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
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ANALOGIES USED IN PROVIDING BASIC BEHAVIORS IN VIOLIN EDUCATION

Zafer KURTASLAN - Melike KARA***

ABSTRACT

In this research, analogies used by violin educators in order to provide basic behaviors in violin education are identified. As there are many abstract concepts in violin education, verbal examples given by educator to transform abstract concepts into perceptible ideas in student are important. For this reason, analogy method referred frequently in educational sciences in materializing abstract concepts is used also in violin education.

In the research, analogies used by violin educators at the beginning stages are identified. Overemphasized by educators, they are oriented to positioning of right and left hand according to violin, and body's being in a natural state suitable for violin. Despite the fact that violin education is an applied training, educators' embodying verbal explanations make the proper practice easier. For this reason, in violin education supporting verbal explanation with analogies in embodying abstract knowledge contribute to education's being more permanent and faster.

According to the results of the research, analogies used by violin educators for providing basic behaviors are oriented to make body's natural posture adapt to the instrument according to the technique of it. In addition to this, it is seen that violin educators use way more analogies oriented to bow holding.

The research is descriptive and evaluates the situation. Qualitative research method is used in the research.



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STRUCTURED ABSTRACT

It is an important aim to make a student acquire a proper technique in instrument education. Main constituents of instrument education are student, teacher, methods and milieu. One can say that the most important of these are student and teacher. Student's musical talent, mental and physical features and teacher's mastery of instrument, pedagogical knowledge and communication skills are the factors that affect the education directly. In instrument education, teacher's method for conveying his/her knowledge as well as level of mastery in the instrument in question is important.

Teaching profession falls into educational sciences, and scientific studies devoted to education and training are performed in this area. Therefore in music training, methods based upon modern education principles are employed as well as conventional education methods. Among these methods, analogy is widely used by teachers consciously or unwittingly. In every stage of instrument education, especially in preschool period, analogies are used in associating unknown, abstract concepts with known, concrete ones.

Analogy is a technique in which past and newly taught knowledge are synthesized, and connection networks are revealed. Analogy is a process that defines and explains undefined concepts and facts by mentioning another situation resembling the considered situation (Bryce and MacMillan, 2005). In an analogy, known area of interest is used to explain new area of interest. Known area of interest assumes a task that structures new concepts and functions as a source in understanding new area of interest (Clement, 2002). According to Dagher (1997), teachers use analogies in order to simplify complex concepts and to explain unknown systems, concepts or events with more known ones.

This research's aim is to find the analogies –oriented to acquiring basic behaviors– that violin educators use in the beginning stages of the education.

In accordance with the research's aim, we search for answers to the following questions:

1. What are the analogies that are used by violin educators, oriented to form a natural posture suitable for playing violin?
2. What are the analogies that are used by violin educators, oriented to violin holding?
3. What are the analogies that are used by violin educators, oriented to bow holding?
4. What are the analogies that are used by violin educators, oriented to left hand's position on violin?

In this research, qualitative research method is used. Data obtained through structured interview form is classified as target concept and source concept via content analysis method.

In the research, study group is composed of 8 violin educators from conservatory, music teaching department and fine arts high school.

In the research, analogies used by violin educators at the beginning stages are identified. Overemphasized by educators, they are oriented to positioning of right and left hand according to violin, and body's being in a natural state suitable for violin. Despite the fact that violin education is an applied training, educators' embodying verbal explanations make the proper practice easier. For this reason, in violin education supporting verbal explanation with analogies in embodying abstract knowledge contribute to education's being more permanent and faster.

In research results, it is seen that:

Analogies used by violin educators in order to describe the natural posture suitable for violin playing are oriented to letting body weight go downward, letting feet stand easy, but body be flexible,

Analogies used by educators for bow holding are the ones that show the shape of hand in a proper bow holding and feeling the pressure the hand should apply on bow,

Analogies used by educators for violin holding are oriented to violin's being parallel to the ground between chin and shoulder, shoulder's being not raised upward, and chin's not applying too much pressure to the violin,

Analogies used by educators for right hand's position on fingerboard are oriented to left hand's facing fingerboard, palm's being perpendicular, fingers' pressing on fingerboard perpendicularly, and thumb's not going too much upward from neck.

In the research, common view emphasized by all violin educators is that natural posture of body should be associated with the instrument. Therefore, it is seen that educators benefit from analogies oriented to body's relaxed posture.

Despite the fact that violin education is an applied training, educators' embodying verbal explanations make the proper practice easier. For this reason, in violin education supporting verbal explanation with analogies in embodying abstract knowledge contribute to education's being more permanent and faster. In the research executed by Sever (2006), it is also seen that violin educators put emphasis on verbal explanation and use some analogies. For example analogies like "cake, cotton, tree branch, imagining etc." are given in order to describe body's relaxed posture. But, although analogies are used in the verbal narration, analogy as a concept is not discussed in the study.

Using analogy method –referred frequently in materializing abstract concepts with a constructivist approach in physical sciences education and preschool education– consciously, especially in music education, contributes to teaching abstract music concepts by materializing them.

Considering the knowledge and cognitive levels of students on this matter, suitable analogies should be used. In order for learning to be realized, past knowledge of students should be identified well and suitable analogies for these should be used. Otherwise, the meaning teacher wants to convey and the thing student understands would be different and mislearnings may happen.

As well as basic analogy usage, it can be said that narratives and dramatized analogy usage are more efficient and catchy. That the things

described to students are simple and understandable, and avoiding concepts that can lead to confusion can enable them to understand target concepts more clearly.

In conclusion, it can be said that analogy method is useful and supportive in terms of educators in order to show that producing proper and beautiful sounds, one of the basic dynamics of instrument education, has a mathematic and to express it in the best possible and efficient way; and is efficient and understandable as a support to permanent learning in terms of instrument students.

In literature scanning, a study on analogy in music education in Turkey is not encountered. As this is the first in its field, future researches that would evaluate the effects of analogy in different areas of music education would be supplementary to this research.

Keywords: Violin education, analogy, basic behaviors, violin technique.

KEMAN ÖĞRETİMİNDE TEMEL DAVRANIŞLARIN KAZANDIRILMASINDA KULLANILAN ANALOJİLER

ÖZET

Keman eğitimi her ne kadar uygulamalı bir eğitim olsa da soyut kavramların fazlaca olması sebebi ile soyut kavramların öğrencide somut bir düşünceye dönüşmesi için öğretmenin vereceği sözsel anlatım önemlidir. Bu sebeple eğitim bilimlerinde soyut kavramların somutlaştırılmasında sıkça başvurulan analogi yöntemi bilinçli ya da bilinçsiz olarak keman eğitimcileri tarafından da sıkça kullanılmaktadır.

Bu araştırmada, keman eğitimcilerinin keman öğretiminin başlangıç aşamasında önemle üzerinde durdukları konuların başında gelen vücudun kemana uygun doğal bir pozisyonda olmasına ve sağ el ve sol elin kemana göre konumlandırılmasına yönelik kullandıkları analogiler tespit edilmiştir. Keman eğitimi her ne kadar uygulamalı bir eğitim olsa da keman eğitimcilerinin somutlaştırıcı sözsel açıklamaları uygulamanın doğru yapılmasını daha da kolaylaştırmaktadır. Bu sebeple keman eğitiminde soyut bilgilerin somutlaştırılmasında sözsel anlatımın analogilerle desteklenmesi öğretimimin daha kalıcı ve hızlı olmasına katkı sağlayacaktır.

Araştırmanın sonuçlarına göre, keman eğitimcilerinin temel davranışların kazandırılmasında kullandıkları analogilerin daha çok vücudun doğal durumunun çalgının tekniğine uygun olarak çalgıya adapte edilmesine yönelik olduğudur. Araştırma sonuçlarında kemanda temel davranışların kazandırılmasında kullanılan analogilerin, doğal duruş, keman tutuşu, sağ elin yaya konumlanması ve sol elin kemana konumlanmasına yönelik olduğu tespit edilmiştir. Özellikle keman eğitimcilerinin yay tutuşuna yönelik sözsel anlatımlarında kullandıkları analogilerin diğer temel davranışlara yönelik verdikleri analogik örneklerden daha fazla olduğu görülmektedir.

Araştırma durum tespitine yönelik betimsel bir araştırmadır. Araştırmada nitel araştırma yöntemi kullanılmıştır.

Anahtar Kelimeler: Keman eğitimi, analogi, temel davranışlar, keman tekniği.

Introduction

Music is an abstract concept and its centerpiece is sound. In order for sound to be converted into music, it has to be processed within the frame of certain musical rules. Melody takes shape mostly with human voice or an instrument and it transforms into a perfect aesthetic structure. In order to produce a musical sound with either human voice or an instrument, performer needs to have a musical talent, and also a right technique that helps performing the music in a proper way. It is an important aim to make a student acquire a proper technique in instrument education. Main constituents of instrument education are student, teacher, methods and milieu. One can say that the most important of these are student and teacher. Student's musical talent, mental and physical features and teacher's mastery of instrument, pedagogical knowledge and communication skills are the factors that affect the education directly. In instrument education, teacher's method for conveying his/her knowledge as well as level of mastery in the instrument in question is important.

As with all kinds of education milieu, in instrument education teacher's positive and motivating approach to student is an important factor in succeeding. In education of nearly all instruments, some difficulties happen at the beginning stages. String instruments are in the forefront on this matter. That string instruments have no fret, and a bow is used to produce sound are main difficulties in education of string instruments. In addition to this, that especially the violin is played resting on shoulder and in an adverse position to natural posture of human body complicates this instrument's education at the beginning. Although there are some very successful schools devoted to string instrument education and methods originating from these schools are developed, in a world changing and developing, it is necessary for instructors to know modern music education methods, research methods of different disciplines and adapt them to music education.

Teaching profession falls into educational sciences, and scientific studies devoted to education and training are performed in this area. Therefore in music training, methods based upon modern education principles are employed as well as conventional education methods. Among these methods, analogy is widely used by teachers consciously or unwittingly. In every stage of instrument education, especially in preschool period, analogies are used in associating unknown, abstract concepts with known, concrete ones.

Education scientists have headed towards several techniques (Vance, Miller and Hand, 1995). Bahar (2003) provides these strategies as follows: word association, structured grid, diagnostic tree, concept maps, texts of conceptual change, analogy, and predict-observe-explain (Cited by Kurt & Ekici, 2013). Analogy can be defined as explaining unknown, unfamiliar facts with known, similar facts. Here, known fact is source and unknown fact is target. In order to attain the target, association from existing sources is made. In this sense, when a comparison is made between the known and the unknown for meaningful learning with analogies, it is very important to reveal how and why analogies are formed (Küçükturan, 2003).

Analogy is a technique in which past and newly taught knowledge are synthesized, and connection networks are revealed. Analogy is a process that defines and explains undefined concepts and facts by mentioning another situation resembling the considered situation (Bryce and MacMillan, 2005). In an analogy, known area of interest is used to explain new area of interest. Known area of interest assumes a task that structures new concepts and functions as a source in understanding new

area of interest (Clement, 2002). According to Dagher (1997), teachers use analogies in order to simplify complex concepts and to explain unknown systems, concepts or events with more known ones.

Generally, there are four types of analogy. These are,

- **Basic Analogies:** Comparing an event or concept directly to another event or concept.
- **Analogies by Narrative:** Explaining an event by associating it with another event through storification.
- **Dramatized Analogies:** Likening an event or concept to other ones through dramatizing.
- **Analogies Made with Pictures:** Expressing a concept, event or situation with pictures (as cited in Bilaloğlu, 2006; Şaşmaz et al., 2010: 36)

There is some limitedness of analogy usage, as well as big advantages. When analogies are not used properly, it can mislead the learner. It can lead to misunderstandings and unwanted learning. For this reason, teacher should determine very well which analogy he/she would use and how to use it, and by making a plan according to it he/she should call students' attention to analogy, direct students in order for them to form their own analogies and give opportunity to them for this, and refer to visual materials if required. Also, attention should be paid that used analogies are closely associated with the subject, bear traces from students' daily life, do not lead to concept fallacy in students, and they should enable them to relate to their past knowledge. Used analogies should be in conformity with students' scientific level, and in a way that they can understand (Turgut, 2007).

If analogies are not used mindfully, in teaching:

1. Student might become distanced from analogies and not distinguish them from the things they've learned.
2. Students might remember just the analogy not the content.
3. Problems may arise since students concentrate on analogy's irrelevant sides because of inferences about target concept (Thiele and Tragust, 1995).

Benefiting from analogies in violin education would be important in embodying concepts especially by associating with information structured by student in his/her own life.

In this context, this research's aim is to find the analogies –oriented to acquiring basic behaviors– that violin educators use in the beginning stages of the education.

In accordance with the research's aim, we search for answers to the following questions:

5. What are the analogies that are used by violin educators, oriented to form a natural posture suitable for playing violin?
6. What are the analogies that are used by violin educators, oriented to violin holding?
7. What are the analogies that are used by violin educators, oriented to bow holding?
8. What are the analogies that are used by violin educators, oriented to left hand's position on violin?

Method

Studying analogical approaches of violin educators in providing basic behaviors in violin education, this research is a descriptive one oriented to evaluating the situation. In this research, qualitative research method is used. Data obtained through structured interview form is classified as target concept and source concept via content analysis method.

Study group

In the research, study group is composed of 8 violin educators from conservatory, music teaching department and fine arts high school. Information about these educators is given in the following table.

Table 1. Title, institution where he/she works, and term of employment

Prof.	Anadolu University State Conservatory	Above 10 years
Prof.	Anadolu University State Conservatory	Above 10 years
Prof. Dr.	Gazi University Music Teaching Department	Above 40 years
Assoc. Prof. Dr.	Necmettin Erbakan University Music Teaching Department	Above 20 years
Dr. Lecturer	Abant İzzet Baysal University Music Teaching Department	Above 10 years
Lecturer	Anadolu University State Conservatory	Above 20 years
Specialist Teacher	Ankara Fine Arts High School	Above 30 years
Teacher	Konya Çimento Fine Arts High School	Above 10 years

Analysis of data

In this research data is collected through structured interview form. This form consists of 4 questions. Data is analyzed with content analysis method. In the content analysis, main aim is to attain concepts and relations that can explain the collected data. Summarized and interpreted in descriptive analysis, data is exposed to a deeper transaction and concepts and themes that could not be noticed with descriptive approach can be explored through this analysis. For this aim, at first collected data should be conceptualized, then organized logically according to the resulting concepts, and according to this themes that explain the data should be identified (Şimşek and Yıldırım, 2013).

Findings and Results

In the results section of the research:

1. Analogies that are used by violin educators for beginner level and how these analogies are associated with target concept are analyzed.

In the research, target concepts for which analogies are developed:

1. Natural posture suitable for violin playing,
2. Violin and bow holding,
3. Left hand's position on violin.

Analogies oriented to natural posture suitable for violin playing

Table 2. Analogies used by violin educators in teaching natural posture suitable for violin playing.

Analogies	Associating with target concept
Tree	“Like a trunk is stable and its branches are flexible, in violin playing posture feet and body should be stable and flexible, respectively.”
Reception pen	“Reception pens are riveted to the ground and also their upper parts are flexible. Body should be riveted to the ground, and also be flexible like a reception pen.”
Having a conversation	“While having a conversation, our bodies are easy and relaxed. While playing violin, we should be relaxed as we have a conversation with a friend.”
Sleeping	“While sleeping, we let ourselves fall into bed. While playing violin we should stand by taking support from ground without bothering our bodies.”
Hanger	“As dresses hang on a hanger we should let our weight go downward.”
Pisa Tower	“This tower in Italy stands leaning to a side with regard to its architecture. When students do not stand upright, I tell them not to stand like Pisa Tower.”

As seen in Table 2, violin educators state that they use analogies like “tree, reception pen, having a conversation, sleeping, hanger and Pisa Tower” in order to describe a natural posture suitable for violin playing. The common point of these analogies that are developed concerning target concept is letting body weight go downward naturally.

Analogies oriented to bow holding

Table 3. Analogies used by violin educators in teaching bow holding

Analogies	Associating with target concept
Rabbit-carrot, wolf	“While holding bow, I liken the shape of our hand without a bow to a rabbit. I consider index finger and little finger as rabbit’s ears, middle finger and ring finger as rabbit’s teeth, and thumb, middle finger and ring finger as rabbit’s mouth. And I liken the bow to a rabbit’s holding carrot in its mouth.”
Glass, bottle	“When we hold a bottle or glass we do not make weird things, we just grab them naturally. I describe bow holding by showing the similarity between our hand’s natural state while holding a glass or bottle and holding a bow.”
Bird, kitten	“I tell them to hold the bow like touching a bird or kitten without squeezing. In order to describe that we should not tighten our hand but also not give up to a degree that causes dropping the bow, I tell them that there is a bird in our hand, and if we squeeze it, it hurts, and if we release it, it escapes. Thus, I want them to feel the pressure they would apply while holding a bow.”
Holding hands	“When holding hands with a beloved person, we do not squeeze our hand very tightly. I tell them to transfer this pressure to bow.”
Lion claw	“I see in most of the students that they cannot make their hands’ upper part flat. Then I want them to liken their hands to a lion claw.”
Door of bird nest	“I want the student to consider the thumb as the door of bird nest while making right hand thumb’s first joint curved. If he/she makes thumb’s first joint flat and it connects with palm, door of bird nest closes and birds cannot enter it.”
Wolf	“In order to emphasize that his/her hand’s folds should be circular, I tell the student to make wolf with his/her hand. I tell him/her that when the hand is in wolf shape it is not circular and hand’s grasping way is not like this.”
Circle	“I want thumb and middle finger situate on bow in such a way that it makes a circle.”

In Table 3, it is seen that analogies developed by violin educators oriented to bow holding are “rabbit-carrot, wolf, glass, bottle, bird, kitten, holding hands, lion claws, door of bird nest, wolf, and circle”. When considering these, analogies resembling the shape of right hand’s position while holding a bow, and analogies oriented to understanding right hand’s natural position are seen.

Analogies oriented to violin holding

Table 4. Analogies used by violin educators in teaching of violin holding

Analogies	Associating with target concept
Arm	"I tell students to consider the violin as if it's a part of their bodies. We should feel in a manner that violin is our second arm in our left side, like a limb, namely an extension of our bodies."
Soldier turn	"I want a natural posture when students take the violin, but only when they put the violin under their chins, and turn their heads to left I want a military turn. In order to hold violin with their chins and without raising their shoulders, I liken their heads' 45 degree angle turn movement to a soldier's turn. Then, I want chin to settle softly on violin."
Pillow	"As we let our heads fall into the pillow in an easy, natural way while sleeping, we should hold the violin with its natural weight between chin and neck without squeezing very much."
Ruler	"When we turn our chin to left I want it to be as if there is a ruler between nose and scroll, as flat, and parallel to the ground."

In Table 4, analogies developed by violin educators oriented to violin holding are given. These analogies are expressed as "arm, soldier turn, pillow and ruler". When these analogies are considered, it is seen that they are oriented to mostly violin holding both without chin's making too much pressure to lower part and without raising shoulder; violin's being between chin and shoulder. In addition to these, violin educators use analogies emphasizing that violin should be parallel to the ground.

Analogies oriented to positioning of left hand on fingerboard

Table 5. Analogies used by violin educators in positioning of left hand on fingerboard

Analogies	Associating with target concept
Light bulb	"I tell that in order for student's left hand fingers to be facing violin's fingerboard, and to be able to press perpendicularly, we should rotate our wrists towards fingerboard, as if fixing a light bulb clockwise."
Face	"I draw a face into the palm and I want the student to turn his/her face (palm) to fingerboard. Namely, I tell him/her that palm would look to fingerboard, not to him/her."
Bird nest	"I tell students that there is a bird nest in our hands and birds should be able to enter it easily. If we do not hold straight our hand and fingers, our palm would close and thus, doors of the bird nest would also close and birds cannot enter it."
"C or V" letter	"I tell the students that index finger and thumb create a 'c or v letter'. But I specify that they should not tighten their hands so as to create a 'c or v letter'."
Station	"A train passes between neck of violin and palm. Here is the station. I give the station example by saying that in order for train to pass here, there should be a gap between palm and neck."
Apple	"I say there is an apple in your hand, for the position of left hand."
Hammer	"I tell them that fingers should be like hammer on strings."
Cuckoo	"I give cuckoo example by saying that if the thumb in left hand goes upward on neck, this thumb would not go upward like cuckoo."

In table 5, analogies used by violin educators in positioning of left hand on fingerboard are given. Accordingly, used analogies are "light bulb, face, bird nest, "c or v" letter, station, apple, hammer, and cuckoo". The common feature of the analogies used by violin educators in positioning of left hand on fingerboard is that left hand faces fingerboard and fingers press perpendicularly. In addition to these, other analogies point to the fact that left hand thumb should not squeeze the neck and go upward from the first joint.

Discussion and Recommendations

In the research, analogies used by violin educators at the beginning stages are identified. Overemphasized by educators, they are oriented to positioning of right and left hand according to violin, and body's being in a natural state suitable for violin. Despite the fact that violin education is an applied training, educators' embodying verbal explanations make the proper practice easier. For this reason, in violin education supporting verbal explanation with analogies in embodying abstract knowledge contribute to education's being more permanent and faster.

In research results, it is seen that:

Analogies used by violin educators in order to describe the natural posture suitable for violin playing are oriented to letting body weight go downward, letting feet stand easy, but body be flexible,

Analogies used by educators for bow holding are the ones that show the shape of hand in a proper bow holding and feeling the pressure the hand should apply on bow,

Analogies used by educators for violin holding are oriented to violin's being parallel to the ground between chin and shoulder, shoulder's being not raised upward, and chin's not applying too much pressure to the violin,

Analogies used by educators for right hand's position on fingerboard are oriented to left hand's facing fingerboard, palm's being perpendicular, fingers' pressing on fingerboard perpendicularly, and thumb's not going too much upward from neck.

In the research, common view emphasized by all violin educators is that natural posture of body should be associated with the instrument. Therefore, it is seen that educators benefit from analogies oriented to body's relaxed posture.

Despite the fact that violin education is an applied training, educators' embodying verbal explanations make the proper practice easier. For this reason, in violin education supporting verbal explanation with analogies in embodying abstract knowledge contribute to education's being more permanent and faster. In the research executed by Sever (2006), it is also seen that violin educators put emphasis on verbal explanation and use some analogies. For example analogies like "cake, cotton, tree branch, imagining etc." are given in order to describe body's relaxed posture. But, although analogies are used in the verbal narration, analogy as a concept is not discussed in the study.

Considering researches oriented to providing basic behaviors in violin education, it is emphasized that body should be in the most natural way that can harmonize with the instrument (Aydın, 2017; Öztürk and Özkan, 2016; Deniz et al.; Uslu, 2012; Sever, 2006; Barış et al., 2006). Regardless of which instrument is played, at beginner level suitable positioning of body according to the instrument's technique is an important factor influencing the success. "In instrument education, it is a well-known fact that correcting an acquired false technique is far more difficult than learning that technique for the first time. In addition to this, correction process of basic technical behaviors generally leads to despondency in students. False technical behaviors acquired during instrument education might lead to some problems: Student's acquiring easy and qualified sounds becomes difficult, he/she can get tired quickly, his/her desire to begin working again decreases, in case of slogging he/she can disincline to the instrument, and at the end he/she can get further away from the instrument completely with the worry of being unsuccessful about the instrument." (Çilden, 2006). Therefore, educators should benefit from different education methods like analogy in order to provide students a correct technique especially at beginner stage.

Using analogy method –referred frequently in materializing abstract concepts with a constructivist approach in physical sciences education and preschool education– consciously, especially in music education, contributes to teaching abstract music concepts by materializing them.

Considering the knowledge and cognitive levels of students on this matter, suitable analogies should be used. In order for learning to be realized, past knowledge of students should be identified well and suitable analogies for these should be used. Otherwise, the meaning teacher wants to convey and the thing student understands would be different and mislearnings may happen.

As well as basic analogy usage, it can be said that narratives and dramatized analogy usage are more efficient and catchy. That the things described to students are simple and understandable, and avoiding concepts that can lead to confusion can enable them to understand target concepts more clearly.

In conclusion, it can be said that analogy method is useful and supportive in terms of educators in order to show that producing proper and beautiful sounds, one of the basic dynamics of instrument education, has a mathematic and to express it in the best possible and efficient way; and is efficient and understandable as a support to permanent learning in terms of instrument students.

In literature scanning, a study on analogy in music education in Turkey is not encountered. As this is the first in its field, future researches that would evaluate the effects of analogy in different areas of music education would be supplementary to this research.

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