



Dictation/musical writing approaches of educators in conservatory solfege course exams

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Abstract

The solfege course, which is carried out in conservatories where western music is taught in Turkey, covers solfege, theory, dictation and ear training studies in terms of content. Solfege course, which contributes greatly to the development of basic music knowledge and skills of students, also forms the infrastructure of other practical courses. This course taught by educators with different teaching methods also brings with different measurement and evaluation practices. In the dictation studies carried out within the scope of solfege course, it is aimed to give the student the ability to write down what is given in ear training. This research aims to reveal the dictation exam approaches of educators who are conducting solfege courses in conservatories that teach western music. In this qualitative study, data as to the dictation exam approaches of the educators, the diversity of the melody dictations asked, the stages in which students have difficulty in writing dictation, the application areas of musical writing studies and the content of the dictation exam were obtained through a structured interview form from randomly selected 36 solfeggio trainers working in 21 conservatories. While some of the data obtained were interpreted according to qualitative analysis techniques, others were tabulated and interpreted by calculating percentages and frequencies. As a result of the research, it was found out that educators usually turned to single and double-voiced tonal tunes in simple and compound rhythms, that the stages in which students were forced according to their degree of musical perception vary, and that educators did not include official tunes of dictations.

Keywords: Conservatory, solfege, dictation, educators, writing approaches

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1. Introduction

Although there are different conservatory education models and structures in our country, it is seen that solfeggio-theory and dictation education are given importance and included in their curricula in almost every conservatory. However, these different models and structures bring different teaching methods, strategies, and approaches, and moreover, measurement and evaluation practices that are not similar to each other.

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Solfeggio educators' approach to dictation exams, especially in solfeggio lessons, affects the success levels of students in general and other courses in particular. Students who are accepted to these schools because of their talents can sometimes fail in dictation. More than one reason for this situation can be expressed not only from the student but also from the educator.

Dictation training, which is an important step in solfeggio lessons, and the application of the preliminary preparation and exam contents for the assessment evaluation/exam of this training will be a step that prepares the student for the exam.

It is thought that the students will be successful in the exams if they have preliminary preparation and knowledge in the subjects such as the different keys used, rhythm dictations in different measure numbers, the tone-mode used, and the ability to recognize the maqam. Dictation training, which is thought to have a great impact on the performance practices of the student, includes both rhythm and ear training, and also brings the theoretical part of the course to the fore with its ability to find tone-mode and maqam.

This research was conducted on solfege educators' approach to dictation exams for solfeggio lessons, whether they benefited from the works of national and international composers in their exam dictation, whether they had melodies dictated in different keys or not, in which measure types they had melodic and rhythm dictations made, the number of students positively or negatively affecting the course or exam. It is important in terms of seeking answers to the questions of what ear practices are and producing solutions on the subject. In the research, publications related to the research are included in order to shed light on other researches on the subject within the conceptual framework.

1.1. On conservatory solfege (solfege-theory-dictation) course

Solfege, which has an important place in conservatory education, was first taught in Ankara State Conservatory as two different courses, **theory and intonation**. Before the law of the conservatory was enacted, the first teachers of the course were Hasan Ferit Alnar (theory), Halil Bedii Yönetken (intonation, musical training) and Eduard Zuckmayer (after Halil Bedii Yönetken), Markoviz (after intonation Halil Bedii Yönetken), Ahmet Adnan Saygun (music spelling, counterpoint), Mahmut Ragıp Gazimihal (music theory), Necil Kazım Akses (composition) (Oransay, 1966: 10).

Oransay (1966: 13) showed the teachers appointed after the law separately in the fields of piano, solfege, string instruments, wind instruments, singing and ballet. Solfeggio lesson is given as "Ear Training and Solfeggio". This course was given by Mithat Akaltan in 1940, by Halil Bedii Yonken in 1941, by Sabahattin Kalender in 1945, by Nevit Kodallı in 1947, and by İlhan Usmanbaş in 1948.

The course, formerly known as "Musical Hearing, Reading and Writing" in Fine Arts High Schools and Faculties of Education, is now called "Western Music Theory and Practices", and in conservatory and Fine Arts Faculties it is generally called "Solfege". The content of this course is taught in three dimensions as "solfeggio-theory-dictation" by the educators. However, some educators say that they treat "ear training" in a separate dimension and teach the lesson in four dimensions.

"1. Solfeggio or musical reading gives importance to intonation and similar technical features by making the loudness and duration values of the sounds correct.

2. Theory and musical writing, by providing basic education of musical knowledge, supports students by shedding light on theoretical lessons such as harmony, counterpoint, musical forms, etc., and individual instrument training.

3. Dictation or musical hearing and writing is about determining the tonality and number of measures of the melody heard, finding the correct loudness of its notes and recording them, determining the rhythmic patterns or duration values properly, and applying the theoretical knowledge acquired at this stage. Therefore, dictations, which form the basis of solfege education, are the synthesized products of musical memory, hearing, notation, rhythm writing and perception skills” (Elhankızı, 2015: v).

4. Ear training is also called musical hearing, but it also includes rhythm. “It includes the behaviors of perceiving, identifying, distinguishing and analyzing the sounds heard musically” (Özgür and Aydoğan, 2006: 4).

According to Ammer, ear training is, “The process of learning to recognize musical pitches, intervals, and rhythms, and produced them correctly. One of the most widely used methods of ear training is solfège” (2004: 121).

Yılmaz (2006: 2) is of the opinion that solfeggio education will “improve the ability of interpreting in students and increase the interpreter's ability to tell and attribute new meanings to the melody”. Say (2010: 341) says that “solfege is the basis of hearing education”. According to Lavignac (1939: 28), “Whatever it is, we should not feel sorry for the passing of time, because until that time primitive solfege, dictation and theory were practiced. Because it is necessary to learn these lessons for a long time. These lessons are the biggest and most solid foundation of musical training”. At the same time, Lavignac emphasizes the importance of the lesson with the words “twelve ways to train a good instrument player, the eleventh of which is 'reading notes', 'if possible, one should allocate a time every day to reading notes' (1939: 28).

These views reveal that solfeggio-theory-dictation education is a basic field of study for people who will receive education in almost every branch of music. Giving solfeggio lessons in a qualified manner will affect the studies they will do in music, whether it is an instrument or voice or any other field and will provide great convenience in reading and interpreting music.

Table 1. Course names where dictation studies are included in conservatories

| Primary | Secondary | High School | Undergraduate | Conservatories that only provides Undergraduate Education |
|---------------------------------------|---------------------------|---------------------------|----------------------------------------|-----------------------------------------------------------|
| *Solfege-Dictation-Theory (Part Time) | *Solfege-Dictation-Theory | *Solfege-Dictation-Theory | *Auditory Theory | *Ear Training and Theory |
| *Solfege (Part time) | *Solfege | | *Composition Solfege / Singing Solfege | *Music Theory and Emotion |
| | *Theory-Solfege-Dictation | | *Music Theory and Emotion | *Music Theory and Solfege |
| | *Solfege-Theory-Dictation | | *Solfege | *Music and Detection |
| | | | *Basic Music Theory and Practices | *Musical Hearing Literacy |
| | | | | *Solfege |
| | | | | *Solfege-Dictation |
| | | | | *Solfege-Dictation-Theory |
| | | | | *Theory-Solfege-Dictation |

Ten of the twenty-one conservatories included in the scope of the research provide secondary, high school and undergraduate education. It is known that 4 of these 10 conservatories also provide part-time primary school education. 11 conservatories provide only undergraduate education. Overlapping course names in the table were written only once.

When the table above is examined, there are many course names that have the same content but are used with different names. However, when the contents are investigated, it is seen that they are exactly the same. Within the limitations of the research, only one conservatory has two separate courses, namely solfeggio-dictation and music theory. In our opinion, only one name "solfeggio/solfege" should be used in all conservatories, and the course content includes solfege, dictation, theory, and ear training.

1.2. Dictation

Dictation, which is included in the content of the solfege course, can be defined as writing a heard melody with its sounds and rhythms or just a rhythm that is heard. It is a field where hearing, perception and thinking abilities are used together, theory topics, tonalities and chords find application, and it can contribute to the conservatory students' ability to better understand music in their future artistic lives.

Dictation is the writing of the sounds played with notes in a weighed way. In other words, it is the correct notation of the sounds played by a musical instrument of a piece of music. The most suitable instrument used in education is the piano (Çalışır, Undated: 101).

Lavignac's views on dictation are as follows:

"It is the professor who sings in music dictation, not the student. After the professor has read a musical sentence of eight and sixteen movements perfectly, he divides it into short parts and reads each one many times, thus giving the student time to write down what he hears and understands" (1939: 25).

He also states that if the professor is in front of a student who cannot use his/her voice completely, studies can be done with dictation instead of solfege, which s/he cannot voice due to the student's inability to use his/her voice. He states that the professor can carry out these studies in printing with various keys, but it should be emphasized that this is not a good technique (1939: 26).

According to him, dictation lessons can be given to the students at the same time, regardless of their number. And he adds that if the lesson is limited to only one student, it might be a waste of time and energy for the teacher. (1939: 332).

"In order to better understand what tone, the works will be played in an orchestra or a chamber music, it is sufficient to listen carefully to the sound played by the musicians while they are tuning their instruments, thus taking the tuning fork (1a) with them. If the ear, however, cannot discern the tone of the music played, it should undertake the musical dictation studies that we have said before in the section of general thoughts" (1939: 232).

According to Lavignac, theory and ear training can be summarized as follows:

- "If the child's ear is damaged, music education should be postponed.
- Music education should be based on practice before theory.
- The child should be accustomed to theory gradually.
- Definitions should not be memorized in theory education. This is for parrots.

-Old keys should be learned in solfeggio training.

-Dictation exercises are the perfect complement to solfeggio training” (Yıldız, 2015: 16).

These views of Lavignac are guiding for educators.

Atalay gave information that supports Lavignac's views on dictation. Since musical works are formed by announcing sounds of different heights and lengths as melodic or harmonic intervals with a certain composition understanding or tradition, he argues that the notation of a musical work depends on the correct determination of the loudness and duration used in that work. Atalay also mentioned that it is necessary to use interval information, chord information and tonality (modal knowledge also in maqam works) in determining the loudness levels, and measure and rhythm information in determining the sound durations, measure and rhythm studies should be handled first and dictation studies should be started after reaching the necessary level of knowledge and skill in all these areas (2018: 2).

In dictation work, the application is generally done as follows:

a) The sound of la is played on the piano and then the first degree of the tone of the piece to be written is played as a chord.

b) The tone of the piece to be written is definitely not said, the student finds the tone according to the sound of la.

c) The numbers in the number of measures are not said, but it is said how many measures the piece to be written consists of.

d) It is played from beginning to end first. The students listen. They try to find the first sound and the digits in the number of measures.

e) Then the first two measures are played twice. In the first, the notes are placed on the string in the form of dots, in the second, the duration values and rhythm patterns are determined.

f) When the first two measures are to be played three times, the third and fourth measures are added. The first two measures written are checked and the same procedures are applied to the other two measure groups.

g) After the piece to be written is finished, it is played again from beginning to end and students are allowed to check it.

It is difficult to achieve success in dictation unless intervals, sounds, and clusters of weights become perceptible very quickly. In dictation, connections between intervals, sounds, and weight sets must be established very quickly and stored in memory, albeit briefly. These intellectual actions should be made into a habit with long studies (Yılmaz, 2010: 4).

Atalay also supports the views of Yılmaz with the following words. “During my teaching of harmony and ear training, which took about 44 years, my studies and observations with both my students at the institutions I work and my special students that I have been preparing for the exams of the Music Departments since 2000, revealed that the failures encountered in dictation were mostly due to the students' ignorance (for a successful dictation) rather than their lack of talent. It shows that it is due to the fact that they did not have enough knowledge and skills) or that they did not know enough or could not apply the points to be considered in dictation” (2018: 1).

All this information shows that after the ability to study dictation, there are information to be acquired and foresight questions to be considered.

According to Yılmaz, regardless of the purpose of a dictation, the student should focus on the whole of the dictation. After the tune is played, the answers to the following questions should be sought. This should not be forgotten and should be considered in every tune.

- “1. What sound does it start with?
2. What walks are there?
3. Are there any duplicate (repeat) measure(s) without any modification?
4. Are there any duplicate measure(s) with a few noises or weight set changes?
5. Where are the highest (thin) and deep sounds in the melody?
6. What is the decision voice and tonality? Tonal or maqamal?
7. What are the hardware (tonal) modifier specifiers, have you noticed?
8. Are there (temporary) tokens outside of hardware modifiers?
9. Is there a modulation?
10. What is the measure number of the tune? When finding the number of dimensions:
 - a. Time beat per unit,
 - b. Measure head accents heard (felt) at equal intervals,
 - c. The existence of the three-fourth period,
 - d. The speed,
 - e. Whether the melody starts with an incomplete measure, should be focused" (2011: 71).

It is seen that there is a general opinion about the importance of solfeggio lessons by educators, researchers, and performers, but the scarcity of publications for this lesson and the field draws attention.

In Uslu's study, only 11 solfege books were named (2014: 152). Although it is known that there have been some additions to this number in recent years, it is still thought to be insufficient. The Turkish books, theses and articles about dictation that can be accessed are given below in alphabetical order.

1.3. Books

- Belge, O. (2019). “Dikte 101 [*Dictation 101*]” Ankara: Müzik Eğitimi Yayınları.
- Bulur, E. (2021). “Dikte 1 [*Dictation 1*]” İstanbul: Eğitim Yayınları.
- Bulut, F. (2014). “Makamsal Dikte ve Solfej [*Maqamal Dictation and Solfeggio*]” Ankara: Arkadaş Yayınevi.
- Bulut, F. (2019). “Türk Müziği Dikte Çalışmaları [*Turkish Music Dictation Studies*]” Konya: Eğitim Yayınevi.
- Elhankızı, A. (2015). “Dikte Çalışmaları [*Dictation Studies*]” Konya: Eğitim Yayınevi.
- Er, A. (2019). “Türk Müziği Modlarında İki Sesli Dikte ve Solfej (Hüseyni) [*Two-Chord Dictation and Solfeggio (Hüseyni) in Turkish Music Modes*]” Ankara: Gece Akademi.

Gönül, M. (2017). “Türk Müziği Solfej-Makam-Usul-Dikte Alıştırıcıları [*Turkish Music Solfege-Maqam-Method-Dictation Practices*]” Ankara: Gece Kitaplığı.

Karabey, M. (2018) “50 Modal Dikte [*50 Modal Dictation*]” Konya: Eğitim Yayınevi.

Kaya, E. E., Afacan, Ş. (2017). “İki Sesli Solfej ve Dikte Çalışmaları [*Two-Chord Solfege and Dictation Studies*]” Ankara: Pegem Akademi.

Mamedova Bekensir, L., Demirel Cömert, D. D. (2015). “Tek Sesli Melodik Dikteler ve Ritmik Dikte Çalışmaları [*Single Chord Melodical Dictations and Rhythmic Dictation Practices*]” Konya: Eğitim Yayınevi.

Özaltunoğlu, Ö. (2016). “Dört Partili Akor Bağlantılarıyla Dikte [*Dictation with four-part chord links*]” Ankara: Gece Kitaplığı.

Özaltunoğlu, Ö. (2016). “555 Melodik Dikte [*555 Melodical Dictation*]” Ankara: Gece Kitaplığı.

Özçelik, S. (2010). “Müzikal Dikte ve Solfej [*Musical Dictation and Solfege*]” İzmir: Lamineks Matbaacılık.

Özgür, Ü. (2018). “İki Sesli Ezgi Yazma (İki Sesli Dikte) [*Two-Chord Composition (Two-Chord Dictation)*]” Ankara: Gazi Kitabevi.

Özmen, O. (2018). “105 Tonal Ezgi (105 Tonal Deşifre ve Dikte Parçaları) [*105 Tonal Melody (105 Tonal Decipher and Dictation Works)*]” Ankara: Akademisyen Kitabevi.

Sevgi, A. (2000) “Çoksesli Dikte ve Okuma Parçaları [*Polyphonic Dictation and Reading Works*]” Ankara: Yurtrenkleri Yayınevi.

Şimşek, P. R. (2017). “İki Sesli Tonal Dikteler [*Two-Chord Tonal Dictations*]” Ankara: Müzik Eğitimi Yayınları.

Yılmaz, H. H. (2008). “İki Sesli Solfej ve Dikte [*Two-Chord Solfeggio and Dictation*]” İstanbul: Küğ Yayınları.

Yılmaz, H. H. (2010). “Tartım-Ezgi yinleme ve Dikte Yazma Çalıştırmaları [*Rhythm-Melody Repetition and Dictation Writing Exercises*]” İstanbul: Küğ Yayınları.

Yılmaz, H. H. (2008). “Tartım-Ezgi Belleği Geliştirme ve Dikte Yazma Yöntemleri [*Rhythm-Melody Memory Development and Dictation Writing Methods*]” İstanbul: Küğ Yayınları.

1.4. Theses

Apaydın, K. (2006). “Anadolu Güzel Sanatlar Liseleri Müzik Bölümü Öğrencilerinin Müziksel İşitme-Okuma-Yazma Dersinde Karşılaştıkları Sorunlar ve Çözüm Önerileri [*Anatolian Fine Arts High School Music Department Students' Problems Encountered in Musical Hearing-Reading-Writing Lesson and Solution Suggestions*]” Gazi University Education Sciences Institute, Ankara.

Aydoğdu, K. (2003). “Silahlı Kuvvetler Mızıkta Astsubay Hazırlama ve Sınıf Okulu Solfej-Dikte Ders Programı ve Uygulamasının Çağdaş Öğretim Programına Uygunluğunun İncelenmesi [*Investigation of the Compliance of the Armed Forces Harmonica Petty Officer Preparation and Class School Solfeggio-Dictation Curriculum and Application with the Contemporary Curriculum*]” Post Graduate Thesis, Gazi University Social Sciences Institute, Ankara.

Baş, E. (2015). “Ezgi Kalıpları Kullanarak Başlangıç Solfej ve Dikte Eğitimine Yönelik Bir Model Üzerine Araştırma [*A Research on a Model for Initial Solfeggio and Dictation Training Using Tune Patterns*]” İnönü University Social Sciences Institute, Malatya.

Burç, N. (2019). “Mesleki Müzik Eğitimi Alan Öğrencilerin Müziksel İşitme Dersine Yönelik Tutumlarının Makamsal Dikte Yazma Becerilerine Etkileri [*The Effects of Vocational Music Education Students' Attitudes Towards Musical Hearing Lesson on their Maqamal Dictation Writing Skills*]” Atatürk University Fine Arts Institute

Eyüboğlu, Y. C. (2017). “Müzik ve Bale Ortaokulları Müzik Bölümü 5. Sınıf Solfej - Dikte - Teori Dersi İçin Öğretim Programı Önerisi [*Music and Ballet Secondary Schools Department of Music Curriculum Suggestion for 5th Grade Solfeggio - Dictation - Theory Course*]” Hacettepe University Fine Arts Institute, Ankara.

Özgül, Y. (2016). “Ezgisel Dikte Çalışmalarında Bilgisayar Destekli Eğitimin Öğrenci Başarısına Etkileri [*The Effects of Computer Aided Education on Student Success in Melodic Dictation Studies*]” Gazi University Education Sciences Institute, Ankara.

1.5. Articles

Atalay, A. (2018). “Başarılı Bir Dikte İçin Kazanılmış Olması Gereken Bilgiler, Beceriler ve Diktede Dikkat Edilmesi Gereken Hususlar [*Knowledge, Skills and Considerations for Successful Dictation*]”

Aydın, A. (2020). “Serbest Ritimli Ezgilere Yönelik Dikte Çalışmalarında Finale Music Yazılımının Kullanımı [*Using Finale Music Software in Dictation Studies for Free Rhythm Melodies*]” *Karadeniz Uluslararası Bilimsel Dergi [Black Sea International Scientific Journal]* Vol. 47, Autumn

Bilici, A. Özçelik, S. (2020). “Piyano ile Makamsal Dikte Yazma Üzerine Bir Model Önerisi [*A Model Suggestion on Writing Maqamal Dictation with Piano*]” *Kastamonu Education Journal*, Vol. 28, Issue:5

Burç, N. Şen, Y. (2019). “Müzik Eğitimi Alan Öğrencilerin Müziksel İşitme Dersinde Makamsal Dikte Yazma Becerilerinin Belirlenmesi [*Determination of Musical Dictation Writing Skills in Musical Hearing Lesson of Music Education Students*]” *İdil*, 64.

Karkın, A. M. Baş, E. (2016). “Başlangıç Solfej ve Dikte Öğretiminde Ezgi Kalıpları Modelinin Uygulanması Örneği [*Example of Application of Tune Patterns Model in Initial Solfeggio and Dictation Teaching*]” *İnönü Üniversitesi Sanat ve Tasarım Dergisi [Inonu University Journal of Art and Design]* Vol. 6 Issue 13

Özgül, Y. Tanınmış, G. E. (2016). “Ezgisel Dikte Çalışmalarında Bilgisayar Destekli Eğitimin Öğrenci Başarısına Etkileri [*The Effects of Computer Aided Education on Student Success in Melodic Dictation Studies*]” *Sanat Eğitim Dergisi [Art Education Journal]*, Vol. 4, Issue 2

1.6. Proclamations

Eroy, O., Gürpınar, E., Zahal, O., Ölçer, K. G. (2017). “Türkiye’de Yayımlanan Müziksel Dikte Kitaplarının İçerik Analizi [*Content Analysis of Musical Dictation Books Published in Turkey*]”, *II. Uluslararası Felsefe, Eğitim, Sanat ve Bilim Tarihi Sempozyumu [II. International Philosophy, Education, Art and Science History Symposium]*, 03-07 May, Muğla.

Looking at the above publications, the scarcity of Turkish studies on solfeggio exams draws attention. Most of the studies on assessment and evaluation subjects, especially theses, cover special talent exams. Special talent exams are, of course, important and

should be studied, but it is a fact that course exams are just as important. In this study, the content analysis of the dictations asked in the dictation exams and the approaches of the educators were studied with the thought that the subjects such as the courses, the exams of the course, the approaches of the educators in the courses and the exams, the differences in the course contents, the measurement and evaluation phase of the course, etc. should be studied.

1.7. Research Question and sub-research questions

The main research question of the study is; “What are Educators' Dictation Content and Approaches in Conservatory Solfeggio Exams?”. Based on this research question, the sub-research questions are as in he following:

1. What are the assessment and evaluation approaches of educators in dictation exams?
2. What are the contents of melodic dictations in solfeggio exams in conservatories providing secondary education?
3. What are the contents of melodic dictations in solfege exams in conservatories that offer only undergraduate education?

1.8. Purpose, importance and limitations of the study

This research was carried out in order to reveal the dictation exam content and approaches of the educators of the conservatory solfege course. For this purpose, answers were sought to questions such as which grades, in which tone/mode/tome, in which note values, in which measurement units, from which books and how many measures dictations were written by the educators, whether they made use of the national composition repertoire, their dictation approaches in exams, the scores allocated to dictation, and the scales they used.

Since conservatory solfege (solfeggio-theory-dictation) education is a prerequisite course that directly affects students' basic musical knowledge and skills, it constitutes the infrastructure of many courses from harmony to instrument education. This research is important in terms of describing the content of the dictation exam, their approaches in the exam and how they perform the assessment and evaluation processes of the conservatory solfege course educators.

The limitations of the study are as in the following:

- The State Conservatories providing Western music education,
- The solfeggio training in these conservatories, and
- The educators who conduct the solfeggio lessons in conservatories.

2. Method

In this qualitative study, data were collected through structured interviews.

According to Demir, qualitative research methods are interview, observation, focus group interview and content analysis (2010: 290). In qualitative research, descriptive analysis (data in the form of quotations without changing the way it is obtained from the interviewees), descriptive and systematic analysis (the findings are determined with

systematic lines), descriptive, systematic and data analysis (data obtained from interviews are converted into numerical data with a coding system) methods can be used (2010: 312-313).

Qualitative research focuses on the question of 'why' and 'how' as opposed to quantitative research that focuses on 'cause and effect', 'how much' and 'numerical relationships'. Qualitative research is used when more explanation is required rather than a yes/no answer to a question” (Ocak and Olur, 2019: 19).

There are twenty-four conservatories within the scope of research limitations. Two of these conservatories stated that they did not want to participate in the research, and one conservatory was not included in the research (because the researcher himself conducted the solfeggio lesson). In this case, data were collected through structured interviews with thirty-six educators from twenty-one conservatories. “In this type of interview, the questions used in the research process are determined in advance, and questions suitable for the flow of the conversation are not asked during the interview. The questions and the interview environment are standardized. Questions are asked to all participants in the same order. The standardization of the questions facilitates the analysis of the data, the researcher is prepared in advance about what to research in the answers to the questions” (January, 2019: 237).

In addition to the structured interview form, educators were asked to dictate the dictations they had made in the exams. These dictations are presented in detail by evaluating them one by one in terms of tone, measure type, number of measures, and note values using the content analysis method. “The data summarized and interpreted by descriptive analysis is processed in-depth by content analysis and new concepts are discovered. The basic process in content analysis is to gather similar data within the framework of certain concepts and themes and to interpret them in a way that the reader can understand (Yıldırım and Şimşek, 2008: 227, Neuman, 2012: 663 as cited in Karataş, 2015: 74).

3. Findings

When the demographic characteristics of 36 solfeggio trainers participating in the research were examined by gender, it was found that 58.3% were male and 41.6% were female. Considering the graduation status, it was found that, 2.7% of them were undergraduate, 19.4% of them were graduates, 77.7% of them were graduates of doctorate/proficiency in arts. When we look at the instrument specialization area, it was found that 72.2% of the educators' specialty is the piano, 5.5% of the educators' is the violin, 2.7% of the educators' the viola, 2.7% of the educators with the double bass, 5.5% of the educators with the flute, and 2.7% of educators is clarinet, 5.5% of educators is singing, and 2.7% of educators who are conductors. Looking at the years of professional seniority, it has been reached that those who have served between 1-5 years are 13.8%, between 6-10 years 22.2%, between 11-15 years are 13.8%, between 16-20 years are 33.3%, and those who have served for 21 years or more are 16.6%. From the perspective of the year in which the educators conducted the solfeggio lesson, it has been found out that 27.7% of the educators conducted this course between 1-5 years, 27.7% of them conducted between 6-10 years, and 5.5% of them taught it between 11-15 years, 25% of them carried out their duties for 20 years, and 13.8% of them conducted it for 21 years or more.

It has been observed that the educators conducting the solfeggio lesson are experts in the field of instrument, voice, orchestra, and chamber music. This is quite interesting. It is known that the composition and conducting departments of conservatories provide education mainly on "composition and conducting". As a natural consequence of graduates who do not have an "educational" goal, solfeggio and similar courses across the country are conducted by educators who are not experts in the field (at least at the beginning) and who specialize in the field of instrument, voice, orchestra and chamber music thanks to the experience gained over time. A similar situation is encountered in the Music Departments of the Faculty of Education, Department of Fine Arts Education. Although "teacher" is trained in these schools, only music lessons in secondary and high schools take priority. However, we think that there should be an expert educator training model for many courses such as theory, solfeggio, music history, choir, chamber music orchestra, form knowledge in all vocational music education institutions, especially Fine Arts high schools.

3.1. Findings and interpretation on the first sub-problem

When we look at the approaches of the educators in the dictation exams, they generally have the dictation written in any of those tones in the exams as well as in the lessons, they expect the students to find the tonality by playing the whole dictation, they usually have the dictation written in single and double chords, after the sound of la is given, they play the dictation from beginning to end and repeat it in pairs. It was learned that they played the chord sounds of 1-4-5-1 degrees in order to find the tone comfortable for the students, they played the exam dictation on the piano in the classroom, which the students were accustomed to, and they considered the general level of the class.

When we look at the dictations made by the educators in the exams, it is seen that they generally have dictations of 8 and 16 measures. When the answers given are examined in detail according to the conservatories, it is seen that 16-measure dictations were made by secondary school and 8-measure dictations were made by undergraduate level conservatory educators. In addition to these, there are also undergraduate educators who make 4-measure dictation, albeit a small number.

Considering whether the educators benefited from the works of national and international composers in the dictation exams, half of the educators answered yes while the other half answered no. Two educators, on the other hand, stated that they did not benefit from the exam but benefited from it in the lesson. This may be due to the time limit in the exams. In terms of recognizing the national and international repertoire, having the solfeggio of the works read and having the dictation written is a subject that should be included among the objectives of the course. It will be very beneficial for the student to write the notation of a work that he knows or to learn which work is a work that he does not know.

It was concluded that the majority of the educators had dictation made in different keys, some of them had it done only in the left key and the fourth line fa key, and some of them only in the left key.

Table 2. Types of tune dictation educators have the students made in exams

| Type of Melodic Dictation | Yes | | No | | Total | |
|-------------------------------------------------------------------------|-----|------|----|------|-------|-----|
| | f | % | f | % | f | % |
| Monophonic Tonal Melodic Dictation in Simple Measures | 36 | 100 | 0 | 0 | 36 | 100 |
| Monophonic Tonal Melodic Dictation in Compound Measures | 33 | 91,6 | 3 | 8,3 | 36 | 100 |
| Monophonic Tonal Melodic Dictation in Inaccurate Measures | 9 | 25 | 27 | 75 | 36 | 100 |
| Monophonic Modal Melodic Dictation in Simple Measures | 11 | 30,5 | 25 | 69,4 | 36 | 100 |
| Monophonic Modal Melodic Dictation in Compound Measures | 7 | 19,4 | 29 | 80,5 | 36 | 100 |
| Monophonic Modal Melodic Dictation in Inaccurate Measures | 7 | 19,4 | 29 | 80,5 | 36 | 100 |
| Monophonic Maqamal Melodic Dictation in Simple Measures | 4 | 11,1 | 32 | 88,8 | 36 | 100 |
| Monophonic Maqamal Melodic Dictation in Compound Measures | 3 | 8,3 | 33 | 91,6 | 36 | 100 |
| Monophonic Maqamal Melodic Dictation in Inaccurate Measures | 3 | 8,3 | 33 | 91,6 | 36 | 100 |
| Melodic Dictation in Simple Measures in Monophonic Different Arrays | 14 | 38,8 | 22 | 61,1 | 36 | 100 |
| Melodic Dictation in Compound Measures in Monophonic Different Arrays | 14 | 38,8 | 22 | 61,1 | 36 | 100 |
| Melodic Dictation in Inaccurate Measures in Monophonic Different Arrays | 5 | 13,8 | 31 | 86,1 | 36 | 100 |
| Two-Chord Tonal Melodic Dictation in Simple Measures | 29 | 80,5 | 7 | 19,4 | 36 | 100 |
| Two-Chord Tonal Melodic Dictation in Compound Measures | 26 | 72,2 | 10 | 27,7 | 36 | 100 |
| Two-Chord Tonal Melodic Dictation in Inaccurate Measures | 5 | 13,8 | 31 | 86,1 | 36 | 100 |
| Three-Chord Melodic Dictation | 12 | 33,3 | 24 | 66,6 | 36 | 100 |

When the melody dictations made by the educators in their exams were evaluated, it was found out that single and double chord tonal melody dictations are frequently preferred in simple and compound measures. It has been learned that monophonic modal dictations are not preferred in simple, compound, and limp scales, monophonic maqam dictations in simple, compound and punctuated measures, and dichotomous tonal melody dictations in clunky measures. Educators who had three-chord dictation added that they usually did three-chord dictation in the 3rd or 4th year of the solfeggio lesson and that they had this dictation done with the thought that it contributed greatly to harmony.

Looking at the subjects that students have the most difficulty with in the melody dictation exams from the eyes of the educators can be listed as the most common mistakes, the shifting of the voices (a few voices are written above or below), faulty tone, intervals, memory problem, two-chord melodic dictation, pauses, altered sounds, dictations modulated to distant tones, or rhythm patterns.

Table 3. Types of rhythm dictation prepared by educators in exams

| Types of Rhythm Dictations | Yes | | No | | I do not Prepare Rhythm Dictations in the Exams | | Total | |
|----------------------------------------------------|-----|------|----|------|-------------------------------------------------|------|-------|-----|
| | f | % | f | % | f | % | f | % |
| Monophonic rhythm dictation in simple measures | 25 | 69,4 | 0 | 0 | 11 | 30,5 | 36 | 100 |
| Monophonic rhythm dictation in compound measures | 21 | 58,3 | 4 | 11,1 | 11 | 30,5 | 36 | 100 |
| Monophonic rhythm dictation in inaccurate measures | 10 | 27,7 | 15 | 41,6 | 11 | 30,5 | 36 | 100 |
| Polyphonic rhythm dictation in simple measures | 3 | 8,3 | 22 | 61,1 | 11 | 30,5 | 36 | 100 |
| Polyphonic rhythm dictation in compound measures | 3 | 8,3 | 22 | 61,1 | 11 | 30,5 | 36 | 100 |
| Polyphonic rhythm dictation in inaccurate measures | 0 | 0 | 25 | 64,9 | 11 | 30,5 | 36 | 100 |

It is seen that some of the educators do not have rhythm dictation in exams. It has been learned that educators who have rhythm dictations in exams frequently prefer monophonic rhythm dictations in simple and compound measures, do not prefer polyphonic rhythm dictations in simple, compound and clunky measures, and generally have 8-measure rhythm dictations written.

The majority of the educators stated that the class size *did not negatively affect* the dictation exams from their point of view, and that the crowded class had better results because there was an atmosphere of discussion, but this crowd sometimes negatively affected the class. It is seen that the educators think that the inadequacy or lack of physical conditions rather than the classroom size can have negative effects. For example, the instrument (piano) is out of tune or has mechanical problems, the classrooms are too wide or narrow, the seating arrangement does not provide the comfort necessary for the student to focus sufficiently, the sound insulation is insufficient, or the environment is very noisy.

Table 4. Musical writing practices (ear training) prepared by educators in exams

| Musical Writing Practices (Ear Training) | Yes | | No | | Total | |
|--------------------------------------------------------------------------------------------------------|-----|------|----|------|-------|-----|
| | f | % | f | % | f | % |
| Practice of Writing a Given Single Voice with Name and Height | 27 | 75 | 9 | 25 | 36 | 100 |
| Writing the Attribute of the Given Interval (Two voices) | 25 | 69,4 | 11 | 30,5 | 36 | 100 |
| The Practice of Writing the Name of the Sound that Changes from Two Consecutive Intervals | 13 | 36,1 | 23 | 63,8 | 36 | 100 |
| Practice of Writing Two Given Sounds with Name and Height | 23 | 63,8 | 13 | 36,1 | 36 | 100 |
| Practice of Writing the Name of the Given Three Voice Chords | 23 | 63,8 | 13 | 36,1 | 36 | 100 |
| Writing the Name of the Sound that Changes from Two Chords with Three Voices Given Successively | 10 | 27,7 | 26 | 72,2 | 36 | 100 |
| Practice of Writing the Three Given Sounds with Name and Pitch | 21 | 58,3 | 15 | 41,6 | 36 | 100 |
| Practice Writing the Name of the Given Four Voice Chords | 16 | 44,4 | 20 | 55,5 | 36 | 100 |
| Exercise of Writing the Name of the Voice Changed from Two Chords with Four Voices Given Consecutively | 9 | 25 | 27 | 75 | 36 | 100 |
| Practice Writing the Four Given Sounds with Names and Sounds | 14 | 38,8 | 22 | 61,1 | 36 | 100 |

When we look at the studies applied by the educators in musical writing studies (ear training), it can be seen that writing the given single, double and triple sound with their name and pitch, writing the quality of the given interval (two sounds), writing the name of the given three-voice chord, and the name of the given four-voice chord. It was learned that they practiced writing the name of the sound that changed from two consecutive three-voice and four-voice two chords, and they did not practice writing the name of the sound that changed from two consecutive intervals.

When we look at the table, it is noteworthy that the most common ear studies are writing the names (qualities) of two sounds and three sounds. Ear training studies are practices that must be done in every lesson and that prepare the infrastructure of dictation.

3.2. Findings and interpretation on the second sub-problem

Samples of melody dictation exams of five conservatories giving secondary school education were reached. Taking into account the grade levels of the dictations, their contents were evaluated in terms of unit of measure, number of measures, tone/mode/tone and note values used.

Content of 5th-Grade Melodic Dictations

When the 5th-grade melody dictations are examined, it is seen that the units of measure are simple (2/4) and compound (6/8), the number of measures is generally 16 measures, the tones are C major or A minor, and the note values are two-quarters-eighth and hexadecimal. Among the data obtained, some measures were left incomplete in the exam dictation of a conservatory, and they were asked to be completed.

Content of 6th-Grade Melodic Dictations

When the melody dictations belonging to the 6th class are examined, the units of measure are simple ($2/4$, $3/4$) and compound ($6/8$), the number of measures is generally 16 measures, the tones are C major-A minor-G major-D major, and the note values are binary. -quatrain-octal-hexadecimal-dotted double-dotted quatrains and trinity. Among the data obtained, only the first notes of some measures were given in the exam dictation of a conservatory, and they were asked to be completed.

Content of 7th Grade Melodic Dictations

When the melody dictations belonging to the 7th class are examined, the units of measure are simple ($2/4$, $3/4$) and compound ($6/8$), all the measure numbers are 16 measures, their tones are up to three-sharp and three-flat major-minor, and the note values are seen to be semibreves, quarter, eighth and semi-quaver dotted, semibreves-dotted quarter and triplet. Among the data obtained, it was seen that double-voiced dictations were made on the exam paper of a conservatory. The tones of bilingual dictations are in C major and B flat major, and the units of measure are simple measures.

Content of 8th Grade Melodic Dictations

When the melody dictations belonging to the 8th grade are examined, the units of measure are simple ($2/4$, $3/4$) and compound ($6/8$), all the measure numbers are 16 measures, their tones are up to four sharps and flats major-minor, and the tone values are seen to be semibreves, quarter, eighth, and semi-quaver dotted, semibreves-dotted quarter and triplet. Among the data obtained, there are also bilingual dictations among the dictations of the four conservatories. The tones of bilingual dictations are in C major, G major, and C minor, and the units of measure are simple and compound.

When the melody dictation exam examples of the educators are examined, it is seen that the dictations follow a certain order and are shaped according to the principles of being easy to difficult and relative to the student. At the end of four years, major and minor dictation writings in four sharp and flat tones, double voice dictation writings in the third and fourth years, the number of measures is standard sixteen measures, and the composite measure is given in the first year. However, it is noteworthy that there are no modal and modal dictations among the dictations evaluated, and that dictations are not included in the inaccurate scales.

In the conservatories, especially in instrument training, works by Turkish composers are included. These works are used as educational tools, but it is observed that students cannot analyse the works they play. Since there is no analysis, it is thought that education causes various deficiencies in cognitive, affective, and intuitive dimensions, and they perform the works without recognizing the works and understanding their features enough in the interpretation process. In addition, it is seen that in institutions where vocational music education is given (especially in conservatories), students generally work on the "analysis" of the works they sing in their master's, doctorate / proficiency in art theses. However, it is known that one aspect of the analysis studies carried out in many of them is missing, in other words, there are no maqamal analyses. If the subject of maqam analysis is included in the content of the solfege course, which is usually a prerequisite course in conservatories, it will support those who work on this subject.

3.3. Findings and interpretation on the third sub-problem

The contents of the melody dictations asked in the solfege course exams of the conservatories giving undergraduate education were revealed by evaluating the exams obtained from the educators who were conducting the solfeggio lessons in the said conservatories. Since there is no information about the undergraduate level in the exams obtained from some educators, the contents of the dictation exams were subjected to a general evaluation and classes were not separated.

Samples of melody dictation exams of five conservatories have been reached. When these dictations are examined, it is seen that the units of measure are simple (2/4-3/4) measures, they consist of 8 measures, their tones are C minor, G minor and F minor, and semibreves, quarter, eighth, and semi-quaver dotted, semibreves-dotted quarter and triplet note values are seen to be used.

As a result of the dictations evaluated, it is known that there is no melody dictation in compound measures in only undergraduate education conservatories, but from the interviews, educators have dictations made in this type of measure. It is seen that the dictations asked are generally in the number of eight or less measures. It is noteworthy that the dictations asked to secondary school students are sixteen measures and the dictations to undergraduate students are eight measures or less. In fact, the duration of dictation education (course years taken) by students at both levels is the same. But it can be thought that it is a little difficult to ensure permanence in undergraduate students (in education that starts after a certain age).

Among the dictations evaluated as in the secondary school data, there are no modal, maqamal, and melody dictations that are asked in a lame extent.

4. Results and Recommendations

When the approaches of the educators of the conservatory solfeggio lessons in the dictation exams are examined, it has been seen that in general, they have dictation in the exams in tones which they have dictated in the lessons, they have single and two-chord dictation dictated according to the grade level, they play the exam dictation on the piano in the classroom that the students are used to, and they consider the general level of the class, 8 and 16-meter dictations were dictated by secondary school educators, and 8-meter dictations by undergraduate conservatory educators in general, while some of them made the students dictate by making use of the works of national and international composers, some of them did not benefit from these works, they made melodic dictation in different keys, the single and two-chord tonal melodic dictation in simple and compound measures is frequently preferred but modal and modal melody dictations are not preferred as much, the educators who use three-chord dictation generally use them in the 3rd or 4th year of the solfeggio course, the subjects that students have the most difficulty with are shifting the sounds (writing a few sounds above or below), faulty tones, intervals, memory problems, two-chord dictation, pauses, altered sounds, dictations or rhythm patterns modulated to distant tones or rhythm patterns, that they do not have the students make rhythm dictation, the educators who use rhythm dictation frequently prefer single chord rhythm dictations in simple and compound measures, generally had 8-measure rhythm dictations written, and that it did not affect the class negatively from the educators point of view, but sometimes it could affect negatively from the point of the students.

When the contents of the dictations made by the educators in the exams are examined, it has been found out that in secondary schools, dictations of 16 measures in simple and compound measures up to four sharp and four flat major minor tones were made, and double voice dictations were also made in the 7th and 8th grades.

When the dictation contents of only undergraduate conservatories were examined, it was concluded that 8-measure dictations were made in simple and compound measures, up to four sharp and four-flat major minor tones.

In line with these results, the following recommendations can be made:

- Workshops can be organized where conservatory solfege educators can come together and share their teaching methods.
- Modal dictations can be added to the solfege curriculum of the conservatories that provide Western Music education.
- Comparative tone-mode-position topic can be added.
- Dictation studies can be done by making use of our national composition repertoire.
- A solfeggio exam scoring scale to be determined jointly by the conservatory solfeggio educators can be developed.
- New dictation books can be written taking into account Turkish music culture.
- In theses on the educator approach, it may be useful for researchers to share information on the results and suggestions of the study with the educators they interviewed after analysing the interviews they had made.

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