



INVESTIGATION OF THE VARIETY OF METHODS USED IN VIOLIN TEACHING AND REASONS FOR THEIR USE¹

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Abstract

In this study, in line with the opinions of the instructors conducting violin lessons in conservatories in Turkey, it was aimed to examine the diversity of methods, etudes and caprices used in violin teaching, the ways and reasons for their application in the lesson. In this descriptive study, survey model and qualitative research methods were utilized. The study group of the research consists of 29 instructors who teach violin lessons in conservatories of 12 universities. Data were collected by using the interview technique with the instructors participating in the study and a structured interview form was used in these interviews. The data obtained were analyzed and interpreted using percentage frequency and content analysis methods. The participant opinions related to the themes and sub-themes determined in the research were interpreted by grouping them into codes that meet the appropriate concepts, and the participant opinions corresponding to the codes were presented in the form in which they were obtained. In the study, it was concluded that the methods most frequently used by the instructors in violin lessons were those of Rode, Dont and Kreutzer, Ömer Can Violin Education methods were frequently used among the methods written by Turkish composers and violinists, and the instructors selected certain etudes from the methods for technical acquisition and student needs.

Keywords: Violin teaching, Violin methods, Violin etudes, Violin caprices, Using of violin methods.

Keman Öğretiminde Kullanılan Metotların Çeşitliliği ve Kullanım Nedenlerinin İncelenmesi

Öz

Bu araştırmada, Türkiye'deki konservatuarlarda çalgı eğitimi keman derslerini yürüten öğretim elemanları görüşleri doğrultusunda, keman öğretiminde kullanılan metot, etüt ve kapris türündeki eserlerin çeşitliliği, ders içi uygulanma biçimleri ve nedenlerinin incelenmesi amaçlanmıştır. Betimsel türdeki bu çalışmada, tarama modeli ve nitel araştırma yöntemlerinden faydalanılmıştır. Araştırmanın çalışma grubunu 12 üniversitenin konservatuvarlarında keman derslerine giren 29 öğretim elemanı oluşturmaktadır. Araştırmaya katılan öğretim elemanları ile görüşme tekniği kullanılarak veri toplanmış ve bu görüşmelerde yapılandırılmış görüşme formundan yararlanılmıştır. Elde edilen veriler yüzde frekans olarak ve içerik analizi yöntemleri kullanılarak analiz edilmiş ve yorumlanmıştır. Araştırmada belirlenen temalar ve alt temalarla ilgili katılımcı görüşleri, uygun kavramları karşılayan kodlar halinde gruplandırılarak yorumlanmış ve kodlara karşılık gelen katılımcı görüşleri elde edildiği biçimi ile sunulmuştur. Araştırmada öğretim elemanları tarafından keman derslerinde en fazla kullanılan metotların Rode, Dont ve Kreutzer'e ait metotlar olduğu, Türk besteci-kemancılar tarafından yazılmış metotlar arasında Ömer Can Keman Eğitimi metotlarının sıklıkla kullanıldığı, öğretim elemanlarının teknik kazanıma ve öğrenci ihtiyaçlarına yönelik metotların içerisinde belli etütler seçerek çalışmalar yaptıklarını sonucuna ulaşılmıştır.

Anahtar Kelimeler: Keman öğretimi, Keman metotları, Keman etütleri, Keman kaprisleri, Keman metotlarının kullanımı.

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1. Introduction

In violin education, methods, caprices and etudes are used to improve students' technical skills, increase their musical expression and reinforce their command of the instrument. The reasons for writing them include the development of finger positions, bowing techniques and rhythmic sensitivity. In addition, works written in the etude genre encourage a better understanding of musical expression and dynamics. The importance of these works in violin education stems from the fact that they play a major role in the process of increasing students' technical proficiency and bringing them to performance level. Works in the genres of etudes, methods and caprices provide students with a systematic progression by giving them the habit of disciplined study and are therefore indispensable tools for both technical and musical development.

The emergence of methods, etudes and caprices used in teaching violin playing techniques dates back to the 17th century. Stating that until the mid-17th century, violin education was given using a limited number of short works, Pulver (1923) mentioned that madrigals, dance music and hymns written in accordance with the playing level of the students (p. 695). In the following period, music books similar to the fourth chapter of Marin Mersenne's *Harmonie Universelle* were also published with chapters for violin studies. As the interest in the violin and violin music increased from the Baroque period onwards, methods for the violin began to be produced. *The Art of Playing on the Violin*, Op. 9, one of the first examples of these methods, was published by Francesco Geminiani in 1751. This method has an important place as it is shown as the first method based on a systematic violin pedagogy and as an example for other violin education resources written until today (Boyden, 1959).

Composers and violinists, who developed the knowledge they gained from their teachers and the methods produced before them and put them into written form, produced their own violin methods to be used in violin lessons over time. Some sources indicate that Leopold Mozart was influenced by Giuseppe Tartini and Pietro Locatelli's pedagogical approaches to violin education in his 12-part violin method *Versuch einer gründlichen Violinschule* (Kolesnyk, 2014; Masin, 2012; Steinhardt, 1937). Another example from a different period is that Kreutzer, Rode and Baillot based their method for the Paris Conservatory on the teachings of their violin teacher Viotti (Zorlu, 2015). In addition, Pierre Rode was inspired by Gavinies' 24 *Matinées for Violin* while producing his violin method (Hart, 1881).

Each method includes studies produced for learning violin playing techniques that reflect the music of the period in which it was written. Therefore, it would be more accurate to evaluate the violin methods whose contents are examined today according to the characteristics of the music of the period in which they were written. For example, since the characteristics of 20th century music require different playing techniques from the music of the previous period, there was a need to produce methods that include the violin playing techniques used in 20th century music (Farrell, 2004; Gorgojo, 2013; Walters, 1958). Throughout the history of music, methods continue to evolve due to the changing musical period characteristics and the violin playing techniques needed in violin music.

Some methods are produced with pedagogical approaches starting from the beginner level and reaching a certain level of mastery, including information about posture, quality sound production and application of violin playing techniques (Auer, 1921; Galamian, 1962; White, 1883). The aim of methods, etudes and caprices is to ensure that violin playing techniques are learned correctly by practicing in different tones, strings, speeds or difficulty levels. Therefore, studies have been conducted to determine the violin playing techniques and targeted behavioral gains in methods (Aydın, 2019; Dorfer, 2006; Dubach, 1997; Görsev, 2015; Kapçak & Çilden, 2012; Öztürk & Özay, 2008; Shock, 2014; Ünal, 2019; Yang, 2006). According to Stolba (1967), these types of works may be melodic or non-melodic, and may be constructed in a way to enable the study of one or more techniques.

The purpose, form and reasons for the use of the methods used for technical studies in violin lessons vary according to the in-class practices of the teachers. While some of the teachers teach violin playing techniques to their students in a certain order as in the method, some of them determine the method, etude and study program according to the techniques in the piece being studied. In the studies conducted, it is seen that the methods used in violin teaching are used in different ways and for different reasons according to the preferences of teachers (Alan & Tanınmış, 2014; Kararoğlu, 2009; Özdemir, 2015; Öztürk & Özkan, 2016).

As can be understood from the researches, the reasons for violin methods to be preferred in teaching vary due to factors such as school, teacher and student level as well as their content. In this study, it was aimed to examine the variety of violin methods, their in-class application forms and reasons for their use in line with the opinions of the instructors who give violin lessons in conservatories in Turkey and answers to the following questions were sought.

1. Which methods written by foreign composers and violinists are used by violin educators in conservatories?
2. Do violin educators working in conservatories use violin methods written by Turkish composers and violinists in violin teaching?
3. Which methods written by Turkish composers and violinists are used by violin teachers in conservatories?
4. What are the reasons for violin educators working in conservatories to use/not to use the methods written by Turkish composers and violinists?
5. What are the purposes and reasons of violin educators working in conservatories for using violin methods?

2. Method

2.1. Research Design

In the violin education process, works such as methods, etudes and caprices are used to improve students' technical skills in playing the instrument. In this descriptive study, which aims to examine the diversity of the use of these works by instructors in the violin teaching process, their in-class applications and their reasons, the survey model and qualitative research methods were used. *“In survey models, it is aimed to describe an event, individual, object or situation existing in the past or present within its own conditions and as it exists”* (Köse, 2010, p. 109).

A structured interview form was used to obtain the opinions of the lecturers participating in the study on the research topic and the interviews with the lecturers were recorded. Structured interviews aim to collect data by asking questions prepared in advance by the researcher to the participants in a predetermined way (Karasar, 2008).

2.2. Working Group

In this study, 29 instructors who give violin lessons in conservatories in Turkey were interviewed in order to determine the variety of methods, etudes and caprices used in violin teaching in conservatories in Turkey, the ways and reasons for their application in the lessons. Accordingly, the population of the research is all conservatories in Turkey where violin teaching based on classical western music methods and methods is carried out, and the sample is Istanbul University State Conservatory, Mimar Sinan Fine Arts University Istanbul State Conservatory, Hacettepe University Ankara State Conservatory, Akdeniz University Antalya State Conservatory, Bilkent University Faculty of Music and Performing Arts, Kocaeli University State Conservatory, Anadolu University State Conservatory, Dokuz Eylül University State Conservatory, Mersin University State Conservatory,

Çukurova University State Conservatory, Zonguldak Bülent Ecevit University State Conservatory and Afyon Kocatepe University State Conservatory. The study group consists of the instructors who give violin lessons in the schools selected as the sample and who voluntarily accepted to participate in the study.

Demographic information about the participants' gender, age, title, length of service in the institution, length of time they have been teaching violin, academic level, and number of students they have taught in a semester are presented in Table 1.

Table 1

Demographic Characteristics of Participants

Gender	f	%	Titles of Participants	f	%
Woman	19	65,5	Lecturer	13	44,8
Male	10	34,5	Assistant Professor	6	20,7
Total	29	100	Artist Lecturer	4	13,8
Age Range	f	%	Professor	3	10,3
"20-30"	3	10,3	Associate Professor	1	3,4
"31-40"	9	31,0	Research Assistant	2	6,9
"41-50"	10	34,5	Total	29	100
"51-60"	3	10,3	In-house Service Periods	f	%
"61-70"	3	10,3	1-5 Years	1	3,4
"71-80"	1	3,4	6-10 Years	4	13,8
Total	29	100	11-15 Years	5	17,2
Number of Students Tutored	f	%	15-20 Years	5	17,2
"1-5"	8	27,6	More than 21 Years	14	48,3
"6-10"	13	44,8	Total	29	100
"11-15"	6	20,7	Duration of Violin Lesson	f	%
"15-20"	2	6,9	1-5 Years	1	3,4
Total	29	100	6-10 Years	4	13,8
Academic Level Taught	f	%	11-15 Years	7	24,1
Pre-Undergraduate	6	20,7	15-20 Years	4	13,8
Undergraduate and Pre-Undergraduate	11	37,9	More than 21 Years	13	44,8
Undergraduate	3	10,3	Total	29	100
Undergraduate and Postgraduate	2	6,9			
All of them	7	24,1			
Total	29	100			

According to Table 1, the majority of the study group is female, the average age is in the range of "41-50" and "31-40" and the majority of the participants have the title of lecturer. It is seen that most of the participants have been working in their current institution for 21 years or more and the majority of them have been giving violin lessons for more than 21 years. It was concluded that the majority of the participants gave violin lessons to an average of "6-10" students in a semester and mostly gave lessons to undergraduate and pre-degree students.

Table 2*Distribution of Participants according to the Institutions they work in*

Institutions where the Participants Work	f	%
Istanbul University	5	17,2
Mersin University	5	17,2
Hacettepe University	4	13,8
Zonguldak Bülent Ecevit University	3	10,3
Afyon Kocatepe University	2	6,9
Bilkent University	2	6,9
Kocaeli University	2	6,9
Mimar Sinan Fine Arts University	2	6,9
Akdeniz University	1	3,4
Anadolu University	1	3,4
Cukurova University	1	3,4
Dokuz Eylul University	1	3,4
Total	29	100

According to Table 2, Istanbul University and Mersin University constitute the majority in the distribution of participants according to the institution where they work.

2.3. Collection of Data

In this study, a structured interview form was used to collect data. The first part of the structured interview form used in the research consisted of questions about the demographic characteristics of the participants, and the other part consisted of questions about the methods used by the instructors in the violin education process, how and why they use these methods. In one of the questions, a list of works in the genres of method, etude and caprice was presented and the instructors were asked to indicate which of these works they used in violin lessons. The works in the method genre that were not included in the list presented in the interview form but which the participants stated that they used were added to the list. The frequency and reasons for the use of methods written by Turkish composers and violinists were also asked and the reasons were investigated. Questions were included in the interview form in order to determine the way the instructors utilize violin methods in their in-class practices and how many etudes and caprices they teach to their students in a semester. All the information obtained from the participants through the interview was included in the study as answered by the instructors without any changes.

The data obtained from the lecturers in the study group with the structured interview form used in the research were analyzed as percentages and frequencies for closed-ended questions, and the opinions obtained with open-ended questions were interpreted by using the content analysis method. "*Content analysis is defined as a systematic, repeatable technique in which some words of a text are summarized into smaller content categories by coding based on certain rules*" (Büyükoztürk et al., p. 240).

The questions and items in the structured interview form used in the study were formed by taking expert opinions to form the themes and sub-themes of the study in data analysis. The opinions obtained from the participants in the study group regarding the predetermined themes and sub-themes formed codes that meet the same concepts. Examples of the participant opinions forming the codes were interpreted through tables and graphs, and the opinions transformed into text were included in the study

as they were. After the sub-themes and codes in the study were created, they were re-examined and edited by two experts for validity and reliability.

2.4. Data Analysis

The data obtained from the lecturers in the study group with the structured interview form used in the research were analyzed as percentages and frequencies for closed-ended questions, and the opinions obtained with open-ended questions were interpreted by using the content analysis method. "Content analysis is defined as a systematic, repeatable technique in which some words of a text are summarized into smaller content categories by coding based on certain rules" (Büyüköztürk et al., 2014, p. 240).

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2.5. Research Ethics

Ethical rules were followed in all stages of the study, from data collection to data analysis, from writing to citing sources. Ethics committee permissions for the research, Malatya Turgut Özal University Social and Human Sciences Research Ethics Committee decision dated 31.10.2023 and numbered E-35841939-050-183501 taken with.

3. Findings

3.1. Findings Related to the 1st Sub-Problem

Table 3

Methods Used by the Participants in Violin Teaching

Author	Method Name	Participants	%	f
Rode	24 Caprices for Solo Violin Op.22.	P(1,2,3,4,5,6,7,8,9,10,11,12,13,14,15,16,17,18,19,20,21,22,23,24,25,26,27,28,29)	100	29
Dont	24 Etudes or Caprices, Op.35	P(1,2,3,4,5,6,7,8,9,11,12,13,14,15,16,17,18,19,20,21,23,24,25,26,27,28,29)	97	28
Kreutzer	42 Etudes or Caprices.	P(1,2,3,4,5,6,7,9,10,11,12,13,14,15,16,17,18,19,20,21,22,23,24,25,26,27,28,29)	97	28
Flesch	Die Kunst des Violin Spiels.	P(1,2,3,4,5,7,8,9,10,11,12,13,14,15,16,17,18,19,20,21,22,23,24,28,29)	86	25
Schradieck	School of violin technics.	P(1,2,3,4,5,7,8,10,11,12,13,15,16,17,18,20,21,22,23,24,25,26,27,28,29)	86	25
Paganini	24 Caprices.	P(1,2,3,4,5,6,7,8,11,12,13,14,15,16,17,19,20,21,22,23,24,25,28)	79	23
Kayser	36 Studies for Violin, op. 20.	P(1,2,3,4,5,7,8,11,12,14,15,17,19,20,21,22,23,24,25,26,28,29)	76	22
Galamian	Principles of Violin Playing and Teaching	P(1,2,3,4,5,8,9,11,13,14,15,16,17,18,19,21,23,24,27,28,29)	72	21
Mazas	75 Etudes melodiques et progressives pour violon Op.36.	P(2,3,4,5,7,9,10,11,12,14,15,18,19,20,21,23,24,25,26,28,29)	72	21

Wieniawski	Etudes and Caprices Op. 18.	P(1,2,3,4,5,6,7,8,11,12,13,14,15,18,19,20,21,23,24,26,27)	72	21
Fiorillo	36 Caprices for Violin Op.3.	P(2,5,7,8,9,10,11,14,15,17,18,20,21,22,23,24,26,27,28,29)	69	20
Sevcik	School of Violin Technique, op.1.	P(1,3,4,7,9,10,11,12,13,15,19,20,21,23,24,27,28,29)	62	18
Dancla	Méthode élémentaire et progressif.	P(1,3,7,8,12,13,15,16,17,18,19,21,22,23,24,27,28)	59	17
Sitt	100 Violin Etudes, Op.32.	P(1,3,4,7,8,10,11,12,13,17,19,20,21,23,24,28,29)	59	17
Wieniawski	L'Ecole Moderne Op.10.	P(1,3,4,5,7,11,12,13,15,16,17,19,20,21,24,25,26)	59	17
Gavinies	Les Vingt Quatre Matinees.	P(1,2,3,4,7,8,11,12,16,17,18,19,21,23,24,25)	55	16
Sevcik	School of Bowing Technique, Op.2.	P(1,3,4,7,9,10,11,12,13,19,20,21,23,24,28,29)	55	16
Sitt	Technische Studien für Violine, Op.92	P(1,4,7,8,10,11,12,13,19,20,21,23,24,26,28)	52	15

Table 3 shows the methods used by at least half of the participants in violin teaching. According to Table 3, It is seen that all of the violin educators use Pierre Rode's 24 Caprices for Solo Violin Op.22 method in violin teaching, while the vast majority use Dont's 24 Etudes or Caprices Op.35 and Kreutzer's 42 Etudes or Caprices methods. It can be said that the least preferred method at the conservatory level is H. Sitt's Technische Studien für Violine Op.92.

3.2. Findings Related to the 2nd Sub-Problem

Table 4

Instructors' Use of Violin Methods Written by Turkish Composers and Violinists

Question	Article	Participants	%	f
Do you use violin methods written by Turkish composer-educators in violin teaching?	Yes	P(1,3,4,6,8,9,10,11,14,16,17,18,19,24,25,26,28,29)	62,1	18
	No	P(2,5,7,12,13,15,20,21,22,23,27)	37,9	11
Total			100	29

According to Table 4, it was concluded that the number of participants who used books written by Turkish composer-educators (f=18) was 11 (f=11) more than the number of participants who did not.

3.3. Findings Related to the 3rd Sub-Problem

Table 5

Participants Using Methods Written by Turkish Composer-Educators

Author of the Method	Method Name	Participants	%	f
Ömer Can	Violin Education	P(3,4,6,8,9,10,14,16,17,18,19,24,25,26)	48,2	14
Oktay Dalaysel	Scale Studies and Bow Types for Violin	P(1,9,11)	10,3	3
Ali Uçan-Edip Günay	Violin Education from the Periphery to the Universe	P(28,29)	6,9	2
Ali Uçan	Violin Education Series for Fine Arts High Schools	P(28)	3,4	1
Hazar Alapınar	Technical Exercises for Violin	P(1)	3,4	1

According to Table 5, the majority of the participants stated that they use Ömer Can's Violin Education method.

3.4. Findings Related to the 4th Sub-Problem

Based on the opinions of the participants, two sub-themes were formed as "Instructors who use methods written by Turkish composer-educators" and "Instructors who do not use methods written by Turkish composer-educators".

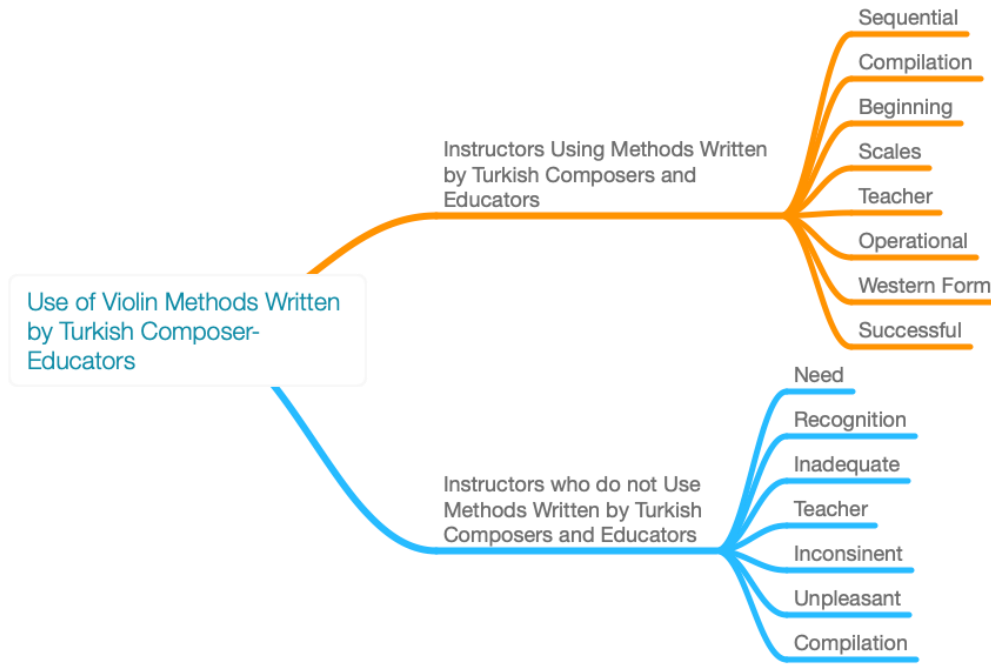
Table 6

Use of Methods Written by Turkish Composer-Educators

Theme	Sub Theme	Code	Participant	%	f
Use of Violin Methods Written by Turkish Composer-Educators	Instructors Using Methods Written by Turkish Composers and Educators	Sequential	P(3,6,8,25,26)	17,2	5
		Compilation	P(3,6,26)	10,3	3
		Beginning	P(8,19)	6,9	2
		Successful	P(6,19)	6,9	2
		Western Form	P(1)	3,4	1
		Scales	P(11)	3,4	1
		Operational	P(26)	3,4	1
	Teacher	P(29)	3,4	1	
	Instructors who do not Use Methods Written by Turkish Composers and Educators	Need	P(2,13,15,20)	13,8	4
		Recognition	P(13,27)	6,9	2
		Inadequate	P(5,7)	6,9	2
		Teacher	P(13)	3,4	1
		Compilation	P(22)	3,4	1
		Unpleasant	P(5)	3,4	1
Inconsistent		P(7)	3,4	1	

Figure 1

Use of Methods Written by Turkish Composer-Educators



According to Table 6 and Figure 1, it is seen that the lecturers who use violin methods written by Turkish composer-educators mostly expressed their opinions on the code sequential (f=5). Examples of the opinions of the instructors who use the methods written by Turkish composer-educators in individual instrument lessons are presented below.

P1: *“I use Hazar Alapınar Technical Studies for Violin and Oktay Dalaysel Scale Studies and Bow Types for Violin. Dalaysel's book is very similar to E. Gilels, a western scale book.”*

P3: *“I use Ömer Can's Violin Education books. I use them because they progress in order of difficulty, I think they are good compilation books.”*

P6: *“I like Ömer Can violin method books very much. I especially like books 2 and 3. The reason for this is that the exercises are ordered according to the difficulty level and I think that the exercises Ömer Can wrote himself are successful in upper position exercises. Other than that, it is a nice compilation book”*

P8: *“Ömer Can. It is used with beginner students, the sequential nature of the studies makes it easier for the teacher.”*

P19: *“I use Ömer Can's Violin Education book. It can be used for students who are new to violin, it is a successful book.”*

P25: *“I use Ömer Can Violin Education books. Since the exercises in the books progress from easy to difficult, it provides convenience for the teacher, and the student progresses by knowing what the next exercise is.”*

P26: *“I use Ömer Can Violin Education books. It is a compilation book, well ordered, good in terms of functionality. I don't really know the methods of other authors.”*

Instructors who did not use violin methods written by Turkish composer-educators (f=11) were evaluated under the code of "Need" the most (f=4) based on their opinions on the reasons for not using

the methods. The opinions of the participants who stated that they do not use the methods created by Turkish composers and violinists are presented below.

P2: *“Since I use Western methods, I do not need Turkish methods.”*

P5: *“I find Turkish methods musically inadequate and unpleasant.”*

P7: *“I do not see Turkish methods as an alternative to western methods. Western books are quite sufficient. Teaching should be maintained at a certain standard, the use of Turkish methods may create inconsistency.”*

P13: *“I use the works of Turkish composers as concert pieces, but I don't use Turkish methods much. I may not use them because of my teacher, because he didn't use them much either. To be honest, I don't know much about Turkish methods, I don't need them because of the western methods.”*

P15: *“I can find what I need in the books I use.”*

P20: *“I do not feel it as a need.”*

P22: *“I do not use books written by Turkish violin educators in the method genre because they are not original and are in the form of compilations.”*

P27: *“Because I don't know them.”*

3.5. Findings Related to the 5th Sub-Problem

By analyzing the opinions of the participants, the sub-themes of "Instructors who primarily use violin methods for technical acquisition" and "Instructors who use violin methods for the piece being studied" were formed.

Table 7

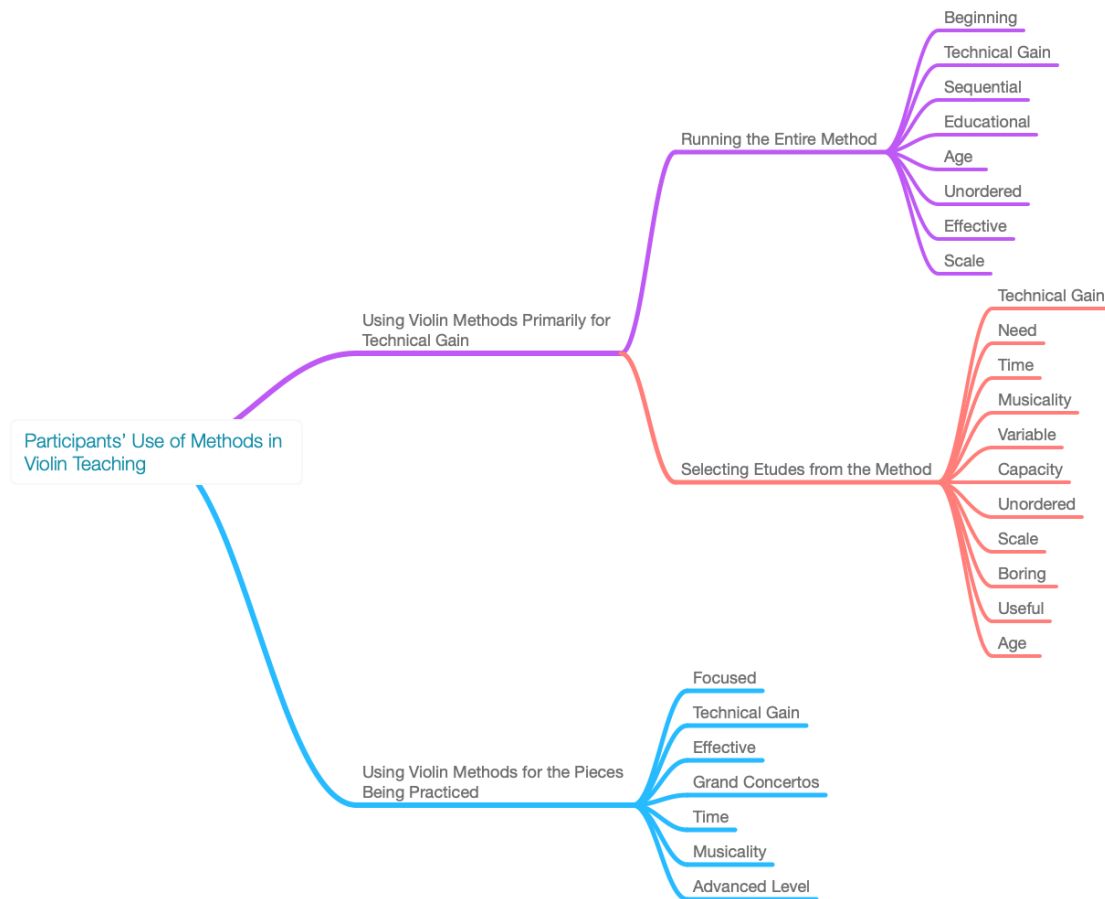
Instructors' Use of Methods in Violin Teaching

Theme	Sub Theme	Sub Theme	Code	Participant	%	f
Participants' Use of Methods in Violin Teaching	Using Violin Methods Primarily for Technical Gain		Beginning	P(7,22,25)	10,3	3
			Technical Gain	P(1,20,22)	10,3	3
			Sequential	P(22,25,26)	10,3	3
		Running the Entire Method	Educational	P(7,25,29)	10,3	3
			Age	P(1,7)	6,9	2
			Unordered	P(12)	3,4	1
			Effective	P(20)	3,4	1
		Scale	P(1)	3,4	1	
			Technical Gain	P(1,2,3,4,5,6,8,10,15,18,20,27,28,29)	48,3	14
			Need	P(1,2,4,10,13, 17,18,24)	27,6	8
		Selecting Etudes from the Method	Time	P(15,17,19,28, 29)	17,2	5
			Musicality	P(5,10,18,24)	13,8	4
			Variable	P(1,18,24,27)	13,8	4
			Capacity	P(2,4,17)	10,3	3
		Unordered	P(2,6,18)	10,3	3	

	Scale	P(1,3,6)	10,3	3
	Boring	P(13)	3,4	1
	Useful	P(14)	3,4	1
	Age	P(1)	3,4	1
Using Violin Methods for the Piece Being Practiced	Focused	P(7,8,15,21,28)	17,2	5
	Technical Gain	P(15,18,21,28)	13,8	4
	Effective	P(11,28)	6,9	2
	Grand Concertos	P(6)	3,4	1
	Time	P(11)	3,4	1
	Musicality	P(18)	3,4	1
	Advanced Level	P(7)	3,4	1

Figure 2

Instructors' Use of Methods in Violin Teaching



According to Table 7 and Figure 2, the majority of the instructors who participated in the study stated that they used violin methods primarily for technical acquisition (f=64). The opinions of the participants regarding the use of educational materials in the form of methods were analyzed under two sub-themes: practicing the entire method (f=17) and selecting etudes from the method (f=47). Examples of participant opinions that primarily use violin methods for technical acquisition are presented below.

P1: *“In some methods I make the student finish all of them, in others I only practice the works that the student needs, this varies according to the age and needs of the student. First of all, I focus on the technical development of the student by utilizing scales, etudes and exercises, and I determine the piece according to the technical knowledge of the student.”*

P2: *“I mix the methods according to the student's capacity and level on the instrument, I do not teach them in the order of etudes. I determine the methods according to the technical studies for the student's needs, I aim to reach a technical level in the student first. I do not give the piece before the student is ready for the techniques in the piece.”*

P3: *“I teach the student technique through scales. I also give etudes for technique, but if there is a technique that the student cannot acquire in the scale, I use etudes. In order to bring the student to a certain level, I determine the etudes independently of the pieces they have played. In my opinion, a methodical book for violin teaching has not yet been published, printed books are not completely sufficient.”*

P4: *“It depends on me. The way I teach the lesson according to the child's learning capacity or technical problems determines which method I will use. First of all, I work towards technical achievement.”*

P6: *“I first teach the student scales and etudes, and bring them to a certain technical level. I choose the techniques I want them to learn from books, and then I practice pieces according to the techniques they have learned. I created the pieces I use in a certain order from each composer.”*

P7: *“I think this method is more pedagogical (educational) for younger students and beginners.”*

P8: *“I choose etudes from the methods and teach the techniques first, then I give pieces based on the techniques learned.”*

P10: *“I choose etudes according to the level and technical needs of the student. I make the students practice both technical and musical etudes at the same time.”*

P12: *“I practice all of the method books, but I change the order according to the student. In principle, starting from a certain level, I practice Kreutzer Etudes, Rode Etudes, Dont Etudes, Gaviniés Etudes and Paganini Etudes respectively.”*

P13: *“There may be etudes that go on for four pages, sometimes I don't even practice all of them so that the students don't get bored. For example, I do not make the students practice all of Kreutzer's etudes. I practice methods according to my students' performance in the exam.”*

P14: *“I think this is more useful.”*

P15: *“I both prevent wasting time and prioritize the techniques I want to improve.”*

P17: *“I try to choose studies for my students according to their needs, because they all have different problems and they progress more quickly this way.”*

P18: *“Different numbers of different methods vary for the technical and musical achievement that each student needs.”*

P19: *“There is not enough time to finish the book, but I still suggest that they play the etudes that are in the book and that we cannot work together during the holidays.”*

P20: *“I think technical achievement should be prioritized, I think this system is more effective for the technical development of the student.”*

P22: *“First of all, it is necessary to complete the technical infrastructure of the student. I start with Bloch and teach all the position, rhythm, tone and basic techniques in Phase 1 and then move on to Kayser and the small Dont method. Then Kruetzer creates the entire technical infrastructure. Then, depending on the level of the student, technical training is completed with Gavinius and Paganini. I determine the pieces according to the technical background of the student.”*

P24: *“The technical and musical deficiencies that all students need are different.”*

P25: *“Every method written especially for beginners is based on a certain educational method. I don't want to disrupt the order of the book by choosing etudes from it. This situation doesn't change in the upper grades either, when the student reaches a certain level, they play them in order. It seems more correct to have the student practice the methods and finish them.”*

P27: *“I choose the exercises or etudes according to the level of the children and the techniques they are currently learning.”*

P28: *“I don't want to waste time playing etudes that are similar to each other. The richness of the method positively affects the technical development of the student.”*

P29: *“Problems are solved quickly and results are reached quickly. More things can be taught.”*

Some of the participants in Table 7 and Figure 2 (f=15) stated that they chose from the works in violin methods to practice the violin playing techniques in the piece studied by the student. The opinions regarding the participants' use of the methods are presented below as examples.

P6: *“Actually, I also determine etudes according to the piece, but these are big concertos. I make etude reinforcement in big concertos.”*

P7: *“Individual deficiencies are more evident in my advanced students, and I do focused technical work on these deficiencies.”*

P8: *“In some cases, I also practice etudes for technique in order to reinforce the techniques in the piece.”*

P11: *“I think that practicing in this way gives more effective results in a shorter period of time. Most of the time, I prefer to have the student practice the etudes and exercises containing the techniques in the piece before I give the piece to them.”*

P15: *“Students should complete the techniques in the piece they play.”*

P18: *“Different numbers of different methods vary for the technical and musical achievement that each student needs.”*

P21: *“I determine the pieces that the student needs and follow a program for the student's development. In addition to the student's progress depending on a certain system, it may be necessary to determine etudes for the techniques encountered in the piece.”*

P28: *“Can perform the piece more easily by practicing the passages with technical difficulties on etudes.”*

4. Conclusion, Discussion and Recommendations

In the study, information was obtained about the books used in violin teaching by the lecturers working in conservatories in Turkey and the reasons for their use. Accordingly, it was determined that all of the participants used Pierre Rode's 24 Caprices for Solo Violin Op.22 method in violin teaching, while the other methods used almost frequently were 24 Etudes or Caprices, Op.35 by Jakob Dont and 42 Etudes or Caprices by Rodolphe Kreutzer. It was concluded that the other methods mostly used were Die Kunst des Violinspiels by Carl Flesch and School of Violin Technics by Henry Schradieck. According to these results, it can be said that the instructors mainly use certain methods in violin teaching, and in addition to these methods, they also benefit from a considerable variety of different methods. In relation to this result, Tarkum (2006) also suggested selecting etudes from different methods for the violin playing technique and utilizing various studies as much as possible. Since the methods contain the teaching style of their authors based on a general understanding, they contain violin studies with different levels and varieties. Peinan and Pattananon (2022) examined the violin teaching principles of the five most well-known methods and pointed out that each method was developed based on a different understanding. The information and opinions obtained in the study about the instructors' utilization of various methods and violin teaching resources coincide with previous studies on the use of methods by different authors.

In the study, it was concluded that the majority of the participants utilized method-type educational resources written by Turkish composers and violinists in violin teaching, the author diversity of these methods was low in comparison, and teaching based on more diversity was done in resources by foreign authors. Regarding this diversity, in the study of Parasız and Albuz (2018), it was stated that contemporary Turkish music works are not used sufficiently in violin education, and that methods and etudes written for existing works should be increased. Kurtaslan (2009), who expressed a similar opinion, stated that methods and works for educational purposes should be increased and violin educators should be encouraged to use these resources. In Turkey, systematic violin methods were produced during and before the republican period, but the information that these methods are not utilized today was obtained in the research. In the research of Nünükoğlu and Nayır (2022), the strengths and weaknesses of these methods written by Aydın Özden, Mustafa Sunar and Abdülkadir Töre were examined and it was stated that these methods were insufficient in Turkish music violin teaching and that they were not easy to use today because they were written in Ottoman Turkish. Although new methods continue to be produced in the field of violin teaching in Turkey, it was determined that only some of these methods are utilized according to the opinions of the participants. The participants stated that Ömer Can's methods are preferred more, and the reason for this is that it is a successful compilation book organized in order of difficulty and that the exercises written by the author are successful. When the opinions of the participants regarding the reasons for not using the methods of Turkish composers and violinists are analyzed, it is seen that the instructors stated that they do not need Turkish methods because they benefit from foreign sources, that the methods are inadequate and unpleasant to study.

The majority of the participants in the study reported that they primarily focused on the acquisition of violin playing techniques by the students, had technical exercises through methods, and identified works for violin playing techniques that the students could learn and apply on the instrument. Similarly, in Umuzdaş's (2012) study, students stated that they would like to study etudes and pieces that are related to each other in their instrument education process. It is thought that associating the technical studies in the methods with different works and etudes can increase students' motivation in violin learning processes and can be effective in making sense of these studies.

According to the data obtained, it was concluded that the number of participants who had their students practice violin playing techniques by selecting certain etudes in the methods instead of

practicing all of the methods was in the majority. It is seen that the instructors prefer teaching for the techniques that the students need to work on and that it is more efficient in terms of the time used to practice the determined etudes. Related to these results, Dubach (1997) categorized the violin playing techniques and difficulty levels contained in the methods used in violin teaching in order to facilitate teachers to determine etudes for their students. It is thought that categorizing the technical studies used can minimize the loss of time in terms of determining the techniques that need to be practiced.

In this study, only the violin methods used in violin teaching by violin educators working in conservatories in Turkey were analyzed. The types of sonata, chamber music or concerto works that violin educators use in violin teaching and the reasons for using these works in education can also be examined. A similar study can be conducted in other educational institutions where violin teaching is carried out to determine the violin methods and other educational materials used. In line with all the data obtained, it can be suggested to produce Turkish violin methods with the characteristics of the most frequently used methods of foreign composers and violinists. Thus, it is thought that national resources can also be placed in the violin literature.

5. References

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