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# International Journal of Assessment Tools in Education

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*Research Article*

# A systematic review of the recommendations of theses on fine arts high school music departments in Türkiye

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Systematic literature review.

**Abstract:** This study aims to systematically review the recommendations of theses focusing on music departments in Turkish FAHS. The study is considered unique and significant for examining the needs of FAHS music education from a different perspective. The research employed a systematic literature review method. A systematic literature review is a structured and comprehensive synthesis of numerous studies using similar methods to identify the most robust available research evidence by experts in the field. The research data sources are the theses on music education in FAHS published in the database of the National Thesis Center of the Council of Higher Education (CoHE) between 2005 and 2023. According to the inclusion and exclusion criteria of the study, 159 theses were interpreted by content analysis. It was determined that under the education theme of the theses examined; school, course, material and equipment, student, curriculum, and teacher dimensions were presented. In the discussion section, the codes regarding these dimensions were analyzed and interpreted. When the recommendations were analyzed according to the codes, it was determined that the majority covered issues that should be resolved by the Ministry of National Education (MoNE). Additionally, there are recommendations for the principals and teachers working in FAHS. It is essential that these stakeholders should address and resolve the issues to improve the efficiency of education and increase academic success.

## 1. INTRODUCTION

Music is a field that presents sounds within an aesthetic structure through its facets of phonetic and instrumental performance, facilitating the expression of feelings/emotions. Throughout history, music has served as a vehicle for self-expression, articulating emotions such as joy, sorrow, love, and enthusiasm. Due to its impact and contribution to learning, music has also been utilized as an educational tool. "Music education is generally the process of imparting musical behaviors to individuals and modifying these behaviors" (Uçan, 2005, p. 14). Seyhan (2019) asserts that music education enriches individuals' daily activities and fosters social cohesion (p. 9). Through music education, individuals improve their vocal performance,

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instrumental competencies, and listening skills in music, emerging as good listeners and academically qualified individuals.

In Türkiye, music education is organized under three main categories. These are general, amateur, and professional music education. General music education is provided within the compulsory education framework of the 4+4+4 system. "General music education aims to develop students' talents and foster a collective consciousness of music culture among them. Thus, music's national and universal characteristics are imparted to children, and intellectual individuals with an affinity for music are raised" (Tokatlı, 2020, p. 14). "Amateur music education is pursued as a hobby based on individual preferences, whether through paid or free lessons from private or public institutions. This voluntary-based education encourages individuals to utilize their leisure time effectively, engage in musical interactions, and derive spiritual satisfaction through music" (Sezen & Özerdem, 2021, p. 1696). Professional music education, on the other hand, is targeted at individuals aspiring to pursue music as a career. This type of education involves providing professional training to students selected through special talent examinations, aiming to raise experts in their field. In Türkiye, professional music education is offered in fine arts high schools (FAHS), music departments of universities' fine arts faculties, education faculties' music education departments, conservatories, and various institutions such as military bands.

Music departments in FAHS provide foundational professional music education. As of 2024, there are 105 FAHS in Türkiye. "Fine Arts High Schools hold the status of Anadolu High Schools and offer a four-year educational program. Many of these schools are boarding and offer daytime co-educational instruction. They are primarily established in locations where higher education institutions related to fine arts are situated. Instruction is conducted in Turkish, and students are taught the foreign language equivalents of art-related terms within their specialized courses. Admission to Fine Arts High Schools is based on talent examination scores and Secondary Education Achievement Scores, with placement determined by score ranking" (Ministry of National Education [MoNE], 2024). "In the talent examination, students are presented with questions that measure musical aptitude, such as the repetition of single, double, triple, and quadruple tones, chord progressions, rhythm and melody repetition, and similar assessments. Based on the examination results, students are placed into the schools they have applied to according to their ranking. The number of classes opened each year for 9th grade cannot exceed two per field. In a given academic year, the number of students admitted to each fine arts-related field cannot exceed 30" (MoNE, 2024). "Fine arts high schools, one of the most widespread institutions offering vocational music education in Türkiye, contribute to the cultivation of qualified individuals in the field by imparting fundamental knowledge and skills in fine arts to students, alongside the general objectives of secondary education" (MoNE, 2019).

According to MoNE (2009), the objectives of Anatolian FAHS are as follows:

- To provide education and training in fine arts based on students' interests and talents,
- To prepare students for higher education programs that require special talents,
- To encourage students to engage in research in their fields,
- To enable students to make interpretations and applications in line with their talents, thus nurturing them to become creative and productive individuals,
- To facilitate the understanding and interpretation of national and international works of art.

Graduates of FAHS have the opportunity to pursue further music education in the Music Education Department of Education Faculties, the Music Sciences Department of Fine Arts Faculties, Conservatories, the Military Band NCO Vocational School of the National Defense University, and Music and Performing Arts Faculties.

An examination of the literature reveals that studies focusing on fine arts high schools have investigated various areas such as performance anxiety, the utilization of music technologies, students' perceptions of Turkish folk music, and physiological disorders encountered by

students receiving instrument training (Çalışır, 2024; Gerekten & Ahmethan, 2018; Tuncay, 2019; Yalçın, 2019). Beyond these topics, there are various studies conducted using different methodologies regarding the issues experienced in vocational courses in the field of music (e.g., instrument education, elective piano, musical hearing-reading-writing) in FAHS (Apaydınlı, 2009; Derin, 2007; Kaynak-Akçaoğlu, 2021; Mustan, 2010; Soğukçam, 2007; Topalak, 2013; Uluç, 2006). Additionally, there are studies on extracurricular factors such as school management, teacher opinions, and distance education within the framework of FAHS. (Akçay & Sürmeli, 2022; Ayaydın, 2011; Umuzdaş, 2006; Umuzdaş & Umuzdaş, 2009; Yılmazçal & Küçüksüleymanoğlu, 2022).

The review revealed a lack of music research conducted using the systematic literature review method in Türkiye. Additionally, the absence of studies explicitly focusing on the recommendations sections of prior scientific research necessitated the undertaking of this study. The research problem statement was formulated as "What are the recommendations in the theses that focus on the music departments in FAHS in Türkiye?" The study sought to address the following research questions:

- What recommendations have been proposed under the "education theme" in these theses?
- What are the sub-categories within these theses?
- How are these recommendations distributed across the identified sub-categories?

### 1.1. Aim and Significance

This study aims to systematically examine the recommendations of theses on music departments of FAHS in Türkiye. The study is significant as it systematically examines the recommendations presented in theses within this field, thereby contributing to the identification of deficiencies or needs in the educational processes of FAHS.

## 2. METHOD

In this study, a systematic literature review method was employed. "Systematic review is a structured and comprehensive synthesis of numerous studies conducted with similar methods by experts in the field to determine the best available research evidence" (Karaçam, 2013, p. 26). "A systematic literature review, derived from information science, provides a standardized methodology that offers clear and replicable methods for identifying, evaluating, and synthesizing existing research literature" (Jesson *et al*., 2011, p. 46; Okoli & Schabram, 2010, p. 4). "Systematic reviews can integrate data from different research studies to produce a new integrated conclusion or combine different types of evidence to explore or explain meaning" (Snilstveit *et al*., 2012, p. 410). This method was chosen since the study aimed to systematically examine the recommendations in the theses published between 2005 and 2023 in the field of FAHS music departments. Theses published before 2005 were excluded from the study due to the gradual transition to the constructivist curriculum in Türkiye since that year. The year 2024 was also excluded from the study due to ongoing thesis submissions throughout that year.

This study used the systematic literature review method, utilizing the Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA) checklist. Similar to other reporting guidelines, PRISMA enhances the quality of systematic review reports. "PRISMA also has the potential to enhance the execution of systematic reviews, as suggested by other reporting guidelines, by aiding authors in documenting the predetermined roadmap of their systematic reviews" (Moher *et al*., 2010, p. 337).

### 2.1. Data Collection Process

In the study's data collection process, a search string combination was initially formed using the English and Turkish keywords "Güzel sanatlar lise" and "Fine arts high school." Following various search combinations, the Turkish phrase "Güzel sanatlar lise" was found to be adequate and comprehensive. Therefore, this Turkish keyword group exclusively formed the basis of the study's literature search. In order to determine the relevant studies representing data sources,

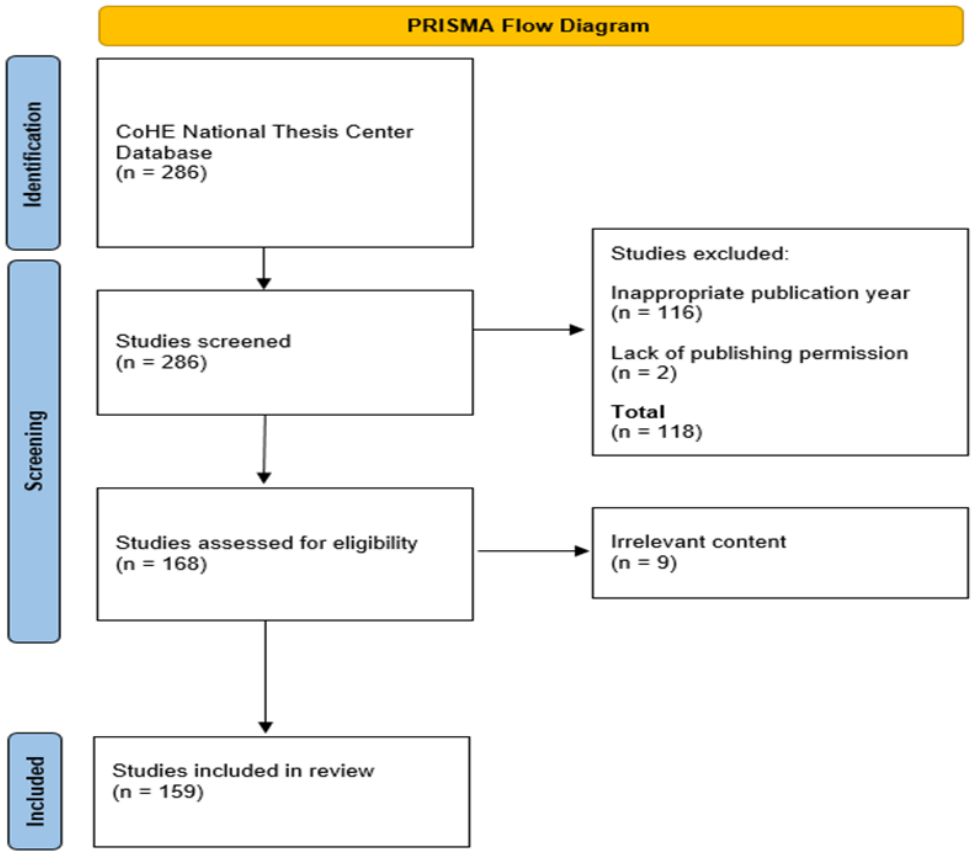
they were initially accessed by typing the word "müzik" (music) in the topic field after typing the keywords. Table 1 presents the search criteria used during the data collection process.

**Table 1.** *Inclusion and exclusion criteria.*

| Inclusion Criteria | Exclusion Criteria |
|---|---|
| ▪ Theses published in Turkish and English | ▪ Theses published in languages other than Turkish and English |
| ▪ Theses published between 2005 and 2023 | ▪ Theses published before 2005 or after 2023 |
| ▪ Theses published in the Council of Higher Education (CoHE) National Thesis Center database | ▪ Theses published outside the CoHE National Thesis Center database |
| ▪ Theses published in the field of music education in FAHS | ▪ Theses published outside the field of music education in FAHS |

The literature review and systematic reviews were reported and presented according to the PRISMA flowchart. The PRISMA flowchart allows authors to specify how many records are excluded before screening (e.g., duplicates removed or flagged as inappropriate by automated tools), indicate the number of full-text reports and how many are unavailable, detail how many studies and reports from a previous review are included in the current iteration of review, and offer the option to present the flow of records through the review process segmented by source type (e.g., bibliographic databases, websites, organizational and citation searching) (Haddaway *et al*., 2022, p. 2). Figure 1 in this study illustrates the PRISMA flow diagram depicting the data elicitation process.

**Figure 1.** *PRISMA flow diagram.*



The searches revealed 286 accessible studies published in the Council of Higher Education (CoHE) National Thesis Centre database. Initially, 116 studies were excluded since they did not meet the inclusion criteria for the publication years between 2005 and 2023. Subsequently, 170 theses were reviewed in both abstract and full-text forms, and 9 of them were excluded due to their lack of relevance in content and subject scope. Additionally, two theses were excluded from the study due to a lack of permission for publication in the database. Overall, 159 theses were included in the systematic review for data analysis.

### 2.2. Data Analysis

The qualitative analysis method was used to examine the findings related to the scope of this research. The data obtained for the research questions were analyzed using content analysis. "The fundamental process in content analysis involves grouping similar data within the framework of specific concepts and themes, then organizing and interpreting them in a manner comprehensible to the reader" (Yıldırım & Şimşek, 2006, p. 227). The final studies selected according to the inclusion and exclusion criteria were analyzed using MAXQDA software. Themes related to the research questions were examined, and corresponding codes were developed. The categorized studies were labeled as Study1-Study2-Study3...Study159 (Appendix 1). In the data analysis, multiple responses were utilized as more than one recommendation from same studies were used; thus, the total of 159 studies was considered as 100% (see Table 4).

### 2.3. Validity and Reliability

"In qualitative research, validity and reliability refer to the procedures researchers undertake to ensure that what they notice or hear can be trusted" (Fraenkel *et al*., 2012, p. 458). Expert opinions were sought for the validity and reliability measures used in the study. Feedback was obtained from two experts in the field of Music Education (Prof. Dr. from Niğde Ömer Halisdemir University and Assoc. Prof. Dr. from Atatürk University) and one expert in the field of Educational Sciences (Prof. Dr. from Kafkas University). An expert evaluation form consisting of open-ended questions was utilized to gather expert opinions. "In the expert evaluation form, questions regarding the responses to be obtained from the expert should be clearly written, and a two-option answer format of 'appropriate/valid' and 'appropriate/invalid' can be used to determine the expert's opinions on the suitability of the questions" (Büyüköztürk, 2005, p. 112). Additionally, to enhance the validity and reliability of the study's analysis, repeated searches were conducted in the CoHE National Thesis Center database at different time intervals. The inclusion and exclusion criteria specified for all synthesized studies in the research are presented in Table 1.

### 2.4. Quality Assessment Process

The studies included in the systematic literature review were evaluated according to a checklist taken from Dybå & Dingsøyr (2008, p. 839) and translated into Turkish by Önaçan (2020, p. 358) to minimize bias and achieve reliable results. The following criteria were used in the quality assessment process of the included studies:

- Is the study presented in the form of a scientific report?
- Is the research objective clearly stated?
- Is the scope of the research clearly defined?
- Does the research contribute to the field?

Based on the quality assessment criteria, each study's methodological reliability and relevance were given an overall rating of "low," "medium," or "high." These studies are presented in Appendix 1.

## 3. FINDINGS

The subcategories determined after synthesizing the recommendations of the theses as a result of the systematic literature review and content analysis are shown in Figure 2. It shows that the identified subcategories for the synthesis related to the education theme consist of school, course, material and equipment, student, curriculum, and teacher dimensions. Data related to these dimensions under the education theme are specified in the following tables.

**Figure 2.** *Subcategories determined for the synthesis related to the education theme.*

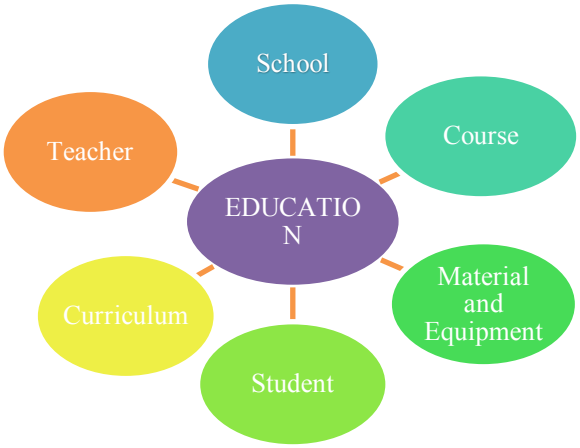



Figure 3 shows a word cloud that depicts the codes created from the subcategories identified after analyzing and synthesizing the recommendations sections of the theses. These subcategories were obtained through a systematic literature review and content analysis to obtain research data.

**Figure 3.** *Word cloud depicting the codes generated from subcategories.*

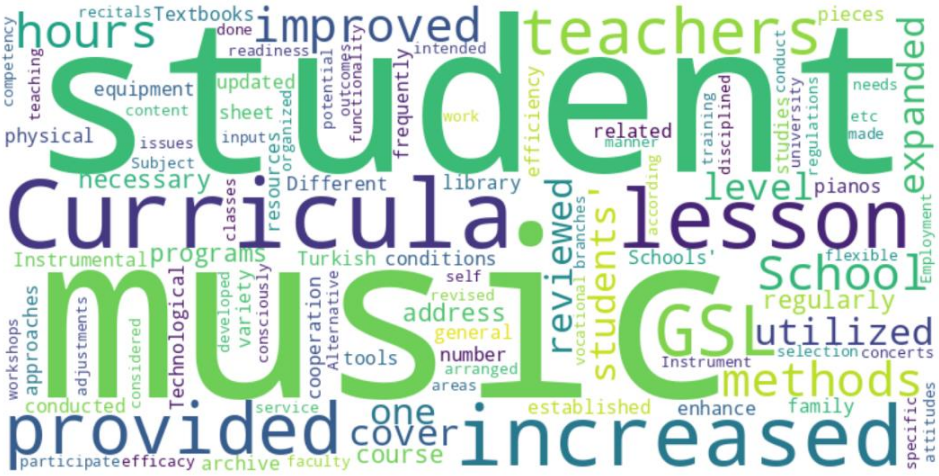



Table 2 shows the recommendation codes regarding the school dimension. According to the findings, 13.2% of the studies (21 theses) recommend that *the physical conditions of schools should be renovated*; and 8.8% of the studies (14 theses) recommend that *parent-teacher-student association should be established*.

**Table 2.** *Codes identified for the school dimension.*

| Codes | Studies | *f* | % |
|---|---|---|---|
| The physical conditions of schools should be renovated. | 2, 6, 10, 11, 14, 15, 17, 22, 27, 35, 36, 45, 55, 56, 60, 72, 78, 84, 86, 127, 159 | 21 | 13.2 |
| Parent-teacher-student association should be established. | 10, 11, 15, 19, 20, 48, 94, 95, 105, 111, 115, 116, 134, 149 | 14 | 8.8 |

Table 3 shows the recommendation codes regarding the course dimension. According to the findings, 27% of the studies (43 theses) recommend that *the number of course hours in the field of music should be increased*; 18.2% (29 theses) recommend that *different methods and approaches should be utilized to enhance the efficiency of lessons*; 13.2% (21 theses) recommend that *Turkish music studies should be increased*; 3.1% (5 theses) recommend that *the class hours should be reviewed*; and 1.8% (3 theses) recommend that i*nstrumental lessons should be conducted one-on-one.*

**Table 3.** *Codes identified for the course dimension.*

| Codes | Studies | *f* | % |
|---|---|---|---|
| The number of course hours in the field of music should be increased. | 6, 11, 14, 22, 23, 31, 32, 33, 41, 43, 45, 46, 47, 48, 49, 53, 56, 57, 60, 64, 65, 66, 67, 72, 74, 78, 84, 88, 93, 109, 111, 123, 124, 125, 127, 129, 132, 142, 147, 151, 153, 157, 159 | 43 | 27 |
| Different methods and approaches should be utilized to enhance the efficiency of lessons. | 4, 12, 13, 14, 16, 22, 26, 28, 42, 53, 59, 83, 108, 116, 117, 118, 120, 123, 129, 142, 144, 146, 147, 149, 151, 152, 153, 154, 157 | 29 | 18.2 |
| Turkish music studies should be increased. | 14, 29, 45, 49, 51, 56, 59, 64, 69, 76, 77, 83, 92, 108, 110, 118, 121, 127, 133, 141, 151 | 21 | 13.2 |
| The class hours should be reviewed. | 2, 11, 14, 15, 40 | 5 | 3.1 |
| Instrumental lessons should be conducted one-on-one. | 56, 124, 159 | 3 | 1.8 |

Table 4 shows the recommendation codes regarding the material and equipment dimensions. According to the findings, 24.5% of the studies (39 theses) recommend that s*chools should be provided with equipment and materials support*; 16.3% (26 theses) recommend that *the archive of books and sheet music should be expanded*; 10.6% (17 theses) recommend that *textbooks should be updated to cover the general level of students*; 5% (8 theses) recommend that *technological tools should be utilized*; 4.4% (7 theses) recommend that *the number of pianos should be increased*; and 2.5% (4 theses) recommend that *the variety of works given to students should be increased*.

**Table 4.** *Codes identified for material and equipment dimension.*

| Codes | Studies | *f* | % |
|---|---|---|---|
| Schools should be provided with equipment and materials support. | 1, 2, 4, 6, 11, 15, 17, 22, 25, 27, 29, 32, 35, 40, 41,64, 48, 49, 50, 51, 64, 67, 72, 78, 87, 99, 103, 105, 108, 114, 117, 127, 132, 135, 136, 137, 146, 147, 151, 157 | 39 | 24.5 |
| The archive of books and sheet music should be expanded. | 1, 2, 4, 6, 15, 22, 27, 41, 46, 48, 49, 50, 51, 64, 67, 78, 87, 99, 105, 108, 114, 132, 136, 146, 147, 151 | 26 | 16.3 |
| Textbooks should be updated to cover the general level of students. | 43, 83, 87, 90, 91, 93, 95, 99, 102, 104, 108, 110, 111, 113, 114, 158, 159 | 17 | 10.6 |
| Technological tools should be utilized. | 6, 10, 62, 103, 127, 132, 146, 153 | 8 | 5 |
| The number of pianos should be increased. | 1, 15, 22, 35, 49, 64, 127 | 7 | 4.4 |
| The variety of works given to students should be increased. | 1, 14, 49, 157 | 4 | 2.5 |

Table 5 shows the recommendation codes regarding the student dimension. According to the findings, 27% of the studies (43 theses) recommend that s*tudents should regularly participate in concerts, recitals, workshops, and similar events;* 6.9% of the studies (11 theses) recommend that *instrument selection should be made consciously*; 4.4% of the studies (7 theses) recommend that s*tudents' attitudes towards lessons, readiness levels and self-efficacy levels should be taken into consideration;* and 3.7% of the studies (6 theses) recommend that *students should study with discipline*.

**Table 5.** *Codes identified for student dimension.*

| Codes | Studies | *f* | % |
|---|---|---|---|
| Students should regularly participate in concerts, recitals, workshops, and similar events. | 1, 6, 10, 11, 14, 15, 20, 23, 27, 31, 32, 36, 37, 40, 43, 46, 49, 51, 54, 61, 64, 69, 72, 81, 85, 86, 91, 92, 93, 95, 98, 105, 107, 122, 123, 127, 131, 142, 147, 149, 151, 155, 158 | 43 | 27 |
| Instrument selection should be made consciously. | 8, 11, 31, 34, 37, 73, 91, 97, 126, 138, 146 | 11 | 6.9 |
| Students' attitudes towards lessons, readiness levels and self-efficacy levels should be taken into consideration. | 30, 123, 137, 147, 147, 150, 155 | 7 | 4.4 |
| Students should study with discipline. | 7, 100, 107, 126, 127, 155 | 6 | 3.7 |

**Table 6.** *Codes identified for curriculum dimension.*

| Codes | Studies | *f* | % |
|---|---|---|---|
| The curriculum should be improved in terms of the outcomes it covers. | 23, 27, 39, 47, 52, 57, 63, 64, 68, 81, 84, 118, 119, 123, 124, 128, 133, 136, 138, 139, 146 | 21 | 13.2 |
| The functionality of the curriculum should be regularly examined and the necessary modifications should be made. | 7, 17, 22, 41, 43, 51, 57, 65, 101, 113, 128, 129, 130, 136, 140, 143, 145, 148, 152, 157 | 20 | 12.5 |
| The curriculum should be designed with input from university faculty and FAHS teachers. | 2, 21, 23, 27, 31, 32, 48, 56, 60, 64, 67, 69, 71, 112, 127, 132, 152, 156 | 18 | 11.3 |
| The curriculum prepared for music vocational courses should address all areas of competence. | 9, 16, 79, 87, 96, 108, 115, 119, 159 | 9 | 5.6 |
| FAHS regulations should be revised according to needs. | 18, 24, 27, 32, 53, 93, 109 | 7 | 4.4 |
| Alternative programs, course content, and flexible teaching methods should be developed for potential issues in the curriculum. | 12, 13, 66, 81, 82, 124 | 6 | 3.7 |

Table 6 shows the recommendation codes regarding the curriculum dimension. According to the findings, 13.2% of the studies (21 theses) recommend that *the curriculum should be improved in terms of the outcomes it covers*; 12.5% of the studies (20 theses) recommend that *the functionality of the curriculum should be regularly examined and the necessary modifications should be made*; 11.3% of the studies (18 theses) recommend that *the curriculum should be designed with input from university faculty and FAHS teachers*; 5.6% of the studies (9 theses) recommend that *the curriculum prepared for music vocational courses should address all areas of competence*; 4.4% of the studies (7 theses) recommend that *FAHS regulations should be revised according to needs;* 3.7% of the studies (6 theses) recommend

that *alternative programs, course content, and flexible teaching methods should be developed for potential issues in the curriculum.*

Table 7 shows the recommendation codes regarding the teacher dimension. According to the findings, 22% of the studies (35 theses) recommend that *regular in-service training sessions should be organized for FAHS music teachers*; 14.4% of the studies (23 theses) recommend that *employment should be provided for the needed branch*; 12.5% of the studies (20 theses) recommend that *subject teachers should conduct the classes.*

**Table 7.** *Codes identified for teacher dimension.*

| Codes | Studies | *f* | % |
|---|---|---|---|
| Regular in-service training sessions should be organized for FAHS music teachers. | 2, 3, 4, 6, 18, 24, 25, 26, 32, 43, 44, 46, 51, 58, 62, 64, 67, 70, 75, 80, 84, 91, 93, 103, 107, 111, 127, 132, 138, 139, 143, 146, 154, 157, 159 | 35 | 22 |
| Employment should be provided for the needed branch. | 1, 2, 5, 6, 11, 14, 15, 17, 27, 37, 38, 41, 49, 55, 64, 72, 86, 91, 104, 127, 132, 158, 159 | 23 | 14.4 |
| Subject teachers should conduct the classes. | 1, 5, 14, 17, 22, 23, 29, 32, 33, 43, 50, 58, 67, 74, 89, 93, 117, 127, 132, 153 | 20 | 12.5 |

## 4. DISCUSSION and CONCLUSION

In conclusion, the recommendations under the education theme in the theses were structured around key codes encompassing school, course, material and equipment, student, curriculum, and teacher dimensions. These codes were interpreted in the light of the related literature.

• The conclusions related to the school dimension are as follows:

*Regarding the physical conditions of schools should be renovated*; environmental conditions such as structural integrity of buildings, number and layout of classrooms, lighting, heating systems, playgrounds, and green areas are among the factors that constitute the physical adequacy of schools. “An appropriate physical environment is a prerequisite for the effective implementation of educational activities” (Demirtaş & Küçük, 2014, p. 54). “School buildings serve as symbols and indicators of a city and community” (Arslan-Karaküçük, 2008, p. 318). Döş (2013) suggests that “schools should be planned suitable for social and artistic activities in terms of physical spaces, and schoolyards and classrooms should be designed according to the needs and expectations of students” (p. 278). From these perspectives, it is evident that enhancing the physical infrastructure of FAHS and new school constructions, which include study rooms, concert halls, recording studios, gymnasiums, dormitories, appropriate environmental landscaping, and security measures aligned with local contexts, are crucial factors for enhancing the functionality of education and teaching practices.

*Regarding the parent-teacher-student association*; due to the extended duration of the learning process, adjustments that positively influence the school atmosphere should be made in line with the students’ interests during this period. School, family, and student collaboration should be established to strengthen the communication network and processes that increase student achievement and support their holistic development should be integrated into learning environments through this robust partnership. Organizing this collaboration in a planned manner is crucial for monitoring the process effectively (Smith *et al*., 2019, p. 517). Aslanargun (2007) argues that “establishing effective collaboration among school, family, and students is crucial for improving students’ academic success and better preparing them for life” (p. 132). By fostering a sense of shared responsibility and solidarity, it is possible to develop solutions to address existing challenges and enhance the efficiency of education and teaching practices.

• The conclusions related to the course dimension are as follows:

*The number of course hours in the field of music should be increased* was the most emphasized suggestion in the course dimension. Since the establishment of FAHS in Türkiye, the MoNE has made numerous changes in the weekly distribution of courses. Compulsory courses in some periods have later become elective or have been completely removed from the curriculum and replaced with different courses according to needs. According to changes made by the MoNE Board of Education in 2020, the field of music was divided into three distinct departments: Music, Turkish Folk Music, and Turkish Classical Music, within the context of FAHS (MoNE, 2023). Schools can activate or deactivate these departments based on their qualifications. With the recent amendment, some music field course hours have been increased. Previously, the 9th-grade instrumental education course was scheduled for one hour weekly; however, this was extended to four hours weekly in 2020. Overall, in 2018, 9th-grade music courses were scheduled for six hours weekly, whereas the revised program now provides ten hours per week. These developments highlight the efforts of MoNE to increase the number of music course hours. Examining the opinions of education stakeholders and conducting additional scientific research can reveal the adequacy of these advancements.

*Regarding different methods and approaches should be utilized to enhance the efficiency of lessons*; in today's education system, methods and approaches that encourage students to actively discover information, apply it to their daily lives, and use it to solve problems are widely utilized. Contents structured according to cognitive, affective, and kinesthetic domains are interconnected in line with objectives and integrated into the teaching-learning process. "The teacher's teaching goal and the student's learning goal are the same, yet their expressions are different" (Ergashevich, 2024, p. 266). Therefore, it is crucial for teachers to carefully monitor the process using assessment tools and utilize different methods and approaches in deficient areas to enhance the efficiency of education.

*Regarding Turkish music studies should be increased*; the effective use of cultural elements in the learning process can be considered a prerequisite for forming a shared societal consciousness. Music undertakes a significant role in reflecting the collective emotions of society and bridging connections with other societies through sounds. In recent years, with the advancements in music education at FAHS, the intensity of Turkish music studies in instrument education textbooks has increased. Additionally, courses such as Turkish music theory and practice, Turkish Islamic music, music from the Turkic world, and the history of Turkish and Western music (MoNE, 2023) have been incorporated into the curriculum, contributing to advancements in this field. "There are also perspectives arguing that the repertoire oriented towards Turkish music in Western music instrument training courses is insufficient" (Doğru, 2022).

*Regarding the class hours should be reviewed*; it was observed in FAHS weekly course schedules that in the 9th grade, out of 40 weekly hours of standard courses, only 10 hours are music-field courses. Similarly, in the 10th grade, out of 42 weekly hours, only 10 hours are dedicated to music. Moving on to the 11th grade, 17 out of 36 weekly hours are allocated to music-related subjects, and in the 12th grade, 21 out of 36 weekly hours are dedicated to music (MoNE, 2023). Based on these ratios, it can be argued that the music-related course hours in the 9th and 10th grades are insufficient and should be increased. A. Özen's (2023) finding that the weekly course hours for instrument lessons are limited provides evidence that the planning of course hours need to be reviewed.

*Regarding the instrumental lessons should be conducted one-on-one*; individualized instruction in music education is crucial for students to showcase their performance abilities effectively and express themselves comfortably (Çaylak, 2022, p. 66). Given the acknowledged shortage of specialized music teachers in FAHS in Türkiye, it is necessary to appoint subject teachers to ensure the personalized delivery of instrument lessons.

• The conclusions related to the material and equipment dimension are as follows:

*Regarding schools should be provided with equipment and materials support*; each resource utilized during the teaching and learning process is an educational tool. "Teaching aids aim to impart lasting knowledge to students by expressing events or entities. Teachers should use appropriate tools and materials to facilitate learning" (Bayraktar, 1994, p. 24). In music education, instruments, sheet music, music stands, metronomes, music software, and similar tools are employed as teaching aids. The MoNE and school administrations must review the equipment conditions of FAHS to eliminate deficiencies and enhance the quality of education.

*Regarding the archive of books and sheet music should be expanded*; all types of written and visual materials used in education are significant elements in enhancing the diversity of information. Exposure to various stimuli strengthens students intellectually, enhances their problem-solving abilities, and fosters their creativity. Therefore, it is crucial for schools to have online and physical libraries. "School libraries serve as highly functional learning environments for students to access valid and reliable information" (Durukan, 2015, p. 108). Establishing a national online archive for books and sheet music would promote equal educational opportunities and ensure students have access to a reliable source of information.

*Regarding textbooks should be updated to cover the general level of students*; books, methods, and educational information used in music education should provide a comprehensive integration of cognitive, affective, and psychomotor skills for students. "The proportional and balanced content structure of textbooks used in education is crucial" (Akbaş *et al*., 2021, p. 3854). M. Barış's (2023) finding that instrument training textbooks are not adequately aligned with the general proficiency levels of students, leading both students and teachers to utilize supplementary resources, underscores a significant problem in this area. "The textbooks for FAHS are prepared according to the MoNE Textbooks and Educational Tools Regulation by a commission composed of various experts in the field. The input from different subject specialists and music teachers in FAHS can be considered significant in developing more high-quality and comprehensive textbooks".

*Regarding technological tools should be utilized*; the use of technology in education has become increasingly widespread. "Educational technology is the systematic application of technology products developed in the field of sciences and knowledge accumulated in behavioral sciences to educational activities" (Alpar *et al*., 2007, p. 25). "Interactive whiteboards in schools have become indispensable technological tools for modern education. There are numerous beneficial software programs available for music education, providing both teachers and students with opportunities in various study levels. Additionally, software that seamlessly interface with sound cards on computers and applications accessible via smart devices such as tablets and phones significantly augment music education" (Nart, 2016, p. 81). N. Barış (2022) determined that the technological infrastructure in schools is inadequate and noted that students experience difficulties in practical areas such as computer-assisted music.

*Regarding the number of pianos should be increased*; one pivotal factor influencing success in instrumental education is the possession of the instrument to be trained. "Piano education is one of the fundamental principles of instrument education. Due to its ability to enable polyphonic music performance, the piano holds a distinct position compared to other instrument groups" (Ertem, 2011, p. 646). Given their structural nature, the piano lessons necessitate individualized instruction. It is acknowledged that in FAHS, each teacher typically provides piano instruction to two or more students within their classrooms. Additionally, considering that many of these institutions offer boarding facilities, it is crucial to ensure that there are dedicated piano practice rooms within dormitory buildings. Hence, the oversight and remediation of deficiencies in piano availability in FAHS and their affiliated dormitories hold significant importance.

*Regarding the variety of works given to students should be increased*; the effective implementation of instrumental education requires teachers to undertake various

responsibilities. In this process, the diversity of works presented by considering students' levels of readiness is as crucial as the discipline and methods. "Music education holds the potential to contribute to individuals' physical, mental, and spiritual development. It aids in fostering behavioral changes that promote adaptability and sensitivity to the societal and cultural environment in which individuals live" (Baydağ, 2020, p. 388). Working with a diverse repertoire relevant to their fields assists students in achieving the outcomes. Additionally, teachers can enhance student development by incorporating different works based on their own experiences beyond those provided in textbooks published by MoNE.

• The conclusions related to the student dimension are as follows:

*Regarding students should regularly participate in concerts, recitals, workshops, and similar events*; it is crucial for students to engage in such activities due to the performative practical of music. "Music is an important art form with its social and unifying qualities. Educational institutions should be able to respond to students' social needs beyond their educational requirements" (Dinçer, 2009, p. 42). "Educational environments must be intertwined with real-life experiences. Making the teaching stage concrete and meaningful is possible through applications both within and outside the school. Experiments and observations that support learning processes through multiple learning environments and experiential learning activities have significant impacts on learning" (Girgin *et al*., 2011, pp. 9-10).

*Regarding instrument selection should be made consciously*; it is crucial to consider students' interests, physical attributes, and musical preferences when guiding their instrument choices. Adhering to these criteria helps students establish a deeper affinity with the instrument they choose. "The bond, which individuals aspiring to become successful instrumentalists establish with their instruments, significantly influences the course and quality of their musical lives" (Polat *et al*., 2019, p. 1722). Active participation of students in the learning process enhances motivation, rendering learning outcomes more meaningful and enduring (Virkkula, 2020, p. 2).

*Regarding students' attitudes towards lessons, readiness levels, and self-efficacy levels should be taken into consideration;* there are individual differences in understanding, comprehension, and application in music education. These distinctions necessitate careful consideration throughout the educational process. "Performance is pivotal in the advancement of music education. Demonstrating performance in music education is deemed necessary to assess the degree of learning and promptly address any deficiencies or challenges in the learning process" (Gün & Yıldız, 2014, p. 1055). The study hours dedicated to music-related studies can vary significantly among students in FAHS, depending on environmental factors such as whether they live with their families or in dormitories. Teachers should account for these multifaceted aspects to effectively plan and structure their courses according to students' individual circumstances. It is important to acknowledge that experiences fostering competence and success enhance motivation, whereas exposure to excessive challenges or feelings of inadequacy may lead individuals to perceive themselves as ineffective (Evans, 2017, p. 67).

*Regarding students should study with discipline*; the establishment of disciplined and consistent study habits significantly impacts success in music education akin to other disciplines. "Students should manage their time effectively and complete assigned tasks regularly and as required" (Özen, 2004, p. 60). "When assigning homework to students, attention should be paid to the characteristics of the instructional field, the objectives of the instruction, and the individual characteristics of the students" (Türkmen & Özal-Göncü, 2024, p. 48).

• The conclusions related to the curriculum dimension are as follows:

*Regarding the curriculum should be improved in terms of the outcomes it covers*; aligning targeted achievements with students' readiness levels and setting realistic expectations holds paramount importance. "Achievements in the teaching-learning process are the knowledge, skills, attitudes, and values expected from students through planned and organized experiences. These achievements, which have a spiral structure, are systematically conveyed to students by

the teacher according to their levels and individual characteristics" (Güven & Çelenk, 2020, p. 450). Music education is an area with a high intensity of performance practices beyond literary knowledge. Therefore, the curriculum should be carefully prepared according to students' cognitive, affective, and psychomotor domains. Additionally, it should be designed to contribute to their individual, social, and emotional characteristics and facilitate the recognition of national and universal music culture.

*Regarding the functionality of the curriculum should be regularly examined and the necessary modifications should be made*; curricula play a crucial role in the systematic and organized implementation of the teaching-learning process. "Music education should be grounded within a sufficiently robust and consistent framework in terms of conceptual foundations and theoretical models" (Uçan, 2005, p. 35). "Curricula should be developed and updated over time according to emerging needs in the field" (Akkuzu & Şen, 2017, pp. 99-100). Therefore, the units or committees responsible for curriculum development must assess the functionality of the programs and make necessary adjustments to address deficiencies.

*Regarding the curriculum should be designed with input from university faculty and FAHS teachers*; the FAHS curriculum follow a unit-based approach, and the assessment of the achievements embedded in these units should be conducted by the teachers who implement the programs. Therefore, it is crucial for MoNE to gather input from practitioners during the curriculum development phase. "In the process of developing curricula, a harmonious approach that considers the holistic developmental characteristics of individuals based on current scientific knowledge is essential" (MoNE, 2018, p. 10).

*Regarding the curriculum prepared for music vocational courses should address all areas of competence*; instructional programs should be developed that encompass cognitive, affective, and psychomotor domains in music education. "In preparing educational programs, they are organized vertically and horizontally according to target behaviors. The vertical dimension represents distant goals, general and specific objectives, while the horizontal dimension represents cognitive, affective, and psychomotor domains" (Güllü *et al*., 2011, pp. 123-124). "Learning activities should appeal to a wide range of sensory organs" (Şendurur & Akgül-Barış, 2002, p. 166).

*Regarding FAHS regulations should be revised according to needs*; the Turkish Language Association states that regulations encompass the entirety of laws, regulations, directives, and similar enactments in force in a country (TDK [TLA], 2024). The regulations pertaining to FAHS encompass statutory provisions detailing aspects such as establishment, management, program structure, teacher employment, and student admissions. In accordance with the requirements of the modern age and to address issues arising in the administration of FAHS, the regulations should be revised.

*Regarding alternative programs, course content, and flexible teaching methods should be developed for potential issues in the curriculum*; teachers should proactively seek alternative teaching methods to mitigate potential disruptions during lessons. "The methods to be used for effective learning-teaching processes, how learning will occur, and how this process will be completed in the shortest time are planned by teachers. Different methods and approaches used during lessons help to ensure students' more active participation in the classroom" (Kaybal, 2017, p. 211).

• The conclusions related to the teacher dimension are as follows:

*Regarding regular in-service training sessions should be organized for FAHS music teachers*; the engagement of music teachers in such professional development activities is crucial for enhancing their vocational competencies. "Countries that allocate substantial resources to education consistently rank at the forefront of in-service training initiatives. These countries have high productivity at individual, organizational, and national levels" (Öztürk & Sancak, 2007, p. 789). "In-service training becomes imperative for educators who encounter challenges

in adapting to the evolving demands of both society and their profession with their existing educational background. Scheduled in-service trainings serve to augment educators' confidence in their professional roles. Those educators who possess a heightened sense of confidence make more substantial contributions to their professional endeavors compared to their less assured counterparts" (Selimoğlu & Biçen-Yılmaz, 2009, pp. 5-6).

*Regarding employment should be provided for the needed branch*; in order to become a teacher in FAHS, applicants must meet the criteria of having "at least three years of teaching experience in the field and be working as a teacher in ministry positions or in other service classes as of the application date" (MoNE, 2010). Teachers meeting these criteria undergo written and oral examinations conducted by commissions established by provincial directorates of national education, and successful candidates are recruited to FAHS. In addition, temporary teaching positions or paid assignments are offered to teachers in FAHS. It is crucial for the MoNE to identify deficiencies of subject area teachers at these institutions and to ensure employment in the areas of demand for the enhancement of education and training.

*Regarding subject teachers should conduct the classes*; teachers serving in institutions affiliated with MoNE can be assigned to positions in the same or different provinces based on their branches after completing the mandatory service requirements. This policy also applies to teachers in FAHS. Particularly in less populated provinces, the replacement of transferred teachers with subject-specific teachers can pose challenges. In such instances, teachers deemed suitable by school administrations may be assigned to these classes. "However, assigning teachers to roles for which they lack suitable qualifications often leads to experiences of discomfort, as they struggle with a sense of belonging in certain non-core subjects or grade levels. These feelings of unease regarding subject matter or grade levels can detrimentally affect the school's educational environment" (Du Plessis *et al*., 2014, p. 91).

FAHS hold a vital position in Türkiye due to their service in vocational music education from their establishment to the present day and their contribution to educating numerous students in this field. According to the results of this research, which examined studies related to FAHS, it was determined that suggestions were made regarding the dimensions of school, course, material and equipment, student, curriculum, and teacher. It was observed that the majority of proposed recommendations address issues that MoNE should resolve. Additionally, there are also suggestions for the directorates of FAHS and teachers serving in these institutions. These stakeholders should address and resolve these issues to enhance the efficiency of education and increase academic success.

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## Declaration of Conflicting Interests and Ethics

The authors declare no conflict of interest. This research study complies with research publishing ethics. The scientific and legal responsibility for manuscripts published in IJATE belongs to the authors.

## Contribution of Authors

**Haşim Vapur**: Investigation, Resources, Visualization, Software, Formal analysis, and Writing-original draft. **Ülkü Sevim Şen**: Methodology, Supervision, and Validation.

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# APPENDIX

## Appendix 1. *Table showing information about the studies included in the research*

| Study number | Study title | Year | Author | Type | Methodological reliability | Relevance review |
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| 1 | Anadolu güzel sanatlar liseleri, lise III müzik sınıfında okuyan yatılı ve gündüzlü öğrencilerin piyano başarıları arasındaki farklar [Differences in the success between boarding and normal daytime pupils in the music classes of the Anatolian high school of fine arts and the reasons for the differences] | 2006 | Ayça Yıkılmazoğlu | Master | High | High |
| 2 | Anadolu güzel sanatlar liselerinde verilmekte olan viyola eğitiminin değerlendirilmesi [An assessment of viola education in Anatolian high schools for fine arts] | 2005 | Hasan Hakan Okay | Master | High | High |
| 3 | Anadolu güzel sanatlar liseleri müzik bölümleri bölüm şeflerinin eğitim-öğretim etkinliklerindeki yeri ve önemi [The place and the importance of music department chiefs of Anatolian fine arts high schools in the education actıvities] | 2006 | Tuba Yokuş | Master | High | High |
| 4 | Anadolu güzel sanatlar liselerinde kullanılan başlangıç keman eğitimi metotlarının incelenmesi [Examining elementary violin training methods that are used at Anatolia fine high schools] | 2006 | Özlem Altınel | Master | High | High |
| 5 | Anadolu güzel sanatlar liselerine öğretmen ve öğrenci seçme sınavı kriterlerinin karşılaştırılması [Comparing the criteria for the exam of the selection of teachers and students for Anatolian fine arts schools] | 2006 | Ömer Mumcu | Master | High | High |
| 6 | Türkiye'deki Anadolu güzel sanatlar liseleri müzik bölümlerinde viyolonsel eğitimine yönelik öğretmen ve öğrenci görüşleri [A study on the views of violoncello teachers and students aimed at violoncello education in Anatolia fine arts high school in Turkey] | 2006 | Özhan Özgün | Master | High | High |
| 7 | Anadolu güzel sanatlar liseleri müzik bölümü öğrencilerinin "müziksel işitme okuma yazma" başarılarının incelenmesi [Examining the "musical hearing, reading and writing" achievements of Anatolian fine arts high school music department students] | 2006 | Timuçin Sezerel | Master | High | High |
| 8 | Anadolu güzel sanatlar lisesi müzik bölümü öğrencilerinin çalgı seçim yöntemi, karşılaşılan sorunlar ve çözüm önerileri [Method of instrument choice for students of music department of Anatolian fine arts high schools, problems encountered and suggested solutions] | 2007 | Uğur Yalçın Derin | Master | High | High |
| 9 | Kuzey Kıbrıs Türk Cumhuriyeti ve Türkiye Cumhuriyetindeki güzel sanatlar liselerinde okutulan piyano dersi öğretim programlarının karşılaştırılması [Comparison the cirruculums of the piano lessons lectured in Anatolia high schools for fine arts in Turkish Republic of North Cyprus and Turkey] | 2006 | Yusuf Acemoğlu | Master | High | High |

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| 10 | Anadolu güzel sanatlar liselerini tercih eden öğrenci profili [The profile of the student who prefers fine art Anatolian high school] | 2007 | Mehtap Alim | Master | High | High |
| 11 | Anadolu güzel sanatlar liselerinde verilen müzik eğitiminin öğrencilerin meslek seçimine etkisi [The effect of the music education given by Anatolian fine arts high schools on the students choice of profession] | 2007 | Erkan Sülün | Master | High | High |
| 12 | Güzel sanatlar lisesine yeni başlayan piyano öğrencilerinin biyolojik, psikolojik ve müzikal yönden incelenmesi [Examining the piano students trained in fine arts high school in bological, psychological, musical ways] | 2006 | Gamze Yılmaz | Master | High | High |
| 13 | Güzel sanatlar liselerinde keman eğitiminde karşılaşılan sorunlar ve çözüm önerileri [What difficulties do the students who have been trained about playing violin in fine arts high school have during the training] | 2006 | Çiğdem Uluç | Master | High | High |
| 14 | Anadolu güzel sanatlar liseleri müzik bölümlerinde uygulanan viyola öğretim programına dayalı üçüncü sınıf düzeyinde devinişsel hedeflere ulaşma durumları [The sate of reaching the pschomotor learning targets in the third grade based to the viola teaching programmes applied in the music departmans of Anatolian high schools of fine arts] | 2007 | Gökhan Özdemir | Master | High | High |
| 15 | Türkiye'de Anadolu güzel sanatlar liseleri (yaylı çalgılar) bireysel çalgı eğitimi dersinde piyano eşlikli çalışmalara ilişkin öğretmen görüşleri [Teachers opinionson piano accompanied studies in Turkish Anatolian high school of fine arts (strings) individual instrument education lesson)] | 2007 | Sonat Coşkuner | Master | High | High |
| 16 | Anadolu güzel sanatlar liseleri müzik bölümleri keman dersinde anlamlandırma stratejisinin kullanımı ve etkililik düzeyi [The use of elaboration strategy and its efficiency level in violin lessons given in music departments of Anatolian fine arts high schools] | 2007 | Özlem Akın | Doctoral | High | High |
| 17 | Sivas ve Tokat Anadolu güzel sanatlar liselerindeki keman öğrencilerine uygulanan keman başlangıç yöntemlerinin Ankara Anadolu güzel sanatlar lisesinde uygulanan keman başlangıç yöntemleriyle karşılaştırılması [The comparison of violin beginning methods applied to students in Tokat and Sivas Anatolian high school of fine arts with violin beginning methods applied in Ankara Anatolian high school of fine arts] | 2007 | Ahmet Hakan Baş | Master | High | High |
| 18 | Anadolu güzel sanatlar liselerinin müzik alanına öğrenci seçimi [Choosing students to music branch of Anatolian high school of fine arts] | 2007 | Gökhan Köse | Master | High | High |
| 19 | Anadolu güzel sanat tarih liselerinde okuyan müzik bölümü öğrencilerinin güzel sanatlar liselerini seçimlerinde ailenin ve sosyal çevrenin etkileri [Choosing students to music branch of Anatolian high school of fine arts] | 2007 | Senem Özyoğurtçu | Master | High | High |

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| 20 | Anadolu güzel sanatlar liseleri müzik bölümü öğrencilerinin alanları ile ilgili yükseköğretim kurumlarını tercihlerinde etkili olan faktörlerin öğretmen ve öğrenci boyutunda değerlendirilmesi [Evaluation of factors that affect the higher education institutions preferences of students who are educating in music department of high schools of fine arts with the viewpoints of both teachers and students] | 2007 | Gürkan Güleç | Master | High | High |
| 21 | Anadolu güzel sanatlar lisesi müzik bölümü öğrencilerinin dinlemeyi tercih ettikleri müzik türleri [Music types that the students at Anatolian high school of fine arts prefer to listen] | 2008 | Nihal Ulutürk | Master | High | High |
| 22 | Anadolu güzel sanatlar liseleri müzik bölümü öğrencilerinin müziksel işitme-okuma-yazma dersinde karşılaştıkları sorunlar ve çözüm önerileri [The problems and the solution of suggestions which Anatolian high school of fine arts students encounter in the musical hearing-reading and writing lesson] | 2006 | Köksal Apaydınlı | Master | High | High |
| 23 | Anadolu güzel sanatlar lisesi öğrencilerinin ses problemleri ve nedenleri [Voice problems and reasons for the students of the Anatolian high school of fine arts] | 2008 | Bilgen Özcan Coşkunsoy | Master | High | High |
| 24 | Türkiye'deki Anadolu güzel sanatlar liseleri müzik bölümleri öğrenci özel yetenek giriş sınavlarının müziksel işitme-algılama boyutunun değerlendirilmesi [The evaluation of category of musical audition-perception in the special ability entrance examinations for the students of music departments of Anatolian fine arts high schools in Turkey] | 2009 | Ufuk Yağcı | Doctoral | High | High |
| 25 | Anadolu güzel sanatlar liselerinde bilgisayar destekli müzik eğitiminin kullanılabilme durumu [The state of computer based music education that is benefited in Anatolian fine arts high schools] | 2008 | Serdar Koldemir | Master | High | High |
| 26 | Anadolu güzel sanatlar liselerinde okutulmakta olan keman eğitimi ders kitaplarında yer alan yay tekniklerinin öğrenciler tarafından kullanılırlık durumunun incelenmesi [Asessing availabity for students condition of string techniques included in violin course books of Anatolian fine arts high schools] | 2009 | Melih Günaydın | Maste | High | High |
| 27 | Anadolu güzel sanatlar liselerindeki (AGSL) Türk müziği çalgıları dersinde öğretmen ve öğrencilerin karşılaştıkları problemler ve çözüm önerileri [Problems of students and teachers enceountering in Turkish musical instrument course in Anatolian art high scohools and solition recommendations] | 2008 | Akın Uzunoğlu | Master | High | High |
| 28 | Anadolu güzel sanatlar lisesi öğrencilerinin dönemsel ses özelliklerine uygun batı müziği koro eğitimi dersi öğretiminde kullanılabilecek eserler üzerine antolojik bir çalışma [A suggestion of an antology on pieces of music that can be used at western music choral training classes suitable for | 2009 | Levent Sezgin | Master | High | High |

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| | the periodical voice characteristics of the students at Anatolian fine arts high scools] | | | | | |
| 29 | Anadolu güzel sanatlar liseleri müzik bölümü öğrencilerinin müziksel işitme okuma ve yazma dersinin öğretim programında yer alan kazanımlara ulaşma durumlarının değerlendirilmesi [In Anatolian high school of fine arts to achieve the acquasitions in the musical hearing reading and writing programme] | 2009 | Ünsal Deniz | Master | High | High |
| 30 | Anadolu güzel sanatlar liseleri müzik bölümü öğrencilerinin piyano dersine yönelik tutumlarının incelenmesi [The study of the studensts at the department of music at Anatolian fine arts high schools towards piano lessons] | 2009 | Özlem Kılınçer | Master | High | High |
| 31 | Anadolu güzel sanatlar liselerinde klarnet eğitiminde karşılaşılan sorunlar ve çözüm önerileri [Problems in clarinet education at Anatolian fine arts high school and suggestions to solve] | 2007 | Barış Soğukçam | Master | High | High |
| 32 | Beşinci bölge Anadolu güzel sanatlar liselerinin müzik bölümlerinde okuyan 9, 10, 11 ve 12. sınıf öğrencilerinin beklentileri arasındaki farklar [The differences between the expectations of the 9th, 10th, 11th and the 12th graders in the fifth region's Anatolian high schools of fine arts] | 2010 | Kadir Özal | Master | High | High |
| 33 | Anadolu güzel sanatlar liseleri müzik bölümlerinde bireysel ses eğitimi dersinin öğrenci görüşlerine göre incelenmesi [Studying of individual voice education course in the music departments of Anatolia fine arts high schools] | 2008 | Özlem Üzeren | Master | High | High |
| 34 | Çalgı eğitiminde öğretmen-öğrenci iletişiminin "transaksiyonel analiz ego durumları" açısından incelenmesi: Bir Anadolu güzel sanatlar lisesi örneği [The analysis of teacher-student communication in instrumental training in terms of "transactional analysis ego states": An example of Anatolian high school of fine arts] | 2010 | Ersin Turhal | Master | High | High |
| 35 | Anadolu güzel sanatlar liselerinde piyano eğitimi alan öğrencilerin karşılaştıkları teknik problemlerin incelenmesi [The investigation of the technical problems faced by the students who take piano training in Anatolian highschools of fine arts] | 2010 | Ali Erman Tezer | Master | High | High |
| 36 | Anadolu güzel sanatlar liseleri viyolonsel eğitiminde motivasyonun yeri ve önemine ilişkin öğretmen ve öğrenci görüşleri [Opinions of teachers and students regarding the role and the importance of motivation in violoncello trainig at Anatolian fine arts high schools] | 2009 | Zeynep Özder | Master | High | High |
| 37 | Kuruluşundan günümüze kadar Anadolu güzel sanatlar liseleri öğretim sürecinin ve mesleki müzik eğitimine katkılarının farklı değişkenler açısından incelenmesi (Erzurum Anadolu güzel sanatlar lisesi örneği) [Assesment for instruction period of Anatolian fine arts high schools and contributions to the vocational music | 2013 | Mustafa Kemal Sümbüllü | Master | High | High |

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| | education in terms of different variables (Erzurum Anatolian fine arts high school sample)] | | | | | |
| 38 | Güzel sanatlar liselerindeki piyanoların akort, bakım ve onarım sorunlarının değerlendirilmesi [The evaluation of the problems of tuning, maintenance and repair of pianos in fine arts high schools] | 2014 | Hazime Pakel | Master | High | High |
| 39 | Bingöl ve Sivas Anadolu güzel sanatlar lisesi öğrencilerinin öz geçmişlerinin müzik eğitimine etkisi [The effects of CV's (cirruculum vitae) of the students of Bingol and Sivas Anatolian fine arts high school to music education] | 2014 | Gökhan Aladağ | Master | High | High |
| 40 | Güzel sanatlar liseleri müzik bölümü öğrencilerinin piyano dersi başarısını etkileyen etmenlere ilişkin ders öğretmenlerinin görüşleri (Ege bölgesi örneği) [Teachers' opinions about factors that effect students' piano class academic success who are at department of music in fine art high schools (The sample of Aegean region)] | 2014 | Eylem Bayazıt Karademir | Master | High | High |
| 41 | Güzel sanatlar liselerinde uygulanan müziksel işitme-okuma-yazma derslerinin öğretim programı işlevselliğine yönelik öğretmen ve öğrenci görüşleri (Ankara ili örneği) [The opinions of the teachers and the students about the functionality of the teaching programs towards the musical auditory, reading and writing lessons which are applied in fine arts high schools (The sample of Ankara)] | 2015 | Ceren Tütüncü | Master | High | High |
| 42 | Güzel sanatlar lisesi müzik bölümü öğrencilerinin çalgıya yönelik benlik algıları ile genel benlik saygıları arasındaki ilişkinin incelenmesi [An investigation on the correlation between the self-perception for the played instrument for the students of fine arts high school and their self esteem level] | 2004 | Gülbahar Karabulut | Doctoral | High | High |
| 43 | Güzel sanatlar lisesi bireysel ses eğitimi dersi öğretim programının uygulamasında karşılaşılan sorunların öğretmen görüşleri ile incelenmesi [Analysis of the problems that are occurred in the course of individual voice training program application with teacher interviews in the fine arts high school] | 2014 | Vahide Bahar Yiğit | Doctoral | High | High |
| 44 | Güzel sanatlar liselerinde bireysel ses eğitimi dersinde kullanılan öğretim yöntemlerinin incelenmesi [Analyzing individual voice education courses in music departments of fine arts high schools] | 2014 | Zeynep Ece Öztürk | Master | High | High |
| 45 | Güzel sanatlar liseleri müzik bölümlerinde verilen Türk müziği çalgı eğitimi ile piyano dersi başarı durumları arasındaki ilişkinin incelenmesi [Examination of the relationship between the Turkish music instrument training and the piano course success situations given in the music departments of the high schools of fine arts] | 2014 | Cüneyt Öbek | Master | High | High |
| 46 | Güzel sanatlar liseleri batı müziği çalgı toplulukları dersi repertuvarına yönelik sorunların incelenmesi [The analysis of | 2015 | Pınar Dağdeviren | Master | High | High |

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| | problems oriented to the repertoire of the classical music instrument ensemble classes at fine arts high schools] | | | | | |
| 47 | Güzel sanatlar liseleri müzik bölümlerinde bireysel ses eğitimi dersinin doğru güzel ve etkili konuşma becerisine etkisi [The analysis of problems oriented to the repertoire of the classical music instrument ensemble classes at fine arts high schools] | 2014 | Ayfer Sönmez | Master | High | High |
| 48 | Güzel sanatlar liseleri müzik bölümlerinde bireysel ses eğitimi derslerinde öğretilen eserlerin antolojisi [The anthology of works taught at individual vocal training in fine arts high school music departments] | 2014 | Seçkin Sardaş Çelik | Master | High | High |
| 49 | Güzel sanatlar liselerinde piyano eğitiminde karşılaşılan sorunlar ve çözüm önerileri (Karadeniz bölgesi örneği) [The problems encountered in piano education at high school of fine arts and recommendations to these problems (The sample of Black Sea region)] | 2016 | Varol Çiçek | Master | High | High |
| 50 | Güzel sanatlar liselerinde bireysel ses eğitimi dersinde uygulanan Vaccai ve Concone etütlerinin öğrencinin ses gelişimine etkisi [The effects of vaccai and concone vocal exercises on voice development of students applied in individual voice training courses at fine arts high schools] | 2015 | Gülşah Başaran Tanrıöver | Doctoral | High | High |
| 51 | Güzel sanatlar lisesi gitar ders kitaplarında yer alan Türk müziği makamlarının uygulanabilirliğine ilişkin öğretmen görüşlerinin incelenmesi [Research of teachers opinions on practicality of used makams in Turkish classical music guitar textbooks used in fine art schools] | 2015 | Şerif Gayretli | Master | High | High |
| 52 | Güzel sanatlar lisesi öğrencilerinin müzik öğretmenliği mesleğine yönelik tutumlarının incelenmesi [Research of teachers' opinions on practicality of used makams in Turkish classical music guitar textbooks used in fine art schools] | 2016 | Hüseyin Tan | Master | High | High |
| 53 | Güzel sanatlar liselerinde 9. sınıf keman ders kitabının, öğrenci ve öğretmen açısından işlevselliğinin incelenmesi [Examining functionality of 9th grader violin textbook at fine arts high schools in terms of students and teachers opinions] | 2016 | Ahmet Ulvar Tanrıöver | Master | High | High |
| 54 | Güzel sanatlar lisesindeki öğrencilerle diğer lise türlerindeki öğrencilerin yaratıcılık düzeylerinin karşılaştırılması [Comparison of creativity levels of students between in fine arts high schools and students in other types of high schools] | 2016 | Birce Doğramacıoğlu | Master | High | High |
| 55 | Trakya bölgesindeki Anadolu güzel sanatlar liselerindeki flüt eğitiminin incelenmesi [An investigation of flute education in Anatolian fine arts lyceums in thrace region] | 2016 | Merve Çokamay | Master | High | High |
| 56 | Anadolu güzel sanatlar liselerindeki bireysel ses eğitiminde Türk halk ezgilerinin kullanılma durumları [Utilization Turkish folk tunes on individual voice training in Anatolian fine arts high school] | 2016 | Banu Saraç Çetin | Master | High | High |

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| 57 | Güzel sanatlar liseleri ve güzel sanatlar fakülteleri müzik bölümü flüt öğrencilerinin müzikal gelişimini etkileyen faktörler [Factors which affects musical development of fine arts high school and flute department students in fine arts faculty] | 2016 | Ümran Ezgi Güleken | Master | High | High |
| 58 | Güzel sanatlar lisesi müziksel işitme okuma ve yazma dersi öğretmenlerinin özel alan yeterliklerine ilişkin bir tasarı örneği [A draft proposal to assess the proficiency of musical literacy educators in fine arts high schools in terms of their specialties] | 2017 | Alper Er | Doctoral | High | High |
| 59 | Güzel sanatlar liseleri başlangıç düzeyi bağlama öğretimine yönelik öğretim elemanı görüşlerinin incelenmesi [The investigation of instructors' opinions towards beginner level baglama instruction in fine arts high schools] | 2017 | Neşet Güngör | Master | High | High |
| 60 | Güzel sanatlar lisesinde görev yapan müzik branş öğretmenlerinin yaşadığı mesleki sorunlar [Professional problems of the music teachers who work at the fine arts high school] | 2017 | Ahmet Gürsu | Master | High | High |
| 61 | Kırklareli Lüleburgaz TEK güzel sanatlar lisesindeki keman eğitiminin incelenmesi [Examination of violin education in Kırklareli Luleburgaz TEK fine arts high school] | 2017 | Gökhan Yeniada | Master | High | High |
| 62 | Güzel sanatlar lisesi müzik bölümü çalgı bakım onarım dersi öğretim programının kazanımları hakkında öğretmen ve öğrenci görüşleri [The idea of teachers and students about the teaching program gains of instrument maintenance repair lesson in fine art high school] | 2017 | Kemal Karaarslan | Master | High | High |
| 63 | Güzel sanatlar liseleri batı müziği koro derslerinde koro tınısı elde etmede kullanılan yöntemlerin değerlendirilmesi [Evaluation of the methods used in producing timbre in western music choir lesson of fine arts high schools] | 2017 | Melike Bozkuş | Master | High | High |
| 64 | Güzel sanatlar liselerinde piyano öğretimi sürecinin öğretmen ve öğrenci görüşleri çerçevesinde değerlendirilmesi [The evaluation of piano education process at fine arts school in Turkey within the scope of the opinions of teachers and students] | 2017 | Pınar Şahin | Doctoral | High | High |
| 65 | Güzel sanatlar liseleri 1997 ve 2016 çoksesli koro dersi öğretim programlarının karşılaştırması [Comparison of teaching programs of polyphonic choir at fine arts high school in 1997 and 2016] | 2017 | Güngör Hatipoğlu | Master | High | High |
| 66 | Güzel sanatlar liselerinde piyano eğitiminin teknik ve pedagojik açıdan incelenmesi [Technical and pedagogic analysis of piano education in fine arts highschools] | 2018 | Yasemin Çelik Nayır | Master | High | High |
| 67 | Güzel sanatlar liselerinde flüt eğitiminde kullanılan etüt ve eserler [Etudes and works used in flute education in fine arts high schools] | 2018 | Güney Caf | Master | High | High |
| 68 | Güzel sanatlar lisesi müzik bölümü öğrencilerinin piyano dersi motivasyonlarının piyano dersi başarısı ile olan ilişkisinin incelenmesi [Examination of the relationship between the piano lesson | 2018 | Mustafa Durgun | Master | High | High |

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| | motivation and piano lesson success of the fine arts high school music department students] | | | | | |
| 69 | Güzel sanatlar lisesi çello dersi öğretim programına dayalı kullanılan kitapların Türk müziği kazanımları açısından değerlendirilmesi [The assessment of books used based on the curriculum of fine arts high schools cello course in terms of their Turkish music learning outcomes] | 2018 | Funda Uğraş Bilir | Master | High | High |
| 70 | Güzel sanatlar lisesi çalgı eğitimi viyola dersi öğretmenlerinin özel alan yeterliklerinin belirlenmesine yönelik taslak önerisi [A draft suggestion on the determination of subject-specific competence of instrument training-viola lesson teachers in the fine art high school] | 2018 | Çağlar Baykal | Doctoral | High | High |
| 71 | Güzel sanatlar lisesi viyolonsel öğretim programlarının karşılaştırılması [The comparison of the cello curriculum of the fine arts high schools] | 2018 | Yiğit Alp Onat | Master | High | High |
| 72 | Doğu Anadolu bölgesinde bulunan güzel sanatlar liseleri müzik bölümlerinin mevcut durumlarının öğretmen görüşleri açısından değerlendirilmesi [The evaluation of the ongoing situation of music departments of the fine arts high schools located at Eastern Anatolia region with respect to the teachers' point of view] | 2018 | Tuğçe Elif Mutlu | Master | High | High |
| 73 | Güzel sanatlar lisesi ve diğer liselerde müzik eğitimi almış öğrencilerin sosyal ve duygusal gelişmişlik düzeylerinin belirlenmesi [Determination of social and emotional development levels of students who have been music training in fine arts high school and other high schools] | 2019 | Enes Arslan | Master | High | High |
| 74 | Güzel sanatlar liselerinde bağlama eğitimi ve öğretiminde karşılaşılan problemler ve çözüm önerileri [Solution offers for experienced in bağlama lectures for the students of fine arts high schools] | 2019 | Serdar Şen | Master | High | High |
| 75 | Güzel sanatlar lisesi müzik bölümü öğrencilerinin mükemmeliyetçilik ve akademik erteleme düzeyleri arasındaki ilişkinin incelenmesi [Investigation of the relationship between, levels of perfectionism and academic procrastination of fine arts high school music department students] | 2019 | Cemal Yücel | Master | High | High |
| 76 | TRT Türk halk müziği repertuvarına kayıtlı Giresun türkülerinin güzel sanatlar liseleri programında yer alan THM teori ve uygulaması derslerinde kullanılabilirliği üzerine bir inceleme [A review of the usability of Giresun folk songs which are registered to the trt Turkish Folk Music repertoire in the TFM theory and practise lessons in fine arts high school] | 2019 | Batuhan Tüfekçi | Master | High | High |
| 77 | Bolu yöresi türkülerinin güzel sanatlar liseleri keman eğitimi dersinde kullanılabilirliği [The availability of the Bolu region folk songs in the violinclasses at fine arts high schools] | 2019 | Sena Eyüpoğlu | Master | High | High |
| 78 | Güzel sanatlar lisesi müzik bölümleri çalgı eğitimine yönelik öğretmen ve öğrenci | 2019 | Elif Özmumcu | Master | High | High |

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| | görüşlerinin çeşitli boyutlarıyla incelenmesi [Investigation of the various dimensions of teachers and students' views intended for instrument education in music departments of fine arts high school] | | | | | |
| 79 | Güzel sanatlar lisesi müzik bölümü öğrencilerinde piyano başarısı ile duygusal zekâ arasındaki ilişki [The relationship between piano success and emotional intelligence in students of fine arts high school music department] | 2019 | Ebru Karadağ | Master | High | High |
| 80 | Güzel sanatlar lisesi müzik bölümü öğrencilerinin piyano dersine yönelik tutumları ile piyano dersi başarıları arasındaki ilişki [The relationship between the attitudes and the achievement of the fine arts high school music department students on piano classes] | 2019 | Çağrı Bakıoğlu | Master | High | High |
| 81 | Güzel sanatlar liseleri müzik bölümü öğrencilerinin bireysel ses eğitimi dersine yönelik motivasyon düzeylerinin incelenmesi [Examining the motivation levels of fine arts high school music department students for individual voice training lesson] | 2019 | İrem Karslı | Master | High | High |
| 82 | Güzel sanatlar liselerinin müzik bölümlerinde flüt eğitimi alan öğrencilerin çalgılarına yönelik güdülenme düzeylerinin incelenmesi [Examination of the motivation level to their instrument of flute students in fine arts high school] | 2019 | Aygül Ülker | Master | High | High |
| 83 | Güzel sanatlar lisesi müzik alanı 9. sınıf piyano ders kitabının içeriğinin incelenmesi (Analysis of content of piano main course book used for 9th grades at fine arts high school department of music) | 2019 | Burak Baran | Master | High | High |
| 84 | Piyanoda artikülasyon tekniklerinin öğretiminde öğretmenlerin karşılaştıkları güçlükler ve bunlarla baş etme yolları: Güzel sanatlar liseleri örneği [The difficulties of teachers in the teaching of articulation techniques on piano and the ways to cope with them: The sample of fine arts high schools] | 2019 | Seçil Çoban | Master | High | High |
| 85 | Güzel sanatlar liseleri müzik bölümlerinde çalgı eğitimi viyola dersinde motivasyonun önemine ilişkin öğretmen ve öğrenci görüşlerinin değerlendirilmesi [The difficulties of teachers in the teaching of articulation techniques on piano and the ways to cope with them: The sample of fine arts high schools] | 2019 | Ozan Nabi Akın | Master | High | High |
| 86 | Anadolu güzel sanatlar liseleri 9. Sınıf piyano dersi öğretim programında yer alan kazanımlara ulaşılma durumları (Osmaniye Abdurrahman Keskiner güzel sanatlar lisesi örneği) [The statuses of achieving the gains in the education program of Anatolian fine arts high schools 9th grade piano courses (Osmaniye Abdurrahman Keskiner fine arts high school case study)] | 2019 | Burçin Korkmaz Kavuklu | Master | High | High |
| 87 | Güzel sanatlar liseleri 11. sınıf Türk halk müziği ve teori uygulama dersi öğretim programı ve ders kitabının değerlendirilmesi [The evaluation of the | 2019 | Ertuğrul Kılıç | Master | High | High |

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| | curriculum and coursebook of fine arts high school 11th grade Turkish folk music and theory practice lesson] | | | | | |
| 88 | Van güzel sanatlar lisesinde görev yapan piyano öğretmenlerinin piyanoda deşifre kullanımına yönelik görüşlerinin incelenmesi [Investigation of piano teachers' perceptions on the use of transcription in piano at Van fine arts high school] | 2019 | Sultan Timur | Master | High | High |
| 89 | Güzel sanatlar liseleri batı müziği çalgı toplulukları öğretim programındaki kazanımların gerçekleşme düzeyine ilişkin öğretmen görüşleri [Teacher opinions on the achievements of the western musical instrumental communities course of the fine arts high school] | 2019 | Serhat Atalay | Master | High | High |
| 90 | Kuruluşundan günümüze güzel sanatlar liseleri başlangıç düzeyi keman eğitimi ders kitaplarının incelenmesi [The analysis of violin education textbooks in fine arts high schools beginner level since their establishment] | 2019 | Baran Gülüm | Master | High | High |
| 91 | Türkiye'deki güzel sanatlar liseleri çalgı eğitimi kanun dersi öğretim programının uygulanışına yönelik öğretmen ve öğrenci görüşleri [The opinions of teachers and students' about implementation of the instrument training and qanun lesson's curriculum at fine arts high schools in Turkey] | 2019 | Derya Avcı | Master | High | High |
| 92 | Güzel sanatlar lisesi müzik bölümü öğrencilerinin Türk müziği ve batı müziği derslerine yönelik tutumları üzerine bir inceleme [A study on the attitudes of the students of the fine arts high school music department towards Turkish music and classical music lessons] | 2019 | Merve Daştan | Master | High | High |
| 93 | Güzel sanatlar liselerindeki piyano eğitim sürecine ilişkin öğretmen ve öğrenci görüşleri (İç Anadolu Bölgesi örneği) [Opinions of teachers' and students' regarding the piano education process at high schools of fine arts (the case of Central Anatolia Region)] | 2019 | Münevver Çetindere | Master | High | High |
| 94 | Güzel sanatlar lisesi müzik bölümü öğrencilerinin mesleki olgunluk düzeyleri ve ailelerin meslek seçimlerine etkisinin incelenmesi [Professional maturity levels of fine arts high school music department students and examining the effect of families on career choices] | 2019 | Çağlar Araz | Master | High | High |
| 95 | Güzel sanatlar lisesi öğrencilerinin duygu durumlarına göre müzik tercihleri ile kişilik özellikleri arasındaki ilişkiler [The relationship between music preferences of fine arts high school students according to their personality traits and mood] | 2019 | Pınar Nizamoğlu | Master | High | High |
| 96 | Güzel sanatlar lisesi öğrencilerinin bireysel çalgı performanslarına yönelik optimal performans duygu durumlarının çeşitli değişkenler açısından incelenmesi (Orta Karadeniz bölgesi örneği) [Investigation of the flow state of fine arts high school students individual instrument performance | 2019 | Özgür Koçak | Master | High | High |

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| | in terms of various varieties (Middle Black Sea region example)] | | | | | |
| 97 | Güzel sanatlar liselerinde çalgı eğitimi alan öğrencilerde karşılaşılan fizyolojik rahatsızlıklar [Physiological disorders encountered in the education of musical instruments in fine arts high school] | 2019 | Tuncay Tosun | Master | High | High |
| 98 | Güzel sanatlar lisesi müzik bölümü keman derslerinde öğrenme stratejilerinin kullanımı ve etkililik düzeyi [Usage and effectiveness level of learning strategies in violin lessons in fine arts high school music departments] | 2019 | Resulhan Bahadır Hafızoğlu | Master | High | High |
| 99 | ABRSM grade 1 ve grade 2 piyano programları ile güzel sanatlar liseleri 9. ve 10. sınıf piyano programlarının incelenmesi [Examination of ABRSM grade 1 and grade 2 piano programs and fine arts high school 9th and 10th grade piano programs] | 2019 | Nuray Esen | Master | High | High |
| 100 | Kırıkkale güzel sanatlar lisesi mezunlarına ilişkin bir inceleme 2004-2018 [A studyon graduates of Kirikkale fine arts high school 2004-2018] | 2019 | Arzu Yalçın | Master | High | High |
| 101 | Güzel sanatlar liselerindeki çalgı eğitimcilerinin mesleki doyumları ile mesleki tükenmişlik düzeylerinin belirlenmesi [Determination of job satisfaction and occupational burnout levels of musical instrument teachers in high schools of fine arts] | 2019 | Mustafa Akgül | Master | High | High |
| 102 | Halk ozanlığı geleneği ve müziğinin güzel sanatlar liseleri ve müzik eğitimi ana bilim dallarında kullanılma durumunun tespiti [The determination of the usage of minstrelsy tradition and folk music in fine arts high schools and departments of music education] | 2019 | Emin Durmuş | Master | High | High |
| 103 | Güzel sanatlar liseleri bireysel ses eğitimi derslerinde teknoloji destekli öğretimin etkililiğinin değerlendirilmesi [Assessment of the effectiveness of technology-supported teaching in individual voice education courses of fine arts high schools] | 2020 | Melike Çakan Uzunkavak | Master | High | High |
| 104 | Güzel sanatlar liselerinde tanbur eğitimine yönelik eğitmen görüşlerinin incelenmesi [Investigation of teacher opinions on tanbur education in fine arts high school] | 2020 | Hasan Koçak | Master | High | High |
| 105 | Türkiye'deki güzel sanatlar lisesi öğrencilerinin müzikal yaşantısı ve müzikal motivasyonu düzeylerinin incelenmesi [Investigation of musical experience and motivation levels of fine arts high school students in Turkey] | 2020 | Semra Atılgan Bozarslan | Master | High | High |
| 106 | Güzel sanatlar lisesi çalgı eğitimi gitar ders kitaplarındaki klasik dönem etüt ve eserlerin incelenmesi [The study of classical period etudes and its works in guitar course books in fine arts high school instrument education] | 2020 | Caner Şahin | Master | High | High |
| 107 | Güzel sanatlar lisesi viyolonsel öğrencilerinin bireysel çalgı çalışma alışkanlıklarının çalgı performansı öz yeterlik inancına etkisi [The effect of individual musical instrument study habits of fine arts high school cello students on | 2020 | Ceren Albayrak | Master | High | High |

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| | musical instrument performance self-efficay belief] | | | | | |
| 108 | Güzel sanatlar liseleri gitar dersi öğretim programının ve 9. sınıf ders kitabının incelenmesi [The analysis of secondary education fine arts high school instrument training guitar coursebook for 9th graders] | 2020 | Nur Hilal Şahin | Master | High | High |
| 109 | Güzel sanatlar lisesi keman kitaplarında yer alan eserlerin içerdiği kazanımlar ve teknik güçlükler bakımından incelenmesi [Examination of the works included in the fine arts high school violin books in terms of gains and technical difficulties] | 2020 | Ezgi Demir | Master | High | High |
| 110 | Güzel sanatlar liseleri piyano eğitiminde aksak ritimlerin kullanımı ve başlangıç düzeyi aksak ritimli etüt ve alıştırma önerileri: Van ili örneği [The use of aksak (limping) rhythms for fine arts high school piano education and beginner level aksak rhythm etudes and practice proposals: Van province sample] | 2020 | Fatih Marufoğlu | Master | High | High |
| 111 | Güzel sanatlar liseleri 10. sınıf Batı müziği teori-uygulama dersi öğretim programı ve ders kitabının değerlendirilmesi [Examination of fine arts high schools 10th class West music theory-practice course curriculum and course book] | 2021 | Ercan Akbulut | Master | High | High |
| 112 | Güzel sanatlar lisesi müzik bölümü öğrencilerinin farklı değişkenlere göre memnuniyet düzeylerinin araştırılması [Degree of satisfaction research in regard to diffirent variables in fine arts high school music department students] | 2021 | Müge Güneş | Master | High | High |
| 113 | Güzel sanatlar liselerinin çalgı eğitimi branşlarından kaval dersi öğretim programının incelenmesi [Review of the kaval lesson teaching program from the instrument education branches of fine arts high schools] | 2021 | Eren Gedik | Master | High | High |
| 114 | Türk sanat müziği eserlerinin güzel sanatlar lisesi viyola eğitiminde kullanılabilirliği [Availability of Turkish art music works in viola education in fine arts high school] | 2021 | Bilal Can Tiryaki | Master | High | High |
| 115 | Güzel sanatlar liselerindeki bireysel ses eğitimi dersinin hedeflerine ulaşma düzeyinin değerlendirilmesi (Trabzon ili örneği) [Evaluation of the level of achievement of the goals of the individual voice training course in fine arts high schools (Trabzon province example) | 2021 | Melek Yıldız | Master | High | High |
| 116 | Güzel sanatlar lisesi öğrencilerinin viyolonsel dersine ilişkin tutumlarının incelenmesi (Doğu Karadeniz örneği) [Resarch of fine arts high school students' attitudes towards cello lesson (example of Eastern Black Sea region)] | 2021 | Bahar Saraloğlu | Master | High | High |
| 117 | Müzik öğretmeni adaylarının güzel sanatlar lisesi bireysel ses eğitimi dersi kazanımlarına ulaşma düzeyleri [Music education student's achievement levels concerning fine arts high school's individual voicetraining learning outcomes] | 2021 | Ceren Tepe | Master | High | High |
| 118 | Güzel sanatlar liseleri geleneksel Türk müziği koro eğitimine yönelik yöntem önerisi ve yöntemin performans üzerine | 2021 | Nevra Güçlü Tükü | Doctoral | High | High |

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| | etkileri [A method recommendation for traditional Turkish music choir education at fine arts high schools and its effects on performance] | | | | | |
| 119 | Güzel sanatlar lisesi keman öğretim programında yer alan makamların geleneksel icra yöntemine ilişkin model önerisi "Hüzzam makamı örneği" [Model proposal regarding the traditional performance method of maqams in the fine arts high school violin training program "Sample of Hüzzam maqam"] | 2021 | Ahmet Hakan Baş | Doctoral | High | High |
| 120 | İlk piyano eğitimi ve güzel sanatlar lisesi müzik bölümü öğrencilerine metod, teknik çalışma ve repertuvar bağlamında öneriler [Suggestions in the context of method, technical study and repertory to the students of first piano education and fine arts high school music department] | 2021 | Nihan Sözmen | Master | High | High |
| 121 | Güzel sanatlar liseleri keman eğitiminde kullanılmak üzere oluşturulan çok sesli beş halk türküsünün icrasına yönelik model bir çalışma önerisi [A study model proposed for the performance of five polyphonic folk songs for violin education in fine arts high schools] | 2021 | Cemre Yılmaz | Master | High | High |
| 122 | Halk türkülerinin güzel sanatlar liseleri piyano eğitiminde kullanılabilirliği (Kırşehir yöresi örneği) [Folk songs in Fine Arts high school piano education availability (Example to Kırşehir region)] | 2021 | Şener Pehlevan | Master | High | High |
| 123 | Güzel sanatlar lisesinde öğrenim gören öğrencilerin piyano dersine yönelik tutumlarının çeşitli değişkenler açısından incelenmesi [Investigation of Fine Arts high school students' attitudes towards piano lessons in terms of certain variables] | 2022 | Beste Kademli Güçlü | Master | High | High |
| 124 | Güzel sanatlar liselerinde 11 ve 12. sınıf öğrencilerinin bağlama eğitimi öğretim programının incelenmesi [Investigation of the baglama education curriculum of the 11th and 12th grade students in Fine Arts higs schools] | 2022 | Umut Yaymak | Doctoral | High | High |
| 125 | Güzel sanatlar liselerindeki keman öğrenci ve öğretmenlerinin uzaktan eğitim sürecinden etkilenme durumları [The students and teachers of fine arts in fine high schools areaffected by the distance education process] | 2022 | Osman Küçükkılınç | Master | High | High |
| 126 | Güzel sanatlar lisesi öğrencilerinin bireysel çalgı eğitimi dersine yönelik tutumlarının incelenmesi [The analysis of attitudes of students of fine arts high school towards individual instrument lesson] | 2022 | Nazlısu Örs | Master | High | High |
| 127 | Güzel sanatlar liselerindeki batı müziği, Türk sanat müziği ve Türk halk müziği teori ve uygulaması derslerinin öğretmen görüşlerine göre incelenmesi [Examination of western music, Turkish classical music and Turkish folk music theory and practice courses in fine arts high schools according to teacher opinions] | 2022 | Muhammet Hanifi Kervancıoğlu | Master | High | High |
| 128 | Güzel sanatlar liseleri müzik bölümlerindeki kanun öğretimi ders kitaplarının incelenmesi, buna dair uzman | 2021 | Dilşan Aslan | Master | High | High |

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| | görüşleri ve öneri etüt çalışmaları [Law on the music departments of fine arts high schools review of teaching course books, regarding this expert opinions and recommendations studies] | | | | | |
| 129 | Güzel sanatlar liselerinde Türk sanat müziği koro dersinin yeri ve önemi [The place and importance of Turkish Art Music choir lesson in Fine Arts high schools] | 2022 | Ayşe Çağlar | Master | High | High |
| 130 | Güzel sanatlar liseleri başlangıç viyolonsel eğitiminde temel davranışların öğretilmesine yönelik eğitimci görüşleri [Educator views on target and target behaviors in fine arts high schools beginning cello education] | 2022 | Seyfullah Feyat | Master | High | High |
| 131 | Güzel sanatlar lisesi müzik bölümlerinde uzaktan eğitim sürecinin öğrenci görüşleri doğrultusunda değerlendirilmesi: Konya ili örneği [Evaluation of distance education process in Fine Arts high school music departments in the line of student opinions: The case of Konya province] | 2022 | Osman Sermikli | Master | High | High |
| 132 | Güzel sanatlar lisesi bilişim destekli müzik dersinin işlenişine ilişkin öğretmen görüşleri [Teacher's opinions on the processing of the fine arts high school informatics aid music course] | 2022 | Harun Barış | Master | High | High |
| 133 | Güzel sanatlar liselerinde uygulanan viyola dersi öğretim programlarının incelenmesi ve değerlendirilmesi [Examination and evaluation of the viola teaching programs applied at fine arts high schools] | 2022 | Sevda Çetin | Master | High | High |
| 134 | Güzel sanatlar liseleri müzik bölümü tercihinde etkili olan faktörler (Karadeniz bölgesi örneği) [Factors affecting the choice of fine arts high schools music department (Black Sea region example)] | 2022 | Orkun Gönül | Master | High | High |
| 135 | Güzel sanatlar liseleri keman eğitimi öğretmenlerinin uzaktan eğitim uygulamaları ve görüşleri (Doğu Karadeniz bölgesi örneği) [Fine arts high school violin instructors' online education applications and opinions (Eastern Black Sea region sample)] | 2022 | Onur Öztürkoğlu | Master | High | High |
| 136 | Güzel sanatlar lisesi klasik gitar eğitimine yönelik Türk halk ezgileri kaynaklı materyal öneri ve uygulamaları [Material proposals and applications of Turkish folk melodies for fine arts high school classical guitar education] | 2022 | Levent Doğru | Doctoral | High | High |
| 137 | Güzel sanatlar lisesi 9. ve 12. sınıf öğrencilerinin piyano dersi tutum ve motivasyonlarının incelenmesi (Karadeniz bölgesi örneği) [Comparison of the attitudes and motivations of 9th and 12th grade students studying in fine arts high school towards piano lesson (Black Sea region example)] | 2022 | Sıla Gönül | Master | High | High |
| 138 | Güzel sanatlar liselerinde “beden farkındalığı ve müzisyen sağlığı” dersinin gerekliliğine yönelik bir ihtiyaç ve durum analizi [A need and situation analysis related to necessity of body awareness and musicians health course in fine arts high schools] | 2022 | Şevval Satıcı | Master | High | High |

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| 139 | Güzel sanatlar liselerinde şelpe tekniği kullanımına yönelik öğretmen görüşlerinin değerlendirilmesi [Evaluation of teacher's opinions on using the selpe technique in fine arts hish schools] | 2023 | Mert Balcı | Master | High | High |
| 140 | Güzel sanatlar liseleri müzik bölümü piyano derslerinde Beyer op.101 metodunun kullanımına ilişkin değerlendirme [Evaluation regarding the use of Beyer op.101 method in piano lessons of fine arts high schools music department] | 2023 | Dilay Setenay Öztürk | Master | High | High |
| 141 | Klasik gitarın güzel sanatlar liseleri çalgı toplulukları dersinde geleneksel çalgılar ile birlikte kullanılması üzerine bir inceleme [A review on the use of classic guitar with traditional instruments in fine arts high school instrument ensembles course] | 2022 | Efgan Rende | Doctoral | High | High |
| 142 | Güzel sanatlar lisesi müzik bölümü keman öğrencilerinin barok dönem keman tekniklerini uygulamalarına yönelik öğretmen görüşleri [Teacher's opinions on the applications of Baroque period violin techniques by violin students of fine arts high school music department] | 2023 | Ali Özen | Master | High | High |
| 143 | Güzel sanatlar liseleri müzik bölümü 12. sınıf öğrencilerinin lisans kariyer düşüncelerini etkileyen faktörler (Akdeniz bölgesi örneği) [Factors affecting undergraduate career thoughts of fine arts high school 12th grade music department students] | 2023 | Harun Yacan | Master | High | High |
| 144 | Güzel sanatlar liseleri müzik bölümü gitar öğrencilerinin gitar dersine yönelik tutumlarının incelenmesi [Investigation of the attitudes of fine arts high schools department of music guitar students too guitar lesson] | 2023 | Celal Gülçelik | Master | High | High |
| 145 | Güzel sanatlar lisesi akordiyon çalgı öğretimine ilişkin müzik öğretmeni görüşleri ve müfredat programı örneği [Music teacher's opinions on accordion instrument teaching in fine arts high school and sample of the curriculum] | 2023 | Faruk Mehınagıç | Master | High | High |
| 146 | Güzel sanatlar lisesi müzik öğretmenlerinin kaynaştırma öğrencileriyle yürütülen çalgı derslerine ilişkin görüşleri [Fine arts high school music teachers' opinions on instrumental lessons with inclusion students] | 2023 | Berivan Dağhan | Master | High | High |
| 147 | Güzel sanatlar liseleri müzik bölümlerindeki viyola eğitimi sürecinin incelenmesi [Investigation of viola education process in fine arts high schools music departments] | 2023 | Barkın Çalış | Master | High | High |
| 148 | Güzel sanatlar liseleri keman eğitiminde kullanılmak üzere oluşturulan keman rapsodisinin icrasına yönelik model bir çalışma önerisi [A model study proposal for the performance of the violin rapsody created to be used in fine arts high schools violin education] | 2023 | Nilüfer Nogayoğlu | Master | High | High |
| 149 | Güzel sanatlar lisesi müzik bölümü öğrencilerinin akademik güdülenme düzeylerinin çeşitli değişkenlere göre | 2023 | Bilal Kavak | Master | High | High |

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| | incelenmesi [Investigation of academic motivation levels of fine arts high school music department students according to various variables] | | | | | |
| 150 | Güzel sanatlar lisesi öğrencilerinin bireysel çalgı dersi motivasyon düzeylerinin çeşitli değişkenler açısından incelenmesi [Investigation of the individual instrument lesson motivation levels of high school fine arts students in terms of various variables] | 2023 | Anıl Altaç | Master | High | High |
| 151 | Güzel sanatlar liseleri "çalgı eğitimi kanun öğretim programının" değerlendirilmesi ve taslak öğretim programı önerisi [Evaluation of high school of fine arts "Qanon teaching program" and probosal for draft teaching program] | 2023 | Özgür Yakınlar | Master | High | High |
| 152 | Güzel sanatlar liselerinde uygulanan kabak kemane dersi öğretim programlarının incelenmesi ve değerlendirilmesi [Examination and evaluation of the teaching programs of the kabak kemane lesson applied in fine arts high schools] | 2023 | Seyithan Deniz | Master | High | High |
| 153 | Güzel sanatlar liseleri batı müziği teori ve uygulamaları dersinde karşılaşılan sorunlara ilişkin öğretmen ve öğrenci görüşlerinin değerlendirilmesi [Evaluation of teacher and student opinions on the problems encountered in the Western music theory and practices course in fine arts high schools] | 2023 | Nihan Davulcu Öztürk | Master | High | High |
| 154 | Türkiye'deki güzel sanatlar liselerinde viyola eğitiminin uzaktan eğitim sürecinde sürdürülmesine ilişkin öğretmen ve öğrenci görüşleri [The teacher and student opinions on continuing viola education during distance education programme at the fine arts high school in Turkey] | 2023 | Ümit Öztürk | Master | High | High |
| 155 | Güzel sanatlar lisesi müzik bölümü öğrencilerinin bireysel ses eğitimi dersindeki özyeterlilik algılarının incelenmesi: Akdeniz bölgesindeki güzel sanatlar liseleri [Examination of the self-efficiency perceptions of students take high schools of fine arts in the Mediterranean Region individual voice education course] | 2023 | Ceren Turabik | Master | High | High |
| 156 | Güzel sanatlar liseleri müzik bölümlerinde yan flüt eğitimi alan öğrencilerin teknik çalışma programları ve teknik çalışma farkındalıkları üzerine bir inceleme [Flute in music departments of fine arts high schools technical study programs of students receiving training and a review on technical work awareness] | 2023 | Ayşe Simge Serçe | Master | High | High |
| 157 | Güzel sanatlar lisesi çoksesli koro dersi öğretim programlarının değerlendirilmesi ve program önerisi [The evaluation of the fine arts high school 1 polyvocious choruse teaching programs and program recommendation] | 2023 | Gülay Laçin | Doctoral | High | High |
| 158 | Güzel sanatlar liselerinde çalgı eğitimi (keman) dersinde eşlikli çalışmanın öğrencinin müziksel gelişimine ve keman dersine bakış açısına etkisi [The musical development of the student and the accompanying study in the lesson of instrument education (Violin) at fine arts | 2023 | Gülşah Tazegül | Master | High | High |

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| | high schools effect on the view of the violin lesson] | | | | | |
| 159 | Güzel sanatlar liselerinde verilen bağlama çalgısına yönelik derslerde uygulama açısından karşılaşılan problemler [Problems encountered in terms of application in bağlama instrument courses given in fine arts high schools] | 2023 | Mesut Barış | Master | High | High |