

THE OPINIONS OF FINE ARTS HIGH SCHOOL VIOLIN AND VIOLA TEACHERS ON VIBRATO INSTRUCTION

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Abstract

Vibrato is a technique that adds beauty to music by contributing to flexibility, sensitivity, and tonal richness. An effective vibrato should be balanced and effortless, meeting the musical needs. Therefore, special attention and detailed studies on vibrato are required during the training process. In this study, the ideal time to begin teaching vibrato in violin/viola education, the necessary prerequisites for starting vibrato, the applied practices in vibrato instruction, considerations during the exercises, challenges faced in teaching, student errors, and reasons for teachers' revisit to vibrato studies were investigated. The study participants were randomly selected 18 violin and viola teachers from different Fine Arts High Schools. A questionnaire was used as the data collection tool to gather teacher opinions about vibrato studies in violin/viola education. The data obtained through the questionnaire were analyzed using a descriptive analysis method. The results have revealed that the timing to start vibrato studies varies. The key prerequisites for vibrato are identified as being able to handle the instrument properly, possessing good left-hand technique, playing with correct intonation, and knowing the first position well. The practices applied in vibrato instruction exhibit diversity. Fundamental aspects of vibrato instruction include preserving intonation, achieving freedom of movement, maintaining proper technique, and distinguishing between different types of vibrato. Challenges encountered in vibrato studies involve uncontrolled practice and coordination issues. Students can make different mistakes in their studies. Teachers revisit vibrato exercises, especially for musical interpretation.

Keywords: Vibrato; vibrato on violin; violin education; fine arts high school; viola education

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1. Introduction

Vibrato is one of the most exciting techniques that newly-started violin students eagerly anticipate mastering. When students begin using vibrato, they often feel that they have reached a certain level of proficiency and a sense of liberation in their playing, as they have already acquired specific technical skills and are aware of their musical needs to succeed. Vibrato is a gesture connected to emotions and instincts. While some students find vibrato natural and spontaneous, others may struggle with it during the initial stages and require support. The difficulties usually stem from mistakes made during the early stages of education, such as incorrect bowing and finger placement, rather than a lack of talent.

Initially, many students may achieve vibrato quite easily, but each player needs guidance and development in this aspect. Vibrato studies involve various types of vibrato, how to execute them, the width of vibrato, how extensively to use it, and shaping it within the framework of tonal expectations in music. Vibrato arises from the vibrations of moving objects in nature. The sounds used in music consist of regular vibrations, which have three properties: pitch, intensity, and timbre (Say, 2002: 11-12). In music, vibrato is an element that contributes to the tone. Vibrato, which means vibration, refers to the controlled oscillation of the sound produced in instrumental and vocal music. In string instruments, vibrato involves oscillating the pitch of a note by moving the finger up and down while the sound continues to resonate.

According to Auer, vibrato is a tool used to ornament, embellish, and enhance the impact of a musical passage or tone (1921: 59). Seashore states that vibrato is the most important of all musical ornaments and, depending on the degree of occurrence, contributes to music in dimensions of flexibility, sensitivity, and tonal richness (1937: 30). The source of instrumental vibrato undoubtedly lies in vocal music, namely the human voice. In other words, vibrato is a technique inspired by the vibrato produced by the human voice. For instance, a violinist aims to add the human voice's richness, sensitivity, and flexibility to their tone. The violinist achieves this skillfully controlling their tone, producing a better musical expression (Seashore, 1937: 31).

When used correctly, vibrato naturally adds beauty to the music. Students aspire to achieve this musical beauty as they reach a certain level of playing. The common curiosity observed in students is, "When should I start using vibrato?" Some students may rush to request vibrato instruction from their teachers or even attempt to perform vibrato on their own. Such eagerness may stem from their inner needs or from admiring their friends' or teachers' vibrato-playing. Using vibrato correctly, executing it properly, and achieving good results from a sensory perspective are significant advantages for beginners. However, incorrect application and outcomes can also occur. It is important for the teacher to make good observations regarding the student's abilities and ensure that they possess certain competencies before starting vibrato (Lucktenberg, 1994: 32).

Vibrato instruction is a crucial step in violin and viola education. (The)Vibrato should be included in the curriculum as early as possible. Delaying vibrato instruction results in a deficiency in instrument education. Vibrato instruction should begin with a meticulous and detailed approach, tailored differently for each individual, to achieve effective and lasting results. This study aims to identify various aspects, necessities, and difficulties that need to be considered in teaching vibrato in violin and viola education based on the views of the Fine Arts High School teachers. Accordingly, the ideal time to start vibrato instruction, necessary preparedness for beginners, the conducted studies, important considerations during the practices, encountered challenges, student mistakes, and the reasons for teachers to provide feedback on vibrato exercises have been investigated.

2. Method

2.1. Research Model

This study is based on the scanning model and follows a qualitative research approach. In scanning studies, data collection is essential for finding facts, establishing relationships, and judging past events. The data about the development of the current situation from the past to the present can be collected from those knowledgeable about it. In this context, recalling, caring, and reporting events are essential (Karasar, 2004: 78). Qualitative research is described as a process that involves data collection methods such as observation, interviews, and document analysis, aiming to present perceptions and events realistically and comprehensively in their natural context (Yıldırım and Şimşek, 2018: 41).

2.2. Participants

Fine Arts High School teachers are significant representatives of music education in Turkey. Fine Arts High Schools provide education at the undergraduate level and nurture the source of students for music schools. Such students will shape the music scene in Turkey. Considering the critical role of instrumental teachers working in Fine Arts High Schools in the music education landscape of Turkey, this study includes violin and viola teachers.

As known, the violin and viola are two instruments played by holding them on the shoulder, sharing common technical principles and a common repertoire. Similar studies on vibrato are necessary in the education of both instruments and common educational challenges can also be encountered. Therefore, violin and viola teachers are the participants in this study.

The participants consist of 18 expert teachers, 10 specialized in violin and 8 specialized in viola, who teach at various Fine Arts High Schools.

The schools where the participants work:

1. Abdülkadir Eriş Fine Arts High School
2. Ahmet Yakupoğlu Fine Arts High School

3. Atatürk Fine Arts High School
4. Avni Akyol Fine Arts High School
5. Erciş Fine Arts High School
6. Mersin Nevit Kodallı Fine Arts High School
7. Mimar Sinan Fine Arts High School
8. Muzaffer Sarısözen Fine Arts High School
9. Trabzon Fine Arts High School
10. Zonguldak Ereğli Erdemir Fine Arts High School

2.3. Data Collection Instruments

In the research, a questionnaire was used as the data collection tool to gather teacher opinions about vibrato studies in violin/viola education. The questionnaire consisted of 22 questions, with 4 questions gathering demographic information, 5 multiple-choice questions, and 13 open-ended questions. Open-ended questions are used when the answers cannot be predicted in advance. The possibility of receiving diverse responses is high, or when respondents are expected to create their answers freely (Gökçe, 2004: 95). These questions are crucial as they allow research participants to express their views and provide unique perspectives (Cohen, Manion, and Morrison, 2007: 151). In case-specific studies, where rich and personal data are desired, a less-structured open-ended approach can be suitable for the research (Cohen et al., 2007: 321).

The relevant literature was first reviewed when preparing the questionnaire, and a draft questionnaire regarding violin vibrato training was created. Subsequently, this draft was presented to one violinist and two cellists, three experts in total, for content validity, and based on their feedback, the final version of the questionnaire was established.

Content validity is the examination of whether the measurement instrument used in the study is appropriate for the research purpose and can represent what is intended to be measured. In this review, each element of the measurement instrument presented to the experts is evaluated to determine whether it is relevant to the research objective, and its place within the measurement tool is considered. If necessary, reductions or corrections may be suggested for the measurement instrument. Considering these suggestions, the measurement instrument is finalized and made ready for use (Karasar, 2018: 195, 196).

Before proceeding with the implementation, the questionnaire's structure and the questions' clarity were evaluated by two experts, one violinist and one violist. The questionnaire was found to be clear and understandable by the experts. Subsequently, the questionnaire was answered by four fine arts high school viola teachers. The responses once again confirmed that

the questions were clear and aimed to obtain appropriate answers. After this, the data collection process began.

2.4. Data Collection and Analysis

The data for this study were collected through a questionnaire shared on WhatsApp teacher groups, including violin and viola teachers from Fine Arts High Schools throughout Turkey. The questionnaire was designed and distributed in a digital format.

The data collected from the questionnaire were analyzed using descriptive analysis. In descriptive analysis, data are summarized and interpreted under predetermined headings. The data were classified according to research questions or arranged based on preliminary information obtained during data collection. This analysis aims to present raw data in a form understandable to readers. In this context, the collected data are organized logically, classified and interpreted under appropriate headings, and conclusions are drawn. In this type of analysis, using quotes from data sources can be helpful for the reliability of the study. This allows for the reflection of striking views (Altunışık et al., 2004: 234). This study made meaningful and interrelated classifications and systematically presented the findings. The responses from the participating teachers were quoted when presenting the findings, and the participants were identified using abbreviations such as P1, P2, etc.

3. Results

3.1. Appropriate Time to Start Vibrato

According to the opinions of violin and viola teachers at the Fine Arts High School, the transition time to start vibrato varies. Teachers take into consideration the readiness of the students to begin this technique. In terms of readiness, teachers mentioned being able to play comfortably in the first position, gaining control over the fingerboard, and having accuracy in intonation.

Examples from the obtained data:

P1: The ideal time is when the technique and intonation are well-established.

P5: At the beginning, the student should acquire basic technical skills. They should have a healthy instrument holding position, and issues related to bowing should be minimized. Once the student achieves a clean tonality, gains control over the fingerboard, and produce confident tones, they can start working on vibrato.

P18: After the first position has settled a bit and when the notes are played correctly, vibrato can gradually be introduced through exercises, depending on the development of hand muscles. The timing depends on the student's diligence, practice duration, ability, and commitment.

3.2. Necessary Preparations to Start Vibrato

According to the opinions of Fine Arts High School teachers, the necessary preparations to start vibrato include holding the instrument properly, having a correct and free left-hand technique, good bow control, the ability to play with clean intonation, and mastering the first position. Some teachers emphasize the importance of achieving a certain level of proficiency in these aspects. Another notable point is that the student should have musical awareness.

Examples from the obtained data:

P4: Proper posture/grip, enough bow control to produce a long and stable sound, and comfortable grip on the left hand to provide flexibility...

P15: To avoid intonation issues and have command over the fingerboard, the student should achieve a certain level of proficiency.

P18: The intonation should be well-developed, and the finger and wrist muscles should be soft and relaxed. The student should grasp how to hold the violin comfortably on the shoulder and chin and understand the posture.

3.3. Considerations When Starting Vibrato Training

- It is observed that 8 teachers start vibrato training before teaching shifting, and 10 teachers start after teaching shifting. Among those who start teaching vibrato before shifting, 5 are violinists, and 3 are violists. On the other hand, among those who start teaching vibrato after shifting, 4 are violinists, and 6 are violists.

- Based on the data on the preferred type of vibrato when starting training, 11 teachers prefer arm vibrato, 6 prefer wrist vibrato, and 1 prefers finger vibrato. Among those who prefer arm vibrato, 7 are violists, and 4 are violinists, while among those who prefer wrist vibrato, 5 are violinists, and 1 is a violist. Only 1 person prefers to start with finger vibrato.

- According to the data on which finger is used to start vibrato training, 5 teachers start with the first finger, 5 with the second finger, and 8 with the third finger. Among those who start with the first finger, 2 are violinists, and 3 are violists; among those who start with the second finger, 3 are violinists, and 2 are violists; and among those who start with the third finger, 5 are violinists, and 3 are violists.

- Based on the data on the most suitable position to start vibrato training, 11 teachers indicate the first position, 4 the third position, and 1 the fifth position. In the data, one person mentioned that the first and third positions are suitable, while another stated that they do not distinguish positions for the beginning stage.

- Almost all teachers start vibrato training with straight bows. Only one participant mentioned that they do not use a bow when starting.

- When starting vibrato training, 13 participants use specific exercises. Among them, 7 are violinists, and 5 are violists. Four participants mentioned using scales as part of their practice,

with 2 being violinists and 2 violists. Two participants, one violinist and one violist, mentioned starting vibrato practice with pieces.

3.4. Studies Conducted When Starting Vibrato

The studies conducted by teachers when starting vibrato include the following methods: leaning the scroll against the wall, exercises using the whole bow and different types of bows, oscillation movements between two pitches and rhythmic exercises, practices aimed at feeling the freedom of the left-hand index finger, exercises performed in front of a mirror, video-supported studies, observation and application exercises, theoretical explanations, and teaching the basic movement without placing the instrument on the shoulder.

Examples from the obtained data:

P3: I start by working on any two notes that form a minor second interval. For students who have problems holding the violin on their shoulders, I have them lean the scroll against the wall.

P10: I begin with a straight bow, but we work with different rhythms. Sequentially, we fit two eighth notes, then triples, and finally sixteenth notes into one beat to develop our vibrato. (Examples of this exercise can be found on YouTube, on the violin master class page.)

P14: Initially, I show various videos and demonstrate myself. I explain the different types of vibrato and how it changes the tone of a piece. I demonstrate a passage first without vibrato, then with vibrato. After that, we start step by step, beginning with the first finger. Sometimes, I have the students place the violin's scroll against the wall. We progress to consecutive fingers, from easy to more challenging.

P15: I can adapt my exercises according to each student. For some students, after making them hold the violin like a guitar and move their hand back and front on the fingerboard, I then ask them to stabilize it on a single pitch and provide exercises in this direction. For others, I have them perform the same movements while leaning the violin against the wall. Additionally, I have all students do finger and joint stretching exercises and recommend that they continue these stretching exercises on their own.

3.5. Points to Consider in Vibrato Exercises

According to the opinions of teachers from the Fine Arts High School, specific aspects need to be paid attention to during vibrato exercises. These include maintaining intonation, avoiding short and abrupt movements, ensuring the movement and oscillation is correct, allowing the hand and fingers to follow the oscillation, distinguishing between different types of vibrato, achieving a sense of freedom, knowing that the first movement should be towards the scroll, and ensuring the stability of the instrument.

Examples from the obtained data:

P1: The vibrato should be performed without compromising on technique and intonation and executed in long notes (as students often tend to attempt it in fast and short notes as well).

P14: Avoiding excessive finger extension to prevent intonation high. Also, one should avoid tensing the wrist, fingers, and arms too much.

P15: It is essential to know that the vibrato movement should start from the lower, be aware of the horizontal forward-backward motion, and pay attention to which type of vibrato is being used.

P18: Ensuring that the arm, wrist, and finger muscles are relaxed and maintaining the correct posture and grip, as well as preventing any unnecessary shaking of the violin.

3.6. Challenges Encountered in Vibrato Instruction

According to the opinions of teachers from the Fine Arts High School, the difficulties encountered in vibrato exercises include uncontrolled practices, intonation issues, irregular and discontinuous vibrato movements, coordination problems in the hand and arm, the inability to use the ideal type of vibrato when necessary, not achieving the goals of the exercises, lack of playing freedom, having a narrow and tight vibrato, students attempting vibrato on their own without guidance, and the difficulty of changing incorrect habits.

Examples from the obtained data:

P3: The lack of periodic oscillation, students experiencing difficulties in sound production, and coordination issues between the two hands can be mentioned as common challenges.

P4: The most challenging aspect is achieving regular and continuous vibrato. Maintaining the vibrato seamlessly during note changes takes much work. Another challenge is using the appropriate type of vibrato at the right time.

P5: Not achieving the desired results is the biggest problem. When students with technical deficiencies from previous years encounter vibrato, it often fails.

P12: ...sometimes students start attempting vibrato on their own with enthusiasm, and it becomes difficult to change their habits later on. Therefore, qualified teaching methods should be employed from the beginning.

P14: Over-tensing the fingers and wrist and gripping the fingerboard too tightly are common challenges.

3.7. Errors Made by Students in Vibrato Training

According to the opinions of teachers from the Fine Arts High School, students make various mistakes during vibrato exercises. These mistakes include using the wrong type of vibrato at the wrong place, attempting vibrato in fast passages, using excessive force and gripping the instrument too tightly, thinking of the movement vertically instead of horizontally, lifting fingers incorrectly and creating incorrect playing lines that negatively affect vibrato, inability to consider the overall integrity of instrument playing, trying to apply vibrato to every note, inability to stabilize the pitch and sliding it, being hasty in exercises, not executing the movement correctly, and attempting to perform too frequent oscillations.

Examples from the obtained data:

P5: Trying to do vibrato by lifting and pressing the fingers on the strings (with rapid repetitions) and lowering the instrument from the correct position while attempting vibrato. Inability to concentrate on a few things together, leading to overall errors. Inconsistency in displaying all behaviors together.

P6: ...trying to apply vibrato by sliding the finger instead of keeping it stable.

P11: Applying vibrato to every note and rushing through the vibrato technique.

P15: Using a mixture of wrist, finger, or arm vibratos instead of using a single vibrato type on a long note, executing a vibrato type known as "goat bleating," where the speed and movement of the vibrato are not correctly performed, resulting in an unpleasant and incorrect vibrato type.

3.8. Reasons for Teachers to Revisit Vibrato Exercises in the Curriculum

According to the opinions of teachers from the Fine Arts High School, they revisit vibrato exercises in the curriculum when encountering issues related to intonation errors, problems with vibrato application (such as being weak or too fast), difficulties in musical interpretation and performance, challenges in position shifts, and rhythmic issues.

Examples from the obtained data:

P3: Especially in the slow parts of sonatas or concertos, I focus on exercises that match the character of the passage. In other sections, I work on vibratos that suit the tempo.

P5: There might be situations where we need to revisit the topic of vibrato during musical interpretation. Also, when students perceive vibrato as an escape route during shifting, we must address the topic again. Some students who have established overall intonation might start producing flat notes on the G string after applying vibrato, so we need to revisit and address the issue.

P10: If a student still needs to achieve a wide, strong, and full vibrato, we might go back and work on it again.

P11: We revisit vibrato exercises when unnecessary and excessively fast vibratos are observed.

4. Discussion and Conclusion

In this study, it has been observed that Fine Arts High School teachers consider the student's competency level when starting vibrato. In the study, various competencies such as holding the instrument balanced, having a correct and free left-hand technique, a good understanding of the first position, and being musically prepared have emerged as essential prerequisites for starting vibrato. Lucktenberg (1994:32) states that adequate hand strength, coordination, and motivation are necessary for vibrato training. It is also emphasized that having the left hand in a proper position and producing a good tone in the third position are essential, as well as playing in the first position. Yankelevich states that when students reach a certain artistic maturity, they desire to produce a sound with a different timbre and need vibrato. At this point, the hand should be completely free and ready to follow natural artistic impulses (Grigoryev, 2016:94). Freedom and comfort are emphasized by teachers as important aspects of vibrato. Comfortable use of the hand on the fingerboard allows for a natural execution of vibrato. Fine Arts High School teachers frequently emphasized proper posture and maintaining a healthy position of the instrument in this study. Tebbs (2005) suggests that the student's internal and technical readiness and violin/viola hold should be reviewed before starting vibrato exercises. A healthy violin/viola hold is essential for achieving vibrato's comfort. The instrument should be held comfortably and without slipping before starting to play. Tebbs states that this can only be achieved by freeing both hands. Otherwise, trying to do vibrato with a tense hand can shake the instrument, hindering vibrato's emergence and causing various musical and technical problems. Galamian (1962: 38) stresses that the hand should not squeeze the violin neck when starting vibrato. Squeezing the neck will strain the hand excessively, hindering its movement. Additionally, beginners learning vibrato tend to squeeze the violin neck due to thinking that the task is difficult. Thus, the teacher's role is to constantly monitor and relax the student's hand to maintain comfort. Yankelevich explains the comfort in vibrato with the flexibility and agility achieved in the entire arm. Any tension in the arm will be immediately reflected in the vibrato. He adds that the conditions required for comfort in vibrato should be evaluated from a technical perspective (Grigoryev, 2016:98).

This study reveals that Fine Arts High School teachers plan vibrato instruction within a broad framework. The most common approach is using exercises with a scroll touching the wall. These exercises involve oscillatory movements between two notes and practices to feel the freedom of the thumb in the left hand. At the beginning of the education, exercises involving the understanding of vibrato motion along the string, such as sliding exercises, are

recommended by various pedagogues (Fischbach and Frost, 1997:4; Fisher, 1997:215; Mishra, 2003:85; Tebbs 2005; Sassmannshaus, 2012; Bushkova, 2017).

This study found that Fine Arts High School teachers prefer mainly arm vibrato, but some also start with hand vibrato. Mishra (2003:85) suggests that since arm vibrato requires more extensive muscle use, it is a more straightforward starting point before moving on to hand vibrato, which uses smaller muscles. However, Bushkova (2017) expresses a preference for teaching hand vibrato due to the comfort it provides. Nevertheless, teachers and students may prefer different types of vibrato based on individual preferences and characteristics. Regardless of the type of vibrato used, the parts outside the movement centers should be free. This means that the rest of the arm should not be locked in hand vibrato, and in arm vibrato, a wrist that can move freely should be felt. Additionally, finger joints should always move freely (Laing, 2016). Fischbach and Frost (1997:2) also emphasize the freedom in the unity of the arm, wrist, shoulder, and hand and the importance of body comfort for vibrato. In this context, body comfort is described as being ready to sway easily forward-backward and right-left, without any hindrance.

In this study, it has been determined that the inability to use the appropriate type of vibrato when necessary is among the challenges encountered in education. Furthermore, according to the study's findings, distinguishing between types of vibrato is seen as one of the factors teachers should pay attention to. Galamian (1962: 37) emphasizes the importance of having a good knowledge of vibrato types. According to him, a player should be able to transition gradually and smoothly from one vibrato type to another with proficiency. They should even be able to apply different vibrato types in an intertwined, blended manner. The true mastery of vibrato control lies in the ability to fuse these types and use them accordingly. A player who can achieve this can color the vibrato to the required level in every situation. Yankelevich, on the other hand, considers hand vibrato to be both artistically and technically superior. He states that arm vibrato requires more muscle energy, and the rigidity in arm vibrato can sometimes even affect the player's technical development. He adds that hand vibrato provides more variety possibilities than the more measured arm vibrato. Like Galamian, Yankelevich also mentions that combining hand and wrist vibratos or transitions between types is preferred to create an artistic effect (Grigoryev, 2016: 96).

According to the opinions of teachers from the Fine Arts High School, one of the crucial aspects to be especially mindful of while performing vibrato is maintaining intonation. Auer (1921: 59) mentions that some students use vibrato to hide poor intonation, but he emphasizes that such an approach does not contribute to their development. He also adds that if students listen carefully to their practice and become aware of their mistakes, they can correct their intonation. Angı and Birer (2013: 54-55) also discuss the tendency of sometimes playing without considering whether the correct pitch is produced due to the forward-backward movement of the finger during vibrato, and they warn against making this a habit. Like Auer, Angı and Birer believe that vibrato should not overshadow the production of accurate pitches,

nor should it be seen as a tool to cover intonation mistakes. Therefore, practicing without vibrato, especially in exercises and pieces focused on scales, arpeggios, and chromatic passages, will improve intonation skills.

In this study, participants mentioned several challenges they encountered in teaching vibrato. These difficulties include irregular and interrupted vibrato movements and coordination issues between the hand and arm. The study findings also highlight certain elements to be mindful of when performing vibrato, such as avoiding short and choppy movements, ensuring freedom of motion, and not shaking the instrument. Focusing on the left arm and hand during vibrato is also considered a challenge because the position of holding the violin is unnatural to human physical nature. Even before adding the vibrato motion, the position of the left arm and hand can feel awkward and tense (Laing, 2016). This feeling is further compounded by difficulties arising from squeezing the thumb too tightly, pressing the strings too hard, lacking control of the bow, experiencing stress throughout the body, and making errors in the left hand and bow holding positions. All these factors make vibrato either too tense or challenging to achieve. Yankelevich emphasizes that, in vibrato, the initial impulse in the motion of the left hand is more critical than the hand's movement itself. This impulse should come from either the wrist or the elbow or both. He states that the fingers' task is to transfer this initial motion to the string. He emphasizes the importance of feeling very comfortable with the finger joints to avoid restricting freedom of motion (Grigoryev, 2016: 98).

This study shows that Fine Arts High School teachers emphasize the importance of knowing that the initial movement in vibrato instruction should be directed downward. The first motion of vibrato must be executed precisely downward. Otherwise, the music will be perceived as incorrect. This mistake can also impede the technical fluidity of the performance. Çelenk (2011: 59) made markings in his exercises for vibrato instruction, indicating that a downward motion should be made immediately after playing the actual pitch. In these exercises, it is seen that the first motion must be done downward.

In this study, among the challenges Fine Arts High School teachers face in vibrato training, there is the issue of students attempting to do vibrato on their own and developing incorrect habits. After a certain period of starting violin or viola education, students often become curious about "when they will start doing vibrato." They usually ask their teachers when they should start incorporating vibrato into their playing. Many of them begin attempting vibrato on their own. This shows that the students have a strong motivation for learning vibrato. However, they may encounter incorrect practices and results. The teacher must pay attention to the student's level of readiness for vibrato. According to Yanklevich, analyzing and externally controlling the application of vibrato can be challenging due to its fast and small movements. Understanding the motion becomes even more complicated when vibrato becomes a subconscious habit (Grigoryev, 2016: 95). Students attempting vibrato on their own

can lead to the risk of developing incorrect habits, making the teaching process more challenging.

This research describes the opinions of violin and viola teachers from the Fine Arts High School regarding vibrato exercises. This study, will contribute to teachers taking various measures in advance to address the challenges encountered in vibrato exercises for string instruments. In the light of this study, it is considered that various educational models can be developed and tested. Similar to this study, educator views and experiences in various technical aspects of string instrument education can be investigated. This kind of research will significantly contribute to educational processes and serve as guiding principles for instructors and learners in this field.

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