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# Primary School Teachers' Music Course Competencies on the Axis of the Teachers' Perspectives and the Curriculum

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**ABSTRACT**

In this study, it was aimed to determine the proficiency of primary school teachers in music courses. The case study model, which is among the qualitative research methods, was used in this research. In the process of collecting data; the expected teacher competencies in the primary school 1,2,3 and 4th grade music textbooks and the competencies gained in the music teaching course of the Higher Education Council 2018 primary school teaching undergraduate program were specified and compared. Within the scope of this research, interviews were conducted with eight music education experts who previously delivered music lessons in the primary school teaching department and the results of the interviews were analyzed. As a result of the research, it has been determined that 22 different competencies are expected for a primary school teacher to be able to conduct music lessons at all levels of primary schools, but the competencies by the undergraduate program do not provide the six of expected competencies. As a result of expert opinions, it was concluded that most of the expected competencies cannot be gained in a one-semester course period and accordingly a qualified education is not possible. The data obtained from the research were exhibited under the relevant headings and in the light of these results, suggestions were made regarding the current situation and the future of music education.

**Key words:** Music Education, Teacher Competencies, Primary School Teacher

## INTRODUCTION

In education, there exist several areas, and these areas are aimed at educating people in the best way in line with their interests and abilities and are designed accordingly. In general, education is the process of providing and teaching an individual the behaviors to enable them to perceive and recognize their natural environment, to establish a relationship with their social environment, to communicate with their social and cultural environment (Küçüköncü, 2006, pp. 19). The adventure of learning music informally, which starts in the mother's womb and continues until infancy, later took its place in the education life of the person and settled into our education system. Education through art possesses an important role in the mental and physical development of children. "Music and dance are one of the techniques of art education and can be defined as expressions of mental processes." (Yıldız & Şen, 1999, p. 187). On the other hand, Öz (2001, pp. 104-105); stated that the purpose of music education, which enables the development of feelings such as love, responsibility and creativity on individuals, raises the level of appreciation of people with the ability to listen to music and judge, in addition to making people love music.

Music education includes many learning areas covering musical skills such as instrumental skills, singing, music history, and music theory. Music education can be divided into three categories according to the purpose and audience as general, amateur and vocational music education. Uçan (2005, pp. 3-4) summarized the types of music education and according to him general musical education is necessary and compulsory for all without discrimination; amateur music education is for amateurs who are interested in music, who are prone to music and who want to do it as a hobby. Vocational music education, on the other hand, is aimed at professional individuals who choose it as a job in the future and who prove that they are capable of gaining the competencies required by this field.

General music education is provided to individuals in pre-primary, primary, secondary and higher education. It is a process that aims to consciously understand music, to develop music culture, to use and consume music by enjoying it. It is the concern of vocational music education that this product is to be equipped and educational, and that it provides maximum benefit to general music education. Vocational music education that provides this, that is, in the transmitter part, is given in institutions such as Conservatories, Fine Arts High

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Schools, Education Faculties Music Education Departments, National Defense University Band NCO Vocational School, Fine Arts Faculties Music Departments. Individuals who have fulfilled all the competencies and can convey the musical behaviors and achievements of their profession are trained in the music education departments within the education faculties. As the quality of vocational music education increases, the quality of general music education will also increase. At this point, the types of music education are not independent from each other, but instead it can be said that they contain complementary elements.

The music teacher is undoubtedly one of the most basic elements of music education, which comes across with different types. Although its roots go back much further in Turkey, it was only in the Republican era that music teacher education could be started directly. These trainings range from the Music Teachers' School, which was established in Ankara in 1924, to the music education departments of current education faculties (Uçan, 2018, p. 213). Music teacher education, which has evolved through many program and practice changes over the years, aims to train qualified music teachers through four-year undergraduate programs. Music teacher candidates are accepted to the program as a result of aptitude tests held at universities in addition to the nationwide university entrance exam. In the related program, in addition to the music lessons (51%), there are lessons on teaching profession (32%) and on general culture (17%). Music courses; In addition to many musical lessons such as voice training, piano training and individual instrument training lasting seven semesters, the undergraduate program also includes lessons directly related to professional knowledge such as music learning and teaching approaches, music teaching programs, and Orff instruments (Higher Education Council [HEC], 2018a). Students who successfully complete this program, which is designed to both increase musical competence and perform music teaching, gain the title of "music teacher". The main goal of the undergraduate program of the department of music education is to provide a "musical literacy" to the teacher candidate. The definition of literacy by UNESCO is "a person who can read and write with understanding of a short and simple sentence about daily life." (Güneş, 1994, p. 499). Music literacy, on the other hand, is defined as "the ability to read and write musical notes" (Broomhead, 2018). He states that it is possible for each member of the society to reach this level of literacy, only if the music literacy level of the teacher from whom they receive music education is good.

In Turkey, in addition to music teachers, primary school teachers also deliver music lessons according to their grade level. Primary school teacher candidates are accepted to the program in line with the nationwide university entrance exam, without a talent exam, unlike the music teaching undergraduate program. In the relevant program; in addition to field education (46%) courses such as Teaching Turkish, Teaching Mathematics, and Teaching Life Studies, there are Vocational Knowledge (35%) and General Culture (19%) courses. In the seventh semester of the program, which lasts for eight semesters, it is seen that there is a three-hour "music teaching" course per week (HEC, 2018b).

Within the scope of general music education, primary school 1st, 2nd, 3rd and 4th grade music lessons are included in the program as 1 hour a week. At the 5th, 6th, 7th and 8th grades of secondary school, 1 hour per week is included in the program, but courses can be chosen as 2 or 4 hours a week in line with the preferences of the students (MoNE, 2022a). In our country, high schools are divided into types according to the content of the education they provide. Music lessons, on the other hand, are included in the programs at different hours in each high school. In Anatolian high schools and Anatolian high schools with preparatory classes, it is 2 hours in 9th, 10th, 11th and 12th grades as music/visual arts elective group, 2 hours in 9th grade only in social sciences high schools, 2 hours in 9th and 10th grades at science high schools. In high schools that used to be a part of fine arts high schools but later separated as sports high schools, music lesson is included in the elective pool for 11th and 12th grades as 2 hours (MoNE, 2022b). Music lessons at all educational levels of state primary schools affiliated to the Ministry of National Education (MoNE) are conducted by primary school teacher s, like many other branch lessons. In private primary schools, music teachers teach at all the same levels. In secondary and high schools, music lessons are conducted by music teachers in both public and private schools. The course hours and the person responsible for the general music education in public schools are shown in Table 1.

As seen in Table 1, only primary school music lessons are under the responsibility of primary school teachers. Especially in the 20th century and later, studies show that music education at an early age affects the whole life of the individual. Music education given at this age does not aim to make children musicians; it aims to create a common musical culture for the members of the society and to contribute to the cognitive development of individuals by contributing to their intelligence development. Şendurur and Akgül Barış (2002, p. 167) stated that the main purpose of music education given in primary schools is to "develop and empower human intelligence and abilities at the highest level". The effects of music, as a dimension of the educational process, on the intelligence development and cognitive achievement of the individual have been the subject of various studies for years.

Every child has interacted with music from the moment of birth, albeit in different cultures and in different environments. Since music has a very important place in the development of children's cognitive, affective and social abilities, music education at certain ages helps them gain experience

**Table 1.** Lesson hours and instructor of general music education

| Grade level | Weekly lesson hours | Course responsible |
|---|---|---|
| Primary School 1st, 2nd, 3rd and 4th Grades | 1 Hour- Compulsory | Primary school teacher |
| Middle School 5th, 6th, 7th, 8th Grades | 1 Hour Compulsory, 2/4 hours elective | Music Teacher |
| High School 9th, 10th, 11th, 12th Grades | Varies according to the type of the high school | Music Teacher |

in many fields. Music education has been used as an important tool in the formation of a qualified society for years. Many educators, writers and thinkers have emphasized the importance of music and music education in human life many times (Bilen, 1995, p. 8).

The musical knowledge of a child who has reached primary school age differs according to the environment he is in and the education he receives. In a study conducted in this area, it was stated that the music education received in primary education contributed to the cognitive, psychomotor, affective and social development of the child. According to Uçan (2005, p. 30); music education given in primary school affects the character formation of the child, thus the personality formation of the individuals in the society, and the social, cultural and artistic communication of the individuals in a positive way. Music education has a very important place in the formation of a qualified society. Experts and famous thinkers have emphasized the importance of music in a child's life for years and said that music should be used as a tool in education. The famous philosopher Plato stated, "A beautiful voice is a gift from God. A subtle musical sensibility can be the most civilizing educational tool." He emphasized the importance of music education with his words.

Regardless of their educational background, every child has a musical activity in their life. Singing individually or collectively, playing an instrument, dancing, listening to music can be given as examples of these activities. It is one of the services that should be given by educators to direct a child who has reached the age of primary school to the area where he can express himself best from these activities, and to gain the ability and love of listening to music.

Thanks to the music education received in this period, an individual can communicate with family, friends and social environment far more easily. Music education also contributes to social and cultural development, as an individual will be much more successful in participating in activities, shows, concerts, taking a role in it, acting with a group, listening correctly and watching activities that are a part of music education (Türkmen, 2012, p. 23).

University of California, Irvine researchers Frances Roucher and Gordon Shaw found in a study they conducted on preschool children in 1993 that children aged 3-5 show significant improvements in tests of spatial perception, which are very important in puzzles, mathematics and other sciences, after 6 months of piano lessons. At the end of the study, they determined that music education given at an early age creates continuous and new connections in the brain (Act. Eskioğlu, 2003). Music education in primary school also contributes to the language development of the child. Language development is an action that starts from birth and continues throughout life. Individuals who do individual and collective singing practice will pay attention to correct breathing and correct articulation, so they will gain speaking and pronunciation skills, and this will positively affect their psycho-motor development. Songs and nursery rhymes, which are activities that will positively affect the language development of a child who has reached the primary school age, aim to give him the ability to make the right sound and imitate what he hears. Songs that are made to sing with correct phrasing and accentuation in accordance with the vocal ranges and prosody rules of children will contribute to their language and hearing development (Sun & Seyrek, 1998, pp. 1-16). However, at this point, there is a need for a qualified instructor, as the person who will teach the primary school music lessons will be a model for the children.

Based on this research and opinions, it is important to examine the music education given within the scope of general music education. The aim of this research is to compare the undergraduate program music competencies of primary school teacher s giving general music education and the competencies they should have in their teaching life. The opinions of the music instructors who train primary school teachers will contribute greatly to the correction and review of the current situation.

In line with this purpose, the problem statement of the research "What does the undergraduate program music competencies of the primary school teacher s giving general music education look like?" has been determined. In the light of this main problem, answers were sought for the following research questions.

### Research Questions

1. How are the music lesson proficiency of the primary school teachers who give general music education, based on the achievements in the primary school music textbooks?
2. What are the music lesson competencies in the 2018 Classroom Teaching Undergraduate Program music teaching course accepted by the Higher Education Council?
3. What does the primary school teacher music lesson competencies look like when compared with the competencies included in the 2018 classroom teaching undergraduate program music teaching course content?
4. What are the opinions of the experts on the competencies of the primary school teacher music lesson and the competencies included in the course content of the classroom teaching undergraduate program?

## METHODOLOGY

### Research Model

In this study, the case study model, which is one of the qualitative research methods, was used. "Qualitative research can be defined as research in which qualitative data collection methods such as observation, interview and document analysis are used, and a qualitative process is followed to reveal perceptions and events in a realistic and holistic way in their natural environment" (Yıldırım & Şimşek, 2018, p. 41). "The task of the qualitative researcher includes understanding and defining the special situations and experiences of people and groups before making and/or trying general theories and explanations" (Büyüköztürk et al., 2010, p. 255). The case study refers to a research model in which various factors such as environment, individuals, events and processes related to one or more situations are investigated in depth with a holistic approach (Yıldırım & Şimşek, 2018,

p. 73). "A case study is used to describe and see the details that make up an event, to develop possible explanations for an event, and to evaluate an event" (citing from Gall et al., Büyüköztürk et al., 2010, p. 273).

### Data Collection

Data collection in the research was provided by document analysis and interview method, one of the qualitative research designs. The contents of the primary school 1-2-3 and 4th grade music textbooks and the 2018 HEC classroom teaching undergraduate program were analyzed by document analysis and data were collected. In the fourth Research Question of the study, the data were collected by interview method. The competencies in the music textbooks and HEC program were determined and a pool of 21 questions was created based on these competencies. The pool of questions created was reduced to 16 questions as a result of interviews with expert educators and measurement and evaluation experts, and it became ready for implementation.

The document analysis method includes the analysis of written materials containing information about the events and phenomena that are aimed to be investigated. It can be a stand-alone research method, or it can be used as an additional source of information when other qualitative methods are used (Turgut, 2009, p. 239).

"An interview is a verbal communication process between at least two people. The interview can be expressed as collecting data from the relevant people within the framework of the questions sought in the research. The interview provides in-depth information about a subject" (Büyüköztürk et al., 2010, p. 161). Interviews are divided into different types according to the characteristics and accessibility of the data. In this research, "structured interview method", one of the interview types, was used. In structured interviews, researchers' questions are pre-prepared and in order. This method allows for faster coding and analysis of data, ease of measurement and comparison with the scope of the research. Contrary to the self-made survey method, it allows the interviewer to answer the questions of the source person when needed (Büyüköztürk et al., 2010, p. 163).

### Sample

While determining the sample that was interviewed in the research, firstly, academicians working in music education departments who conducted or are conducting music lessons within the classroom teaching department were determined. As a result of the scanning, it was concluded that there were 29 instructors responsible for the relevant course. Twelve of the 29 instructors could be reached by e-mail and/or phone, 8 of this number voluntarily participated in the study. The information regarding the sample of the study is presented in Table 2.

### Data Analysis

For the purpose of data analysis in the research, the "proficiency determination form" created by the researchers was used to examine the primary school music textbooks and the HEC classroom teaching undergraduate program. In this form, the competencies of the activities in the units of each grade level were collected, and an evaluation study was conducted by three field experts in order to provide competency and effectiveness. The competencies included in the classroom teaching undergraduate program have been determined in line with the explanations in the content of the "music teaching" course of the classroom teaching undergraduate program. The data obtained by the interview method in the research were provided via face-to-face interviews and online interviews on Zoom. In the interviews, audio recordings were taken with the permission of the participants, and the resulting audio recordings were dictated and transferred to digital media. Content analysis technique was used in the analysis of the dictated data and their frequencies were determined and tabulated under the relevant categories. Sample lecturer's opinion for each category is indicated with the Instructor Number (IN1, IN2, etc.) under the relevant table. In order to increase the reliability of the research, the method of coding the data by all the researchers proposed by Büyüköztürk et al. (2010, p. 265) was preferred. Each researcher coded the audio recordings obtained from the instructors separately, and then these coding was compared and the consistency was checked. The opinions of three field experts on these codes and themes were obtained and necessary arrangements were made in line with these opinions. The reliability of the study was calculated by Miles and Huberman's (1994) Reliability Formula = Consensus/ Consensus + Difference of Opinion formula. The consensus rate was found to be 92%. The generated codes and themes were sent to three field experts and necessary adjustments were made according to the received opinions.

## RESULTS

### Findings and Discussion Regarding the 1st Research Question

Within the scope of the research, the music education competencies expected from the primary school teacher s were determined based on the activities in the primary school music textbooks that were started to be taught in 2018. It is expected from a 1st year primary school teacher to have following competencies; being able to sing together about sound, sound formation, sound sources and sound types, breathing exercises, music and motion coordination and body percussion, instrument types and rhythm, speed in music. In addition, the teacher is expected to have knowledge about (choir training) and teaching the song repertoire related to certain days and weeks, and he/she is to have command of the song repertoire about Atatürk as well as the ability to create simple musical instruments.

When the musical competencies expected at the second grade level are examined, it is seen that the teacher is expected to have knowledge on voice and breathing exercises, on instrument types, on music and motion coordination and body percussion, on being able to sing together (chorus), on speed and loudness in music, on different types of music,

**Table 2.** The Instructors in the sample

| Place of work | Title | Gender | Age | Professional Experience | Instructor Number |
|---|---|---|---|---|---|
| Ankara Music and Fine Arts University | Prof. Dr. | Female | 44 | 22 | 3 |
| Ankara Music and Fine Arts University | Assoc. Prof. Dr. | Female | 38 | 12 | 4 |
| Gazi University | Assoc. Prof. Dr. | Female | 53 | 31 | 8 |
| Niğde Ömer Halisdemir University | Assoc. Prof. Dr. | Female | 42 | 20 | 2 |
| Bartın University | Assist. Prof. Dr. | Male | 37 | 15 | 1 |
| Nevşehir Hacı Bektaş Veli University | Assist. Prof. Dr. | Female | 33 | 8 | 4 |
| Cumhuriyet University | Assist. Prof. Dr. | Female | 32 | 8 | 5 |
| Hacettepe University | Dr. | Male | 46 | 22 | 7 |

on prosody in educational music, on the frequency feature of the voice, on teaching the song repertoire about certain days and weeks, and on teaching the song repertoire about national, religious and spiritual days.

When the competencies that primary school teacher s are expected to master at the third grade level are examined, it is seen that the teacher is to have knowledge on teaching song and the ability to sing correctly (chorus) and voice and breathing exercises, on prosody and rhythm in educational music, on music and movement coordination and body percussion, on vocal on the feature of frequency, on speed and loudness in music, on different types of music, on types of instruments, on folk dances and music, on transforming different melodies into dance and play, on teaching the song repertoire about certain days and weeks, and on national, religious and spiritual days, on teaching the song repertoire about these days. In addition, the teachers at the third-grade level are supposed to be able to create simple musical instruments, produce rhymes and teach how to create rhymes, produce melody and teach how to create melody, establish a relationship between music and drama, and manage drama activities.

As the number of activities increases at the fourth-grade level, which is the last level of primary school, the musical competencies expected from primary school teacher s increase as well. When the expected competencies at the relevant grade level are examined, the teachers are supposed to have knowledge on teaching songs and the ability to sing correctly, on being able to sing together (chorus), on the frequency feature of the voice, on speed and loudness in music, on teaching song repertoire for certain days and weeks, on prosody in educational music. They are expected to have knowledge on music and movement coordination, body percussion and dance, on different types of music, on teaching the song repertoire about Atatürk and on teaching the song repertoire about national, religious and spiritual days. In addition to the competencies expected at the knowledge level, primary school teachers are supposed to be proficient in musical literacy (basic note knowledge, string knowledge, rhythm knowledge, time marker and measure knowledge, etc.), recognizing, using and teaching rhythm instruments, recognizing and distinguishing simple and inaccurate measures and teaching, creating and teaching simple rhythm patterns, producing and teaching melody, establishing a relationship between music and drama, managing drama activities, using the notation programs on interactive boards, and having technical knowledge about the stages of composing educational music.

Based on the activities in the music textbooks at the primary school level, the musical competencies expected from the primary school teacher s were specified at the grade level. There are different competencies as well as common competencies at each grade level. The musical competencies that a primary school teacher is expected to possess for the content of all four grade levels are shown in Table 3.

When Table 3 is examined, it has been determined that 22 competencies are expected from a primary school teacher based on the activities in the music textbooks at the primary school 1st, 2nd, 3rd and 4th grade levels. In other words, there are 22 different competencies that a primary school teacher must possess in order to carry out the activities in music lessons during primary school. When the content of the qualifications is examined, it is seen that there are quite technical and professional competencies.

### Findings and Discussion Regarding the 2nd Research Question

The content of the "music teaching" course taught in the seventh semester of the classroom teaching undergraduate program, which was put into effect by the Higher Education Council in 2018, is explained. In line with this explanation, inferences were made about the competencies that the prospective teachers who graduated from the classroom teaching program will have for the field of music. Related competencies are listed in Table 4.

As can be seen in Table 4, 9 types of competencies expected to be possessed by the primary school teacher s as a result of the "music teaching" course they took during the undergraduate period were determined. Comments on these competencies are also given below.

The competency of recognizing music teaching methods and techniques contains a wide content in itself. In this direction, in order to realize a qualified music education, it can be basically said that basic approaches and methods such as Orff, Dalcroze, Kodaly, Suzuki and oral song teaching should be learned. In addition to the theoretical learning, it will be meaningful to internalize the relevant approaches and methods at a level that can be applied with the students in the classroom and to carry out practical activities related to this in the lesson.

Considering the competence of recognizing notation teaching techniques, it can be said that primary school

**Table 3.** Musical competencies expected by primary school teachers for the contents of all class levels

| No | Musical competencies |
|---|---|
| 1 | Must have knowledge on sound, sound formation, sound sources and sound types and breathing exercises. |
| 2 | Must have knowledge of music and movement coordination and body percussion. |
| 3 | Must have knowledge of instrument types. |
| 4 | Must be able to create simple musical instruments. |
| 5 | Must have knowledge on rhythm, recognize, use and teach rhythm instruments, and be able to create/teach simple rhythm patterns. |
| 6 | Must have knowledge of speed and loudness in music. |
| 7 | Must have knowledge about being able to sing together (choir). |
| 8 | Must knowledge about teaching the song repertoire about certain days and weeks. |
| 9 | Must have knowledge of the song repertoire about Atatürk. |
| 10 | Must have knowledge of different types of music. |
| 11 | Must have knowledge on prosody in educational music, have technical knowledge about the stages of composing educational music and guide students in this regard. |
| 12 | Must have knowledge about the frequency feature of the voice. |
| 13 | Must have knowledge about teaching the repertoire of songs about national, religious and spiritual days. |
| 14 | Must have knowledge on teaching singing and the ability to sing correctly. |
| 15 | Must be able to produce rhymes and teach how to create rhymes. |
| 16 | Must be able to produce melody and teach how to create melody. |
| 17 | Must have knowledge of folk dances and music. |
| 18 | Must be able to establish a relationship between music and drama and to manage drama activities. |
| 19 | Must have knowledge about transforming different tunes into dance and play. |
| 20 | Must have musical literacy (basic note knowledge, string knowledge, rhythm knowledge, time marker and measure knowledge, etc.). |
| 21 | Must recognize, distinguish and teach simple and inaccurate measures. |
| 22 | Must be able to use and teach notation programs on interactive boards. |

teacher candidates should have the knowledge of notation, also known as basic music literacy. In this point; basic information such as key, string, the places of the notes on the string, the duration values of the notes, the rest signs, the number of measures, and simple-compound-mixed measures should be acquired by the primary school teacher. In addition, it may be necessary to carry out sufficient theoretical and practical studies with the primary school teacher candidates in order to transfer the information to the students at the primary school level and to plan appropriate methods and techniques for this.

**Table 4.** Competencies in the content of the 2018 classroom teaching undergraduate program music lessons

| No | Competencies |
|---|---|
| 1 | To be able to recognize music teaching methods and techniques |
| 2 | To be able to recognize notation teaching techniques |
| 3 | To be able to arrange songs suitable for children with Orff instruments |
| 4 | To be able to use instruments effectively in song teaching |
| 5 | To be able to establish the relationship between play, dance, drama, music and speech. |
| 6 | To be able to establish the relationship between music and aesthetics |
| 7 | To be able to have an idea about the development of musical taste |
| 8 | To be able to relate music lesson activities with other disciplines |
| 9 | To be able to recognize the activities and practices related to the primary school music program. |

The competency of arranging songs suitable for children with Orff instruments has been established in line with the sentence in the undergraduate program: "Organizing songs for children with Orff instruments by making use of rhythm and melody" (HEC, 2018b). At this point; in order to make the relevant arrangements, it can be said that it is necessary to know basic Orff instruments such as rhythm sticks, maracas, xylophone, metallophone, bongo, castanets, tambourine with bells and to carry out practical studies to use them. In addition, it can be seen as a necessity for the primary school teacher to have a sufficient level of musical ear and basic musical literacy in order to arrange the songs.

When we look at the ability to use instruments effectively in song teaching, it is striking that it has a deep content. In order for the instrument to be used effectively in song teaching, primary school teacher candidates must first have the ability to perform at least one instrument at a medium or good level.

In order to establish the relationship between play, dance, drama, music and speech, which are disciplines in their own right; first of all, it is necessary to understand and internalize each discipline separately. It is important to comprehend the basic information about these disciplines, which have a comprehensive content, during the course and to carry out exemplary practices for establishing interdisciplinary relations in terms of gaining this competence.

Considering the competencies of establishing the relationship between music and aesthetics and having an idea about the development of musical taste, it would be meaningful for primary school teacher candidates to make sense of the relationship between music and aesthetics, which contains a philosophical background, and to have an idea about creating musical taste in students at the primary school level.

When the competence of recognizing the activities and practices related to the primary school music program is examined, it can be said that this competence has a similarly deep content. Accordingly, it will be meaningful for

the primary school teacher candidates to have some skills in order to carry out the activities in the textbooks in order to realize a quality education. To illustrate, in order to carry out song teaching, which is determined as a lesson activity, it is expected that the primary school teacher has sufficient theoretical and practical knowledge about singing correctly.

### Findings and Discussion Regarding the 3rd Research Question

In Table 5, the competencies expected from primary school teachers to be able to teach music lessons in primary schools and the competencies that are aimed to be acquired by classroom teachers in the content of the HEC 2018 classroom teaching undergraduate program Music Teaching course are compared. The requirements in music textbooks such as "Must have knowledge on sound, formation of sound, sound sources and sound types and breathing exercises", "Must have knowledge on singing together (choir)", " Must have knowledge on speed and loudness in music", "Must know the repertoire of songs about Atatürk." are not among the qualifications in the HEC undergraduate program. This situation shows that even if the primary school teaching undergraduate music teaching qualifications determined by the Higher Education Council are fully acquired, it is not possible for a classroom teacher to have the full qualifications to teach primary school music lessons.

### Findings and Discussion Regarding the 4th Research Question

In this question of the research, the numerical distribution of the expert opinions and sample expressions regarding the primary school teacher 's music course competencies and the competencies included in the course contents of the classroom teaching undergraduate program are included (Table 6).

**Table 5.** The Comparison of primary school teacher music course competencies and 2018 classroom teaching undergraduate program music teaching course content

| Competencies expected according to music textbooks | Competencies gained according to the content of the classroom teaching undergraduate program music teaching course |
|---|---|
| - | GC 1 |
| EC5, EC20, EC21 | GC 2 |
| - | GC 3 |
| EC3, EC4 | GC 4 |
| EC2, EC17, EC18, EC19 | GC 5 |
| - | GC 6 |
| - | GC 7 |
| EC17, EC18, EC19 | GC 8 |
| EC4, EC5, EC8, EC11, EC13, EC14, EC15, EC16, EC18, EC21, EC22 | GC 9 |

*EC: Expected Competencies
** GC: Gained Competencies

When the expert opinions are examined, it is seen that 6 experts gave negative opinions and 2 experts gave positive opinions about the relevant competence. Some of the expert opinions regarding the acquisition of this competence are as follows;

*It is not possible. The most important variable for this is the duration of the weekly course hours and how long this course hour will last throughout the undergraduate program. The minimum requirement must be at least four hours of class per week, and it must last for at least two years (four semesters) to be qualified. (IN7)*

*I would like pre-service teachers to have a rhythm-oriented approach before teaching singing in their teaching life, so correct management techniques according to measurement units are very important for me. I think that the administration and teaching of the National Anthem is more important than teaching singing. It is impossible for them to have technical knowledge and skills as a music teacher, but I think it's possible because I put a lot of effort into teaching songs and the ability to sing together within the scope of the course I teach. (IN2)*

When the expert opinions in Table 7 are examined, it is seen that 5 experts gave a negative opinion and 3 experts gave a positive opinion on the relevant competence. Some of the expert opinions regarding the acquisition of this competence are as follows;

*Absolutely yes, I will make no concessions on that. (IN2)*

*Singing in practice, performing in practice and knowing its theory are two different things. Knowing its theory and being able to understand and apply it correctly is another thing. As information, maybe he can explain it by reflecting it on the slide and doing a couple of activities, but internalizing it and turning it into a musical skill and performance, the time is not enough. When there are two semesters, maybe the first semester is*

**Table 6.** Opinions of Instructors on "primary school teacher s' ability to acquire skills in teaching songs and making them sing together (choir) within an academic year"

| Instructor opinion | Participants | *f* |
|---|---|---|
| Positive | IN2, IN4, | 2 |
| Negative | IN1, IN3, IN5, IN6, IN7, IN8 | 6 |
| Indecisive | - | - |
| Total | | 8 |

**Table 7.** Opinions of Instructors on "primary school teacher s' ability to acquire knowledge of musical literacy including subjects such as notes, string knowledge, rhythm knowledge, time markers, measure knowledge in an academic year"

| Instructor opinion | Participants | *f* |
|---|---|---|
| Positive | IN1, IN2, IN6 | 3 |
| Negative | IN3, IN4, IN5, IN7, IN8 | 5 |
| Indecisive | - | - |
| Total | | 8 |

*theoretical, the second semester is practical, but it's still insufficient. They get stuck on the border between knowing and putting them into practice. (IN4)*

When the opinions of the experts in Table 8 are examined, it is seen that 6 experts gave negative opinions and 2 experts gave positive opinions on the relevant competency. Some of the expert opinions regarding the acquisition of this competence are as follows;

*Sound, the structure of the sound is not a very difficult subject, one period is enough for these subjects. (IN4)*

*The primary school teacher cannot be expected to learn all these gains in one semester and then teach them later. (IN8)*

When the opinions of the experts in Table 9 are examined, it is seen that 7 experts gave a negative opinion and 1 expert gave a positive opinion on the relevant competency. Some of the expert opinions regarding the acquisition of this competence are as follows;

*This competency can be acquired over a period of time. (IN6)*

*One training period is definitely not enough for this equipment. It can be gained to a certain degree with a 2-year training program of at least four hours a week. (IN7)*

When the opinions of the experts in Table 10 are examined, it is seen that 4 experts gave negative opinions and 4 experts gave positive opinions on the relevant competence. Some of the expert opinions regarding the acquisition of this competence are as follows;

*He can recognize instruments, especially Orff instruments, in one semester. He can gain the ability to say the names of the instruments and know how to play them, but cannot perform fully in terms of playing melodious instruments. He can play instruments such as tambourine, steel triangle, rhythm stick, maracas, but metallophone, xylophone or piano. It is not possible for him to play melody and musical instruments. (IN8)*

*It is not possible. These skills must be taught in at least two semesters of education, one theoretical semester and one applied semester. (IN3)*

When the expert opinions in Table 11 are examined, it is seen that 5 experts gave a negative opinion and 3 experts gave a positive opinion on the relevant competence. Some of the expert opinions regarding the acquisition of this competence are as follows;

*This can also be done by associating simple rhythm patterns with the names of fruits and vegetables, let's make a fruit salad, let's make a pizza, find the weight of what we put in it. As long as we do not switch to the melodic side, I think the class teachers are not bad at all. (IN4)*

*Again, too much is expected. For this, it is also very important whether Orff instruments are present in the music lessons in the teaching department. For example, there is no such opportunity at the university I attended. I make use of visuals while teaching these, children do not have the chance to learn this by touching and touching. Let's say we talk about raising a teacher in a university with an Orff instrument, again it is not enough because we cannot play these instruments without rhythm knowledge and read rhythm notes, and we cannot expect them to accompany those songs before their musical repertoire is formed. (IN5)*

When the expert opinions in Table 12 are examined, it is seen that 3 experts gave negative, 4 experts positive, and

**Table 8.** Opinions of Instructors on "primary school teacher s' ability to acquire sound, sound formation, sound sources, sound types, the pitch of sound and breathing exercises in an academic year"

| Instructor opinion | Participants | *f* |
|---|---|---|
| Positive | IN2, IN4, | 2 |
| Negative | IN1, IN3, IN5, IN6, IN7, IN8 | 6 |
| Indecisive | - | - |
| Total | | 8 |

**Table 9.** Opinions of Instructors on "primary school teacher s' ability to acquire the subjects of music and movement coordination and body percussion in an academic year"

| Instructor opinion | Participants | *f* |
|---|---|---|
| Positive | IN6, | 1 |
| Negative | IN1, IN2, IN3, IN4, IN5, IN7, IN8 | 7 |
| Indecisive | - | - |
| Total | | 8 |

**Table 10.** Opinions of the Instructors on "primary school teacher s' knowledge about instrument types and their ability to create simple musical instruments in an academic term"

| Instructor opinion | Participants | *f* |
|---|---|---|
| Positive | IN4, IN7, IN8, IN5 | 4 |
| Negative | IN1, IN2, IN3, IN6 | 4 |
| Indecisive | - | - |
| Total | | 8 |

**Table 11.** Opinions of the instructors on "primary school teachers' knowledge about rhythm, recognizing and using rhythm instruments, teaching how to use them and creating/ teaching simple rhythm patterns in an academic term"

| Instructor opinion | Participants | *f* |
|---|---|---|
| Positive | IN1, IN2, IN4 | 3 |
| Negative | IN3, IN5, IN6, IN7, IN8 | 5 |
| Indecisive | - | - |
| Total | | 8 |

**Table 12.** Opinions of Instructors on "primary school teachers have qualified knowledge about speed and loudness in music in an academic term"

| Instructor opinion | Participants | *f* |
|---|---|---|
| Positive | IN1, IN2, IN4, IN6 | 4 |
| Negative | IN3, IN5, IN7, | 3 |
| Indecisive | IN8 | 1 |
| Total | | 8 |

1 expert undecided opinions on the relevant competency. Some of the expert opinions regarding the acquisition of this competence are as follows;

*Even in music teachers, the concepts of speed and loudness can be confused. They fall into a handicap such as the deep voice is slower and the low voice is faster. I think this can be confused with classroom teaching. (IN4)*

*The concepts of speed and loudness in music can be gained theoretically in a period. However, it must be said that too many musical works must be played in order to gain them practically. It is not possible to acquire this in a qualified manner in a single period. (IN7)*

*He can learn some of the terms speed and loudness. However, learning them in a qualified way is open to discussion. Therefore, I cannot give a definite answer on this subject. (IN8)*

When the opinions of the experts in Table 13 are examined, it is seen that 4 experts gave negative opinions and 4 experts gave positive opinions on the relevant competence. Some of the expert opinions regarding the acquisition of this competence are as follows;

*Most of the prospective teachers do not know the specific days and weeks. I have to teach them first and then teach songs. At this point, it is not possible for me to teach enough songs. (IN1)*

*I want them to write at least three songs for certain days and weeks in both midterm and final exams. They complete the course by having a repertoire of songs about Atatürk and for all specific days and weeks. It is possible. (IN2)*

When the opinions of the experts in Table 14 are examined, it is seen that all experts gave negative opinions on the relevant competency. Some of the expert opinions regarding the acquisition of this competence are as follows;

*It is not possible. We cannot even teach this to students in music lessons. It is never possible; these are very utopian things. (IN5)*

*Impossible, not possible. There is no such time. (IN2)*

When the opinions of the experts in Table 15 are examined, it is seen that 7 experts gave a negative opinion and 1 expert gave a positive opinion on the relevant competency. Some of the expert opinions regarding the acquisition of this competence are as follows;

*When I delivered classes in the special education department, you know that special education teachers are actually primary school teacher s working with special needs, I taught them how to compose. I taught Do'dando to write notes and words in various ways in accordance with the 4/4 system, and very good things came out. They are very successful in writing lyrics. Actually, I made them inclined to compose, not to compose. I gave lectures but I am not sure about its sustainability, I do not know what the students did afterwards. I believe that these studies can be done in a semester. (IN4)*

*It is not possible to expect primary school teacher s to do this in one education period in an area where even students with vocational music education cannot exhibit highly qualified products as a result of serious knowledge. It is impossible to achieve these goals in a qualified way. (IN7)*

When the opinions of the experts are examined (Table 16), it is seen that 7 experts gave a negative opinion and 1 expert gave a positive opinion on the relevant competency. Some of the expert opinions regarding the acquisition of this competence are as follows;

*I did these in my class. It can be done. The nursery rhyme is easier because the melody line won't be too much. (IN4)*

*They know rhymes, but they do not know how to produce. It is impossible for them to produce melodies and teach them to produce them in the allocated time. (IN2)*

When the expert opinions in Table 17 are examined, it is seen that 4 experts gave negative, 2 experts positive and

**Table 13.** Opinions of instructors on "primary school teachers have a song repertoire about atatürk as well as certain days and weeks in an academic term"

| Instructor opinion | Participants | *f* |
|---|---|---|
| Positive | IN2, IN4, IN6, IN8 | 4 |
| Negative | IN1, IN3, IN5, IN7 | 4 |
| Indecisive | - | - |
| Total | | 8 |

**Table 14.** Opinions of Instructors on "primary school teacher s' ability to learn 91 songs in primary school music textbooks in a qualified way in an academic year"

| Instructor opinion | Participants | *f* |
|---|---|---|
| Positive | - | - |
| Negative | IN1, IN2, IN3, IN4, IN5, IN6, IN7, IN8 | 8 |
| Indecisive | - | - |
| Total | | 8 |

**Table 15.** Opinions of Instructors on "primary school teacher s' having knowledge on prosody in educational music, having technical knowledge about the stages of composing educational music and guiding students in an academic term"

| Instructor opinion | Participants | *f* |
|---|---|---|
| Positive | IN4, | 1 |
| Negative | IN1, IN2, IN3, IN4, IN5, IN6, IN7 | 7 |
| Indecisive | - | - |
| Total | | 8 |

**Table 16.** Opinions of Instructors on "primary school teacher s' ability to produce melody, to teach how to produce melody, to produce rhymes and to teach rhyme production within an academic term"

| Instructor opinion | Participants | *f* |
|---|---|---|
| Positive | IN4 | 1 |
| Negative | IN1, IN2, IN3, IN5, IN6, IN7, IN8 | 7 |
| Indecisive | - | - |
| Total | | 8 |

2 experts undecided opinions on the relevant competence. Some of the expert opinions regarding the acquisition of this competence are as follows;

*A very qualified skill cannot be expected in a one-semester course. However, if the primary school teacher candidate has improved himself, a qualified teaching can be provided on these studies. It may vary.(IN8)*

*I take care to give very detailed training on this subject. They can definitely acquire the skills. (IN2)*

*Some students have a special interest in this subject. I can easily gain these students because they have a high tendency and disposition. These students take drama lessons in undergraduate 2, if they can receive drama education in that class with a qualified qualification, they can transfer and reinforce these skills with music education. However, it's not possible only when I speak for the whole class during a period of music class. (IN1)*

When the expert opinions in Table 18 are examined, it is seen that 7 experts gave a negative opinion and 1 expert gave a positive opinion on the relevant competence. Some of the expert opinions regarding the acquisition of this competence are as follows;

*This is again a utopian expectation. Maybe we can expect a normal two-quarter measure, as long as they have ear familiarity, but we hardly teach a music student about a glitchy rhythm in almost a semester, they hardly perceive it. That's why this is a bit far. (IN5)*

*Perhaps, they can teach certain and basic things. (IN6)*

When the expert opinions in Table 19 are examined, it is seen that all experts gave negative opinions on the relevant competency. Some of the expert opinions regarding the acquisition of this competence are as follows;

*These qualifications must first be acquired by music instructors. In-service training programs can be planned. (IN1)*

*No, it is impossible. Both the conditions and the duration are impossible for this. (IN2)*

*This is not possible. Because there has to be a separate lesson, they have to learn it separately, music teachers are already learning this. That's why branch teachers should attend the classes. (IN6)*

When the expert opinions in Table 20 are examined, it is seen that 5 experts gave negative, 2 experts positive, and 1 expert undecided opinions on the relevant competency. Some of the expert opinions regarding the acquisition of this competence are as follows;

*There is a lot of work for the lecturer here. If a teacher who is completely focused on Turkish music, he can stay there, if someone like me is more inclined and knowledgeable in Orff and world music, it may be different. According to this, the answer to the question can be yes or no. (IN4)*

*This competence actually requires an individual knowledge. Apart from music lessons, if he is a good music listener and researcher in his own social life, he does not have to be a music student in order to do this activity. (IN5)*

*I'm trying so that they can gain a culture of musical diversity, but I can't work on every kind of music and folk dances in detail. If I have these activities done, I can't finish covering the basic subjects. (IN2)*

The suggestions obtained from the experts regarding the music teaching competencies of primary school teachers were collected in 3 different categories (Table 21). All

**Table 17.** Opinions of Instructors on "primary school teachers' ability to establish a relationship between music and drama, to manage drama activities, and to transform different tunes into dance and play in an academic term"

| Instructor opinion | Participants | *f* |
|---|---|---|
| Positive | IN2, IN4, | 2 |
| Negative | IN1, IN3, IN6, IN7 | 4 |
| Indecisive | IN5, IN8 | 2 |
| Total | | 8 |

**Table 18.** Opinions of Instructors on "primary school teacher s' ability to recognize, distinguish and teach simple and inaccurate measures in an academic term"

| Instructor opinion | Participants | *f* |
|---|---|---|
| Positive | IN6 | 1 |
| Negative | IN1, IN2, IN3, IN4, IN5, IN7, IN8 | 7 |
| Indecisive | - | - |
| Total | | 8 |

**Table 19.** Opinions of Instructors on "primary school teacher s' ability to use and teach notation programs on interactive whiteboards during an academic term"

| Instructor opinion | Participants | *f* |
|---|---|---|
| Positive | - | - |
| Negative | IN1, IN2, IN3, IN4, IN5, IN6, IN7, IN8 | 8 |
| Indecisive | - | - |
| Total | 8 | |

**Table 20.** Opinions of instructors on "primary school teachers have knowledge about folk dances and music of their own culture, as well as different types of music during an academic term"

| Instructor opinion | Participants | *f* |
|---|---|---|
| Positive | IN5, IN6, | 2 |
| Negative | IN1, IN2, IN3, IN7, IN8 | 5 |
| Indecisive | IN4 | 1 |
| Total | | 8 |

**Table 21.** Experts' recommendations on teacher competencies

| Categories | *f* |
|---|---|
| Lesson should be taught by music teachers. | 4 |
| The hours of music lessons in the classroom teaching undergraduate program should be increased. | 5 |
| The primary school teacher and the music teacher should teach the lesson together. | 1 |

experts made a total of 10 suggestions. Some sample statements regarding expert recommendations are as follows;

*These answers I gave can only be achieved if the instructor dedicates himself to this lesson and constantly gives additional lessons, but it is impossible to study most of them in detail in one semester. Therefore, if primary school teachers continue to attend music lessons, primary school teachers are required to take music lessons for at least three semesters instead of one semester in the undergraduate program. (IN2)*

*When the primary school 1st, 2nd, 3rd and 4th grade music lesson curricula are examined, it is not possible to meet the objectives expected to be gained by the students with a one-semester course taken by the primary school teacher during the undergraduate period. Course curricula contain comprehensive information about music from easy to difficult, from simple to complex, from basic to advanced. For this reason, it is impossible for a primary school teacher who does not have sufficient musical knowledge and experience to acquire this equipment in an academic term. It is necessary for primary school music lessons to be conducted by music teachers in order to form the basis and direction of the student's music life. In addition, since the primary education period is the period when students are directed to science and art centers, gifted/intelligent students are identified and directed to the field, it would be appropriate for music lessons to be conducted by teachers who have had at least four years of music education. (IN3)*

*In order for the primary school teacher to become competent enough to provide the achievements in the music lesson, a prerequisite for the classroom teaching programs is to measure music knowledge. Since this is not done, every student who is entitled to enter this program and receive this education must be provided with all the equipment given above during the four-year undergraduate education. For this, it is ideal to introduce a music education program that spans 2 years. First of all, in the first two years, a regular music education course of 2-4 hours per week (ideally 4 hours) will be given to the students of the classroom teaching department, which will enable them to develop their own musical education, and in the second year, music education will be directed towards teaching. It is ideal to have a program in the curriculum. Besides all these, different elective courses such as singing together, chorus, body music can be added during the semester. (IN7)*

*This program of primary school teachers needs to be rearranged according to their needs. A primary school teacher cannot be expected to know this much information in music education. A music teacher must definitely attend music lessons in primary education. (IN8)*

## DISCUSSION AND CONCLUSION

In this study, it was aimed to determine the music lesson proficiency of the primary school teacher s by examining the primary school music textbooks and the classroom teaching undergraduate program. In addition to this, in order to have an idea about the functioning in practice as well as the official appearance, the opinions of the music education experts who took the music education course of the primary school teacher candidates were obtained. As a result of the analyzes made, it has been determined that 22 competencies determined based on the activities in the primary school music textbooks contain quite a lot of technical, professional knowledge and equipment. In addition, it has been understood that there are 9 competencies in the content of the 2018 Classroom Teaching Undergraduate Program music teaching course accepted by HEC and these competencies are planned to be gained in only one academic term. When these two proficiency tables are compared, it is seen that the expected competencies do not overlap with the competencies to be acquired to a certain extent, and even some expected competencies do not meet the achievements of the music course competencies in the music teaching course content of HEC. Looking at the results obtained from the academicians in the research, it was determined that the experts agreed that the duration of the music teaching course was insufficient and they expressed various opinions about the need for a music teacher to be included in the primary school music lessons.

When all the data gather in this study is taken into account, the quality of music education in primary schools, which is one of the basic levels of education, raises a question mark in mind. Considering the education received by music teachers, who are included in the program with special talent exams and equipped with many lessons such as music literacy, pedagogy, instrument training, within a 4-year intensive education program, the efficacy of a one-semester music teaching course in the classroom teaching undergraduate program is highly questionable.

Şenler (2014) conducted research in order to get a general impression about the teaching of music lessons in primary school, based on the teachers' proficiency in the music lesson, their ability to transfer the achievements determined for the primary school music program to the students, and the efficacy of the music lesson they took during the undergraduate education period. In the research, it was concluded that the teachers did not consider themselves sufficient in transferring 11 of the 21 acquisitions in the primary school music curriculum, and that they could teach other lessons during the music lesson time in order to use this time more efficiently. Despite the fact that there were 2 semesters of music lessons in the HEC program before 2018, the results were so negative, which proves that the competencies cannot be acquired in 1 semester in the program after 2018. In the study by Kale and Gül (2020), which aims to examine the self-efficacy of primary school teacher s in music education, 252 teachers and teacher candidates working in primary schools affiliated to the Uşak Provincial Directorate of National Education were reached. It has been concluded that the studies on the determination of the conformity of the music activities they implement in the school environment to the basics of music education and the determination of the appropriateness of the physical environment in which the activities are held are insufficient. In terms

of the results of the relevant research, it is parallel to this research. Kocabaş (2000) interviewed 350 primary school teacher s in the city center of Izmir in his research aiming to determine the inadequacies of primary school teacher s in music lessons and it turned out that they considered themselves insufficient. Çevik (2011) studied the music teaching self-efficacy of prospective primary school teacher s and worked with 163 teacher candidates and determined their music teaching self-efficacy as "intermediate". The fact that primary school teachers do not see themselves as sufficient and their self-efficacy perceptions are moderate in related studies supports the conclusions made as a result of the analyzes made in this research.

With the expert opinions, it has been concluded that the primary school teacher s can gain proficiency in certain theoretical subjects within a 1-semester education period, but many subjects cannot be covered at all in order to gain them. Experts suggested that it would not be possible for primary school teacher s to acquire the competencies expected in music textbooks with the current allocated time, and that the time should be increased as a solution to this or the lessons should be transferred to music teachers.

Altun and Uzuner (2018) in their phenomenological study with 10 primary school teacher s, concluded that the education received by the teachers in their undergraduate education was only theoretical, the duration of the education was not sufficient and they felt professionally inadequate. Mentis and Afacan (2020) examined the musical knowledge of prospective primary school teacher s in terms of various variables. As a result of the research conducted with 50 pre-service teachers, it was determined that the pre-service teachers were inadequate according to the achievement test that measures the basic music knowledge in school songs, and the levels of playing the block flute and musical reading in the school songs determined within the scope of the study were at medium and weak levels. Relevant studies support the results obtained from this study in terms of their scope and results. With the 2018 program, the lessons that were included in the old program as music for one term and as music teaching for another term were reduced to only one term "music teaching" (Yurdakal, 2018, pp. 1489-1490). The first graduates of this program will be employed this year and will be conducting music lessons in the upcoming period. However, the studies and the consensus of the field experts show that it is not possible for the primary school teacher s to have a qualified qualification in this short time. Primary school music lessons, which have not received the value they deserve from the past and are not taught with sufficient quality, will perhaps become inoperable due to the fact that teachers are less proficient and competent. For this reason, the most important situation that can be suggested is that the music lessons taught in primary schools should be taken from the primary school teachers and left to the professionals (music teachers). In cases where this is not possible, in-service training should be provided to primary school teachers at regular intervals, and different competencies related to the field of music should be gained and their knowledge should be kept up to date. The curriculum of classroom teaching undergraduate program should be redesigned and the duration of the music lesson should be increased to more than one semester. The design should take into account the time period in which each competency, in which theory and practice can be separated, can realistically be acquired.

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