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Learning Needs of Amateur *Bağlama* Students: A Netnographic Analysis on The Basis of YouTube Experiences

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ABSTRACT

Today, with the widespread use of the internet, the use of web-based applications and social media platforms in instrument training, teaching-learning processes have gained new characters and dynamics. In the example of bağlama/saz instrument (Traditional Turkic Lute), this research aims to identify the learning needs of amateur students who manage their instrument learning processes through social media platforms and to reveal the general view of these needs. The research has a qualitative character and was prepared in a virtual ethnography (netnography) pattern. The data of the research were accessed from the channels reached as a result of the searches performed with the keywords determined on the Youtube platform. In determining the purposive sample, the criterion of 'the video on the channel has the highest number of comments' was sought. During the data collection process, a total of 8658 comments were accessed from 7 channels, and 1000 comments were identified among these comments that had the quality of learning. The data of the research were subjected to content analysis. Qualitative research package program MAXQDA Analytics Pro 2020 was used in the compilation, coding and analysis of the comments. The learning needs obtained from the comments of the students and placed in 22 different categories, 'the beginning stage of bağlama/saz learning', 'use of notes in the performance and learning of bağlama/saz', 'performance techniques of bağlama', 'general knowledge' and 'affective-psychomotor needs for playing bağlama/saz' presented to the reader in the sub-theme. It has been seen that some of the learning needs are related to the teaching of the instrument and some of them are new needs that emerge over time. It is anticipated that the identified needs will contribute to the determination of current targets in the methodology of the instrument, especially for the beginner level.

Keywords: Learning needs, netnography, youtube, amateur music, amateur bağlama/saz teaching.

Özengen Bağlama Öğrencilerinin Öğrenme İhtiyaçları: YouTube deneyimleri Zemininde Netnografik Bir Çözümleme

ÖZ

Günümüzde internetin yaygınlaşması, web tabanlı uygulamalar ve sosyal medya platformlarının çalgı eğitiminde kullanımının artmasıyla, öğretme-öğrenme süreçleri yeni karakter ve dinamikler kazanmıştır. Bu araştırma, bağlama/saz çalgısı örneğinde, çalgı öğrenme süreçlerini sosyal medya platformları aracılığıyla yöneten özengen öğrencilerin öğrenme ihtiyaçlarını belirlemeyi ve bu ihtiyaçların genel görünümünü ortaya koymayı amaçlar. Araştırma nitel karakterdedir ve sanal etnografi (netnografi) deseninde hazırlanmıştır. Araştırmanın verilerine, Youtube platformunda belirlenen anahtar kelimelerle gerçekleşen aramalar sonucu ulaşılan kanallardan erişilmiştir. Amaçlı örneklemin belirlenmesinde 'kanalda yer alan videonun en yüksek yorum sayısına sahip olması' ölçütü aranmıştır. Veri toplama sürecinde, 7 adet kanaldan toplamda 8658 yoruma erişilmiş, bu yorumlar arasında öğrenme ihtiyacı niteliği taşıyan 1000 yorum belirlenmiştir. Araştırmanın verileri içerik analizine tabi tutulmuştur. Yorumların derlenmesi, kodlanması ve analizi sürecinde nitel araştırma paket programı MAXQDA Analytics Pro 2020 kullanılmıştır. Öğrencilerin yorumlarından elde edilen ve 22 farklı kategoriye yerleştirilen öğrenme ihtiyaçları, 'bağlama/saz öğrenmenin başlangıç aşamasına', 'bağlama/saz icrasında ve öğreniminde nota kullanımına', 'bağlama/saz icra tekniklerine', 'genel bilgilere' ve 'bağlama/saz çalmaya dönük duyuşsal-psikomotor ihtiyaçlara' dönük 5 alt temada okuyucuya sunulmuştur. Öğrenme ihtiyaçlarının bir kısmının çalgının öğretimine ilişkin önceden bilinen, bir kısmının ise zamanla ortaya çıkan yeni ihtiyaçlar olduğu görülmüştür. Belirlenen ihtiyaçların, çalgının özellikle başlangıç düzeyine ilişkin metodolojisinde güncel hedeflerin belirlenmesine katkı sağlayacağı öngörülmektedir.

Anahtar Kelimeler: Öğrenme ihtiyaçları, netnografi, Youtube, özengen müzik, özengen bağlama/saz öğretimi.

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Introduction

Bağlama/saz is the dominant instrument of folk music and is based on Central Asia (Demirsipahi, 1975; Kurt, 2016) and it is known that it interacted with the instruments in Anatolia over time (Şen, 1998; Parlak, 2000). Playing instruments similar to saz and çöğür (a kind of instrumant saz-like) in the palace during the Ottoman period (Aksoy, 2003), the existence of a group that played the ashıq (minstrel) instruments such as 'Şairan -ı Hassa' (Toker, 2014), the concubines in the palace went to learn saz in the houses of the çöğürcü, who were given a daily wage to take çöğür lessons. It seems very difficult to have a comprehensive idea about how the teaching of this instrument has been carried out from the past to the present, except for some isolated and scattered historical information about the teaching and performance of the instrument. However, it is known that bağlama has been taught through the master-apprentice relationship method (Haşhaş, 2016) within the framework of the 'master culture' (Öztürk, 2012) and the minstrel tradition (Durbilmez, 2010; Heziyeva, 2010). When it comes to the Republican period, it is seen that it is not possible to transfer this education among the people to the official institutions. It is understood from the institutions, structures and programs of the institutions established in this period that the teaching of the bağlama instrument was not a priority among the music policies of the period (Emnalar, 1998; Öztürk, 2014; Balkılıç, 2015). After a long period of time after the proclamation of the Republic, the bağlama, which could not reach an official and academic teaching environment until the Turkish Music Conservatory to be established within the body of Istanbul Technical University in 1976 (Yener, 2003) gained the qualification of being an instrument taught at the undergraduate level with this initiative. In the post-Republican period, as well as in community centers (Alpyıldız, 2018; Özcan & Koçer, 2018), instrument making houses (Özdek, 2005), teacher schools, radios and formations in the TRT institution (Özdemir, 2020), it continued to be taught with or without notes. Today, the number of formal institutions at the undergraduate level where vocational education takes place has exceeded 140 (YÖK, 2023). Bağlama, which is also used as a school instrument within the scope of general music education (Şen, 1998; Özdek, 2005; Sözen, 2018), has begun to be used as a tool in the transmission of music in schools at different levels (Özata & Kalyoncu, 2021). Through non-formal education institutions that continue to work across the country, the instrument has been taught to amateur students (Sayan, 2011; Turgut, 2018).

Music education is divided into three as vocational, general and amateur music education. Among these, amateur music education is given to individuals who want to develop themselves or to develop themselves as a hobby on a voluntary basis in the fields of music and instrument education, which are outside of vocational and general music education. It has functions such as bringing a general music culture to the society, raising knowledgeable, conscious and sensitive listeners about music, creating and disseminating the social music taste and culture (Uçan, 1996). For this reason, it constitutes an important dimension of music education. Today, amateur students who want to learn the bağlama instrument can meet their needs through non-formal education institutions, and they can take instrument lessons from master trainers, official trainers, teachers and artists in these institutions. On the other hand, the instrument's methods, especially in the last 40 years, and its written material consisting of editions, musical notes and folk song albums serve as another reference source for amateur students. In addition to these institutional and document advantages, it is seen that the amateur students who cannot be involved in a master-apprentice relationship and who do not have any mentor or guide, take the responsibility of managing their own learning and turn to web-based platforms.

Today, the development of web-based technologies (Goksel et al., 2018) and the use of this technology in different fields of education (Yuan et al., 2015) have led to new developments. Instrument education has gained a distance character (Yungul, 2018a, 2018b), and the student has begun to access the rich audio and visual material richness whenever he wants and often for free (Lei et al., 2021). Students who can obtain instrument playing information over the internet, especially from social platforms and video sharing sites (Uygun, 2020). They can form social groups with people they cannot physically come together with on social networks (Göktaş, 2015) and share their knowledge, motivation and practices with each other by. It is known that amateur bağlama students also benefit from these advantages. The aim of this research is to describe the learning needs of the amateur bağlama students, who try to learn the bağlama instrument through social media platforms, during this orientation.

In the literature, the problems encountered in bağlama teaching (Şen, 2019; Koç, 2000), the problems and needs seen in bağlama teaching in vocational music education institutions (Ayşan, 1999), and studies on the teaching of the bağlama in non-formal education institutions (İkiz, 2010; Algı, 2017; Daş, 2018) are seen to draw attention to the lack of pedagogical material, terminology and notation problems in bağlama teaching. However, in these studies, data on teaching needs are mostly found from the perspective of the instructor. On the other hand, it is seen that the number of studies on the needs of individuals who continue to be amateur bağlama students through social media platforms, which many people have benefited from, especially in recent years, is quite insufficient. In addition, it is a matter of curiosity which learning needs these students mostly apply to related platforms regarding their playing skills.

Identifying needs/analysis of needs in education helps to determine the objectives to be created in the preparation of any program (Witkin & Altschuld, 1995). It is very important to identify the problems experienced by the individual during the volunteer, general or vocational

education (Demirel, 2008) and to describe the problems encountered in practice (Kısakürek, 1983). These actions make significant contributions to the preparation of action plans to be used in solving problems (Grant, 2002) and the success of individuals, groups, and organizations.

Numerous studies aiming to determine the needs of students in different fields (Çelikkaya & Kuş, 2010; Diep, et al., 2019; Okudan & Yeşilyurt, 2022) aim to update the teaching quality and programs in various aspects. In the literature, there are studies to determine the needs in music education (Ekici & Bilen, 2010) and instrument education (Ceviz & Albuz, 2020). In addition, it is seen that researches aiming to determine needs (Seaman & Tinti-Kane, 2013; Wang et al, 2013) benefit from the fact that social media platforms create social groups by bringing large numbers of people together (Paul, et al., 2022).

It is predicted that social media platforms and especially Youtube, which is known to be used for instrument learning-teaching purposes (Uygun, 2020), can provide important data in determining the needs of amateur bağlama students during the instrument learning process. It is thought that the opinions of the amateur bağlama students, who share their 'need' views by participating in the chat comments of the channels on this platform, where the videos about the beginner-level bağlama teaching are shared, can provide important data for the above-mentioned needs analysis. It is predicted that the obtained data can provide important clues in increasing the quality of the beginner-level bağlama teaching processes and in determining the content of the beginner-level teaching materials.

The problem sentence of the research is 'What is the general view of the needs of amateur bağlama students for bağlama learning? In the research, answers to the following sub-problems were sought within the framework of this main problem:

1. What is the general view of the categories and themes created from the needs comments of amateur bağlama students for bağlama learning?

2. What are the 'beginner needs of amateur bağlama students'?

3. What are the needs of amateur bağlama students regarding 'general information about bağlama'?

4. What are the needs of amateur bağlama students for 'bağlama performance techniques'?

5. What are the needs of amateur bağlama students for 'bağlama performance techniques'?

6. What are the needs of amateur bağlama students' the affective and psychomotor needs of amateur bağlama students for 'bağlama work'?

Method

Research Model

This research is an observation-based netnography study with a virtual-ethnographic pattern prepared within the framework of qualitative paradigm. Netnography is 'the qualitative research methodology that adapts ethnographic research techniques to study the cultures and communities that emerge through computer-mediated communication' (Kozinet, 2002: 62). As a new methodological tool, netnography takes advantage of the rich insights and material wealth that the virtual world emerged with the development of internet technology offers about current issues and global phenomena (Jeacle, 2021). In the research, the needs of the bağlama students were analyzed through the comments of the community of amateur bağlama students interacting on Youtube channels, where there are posts about teaching the bağlama instrument.

Sample

In the study, the sample was shaped through criterion sampling, one of the purposive sampling types. Criterion sampling is a method in which all cases that meet predetermined criteria or criteria are studied (Patton, 2005). In studies in which the sample is determined through criterion sampling, sample situations become a functional tool in determining the deficiencies of any program or organization (Morgan & Morgan, 2008) and allow the development of some standards and norms (Charmaz, 2011). In the research, the criterion was determined that each channel should produce at least two video content and that the video with the least comments received at least 300 comments. The channels accessed on the Youtube platform were reached as a result of searches with the keywords 'bağama lesson', 'saz lesson', 'bağlama training', 'saz training', 'bağlama teaching' and 'saz teaching'. 7 channels were included in the data collection process in the research. In these channels, 1000 valid comments were reached out of a total of 8658 comments. In order to ensure data diversity, only one video of a channel was included in the study and it was decided to select this video as the video with the highest number of comments.

When the information about the 7 Youtube channels from which the relevant data is collected is examined, the total number of subscribers of the channels is 815.300, and the average of the number of subscribers is 116.471. The number of related videos on the channels is at least 76 and at most 328, and the average number of videos on the channels is 161. The total number of views of the channels is 8,839,707. When the videos that fulfill the necessary limitations in the research process are examined, the total number of comments collected from each video is 8658. Among 8658 comments, the number of comments with the search criteria is 1000. Valid reviews obtained account for 11.55% of all reviews.

Table 1. Information on sampling

	C I	C II	C III	C IV	C V	C VI	C VII
Video nickname	C1	C2	C3	C4	C5	C6	C7
Number of subscribers	332,000	132,000	111,000	15,100	65,800	21,400	138,000
Number of related videos in the channel	115	228	219	48	115	76	328
Views	2,478,270	3,827,485	537,990	488,726	433.426	180,317	893,493
Comment dates range	20.02.20 04.01.23	25.10.16 12.01.23	21.04.20 19.01.23	03.01.21 21.01.23	19.06.18 22.01.23	21.05.20 22.01.23	23.05.17 22.01.23
Number of comments of the video	3333	2043	1248	949	314	429	342
Valid number of comments	376	174	126	168	56	22	78
Date of access	04.01.23	12.01.23	19.01.23	21.01.23	22.01.23	22.01.23	22.01.23

Data Collection

While using the netnography method, the information found in the public forums is used as data, and the data set is created by copying the existing data in the virtual environment without the participation of the researcher (Toprakçı & Ceylan, 2019). Netnography is frequently used in the field of social sciences due to its faster and economical characteristics compared to ethnography (Kozinets, 2006). In this study, data were collected between 04-24.01.2023. Researchers identify the communities to be researched through keywords and choose the ones that are suitable for their purpose (Çomu & Halaqia, 2014). Keywords in the research were determined as 'bağlama', 'saz', 'bağlama lesson', 'saz lesson', 'bağlama training', 'saz training', 'bağlama teaching' and 'saz teaching'. Each keyword was written in the search bar of the Youtube platform and the researchers determined with which keyword the video with the highest number of comments was scanned. First of all, the comments of the channel, which was accessed with 3333 comments in the search with the keyword of the bağlama lesson, were examined, then the keywords were written in the above-mentioned order again, and the video with the second highest number of comments was accessed and the comments of this video were analyzed. In this way, 8658 comments were accessed from 7 channels in total during the data collection process. Among the 8658 opinions obtained, the comments of the commentators who were not related to the subject and did not indicate any need were excluded, and 1000 comments obtained were included in the research. The data collection process was terminated when 8658, which is considered as the number of comments for which the data set is considered mature, was reached.

Analysis of Data

The data of the research were subjected to content analysis. Content analysis is a type of analysis in which codes are produced from frequently repeated data, categories from codes and themes from categories. The data gathered in this framework is interpreted and participant views are systematized and presented (Crabtree & Miller, 1999; Merriam & Grenier, 2019). The analysis of the obtained data was carried out with the steps of coding, creation of codes, categories and themes, arrangement of codes, categories and themes, and definition and interpretation of the findings (Miles & Huberman, 1994; Eysenbach & Köhler, 2002). Qualitative research package program MAXQDA Analytics Pro 2020 was used in the compilation and analysis process of amateur bağlama students' comments on the Youtube platform. Each comment is nicknamed in the text according to the channel and order it belongs to. For example, 'C1-3' refers to the 3rd rank comment of channel 1.

Validity, Reliability and Credibility

There are some points to be considered in group selection in netnographic studies. Groups should be chosen among groups that have rich and detailed content, can give the most appropriate answers to the research question, focus on the subject most, have high interaction among members, and have heavy traffic and communication (Çomu & Halaqia, 2014). In this direction, Youtube was chosen as a platform that can offer rich content opportunities to their interests, and relevant channels with a high number of comments were reached on these platforms. Youtube gives its users the opportunity to comment directly on the channel's sharing, as well as add their own comments to any comment made. This situation creates an interaction between the commenters.

Only one channel from each Youtube channel was included in the research. During the scanning carried out on different channels, the previous comments of any commenter were not included in the study. First of all, the comments in which the commentators directly express their needs, the comments that are not directly stated but that are understood to be for a certain need were deemed valid in the research, and expert opinion was taken for such comments. The comments in the most commented video of each Youtube channel were included in the research, and it was aimed to reach a large number of channels, thus increasing the diversity of data. The names of channels and people are hidden due

to ethical principles. On the specified dates, only comments reporting a need about bağlama ınstrument learning were collected. The comments has been presented to the reader as they are. Miles and Hubermann's (1994) formula was used in the content analysis of the data. Both researchers have 5 years of experience for the first researcher and 3 years for the second researcher on teaching bağlama to amateur students, which is the source of the data.

Findings

1. What is the general view of the categories and themes created from the comments of amateur bağlama students regarding bağlama learning needs?

After the qualitative coding process on the data set consisting of user comments, the word cloud formed by the codes is as follows: The majority of the codes refer to 'bağlama types', 'tuning of bağlama', 'right-left-handed playing of bağlama', 'repertoire' and 'playing techniques '. The codes obtained were placed in 22 different categories

in total. The categories in which the codes are placed, along with their frequency and percentage, are presented in Table 3.

As can be seen in the table, the category of 'information needs regarding the types of bağlama ' (f: 136) has emerged as the most emphasized category among the needs comments. This category is followed by the categories related to tuning the bağlama and which bağlama type to choose at the beginning stage. It is seen that the categories listed afterwards reveal a wide range of needs, from the provision of the bağlama to its maintenance, from the use of notes to the motivation to work. The created categories were placed in the relevant sub-themes at the next stage. The result after this process is as follows:

'Needs for the initial stage of bağlama learning' has the highest number of comments among sub-themes (f: 429). This category is followed by the use of notes in bağlama, the performance techniques of bağlama and the needs based on general information about the instrument.

Table 2. Example of Data Content Analysis

Comment	Code	Category	Sub-theme	Theme
'How is the chord adjusted, according to what?' (K1-257)	Tuning	The need for information on tuning the bağlama	Needs for the beginning stage of bağlama learning	Cognitive needs
'Are the note places the same in cura (Cura is a type of small bağlama)? (K2-100)	Cura saz frets	The need for information on types of bağlama	Needs for general information about bağlama	Cognitive needs
'I'm just trying to learn, but I can't use my left hand properly, I can't control the keyboard, how can I do it? ' (K1-38)	Using left hand	Need for knowledge on hand gripping techniques in bağlama	Needs for bağlama performance techniques	Psychomotor needs
'Can you notate the composition 'Elif Dedim' and play it according to the novices and teach it?' (K4-161)	Turkic Folk song (türkü) name	The need for information regarding the repertoire	Needs for the use of notes in bağlama performance and learning	Cognitive-psychomotor needs
'How long should we continue each lesson, is there a certain time? A week is like a month' (P4-79)	Operation time	Need for information on attachment study strategies	Affective and psychomotor needs for bağlama work	Affective psychomotor needs

Figure 1. A word cloud created through comments on the needs of amateur bağlama students

Table 3. Sorting of created categories, frequencies and percentages

Order	Category	f	%
1	The need for information on types of bağlama	136	13.6
2	The need for information on tuning the bağlama	119	11.9
3	The need for information on the type of bağlama to be selected for the beginner level	116	11.6
4	The need for information regarding the repertoire	102	10.2
5	The need for information on the provision of bağlama	91	9.1
6	Right-handed and left-handed performance in bağlama	89	8.9
7	The need for information on the pitch-note relationship in bağlama	84	8.4
8	Need for knowledge on hand gripping techniques in bağlama	70	7
9	Need for knowledge about hand holding pick techniques in bağlama	55	5.5
10	Need for information on attachment study strategies	41	4.1
11	Need for information on right-hand and left-hand coordination	30	3
12	The need for information on how to provide the motivation to bağlama work	13	1.3
13	The need for information on the quantity and quality of each wire and wire groups in bağlama	12	1,2
14	Need for information regarding musicality anxiety in bağlama performance	10	1
15	The need for terminological knowledge regarding to bağlama	10	1
16	The need for information on posture and grip in bağlama	9	0.9
17	The need for information on the size and dimensions of the bağlama to be selected for the beginner level	5	0.5
18	The need for information on learning with and without notes	2	0.2
19	The need for information regarding the physical structure of the bağlama	2	0.2
20	The need for musical notation	2	0.2
21	The need for knowledge on local performance techniques in bağlama	1	0.1
22	The need for information on the care of the bağlama	1	0.1
Total		1000	100

2. Findings on the 'beginner' needs of amateur bağlama students

There are 6 categories (f: 429) in the sub-theme of the 'beginning stage' needs of amateur bağlama students. These categories include the comments of amateur students emphasizing their information needs regarding the tuning, type, supply, right-handed and left-handed performance of the bağlama, the size and dimensions of the bağlama to be chosen, and the stance and hold of the bağlama. As can be seen, the category 'Information need for tuning the bağlama' has the highest number of comments among the categories (11.9%). This category is followed by the 'Information need for the type of bağlama to be selected for the beginner level' (11.6 %). The total percentage of other categories is 19.4 %. In other categories, amateur bağlama students, respectively, 'to supply bağlama' (9.1%), 'with which hand to hold the keyboard and body of the ınstrument' (8.9%), 'how to hold the bağlama' (0.9%) and what the size and dimensions of the bağlama should be (0.5%) stated that they need information on the subject.

In the comments in the category of information need for tuning the bağlama (f: 119), it is seen that the students need information about which sounds the strings will be tuned to: The comments in the category of information need (f: 116) regarding the type of bağlama to be chosen for the beginner level provide the information that students who are just starting to learn bağlama need about the type of bağlama they should choose:

'I wonder what kind of saz should the first learners buy? Does he have any name or something?' (C4-36).

'Should we use the long handle or the short handle when we're just getting started?' (C1-33).

What kind of instrument would you recommend for a beginner?' (C1-63).

What kind of bağlama should I buy for beginners?' (C1-158).

In the category of need for information regarding the provision of bağlama (f: 91), it focuses on the lack of knowledge on the issues that students should pay attention to while ensuring that they connect the comments more:

'I want to buy a new bağlama, what kind of bağlama should I get? Can you help me? ' (C1-3).

'I'm thinking of buying saz, but I don't know how to buy anything. I don't want to be deceived when buying saz because I don't understand saz. Do you have any suggestions?' (C4-15).

Other comments by students are about where, how and how to obtain bağlama and how they should act in choosing a quality bağlama:

'How can I understand if the bağlama is good?' (C3-47).

'What should we pay attention to when buying a bağlama? It is available in the market for 500 liras or 5000 liras. Does it sound bad if we buy a cheap bağlama?' (C7-77).

'I have a question, how can I buy the instrument, I am abroad, how is the cargo business?' (C4-150).

Bağlama is an instrument that can be played both right and left handed by the hand holding the handle. The comments in the category of need for information regarding right-handed and left-handed performance in bağlama (f: 89) refer to the hand that will be placed on the handle and the body of the bağlama. In this regard, there are some problems experienced by students who are left-handed in their daily life and hold the pick with their left hand:

'How will the left-handed play the saz? Can lefties play saz? How should we do it?' (C3-26).

'I'm left-handed, does it make any difference to me?' (C2-110).

'(...) I'm left-handed, I have a bağlama, but I want to play right-handed, what can I do?' (C4-23).

'Does my being left-handed make learning saz difficult?' (C4-39).

'(...) I'm left-handed, I play instruments better with my left hand. If we pull the strings to the left, will the notes be in the same frets as you wrote?' (C4-124).

Some of the students stated that they often had problems in correctly positioning the handle or the body of bağlama. Some of the comments in the category of information need for posture and grip in bağlama (f: 9) are as follows:

'(...) my only problem is to put the bağlama on my knee, it keeps slipping off my knee, whatever I did, it didn't work' (C7-51).

'(...) is related to the bağlama grip, I can't hold the keyboard, it keeps slipping (...)' (C1-4).

'(...) do we put the body on our stomach and provide support, how will it be?' (C1-94).

'(...) the bağlama slips out of my hand, it's hard to hit the middle string while looking for notes on the left side, are there any easy ways to do this?' (C2-86).

Bağlama is an instrument that varies in terms of both overall dimensions and hull and neck dimensions. Students who will just start playing bağlama report that they have problems in choosing bağlama in the appropriate size and dimensions. Some of the information deficiencies they experienced were presented in the comments in the 'information need category regarding the size and dimensions of the bağlama to be selected for the beginner level' (f: 5):

'My arms and fingers are short, how many frets and how much should the boat measurement be?' (C1-322).

'How many sizes of saz do you recommend for beginners? Does the size of the boat have an effect? ' (C4-141).

'(...) what size instrument would you recommend for first learning?' (C4-40).

'You said the blank string notes D, G and A, but if I'm not mistaken, the strings you pressed blank must have been transposed, right?' (C7-31).

'No matter what we do with the tuning of the instrument as C or B or C the note places you describe always stay the same? (...)' (C2-53).

There are also some situations that other students who have a lack of knowledge stated about concepts such as 'decision voice', 'decision pitch' and 'order', which are frequently used in bağlama teaching:

'(...) I guess I didn't quite understand the notes of the empty strings when the chord is different' (C2-123).

'In my long neck student instrument my lower string is A, middle string is D, upper string is lG. Is this a A decision? Which should be the most appropriate decision (pitch) for the student's instrument' (C3-44).

'What is the bağlama scheme?' (C4-128).

3. Findings on the needs of amateur bağlama students for 'use of notes in bağlama performance and learning'

There are 4 categories (f: 190) in the sub-theme related to the needs of amateur bağlama students for 'use of notes in bağlama performance and learning'. In these categories, there are comments by the asymphobic bağlama students regarding the repertoire, the relations of the pitches in the bağlama with the notes, the musical notation materials, and learning the bağlama with and without notes.

Need' has the highest number of comments among the 4 categories (10.2%). The other 3 categories have a share of 8.8%. In these categories, amateur bağlama students stated their lack of knowledge about 'fret-note relation in bağlama' with 8.4%, 'note material' with 0.2% slices and 'learning bağlama with and without notes' with 0.2%, respectively.

In the comments included in the category of knowledge need for repertoire (f: 102), amateur bağlama students stated the folk songs they wanted to add to their repertoire in bağlama performances and works in different forms. Other students, on the other hand, need the knowledge to analyze the folk songs they want to add to their repertoire. In addition to this, they are also curious about the performance of uzun hava (A type of recitative and non-metric folk song) in Turkish folk music:
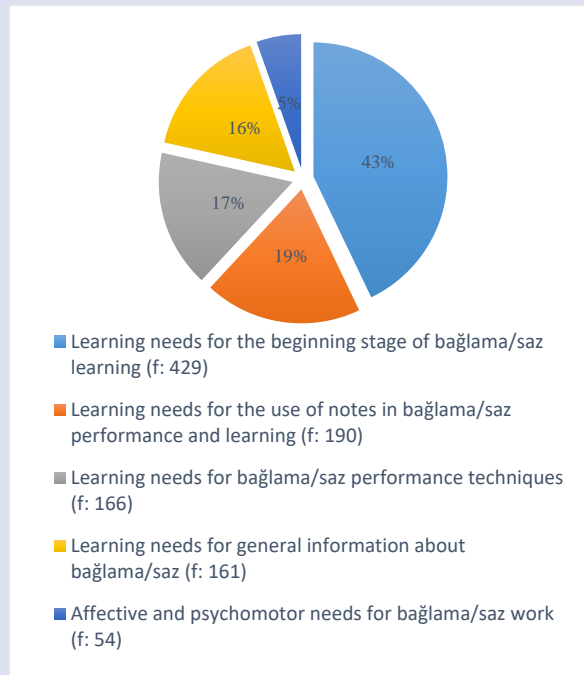
Figure 2. Distribution of sub-themes

Table 4. Categories of the sub-theme needs for the initial stage of bağlama learning

Sub-theme	f	%	Category	f	%
Needs for the beginning stage of bağlama learning	429	42.9	The need for information on tuning the bağlama	119	11.9
			The need for information on the type of bağlama to be selected for the beginner level	116	11.6
			The need for information on the provision of bağlama	91	9.1
			Right-handed and left-handed performance in bağlama	89	8.9
			The need for information on posture and grip in bağlama	9	0.9
			The need for information on the size and dimensions of the bağlama to be selected for the beginner level	5	0.5

Table 5. Categories of the sub-theme needs for the use of notes in bağlama performance and learning

Sub-theme	f	%	Category	f	%
Needs for the use of notes in bağlama performance and learning	190	19	The need for information regarding the repertoire	102	10.2
			The need for information on the pitch-note relationship in bağlama	84	8.4
			The need for musical notation	2	0.2
			The need for information on learning with and without notes	2	0.2

'(...) Gelin Ayşe (Turkish folk song named and meaning Bride Ayshe) as I see it from you, I hit 'ankara' (one octal and two hexadecimal scales) when I look at the 'Gelin Ayşe' note from the internet. I see the strokes as lower, upper, lower, which do you think I should do?' (K4-45).

'(...) I would be pleased if you would shoot not only Neşet Ertaş, but also uzun hava (folk song named moon has entered the cloud)' (P3-167).

In the category of need for information regarding the pitch-note relationship in *bağlama* (f: 84). In the comments, amateur *bağlama* students have needs

regarding the positioning of the notes they see on the string on the *bağlama* keyboard:

'(...) for example, do the left note on the lower string and the left note on the middle string give the same sound, and if it's like I said, is the purpose of specifying the string in a folk song just for finger convenience? So is it okay if I play the note I want on the string I want?' (C2-36).

'Do we have to use all the pitches on the reed?' (C4-31).

'I have been playing the guitar for almost 2 years, there is a tab on the guitar . The table shows, on which string

and which fret to press, is there the same thing in bağlama?' (C4-49).

'(...) there are three rows of strings, which strings we need to press so that we can make the note sound' (K4-56).

' There are 2 Gs (note). (C5-34).

'(...) I started learning the long neck bağlama. In some places, a space is left after the notes E and B. Is this related to the tuning and tuning or are the note places always fixed?' (C6-13).

When the comments in the sheet music need category (f: 2) are examined, it is understood that the students need help about where and how they can access the folk song notes they need:

'How can we reach Turkish notes?' (C1-10).

Can you shoot a video of the notes of 'Sen bir aysın' (Turkic folk song named You're a lıke a moon)?' (C3-118). Comments in the category of information need (f: 2) regarding learning with and without notes are about which of the notated and non-note learning methods can/should prefer: '(...) I don't know music or anything. Do you think I should start by learning the notes or not knowing anything?' (C1-28).

'Can the bağlama be played without knowing the note?' (K1-36).

4. Findings on the needs of amateur bağlama students for 'bağlama performance techniques'

There are 5 categories (f: 166) in the sub-theme of amateur bağlama students' needs for 'bağlama performance techniques'. In these categories, it includes comments that the amateur bağlama students emphasized the hand technique holding the handle in bağlama, hand holding the pick, right and left hand coordination, musicality anxiety in bağlama performance, and their lack of knowledge about local performance techniques.

The category with the highest number of comments among the categories is 'the need for knowledge about hand holding the handle techniques in bağlama' (7%). This category is followed by 'the need for knowledge about hand techniques in bağlama' (5.5%). The total percentage of other categories is 4.1%. In these categories, amateur bağlama students stated that they needed information on 'right hand and left hand coordination' (3%), 'musicality anxiety in bağlama performance' (1%) and local performance techniques (0.1%), respectively.

In the comments in the category of need for knowledge on hand holding the handle techniques in bağlama (f: 70), it is seen that the students need information about placing their fingers on the keyboard in the correct and proper position and the force that the fingers will apply to the strings:

'We are pressing, how much should we press the wires on the keyboard side, hard or soft?' (C1-244).

'I can't let go of my first finger while pressing second, thirth and fourth finger, is it a problem?' (C1-295).

'I can't accelerate, my fingers are locked, especially in the 3rd-4th. (fingers) moving together like a conjoined twin' (C2-27).

'Which fingers do you usually use in flats and sharps, if the notes do not indicate which finger to press?' (C2-35).

'(...) index finger or 1st finger?' (C4-32).

In the comments in the category of information need (f: 50) regarding hand techniques holding the pick in bağlama, it was observed that the students lacked information about how to hold the pick and how to position it relative to the cover:

In some Youtube narrations, your treat is worth the cover. As a matter of fact, how should it be, should your pick touch the lid or should it move away from the lid?' (C1-261).

'How to hold the pick and how to develop its' using?' (C2-30).

Some of the comments regarding the need for information of other students, who lack knowledge in the category of hand holding tenacious hand techniques, about the techniques related to the directions and duration of pick are as follows:

'Do the side-by-side quarter-note beats overlap or top-down?' (C2-49).

'(...) do you mind if I do the opposite of the hits ↓ ↓ ↑ if not, how about I do it as ↑ ↑ ↓ ?' (C4-71).

'How do we hit the plectrum when hitting it up and down?' (C4-111).

In the comments in the category of information need for right-hand and left-hand coordination (f: 30), the problem situations experienced by students regarding separating and selecting string groups, mixing string groups, and string transitions are as follows:

'Are we just going to hit the A fret and hit all the strings to make the A note, or do we just hit the middle string?' (C1-31).

'Are the three wires in the bağlama hit at the same time or one by one, can you give information to the wires?' (C4-78)

'(...) when we hit the strings, do we hit all the strings or the bottom three?' (C1-69).

'(...) I'm mixing the lower, middle and upper strings, what would you suggest as an exercise? Sometimes I hit the middle string instead of hitting the lower string, or when I say I'm going to hit the upper string, I hit the middle string' (C2-8).

'While playing, the lower string, upper string, middle string are played mixed, how do we make those transitions?' (C2-89).

'Do we have to hit all the strings while lowering and only hit the bottom triple string while raising it?' (C3-77).

In the comments in the category (f: 10) regarding the musicality anxiety in bağlama performance, it was seen that the students needed information on how to improve their musicality skills in bağlama performances and local performance styles:

'I guess you also use the middle wires while decorating?' (C3-12).

'I can't decorate, help please' (C1-116).

'Can you give information about the attitudes?' (C2-24)

Table 6. Categories of the sub-theme of needs for bağlama performance techniques

Sub-theme	f	%	Category	f	%
Needs for bağlama performance techniques	166	16.6	Need for knowledge on hand gripping techniques in bağlama	70	7
			Need for knowledge about hand holding pick techniques in bağlama	55	5.5
			Need for information on right-hand and left-hand coordination	30	3
			Need for information regarding musicality anxiety in bağlama performance	10	one
			The need for knowledge on local performance techniques in bağlama	one	0.1

5. Findings on the needs of amateur bağlama students for 'general information about bağlama'

There are 5 categories (f: 161) in the sub-theme of amateur bağlama students' needs for 'general information about bağlama'. In these categories, there are comments by amateur students in which they emphasize their need for the type of bağlama, the quantity and quality of each string and string groups, the terminology, physical structure and maintenance of bağlama.

Among the categories, the category of 'information need for bağlama types' (13.6%) has the highest number of comments. The total percentage of other categories is 2.5%. In the aforementioned categories, the amateur bağlama students state that they need more information on 'the quantity and quality of each string and string groups in bağlama' (1.2%) afterwards.

In the comments in the category of information need for bağlama types (f: 136), it was observed that the students had a lack of knowledge about the instruments in the bağlama family:

'How do I know if my bağlama is long or short?' (C1-45).

'My bağlamas' neck is not long, but will there be a problem in these lessons? In other words, can what you show in the short neck bağlama also be applied in it?' (C1-128).

'I don't know how to play bağlama, I know how to play the guitar. If I'm going to buy it, which bağlama should I buy, long handle or short handle? There are several types of cura, çöğür, tambura, divan saz and meydan saz. I've heard of them, so which one can I buy?' (C3-127).

'I bought the dede sazı (a type of bağlama named grandfather instrument), but as far as I can see, the frets are adjusted for bağlama. If you have knowledge about this, how can we adjust the number of frets according to the dede sazı?' (C7-74).

Comments in the category of information need (f: 12) regarding the quantity and quality of each string and string groups in bağlama are about playing the bağlama with different instrument strings, different string groupings or with missing strings:

'Is it possible to make a cura and work with 3 wires, are there any examples of this? Or their ability to work with missing wires in general?' (C2-3).

'I broke one of the strings of the instrument. While tuning, the lowest part was the 3rd string. I broke it, can I still play it?' (C1-74).

'Because I live in Russia, they don't sell bağlama strings here. Is it okay if I wear guitar strings?' (K4-16).

'(...) I bought a saz from the internet. It has a boat length of 39 cm, but its strings do not sound as clear as your reed strings, I wonder which string is the most ideal?' (C4-166).

'(...) let's say that the bottom wire (7th wire) somehow came out of the bağlama, the bağlama cannot be used without putting it back into the bağlama, right?' (C7-40).

In the comments in the terminological knowledge need category (f: 10) regarding the bağlama, it was observed that the students had misconceptions about the bağlama instrument and had confusion between some concepts:

'Are saz and bağlama instruments played the same?' (C1-174).

'What is the difference between bağlama and saz, words do they sound different? I really can't take it apart.' (C3-137).

'(...) is there any difference between saz and bağlama? Or is it just a name difference?' (C4-122).

'These two things are very confusing, aren't they? Saz general name of Turkic musical instruments, so, bağlama word is an instrument name, right?' (C4-155).

The comments in the other categories include the needs for the physical structure and maintenance of the bağlama:

'What does the hole in the back of the reed do? ' (C1-127).

'There are 7 wires in my bağlama, does it make a difference? ' (C1-287).

'(...) is the reed wire easy to put on? ' (C1-16).

6. Findings on the affective and psychomotor needs of amateur bağlama students for 'bağlama work'

There are 2 categories (f: 54) in the affective and psychomotor needs of amateur bağlama students for 'bağlama work'. In these categories, there are comments by the amateur bağlama students on how to provide their motivation to work with bağlama study strategies:

Table 7. Categories of the sub-theme needs for general information about attachment

Sub-theme	f	%	Category	f	%
Needs for general information about bağlama	161	16.1	The need for information on types of bağlama	136	13.6
			The need for information on the quantity and quality of each wire and wire groups in bağlama	12	1,2
			The need for terminological knowledge about bağlama	10	one
			The need for information regarding the physical structure of the bağlama	2	0.2
			The need for information on the care of the bağlama	one	0.1

Sub-theme	f	%	Category	f	%
Affective and psychomotor needs for bağlama work	54	5.4	Need for information on attachment study strategies	41	4.1
			The need for information on how to provide the motivation to bağlama work	13	1.3

This category includes the 'need for information on how to engage and work motivation' (1.3%). In the comments in the category of information need for bağlama study strategies (f: 41), it was seen that the students needed information about the strategies they should prefer while studying bağlama:

'How long should we work in a day? I will start accordingly. My instrument is short neck and I don't know how to play at all' (C1-364).

'(...) how to work with the metronome? I would appreciate it if you would post a video about the working principles and the exercise with the metronome. A video about this has not been explained very clearly until now (...)' (C2-45).

'I'm starting over, I've never played before. Should I watch the introductory lessons first or the notes lessons?' (C7-69).

In the comments in the category of information need (f: 13) on how to achieve the motivation to study bağlama, it was observed that the students needed support in order to maintain their motivation while studying bağlama:

'As someone who has never played with only your videos, I want to know if it can be played?' (C2-17).

'I haven't bought a bağlama in my life, but I want to play a lot, do I have a chance to learn, I wonder if it's 40 years old?' (C7-12).

'I can do it too, just by watching age 15' (C7-73).

Discussions

In order to determine the objectives in the preparation of the curriculum, the needs must be determined (Witkin & Altschuld, 1995). This research aimed to describe the general view of the learning needs of the amateur bağlama students by making use of social media platforms in determining their learning needs. The abundance and diversity of the interpretations of the learning needs that make up the research data give important clues about the

motivation of the amateur bağlama students to use the Youtube platform to improve their instrument skills. Parallel to the findings of some studies in the literature for this motivation (Uygun, 2020; Güzel, Çakır & Çelen, 2020; Schmidt-Jones, 2021), it is also possible for amateur bağlama students to use the Youtube platform to learn basic music, playing, posture, terminology, and technical skills especially at the beginning stage.

In this context, the research indicates the existence of various and many learning needs of students in bağlama learning this area. The situations that constitute the basis for learning needs show themselves in different spectrums from the pedagogy to the organology, from the methodology to the terminology of the bağlama instrument. The learning needs of the students were gathered under 4 main themes as cognitive, psychomotor, cognitive-psychomotor, affective-psychomotor needs and presented to the reader.

According to the data of the research, the most important issue that the amateur bağlama students need information about is the tuning of the instrument. Tuning each of the strings of most bağlamas with a tuner is not a preferred practice for performers of different levels. Instead, they tune their instruments by 'tuning by ear' without using any device or application other than a string from the lowest or upper string group. This situation is often not possible for a student who is just starting to learn bağlama. Students who need to tune using a device need to acquire this skill.

The most important topic that students have problems with in tuning is the issue of being a 'conducted' instrument. Streamed instruments are performed in different chords or transposed from their real resonance parts according to the tuning fork (Koç, 2000). In the commonly used bağlamas, the lower string group is mostly tuned to 'do/C' or 'do#/C#' sounds (Karkın, et al., 2014), the sound of the empty string in this string group for long-necked instruments in written materials and teaching activities but ıt is named as La-A'. Research findings show that new students experience some

difficulties in the process of acquiring tuning skills for this reason.

Another important problem faced by the student who has just started learning bağlama is which bağlama type will be preferred at the beginner level. The expressions used by the students for the types of bağlama are related to the 'handle length of the bağlama'. Since bağlama has basically two handle lengths, long and short, roughly and relatively, the students state that they need information on which of the 'long-handled' and 'short-handled' bağlama sizes to choose at the beginning stage. The terms 'long stem' and 'short stem' actually only refer to the size of the stem in bağlama, so it can be thought that the subject that students indirectly lack knowledge about is 'wire layouts' (Ekim, 2002; Akdogu, 2003; Özdek, 2005). It is possible to choose any of them in the teaching of the bağlama instrument at the beginning stage. However, it is very difficult to say that the discussions on which string arrangement should be taken as the basis of teaching are based on a scientific basis. In the light of our findings, it is possible to say that this situation continues to constitute one of the learning difficulties of amateur students.

In many studies on the teaching of psychomotor skills (Akarsu, 2017; Momen et al., 2022), Bloom's gradual classification is used. The first step of this classification, in which psychomotor behaviors are exhibited, is 'bodily setup' . In the initial stage of bağlama teaching, stance, holding the instrument, sitting (and plectrum holding, if any) form the layers of the 'physical setup' stage. One of the two basic postural knowledge deficiencies of beginning students is related to the holding and stance of the bağlama (Karkın et al., 2014). Another concerns the bodily setups of left-handed performers. Since the bağlama instrument has different types and sizes of strings in different string groups, left-handed students should obtain instruments suitable for this situation. The findings show that left-handed students have similar needs with right-handed students at the beginning stage, as well as some lack of knowledge about this situation.

One of the important issues in the initial stage of instrument teaching is to choose the instrument in the right size and dimensions according to the body structure of the person who will learn it (Özübek, 2019; Önder, 2021). The amateur bağlama students in the research have problems with the supply of bağlama and how they should choose which size and size during the supply. Today, it can be said that it is very difficult to talk about a fully formed standardization and production unity among instrument makers in the instrument making processes of bağlama (Koç, 2000). The available information on which baguette type should be preferred by the students in terms of the size and dimensions of the baguette within the framework of the variables of age group and physical characteristics does not seem sufficient. It is seen that amateur bağlama students are also affected by this problem.

The use of notation in the teaching of the bağlama instrument, whose teaching is carried out in a traditional master-apprentice relationship, dates back to a very recent past. It is seen that the first written studies based on the musical notation teaching in Turkey date back to the 1970s (Ersoy, 2009). Amateur bağlama students are stuck between these two choices, especially at the beginning stage, and they need guidance on whether it is necessary to learn musical notes in order to perform bağlama. Studies on the methodology of the bağlama instrument have not yet reached the expected level in terms of number and quality (Özdek, 2012; Gerekten, 2020). It was observed that a significant part of the students were interested in written materials and in improving their reading notation skills. Among the amateur students, amateur bağlama students who want to improve their skills need the editions of the ballad chosen by them with basic qualifications such as correct notes, correct finger numbers and other guiding signs, or auxiliary tools (tablature, etc.). It is envisaged that the current data obtained from the students will help the materials to be prepared for the beginning stage in bağlama teaching to set goals suitable for their learning needs.

There are two main playing techniques in bağlama, with and without a pick. Among these techniques, it is seen that the pickless performance technique, which is also called şelpe has increased its prevalence recently (Parlak, 2000; Ayyıldız, 2018). However, it has been observed that almost all of the content and comments of the channels accessed through the determined keywords are directed towards the pick technique.

In addition to the advantages it provides, distance instrument training also has some disadvantages (Güneş, 2022). The student learning from the video has disadvantages such as 'not getting immediate feedback' (Sarıkaya, 2021), 'not being motivated' (Afacan, 2022), 'not being able to share a common physical environment with the teacher' (Silva, 2021). It is thought that the diversity of the need for the hands that hold the plectrum and the handle, and the need for bağlama playing techniques related to their coordination, of the amateur bağlama students whose comments are included in the study, is more related to these disadvantages.

Bağlama is among the few instruments that have an 'instrument family' with different sizes and lengths and timbre variations. Today, it is possible to come across many types of instruments such as çöğür, tambura, dede, balta, divan, meydan, kopuz, üçtelli, iki telli, cura (Ekim, 2002). Based on the needs comments in the relevant category, they are waiting for guidance on the knowledge of the saz types and which type they should choose at the beginning stage. An amateur student, who wants to play an instrument from the bağlama family, does not know which member of the family he should choose, whether he should choose it, or what criteria he will choose while choosing it, which forces him in various ways.

Results

Obtained and presented in different categories and themes, the data on the learning needs of the learner's students have a very comprehensive and wide range. Among the findings obtained, some previously known problem situations of bağlama stand out. It can be said that some discussions about terminology such as naming saz and bağlama in the literature of the bağlama instrument, organological standardization and quality problems and methodological problems of the bağlama instrument affect the learning needs of amateur students. In addition to this, it is seen that new needs arise over time. One of these is the questioning of the use of auxiliary pedagogical and technological tools (tuner, tablature, etc.) used in different instruments in teaching the bağlama instrument. On the other hand, the difficulties related to the learning environment arising from the nature of the platforms where learning activities are carried out also create new problems that students need to solve. As one of the conveniences offered by the internet-oriented nature of our daily life, the advantage of learning motivation and managing our responsibility also manifests itself in the field of instrument learning. Based on the number of followers and comments of the Youtube channels included in our research, it is understood that even only in this social media channel, people are willing to meet their instrument learning needs. In addition to the general, professional and private teaching mechanisms of the instruments on the basis of public and private institutions, these teaching-learning activities realized within the framework of individual initiatives on social media platforms are aimed at developing the processes of determining the needs reported by the students, especially teaching the bağlama instrument directly to the middle-class; indirectly, it is thought that it can provide important clues for methodological materials to be prepared in other areas of the instrument. The research supports the studies focusing on the problems of the bağlama instrument in formal and non-formal education institutions in the literature in terms of the data it has obtained, by revealing the problems of the amateur students in depth, and systematizes the learning needs that can be used in determining the objectives of the materials that can increase the quality of the motivational dimension of the bağlama teaching processes.

Limitations

The research was limited to 1000 comments stating the need for 'bağlama teaching' videos only on the Youtube platform. Research results should be compared with the results of studies prepared with data from one or more platforms. In this direction, the research can be studied with larger study groups, and more reliable data can be obtained by interviewing the commentators. The insufficient number of literature on teaching the bağlama instrument through web-based applications, distance education and social media platforms has made it difficult to discuss the data obtained in the research in a multidimensional way. The subject can be examined in a multi-faceted way with future researches, which will be formed by the content producers who share about the needs of amateur bağlama students.

Suggestions

The research aimed to shed light on the learning problems of the bağlama instrument within the framework of the needs of the amateur students. Therefore, it was seen that the study group in the study presented more learning needs related to beginner-level bağlama learning. For future researchers, studies that will reveal intermediate and advanced bağlama learning needs can be recommended. The research findings point to new problems in restructuring the teaching of the bağlama instrument at the beginner level according to current needs.

Genişletilmiş Özet

Giriş

Günümüzde internetin yaygınlaşması, web tabanlı uygulamalar ve sosyal medya platformlarının çalgı eğitiminde kullanımının artmasıyla, öğretme-öğrenme süreçleri yeni karakter ve dinamikler kazanmıştır. Bu araştırma, bağlama/saz çalgısı örneğinde, çalgı öğrenme süreçlerini sosyal medya platformları aracılığıyla yöneten amatör öğrencilerin öğrenme ihtiyaçlarını belirlemeyi ve bu ihtiyaçların genel görünümünü ortaya koymayı amaçlar. Eğitimde ihtiyaç belirleme/ihtiyaç analizi yapmak herhangi bir programın hazırlanmasında oluşturulacak hedefleri saptamaya yarar (Witkin & Altschuld, 1995). Bireyin aldığı amatör, genel ya da mesleki eğitim esnasında yaşadığı sorunları belirlemek (Demirel, 2008), uygulamada karşılaştığı problemleri betimlemek (Kısakürek, 1983) oldukça önemlidir. Bu eylemler, problemlerin çözümünde işe koşulacak eylem planlarının hazırlanmasında (Grant, 2002) ve bireyin, grupların, ve organizasyonların başarılı olmasında önemli katkılar sunar.

Amatör bağlama öğrencilerin çalgı öğrenme süreçlerinde yaşadıkları ihtiyaç durumlarının belirlenmesinde sosyal medya platformlarının ve özellikle bunlar arasında yine çalgı öğrenme-öğretme amacıyla da kullanıldığı bilinen sosyal medya platformu olarak Youtube'un (Uygun, 2020) önemli veriler sunabileceği öngörülmüştür.

Bu platformdaki başlangıç seviyesi bağlama öğretimi ile ilgili videoların paylaşıldığı kanalların sohbet yorumlarına katılarak 'ihtiyaç' görüşlerini sarfeden amatör bağlama öğrencilerinin görüşlerinin yukarıdaki bahsi geçen ihtiyaç analizi için önemli veriler sunabileceği düşünülmektedir. Elde edilen verilerin özellikle başlangıç seviyesi bağlama öğretimi süreçlerinin niteliğinin arttırılması, yine başlangıç düzeyi öğretim materyallerinin içeriğinin belirlenmesinde önemli ipuçları sunabileceği öngörülmektedir.

Yöntem

Bu araştırma, nitel paradigma çerçevesinde hazırlanmış sanal-etnografik desene sahip, gözleme dayalı bir netnografi çalışmasıdır. Netnografi, "bilgisayar aracılı iletişim yoluyla ortaya çıkan kültürleri ve toplulukları incelemek için etnografik araştırma tekniklerini uyarlayan nitel araştırma metodolojisidir" (Kozinet, 2002: 62). Yeni bir metodolojik araç olarak netnografi, internet teknolojisinin gelişmesiyle ortaya çıkan sanal dünyanın güncel konular ve küresel olgular hakkında sunduğu zengin içgörülerden ve maddi zenginlikten yararlanır (Jeacle, 2021). Araştırmada bağlama öğrencilerinin ihtiyaçları, bağlama çalgısının öğretimi ile ilgili paylaşımların yer aldığı Youtube kanallarında etkileşim hâlinde olan amatör bağlama öğrencileri topluluğunun yorumları üzerinden analiz edilmiştir.

Sonuç

Kodların büyük çoğunluğu 'bağlama türleri', 'bağlamanın akort edilmesi', 'bağlamanın sağ-sol elle çalınması', 'repertuar' ve 'çalma teknikleri' ile ilgilidir. Elde edilen kodlar toplamda 22 farklı kategoriye yerleştirilmiştir. Amatör bağlama öğrencilerinin 'başlangıç aşaması' ihtiyaçları alt temasında 6 kategori (f: 429) bulunmaktadır. Bu kategoriler, amatör öğrencilerin bağlamanın akordu, türü, temini, sağ el ve sol el icrası, seçilecek bağlamanın boyutu ve ölçüleri, bağlamanın duruşu ve tutuşu ile ilgili bilgi ihtiyaçlarını vurgulayan yorumlarını içermektedir.

Amatör bağlama öğrencilerinin 'bağlama icrası ve öğreniminde nota kullanımına' yönelik ihtiyaçlarına ilişkin alt temada 4 kategori (f: 190) bulunmaktadır. Bu kategorilerde amatör bağlama öğrencilerinin repertuara, bağlamadaki perdelerin notalarla ilişkisine, nota materyallerine, bağlamanın notalı ve notasız öğrenilmesine ilişkin yorumları yer almaktadır. Amatör bağlama öğrencilerinin 'bağlama icra tekniklerine' yönelik ihtiyaçları alt temasında 5 kategori (f: 166) bulunmaktadır. Bu kategorilerde amatör bağlama öğrencilerinin bağlamada sap tutan el tekniği, tezene tutan el, sağ ve sol el koordinasyonu, bağlama icrasında müzikalite kaygısı ve yöresel icra teknikleri hakkında bilgi eksikliklerini vurguladıkları yorumlar yer almaktadır.

Amatör bağlama öğrencilerinin 'bağlama hakkında genel bilgi' ihtiyaçları alt temasında 5 kategori (f: 161) bulunmaktadır. Bu kategorilerde amatör öğrencilerin bağlama türü, her bir tel ve tel grubunun nicelik ve niteliği, terminoloji, bağlamanın fiziksel yapısı ve bakımı ile ilgili ihtiyaçlarına vurgu yaptıkları yorumlar bulunmaktadır.

Tartışma

Bu araştırma, amatör bağlama öğrencilerinin öğrenme ihtiyaçlarının belirlenmesinde sosyal medya platformlarından yararlanarak öğrenme ihtiyaçlarının genel görünümünü betimlemeyi amaçlamıştır. Araştırma verilerini oluşturan öğrenme ihtiyaçlarına ilişkin yorumların çokluğu ve çeşitliliği, amatör bağlama öğrencilerinin çalgı becerilerini geliştirmek için Youtube platformunu kullanma motivasyonları hakkında önemli ipuçları vermektedir. Literatürdeki bazı çalışmaların bu motivasyona yönelik bulgularına paralel olarak (Uygun, 2020; Güzel, Çakır ve Çelen, 2020; Schmidt-Jones, 2021), amatör bağlama öğrencilerinin Youtube platformunu özellikle başlangıç aşamasında temel müzik, çalım, duruş, terminoloji ve teknik becerileri öğrenmek için kullanmaları da mümkündür.

Öğrencilerin akort konusunda sorun yaşadıkları en önemli konu 'aktarımlı icra edilen' bir enstrüman olma meselesidir. Aktarımlı çalgılar, akort çatalına göre farklı akortlarda ya da gerçek rezonans kısımlarından transpoze edilerek icra edilirler (Koç, 2000). Yaygın olarak kullanılan bağlamalarda alt tel grubu çoğunlukla 'do/C' ya da 'do#/C#' seslerine akort edilir (Karkın, vd., 2014), yazılı materyallerde ve öğretim etkinliklerinde uzun kollu çalgılar için bu tel grubundaki boş telin sesi 'La-A' olarak adlandırılır. Araştırma bulguları, yeni öğrencilerin akort becerilerini edinme sürecinde bu nedenle bazı zorluklar yaşadıklarını göstermektedir.

Çalgı öğretiminin başlangıç aşamasında önemli konulardan biri de çalgıyı öğrenecek kişinin vücut yapısına göre doğru ölçü ve ebatlarda çalgının seçilmesidir (Özübek, 2019; Önder, 2021). Araştırmada yer alan amatör bağlama öğrencilerinin bağlama temini ve temin sırasında hangi ölçü ve ebatı nasıl seçmeleri gerektiği konusunda sorunlar yaşadıkları tespit edilmiştir. Günümüzde bağlama yapım süreçlerinde çalgı yapımcıları arasında tam anlamıyla oluşmuş bir standardizasyon ve üretim birliğinden söz etmenin oldukça zor olduğu söylenebilir (Koç, 2000). Öğrencilerin yaş grubu ve fiziksel özellikleri değişkenleri çerçevesinde bağlamanın ebat ve boyutları açısından hangi bağlama türünü tercih etmeleri gerektiğine ilişkin mevcut bilgiler yeterli görünmemektedir.

Bağlama öğrenmeye yeni başlayan öğrencinin karşılaştığı bir diğer önemli sorun ise başlangıç seviyesinde hangi bağlama türünün tercih edileceğidir. Öğrencilerin bağlama türleri için kullandıkları ifadeler 'bağlamanın sap uzunluğu' ile ilgilidir. Bağlamanın temelde uzun ve kısa olmak üzere kabaca ve nispeten iki sap uzunluğu olduğundan, öğrenciler başlangıç aşamasında 'uzun saplı' ve 'kısa saplı' bağlama boyutlarından hangisini seçecekleri konusunda bilgiye ihtiyaç duyduklarını belirtmektedirler. 'Uzun sap' ve 'kısa sap' terimleri aslında sadece bağlamadaki sap boyutunu ifade etmektedir, dolayısıyla öğrencilerin dolaylı olarak bilgi eksikliği yaşadıkları konunun 'tel düzenleri' (Ekim, 2002; Akdoğu, 2003; Özdek, 2005) olduğu düşünülebilir. Başlangıç aşamasında bağlama çalgısının öğretiminde bunlardan herhangi birini seçmek mümkündür. Ancak öğretimde hangi bağlama düzeninin esas alınması gerektiğine ilişkin tartışmaların bilimsel bir temele dayandığını söylemek oldukça zordur. Bulgularımız ışığında bu durumun amatör öğrencilerin öğrenme güçlüklerinden birini oluşturmaya devam ettiğini söylemek mümkündür.

Öneri

Araştırma, amatör öğrencilerin ihtiyaçları çerçevesinde bağlama çalgısının öğrenme sorunlarına ışık

tutmayı amaçlamıştır. Dolayısıyla araştırmada çalışma grubunun daha çok başlangıç düzeyinde bağlama öğrenimi ile ilgili öğrenme ihtiyaçları ortaya koyduğu görülmüştür. Gelecek araştırmacılar için orta ve ileri düzey bağlama öğrenme ihtiyaçlarını ortaya koyacak çalışmalar önerilebilir. Araştırma bulguları, başlangıç düzeyinde bağlama çalgısının öğretiminin güncel ihtiyaçlara göre yeniden yapılandırılmasında yeni sorunlara işaret etmektedir.

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