-fit values were provided to be acceptable and to a good level.

Table 7. Goodness of fit indexes for Confirmatory Factor Analysis (CFA)

Good fit	Acceptable fit	Values
CMIN/DF <3	CMIN/DF <5	1.683
0,97≤CFI≤1	0,95≤CFI≤0,97	0.940
0,95≤NFI≤1	0,90≤NFI≤0,95	0.866
0,95≤TLI≤1	0,90≤TLI≤0,95	0.931
0<RMSEA<0,05	0,06<RMSEA<0.08	0.076

As seen in the table, it can be said that the model has acceptable goodness-of-fit values and close fit with the data according to fit values as $\chi^2/df = 1.683 < 5$, $CFI = 0.940$, $NFI = 0.866$, $TLI = 0.931 \geq 0.90$, $RMSEA = 0.076$. Therefore, it can be stated according to the results of confirmatory factor analysis that the values of goodness of fit are at a good and acceptable level and can be improved in larger sample groups.

Conclusion

This study is a scale prepared for the evaluation of the polyphonic choir curriculum taught in the 10th grade in Fine Arts High School music departments by the course teachers who are the practitioners of the course. During the preparation of the scale, an item pool was created, the items were sent to two experts to be analyzed in terms of language and expression, and necessary arrangements were made. The item pool, which was examined and organized in terms of language and expression, was sent to five academicians who are experts in the field of polyphonic chorus and they were asked to evaluate whether the items were appropriate. The item pool, which was approved by the experts, was sent to 30 lesson teachers who took polyphonic choir lessons in Fine Arts High Schools across Turkey for pre-application. The "Polyphonic Choir Curriculum Evaluation Scale", which was prepared in line with expert opinions and applied as a pilot study to 30 teachers, consisted of 24 items. The construct validity of the scale of the evaluation of the polyphonic choir curriculum was first evaluated with explanatory factor analysis. Kaiser-Meyer-Olkin (KMO) sampling adequacy and Barlett sphericity test were applied to test the scale of the evaluation of the polyphonic choir curriculum for factor analysis. The KMO value was found to be 0.869 and this value was found to be quite "high" for factor analysis of the sample size. The Barlett test of sphericity was also found to be significant, and it was observed that there was a correlation between the variables. Cronbach's Alpha test statistics were taken into account for the reliability of the scale for the evaluation of the polyphonic choir curriculum. The Cronbach Alpha value for the general reliability of the scale was found to be 0.921. As a result, the scale was found to be reliable.

As a result, it is seen that the scale prepared to evaluate the Polyphonic Choir Curriculum is a valid and reliable measurement tool. In similar studies to be conducted, the study whose validity and reliability is ensured during the evaluation of the curriculum of different courses can be used and developed as an example.

Biodata of Authors



Gulay Lacin was born in Siirt/Erüh in 1982. She studied at Diyarbakır Fine Arts High School between 1996 and 2000. She studied music teaching at Gazi University in 2001 and 2005 and graduated from this university in 2005. During her high school education, she took part in the TRT Diyarbakır Turkish Folk Music Youth Choir, and then continued to work as a contracted artist. While studying at university, she took part in Gazi University Academic Chorus and TRT Turkish Folk Music Chorus. She got good grades by participating in many competitions in the field of sound performance. After graduating from the university, she completed her master's degree at Erciyes University. She graduated from the Faculty of Fine Arts. At the same time, she was appointed to Diyarbakır as a music teacher. In 2020, she was accepted to the PhD program in the field of Music Education at Gazi University. She presented papers by participating in various congresses and symposiums during the postgraduate and doctorate process. She has publications in the fields of choir education, voice education and curriculum. Gülay Laçın works as a choir teacher at Diyarbakır Fine Arts High School and is the conductor of TRT Turkish Folk Music Children's Choir. She is also continuing her doctoral education. E-mail: gulay-batur@hotmail.com ORCID: 0000-0002-0515-0257



Assoc. Prof. Dr. **Ilknur Ozal Goncu** was born in 1969 in Ankara. She took part in TRT Ankara Radio Children's Choir. She graduated from Hacettepe University Ankara State Conservatory Violin Art Branch and completed her secondary and high school education in this school. In 1988, she entered Gazi University Music Education Department. She completed her master's program between 1992 and 1995. In 2002, she completed her doctorate program with the thesis of "The Effects of Music Education Applied to 4-6 Year-Old Kindergarten Children on the Development of Musical Sound and Auditory Perception" at Gazi University. Since she started his music education, she has served in Conservatory Orchestras and Choirs, Ankara Association Music Association Children and Youth Choirs, TRT Ankara Youth Choir and Turkish Polyphonic Choirs Association Choir. She presented papers in many symposiums and congresses and gave polyphonic choir concerts. She continues to work as a lecturer at Gazi University, Department of Music Education. E-mail: ilknurgoncu@gmail.com ORCID: 0000-0001-9931-3020

References

- Albuz, A. (2004). Eğitim/ Müzik Eğitiminde Program Değerlendirme Yaklaşımlarına Genel Bir Bakış. *Journal of Uludag University Faculty of Education*, 13-18.
- Aygören, F. (2016). Eğitim programlarını Değerlendirmede I-Code Modelinin Geliştirilmesi. *PhD Thesis . Balıkesir: Balıkesir University Institute of Social Sciences Department of Educational Sciences*.
- Beyazkoç, M. (2021). Güzel Sanatlar Lisesi Temel Sanat Eğitimi Dersi Öğretim Programının Öğretmen Görüşlerine Göre İncelenmesi. *Master Thesis . Samsun: Ondokuz Mayıs University Graduate Education Institute Fine Arts Education Department Painting Education*.
- Bollen, KA (1990). Kovaryans yapı modellerinde genel uyum: İki tür örneklem büyüklüğü etkisi. *Psychological bulletin*, 107(2), 256.
- Büyüköztürk, Ş., Kılıç Çakmak, E., Akgün, Ö. E., Karadeniz, Ş., & Demirel, F. (2020). *Eğitimde Bilimsel Araştırma Yöntemleri*. Ankara: PEGEM AKADEMİ.
- Child, D. (2006). *The Essential of Factor Analysis (3th Ed.)*. London: Continuum.
- Ekiz, D. (2017). *Bilimsel Araştırma Yöntemleri*. Ankara: Anı.
- Fitzpatrick, J. L., Sanders, J. R., & Worthen, B. R. (2011). *Program Evaluation Alternative Approaches and Practical Guidelines (4th Ed.)*. New Jersey.
- Fraenkel, J. R., Wallen, N. E., & Hyun, H. H. (2012). *How To Design and Evaluate Research in Education. (8th ed)*.
- Holter, JW (1983). Kovaryans yapılarının analizi: Uyum iyiliği indeksleri. *Sosyolojik Yöntemler ve Araştırma*, 11 (3), 325-344.
- Hu, LT ve Bentler, PM (1999). Kovaryans yapı analizinde uyum indeksleri için kesme kriterleri: Yeni alternatiflere karşı geleneksel kriterler. *Structural equation modeling: a multidisciplinary journal*, 6 (1), 1-55.
- İlhan, A. Ç., & Karabulut, Y. (2018). Anadolu Güzel Sanatlar ve Spor Liseleri Müzik Bölümlerindeki Program Değişiklikleri. *Journal of Ankara University Faculty of Educational Sciences Volume: 51 Issue:3*, 101-125.
- Kalaycı, Ş. (2008). *SPSS uygulamalı çok değişkenli istatistik teknikleri*. (3rd Edition). Ankara: Asil Publication Distribution,
- Kaiser, H. F. (1974). *An index of factorial simplicity*. *Psychometrika*, 39, 31-36. (6043 citations as of 4/1/2016).
- Karakoç, F. Y., & Dönmez, L. (2014). Ölçek geliştirme çalışmalarında temel ilkeler. *Tıp Eğitimi Dünyası*, 13(40), 39-49
- Orçan, F. (2018). Açıklayıcı ve doğrulayıcı faktör analizi: İlk hangisi kullanılmalı? *Journal of Measurement and Evaluation in Education and Psychology*, 9(4), 413-421. DOI: 10.21031/epod.394323
- Özdemir, S. M. (2009). Eğitimde Program Değerlendirme ve Türkiye'de Eğitim Programlarını Değerlendirme Çalışmalarının İncelenmesi. *Yüzcüncü Yıl University Journal of the Faculty of Education*, 126-149.
- Shevlin, M., & Miles, J. N. (1998). Effects of sample size, model specification and factor loadings on the GFI in confirmatory factor analysis. *Personality and Individual differences*, 25(1), 85-90.
- Şahin, P. (2017). *Güzel Sanatlar lisesi Piyano Öğretimi Sürecinin Öğretmen ve Öğrenci Görüşleri Çerçevesinde Değerlendirilmesi*, Doctoral Thesis, Ankara: Gazi University Institute of Educational Sciences.
- Tavşancıl, E. (2002). *Tutumların ölçülmesi ve SPSS ile veri analizi*. Ankara: Nobel Publishing.
- Türkmen, E. F. (2020). *Müzik Eğitiminde Öğretim Yöntemleri*. Ankara: Pegem Akademi.

Website

Web 1: http://ogm.meb.gov.tr/meb_iys_dosyalar/2015_05/07092423_ogmokultanim.pdf

Appendices

Appendix 1. Polyphonic Choir Lesson Evaluation Scale (Turkish)

1 Kesinlikle Katılmıyorum, 2 Katılmıyorum, 3 Kararsızım, 4 Katılıyorum, 5 Tamamen Katılıyorum

Çoksesli Koro Dersi Değerlendirme Ölçeği						
		1	2	3	4	5
	Kazanım Boyutu					
1	Programda kazanımlar açık ve anlaşılır bir şekilde ifade edilmektedir					
2	Kazanımlar toplu eğitim sürecinde ölçülebilir niteliktedir					
3	Kazanımlar öğrencilerin bireysel farklılıkları göz önünde bulundurularak hazırlanmıştır					
4	Kazanımlar öğrencilerin eserlerin doğru ve temiz bir şekilde seslendirmesi becerisi kazandırmaktadır					
5	Kazanımlar topluluk içerisinde şarkı söyleme bilinci kazandırmaya yöneliktir					
6	Kazanımlar belirlenirken öğrencilerin ihtiyaçları dikkate alınmıştır					
7	Kazanımlar öğrencilerin bilişsel gelişimlerine uygun düzeydedir					
8	Kazanımlar öğrencilerin duyuşsal gelişimlerine uygun düzeydedir					
9	Kazanımlar öğrencilerin devinimsel gelişimlerine uygun düzeydedir					
	İçerik Boyutu					
10	İçerik kazanımları gerçekleştirilebilecek düzeydedir					
11	İçeriğin hazırlanmasında kullanılan dil açık ve anlaşılırdır					
12	İçerik öğrencilerin ses gelişimleri ve seviyeleri dikkate alınarak hazırlanmıştır					
13	İçerikte bulunan eserler öğrencilerin ilgilerini çekecek düzeydedir					
14	İçerikte gereksiz bilgiler, ayrıntılar ve tekrarlar bulunmamaktadır					
	Öğrenme Öğretme Süreçleri Boyutu					
15	Programda önerilen yöntem ve teknikler 10. ve 11. sınıf öğrenci gelişim düzeyine uygundur					
16	Öğrenme-öğretme sürecinde önerilen yöntem ve teknikler derse olan ilgi ve motivasyonu artıracak niteliktedir					
17	Öğrenme-öğretme sürecindeki etkinlikler öğrencilerin derse aktif katılımını sağlar niteliktedir					
18	Program öğrenciye esnek öğrenme fırsatı verecek şekilde düzenlenmiştir					
19	Öğrenme- öğretilme süreci öğrencilerin bireysel ve grup halinde çalışmalarını destekler niteliktedir					
	Değerlendirme Boyutu					
20	Önerilen ölçme ve değerlendirme yöntem ve teknikleri kazanımları ölçecek niteliktedir					
21	Önerilen ölçme ve değerlendirme kullanılacak yöntem ve teknikler öğrencilerin bilgi, beceri, duyuş ve diğer performanslarını ölçecek niteliktedir					
22	Değerlendirmede kullanılan ölçütler açık bir şekilde ifade edilmiştir					
23	Programda ürünü değerlendirecek ölçme araçlarına (çoktan seçmeli, eşleştirme, boşluk doldurma, doğru-yanlış, testler gibi.) yer verilmiştir					
24	Programda süreci değerlendirecek ölçme araçlarına (gözlem formları, tutum ölçekleri, akr değerlendirme formları, kontrol listeleri vb.) yer verilmiştir					

Appendix 1. Polyphonic Choir Lesson Evaluation Scale (English)

1 Totally Disagree, 2 Disagree, 3 Undecided, 4 Agree, 5 Totally Agree

Polyphonic Choir Lesson Evaluation Scale						
		1	2	3	4	5
	Outcome Dimension					
1	The outcomes are expressed in the Program in a clear and understandable way					
2	The outcomes are measurable in the collective education process					
3	The outcomes have been prepared considering the individual differences of the students					
4	The outcomes give the students the ability to sing the works correctly and cleanly					
5	The outcomes are aimed at raising awareness of singing in the community					
6	The needs of the students were taken into consideration while determining the outcomes					
7	The outcomes are at a level suitable for the cognitive development of the students					
8	The outcomes are at a level suitable for the affective development of the students					
9	The outcomes are at a level suitable for the students' kinetic development					
	Content Dimension					
10	Outcomes of content are at a level that can be realized					
11	The language used in the preparation of the content is clear and understandable					
12	The content has been prepared taking into account the students' voice development and levels					
13	The works in the content are at a level that will attract the attention of the students					
14	The content does not contain unnecessary information, details and repetitions					
	Learning and Teaching Dimension					
15	The methods and techniques suggested in the program are suitable for the 10th and 11th grade students' development levels					
16	The methods and techniques suggested in the learning-teaching process will increase the interest and motivation in the course					
17	The activities in the learning-teaching process ensure the active participation of the students in the lesson					
18	The program is designed to give students flexible learning opportunities					
19	The learning-teaching process supports students to work individually and in groups					
	Assessment Dimension					
20	The proposed measurement and evaluation methods and techniques are of the nature to measure the achievements					
21	The methods and techniques to be used in the proposed measurement and evaluation are of the nature to measure the knowledge, skills, perception and other performances of the students					
22	The criteria used in the evaluation are clearly stated					
23	Measurement tools (such as multiple choice, matching, filling in the blanks, true-false, tests) that will evaluate the product are included in the program.					
24	Measurement tools (observation forms, attitude scales, acr evaluation forms, checklists, etc.) to evaluate the process are included in the program.					

Note: We report that the English language adaptation study of this scale has not been carried out.

Journal for the
Interdisciplinary
Art and Education