



Research Article

Adapting colourstrings songs to Turkish with pentathlon principles¹

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Abstract

Based on the Zoltán Kodály philosophy, the Colourstrings approach is an instrumental teaching method designed to enhance the enjoyment of students in violin education through activities such as singing, playing, and storytelling, as featured in the introductory book *Violin A*. This study aims to explore how the songs in the Colourstrings method can be effectively incorporated into instrumental education and how Turkish lyrics can be adapted for these songs. It is hypothesized that this adaptation would contribute to the wider adoption of the method by violin educators in Türkiye, thereby increasing its impact on music education in the country. This research specifically focuses on adapting the songs in the *Violin A* method-used in the initial stages of violin education within the Colourstrings approach-into Turkish, following Peter Low's Pentathlon Principles. These principles include Singability, Sense, Naturalness, Rhythm, and Rhyme, which guide the creation of lyrics that adhere to the rules of prosody. In this study, five selected songs from the *Violin A* method-Look Lamb Look, Swallows in the Sunshine, Harry Hare, Hey Beetle, and The Wicked Magpie-were systematically analyzed and tabulated. The content of these songs was adapted into Turkish lyrics following the Pentathlon Principles, aiming to make the Colourstrings approach more relevant and accessible for Turkish music education.

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Introduction

Children's songs serve as essential tools that facilitate the easy transmission of the desired behaviors to students throughout the music education process (Özparlak & Sonsel, 2020; Sonsel, 2019). Children's songs function to improve students' musical hearing abilities, contribute to their personality and language development, convey the rules of society and our national values to the students, and allow them to make music cooperatively (Çevik & Güven, 2011; Göher, 2006). There are studies indicating that school songs are utilized when transferring knowledge in different fields and in shaping student behavior. In his 2024 study, Kurtlu examined the teachability of literary devices through song lyrics in Turkish language classes and obtained positive results (Kurtlu, 2024). Okay (2011) who emphasized the importance of singing in his study, stated that as far as the similarities between the song and linguistic structures are concerned, starting from the types of works related to the song-like playing in order to be familiar with the instrument would make positive contributions to the player. Previous studies revealed that many techniques in vocal music corresponded to the instrumental music. While many themes such as articulation, vibrato, form, musical sentence and language are crucially significant in vocal music, this is true in instrumental music as well (Bernhard, 2014; Okay, 2011). The term Cantabile,

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which is frequently encountered in instrument education, stems from the word *Cantare*, which means a song or singing a song. *Cantabile* is a musical term in which a playing style similar to the human voice is adopted in instrumental music and is generally defined as playing with a full exposition like singing (Okay, 2011; Say, 2010). From this perspective, the use of songs in instrumental education is particularly significant. Songs play an equally important role in this context as they transition from familiar melodies to unfamiliar ones, facilitating the learning process.

The Colourstrings approach, originally developed for violin education, is a music teaching method that was developed, based on Kodály's philosophy, for preschool children by Géza Szilvay and his brother Csaba Szilvay in 1971 (Çoban & Soykunt, 2021; Καρανδινός, 2014; Ruokonen, 2018; Sanzone, 2017; Voima, 2009). It is clear that this approach, which facilitates and makes it fun to read notes by using colors and symbols in early-age violin education, has enabled the students to succeed in the right-hand and left-hand techniques, in the ability to read notes, in playing in chamber music, in the issues of improvisation and transpose in the violin learning process (Καρανδινός, 2014; Sanzone, 2017). Activities such as singing, playing, and storytelling, featured in the *Violin A* book developed for the beginner stage within the Colourstrings approach to violin education, help students enjoy the learning process (Voima, 2009).

The Colourstrings approach, which makes use of colors and symbols, both positively contributes to students' more permanent learning by internalizing music with the songs included in the method, as well as their being able to read music easily and enjoyably. From this perspective, identifying the songs used in the Colourstrings approach within instrumental training methods and writing Turkish lyrics for these songs are expected to enhance the effectiveness of this approach in music education in Türkiye. Children's songs are grouped under four titles in Türkiye. These are adaptation, imitation, folk songs and contemporary Turkish school songs (Sun, 2006, p. 110). The melodies of foreign countries and the songs for which lyrics are written in our mother tongue are called adaptation songs (Göher, 2006). The songs taught in music education in our country are predominantly adaptation songs taken from German, French, English, Italian, etc. melodies and then lyrics are written in Turkish (Sun, 2006). Even though there is no criterion for measuring or assessing the music translated into a different language, scientists of translation have generated generalizable common points without ignoring the possibility of emerging different aesthetic perceptions (cited in Yılmaz & Ceylan, 2022, p. 276). There are contemporary translation theories that can enlighten us in determining the quality of translations. Examples of these include target-oriented theory, skopos theory, and relevance theory (Ece, 2007). In order to identify the relevance of the songs adapted relevantly, Peter Low's Pentathlon Principles, which have been created by emphasizing five main items, can be utilized.

Peter Low's pentathlon principles are (1) Singability, (2) Sense, (3) Naturalness, (4) Rhythm, and (5) Rhyme (Rhyme/fit) (Low, 2005, p. 191). Singability is a principle in which it is aimed to perform a comfortable singing in the lyrics of the new song, as in the lyrics of the previous song and the similarity of the musical accents in the newly created song with the first song is taken into account. Another principle that should be considered when dealing with the comfortable singing of song lyrics is the principle of sense. It is crucially significant to write lyrics and melodies close to the meaning of the first (original) song in an attempt to give the same message or feeling to the other party. Naturalness puts emphasis on the naturalness of the vocal range and word order of the song. In this particular section, stereotypes, inverted word order, substitution of accents, broken rhythms and inappropriate solutions should be avoided. In addition to all these, it is believed that the number of syllables of the song should not be changed in the rhythm principle. The basic aim here is to write new lyrics depending on the number of syllables. More syllables can be obtained in some crucial cases by dividing the prolonged sounds, or fewer syllables can be obtained by lengthening the repeated notes on the same sound. Therefore, a healthier adaptation occurs in terms of rhythm without distorting the melody of the first song. Finally, regarding the rhyme principle, Peter Low stated, "Yes, I'm going to rhyme slightly. However, I will seek some flexibility" (Low, 2005, pp. 192-199).

Even though the principle that Low attaches the greatest importance to is singability, the challenges encountered in music translation are generally related to the criteria of melody, rhythm, emphasis, etc. (Low, 2005; Yılmaz & Ceylan, 2022). In an attempt to achieve harmony between the melody and the lyrics, the end of the syllables of the words in the song is examined. If the syllable ends with a vowel, it is called an open syllable, and if it ends with a consonant, it is called

a closed syllable. This rhythmic movement, which helps us decide how long we should extend the syllable, is called prosody (Okay, 2011). This study aimed to adapt the songs from the Violin A method, used at the beginner level of violin education within the Colourstrings Approach-one of the newer approaches in Türkiye music education-into Turkish, following Peter Low's Pentathlon Principles.

Method

Within the context of the study, the songs present in the Violin A method prepared in line the Colourstrings approach were identified, the contents of these songs were tabulated, Turkish lyrics were written in accordance with the rules of prosody and rhythmically within the framework of Peter Low's pentathlon principles. During the period in which the songs were identified and noted, the method of Géza Szilvay's "Violin ABC Book A" and the books by Géza Szilvay, Tuulia Hyreske and Angela Ailes' "Singing Rascals (La - Pentatonic)" were utilized. The songs illustrated with colors, symbols and lyrics in the Violin A method are included in the "Singing Rascals (La - Pentatonic)" book with their notes and lyrics. The songs selected from the first book of violin teaching methods, *Violin A*, are identical to those included in the preschool music education books of the Colourstrings Approach. The songs taught within the scope of music education are also encountered during the instrument learning process. The primary aim is to enable children to easily apply melodies, already familiar to their ears, on the instrument they are learning. It is anticipated that the use of Turkish lyrics while performing these familiar melodies on the violin will enhance the effectiveness and dissemination of the method among students learning the violin with this approach in Turkey.

During the process of translating the selected songs into Turkish, minor rhythmic modifications were made to the first song to ensure compliance with the principles of singability and sense. The second song was translated according to these same principles, and since no rhythmic changes were necessary, the principles of naturalness and rhythm were also maintained. The third song was translated with a focus on singability, which consequently preserved naturalness and rhythm; however, slight alterations in sense were noted, and the rhyme principle was not observed. In the fourth song, adjustments to sense were made to avoid any changes to the rhythm. Although the fifth song remained consistent with its original animal theme, minor modifications were introduced to ensure singability. However, in this case, the rhyme principle took precedence, resulting in a compromise on the rhythm principle.

Results

In this study, five songs present in the Violin A method of the Colourstrings approach were adapted into Turkish according to the Peter Low's pentathlon principles. The principles and prosody/rhythmic compatibility of these songs translated into Turkish are available in the results. The names of the Turkishized songs, the books they are included in, the page they are on, the number of measures and the sound widths are presented in Table 1.

Table 1. Characteristics of the songs included in the Colourstrings Violin A method

Name of the song	The books it is included in	The page number	The meter number	The sound ambitus
Look Lamb Look	Violin A	54 and 55	2/4	Sol ¹ - mi ¹
	Singing Rascals -Pentatonic	2		
Swallows in the Sunshine	Violin A	56 and 57	2/4	La ¹ - sol ¹
	Singing Rascals -La	2		
Harry Hare	Violin A	60 and 61	2/4	La ¹ - mi ¹
	Singing Rascals -Pentatonic	4		
Hey Beetle	Violin A	64 and 65	2/4	Sol ¹ - do ¹
	Singing Rascals -Pentatonic	6		
The Wicked Magpie	Violin A	68 and 69	2/4	Do ² - sol ¹
	Singing Rascals -La	6		

Table 1 comprehensively illustrates on which page the songs Look Lamb Look, Swallows in the Sunshine, Harry Hare, Hey Beetle, and The Wicked Magpie present in the Colourstrings Violin A method are included in the Singing Rascals - Pentatonic and Singing Rascals - La books, their meter numbers and sound ambitus. It was found that most of these songs were written in the pentatonic order, all songs were written with 2/4-meter number, and the sound ambitus were mostly in the Do²- Sol range.

The first song titled “Look Lamb Look” in the Colourstrings Violin A method is illustrated in Figure 1.

Figure 1. The song “Look Lamb Look” in the Colourstrings Violin A method (Szilvay, 2022)

This song, which included the sounds of sol - mi, was played by the students with different techniques within the method. The same song is also included in the books in the preschool music education of the Colourstrings approach. Figure 2 contains the visual of the song “Look Lamb Look” in the Singing Rascals - Pentatonic book used in preschool music education.

Figure 2. The song “Look Lamb Look” included in the Singing Rascals - Pentatonic book (Szilvay et al., 2020a)

The song in Figure 2 is taught to the students in the pre-school music education process as part of the Colourstrings approach. The same song is practiced with different techniques and methods for the students who commence their violin education. The original lyrics of this song and its Turkish lyrics are presented in Table 2.

Table 2. Lyrics of the song Look Lamb Look

Original Lyrics of the Song (In English)	Turkishized Lyrics
Look lamb look.	Bak kuzu bak
See my pretty kite fly, with the swallows so high.	Yukarıya bak Tepelere haydi
Look lamb look.	Bak kuzu bak

When Table 2 is examined, it is clear that the lyrics were compatible with the principle of singability, one of Peter Low's pentathlon principles, since the lyrics of the Turkishized song were as easy to read as the lyrics of the original song; since the lyrics in the original were written based on the animal theme, it was compatible for the principle of sense; and the principle of naturalness was achieved since the accent places of the Turkishized song did not differ considerably and the sound width did not change.

Nevertheless, in order for the Turkishized song to be similar in meaning to the original song, the elongated sounds (quarter notes) were converted into shorter sounds (octal notes) and there was an increase in the number of syllables; therefore, it did not comply with the rhythm principle. Finally, the Turkishized song was written in a certain rhyme pattern.

When the song titled "Look Lamb Look" was Turkishized, it was aimed to be compatible with the prosodic open syllable and closed syllable rules, taking into account the Peter Low's pentathlon principles as well as the prosody rules. The Turkish lyrics of the song "Look Lamb Look" and the representation of the lyrical notes in terms of prosody/rhythmic harmony are illustrated in Figure 3.

BAK KUZU BAK

Söz: Elif Aydın

so mi

Bak ku - zu bak Yu - ka - rı - ya bak bak

— . . — — —

5

Te - pe - le - re hay - di Bak ku - zu bak

. . . . — — — . . —

Figure 3. Turkish lyrical notes of the song Look Lamb Look

Considering the Figure 3, it is evident that long sounds were written in closed syllables and short sounds were written in open syllables. Writing them this way can be interpreted as a contribution to the easy readability of the song and enhancing its compliance with the principle of singability, which Peter Low considered the most important.

The second song of the Violin A method is "Swallows in the Sunshine" and is illustrated in Figure 4.

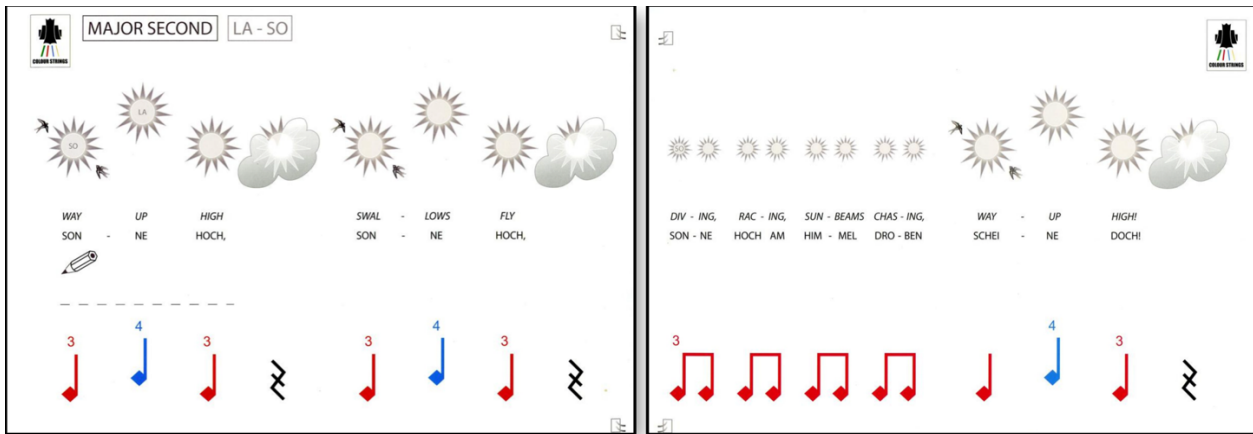


Figure 4. The song titled “Swallows in the Sunshine” present in the Colourstrings Violin A method (Szilvay, 2022)

This song, which included the sounds of la - sol, was played by the students with different techniques within the method. The same song is also included in the books prepared for pre-school music education of the Colourstrings approach. Figure 5 illustrates the representation of the song titled “Swallows in the Sunshine” in the book Singing Rascals - La.

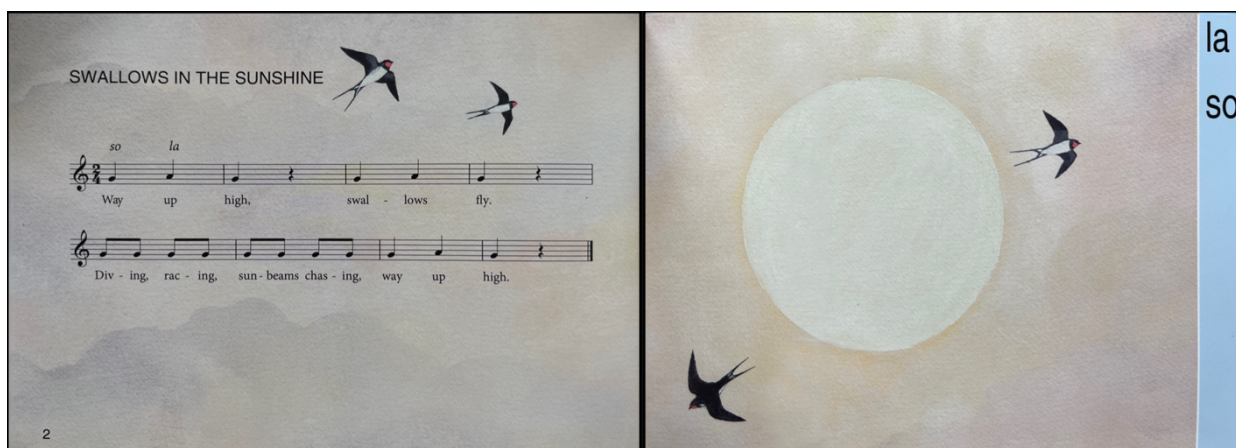


Figure 5. The song titled “Swallows in the Sunshine” available in the book Singing Rascals - La (Szilvay et al., 2020)

The original and Turkish lyrics of the song “Swallows in the Sunshine” are presented in Table 3.

Table 3. Lyrics of the song Swallows in the Sunshine

Original Lyrics of the Song (In English)	Turkishized Lyrics
Way up high, swallows fly.	Kırlangıç (Swallow) Kırlangıç
Diving, racing, sunbeams chasing, way up high.	Yukarıya tepelere Uç, uç, uç

Table 3 illustrates that the Turkish lyrics of the Swallows in the Sunshine song were compatible with the Peter Low’s singability principle, the theme of the Turkishized song was similar to the lyrics in the first song, in line with the principle of sense, and the principle of naturalness was achieved since the accent places of the Turkishized song did not differ a great deal and the sound width did not change. It is clear that the original song and the Turkishized song were compatible with the rhythm principle because they were exactly the same rhythmically. Nevertheless, the Turkishized song did not comply with the rhyme rule in terms of the words created to ensure its compliance with the other principles.

While Turkishizing the song “Swallows in the Sunshine”, it was aimed to comply with the rules of open syllable and closed syllable in terms of prosodic, considering the prosody rules as well as the Peter Low’s pentathlon principles. Figure 6 illustrates the Turkish lyrics of the song “Swallows in the Sunshine” and the representation of the lyrics in terms of prosody/rhythmic harmony.

KIRLANGIÇ

Söz: Elif Aydın

so la

Kır - lan - gıç kır - lan - gıç

5

Yu - ka - rı - ya te - pe - le - re uç uç uç

Figure 6. Turkish lyrical notes for the Swallows in the Sunshine song

As far as Figure 6 is concerned, it is evident that the long sounds were written in closed syllables and short sounds were written in open syllables. It is possible to interpret that it was highly compatible with the Peter Low's rhythm principle, as there was no rhythmic difference with the original song.

Figure 7 illustrates the third song of the Violin A method, "Harry Hare".

MAJOR SECOND and MINOR THIRD LA-SO-MI

HAR - RY HARE IS IN A HUR - RY, FULL OF CARE AND FULL OF WOR - RY.
HA - SE HANS RENNT SCHNELL SO SCHNEL - LE LUS - TIG Ü - BER STEIN UND SCHWEL - LE

HAR - RY HARE IS LATE FOR TEA. WHAT A NAUGH - TY HARE IS HE!
RENNT SCHON Ü - BER'S GLAT - TE EIS. EL, WIE IST DER SCHNEE SO WEIß!

Figure 7. The song titled "Harry Hare" included in the Colourstrings Violin A method (Szilvay, 2022)

This song, which included La-mi sounds, was played by the students with different techniques within the method. The same song is also included in the books prepared for pre-school music education of the Colourstrings approach. Figure 8 illustrates the representation of the song "Harry Hare" in the book *Singing Rascals - Pentatonic*.

HARRY HARE

so la mi

Har-ry Hare is in a hur-ry, full of care and full of wor-ry.

Har-ry Hare is late for tea. What a naugh-ty hare is hel

la
so
mi

Figure 8. The song "Harry Hare" include in the *Singing Rascals - Pentatonic* book (Szilvay et al., 2020a)

Table 4 illustrates the original and Turkishized lyrics of the song “Harry Hare”.

Table 4. Lyrics of the song “Harry Hare”

Original Lyrics of the Song (In English)	Turkishized Lyrics
Harry Hare is in a hurry, full of care and full of worry.	Patileri mini Endişeli aceleci
Harry Hare is late for tea.	Bana neşe veriyor
What a naughty hare is he!	Sevgi dolu köpeğim

When Table 4 is examined, it is obvious that the Turkish lyrics of the song “Harry Hare” were compatible with the Peter Low’s singability principle, the theme of the Turkishized song was similar to the theme in the first song and comply with the principle of sense; however, while the animal mentioned in the original song was a rabbit, it was a dog in the Turkishized song. It is noticeable that the song complied with the principle of naturalness due to the fact that the accent places did not differ considerably and there was no change in sound width, and it complied with the rhythm principle since the original song and the Turkishized song were exactly the same rhythmically. Nevertheless, the Turkishized song did not comply with the rhyme rule in terms of the words created to ensure its compliance with the other principles.

While Turkishizing the song “Harry Hare”, it was aimed to comply with the open syllable and closed syllable rules in terms of prosodic, considering the prosody rules as well as the Peter Low’s pentathlon principles.

Figure 9 illustrates the Turkish lyrics of the song “Harry Hare” and the representation of the lyrics in terms of prosody/rhythmic harmony.

SEVGİ DOLU KÖPEĞİM

Söz: Elif Aydın

so la mi

Pa - ti - le - ri mi ni mi ni, En - di - şe - li a - ce - le - ci,

5

Ba - na ne - şe ve - ri - yor Sev - gi do - lu - kö - pe - ğim

Figure 9. Turkishized lyrical notes of the song “Harry Hare”

When Figure 9 is examined, it is clear that long sounds were written in closed syllables and short sounds were written in open syllables. Writing them this way can be interpreted as a contribution to the easy readability of the song and enhancing its compliance with the principle of singability, which Peter Low considered the most important.

Figure 10 illustrates the fourth song of the Violin A method, “Hey Beetle”.

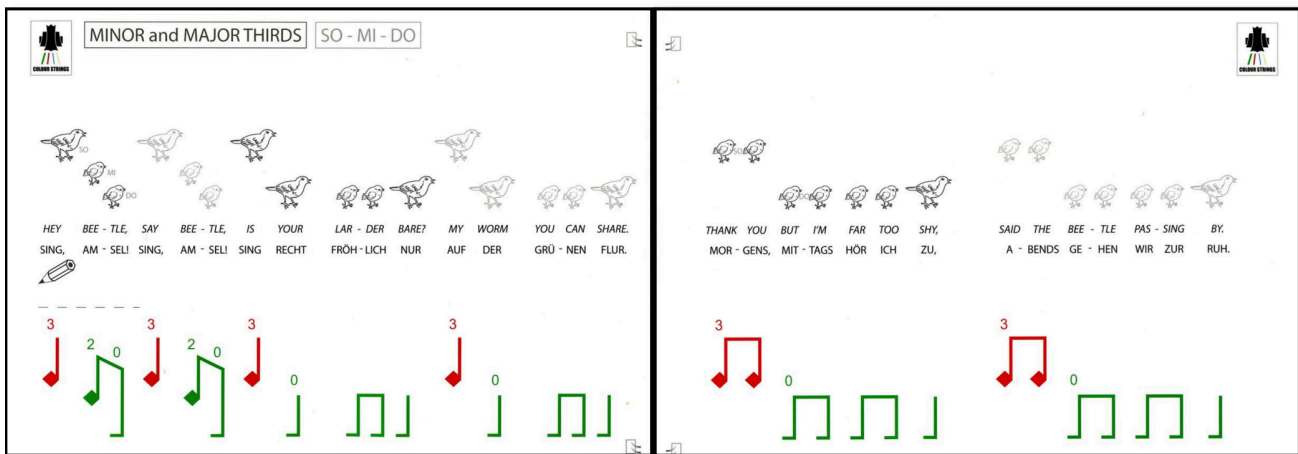


Figure 10. The song “Hey Beetle” included in the Colourstrings Violin A method (Szilvay, 2022)

This song, which included the sounds of sol - do, was played by the students with different techniques within the method. The same song was also included in the books prepared for pre-school music education of the Colourstrings approach. Figure 11 illustrates the representation of the song “Hey Beetle” in the book *Singing Rascals - Pentatonic*.



Figure 11. The song “Hey Beetle” included in the *Singing Rascals - Pentatonic* book (Szilvay et al., 2020a)

Table 5 illustrates the original and Turkishized lyrics of the song “Hey Beetle”.

Table 5. Lyrics of the song “Hey Beetle”

Original Lyrics of the Song (In English)	Turkishized Lyrics
Hey beetle,	Hey arı, hey arı
say beetle, is your larder bare?	Koş gel yanıma
My worm you can share.	Sen, ben gidelim
“Thank you but I’m far too shy,”	Sarı güle bakalım
said the beetle passing by.	Polenini alalım

When Table 5 is examined, it is obvious that since the lyrics of the Turkishized song were read as comfortably as the lyrics of the original song, it was compatible with the Peter Low’s pentathlon principles in terms of the principle of singability; the word “Hey” was used in a way that was compatible with the principle of sense, despite the fact the animal in the original of the song was an insect, it was changed to a bee in the Turkishized song; the Turkishized song complied with the principle of naturalness since the accent places did not show much difference and the sound width did not change; the original song and the Turkishized song were exactly the same as the rhythm principle.

While Turkishizing the song “Hey Beetle”, it was aimed to comply with the rules of open syllable and closed syllable in terms of prosodic, considering the prosody rules as well as the Peter Low’s pentathlon principles. The Turkish lyrics of the song “Hey Beetle” and the representation of the words in terms of prosody/rhythmic harmony are presented in Figure 12.

HEY ARI

Söz: Elif Aydın

so mi do

Hey ar - ri hey a - ri koş gel ya - ni - ma sen ben

6

gi - de - lim sa - ri gü - le - ba - ka - lım po - le - ni - ni a - la - lım

Figure 12. Lyrical notes of the song “Hey Beetle”

Considering the Figure 12, it is obvious that the long sounds were written in closed syllables and short sounds were written in open syllables. It is possible to say that writing them in this way positively contributed to the easy readability of the song and augmented its compliance with the principle of singibility, which Peter Low found the most important.

The fifth song of the Violin A method, “The Wicked Magpie” is illustrated in Figure 13.

MAJOR SECOND - MINOR and MAJOR THIRDS LA - SO - MI - DO

HE'S A VE - RY NAUGH - TY MAG - PIE. ALL HIS MAG-PIE FRIENDS ARE VE-RY NAUGH-TY TOO.
AUF DER STAN - GE SIT - ZEN AL - LE SIE-BEN EL-STERN SIT-ZEN DORT GANZ DICHT AN DICHT.

SOME-TIMES THEY GO STEAL-ING, SOME-TIMES THEY GO STEAL-ING. NAUGH-TY MAG-PIE WHAT ARE WE TO DO?
SIE - BEN EL - STERN KRÄ - HEN, WOL - LEN SIL - BER STEH - LEN. EINS, ZWEI, DREI, SCHON SIND SIE AL-LE WEG!

Figure 13. The song “The Wicked Magpie” included in the Colourstrings Violin A method (Szilvay, 2022)

This song, which included do’sol sounds, was played by the student with different techniques within the method. The same song was also included in the books prepared for pre-school music education of the Colourstrings approach. Figure 14 illustrates the representation of the song “The Wicked Magpie” in the book *Singing Rascals - La*.

Figure 14. The song “The Wicked Magpie” included in the book *Singing Rascals - La* (Szilvay et al., 2020)

Table 6 illustrates the original and Turkishized lyrics of the song “The Wicked Magpie”.

Table 6. Lyrics of the song “The Wicked Magpie”

Original Lyrics of the Song (In English)	Turkishized Lyrics
He’s a very wicked magpie.	Sen çok haylaz bir tavşansın
All his magpie friends are very wicked too.	Ovalara, tepelere kaçarsın
Sometimes they go stealing,	Ovadaki avcı, seni yakalarsa
Sometimes they go stealing.	Hepimizi çok üzersin
Wicked magpie what are we to do?	

In Table 6, it is clear that since the Turkishized song was easy to read, it was compatible with the Peter Low’s singability principle. Based on the lyrics in the original song, within the scope of the principle of sense, the animal theme in the Turkish translation was complied with. While the animal mentioned in the original of the song was a magpie, it was changed to a rabbit in the Turkishized song. It is apparent that the principle of naturalness was complied with since the accent places of the Turkishized song did not differ considerably and the sound width did not change. In order for the Turkishized song to comply with the principle of naturalness, rhythmic variation was used; therefore, compliance with the rhythm principle failed to be achieved. Finally, it is clear that the Turkishized song was compatible with the rhyme principle due to the similarity in the last syllables.

While Turkishizing the song “The Wicked Magpie”, it was aimed comply with the open syllable and closed syllable rules in terms of prosodic, considering the prosody rules as well as the Peter Low’s pentathlon principles. Figure 15 illustrates the Turkish lyrics of the song “The Wicked Magpie” and the representation of the words in terms of prosody/rhythmic harmony.

HAYLAZ TAVŞAN

Söz: Elif Aydın

so la mi

Sen çok hay - laz bir tav - şan - sın O - va - la - ra

6

te - pe - le - re ka - çar - sın O - va - da - ki av - cı

10

se - ni ya - ka - lar - sa He - pi - mi - zi çok ü - zer - sin

Figure 15. Turkish lyrical notes of the song Wicked Magpie

As far as Figure 15 is concerned, it is apparent that the long sounds were written in closed syllables and short sounds were written in open syllables. Writing them this way can be interpreted as a contribution to the easy readability of the song and enhancing its compliance with the principle of singability, which Peter Low considered the most important.

Discussion and Conclusion

Children's songs taught within the scope of music education positively contribute to the ability to easily teach the skills aimed to be acquired by the students. Furthermore, the use of songs supports the instrument learning process of the students since they proceed from the familiar melodies to the unfamiliar ones. It is clear that the use of songs in instrument training was noticeable and it was stated in many sources in the relevant literature that singing before instrument training was effective in the instrument learning process of the students and positively contributed to this process (Boshkoff, 1991; Houlahan & Tacka, 2008).

Furthermore, it is considered significant to utilize songs in the mother tongue in instrument training. In the thesis of Aydın (2023) in which she studied the applicability of the Colourstrings approach in Türkiye, it was reported that the participants suggested that the songs included in the methods should be Turkishized, with the idea that it would expand and facilitate the use of the method. As far as this suggestion is concerned, it was aimed to Turkishize the songs in the Colourstrings approach so that they can be taught more easily in the process of violin education in Türkiye. In this sense, the children's songs in the "Violin A" book were Turkishized within the framework of Peter Low's pentathlon principles and prosody rules. When the relevant literature is reviewed, it is clear that the songs were translated into Turkish or that there were various studies conducted on Turkishized songs (Odacıoğlu, 2018; Öndeş, 2019; Yaman, 2021; Yılmaz & Ceylan; 2022).

As far as the results are concerned, it was concluded that all the Turkishized songs complied with the principle of singability, which Peter Low considered the most important. Similarly, it is evident that all the Turkishized songs

complied with the principle of naturalness, due to the fact that the sound width of the Turkishized songs did not change and that they were written with due attention to the prosody rules. In order to comply with the principle of sense, the lyrics of the same theme as the original song were preferred; however, the animal species within the theme differed. Along these lines, it is evident that most of the Turkishized songs were compatible with the principle of sense. Besides, the songs that were deemed to be compatible with the rhythm principle, it was concluded that the rhythms were transformed in some songs in order to comply with the principle of sense and naturalness in the Turkishized songs, and therefore some songs did not comply with the rhythm principle. It is evident that majority of the songs were compatible with the rhyme principle; however, some of the songs that were not translated into Turkish were Turkishized without considering the rhyme scheme in order to comply with the other principles.

Similarly, Nordfjellmark's 2020 study examined the songs of a music group translated from English to Norwegian using Peter Low's principles. The findings revealed analysis results indicating that the Pentathlon principles could be applied (Nordfjellmark, 2020).

Recommendations

In line with the results of this study, it is recommended that;

- Studies can be implemented in an attempt to Turkishize the other songs used in the Colourstrings approach
- The Turkishized songs can be used in the education processes in terms of popularizing the Colorstrings approach in our country
- Furthermore, Turkish songs can also be included within the educational processes due to the adaptation of this approach to the target culture.

Limitations of Study

The Colourstrings approach, inspired by the music teaching philosophy of Hungarian composer, musicologist, and music educator Zoltán Kodály, is a method focused on instrumental education. In addition to books adapted for viola, double bass, guitar, piano, and flute, the Colourstrings approach also includes music books designed for early childhood use before beginning formal instrumental training. The songs featured in these early childhood music education books are later incorporated into the books used during the process of learning an instrument. This study is limited to the songs used in the Violin A, the introductory book for violin training, and the Singing Rascals - La and Singing Rascals - Pentatonic methods, which are employed in early childhood music education.

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