

| Research Article / Araştırma Makalesi |

Analysis of music teacher training programs: Structure of curriculum design in the field of music

Müzik öğretmeni yetiştirme programlarının analizi: Müzik alanı ders program tasarılarının yapısı

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Keywords

1. Music teacher education
2. Program Reform
3. Program development
4. Change

Anahtar Kelimeler

1. Müzik öğretmen eğitimi
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Abstract

Purpose: In this research, 2007 music teacher training program prepared by the Council Higher Education in Turkey and Education Faculty music teacher training program changed under adaptation, quality and accreditation to Bologna process in the field of 2018 European higher education were analysed.

Material and Method: In this study characterised as a “field study” regarding the environment it was carried out, “descriptive” in terms of method and specifically “document analysis”, it was investigated to what extent music teacher training curriculum designs complied with program development principles, and relationships regarding courses defined within the scope of the program and the goals of the subject areas of music education.

Findings: It has been found out that there were not sufficient number of members in the curriculum development committee based on “certain criteria” when amended Music Teaching Program Design was created, and there are contradictions between the scope of the curriculum and definition of courses, and there are significant number of theoretical courses in the curriculum.

Highlights: When examining the goals of courses specified related to the Music Teacher Field, allowing teachers to have in-depth understanding and knowledge on their field, in the four-year program, it was determined that the indicators related to “repeatability”, “permanence” and “progressivity” were very low/poor/insufficient. To conclude, suggestions were made related to the studies on reorganisation, update and amendment of the music teacher training curriculum (2018).

Öz

Çalışmanın Amacı: Bu çalışmada, Türkiye’de Yükseköğretim Kurulu (YÖK) tarafından hazırlanan 2007 müzik öğretmeni yetiştirme programı ve 2018 Avrupa yükseköğretim alanında Bologna sürecine çalışmaları uyum, kalite ve akreditasyon kapsamında değiştirilen Eğitim Fakültesi Müzik Öğretmeni yetiştirme Programlarının analizi yapılmıştır.

Materyal ve Yöntem: Yapıldığı çevre bakımından “alan araştırması”, yöntemi bakımından genelde “betimleme”, özelde “doküman incelemesi” niteliğinde olan bu çalışmada, müzik öğretmenliği program tasarılarının; program geliştirme esaslarına uygunluk derecesi, program kapsamında tanımlanan ders alanları ve müzik eğitimi konu alanlarının hedefleri bakımından ilişkileri araştırılmıştır.

Bulgular: Değiştirilen Müzik öğretmenliği Program Tasarısı oluşturulurken, program Geliştirme Kurulunun “belirli ölçütlere” uygun yeterli sayıda üyelerden oluşturulmadığı, program kapsamı ve derslerin tanımlanması arasında uyumsuzluklar ve programda önemli derecede kuramsal içerikli derslere bir yönelim olduğunu göstermektedir.

Önemli Vurgular: Öğretmen adaylarının derin öğrenmelerine katkı sağlayan Müzik Öğretmenliği Alanına (MÖA) ilişkin tanımlanan derslerin hedefleri açısından dört yıl süreli ilişkileri incelendiğinde, “tekrarlanırlık”, “süreklilik” ve “aşamalılık” ilişkileriyle ilgili göstergelerin çok düşük/zayıf/yetersiz düzeyde olduğu gözlenmiştir. Sonuç olarak, Müzik öğretmeni yetiştirme programının (2018) yeniden düzenleme, güncelleme ve değiştirme çalışmalarına ilişkin öneriler getirilmiştir.

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INTRODUCTION

The process of music teacher training can be carried out with “regular-planned-methodical” interactions, with certain curricula carried out by music trainers with certain qualifications. A curriculum development process includes the stages of preparation, testing, evaluation and correction (Uçan, 2005). It is an expected matter that music teacher training curricula are updated, organized or a comprehensive change is made on the grounds of certain reasons. As a reflection of this, in the last quarter of the prior century, three drafts of music teaching curricula related to the training of music teachers were put into force in Turkey.

The first one of these curricula is teacher training program, which was developed within the framework of the 1998-YOK (Council of Higher Education)-World Bank National Education Development Project and centralized by being reduced to a single standard model. Among the reasons or preparation/development of these programs are to correct the structure and content problems related to the fields in teacher training programs, rectify the methodology deficiencies, ensure standardization within the curricula, establish pedagogic theory-practice balance, support the education faculties in terms of printed-written-recording tools, redefine the structural changes of the departments (Berki & Karakelle, 2009; Kalyoncu, 2005; Özgül, 2001, 2014; YÖK, 1997, 1998). As a result of this structural change, the music and art education programs, which were defined as two separate departments, were re-defined as the department of music education and the department of art education, and were combined under Fine Arts Education in Faculty of Education. The music teacher training program, which was reduced to a single model within the scope of YOK (Council of Higher Education)-World Bank Project, was in force from 1998 to 2007.

The second one of the programs is teacher training programs updated in 2007. Among the reasons of updating the programs of the council of higher education are to redefine the competencies of teacher education, fulfilling the requests of 8-year compulsory primary education institutions, redefine the teaching method, course duration, measurement-evaluation criteria by determining the subject areas to be included in the curriculum to meet the learning outcomes within the scope of the European Higher Education Area (YÖK, 2007). While updating the curricula, in accordance with the data obtained from academic activities organized by the Ministry of Education and universities and the recommendations of field experts; instead of completely changing the programs, the necessary amendments have been made on the existing programs in force.

The third one of the programs is teacher training programs amended in 2008. Approaches that stand out as the ground of the reorganization of the Higher Education Council's curriculum can be summarized as follows. Compliance of teacher training undergraduate programs with the new curriculum prepared by the Ministry of National Education and eliminating the noncompliance of Farabi, Mevlana and Erasmus student and academic staff exchange programs, lateral transfers, double major practices, weekly course hours, course credit and ECTS. In addition, accelerating quality and accreditation efforts of Teacher Training and Educational Sciences and compliance of the programs related to the Bologna Process in the field of European Higher Education (YÖK, 2018).

After 2018 teacher training undergraduate programs came into force, a number of research raised up some criticism, discussion and recommendations on it in various dimensions both related to the draft and its practice. Some of the criticisms are as follows: while preparing the new curriculum, the deficiencies and insufficiency stated in the previously prepared curriculum were not taken into consideration, the basic principles of curriculum development were not followed, the credit/hours of the compulsory field courses were significantly reduced, they were defined as elective field courses or the courses were not included in the curriculum. (Dağtekin & Zorluoğlu, 2019; Kalaycı & Baysal, 2019; Tokcan & Tangülü, 2019; Uçan, Saydam, & Çevik, 2018; Ulubey & Başaran, 2019, Yurdakul, 2018). To sum up, the studies, the criticism and recommendations focus most on the adjustments made in teacher training programs related to field courses that contribute to the in-depth learning of teacher candidates. Finally, it was discussed in the General Assembly of Higher Education dated 10.08.2020 and the Higher Education Council made the following statement on the reorganization of teaching programs.

“In recent periods, many steps have been taken, adjustments have been made and positive developments have occurred in the direction of the objectives we have set in higher education. It is considered to be the right preference that the development and update studies of teacher training undergraduate programs at the Faculties of Education/Educational Sciences should be carried out by related higher education institutions by considering the Teaching Profession Competencies specified by Turkey Qualifications Framework and the Ministry of National Education. Because curriculum development in education is a dynamic and continuous process. Our universities have sufficient capacity to manage this dynamic process and our academic members are qualified on program development and update.

In this regard, this issue was discussed at the Higher Education General Meeting on 10.08.2020 and the decisions taken by the Higher Education General Meeting on 12.04.2018 were cancelled while the following decisions were taken;

Regarding the course categories, the classification of “Field Education Courses, Professional Teaching Knowledge Courses and General Culture Courses” should be considered,

Related committees of higher education institutions are authorized in specifying the courses in teacher training programs and their credits provided that the ranking in course number, course credit/hours should be taken into consideration.”

Based on the explanations made above, an analysis of 2007 and 2018 music teacher training curricula was made in this study in accordance with the explanations made by the Council of Higher Education to contribute to the works of the reorganization of the music teaching program. In this study characterised as a “field study” regarding the environment it was carried out, “descriptive” in terms of method and specifically “document analysis”, it was attempted to search for answers for the following questions:

Problems

1. To what extent does 2018 Music Teacher Curriculum design comply with program development principles?
2. Which course fields/types are included in the Music Teacher Program?
 - 2.1. Which course fields/types are included in the 2007 Music Teacher Program?
 - 2.2. Which course fields/types are included in the 2018 Music Teacher Program?
3. What kind of a relationship is there between Music Teacher Programs and the goals of “subject areas of field education”?
 - 3.1. What kind of a relationship is there between 2007 Music Teacher Program and the goals of “subject areas of field education”?
 - 3.2. What kind of a relationship is there between 2018 Music Teacher Program and the goals of “subject areas of field education”?

METHOD

Research Design

In this investigation, the document analysis, complying with the qualitative research design, was utilised regarding the analysis of Music Teacher Training Curriculum designs at Education Faculty, Fine Arts Education Department, prepared in 2007 and 2018. In this study, the Music Teacher Training Curriculum designs at Education Faculty, Fine Arts Education Department, prepared in 2007 and 2018 and which are still used, were analysed. The document analysis from the qualitative research designs was administrated in the study. The document analysis is defined as the analysis of written documents containing information and evidence about the phenomena and events related to the subject examined within the scope of the research (Creswell 2009; Yıldırım & Şimşek, 2011) and to provide new data from documents through various verbal, numerical, graphic and pictorial data as a result of analysis (Özkan, 2019). Any document analysis study may cover the following documents: archive documents, official documents, regulations and directives, school improvement programs, curricula, student records, student assignments and exams, teacher textbooks, in-school and out-of-school correspondence, news published in the media about the school (Merriam, 2018; Özkan, 2019; Patton, 2014; Yıldırım & Şimşek 2011). The document analysis enables to provide different or alternative thoughts, approaches and suggestions by discovering, examining, describing, explaining, arranging, interpreting and predicting existing records and documents related to a research subject (Creswell, 2009; Uçan, 1996; Wallen, Fraenkel, & Hyun, 2012) and by evaluating general tendencies for the existing case.

Data Sources

The data sources of this research covered the documents and information regarding two music teacher training curricula published by the Council of Higher Education, which are still implemented in music teacher training and which are still effective. These programs are 2007 Faculty of Education Music Teacher Training Undergraduate Program and 2018 Faculty of Education Music Teacher Training Undergraduate Program.

Data Analysis and Assessment Process

Three approaches/problems were determined regarding “the structure analysis” of Music Teaching Program designs. The analysis method for each of these problems is provided below in detail.

For the solution to the first problem, a literature review was conducted to specify the compliance level of the principles for preparation/development of a program design, thus, three dimensions/criteria (preparation committee, study group, advisory board) covering the disciplines to be used were determined (Demirel, 2020; Demeuse & Strauven, 2016; Fer, 2020; Uçan, 1996). The Music Teaching Program designs were evaluated by using the principles for program development and the criteria of which compliance levels were identified.

Regarding the solution to the second problem, the weight of the course fields included in the 2007 and 2018 music teaching program within the training program was determined by calculating the durations and percentage values granted to these fields in the program. The data obtained from these two programs are provided and explained in Figure 1 and Figure 2.

For the solution to the third problem, the indicators predicted to be included in a program design and being an integral part of the structure they belong to were specified. These indicators were identified as follows: “repeatability”, “permanence”, “progressivity” “facilitating prerequisite” (Demirel, 2020; Ertürk, 2017; Oliva & Gordon 2018; Özgül, 2014; Uçan, 1996). 2007 and 2018 music training programs were given in two tables regarding the courses in the Music Teaching program. The findings in the table were interpreted based on the determined indicators.

FINDINGS

1. The compliance level of the 2018 Music Teaching Program design to the program development principles

The indicators and criteria regarding the formation of Program Draft Development Board of the 2018 Music Teaching Program are provided in Table 1.

Table 1. 2018- The formation of Program Draft Development Board of the 2018 Music Teaching Program

Expected	Observed
1. Appointment of members with required qualification of the draft preparation board and working groups	YÖK academic members, MEB representatives
2. Creation of separate “study groups” for each primary subject fields of Music	Partially
3. Program advisory board /group (Members to be appointed)	
Educational sociologist	-
Educational psychologist	-
Educational philosopher	-
Curriculum development expert	-
Educational economist	-
Educational technologist	-
Assessment expert	-
Communication expert	-
Education planner	Available (a faculty member)
State Planning Organization (SPO) experts	-
Representative of the relevant organization	Available (a representative at the higher education institution)

Reference: Demirel, 2020; Demeuse & Strauven, 2016; Ertürk, 2017; Fer, 2020, Uçan, 1996.

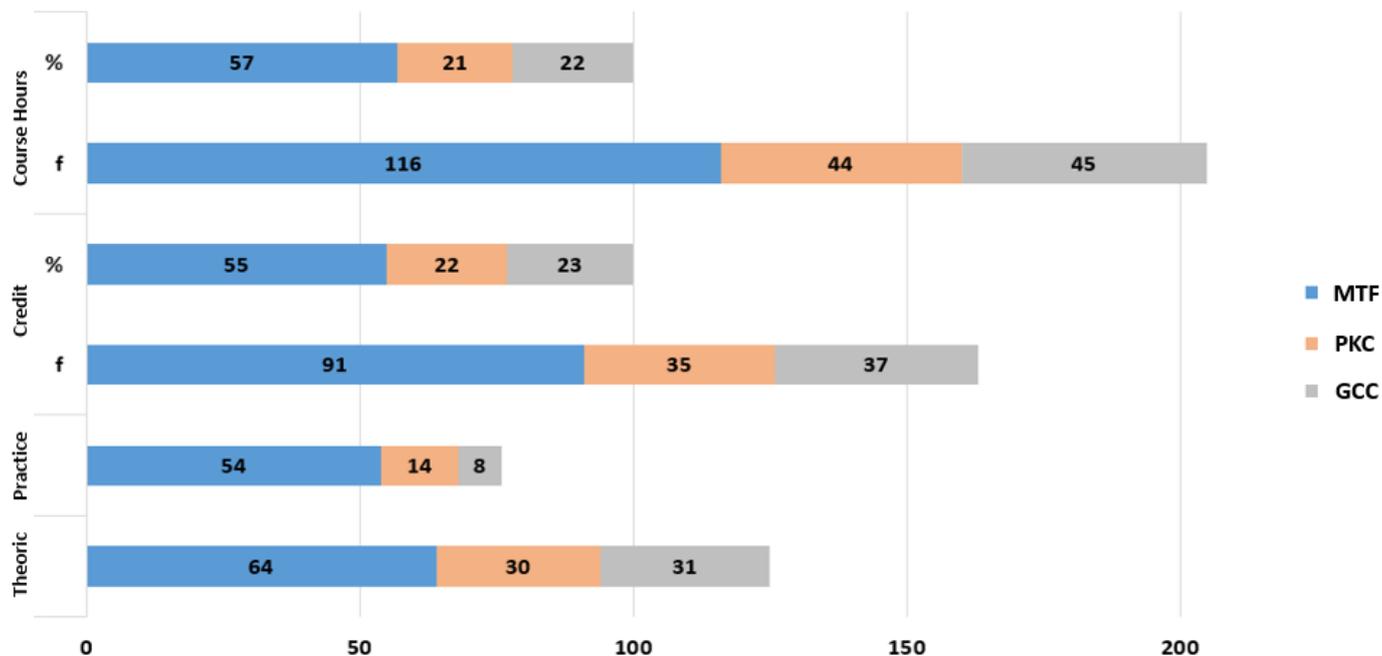
As seen in Table 1., in the 2018-Music Teaching Program update studies, “six faculty members from different universities, MEB teacher training and education representatives were appointed in the program draft preparation board and study groups of “the field of Music”. A separate “study group” has been partially created for each of the main subject areas of the music field. While an education developer was assigned for the program advisory board/group, “representative of related institution” was appointed on behalf of the Council of Higher Education. In addition, the “representative of the related institution” carried out program development/update studies on behalf of the Council of Higher Education (YÖK, 2018).

2. Course Fields Defined in Music Teaching Programs

While course types, total course hours/credits of the 2007 Music teaching program, the weight of Music teaching field in the department program is demonstrated in Figure 1, course types, total course hours/credits of 2018 Music teaching program, the weight of Music teaching field in the department program are shown in Figure 2.

2.1. Course Fields Defined in the 2007 Music Teaching Program

As seen in Figure 1, the 2007 Music Teaching Program Courses are classified into three groups: Music teaching field (MTF), professional knowledge course (PKC), General culture courses (GCC). Music teaching field (MTF) has the highest rate with 91 credits (55%) and 116 course hours. It is seen that GCC (23%) and PKC (22%) course fields have equal rates in the program. In the 2007 Music teaching program, while 62,18% of the courses are theoretical, 37,81% of them are applied.

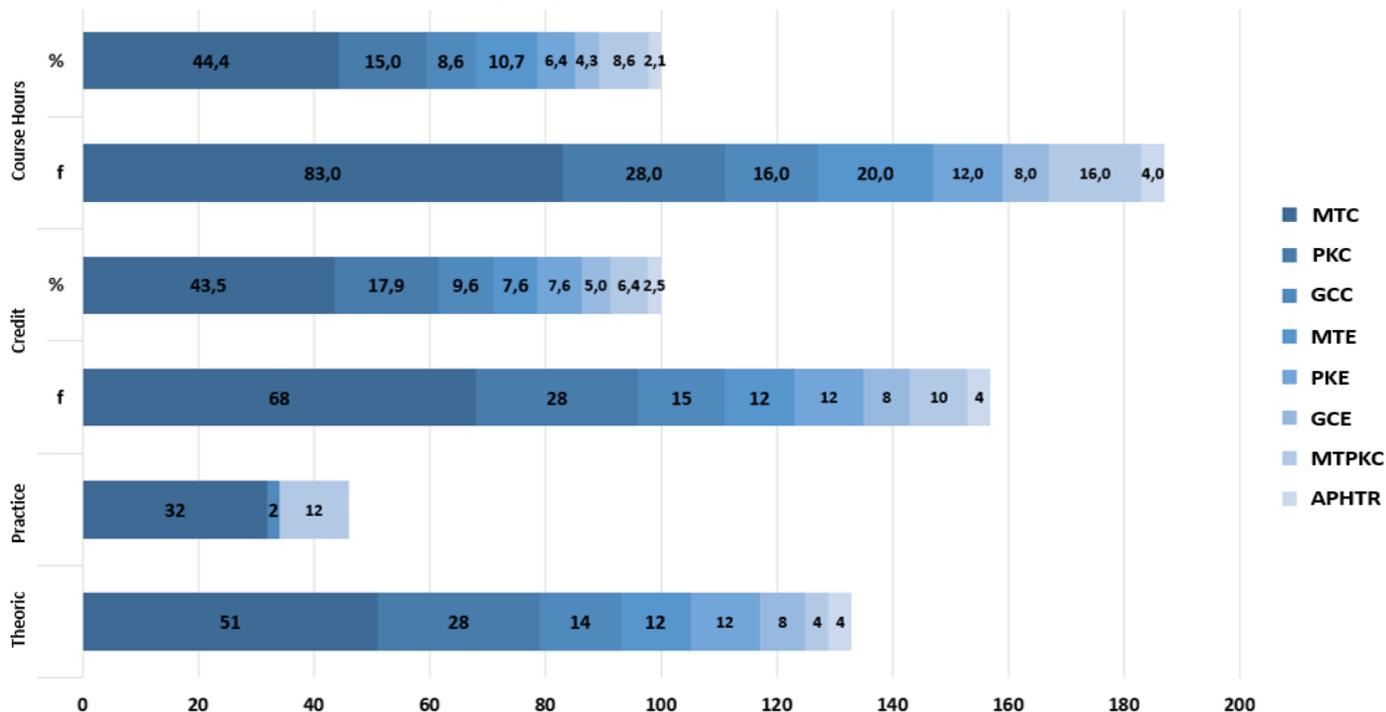


MTF: Music teaching field courses PKC: Profession knowledge courses GCC: General culture courses

Figure 1. Distribution of the courses in the 2007 Music Teaching Program by fields

2.2. Course Fields Defined in the 2018 Music Teaching Program

As it is observed in Figure 2, the 2018 Music Teaching Program is classified into eight groups regarding course types as follows: Music teaching compulsory (MTC), Professional knowledge compulsory (PKC), General culture compulsory (GCC), Music teaching elective (MTE), Professional knowledge elective (PKE), General culture elective (GCE), Ataturk’s Principles and History of Turkish Revolution (APTHR), Music teaching professional knowledge compulsory (MTPKC). In the program, the rates of compulsory courses in groups are as follows: MTC (43,5%), PKC (17,9%), GCC (9,6%), MTPKC (6,4%). When examining the rates of compulsory courses in the program, it is seen that while there are most compulsory courses in MTC, MTPKC has the least number of compulsory courses. It is observed that the course fields of MTE and PKE have equal percentage regarding elective courses, there are less elective courses in the course field of GCE. All course field has a minimum share in the program. While 74,30% of the courses are theoretical in the 2018 Music Teaching Program, 25,69% of the courses are applied.



MTC: Music teaching compulsory, PKC: Professional knowledge compulsory GCC: General culture compulsory, MTE: Music teaching elective, PKE: Professional knowledge elective, GCE: General culture elective, APTHR: Ataturk’s Principles and History of Turkish Revolution, MTPKC: Music teaching professional knowledge compulsory.

Figure 2. Distribution of the courses in the 2018 Music Teaching Program by fields

3.The Relationships Among Music Teaching Programs Regarding the Goals of “Field Education Subject Areas”

Relationships of 2007 and 2018 music teaching program drafts with the first, second, third and fourth year designs regarding the goals of the field education subject areas are provided in Table 2. and Table 3.

3.1.Relationships of the 2007 music teaching program regarding field education subject areas (objectives)

Relationships of the 2007 music teaching program draft with the first, second, third and fourth year designs regarding the subject areas and their goals are given in Table 2. As it is seen in Table 2, two (Piano and individual instrument) of six subject areas in the first year program draft have extensions at the end of the fourth year, one (Musical hearing literacy) of these six subject areas has extensions until the first term of the fourth year, one (Chorus) of these six subject areas has extensions starting in the second term of the first year until the second term of the fourth year. In addition, two other subject areas (Individual vocal training and school instruments) continue until the end of the first term of the second year (3 terms).

Of the three subject areas in the second year program, while one of them (Harmony and Counterpoint Accompaniment) continues until the end of the third year, another (Traditional Turkish Folk Music) lasts till the end of the second year. The electronic Organ Training course is provided only for one term.

Among the six subject areas in the third year program, (Orchestral/Chamber music) continues until the end of the fourth year, (Traditional Turkish Classical music) is given until the end of the third year. While two other subject areas (Playing Accompaniment and Educational Music Repertoire) are provided only for one term in the fifth term, the last two subject areas (Instrument maintenance and repair knowledge, Music Types) are taught only for one term in the sixth term.

Of the four subject areas in the fourth year program, (Special teaching methods) is given until the end of fourth year/both terms, (Turkish Music Polyphony) is described as a course taught only in one term. Another two subject areas (Preschool music education general approaches and Educational Music Composing) are defined to be one-term courses given in the eighth term.

In the first, second, third and fourth year Music Field drafts of the 2007 Music Teaching program shown in Table 2, it is seen that the indicators of the courses of “Piano and individual instrument education, Musical hearing literacy, Chorus” regarding “repeatability”, “permanence”, “progressivity” and facilitating prerequisite are found to be significantly good/sufficient. These indicators make the music teaching draft program an integral part of the whole it is related to.

Table 2. Relationships of the 2007 Music Teaching Program Regarding Field Education Subject Areas (Objectives)

Subject Areas (Objectives)	1st Year	2nd Year	3rd Year	4th Year
Musical hearing literacy	→	→	→	→
Piano	→	→	→	→
Individual instrument	→	→	→	→
Individual vocal training	→	→	-	-
School instruments	→	→	-	-
Chorus Education	-	→	→	→
Harmony Counterpoint Accompaniment	-	-	→	→
Traditional Turkish folk music	-	-	→	→
Electronic Organ Training	-	-	-	→
Orchestral / chamber music	-	-	-	→
Traditional Turkish classical music	-	-	-	→
Playing accompaniment	-	-	-	→
Educational Music Repertoire	-	-	-	→
Instrument maintenance and repair knowledge	-	-	-	→
Music forms	-	-	-	→
Turkish music polyphony	-	-	-	→
Special teaching methods	-	-	-	→
Preschool music education general approaches.	-	-	-	→
Composing educational music	-	-	-	→

3.2. Relationships of 2018 Music Teaching Program Regarding Field Education Subject Areas (Objectives)

As is it seen in Table 3, four (Theory and Practice of Western Music, Piano Education, Vocal Education) of the five subject areas in the first year program draft are provided for 2 terms until the end of the first year and Individual instrument education is provided until the end of the first term of the fourth year. On the other hand, the course titled Musical Culture is defined as a one-term course given in the second year of the first year.

Of the eight subject areas described in the second year program draft, four of them (Turkish Folk Music theory and practices, Baglama education, Polyphonic choir, Harmony and accompaniment) are taught until the end of the second year. While two (Music learning and teaching approaches, History of Western Music) of the remaining four subject areas are provided only in the first term of the second year, last two subject areas (Music Education Curriculum and History of Turkish Music) are given only in the second term of the second year.

Four (Turkish Classic Music theory and practices, Baglama education, Polyphonic choir, Harmony and accompaniment) of the eight subject areas in the third year program draft are given until the end of the second year. Whereas other two subject areas (Music learning and teaching approaches, History of Western Music) are taught until the first term of the second year, Music Education Curriculum and History of Turkish Music are given in the second term of the second year.

Two subject areas in the fourth year program draft (Turkish Classical Music Choir and Orff Instruments) continue until the end of the fourth year. While the individual instrument education starting in the first year continues until the first term of the fourth year, the course titled orchestral - chamber music lasts until the end of the fourth year.

In the first, second, third and fourth year Music Field drafts of the 2018 Music Teaching program shown in Table 3, it is observed that the indicators of the courses of "Individual instrument education, Turkish Folk Music theory and practices, Turkish Classic Music theory and practices, Orchestral - chamber music" regarding "repeatability", "permanence", "progressivity" and facilitating prerequisite are identified to be good while other subject areas are determined to be low/insufficient.

Table 3. Relationships of 2018 Music Teaching Program Regarding Field Education Subject Areas (Objectives)

Subject Areas (Objectives)	1st Year	2nd Year	3rd Year	4th Year
Theory and practice of Western music	→	→	-	-
Piano education	→	→	-	-
Vocal education	→	→	-	-
Individual instrument education	→	→	→	→
Musical Culture	-	→	-	-
Music learning and teaching approaches	-	-	→	-
Turkish Folk Music theory and practices	-	-	→	→
Baglama education	-	-	→	→
Polyphonic choir	-	-	→	→
Harmony and accompaniment	-	-	→	→
History Of Western Music	-	-	→	-
Music Education Curriculum	-	-	-	→
History Of Turkish Music	-	-	-	→
Turkish Classic Music theory and practices	-	-	-	→
Guitar education and accompaniment	-	-	-	→
Orchestral - chamber music	-	-	-	→
School music repertoire	-	-	-	→
Orff Instruments	-	-	-	→

Conclusion and Discussion

In the 2018-Music Teaching Program update studies, "six faculty members from different universities, MEB teacher training and education representatives were appointed in the program draft preparation board and study groups of "the field of Music" (Uçan, 2018). A separate "study group" has been partially created for each of the main subject areas of the music field. In the program preparation process, an education developer regarding the program advisory board/group and "related institution representative" on behalf of the Council of Higher Education was appointed, an educational sociologist, an educational psychologist, an educational philosopher, an educational program development specialist, an education economist, and educational technologist, and assessment and evaluation specialist, a communication specialist and SPO experts, who should

be included in the advisory board, were not appointed. Therefore, it can be said that the Program Draft Development Board of the 2018-Music Education Program did not include sufficient number of members in accordance with the specified criteria.

Three music teacher undergraduate programs were entered into force in the last quarter as in 1998, 2007 and 2018. The first one is the 1998 music teaching program which was prepared in line with the directives of central administration as a standard program reduced to a single model. The second one of these programs is the 2007 music teaching program, aiming to make necessary amendments in the current curriculum instead of changing it completely. It is not possible to use the same statements for the 2018 music teaching program. It can be argued that the program has undergone a significant change, that is, the music teaching program has been "amended" when it is compared with the previous programs and the studies on the program draft and the implementation process are examined. In order to carry out such fundamental/radical amendments, it is necessary to create a Program Draft Development Board and to use program development process effectively. Kladder (2017) urges that a program development/amendment process for training the teachers of the twenty-first century requires to create a new program in addition to a comprehensive research and planning procedure. In this process, needs/tendencies of the music teacher candidates, the experiences obtained in panels, meetings, seminars, conferences and symposiums organised regarding career goals and musical education as well as the opinions of academic members working in the departments of music teaching programs and the expectations of non-governmental organizations should be considered.

It has been identified that there are several studies, carried out on the amendment in teacher training programs, support the findings obtained in this study. A study has been conducted on the evaluation of the 2018 teacher training undergraduate programs by the academic members working in the fields of science, pre-school, classroom, special education, computer and instructional technologies, mathematics, Turkish, social sciences, music, art, English education, German language, guidance and psychological counselling. According to the conclusions of this study, the academic members working in the abovementioned departments expressed that the 2018 teacher training undergraduate programs were not generally prepared in accordance with the principles of program development (Ulubey & Başaran, 2019). In another study on this subject, it has been discussed that newly developed teacher training curricula (2018) have not considered the shortcomings and inadequacies of the prior programs, have not fulfilled the basic rules and principles of the program development, the credits of compulsory field courses have been reduced significantly, these courses have been described to be elective field courses or they have not been included in the program (Kalaycı & Baysal, 2019; Dağtekin & Zorluoğlu, 2019, Tokcan & Tangülü, 2019; Uçan, 2018).

Finally, The Council of Higher Education discussed this issue in the Higher Education General Assembly meeting dated 10.08.2020, and the committees in universities were authorised to make amendments in teacher training programs based on certain criteria. Therefore, it is expected that education faculties will update their teacher training curricula with the committees in their departments.

While the course types/fields of the 2007 Music Teaching Program Courses are classified into three groups: Music teaching field (MTF), professional knowledge course (PKC), General culture courses (GCC), the course types/fields of the 2018 Music Teaching Program are classified into eight groups as follows: Music teaching compulsory (MTC), Professional knowledge compulsory (PKC), General culture compulsory (GCC), Music teaching elective (MTE), Professional knowledge elective (PKE), General culture elective (GCC), Ataturk's Principles and History of Turkish Revolution (APHTR), Music teaching professional knowledge compulsory (MTPKC). Due to these classifications, the music teacher training program focused on different/various courses rather than professional based teaching subjects. In this regard, the course categories should be described and coded to be Teaching Field Education (TFE), Teaching Profession Knowledge (TPK), Teaching General Culture (TGC) as it was before.

Another significant approach in the amended music teaching program is the considerable increase in the percentage of theoretical courses in the program. Music education is a learning field which is emphasised on psychomotor/ performative learning. Uçan (2005) urges that there are "seven operations" that is 7 basic performative action types in the music education process as in the basic "four operations" in arithmetic. These musical action patterns are defined to be rhythmic movement, musical hearing, singing, playing an instrument, improvising-composing, listening to music, and musical literacy. For this reason, decreasing the rate of applied lessons and granting more hours for theoretical lessons in the music teaching program does not seem to be an appropriate approach for the music teacher training process in which learning takes place mostly in psychomotor respect.

In the amended program, the courses of musical theory and practices, piano, polyphonic choir, which are considered to be fundamental for musical understanding, thinking, developing and producing, have been taught only in two terms (Özgül, 2020). In this regard, when comparing the relationships of the 2018 Music Teaching program drafts regarding the objectives of the four-year "field education subject areas, it is observed that the indicators related to "repeatability", "permanence", "progressivity" and facilitating prerequisite are low/poor. Brophy (2002) carried out a study with 237 music teachers (229 had MA and 8 had BA degrees) teaching music at primary and secondary schools on "the views of teachers on undergraduate music education". The primary and secondary school teachers answered to the question "Which courses should be included in the ideal music teacher program?" as follows: Four learning areas/courses: "Classroom management (music teaching methods and techniques), musical theory and practices, vocal training (collective vocal training) and piano skills".

As enough time has not been granted to the “central music field” courses, such as musical theory and practices, piano, polyphonic choir in the music teaching program, it can be interpreted that prospective teachers will interact with the learning subjects related to their profession. In another study, “the Entry Levels of the Chorus-1 Course” of 29 students, who entered the music teaching program with a special talent exam among 365 students, were determined. 75% of these students graduated from a fine arts high school. When examining the students' definitions, explanations and examples regarding two and three-time measure numbers, it was identified that they mostly used incompatible, inconsistent, and sometimes irrelevant different expressions. Accordingly, they were determined to be insufficient in expressing, exemplifying, interpreting and mental structuring “simple measures”, which are among the most fundamental subjects of music education (Özgül, 2017). Therefore, it is necessary that the credits and hours of certain basic courses should be planned well in order to increase the level of musical development of students, whose musical readiness levels are insufficient/ low/poor, to a certain extent.

To conclude, music teaching and learning is a process consisting of psychomotor learnings, such as musical hearing, singing, playing an instrument, improvising-composing, listening to music, musical literacy. Accordingly, based on the conclusions achieved in this study, related literature, practices at school, entry levels of students into music teaching programs, teaching experience and knowledge, it can be argued that it is necessary to amend the music Teaching Program to allow prospective teachers to organise their musical qualifications, to become competent in them and to learn them comprehensively.

SUGGESTIONS

The approaches that should be considered in the update process of the amended music teacher training programs by considering “Field Education Courses, Teaching Profession Courses and General Culture Courses” may be summarised as follows:

- Curriculum development/amendment for training music teachers is a comprehensive research, planning and implementation process. In this process, needs, tendencies, learning types, career goals of the music teacher candidates, knowledge and experience obtained in old and newly organized panels, meetings, seminars, conferences and symposiums as well as the opinions and suggestions academic members and non-governmental organizations should be considered.
- Authorising university committees on teacher training curricula may be considered a partial autonomous approach. “The problem of standardization” may occur again when curricula are regulated by the committees to be established by each university. A program organizing committee can be established by electing a representative from each department of music education. The determined music educators board can restructure the “Music Field” part of the current program.
- A committee consisting of academic members of the department should be established under the presidency of FAI (Fine Arts Institute), Music Teaching Department. This committee should discuss the suggested curriculum designs with all academic members of the department and may regulate it as a whole. Later on, updates in the new curriculum may be concluded by a joint resolution to be taken by a curriculum update committee to consist of the head of department of music teaching departments.
- Music teacher training undergraduate curricula should be organized in accordance with adaptation, quality and accreditation principles of the Bologna process of European higher education institution.
- Course types/names, described in eight categories in the music teaching curricula, should be described and coded as Teaching Field Education (TFE), Teaching Profession Knowledge (TPK) and Teaching General Culture (TKC) as it was before.
- In the newly-regulated curriculum, Music theory and practices course should be given for 7-8 terms as of the first year, piano course should be provided at least for 4-6 terms, polyphonic chorus should be taught for 6-7 terms.
- Regarding music teacher qualifications, “Educational Music Composition Techniques”, “Turkish Music Polyphony” and “Music Societies Management” courses, which develop creativity of students, should be included in compulsory courses. Educational music composition techniques course should be identified to have 4 credits/hour in the new regulation.
- Music teaching and learning is a process consisting of psychomotor learnings, such as musical hearing, singing, playing an instrument, improvising-composing, listening to music, musical literacy. In this respect, there should be a balance between applied and theoretical courses.
- The opportunity to generate alternative thoughts, approaches and suggestions may be provided by carrying out curriculum review, curriculum analysis and curriculum evaluation research based on different variables related to music teacher training curriculum.

Ethics Committee Approval Information

This research was conducted in accordance with all ethical rules. It has the Ethics Committee Certificate with the Decision of Kastamonu University Social and Human Sciences Publication Ethics Committee Dated 30.06.2020 and Numbered 28.

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