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The experiment of beginning of violin training with "Colourstrings", a string instrument teaching method based on Kodaly child music education approach

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Abstract. The aim of the study is to examine the effect of the Colurstrings method on the learning of students who are at the beginning level of violin training. The study conducted with a group pre-posttest model, lasted for eight weeks and worked with two students who started to learn violin. The collection of data was provided by the music education specialists who monitored the preliminary information tests and the recordings made during the research and also by filling in the performance observation forms prepared by the researcher. In the analysis of the data, Friendman test, Mann-Whitney U test and Kruskal-Wallis test were used. The findings show that the Colourstrings instrument teaching method is effective and persistent on the learners' learning situation. Moreover, the method was found to be effective and useful by experts, and it was observed that the students were successful with the Colourstrings method.

Keywords: Kodaly method, Violin training, Colourstrings, Instrument training, Children music education

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INTRODUCTION

The Kodaly music education approach is a musical teaching approach that is taught by Hungarian composer, musicologist and music teacher Zoltan Kodaly (1882-1967) to children's music education and is used in many countries and prepares the individual from all sides for the musical experience.

The Kodaly method, also referred to as Kodaly concept or Kodaly approach, is a way of developing musical skills and teaching musical concepts beginning in very young children. The method uses a child-developmental approach to sequence, introducing skills according to the capabilities of the child. The method incorporates rhythm syllables and also includes the use of rhythmic movement (a technique inspired by the work of Swiss music educator Emilie Jacques Dalcroze), and a system of movable-do solfege syllables. According to that many of the techniques used were adapted from existing methods too, and it can be said that the Kodaly concept is a collections of good methods and added techniques by Zoltan Kodaly in the field of the pedagogy and education of music (Dobszay, 2009).

Choksy (1987) described the approach, also known as the Kodaly method or the Kodaly music teaching method, as "the information taught from traditional knowledge in the Kodaly method is taught to be part of the individual's experience" (p.4). Kodaly Music Education Method, which is one of the most important of music education approaches and has a gradual process and musical hearing, movement, reading, writing and music analysis skills in addition to rhythm, melody, harmony, form, timbre, texture, expression teaching through cultural folk songs and song games (Hanson, 2001, p. 41; Mann, 1991, p.17).

The Kodaly method, which is organized in accordance with the nature of children, emerges as an active learning approach linked to movement, dance and language. The approach that gathers all the content and practices involved in music teaching is regarded as the most advanced general music education that can be used from the beginning to the very highest levels with a consistent and balanced program that is tailored to the development of children (Gardiner, 2008, p.652).

Casarow (2014) describes the basic materials of the Kodaly approach as; solfege, hand signs, rhythmic syllables, movable-do, developmentally appropriate folk songs, children's literature and folk tales, moving games, and curtain-fretless instruments. In addition, it was emphasized that the courses given in accordance with the Kodaly approach should be prepared as long-range, developmental and spiral curriculum in accordance with approach, planning of lessons should be planned as Preparation-Presentation-Practice and songs and materials to be used in lessons should conform to the developmental characteristics of children (p.3- 4).

Instrument Training

Instrument training, (Yıldırım, 2010, p.6), that aims to give cognitive, affective and psycho-motor behaviors to the individual by teaching instrument with individual's own experience.

Instrumental training, one of the main dimensions that come to mind when it comes to music education, plays an important role in the realization and efficiency of music education. Education seems to be lacking and inadequate when instrument training is not given. This prevents the education from being solid and consistent. Instrumental training based on cognitive bases and emotional and psycho-motor skills together constitutes an important step in music education in order to make use of those 3 skills at the same time (Özdemir, 2007; Yıldırım, 2010, p.141).

The violin, which is from the stringed instrument group, has an important place in instrument training. The formation of a fretless instrument and being different from other instruments in technical sense as grip and the ability to play can cause some difficulties in violin training. It is necessary to include certain changes and innovations in the training, so that these difficulties do not create a situation of boredom and lack of motivation. In this context, the Colourstrings approach, which in particular develops ear training, solfege and instrument training appropriate to the nature of the children and does not create boredom in instrument training, has also given new perspectives to violin training. So instead of an education that is single-level and does not address children, it supports the education of the instrument with a sense of education that is fun, suitable for the nature of the children and addresses the senses.

When music is taught or learned using Kodály's approach skills vital to advanced music making such as “inner hearing”, rhythmic co-ordination and harmonic hearing are strongly developed at an early stage. The approach is therefore relevant for instrumental teachers as well as class teachers and amateur and professional singers and musicians. Through teachers come to realise that all pupils need a core of musicianship training which is relevant to all instruments. Instrumental teachers therefore need to develop skills and material for musicianship work with their pupils and to acquire repertoire and insights for applying this to their own instrument (Szönyi, 1973).

Based on this idea, the Colourstrings instrumental teaching method, contrary to the traditional instrumental teaching methods widely used today, developed in England and Ireland and used since 1970s, has emerged as a method that has been used in Western European countries in recent years.

What is Colourstrings?

The Colourstrings philosophy is based on Zoltan Kodaly´s thoughts about music education (Szilvay, 1996, 1.). Colourstrings is a Kodaly based, child centred approach to music education that has been in existence since the early 1970's. Its originators, the Hungarian brothers Geza and Csaba Szilvay who are world-renowned violinist, cellist and pedagogues; revolutionised music education in Finland to such an extent that Colourstrings has become an integral part of the state music school system there (Voima, 2009, s.2).

Colourstrings is a child-centred approach to music teaching, which has evolved from the teachings and philosophy of the great Hungarian composer and pedagogue Zoltan Kodály. Offering high-quality music education from kindergarten to conservatoire level, the aim is to

strike the perfect balance between excellence and enjoyment of music – and between technical, musical, aural and emotional development. Musical concepts are explored in a stimulating but structured way. Children receive a 'musical parcel' which develops technical skills, a trained ear, a deep understanding of music, as well as an outstanding ability in the expression of music (Mitchell, 1998).

Colourstrings method has been specifically designed for children and aims to teach them to play the instrument by means of children's songs. The teaching takes advantage of the desire of play-school children to play games. The order in which musical rudiments are presented is the natural one of starting with what is easy and simple and proceeding to what is more complicated and more difficult (Szilvay, 1980).

Voima (2009) described the main elements of the Colourstrings method as Holistic education, Use of all senses, Visual perception: colors and symbols, Singing and solfege, Child friendly notation, Rhythm teaching and basic music education.

Colourstrings teaching materials, supported by pictures and symbols to enhance children's imagination, draw their attention and embody their knowledge, make learning fun and persistent. Szilvay (2003) notes that the success of the Colourstrings method is based on the understanding of children and the material developed in relation to them, indicating that there is no better way to describe strings, notes, rhythm patterns, intervals and other basic musical elements other than simplifying with images and symbols.

A Colourstrings music education provides the finest opportunity for young children to acquire a love of music, and to develop musicianship and early instrumental skills in a completely integrated way. Everything starts with singing, which helps to develop inner hearing and intonation. Play and imagination are central to the approach. Music kindergarten classes begin at 18 months and involve most of the senses, taking the children on a musical journey and exploring the different musical concepts – rhythm, pitch, melody, dynamics, tempo, character, form and style – through singing, clapping, marching and socialising. Pictures, stories and games bring these musical points alive so that children learn subconsciously and effortlessly. The instruments presently taught through this approach are: violin, viola, cello, piano, flute and classical guitar. (http://www.colourstrings.co.uk)

Studies on Colourstrings

Rogers' (1991) study entitled 'Effect of Color-Coded Notation on Music Achievement of Elementary Instrumental Students' shows that; the Color-Coded notation in instructional materials affected students' performance on tasks of performing music from memory, sight-reading, and naming letter names of notes.

Voima' (2009) master thesis entitled "Child Friendly Instrument Education Approach", indicated that the Colourstrings method has included colors, drawings, stories and games, and making it easy to teach even the most challenging musical and technical subjects by attracting the attention of the children. The Colourstrings method proceeds carefully and step by step and adopts child friendly perspectives according to the child's developmental cycle in many ways from music, technical and theoretical and that the main objective of the method is to provide the physical, intellectual and emotional development of the child. This aim is also proof that the Colourstrings method is based on Zoltan Kodaly's thoughts.

Ruokonen and friends' (2013) research entitled 'Experiences of Participants in Minifiddlers' Distance Learning Environment' indicated that; International Minifiddlers is a distance education project thatworks very well with musically gifted children. The support of the parents is needed in practicing the violin at home between the lessons. Through thisdistance learning environment high quality pedagogy can be studied and offered easily around the world through the Colourstrings method.

Björkman (2016) explained in master thesis entitled "Teaching violin as a whole: Colourstrings towards a deep understanding of violin approach" that The Colourstrings method has eight basic principles as a holistic understanding of education, and defined those principles as freedom, democracy, solidarity, uniqueness, humanistic approach, interdependence, respect

for life and spirituality. It was concluded that as holistic education tries to educate all aspects of the child, the child is created through primary education as a primary purpose, that there are great similarities between the two philosophies, and that the Colourstrings violin approach has developed all aspects of the child.

Sanzone' (2018) master thesis entitled 'Teaching the Colourstrings violinist: student development through and beyond Colourstrings' indicated that violin teachers using colourstrings should consider three areas in teaching and that these areas are philosophy, method and material. The fact that Colourstrings is inspired by the Kodály philosophy has shown that it will be consistent for the teaching of any student, regardless of age or level.

Who are Szilvay Brothers?

Prof. Géza Szilvay was born in Budapest in 1943. He studied the violin at the Béla Bartók Conservatory and violin pedagogy at the Budapest Music Academy. Csaba Szilvay, born in Hungary in 1941, is a world-renowned cellist and pedagogue, and – with his brother Géza – founder and long-term conductor of the Helsinki Strings.

Szilvay brothers have gained international recognition both as string pedagogues, and as conductors and educators of children's and youth orchestras. They are authors of the Colourstrings method of teaching music, which is based on Zoltán Kodály's philosophy. They have given hundreds of lectures on this teaching method and philosophy all over the world, and there are more than 40 publications under the Colourstrings umbrella. (http://www.colourstrings.co.uk)

Szilvay (2003, p.2) explained Colourstrings Method as "Colourstrings is a family–centred and a child-centred educational philosophy, programme and technique which, with the help of music, desires to strengthen a happy childhood.''

Status of Colourstrings Instrument Training in Turkey and Northern Cyprus

Although the Kodaly children's music education based Colourstrings instrumental teaching method is used in many countries around the world, few studies have been made on this topic. The researches that have been conducted, however, involve more about how the Colourstrings method emerged, its basiss, its definition and its purpose. Neither Kodaly music education approach for children nor Colourstrings instrument teaching method is applied in Turkey and Northern Cyprus, because of insufficient knowledge.

Turkey and the Northern Cyprus music educators had the opportunity to recognize Kodaly approach and Colourstrings instrument teaching method from experts in field in limited time during "1st International Istanbul Kodaly Education Days" which held in Marmara University cooperation with the Hungarian Cultural Center and Hungarian Consulate on 9-12 October 2017. In this way both Kodaly Child Music Education Approach and Colourstrings method was first time studied practically in Turkey and many music, instrument teachers were informed and it was tried to bring new perspectives. But apart from this, no trainings, seminars or workshops on the Kodaly approach and Colourstrings method have been done in Turkey or Northern Cyprus. Common use of Colourstrings instrumental teaching method based on Kodaly children music education in Western Europe; however the absence of any descriptive or experimental research in our country in this respect and the fact that Colourstrings method is a new method for Turkish music educators increases value of study. Studies that treat the Colourstrings method descriptively has enlightened and informed us about the method. The absence of any experimental research except the descriptive researches has led us to investigate and test this unknown method applicability. In this context, the research seems to be important and valuable because the Colourstrings method has been tried for the first time in the Northern Cyprus at the beginning level of violin training.

On the basis of this, "In the context of the Kodaly Child Music Education Approach, what level of development and persistence is achieved in the knowledge and skills of the students who have started to learn violin with the Colourstrings method?" is the problem definition of the study.

In response to this problem, answers to the followng sub-problems will be sought:

1- Is there a statistically significant difference between the scores obtained by the students in the scope of the research?

2- Is there a statistically significant difference between the scores obtained by students from experts for all courses in the study?

3- Is there a statistically significant difference between the scores given by experts for all courses in the study?

METHODS

Research Design

This research is an experimental research carried out to examine the application and efficiency of the identified program. This type of research tries to determine how the application works and how effective it is.

Experimental research design is a research pattern that is used to see how effective a particular intervention will be in solving a particular problem under controlled conditions, and allows testing the effect of the variable in the event and testing the cause-effect relationship (Büyüköztürk et al., 2016).

The research was carried out with a single group Pre-Posttest model, which is one of the Quasi- Experimental research designs.

Study group

The study group of the study consists of 2 students who have been learning violin. The 'convenience sampling' method was used in determining the study group.

Convenience Sampling; Due to the limitations in terms of time, money and labor, sampling is to be selected from easily accessible and practicable units (Büyüköztürk, 2012, p. 92). Students participating in the research were selected according to age, school, ease of transport and volunteerism. The students are 8 and 10 years old and the necessary family permits have been taken to make the application.

Data Collection Tools

In the research, information tests, performance evaluation forms and video recordings of lessons were used as data collection tools. The knowledge test consisting of ten questions was prepared by the researchers. The information and skills in the book "Colourstrings Book A" (Szilvay, 2005) were taken into consideration while the test was being prepared. In the preparation of the performance evaluation form consisting of 13 items, the examples in the literature were examined and the "Violin Lesson Performance Measurement Tool" developed by Dalkıran (2008), and Barnes' "Strings Performance Rating Scale-2" (SPRS-2) were investigated and form was prepared by the researchers in accordance with the content of the study and its purpose.

Steps of Implementation and Data Collection

Prior to the start of the research, students were given a knowledge test as a pre-test and preliminary information was provided. The research was conducted once a week, in the form of 1-hour lessons in which two students joined together. Video recording was taken in each lecture and at the end of the 8-weeks period the prepared performance evaluation forms and the records were given to the experts for evaluation, who are specialized in providing violin training at universities in Northern Cyprus and Turkey.

At the end of the training, the students were given the information test again as a post-test and it was checked whether the learning was realized or not.

The lesson plans to be used in the lectures are prepared to include the order of the subjects and lessons in the book "Colourstrings Book A" and the cognitive-affective-psycho-motor skills appropriate to the Kodaly approach. Lesson plans cover the main and side effects of

the course, the learners' prior knowledge and the outcomes at the end of the course. A separate lesson plan was prepared for each lesson and the material to be used was selected from the "Colourstrings Book A".

In the research, the objectives were determined based on the subjects in Colourstrings Book A "and the lesson plans were prepared accordingly. The course plans were prepared using the lesson plan examples of Casarow's (2014) Exploring Kodaly book.

In the six-week study, the topics and objectives are listed below:

- To recognize violin, touch and violin strings,
- Feel and play the beat, 2 beat and half beat notes and 1 beat rest.
- Play with pizzicato technique.
- Play different rhythm and melodic variations with bow and pizzicato techniques.
- Play together in steady beat.
- Play all melodies containing all strings separately and together.

An example of the First Lesson Plan of the application is given below:

Lesson Plan Example:
Lesson 1
Long Term Goal: Feeling of Beat
Short Term Goal: Feel the beat with pizzicato plays.
Prior Knowledge: One beat note recognition, Recognition of strings.
Student Objectives: Identification of violin, Identification of strings of violin, Ability to feel a beat, Ability to feel a beat with pizzicato plays.
Materials: Colourstrings Book A, Page 5.

Data Analysis

The Friedman test was used to compare students' scores on the basis of expert opinions and the Mann-Whitney U test was used to compare students' scores for each course. The Kruskal-Wallis test was used to compare the scores given by the experts to the students.

When Figure I was examined, it was determined that the student A had a pre-training knowledge score of 6, a post-training score of 10, and a knowledge score of 10 as a result of persistence test. When student B's knowledge scores were examined, it was determined that there were 5 before the training, 9 after the training and 9 for the persistence test. As seen in Figure I, the knowledge scores of both learners increased after the training.

RESULTS

Pre-training, Post-training and Persistence Knowledge Test Scores of the Students

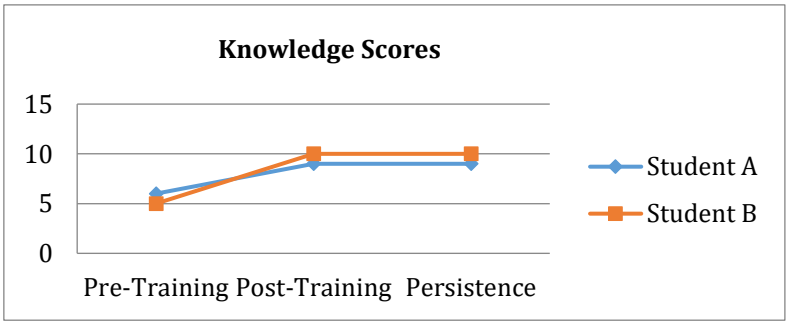

FIGURE 1. *Pre-training, post-training and persistence knowledge scores of students*

The pre-training, post-training and persistence test scores of the students in Figure 1 demonstrates that Colourstrings is making persistent learning. According to the findings of pre-training, post-training and persistence test scores of students, it is possible to say that Colourstrings instrument teaching method is effective on the students who play violin.

Table 1. *Comparing the scores of the students according to lessons*

	n	$\bar{x}$	s	Rank Ave.	X^2	p	Differences
Lesson 1	10	15,6	1,65	1	46,74	0,00*	1-2, 1-3, 1-4,
Lesson 2	10	31,8	4,10	2,1			1-5,1-6
Lesson 3	10	38,8	3,79	3,2			2-4,2-5, 2-6
Lesson 4	10	40,3	3,97	3,7			3-5, 3-6
Lesson 5	10	57,7	6,04	5,6			4-5,4-6
Lesson 6	10	57,3	4,97	5,4			

**p<0,05*

Table 1 gives the results of the Friedman test on the comparison of the scores of the students in terms of lessons according to expert opinions.

When Table 1 was examined, it was found that there was a statistically significant difference between the scores of the students in terms of lessons in the scope of the research (p 0, 00, p <0, 05,). The scores obtained by the students at the end of the first lesson were less than other lessons, second lesson score is less than forth fifth and sixth lesson and third, fourth lessons are less than fifth and sixth lesson. Due to the education provided according to this fact, scores of the students were increased.

Findings Related To the Scores That the Students Get From Experts for All Lessons

Table 2. *Comparison of the scores of the students for each course from the experts*

Lesson	Student	$\bar{x}$	s	Rank Ave.	Row Sum	U	p
Lesson 1	Student A	15,80	1,48	5,80	29,00	11,00	0,74
	Student B	15,40	1,95	5,20	26,00		
Lesson 2	Student A	29,60	4,16	3,90	19,50	4,50	0,09
	Student B	34,00	2,92	7,10	35,50		
Lesson 3	Student A	37,40	3,05	4,30	21,50	6,50	0,21
	Student B	40,20	4,27	6,70	33,50		
Lesson 4	Student A	40,60	3,65	5,80	29,00	11,00	0,75
	Student B	40,00	4,69	5,20	26,00		
Lesson 5	Student A	57,80	6,69	5,60	28,00	12,00	0,91
	Student B	57,60	6,11	5,40	27,00		
Lesson 6	Student A	58,20	5,67	6,30	31,50	8,50	0,40
	Student B	56,40	4,62	4,70	23,50		

Table 2 gives the results of the Mann-Whitney test for the comparison of the scores of the learners according to the lessons.

When Table 2 is examined, it was found that the difference between the scores of the students for all courses was not statistically significant (p> 0,05). Accordingly, the education given in all courses has the same effect on the students.

The Difference between the Scores That the Experts Gave To the Students for Each Lessons

In Table 3, Kruskal-Wallis test results were given to compare the scores given by the experts to the students.

When Table 3 was examined, it was found that there was no statistically significant difference between the scores of the experts given to the students for all courses (p> 0, 05). In other words, experts' evaluations on students are similar. It means, experts are in agreement on the acquisition of students at the end of the course.

Table 3. *Comparison of the scores given by the experts to the students*

Lessons	Expert	$\bar{x}$	s	Rank Ave.	X^2	P
	Expert 1	18,00	0,00	9,50	6,85	0,14
	Expert 2	16,00	0,00	6,50		
Lesson 1	Expert 3	15,50	0,71	5,25		
	Expert 4	14,50	2,12	3,75		
	Expert 5	14,00	0,00	2,50		
	Expert 1	31,00	8,49	5,50	2,22	0,70
	Expert 2	34,00	2,83	7,25		
Lesson 2	Expert 3	33,00	4,24	6,25		
	Expert 4	32,50	3,54	5,50		
	Expert 5	28,50	2,12	3,00		
	Expert 1	35,00	1,41	2,25	6,02	0,20
	Expert 2	43,50	3,54	8,75		
Lesson 3	Expert 3	41,00	1,41	7,50		
	Expert 4	36,50	0,71	4,25		
	Expert 5	38,00	4,24	4,75		
	Expert 1	39,50	0,71	4,50	7,23	0,12
	Expert 2	44,50	3,54	8,75		
Lesson 4	Expert 3	36,00	1,41	2,25		
	Expert 4	43,50	2,12	8,25		
	Expert 5	38,00	4,24	3,75		
	Expert 1	52,00	0,00	2,50	8,70	0,07
	Expert 2	65,00	0,00	9,00		
Lesson 5	Expert 3	64,00	1,41	8,00		
	Expert 4	55,50	0,71	5,50		
	Expert 5	52,00	0,00	2,50		
	Expert 1	60,00	0,00	7,00	7,54	0,11
	Expert 2	62,00	2,83	8,50		
Lesson 6	Expert 3	54,00	1,41	3,50		
	Expert 4	60,50	2,12	7,00		
	Expert 5	50,00	0,00	1,50		

DISCUSSION AND CONCLUSIONS

According to the findings of pre-post training and persistence test scores of students, Colourstrings instrument teaching method is effective on the students who play violin and it can be concluded that students can improve their playing skills with this method. The pre-post training and persistence test scores of the students in Figure 1 demonstrates that Colourstrings is making persistent learning.

The fact that the Colourstrings instrument teaching method is made up of colors, pictures and materials attracting students' attention can be seen as a factor. As it is known, it is very difficult at this technology dominance era to attract the attention of the young children to one point and to make children to stay in that spot without distracting for a certain period of time. The fact that visual materials are arranged to attract the attention of the students and that the auditory materials are arranged in order to improve the ear training (pitch and interval) reinforces the method both visually and auditory in pedagogical sense.

In Dakon's (2011) study, it was stated that visual and aural materials should be chosen carefully and in a way to contribute to education and the teachers of string instruments can make these lessons more effective by using such materials in education and they will encourage students to practice.

It also demonstrates the impact on children of the way each of the Colourstrings' materials is interesting and the course is given without being boring. In addition, the method is given in accordance with the Kodaly children's music education approach in clear and understandable steps, solfege and ear training is the basis of the method and it teaches right and

left hand technique in a controlled way, those facts support the success and usability of the method.

It is possible to say that the students have progressed in technical, theoretical and musical terms in the educational process from the beginning to the end of the lessons. Learning of playing techniques such as violin and bow grip, pizzicato, arco, and violin strings associated with colours and symbols have enabled students to learn faster. In the eyes of the trainer, the material of the method is different from other materials and includes symbols, images and colours; it has created a comfortable and fun educational environment during teaching / learning. It is possible to say that the students have fun while learning and create a teaching / learning environment that is far from the traditional instrument course format, and the lessons made with the two students instead of the individual course increase the motivation of the students positively.

The findings obtained are similar to the result of Voima's (2009) and Rogers (1991) studies of the Colourstrings method and the fact that the Colourstrings method drew attention of the child with colors, drawings, tale and games, and progressed carefully and step by step to provide the physical, intellectual and emotional development according to the child's development cycle.

The fact that the steps of starting violin playing in the Colourstrings method were different from the traditional methods played an important role in the development of students during the implementation of the education. Introducing the pizzicato playing technique, especially used to recognize the strings and touch, at the beginning of the training; learn to play the same sound in different positions (lower, middle and upper positions); use of pizzicato instead of starting with bow; learn the steady beat first and continue to feel the beat all of the lessons; it has become more remarkable and developer than other known methods. The students recognized the violin and the strings in a faster and shorter time, and used all four strings as effectively as six weeks. The knowledge and skills of playing the violin on pizzicato, position transitions and especially the intonation have been learned and developed much faster.

The Colourstrings method teaches these techniques first; it is important for the student to improve the recognition, feeling and understanding of the instrument. Later studies with bow; immediate use of the lower half and upper half of the broadcast; the quality of bow control and the tone of students have been improved faster.

In addition to this, one of the positive characteristics of the Colourstrings method is that; the students use the accompaniment materials, which can be played by 2 people (or group), rather than the lessons in which the student plays the violin alone most of the time. It can be said that these techniques contributed positively to the students' ability to play the violin and in this way the students played the violin by recognizing and feeling. In this way, students do not play violin only; it can also be said that the grip, posture, right and left hand techniques (pizzicato and bow techniques), the ability to feel the beat, the ability to play together and listen in a positive way, are developed on the basis of expert opinions. Mixing complex or difficult violin playing techniques at the beginning of the education and blending with games; will also prevent future technical problems and facilitate progress.

Dell's (2010) research indicated that; in string instrument teaching from the very beginning, the steady beat and rhythm teaching should be taken as a basic and educational material should be reinforced in relation to this issue stated. The teachers do not work too much on this issue and do not select the materials accordingly. And it has been argued that teachers should pay attention to rhythm teaching and steady beat. The fact that, Colourstrings' materials have been created primarily to improve steady beat and rhythm teaching support the opinion of Dell (2010). And it shows that, Colourstrings method has a pedagogically strong and developing infrastructure.

Considering the place, time, and climate conditions in the Cyprus, students' motivation and interest in the lessons, the progress they have made, shows that method is going to be successful in all conditions. When the findings of the students' scores from experts for all courses are examined, it is seen that the difference between the scores of experts for each

course is not statistically significant. (p>0, 05). Accordingly, it can be concluded that the education given in all courses has the same effect on the students. Although there is little difference between the two students in terms of age, school, approaches of their families, the understanding of education, personality, discipline, concentration problems, it can be said that the education given is addressed and succeeded to children of all ages and circumstances. This suggests that the Colourstrings instrument teaching method has an understanding that appeals to all children.

The results obtained are similar to the overall understanding of education and philosophy that addresses the characteristics of the students, as holistic education approach that was mentioned by Björkman (2016) in his study. Björkman (2016) mentioned that the Colourstrings method is child-friendly and appeals to every child and is prepared by a common music language and addresses every child wherever they are, wherever they live, whatever language they speak. The statement of Björkman (2016) also supports the result of our research.

When difference between the scores given by the experts to the students for each course was examined, it was concluded that there was no statistically significant difference between the scores. (p>0, 05). In other words, experts' evaluations on students are similar. It means, experts are in agreement on the acquisition of students at the end of the course.

The similarity between the scores of the experts suggests that experts agree about the success of the Colourstrings method over the students. 3 of the experts who gave points to the video records of the lessons teach violin in the music teaching departments of different universities in Northern Cyprus and 2 experts teach violin in music teaching departments of different cities and universities. This shows us that the experts who live in different countries and teach violin have the same idea about the effect of the Colourstrings method on the students, and in fact this result shows the consistency and success of the Colourstrings method itself.

In conclusion, we can say that Colourstrings instrumental teaching method is effective and persistent on students' learning situation. It can be said that the most important reason for this is that the materials of the Colourstrings method attracted the attention of the students and the teaching took place in a fun way. When looking at the content of the materials; introducing students with right and left hand technique early, gaining control of the violin and bow, recognizing the whole toushe early, getting the correct/clean sound, giving the pizzicato technique at the beginning of the education, recognizing the strings early and showing learning as a process to discover; It is one of the most important reasons for the successful of Colourstrings method.

The principle of learning by living and exploring by making the basis of Colourstrings method, which is especially based on the Kodaly approach; It is the most important phenomenon that keeps students' curiosity and interest alive in their learning processes.

Experts found this method effective and useful which tried to bring a new breath and a new perspective to the instrumental training given with traditional methods for many years. The Colourstrings method is successful because the materials draw attention of children by entertaining and colourful preparation, the information is given with pictures and games, and the student learns while having fun. In a short period of time, a fast and persistent learning outcome was the most important result of this study. The results of the information tests and the performance evaluation results of the experts are also in this line. It is thought that the Colourstrings instrument teaching method is a valuable alternative to the instrument training provided in our country, and effective results can be obtained at all stages.

This research was carried out in order to discover the important and different aspects of the method, to determine its advantages and to find out what effects the content of the materials have on students' knowledge and skills; it can be said that the research results are proof of the success of the method. The research was carried out not to make any comparison about the success or use of traditional methods, but to determine the effectiveness of an existing and unused method in our country and to offer an alternative method to instrument teachers.

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