



Using Bona Adaptation to Improve Accent Defects as a Voice Training Method *

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ABSTRACT

Purpose: In this research, it is observed that if solfeggio syllables, consonants, and vowels are spoken properly, voice intensity (accent), duration, pitch (high pitch-low pitch) and intonation (the ability to carry a musical voice) related to proper pitch level. In this study, it is observed that rhythmic structures do not form without pronouncing the syllables in solfeggio, and, therefore, a voice training system based on bona exercises has been developed.

Research Methods: This research is an action research because it deals with the methods of designing individual lessons. This study examines the vocal exercises that adapted bona (rhythmic articulation exercises) and was performed during the lesson; therefore, it is an action research and is subjective. **Findings:** Bona exercises have an important place in solfeggio training. Solmization syllables have been used especially in bona and solfeggio exercises since they ease solfeggio. Eventually, all of the participants agreed that bona as an individual voice lesson method is helpful to understanding solfeggio principles. **Implications for Research and Practice:** The question of how PVT classes can be of use in solfeggio classes has never been answered. It is deduced from this study that the correct intonation or tone can be obtained by pronouncing the solmization syllables with the principle of correct voice production, using the intensity of the consonants, which affects the intensity, duration, and pitch of the voice. Within this scope, PVT exercises can play a huge role in musical training programs. Otherwise, it will not be of benefit other than drawing attention to the beauty of one's voice. The usage of breathing and bona exercises with solmization syllables during the Personal Voice Training course was useful. Students have found that reading the notes according to their intensities and doing breathing exercises contributes considerably to pronouncing the consonants and finding the tone.

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Introduction

It is observed that the main point of origin of the formation of musical notation is the obligation to give information on composition and interpretation. In order for music to be permanent, repeated and thus transferred, a notation was required. Guido d'Arezzo met this requirement in the 10th century by adding three lines to the one-lined staff, adding the notes into a four-lined system using a hymn memorializing the Baptist Saint John and using the first six syllables of this hymn by referring to each note of this six-voiced chord (Hexachord) respectively as *ut, re, la, mi, fa, sol, la* (*Ut Quent laxis/Resonare fibris/Mira gestorum/Famuli tuorum/Solve polluti/Labii reatum*). These syllables were used afterward in some monasteries since they ease solfeggio. However, this notation was subjective, and half pitches formed everywhere because the notes were not fixed in a certain line or space. The clef enabled the fixation of the voices. First, the bass clef was placed on the top line, the place where the half-pitch (fa-mi) has been determined. Then, with the help of the C-clef, the half pitch (do-si) was fixed to the same point, helping to upraise the voices for a fifth, thus providing a stretch of one and a half octaves. Before this invention, melodies were spread around by word of mouth and learned through memorization. Before then, a type of memory support had been provided by *Neuma* (sign) writing. This big invention provided the grounds for multi-vocal music to spread and helped European music to gain an advantage over Eastern music (Aktuze, 2003; Mimaroglu, 1995). Given the fact that *Neuma* writing did not signify the altitude of the voices but defined only the flow of certain patterns in time (i.e., their rhythmic structures), it may also be regarded as the ancestor of the subsequently developed *bona* studies (Yazan, 2007).

Today, a system developed by Guido d'Arezzo, called solfeggio, is used worldwide in the beginning of musical education to help students to read and understand music. However, when starting solfeggio practices, it is observed that, instead of teaching the rhythmic patterns, musical voices are usually introduced first. The books derived from the need for teaching the way to read notes with their rhythmic values are limited to the ones written by P. Bona and by C. Pedrone and F. Fontaine, the latter two of whom add to Bona's original work. Music teachers use various methods to teach students how to read notes with their rhythmic values. The most common of these methods is "*bona*."

The term *bona*, perceived in Turkish musical education as "reading the notes with their rhythmic values" or "rhythm studies without melody," inherits this name from its creator. In Bona's book, contrary to the solfeggio practices in which melodies are vocalized, the notes are read only by their rhythmic values. The purpose of this method is to prepare the student to read music. In this method, the notes and their values, table of intervals, table of comparison of the expansion of the treble, C and bass clefs and 119 pieces composed by Bona, 24 of which are reviewed Pedrone, are listed in order. Furthermore, there are also pieces written for working on reading treble, C and bass clefs numerated with different numbers together (Sari, 2010). It is more appropriate for the students in the institutions of amateur or professional education to practice reading the notes with their rhythmic values in

order to acknowledge the notes. However, it takes place in only one part of the books on solfeggio, since practicing by reading the notes with their rhythmic values is accepted to be a part of solfeggio exercises. These exercises take place only in the last part in the preface to the solfeggio books. For example, in the program of the Turkish High School of Fine Arts and Sports (Komisyon, 2012), priority is mostly attached to the technical terms (interval notion, values of the notes) and solfeggio exercises under the title of musical signs and terms. In addition, it is conferred that bona practices are applied with the aim of reading the notes with their rhythmic values. However, the difference between these exercises and solfeggio are not sufficiently scrutinized because the notions of voice intervals and the values of the notes are discussed in the bona exercises and can only be of meaning if it is applied.

Usually, however, it is conferred that the bona exercises are not perceived as a practice of reading the notes with their rhythmic values. For this reason, it is observed that the rhythmic patterns and musical terms and applied bona practices are segregated and tend to be memorized with solfeggio. The biggest struggle in the solfeggio practices, which we can describe in short as singing the musical melodies with the names of the notes, is acknowledging the names of the notes and perceiving their values. Before giving examples of the notes from an instrument, especially from a piano to a beginner of musical education, the names and values of the notes must be taught in an applied version. However, this training is usually cut short, and the emphasis is given to the perception of musical voices because the exercises performed are seen as rhythmical exercises without melody (Sari, 2010). For this reason, at the end of solfeggio training, it is observed that students work harder on musical voices instead of taking an interest in musical rhythm patterns. This situation generates the perception and teaching of bona exercises as rhythmical exercises without melody rather than as reading the notes with their rhythmic values, resulting in students' antipathy during these exercises.

The six-voiced chord (Hexachord), also called an *Aretinian syllable*, provides easement in solfeggio and takes its current form with the addition of the syllable "Si." However, today, there is the impression that in order for the syllables to provide an easement in solfeggio, they first need to be spoken. This impression comes from the fact that only the shrillness-gravity or the pitches of the voices are emphasized in solfeggio training. Student views have confirmed this in the study on this matter.

When the alphabetical sounds in Italian (a, b, c, d, e, f, g, h, i, l, m, n, o, p, q, r, s, t, u, v, z) (Tanis, 1974) are examined, it is found that *Aretinian syllables* include the Italian sounds i, e, a, o and u. However, the vowel "U" has lost its place among the sounds in the syllables after the transformation of the syllable "Ut" to the syllable "Do." It is conferred that most of the consonants of the Italian language (b, c, h, n, p, q, v, z) are not used since the first syllables of the text of a hymn are preferred in solfeggio. When it comes to singing, this fact, while providing easement in speaking with the syllables of solfeggio, causes a defect in the unspoken sounds and syllables (i.e., b, c, h, n, p, q, v, z and u). This is the exact point where the importance of bona occurs. In these exercises, which are seen as rhythm exercises without melody but

which help students to read the notes with their rhythmic values, students acknowledge the notes and try to speak them.

Voice training is an important area of application, whether in solfeggio or bona exercises because the subject of voice training is the realization of musical sounds with the use of the human voice. Reading the musical writing with the right sounds and rhythmic patterns in voice training is of importance. Italian voice trainers in the 17th century understood the importance of this and composed pieces without lyrics in order for their students to develop the skill of using their voices and to learn the art of glamorization. Currently, these pieces are called vocal exercises. Each vocal "*ricercare*" (featured or unfeatured compositions predisposed to voice usage) is related to the exercises performed to sing basic polyphony composed of two parts. In this era, *ricercares* were frequently published, whereas new solfeggios were scarce. The discovery of the Paris Conservatoire in the 18th century regarding exercise in solfeggio changed the teaching plan substantially. Solfeggio had been systematically developed by musicians during the 19th century. The French's interest in Italian methods of training caused solfeggio to spread all around Paris (Sadie, 1980). The origin of the exercises in personal voice training and vocal lessons are based on these methods. However, today, the vocal trainers lack this information and teach the exercises as they had learned in the mentor system. Since the performed exercises are based on memorization, the liaison between solfeggio and the song to be sung is not formed. For instance, it is explained in the preface of the exercise book, "*Concone*," named after Giuseppe Concone and including his compositions of pieces without lyrics, that the first 25 exercises were intended to be performed in solfeggio. Each note, which is related to its Italian name (do, re, mi, fa, sol, la, si), had to be pronounced and spoken separately, and each tone had to be applied equally throughout and clean in pitch, with the accent of the sound and with the right intonation. As observed in this example, the relation between solfeggio and voice exercises is obvious. Training in singing is mostly applied in amateur and professional musical training and includes, in accordance with the necessities of voice training, imposing upon individuals the right behaviors on how to achieve accurate, beautiful and effective singing while covering the teaching of different songs (Toreyin, 1998). Using this definition, it is possible to assert that the first step in singing a song is to speak the notes with an accent on the consonants of their names; the second step is to reach the right intonation (right pitch, intensity, and duration of the sound, especially in the consonants) by accenting (speaking sounds at the right intensity and duration) the consonants of the syllables in the lyrics and the words. It is thereby possible to conclude that it is the only way to develop the skill of accurate, beautiful and effective singing.

Purpose of the Study

This study originated from the problems that students in personal voice training lessons faced while singing the chosen songs according to the vocal groups. Specifically, students had difficulty with solfeggio while working on the pieces. The

source of these problems is the fact that students could not spend enough time on the solfeggio and its applications because they had received only brief preparations for the fine arts faculty, music department. In the beginning stage and during the development stages of the application, solutions to these problems were attempted while observations were made, and exercises were performed regarding these observations. In standard personal voice, education and vocal training lessons, solfeggio and its application are not frequently used because the backgrounds of the students are accepted as sufficient. However, solfeggio practices comprised a considerable percentage of the lessons because the group of students in this study did not have the adequate background. This study is in accordance with the logic of action research since it determines the application process (Simsek & Yildirim, 2013) of an applicator with respect to the problems occurring in the lesson and their solutions. Since action research is process-oriented (Simsek & Yildirim, 2013), data were collected about the problem, starting with the researcher's Ph.D. process.

In the study prepared with these thoughts in mind, this study intended to help students speak the consonants in solfeggio syllables by introducing rhythmic structures through bona exercises because it is observed that the rhythmic structures are formed properly if the consonants are pronounced. Furthermore, an exercise called repetition of the melody was applied in order to make the unspoken sounds and syllables in solfeggio spoken. In this exercise, the used sounds and especially the non-used ones in solfeggio, such as b, c, h, n, p, q, v, z and u, are combined. For example, syllables such as na, sa, se, si, va, za, ze, etc. have been used. Today, it is confirmed that musical training containing physical exercise is more effective than traditional music education in improving auditorial skills (Ozmentes, 2005). Bona of the notes and melody repetition exercises are studied step by step in this study. Similar studies have been performed while completing authors Ph.D., the researcher conducted similar studies in applying breathing exercises (Aycan, 2012).

Method

Research Design

This study examines the vocal exercises adapted from bona (i.e., rhythmic articulation exercises) performed during a lesson; therefore, it is an action research and is subjective.

Research Sample

In this study, the views of 20 students enrolled in a personal voice training program at Erciyes University, Faculty of Fine Arts and Music Department were collected. Interviews were first recorded and then a developed interview form was applied. In addition, notes were taken on a developed observation form called the individual class observation report.

Research Instruments and Procedures

Due to the sheer volume of the collected data, context analysis was conducted with *MAXQDA plus 11* which is supported by Erciyes University, BAP agency.

Data Analysis

The interview form contents were analyzed with the *MAXQDA plus 11* program.

Validity and Reliability

The observation form questionnaires are presented with the quantitative research expertise from Erciyes University. The collected data are then coded with quantitative research expertise.

Results

Figure 1 describes nineteen of the 20 students participating in this study found the usage of breathing and bona exercises with solmization syllables during the Personal Voice Training (PVT) courses useful. One student responded that he did not have an opinion on this matter.

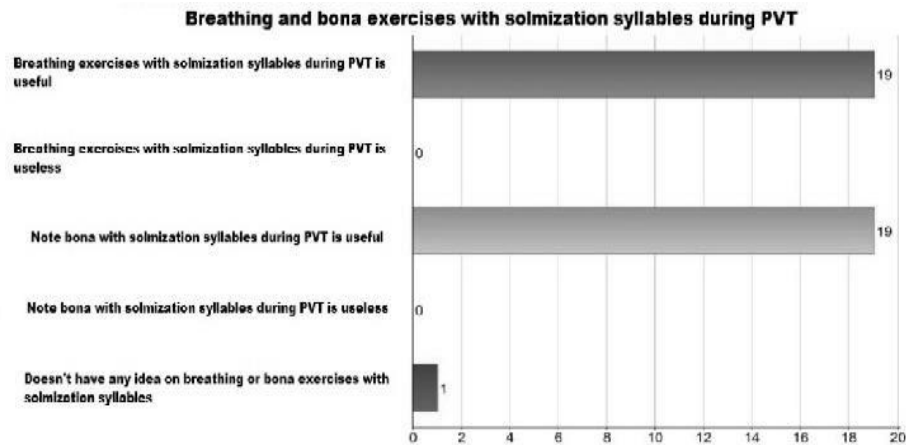


Figure 1. Breathing and bona exercises relationship with the solmization syllables

Figure 2 describes the most frequently performed exercises were options a, b and c, and the next most frequent were options h, d, e, f, and g. According to this pie chart, the students in the study chose exercise option "a" the most (20.3%) and exercise option "g" the least (2.5%). It was observed that the students mostly worked on their postures in front of mirrors.

Breathing exercises in PVT aimed to understand the intensity and duration of the consonants

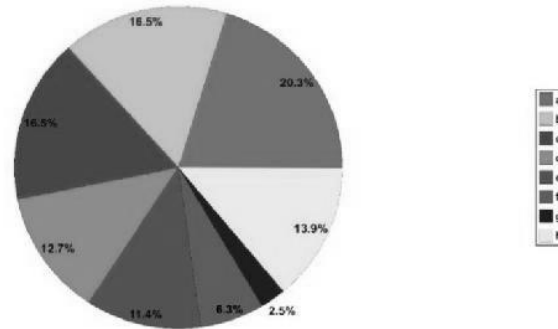


Figure 2. The intensity and duration of the consonants relationship with the breathing exercises

Figure 3 describes it is deduced that the students who participated in the study benefited the most from exercise “c” (31%) and then “b”, “d” (26.2%) and “a” (16.7%). While observing the current situation, it is possible to assert that the students benefited nearly the same amount from exercises “b”, “c” and “d.”

Breathing exercises in PVT that are used to understand the intensity and the duration of the consonants

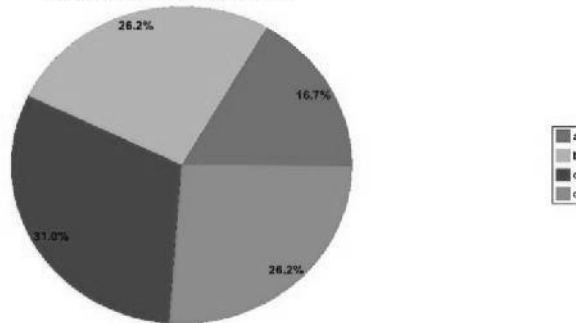


Figure 3. The intensity and duration of the consonants relationship with the voice exercises

Figure 4 describes the students performing in this study chose the following options in descending order of frequency: “a” (32.3%), “b” (30.6%), “c” (29%) and “d” (8.1%). In conclusion, students preferred the bona exercises, given that “a” had the most bona exercises, “b” had fewer, “c” had even fewer and “d” had the fewest.

Bona exercises used in PVT in order to understand the Intensity and the duration of the consonants

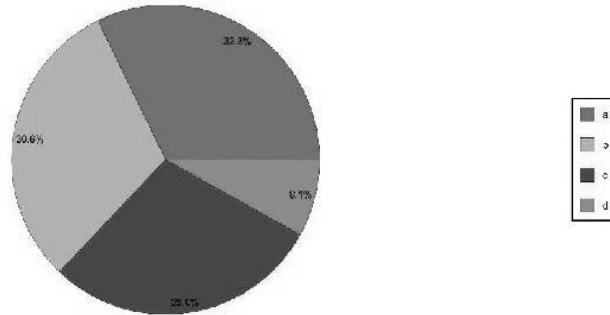


Figure 4. The intensity and duration of the consonants relationship with the bona exercises

Figure 5 describes all 20 students who participated in this study stated that the bona exercises of the notes and words applied in PVT positively affected the duration of their speech (slower or faster than usual speech). Nineteen of the students affirmed that the bona exercises increased the comprehensibility of the speech (speaking the consonants in the syllables, words, and sentences) and that these exercises helped with the solfeggio course. Nine of the students stated that the exercises helped with their personal instrument course. Two of the students explained that bona exercises helped with the musical theories course and therefore increased their self-confidence in their solfeggio practices. One student said that bona exercises eased his rhythm decipherment, and another student stated that these exercises helped with the chorus lessons.

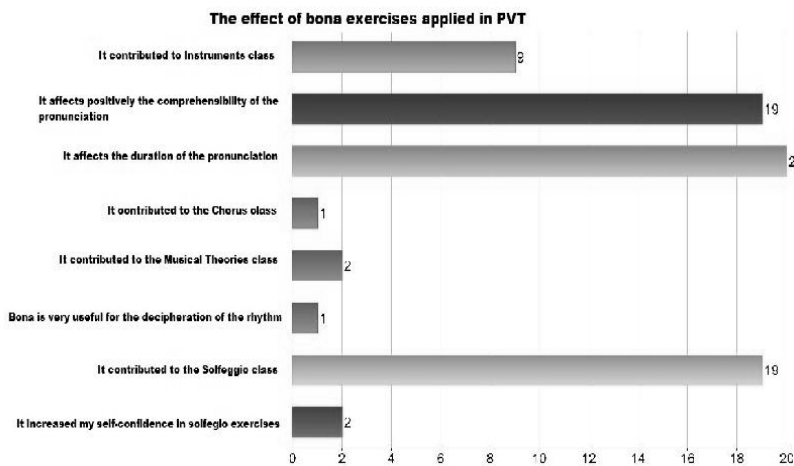


Figure 5. The effect of bona exercises applied in PVT

Figure 6 describes nineteen out of the 20 students who participated in this study stated that there is a relation between bona exercises of the notes and the words applied in the PVT courses and the accentuation of the consonants. One student did not declare an opinion.

Is there any relation between the bona and breathing exercises applied in PVT and the accentuation of the consonants?

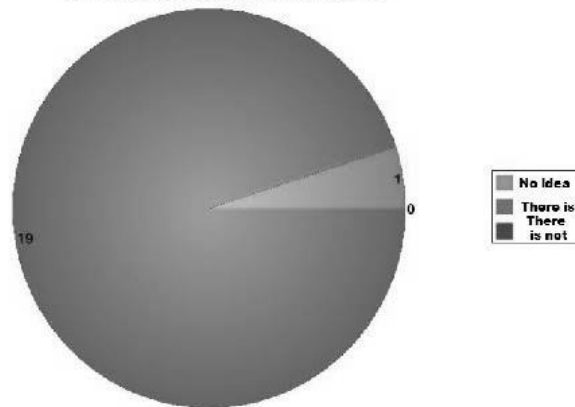


Figure 6. Bona and Breathing exercises relationship with the accentuation of the consonants

Figure 7 describes fourteen of the 20 students who participated in this study stated that being able to sing voice training pieces flawlessly with the support of word bona increased their self-confidence. Twelve students expressed that word bona helps them to sing without being dependent on the piano. Ten students indicated that they could observe the right posture in front of the mirror, and 9 of them saw themselves breathing in and out with the right method in front of the mirror. Seven students stated that the word bona helped them to speak the syllables and words more correctly and assisted them with memorizing the melody. Five of the participants affirmed that bona improved their musical auditory skills and prevented them from singing off tone; these 5 participants also explained that they could observe their mimicry in front of the mirror. Three students stated that the exercises enabled them to discover themselves and increased their efficiency in the PVT classes. Two students stated that bona helped with the vocalization of their voices and their appropriate timbres and enables the teacher to control whether the students had practiced.

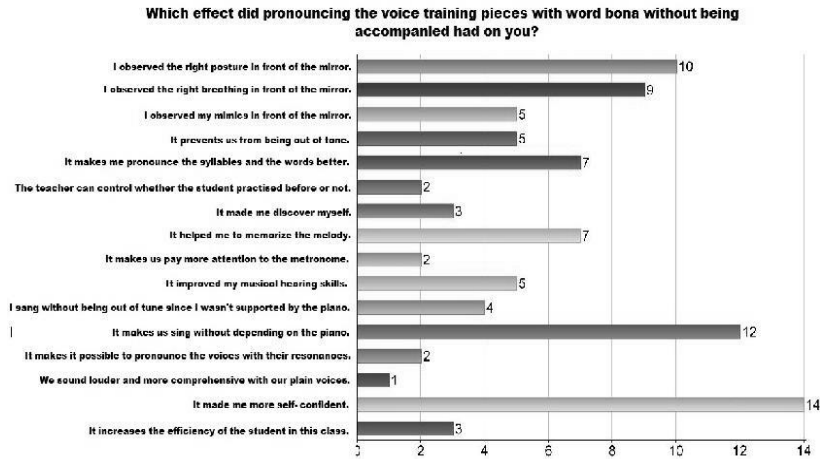


Figure 7. The effect of pronouncing the voice training pieces with word bona without being accompanied

Fifteen of the first and second-year students who entered the Music Department in the 2012-2013 and 2013-2014 academic years were mostly trained in amateur music training. The other 5 students graduated from Anatolian Fine Arts High School (A.F.A.H), where they received professional music training. Six of the 20 students stated that before entering the F.F.A Music Department, they were not trained in any matter relating to solfeggio and its theories in their amateur or professional institutions. It was observed that the 15 students who were in amateur institutions were trained only for short periods, such as 1-3 months, and only 1 student in an amateur institution attended courses for 5 months. Regarding the qualification of the studies during these periods, it is determined that 13 students out of the 20 were not trained with a bona book, and 12 of them had never worked on dictation. In short, the majority of the students affirmed that they were not trained with bona on the theories of solfeggio, and they were not trained in dictation, i.e., the written application of solfeggio. It is determined that the application side of solfeggio education is limited to the solfeggio books of the Muammer Sun-İ and Lavinyak series. The only students who worked on the books in the Lavinyak series are the graduates of A.F.A.H. In addition, 19 of the 20 students participating in this study found it useful to be trained in theories and the application of solfeggio before entering the F.F.A. Music Department; however, 12 of the 15 students who were trained in solfeggio and its theories in amateur education state that since they were not trained in bona and dictation, they could not perceive theoretical and practical music education as a whole (bona, solfeggio and dictation training), and they found the training that they had to be lacking, limited and insufficient when compared to the department's training.

Students who entered the F.F.A. Music Department and found their education "[sic] insufficient" stated that during the solfeggio courses, which are intended to teach solfeggio and its theories, bona had to be the priority. Nevertheless, it was not.

Instead, they learned solfeggio and were left by themselves to study. Eleven of the students also affirmed that solfeggio practices should be performed with a group, as doing so increases the memorization of the melodies in their minds. Moreover, in a group, they can ask other group members for help when they are unable to succeed in an application. It is deductible that the students had to work together because the training was insufficient. However, since a group of 25 would be too crowded, the students thought that the practice would be more of use if it were performed in a group of 3-5 or 10-15 people at maximum. They indicated that the teachers could not handle individual problems due to the size of the class is 25 people. Seven participants are of the opinion that the class had to be a private, one-on-one lesson, stating that the efficiency of the class diminishes proportionally with the size of the class. Six students have stated that *voice parameters (intensity, duration, accentuation, pitch, and intonation, with intonation being the pronunciation of the voice in accordance with each pitch of the sounds)* are not considered important to achieving the intonation (the harmonious action of a singer with an instrument, vocalizing the voice completely). According to these 6 students, only the pitch of the voice in these parameters is important. The students who think that the aim is only to get the right pitch state that the course keeps relying on memorization. The students confirm that information about the causes of disharmony in intonation is usually given, but individualistic solutions are not being found. While 5 students did not comment on this matter, 9 of them stated that voice parameters were considered important to reaching the correct intonation. The students of the negative opinion gave the serious criticism that only general information is given and that there is no effort toward individual solutions.

When the students are asked about the time they spend on the theoretical parts, especially the studies of solfeggio, it is observed that 15 of them spend around 2-5 min to 15 min on bona exercises. Two of them stated that they did these exercises only during their voice training courses, and 1 student expressed that he did bona exercises in each solfeggio exercise. When the individual views of the students are examined, it is observed that they spend very little time on bona exercises, and their only concern is to perform the right solfeggio and have the right pitch. Their concern over having the right pitch is due to the negative effects of the solfeggio course. Earlier, bona exercises were not performed by one of the participants, but now that same student does bona exercises for about 15 minutes before starting solfeggio. Another student stated that he did not do any bona exercise except for during the personal voice training class.

Suggestions

Unique opinions from the students are as follows:

- i. A student stated that when they are vigilant of their intonation while doing solfeggio, as they observed in the voice training class, the bona exercise they did made the melody and rhythmical structure of the solfeggio clearer.
- ii. A student stated that after learning how to apply the bona exercises in the voice training class, he first thought of bona while working on each musical note.

iii. A student stated that the subject of *bona* only occurred in classes such as *solfeggio* and FMT, and it appeared only as a description; the applied studies were made only for voice training class.

iv. A student stated that when he applied *bona* exercise as he learned in the voice training class before working on *solfeggio*, he reached the right intonation, and his voice was vocalized close to its pitch value. He stated that doing word *bona* in a musical piece affects the nuance and intonation.

Nineteen students out of the 20 who participated in the study found the usage of breathing and *bona* exercises with solmization syllables (*do, re, mi, fa, sol, la* and *si*) during the Personal Voice Training course useful. One student did not comment on this subject. Students have found that reading the notes according to their intensities and doing breathing exercises contributes considerably to pronouncing the consonants and finding the tone. Additionally, they have stated that they benefited from the pronunciation of the consonants of the solmization syllables according to their intensity and duration in their personal voice training classes and that they have done similar exercises in their *solfeggio* class. Unique opinions of the students are as follows:

i. Examining note *bona* and breathing exercises together is very important. It has been possible not to swallow the letters in the pieces with the exercises, for example, whereby the consonant "f" is accentuated while singing the note "Fa."

ii. While performing *solfeggio* exercise in the PVT class, emphasizing the consonants, such as pronouncing the note "do" as "ddo" by expressing the first consonant better, would create a clearer sound. Through this technique, the singer is speaking rather than aiming the pitch (shrillness-gravity) of the voice, and this aids in the creation of intonation. The purpose of the *solfeggio* courses is only the pitch of the voice and the right intonation; therefore, there is a relation between the duration and the accentuation of the consonants of the notes. For instance, we cut short the syllable or the consonant in a quarter note, then we say it as an eighth note.

iii. Note *bona* and word *bona* applied in PVT class are very useful for *solfeggio*.

Breathing exercise is very important for the intensity of a note and the right intonation. "Since I play the side-blown flute, the breathing exercises developed by *bona* exercises have helped me a lot," 1 student reported. This same student explained that the breathing exercises which are related to note *bona* increases the intensity of the voice and lengthens the duration. *Bona* and breathing exercises applied in class will be irreplaceable for the voice training class since note and word *bona* exercises help the words to be pronounced correctly.

In this study, it is determined that exercising by accentuating the consonants of the names of the notes, i.e., the solmization syllables, during the applications which are inspired by *bona* exercises causes the voices to sound accordingly to the voice intervals of the people (tenor, soprano, mezzo-soprano, baritone, and bass/alto) such as in octave, quartet or quintet intervals. In other words, it is found that *bona* exercises, seen as exercises without melody/tune, could sound with melody/tune if

the consonants were pronounced. The sounds that appear not to have melody resonate from 1 octave below one's voice interval if the consonants of the syllables in the notes are accentuated. The students who participated in this study have also confirmed that they pronounce the sounds more easily in their solfeggio exercises if they are accompanied by the notes played on the piano in their octaves. They have explained that in situations where only the notes are played or sang, they have difficulty. These difficulties are linked to whether they accentuated the solmization syllables during solfeggio exercises. During the Personal Voice Training (PVT) lesson, in the breathing exercises aiming at the distinction among the intensity and the duration of the consonants, students are mostly (53.5%):

- i. Putting their hands on the end of their ribs and their abdomens;
- ii. Putting their palms on the sideline of their pants in a parallel position to their bodies, feeling their shoulder blades slightly stretched backwards, standing with their feet open and aligned with their shoulders, putting one foot a little forward and smiling (the edges of the lips are turned up, the lower jaw is a little tense and the tongue is on the back of the teeth in the lower jaw) standing upright;
- iii. Standing up, putting their hands in front of them, palms facing down, shoulder blades lowered and frowning (edges of their lips declined or parallel to the floor, loose lower jaw and tongue, hunching their backs);
- iv. Observing the difference between standing upright and hunching their backs in front of the mirror;
- v. Breathing through the nose on the 4 strikes of a 44 period or breathing through the mouth on the ½ strike of a 44 period, pronouncing the consonants "s" or "f" as in the Turkish "hiss" or "hiff";
- vi. Noticing the difference – preferably while practicing in front of a mirror – of intensity and duration between pronouncing the consonants "s" or "f" on the ½ strike of a 44 period as in the Turkish "hiss" or "hiff" and "hiss" or "hiff" while standing with their feet open and aligned with their shoulders, rising a little on their big toes and breathing in through the mouth; and
- vii. Performing their exercises in walking tempo, as 1 step breathing in, 1 step breathing out, watching the duration and the intensity of the consonants "s" or "f," pronouncing them as "hiss" or "hiff".

During the Personal Voice Training (PVT) class's voice exercises aiming at the distinction among the intensity and the duration of the consonants, students are largely benefiting (by 31%) from performing the following exercises:

- i. Working on resonance with double, triple, quartet and quintet voice intervals during voice resonance studies as "Himm" or "Buzzling" in the beginning or at the end of the PVT classes; and
- ii. Singing the melodies in the exercise book by Concone by watching the intensity of the consonants and trying them with words such as "Filiz, Deniz, Fikret, etc."

and doing the voice exercises with double, triple, quartet and quintet voice intervals using their own names or other names.

During the Personal Voice Training (PVT) class's bona exercises aiming at the distinction among the intensity and the duration of the consonants, most students (91.9%) stated that they:

i. Performed the bona exercise (note or word bona) aimed to work the diaphragm once or twice a week for 10-15 minutes according to the length and the level of difficulty of the piece, clapping while standing or sitting with their hands aligned with their jaws and shoulders, holding their elbows around 3-4 cm away from their ribs;

ii. Performed note or word bona exercises once or twice a week, placing their hands close to their knees, parallel to the line of their pants while sitting, clapping on their knees at each syllable; and

iii. Customized the breathing exercises during the note or word bona exercises in the voice training pieces by changing the sounds **s-f-s**, which are hard to pronounce, to **s-l-s**, **s-d-s**, and **s-r-s**. Tried to pronounce the consonant "L" as in the Turkish "liği", the consonant "D" as in the Turkish "diği", the consonant "R" as in the Turkish "riği" and comparing them with "liği", "diği" and "riği," respectively, to see the difference of intensity. When the data of the individual class observation report filled by the students are examined, it is seen that they did not do the note and word bona exercises regularly for their voice training class. The reason is students prefer to memorize solfeggio in a group rather than perform exercises individually. The graduate student from a Korean High School had exercised bona individually ever since he first learned about bona exercises in his voice training class, so his opinions are of value. This student states, "After understanding how to do the bona exercise, I saw that my intonation was correct and clear, and I sang each song feeling its tempo during solfeggio classes. Furthermore, I breathed easily and learned how to use it efficiently. Additionally, with the help of bona exercises, I breathe and use my breath more easily in my exercises with a trumpet with which I was trained in high school and still continue in my individual practices, and I understand better the rhythmical structures of the pieces. Therefore, bona exercises have contributed to my training a lot."

Students' unique opinions on how effective the bona exercises are when applied in their PVT classes are as follows.

i. The note and bona exercises I learned about during by voice training class have corrected some of my mistakes in the duration and comprehensibility of my pronunciation in the pieces I worked on so far.

ii. When I did not pronounce the consonants and swallowed the letters, I could not pronounce the sounds that I easily could by repelling (sounding from the nasal cavity and throat). Sounds were not clear and solid, but these exercises helped to solve problems with the voices sounding more natural.

iii. Pronunciation of the consonants in the syllables, words, and sentences makes it possible to pronounce more easily the lyrics of the songs in Turkish and even more so in a foreign language.

iv. Applied bona exercises contribute to the musical theories class, and therefore we become more self-confident in our solfeggio classes.

Students' unique opinions on the bona and breathing exercises that were applied in PVT classes are as follows.

i. Breathing exercises help us to pronounce the syllables more correctly in the word bona and make the words clearer, correct and comprehensive. Doing note and word bona in PVT class with different syllables that are not used in solfeggio, such as "*na, nu, no, no, ta, ce, ci, su, so...*," contributes to the correct usage of the muscles of the jaw and tongue and to pronounce the pieces with the correct breath (at the correct pitch), clean and comprehensive.

ii. There is a relation between the note and word bona since they both aim to pronounce the consonants and the vowels and, therefore, to develop the right breathing technique and musical hearing.

iii. We work with both breath and the accent of the voice while doing note and word bona exercises. We practice **note and word bona** together, repeating the melodies in word bona with different syllables, such as "*na, nu, no, no, ta, ce, ci, su, so...*," which are not used in solfeggio, and we repeat the melodies by using the syllables in the notes, such as "*do, re, mi...*"

iv. Bona and breathing exercises need to be performed together since they are related. Furthermore, we aim to pronounce the syllables by first working on note bona and then doing solfeggio with the syllables, such as "*na, nu, no...*"

v. Co-performance of these two exercises eliminates tempo problems and contributes to the comprehension of the rhythmical structure of the pieces.

Students' unique opinions on the benefit of singing the pieces with the support of word bona without being accompanied and in PVT class are as follows.

i. Since the exercises that we do with the accompaniment of the piano cause us to memorize, we might forget even though we find the right voice at that moment. With this exercise, the sounds are remembered easily, so it is useful.

ii. Singing without the company of the piano is hard but the word bona makes it possible to sing without piano accompaniment. Because bona exercise helps all the voices to be intonated, all the words are pronounced and the rhythms are correct and on time.

iii. Word bona might be the solution to the problems encountered in the speaking parts of the lyrics. This is why bona is an effective method for every student to sing in a healthy way.

iv. When I'm accompanied by the piano, I hide behind its sound, I hold my voice behind, but when I am singing with my plain voice, I am louder.

The opinions of the students who think that "Bona" exercises must be the subject of a separate class are as follows.

i. With the help of a 4-hour-per-week bona class, the difficulties in reading notes (rhythmical and tempo difficulties) would be eliminated. In order for the class to be more efficient, the class has to gather individual groups of a maximum of 10 people and has to progress from easy to hard.

ii. This class is especially necessary in the first and second year in order to acknowledge the notes and to read them. We go to the heart while reading the 64th or 32nd notes in the repertoire classes (especially in the folk music repertoire class). We cannot succeed, including me. Anything to be told to students in these classes has to be taught with the most detailed explanation. Teachers have to observe the students in cooperation.

iii. There is no need for a separate class or a class with the name "Bona." These exercises can be performed in some parts of the PVT classes, but they have to be explained individually.

iv. Students who think that there is no need to teach bona as a separate class state that if the Fundamental Music Theories (FMT) class and solfeggio class are performed efficiently, there won't be any problem. They expressed that teachers have to teach bona by using bona books at least in the first semester of the first year of FMT classes. They also affirmed that bona exercises could also be placed in solfeggio classes by doubling the hours of those classes.

Discussion and Conclusion

After this study, the author offers the following suggestions. The students of this study who entered the Faculty of Fine Arts (F.A.F.) Music Department in the academic years of 2012-2013 and 2013-2014 comprised 15 students who had mostly amateur musical education and 5 students who claimed that the education they had in the professional institutions was not sufficient. This leads us to think that the students who had any type of previous musical education somewhere else had to attend a preparatory class. In the book (Sevgi, 1994), it is stated that the aptitude tests that the students take before entering music departments measure the inclination of the students to have this education, but these tests do not necessarily show that the candidates are ready to receive specialty training. It is expressed that the aptitude test will not be enough to measure the knowledge of the candidate students who previously had not reached their goals in music lessons. However, the insufficiencies and differences among the backgrounds of the students who will receive specialty training can be eliminated by offering a lesson (a preconditioned lesson prepared to give fundamental information) called Musical Hearing -

Reading (ear training and solfeggio), which teaches the language of music, and by opening a preparatory class for the field of expertise lessons.

Uçan (1994) identifies the solution to this issue as an implementation that will make the formation system for music teachers much more solid, consistent and functional if a "Preparatory Class for Music" was opened for the "talented but unprepared" students coming from the high schools apart from the Anatolian Fine Arts High School. Sevgi (1994) underlines the necessity to define the exact timing of each class in this music program correctly in order for the relations to form in a healthy way between fields of expertise lessons.

As observed in this study, the two fundamental classes of musical training, Ear Training and Solfeggio and Private Voice Training (PVT), should be planned in a parallel way in order to support each other. However, *bona* (rhythmic articulation exercise), which is covered in solfeggio classes, is lacking, and this lack inhibits student progress in the PVT class, which relies on fundamental solfeggio skills.

The question of how PVT classes can be of use in solfeggio classes has never been answered. It is deduced from this study that the correct intonation or tone can be obtained by pronouncing the solfeggio syllables with the principle of correct voice production, using the intensity of the consonants, which affects the intensity, duration and the pitch of the voice. Within this scope, PVT exercises can play a huge role in the musical training program. Otherwise, it will not be of benefit other than drawing attention to the beauty of one's voice. As applied in the Ph.D. studies of Aycan (2012), the accentuation defects in Turkish pronunciation of the students of the Turkish Department of Erciyes University Faculty of Education have changed due to the right breathing and accentuation (the amplitude, height, and pitch of the sound) after programmed voice training.

In this study, students place great importance in the *individuality of bona and training exercises*. The fact that *bona* is not performed individually in solfeggio classes and that personal solution is not found for these exercises in the personal voice training classes negatively affects the students. The fact that the students do not do their exercises regularly is due to not knowing for sure in which area they are going to specialize. It is observed that students frequently mix the notions of private voice training with vocal training, which needs a specialty. This is due to the fact that vocal training, which is oriented to a certain song program (*Opera, lied, popular music and jazz*), and *private voice training*, in which fundamental skills for vocal training are given, are not yet distinguished.

The basic objectives of private voice training are explained by Giuseppe Concone in his exercise book, "Concone," as follows: "The first 25 pieces are composed with the intent to be performed as solfeggio. Each note which is related to their Italian names (*do, re, mi, fa, sol, la, si*) has to be pronounced separately, and while breathing out each tone has to be applied with equality, purity, with the intensity of the voice and preciseness of intonation" (Concone, 2014). Concone lays down the relation between solfeggio exercises and voice exercises with the need to pronounce the names of the notes with special attention to the duration, pitch, intensity, and intonation of the

voices. From this perspective, PVT class is the most important supporter of the solfeggio class. However, as expressed by the views of the students in this study, solfeggio, bona and voice training exercises have to be covered simultaneously. Therefore, future studies should apply solfeggio classes to voice training exercises that are supported by bona exercises.

The nonexistence of a musical training program that plans training focused on being a specialist affects the implementation of the classes at the right time as well as the classes' efficiency. Uçan (1994) states that there were four majors in the Gazi Music Teaching program between the years 1994 and 1998, listed as "Musical Training," "Education on Musical Theories," "Voice Training" and "Instrument Training." He also states that the master's level major, "Musical Training," is a composition of these four majors. These majors under the undergraduate program are not certified by different diplomas and are integrated into the program of music teaching. Planned lessons and their subject matter can be placed within a logic frame among these majors, which have existed up until 1998. Today, however, everything about musical training is covered, and thus specialization is not possible in the organization, such as the Major of Musical Training within the Fine Arts Education Department. This is why topics are not covered in detail. The fact that Erciyes University Fine Arts Faculty, Music Department has only two majors, the Major of Music and the Major of Instrument, inhibits training based on specialization. The PVT class exists in the Major of Music. The classes in the Program of Music are the same as the ones in the Music Teaching departments, except for the formation classes. The credits of the classes were similar to the music teaching programs before the *Bologna Process*.

This shows that a new common program needs to be prepared within the specialty training of the music department program and the education sciences department. The *PVT*, *sofeggio* and *bona* (*rhythmic articulation*) exercises class prepared within this scope might be useful. However, in order for these preparations to be implemented more efficiently, these exercises could be given in the preparatory class within fundamental music education.

Uçan (1994) indicates that accepting students to the undergraduate program of music training happens under the coordinator OSYM (Student Selection and Placement Center) via the Central Aptitude Test (MOZYYES), and the procedures for placing students in the program have been done for the first time with the double staged MOZYYES in 1994. It is also stated that the "Exam for Expertise in Medicine" (TUS) can be applied with the OSYM as the coordinator to accept students to into masters and Ph.D. programs.

The quality of the students in the Erciyes University Fine Arts Faculty, Music Department could be increased with the help of this central selection system. The students who are placed within a central system could then reach their objectives more easily after defining what kind of a specialist could be trained with a qualified program in the music department.

In the future, the students' breath and vocal expertise need to be analyzed in experimental studies. The researcher has been planning to analyze intonation and accent among the personal voice training students. If the solmization syllables can be analyzed with vocal analysis programs, such as the PRAAT etc., the intonation and accent differences can be demonstrated with precision.

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Bona Uyarlamalarının Vurgu Kusurlarının Düzeltilmesi Amacıyla Bir Ses Eğitimi Yöntemi Olarak Kullanımı

Atıf:

- Aycan, K. (2017). Using bona adaptation to improve accent defects as a voice training method. *Eurasian Journal of Educational Research*, 69, 113-134. <http://dx.doi.org/10.14689/ejer.2017.69.7>

Özet

Problem Durumu: Bona çalışmaları solfej eğitimi içerisinde önemli bir yere sahiptir. Özellikle bona çalışmalarında ve solfej uygulamalarında kullanılan 11.yy.da rahip Guido di Arezzo'nun bir ilahiden çıkardığı Aretinian heceleri ve bu hecelere daha sonra eklenen "si" hecesi solfeji kolaylaştırdığı için kullanılmıştır. Fakat günümüzde gerek ses eğitiminde gerek solfej derslerinde bu hecelerin ünsüzlerinin ve ünlülerinin doğru konuşulmasının gerekliliği üzerinde durulmamaktadır.

Araştırmanın Amacı: Bu çalışmada, bahsi geçen heceler konuşulursa sesin şiddeti, süresi, perdesi ve tonlamasında olumlu değişiklikler olduğu gözlemlenmiştir.

Araştırmanın Yöntemi: Çalışma bu ders içerisinde yapılan uygulamaları ele aldığı için bir eylem araştırmasıdır. Bu sebeple de nitel bir nitelik taşımaktadır. Çalışmada Erciyes Üniversitesi, Güzel Sanatlar Fakültesi, Müzik Bölümünden bireysel ses eğitimi dersini alan 20 öğrencinin görüşlerine başvurulmuştur. Görüşmeler önce

kamera kaydına alınmış ardından yapılandırılmış bir görüşme formu uygulanmıştır. Ayrıca çalışmalar uygulanırken bireysel ders izleme tutanağına da notlar alınmıştır. Toplanan verilerin yoğunluğundan dolayı içerik analizi MAXQDA + 11 ile yapılmıştır.

Araştırmanın Bulguları: Özellikle bireylerin bir çalgı eşliğinde ritmik yapıya uyarak çalgıyla uyumlu şekilde, doğru tonlamayla sesleri çıkartabildikleri görülmüştür. Bu heceler konuşulmadığında solfej dersinde bireylerin basari sağlamakta zorlandıkları görülmüştür. Daha solfej dersinde kullanılan bu heceleri bilmeyen ve konuşamayan bireyler bireysel ses eğitimi dersinde de bu sebeple uygulamaları yapamamaktadır. Dolayısıyla çoğunluğu bona ve solfej uygulamalarından temellenen bireysel ses eğitimi dersinde de bireysel çalışmaları yapmakta zorlanan bireylerin basari düzeyleri düşmektedir. Bu çalışmada solfejdeki heceleri konuşmadan ritmik yapının ortaya çıkmadığı görülmüş bu sebeple bona çalışmaları esas alınarak bir ses eğitimi yöntemi geliştirilip, uygulanmıştır.

Araştırmanın Sonuç ve Önerileri: Bu çalışma ile doğru ses üretme prensibiyle solfej hecelerini konuşarak doğru tonlamanın ya da tonun sesin şiddet, süre, perdesini etkileyen unsuz şiddeti elde edilebileceği görülmüştür. Bu kapsamda verilecek bir müzik eğitimi programında B.S.E. çalışmaları etkin bir rol alabilir. Yoksa kişideki ses güzelliğini ortaya koymanın ötesinde bir fayda sağlayamaz. Elde edilen bulgulara göre çalışmaya katılan öğrenciler genel olarak bonanın bir ses eğitimi yöntemi olarak kullanılmasında fayda görmüşlerdir. Öğrenciler nota isimlerini şiddetlerine göre okuyup, bununla ilgili nefes çalışmaları yapmanın ünsüzleri konuşmakta ve tona girmekte fazlasıyla katkı sağladığını belirtmişlerdir. Ayrıca solfeji kolaylaştırmak için kullanılan solmizasyon hecelerinde ünsüzlerin şiddet ve süresine göre vurgulanarak konuşulmasının bireysel ses eğitimi derslerinde faydalarını gördüklerini, solfej dersinde de bu şekilde bir çalışma yaptıklarını belirtmişlerdir. Nota bonası ve nefes çalışmalarının birlikte ele alınması önemlidir, örneğin "Fa" notasını söylerken "f" unsuzunun vurgulandığı çalışmalar ile parçalarda harfleri yutmadan söylemek mümkün olmaktadır. Bu çalışmada öğrenciler uygulanacak bona ve ses eğitimi çalışmalarının bireyselliğine vurgu yapmaktadırlar. Özellikle solfej dersinde bona çalışmalarına bireysel olarak değinilememesi, bireysel ses eğitimi dersinde ise bu çalışmalara kişisel çözümler getirilmesi öğrenciler üzerinde olumlu etki yaratmıştır. Öğrencilerin çalışmaları düzenli yapmalarını ise müzik eğitimi açısından hangi konuda uzmanlaşacaklarını bilmemelerinden kaynaklanmaktadır. Öğrencilerin bireysel ses eğitimini uzmanlık gerektiren şan eğitimi ile sıklıkla karıştırdıkları görülmüştür. Bunun sebebi belli bir şarkı müfredatına dönük (Opera, lied, popüler müzik ve jazz) eğitimi verilen san eğitiminin temel becerilerin kazandırıldığı bireysel ses eğitimi dersiyle ayrışmamasındandır. Bireysel ses eğitimi dersinin temel hedeflerini ise Giuseppe Concone kendi ismiyle anılan "Concone" egzersiz kitabında şu şekilde açıklamaktadır: "İlk 25 alıştırma solfej olarak söylenilmesi niyetiyle bestelenmiştir. İtalyanca isimleriyle ilişkilendirilen (do,re,mi,fa,sol,la,si) her bir notanın telaffuz edilmesi, söylenilmesi ve soluk verirken her bir tonun eşit/suresince, temiz/ perde değerinde, sesin şiddetiyle ve doğru bir tonlamayla uygulanması gerekmektedir". Aslında G. Concone solfej çalışmaları ve ses

egzersizlerinin ilişkisini nota isimlerinin seslerinin suresi, perdesi, şiddeti ve tonlamasını gözeterek konuşma ve dolayısıyla söyleme gerekliliği ile ortaya koymaktadır. Bu şekilde ele alındığında BSE dersi solfej dersinin en önemli destekçisidir. Ancak bu çalışmada öğrenci görüşleri ile ifade edildiğinde solfej, bona ve ses eğitimi çalışmaları paralel yürütülmesi gereklidir. Dolayısıyla ilerdeki çalışmalarda uygulanan bona uygulaması destekli ses eğitimi çalışmalarının solfej dersleriyle birlikte uygulanmasında yarar görülmektedir.

Anahtar Kelimeler: Bona, Ses Eğitimi, Entonasyon, MAXQDA