

Full Length Research Paper

The proposed model of writing with accompaniment of music education for students and its prospect in application

Izzet Yucetoker

Giresun University, State Conservatory, Music Department, Giresun, Turkey.

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The aim of this research is to prepare undergraduate music education students for a course model to write songs accompanied with one voice and show the functionality of its application. A first was lesson given to selected working groups and were asked to write children's songs accompanied. It was accompanied by the model described in writing during the course of twelve weeks, and tests have been made on the issues at the end of each lesson learned. School songs for the first course in the final draft version of the training course were given again to the students and were asked to write with them. There was a significant difference between the scores of the last lesson with students based on the results of the study.

Key words: Accompaniment, piano education, music education, proposed model.

INTRODUCTION

Music is a subject with very evocative words and various ideas in one's mind. The simplest definition is it is a sound that is pleasant to the ear; it is transmitted via emotions. When music is mentioned, the first thing that comes to mind is the artistic dimension of music. That is the art of music.

In art education, training is kept at the forefront of creativity; divergent thinking is developed by each student's personal development and trends in parallel to one of the most reliable media with an attempt to redirect (Buyurgan and Buyurgan, 2012:3).

The purpose of art education primary and secondary education is to develop children's thoughts and feelings for a healthier future. In art education, children with

strong art direction are guided in terms of professional skills and creativity. Art education is one of the most important branches of music education.

Music education is musical behavior of individuals gained through their lives, or musical behavior of individuals is the process of changing the purpose of their lives" (Uçan, 1996: 170). Music education prepares the artistic sense of an individual. The objective of this training is to enable student to use voice, develop their hearing and sense of power, rhythm, language development, team work and sense of self-confidence to raise a healthy society. Music education in instrument training graduates who have a very important function of artists and music teacher has a big contribution to the

*Corresponding author. E-mail: i.yucetoker@gmail.com.

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future professional life of the candidate.

According to Ozen (1996: 20), in instrument training, students establish a genuine connection to the music, the increasingly turn to professional and amateur music and music it should be seen as a way to pursue a career. According to this definition take care of the instrument training should be provided to students, no matter what level of education. Together with students to establish a link between music and their musical education, music and more will turn to love. If you start the level at which students begin, it will rise gradually and will be able to make career in musical education. Piano training represents one of the lower branches of musical education. Piano teaching is complemented by its practical and theoretical aspects. To reach the current level of teaching and learning in the course of practice and theoretical field at the same time, support must be shown each way (Kahramansoy, 2006:13).

Piano training, there are necessarily caused by the administration of the above-mentioned institutions. These reasons include: (Kutluk, 1996; cited Yüçetoker, 2009):

1- A person playing the piano polyphony grip, sight reading, musical hearing, harmony, musical forms such as the direction of the information found in the very important area of development opportunity.

2 – Piano solo instrument, as well as being a self-contained, to be accompanied by an accompanying instrument used to make the human voice or another instrument to increase the educational importance of music education.

Music education students are included in seven periods studied piano lessons. This course is technical and musical skills need to win in. They are also playing skills with these individuals to be trained in this course in the future has become a music teacher. When the course of the play, however, accompanied by a music teacher curriculum it seems to be only a period. Right hand played monophonic songs of the aim of the course is seen as a period of teaching experience of playing with, marches and folk songs adding the polyphonic playing with his left hand to gain skills. The expected behavior of students in this course;

Learn various musical sentence patterns.

Make harmonic gradation of a school song.

Examine forms of music for a school song.

To learn the usage of Harmonic walk.

Learn to play school song with both hands in unity.

Each voice is the voice of the master degree range.

This behavior can teach students in accordance with the practices associated with playing chords. However, any accompanying discussed can improve their writing skills.

The accompanied composition of the main melody or

tone to support the parties or to deliver her to the forefront and is defined as the party or parties intended to help him winning content and depth (Bilgin, 1998). The importance of intonation school students while performing the next song and the accompanying terms of this definition is able to give great sound. Despite the importance of the school told the accompaniment of the song, the number of accompanied in school music repertoire of songs written school is very small. This course is available as a music teacher and curriculum writing accompanied him. Therefore, student's harmony, form data, to take the course next to the see the accompanying write solfeggio and piano lessons there are thought to be of great importance.

Aim

The aim of this research is to prepare students for a summer course model for them to accompany their singing with one voice and show that model school students on the functionality of the application. There is also a music education curriculum as a result of the improved model in the light of the department to emphasize the necessity to take part in the course.

METHOD

Data collection

Data of the study were developed by Yüçetoker; the "performance evaluation form" was collected. The study group and writing skills associated with the pre-draft model studies were evaluated and scored 5 with grading. Later draft model work with writing skills and also evaluated at the end points are given the same grading system. These scores were measured and compared. Rate degrees are as follows: 1 point: 0-20 / 2 point 21 – 40 / 4 point 41 – 60 / 4 point 61 – 80 / 5 point 81 – 100

Population and sampling

Nigde University Department of Music Education students were selected as the study group. 17 girls and 13 boys consist of the selected students. Also, all the students in the study group, piano, harmony form information and lessons have a homogenous distribution at the same time.

Research design

The draft model was developed by the authors as experts in the field and 5 were evaluated as separate issues for each week's lesson. The issues are as follows:

1. Students do grading on a school song and the author on the degree of chord.
2. Students, accompanied by the singing of school graduations, measure the thinkers and writers of note.
3. Students were accompanied by piano melody written and the

Table 1. The analysis of t test pre – post tests for students with basic skills for writing.

Criteria	X	S	Sd	t	p
Rating	4,26	0,47			
Left hand figures	4,12	0,71			
Right-hand melody	4,38	0,51	70,236	4,340	.001
Playing	4,22	0,74			

Table 2. The analysis of t test pre – post tests for students with two hand writing skills.

Criteria	X	S	Sd	t	p
Writing with both hands	4,02	0,45			
Playing with both hands	3,78	0,72	68,052	3,411	.000

Table 3. The analysis of t test pre – post tests for students with advanced writing ability.

Criteria	X	S	Sd	t	p
Writing prelude	4,45	0,43	69,256	2,578	.002
Writing coda	4,32	0,51			

Table 4. The analysis of t test pre – post tests for students with editing ability.

Criteria	X	S	Sd	t	p
Writing all works	3,56	0,71	70,145	2,121	.000

school song.

4. The accompanying figure written for the left hand is given to students.
5. Students make harmonic analysis for the accompanying figure.
6. Students produce harmonic melodies based on the analysis made and composing songs sung accompanied with piano using two hands.
7. Right-school students writing the song melody and accompaniment and left separately requested.
8. Students make harmonic analysis of the tunes and the first author of an accompanying figure for the left hand.
9. Writing melody with left hand with prompt harmonic accompaniment.
10. Students sing accompanied by a friend, using two hands.
11. Students learn to write music and supplied input for measurement work.
12. Students learn to write a piece of code in four dimensions given.
13. Students wrote and produced the song with right and left hand accompaniment; composing music and code writers to produce entries.

Data analysis

Collected data were analyzed by using SPSS 18.0. The sub-

problems were shown separately via tables. The normality and variance homogeneity of data from the questionnaires were tested in determination of statistical different t- test ($P < 0,05$)

FINDINGS

In Table 1, students' harmonic scaling, writing figure for the left hand to the melody for the right hand, writing melody for the right hand to the figure for the left hand and writing melody and figure of two hand play at the same time is required. A significant difference between pre-test and post-test scores of students according to their scores was seen ($p > 0,001$)

In Table 2, the right to a school song and the students were asked to write with left hand for the melody separately and are accompanied by their summers playing with soloist. A significant difference between pre-test and post-test scores of students according to their scores was seen ($p > 0,000$).

In Table 3, two-hand accompaniment tunes from students to write a piece of music written within the guidelines were asked to login. Also within the same work rules have been told that four dimensions of writing code. A significant difference between pre-test and post-test scores of students according to their scores was seen ($p > 0,002$).

In Table 4, a melody of students writing with the left and right, all the work which he wrote the music and co entry has been requested in writing behavior. A significant difference between pre-test and post-test scores of students according to their scores was seen ($p > 0,000$)

DISCUSSION AND CONCLUSION

In this research program model attempts were made to arrive at certain basic conclusions. Students in music education studied piano, harmony, form and information, which are theoretical courses. Also playing lesson with a period is also seen as a compulsory subject in the curriculum. Accompanying a student's test results may seem enough to take this course the students seem to be accompanied by the development of writing skills. 30 students before the experiment to determine the child works chord, chords, and writing figures seem determined to leave as well as the harmonic mean of these figures. However, wanting to write melodies creativity, music and code entry level is significantly lower in writing disciplines. But the end of the experiment the students to produce appropriate melody chords, writing code and entrance music, which is quite successful in right and left separately to produce melodic and harmonic figures have been determined to hand. This is seen as core courses that students' harmony and according to the

results reveal the results influence the behavior is not to write with. Therefore, the next course of writing accompanied with the music education program is considered to play the course should be as well.

Many scientific articles and theses are written as accompaniment playing and writing. Çevik (2011), faculty of education department of music education for students with their problems playing lesson, the strain causes and proposed solutions related to the subject. Music teacher candidates emphasized that there should be more of accompaniment book. In addition, the vast majority of school students in the same study said that they had difficulty with writing songs with piano accompaniment. Here also given a separate writing classes piano accompaniment can be understood and it is important that students need to acquire these skills. Demirtas (2015), in determining their attitudes toward students with lessons and playing, made a study designed to compare the academic performance and attitudes. This study compared the results between the attitudes and achievements of students which emerged as a significant difference. In the same study these courses take place in the form of recommendations to improve the effective achievement of the necessity of writing and accompanied by piano students to be more comprehensive. These recommendations are said to reveal the necessity of writing course accompaniment. Küçük (2014) with music playing in his work with the teachers' hours playing with them it is less and stated that they feel inadequate in this regard. The same study also revealed that accompanied the play with a proportional writing course. Yurga and Kaya (2009) argued that lessons should be accompanied by the development of knowledge and skills about the function of harmony and form. Accompanied course is a set of theoretical course. It must therefore be aimed at developing the piano skills alongside the theoretical courses with a student's playing or writing skills.

Conflict of Interests

The authors have not declared any conflicts of interest.

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