

Evaluation of music education students' melodic and accompaniment performance skills with instruments learned in the school instruments course and their views on the course

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- School instruments course holds a central role in music teacher education.
- Mixed methods provide a comprehensive view of course effectiveness.
- Practical and theoretical dimensions of the course were evaluated.
- Student perspectives were systematically analyzed.

Abstract

This study aims to evaluate how well undergraduate music education students can perform melodies from the Ministry of National Education's middle school music textbooks for grades 5 through 8, using instruments they learned in the school instruments course offered at various grade levels. Additionally, the research examines students' perspectives on the school instruments course, with a focus on baglama and guitar instruction. Designed as a single-case study within a qualitative research framework, the study involved 13 fourth-year undergraduate students from the Department of Music Education at a state university's Faculty of Fine Arts Education. These participants were selected through criterion sampling, a purposive sampling method, and had successfully completed the school instruments course. Data collection included a performance rating rubric and a semi-structured interview form, both developed by the researchers and validated by experts. Performance assessments were conducted by two field experts. Data from the rating rubric were analyzed using scores and averages, while interview data were analyzed through descriptive content analysis. The results showed that students generally held positive attitudes toward the course, but their performance levels were comparatively low.

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1. Introduction

Music education plays a vital role in developing individuals' artistic skills. It follows a pathway that includes various courses, content, methods, and techniques to systematically improve students' musical abilities. According to Uçan (2018), these elements alone may not be sufficient in the development of music education. Besides these components, society's characteristics and expectations, the field's unique features, and the era's demands should all be considered holistically. This indicates that music education can differ significantly under these conditions. For example, in the European Union, age limits vary depending on the instrument chosen for music study, and additional prerequisites apply to music schools (Çuhadar, 2016). Similarly, while the first unit of Turkey's 6th-grade music textbook explains the formation of the human voice, the same grade and unit in Italy include exercises related to musical instruments (Çelik et al., 2023). Different criteria are considered when developing each educational program. This program structure can be organized hierarchically, from the general to the specific: educational program, curriculum, and course syllabus. The course syllabus depends on the teaching program, which, in turn, depends on the educational program (Güven, 2019).

Programs may differ based on the level of education being planned, a situation observed across all educational levels in our country. For example, primary and secondary schools affiliated with the Ministry of National Education (MoNE) and various university departments under the Higher Education Council (CoHE) conduct their educational activities within specific programs. This also applies to institutions offering vocational music education. Vocational music education is generally understood within the broader framework of arts education. Arts education aims to develop individuals' aesthetic sensibilities and help them grasp the social, cultural, and philosophical roles of art (Efland, 2002). Conversely, music education involves intentionally acquiring and cultivating musical behaviors in individuals (Uçan, 2018). In Turkey, institutions providing vocational music education can be classified as faculties of fine arts, state conservatories, and music education departments within fine arts faculties (Gök, 2018). Among these, the programs with the most distinctive features are the music education programs, mainly due to the "Music Teaching Bachelor's Program" issued by the Higher Education Council (CoHE). Although CoHE has published a specific curriculum for this program, it has not provided a curriculum for other vocational music education institutions, such as state conservatories. CoHE issued curriculum guidelines for music teaching bachelor's programs in 1998, 2006, and 2018. These guidelines include course titles and descriptions. Additionally, CoHE has permitted each department to modify or add to the curriculum by up to 25%, a flexibility that applies to the 2018 curriculum (Budak, 2024).

Today, music teacher education departments, despite variations in their curricula, continue to operate based on the 2018 music teacher education program, which remains active. The program's content comprises 51% field education, 32% professional knowledge, and 17% general culture courses, covering areas such as instrument training and vocal education. The 'school instruments' course, the central focus of this study, appeared in the 1998 program during the 1st, 2nd, and 3rd semesters under the same name. The 1998 description states: "In this course, students choose one of the instruments such as the recorder, Orff instruments, mandolin, or guitar, in addition to piano and individual instruments. This course covers how school instruments are used in education, their technical features, the application of school music nature, and learning-teaching techniques with instrumental literature" (CoHE, 1998, p. 80). This highlights the importance of how school instruments are utilized educationally. The 2006 program also included the school instruments course, coded as A (field), in the first three semesters. This program specifies instruments like guitar, baglama, and recorder, either in the course title or content. While the 1998 program explained this within the course content, the 2006 program emphasized it in the course name. In 2006, separate details were provided for each of the four instruments taught—mandolin, guitar, recorder, and baglama. However, by 2018, the school instruments course was removed from the list and replaced by separate compulsory courses for baglama training, guitar training, and accompaniment, added at different times and divided into two periods each, totaling four periods. Some universities' music education faculties continue to offer courses titled 'school instruments', alongside these four compulsory courses. When examining the course contents published in the 2018 program, expressions such as "creating a repertoire for school music education and accompanying children's, youth, and popular songs suitable for educational music" stand out. The explanation provided here can be seen as an effort to relate the program to the future professional life of music teacher candidates. For example, a student who has received guitar training in the school instruments course and can accompany melodies from music textbooks during music lessons would achieve one of the intended outcomes of the course. The specific focus of this study emerges precisely at this point. The research problem centers on how well music education students who have taken

this course can accompany melodies from music textbooks for music lessons using the instruments they have learned in this course. Various studies related to this issue have been presented.

Güdek and Şahin (2013) conducted a descriptive study with 451 students and 15 faculty members to gather opinions on the content of the school instruments course. The findings indicated that the course should extend over more semesters, as this would benefit teacher candidates in their professional careers. However, students felt that the instrumental training provided in the course was lacking in certain areas. Şenol-Sakin (2017) conducted a study examining music education students' expectations regarding the school instruments course, interviewing 20 students receiving recorder training. According to the study, first-year music education students considered the school's flute course essential. At Uludağ University, where the study was conducted, the aim was for students to receive training on a different school instrument each semester, and the program was designed accordingly. Additionally, the participating students expressed the view that the recorder is one of the most suitable instruments because of its accessibility and ease of learning. In his master's thesis, Karayas (2016) examined academics' opinions on the school's baglama course, working with 16 educators. Some issues identified in this study overlapped with those found in other research, including insufficient class hours, problems with course materials, and the course being considered inadequate in terms of duration. Furthermore, the participants suggested that the course's educational content should align with the middle school music education curriculum.

In his doctoral research, Üstün (2014) examined the effectiveness of school instruments in achieving music course outcomes at the primary education level, aiming to determine which instrument was most effective. The instruments evaluated across 11 outcomes produced varying results depending on each outcome's content. Notably, following this study, the existing music education programs were revised. In their quantitative study, Akgün and Öz (2023) gathered opinions from 90 music teachers regarding school instruments. The teachers associated the school instruments course with the teaching profession but felt that the program was insufficient for developing practical skills with the instruments they learned during their careers. Additionally, like in other studies, participants indicated that the course hours were too limited. Reviewing the literature, researchers have explored various aspects of the school instruments course and identified several issues, including inadequate class hours and content-related problems. However, this study focuses on how well music education students can apply the instrumental training they receive in the school instruments course during their professional careers. In summary, it asks: how effectively can teacher candidates accompany children's songs, folk songs, and educational music found in textbooks they will frequently use in their teaching, using school instruments?

1.1. Purpose

The aim of this study is to evaluate the melody and accompaniment playing skills of fourth-year undergraduate students in the Music Education program, based on the instruments they learned in the school instruments course. The study aims to assess the students' proficiency with the melodies found in the Ministry of National Education (MoNE) music textbooks and their ability to use these instruments. In addition, the study seeks to examine students' opinions about the school instruments course and compare the scores they received in the course's end-of-semester exams with the scores from the implementation phase of this research. The study consists of three sub-problems.

- What is the level of melody and accompaniment playing skills of music education undergraduate students with the instruments they learned in the school instruments course? (Since baglama and guitar training were provided at the relevant university, the evaluation was made on these two instruments.)
- Is there a difference between the exam scores of music education undergraduate students for the related courses and the scores they received in the application phase of the research?
- What are the opinions of music education undergraduate students regarding the school instruments course?

The emphasis on educational music in the content provided for the school instruments course in the music teaching bachelor's program published by the Higher Education Council (CoHE) is notable. Additionally, the primary objective of this course in music teacher training programs is to provide a musical education that the teacher candidate can use in their future professional career in general music education. Therefore, a music teacher candidate must be able to meet their students' musical needs as part of their professional duties. In every class, the teacher shapes the process using a music textbook that varies by grade level. Each textbook contains various melodies aimed at educational music and cultural achievements. The school instruments course, in turn, aims to enable the teacher to respond to these melodies through performance. For this reason, it is crucial that teacher candidates master the instrument

they are trained on in this course, as this could enhance the quality of music education, especially at the primary and secondary education levels. From this perspective, the students' competence at this stage is considered significant.

2. Method

2.1. Research Design

The research uses a mixed-methods approach. Data on student opinions were gathered and analyzed through qualitative methods. Additionally, the study includes quantitative measures such as comparisons of students' grades and application scores, as well as other quantitative data-collection tools. As a result, the mixed-methods approach was selected as the research model. Mixed-methods research aims to offer a more comprehensive analysis by combining qualitative and quantitative methods. This approach leverages the strengths of both data types: qualitative data provides detailed insights into individual experiences, while quantitative data, through numerical analysis, enables broader generalizations. Using mixed methods enables the research question to be examined from multiple perspectives, yielding richer, more valid findings (Creswell & Plano-Clark, 2017). Overall, the mixed-methods research approach combines qualitative and quantitative methods to yield more thorough, multifaceted answers to research questions (Yıldırım & Şimşek, 2021).

2.2. Participants

The study group for this research was chosen using criterion sampling, a type of purposive sampling. It consists of 13 students enrolled in the Music Education Department of the Fine Arts Education Division at a public university during the 2024-2025 academic year, who volunteered to participate. Since the department offers training in guitar and baglama, participants were selected from those whose primary instrument was neither. Thirteen students shared their views on the research, and six agreed to participate in the implementation phase. Purposive sampling involves selecting participants who are most appropriate, knowledgeable, and experienced in addressing a specific research question. Its main aim is to help the researcher gain detailed insights within a particular context (Patton, 2002). Meanwhile, criterion sampling involves choosing participants based on predetermined criteria. In this approach, individuals are selected based on specific conditions or characteristics (Creswell, 2014). The criterion for this study was that participants must be enrolled in a music education program and must have completed the school instruments course.

2.3. Data Collection Tools and Data Collection Process

In the initial phase of the research, semi-structured interview questions related to the topic were prepared and reviewed by three experts. Based on their feedback, the interview form was finalized to include nine questions. During the assessment of students' melody and accompaniment playing skills, these questions were administered face-to-face with each participant. The students' responses were audio-recorded using a voice recorder. As Geray (2006, p. 164) states, "Interviews, technically a qualitative research method, are widely used in communication studies. The fundamental principle of this technique is: if you want to know what people think, ask them." In the quantitative part of the study, the researchers' scoring rubric was reviewed by experts, refined based on their suggestions, and then used during implementation. For this phase, six students who consented to participate were scheduled for individual appointments. Each student was tested separately and was asked to play two melodies from the 5th-grade music textbook (Sabah and Dere Geliyor Dere) and two from the 8th-grade textbook (Zimterelelli and Gesi Bagları). First, the students played the baglama-based melodies (Dere Geliyor Dere and Gesi Bagları), followed by the guitar-based melodies (Sabah and Zimterelelli). The choice of two different grade levels was based on the varying difficulty levels of the pieces. Student performances were video-recorded for scoring by experts. Separate scoring rubrics were used for guitar and baglama. A scoring rubric (or analytic rubric) is an assessment tool that evaluates student performance through specific criteria and levels. It clearly defines how students are expected to perform a given task and what level of achievement is anticipated for each criterion (Brookhart, 2023). Finally, with the necessary permissions obtained from the department chair, the grade records of the participating students from the academic year in which they took the school instruments course were reviewed. Their course grades were compared with the scores they received during the research's implementation phase, and the findings were interpreted accordingly.

2.4. Data Analysis

In the qualitative part of the study, interview data were transcribed word-for-word and analyzed using descriptive content analysis. As a result, themes were identified and organized into tables. These tables, which reflected participants' responses, were supported by their direct quotes. Descriptive content analysis is a research method used to systematically examine and categorize qualitative data. This approach helps researchers understand and interpret the content of written, visual, or audio materials related to a specific topic or phenomenon. In this analysis, the researcher sorts data into predefined categories and draws meaningful conclusions from these groupings. The data are organized into distinct categories, and the main themes and sub-themes that arise are identified. The primary goal of this method is to uncover important trends, patterns, and meanings within the data (Yıldırım & Şimşek, 2021).

3. Results

3.1. Findings Pertaining to the First and Second Sub-objectives: An Evaluation of the Participants' Melody and Accompaniment Performance Skills

In the implementation phase of the study, students were given four melodies selected from the 5th- and 8th-grade music textbooks, specifically arranged for baglama and guitar, and asked to perform them on these instruments. This process was recorded on video and evaluated by two experts. The students' scores from this evaluation are presented in Table 1.

Table 1. Participants' mean performance scores in baglama and guitar classes

Participants	Average Score in Baglama Course (Midterm & Final)	Average Score in Guitar Course (Midterm & Final)
P1	75	100
P2	85	85
P3	75	80
P4	95	80
P5	100	100
P6	85	65

An examination of Table 1 reveals the average midterm and final exam scores of six students in the school instrument course, specifically for baglama instruction and guitar accompaniment. The highest score achieved by the students in the baglama course is 100, while the lowest is 75. In the guitar course, the highest score is also 100, whereas the lowest is 65. Considering the grading scale, it can be concluded that all students successfully completed both courses. The scores these same students received during the study's implementation phase are presented in Table 2.

Table 2. Participants' performance scores during the implementation phase

Participants	Baglama	Guitar
P1	40	65
P2	15	10
P3	35	20
P4	50	20
P5	40	40
P6	20	10

Table 2 presents the scores that participants received for their performances of the assigned melodies during the implementation phase. These scores were determined through evaluations conducted by two subject-matter experts, and the total score each student received based on the scoring rubric is reported. The highest score in baglama performance was 50, while the lowest was 15. In terms of guitar performance, the highest score was 65 and the lowest was 10. A notable discrepancy is observed between the participants' average course grades and the scores they received during the implementation phase. For instance, participant P5, who completed the baglama course with an average score of 100, received a performance score of 40 in the implementation phase. Similarly, participant P1, who achieved an average of 100 in the guitar accompaniment course, received a score of 65 in the implementation phase.

3.2. Findings Related to the Third Sub-objective

In this section of the study, the participants' views regarding the school instrument baglama-guitar course are systematically presented.

Table 3. Findings regarding participants' difficulties experienced during the course

Difficulty Categories	Participants
Inappropriateness of time and course content	P1, P2, P6, P7, P9, P10, P11, P12
Technical and physical difficulties of musical instruments	P4, P5, P8

An examination of Table 3 reveals that the development status and the difficulties experienced by the participants during the school instrument guitar-baglama course are presented in categorized form. According to the participants' statements, insufficient class time and content, as well as difficulties in adapting to the technical and physical characteristics of the instruments, broadly define the challenges encountered in the course.

Participant P1, who indicated that the course duration and content were insufficient, stated: "Due to the inadequate hours allocated for the course, my development in the subject is not at a very advanced level; however, I believe I can improve if I work further on the basic concepts". Emphasized that the limited course hours negatively affected their development. Similarly, participant P7 expressed: "I do not think I have progressed in accompaniment instruments due to the insufficient course hours and limited practical application". Focusing on the inadequacy of the course content, participant P6 noted: "Since I had some basic knowledge before receiving this training in melody and accompaniment playing, it was easier for me. However, I do not believe we received a sufficiently comprehensive education because the training was very basic". Here, the participant highlighted that the course content was at a fundamental level and identified gaps in terms of equipment and skill development. Sharing a similar view regarding the basic level of education throughout the training process, participant P11 stated: "I was able to acquire fundamental knowledge about the instruments. If I study independently, I can build upon this, but otherwise, it would be very difficult to accompany with only what I learned in class. The instructors were also not very attentive". This participant expressed that the knowledge gained in class would be insufficient.

Participant P5 reported experiencing difficulties during the guitar and baglama instruction phase due to the physical and technical characteristics of the instruments, stating, "I had great difficulty pressing barre chords on the guitar". Similarly, participant P8 expressed, "I believe my melody and accompaniment skills are sufficient to provide accompaniment under simple conditions. The aspect I struggled with the most was pressing the strings on the guitar". Both participants highlighted the challenging aspects of the guitar's structural features and playing techniques. Participant P4 indicated that they could comfortably accompany using the guitar but would be unable to perform with the baglama, stating, "We learned chords in the guitar course; although not at an advanced level, I can provide accompaniment. However, I cannot do so with the baglama".

Participants not included in the table reported no difficulties with the course and stated they had prior experience with the relevant instruments.

Table 4. Distribution of perceived difficulties related to melody and accompaniment playing skills

Difficulty Perception	Participants
Accompaniment Playing	P4, P5, P7, P8, P11, P12, P13
Melody Playing	P2, P6, P9
Playing melody and accompaniment are equally challenging or easy.	P3, P10

An examination of Table 4 reveals that participants evaluated their melody and accompaniment playing skills by comparing them according to perceived difficulty. Among the categories formed in this regard, the majority of participants indicated that accompaniment playing is more challenging. Seven participants expressed opinions in this category, while three stated that playing melody was more difficult. The remaining participants reported that both were either equally difficult or equally easy. Regarding this, participant P4 shared: "Accompaniment is performed to support the melody or fill the gaps between melodic phrases. Accompaniment is more difficult for me because, as my main instrument, I am accustomed to playing melodies". This view links the difficulty perception to the participant's primary instrument. Similarly, participant P7, who falls into the same category, stated: "Accompaniment provides background support to the melody, which plays the main tune. Playing accompaniment is more challenging", emphasizing the difficulty of accompaniment playing. Conversely, participant P2, who believes melody playing is more difficult, remarked: "Melody playing may relate more to personal interpretation. However, accompaniment requires constant adjustment to the sound in the moment. For me, accompaniment has always been easier", offering a different perspective on the matter. Participant P6 also stated: "I think melody playing is always harder, but accompaniment has its own challenges. At the most basic level, I consider

accompaniment easier". Participant P10, who indicated that both playing styles are easy, reported: "I cannot say I struggle with either".

At this point, participants also evaluated the perceived difficulties associated with the specific instruments and shared their views accordingly. Participant P1, who indicated that playing the guitar is more challenging, stated: "I believe it took me longer to master the guitar because when playing accompaniment, the chord transitions on the guitar require sharper hand movements. In contrast, with the baglama, since notes are touched with a single finger while playing the melody, it was easier to perceive and execute". This comment specifically highlights the difficulty of chords on the guitar. Participant P2, who shared a similar view, remarked: "The guitar is more difficult for me because my fingers do not immediately settle when pressing chords, whereas finding notes on the baglama is easier and faster". Participant P3 emphasized the physical challenges of the guitar by stating: "I think the guitar is somewhat harder. My fingers hurt a lot when pressing chords". Conversely, participant P6, who believes the baglama is more challenging, noted: "The ease of playing the guitar is mostly related to accompaniment. I think basic-level accompaniment is easier on the guitar than on the baglama. Since partial melody is also played during baglama accompaniment, I consider it more difficult". Another participant, P10, shared a similar perspective, linking it to the genre of music they are interested in: "Since I am more involved with Western music, I find the baglama more unfamiliar and therefore struggled more with it".

Table 5. Findings on the musical and pedagogical skills gained from the school instruments course

Skills	Participants
Professional Applicability and Musical Skills	P2, P3, P4, P8, P9, P11, P12
Pedagogical Skills (Teaching, Methodology)	P1, P5, P10, P13
Perception of Limited Contribution (Critical Perspective)	P4, P6

Table 5 presents the participants' findings regarding the musical and pedagogical contributions of the school's baglama-guitar course. Upon examining the categories that emerged, three main themes were identified: acquisition of musical and pedagogical skills, applicability in professional life, and, in a negative sense, limited contribution. According to these categories, participants generally perceived the greatest benefit in terms of professional applicability and musical skills. Participant P2, who falls within this category, stated: "It provides significant musical value in terms of accompanying songs and folk tunes, and I can perform in my professional life, school choirs, and private venues". Similarly, participant P3 emphasized the professional and musical benefits by expressing: "I think playing the guitar will be advantageous. When they sing during lessons, I will be able to accompany them by playing chords". As can be inferred from both participants' statements, there is a clear reference to the applicability of these skills in professional life, beyond musical skills. Participant P8 noted, "The guitar and baglama have greatly improved me. I believe I can accompany students in my profession". Participant P12, also in the same category, added: "It has contributed to basic accompaniment skills and playing pieces with certain chords".

Participants who approached the examined situation from a pedagogical perspective particularly evaluated it within the framework of children's songs. Regarding this, participant P1 stated: "It was an important course for teaching by providing accompaniment with the guitar to children's songs. I also believe that if the baglama can be further developed to transmit folk music pieces to children, it would hold a significant role". At this point, the participant emphasized the importance of the course and the baglama in terms of cultural transmission. Participants P5 and P10, who shared the same view, expressed: "I think it will positively influence and be useful for children's songs" and "Being able to perform the songs we teach children ourselves, at least in a simple manner, instead of just playing them on the board, is a great advantage". Participant P6, approaching the course with a critical perspective, criticized the basic level of the course content and stated: "Since we took the school instruments course at a basic level, I don't think we learned much".

Table 6. Teaching methods used in the course and related findings

Categories	Participants
Teaching methods are effective	P1, P3, P4, P8, P9, P10
Criticisms of Class Duration and Learning Environment	P2, P6, P7, P9, P10, P11
Lack of Content and Repertoire	P4, P11, P13

Table 6 presents participants' views on the teaching methods used and the course in terms of its implementation. At this point, the majority of participants found the teaching methods employed in the course sufficient; however, they expressed concerns about the inadequate class duration and deficiencies

in the content. Some participants' opinions were categorized under more than one theme. For instance, a participant who considered the teaching methods adequate also found the class duration insufficient. Participant opinions on the effectiveness of the teaching methods are as follows: *"I believe I achieved learning gains more easily through demonstration and practice"*. Here, the participant emphasized that the technique used was effective for them. Participants P3, P4, and P8 shared similar views: *"I think the learning environment and teaching methods are quite sufficient"*, *"The demonstration and practice technique was used and it worked very well for me. However, I think the repertoire shortage is an area that needs improvement"*, and *"The demonstration and practice technique was very effective for me"*.

Participant P2, who offered a critical perspective on the course duration and environment, stated: *"Since we took the guitar and baglama lessons as a group, it may not have been efficient"*. This participant criticized the group-based nature of the course, attributing the inefficiency to it. Similarly, participant P11 commented within the same category: *"The lessons were not very productive, and the instructors showed little interest. I found the course hours sufficient, but I wish the instructors conducted the lessons more enthusiastically and selected more up-to-date pieces"*. Here, the participant highlighted the lack of engagement from the teaching staff. Participant P13 criticized the overall course schedule, stating: *"Guitar education should be mandatory from the beginning of the school, not just for one year, whereas baglama education should be optional"*.

Table 7. Findings on the course's impact on musical development

Categories	Participants	Views
Positive Development	P1, P2, P3, P4, P6, P8, P10, P11, P12	<ul style="list-style-type: none"> <i>I believe that the baglama supports solfège learning and is effective in understanding musical notes and measure patterns (P1).</i> <i>I think learning two additional instruments alongside our primary instrument is very effective. However, I am not sure if it is sufficient. The education provided is adequate, but I believe the duration is too short (P3).</i> <i>It significantly enhances my musical development in a positive way and increases the diversity of instruments I can play (P8).</i> <i>I can say that it has contributed positively. In particular, I gained knowledge about accompaniment, rhythm, and chords in the guitar course, while in the baglama course, I acquired information about Turkish music (P10).</i>
Provided contribution	no P5, P7, P9, P13	<ul style="list-style-type: none"> <i>The guitar and baglama courses did not have a significant impact (P5).</i> <i>It did not contribute to my development. Since the efforts were aimed primarily at passing the course, the learned material was quickly forgotten (P7).</i> <i>It provided no contribution, as I was already familiar with the material beforehand (P13).</i>

Table 7 presents the contributions of the school's instruments, the baglama-guitar course, to the musical development of the students. While the majority of participants reported positive effects, four participants stated that the course did not contribute to their development. Participant opinions regarding this matter are presented within the table. According to the participants' views, positive developments were noted particularly in solfège, instrument diversity, and musical technical knowledge.

Table 8 presents participants' responses to the question, "Do you think you can immediately perform any piece you encounter randomly in the music course textbooks on guitar or baglama?" The majority of participants indicated that, despite the education they received in the school instruments (guitar-baglama) course, they were unable to immediately perform pieces from the music course textbooks either as accompaniment or melody. The participants' opinions are presented in relevant categories within the table. Upon examining these views, it is evident that the acquired knowledge has largely been forgotten, and participants feel insufficiently prepared to perform.

As seen in Table 9, participants have provided recommendations on various topics related to the course. The most frequently mentioned suggestion is the insufficiency of lesson hours and the necessity to increase them. In addition, participants highlighted difficulties in accessing instruments and emphasized the need for the school to provide them. Furthermore, they suggested that the instrument variety should not be limited to guitar and baglama, but should encompass a broader range of options.

Table 8. Findings on the course's impact on musical development

Students' Performance Ability	Participants	Views
I am able to perform	P6, P8, P13	<ul style="list-style-type: none"> • Yes, I believe I can perform, as I already have a prior foundation (PÖ6). • Yes, I believe I can play both the baglama and the guitar (P8). • Yes, I prefer the guitar (P13).
I am unable to perform.	P1, P2, P3, P4, P5, P7, P9, P10, P11, P12	<ul style="list-style-type: none"> • I cannot perform yet. However, after transcribing and practicing, I will be able to perform because I believe I have not yet acquired sufficient knowledge and skills (P1). • Not at the moment, because I have not practiced after the course and feel like I have forgotten. I need some basic knowledge and practice (P2). • No, I need to study a bit beforehand. I have likely forgotten the note and chord positions (P3). • No, I need to practice first, but I can perform with my own instrument (P4).

Table 9. Suggestions regarding the course by the participants

Categories	Participants	Views
Increasing the duration of the course	P1, P2, P4, P6, P7, P8, P10, P11	<ul style="list-style-type: none"> • The duration of the lessons should be extended (P1). • The content can remain the same, but I believe the lesson hours need to be increased (P2). • To make the lessons more effective, the number of groups should be reduced and lesson hours increased (P7). • The number of lessons should be increased, more accompaniment practice is needed, and the school should provide the instruments (P9).
Providing access to instruments	P3, P11	<ul style="list-style-type: none"> • There is a significant lack of materials; improvements can be made in this regard (P3). • Students' aptitude for specific instruments should be identified at the beginning and training should be provided accordingly (P5).
Variety and flexibility of instruments	P5, P11	<ul style="list-style-type: none"> • The range of instruments should be broader and left to student preference. It should not be mandatory and should be limited to one semester (P11).

4. Discussion

Güdek and Şahin (2013) examined the school instruments course based on the views of instructors and students, concluding that the course hours should be increased, the course could be beneficial for professional life, yet its contribution was insufficient. These findings align with the results of the present study. Karayas (2016), in a study investigating academics' opinions on the course, also identified the inadequacy of course hours. This finding similarly corresponds with the current study. Additionally, other studies (Akgün & Öz, 2023; Güdek & Şahin, 2013) have predominantly reported opinions emphasizing the insufficiency of course hours. Although the sample groups in these studies differ considerably, the results reveal similar expressions and conclusions. In the practical component of the study, six participants performed pieces on the guitar and baglama, provided that the selected pieces were simple and included in the MoNE music course textbooks. When selecting these pieces, the technical differences between performing on the guitar and the baglama were taken into account. The participants' performance scores were evaluated on a 100-point scale, and most received relatively low scores. In summary, the six students who agreed to participate in the practical component were unable to fully perform the pieces encountered in the textbook. However, when examining the participants' midterm and final exam scores, a significant discrepancy is observed compared to the scores obtained in the practical component. This suggests that the average grades from the midterm and final exams may not accurately reflect students' actual performance. Although participants expressed positive opinions in many categories, they did not demonstrate sufficient performance in using the instruments they learned in the course. For example, while

the majority of students indicated that they benefited greatly from the course, this was not reflected in the practical component. Participants predominantly preferred the guitar as their accompaniment instrument, yet evaluations related to the guitar did not differ and yielded rather inadequate performance results. Despite this, most participants regarded the course as important and necessary, offering forward-looking statements. Among these, the most notable were those related to their professional careers, particularly teaching, as one of the primary goals of the course is to enhance diversity and competence in their professional lives. Participants frequently noted the insufficiency of the course hours and emphasized the need for an increase. Lastly, students reported positive development, yet this again was not mirrored in their performance. Additionally, as shown in Table 8 of the findings section, the majority of participants stated that they could not perform the pieces they encountered in the textbooks with either instrument. Thus, a significant inconsistency can be identified between students' midterm and final exam grade averages, the scores obtained in the practical component, and their expressed views. Course hours can be increased based on student feedback. Curriculum content for school instruments courses can be developed by considering the Ministry of National Education's music textbooks. Universities can provide instruments for the school instruments course by lending them to students for one or two semesters. The course's instrument selection can be expanded.

Statement of Researchers

Researchers' contribution rate statement:

MMB: Conceptualization, Methodology, Data collection, Writing - original draft, Project administration. **MD:** Data curation, Resources, Writing - review & editing.

Conflict statement:

The authors declare that they have no conflict of interest.

Data Availability Statement:

All data obtained during the data collection phase of the study and presented as findings are available from the corresponding author upon request.

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