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Pre-School Teachers' Views Toward Teaching Methods and Materials Used in Musical Activities in Pre-school Education [1]

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Abdulhamit Karademir* - Ayça Kartal**
* Dr. Öğretim Üyesi, Muş Alparslan Üniversitesi
E-Posta: hamittkarademir@gmail.com   **ORCID:** 0000-0003-3062-8547
** Dr. Öğretim Üyesi, Muş Alparslan Üniversitesi
E-Posta: a.kartal@alparslan.edu.tr   **ORCID:** 0000-0002-4297-8002

Abstract

In this study, it has been intend to get data about the existing materials used by pre-school teachers in music centers in pre-school education, to identify the problems encountered by the teachers in planning and practicing the musical activities by taking the opinions about how frequently these music materials are used in the musical activities, and to determine the methods and techniques implemented by them. The research is a qualitative study that is in the pattern of phenomenology. 19 pre-school teachers serving within the borders of the central district of Mus Province compose the study group of the research. The selection of the study group is based on the goal-oriented sampling among the non-probability sampling methods and easily accessible case sampling included in this sampling. As data collection instrument in the research, semi-structured interview form has been conducted. Content analysis, in which the inductive approach is based on, has been used in the data analysis of the interviews implemented with the teachers. In the study, it has been concluded that the teachers mostly use the musical activities to improve the sense of rhythm in their class. It can be recommended that the pre-school teachers should make a profession association with the universities for the solution of problems related to classroom management they encounter in performing the musical activities and keep themselves up to date with new methods and techniques. It may also be advisable to use the micro teaching method in terms of seeing their deficiencies at this stage and generating their own solutions to proceed.

Keywords: *Methods and materials, musical activities, pre-school teachers, pre-school education*

Okul Öncesi Eğitimde Müzik Etkinliklerinde Kullanılan Öğretim Yöntem ve Materyallerine Yönelik Öğretmen Görüşleri

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Öz

Bu çalışmada okul öncesi eğitimde okul öncesi öğretmenlerinin müzik merkezlerinde var olan materyallere ilişkin bilgi edinilmesi, bu müzik materyallerinin müzik etkinliklerinde ne sıklıkla kullandığına ilişkin görüş alınarak öğretmenlerin müzik etkinliği planlarken ve uygularken karşılaştıkları zorlukların tespit edilmesi ve kullandıkları yöntem ve tekniklerin belirlenmesi amaçlanmıştır. Araştırma, olgubilim (fenomenoloji) deseninde nitel bir çalışmadır. Araştırmanın çalışma grubunu Muş ili merkez ilçesi sınırları içinde görev yapmakta olan 19 okul öncesi öğretmeni oluşturmaktadır. Çalışma grubunun seçiminde olasılıklı olmayan örnekleme yöntemlerinden amaca yönelik örnekleme ve bu örnekleme içerisinde yer alan kolay ulaşılabilir durum örneklemesi temel alınmıştır. Araştırmada veri toplama aracı olarak yarı yapılandırılmış görüşme formu kullanılmıştır. Öğretmenlerle yapılan görüşmelerin veri analizinde tümevarımsal yaklaşımın temel alındığı içerik analizi kullanılmıştır. Araştırmada öğretmenlerin müzik etkinliklerini sınıflarında en çok ritim duygusu geliştirmek için kullandıkları tespit edilmiştir. Okul öncesi öğretmenlerinin müzik etkinliklerini gerçekleştirirken karşılaştıkları sınıf yönetimi ile ilgili sorunların çözümü için üniversitelerle bağ kurmaları ve yeni yöntem ve tekniklerle kendilerini güncel tutmaları önerilebilir. Bu aşamada eksikliklerini görmek ve ilerlemek, kendi çözümlerini üretmek için mikro öğretim yönteminin kullanılması da tavsiye edilebilir.

Anahtar Kelimeler: *Yöntem ve Materyaller, Müzik Etkinlikleri, Okul Öncesi Öğretmenleri, Okul Öncesi Eğitimi*

Introduction

Music is a phenomenon that can be found in each aspect of human life and cannot exist without it. Since its existence, music has come up to daylight by constantly improving. At present, music is accepted as a natural necessity as much as the basic necessities of eating, drinking, and breathing. Even a seven-month-old baby in her mother's womb reacts to the sound and music. Newborn babies are relieved by their mother's sound, and sleep with lullaby. Music education starting with auditory perception training from the beginning with infancy is effective for children to use the body in a coordinated way, to talk, to learn many concepts and concepts (Akkaş, 1993). The relationship between human and music, which has been established since the birth of the individual, has been transformed into a direct relationship after birth, and it continues to be diversified and strengthened throughout the human life. Music is a tool in teaching and develops aesthetic qualities in children and gives them the opportunity to meet various cultures. The lilts, creative movement and dance enable the children to get rid of their excess energy (Sığırtmaç, 2002). At the same time, it supports the development of motor skills. Creation of the musical games, dances, lyrics and melody and incorporation of the other activities with music improve creative thinking in problem solving for children (Young and Glover, 2002). The listening skills, attention span, auditory distinction and memory development of the children can be supported by music. The rhythm and the rhythm of music make it easy for children to remember information. In brief, the musical experiences serve as a bridge for children in all developmental areas and should be included in the education from the early childhood (Eliason and Jenkins, 2003). Among the goals of music education is the awakening of sensory and rhythmic perceptions during the pre-school period when the feelings and impressions of the children are mostly intense. Music teaches the child to actively listen and hear, and lets him have a chance to reflect the world of imagination which is much broader by moving himself/herself away from daily life (Dikici-Sığırtmaç, 2005). On the other hand, music supports the imagination of a child and provides a favorable environment for his/her ability to create. Music is a source of joy, and this source of joy is constantly alive by

integrating the presence of the child (Yavuzer, 1993, Hallam, 2010). In addition to the positive effects on the affective and kinesthetic behaviors of the individual, even though music education has been proven by many researches that it plays an important role in many cognitive learning activities (Fox, 1991; Kay, 2000, Öziskender and Güdek, 2013), it is observed that the pre-school teachers usually do not give the required importance to musical activities and that they seem to describe the musical activities as just listening to songs and singing activities in daily teaching routines.

In the pre-school period, in addition to singing, such activities as listening and distinguishing sound, rhythm studies, musical story, creative movement and dance are included in musical activities. All of these activities provide a different way of reaching the goals of the children through music education (Dikici-Sığırtmaç, 2005). In planning a music education program for pre-school-age children, the innate characteristics of children, their musical experience and their level of development should be taken into consideration and necessary care should be taken to have a developmental sequence (Hallam, 2010). Attention should be paid to the fact that music education, which has a supporting effect on all developmental areas of children, is a playable education, and it should be provided that children should be willingly participated in musical activities by liking and enjoying those (Fox, 1991).

If the music education developmentally provided at such a crucial time is appropriate, it has positive effects on the development of a child (Van Der Linde, 1999). Music contributes to the learning of children in all areas and provides a new perspective, and the child participating in, creating and producing music is proud of himself/herself and tastes of success, and so, the self-esteem and self-respect increase (Seefeldt & Barbour 1998). The role and place of the pre-school teacher, as a planner and practitioner of music education at this stage, is of special importance. It is thought that the practices and materials used by the pre-school teacher on behalf of music will embody the abstract concepts in the activities, make it easier to learn by making it entertaining, and increase the permanence of the information.

In this study, it has been aimed to get data about the existing materials used by pre-school teachers in music centres in pre-school education, to

identify the problems encountered by the teachers in planning and practicing musical activities by taking the opinions about how frequently these music materials are used in musical activities, and to determine the methods and techniques implemented by them. In this framework, the main research question is expressed as: "How are the musical activities in the classes of the pre-school teachers maintained?" The sub-questions searched within the framework of this main research question are as follows:

1) According to teachers, what should be the materials required in the music center?
2) What materials used by the teachers are available in the music center?
3) For what reasons do teachers mostly use which materials?
4) What methods and techniques do the teachers utilize in performing the musical activities?
5) How are the aims of the teachers to perform the musical activities in their classes classified?
6) What are the problems encountered by the teachers in their musical activities and what are their solutions to these problems?
7) What are the opinions and recommendations of the teachers for the practice of musical activities?

Method

Research Design

This research on how pre-school teachers perform musical activities in their classes is a qualitative study in the pattern of phenomenology. "In the phenomenological approach focusing on exploring how people make sense of experiences and transforming them into conscious, direct interviews are held with people who have experienced phenomenology" (Patton, 2014, p. 104). In this study, it is aimed to obtain in-depth data about the approaches of teachers in their classes, the activities, methods and techniques they use, musical instruments and etc. Therefore, in the research, a phenomenological approach has been preferred and the data rela-

ted to the musical activities conducted by pre-school teachers in their classes have been acquired through the semi-structured interview forms. In this research, "music education in pre-school" was choosen.

Study Group

19 pre-school teachers serving within the borders of the central district of Mus Province compose the study group of the research. The selection of the study group is based on the goal-oriented sampling among the non-probability sampling methods and easily accessible case sampling included in this sampling. "In this kind of sampling, the researcher uses his own judgment on who to choose and samples the most suitable for the purpose of the research" (Balcı, 2016, p.104). The goal-oriented sampling is important in the context of choosing the most suitable situation by collecting data from the situations related to the research problem and making cooperation with the people who have knowledge about the subject, collecting the preliminary data and deciding the sample to be worked on (Büyüköztürk, Kılıç Çakmak, Akgün, Karadeniz, and Demirel, 2012). There are 16 female and 3 male teachers in the study group. One of these teachers has one year experience, six of them with two years, three of them with three years, three of them with four years. The number of those teachers who have five or more years of experience is five. The demographic data of the teachers is as follows.

Table 1. Demographic data of study group

Gender			
		F	**M**
Experience	1 year	-	Mert
	2 years	Handan, Ayla, Lale, Sena, Melda, Serap	-
	3 years	Mine, Aysun	Mete
	4 years	Leyla, Ceyda, Nazan,	-
	5 years	-	Efe
	6 years	Funda, Esma	-
	8 years	Dilek	-
	9 years	Gamze	-
	11 years	Duru	-
Total		16	3

Data Collection Tools

As the data collection instrument in the research, a semi-structured interview form has been used. Semi-structured interviews can be effective if the questions are well-prepared. "While the questions are prepared, care should be taken to ensure that the questions are far from being guided, that the questions including yes / no answers should not be asked, and that the multiple questions are preferred" (Merriam, 2015, p. 92). At this point, when the semi-structured interview form was being prepared, it was noted that the questions were open-ended and understandable, and the questions prepared by the researchers were presented to two experts who are conducting studies in this field. Questions approved by the expert were answered by making individual interviews with the teachers. During the interviews, a comfortable and convenient environment was provided, and it was ensured that the teachers were able to express their opinions as freely as possible. The points that could not be understood were repeated by asking teachers again.

Data Analysis

In the data analysis of the interviews with the teachers, the content analysis based on the inductive approach has been used. "In the data analysis, also referred as the process of exporting the meaning of raw data, the available data are initially classified, and then, the codes and themes are generated from the classified data" (Merriam, 2015, p. 167-177). In this framework, the data obtained from the opinions of the teachers have been firstly transferred into the computer format, and later, the classification of the data has been passed. Code names have been given to each teacher, the data have been shared in half, and code and theme creation have been performed by two different researchers. The codes and themes of the researchers have been modified and tried to provide a consensus among themselves so as to check the validity and reliability of the theme and code generation process. After all codes and themes have been agreed upon, a third researcher has re-examined these codes and themes, and the findings have been finalized. These findings are presented in tables.

Consistency and Credibility

Consistency and credibility for research, semi-structured interview forms' questions were open-ended and understandable, and the questions prepared by the researchers were presented to two experts who are conducting studies in this field and exercised with two teacher whose out of research group. After the researchers agreed on the codes and themes, the codes and themes were also checked by an independent researcher (expert in pre-school education, having experience in qualitative research). All data has been transferred to computer and data loss has been ensured. Names of all students were coded with code names apart from their own names.

Findings

Findings obtained from the interviews with teachers in the research have been transformed into tables and presented as follow.

Opinions of the Teachers on the Materials Required in Music Center

The codes and themes derived from the opinions on the musical instruments thought to be required in the music center by the teachers are presented in Table 2.

Opinions on the musical instruments thought to be required by the teachers in the music center are classified under the themes of "Percussion Instruments", "Wind Musical Instruments", "Strings", "Other", and "All Musical Instrument". Under the theme of "Percussion Instruments" among these themes, "Maracas", "Drum", "Tambourine", "Cymbal", "Rhythm Bars", "Rhythm Instruments", "Triangle", "Xylophone", "Mellotron", "Metallophone" , "Wooden Spoon" and "Piano" codes have been generated. "Flutes", "Melodica" and "Trumpet" codes have been created under the theme "Wind Musical Instruments". Under the theme of "Strings", "Violin", "Baglama", "Guitar" and "Mandolin" codes have been formed. The codes "Everything That Makes Sound", "Miniature Musical Instruments", "CD Player", "Hand-made Instruments" and "Orff Instruments" have been created under the "Other" theme.

Table 2. Materials required at music center

Theme	Code	Teachers Repeating
Percussion Instruments	Maracas	Efe, Handan, Duru, Mert, Mine, Mete, Ayla, Aysun, Lale, Ceyda, Sena, Melda, Serap, Nazan, Esma
	Drum	Efe, Handan, Duru, Mert, Mine, Mete, Ayla, Lale, Ceyda, Melda, Serap, Nazan, Esma,
	Tambourine	Handan, Mert, Mine, Mete, Ayla, Lale, Ceyda, Sena, Melda, Nazan, Esma, Duru
	Cymbal	Handan, Duru, Mine, Mete, Ayla, Lale, Sena, Melda, Serap, Nazan
	Rhythm Bars	Handan, Duru, Mert, Lale, Ceyda, Sena, Serap
	Rhythm Instruments	Efe, Sena, Melda, Serap, Funda, Gamze
	Triangle	Handan, Duru, Mert, Ceyda
	Xylophone	Duru, Mert,
	Mellotron	Lale, Ceyda
	Metallophne	Mert,
	Wooden Spoon	Handan
	Piano	Mete
Wind Musical Instruments	Flutes	Handan, Duru, Mine, Mete, Serap, Nazan, Esma
	Melodica	Mete, Ceyda
	Trumpet	Efe
Strings	Violon	Efe
	Baglama	Efe
	Guitar	Mete
	Mandolin	Nazan
Other	Everything that makes sound	Leyla, Funda
	Miniature Musical Instruments	Aysun
	CD Player	Serap
	Hand-made Instruments	Mine
	Orff Instruments	Serap
All Musical Instruments	-	Aysun, Dilek, Gamze

As a final theme, "All Musical Instruments" has been formed. The examples of the opinions of the teachers are as follows:

Duru: "Tambourine, drum, cymbal, xylophone, maracas, triangle, rhythm bars, flute ..."

(Maracas, Drum, Tambourine, Cymbal, Rhythm Bars, Xylophone, Flutes)

Mine: "Cymbal, tambourine, flute, maracas, drum. These instruments are the main instruments. In addition, there must be the musical instruments that children make on their own."

(Maracas, Drum, Tambourine, Cymbal, Flutes)

Sena: "Cymbal, tambourine, maracas, and there should be different instruments through which they can hold rhythm."

(Maracas, Tambourine, Cymbal, Rhythm Bars, Rhythm Instruments)

Mete: "Maracas, tambourine, drum, flute, piano, guitar, cymbal, melodica, etc."

(Maracas, Drum, Tambourine, Cymbal, Piano, Flutes, Melodica, Guitar)

Opinions of the Teachers on Musical Materials Available and Used in the Class

The codes and themes derived from the opinions of the teachers on musical materials available and used in the class are presented in Table 3. .

Opinions of the teachers on musical materials available and used in the class are classified under the themes of "Percussion Instruments", "Wind Musical Instruments", "Strings", and "Other". The codes "Maracas", "Drum", "Cymbal", "Tambourine", "Rhythm Bars", "Triangle", "Xylophone" and "Rhythm Instruments" have been generated under the theme of "Percussion Instruments" among these themes. Under the theme of "Wind Musical Instruments", the "Flute" code has been formed. Finally, from the opinions of the teachers, the "Strings" and "Other" themes have been created, and under the "Other" theme, the "Small Bells" code has been placed

Examples of the opinions of the teachers are as follows:

Efe: "Rhythm instruments, drum, maracas."

(Rhythm Instruments, Drum, Maracas)

Mine: "Flute, drum, all kinds of cymbal, maracas"

(Maracas, Drum, Cymbal)

Aysun: "We do not have many materials. What we have are cymbal, drum, maracas."

(Maracas, Drum, Cymbal)

Nazan: "Very inadequate materials. There are only a tambourine, a maracas and a xylophone."

(Maracas, Tambourine, Xylophone)

Tablo 3. Music materials in the class

Theme	Code	Teachers Repeating
Percussion Instruments	Maracas	Leyla, Efe, Handan, Dilek, Duru, Mert, Mine, Mete, Gamze, Nazan, Aysun, Lale, Ceyda, Sena, Melda, Serap, Funda, Esma
	Drum	Leyla, Efe, Dilek, Duru, Mert, Mine, Mete, Ayla, Aysun, Lale, Ceyda, Melda, Funda
	Cymbal	Leyla, Dilek, Duru, Mine, Mete, Ayla, Aysun, Sena, Melda, Serap, Funda, Esma
	Tambourine	Leyla, Duru, Mert, Lale, Ceyda, Nazan, Funda, Esma, Gamze
	Rhythm Bars	Handan, Duru, Mert, Ayla, Serap
	Triangle	Handan, Duru, Ceyda
	Xylophone	Nazan, Funda, Gamze
	Rhythm Instruments	Efe, Melda
Wind Musical Instruments	Flute	Leyla, Mine, Mete, Funda
Strings	-	Leyla
Other	Small Bells	Gamze

Materials Used in Musical Activities and Opinions of the Teacher Related to Their Reason for Usage

The codes and themes derived from the materials used by the pre-school teachers in their own classes and opinions of the teacher related to reason for their usage are presented in Table 4.

In Table 4, the opinions of the teachers about the musical materials they use in their classes and their usage reasons are given as "Maracas", "Cymbal", "Drum", "Tambourine", "Rhythm Bars", "Rhythm Instruments", "Available Instruments", "Variable", and "CD Player" themes. "Thumping Out Easily", "Gaining Sense of Rhythm", "Made Easy to Make", "Taking Attention", "Playing Game" and "Combining with Art Activities"

codes have been formed under the theme of "Maracas" among these themes.

Table 4. Music materials used and reasons for usage

Theme	Code	Teachers Repeating
Maracas	-	Nazan, Serap, Mine
	Thumping out easily	Handan, Aysun, Sena
	Gaining sense of rhythm	Duru, Melda
	Easy to make	Sena
	Taking attention	Mete
	Playing games	Esma
	Combining with art activities	Dilek
Cymbal	-	Nazan, Serap, Mine
	Gaining sense of rhythm	Duru, Funda
	Comfortable	Leyla
	Taking attention	Melda
Drum	Gaining sense of rhythm	Duru, Funda
	Taking attention	Mert
	Comfortable	Leyla
	-	Mine
Tambourine	According to the activity (if needed)	Ceyda
	Easier	Gamze
	Gaining sense of rhythm	Funda
	-	Nazan
Rhythm Bars	Thumping out easily	Handan
	According to the activity (if needed)	Ceyda
	Taking attention	Mert
Rhythm Instruments	Educational	Efe
	Used with the whole class	Efe
Available Instruments	Development of musical aptitude	Ayla
Variable	According to the activity (if needed)	Serap
CD Player	-	Lale

Under the theme of "Cymbal", "Gaining Sense of Rhythm", "Comfortable", and "Taking Attention" codes have been generated. "Gaining Sense of Rhythm", "Taking Attention", and "Comfortable" codes have been listed under the theme of "Drums". Under the theme of "Tambourine", "According to the Activity (if needed)", "Easier", and "Gaining Sense of Rhythm" codes have been created. "Thumping Out Easily", "According to the Activity (if needed)", and Taking Attention" codes have been generated under the theme of "Rhythm Bars". Under the theme of "Rhythm Instruments", "Educational" and "Used with the Whole Class"

have been the related codes, and "Development of Music Aptitude" code has been listed under "Available Materials" theme. In addition, under "Variable" theme, "According to the Activity (if needed)" code has been formed. Finally, "CD Player" theme has been created. Examples of the opinions of the teachers are as follows:

Aysun: "I usually use maracas. It's easier for the children to thump out."

(Maracas – Thumping Out Easily)

Leyla: "Cymbal, drum, or etc. are the musical instruments that children can use comfortably."

(Cymbal – Comfortable; Drum – Comfortable)

Efe: "Rhythm instruments. Their educational feature is high, and you can use with the whole class for the same activity."

(Rhythm Instruments – Educational/Used with the Whole Class)

Duru: "Drum, cymbal, maracas. Children gain the sense of rhythm more quickly through these materials."

(Maracas - Gaining Sense of Rhythm; Cymbal - Gaining Sense of Rhythm; Drum - Gaining Sense of Rhythm)

Opinions of the Teacher on Methods and Techniques Used in Performing Musical Activities

The codes and themes derived from the opinions on the methods and techniques used by the pre-school teachers in their classes in performing musical activities are presented in Table 5.

The opinions of the teachers related to the methods and techniques they use in the musical activities have been classified under two themes as "Child-Centered" and "Teacher-Centered" in Table 5. "Demonstration", "Case Study", "Trial and Error", "Drama / Animation", "Thump Out", "Breathing Exercises", "Singing", "Utterance", "Finger Game", "Creating Rhythm", and "Display" codes are seen under the theme of "Child-Centered". "Repeating", "Imitation", "Listening", "Expression", "Question-Answer" and "Reinforcement" codes have also been formed under the "Teacher-Centered" theme.

Table 5. Methods and techniques used

Theme	Code	Teachers Repeating
Child-Centered	Demonstration	Leyla, Efe, Mert, Mete, Ayla, Aysun, Lale, Ceyda, Sena, Melda, Serap, Funda
	Case Study	Efe, Mert
	Trial and Error	Mert, Mete
	Drama/Animation	Mert, Gamze
	Thump out	Duru, Nazan
	Breathing Exercises	Handan, Esma
	Singing	Nazan
	Utterance	Nazan
	Finger Game	Handan
	Creating Rhythm	Mine
	Display	Serap
Teacher-Centered	Repeating	Handan, Dilek, Mine, Mete, Ayla, Aysun, Lale, Ceyda, Sena, Serap, Nazan, Funda
	Imitation	Mine, Ayla, Aysun, Ceyda
	Listening	Dilek, Mine, Ceyda
	Expression	Ayla, Sena
	Question-Answer	Efe
	Reinforcement	Lale

Examples of the opinions of the teachers are as follows.

Mert: "I make use of music activity among the arts and drama activities. Case study, demonstration, and trial and error…"

(Child-Centered – Demonstration)

Handan: "I start with breathing exercises. Before this exercise, I play finger games with the children so as to take attention. During the activity, I frequently repeat it to make it effective by using the loud speakers."

(Child-Centered – Breathing Exercises)

Dilek: "We mostly go forward by listening and repeating."

(Teacher-Centered – Listening/Repeating)

Duru: "It is not possible to reach this number because the musical instruments are inadequate for each child. As far as the musical instruments are concerned, we try to thump out with the children. We are trying to create a common rhythm through both musical instruments and the rhythms that children create."

(Child-Centered – Thump Out)

*Opinions of the Teacher on the Purposes of the Musical Activities in the
Class*

The codes and themes derived from the opinions related to what the pre-
school teachers purpose to teach to the children through the musical acti-
vities in the class are presented in Table 6.

Table 6. Purposes of musical activities

Theme	Code	Teachers Repeating
Providing De-velopment	Sense of Music / Rhythm	Duru, Mert, Mine, Mete, Melda, Nazan, Gamze
	Language	Leyla, Ceyda, Serap, Esma
	Social Emotional	Aysun, Ceyda, Serap
	Cognitive	Aysun, Ceyda, Serap
	Multidirectional	Ayla, Lale, Serap
	Creativity / Imagination	Mine, Esma
	Self-Confidence	Handan, Sena
	Sound Development	Melda
	Visual Intelligence	Serap
	Motivation	Handan
	Sense of Self	Lale
Developing Skill	Self-Expression	Handan, Mert, Lale, Sena, Funda
	Sound Discrimination	Mert, Mete, Serap, Nazan
	Psychomotor	Leyla, Ceyda, Serap
	Attention	Mert, Mete, Nazan
	Breathing Properly	Handan
	Artistic Profession	Handan
Teaching	Concept Teaching	Efe, Mete, Serap, Gamze
	Entertainment	Efe, Mine, Gamze
	Knowledge Persistence	Dilek, Esma

In table 6, the opinions related to what the pre-school teachers purpose
to teach to the children through the musical activities in the class have
been classified under "Providing Development", "Developing Skill", and
"Teaching" themes. Under the theme of "Providing Development",
"Sense of Music / Rhythm", "Language", "Social Emotional", "Cognitive",
"Multidirectional", "Creativity / Imagination", "Self-Confidence", "So-
und Development", "Visual Intelligence", "Motivation", and "Sense of
Self" codes have been generated. Such codes as "Self-Expression", "Sound
Discrimination", "Psychomotor", "Attention", "Breathing Properly" and
"Artistic Profession" have been listed under the theme of "Developing

Skill". Finally, under the theme of "Teaching", "Concept Teaching", "Entertainment", and "Knowledge Persistence" codes are seen in the table. Examples of the opinions of the teachers are as follows:

Mete: "Sound awareness, attention development, different interests and skills, developing sense of rhythm, learning speech and rhythm."

(Providing Development – Sense of Music / Rhythm; Developing Skill – Sound Discrimination, Attention)

Esma: "I try to expand their imagination. I try to expand their speech."

(Providing Development – Language, Creativity / Imagination; Teaching – Knowledge Persistence)

Serap: "Any kind of concept and behavior desired to be given through music can be gained. For instance, when the concept of getting in order is provided by integrating a Turkish language-music activity, the persistence becomes higher. In this way, the child is addressed to both visual intelligence and auditory intelligence by providing multidirectional learning. However, the language, social, emotional, cognitive and psychomotor development areas of the child are supported through music by contributing to the development of the child."

(Providing Development – Language, Social Emotional, Cognitive, Multidirectional, Visual Intelligence; Developing Skill - Sound Discrimination, Psychomotor; Teaching – Concept Teaching)

Sena: "I think that it contributes so much to self-expression of the child in front of a group. In addition to this, the musical activities are very useful for the achievement of self-confidence."

(Providing Development – Self-Confidence; Developing Skill – Self-Expression)

Opinions of the Teacher related to the problems encountered in Performing the Musical Activities

The codes and themes derived from the opinions related to the problems encountered by the pre-school teachers and their solutions to these problems are presented in Table 7.

In Table 7, the problems encountered by the pre-school teachers in the practice of musical activities in their classes and the opinions of the teachers on the solution of these problems are classified in terms of "Musical

Instrument Inadequacy Problem", "Adjusting Volume (Noise) Problem", "Sense of Rhythm Problem", "Participating in Activities Problem", "Violating the Rules", "Word Pronunciation and Comprehension Problem", "Practice Problem", "Memorization of Song Problem", and "Familiarity Problem" themes. The solutions for the "Musical Instrument Inadequacy Problem" are listed under such codes as "Creating Their Own Material", "Variable According to Problem", "Changing Rhythm / Music", and "Extrinsic Supply of Music Instrument". "Sequential Usage (Musical Instruments)", "Taking Attention to Teacher" codes are the solutions for "Adjusting Volume (Noise) Problem" in the table. As the solutions for "Sense of Rhythm Problem", the codes "Reinforcement", "Thump out with Music Instrument", and "Leaving It to Time (Gaining Sound Familiarity)" are provided under this theme. The solutions for the "Participating in Activities Problem" are presented through the codes as "Positive Direction", "Adapting to Teacher", and "Animation of Song". The solutions for the "Violating the Rules" are stated through "Turning the Song Volume Down" and "Reminding the Rule" codes. Whereas the solution for the "Practice Problem" is listed as the code "Variable According to Problem", the solution for the "Word Pronunciation and Comprehension Problem" is given through the code of "Repeating". While the solution to the "Memorization of Song Problem" is provided through the code "Repeating Frequently", no solution recommendation code for "Familiarity Problem" has occurred. Examples of the opinions of the teachers are as follows:

Lale: "We cannot have an effective process owing to the material inadequacy. At present, we are trying to deal with the problem by creating our own musical instruments."

(Musical Instrument Inadequacy Problem – Creating Their Own Material)

Mine: "When a musical instrument is used, there is a lot of noise. A chaos usually occurs. As a solution, we use musical instruments in a regular manner, and we take care that all of the children use them in turn, not at the same time."

(Adjusting Volume (Noise) Problem - Sequential Usage (Musical Instruments))

Mert: "When the music activity is practiced, we cannot sometimes adjust the volume. This always causes problems. I continue to act again by attracting attention to myself."

(Adjusting Volume (Noise) Problem - Taking Attention to Teacher)

Table 7. *Problems encountered in musical activities and solution recommendations*

Theme	Code	Teachers Repeating
Music Instrument Inadequacy Problem	Creating Their Own Material	Melda, Lale
	Variable According to Problem	Efe
	Changing Rhythm / Music	Serap
	Extrinsic Supply of Music Instrument	Serap
	-	Mete
Adjusting Volume (Noise) Problem	-	Mete, Sena, Nazan
	Sequential Usage (Music Instruments)	Mine
	Taking Attention to Teacher	Mert
Sense of Rhythm Problem	Reinforcement	Aysun
	Thump out with Music Instrument	Duru
	Leaving It to Time (Gaining Sound Familiarity)	Ceyda
Participating in Activity Problem	Positive Directions	Funda
	Adapting to Teacher	Esma
	Animation of Song	Gamze
Violating the Rules	Turning the Song Volume Down	Ayla
	Reminding the Rule	Ayla
Word Pronunciation and Comprehension Problem	Repeating	Dilek
Practice Problem	Variable According to Problem	Efe
Memorization of Song Problem	Repeating Frequently	Handan
Familiarity Problem	-	Leyla

Ceyda: "The thing that the children have the most trouble with is to thump out for the music being played. Over time, sound familiarity is much better. As the sound familiarity of the children develops, the rhythm becomes easier."

(Sense of Rhythm Problem – Leaving It to Time (Gaining Sound Familiarity))

Recommendations of the Teachers for Practice of Musical Activities

The codes and themes obtained from the opinions and recommendations about the practice of musical activities by the pre-school teachers in their

classes are demonstrated in Table 8.

Table 8. Opinions and recommendations related to the practice of musical activities

Theme	Code	Teachers Repeating
	Music Hall	Efe
Recommendations	Must Be Used in All Activities	Mert
	Course for Teachers	Nazan
Opinions	Important for Child	Esma

When the Table 8 is investigated, it is seen that the expressions of the teachers on the practice of the musical activities have been indicated under two themes as "Recommendations" and "Opinions". Whereas "Music Hall", "Must Be Used in All Activities", and "Course for Teachers" codes have been generated for the theme of "Recommendations", under the theme of "Opinions", the code of Important for Child" has been created. Examples of the expressions of the teachers on the subject are as follows:

Efe: "No matter it is a pre-school or nursery class, there should be a music hall that suits the children at this age."

(Recommendations – Music Hall)

Mert: "Musical activities are indispensable for pre-school. They should be available in almost all the activities."

(Recommendations – Must Be Used in All Activities)

Nazan: "Courses should be organized to enable the pre-school teachers to gain the ability to use musical instruments."

(Recommendations – Courses for Teachers)

Esma: "Music is very important for the children at pre-school period."

(Opinions – Important for Child)

Conclusion

After the results of the first sub-question of the research are investigated, it is clearly concluded that the musical instruments which, the teachers think, should be required in the music center intensify more on such percussion instruments as maracas, drums, tambourine and cymbal. Besides, the teachers have also indicated that the rhythm bars and the rhythm instruments among the percussion category, should also be available in the music centers. On the other hand, it is mentioned that the flute among the

wind musical instruments classification is the most necessary one to be required. The strings are not included in the group of instruments that are desired too much in the music centers. It is generally known that the pre-school musical activities provide the practicality for musical adaptation and the control of the great muscles (Isenberg and Jalongo, 1997). Thus, in this present study, it is considered that the importance of percussion instruments preferred by the pre-school teachers is derived from the improvement of hand-muscle coordination ability for the pre-school children. As a matter of fact, Akkaş (1993) urged that the music is effective in the development of speech of the children, in learning many concepts and concepts, and in using the body in coordination. On the other side, it can be expressed that the percussion instruments are easier to use and produce in class than the instruments under the category of strings. In addition, the fact that the strings are more expensive than other instruments stated by the pre-school teachers and that their use is more difficult can be expressed as a factor in this context.

In the results obtained from the second and third sub-questions of the research, it is observed that the pre-school teachers give more importance to the percussion and wind musical instruments. It is even found out that the percussion instruments are accepted as the most popular instrument class and that most of the classes have used maracas, drum, cymbal, tambourine, and generally rhythm bars. Flute is the most preferred instrument among the wind musical instruments. In these preferences, it can be stated that the contribution of the musical instruments preferred by the pre-school teachers to improve the sense of rhythm and to make the activities easier to carry out is really important. As a matter of fact, Otacioğlu (2017, p. 486) has mentioned that "the development of large and small muscles of a child using musical instruments is supported and that the development of such concepts as coordination, power, and response speed which are important in psychomotor development of the children is assisted by emphasizing that the musical activities positively affect the development of psychomotor of the child". Musical instruments stated by the pre-school teachers, on the other hand, are cheaper and easier to obtain than the other musical instruments. As a matter of fact, some teachers have mentioned that they have created the instruments thanks to their own materials on account of the limited possibilities in the school. Özal-Göncü

(2010) associated the lack of facilities and materials in the institution to the problems related to the musical activities in pre-school institutions. At this point, it can be stated that, in the literature, there is a parallel situation with the problems related to the music education in the pre-school. In addition these, the teachers have asserted that the reason why the pre-school teachers prefer the musical instruments is "the development of sense of rhythm". It can also be stated that the teachers desire to act in terms of the aims of improving the sense of rhythm for the children discussed in the Pre-school Education Program (MNE, 2013). They agree on this when they explain their preference of maracas, cymbal, drum, and tambourine. In the related literature, it is noticed that the development of rhythmic sensation is especially important for the children (Connors, 2004; Temmerman, 2000).

When the results obtained from the fourth sub-question of the research are observed, it is determined that the pre-school teachers have more preferred the child-centered methods and techniques in performing the musical activities. It has been seen that the teachers are especially interested in demonstration, case studies, and trial and error. In the teacher-centered methods, it has been concluded that the repetition is more common. When the studies conducted in the literature are investigated, it is stated that singing and breathing exercises are frequently mentioned as one of the activities that are frequently included in the musical activities (Yılmaz-Bolat, 2017, p.2076). In different studies, it is stated that the orff method, music dramatization, and etc. are effective in the musical activities in the pre-school (Özal-Göncü, 2012; Öziskender and Güdek, 2013). At this point, it can be noted that the results obtained in the research are opposite to the ones in the literature. The method of singing in the research has been expressed as a technique that comes after the demonstration according to the teachers. It can be stated that this result comes from the fact that the teachers perceive singing as a demonstration. On the other hand, while many methods and techniques take place of each other during the practice, they may vary in designating according to the process, practice, and the concept to be given (the methods may vary as technique, and techniques may vary as method). In addition, the lack of knowledge of the pre-school teachers about the contemporary methods and techniques that can

be used in pre-school music education can be expressed as one of the reasons for this result.

When the results obtained from the fifth sub-question of the research has been examined, it is clearly comprehended that the pre-school teachers have applied the musical activities to improve the sense of rhythm in their classes. The aims of the music education in pre-school education are stated as to assist the children in developing cognitive, emotional and psychological development, to create a common music culture by eliminating the family and environment differences, and to prepare them for basic education by providing mother-tongue development (Özal-Göncü, 2012). Taking this statement in the literature into consideration, it is thought that the inadequacy of some skills in terms of the development levels and ages of the children in the pre- school causes the intention of these activities to concentrate on "developing the sense of rhythm". However, it has been seen that the pre-school teachers use these activities to focus on the development of language, multidimensional development, especially psychomotor skills, development of self-expression skills and development of musical aptitude (auditory skills). In addition to these, it has been seen that teachers also express the importance of musical activities in teaching concept. This result obtained from the research is parallel to the studies that musical activities provide multidimensional development for children (Fox, 1991, Kay, 2000, Öziskender and Güdek, 2013). Music making it possible to express various feelings, thoughts, and impressions through sounds and rhythms is an effective and attractive activity in pre-school education. This period constitutes the first step of the music education (Akkaş, 1993). It is important to ensure the development of multidimensional development for the children as the first stage to meet the school for children. At this point, it can be noticed that the use of the element of enjoyment and entertainment, especially for pre-school children, such as music, will make it easier for children to develop all these skills. As a matter of fact, Ghazali emphasizes that the first ages in child education are very important and that parents and teachers have important responsibilities during this period (Oruç, 2009).

According to the results obtained from the sixth sub-question of the research, the problem most frequently encountered by the pre-school te-

achers in performing the musical activities is the lack of musical instruments. In this context, in their study, Salı, Akkol, and Oğuz (2013) have mentioned that the biggest problem encountered by the pre-school teachers is the lack of musical instruments and music hall. In this point, it can be expressed that the results obtained in the research support the results in the related literature. It is thought that the pre-school teachers experience the lack of these possibilities owing to the characteristics of the places where they are located. However, the teachers use their creativity to cope with these problems and create their musical instruments on their own. Besides, it is noted that the problems encountered in terms of noise and sound control in classes leave the teachers in a difficult situation. At this point, it is thought that teachers have deficiencies in class management skill. Nevertheless, the teachers have said that the deficiencies of the children related to the sense of rhythm lead to the problems in implementing the musical activities. This situation is thought to be related to the availability of children. In addition to this, it can be expressed that the family life of children also has a share in this case. The pre-school teachers try to deal with this problem by leaving it to time or repeating frequently.

As a result of the seventh sub-question of the study, the teachers have urged that it is necessary to create music classes and organize courses for the pre-school teachers to learn how to play musical instruments, and that musical activities are an integral part of the pre-school period. In his study, Tufan (2006) has claimed that the pre-school teacher candidates do not graduate with sufficient musical knowledge, skills and equipment. Therefore, it can be noted that the results of the research and the literature data support each other at this point.

When the results obtained from the research are evaluated, the following recommendations can be presented:

- In relation to the results of the first sub-question in the research, it may be advisable that the Ministry of National Education, in relation to musical instruments and music hall, must require the arrangements enabling the musical activities to be realized in the regulations related to the pre-school institutions. At the very least, it may be advisable for the relevant school directors to act in accordance with the non-governmental organizations in the vicinity.

- According to the results obtained from the second, third and fifth sub-questions of the research, as a solution to improve the rhythm and sense of rhythm, it may be advisable for teachers to incorporate such physical activities as dance, creative drama, and etc. into the musical activities.

- For the results obtained from the fourth sub-question of the research, it may be suggested to organize workshops, projects, and etc. in which the pre-school teachers can learn about different methods and techniques that can be used in pre-school music education. Similarly, the pre-school teachers may cope with their own deficiencies by working in partnership with the music teachers in their schools or in nearby schools.

- Within the scope of the results obtained from the sixth sub-question of the research, it can be recommended that the pre-school teachers should make a profession association with the universities for the solution of problems related to classroom management they encounter in performing the musical activities and keep themselves up to date with new methods and techniques. Music education courses taken at the undergraduate level should include not only the theoretical knowledge, but also the practical material development studies. Teacher candidates, at least by using their creativity, can graduate more effectively on how to obtain musical instruments from the waste materials. It may also be advisable to use the micro teaching method in terms of seeing their deficiencies at this stage and generating their own solutions to proceed. In this way, the situation within the class can be recorded, and afterwards, these records can be investigated to identify the mistakes of the teachers and to search solutions for these mistakes.

- In the context of the results obtained from the seventh sub-question of the study, a "board" producing solutions from different perspectives for the problems encountered by the teachers can be created by establishing a consortium in which the pre-school and music teachers, the teacher candidates, and the faculty members related to pre-school education can come together. In addition, the pre-school teacher can-

didates can be encouraged to participate in music education more actively in the classes by enabling them to have a course from an expert in the field of music education during the undergraduate education.

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