

## PAPER DETAILS

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## Conservatory Voice Department Students' Opinions on Piano and Accompaniment Courses in The Covid-19\*

### Konservatuvar Şan Anasanat Dalı Öğrencilerinin Covid-19 Sürecinde Piyano ve Eşlik Derslerine İlişkin Görüşleri

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#### ABSTRACT

*The aim of this study is to determine the views of the students studying in Conservatory Classical Western Music singing departments about online distance education piano and accompaniment lessons, which were switched to emergency online education during the Covid-19 period. This study is a qualitative study and has a phenomenological design. The data in the research were obtained through a semi-structured interview technique with a form created with open-ended questions created by the researcher within the framework of the literature. According to the content analysis, internet connection and synchronization cause the most problems due to the fact that synchronization, which is a very important element of piano and accompaniment lessons by nature, cannot be provided in online education. In addition, it is seen that not being able to read body language, gestures and facial expressions are the most negative factors in piano and accompaniment education. The most negative criticism about online education is that online education cannot be effective in piano and accompaniment lessons, and the most positive opinion is that the exams are evaluated based on audio and video recordings. As a result of this qualitative research, it can be recommended to develop the technical infrastructure, update the curriculum, and support the online learning environment with augmented reality applications*

**Keywords:** Music education, Piano education, Accompaniment education, Online education, Emergency online education

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## ÖZ

*Bu çalışmanın amacı, Covid-19 döneminde acil uzaktan öğretime geçen konservatuvar Klasik Batı Müziği şan anasanat dallarında öğrenim gören öğrencilerin çevrimiçi uzaktan eğitimde piyano ve eşlik derslerine ilişkin görüşlerini belirlemektir. Bu çalışma nitel bir çalışma olup, olgubilim desenindedir. Araştırmada veriler, alanyazın çerçevesinde araştırmacı tarafından oluşturulan açık uçlu sorular ile oluşturulmuş form ve yarı yapılandırılmış görüşme tekniğiyle elde edilmiştir. İçerik analizi sonucunda piyano ve eşlik derslerinin doğası gereği çok önemli bir unsuru olan senkronizasyonun çevrimiçi eğitimde sağlanamaması sebebiyle, internet bağlantısı ve senkronizasyonun en çok soruna sebep olduğu, ayrıca beden dili, jest ve mimikleri okuyamamanın, piyano ve eşlik eğitiminde en olumsuz faktörler olduğu görülmektedir. Çevrimiçi eğitime ilişkin en olumsuz eleştirinin, piyano ve eşlik derslerinde çevrimiçi eğitimin etkili olamayacağı, en olumlu görüşün ise sınavların ses ve video kaydına bağlı olarak değerlendirilmesinin olduğu görülmektedir. Nitel araştırma yaklaşımı ile yapılan bu çalışmanın sonuçları doğrultusunda, teknik altyapının geliştirilmesi, müfredatın güncellenmesi, artırılmış gerçeklik uygulamalarıyla çevrimiçi öğrenme ortamının desteklenmesi önerilebilir.*

**Anahtar Kelimeler:** Müzik eğitimi, Piyano eğitimi, Eşlik eğitimi, Uzaktan eğitim, Çevrimiçi eğitim, Acil uzaktan öğretim

## INTRODUCTION

The COVID-19 pandemic process has seriously affected the education process in Turkey as well as all over the world. The coronavirus epidemic (COVID-19), which started in the first months of 2020, affected the whole world. With this epidemic, countries started to follow different ways and methods in social, economic, education, and other fields in a short time (WHO, 2021). Education, on the other hand, has moved online in a short time. There are 123 distance education units in universities in Turkey. These units continued their training activities online using their infrastructure during the COVID-19 process (YÖK, 2021). Distance learning is a formal education method affiliated with an institution where teachers and students are in different environments and they communicate with each other through interactive communication technologies. Many universities in Turkey provide distance education services for departments. Before the pandemic, some universities (Anadolu university etc. ) have performance-based courses in their distance education modules. According to Artaç (2018) distance education of instrument lessons at conservatory level, According to the views of the

educator regarding the instrumentation method, direct intervention at the initial stage of the instrument. difficulty in understanding technical behaviors such as holding posture from the screen, internet interruption, Due to problems such as delay and the inability to transmit the sound exactly, musical expressions, sonority ,negative effects such as not being able to be reflected, simultaneous accompany not possible. In related studies at pandemic period, it is seen that they encountered many difficulties due to the internet and applications in distance education during the pandemic period, problems related to inexperience, technological infrastructure and competence, problems related to communication and interaction, and limited preparations, (Afacan, 2022; Ayaz, 2021; Çardak and Güler 2022; Kahraman, 2020; Şenol Sakin, 2021; ). As Romitsovsky stated, it is necessary to determine and develop a targeted education model and to support the technological infrastructure in order to carry out distance education activities. (Romizowski, 2004). Online education, including online teaching and learning, has been studied for decades. Related research suggests that effective online learning results from careful instructional design and planning, using a systematic model for design and development (Branch and Dousay, 2015). However, as it is known, it is stated in many studies that with the sudden transition to distance education in the whole world and in Turkey during the Covid 19 period, it does not provide an effective and systematic distance education process. Emergency online teaching (EOT) due to COVID-19 is different to well planned online learning experiences (Lorenza & Carter, 2021). Therefore, the transition to emergency distance education brought many difficulties and inexperience, mainly technology (Barbour et. al.2020). As can be seen, the conservatories had to adapt quickly to the distance education process without preparation and infrastructure during the COVID-19 process. As stated in the literature, it is seen that the fields that provide education for the application of fine arts, music and visual arts are most negatively affected.

However, this process has brought with it mainly negative factors. Visual Arts (painting, sculpture, etc.), Auditory Arts (music, etc.), and Dramatic Arts (opera, ballet, etc.), namely Fine Arts, are among the applied courses that are thought to be negatively

affected in the distance education process (Yücetoker, et al. 2021, p.110). Bu kısım çıkartıldı.Our and Sonsel (2021), in their study named COVID-19 and Digital Literacy: Assessing Pre-service Music Teachers' Views on Piano Lessons Provided in Emergency Remote Teaching shows that due to the lack of synchronization and sound problems due to the lack of technical infrastructure and also the insufficient level of digital literacy, They concluded that the students were of the opinion that the piano lessons could not be conducted effectively.Performance-based online courses, such as instrumental lessons and singing activities, are not based on reading materials. The student should watch the teacher to learn how to hold a musical instrument, how to produce sound, and, on occasion, the necessary body movement for musical expression (Koutsoupidou, 2013, p.143) In this context, as a specific condition, music and performance-based online courses are affected quite negatively by the pandemic process.

Piano education is considered an instrument of education accepted all over the world (Yücetoker et al., 2021). The piano lesson is used as a supporter in all kinds of lessons in the related field. Piano lesson and piano accompaniment can be seen as the most important supporting lessons for a singer. The individual who aims to be a singer performs a large amount of practice related to singing through piano lessons. At the same time, playing the piano is a basic lesson that can be used in terms of practice while creating the singing repertoire. In addition, as Kutluk (2001) stated, piano lesson is a basic lesson in music education at all levels. The important part of an opera singer's repertoire consists of opera arias and pieces. These accompaniments could not be performed by the orchestra; in environments such as lectures, workshops, exams, competitions, or recitals, these accompaniments are performed with the piano. Piano accompaniment is an integral and compulsory part of an opera singer's educational process and professional life. (Artaç, 2012, p227)In this process, the fact that piano and accompaniment lessons could not be carried out synchronously brought many negative factors.

In the twentieth century, a great invention has completely changed the world's perception of the world. The development of the new fields of human production and

life has had a great impact. This is the birth of the computer (Li, 2016, p.120). The use of computers and technology can be seen as the most important tools in distance education. For online teaching, there is a need to follow technological progress, higher internet speed connections, and higher accuracy in lessons that require musical performance and the creation of virtual environments that will reduce the socio-psychological gaps that can be caused by distance education (Koutsoupidou, 2013). In this context, “A typical phenomenon of artistic education should have developing and active implementing of electronic educational resources, using the information and multimedia sources, electronic textbooks and manuals, educational and methodical software tools, etc” .-Havrilova et. al. (2019) states that electronic resources should use effectively in artistic art education As stated above, distance education is based on certain criteria and technological materials. Due to the suddenness of the transition to the pandemic, unpreparedness has caused many disruptions.

During the COVID-19 process, many studies have been carried out based on the opinions and experiences of music educators and students in Turkey and around the world about the emergency online teaching (EOT) (Akyürek , 2020; Calderen-Garrido and Gustems-Carnicer, 2020; Daubney and Fautley, 2020; İnal et al., 2021; Nichols, 2020; Özer Üstün, 2020; Ryan and Mayo, 2021 Sarıkaya, 2021 A ;). In general, these to online education and online music education studies show that there is a general adaptation problem in music education. With the sudden transition, it is seen that many problems are encountered in the internet, technology, economics, and social and psychological fields.

In Akyürek's (2020) research, it is seen that the global epidemic, which is developing in an unusual way all over the world and disrupts face-to-face education, caught the lecturers working in the music programs of universities unprepared. In these studies of Umuzdaş and Baş (2020), Ozer and Ustun (2020), it was stated that there was a loss of performance in applied fields in general and that during the Covid 19 distance education process. According to Neuhaus (1993), music is a tonal art. Since music is a tonal art, the most important task (the primary task of any performer) is to work on the

tone. Courses in online distance education can be conducted synchronously or asynchronously. During the Covid 19 period, due to the emergency distance education process, there were major disruptions in education due to the loss of non-verbal elements such as tone, synchronization during education, mimics and gestures, which are important in music education. not implemented effectively enough. This is due to reasons such as the inadequacy of the internet and technical infrastructure, and the fact that educators and students are unprepared for online education.

In this study, using qualitative research methods, an in-depth view of the experiences of conservatory students regarding these two courses was attempted to be established, and a detailed framework was tried to be established regarding the process.

For this reason, it is aimed to determine the views on Covid-19 emergency remote education about piano and accompaniment lessons, which can be considered as the basis of conservatory education and are thought to have a special importance in singer education. In this context, the following research problems were used:

- 1-) What are the opinions of conservatory music students about online distance learning?
- 2-) What are the positive factors for piano education in distance education?
- 3-) What are the negative factors for piano education in distance education?
- 4-) What are the positive factors for accompaniment education in distance education?
- 5-) What are the negative factors for accompaniment education in distance education?
- 6-) What are their educational expectations and demands about online distance learning?

## METHODOLOGY

### Study Pattern and Study Group

This study is a qualitative study and has a phenomenological pattern in that it focuses on evaluating the experiences of the 3 state conservatories regarding piano and accompaniment lessons during the COVID-19 period. The snowball sampling method was used in the selection of the participants. The study group, which was determined by the random sampling method, consists of 14 singing students ( N=14 ,11 female, 3 male) from the state conservatories of three different universities who voluntarily agreed to participate in the study. Phenomenology is people's understanding, feelings, and perspectives about a particular phenomenon or concept and how they experience this phenomenon, enabling them to express their perceptions. It is a qualitative research method used (Ros et.al.1995,p,1124). 1124). According to Creswell (2013), participant selection strategies are within a very narrow range in phenomenological studies. Because individuals with experience of the studied phenomenon were required, this study used Patton's (2002) homogeneous method. To conduct the study, permission was obtained from the Ankara University Ethics Committee. Participants were informed about the study and were asked about their experiences in accompaniment and piano education in online education. According to Seidman, the research method most consistent with people's ability to construct meaning through language is interviewing (Seidman, 2006). The researcher conducted telephone interviews lasting 20–30 minutes, depending on the students' availability, from February to July 2021. The major limitation of the study is that it consists of students whose field is opera. After each question asked in the interviews with the participants, the answers were repeated and confirmation was requested from the participants. Misunderstood questions or parts were corrected immediately. Before the interview, each participant was explained about the research and the interview. This study, which focuses on the experiences of conservatory students regarding piano and accompaniment lessons during the COVID-



19 process, has an interpretative phenomenological design that aims to identify relevant views.

### **Data Collection Tool**

The data in the research were obtained through the semi-structured interview technique with the form created with open-ended questions created by the researcher within the framework of the literature. The data for this study were gathered through a semi-structured interview process, which entailed asking semi-structured but flexible interview questions, with the majority of the interview consisting of problems to be clarified, collecting specific data from each participant, and containing no pre-determined statement and question details (Merriam, 2018, p.87). The study's topic is based on the approaches and perspectives of distance education students. Before the application, pilot interviews were conducted on a group of 5 people. First of all, general questions were asked of the participants about their views and experiences regarding distance education in general, as well as about the subjects they were satisfied or dissatisfied with. However, it was seen that the collected data was insufficient as a sufficiently detailed and detailed answer could not be reached.. The researcher and three field expert examined the answers given whether they were clear enough to the questions and whether the answers reflected the answers to the questions. It was agreed that more specific questions should be asked in order to get more specific answers. The research questions were updated in line with the interview held within the scope of the pilot study and updated in line with the expert opinions. After the review, the questions were updated and detailed. Three music education field specialists evaluated the proposed questions and necessary corrections were made based on their feedback . Before the interview, each participant was told about the research and the interview. Semi-structured conversational interviews support full and equal discussion between the participants and the interviewer (Macioni and Plummer, 2005). After each question asked in the interviews with the participants, the answers were repeated and confirmation was requested from the participants. Misunderstood questions or parts were corrected immediately.

**Research Ethics:**

Before starting this study, research ethics permission was obtained with the decision numbered 03/66, taken at the meeting of the Ankara University Ethics Committee on December 2, 2021. In the process of obtaining the data, the participants were informed about the research, and their participation was carried out on a voluntary basis. Research and publication ethics were complied with during the data collection process. The bibliography of the research is arranged according to scientific citation rules and is given in full. The document regarding the approval of the Ethics Committee is given in Annex 1.

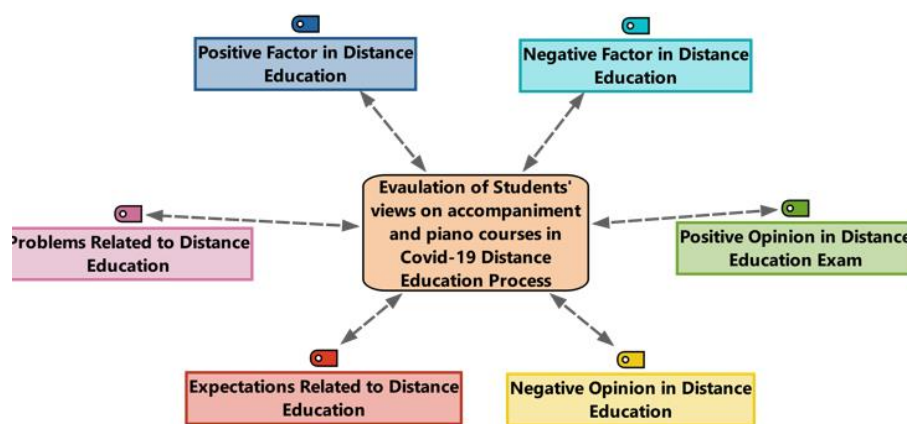
**Data Analysis and Trustworthiness**

The researcher converted data obtained from the interview audio recordings to written text and coded them. Next, using the MAXQDA software program, the researchers analyzed the data using inductive content analysis. The data collected in the content analysis should be conceptualized in line with the study objectives, and themes should be determined considering these concepts. Yıldırım and Şimşek (2013) also state that in content analysis, the collected data should be conceptualized in line with the purpose of the research and themes should be determined according to these concepts. During the interview process, participants were asked to what extent their statements reflected their thoughts and feelings; they were then provided the opportunity to revise their statements, adding or deleting content. The coding was done by another expert in the field and by the researcher. After checking the coding, categories, themes, and all other stages in the light of the literature, the researchers determined to what extent the results were representative of the analyzed dataset (Poggenpoel and Myburgh, 2003). The reliability ratio between coders is not expected to be more than 70%; preferably, it should be close to 80% or even more than 90% depending on the dataset's size (Arastaman et al.; 2018; Baltacı, 2017, Fidan and Öztürk, 2015; Miles and Huberman, 1994) Our coders achieved compatibility of 88%, and themes obtained from data analysis were supported with exact quotations.

### FINDINGS and COMMENTS

The results obtained in this study were collected under six categories, including the opinions of the participants about negative and positive opinions, factors, problems, and expectations related to distance education. The results were presented with the statements of the participants in line with the data obtained from the participants. The concept map of the study is shown Figure 1. below.

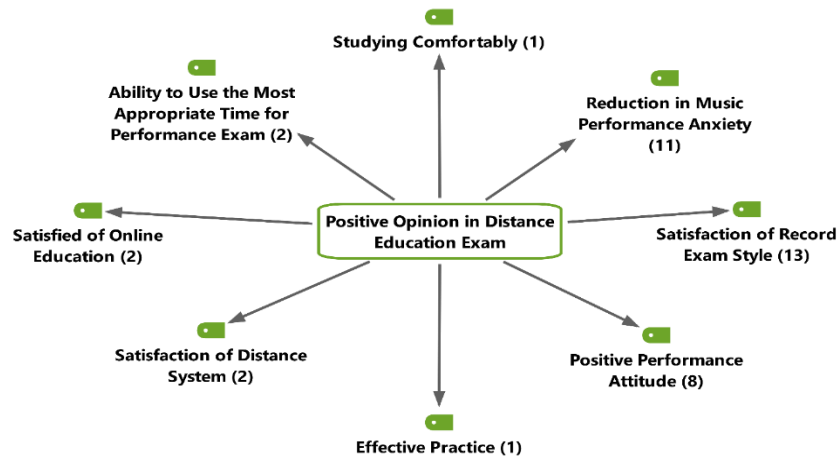
**Figure 1.** Concept Map Regarding the Evaluation of Student Opinions on Accompaniment and Piano Courses in the Covid -19 Process



**Figure 1.** Concept Map Regarding the Evaluation of Student Opinions on Accompaniment and Piano Courses in the Covid -19 Process

As a result of the distance education evaluations of the conservatory students, they are collected into 6 categories: These categories consist of positive, negative opinions and factors related to distance education, problems encountered, demands and expectations.

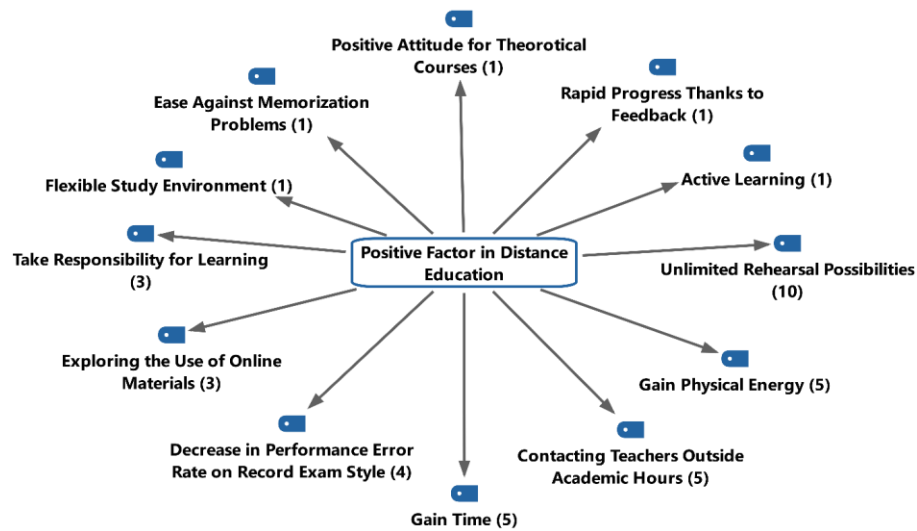
It is seen that similar concepts have been mentioned in the related literature as well. The positive opinions of the students about distance education can be seen in Figure 2.



**Figure 2.** The Positive Opinions of the Students About Distance Education

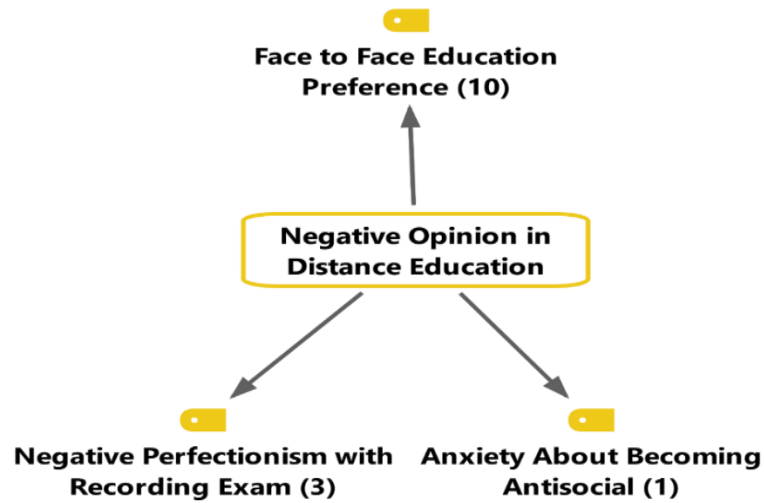
It has been determined that the most positive opinions of the students in distance education are due to the fact that the exams related to piano and accompaniment lessons are based on records. They can adjust the recording time according to their own time, and in this context, they approach the performance more positively.

Conservatory students have unlimited rehearsal opportunities in piano and accompaniment lessons due to recording-based exams, a reduction in mistakes made during performance, access to teachers outside of academic hours, saving time, no transportation and flexible time. Its use is in distance education. It was found that there are positive factors. These findings are also similar to the positive factors related to distance education mentioned in the literature. Positive factors according to students in distance education are shown in Figure 3.



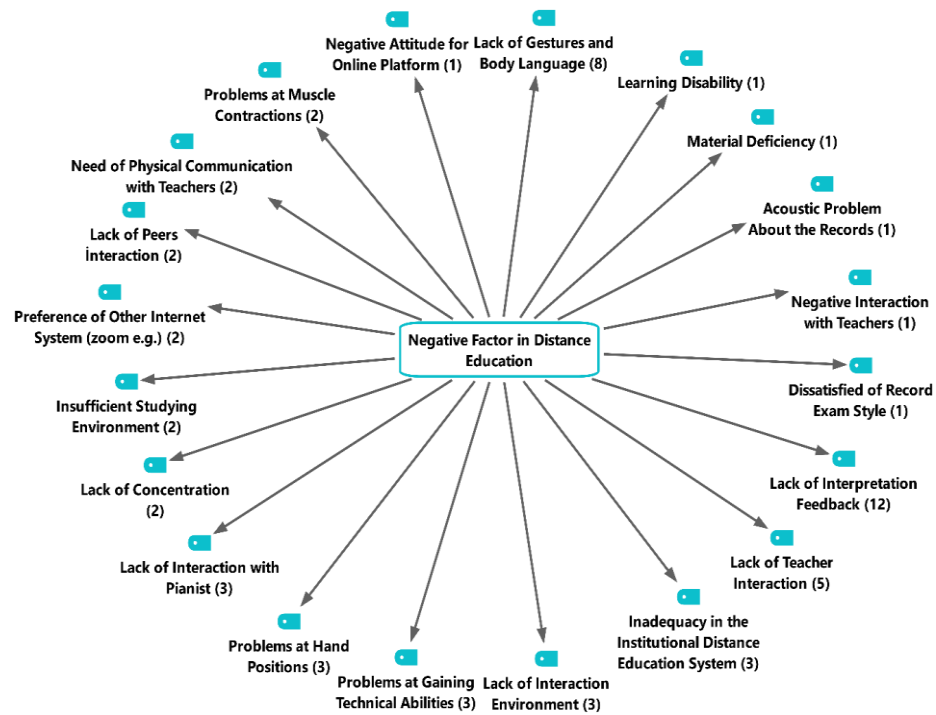
**Figure 3.** Positive Factors According to Students in Distance Education

It was found that the students reported negative opinions about distance education in piano and accompaniment lessons and preferred face-to-face education. It has been found that the anxiety of reaching perfection in the exams based on records affects them negatively, and they also think that this situation will lead to anti-sociality. Negative opinions according to students in distance education are shown in Figure 4.



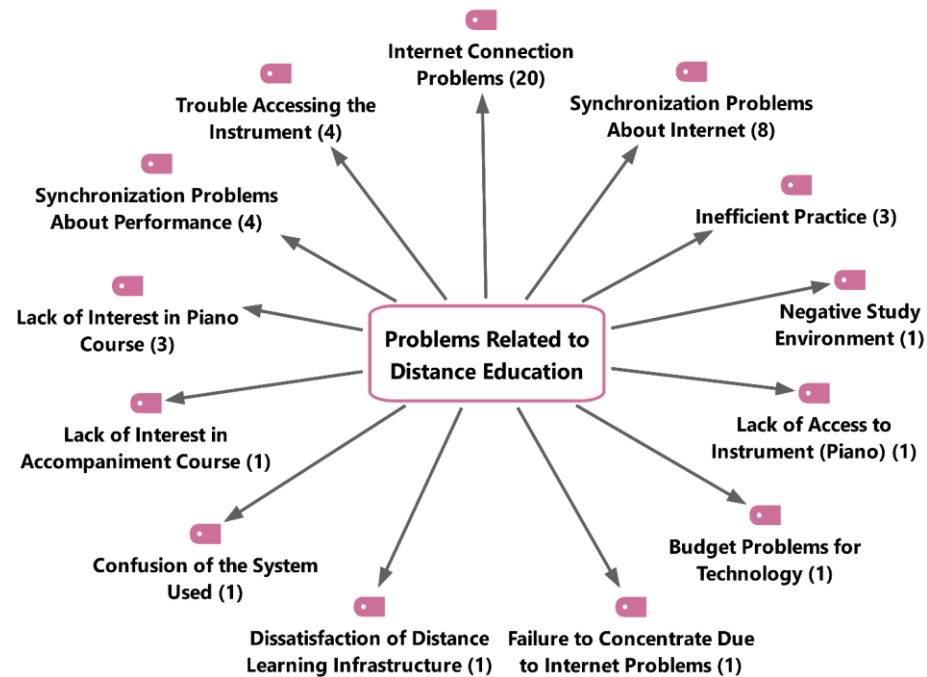
**Figure 4.** Negative Opinions According to Students in Distance Education

The most negative factors in distance education regarding piano and accompaniment lessons for conservatory students are the lack of feedback in learning and comprehending musical interpretation in piano and accompaniment lessons. Following this, it was found that the educator's gestures and facial expressions, body language, and lack of interaction with the environment, teachers, and peers, had problems in learning the subjects based on technique, and they evaluated these as negative factors. Negative factors according to students in distance education are shown in Figure 5.



**Figure 5.** Negative Factors According to Students in Distance Education

1-) The first sub-problem of the research, "What are the problems of conservatory music students in distance education in piano and accompaniment education?" has been researched. The problems of the conservatory's music students in distance education in piano and accompaniment education are shown in Figure 6.



**Figure 6.** The Problems of the Conservatory's Music Students in Distance Education in Piano and Accompaniment Education

First of all, students expressed many problems related to piano and accompaniment education. A significant part of these is due to internet and infrastructure problems. In line with relevant literature, the learning difficulties caused by not being able to use gestures and mimics in student and teacher communication, reluctance to the course brought on by the online environment, low motivation, internet connection problems, and the budget that cannot be allocated to technology are described. The statements of some of the participants are given below.

"I would like to take piano lessons one-on-one. Let my teacher see my hands or let me see his. He can't see my hands. It's not clear even if you zoom in on the fingers. I can say that it was negative in terms of applied lessons".



“Even if we connect from a location where the internet connection is clear, we can experience the interruption. The student and teacher cannot see the facial expressions and facial movements at that moment.

“A distance education system was used. I'm trying to attend classes, but it didn't work. The sound freezes a lot. If the internet was good, the teacher could tell us our mistakes”.

“Although there is a piano in my house, some of my friends did not have a piano. It is very difficult for music departments.

“We have to work harder ourselves. The responsibility of learning and teaching also belongs to us. Sometimes it is difficult to manage things”

“We cannot interact directly with the teacher. From a gesture or a look, I can clearly understand what I'm doing wrong. Or when teacher show me what I need to do at once, I understand more clearly. This does not possible in online training”.

“In distance education, we are all at home; we all have different living conditions. But since I am part of a large family, I would prefer to be at school”.

“I had cramps in my arms. I couldn't handle it. My teacher could not intervene in this process. I was pulling my shoulders up. I couldn't handle these”.

“Tech stuff is very expensive. Not everyone can afford it. I couldn't even attend the classes. I still have friends who are unable to attend classes because their phones and computers do not support it”.

“I can't concentrate due to internet disconnection. In online classes, I can't get into some apps. The school's system often freezes a lot”.

2- The second sub-problem of the research, "What are the positive factors for piano education in distance education?" has been researched. The students stated some positive factors in piano education. Exams were requested as registration in this process in order to avoid any loss in the online system. Regarding this situation, the students mention that, depending on their recordings, they have the opportunity to play and

work until they get the recording they want and like. The statements of some of the participants are given below.

“If we get excited during the face -to- face exam, our hands tremble or something happens, there is no turning back. We have a chance to take the online recording exam again and again until we are the best. That was the positive side”.

“I became more comfortable at home. Our exams are video recorded. You can shoot several videos here. It has been such an advantage for me”.

“We can be in constant communication. Of course, the opportunity to reach teachers outside of academic hour and learn whether it is right or wrong with audio recordings is among the positive factors”.

“It also saves us the time we would have spent outside. There is more time to study at home”.

“It's more positive for me to make a video recording, I shoot what I played best, I shoot whatever is right, but this is also an advantage.

“There is time spent on the road in the normal education period. In online education, studying at home on our own a very productive process for me”.

“As a positive factor, it is enjoyable to do it in a comfortable home environment. And we do it at the appropriate times”.

“ We were very nervous in front of the jury. But now that we've doing video recordings, we can do it very easily”.

“Since we do not have live communication, we should put more effort into it. But I am happy with it. It was good for me to be aware of such a responsibility”.

3-)The third sub-problem of the research, “What are the factors that conservatory students find negative about piano education in distance education?” has been researched. Negative factors are the lack of interaction due to the lack of physical contact with the teacher and the absence of gestures and facial expressions. The students

state that they see the teacher's inability to interfere with hand positions, arm contractions, and finger numbers as a major deficiency. In addition, they state that they have financial difficulties with internet infrastructure and access to computing resources. The statements of some of the participants are given below.

“We can’t see each other. My finger numbers can get mixed up. There are times when I can't get the positions right”.

“I had to buy a piano too. Some people who had to drop out because they couldn't afford the piano. That was the tragic part”.

“You can see my hand directly when face-to-face. It is visible from the system, but it is better when face-to-face”.

“I had a muscle contraction. But my teacher could not intervene. Unfortunately, I still have muscle contractions. I was pulling my shoulders up. I couldn't handle these”.

“In face-to-face lessons, I can clearly understand what I am doing wrong from gestures and your glance. Or when you show me what I need to do at once, I understand more clearly. This does not happen inevitably online. Not so possible. For example, when we were at school, we could come and work together outside of class during school hours. It can also be in distance education, but we are not used to it yet”.

4-) The fourth sub-problem of the research, “What are the factors that conservatory students find positive about accompaniment education in distance education ? ” has been researched. In general, the memorization problem is caused by the convenience of recording whenever they want in the online accompaniment course. They also state that they do not experience music performance anxiety. Below are the statements of the participants.

“You can never cut the performance in front of the jury exam, however, you can do it when you feel the best while recording. But even if you are bad in the exam, you can't cut it.

“We have one chance in the exam. This can be stretched when we are at home. We can send a recording that we don't get stuck with until we get it right as we want”.

“Since there is no jury, we adjust our bodies and records accordingly whenever we want”.

“I discovered possibilities on the internet. I can work on these records multiple times”.

“It is definitely not like the face-to-face accompaniment lessons. However, by recording our teacher's work, we can follow and work on that piece outside of class hours when we are at home”.

5-) The fifth sub-problem of the research, “What are the factors that conservatory students find negative about accompaniment education in distance education? ” has been researched. In accompaniment classes, due to the internet infrastructure, the students inability to synchronize with the accompanist at the same time made the accompaniment lesson almost impossible. They stated that one of the most upsetting negative factors for the students was not being able to see the accompanist's mimics and gestures, as well as not being able to hear the accompanist's breath in certain places throughout the piece. Again, these findings are similar to those in the relevant literature. The statements of the students regarding this situation are given below

“I think the most negatively affected course is the accompaniment course. The synchronization problem is getting too much. In other words, when my teacher plays the piano, it takes 1 second to 2 seconds for him to come to me, and it is not possible because there is a synchronization problem. In addition, since we are not side by side, I cannot hear the breath sounds we take, nor the entrance sounds. We cannot hear the entrance sounds , and therefore, it becomes impossible to accompany”.

“The sound cuts out when I sing while the piano is playing. Two voices cannot be heard at the same time”.

“The synchronization never happened. He was telling me whether I made a mistake on the record or not”.

“There are disconnections on the internet; the sound is late. I learn the nuances of the lesson from my teacher and how to do it; more piano here, more forte here, etc. In face to face education I was learning faster. Unfortunately, we can not do this in online education”.

I am taking too many audio recordings. That's why my voice is so tired”.

“The system gets in the way. Two seconds later, it comes again. We cannot achieve a musical draw”.

6-) The sixth sub-problem of the research, "What are the expectations of conservatory students about piano and accompaniment education in distance education?" has been researched. In general, expectations for increasing the quality of the internet in online education, increasing the course hours, and eliminating the synchronization problems were stated. The statements of the students regarding this situation are given below.

“The worst part of distance education was the things, you wish face-to-face. The sound freezes a lot. If the internet was good, the teacher could have seen our mistake”.

“Voice lessons can be online, but this is not the case for accompaniment lessons. The delay is too much”.

“Zoom infrastacture is much healthier, but as long as there are latency and infrastructure problems, the problems remain the same”.

“If there is a different application, synchronization can be kept and lessons can be taken from there. There is a problem with the internet. Our voice does not go the other way”.

“If our system was better, we would feel closer and understand each other better”.

“Frankly, I do not want applied courses to be online. It can only be pedagogic lessons.

“Some things that limit us, the quality of the internet, etc”.

“I'm not happy with the system being out of synchronization and not being able to enter the system and it's very slow”.

“I want to increase the class hours in online education”.

## DISCUSSION and CONCLUSIONS

In the study, the inability to perceive the body language of the educator in the piano and accompaniment lessons and the inability to mimic gestures manifest themselves as a common result. This result is similar to the results of the related research in the literature, which showed that although there are not many problems in the theoretical courses, there are problems in the applied courses (Koutsipidou, 2013, Ozer Ustun, 2020, Umuzdaş & Baş 2020). “An essential element of effective teaching is the instructor’s mastery of nonverbal communication, particularly that which effectively communicates musical expression, establishes rapport with students, and fosters a constructive learning environment (Sanford, 2020, p.2). As Sanford (2020) stated, nonverbal communication is a very important part of music education, especially at the stage of musical expression and interpretation. This result is similar to the literature in terms of not being able to read body language and gestures in online education.

AR technology has been established and matured to the peak where the education sector can use it for effective teaching and learning especially to provide a realistic learning experience to the students (Tan & Lim, 2018). Using computers in the classroom may allow the simulation of situations not previously possible or imagined. AR can be used as a tool in the learning teaching process with respect to musical perception (Martins et al., 2015). Instrument teaching basic technical subjects such as posture, sitting, and position has critical importance. In this context, in online education, especially in instrument training, the course contents can be supported with various resources and, augmented reality applications can be included in the program within the scope of technical possibilities.

Today, the rapid changes and developments in information and communication technologies affect all sectors, which includes a positive impact on the field of education. For this reason, it is important that teachers make effective use of technology and keep up with innovation to meet the needs of the new generation (Gorgoretti, 2019, p.1). However, conservatories in Turkey were caught unprepared for the COVID-19

process, as in the rest of the world (Akyürek, 2020; Octaviaoni, 2021; Thorton, 2020). As a result of the research, it is seen that the most striking result is that the problems related to the internet infrastructure are one of the biggest problems for students. Again, although there is a relative satisfaction with synchronous education, especially in piano lessons. However, the students cannot synchronize with the accompanist at the same time in the accompaniment lessons due to the internet infrastructure in the accompaniment lessons that makes the accompaniment lesson almost impossible. This result shows that the accompaniment course could not be held and continued in an inefficient way. It's not only countries, but also institutions that organize online education or training activities that are developing their own infrastructure. (Aydın, 2003, p.29). According to the results of the research, it has been concluded that students and educators use other internet infrastructures such as WhatsApp and Zoom for distance education more often than the distance education platforms in their own universities. Similar results were obtained in the related literature. When the teachers prepare for the next lesson, they must also think about what platform was used to deliver the material to study at that time. Most of them used Zoom and Google Meet platforms to teach, so students could directly join the virtual class (Octaviani, 2021).

Duffy and Healy (2017) state online that the deterioration of the visual cues between the student and the teacher reduces the rate of progress in learning. The results of the research showed that the students can't catch clues and are not perceived instantly, so their progress rate decreases. It is seen that this situation is significantly inadequate for students in terms of motivation in the psychomotor, cognitive, and especially affective dimensions of online education (Okan, 2021). The results obtained in the research are similarly consistent with the relevant literature. Since students cannot see gestures and facial expressions, they cannot catch visual and kinesthetic cues. In this case, it is necessary to update distance education quickly and develop technical infrastructures, and to make changes in in-service training and curricula related to distance education for educators and students, depending on the fact that distance education has a permanent place in the future of music education.

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## GENİŞ ÖZET

COVID-19 pandemi süreci tüm dünyada olduğu gibi Türkiye'de de eğitim sürecini ciddi şekilde etkilemiştir. 2020 yılının ilk aylarında başlayan koronavirüs salgını (COVID-19), tüm dünyayı etkisi altına aldı. Bu salgınla birlikte ülkeler kısa sürede sosyal, ekonomik, eğitim ve diğer alanlarda farklı yol ve yöntemler izlemeye başladılar (WHO, 2021). Eğitim ise kısa sürede çevrimiçi ortama taşınmıştır. Türkiye'de üniversitelerde 123 uzaktan eğitim birimi bulunmaktadır. Bu birimler, COVID-19 sürecinde (YÖK, 2021) altyapılarını kullanarak eğitim faaliyetlerine uzaktan eğitim olarak devam etti. Uzaktan eğitim, öğretmen ve öğrencilerin farklı ortamlarda bulundukları ve etkileşimli iletişim teknolojileri aracılığıyla birbirleriyle iletişim kurdukları bir kuruma bağlı örgün eğitim yöntemidir. Türkiye'de birçok üniversite uygun bölümler için uzaktan eğitim hizmeti vermektedir. Pandemi (COVID-19) sürecinden önce üniversitelerde enstrüman eğitimi veren uygulamalar olmasına rağmen, yaygın bir biçimde kullanılmadığı söylenebilir. Görüldüğü gibi konservatuarlar COVID-19 sürecinde hazırlıksız ve altyapısız olarak uzaktan eğitim sürecine uyum sağlamak zorunda kalmıştır. Romitsovsky'nin belirttiği gibi, uzaktan eğitim faaliyetlerinin yürütülebilmesi için hedefe yönelik bir eğitim modelinin belirlenmesi, geliştirilmesi ve teknolojik altyapının desteklenmesi gerekmektedir. (Romitsovskyi, 2004). Ancak bu süreç başta olumsuz faktörleri de beraberinde getirmiştir. Görsel Sanatlar (resim, heykel vb.), İşitsel Sanatlar (müzik vb.) ve Dramatik Sanatlar (opera, bale vb.), yani Güzel Sanatlar derslerinde olumsuz etkilendiği düşünülen uygulamalı dersler arasındadır. (Yüce Toker vd. 2021, s.110). Enstrümantal dersler ve şarkı söyleme etkinlikleri gibi performans dayalı çevrimiçi kurslar, okuma materyallerine dayalı değildir. Öğrenci, bir müzik aletinin nasıl tutulacağını, sesin nasıl üretilceğini ve zaman zaman müzikal ifade için gerekli vücut hareketlerini öğrenmek için öğretmeni izlemelidir (Koutsoupidou, 2013, s.143) Yukarıda belirtilen sebeplere bağlı olarak, müzik ve performans dayalı çevrimiçi dersler, pandemi sürecinden oldukça olumsuz etkilenmiştir. Bu bağlamda, bu çalışmanın amacı Covid-19 döneminde konservatuvarda öğrenim gören öğrencilerin çevrimiçi uzaktan eğitimde, piyano ve eşlik derslerine ilişkin görüş ve deneyimlerini incelemektir. Araştırmada veriler konservatuvarlarda öğrenim gören öğrencilerle, yapılan yarı yapılandırılmış görüşmeler aracılığıyla elde edilmiş ve içerik analizi ile yöntemiyle analiz edilmiştir. Araştırma sonucunda katılımcıların uzaktan eğitime ilişkin olumlu ve olumsuz görüşler, etkenler, sorunlar ve beklentiler hakkındaki görüş ve deneyimlerine ait bulgular, toplam altı kategori altında toplanmıştır. Araştırmanın en göz çarpan sonuçları teknolojik yetersizlik, piyano ve eşlik eğitiminde çok önemli olan senkronizasyon sorunun dersin etkili yapılamamasına yol açması olarak görülebilir, bununla birlikte beden dili, jest ve mimikleri okuyamamanın, piyano ve eşlik eğitiminde en olumsuz faktörler olarak belirtilmiştir. Ayrıca piyano ve eşlik derslerinde uzaktan çevrimiçi eğitimin gerçekleştiremeyeceği en olumsuz görüş olarak belirtilmiştir. En olumlu görüşlerin ise piyano ve eşlik dersleri sınavlarının, kayıt yöntemi ile değerlendirilmesi ve en iyi performans ulaşabilmek için sınırsız prova imkanı olduğu sonucuna ulaşılmıştır. Uzaktan çevrimiçi eğitimde internet kalitesinin artırılması, ders saatlerinin artırılması ve senkronizasyon sorunlarının giderilmesine yönelik beklentiler dile getirilmiştir. Araştırmada elde edilen sonuçlar ilgili literatürle uyumludur. Müzik, piyano ve eşlik eğitiminin büyük ölçüde taklide dayalı bir öğretim olmasına bağlı olması sebebiyle, öğrencilerin

*çevrimiçi eğitimde beden dilini rahatlıkla okuyamamaları, jest ve mimikleri göremedikleri için görsel ve kinestetik ipuçlarını yakalayamamaları büyük bir dezavantaj olarak görülebilir. Estrüman eğitiminde duruş, oturuş, pozisyon gibi teknik konular kritik bir öneme sahiptir.Yine piyano ve eşlik eğitiminde sözsüz iletişim ve senkronizasyon öğretimde önemli unsurlar arasındadır. Bu unsurlar doğrultusunda teknik becerilerin aktarımında artırılmış gerçeklik uygulamalarının, senkronizasyonun sağlanması ve jest ve mimiklerin daha rahat ve anlaşılır aktarılması için teknolojik altyapının geliştirilmesi, öğretim ortamının kalitesinin artmasında önemli rol oynayacağı düşünülmektedir. Ayrıca eğitim içeriklerinin, uzaktan eğitim ve çevrimiçi eğitim öğrenme ortamlarına göre yeniden düzenlenmesi süreci daha etkin kılacaktır.Elde edilen sonuçlara göre, müzik eğitiminde uzaktan eğitimin hızlı bir şekilde güncellenmesi ve teknik altyapıların geliştirilmesi, uzaktan eğitimin ülkemizde kalıcı bir yere sahip olmasına bağlı olarak eğitimciler ve öğrenciler için uzaktan eğitim ile ilgili hizmet içi eğitim ve öğretim programlarına ağırlık verilmesi, daha güncel bir yaklaşıma sahip olunmasında katkı sağlayacaktır.Bu bağlamda internet altyapısının geliştirilmesi, müfredatın güncellenmesi, artırılmış gerçeklik uygulamalarıyla çevrimiçi öğrenme ortamının desteklenmesi önerilebilir.*

**Appendix 1. Ethics Committee Approval Certificate**



T.C  
ANKARA ÜNİVERSİTESİ REKTÖRLÜĞÜ  
Etik Kurulu Başkanlığı

Sayı : 56786525-050.04.04 / 49678  
Konu : Etik Kurul Kararı Hakkında

25.02.2021

Sayın Dr. Öğr. Üyesi Hepsen OKAN

İlgi: 29/12/2020 tarihli başvurunuz.

"Konservatuvar Öğrencilerinin Piyano, Eşlik ve Solfej Derslerinde Uzaktan Eğitime İlişkin Öğrenci Görüşleri" başlıklı araştırma projesi ile ilgili olarak Ankara Üniversitesi Etik Kurulunun 12/02/2021 tarihli toplantısında alınan 03/66 sayılı kararın bir örneği ilişikte gönderilmektedir.

Bilgilerinizi saygılarımla rica ederim.

Prof. Dr. Ercan BAYAZITLI  
Rektör a.  
Rektör Yardımcısı

EKLER:  
Karar Örneği (1 sayfa)