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Nowadays, technology affects all aspects of our lives by providing inevitable changes and developments in every field. Naturally, cooperation among scientists has increased thanks to the rapid spread of knowledge and technology. This cooperation considerably contributes to the work in many fields.

This book contains current trends in preschool education in line with the developments in the scientific world. Special thanks to the authors who contributed to this book with their research.

Editors

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Assessment of the Learning Outcomes Related to Turkish Music in the Secondary Education Music Curriculum

Murat Kamil İNANICI[1]

Abstract

This study was conducted to examine the learning outcomes related to Turkish music in the secondary education music curriculum. The study used a qualitative document analysis research design. The data were collected from the Ministry of National Education secondary education music curriculum (Grades 9, 10, 11, and 12). The study sought to find out the extent to which learning outcomes related to Turkish music are included in the music curriculum and the extent to which the *maqam* scales, *usuls* (time signatures), intervals, forms, and instruments of Turkish music, the Turkish minstrelsy tradition, compilers, and composers are introduced in the curriculum. According to the results of the study, the percentage of learning outcomes related to Turkish music in the music curriculum is 36% in the 9th-grade curriculum, 45% in the 10th-grade curriculum, 42% in the 11th-grade curriculum, and 52% in the 12th-grade curriculum. Only in the 9th-grade curriculum, the "musical creativity" learning area includes a learning outcome related to Turkish music at a rate of 25%. Additionally, the teaching of Turkish music *usuls* is designed based on grade levels in line with the principles of teaching such as from simple to complex and from easy to difficulty; however, the music curriculum does not include the teaching of the compound meter 3/8. The teaching of the intervals that compose the Turkish music sound system is included in the 9th-grade curriculum. The

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introduction of Turkish musical instruments is included in the 9th-, 10th-,11th-, and 12th-grade curricula. Finally, the forms of Turkish music addressed in the music curriculum include Turkish folk music, Turkish classical music, and Turkish folk dances.
Keywords: music education, Turkish music, curriculum, music curriculum, learning outcomes

1. Introduction

Music culture is one of the components of culture, which refers to the sum of a society's way life including such as economic, political, geographical, technological, moral, religious, philosophical, artistic, literary, linguistic, traditional, and customary elements. While each society creates its own cultural structure with the influence of these factors, it also interacts with other neighbouring cultures depending on the geography in which it is located. Turkish society also underwent this process of interaction with other cultures along its migration route starting from Central Asia and with Anatolian culture; thus, Turkish music culture, like other components of culture, was influenced and enriched by this interaction. According to Levendoğlu (2005), Turkish music culture came up to the Republic of Turkey after interacting with various cultures ranging from Central Asia to Anatolian, Islamic, and Western music cultures that Turks encountered in the geographies in which they lived throughout history (p. 260). Considering its formation conditions, Turkish music has been formed as a result of various geographical and socio-cultural interactions and accumulations throughout history. In terms of its musical characteristics, Turkish music can be defined as a musical genre that has its own *maqam* (microtonal) rhythm and form characteristics (Yahya-Kaçar, 2009, p. 51). The two main sources of Turkish music are the genres of Turkish folk music and Turkish classical music. Turkish folk music is a type of music in which the feelings and thoughts of the society in the face of the events they

have experienced are interpreted, reflected, and passed down from generation to generation by artists who have been raised within that society (Büyükyıldız, 2009). Turkish classical music is a genre of lyrical or instrumental music that has developed and evolved with its own unique microtonal scales, namely *maqam*, and rich rhythmical diversity (*Şanlı*, 2007). It is thought that using the rich diversity of Turkish music culture as instructional material in music education provides important benefits. The idea that local and national music should be used in music education has been advocated by many music educators, especially by Hungarian composer and music authority Zoltán Kodály. Kodály emphasised the importance of using folk songs especially at the early stages of music education (Yiğit, 2000, p. 12). The use of local and national music as instructional material in music education is possible through the inclusion of such approaches in curricula. The music curricula used in Turkey include practices based on this approach. Curricula are constantly revised and updated depending on scientific and technological developments. In addition to helping individuals and communities adapt to changing conditions, the updates to curricula are also important in contributing to the reproduction of science and technology. A revised curriculum is expected to provide solutions to problems encountered in the previously implemented curriculum and overcome shortcomings in practice (Arı, 2016, p. 236).

Turkey is one of the countries that constantly revise curricula due to changing conditions. In Turkey, music education at the secondary education level was initiated in 1952 and music curricula were revised in 1957, 1971, 1986, 1991, 2009, and 2017 (Aksu, 2018, p. 97). A music education curriculum is the pre-designed plan of the music education process and the outlook of this plan in practice. Music education is a process aimed at developing cognitive, affective, and dynamic behaviours (Uçan, 2005, p. 61). Özgül (2009) defines music education as a process of creating a learning experience for students to develop musical behaviours

as a result of their interaction with musical environment elements designed for them and change their existing musical behaviours (p. 619). Behaviours that the music curriculum expects students to acquire are described in the learning outcomes in the curriculum. Learning outcomes are the most important components of a curriculum because they also inform other components of the curriculum (Keskinkılıç-Yumuşak, 2017, p. 598). Curricula guide the entire education process extending from learning outcomes to teaching practices and thus serve as a bridge to put a country's education policies into practice (Varış, 1997). Music education is one of the areas that are of functional importance in the fulfilment of a country's education policies. In Turkey, music education takes place primarily in schools. Music education in schools starts in preschool education and continues through primary and secondary education. With the effect of the constructivist approach used since 2006, the music curriculum aims to help students to become self-confident individuals who adopt national and moral values, respect universal values, know their own music culture and world music cultures, can use music technology, and gain an aesthetic perspective (MEB [Ministry of National Education], 2018, p.12).

This study examined the following learning areas in the secondary education music curriculum: "listening-singing", "musical perception and knowledge", "musical creativity", and "music culture" (MEB, 2018). It is believed that determining the content and percentage of learning outcomes related to Turkish music included in the music curriculum provides insights into how local and national music is used in music education.

1. 1. Research Purpose

This study aimed to examine the learning outcomes related to Turkish music in the secondary education music curriculum (Grades 9, 10, 11, and 12). To this end, answers were sought to the following questions:

- What is the percentage of learning outcomes related to Turkish music in the music curriculum?

How do the learning outcomes related to Turkish music in the music curriculum address

- the teaching of the *maqam* scales of Turkish music?
- the teaching of Turkish music *usuls*?
- the teaching of the intervals that compose the Turkish music sound system?
- the introduction of Turkish musical instruments?
- the teaching of Turkish musical forms?
- the teaching of the Turkish minstrelsy tradition?
- the introduction of compilers and composers?

2. Methods

2.1. Research Design

The study used a qualitative document analysis research design. Document analysis research involves examining written and non-written materials containing information on the research subject. Document analysis refers to the analysis of written materials that contain information about an event or situation under investigation (Yıldırım & Şimşek, 2011).

2.2. Data Collection

The data were obtained from the learning outcomes in the Ministry of National Education secondary education music curriculum for grades 9, 10, 11, and 12 (MEB, 2018).

2.3. Data Analysis

The data were analysed through content analysis. Content analysis is the systematic analysis of written and non-written materials to transform them into quantitative data (Balcı, 2005, p.

230). In this regard, percentages and frequencies were computed to find out the number, distribution, and rate of the learning outcomes within the learning areas in the music curriculum of each grade.

3. Results

Table 1. Data on the Proportion of Turkish Music Learning Outcomes in the Music Curriculum

	Leaning Areas	Total Number Learning Outcomes (f)	Number of Turkish Music Learning Outcomes (f)	Percentage of Turkish Music Learning Outcomes (%)
Grade 9	A. Listening-Singing	7	3	42.8
	B. Musical Perception and Knowledge	5	2	40.0
	C. Musical Creativity	4	1	25.0
	D. Music Culture	9	3	33.3
	Total	25	9	36.0
Grade 10	A. Listening-Singing	8	4	50.0
	B. Musical Perception and Knowledge	5	3	60.0
	C. Musical Creativity	3	-	0.0
	D. Music Culture	6	3	50.0
	Total	22	10	45.4
Grade 11	A. Listening-Singing	7	3	42.8
	B. Musical Perception and Knowledge	5	2	40.0
	C. Musical Creativity	4	-	0.0
	D. Music Culture	8	5	62.5
	Total	24	10	41.6
Grade 12	A. Listening-Singing	5	3	60.0
	B. Musical Perception and Knowledge	3	2	66.6
	C. Musical Creativity	3	-	0.0
	D. Music Culture	10	6	60.0
	Total	21	11	52.3
Grand Total		**92**	**40**	**43.5**

As seen in Table 1, in the 9th-grade music curriculum, the total number of learning outcomes in the "listening-signing" learning area is 7, the number of learning outcomes related to Turkish music in this learning area is 3, and among all the learning outcomes in this learning area, the percentage of learning outcomes related to Turkish music is 42.8%. The total number of learning outcomes in the "musical perception and knowledge" learning area is 5, and the number and percentage of learning outcomes related to Turkish music are 2 and 40.0%. The total number of learning outcomes in the "musical creativity" learning area is 4, and the number and percentage of learning outcomes related to Turkish music are 1 and 25.0%. The total number of learning outcomes in the "music culture" learning area is 9, and the number and percentage of learning outcomes related to Turkish music are 3 and 33.3%. Additionally, the total number of learning outcomes in the 9th-grade music curriculum is 25, and the total number of learning outcomes related to Turkish music is 9, which corresponds to 36.0%.

As for the 10th-grade music curriculum, the total number of learning outcomes in the "listening-signing" learning area is 8, and the number and percentage of learning outcomes related to Turkish music in this learning area are 4 and 50.0%. The total number of learning outcomes in the "musical perception and knowledge" learning area is 5, and the number and percentage of learning outcomes related to Turkish music are 3 and 60.0%. The total number of learning outcomes in the "musical creativity" learning area is 3, while this learning area incorporates no learning outcome related to Turkish music. The total number of learning outcomes in the "music culture" learning area is 6, and the number and percentage of learning outcomes related to Turkish music are 3 and 50.0%. Additionally, the total number of learning outcomes in the 10th-grade music curriculum is 22, and the total number of learning outcomes related to Turkish music is 10, which corresponds to 45.4%.

As for the 11th-grade music curriculum, the total number of learning outcomes in the "listening-signing" learning area is 7, and the number and percentage of learning outcomes related to Turkish music in this learning area are 3 and 42.8%. The total number of learning outcomes in the "musical perception and knowledge" learning area is 5 and the number and percentage of learning outcomes related to Turkish music is 2 and 40.0%. The total number of learning outcomes in the "musical creativity" learning area is 4 while this learning area incorporates no learning outcome related to Turkish music. The total number of learning outcomes in the "music culture" learning area is 8, and the number and percentage of learning outcomes related to Turkish music are 5 and 62.5%. Additionally, the total number of learning outcomes in the 11th-grade music curriculum is 24, and the total number of learning outcomes related to Turkish music is 10, which corresponds to 41.6%.

As for the 12th-grade music curriculum, the total number of learning outcomes in the "listening-signing" learning area is 5, and the number and percentage of learning outcomes related to Turkish music in this learning area are 3 and 60.0%. The total number of learning outcomes in the "musical perception and knowledge" learning area is 3 and the number and percentage of learning outcomes related to Turkish music is 2 and 66.6%. The total number of learning outcomes in the "musical creativity" learning area is 3, while this learning area incorporates no learning outcome related to Turkish music. The total number of learning outcomes in the "music culture" learning area is 10, and the number and percentage of learning outcomes related to Turkish music are 6 and 60.0%. Additionally, the total number of learning outcomes in the 12th-grade music curriculum is 21, and the total number of learning outcomes related to Turkish music is 11, which corresponds to 52.3%.

The total number of learning outcomes in the secondary education music curriculum for Grades 9, 10, 11, and 12 is 92 and the total number of learning outcome related to Turkish music

is 40, which corresponds to 43.5%. Considering the percentage of learning outcome related to Turkish music in each grade, the highest percentage of learning outcome related to Turkish music (52.3%) is in the 12th-grade curriculum, followed by the 10th-grade (45.4%), 11th-grade (41.6%), and 9th-grade (36.0%) curricula.

Table 2. Data on the Learning Outcomes Related to the Teaching of Turkish Music *Maqams* in the Music Curriculum

Learning Area	Turkish Music *Maqams* Taught	Grades			
		Grade 9	Grade 10	Grade 11	Grade 12
Listening-Singing	*Uşşak*	X	-	-	-
Listening-Singing	*Hijaz*	X	-	-	-
Listening-Singing	*Rast*	-	X	-	-
Listening-Singing	*Saba*	-	X	-	-
Listening-Singing	*Segâh*	-	-	X	-
Listening-Singing	*Hüzzam*	-	-	X	-
Listening-Singing	*Kürdi*	-	-	-	X
Listening-Singing	*Hüseyni*	-	-	-	X
Listening-Singing	*Nihavent*	-	-	-	X

As shown in Table 2, the teaching of Turkish musical *maqams* is addressed in the "listening-signing" learning area in the music curriculum. The *maqams* taught in the 9th grade are *Uşşak* and *Hicaz*, the *maqams* taught in the 10th grade are *Rast* and *Saba*, the *maqams* taught in the 11th grade are *Segâh* and *Hüzzam*, the *maqams* taught in the 12th grade are *Kürdi*, *Hüseyni*, and *Nihavent*. Additionally, the *Uşşak*, *Hicaz*, *Rast*, *Kürdi*, and *Huseyni maqams* are simple, while the *Saba*, *Segâh*, *Hüzzam*, and *Nihavent maqams* are compound.

Table 3. Data on the Learning Outcomes Related to the Teaching of Turkish Music *Usuls* in the Music Curriculum

Learning Area	Taught Turkish Music *Usuls*	Grades			
		Grade 9	Grade 10	Grade 11	Grade 12
Musical Perception and Knowledge	2/4	X	-	-	-
Musical Perception and Knowledge	3/4	X	-	-	-
Musical Perception and Knowledge	4/4	X	-	-	-
Musical Perception and Knowledge	5/8	X	-	X	-
Musical Perception and Knowledge	6/8	X	X	-	-
Musical Perception and Knowledge	7/8	X	-	X	-
Musical Perception and Knowledge	8/8	X	X	-	-
Musical Perception and Knowledge	9/8 (compound meter)	-	X	-	-
Musical Perception and Knowledge	9/8 (odd meter)	X	X	-	X
Musical Perception and Knowledge	10/8	-	X	-	X
Musical Perception and Knowledge	12/8	-	-	-	X

As seen in Table 3, the teaching of Turkish musical *usuls* is addressed in the "musical perception and knowledge" learning area. The following meters are taught in the 9th grade: 2/4, 3/4, and 4/4 classified as simple meters, 6/8 classified as a compound meter, and 5/8, 7/8, 8/8, and 9/8 classified as mixed meters. The following meters are taught in the 10th grade: 6/8 classified as a compound meter, 8/8, 9/8, and 10/8 classified as mixed meters, and the compound form of 9/8 meter. The following meters are taught in the 11th grade: 5/8 and 7/8 classified as mixed meters. The following meters are taught in the 12th grade: 9/8 and 10/8 classified as mixed meters and 12/8 classified as a compound meter.

Additionally, the teaching of 3/8 classified as a compound meter is not included in the music curriculum.

Table 4. Data on the Learning Outcomes Related to the Teaching of Turkish Music Intervals in the Music Curriculum

Learning Area	Learning Outcome and Description	Grades			
		Grade 9	Grade 10	Grade 11	Grade 12
Musical Perception and Knowledge	**Recognises the *maqam* structure of Turkish music.** *Frets and intervals used in Turkish music are defined.*	X	-	-	-

As seen in Table 4, the "musical perception and knowledge" learning area in the 9th-grade music curriculum includes one learning outcome related to the teaching of the intervals that compose the Turkish music sound system, while the 10th-, 11th-, and 12th-grade curricula include no learning outcome related to the teaching of Turkish music intervals.

Table 5. Data on the Learning Outcomes Related to the Introduction of Turkish Musical Instruments in the Music Curriculum

Learning Area	Learning Outcome and Description	Grades			
		Grade 9	Grade 10	Grade 11	Grade 12
Music Culture	Describes the general characteristics of Turkish folk music and Turkish classical music.	X	-	-	-
Music Culture	Recognises Turkish musical instruments.	-	X	-	-
Music Culture	Recognises the types of instruments.	-	-	X	-
Music Culture	Relates folk musical instruments in different parts of the world to Turkish musical instruments.	-	-	-	X

As seen in Table 5, the music curriculum for grades 9, 10, 11, and 12 includes learning outcomes related to the introduction of Turkish musical instruments in the "music culture" learning area.

Table 6. Data on the Learning Outcomes Related to the Teaching of Turkish Musical Forms in the Music Curriculum

Learning Area	Works of Turkish Musical Forms Taught in the Music Curriculum	Grades			
		Grade 9	Grade 10	Grade 11	Grade 12
Listening-Singing	*Oyun Havaları*	-	X	X	-
Listening-Singing	*Zeybek*	-	X	X	X
Listening-Singing	Religious music	X	-	-	-
Music Culture	*Mehter* music (Janissary music)	X	-	-	-
Music Culture	*Uzun hava*	X	X	-	X
Music Culture	*Kırık hava*	X	X	-	X
Music Culture	*Karma hava*	-	-	-	X
Music Culture	*Peşrev*	X	-	X	-
Music Culture	*Saz Semai*	X	-	X	-
Music Culture	*Şarkı* (Song)	X	-	-	-
Music Culture	*Kâr*	-	-	X	-
Music Culture	*Kâr-ı Natık*	-	-	X	-
Music Culture	*Ağır Semai*	-	-	X	-
Music Culture	*Beste* (Composition)	-	-	X	-
Music Culture	*Yürük Semai*	-	-	X	-
Music Culture	*Longa*	-	-	X	-
Music Culture	*Köçekçe*	-	-	X	-
Music Culture	*Sirto*	-	-	X	-
Music Culture	*Mandıra*	-	-	X	-
Music Culture	*Çiftetelli*	-	-	X	-
Music Culture	*Bozlak*	-	-	-	X
Music Culture	*Barak*	-	-	-	X
Music Culture	*Maya*	-	-	-	X
Music Culture	*Hoyrat*	-	-	-	X
Music Culture	*Gazel*	-	-	-	X
Music Culture	*Gurbet Havası*	-	-	-	X

Music Culture	*Mengi*	-	-	-	X
Music Culture	*Bengi*	-	-	-	X
Music Culture	*Karşılama*	-	-	-	X
Music Culture	*Horon*	-	-	-	X
Music Culture	*Halay*	-	-	-	X

As seen in Table 6, the teaching of Turkish musical forms is addressed in the music curriculum. The "listening-signing" learning area includes *Oyun Havaları* in the 10th and 11th grades, *Zeybek* in the 10th, 11th, and 12th grades, and "religious music" in the 9th grade. The "music culture" learning area includes *Mehter* music and *Şarkı* in the 9th grade; *Uzun Hava* and *Kırık Hava* in the 9th, 10th, and 12th grades; *Karma Hava* in the 12th grade; *Peşrev* and *Saz Semai* in the 9th and 11th grades; *Kâr*, *Kâr-ı Natık*, *Ağır Semai*, *Beste*, *Yürük Semai*, *Longa*, *Köçekçe*, *Sirto*, *Mandıra*, and *Çiftetelli* in the 11th grade; and *Bozlak*, *Barak*, *Maya*, *Hoyrat*, *Gazel*, *Gurbet Havası*, *Mengi*, *Bengi*, *Karşılama*, *Horon*, and *Halay* in the 12th grade. The "musical perception and knowledge" and "musical creativity" learning areas have no learning outcome related to Turkish music.

Table 7. Data on the Learning Outcomes Related to the Teaching of the Turkish Minstrelsy Tradition in the Music Curriculum

Learning Area	**Learning Outcome and Description**	**Grades**			
		Grade 9	Grade 10	Grade 11	Grade 12
Listening-Singing	Recognises the works of Turkish folk music minstrels and *âşiks* that he or she listens to.	-	-	X	-
Music Culture	Explains the contributions of minstrels and *âşiks* to Turkish folk music.	-	-	X	-

As seen in Table 7, only the 11-grade curriculum includes learning outcomes related to the teaching of the Turkish minstrelsy tradition in the "listening-signing" and "music culture" learning areas.

Table 8. Data on the Learning Outcomes Related to the Introduction of Compilers and Composers in the Music Curriculum

Learning Area	Learning Outcome and Description	Grades			
		Grade 9	Grade 10	Grade 11	Grade 12
Music Culture	Explains the importance of compilers' contribution to Turkish folk music.	-	X	-	-

As shown in Table 8, only the 10-grade curriculum includes learning outcomes related to the introduction of compilers and composers in the "music culture" learning area.

4. Discussion and Conclusion

The study found that the total number and percentage of learning outcomes related to Turkish in the secondary education music curriculum is 92 and 43.5%, while the percentage of learning outcomes related to Turkish is 36.0% in the 9th grade, 45.4% in the 10th grade, 41.6% in the 11th grade, and 52.3% in the 12th grade. Additionally, in the 9th-grade music curriculum, the "listening-signing" learning area has the highest percentage of learning outcomes related to Turkish music (42.8%), while the "musical creativity" learning area has the lowest percentage (25.0%).As for the 10th-grade music curriculum, the "musical perception and knowledge" learning area has the highest percentage of learning outcomes related to Turkish music (60.0%), while the "musical creativity" learning area has the lowest percentage (0.0%). As for the 11th-grade music curriculum, the "music culture" learning area has the highest percentage of learning outcomes related to Turkish music (62.5%), while the "musical creativity" learning

area has the lowest percentage (0.0%). As for the 12th-grade music curriculum, the "musical perception and knowledge" learning area has the highest percentage of learning outcomes related to Turkish music (66.6%), while the "musical creativity" learning area has the lowest percentage (0.0%).

Music education is a multidimensional area in which instrumental and voice training is given in addition to theoretical knowledge. The secondary education music curriculum consists of "listening-signing", "musical perception and knowledge", "musical creativity", and "music culture" learning areas, which indicates the multidimensionality of music education. Learning outcomes related to Turkish music are sufficiently incorporated in the "listening-signing", "musical perception and knowledge", and "music culture" learning areas, while the "musical creativity" learning has only one learning outcome related to Turkish music. Compared to other classes, music, by nature, is a class in which students participate more in classroom activities and play an active role. This nature of music classes considerably overlaps with the constructivist teaching approach (Akarsu, 2017, p. 168). One of the important elements of constructivist music education is the special emphasis on activities aimed at improving students' creativity (Aksu, 2015, p. 102). Creativity is a person-specific activity that involves the ability to create effective ideas, find novel and different solutions, and add new dimensions to expression by filtering objects, concepts, and images through mental processes in the face of certain situations and problems (Argun, 2012, p. 8). Research shows that creativity is not only an innate quality but also a learned and developed skill (Coşkun, 2012, p. 1). In this age where knowledge is constantly evolving and changing, individuals have to adopt an approach of creative thinking, problem-solving, and self-improving so that societies can adapt to change and development. Curricula have to be designed to help individuals have these characteristics. Thus, today, not the importance of creativity in education but how to improve creativity is a matter of debate (Uslu, 2013, p. 75). Apart

from science and technology, art is one of the areas where creativity is most intense. The foundation of art education lies in creativity education. Creativity holds an important place in music education, which is one of the most important areas of art education that can be defined as the process of improving skills and creativity and creating aesthetic awareness in feelings and thoughts (Güleç, 2017; Gürgen, 2006; Otacıoğlu, 2008; Özmenteş, 2005). Music educators can improve students' musical creativity by providing necessary learning-teaching environments and using appropriate strategies that enhance creativity. Thus, music education makes a contribution to the development of creative thinking, which is a must of contemporary education (Küpana, 2013, p. 26). The importance of creativity in music education is better understood as creativity practices in different areas and levels of music education and adds diversity and richness to the field and positively affects the process of music education (Uslu, 2013, p. 72). Contemporary approaches to music education focus on a learning process in which activities and games are used to stimulate students' creativity and students learn by doing and living. These approaches go beyond fixed behaviour patterns and enable students to explore creative abilities that they cannot exhibit for different reasons. This increases self-confidence as a result of creative activities, thereby resulting in a healthier and more balanced communication with the environment (Gürgen, 2006, p. 83). In light of the discussions above, it seems that the inclusion of only one learning outcome related to Turkish music in the musical creativity learning area in the secondary education music curriculum will hinder the realisation of the following goal defined by the Ministry of National Education: "art education at all levels of education should be aimed at creating individuals who are creative and can express themselves freely" MEB, 2018, p. 12). Considering the importance of creative thinking in facilitating adaptation to changing world conditions and contributing to the quality of education (Tok & Sevinç, 2012, p. 206), the limited coverage of learning outcomes related to Turkish

music in the musical creativity learning area may lead to negative consequences.

The teaching of Turkish musical *maqams* is included in the secondary education music curriculum. *Uşşak* and Hijaz are taught in the 9th grade, *Rast* and *Saba* are taught in the 10th grade, *Segâh* and *Hüzzam* are taught in the 11th grade, and *Kürdi*, *Hüseyni*, and *Nihavent* are taught in the 12th grade. Thus, it was concluded that compared to the order of teaching of *maqams* in the music teaching undergraduate programme, the teaching of *maqams* in the secondary education music curriculum is not ordered according to the principles of teaching such as from simple to complex, from easy to difficult, and from known to unknown.

On the other hand, the teaching of Turkish music *usuls* is designed based on grade levels in line with the principles of teaching such as from simple to complex and from easy to difficulty; however, the music curriculum does not include the teaching of the compound meter 3/8. This may cause difficulty in teaching the compound meter 6/8 and the mixed meters 5/8, 7/8, and 9/8.

The teaching of the intervals that compose the Turkish Music sound system is included in the 9th-grade music curriculum. It is thought that this learning outcome helps students learn that *maqam* scales are based on the sequence of intervals, thereby promoting their musical learning at the level of analysis and synthesis through the transfer of *maqam* scales to other sounds. Despite its contribution, this learning area is included only in the 9th-grade curriculum.

The introduction of Turkish musical instruments is addressed in the music curriculum for all grades. Considering that the most permanent learning is achieved by doing and living, students may be taught how to play the introduced instruments within the realms of possibility. It is thought that the teaching of instruments contributes to students' cognitive and psychomotor development as well as to their cultural knowledge. It was found that the forms of Turkish music addressed in the music curriculum include the sub-

forms of Turkish folk music, Turkish classical music, and Turkish folk dances. It is thought that students' hands-on performance of both musical forms and folk-dance forms facilitates permanent learning.

The teaching of the Turkish minstrelsy tradition is included in the 11th-grade music curriculum. The importance of the minstrelsy tradition in folk music is that it forms the backbone of folk music and has rich musical and poetical diversity. It is, thus, thought that introducing the minstrelsy tradition in all grades would be useful. The introduction of compilers and composers is included in the 10th-grade curriculum. Along with minstrels, composers, namely folk songwriters have an important place in the formation of folk musical works. The preservation and compilation of folk musical works and their transfer to future generations are as important as the creation of folk musical works. It can thus be said that it is useful to include learning outcomes related to the introduction of compilers and composers.

To sum up, the learning outcomes related to Turkish music in the secondary education music curriculum include the following: learning outcomes for teaching *maqams* (microtonal scales), learning outcomes for teaching microtonal intervals, learning outcomes for teaching *usuls* (time signatures), learning outcomes for introducing instruments, learning outcomes for teaching Turkish musical forms, learning outcomes for teaching the minstrelsy tradition, which is the source of the formation of Turkish music, and learning outcomes for introducing compilers and composers.

Based on these results, the following suggestions may be offered:

- The "musical creativity" learning area only in the 9th-grade curriculum includes a learning outcome related to Turkish music at a rate of 25.0%. Thus, learning outcomes related to Turkish music should also be incorporated in the "musical creativity" learning area in the 10th-, 11th, and 12th-grade curricula.

- The order of teaching of Turkish music *maqams* in the music curriculum should be revised in line with the principles of teaching such as from simple to complex, from easy to difficult, and from known to unknown.
- The compound meter 3/8 should also be taught while teaching Turkish music *usuls*.
- The intervals that compose the Turkish music sound system should also be taught in 10th, 11th, and 12th grades.
- Considering that the most permanent learning is achieved by doing and living, students may be taught how to play the introduced instruments within the realms of possibility.
- With the introduction of Turkish musical forms, students may be encouraged to form or participate in musical ensembles, instrumental ensembles, and dance groups.
- Further research may examine the learning outcomes in the music curriculum according to Bloom's taxonomy.
- The learning outcomes in the music curriculum at the remembering and understanding levels may be revised and upgraded to the creating level according to Bloom's taxonomy.
- To protect our local and national music culture, which is at risk of being forgotten due to the spread of popular culture, Turkish musical works created according to the taste of children and young people may be included in music curricula.

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