YEGAH MUSICOLOGY JOURNAL
https://dergipark.org.tr/en/pub/ymd
e-ISSN: 2792-0178

Article Type / Makalenin Türü	: Research Article / Araştırma Makalesi
Date Received / Geliş Tarihi	: 23.01.2026
Date Accepted / Kabul Tarihi	: 31.03.2026
Date Published / Yayın Tarihi	: 07.04.2026
DOI	: https://doi.org/10.51576/ymd.1870174
e-ISSN	: 2792-0178
Plagiarism / İntihal	: This article has been reviewed by at least two referees and confirmed to include no plagiarism. / Bu makale, en az iki hakem tarafından incelenmiş ve intihal içermediği teyit edilmiştir.

INNOVATIVE MUSIC EDUCATION METHODS AND TOOLS IN CONTEMPORARY PRACTICE: A CASE STUDY FROM TÜRKİYE*

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ABSTRACT

Music is a universal phenomenon that evolves through human creativity and technological advances. Innovations in teaching methods, digital media, and sensory learning have transformed how music is taught and experienced in the twenty-first century. This study examines innovative music education methods and tools currently used in Türkiye, highlighting their pedagogical features and educational potential. A qualitative case study design was used, and 53 volunteer music teachers from various Turkish provinces who work in non-formal education and public and private institutions at all levels participated in semi-structured interviews. The data were analyzed thematically and interpreted using a SWOT framework. The results demonstrate that modern Turkish music education integrates active, non-electronic, and computer-assisted methodologies focused on students and prioritizing experience learning. Strengths of this approach include high learner engagement, creativity, and adaptability. However, weaknesses include limited teacher training and access to resources. Opportunities arise from increasing digital literacy and the potential for interdisciplinary collaboration, while threats include inadequate institutional support and uneven distribution of resources. This investigation underscores the importance of systematic professional development and the integration of innovative tools into the curriculum, aligning Turkish music education with global pedagogical trends.

* This study is derived from the master's thesis titled "Examination of Innovative Music Education Methods and Tools Used Today."

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Keywords: Music education, innovation, active learning, digital tools, SWOT analysis.

GÜNÜMÜZDE KULLANILAN YENİLİKÇİ MÜZİK EĞİTİMİ YÖNTEMLERİ VE ARAÇLARININ İNCELENMESİ: TÜRKİYE ÖRNEĞİ*

ÖZ

Müzik, insan yaratıcılığı ve teknolojik ilerleme ile evrilen evrensel bir fenomendir. Yirmi birinci yüzyılda, pedagojide, dijital medyada ve duyusal öğrenmede yapılan yenilikler, müziğin öğretim ve deneyimlenme şeklini dönüştürmüştür. Bu çalışma, Türkiye'de şu anda kullanılan yenilikçi müzik eğitimi yöntemlerini ve araçlarını, pedagojik özelliklerini ve eğitimsel potansiyelini belirlemektedir. Nitel bir vaka çalışması tasarımı benimsenmiş olup, Türkiye'nin farklı illerindeki resmi ve özel tüm kurumlarda, tüm kademelerde ve yaygın eğitimde görev yapan gönüllü 53 müzik öğretmeninden yarı yapılandırılmış görüşmeler yapılmıştır. Veriler tematik olarak analiz edildi ve SWOT çerçevesi üzerinden yorumlandı. Bulgular, çağdaş Türk müziği eğitiminin öğrenci merkezli Türkiye'nin farklı illerindeki deneyimsel öğrenmeye dayanan aktif, elektronik olmayan ve bilgisayar destekli yaklaşımları entegre ettiğini ortaya koymaktadır. Güçlü yönler arasında öğrenci katılımı, yaratıcılık ve uyum sağlama yeteneği bulunurken, zayıf yönler sınırlı öğretmen eğitimi ve materyallere erişimle ilgilidir. Fırsatlar, dijital okuryazarlığın ve disiplinler arası potansiyelin artmasından kaynaklanırken, tehditler yetersiz kurumsal destek ve dengesiz kaynak tahsisini içerir. Çalışma, sistematik mesleki gelişimin ve yenilikçi araçların müfredata entegrasyonunun önemini vurgulayarak Türk müzik eğitimini küresel pedagojik eğilimlerle uyumlu hale getiriyor.

Anahtar Kelimeler: Müzik eğitimi, yenilik, aktif öğrenme, dijital araçlar, SWOT analizi.

INTRODUCTION

Music education has long served as a bridge between cultural transmission and creative expression. In contemporary educational settings, rapid technological advances and a growing focus on student-centered learning philosophies require innovative approaches to teaching and learning music. Traditional teacher-led models that emphasize memorization and replication are giving way to methods that focus on participation, embodiment, and digital interaction (Aydın, 2020:61-62). In Türkiye, music educators are increasingly experimenting with integrating body movement, improvisation, and multimedia technologies to create inclusive and engaging learning environments.

Scholars have argued that music education plays a vital role in developing the cognitive, affective, and psychomotor domains, supporting both individual and collective growth (Koçoğlu & Köçer, 2020:61-78). However, conventional methods can limit learner autonomy and fail to address differences in learning styles. In contrast, innovative music education foregrounds experience, multisensory engagement, and collaboration. Learners are not passive recipients but active participants who sing, move, compose, and interact with physical or virtual instruments.

Problem statement

This study examines innovative music education methods and tools currently used in Türkiye, categorizes them, and assesses their pedagogical implications. The guiding research question is:

* Bu çalışma *Günümüzde Kullanılan Yenilikçi Müzik Eğitimi Yöntemlerinin ve Araçlarının İncelenmesi* adlı yüksek lisans çalışmasından üretilmiştir.

What innovative music education methods and tools are currently used in Türkiye, and how do they contribute to student-centered learning?
Sub-questions examine the perceived strengths, weaknesses, opportunities, and threats (SWOT) associated with these innovations. The research contributes to the global discourse on music pedagogy by presenting a context-specific analysis from Türkiye, where educational modernization intersects with rich musical traditions.
This study is significant for providing a comprehensive perspective on integrating contemporary, student-centered approaches into music education. The systematic categorization of contemporary music education methodologies and instruments elucidates prevailing conceptual difficulties within the discipline, while the recognition of strengths and flaws experienced by educators in practice provides tangible assistance for practitioners. Moreover, the SWOT analyses included in the study enable not only an assessment of the current situation but also the identification of areas for further development. The limited number of studies in the literature on certain methods and tools makes the study's holistic treatment of innovative approaches even more meaningful. In this respect, the research contributes to the professional development of music teachers and serves as a guiding resource for teacher education programs and policymakers.

Purpose and Significance and Limitations

The aim of the study is to examine and compile the innovative music education methods and tools used today. The examination and compilation of tools to create a guide. In this general perspective innovative methods and tools will be brought together and detailed. With this research innovative music education methods and tools for both teachers and students the extent to which they are useful will be revealed. This research is important in terms of providing a comprehensive view of the integration of student-centered approaches required by the times into music education. It is important in terms of providing a comprehensive perspective on the integration of student-centered approaches required by the times. The systematic classification of innovative music education methods and tools, Bringing clarity to the existing conceptual confusion in the field; the strengths and weaknesses encountered by teachers in practice the identification of the strengths and weaknesses they encounter serves as a concrete guide for practitioners. Additionally, the SWAT analyzes included in the study allow for the identification of not only the current situation but also the areas for improvement. In the literature, studies on certain methods and tools are particularly limited. In the literature, especially studies related to certain methods and tools are limited. Being, makes this study's comprehensive approach to innovative methods even more meaningful makes it more meaningful. In this respect, the research contributes to the professional development processes of music teachers. While contributing to the professional development processes of music teachers, it will also serve as a guide for teacher training programs, and policymakers will be.
The study especially examined three categories of creative music teaching approaches: active techniques, electronic and computer-assisted methods, and non-electronic novel tools. The focus on these categories is essential to the research objective, but omitting other new pedagogical methods may limit the scope of the proposed innovation framework. The SWOT analyses relied exclusively on the viewpoints of the 53 participating teachers, excluding institutional-level data, classroom observations, and curriculum-based evaluations, hence limiting the capacity to triangulate conclusions across diverse data sources.
The study was ultimately conducted within the limitations of existing educational contexts, which differ markedly in terms of technology infrastructure, instrument availability, and administrative

support. The lack of control or standardization of these contextual conditions may have influenced teachers' judgments of feasibility and frequency of use.

Literature Review

Classical Approaches to Music Education

Historically, music education has relied on master-apprentice traditions that emphasize imitation, repetition, and oral transmission. Although these methods effectively preserve cultural heritage, they often neglect systematic theoretical understanding and individual creativity (Baykara & Ünal Akbulut, 2024:23-39). Teacher-centered environments may undermine learner motivation, collaboration, and critical reflection (Mentiş Taş, 2006:33-49). As psychological and pedagogical sciences evolved, these limitations prompted the search for more dynamic and participatory models.

The Shift to Innovative and Active Learning

Modern educational frameworks emphasize constructivism and experiential learning, suggesting that knowledge is actively constructed through experience rather than passively received (Kolb, 1984). In music education, this shift has led to the adoption of active learning strategies—methods that engage students physically, cognitively, and emotionally with musical material (Arslan, 2005:45-58). Active music education encourages students to perform, improvise, compose, and analyze music collaboratively. The goal is not only technical mastery but also holistic growth through creative involvement (Aycan, 2017:1-18).

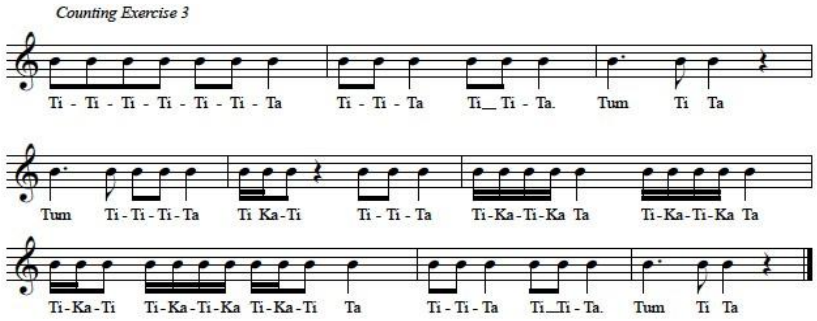
Major Innovative Music Education Approaches

Several international methodologies exemplify active and innovative principles:

• **Orff-Schulwerk Approach:** Developed by Carl Orff (1895–1982) and Gunild Keetman, this approach integrates speech, movement, and percussion, enabling students to "live" music through creative play. It uses body percussion and simple instruments such as xylophones and glockenspiels (Çevik, 2007:73-89).

• **Dalcroze Method:** Created by Émile Jaques-Dalcroze, it emphasizes eurhythmics—expressing rhythm through bodily movement—to internalize musical concepts physically (Kemalbay Eren, 2019:112-128). It combines rhythm training, solfège, and improvisation to develop coordination and inner hearing.

• **Kodály Method:** Initiated by Zoltán Kodály, this approach centers on singing and folk repertoire, advocating early musical literacy through solfège, hand signs, and rhythmic syllables (Tekin Gürgen, 2006:14-27).



Score 1. Kodaly Method Rhythm Study Example (Young, t.y.).

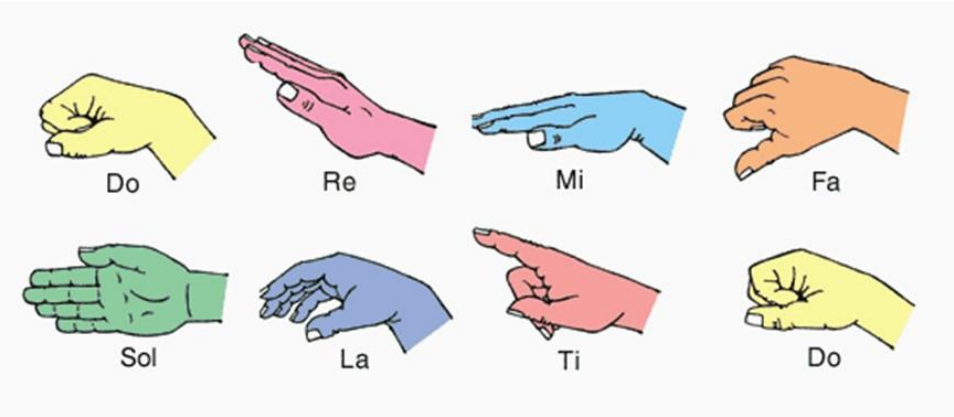


Figure 1. Handshapes and Note Pairings Used in the Kodaly Method (Einstein2, 2019).

- **Suzuki Method**

Shinichi Suzuki's philosophy regards musical ability as a talent developed through nurture, emphasizing listening, repetition, and parental involvement (Dittgen, 2018:13-20).

Non-Electronic Music Education Methods and Tools

Şen's (2022:1632–1647) paper, "An Evaluation on Musicograms and Their Applications in Türkiye," analyzes the structure, utilization, and applications of musicograms in Turkey. The study examines the visual and auditory support that musicograms provide to students in the music education process, with a particular focus on their use at the elementary and middle school levels. The research is based on a literature review and the analysis of sample applications. The findings indicate that musicograms improve students' ability to understand and follow music and foster the habit of active listening. In conclusion, the study finds that musicograms are an effective tool in music education in Turkey, but teachers may lack sufficient knowledge of this method.

The paper "Teachers' Musicogram Journey in Distance Education," by Aytemur and Onay (2021:301–320),examines at instructors' experiences and the use of musicograms in distance education. The research employed qualitative approaches to examine instructor interviews and instructional observations. The results demonstrate that musicograms enhance students' comprehension of music through visualization, augment their attention spans, and promote active engagement during remote learning. Teachers have noted difficulties, including inadequate technical infrastructure, insufficient digital resources, and restricted contact. In conclusion, the study highlights that musicograms are an effective tool for distance education; however, creating digital materials is essential for their optimal use.

Şen (2021:439–463) asserts that the study "An Analysis of Music Maps with Symbolic and Graphical Representations" seeks to investigate the influence of symbolic and graphical music maps employed in music education on the educational process. The study examined the extent to which music maps enhance students' capacity to comprehend music. Şen characterizes various graphical maps as instruments that illustrate the structure of music through symbols, forms, and colors. These maps clarify students' comprehension of musical form, dynamic variations, and rhythmic structures. Particularly among younger demographics, they have been useful in enhancing students' active listening abilities. In conclusion, music maps are pioneering instructional instruments that facilitate students' comprehension of music via visual symbols, independent of conventional notation.

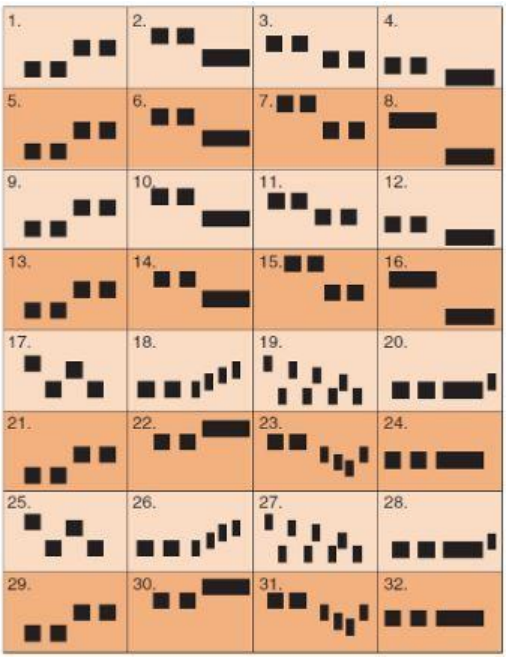


Figure 2. Example of a Musical Symbol Map (Şen, 2021).

These studies collectively emphasize the substantial role of visual and graphical resources in music education for pupils. Instruments such as musicograms and music maps enhance pupils' musical perception and focus, thereby improving their auditory skills. Şen's two studies examine the theoretical structure and function of music maps and musicograms, whilst Aytemur and Onay's research provides data derived directly from teaching practices and observations. In this regard, one study emphasizes practical experiences, whilst the other two concentrate on the structural examination of the instruments. This study categorizes these tools as non-electronic creative music education resources and analyzes their strengths, weaknesses, opportunities, and threats using a SWOT analysis.

Consequently, by synthesizing the findings of this research, a strategic assessment is performed both theoretically and practically.

A cognitive music map is a personalized visual representation derived from an individual's internal connections to the music they engage with and to their cognitive processes.

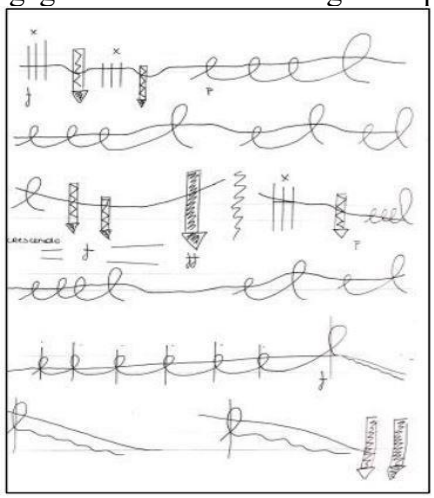


Figure 3. Cognitive Music Map – L.V. Beethoven's 5th Symphony (Şen, 2021:439–463).

These maps are graphical representations that elucidate the student's musical experiences through their unique perceptual lens, unencumbered by established patterns or predefined symbols. Cognitive music maps utilize shape, color, symbols, and figures in a wholly individualized manner; thus, they distinguish themselves from other maps and demonstrate the student's creative thinking, original expression, and musical interpretation skills (Şen, 2021). These maps not only render the student's musical awareness apparent but also disclose perceptions in the emotive and aesthetic realms. Consequently, the cognitive music map enhances the teacher's musical communication with the student and facilitates individualized monitoring of the learning process.

Technological and Digital Innovations

The digital revolution has broadened music instruction outside conventional schools. Applications such as Finale, Sibelius, MuseScore, and GarageBand facilitate composition and notation, while online resources such as Chrome Music Lab, Teoria.com, and Earbeater.com enhance music theory and ear-training exercises. Interactive hardware, such as Makey Makey, facilitates creative experimentation specifically for tactile and visual learners (Aycan, 2017:1-18). These technologies enhance the accessibility of music education, fostering multimodal and interdisciplinary exploration (Argyriou, 2025:45; Lee, 2025:112–113).

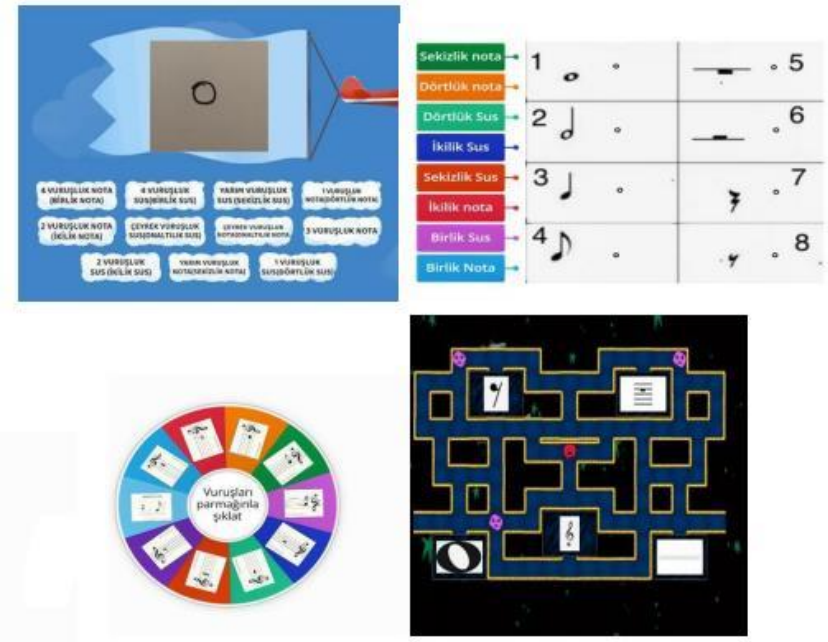


Figure 4. Sample Music Education Games Available on the Wordwall Website (Terzioğlu and Kurtuldu, 2024:899-919).

National curricula and teacher training programs in Türkiye are increasingly addressing innovative methodologies. The Ministry of National Education has underscored creativity, digital proficiency, and inclusive engagement. Nevertheless, empirical research on teachers' implementation of these strategies is limited. This study addresses that gap by delineating current methods and evaluating their pedagogical significance from the teachers' viewpoints.

METHOD

Research Design

This research employed a qualitative case study methodology to investigate contemporary advances in music education in Türkiye. The objective was predominantly descriptive and

interpretive rather than experimental, focusing on understanding teachers' lived experiences in implementing new pedagogies.
A case study is an empirical qualitative research methodology that investigates a contemporary phenomenon within its real-life context, especially when the distinction between the phenomenon and its contextual factors is ambiguous and multiple data sources are available (Şimşek & Yıldırım, 2021, pp. 278-290).

Participants
Contemporary music education methods and tools are continually evolving, largely driven by technological breakthroughs that generate novel approaches and resources. This study utilized standard case selection to illustrate the evolving and novel approaches and technologies in music instruction. To assess the degree of utilization of innovative music education methods and tools by music educators and to highlight the importance of the study, interviews were conducted with a sample of 53 volunteer music teachers (MT) from diverse provinces of Türkiye, encompassing all instructional levels in both public and private institutions, as well as non-formal education environments. Consistent with usual case sample principles, demographic data, including year of graduation, length of service, type of institution, and other background characteristics of the participating music educators were not documented. In typical case sampling, the objective is not to produce conclusions applicable to the wider community, but to familiarize individuals who may lack enough knowledge with the techniques and innovations specific to a certain subject. (Şimşek & Yıldırım, 2021, pp. 278-290)
Data were gathered by a 32-item survey, comprising 25 structured Likert-type questions and 7 semi-structured items. This combined questionnaire design facilitated both quantitative and qualitative insights; yet, self-reported data naturally carry dangers, including social desirability bias and subjective interpretation of items. Music teachers' comments may reflect their perceptions and intentions rather than their actual classroom practices, thereby affecting the accuracy of findings regarding the implementation levels of innovative approaches.
A subsequent constraint pertains to the analytical methodologies. The structured items underwent percentage analyses, whereas the semi-structured questions were subjected to content analysis. These analytical methods yield descriptive and thematic insights but do not facilitate deeper inferential conclusions. Advanced statistical studies or longitudinal data may yield a more thorough comprehension of the evolution of instructor awareness and usage habits.

Data Collection
Data were gathered through semi-structured interviews, each lasting 30–45 minutes. Questions addressed the following themes:

- Methods and tools used in current practice;
- Perceived benefits and challenges;
- Professional development needs;
- Institutional and material support;
- Visions for future music education.
- Interviews were recorded, transcribed, and anonymized.

Data Analysis
A thematic analysis was conducted according to Braun and Clarke's (2006:77-101) standards, revealing patterns within the data. Codes were classified into three primary categories: active, non-

electronic, and digital/computer-assisted approaches. Subsequently, each category was evaluated through a SWOT analysis (strengths, weaknesses, opportunities, and threats). The triangulation of researcher notes, teacher quotations, and literature established credibility. A subset of participants was engaged in member verification to validate interpretations.

Ethical Considerations

All participants provided informed consent. The study adhered to the ethical guidelines of the Institute of Social Sciences Ethics Committee at Erciyes University. Pseudonyms were used in all transcripts, and participation was voluntary.

FINDINGS

The data revealed a diverse range of practices that can be grouped into three main categories: (1) Active music education methods, (2) Non-electronic music education tools, and (3) Electronic and computer-assisted tools. Each category showcases teachers' efforts to integrate traditional and innovative resources within the classroom realities.

Active Music Education Methods

Teachers frequently referenced the Orff-Schulwerk, Kodály, and Dalcroze approaches as central frameworks. These methods encourage bodily movement, rhythm games, and collaborative ensemble work. MT 28 expressed his opinion on this subject by saying, "Orff rhythm exercises are very useful."

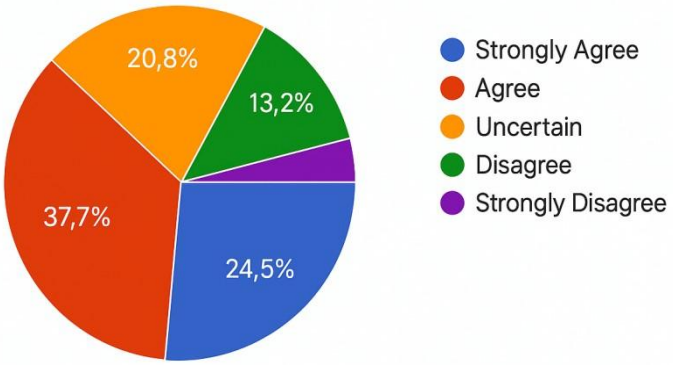


Figure 5. The regular use of active music education methods and tools. (Orff instruments, body percussion, creative drama, etc.) in lessons.

A significant majority of participants reported successfully employing active music education strategies in their lessons, thereby enhancing student engagement. MT 3 stated, "Rhythmic games are favored due to the observable active participation of students," highlighting the interactive efficacy of these activities. Body percussion and rhythm instruments are notably prevalent. MT 53 explicitly articulated the practical application of their approach by stating, "I endeavor to utilize body percussion and rhythmic instruments." MT 12 asserted, "The Orff method enhances students' engagement with music, rendering the learning process more effective and enjoyable," highlighting the educational advantages of active methodologies. Conversely, MT 36 has said that they continue to employ more conventional methods, such as "demonstrating and having students perform" and "teaching songs by ear."Similar to MT 52, succinct yet affirmative descriptions like "Useful" highlight the pragmatic elements of the methods. Participant statements indicate that active music education techniques are prevalent in the classroom; nonetheless, there are opportunities for improvement regarding methodological diversity, application criteria, and intentional preferences.

This scenario unequivocally illustrates the need for structured support to enhance instructors' pedagogical expertise and practical competencies.

Common benefits identified:

- Enhanced attention and motivation;
- Development of coordination and self-expression;
- Better retention through experiential learning.

Challenges included limited space for movement activities and insufficient training in these specific pedagogies.

Non-Electronic Music Education Tools

Items such as musicograms, listening maps, symbol charts, and hand signs helped visualize melodic and rhythmic structures. These tools cater to both kinesthetic and visual learners.

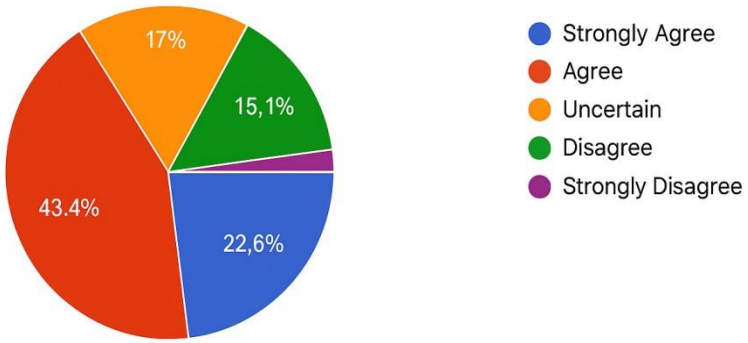


Figure 6.The active use of non-electronic music education tools. (musicograms, rhythm instruments, visual and graphical materials, etc.) in classes.

The participants highlighted the pedagogical significance of physical, auditory instruments alongside visual and tactile resources. In this context, educators emphasized that the utilization of such materials heightened students' attention and involvement in classes. One educator remarked, “I can assert that students’ engagement in the lesson intensified further” (MT 1). Another educator observed that, in contrast to traditional music education methods, innovative approaches foster more robust educational relationships with children and cultivate a more enjoyable and effective learning environment, asserting that “innovative music education approaches, beyond classical music education methods, make it easier to establish an educational relationship with children and create a more enjoyable and effective learning environment” (MT 4). Furthermore, about classroom organization, one participant expressed a preference for visual aids, stating, “I prefer graphical visual materials in multi-grade classrooms” (MT 18). Educators emphasized price and accessibility as advantages, observing that people might fabricate instruments from repurposed materials. Nonetheless, maintenance and storage remained persistent challenges.

Electronic and Computer-Assisted Tools

- Digital tools featured prominently in music teachers’ reports. Widely used programs included:
- Finale, Sibelius, MuseScore for notation;

- Cubase and GarageBand for audio editing;
- Wordwall and Chrome Music Lab for gamified learning;
- Makey Makey for interactive circuit-based activities.

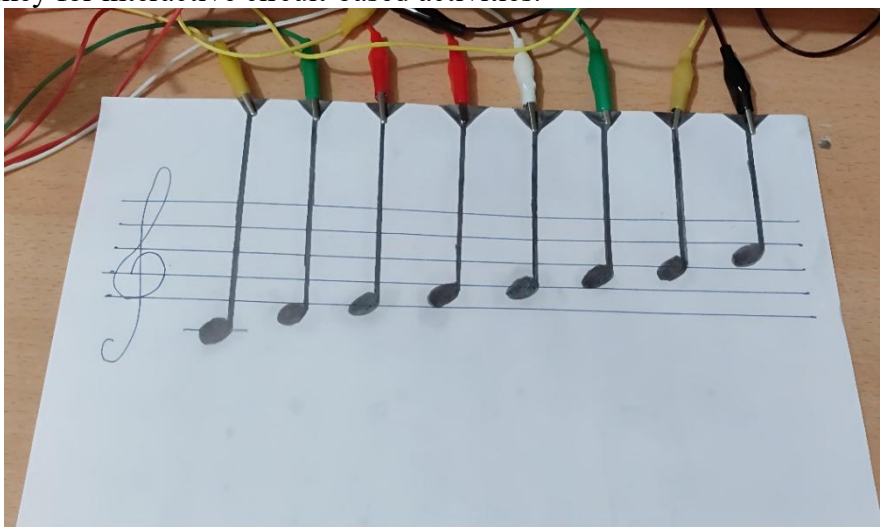


Figure 7. Example of a Makey Makey Material.

Electronic applications integrated into non-electronic music education tools

This sample illustrates the integrated application of a non-electronic musicogram and a Makey-Makey electrical circuit board. The designs created with aluminum tape will generate musical notes in sync with the computer input. Examples of musicograms created and used by the researcher are as follows:

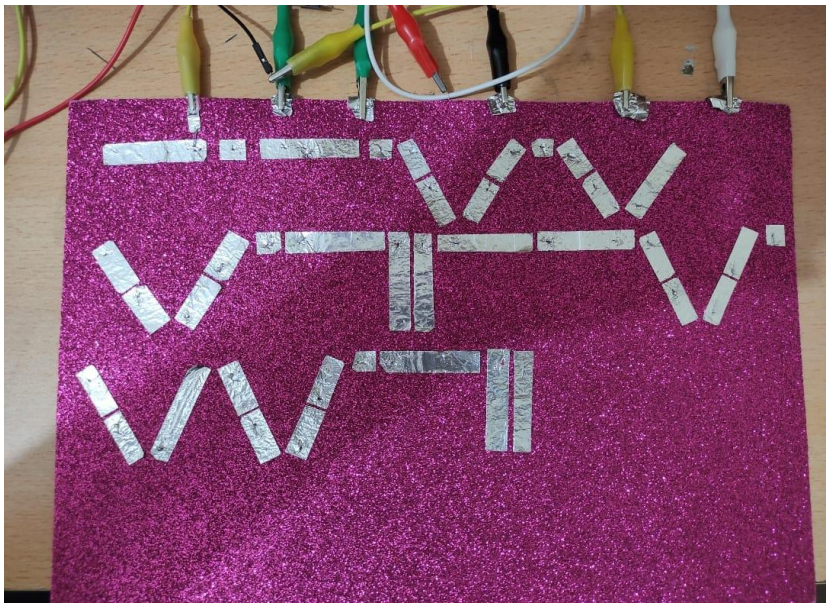


Figure 8. Example of a Musicogram Material integrated with Makey Makey.

In the researcher's teachings, an insulated line created with a pen features quarter notes illustrated with a pencil. Upon touching the notes, auditory responses encoded from the Scratch program or instruments accessed via the Makey Makey website (www.makeymakey.com) will be produced.

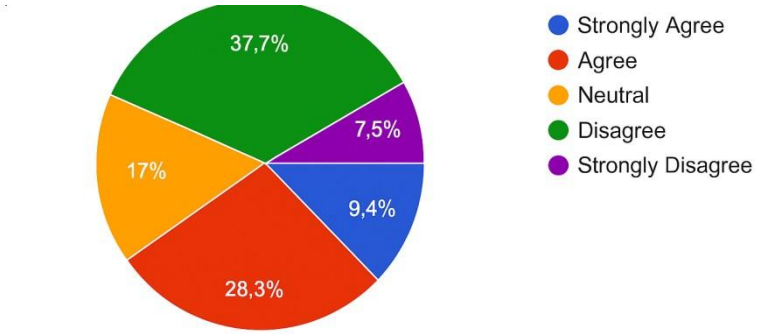


Figure 6. The use of electronic and computer-assisted music education methods and tools. (Makey Makey, studio programs, notation software, etc.).

The information gathered from participants shows that there is a big difference in how electronic and computer-assisted music education approaches are used in the classroom. Among the 53 music teachers asked, 37.7% indicated that they do not utilize these strategies in their courses, while an additional 7.5% confirmed that they unequivocally do not employ them, suggesting that almost half of the participants are unable to integrate these tools into their teaching. Only 28.3% reported employing such strategies, and a scant 9.4% indicated consistent and effective utilization. The 17% of unsure individuals indicate that a significant number of music teachers possess limited practical experience in this domain. Collectively, these statistics indicate a significant implementation gap in the domain. Qualitative responses validate and elaborate on this perspective. Participants' narratives demonstrate significant diversity in their experiences with electronic and computer-assisted techniques. MT42 remarked that these technologies enhance learning, asserting that they "simplify the learning process for students," whilst MT3 highlighted that they "promote students' active engagement." Favorable evaluations of studio programs and notation software were apparent; MT1 highlighted their efficacy in practical tasks, stating that "studio recording programs are especially attractive to children." Conversely, MT2, MT21, and MT27 indicated either a complete absence of usage of these tools ("I don't use them") or deemed the available apps insufficient ("I find them completely inadequate"), highlighting circumstances of restricted technical access or poor professional training. The measured responses of MT14 and MT28 — characterizing the tools as "can be improved" and "useful," respectively — imply an acknowledgment of their potential while showing that existing implementations lack systematic application. These findings collectively emphasize enduring disparities in the utilization of electronically assisted instruments across educational environments and reinforce the necessity for focused assistance in hardware provision and pedagogical direction.

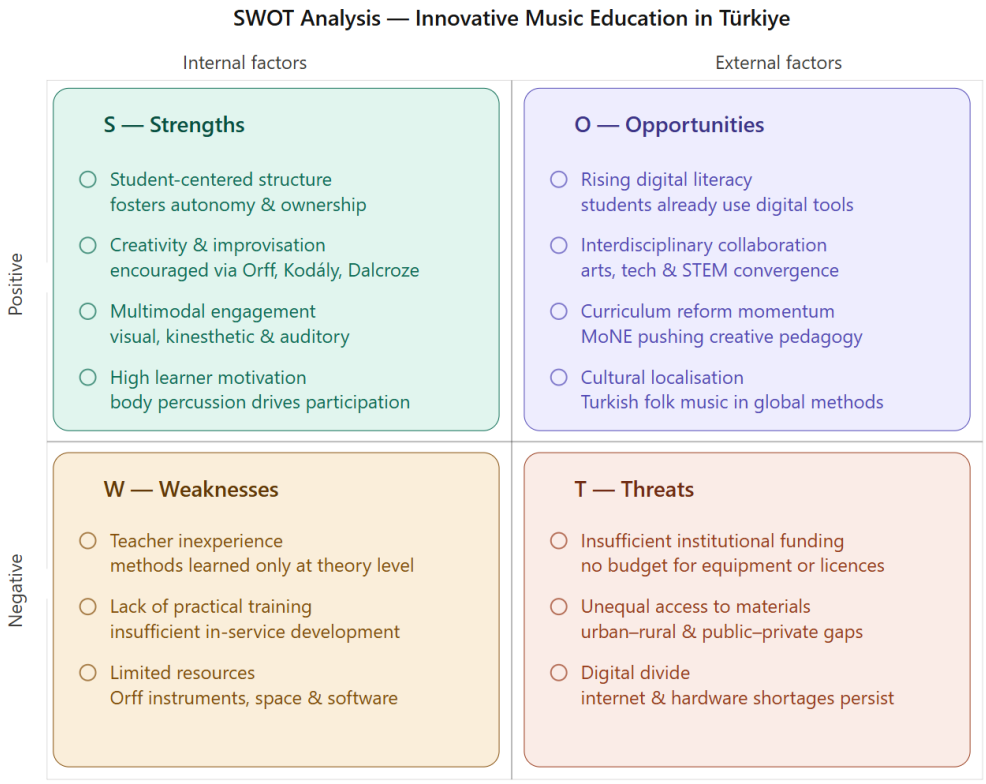


Figure 10. Swot analysis about the Innovative music education in Türkiye.

The SWOT matrix is laid out in the standard 2×2 format with color coding for quick reading:

- **Teal (Strengths)** internal positives: student-centered approach, creativity, multimodal engagement
- **Purple (Opportunities)** external positives: digital literacy growth, curriculum reform, cultural localization
- **Amber (Weaknesses)** internal negatives: teacher training gaps, limited practical experience, resource shortages
- **Coral (Threats)** external negatives: funding deficits, unequal access, digital divide

DISCUSSION

The results indicate that music education in Türkiye is progressively transitioning towards innovation. Educators are experimenting with both global pedagogical approaches and locally tailored resources, integrating tradition and technology. This study examined music educators' understanding and application of novel music education methodologies and tools, with findings analyzed in the context of existing literature and the present state of music education settings. The findings reveal that while educators have a broad understanding of creative strategies, they face numerous constraints in applying these techniques in classroom settings. A significant conclusion is that a substantial number of participating music teachers reported being exposed music teachers reported being exposed new methods solely at the theoretical level during their undergraduate education. This indicates that music teacher education programs do not sufficiently prioritize the practical aspects of these methodologies. Limited practical experience with methodologies such as Orff, Dalcroze, and Kodály appears to impede teachers' ability to use these strategies effectively upon entering the field. This corresponds with the observation that numerous educators recognize

these strategies yet abstain from incorporating them into their instruction. Research on electronic and computer-assisted music education approaches indicates that educators are receptive to integrating technology; however, they encounter substantial obstacles, including insufficient technological infrastructure, inadequate equipment, and difficulties with content development. These challenges notably impact educators employed in public schools. Many educators demonstrated a readiness to expand their proficiency in technology-integrated music instruction, reflecting significant intrinsic motivation despite systemic limitations. Another significant finding concerns educators' limited knowledge of non-digital inventive resources, such as musicograms, graphical representations, and cardboard or paper-based instructional materials. The use of these materials primarily hinges on educators' readiness and ability to create delete this them, potentially diminishing their frequency of use. Educators indicated that insufficient time and the extra effort required to develop such resources frequently impede their classroom implementation.

The findings indicate significant music teacher awareness of active music education approaches, although the implementation levels remain relatively low. Restricted class durations, substantial class sizes, and insufficient physical environments were identified as significant impediments. Numerous educators observed the lack of Orff instruments and the inadequacy of appropriate spaces for movement-oriented activities, both of which are vital elements of active music education. These limits emphasize that the viability of novel methods relies not just on music teacher expertise but also on institutional resources. The qualitative findings from semi-structured interviews indicate that educators aspire to incorporate innovative methodologies into their work, but perceive professional development options as inadequate. Educators underscored the need for practice-oriented professional development tailored to contemporary music pedagogy. This highlights the need to facilitate ongoing professional development for educators to encourage broader implementation of these methodologies. A consistent pattern across studies is that educators exhibit a favorable disposition towards novel methodologies, while conventional teaching strategies remain prevalent. This inclination is shaped more by contextual factors, such as limited instructional time, high class density, and the limited weekly duration of music classes, than by teacher preference.

While educators acknowledge that new methods can improve classroom engagement and facilitate more effective learning, structural obstacles hinder their regular application. In conclusion, the results indicate that although educators appreciate contemporary music teaching techniques, their full effectiveness cannot be achieved without enhancements in institutional support, educational infrastructure, and practical training opportunities. The findings underscore the necessity for policies that promote the incorporation of innovative methodologies into the educational framework, enhance practical elements in teacher training programs, and augment the physical and technological resources accessible to educational institutions. Incorporation of Active Learning Consistent with constructivist concepts, active music education methodologies prioritize the student as the focal point of the activity. Methods such as Orff-Schulwerk and Dalcroze Eurhythmics embody the principles of experiential learning and align with inquiry-based paradigms prevalent in language and arts education. These strategies facilitate the development of musical comprehension in pupils by active participation, improvisation, creative inquiry, and social connection, rather than through passive listening or mechanical repetition. In this context, the learner transforms into an active constructor of meaning, internalizing musical notions through experiential embodiment. These findings align with global studies indicating that physical movement and imaginative play markedly improve musical comprehension, motivation, and long-term retention (Campbell & Scott-Kassner, 2019: 128-164). Research across diverse educational environments indicates that when students engage in movement to investigate rhythm, phrasing,

structure, and expressive characteristics, they cultivate more profound intuitive connections to music. Furthermore, creative play has been shown to enhance collaborative abilities, reduce performance anxiety, and cultivate intrinsic motivation—elements essential to sustained involvement in music education. This conclusion is consistent with Aycan's (2017:1-18) research conducted in Türkiye. Furthermore, creative play has been shown to enhance collaborative abilities, reduce performance anxiety, and cultivate intrinsic motivation—elements essential to sustained involvement in music education. that movement-based activities enhanced children's self-confidence, cooperation, and general musical awareness. Aycan's research emphasizes that, in the Turkish culture, movement functions not just as an ancillary activity but as a fundamental element of the learning process. By engaging in rhythmic body motions, developing improvisational movement sequences, and participating in group musical games, students exhibited significant improvements in both cognitive and emotional aspects of music education. These results demonstrate that movement-oriented practices significantly facilitate comprehensive development, improving students' preparedness to analyze, execute, and compose music. Collectively, these international and national data indicate a clear conclusion: embodied learning is not an ancillary enrichment activity but a pedagogical necessity for holistic and significant music instruction. Systematic integration of movement, creativity, and exploratory play into classroom practice fosters enhanced musical comprehension, increased confidence, and strengthened collaboration skills among students. Increasing research confirms that active, movement-oriented teaching methods effectively connect abstract musical concepts with students' bodily experiences, leading to learning processes that are more inclusive, memorable, and developmentally appropriate.

Balancing Technology and Human Experience

Digital tools such as GarageBand and Chrome Music Lab enhance accessibility and autonomy, in accordance with twenty-first-century competencies. These platforms allow students to explore sound, compose original works, and participate in self-directed learning experiences that were difficult to get in conventional classroom environments. Participants' apprehensions about excessive digital use echo warnings from global academics that technology ought to augment, rather than supplant, physical music-making (Burnard et al., 2021:34-36). This study highlights a significant educational challenge: whereas digital environments enhance creative opportunities, they may inadvertently reduce vital aspects of musicianship, like physical involvement, auditory acuity, and social connection. In Turkish music education, this equilibrium is particularly vital, as numerous innovative active learning techniques especially Orff-Schulwerk, Dalcroze Eurhythmics, and body percussion are fundamentally based on movement, improvisation, and multisensory learning. The predominance of digital technologies over embodied actions may undermine the holistic essence of music education. Consequently, sustainable innovation necessitates a purposeful integration approach that regards technology as an auxiliary component rather than the primary vehicle of learning. Educational institutions and instructors should evaluate how virtual and auditory experiences can harmoniously coexist: for example, employing digital tools for composition or visualization while preserving tactile activities for rhythm, ensemble collaboration, and creative inquiry. By acknowledging the equilibrium emphasized by Burnard et al. (2021:34-36), educators can create learning settings that maintain the expressive, human-centric attributes of music while simultaneously harnessing the transformative capabilities of digital resources.

Teacher Professional Development

The primary impediment identified insufficient teacher training underscores the necessity of structured professional development opportunities. A multitude of educators acquired innovative

methodologies informally via online resources or collaborative exchanges with peers. Establishing organized seminars and university curricula on Orff, Kodály, and digital music instruction would enhance uniform implementation.

The primary challenge identified is insufficient teacher training, which highlights the essential requirement for structured and effectively designed professional development opportunities in music education. The study's findings reveal that many educators acquired their understanding of innovative pedagogical methods informally, often relying on online video platforms, personal research, or spontaneous discussions with peers rather than formal instructional programs. While informal learning may be advantageous and readily available, it generally lacks the depth, coherence, and consistency necessary for enduring pedagogical reform.

Implementing comprehensive and institutionally endorsed training frameworks will significantly enhance teachers' competence and confidence in using new methods. Workshops, certificate programs, and elective university courses centered on methodologies such as Orff-Schulwerk, the Kodály concept, and technology-enhanced music education could afford educators the opportunity to engage in supervised practice, receive expert feedback, and strengthen the theoretical-practical nexus. These organized educational settings will not only standardize the quality of teacher training but also facilitate the integration of theoretical knowledge with practical application in the classroom. Furthermore, creating long-term professional development programs instead of brief, singular seminars may promote teachers' reflective practices and facilitate enduring instructional transformation. Institutional support from universities and educational authorities is crucial for assuring accessibility, promoting participation, and aligning training content with the actual needs of music educators in diverse school environments. In this regard, broadening and formalizing professional development opportunities is a crucial step toward achieving uniform, high-caliber implementation of novel music-teaching methodologies nationwide.

Cultural and Contextual Relevance

Innovation in music education must be firmly rooted in cultural roots to achieve significant and contextually pertinent learning outcomes. Musci teachers who integrate Turkish folk songs into pedagogical frameworks such as the Orff-Schulwerk approach or the Kodály idea exemplify cultural localization, enhancing both the methodology and the educational experience. This adaptation guarantees that novel educational methodologies operate as integrated practices that align with students' cultural identities, musical backgrounds, and lived experiences, rather than as isolated or externally sourced techniques. This integration is essential for fostering students' sense of belonging, as culturally recognizable repertoire can boost motivation, improve emotional involvement, and enhance musical understanding. Moreover, localizing global music education strategies reflects a pedagogical perspective that prioritizes intercultural interaction, recognizing the significance of international methodology while also underscoring the importance of preserving, transmitting, and revitalizing national history. The purposeful incorporation of Turkish folk repertoire into modern educational frameworks exemplifies a teaching philosophy that balances global capabilities with cultural preservation. It ultimately fosters the establishment of a comprehensive music education system—one that promotes students' appreciation of global musical viewpoints while maintaining a connection to the rich musical traditions inherent in their local civilization.

Institutional and Policy Implications

The SWOT analysis identifies several systemic difficulties, notably the inequitable allocation of resources, discrepancies in educational policies, and enduring inequities across schools. These

issues indicate systemic constraints that cannot be addressed primarily through individual teacher endeavors or discrete institutional initiatives. Instead, they indicate profound organizational disparities that require coordinated, sustained intervention across multiple administrative tiers. Resolving these difficulties requires robust coordination among ministries, institutions, and educational systems. Such collaboration is essential for developing standardized infrastructural guidelines, establishing coherent policy frameworks, and ensuring that all educational institutions—regardless of geographical location or socioeconomic context—have equitable access to the materials, technologies, and pedagogical tools needed to implement innovative music education methods. Establishing these standards at the policy level would furnish educators with uniform direction, promote the incorporation of modern educational technologies, and facilitate the broader implementation of student-centered teaching methodologies. Moreover, including explicit digital literacy standards and active-learning principles into national curricular frameworks could substantially enhance the enduring viability of innovative teaching methodologies. Establishing these standards at the policy level would furnish educators with uniform direction, promote the incorporation of modern educational technologies, and facilitate the broader implementation of student-centered teaching methodologies. Ultimately, systemic alignment could foster an atmosphere conducive to the development, flourishing, and sustainability of creative music instruction across many school contexts.

CONCLUSION AND IMPLICATIONS

Findings Summary

This study investigated the array of contemporary music education methodologies and instruments being employed in Türkiye. Interviews with 53 music educators and a comprehensive thematic SWOT analysis revealed three primary categories: active, non-electronic, and computer-assisted methodologies. Together, they illustrate a transition from teacher-centered instruction to participative, learner-centered, and multimodal methodologies.

Educators indicated that active learning techniques particularly Orff-Schulwerk, Dalcroze, and Kodály enhance motivation, rhythmic accuracy, and social collaboration. Non-electronic instruments, including musicograms, hand signals, and symbol charts, facilitate visual-tactile learning and are cost-effective. Digital tools, like notation software and interactive web platforms, promote creativity and individualized learning while also revealing infrastructural deficiencies.

The SWOT analysis revealed a dual reality: while innovation promotes creativity and student engagement, it also relies on teacher readiness and institutional backing. Strengths include inventiveness, adaptability, and multimodal engagement; shortcomings include insufficient training and inadequate equipment. Opportunities arise from advances in digital literacy and policy progress; risks arise from resource deficiencies and curricular inertia.

Pedagogical Implications

The findings highlight several educational priorities for Turkish and global music education settings:

Make experiential learning a central part of teaching. Music education should encompass cognitive, emotional, and physical skills, following Kolb's experiential learning cycle.

Rethink the teacher's role from just transmitting knowledge to being a facilitator. Professional development should focus on encouraging creativity, supporting improvisation, and using technology responsibly.

Promote multimodal literacy. The curriculum should motivate students to interpret, perform, and create using a range of sensory and digital methods, developing skills delete useful in the twenty-first century.
Adapt global teaching methods locally. Using Orff or Kodály approaches with Turkish folk music helps preserve cultural identity while adopting international best practices.
Ensure fair access for all students. Education authorities and schools need to provide equal access to instruments, software, and training opportunities across all regions.

Policy and Research Recommendations

For sustainable innovation, educational authorities should institutionalize support through:

- Teacher-education programs that incorporate active and digital pedagogy courses;
- Inter-university collaborations to share research and resources;
- Funding mechanisms for equipment and software licenses;
- Evaluation frameworks that align music curricula with learner-centered and technological skills.

Future research could expand on this study by employing mixed methods to quantify learning outcomes, examine the long-term effects of digital tools on musical creativity, and compare Turkish practices with those of other countries undergoing similar educational transitions.

Limitations

This study provides useful insights into music teachers' understanding and use of contemporary music education approaches and resources, though it is constrained by delete limitations that must be acknowledged when interpreting the findings. The research was based on data from 53 music educators, hence constraining the generalizability of the findings. While the sample offered valuable insights from educators in various institutions and grade levels, it does not comprehensively reflect the diversity of all music teachers throughout Türkiye. The results, consequently, represent the experiences of the participating cohort and may vary from those of educators at regions or institutions excluded from the research.
Notwithstanding these constraints, the study offers a crucial foundational insight into music educators' awareness and implementation of innovative music education methodologies, presenting significant implications for curriculum design, teacher training, and educational policy.

Concluding Statement

Innovation in music education transcends the mere incorporation of new technologies; it requires a comprehensive reevaluation of the construction of musical knowledge, the interaction of learners with sound, and the sharing of musical experiences across diverse learning contexts. This study's findings reveal that Turkish music educators increasingly perceive innovation as a multifaceted process, encompassing the transformation of pedagogical practices, the redefinition of teacher roles, and the enhancement of opportunities for students. This change signifies a comprehensive transformation in educational philosophy, transitioning from teacher-centered transmission models to methodologies that emphasize active involvement, creativity, and experiential learning.
The innovative application of active-learning techniques, such as Orff-Schulwerk activities, Kodály-inspired solfege practices, Dalcroze-based movement exercises, and other student-centered approaches, demonstrates educators' commitment to fostering musical comprehension through physical engagement, imitation, exploration, and improvisation. The integration of electronic and computer-assisted tools—such as digital composition software, rhythm applications, virtual

instruments, and interactive platforms enhances the learning environment, allowing students to create, manipulate, and explore music in ways that traditional materials cannot achieve. This integration of analogue and digital teaching methods represents a comprehensive perspective on innovation that appreciates diversity in learning approaches. The intentional incorporation of culturally relevant resources by teachers is equally important. Their decision to integrate Turkish folk tunes, regional melodic patterns, and traditional rhythmic structures into global educational frameworks reflects a sophisticated comprehension of the necessity for innovation to be anchored in local identity. By integrating cultural heritage into innovative educational frameworks, educators facilitate students' connections between abstract musical concepts and familiar auditory environments, thereby enhancing both technical proficiency and cultural literacy. This culturally responsive approach underscores that innovation is not the rejection of tradition, but its recontextualization in ways that resonate with modern learners.

However, the longevity of this innovation depends on resolving various systemic constraints identified in this research. Factors such as disparate access to technical resources, disparities in school infrastructure, erratic administrative policies, and insufficient formal training opportunities pose significant obstacles to the broad implementation of novel methodologies. The dependence of educators on informal learning resources such as peer collaboration, online tutorials, and personal experimentation indicates that professional development frameworks are insufficiently comprehensive, particularly for implementing intricate methodologies like electronic music education or active-learning strategies that require specialized pedagogical knowledge. To surmount these obstacles, it is imperative to foster coordinated collaboration across ministries, universities, teacher education programs, and school administrations. Enhancing institutional collaborations can facilitate the creation of uniform training programs, equitable resource allocation, and policy frameworks that accurately address the resource allocation of music educators. Furthermore, integrating digital capabilities, innovative musicianship, and active-learning ideas into national curriculum standards would provide clearer direction and foster uniformity across educational settings.

The future of creative music education in Türkiye ultimately relies on fostering continuous discussion among educators, academics, and policymakers. This debate must not only commend emerging methods but also rigorously assess the circumstances essential for their sustainability. By harmonizing pedagogical principles with practical classroom realities and ensuring that innovation is culturally significant and structurally supported, music education can continue to evolve as a dynamic, flexible, and profoundly human art form. This enduring commitment will but also as allow future generations of students to engage with music not solely as an academic discipline, but also as a vibrant vehicle for creativity, expression, and cultural connection. This long-term commitment will enable future generations of students to engage with music not merely as a subject to be taught, but as a dynamic medium for creativity, expression, and cultural connection

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GENİŞLETİLMİŞ ÖZET

Müzik eğitimi, bireyin bilişsel, duyuşsal ve devinişsel gelişimini bütüncül biçimde destekleyen, kültürel aktarım ile yaratıcı üretimi aynı anda barındıran disiplinlerarası bir alandır. Tarihsel olarak müzik eğitimi büyük ölçüde usta-çırak geleneğine, tekrar temelli öğretime ve öğretmen merkezli aktarım modellerine dayanmıştır. Bu yaklaşım, kültürel sürekliliği sağlama açısından işlevsel olmakla birlikte, öğrencinin aktif katılımını, yaratıcılığını ve eleştirel düşünme becerilerini sınırlayabilmektedir. Yirmi birinci yüzyılda eğitim bilimlerinde yaşanan paradigma değişimi, müzik eğitimi alanını da etkilemiş; yapılandırmacı öğrenme kuramı, deneyimsel öğrenme modeli ve öğrenci merkezli yaklaşımlar ön plana çıkmıştır. Bu dönüşüm, özellikle aktif öğrenme stratejileri, beden temelli uygulamalar ve dijital teknolojilerin eğitim süreçlerine entegrasyonu ile belirginleşmiştir.

Küresel ölçekte Orff-Schulwerk, Kodály, Dalcroze ve Suzuki gibi yaklaşımlar öğrencinin müziksel bilgiyi deneyim yoluyla inşa etmesini temel alan modeller sunmaktadır. Bu yöntemler, hareket, ritim, doğaçlama, işitsel farkındalık ve işbirliğine dayalı öğrenme gibi unsurları merkeze alarak müzik öğretimini çok duyulu bir deneyime dönüştürmektedir. Bununla birlikte, dijitalleşme süreci müzik eğitimine yeni bir boyut kazandırmış; nota yazım programları, dijital ses düzenleme yazılımları, çevrim içi öğrenme platformları ve etkileşimli uygulamalar öğrencilerin yaratıcı üretim süreçlerini çeşitlendirmiştir. Ancak yenilikçi yaklaşımların pedagojik değeri kadar, uygulanabilirliği ve sürdürülebilirliği de önem taşımaktadır.

Türkiye bağlamında müzik eğitimi alanında yenilikçi yöntem ve araçların kullanımı giderek artmakla birlikte, bu uygulamaların öğretmen deneyimleri üzerinden sistematik biçimde incelendiği çalışmalar sınırlıdır. Bu araştırma, Türkiye'de görev yapan müzik öğretmenlerinin yenilikçi müzik eğitimi yöntem ve araçlarını hangi düzeyde kullandıklarını, bu uygulamalara ilişkin algılarını ve karşılaştıkları yapısal sorunları ortaya koymayı amaçlamaktadır. Çalışmanın temel amacı, mevcut uygulamaları sınıflandırmak, pedagojik boyutlarını analiz etmek ve öğretmen görüşleri doğrultusunda güçlü ve zayıf yönleri ile gelişim alanlarını belirlemektir.

Araştırma, nitel araştırma desenlerinden durum çalışması yaklaşımıyla gerçekleştirilmiştir. Çalışma grubunu Türkiye'nin farklı bölgelerinde kamu ve özel kurumlarda görev yapan 53 müzik öğretmeni oluşturmaktadır. Katılımcılar gönüllülük esasına göre belirlenmiş ve tipik durum örneklemesi kullanılmıştır. Bu örnekleme yaklaşımı, belirli bir alandaki uygulamaların genel karakterini yansıtmayı hedeflemekte; genellenebilir sonuçlardan ziyade derinlemesine betimleme sunmaktadır. Katılımcıların demografik özellikleri ayrıntılı olarak kaydedilmemiş; araştırmanın odağı doğrudan uygulama deneyimlerine yöneltilmiştir.

Veriler, yarı yapılandırılmış görüşmeler yoluyla toplanmıştır. Görüşme soruları: öğretmenlerin kullandıkları yöntem ve araçlar, bu uygulamaların öğrenci üzerindeki etkileri, karşılaşılan güçlükler, mesleki gelişim gereksinimleri ve geleceğe yönelik öngörüleri kapsamaktadır. Görüşmeler kaydedilmiş, yazılı metne dönüştürülmüş ve anonimleştirilmiştir. Veri analizi Braun ve Clarke'ın tematik analiz modeli doğrultusunda gerçekleştirilmiştir. Kodlama sürecinde tekrar eden ifadeler ve anlam örüntüleri belirlenmiş; benzer kodlar temalar altında toplanmıştır. Analiz sonucunda üç ana kategori ortaya çıkmıştır: aktif müzik eğitimi yöntemleri, elektronik olmayan yenilikçi araçlar ve elektronik/bilgisayar destekli uygulamalar. Bu kategoriler daha sonra SWOT analizi çerçevesinde değerlendirilmiştir.

Bulgular, öğretmenlerin yenilikçi müzik eğitimi yaklaşımlarına yönelik olumlu bir tutum sergilediklerini göstermektedir. Aktif müzik eğitimi yöntemleri kapsamında en sık dile getirilen yaklaşımlar Orff-Schulwerk, Kodály ve Dalcroze yöntemleridir. Öğretmenler, bu yöntemlerin öğrencilerin ritim algısını geliştirdiğini, bedensel koordinasyonu artırdığını ve derse katılımı güçlendirdiğini ifade etmişlerdir. Hareket temelli etkinliklerin öğrencilerin soyut müziksel kavramları somut deneyimler yoluyla içselleştirmelerine katkı sağladığı belirtilmiştir. Ayrıca doğaçlama ve grup çalışmaları, öğrencilerin özgüvenini ve sosyal etkileşimini destekleyen unsurlar olarak öne çıkmıştır. Ancak sınıf mevcudunun fazlalığı, fiziksel alanın yetersizliği ve çalgı eksikliği gibi yapısal sorunlar bu yöntemlerin düzenli uygulanmasını güçleştirmektedir. Bunun yanında, öğretmenlerin lisans eğitimlerinde bu yöntemlere ilişkin uygulamalı deneyimlerinin sınırlı olması önemli bir engel olarak belirtilmiştir.

Elektronik olmayan yenilikçi araçlar arasında müzikogramlar, dinleme haritaları, grafiksel notasyonlar ve el işaretleri dikkat çekmektedir. Bu araçlar, özellikle görsel ve kinestetik öğrenme stillerine sahip öğrenciler için etkili bulunmuştur. Öğretmenler, soyut müziksel yapıları görselleştirmenin öğrenmeyi kolaylaştırdığını ve öğrencilerin dikkatini artırdığını ifade etmişlerdir. Düşük maliyetli ve erişilebilir olmaları, bu araçların güçlü yönleri arasında yer almaktadır. Bununla

birlikte, materyal tasarımının zaman alıcı olması ve depolama güçlükleri kullanım sıklığını sınırlamaktadır.

Elektronik ve bilgisayar destekli uygulamalar öğretmenlerin en çok potansiyel gördüğü alanlardan biridir. Nota yazım programları, dijital kayıt ve düzenleme yazılımları, çevrim içi ritim ve işitme uygulamaları öğrencilerin bireysel öğrenme hızlarına uygun çalışmalar yapmasına olanak tanımaktadır. Dijital araçlar sayesinde öğrenciler yalnızca icracı değil, aynı zamanda besteci ve düzenleyici rolü üstlenmektedir. Özellikle çekingen öğrencilerin dijital ortamda daha rahat üretim yapabildiği ifade edilmiştir. Ancak teknolojik altyapı eksiklikleri, internet erişimi sorunları ve yazılım lisans maliyetleri önemli sınırlılıklar olarak ortaya çıkmıştır. Okullar arası eşitsizlik yenilikçi uygulamaların yaygınlaşmasını doğrudan etkilemektedir.

SWOT analizi, yenilikçi müzik eğitimi uygulamalarının güçlü yönlerinin öğrenci merkezliliği, yaratıcılık ve çok duyulu öğrenme olduğunu ortaya koymuştur. Zayıf yönler ise öğretmenlerin uygulama deneyimi eksikliği ve kurumsal destek yetersizliği ile ilişkilidir. Fırsatlar arasında dijital okuryazarlığın artışı, disiplinlerarası iş birlikleri ve müfredat reformları yer almaktadır. Tehditler ise kaynak dağılımındaki eşitsizlikler, altyapı eksiklikleri ve politika düzeyindeki tutarsızlıklardır.

Sonuç olarak, Türkiye'de müzik eğitimi alanında yenilikçi yöntem ve araçlara yönelik güçlü bir farkındalık ve motivasyon bulunmaktadır. Ancak bu dönüşümün sürdürülebilir olabilmesi için öğretmen yetiştirme programlarında uygulama temelli eğitimlerin güçlendirilmesi, hizmet içi eğitim olanaklarının artırılması ve okulların fiziksel ile teknolojik altyapısının iyileştirilmesi gerekmektedir. Yenilikçi müzik eğitimi, yalnızca yeni araçların kullanımı değil, öğrenme sürecinin yeniden yapılandırılması anlamına gelmektedir. Bu bağlamda araştırma, müzik eğitiminin çağdaş pedagojik eğilimlerle uyumlu biçimde gelişebilmesi için kurumsal ve politik düzeyde bütüncül bir yaklaşımın gerekliliğini ortaya koymaktadır. Ayrıca gelecekte nicel ve karma yöntemli araştırmalarla öğrenme çıktılarının ölçülmesi ve farklı bölgesel bağlamların karşılaştırılması önerilmektedir.

Etik Kurul Kararı

Bu araştırma; Erciyes Üniversitesi Rektörlüğü Sosyal Bilimler Etik Kurulu tarafından 29.04.2025 tarihinde, 201 nolu karar sayısı ile onaylanmıştır.