

Full Length Research Paper

The effect of daily sight reading studies of the guitar students on sight reading and guitar performance

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This study was conducted to analyze the effects of regular sight reading studies of classical guitar students on their sight reading and their performance of classical guitar. In the research, experimental method was used with a pretest-posttest control and experimental group. The application process was carried out with 14 undergraduate students studying Music and Fine Arts Education Department from Marmara University. In the study groups, 7 students from the individual instrument training course made up the experimental group (n=7) and another 7 students from the individual instrument training made up the control group (n=7). Data were collected using “The Guitar Performance Grading Scale” and “The Sight Reading Performance Evaluation Scale”. The study included a 10-week experimental process. The process was carried out within 1 week of pretest evaluations by a jury of experts, 8 weeks of individual guitar instrument training performed by the researcher and 1 week of posttest evaluations by the jury. The data obtained was analyzed after the application and interpreted by statistical techniques. In the application that was done with the groups to analyze the influence of a regular sight reading practice upon sight reading skills, a significant difference was found between the experimental and control group posttest “Sight Reading Performance Evaluation Scale” scores in favor of the experimental group. In the other application done to analyze the influence of a regular sight reading practice upon classical guitar performance, a significant difference was found between experimental and control group in favor of experimental group “Guitar Performance Grading Scale” posttest scores. According to the findings, it has been concluded that the education given to the experimental group in the research positively influenced and improved the sight reading skills and classical guitar performances of the students; thus, various suggestions were given on the subject.

Key words: Instrument training, classical guitar education, sight reading, performance.

INTRODUCTION

Instrument training, which is the development of musical behaviour, the changing of musical behavior and the

process of musical behaviour, is necessary to achieve their goals and objectives musically (Uçan, 1997).

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“During individual instrument training, the main objectives are to train the students to play the instruments with the correct technique, to adjust the training time in a way to increase efficiency, to comprehend the musical cultures through instruments and to improve their musical skills” (Parasız, 2019: 19). The anticipated studies to acquire musical skills in instrument training often include performance-oriented skills and performance is expressed as a natural process or as a result of the practicing how to play the instrument. Considering that one of the basic tools of performing is the instrument, the instrument-performance relationship becomes even closer. Uçan (1997) emphasizes that when it comes to playing, music making and playing in this context, the concepts such as playing-singing-managing, voiceover/interpretation, composition, improvisation, are always associated with the connection of instrument and performance.

“Performance is generally a concept that determines the quantitative or qualitative results obtained as a result of a purposeful and planned activity” (Nursoy and Şimşek, 2001: 16). However, this definition may differ according to the characteristics of the disciplines. “Musical performance is an activity that requires high level motor skills and coordination, attention and memory, aesthetics, as well as interpretation skills in various ranges” (Nalbantoğlu, 2007: 68). The cognitive and affective accumulations as well as motor skills of an individual are expressed and reflected in the work to be performed, by combining the necessary technical structure with interpretive features.

However, at this point, the difference between performance and playing actions used in general music activities should not be forgotten. “Performance should be considered as a formal concept that shows expertise compared to ‘playing’ activity commonly used in general activities. Performance is an action that requires playing in every situation and a person can succeed in playing without a very successful performance” (Godlovitch, 1998: 13).

The performance experience usually comprises situations such as performance-oriented courses, exams, concerts, etc. According to the statements on communication provided by musical performance, “music is likened to a language, whereas performance is likened to a speech” (Godlovitch, 1998: 42). The student learns the rules of playing on stage, controlling the stage fright, sharing the music with others and communicating with the audience musically by presenting the performance which is the product of the individual work in front of the audience (Çimen, 2008).

Ensuring effective and developed performance experiences are closely related to the training process in which performance-oriented skills are transformed into behaviours.

The topics related to giving and developing a successful musical performance bring about a lot of research in this

area, especially the training and teaching strategies (Gabrielsson, 1999; Godlovitch, 1998; Ericsson and Lehmann, 1996; Lehmann and McArthur, 2002). Gabrielsson (1999) states that music performance constitutes a large area of study and he grouped the studies in this area under the headings of performance planning, examining various aspects of performance (sight reading, improvisation, feedback, motor skills, measurement, model and so on), examining factors affecting performance (physical, psychological and social) and performance evaluation.

The basis of a successful performance is the planning phase of the training process of the program to be performed, and this is important. Planned studies are effective in ensuring efficient work and reaching the intended goal as soon as possible (Demirel, 2005). Therefore, a careful and accurate planning formed by determining the purpose of the study without ignoring the situations that may arise from individual differences can be considered as the first step in achieving the goal. It is important to identify the parts that cause distress in the work piece, determine the source of the problems, and study the necessary pieces until the problem is eliminated; in other words, it is important to use problem solving skills. In his study, Özmenteş (2008) states that the learning tactics of the students in instrument training, before the performance, affect the cognitive and cognitive methods of engaging together and the skills pursued with this association provide the effectiveness of reaching a master player.

Gabrielsson (1999) states that after making the necessary plans to assimilate and perform the song to be played, working until reaching a decent level and performance planning becomes related to one another. He divided the last step of the process to mental-physical studies, memorization and repetition. The performance experience provides the opportunity for the performer to evaluate both himself and his environment; thus, evaluating the degree of maturity achieved by the individual in his instrument (Duruier, 2017). According to Krampe and Ericsson (1995), planned study is a highly structured activity to improve some aspects of performance for the identified goal and during the process, it is necessary to observe the deficiencies of the performance carefully; and studies aimed at the development of the identified deficiencies are required.

Another important issue in a successful performance is regular training habits. Özmenteş (2004) stated that insufficient and unconscious studying, irregular studying, long-term but inefficient studying habits are among the problems that students encounter in the process of instrument training; stating that it is imperative to guard these students against such habits, in order to achieve the aims of instrument education. Regular studying habits in order to better evaluate and repeat the process can provide the opportunity to create the necessary

behavioural characteristics for the student to use their time efficiently. Detection of the deficiencies observed during the performance or the parts that need to be improved can lead to new planning and guidance on situations that may cause nuisance.

In the experimental study conducted on piano students for the effective use of time, Pirgon (2013), found that students who studied regularly and daily during the piano playing process, which he expressed as a mental and physical activity, was more successful. When it comes to the relation between performance and practice process, effective use of instrument training process is one of the remarkable points. Therefore, daily studying habits as well as the aspects that should be included in the daily studying process are important. The study is based on the improvement of technical and musical expression, considering individual differences, studies on sight reading, improvisation, feedback, motor skills, measurement methods-data collection analyses (time, dynamic, tempo, structure, perceptual effects, targets and similar areas), psychological-social factors, physical characteristics (stress, hearing disorders, mental problems), and similar performance-related issues. In his research, Sarıkaya (2018), splits his study in three sections, including sight reading, practicing and memorizing. He emphasized that the problems that might arise in the working processes that are not carried out accordingly may cause anxiety.

In the daily study process, students are expected to gain skills that will contribute to the improvement of their performance by evaluating themselves and create solution suggestions for the problems they may face. Fenmen (1997), a renowned pianist and piano teacher, states that the excessive time of daily studying causes exhaustion and does not provide enough benefit. He divided daily studying into 4 sections that are working on the technique, working on new works, developing a studied piece, sight reading to recognize music literature, and states that sight reading is important because it helps students improve by advancing their literature knowledge, culture and vision, and points out the importance of not evaluating it as a wasted time.

Described as the reading, playing or singing of a musical writing for the first time, the sight reading instrument is defined as a skill that is required to be included in the studying process, which needs to be developed and that all musicians should have (Çimen, 2001; Fenmen, 1997; Kopiez and Lee, 2006. Wolf (1976) states that two different skills should be included on the basis of sight reading, which he defines as a very complex process, and he explains the first of these skills as reading skills and the second as mechanical skills. Fenmen (1997) divides sight reading into two, the first of which is to slowly read through notes, and the second one to be close to the original tempo of the work and reading as well as explaining character and expression.

He states that a good note reading should allow the eye to read ahead of the played measure. Sight reading lessons contribute to the development of skills, supporting the performance of the training process. "Sight reading offers rich possibilities such as creating a wider repertoire, getting to know the pieces more closely, as well as technical, style and comment development" (Nart, 2010: 21).

Many studies agree that sight reading is a skill that can be developed through learning. Çimen (2001) states that a systematic and daily study to be carried out within the program would improve the ability to sight read.

The most fundamental principle to be taken into account in sight reading studies is that students should be conscious about not playing songs above their sight reading capacities. The first goal of the student in developing the sight reading skills should definitely not be velocity, it must be correct and smooth playing without mistakes (Deutsch, 1959). In the beginning, it is important to implement the work in more general rules than very rigid and strict rules.

In sight reading studies, student's equipment should be taken into consideration. The correct note, rhythm and tempo playing, musicality, technical behaviors and other features behind sight reading skills should be meticulously placed in a planned and programmed training process. It is important for the student to be able to transfer the harmony, musical structure, musical hearing and writing as well as similar musical equipment to the sight reading process (Özer, 2010). It is necessary to gain cognitive behavior in sight reading studies and gain psychomotor skills by converting these behaviors to performance (Ergin, 2015). In the study, which examined the effects of metacognitive self-regulation on awareness, attitude and performance in guitar education, according to the metacognitive self-regulation, the pre-test and post-test scores of the guitar education student group performed with the guitar education are as follows: it was determined that there was an increase in the general attitude scores, there was a significant difference between the average performance of the sight reading general performance scores, and the awareness of regulation on making pre-sight reading strategies, implementing strategies during sight reading in addition to implementing the practice of post-sight reading.

Considering that performance is the result or product of instrument training, it can be said that the training of sight reading, expressed as one of the preliminary stages of performance education, constitutes an important education area which should be given in instrument education. Sever (2017) states in his study that examines the perceptions of musicians about music performance and sub-skill areas that musicians think that in sight reading, the study-learning skills is the key to a good study. The training of sight reading which requires regular working discipline, as well as in-class practices,

extracurricular practices and planning. Considering the changes that may arise from the individual differences of the instruments during planning, a necessary and valuable approach in terms of effective use of time which includes the process of sight reading education may be constituted.

One of the areas where sight reading education becomes important is the classical guitar education. The classical guitar is a musical instrument which first became popular as an accompaniment instrument, and in time, it started to attract the attention of many composers and musicians, and it later came into prominence as a solo instrument. Today, due to having a rich repertoire, it is being taught in many undergraduate education institutions. Conservatories, fine arts faculties, music teacher training institutions are the institutions where classical guitar education is widely used in instrument education.

Classical guitar is a tool that allows playing a piece in different positions through its features. The notes, sequences, games and chords in a classical guitar piece can be played in many positions. Many music instructors consider the range of the classical guitar sound as an advantage (Halvaşı, 1999; Elmas, 2003). The ability of the instrument to produce different sound types, the possibility to accompany the works and similar aspects provide advantages of use, but can also lead to sight reading difficulties. In terms of basic actions such as right and left hand harmony of classical guitar, accurate and clean play, technical actions such as right-left hand technique and serial position transitions, musicality-interpretation behaviors such as dynamics and similar features, involves a long, intensive and difficult working process in the acquisition of skills. For this reason, it is very important to plan the sight reading training for classical guitar and the extracurricular studies should not be ignored in this planning. It was observed that classical guitar sight reading studies are carried out as the playing of a work which has not been seen before, and extracurricular activities are not included (Küçükosmanoğlu, 2014; Türkmen, 2008).

Instrumental characteristics and individual differences may require different approaches to sight reading studies, except for some basic principles. One of the main reasons why the factors involved in sight reading skills cannot be generalized for all musicians is attributed to the fact that the instruments provide different technical conditions for musicians (Wolf et al., 2018). It is possible to see the differences of this approach in sources such as sight reading studies for different instruments. Daily sight reading studies prepared specifically for classical guitar can be considered valuable in terms of effective use of time and efficiency at this point. With such planning, students can be approached with an attitude that is suitable for their guitar technique and music levels, that is correcting and improving their deficiencies; relieving

towards the difficulties they may encounter throughout the process. Students may be encouraged to be competent in solving the problems they may face by considering their internal and external motivational interactions.

It is known that students studying in classical guitar education institutions face various performance processes. This process is particularly important for students who study at undergraduate education institutions and who will be experts in their fields when they graduate. Students are faced with performance in various exams, concerts, competitions and similar events during their guitar life. Considering the range of guitar literature, it is thought that the sight reading skill, which enable the recognition of more works, can contribute to the performance level of the students with the help of daily sight reading studies, which can be realized as a result of planning; this serves as the difference of classical guitar. From this point of view, a training consisting of daily sight reading studies to the students who received classical guitar education was planned. The research asks two questions: does daily sight reading studies in classical guitar education have an effect on students' guitar sight reading levels? does daily sight reading studies have an effect on the guitar performance levels of the students?

Research objective

The research aimed to test whether regular sight reading studies have an effect on guitar sight reading skills and guitar performances. The following hypotheses were formed.

The hypotheses were developed in order to test the effect of daily sight reading studies on guitar sight reading skills:

- (1) There is no significant difference between the experimental and control group pretest "sight reading performance evaluation scale" (SRPES) scores.
- (2) There is no significant difference between the control group pretest and posttest SRPES scores.
- (3) There is a significant difference between the experimental group pretest and posttest SRPES scores.
- (4) There was a significant difference between the experimental and control group posttest SRPES scores in favor of the experimental group.

The hypotheses were developed in order to test the effect of daily sight reading studies on guitar performance:

- (1) There is no significant difference between the experimental and control group pretest "guitar performance grading scale" (GPGS) scores.
- (2) There is no significant difference between the control

group pretest and posttest GPGS scores.

(3) There is a significant difference between the pretest and posttest GPGS scores of the experimental group.

(4) There was a significant difference between the experimental and control group posttest GPGS scores in favor of the experimental group.

The importance of the research

In the study, it is thought that the application process to determine the effect of daily sight reading pieces that will be given for classical guitar students to study sight reading regularly and the effects of the students on sight reading and guitar performances is considered to be important. There is no special planning for sight reading in instrument training courses. As in many similar institutions, students try to develop their sight reading skills by playing the different parts they have never played or want to play owing to their teachers' or their own initiatives. It is thought that this situation may cause problems and misperceptions when the students play a work that exceeds their levels or is below their levels. Kılıç (2016) found that music teacher candidates had difficulty in subjects related to electronic piano lesson. In a similar study, Umuzdaş (2017) examined the sight reading skills of music education students. Umuzdaş stated that students considered rhythm as a pressure in the process of sight reading and emphasized the fact that although sight reading is the key concept in piano education, it is generally ignored. It is important to develop sight reading skills by taking into consideration the characteristics of the student's equipment and instrument. Instrument education has a wide range of literature. Students' sight reading parts should support their performance processes. For this reason, it is important to select pieces in guitar literature that are appropriate to students levels and contribute to their progress in order to develop sight reading skills. In this study, it will be necessary to utilize the special sight-reading books created for classical guitar and to study the sight reading works in a systematic way in instrument education. It can be said that this study also may contribute to the field in terms of increasing the number of instructional materials related to sight reading that is not enough in the field.

METHODOLOGY

Research design

Experimental method was used in this research. Experimental and control groups, depending on a pretest-posttest model, formed the research design. Experimental research methods in the field of social sciences are generally used in hypothesis testing and measurement of the effects of different programs and applications (Karakuş and Başibüyük, 2011: 187). Pre-test posttest control

group model was used in order to test if students' sight reading lessons had an effect on sight reading skills and performances. Accordingly, after the stage of establishing the control and experimental groups in accordance with the pre-test data of the scales used in the research, the researcher explained the scope of the research collectively to the experimental group students and the students were given preliminary information, including how to do sight reading studies. To ensure regular sight reading practices, the students in the experimental group were given a sight reading schedule to be played in 2 weeks. The students were given a weekly sight reading schedule prepared by the researcher in order to check whether the students made them regularly. The students completed the schedule on a daily basis after the sight reading they made each day. After submitting the completed table to the researcher at the beginning of the week, they received new sight reading studies and a new chart. The researcher gave individual instrument training course with the control group and the experimental group students at the beginning of the experimental process. In these courses, only individual instrument courses were made with the students and no training was given to the experimental group. The design of the research was formed in this direction.

Study group

The study group was carried out with 14 undergraduate students studying at Fine Arts Education, Department of Music Education of Atatürk, Faculty of Education, Marmara University. The study group comprised classical guitar students of individual instrument training course during the fall semester of 2015-2016 academic years. Before the application process, the works played for the performance evaluation of the students were scored using GPGS and SRPES. Unrelated group t-test was used to determine whether the groups were equal. As a result of the scores obtained, 7 students were assigned to the experiment group (n=7) and 7 students were assigned to the control group (n=7).

Table 1 shows that the average SRPES total pre-test scores of the experimental group is =13.80, standard deviation is sd=2.74; the average total pre-test scores of the control group achievement test is =13.44 and standard deviation is sd=3.44. The average GPGS total pre-test scores of the experimental group is =37.21, standard deviation is sd=7.88, average total pre-test scores of the control group achievement test is =37.48, and standard deviation is sd=7.71 dir.

Table 2 shows that there was no significant difference between the sight reading performance pre-test scores of the experiment and control groups students (t:0.215; p:0.834). There was no statistically significant difference between performance pre-test point averages of the experiment and control groups students (t: -0.064; p:0.950).

Study and application process

The research included an experimental process that lasted for 10 weeks. The process was carried out within the scope of the pre-test evaluations carried out by the expert jury for 1 week, individual guitar instrument training conducted by the researcher himself for 8 weeks and the final test conducted by the expert jury for 1 week. The students of the experimental group performed a regular sight reading studies of individual instrument classes. The weekly sight reading charts given to the experimental group for the regular processing of these studies were collected by the researcher.

The pre-test and post-test evaluations were carried out by a jury composed of 4 guitar teachers and the researcher who has given

Table 1. The groups' sight reading performance evaluation scale and guitar performance grading scale pre-test scores' descriptive values of groups.

Scale	Groups	n	\bar{x}	Ss
SRPES	Experiment	7	13.80	2.74
	Control	7	13.44	3.44
GPGS	Experiment	7	37.21	7.88
	Control	7	37.48	7.71

Table 2. Unrelated group t-test results of experiment and control group sight reading performance and guitar performance pre-test results.

Measurement	n	Arithmetic mean	Standard deviation	Sd	t value	P value
Sight reading experiment	7	13.80	2.74	12	0.215	0.834
Sight reading control	7	13.44	3.44			
Guitat experiment	7	37.21	7.88	12	-0.064	0.950
Guitar control	7	37.48	7.71			

guitar courses in the music education undergraduate programs. The jury members include three assistant professors and a lecturer. Before starting the application process, one work and one étude were determined, considering the opinions of 6 classical guitar educators who are experts in the field of guitar education in music education undergraduate programs. In the selection of the works, attention was paid to the levels of the students who formed the study group and the fact that the pieces have not been played before. Partial and technical features of the pieces belonging to different periods were featured. In the selection of the students' levels, Esim Can's work titled "Miniatur 5 from Colombia to Sweden" and Francisco Tarrega's etude titled "Estudio de Velocidad" were evaluated as the appropriate pieces for the study process. These parts were not included in the repertoire of the undergraduate guitar program and therefore have not been previously played by the students. In the selection of the resources to be used for the training of the sight reading pieces, which was planned to be given to the experimental group to sight read, the opinion was taken from the same 6 expert guitar teachers, including the researcher who was previously used in the selection of the parts. It was understood that the most suitable sight reading works were included in Robert Benedict's guitar sight reading books and Benedict's two books were chosen as the source. These are preferred because the books in question are presented with a regular and systematic approach to reading the notes, analyzing the positions to be played on the guitar, rhythm, interpretation, dynamic, expression, and many other technical and musical works. The same two sight reading books for SRPES were used in the selection of the sight reading pieces for the pre-test and post-test applications. Two sight reading parts were determined for the pre-test and posttest evaluation; Robert Benedict's (1985a) "Sight Reading for the Classical Guitar" (Level 1-3) No: 64 and 73 for the pre-test and Robert Benedict's (1985b) "Sight Reading for the Classical Guitar" (Level 4-5) No: 58 and 60 for the post-test were selected.

Before starting the study, 1 etude and 1 work were selected for the performance evaluation and the students were asked to examine the given pieces for 10 days. At the end of the tenth day,

the given pieces were played in the first pre-test evaluation with two sight reading pieces for the second pre-test. Preliminary tests and evaluations were made by the evaluation jury consisting of 3 experts and the researcher who is a lecturer in guitar education.

Before the beginning of the sight reading training with the experimental group, a verbal informative meeting was held, explaining the details and contents to the whole study group. In the meeting, starting with the definition of sight reading, a presentation was made about the topics including the basic steps, methods, materials to be used, performance-sight reading relationship and similar explanations. It was aimed to draw attention to the basic points that should be given importance in order to improve the sight reading ability. Statements supported by the studies regarding the literature were on the effects of internal balance of a person, the effects of emotional tensions on the performance of sight reading, and the ability to observe themselves objectively.

In the application process, individual instrument guitar lessons were carried out once a week for 8 weeks with the experimental and control group. In the undergraduate education, one work and one etude were studied considering the opinions of the 6 guitar teachers who gave guitar lessons. In this process, unlike the control group, the experimental group was given sight reading pieces weekly, which are intended to be included in the 8-week process from the sight reading books used as resources in order to perform regular sight reading studies.

The works to be played by the experimental group students in the 8-week application process were ranked among them, from the lowest to the highest. The samples given for daily additional sight reading studies were selected from technical, musical and rhythm studies. Form knowledge, theory, interval studies, rhythm samples, dynamics and similar subjects that will strengthen musical aspects were formed in a way to support the sight reading techniques.

In the last week of the research, the posttest application of the experimental and control groups was done. The pieces that were played in the pretest application of the research were followed by the same expert jury in the posttest application and were scored using the GPGS. Posttest sight reading parts were scored using

Table 3. Independent group t-test results of experimental and control group sight reading performance pretest results.

Measurement	n	Arithmetic mean	Standard deviation	Sd	t value	P value
Sight reading experimental	7	13.80	2.74	12	0.215	0.834
Sight reading control	7	13.44	3.44			

Table 4. Dependent group t-test results of control group sight reading performance pretest-posttest comparison results.

Measurement	n	Arithmetic mean	Standard deviation	Sd	t value	P value
Sight reading pretest	7	13.44	3.44	6	-10.73	0.000
Sight reading posttest	7	17.71	3.19			

SRPES.

Data collection tools

"Guitar Performance Grading Scale" and "Sight Reading Performance Evaluation Scale" were used to collect data.

Guitar performance grading scale

GPGS which was developed by Akçay (2011) was used, in order to evaluate students in the guitar instrument education. The scale for product and process evaluation consisted of a total of 15 items in three sub-dimensions which were "Basic Actions", "Technical Actions" and "Musical Impact and Interpretation". The scope and construct validity of the scale were found to be acceptable. The internal consistency test results to determine the consistency of the scale were in the ranged 0.81 - 0.86. The Cronbach Alpha reliability coefficient was calculated to be 0.84. The interrater reliability test and the Kendall's W coefficient were determined to be 0. The results indicated might be said to be appropriate for use in the performance evaluation of the scale.

Sight reading performance evaluation scale

In this study, SRPES, developed to adapt guitar by Uyan (2012), was used. The scale was adapted from the "Piano Rubrics" to the guitar, which was developed by Kaynak (2011) in order to evaluate the test performance of the piano students more systematically, and was converted to the "Sight Reading Performance Evaluation Scale". Consisting of nine criteria, SRPES is a rubric scale with four likert type scoring. According to the results of the analysis from the reliability test, The Cronbach Alpha reliability coefficient of the scale, which had sufficient scope and structure validity was calculated to be 0.95. This result indicated that the use of the scale is acceptable.

Data analysis

In order to test whether the obtained data showed normal distribution characteristics, a one-sample colomogorov-smirnov test was applied. Since the scales used in the research showed normal distribution characteristics, parametric techniques were used in the analysis of the data. In this study, unrelated group t-test was used

for pretest and control group pre-test and post-test pretest-posttest evaluations were used for pre-test and control groups.

FINDINGS

Test for the effect of daily sight reading studies on the guitar sight reading skills:

From the hypothesis test, "there is no significant difference between the experimental and control group pretest SRPES scores." The results of the independent group t-test performed for the significance of the difference between the pretest mean scores of the experimental and control group sight reading performances are shown in Table 3. As shown in Table 3, there is no significant difference between the sight reading performance pretest scores of the experimental and control group students (t:0.215; p:0.834).

From the hypothesis test, "there is no significant difference between the control group pretest and posttest SRPES scores." The results of the dependent group t-test performed for the significance of the difference between the pretest-posttest mean scores of the control group sight reading performances are shown in Table 4. As shown in Table 4, a statistically significant difference in favor of the posttest was found in the sight reading performance pretest-posttest scores of the students in the control group (t:-10.73; p:0.000).

From the hypothesis test, "there is a significant difference between the experimental group pretest and posttest SRPES scores." The results of the dependent group t-test performed for the significance of the difference between the pretest-posttest mean scores of the experimental group sight reading performances are shown in Table 5. As shown in Table 5, a statistically significant difference in favor of the posttest was found in the sight reading performance pretest-posttest scores of the students in the experimental group (t:-23.20; p:0.000).

From the hypothesis test, "there is a significant

Table 5. Dependent group t-test results of experimental group sight reading performance pretest-posttest comparison results.

Measurement	n	Arithmetic mean	Standard deviation	Sd	t value	P value
Sight reading pretest	7	13.80	2.74	6	-23.20	0.000
Sight reading posttest	7	31.21	3.26			

Table 6. Independent group t-test results of experimental and control group sight reading performance posttest results.

Measurement	n	Arithmetic mean	Standard deviation	Sd	t value	P value
Sight reading experimental	7	31.21	3.26	12	7.81	0.000
Sight reading control	7	17.71	3.19			

Table 7. Independent group t-test results of experimental and control group guitar performance pretest results.

Measurement	n	Arithmetic mean	Standard deviation	Sd	t value	P value
Guitar experimental	7	37.21	7.88	12	-0.064	0.950
Guitar control	7	37.48	7.71			

Table 8. Dependent group t-test results of control group guitar performance pretest-posttest comparison results.

Measurement	n	Arithmetic mean	Standard deviation	Sd	t value	P value
Guitar pretest	7	37.48	7.71	6	-9.26	0000
Guitar posttest	7	64.51	4.76			

difference between the experimental and control group posttest SRPES scores." The results of the independent group t-test performed for the significance of the difference between the posttest mean scores of the experimental and control group sight reading performances are shown in Table 6. As shown in Table 6, a statistically significant difference in favor of the experimental group was found in the sight reading performance pretest-posttest scores of the students in the experimental and control groups.

Test for the effect of daily sight reading studies on the guitar performance scores

From the hypothesis test, "there is no significant difference between the experimental and control group pretest GPGS scores." The results of the independent group t-test performed for the significance of the difference between the pretest mean scores of experimental and control group guitar performance are shown in Table 7. As shown in Table 7, there is no significant difference between the sight reading

performance pretest scores of the experimental and control group students (t: -0.064; p:0.950).

From the hypothesis test, "there is no significant difference between the control group pretest and posttest GPGS scores." The results of the independent group t-test performed for the significance of the difference between the pretest-posttest mean scores of control group guitar performance are shown in Table 8. As shown in Table 8, a statistically significant difference in favor of the posttest was found in the guitar performance pretest-posttest scores of the students in the control group (t:-9.26; p:0.000).

From the hypothesis test, "there is a significant difference between the pretest and posttest GPGS scores of the experimental group." The results of the dependent group t-test performed for the significance of the difference between the pretest-posttest mean scores of the experimental group guitar performances are shown in Table 9. As shown in Table 9, a statistically significant difference in favor of the posttest was found in the guitar performance pretest-posttest scores of the students in the experimental group (t:-19.22; p:0.000).

From the hypothesis test, "there is a significant

Table 9. Dependent group t-test results of experimental group guitar performance pretest-posttest comparison results.

Measurement	n	Arithmetic mean	Standard deviation	Sd	t value	P value
Guitar pretest	7	37.21	7.88	6	-19.22	0.000
Guitar posttest	7	82.48	2.64			

Table 10. Independent group t-test results of experimental and control group guitar performance posttest results.

Measurement	n	Arithmetic mean	Standard deviation	Sd	t value	P value
Guitar experimental	7	82.48	2.64	12	8.71	0.000
Guitar control	7	64.51	4.76			

difference between the experimental and control group posttest GPGS scores.” The results of the independent group t-test performed for the significance of the difference between the posttest mean scores of the experimental and control group guitar performances are shown in Table 10. As shown in Table 10, a statistically significant difference in favor of the experimental group was found in the guitar performance pretest-posttest scores of the students in the experimental and control groups ($t:8.71$; $p:0.000$).

DISCUSSION

It was established that there was no significant difference between the SRPES pretest scores of the groups. This situation shows that both groups were the same in terms of sight reading skill levels at the initial stage of application. “the researchers wanted everything between the experimental group and the control group to be equal” (Altunışık et al., 2010). Therefore, it is important that the values between the groups do not make a significant difference in the creation of the working groups required to test the effect of regular sight reading studies on the perfection of guitar sight reading. Thus, it may be possible to determine the effect of regular sight reading studies on the guitar performance scores. This situation can also be considered as one of the necessary stages in terms of objectivity of the application process.

A significant difference was found between the control group pretest and post test SRPES scores in favor of the control group in the present study. Although there is no definitive judgment about how this difference occurs, it is a known fact that the measurements made at different times in instrument performance differ from each other. In this respect, it can be said that the performance of the instrument can change momentarily depending on some difficulties. In this study, due to the nature of performance, it is thought that the reasons arising from the instant measurement may affect this result. In addition, the

opinion of the researcher and the evaluating raters is that the control group does not observe a visible and sustained change in the sight reading skills. The main point to be taken into consideration in the present hypothesis is the difference between the final test deciphering skills of the experimental and control groups. When the results of the research are examined, it is considered important that the difference between the sight reading skills of the groups is in favor of the experimental group in terms of meaningfulness.

In the research, a significant difference was found between experimental group pretest and posttest SRPES scores. According to this result, it can be said that regular sight reading studies given to the guitar students in the individual instrument education course which formed the experimental group positively affected and improved the students' sight reading skills. In the experimental study by Küpana (2011), on the effectiveness of the piano sight reading program for music-teacher candidates, a significant increase in the level of piano skills among the experimental group teacher candidates who had sight reading training was discovered. The contribution of sight reading lessons to sight reading performance makes it important to consider them as a part of instrument training courses. In the study by Türkmen (2008), which was related to sight reading levels of the music teacher candidates, it was stated that the music teacher candidates could include the activities outside the course. In a similar study by Küçükosmanoğlu (2014), in which the opinions of the guitar students studying in the music teaching undergraduate program were taken. It was determined that sight reading lessons were included in the individual instrument training class, but these lessons were conducted partially. The development of the sight reading level is ensured by regular trainings. It is important to note that regular sight reading lessons have a positive impact on sight reading performance.

In the study, a significant difference was found between the experimental and control group posttest SRPES scores in favor of the experimental group. It is thought

that this progress in the sight reading performance of the experimental group was significant for the study to be meaningful. In the experimental study by Dalkıran (2011), to determine the mistakes of violin students when sight reading a work and to reveal whether sight reading education develop sight reading skill, it was concluded that the sight reading can be developed in favor of the experiment group with a systematical and continuous study. In a study by Kurtuldu (2015), on the association of learning styles and sight reading skills, it was found that there was a linear relationship between the success of the piano course students and their sight reading skills. Individual instrument training course is one of the basic courses related to the sight reading education. This situation suggests that during the research process, the difference in the control group with ongoing guitar courses should not be ignored; also, the result can be evaluated as a reflection of the accumulation obtained during the application period, which lasts 1 school term. In the experimental study by Özer (2010) on sight reading skill achievements in piano education, it was determined that the education which was conducted with specifically developed regular sight reading lessons for piano sight reading by the experimental group improved their sight reading skills. The results of the study are thought to be similar to the results of this study. It is important for the sources used in the sight reading education to be instrument specific, in order to gain the skills of the instrument. In a study by Öztutgan (2018) on the method to develop guitar sight reading, it was determined that guitar sight reading methods were not used in sight reading education, and was expressed as a skill that can be developed by a great majority of educators. Sight reading methods developed for the classical guitar should be considered as resources that allows both curricular and extracurricular planned and systematical daily sight reading practices regarding the ways that can make up students' deficiencies with numerous daily sight reading pieces and study stages about technical and musical subjects. It is thought to be an example that supports this idea in terms of the use of the daily guitar sight reading books in the application process of the study, in which a favourable progress is obtained. Students often try to sight read the works above their levels. Beginning and advancing step-by-step with sight reading lessons below students' levels is a point to be taken into consideration in an accurate and rigorous study process.

Babacan (2014) analyzed music teacher candidates in the study of piano education. Babacan reached the conclusion that music teacher candidates practiced the studying principles before and through the sight reading process in a weak way. At this point, it can be said that regular sight reading studies contain an important application area in the adaptation of the principles that make up the sight reading phase. In his study, where he presented the basic points of sight reading and its rough

aspects, Richman (1986) states that when studying a work, the need to think and analyse comes up and therefore the sight reading piece is played better.

In this study, it was determined that there was no significant difference between the experimental and control group pretest GPGS scores. This situation shows that the groups are equal to each other. It is another required reason to start practicing that the guitar performances of the groups which have similar values before they start to practice in terms of sight reading skill levels are the same. Thus, it may be possible to determine the effect of regular sight reading studies on guitar performance.

In this study, a significant difference was found between the control group pretest and posttest GPGS. According to this result, it can be said that within the process, the maintenance of the education given to the guitar students in the individual instrument education course for the control group positively affected and improved the students' guitar performance. The study included a total of 10 weeks, divided into two weeks of pre-test and post-test evaluations. Considering the fact that a semester in the institution where the application is carried out includes 14 and 4 weeks of this process consist of students' class registration, midterm and final exams weeks, end-of-term concerts and similar activities, it can be considered that the remaining 10 weeks constitute a process that can be considered as half a semester. Therefore, it may be possible for the guitar students in the control group to show differences between the performance pre-test and post-test evaluations of the individual instrument training course during the application. Since the same works were given to the experimental and control groups during the application process, it is thought that the control group differs. Education, in the simplest terms, is expressed as a process of creating a change in behavior to achieve the goal set for a certain purpose (Ertürk, 1972). Individual instrument training courses, just like every other course, consist of educational situations that serve to realize the goals that are considered appropriate for the students gain. The new information obtained during the individual instrument course process can provide additional equipment to students in this aspect of the sight reading studies, which are carried out in the form of revision and revision of the information that is needed. In the study by Odabaş (2018), it was found that there was a positive relationship between the skills of sight reading and harmony and piano successes. In the part in which the effects of regular sight reading studies on sight reading performance are tested, results that might be caused by similar reasons are encountered.

In the study, it was observed that there was a significant difference between the experimental group pretest and posttest GPGS. In this case, it is seen that guitar training has a positive effect on students' performance.

In the present study, a significant difference was found between the experimental and control group posttest GPGS scores in favor of the experimental group. According to this result, guitar performance posttest score average of the guitar students during individual instrument training course who comprised the experimental group is higher than those from the control group. This means the experimental group students were positively influenced; thus, their improved their sight reading skills improved. This result can be interpreted as a positive relationship between instrument training and sight reading skills.

In the experimental study by Can (2016), conducted on undergraduate guitar students to analyse the effect of daily work program in classical guitar education, daily work programs were created for students and students were asked to apply for the program and to observe themselves. From the study, it was seen that sight reading and performance levels of the students who applied the daily work program developed in a positive way. The contributions of sight reading studies to the sight reading performance of guitar can enable students reflect on their behavior positively on the areas connected to their musical equipment. In the study on sight reading skills of music students by Önder (2014), it was determined that self-efficacy perceptions and attitudes of sight reading skills were higher in vocational music students who took time to develop their sight reading skills in their extracurricular personal trainings. The sight reading skills developed by regular sight reading lessons provide experience in converting behaviors into performance. It is thought that this study, which is carried out with regular sight reading studies during the implementation process, can provide experience for performing. In the study by Üstün (2018) conducted on individual instrument flute students, it was determined that sight reading education performed with curricular and extracurricular lessons in terms of performance, has a positive effect on students' motivation for exams and course success, and on the motivation of the students. This study, which indicates that the sight reading education has a positive effect on the students' performance, is similar to the results of the study. In studies examined, the sight reading skill is expressed by many educators and musicians as an important area to be included in the process of study (Fenmen, 1997; Richman, 1986). A conscious study and evaluation process is important at the core of successful performance. For this reason, pre-performance and post-performance processes are also important for performance. Pre-performance process is important in terms of creating environments to provide performance experience; whereas evaluating the performance moment is important in terms of determining the points that are considered necessary after performance, and planning the process. In the experimental study by Yokuş (2010),

which was conducted on guitar students, it was found that the metacognitive awareness level had a positive effect on the performance success of the students in guitar education. It has been thought that the sight reading process should be well planned since it is a necessity and is an important part of pre-performance process. In a study, Zhujov (2014) underlined that sight reading education is one of the principles in undergraduate music institutions and examined the strategies that advanced pianists make when sight reading. The findings of the study showed that the institutions providing undergraduate education emphasize the need for new approaches in the development of sight reading curriculums.

SUGGESTIONS

To generalize this result, others are encouraged to carry out new researches on sight reading, with this research as a start point. This study, which was done on undergraduate guitar students, can be of value in different levels with different working groups. At this point, it is advisable to include regular sight reading lessons in instrument training and to apply such lessons, using specific resources developed for sight reading and to write books for sight reading. Since sight reading is usually done on the initiative of the student and the teacher, it may be advisable to include sight reading training in the instrument training course programs.

CONFLICT OF INTERESTS

The authors have not declared any conflict of interests.

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