Evaluation of Distance Musical Instrument Education of Amateurs in Terms of Teachers' Opinions During the Pandemic

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Abstract

In this study, it was aimed to determine the views of music teachers who delivered distance musical instrument education within the scope of amateur music education during the Covid-19 pandemic. The study group of the research consisted of 19 music teachers determined by the purposive sampling method, and the data were obtained with a semi-structured interview form, most of which consisted of open-ended questions. In line with the findings obtained from the study, it was determined that the musical instrument education carried out by the teachers participating in the research during the pandemic had a positive impact on the lesson process, the motivation of the student, self-confidence, study discipline, and individual responsibility. In addition, it has been determined that teachers have experienced some negativities in terms of the teaching process and technology in distance education carried out during the pandemic.

Key words: Covid-19, distance learning, amateur music education, instrument education, social platform

1. Introduction

The Covid-19 Pandemic, which emerged for the first time in Wuhan, China in December 2019, has begun to show its effects in many areas such as health, society, economy, and education all over the world, including Turkey (Gören et al., 2020; Sönmez, Yıldırım & Çetinkaya, 2020; McRoy et al., 2020; Zhang et al., 2020; Marek, Chew, & Wu, 2021). In many countries, comprehensive measures have begun to be taken, such as travel restrictions, lockouts, cancellation of events, and cessation of face-to-face activities in education in order to be protected from the effects of the pandemic and not to endanger human health (Mengi & Alpdoğan, 2020; Budak & Korkmaz, 2020; Yılmaz et al., 2020; Bergdahl & Nouri, 2021; Toquero, 2020; Kivi et al., 2021).

Immediately after the announcement of the first case in Turkey on March 11, 2020, face-to-face education was suspended in institutions and universities affiliated to the Ministry of National Education. In this context, it has become a necessity to enter the distance education process and to carry out educational activities in online environments (Eken et al., 2020; Keskin Kızıltepe, & Kurtgöz, 2020; Kivi et al., 2021). Unlike traditional education, distance education is a form of education in which the teacher and his/her students are in different environments in different time and place, and communication is ensured by making use of the opportunities of the digital age and technological tools (Kurnaz et al., 2020; Demir & Özdaş, 2020; Perraton, 1988 as cited in Teaster & Blieszner, 1999; Smaldino et al., 2015 as cited in Günbaş & Gözüçuk, 2020).

Distance education is carried out in two ways, synchronous and asynchronous. The simultaneous exchange of data between the teacher and the student is called synchronous (simultaneous) education, while the students' access to the information in the system at any time, independently of the teacher, is called asynchronous one (Duman, 2020; Demir & Kale, 2020; Moran, 2019; Skylar, 2009).

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It is known that distance education began in the world in the 1700s, while television has been used for distance education since the 1940s (Arat & Bakan, 2011). In Turkey, the first distance education application started in 1965, when the banking sector members were given education by correspondence (Horzum et al., 2013). After 1980, with the establishment of Anadolu University Open Education Faculty, distance education was applied in higher education institutions, too (Bozkurt, 2017; Horzum et al., 2013; Keskin Kızıltepe & Kurtgöz, 2020).

In music education, as in many other fields, distance education is used to support the education process. The first distance education case in music education in Turkey was the "Violin Teaching by Correspondence" method developed by Edip Günay and Ali Uçan in 1975 (Canbay & Nacakçı, 2011; Sakarya & Zahal, 2020). Other courses applied within the scope of teaching by correspondence include "Instrument Making and Repair Knowledge" and "Music Theory" courses (Yungul, 2018). Another example of distance education were the music education programs broadcast on TRT by Hikmet Şimşek and Muammer Sun (Yungul, 2018; Sağer, Eden, & Şallıel, 2014).

Music education, which contributes to good communication and the development of students as social and sensitive individuals (Çuhadar, 2016; Tanja, Adriana, & Mari, 2021; Zadnik & Habe, 2017), is carried out as general, professional and self-centered one (Uçan, 2005; Kolbaşı & Bulut, 2020; Kahyaoğlu, 2009). In this context, many musical genres and instruments are being taught to individuals who are willing to learn music or a branch of music, to help them enjoy music and gain musical behaviors (Uyan, 2018; Türkmen, 2021; Uçan, 2005).

After the first case of Covid-19 was seen in Turkey in March 2020, distance education was applied for amateur music education, as well as in all educational institutions. For the process to be carried out effectively and efficiently, teachers made up the necessary plans and tried to continue the instrument education carried out within the scope of volunteer music education. However, it is thought that teachers faced many difficulties during this process in which they carried out unconventional practices, and they also had to use different methods.

Some research on educational activities during the Covid-19 pandemic process has been conducted (Er Türküresin, 2020; Pınar & Dönel Akgül, 2020; Demir & Özdaş, 2020; Gök & Kılıç Çakmak, 2020; Ahn, 2020; Bergdahl & Nouri, 2021; Sari & Nayır, 2020; Duman, 2020), including research on distance musical education (Sakarya & Zahal, 2020; Canbay & Nacakçı, 2011; Yungul, 2018; Levinsen et al., 2011; Rosset, Baumann, & Altenmüller, 2021; Habe, Biasutti & Kajtna, 2021; Hash, 2021; De Bruin, 2021; Ruokonen, 2018 ; Géczy & Krammer, 2020). In addition, some studies on distance amateur music education were held (Aksoy, Güçlü, & Nayir, 2020; Açıksöz & Güdek, 2018; Ruokonen, Juntunen & Ruismaki, 2013).

In this general framework, it is thought that amateur music education supports the development of a person's musical skills, as well as personality formation, which is important both individually and socially (Uyan, 2018). With this in mind, the current research was carried out regarding the contribution of the amateur online instrument education to the technical and musical skills of the students during the Covid-19 pandemic, the effective lesson, the relationship between the student and the teacher, the teacher's method choice, the teacher-student motivation, and the difficulties that teachers face in the process. For this purpose, the answer to the question "How is the instrument education carried out within the scope of amateur music education during the Covid-19 pandemic process?" has been sought.

2. Method

2.1. Method

In this study, convergent parallel design, one of the mixed research methods, was applied. The convergent parallel design is a method in which the researcher collects and analyzes qualitative and quantitative data during the research, and then combines

the results of the two data to reach a single result. The convergent parallel pattern consists of three basic formats: parallel database, data transformation, and data validation format (Creswell & Plano Clark, 2020). This research tried to determine how the teachers who delivered instrument education within the scope of amateur music education carried out the instrument education during the Covid-19 pandemic. The positive and negative situations experienced by those teachers during the process, and their views on online instrument education were determined through closed and open-ended questions; the data obtained from the open-ended questions supported the accuracy of closed-ended questions.

2.2. Participants

The purposive sampling method, often applied by qualitative research methods, was used in the selection of the study sample. The purposive sampling method is preferred in situations that meet certain criteria for research and allow in-depth study of situations that are thought to have rich information for research (Glesne, 2015; Yıldırım & Şimşek, 2011; Büyüköztürk et al., 2020). In this study, typical case sampling was used by the researchers to solve the research problem. They tried to involve those music teachers who delivered instrument education to amateur individuals in Turkey during the Covid-19 pandemic. Typical case sampling aims to reveal the typical views with the help of the individuals or institutions who know the researched subject, with the help of previous research results, to have information about this subject or to inform the individuals who do not have enough information about it (Patton, 1987; Glesne, 2015). In this context, it 26 music teachers working in amateur music education institutions were approached, and 19 teachers answered the interview form.

Accordingly, the study group of the research was formed with 19 music teachers working in different institutions who agreed to participate in the research on a voluntary basis. The demographic information of the respondents participating in the study is given in Table 1.

Table 1. Demographic Information of the Study Group

Work Experience	**Number of respondents**	**%[1]**
1-5	11	57.9
6-10	5	26.3
11-15	1	5.3
16 and over	2	10.5
Total	**19**	**100**
Instrument(s) you have been teaching		
Violin	7	36.8
Guitar	2	10.5
Piano	16	84.2
Drum	1	5.3
Side-blown flute	4	21.1
Ukulele	2	10.5
Cello	1	5.3
Age		

[1] Some teachers taught more than one instrument.

21-25	10	52.7
26-30	6	31.6
31-35	2	10.6
36-40	-	-
41-45	1	5.3
Total	**19**	**100**
Gender		
Female	14	73.7
Male	5	26.3
Total	**19**	**100**
Faculty/program name		
Faculty of Education	16	84.2
Conservatoire	3	15.8
Total	**19**	**100**

As seen in Table 1, 57.9% of the instrument educators participating in the research had between 1 and 5 years of work experience, 26.3% 6-10 years, 5.3% 11-15 years, 10.5% 16 years or more; also 36.8% of the educators delivered violin, 10.5% guitar, 84.2% piano, 5.3% drum, 21.1% side-blown flute, 10.5% ukulele, and 5.3% cello classes. 52.7% of the instrument educators participating in the research were in the age range of 21-25, 31.6% - of 26-30, 10.6% - of 31-35 and 5.3% - of 41-45. 73.7% of them are women, 26.3% are men; 84.2% of them received undergraduate education or graduated from the faculty of education and 15.8% received undergraduate education or graduated from the conservatoire.

2.3. Data collection tool

In the research, a semi-structured interview form consisting mostly of open-ended questions was used as the data collection tool. A semi-structured interview is a type of interview with specific questions from which we can obtain information for several purposes (Glesne, 2015).

To obtain the research data an interview form containing open and closed-ended questions was prepared based on the literature review that would allow the subject to be investigated in depth. The prepared questions were submitted to expert opinion to ensure the validity and the interview form was finalized in line with expert opinions. To reach more music teachers, the interview form was transferred online via Google Forms and sent to the study group via e-mail.

The interview form includes a demographic information form containing the participants' age, gender, professional experience, graduated program and questions about instrument education during the pandemic process.

2.4. Analysis of data

Qualitative data obtained from the research were analyzed with content analysis methods and closed-ended questions were analyzed with frequency and percentage calculations which are quantitative data analysis methods. The data obtained from the open-ended questions in the research were coded and then divided into themes and interpreted. While quoting, the names of the participants were coded, e.g., participant 1 (P1) and participant 2 (P2).

3. Findings

In this part, the findings obtained from the answers given by the respondents to the research questions are given.

In Table 2, the findings regarding the software applications used by music teachers in distance amateur instrument education during the pandemic are given.

Table 2. Technological applications used in distance instrument education during the pandemic in amateur education

Technological Applications	**N**	**%[2]**
Zoom	12	63.2
Google Meet	4	21.1
FaceTime	7	36.8
Skype	5	26.3
Whatsapp	16	84.2
Google Duo	2	10.5

As can be seen in Table 2, it is stated that in the distance instrument education carried out during the Covid-19 pandemic, 63.2% of the instrument trainers conducted their lessons using Zoom, 21.1% Google Meet, 36.8% FaceTime, 26.3% Skype, 84.2% Whatsapp and 10.5% Google Duo applications. From this point of view, the majority of the participants prefer Whatsapp and Zoom applications during the distance instrument education process.

In Table 3, the views of the participants regarding the positive effects of distance instrument education different from face-to-face instrument education in amateur education during the pandemic process are given.

Table 3. The views of the participants regarding the positive effects of distance instrument education different from face-to-face instrument education in amateur education

Theme	Sub-Theme	Codes	Participants
Positive Effects	Course process	Flexible lesson time	P1, P8, P9, P10, P12, P15, P16
		Ease of giving feedback to video recordings and its contribution to learning speed	P10
		The contribution of the decrease in social life to the working discipline	P7, P13
	Home environment	The contribution of home environment to motivation	P16
		The contribution of home environment to self-confidence	P11
		The stress reduction of home environment	P5, P10, P11, P14, P17, P19
		Learning to recognize the importance of face-to-face education	P11

[2] Some teachers applied more than one platform.

	Contribution to student awareness	Contribution to individual responsibility and work discipline	P6

As seen in Table 3, some participants expressed their opinions on the positive effects of the instrument education carried out in amateur education during the Covid-19 pandemic. Regarding the "lesson process" sub-theme, they expressed their opinions in the direction of flexible lesson hours (7 of them), the ease of giving feedback to video recordings and its contribution to learning speed (1), and the contribution of reduced social life to working discipline (2). Regarding the sub-theme of 'home environment', the participants expressed their opinions in the direction of home environment's contribution to motivation (1), self-confidence (1), and stress reduction (6). Regarding the sub-theme of "contribution to student awareness", they expressed opinions in the direction of recognizing the importance of face-to-face education (1) and contribution to individual responsibility and study discipline (1). From this point of view, it can be stated that the flexible lesson hours in online practices have a positive impact on the lesson process. Also, due to the restrictions during the pandemic process, the students practiced their instruments more. In addition, working in the home environment reduces the student's stress and thus has a positive contribution to the instrument education process. Some of the opinions of the participants on this theme are given below:

"I think it provides convenience in terms of being at the desired place and at the desired time." (P1)

"Being able to check the homework as a video or audio recording before the class day and to give feedback to the student helps my students learn more firmly and progress faster without waiting for the class time." (P10)

"In the face-to-face education, most students are stressed at the lesson to a certain degree and get excited while performing their works, but in distance education, even though there is a teacher there, they feel more confident because they are in their own field of study and they sing their works more decisively." (P11)

"The fact that the student feels more comfortable in the home environment makes the lesson more efficient." (P14)

In Table 4, the views of the participants regarding the negative impact of distance instrument education different from face-to-face instrument education in amateur education during the pandemic are given.

Table 4. The views of the participants regarding the negative impact of distance instrument education different from face-to-face instrument education in amateur education

Theme	Sub-Theme	Codes	Participants
Negative Impact	Teaching Process	Difficulty in tuning the instrument	P11
		Beginner education	P3, P15
		Inability to present sufficient material to the student	P3, P4, P7, P18
		Inability to teach by showing	P3, P7, P16, P17, P18
		Teacher-student communication problem	P2, P3, P7, P19
		Inability to respond to the student	P5, P9, P11, P12, P13, P17
		Prolonging the time to reach the learning goal	P7, P13
		Effect on learning technicality and musicality	P4, P5, P6, P11, P12, P13, P19

Student	Motivation problem	P1, P3, P4, P5, P7, P8, P9, P10, P12, P14, P19
	Absenteeism	P1, P3, P4, P17, P18
Technology	Image quality	P4
	Quality of the connection	P1, P2, P3, P4, P5, P6, P7, P8, P9, P10, P11, P12, P13, P14, P15, P16, P17, P18
	Sound quality	P3, P4, P5, P6, P7, P9, P10, P11, P12, P13, P14, P15, P17, P18, P19
	Synchronicity	P1, P2, P4, P6, P7, P9, P10, P11, P12, P13, P14, P16, P18

As can be seen in Table 4, there are participants who expressed their opinions about the negative impact of instrument education carried out in amateur education during the Covid-19 pandemic. Regarding the sub-theme of "teaching process", the participants expressed their opinions in the direction of difficulty in tuning the instrument (1), beginner education (2), inability to present sufficient material to the student (4), inability to teach by showing (5), teacher-student communication problem (4), inability to respond to the student (6), prolonging the time to reach the goal (2), and effect on learning technicality and musicality (7). It was determined that they expressed their opinions regarding the "student" sub-theme in the direction of motivation problem (11), and absenteeism (5); Regarding the "technology" sub-theme in the direction of image quality (1), connection quality (18), sound quality (15), and synchronicity. It was stated that the inability to teach by showing in distance instrument education negatively affects the teaching process. It can be said that the motivation problem affects the student negatively. Also, the connection quality affects the distance instrument education negatively. Some of the participants' views on this theme are presented below:

"It is very difficult to work with a student who has just started instrument education because psychomotor learning takes place, it is very difficult for the other party to do it without a teacher showing it, and we cannot make much progress most of the time." (P3)

"Being physically unable to touch created technical problems in terms of instrument grip and stance" (P5)

"Since most of the students who take violin education have not reached the level of making their own tunings yet, it is a little more difficult to solve this problem in distance education." (P11)

"Since we cannot make physical and concrete interventions when the student makes a technical mistake in instrument education, we do not have much choice but to show it and correct it by using the narration technique." (P17)

In Table 5, the findings regarding the age groups receiving education in distance instrument education during the pandemic are given.

Table 5. Age groups receiving education in distance instrument education in amateur education

Age groups receiving education	**N**	**%[3]**
Pre-school	6	31.6
Primary school	18	94.7
Middle School	15	78.9
High school	16	84.2

[3] Some teachers delivered classes to students of more than one age group.

Adult	8	42.1

As seen in Table 5, the teachers in the research mostly taught primary and high school children. The least of them delivered classes to preschool children.

In Table 6, the participants' views regarding the differences in age groups in the distance instrument education process during the pandemic process in amateur education are given.

Table 6. Participants' views regarding the differences in age groups in the distance instrument education process in amateur education

Theme	Codes	Participants
Age group	Difficulty while teaching primary school students	P4, P6
	Distraction in the preschool age group	P4, P5, P9, P17, P19
	Ease of communication with adults	P5, P16
	Ease of communication with middle school and high school level	P6

As seen in Table 6, the teachers who work in the distance instrument education carried out in amateur education during the Covid-19 pandemic express their opinions regarding different age groups. Teaching primary school students (2), distraction in the preschool age group (5), the ease of communication with adults (2), as well as the ease of communication with secondary and high school levels (1) were mentioned. In this direction, it was determined that the participants emphasized the problem of distraction with the preschool age groups during the distance education process. Some of the participants' views on this theme are cited below:

"Communication with primary school level can be a little more difficult. In addition, course focus times are more limited." (P6)

"I observed that students in the younger age group get distracted more quickly in front of the screen than they used to in a face-to-face class." (P9)

"We get along better with adults because they are logical and experienced for their age." (P16)

In Table 7, the participants' views on the effect of distance instrument education on lesson motivation in amateur education during the Covid-19 pandemic process are given.

Table 7. Participants' views concerning the negative impact of distance instrument education on lesson motivation

Effect on motivation	**N**	**%**
Yes	11	57.9
No	8	42.1
Total	**19**	**100**

As seen in Table 7, 57.9% of the participants stated that distance instrument education did have a negative impact on lesson motivation. They believe that distance education reduces the motivation of the lesson in amateur education during the pandemic.

In Table 8, the participants' views regarding the practices carried out to increase motivation in the distance instrument education process in the amateur education during the pandemic are given.

Table 8. Participants' views on the practices carried out in order to increase motivation in the distance instrument education process

Theme	Codes	Participants
Implemented Practices	Motivational speeches	P3, P5, P7, P12, P17, P18
	Giving students technically easy to perform works (note reading and melody practice)	P12
	Sending videos of works	P4
	Choosing the work to perform by considering the students' opinions about the piece they want to play	P2, P5, P6, P17
	Playing games dealing with music	P6, P9, P13
	Watching videos about music	P9
	Practicing melodic works	P2, P6, P17, P19

As it can be seen in Table 8, there are participants who performed practices aimed at increasing motivation during the distance instrument education process carried out in the amateur education during the Covid-19 pandemic. The participants expressed their opinions on the theme of "performed applications" in the direction of motivational speeches (6), giving technically easy to perform works to the student (1), shooting and sending a video of the works performed (1), choosing the work to perform by considering the students' opinions (4), playing games dealing with music (3), watching videos about music (1), and practicing melodic works (4). In this direction, it was concluded that most of the participants delivered motivational speeches in order to increase students' motivation in distance instrument education. Some of the participants' views on this theme are offered below:

"After the lesson, I recorded the studied works and sent them to the student so that the student could better understand and perform it." (P4)

"I tried to increase their motivation with familiar, popular works or works that they like." (P6)

"I tried to motivate with my speeches, there is often a loss of motivation in music education in general." (P12)

"Game-based exercises increase motivation, even with adults." (P13)

"To increase motivation, I gave small breaks, held conversations about music, played and gave for homework the songs they like." (P17)

In Table 9, the participants' views regarding the use of different methods and pieces applied in distance education compared to face-to-face one are given.

Table 9. Participants' views on the use of different methods and pieces in distance instrument education

Theme	Codes	Participants	f
Method and work preference	There has been a change	P2, P7, P14, P17, P19	5
	There has been no change	P1, P3, P4, P5, P6, P8, P9, P10, P11, P12, P13, P15, P16, P18	14

As can be seen in Table 9, in the distance instrument education carried out during the Covid-19 pandemic, it is seen that the instrument educators expressed their opinions on the theme of "method and piece preference" in the direction change five teachers expressed the opinion that there had been change, while 14 teachers thought that there was no change. Therefore, the majority of the participants did not change any method and piece of music in the distance instrument education process, they applied the same methods and taught the same music selections as they did during the face-to-face education.

In Table 10, the participants' views on the impact of distance instrument education on technique and musicality during the pandemic in amateur education are given.

Table 10. Participants' views on the impact of distance instrument education on technique and musicality

Theme	Sub-theme	Codes	Participants
Technique and musicality	Positive Impact	Flexible lesson time and long-term teacher-student relationship	P9
		Imitation and mirror method	P10
	Negative Impact	The slowdown of technical development	P1, P3, P4, P5, P6, P7, P12, P16, P17, P18, P19
		The effect of connection problems on musicality	P4, P8, P11
		Negative impact on technical gains at the beginner level	P6
		The effect of not having physical contact with the student on musicality	P14, P18

As seen in Table 10, it is seen that the teachers express their opinions regarding the theme "the effect of distance instrument education carried out in amateur education during the Covid-19 pandemic on technique and musicality" and regarding the "positive impact sub-theme", in the direction of flexible lesson hours and long-term teacher-student relationship (1), imitation and mirror method (1). Regarding the "negative impact sub-theme" the slowdown of technical development (11), the effect of connection problems on musicality (3), negative impact on technical gains at the beginner level (1), the effect of not having physical contact with the student on musicality (2) were mentioned. In this direction, it can be said that distance instrument education negatively affects the speed of development of technique and musicality. Some of the participants' views on this theme are given below:

"Poor sound and image quality affects many things negatively, as well as negatively affecting the musicality." (P4)

"Since the technique and musicality of non-advanced students have not yet settled, they need to be under constant control, I can make limited interventions in online education, which causes disruptions." (P6)

"Students have improved technically and musically because we were able to communicate more flexibly than in the face-to-face education." (P9)

"I realized that I couldn't convey some musical feelings due to the lack of contact with the student." (P14)

In Table 11, participants' views regarding the competence of giving instrument lessons in amateur education in distance education during the pandemic are presented.

Table 11. Participants' views regarding the competence of giving instrument lessons in distance education

Theme	Codes	Participants
Competence	Ability to carry out the process	P1, P8, P9, P10, P14, P17
	Lack of motivation	P3, P5, P16
	Difficulty in carrying out the educational process	P2, P4
	Difficulty at the beginning of the pandemic period	P6, P7, P11, P12, P13, P15, P16, P18, P19

As revealed in Table 11, it is seen that the teachers express their opinions regarding the competence of giving distance instrument lessons. They named the ability to carry out the process (6 of them), lack of motivation (3), difficulty in carrying out the educational process (2), difficulty at the beginning of the pandemic period (9). In this direction, it was concluded that the majority of the participants had difficulties in providing distance education at the beginning of the pandemic. Some of the participants' views on this theme are cited below:

"As the pandemic has negatively affected the psychology of teachers as well as students, I felt reluctant to conduct classes, as the pandemic continued longer than initially expected." (P5)

"Even though I had difficulties at the beginning because I did not have the knowledge of how online education had to be delivered, I got used to this situation over time. I made a plan before the lesson started and tried to be more efficient in the lessons." (P7)

"Since I did not give distance education before, I was a little confused at first like everyone else, but as time passed, this problem disappeared." (P12)

In Table 12, the views of the participants on the status of taking part in the educational teacher development programs for distance education in amateur education during the pandemic are presented.

Table 12. The views of the participants on the status of taking part in distance education teacher development programs

Theme	Codes	Participants
Participating in educational programs	I did not participate in any distance education teacher development program	P1, P2, P3, P4, P5, P7, P8, P11, P12, P14, P15, P17, P18, P19
	I self-developed by teaching more	P16
	I participated in live broadcasts and online music programs	P6, P10, P13
	I attended the course of the Ministry of Education on the use of technology	P9
	Purchasing online educational software by the teacher	P9

As can be seen in Table 12, it is observed that the teachers expressed their opinions regarding the theme of "participating distance education programs" during the pandemic. They offered the following answers: I did not participate in any distance education teacher development program (14), I self-developed by teaching more (1), I participated in live broadcasts and online music programs (3), I attended the course of the Ministry of Education on the use of technology (1), and purchasing online educational programs by the teacher (1). In this direction, the majority of the participants did not participate in any teacher development program, while only some teachers took part in some sort of technology-based education. Some of the participants' views on this theme are offered below:

"I tried to participate in the live broadcasts of online events related to music lessons, but I could not, because there were not many broadcasts for instruments such as piano and flute." (P6)

"I attended courses opened by the Ministry of National Education on the use of technology and software. I watched various videos, bought online courses and worked on them." (P9)

"I was already taking online courses for my professional and personal development, so I had the opportunity to observe the teachers and techniques. I had the chance to add the points that I found useful to my own methods." (P10)

4. Conclusion, Discussion, and Recommendations

In line with the findings obtained from this study, it was determined that during the pandemic in amateur music education, teachers in distance instrument education conducted their lessons using the Internet, communication tools such as computer and mobile phone, as well as various online platforms. It was observed that they mostly preferred to use WhatsApp and Zoom applications, sequentially. In similar studies, it is seen that web-based technologies are used in the courses held in the distance education process. For instance, in their study, Demir and Özdaş (2020) determined that teachers working in primary schools carried out distance education activities using computers, the internet, communication tools, and various messaging programs during the Covid-19 pandemic. Duman (2020) determined that teacher candidates and instructors mostly communicated via WhatsApp during the distance education during the Covid-19 pandemic. Sari and Nayır (2020) found that teachers use various communication tools and applications in the distance education process. It is known that teachers mostly use the WhatsApp application, while different web-based applications can be used in the distance education process. From this point of view, it is considered important that teachers have the competence to use various web-based applications to carry out the distance education process more effectively.

The research results revealed that flexible lesson hours and feedback to the video recordings sent by the students contributed to the learning efficiency. Also, the decrease in social life during the pandemic process contributed to the work discipline, and the lessons held in the home environment contributed to the motivation and self-confidence of the students. In studies where similar results with the ones of the present research were obtained, it is seen that the instrument education carried out via distance education contributed positively to the motivation of the students (Sakarya & Zahal, 2020). The flexible lesson hours in the distance education process to the lesson process were shown to be beneficial (Paydar & Doğan, 2019; Er Türküresin, 2020).

In the current study, it was determined that the students were less stressed in the lessons held in the home environment. Unlike the results of this research, Marek et al. (2021) in their study determined that students at higher education institutions experienced more workload and stress in distance education applications compared to face-to-face education.

It was concluded in the present study that the pandemic process contributed to the awareness of students about the importance of face-to-face education. Unlike the results of the research, Rosset, Baumann, and Altenmüller (2021) concluded in their study that university students study less during the coronavirus epidemic for the courses that require practice.

The results obtained from the research findings show that the distance instrument education carried out during the pandemic period has some negative effects on the teaching process, student motivation, student course continuity, and technological disruptions. Similarly, some other studies (Bakioğlu & Çevik, 2020; Sintema, 2020) show that there may be a decrease in motivation in distance education courses. Some more studies (Levinsen et al., 2011; Bakioğlu & Çevik, 2020; Sari & Nayır, 2020; Sakarya & Zahal, 2020) reveal that the inadequacy of technological infrastructure has some negative effects on the education process. Also, the findings of the current research reveal that the inability to practice in distance instrument education negatively affects the teaching process. In support of the results of the research, Pınar and Dönel Akgül (2020) determined in their study that the inability of students to conduct experiments in distance education negatively affects the teaching process.

Furthermore, the results of the current research show that the teachers were unable to provide sufficient materials to the students. Similarly, Erzen and Ceylan (2020) found in their study that teachers could not provide sufficient material to students. Based on the findings obtained from the research, it can be said that good planning of the distance education process and sufficient technological infrastructure to be used in this process are necessary for a more effective and efficient teaching process.

In the research, it was determined that education was carried out with pre-school, primary, secondary, and high school students, and adults within the scope of distance instrument education in amateur education. As a result of the research, it was determined that there was a distraction in the distance instrument education process in the preschool age group children and that they had difficulties in the educational process with the primary school students. In addition, it was concluded that communication with secondary school, high school students, and adults was easier in the distance education process. In similar studies, it has been determined that there are differences according to age groups, and the process is carried out more successfully with adults (Ahn, 2020; Düzgün & Sulak, 2020).

In line with the findings obtained in the current research, it was determined that the teachers delivered motivational speeches to the students, they gave the students music practice pieces that would technically tire them less, they recorded videos of the works performed, they had musical activities and melodic works fulfilled in order to increase the motivation of the lesson in the distance education process. It has been determined that teachers carry out different activities that increase motivation in the distance education process, which supports the results of the current research (Shaw, 2020; Er Türküresin, 2020).

The results of the current research showed that the flexible lesson hours and long-term teacher-student relationship in the distance instrument education process have a positive impact on the technical skills and musicality of the student, but the

connection problems and the inability to make physical contact with the student negatively affect the musicality. The findings show that the distance education process negatively affects the technical and musical development of the student. These findings reveal that it is necessary to combine various approaches that will contribute to the technical and musical achievements of the students in the distance education process.

The results of the current research revealed that the majority of the participants had difficulties in managing the process at the beginning of the pandemic period. The teachers experienced a lack of motivation in the process. In similar studies, it has been determined that teachers do not feel that they are effective in the teaching process and therefore they experience anxiety (Bergdahl & Nouri, 2021; Aksoy, Güçlü, & Nayir, 2020). These findings reveal that it is necessary to support teachers with in-service education programs for a more effective and efficient distance education process.

The results obtained from the research findings showed that the majority of the participants did not participate in any program that would support them in distance education process.

In line with the findings obtained in the research, the following suggestions can be made:

Studies show that it will not be possible to fully achieve the behaviors intended for the student due to technological disruptions in the courses held during the distance education process (Sakarya & Zahal, 2020; Ruokonen & Ruismaki, 2016), therefore it is considered necessary to include distance education practices that support face-to-face education practices in the instrument education process. It is thought that the incorporation of technology-supported distance education applications in all types of music face-to-face education will contribute to more effective studies, and thus, the learning processes of students outside the institution will be supported.

When teachers are equipped with technologies and the skills to use them effectively, they can achieve effective teaching during the period when teaching face-to-face is not available. It is essential to provide such skills and experience in the process of music teachers. The professional qualification that the prospective music teachers gain in their undergraduate education will contribute to fulfilling the requirements of the music education they will provide. With this in mind, it is of great importance that teacher candidates have the competence to use today's technologies in their lessons. For this reason, it important to plan undergraduate education programs so that teacher candidates can use web-based applications. On the other hand, it is considered necessary for current teachers to be supported with in-service programs to have the competence to use these applications.

Inclusion of technology support in all stages of music education will contribute to students' easy access to information and effective use of information. For this reason, it is suggested that different interactive applications that can be used by both students and teachers, in support of learning should be included in music education.

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