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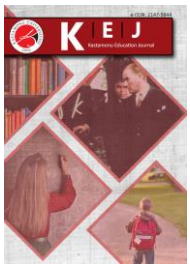

| Research Article / Araştırma Makalesi |

A Study on Developing an Achievement Test for Fine Arts High School Guitar Lessons

Güzel Sanatlar Lisesi Gitar Derslerine Yönelik Başarı Testi Geliştirme Çalışması

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Keywords
Achievement Test
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Abstract

Purpose: This study aims to develop achievement tests for 9th, 10th, 11th and 12th-grade guitar lessons with high validity and reliability, which can be used in guitar education in music departments of Fine Arts High Schools.

Design/Methodology/Approach: In this study, which was carried out using the survey design, one of the quantitative research methods, the units, subjects and outcomes of the guitar lessons in the curriculum of the Fine Arts High School where this study was carried out were examined along with the lectures and textbooks, and four different achievement tests were developed for each grade. The achievement test for 9th graders consisted of 40 items, while the 10th, 11th and 12th had 35 items. Expert opinions were taken for the design, scope and structure validity of the prepared tests and corrections were made in the test items in line with the feedback from the experts. The tests were applied with 79 guitar students studying at seven different Fine Arts High Schools in 2016-2017.

Findings: The data collected due to the test application were analyzed. The achievement test of 9th grade, which initially consisted of 40 items, was finalized to have 28 items, the reliability coefficient was α = .912, the average item difficulty index was $\overline{p}$= 0.59. The achievement test for the 10th-grade guitar lesson, which initially consisted of 35 items, was revised to have 19 items; in the end, the reliability coefficient was α = 879, the average item difficulty index was $\overline{p}$= 0.55. The achievement test for the 11th-grade guitar lesson was prepared as 35 items, but the number of final items was 25, the reliability coefficient was α =.868, the average item difficulty index was $\overline{p}$= 0.60. The 12th-grade guitar lesson achievement test was prepared as 35 items; the number of final items was 18, the reliability coefficient was α = .865, and the average item difficulty index was $\overline{p}$ = 0,50.

Highlights: All achievement tests developed for guitar training were conducted at the undergraduate level when the literature was examined. It is thought that this study will contribute to the field in the secondary education level Fine Arts High School instrument training in the field of guitar lessons and will positively affect the quality of the guitar lessons at Fine Arts High Schools.

Öz

Çalışmanın amacı: Bu araştırmada, Güzel Sanatlar Liseleri (GSL) Müzik Bölümü'nde gerçekleştirilen gitar eğitiminde kullanılabilecek, geçerliği ve güvenirliği yüksek, 9, 10, 11 ve 12. sınıf gitar derslerine yönelik başarı testlerinin geliştirilmesi amaçlanmıştır.

Materyal ve Yöntem: Nicel araştırma yöntemlerinden tarama deseni kullanılarak gerçekleştirilen bu araştırmada, uygulamanın gerçekleştirildiği GSL'de 2016–2017 eğitim-öğretim yılında uygulanan Gitar Dersi Öğretim Programı ünite, konu ve kazanımları ile 9, 10, 11 ve 12. sınıf gitar ders kitaplarında yer alan ders anlatımları incelenerek 9. sınıflar için 40, 10, 11 ve 12. sınıflar için 35'er maddeden oluşan 4 adet başarı testi hazırlanmıştır. Hazırlanan testlerin görünüş, kapsam ve yapı geçerliği için uzman görüşleri alınmış, alınan görüşler doğrultusunda test maddelerinde gerekli düzeltmeler yapılarak 2016–2017 eğitim-öğretim yılında 7 GSL'de öğrenim gören 79 gitar öğrencisiyle testin uygulaması gerçekleştirilmiştir.

Bulgular: Test uygulaması sonucunda toplanan veriler analiz edilmiş ve test geliştirme süreci sonunda 40 madde olarak hazırlanan 9. sınıf gitar dersi başarı testinin; nihai madde sayısı 28, güvenirlik katsayısı α= ,912, *ortalama* madde güçlük indeksi $\overline{p}$= 0,59, 35 madde olarak hazırlanan 10. sınıf gitar dersi başarı testinin; nihai madde sayısı 19, güvenirlik katsayısı α= ,879, *ortalama* madde güçlük indeksi $\overline{p}$= 0,55, 35 madde olarak hazırlanan 11. sınıf gitar dersi başarı testinin; nihai madde sayısı 25, güvenirlik katsayısı α= ,868, *ortalama* madde güçlük indeksi $\overline{p}$= 0,60 ve 35 madde olarak hazırlanan 12. sınıf gitar dersi başarı testinin; nihai madde sayısı 18, güvenirlik katsayısı α= ,865, *ortalama* madde güçlük indeksi $\overline{p}$= 0,50 olarak bulunmuştur.

Önemli Vurgular: Alan yazın incelendiğinde gitar eğitimine yönelik geliştirilen tüm başarı testleri lisans düzeyinde gerçekleştirilmiştir. Yapılan bu araştırmanın ortaöğretim düzeyinde GSL çalgı eğitimi gitar dersi özelinde alana katkı sağlayacağı ve GSL gitar derslerinin niteliğini olumlu yönde etkileyeceği düşünülmektedir.

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INTRODUCTION

Problem

Schools constitute one of the most crucial areas in the realization of education, which is generally defined as creating planned and programmed behavioral change in people for specific purposes. Schools are obliged to implement their educational programs meticulously to realize their goals within their current objectives and bring about the behavioral changes they envision. Educational programs, which can be stated as the foundation of schools, ensure that educational practices are carried out within a specific plan and control (Erden, 2009, p. 19). Education begins with an objective, continues with teaching and instruction within the process, and is completed with evaluation (Fidan & Erden, 1998, p. 19).

In education, in terms of increasing the effectiveness of the education, it is of great importance to take precautions and make the decision on issues such as the students' level of knowledge and learning, success, the extent to which they benefit from the education, what are the missing or failed points and so on (Turgut, 1984, p.1). It can be said that education is in a close relationship with control, and evaluation is one of the basic procedures that we encounter in all areas of education.

In "Bloom's Taxonomy," which was developed by Bloom to measure the cognitive development of students, the cognitive development of an individual is divided into 6 steps starting from "knowledge," which is the lowest level of remembering existing knowledge, "comprehension," "application," "analysis," "synthesis" and "evaluation" (Ogan Bekiroğlu, 2004, p.18). The background knowledge of the students is vital in the education process. At this point, achievement tests are among the measurement tools frequently used in education and training processes. Achievement tests are an essential tool in revealing the student's level of knowledge and learning deficiencies. A large number of questions in the achievement tests allows the measurement and evaluation of the achievements in the program. Özçelik (1998) defines multiple-choice tests as the most excellent measurement tool found to date (cited in İpek Akbulut & Çepni, 2013, p. 20).

As in every field of education, assessment and evaluation studies regarding the effectiveness of education have gained importance in programs applied in Fine Arts High Schools. In these institutions, which aim to direct students to vocational music education, besides the measurement tools related to the performance-based parts of the instrument field, there is also a need for measurement tools that support the lessons, especially for their theoretical knowledge. How students are evaluated is essential and constitutes the problem situation of this research. Based on this problem, it is aimed to achieve the following purpose.

Purpose of the Research

This study, it is aimed to develop achievement tests that have high validity and reliability and serve to improve the success of the lesson for 9th, 10th, 11th and 12th-grade guitar lessons in music departments of Fine Arts High Schools.

These tests are considered important in monitoring the students' current development and providing guidance that may be required. It can be said that the research will contribute to the field since there have not been any achievement test studies conducted in the field of guitar education at the high school level in the literature.

The study was based on Fine Arts High Schools (2009) and the 2015-2016 academic year guitar textbooks prepared in line with this program. When the guitar lesson curriculum updated in 2016 and 2018 and the guitar textbooks prepared in line with this program (2019-First Edition) are examined, it is seen that there are structural changes in the guitar curriculum, but the content of the Fine Arts High School level guitar lesson subjects are relatively similar. In this context, the developed achievement tests are essential in adapting to the updated guitar teaching program and guitar textbooks.

METHODOLOGY

Research Model

In this study, survey model, which is one of the quantitative research methods, was used. Survey model enables numerical description of trends, attitudes or views across the universe through studies performed on a sample selected from a population (Creswell, 2017, p. 155).

In the study, it is aimed to develop valid and reliable achievement tests that can measure the success of the students who receive guitar education in Fine Arts High Schools. According to Tan (2007), there are six stages to pay attention while developing an achievement test to measure success. These can be listed as follows: 1. Defining the universe of behaviors to be measured exactly, 2. Determining the sample of behaviors to be measured, 3. Designing the measurement tool, 4. Pilot application or expert opinion, 5. Application and item analysis, and 6. Final test.

During the development phase of achievement tests for 9th, 10th, 11th and 12th grade guitar lessons, the guitar lesson curriculum and guitar textbooks were examined in order to determine the universe and sample of the behaviors to be measured. The outcomes of the subjects were determined; measurement tools were created in line with the sample selected from the determined outcomes. In order to evaluate the appropriateness of the tests in terms of design, scope and structure validity, they were presented to the opinion of 7 academic guitar educators, who are experts in their field, and the necessary corrections were made and the test application started. The data required to create achievement tests were collected as a result of the application and the item analyzes were made. As a result of the analysis, the eliminated items were removed from the test and the remaining

items were presented to expert opinion again to determine whether they could be used in the test, and their validity and reliability were ensured in line with the opinions received, and 4 achievement tests were developed for 9th, 10th, 11th and 12th grade guitar lessons.

Sample of the Study

In this study, the sample consisted of 79 students who received guitar training in 9th, 10th, 11th and 12th grades in 7 Fine Arts High Schools (FAHS) in Istanbul, İzmir, Muğla and Mersin provinces in the 2016-2017 academic year. The detailed information about the sample is shown in Table 1.

Table 1. The High Schools and The Number of Students in the Sample

	Number of the Students				
	9th Grade	**10th Grade**	**11th Grade**	**12th Grade**	**Total**
Aşık Veysel FAHS	-	2	1	3	6
Avni Akyol FAHS	4	3	5	1	13
Aydın Doğan FAHS	2	6	6	3	17
Işılay Saygın FAHS	4	2	4	4	14
Muğla FAHS	1	5	4	2	12
Nevit Kodallı FAHS	4	2	5	1	12
Pera FAHS	3	1	1	-	5
Total	18	21	26	14	**79**

As seen in Table 1, Aşık Veysel FAHS has 6, Avni Akyol FAHS has 13, Aydın Doğan FAHS has 17, Işılay Saygın FAHS has 14, Muğla FAHS has 12, Nevit Kodallı FAHS has 12 and Pera FAHS has 5 students taking guitar lessons. Of the students who take guitar lessons in these schools, 18 are in the 9th grade, 21 are in the 10th grade, 26 are in the 11th grade and 14 are in the 12th grade. The total number of students taking guitar lessons in the schools where the research was conducted is 79.

Data Collection and Analysis

In this study, 4 achievement tests for 9th, 10th, 11th and 12th grade guitar lessons were prepared as a data collection tool. Achievement tests prepared within the scope of the research were prepared in line with the units, subjects and outcomes in the guitar lesson curriculum and by referring to the guitar textbooks used in the MEB (Ministry of National Education) 2016-2017 academic year guitar lessons and given in Table 2.

Table 2. Textbooks Used in Turkish and western music instruments (guitar) lessons

Books	**Publisher**	**Edition**
Turkish and Western Music Instruments Guitar Coursebooks – 9th Grade	Ministry of National Education / Coursebooks	6th Edition (2015)
Turkish and Western Music Instruments Guitar Coursebooks – 10th Grade	Ministry of National Education / Coursebooks	1st Edition (2015)
Turkish and Western Music Instruments Guitar Coursebooks – 11th Grade	Ministry of National Education / Coursebooks	1st Edition (2015)
Turkish and Western Music Instruments Guitar Coursebooks – 12th Grade	Ministry of National Education / Coursebooks	1st Edition (2015)

The opinions of seven academic guitar educators in their fields were taken for the design, scope and structure validity of the tests prepared. In addition, some statistical processes were applied for the validity and reliability analysis of the tests. In order to calculate the validity of a test, the item difficulty (p) and item discrimination (D) index values of the items must be found, while in order to calculate the reliability, the Cronbach's Alpha (α) coefficient must be found.

Regarding the validity of the test; The scores of the students (number of correct answers) were sorted from high to low, and two groups were formed where 27% of the students were in the lower group, and 27% were in the upper group according to the score order. Item difficulty (p) and item discrimination (D) indices were calculated according to the lower and upper groups. As the item difficulty index value approaches 1, it means that the item is accessible, it becomes difficult as it approaches 0, and that it is around 0.50 means that the item is medium (Atılgan, 2009, cited in İpek Akbulut and Çepni, 2013, p.221). Generally, the difficulty index value is expected to be 0.50, but the difficulty indexes of all items within the scope of the measurement tool are not prepared as 0.50. Instead, complex, easy and medium-hard items should be sprinkled into the measuring tool (Hasançebi, Terzi & Küçük, 2020, p. 225). If the test's average item difficulty index ($\bar{p}$) is less than 0.50, it shows that the test is difficult for the students, and if it is above 0.50, the test is easy for students. Accordingly, it is ideal for a test to have an average difficulty index of around 0.50 (medium difficulty) (Tekin, 2010, cited in Demir, Kızılay, & Bektaş, 2015 p. 222).

The discrimination index is the degree to which an item differentiates between high- and low-level respondents; that is, it is the measure of the item's ability to distinguish between knowing and unknowing (Hasançebi, Terzi, & Küçük, 2020, p. 225). Item distinctiveness index value ranging from -1 to +1; It states that items below 0.20 are excluded from the test, items between 0.20-0.29 can be used or corrected in necessary cases, items between 0.30-0.39 are pretty good, items 0.40 and above are delicious. (Turgut, 1992, cited in Gönen, Kocakaya & Kocakaya, 2011, p.44).

Considering the reliability of the test, it is stated that according to Cronbach's Alpha which ranges between 0 to 1, the items between 0.40-0.60 have low reliability, items between 0.60-0.90 are pretty reliable, and items above 0.90 are highly reliable. (Can, 2014, cited in Demir, Kızılay, & Bektaş, 2015, p. 226).

For the reliability analysis of the test, SPSS 21 program was used. The items were eliminated with the item difficulty and item discrimination analysis of the data obtained from the test application and the expert opinions. The final tests were created by calculating the remaining items' Cronbach's Alpha (α) coefficient.

Test Development Process

For the tests prepared, the unit, subject, and outcomes in the guitar lesson curriculum and the lectures in the 9th, 10th, 11th and 12th-grade guitar textbooks were examined, and as a result of the examination, it has been observed that it was built on 4 learning areas under the names of the "Basics of Playing Guitar," Scales, Cadences, Studies, Works," "Periods in Guitar Music" and "Guitar Vocabulary." It has been concluded that the acquisitions in the field of learning "Guitar Vocabulary" among these learning areas are based entirely on performance, and that performance is also included mainly in other learning areas. Accordingly, performance-based outcomes were excluded from the scope of the prepared tests. The four achievement tests (40 items for 9th grade and 35 items for 10th, 11th and 12th grades) were prepared by taking the outcomes towards theoretical knowledge into consideration. The distributions of the prepared test items for the units and subjects included in the Guitar Lesson Curriculum are shown in Tables 3, 4, 5and 6.

Table 3. Item Distribution for 9th Grade Guitar Lesson Program

Area	Unit	Subject	Number of Items
Basics of Playing Guitar	Basics and History of Guitar	1. History of the Guitar 2. Structure and Parts of the Guitar 3. Nails and Care 4. Basic Signs Used in Writing Guitar Music	7
	Sitting, Grip and Right-Hand Technique in Playing Guitar	1. Sitting with the Guitar 2. Holding the Guitar 3. Right Hand Technique 4. Free Stroke (Tirando) 5. Arpeggio Technique	9
	Left Hand Technique and Compatibility with Right Hand	1. Left Hand Technique 2. Left Hand Independence Studies 3. The Harmony of Right and Left Hand in Playing Guitar 4. Rest Stroke (Apoyando)	3
	Position I	1. Trebles in Position I 2. Basses in Position I 3. Double Voice Exercises in Position I	4
	Two-Part (Bass-Tune Lines) Guitar Music	1. Bass Line Holding Sound, Tune Line Movement 2. Tune Line Holding Sound, Bass Line Movement 3. Movement in Both Lines	1
	Guitar Techniques	Legato Techniques • Ascending slurs • Descending slurs	3
Scales, Cadences, Studies, Works	Major Scale Cadence Studies • C Major • G Major • F Major Minor Scale Cadence Studies • A Minor • E Minor • D Minor	1. Scale Studies in Major and Minor Tones 2. Cadences in Major and Minor Tones 3. Studies in Major-Minor Tones 4. Works in Major and Minor Tones	7
	Maqam Scale Studies •Rast •Kürdi •Huseyni	1. Maqam Scale Studies 2. Maqam Studies 3. Maqam Works	3
Periods in Guitar Music	Renaissance Period	1. Renaissance Period Musical Form Features 2. Renaissance Composers 3. Renaissance Period Artifacts	3

Table 4. Item Distribution for 10th Grade Guitar Lesson Program

Area	Unit	Subject	Number of Items
Basics of Playing Guitar	Speed Change in Guitar Playing	1. The Importance of Speed in Guitar Playing 2. Playing Studies by Speed 3. Playing Artifacts According to Their Speed	5
	Loudness and Loudness Change in Guitar Playing	1. The Importance of Soundness in Guitar Playing 2. Playing Studies According to Their Intensity 3. Playing Works According to Their Intensity	3
	Position II Position III Position V	In Positions II, III and V • Trebles • Basses • Dual Voice Studies	7
	Small Barre Big Barre	1. Small Barre 2. Big Barre	3
	Ornamental Playing Techniques	1. Multiplication 2. Mordan 3. Grupetto 4. Trill 5. Glissando	6
Scales, Cadences, Studies, Works	Major Scale Cadence-Studies • D Major • B Flat Major Minor Scale Cadence-Studies • B Minor • G Minor	1. Scale Studies in Major and Minor Tones 2. Cadences in Major-Minor Tones 3. Studies in Major-Minor Tones 4. Works in Major and Minor Tones	5
	Maqam Scale Studies • Hicaz • Nikriz • Nihavent	1. Maqam Scale Studies 2. Maqam Studies 3. Maqam Works	3
Periods in Guitar Music	Baroque Period	1. Baroque Period Musical Form Characteristics 2. Baroque Composers 3. Baroque Period Works	3

Table 5. Item Distribution for 11th Grade Guitar Lesson Program

Area	Unit	Subject	Number of Items
Basic of Playing Guitar	Position VII Position IX	In Position VII and IX : • Trebles • Basses • Dual Voice Studies	10
	Guitar Techniques	1. Tremolo Technique 2. Flageolet Technique 3. Pizzicato Technique	8
Scales, Cadences, Studies, Works	Major Scale Cadence-Studies • G Major • E Flat Major Minor Scale Cadence-Studies • F Sharp Minor • C Minor	1. Scale Studies in Major and Minor Tones 2. Cadences in Major-Minor Tones 3. Studies in Major-Minor Tones 4. Works in Major and Minor Tones	10
	Maqam Scale Studies • Hicaz • Nikriz • Nihavent	1. Maqam Scale Studies 2. Maqam Studies 3. Maqam Works	4
Periods in Guitar Music	Classical Period	1. Classical Period Musical Form Characteristics 2. Classical Period Composers 3. Classical Period Artifacts	3

Table 6. Item Distribution for 12th Grade Guitar Lesson Program

Area	Unit	Subject	Number of Items
Basic of Playing Guitar	Guitar Techniques	1. Forward-Back Kicks 2. Rasgueado Technique 3. Tambora Technique	7
Scales, Cadences, Studies, Works	Major Scale Cadence Studies • E Major • A Flat Major Minor Scale Cadence Studies • C Sharp Minor • F Minor	1. Scale Studies in Major and Minor Tones 2. Cadences in Major-Minor Tones 3. Studies in Major-Minor Tones 4. Works in Major and Minor Tones	14
	Maqam Scale Studies • Karcığar • Saba	1. Maqam Scale Studies 2. Maqam Studies 3. Maqam Works	5
Periods in Guitar Music	Romantic Period Contemporary Period	1. Classical Period Musical Form Characteristics 2. Classical Period Composers 3. Classical Period Artifacts 4. Contemporary Musical Form Characteristics 5. Contemporary Composers 6. Works of the Contemporary Period	9

For the design, scope and structure validity of the prepared tests, the opinions of 7 academic guitar educators, who are experts in their fields, were taken and the test items were corrected according to the opinions received and the test application was started. The achievement tests prepared were applied to 79 guitar students in 7 FAHSs. The data collected as a result of the application were analyzed within the scope of validity and reliability analysis, and the findings were revealed as a result of the analysis. At the end of the test development process, the 9th Grade Guitar Course Achievement Test consisting of 28 items, the 10th Grade Guitar Lesson Achievement Test consisting of 19 items, the 11th Grade Guitar Lesson Achievement Test consisting of 25 items and the 12th Grade Guitar Lesson Achievement Test consisting of 18 items were developed.

FINDINGS AND COMMENTS

Item difficulty (p) and item discrimination (D) indices were calculated to ensure the validity of the items in the achievement tests and the values obtained are shown in Tables 7, 8, 9 and 10.

Table 7. Item difficulty and item discrimination index values for 9th grade guitar lesson achievement test items

Item No.	Groups	p	D	Item No.	Groups	p	D
1	UG 4 LG 4	0,8	-	21	UG 0 LG 2	0,2	-0,4
2	UG 3 LG 1	0,4	0,4	22	UG 3 LG 0	0,3	0,6
3	UG 4 LG 2	0,6	0,4	23	UG 5 LG 3	0,8	0,4
4	UG 5 LG 5	1	-	24	UG 5 LG 1	0,6	0,8
5	UG 5 LG 4	0,9	0,2	25	UG 5 LG 0	0,5	1
6	UG 5 LG 3	0,8	0,4	26	UG 4 LG 3	0,7	0,2
7	UG 4 LG 2	0,6	0,4	27	UG 5 LG 3	0,8	0,4
8	UG 5 LG 3	0,8	0,4	28	UG 5 LG 4	0,9	0,2
9	UG 4 LG 2	0,6	0,4	29	UG 4 LG 0	0,4	0,8
10	UG 3 LG 1	0,4	0,4	30	UG 5 LG 2	0,7	0,6
11	UG 5 LG 5	1	-	31	UG 4 LG 2	0,6	0,4
12	UG 5 LG 2	0,7	0,6	32	UG 5 LG 4	0,9	0,2
13	UG 5 LG 3	0,8	0,4	33	UG 5 LG 1	0,6	0,8
14	UG 5 LG 1	0,6	0,8	34	UG 4 LG 2	0,6	0,4
15	UG 5 LG 5	1	-	35	UG 5 LG 5	1	-

16	UG 5 LG 0	0,5	1	36	UG 4 LG 2	0,6	0,4
17	UG 5 LG 1	0,6	0,8	37	UG 5 LG 1	0,6	0,8
18	UG 5 LG 4	0,9	0,2	38	UG 4 LG 0	0,4	0,8
19	UG 2 LG 0	0,2	0,4	39	UG 4 LG 1	0,5	0,6
20	UG 5 LG 1	0,6	0,8	40	UG 4 LG 0	0,4	0,8

LG stands for Lower Groups, UG stands for Upper Groups.

According to the item difficulty and item discrimination index values given in Table 7, the discrimination power of the 1st, 4th, 11th, 15th, 21st and 35th items in the test was found below 0.20 and these items were excluded from the test. In line with the expert opinions, it was decided to use the 18th, 26th and 28th items among the items 5, 18, 26, 28 and 32, which have a discriminative power of 0.20-0.29, in the same way. It was concluded that the discrimination power of 29 items with a discriminative power of 0.40 and above was very good. As a result of the reliability analysis of the 32 items remaining in the test, items 3, 10, 13 and 19 were removed from the test and a 9th Grade Guitar Lesson Achievement Test consisting of 28 items with a reliability coefficient of α = .912 was developed. The average item difficulty index of the test was found to be ¯p = 0.59. According to this result, it can be said that a medium difficulty test was created. As a result of expert opinions and analyzes obtained, it can be said that the developed achievement test is valid and reliable enough to measure students' success.

Table 8. Item difficulty and item discrimination index values for 10th grade guitar lesson achievement test items

Item No.	Groups	p	D	Item No.	Groups	P	D
1	UG 5 LG 4	0,75	0,166	19	UG 2 LG 1	0,25	0,166
2	UG 6 LG 3	0,75	0,5	20	UG 1 LG 0	0,0833	0,166
3	UG 6 LG 1	0,583	0,833	21	UG 5 LG 2	0,583	0,5
4	UG 4 LG 2	0,5	0,333	22	UG 5 LG 1	0,5	0,666
5	UG 5 LG 3	0,666	0,333	23	UG 3 LG 1	0,333	0,333
6	UG 3 LG 3	0,5	-	24	UG 6 LG 1	0,583	0,833
7	UG 4 LG 0	0,333	0,666	25	UG 3 LG 2	0,416	0,166
8	UG 6 LG 3	0,75	0,5	26	UG 1 LG 0	0,0833	0,166
9	UG 6 LG 5	0,916	0,166	27	UG 1 LG 1	0,166	-
10	UG 5 LG 1	0,5	0,666	28	UG 6 LG 3	0,75	0,5
11	UG 4 LG 3	0,583	0,166	29	UG 3 LG 0	0,25	0,5
12	UG 6 LG 1	0,583	0,833	30	UG 5 LG 0	0,416	0,833
13	UG 6 LG 4	0,833	0,333	31	UG 6 LG 2	0,666	0,666
14	UG 5 LG 4	0,75	0,166	32	UG 4 LG 3	0,583	0,166
15	UG 6 LG 2	0,666	0,666	33	UG 4 LG 1	0,416	0,5
16	UG 2 LG 2	0,333	-	34	UG 4 LG 0	0,333	0,666
17	UG 4 LG 1	0,416	0,5	35	UG 2 LG 1	0,25	0,166
18	UG 5 LG 2	0,583	0,5				

According to the item difficulty and item discrimination index values given in Table 8, the discrimination power of items 1, 6, 9, 11, 14, 16, 19, 20, 25, 26, 27, 32 and 35 in the test was found to be less than 0, 20 and these items were excluded from the test. It was concluded that 4 items with a discriminant power of 0.30-0.39 were quite good, and 18 items with a discriminant power of 0.40 and above were very good. As a result of the reliability analysis of the remaining 22 items in the test, items 2, 4, and 23 were removed from the test and a 10th Grade Guitar Lesson Achievement Test consisting of 19 items with a reliability coefficient of α =, 879 was developed. The average item difficulty index of the test was found to be ¯p = 0.55. According to this result, it can be said that a medium difficulty test was created. As a result of the expert opinions and analyzes obtained, it can be said that the developed achievement test is valid and reliable enough to measure the success of the students.

Table 9. Item difficulty and item discrimination index values for 11th grade guitar lesson achievement test items

Item No.	Groups	p	D	Item No.	Groups	P	D
1	UG 7 LG 2	0,642	0,714	19	UG 7 LG 0	0,5	1
2	UG 7 LG 7	1	-	20	UG 4 LG 3	0,5	0,142
3	UG 5 LG 1	0,428	0,571	21	UG 7 LG 5	0,857	0,285
4	UG 5 LG 3	0,571	0,285	22	UG 6 LG 3	0,642	0,428
5	UG 6 LG 4	0,714	0,285	23	UG 5 LG 2	0,5	0,428
6	UG 6 LG 2	0,571	0,571	24	UG 4 LG 1	0,357	0,428
7	UG 6 LG 3	0,642	0,428	25	UG 6 LG 2	0,571	0,571
8	UG 6 LG 2	0,571	0,571	26	UG 7 LG 3	,714	0,571
9	UG 3 LG 0	0,214	0,428	27	UG 3 LG 2	0,357	0,142
10	UG 5 LG 5	0,714	-	28	UG 2 LG 1	0,214	0,142
11	UG 7 LG 2	0,642	0,714	29	UG 7 LG 4	0,785	0,428
12	UG 7 LG 2	0,642	0,714	30	UG 6 LG 4	0,714	0,285
13	UG 6 LG 2	0,571	0,571	31	UG 6 LG 3	0,642	0,428
14	UG 7 LG 2	0,642	0,714	32	UG 4 LG 1	0,357	0,428
15	UG 7 LG 5	0,857	0,285	33	UG 4 LG 1	0,357	0,428
16	UG 7 LG 5	0,857	0,285	34	UG 4 LG 2	0,428	0,285
17	UG 7 LG 2	0,642	0,714	35	UG 4 LG 3	0,5	0,142
18	UG 7 LG 3	0,714	0,571				

According to the item difficulty and item discrimination index values given in Table 9, the discrimination power of the 2, 10, 20, 27, 28 and 35th items in the test was found below 0.20 and these items were excluded from the test. In line with the expert opinions received, it was decided to use items 5, 15, 16 and 21 of the 4th, 5th, 15th, 16th, 21st, 30th and 34th items, which have a discriminative power of 0.20-0.29, in the same way. It was concluded that 22 items with a discriminative power of 0.40 and above were very good. As a result of the reliability analysis of the remaining 26 items in the test, the 13th item was removed from the test and the 11th Grade Guitar Course Achievement Test consisting of 25 items with a coefficient value of α =, 868 was developed. The average item difficulty index of the test was found to be ¯p = 0.60. According to this result, it can be said that a medium difficulty test was created. As a result of expert opinions and analyzes obtained, it can be said that the developed achievement test is valid and reliable enough to measure students' success.

Table 10. Item difficulty and item discrimination index values for 12th grade guitar lesson achievement test items

Item No.	Groups	p	D	Item No.	Groups	P	D
1	UG 1 LG 0	0,125	0,25	19	UG 0 LG 0	-	-
2	UG 4 LG 2	0,75	0,5	20	UG 4 LG 0	0,5	1
3	UG 3 LG 0	0,375	0,75	21	UG 4 LG 2	0,75	0,5
4	UG 4 LG 1	0,625	0,75	22	UG 4 LG 3	0,875	0,25
5	UG 3 LG 4	0,875	-0,25	23	UG 2 LG 4	0,75	-0,5
6	UG 4 LG 4	1	-	24	UG 1 LG 0	0,125	0,25
7	UG 4 LG 4	1	-	25	UG 4 LG 2	0,75	0,5
8	UG 4 LG 2	0,75	0,5	26	UG 0 LG 0	-	-
9	UG 1 LG 1	0,25	-	27	UG 1 LG 0	0,125	0,25
10	UG 4 LG 2	0,75	0,5	28	UG 3 LG 1	0,5	0,5
11	UG 4 LG 4	1	-	29	UG 0 LG 1	0,125	-0,25
12	UG 4 LG 4	1	-	30	UG 3 LG 0	0,375	0,75
13	UG 4 LG 0	0,5	1	31	UG 0 LG 0	-	-
14	UG 2 LG 3	0,625	-0,25	32	UG 4 LG 0	0,5	1
15	UG 3 LG 3	0,75	-	33	UG 3 LG 2	0,625	0,25
16	UG 0 LG 0	-	-	34	UG 2 LG 2	0,5	-
17	UG 1 LG 0	0,125	0,25	35	UG 3 LG 1	0,5	0,5
18	UG 2 LG 1	0,375	0,25				

According to the item difficulty and item discrimination index values given in Table 10, the efficacy of items 5, 6, 7, 9, 11, 12, 14, 15, 16, 19, 23, 26, 29, 31 and 34 in the test were found below 0.20 and these items were excluded from the test. In line with the expert opinions received, it was decided to use items 1, 17, 22, 24 and 27 of the items 1, 17, 18, 22, 24, 27 and 33, which have a discriminative power between 0.20 and 0.29. It was concluded that 13 items with a discriminative power of 0.40 and above were very good. As a result of the reliability analysis of the remaining 18 items in the test, the 12th Grade Guitar Course Achievement Test, consisting of 18 items with a coefficient of α =, 865, was developed. The average item difficulty index of the test was found to be ¯p = 0.50. According to this result, it can be said that a medium difficulty test was created. As a result of expert opinions and analyzes obtained, it can be said that the developed achievement test is valid and highly reliable to measure students' success.

The item distribution of the items in the final achievement tests developed after the validity and reliability analysis for the units and subjects of the guitar lesson teaching program is shown in Tables 11, 12, 13, and 14.

Table 11. Item distribution for the units and subjects of the guitar lesson teaching program of the 9th grade final achievement test

Learning Area	Unit	Subject	Number of Items Prepared	Numbers of the Items Remained in the Test
Basics of Playing Guitar	Basics and History of Guitar	1. History of the Guitar 2. Structure and Parts of the Guitar 3. Nails and Care 4. Basic Signs Used in Writing Guitar Music	7	2, 6, 7, 8, 9
	Sitting, Grip and Right Hand Technique in Playing Guitar	1. Sitting with the Guitar 2. Holding the Guitar 3. Right Hand Technique 4. Free Stroke (Tirando) 5.Arpeggio Technique	9	12, 14, 24
	Left Hand Technique and Compatibility with Right Hand	1. Left Hand Technique 2. Left Hand Independence Studies 3. The Harmony of Right and Left Hand in Playing Guitar 4. Rest Stroke (Apoyando)	3	17, 18
	Position I	1. Trebles in Position I 2. Basses in Position I 3. Dual Voice Studies in Position I	4	16, 20, 22
	Two-Part (Bass-Tune Lines) Guitar Music	1. Bass Line Holding Sound, Tune Line Movement 2. Tune Line Holding Sound, Bass Line Movement 3. Movement in Both Lines	1	23
	Guitar Techniques	Legato Techniques • Ascending slurs • Descending slurs	3	25, 26, 31
Scales Cadences Studies Works	Major Scale Cadence-Study-Work • C Major • G Major • F Major Minor Scale Cadence-Study-Work • A Minor • E Minor • D Minor	1. Scale Studies in Major and Minor Tones 2. Cadences in Major and Minor Tones 3. Studies in Major-Minor Tones 4. Works in Major and Minor Tones	7	27, 28, 29, 33, 34
	Maqam Scale Studies • Rast • Kürdi • Huseyni	1. Maqam Scale Studies 2. Maqam Studies 3. Maqam Works	3	30, 36, 37
Periods in Guitar Music	Renaissance Period	1. Renaissance Period Musical Form Features 2. Renaissance Period Composers 3. Renaissance Period Musical Works	3	38, 39, 40

Table 12. Item distribution for the units and subjects of the guitar lesson teaching program of the 10th grade final achievement test

Learning Area	Unit	Subject	Number of Items Prepared	Numbers of the Items Remained in the Test
Basics of Playing Guitar	Speed Change in Guitar Playing	1. The Importance of Speed in Guitar Playing 2. Playing Studies by Speed 3. Playing Artifacts According to Their Speed	5	3, 5
	Loudness and Loudness Change in Guitar Playing	1. The Importance of Soundness in Guitar Playing 2. Playing Studies According to Their Intensity 3. Playing Works According to Their Intensity	3	7, 8, 10
	Position II Position III Position V	In Position II, III and V: • Trebles • Basses • Dual Voice Studies	7	12, 15, 18, 21
	Small Barre Big Barre	1. Small Barre 2. Big Barre	3	13
	Ornamental Playing Techniques	1. Multiplication 2. Mordan 3. Grupetto 4. Trill 5. Glissando	6	17, 22, 24
Scales Cadences Studies Works	Major Scale Cadence-Study-Work • D Major • B Flat Major Minor Scale Cadence-Study-Work • B Minor • G Minor	1. Scale Studies in Major and Minor Tones 2. Cadences in Major-Minor Tones 3. Studies in Major-Minor Tones 4. Works in Major and Minor Tones	5	28, 29, 30, 31
	Maqam Scale Studies • Hicaz • Nikriz • Nihavent	1. Maqam Scale Studies 2. Maqam Studies 3. Maqam Works	3	-
Periods in Guitar Music	Baroque Period	1. Baroque Period Musical Form Characteristics 2. Baroque Composers 3. Baroque Period Works	3	33, 34

Table 13. Item distribution for the units and subjects of the guitar lesson teaching program of the 11th grade final achievement test

Learning Area	Unit	Subject	Number of Items Prepared	Numbers of the Items Remained in the Test
Basics of Playing Guitar	Position VII Position IX	In Positions VII and IX: • Trebles • Basses • Dual Voice Studies	10	1, 5, 6, 7, 8, 17, 19
	Guitar Techniques	1. Tremolo Technique 2. Flageolet Technique 3. Pizzicato Technique	8	3, 9, 11, 12, 15, 16
Scales Cadences Studies Works	Major Scale Cadence-Study-Work • A Major • E Flat Major Minor Scale Cadence-Study-Work • F Sharp Minor • C Minor	1. Scale Studies in Major and Minor Tones 2. Cadences in Major-Minor Tones 3. Studies in Major-Minor Tones 4. Works in Major and Minor Tones	10	14, 18, 21, 22, 25, 26, 29, 31, 32
	Maqam Scale Studies • Hicaz • Nikriz • Nihavent	1. Maqam Scale Studies 2. Maqam Studies 3. Maqam Works	4	23, 24,
Periods in Guitar Music	Classical Period	1. Classical Period Musical Form Characteristics 2. Classical Period Composers 3. Classical Period Artifacts	3	33

Table 14. Item distribution for the units and subjects of the guitar lesson teaching program of the 12th grade final achievement test

Learning Area	Unit	Subject	Number of Items Prepared	Numbers of the Items Remained in the Test
Basics of Playing Guitar	Guitar Techniques	1. Up-Down Stroke 2. Rasgueado Technique 3. Tambora Technique	7	1, 2, 3, 4
Scales Cadences Studies Works	Major Scale Cadence-Study-Work • E Major • A Flat Major Minor Scale Cadence-Study-Work • C Sharp Minor • F Minor	1. Scale Studies in Major and Minor Tones 2. Cadences in Major-Minor Tones 3. Studies in Major-Minor Tones 4. Works in Major and Minor Tones	14	10, 13, 20, 21, 22, 24, 25
	Maqam Scale Studies • Karcığar • Saba	1. Maqam Scale Studies 2. Maqam Studies 3. Maqam Works	5	17, 27
Periods in Guitar Music	Romantic Period Contemporary Period	1. Classical Period Musical Form Characteristics 2. Classical Period Composers 3. Classical Period Artifacts 4. Contemporary Musical Form Characteristics 5. Contemporary Composers 6. Works of the Contemporary Period	9	8, 28, 30, 32, 35

In Tables 11, 12, 13, and 14, in the final achievement tests developed for the Fine Arts High School guitar teaching program 9, 10, 11 and 12th grades, it is seen that the items within the scope of the 10th grade "Maqam Scale, Study, Work" unit and subject cannot be included and there are items for all other units and subjects.

RESULTS AND DISCUSSION

In music education, an essential element of the education field, and instrument education, which is one of its building blocks, measurement and evaluation processes are mainly based on performance. Although instrument training is based on performance, there are many theoretical aspects within the scope of the course. It is thought that achievement tests are considered to be an effective tool to understand whether the learning about theoretical knowledge has been realized or not.

Based on these considerations, this study aimed to develop achievement tests with high validity and reliability, which will improve the success of the Fine Arts High School guitar lesson students and measure the students' theoretical knowledge in the guitar lesson. With this aim, by examining the guitar lesson curriculum and guitar textbooks, 4 achievement tests were prepared for 9th, 10th, 11th and 12th-grade guitar lessons. During the development phase of the tests, 35 items were prepared for the 10th, 11th and 12th grades and 40 items were developed for the 9th grade and presented to the expert opinion, and the necessary corrections were made, and the tests were applied. The data collected as a result of the application were analyzed, and at the end of the test development process, the test for 9th grade consisted of 28 items, the 10th test consisting of 19 items, the 11th-grade test consisting of 25 items, and the 12th-grade test consisting of 18 items have been developed.

After the analysis made in the research, the 9th-grade guitar lesson achievement test was prepared as 40 items; the final number of items was 28, the reliability coefficient was $\alpha = .912$, and the average item difficulty index was $\bar{p} = 0.59$. The 10th-grade guitar lesson achievement test was prepared as 35 items; the number of final items was 19, the reliability coefficient as $\alpha = .879$, and the average item difficulty index as $\bar{p} = 0.55$. The 11th-grade guitar lesson achievement test was prepared as 35 items; the number of final items was 25, the reliability coefficient as $\alpha = .868$, and the average item difficulty index as $\bar{p} = 0.60$. The 12th-grade guitar lesson achievement test was prepared as 35 items; the number of final items was 18, the reliability coefficient was $\alpha =, 865$, and the average item difficulty index was $\bar{p} = 0.50$.

When the literature is examined, the measurement tools introduced within the scope of instrument training are mainly based on performance, motivation, anxiety, attitude, motivation, self-efficacy and so on (Öztürk & Güdek, 2016; Akçay & Yener, 2019; Çiftçi and Kurtulmuş, 2010; Afacan & Çilden, 2020; Pirlibeyoğlu, 2015; Gün Duru, 2013; Dalkıran, 2008; Çoban and Çalışkan, 2019; Nalbantoğlu, 2007; Nacakcı and Dalkıran, 2011; Tufan and Güdek, 2008; Bakıoğlu and Kurtuldu, 2015; Yalçınkaya and Eldemir, 2013; Girgin, 2015 (a); Girgin, 2015 (b); Girgin, 2015 (c); Girgin, 2016 ; Soycan & Hamzaoğlu Birer, 2018; Şen & Özdemir, 2017; Çalışkan, 2008; Tepe, 2010; Yıldırım, 2010; Dönmez, 2019; Şeker, 2016; Turan Engin, 2019).

Reviewing the related literature, various studies on the achievement tests developed on instrument training were found. An achievement test was prepared by Özdemir (2014) consisting of 45 items for undergraduate level guitar education. In that test, the number of final items was 38, and the reliability coefficient was $\alpha =, 796$. Another achievement test was prepared by Yokuş (2009) as 58 items for undergraduate level guitar education. The number of final items was 42, and the reliability coefficient $\alpha =, 779$. The achievement test prepared by Can (2009) had 67 items and intended undergraduate level guitar education. In his test, the number of final items was 34, and the reliability coefficient was $\alpha = .84$. There is another achievement test intended for undergraduate piano education by Yokuş (2010), which consisted of 58 items. In this test, the number of final items was 47, and

the reliability coefficient was α =, 709. The achievement test prepared by Demirtaş (2017) had 41 items for undergraduate piano education, and the number of final items was 22 while the reliability coefficient was α = .71, and the average item difficulty index was ¯p = 0.59. In the achievement test prepared by Kardeş and Onuray Eğilmez (2017) as 40 items for undergraduate level piano education; the final number of items was 32, the reliability coefficient was α = .894, and the average item difficulty index was ¯p = 0.56. In the achievement test prepared by Şen and Özdemir (2017) as 65 items for all classes for secondary education level cello education; the number of final items was 61, and the reliability coefficient was α =, 915. In another achievement test prepared by Yıldız and Gürşen Otacıoğlu (2017) as 72 items for secondary education level flute education; the number of final items was 49, the reliability coefficient was α = .89, and the average item difficulty index was ¯p = 0.62. Last but not least, in the achievement test prepared by Altıntaş (2007) as 38 items for primary education level mandolin education; the number of final items was found to be 38, the reliability coefficient as α = .979, and the average item difficulty index as ¯p = 0.55.

It can be said that the achievement tests developed in this research and in other studies in the literature are valid and reliable enough to measure students' success (Özdemir, 2014; Yokuş, 2009; Yokuş, 2010; Demirtaş, 2017; Can, 2009; Kardeş & Onuray Eğilmez, 2017; Şen and Özdemir, 2017; Altıntaş, 2007; Yıldız and Gürşen Otacıoğlu, 2017). When the literature is examined, the achievement test developed by Altıntaş (2007) for mandolin education within the scope of instrument training at primary education level, and the achievement test developed by Şen and Özdemir (2017) for violoncello education, and the test developed by Yıldız and Gürşen Otacıoğlu (2017) for flute education, it is seen that the test is carried out at secondary education level. All other studies are carried out at the undergraduate level. In addition, all achievement tests developed for guitar training were carried out at the undergraduate level. In this context, this study will contribute to the field in the secondary education level Fine Arts High School instrument training in the field of guitar lessons and will positively affect the quality of the guitar lessons at Fine Arts High Schools.

SUGGESTIONS

1. Through the agency of the results obtained from this research, the suggestions can be listed as follows:
2. It is required to develop achievement tests for Fine Arts High School guitar lessons with more valuable and reliable items.
3. Achievement tests by the updated curriculum and textbooks of fine arts school guitar lessons should be developed.
4. Developing an achievement test for guitar education at the graduate level is recommended.

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Statements of publication ethics

The data for this study was collected in the 2016-2017 academic year. We hereby declare that the study has not unethical issues and that research and publication ethics have been observed carefully.

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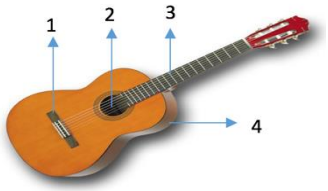
APPENDIX -1

9. Sınıf Gitar Dersi Başarı Testi

1. Aşağıdaki seçeneklerin hangisinde gitarın gelişimi ile ilgili bilgi ***yanlıştır***?

A) Gitar benzeri çalgılar ilk kez MÖ 1000 yılında kullanılmıştır.
B) Gitarın gelişiminde İspanya'nın önemli katkıları olmuştur.
C) Lavta ve Vihuela gitarın öncüsü sayılabilecek telli çalgılardandır.
D) Gitarın Avrupa'ya yayılmasında Arapların etkisi olmuştur.

2. Aşağıdaki fotoğrafta 1,2,3 ve 4 rakamları ile belirtilen bölümler sırasıyla hangi seçenekte ***doğru*** verilmiştir?



A) Köprü - Ses deliği - Fret - Üst küçük kavis
B) Alt Eşik - Ses deliği - Roset - Alt küçük kavis
C) Alt Eşik - Ses deliği - Roset - Üst küçük kavis
D) Köprü - Ses deliği - Fret - Alt küçük kavis

3. Klasik gitar müziği yazımında sağ el işaret parmağı aşağıdaki seçeneklerin hangisi ile ifade edilir?
A) Indecisio B) Medius C) Mediante D) Index

4. Klasik gitar müziği yazımında "a" ile gösterilen parmak aşağıdaki seçeneklerin hangisinde ***doğru*** verilmiştir?
A) Sağ el orta parmağı B) Sağ el serçe parmağı C) Sağ el yüzük parmağı D) Sol el baş parmağı

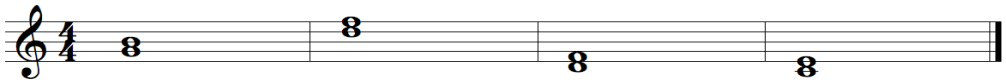
5. Aşağıdaki seçeneklerin hangisi klasik gitar müziği yazımında ***kullanılmaz***?
A) 5 B) V C) x D) 0

6. Sağ el parmaklarının telleri çekmesi ve üstteki tele dokunmadan avuç içine doğru yönelmesine ne ad verilir?
A) Apoyando B) Tirando C) Legato D) Tambora

7. Arpej çalarken ..... tekniği kullanılır.
A) Rasgueado B) Tambora C) Apoyando D) Tirando

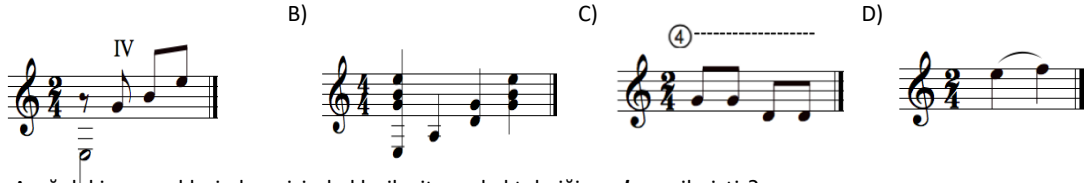
8. Aşağıdaki 3'lü aralıklardan hangisi I. pozisyonda ***çalınamaz***?

A) B) C) D)



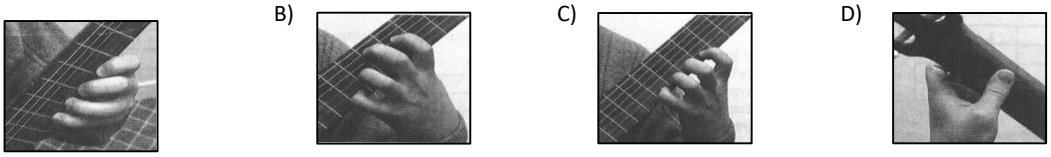
9. Aşağıdaki seçeneklerin hangisi sol el kullanımını ***gerektirmez***?

A) B) C) D)



10. Aşağıdaki seçeneklerin hangisinde klasik gitar sol el tekniği ***yanlış*** verilmiştir?

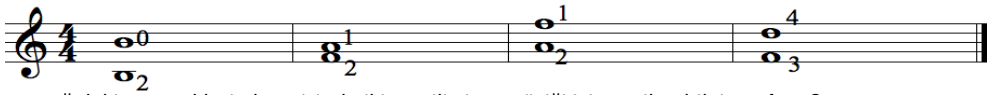
A) B) C) D)



11. Sağ el parmaklarının tele vurduktan sonra diğer tele dayanması ile uygulanan tekniğe ne ad verilir?
A) Pizzicato B) Legato C) Apoyando D)Tirando

12. Aşağıdaki aralıklardan hangisi I. pozisyona ait ***değildir***?

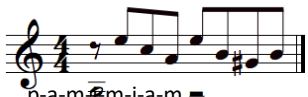
A) B) C) D)



13. Aşağıdaki seçeneklerin hangisinde iki partili gitar müziği için verilen bilgi ***yanlıştır***?

A) Bas ve ezgi partisi üst üste yazılır.
B) Üst partinin nota sapları yukarı doğru, alt partinin nota sapları aşağı doğru çekilir.
C) Üst partideki notalar bas partisi alt partideki notalar ezgi partisidir.
D) Bas ve ezgi partileri tutan ve yürüyücü melodilerden oluşur.

14. Aşağıda yazılı olan notaların sağ el parmak sıralaması seçeneklerin hangisinde ***doğru*** verilmiştir?



A) p-a-m-i-a-m B) p-a-m-i-m-a-i-m C) p-a-m-i-a-m-i-a D) p-a-m-i-a-m-i-m

15. Farklı yükseklikteki iki notanın (ya da notaların) birbirinden ayrılmadan çalınmasına ne ad verilir?

A) Apoyando B) Glisando C) Tirando D) Legato

16. İnce notadan sonra gelen kalın notanın ince notaya bağlanmasına ne ad verilir?

A) İnici bağ B) Çıkıcı bağ C) Uzatma bağı D) Tutan ses

17. Birbirine komşu sekiz sesin art arda sıralanmasına ne ad verilir?

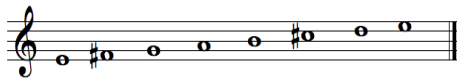
A) Kadans B) Majör C) Minör D) Dizi

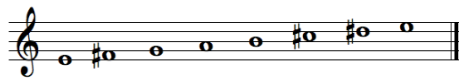
18. "2 tam ses + 1 yarım ses + 3 tam ses + 1 yarım ses" in art arda gelmesi ile oluşan yapıya ne ad verilir?

A) Majör B) Minör C) Kadans D) Akor

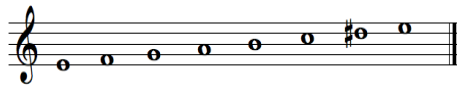
19. Armonik mi minör dizisi aşağıdaki seçeneklerin hangisinde ***doğru*** verilmiştir?

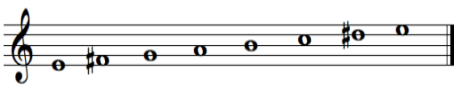
A) B)





C) D)





20. Aşağıdaki donanıma ait majör ve minör ton seçeneklerin hangisinde ***doğru*** verilmiştir?



A) Do majör-La minör B) Sol majör-Mi minör C) Fa majör-Re minör D) Re majör-Si minör

21. Kalın notadan sonra gelen ince notanın kalın notaya bağlanmasına ne ad verilir?

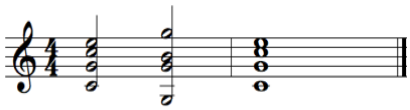
A) İnici bağ B) Çıkıcı bağ C) Uzatma bağı D) Tutan ses

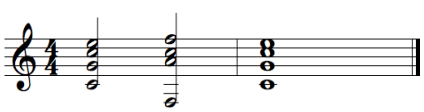
22. Aşağıdaki seçeneklerin hangisinde "Tam Kadans" sıralaması ***doğru*** verilmiştir?

A) Tonic-Subdominant-Tonic B) Tonic-Dominant-Tonic
C) Tonic-Subdominant- Dominant-Tonic D) Tonic-Dominant-Subdominant-Tonic

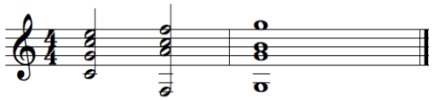
23. Do majör tonunda plagal kadans aşağıdaki seçeneklerin hangisinde ***doğru*** verilmiştir?

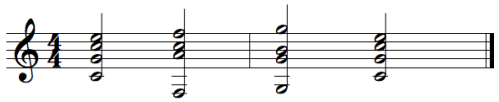
A) B)





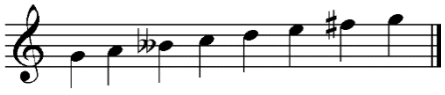
C) D)

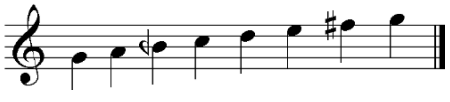




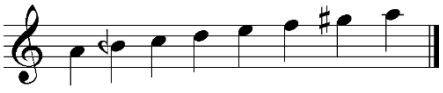
24. Rast makamı dizisi aşağıdaki seçeneklerin hangisinde ***doğru*** verilmiştir?

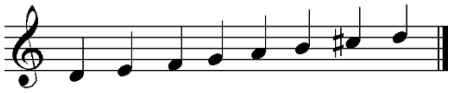
A) B)





C) D)





25. Kürdi makamını oluşturan dörtlü ve beşli isimleri aşağıdaki seçeneklerin hangisinde ***doğru*** verilmiştir?
A) Kürdi dörtlüsü + Buselik beşlisi
B) Kürdi dörtlüsü + Rast beşlisi
C) Kürdi dörtlüsü + Hüseyni beşlisi
D) Kürdi dörtlüsü + Kürdi beşlisi

26. Aşağıdaki seçeneklerin hangisi Rönesans Dönemi eserlerinin özelliklerinden ***değildir***?
A) Kilise modlarından, majör- minör akor sistemine geçişin temelleri atılmıştır.
B) Bağımsız bir çalgı müziği stili gelişmiştir.
C) Hümanizm düşüncesi müziğe yansımıştır.
D) Dini müzik önem kazanmıştır.

27. Aşağıdaki seçeneklerin hangisi Rönesans Dönemi bestecilerinden ***değildir***?
A) Alonso de MUDARRA B) Luis de NARVAEZ C) Luis MILAN D) Robert de VISEE

28. Aşağıdaki seçeneklerin hangisi Rönesans Dönemi şarkı formlarından ***değildir***?
A) Courante B) Galliarde C) Folias D) Pavane

APPENDIX -2

10. Sınıf Gitar Dersi Başarı Testi

1. Aşağıdaki hız terimleri hangi seçenekte yavaştan hızlıya doğru sıralanmıştır?

I. Moderato
II. Andante
III. Larghetto
IV. Adagio

A) I-II-III-IV B) III-IV-I-II C) III-IV-II-I D) I-II-IV-III

2. Aşağıdaki seçeneklerin hangisinde ritmin giderek yavaşlaması gerektiğini belirten terim ***doğru*** verilmiştir?
A) Ritardando B) Crescendo C) Decrescendo D) Accelerando

Aşağıda verilen cümlelerdeki boş bırakılan yerlere uygun olan seçeneği işaretleyiniz.

3. Müzikte küçülerek, azalarak ve gittikçe sönükleşerek seslendirmeye.....denir.
A) Crescendo B) Ritardando C) Diminuendo D) Rallentando

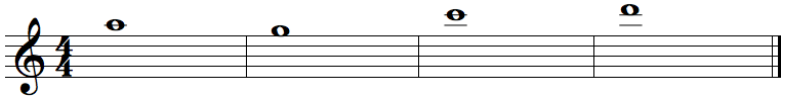
4. Ses şiddetini derece derece artırmak gerektiğini belirten müzik terimine.....denir.
A) Crescendo B) Decrescendo C) Accelerando D) Fortissimo

5. Aşağıdaki gürlük terimleri hangi seçenekte hafiften kuvvetliye doğru sıralanmıştır?
I. Mezzo piano
II. Mezzo forte
III. Piano
IV. Forte

A) III-I-IV-II B) I-III-II-IV C) III-I-II-IV D) I-III-IV-II

6. V. pozisyonda çalınabilecek en tiz (ince) nota aşağıdaki seçeneklerin hangisinde ***doğru*** verilmiştir?

A) B) C) D)



7. Küçük bare işareti aşağıdaki seçeneklerin hangisinde ***doğru*** verilmiştir?
A) *DC* B) ¢ C) *KB* D) *C*

8. III. pozisyonda farklı oktavlardan kaç tane "sol" notası çalınabilir?
A) 1 B) 2 C) 3 D) 4

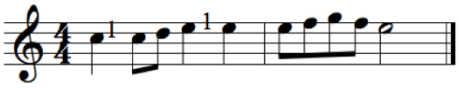
9. (∾) Parantez içerisinde verilen süsleme işaretinin adı hangi seçenekte ***doğru*** verilmiştir?
A) Grupetto B) Mordan C) Glissando D) Trill

10. Dördüncü teldeki ”fa#” ve “sol” notaları III. pozisyonda hangi parmak numaraları ile çalınır?

A) 1-2 B) 1-3 C) 2-3 D) 3–4

11. Aşağıdaki notaların çalındığı pozisyon hangi seçenekte ***doğru*** verilmiştir?

③--------② ----------

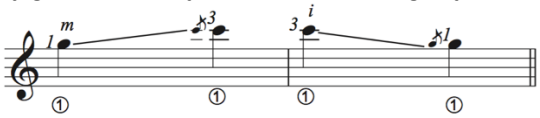


A) I. pozisyon B) II. pozisyon C) III. pozisyon D) V. pozisyon

12. ( ) Parantez içerisinde verilen süsleme işaretinin adı hangi seçenekte ***doğru*** verilmiştir?

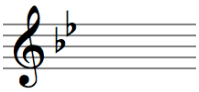
A) Yukarı (üst) mordan B) Aşağı (alt) mordan C) Grupetto D) Glissando

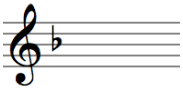
13. Aşağıdaki süsleme işaretine verilen ad hangi seçenekte ***doğru*** verilmiştir?

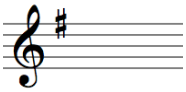


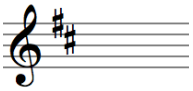
A) Apoyando B) Glissando C) Trill D) Abantı

14. Re majör dizisinin aldığı ses değiştirici işaret ya da işaretler aşağıdaki seçeneklerin hangisinde ***doğru*** verilmiştir?

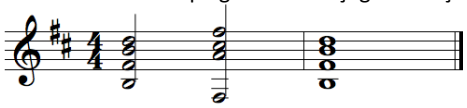
A) 

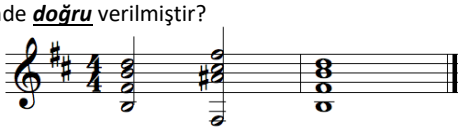
B) 

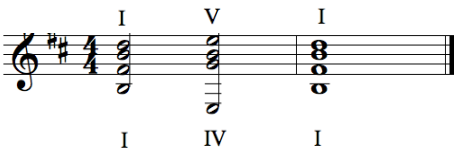
C) 

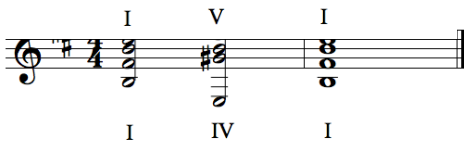
D) 

15. Si minör tonunda plagal kadans aşağıdaki seçeneklerin hangisinde ***doğru*** verilmiştir?

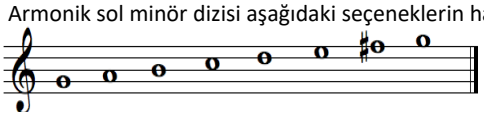
A) 

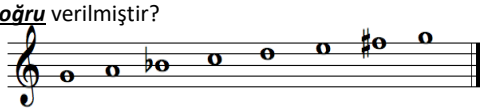
B) 

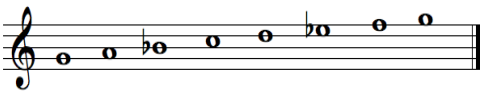
C) 

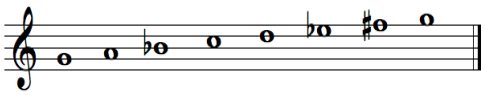
D) 

16. Armonik sol minör dizisi aşağıdaki seçeneklerin hangisinde ***doğru*** verilmiştir?

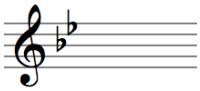
A) 

B) 

C) 

D) 

17. Aşağıdaki donanıma ait majör ve minör ton hangi seçenekte ***doğru*** verilmiştir?



A) Si bemol majör-Sol minör B) Sol majör-Mi minör C) Fa majör-Re minör D) Re majör-Si minör

18. Aşağıdaki seçeneklerden hangisi Barok Dönem eserlerinin özelliklerinden ***değildir***?

A) Majör ve minör tonların yaygın kullanımına geçilmiştir.

B) İlk kez gürlük terim ve işaretleri kullanılmıştır.

C) Hümanizm düşüncesi müziğe bu dönemde yansımıştır.

D) Müzikte abartı ve süslemenin hakim olduğu bir dönem yaşanmıştır.

19. Aşağıdaki seçeneklerden hangisi Barok Dönem bestecilerinden ***değildir***?

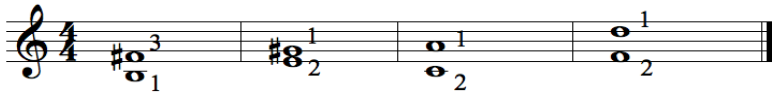
A) Gaspar SANZ B) Luis MILAN C) Robert de VISEE D) Domenico SCARLATTI

APPENDIX -3

11. Sınıf Gitar Dersi Başarı Testi

1. Aşağıdaki aralıklardan hangisi VII. pozisyonda ***çalınamaz***?

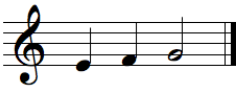
A) B) C) D)



2. Aşağıdaki seçeneklerde belirtilen perdelerin hangisinden doğal flageolet sesi elde ***edilemez***?

A) V. perde B) VII. perde C) IX. perde D) XI. perde

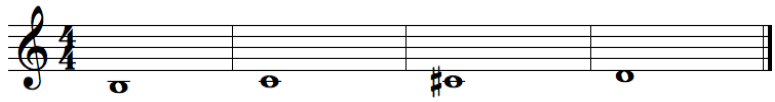
3. Aşağıdaki notalar VII. pozisyonda hangi telde çalınabilir?



A) 3. tel B) 4. tel C) 5. tel D) 6. tel

4. IX. pozisyonda çalınabilecek en pes (kalın) nota aşağıdaki seçeneklerin hangisinde ***doğru*** verilmiştir?

A) B) C) D)



5. IX. pozisyonda farklı oktavlardan kaç tane "re" notası çalınabilir?

A) 1 B) 2 C) 3 D) 4

Aşağıda verilen cümlelerdeki boş bırakılan yerlere uygun olan seçeneği işaretleyiniz.

6. 4. parmağın XII. perde üzerinde bulunduğu konuma.....denir.

A) Capo B) Bare C) VIII. pozisyon D) IX. pozisyon

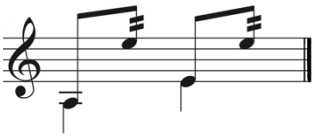
7. Uzayan ses etkisi elde etmek için kullanılan tekniğe.....denir.

A) Flageolet B) Tremolo C) Pizzicato D) Glisando

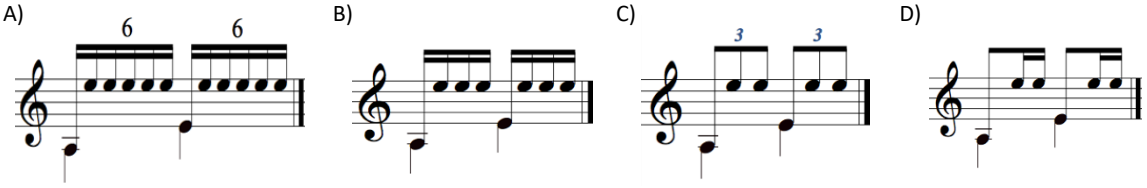
8. Asıl ses yerine o sesin doğuşkanlarının duyulmasını sağlayan tekniğe.....denir.

A) Flageolet B) Trill C) Glisando D) Pizzicato

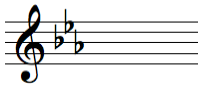
9. Aşağıda yazılışı verilen notaların seslendirilişi hangi seçenekte ***doğru*** verilmiştir?



A) B) C) D)



10. Aşağıdaki donanıma ait minör ton hangi seçenekte ***doğru*** verilmiştir?

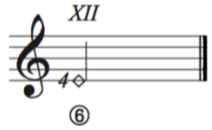


A) Sol minör B) Mi bemol minör C) Do minör D) Re minör

11. Pizzicato tekniğinin nota yazımında kullanılan kısaltması hangi seçenekte ***doğru*** verilmiştir?

A) p B) pzc C) pizz. D) pc

12. Aşağıda gösterilen nota şekline verilen isim hangi seçenekte ***doğru*** verilmiştir?

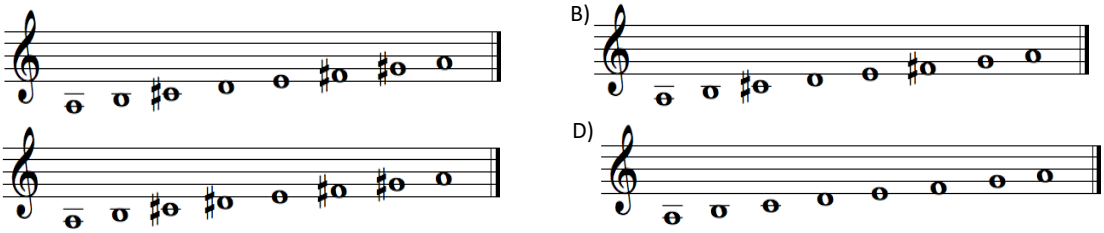


A) Flageolet B) Pizzicato C) Glisando D) Tremolo

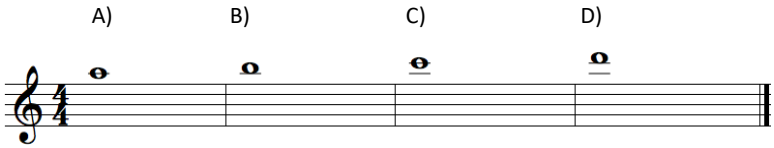
13. Dördüncü teldeki ”si” ve “do” notaları VII. pozisyonda hangi parmak numaraları ile çalınır?

A) 1-2 B) 1-3 C) 2-3 D) 3-4

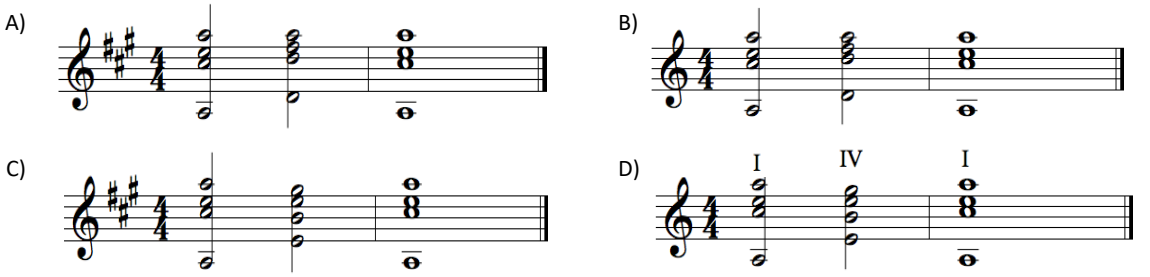
14. La majör dizisi aşağıdaki seçeneklerin hangisinde ***doğru*** verilmiştir?



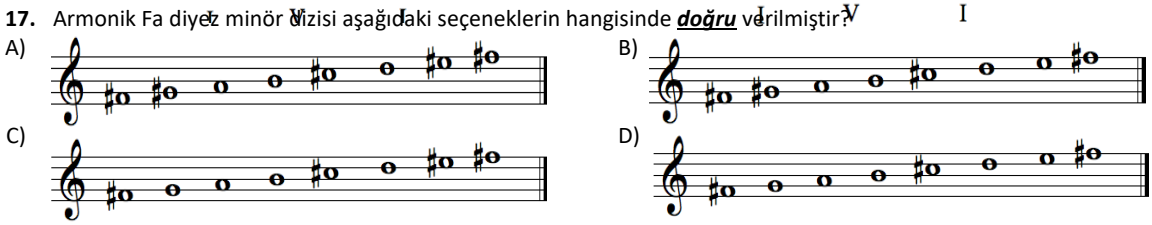
15. VII. pozisyonda çalınabilecek en tiz (ince) nota aşağıdaki seçeneklerin hangisinde ***doğru*** verilmiştir?



16. La majör tonunda plagal kadans aşağıdaki seçeneklerin hangisinde ***doğru*** verilmiştir?



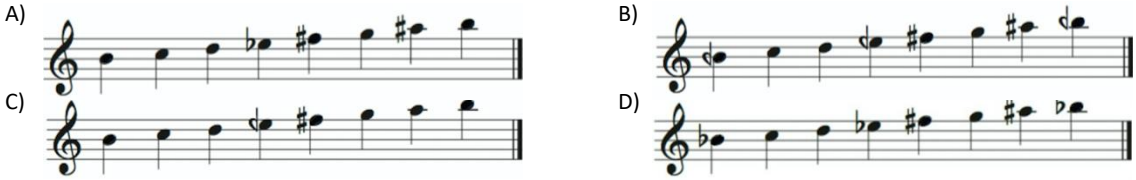
17. Armonik Fa diyez minör dizisi aşağıdaki seçeneklerin hangisinde ***doğru*** verilmiştir?



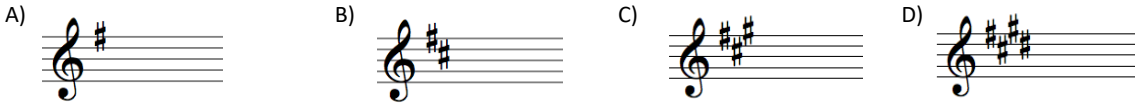
18. Segâh makamını oluşturan beşli ve dörtlü isimleri aşağıdaki seçeneklerin hangisinde ***doğru*** verilmiştir?

A) Segâh beşlisi + Kürdi dörtlüsü
B) Segâh beşlisi + Rast dörtlüsü
C) Segâh beşlisi + Hüseyni dörtlüsü
D) Segâh beşlisi + Hicaz dörtlüsü

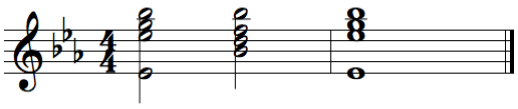
19. Segâh makamı dizisi aşağıdaki seçeneklerin hangisinde ***doğru*** verilmiştir?

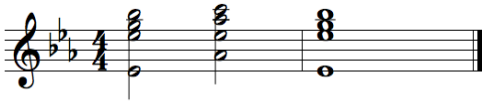


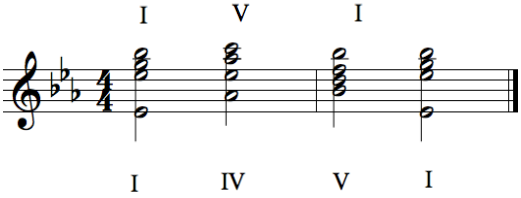
20. Fa diyez minör tonu aşağıdaki seçeneklerin hangisinde ***doğru*** verilmiştir?

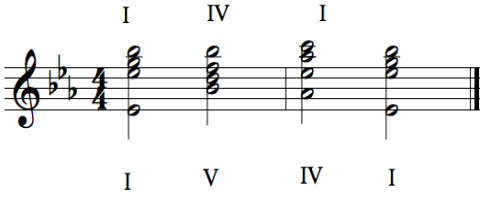


21. Mi bemol majör tonunda tam kadans aşağıdaki seçeneklerin hangisinde ***doğru*** verilmiştir?

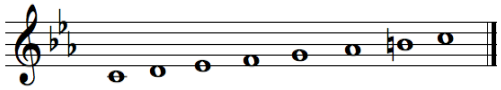
A) 

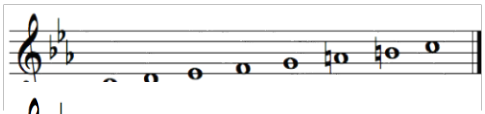
B) 

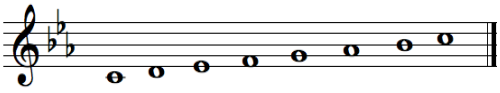
C) 

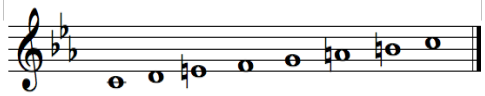
D) 

22. Çıkıcı melodik Do minör dizisi hangi seçenekte ***doğru*** verilmiştir?

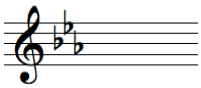
A) 

B) 

C) 

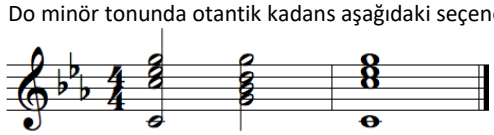
D) 

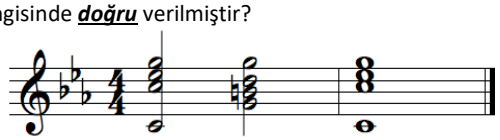
23. Aşağıdaki donanıma ait majör ton hangi seçenekte ***doğru*** verilmiştir?

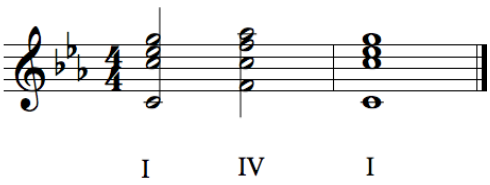


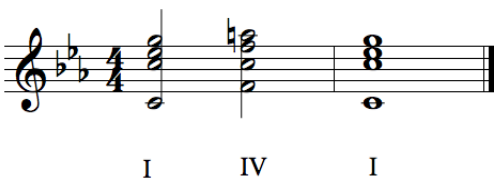
B) Si bemol majör B) La bemol majör C) Fa majör D) Mi bemol majör

24. Do minör tonunda otantik kadans aşağıdaki seçeneklerin hangisinde ***doğru*** verilmiştir?

A) 

B) 

C) 

D) 

25. Aşağıdaki seçeneklerden hangisi Klasik Dönemin özelliklerinden ***değildir***?

A) Çalgı müziği, vokal müziğin önüne geçmiştir.
B) Senfoni, bu dönemde dört bölümlü önemli bir biçim hâline gelmiştir.
C) İlk kez gürlük terim ve işaretleri kullanılmıştır.
D) Barok Dönem sanatındaki abartı, Klasik Dönemde yerini sadeliğe ve içtenliğe bırakmıştır.

APPENDIX -4

12. Sınıf Gitar Dersi Nihai Başarı Testi

1. "İleri" vuruş tekniğini gösteren işaret aşağıdaki seçeneklerin hangisinde ***doğru*** verilmiştir?

A) ∧ B) ∨ C) → D) ↓

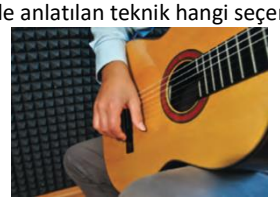
2. Aşağıda verilen resimlerde anlatılan teknik hangi seçenekte ***doğru*** verilmiştir?





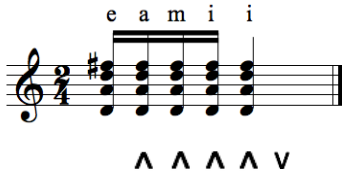

A) Tremolo
B) Rasgueado
C) Tambora
D) Flageolet

3. Aşağıda verilen resimlerde anlatılan teknik hangi seçenekte ***doğru*** verilmiştir?

A) Tremolo
B) Rasgueado
C) Tambora
D) Flageolet

4. Aşağıda verilen notalar hangi seçenekte belirtilen teknikle çalınabilir?



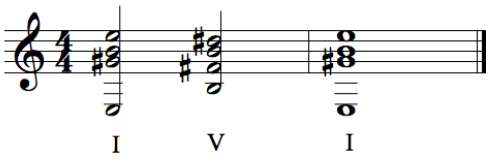
A) Tremolo B) Rasgueado C) Tambora D) Flageolet

Aşağıda verilen cümledeki boş bırakılan yere uygun olan seçeneği işaretleyiniz.

5. Gece müziği anlamında, hülyalı, romantik ya da duygulu karakterde, özgür biçimdeki piyano parçalarını tanımlamakta kullanılan şiirsel forma.....denir.

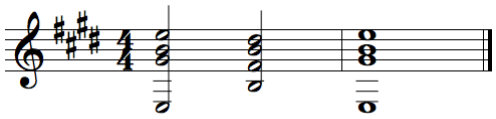
A) Sonat B) Fantezi C) Noktürn D) Senfoni

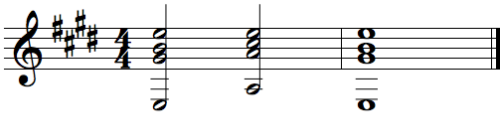
6. Aşağıda verilen kadans'ın tonu ve çeşidi hangi seçenekte ***doğru*** verilmiştir?

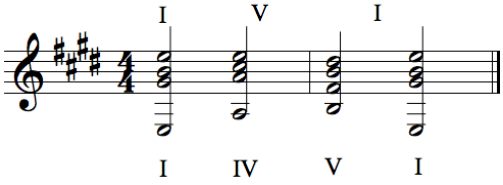


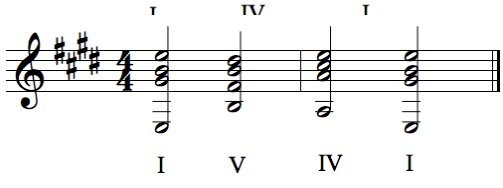
A) Mi majör-Tam Kadans
B) Mi majör-Otantik Kadans
C) Mi minör-Plagal Kadans
D) Mi minör-Tam Kadans

7. Mi majör tonunda plagal kadans aşağıdaki seçeneklerin hangisinde ***doğru*** verilmiştir?

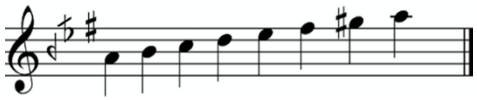
A) 

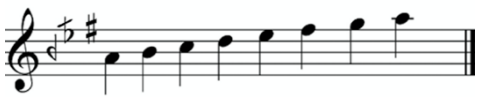
B) 

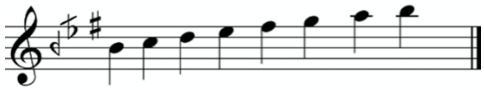
C) 

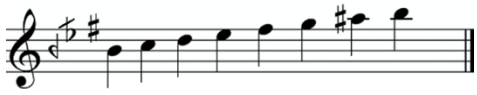
D) 

8. Karcığar makamı dizisi aşağıdaki seçeneklerin hangisinde ***doğru*** verilmiştir?

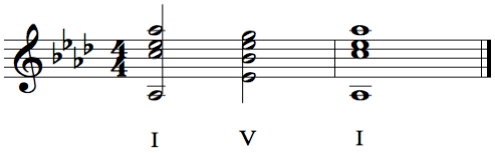
A) 

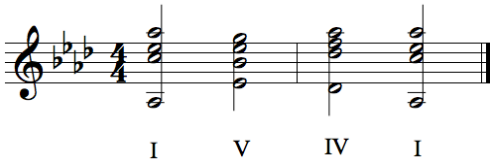
B) 

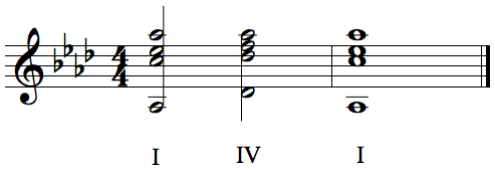
C) 

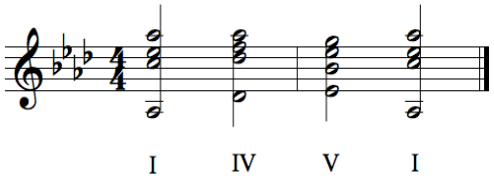
D) 

9. La bemol majör tonunda plagal kadans aşağıdaki seçeneklerin hangisinde ***doğru*** verilmiştir?

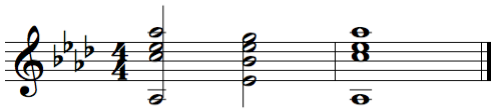
A) 

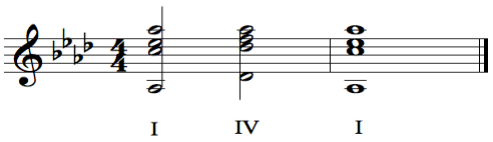
B) 

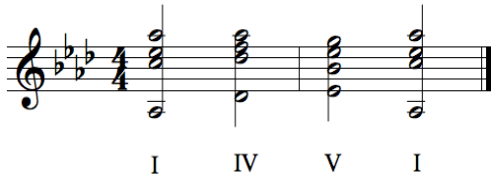
C) 

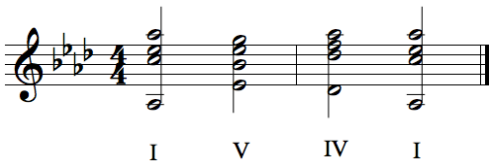
D) 

10. La bemol majör tonunda tam kadans aşağıdaki seçeneklerin hangisinde ***doğru*** verilmiştir?

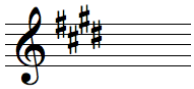
A) 

B) 

C) 

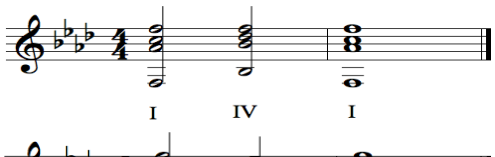
D) 

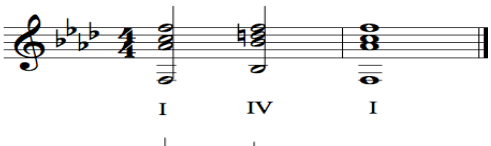
11. Aşağıdaki donanıma ait minör ton hangi seçenekte ***doğru*** verilmiştir?

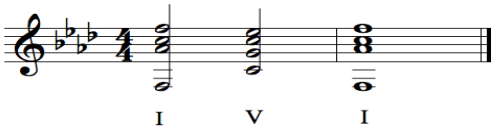


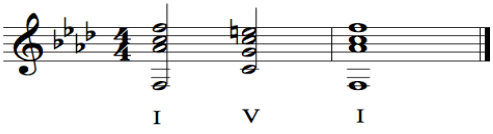
A) Sol diyez majör B) Re diyez minör C) Do diyez minör D) Fa diyez majör

12. Fa minör tonunda otantik kadans aşağıdaki seçeneklerin hangisinde ***doğru*** verilmiştir?

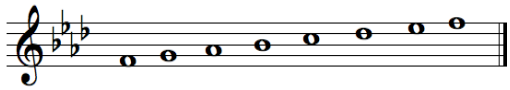
A) 

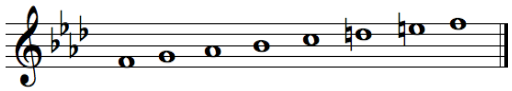
B) 

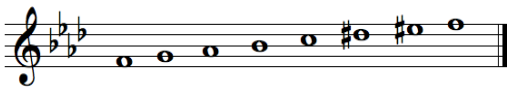
C) 

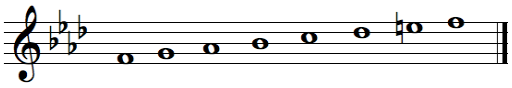
D) 

13. Çıkıcı melodik Fa minör dizisi aşağıdaki seçeneklerin hangisinde ***doğru*** verilmiştir?

A) 

B) 

C) 

D) 

14. Saba makamını oluşturan dörtlü ve beşli isimleri aşağıdaki seçeneklerin hangisinde ***doğru*** verilmiştir?

A) Eksik saba dörtlüsü + Hicaz beşlisi + Kürdi dörtlüsü
B) Eksik saba dörtlüsü + Hicaz beşlisi + Hüseyni dörtlüsü
C) Eksik saba dörtlüsü + Hicaz beşlisi + Hicaz dörtlüsü
D) Eksik saba dörtlüsü + Hicaz beşlisi + Rast dörtlüsü

15. Aşağıdaki seçeneklerin hangisi Romantik Dönemin özelliklerindendir?

A) Aydınlanma çağı, Romantik Dönemde duraklamaya başlamıştır.
B) Armoninin sınırları zorlanmış, nüans terimleri abartılı şekilde kullanılmıştır.
C) "12 ton müziği" adı verilen bir sistem oluşturulmuştur.
D) Hümanizm düşüncesi müziğe bu dönemde yansımıştır

16. Aşağıdaki seçeneklerin hangisi Romantik Dönemde kullanılan müzik formlarından ***değildir***?

A) Noktürn B) Senfonik şiir C) Fantezi D) Courante

17. Antonio LAURO hangi dönem bestecilerindendir?

A) Barok Dönem B) Klasik Dönem C) Romantik Dönem D) Çağdaş Dönem

18. Aşağıdaki seçeneklerin hangisi Çağdaş Dönemde kullanılan müzik formlarından ***değildir***?

A) Bale B) Senfoni C) Galliarde D) Konçerto