

**AS AN EDUCATIONAL MODEL THE APPROACH OF
MUSIC TRAINING IN VILLAGE INSTITUTES AND
APPLICABILITY TODAY**



Assoc. Prof. PhD. Tuğçem KAR

yaz
yayınları

**AS AN EDUCATIONAL MODEL, THE
APPROACH OF MUSIC TRAINING IN
VILLAGE INSTITUTES AND
APPLICABILITY TODAY**

Assoc. Prof. PhD. Tuğçem KAR

yaz
yayınları
2024

**AS AN EDUCATIONAL MODEL THE
APPROACH OF MUSIC TRAINING IN
VILLAGE INSTITUTES AND
APPLICABILITY TODAY**

Yazar: Assoc. Prof. PhD. Tuğçem KAR

ORCID NO: 0000-0002-0252-2537

© YAZ Yayınları

Bu kitabın her türlü yayın hakkı Yaz Yayınları'na aittir, tüm hakları saklıdır. Kitabın tamamı ya da bir kısmı 5846 sayılı Kanun'un hükümlerine göre, kitabı yayınlayan firmanın önceden izni alınmaksızın elektronik, mekanik, fotokopi ya da herhangi bir kayıt sistemiyle çoğaltılamaz, yayınlanamaz, depolanamaz.

E_ISBN 978-625-6104-35-8

Eylül 2024 – Afyonkarahisar

Dizgi/Mizanpaj: YAZ Yayınları

Kapak Tasarım: YAZ Yayınları

YAZ Yayınları. Yayıncı Sertifika No: 73086

M.İhtisas OSB Mah. 4A Cad. No:3/3

İscehisar/AFYONKARAHİSAR

www.yazyayinlari.com

yazyayinlari@gmail.com

CONTENTS

1. INTRODUCTION	1
1.1. Formation Phase of Principles and Methods in Teaching	2
1.2. Educational Approaches Affected by Village Institute Programs	18
1.2.1. Henry Pestalozzi's Approach of Education	18
1.2.2. George Kerchensteiner's Approach to Education	20
1.2.3. John Dewey's Approach of Education	21
1.2.4. Constructivism	22
1.3. İsmail Hakkı Tonguç's Approach of Education	24
1.4. Aims and Principles of Village Institutes	27
1.5. Aims and Principles of Contemporary Turkish National Education, General Teaching Principles	29
1.5.1. Objectives of Contemporary Turkish National Education	29
1.5.2. Principles of Contemporary Turkish National Education	31
1.5.3. General Teaching Principles	37

1.6. Contemporary Music Education Approach.....	44
1.6.1. Emile Jacques Dalcroze “Music Education Through Musical Movement and Rhythm”	44
1.6.2. Zoltan Kodally “Music Education Through Musical Ensemble”	49
1.6.3. Carl Orff “Musical Movement Rhythm Singing Playing Music Education Through Improvisation”	50
1.6.4. Shnichi Suzuki “Music Education Through Musical Talent Development”	52
1.7. Village Institutes 1943-1947 Music Education Programs	55
1.7.1. Village Institutes 1943 Music Curriculum	55
1.7.2. Village Institutes 1947 Music Curriculum	63
1.8. Music Lesson Practices in Village Institutes	73
1.9. Interviews with Village Institutes Graduates	75
2. DEVELOPMENT	83
2.1. A Model Study on the Applicability of Music Education in Village Institutes in Today's Education System.....	83
2.1.1. Village Institutes Music Education Song Repertory	88
2.1.2. Conclusion	108

3. TABLES114

REFERENCES121

RESUME



Assoc. Prof. PhD. Tuğçem KAR

1998-2002 Istanbul Avni Akyol Anatolian Fine Arts High School –
Piano, Violin

2000-2004 Istanbul University State Conservatory – Choir Singing
Certificate Program

2002-2006 Marmara University Atatürk Education Faculty –
Music Training Program – Piano, Viola

2002-2003 Selman ADA, Aşk-ı Memnu Opera “Nihal” Role Soloist

2003-2004 Orhan ŞALLIEL, Kuva -i Milliye Opera “Boy” Role
Soloist

2006-2008 Marmara University - Institute of Educational Sciences,
Department of Music Education Master's Program / 1st
Master's Thesis titled “Research of Applicability and

Practicability the Music Education and Song Repertories of Village Institutes as an Educational Model”

2010-2012 Istanbul University State Conservatory - Performing Arts Department - Opera Master's Program / 2nd Master Thesis Titled "The Effect of Instrumental Education on Voice Education"

2007-2018 Marmara University - Music Training Department - Contracted Voice Education Instructor

2018 Istanbul Technical University - Turkish Music State Conservatory Voice Training Department -Contracted Sound Education Instructor

2019 Istanbul Technical University - Turkish Music State Conservatory Voice Education Department Instructor

2020 Marmara University - Institute of Educational Sciences - Music Training Department Ph.D. Program / Ph.D. Thesis titled "Body Awareness in Voice Education and The Use of Kinesthetic Sound Exercises: Action Research"

On March 10, 2021, she was awarded the title of Associate Professor in the main art branch of Opera Singing and Directing in the field of Performing Arts science.

She is currently preparing for the role of Zübeyde Hanım in the ensemble group of Miras Modern Musical, written by Orhan Şalliel, which tells the life of Atatürk.

PREFACE

As an education faculty graduate who has devoted herself to education, I had the opportunity to get to know many education pedagogues and education systems during my education. As this acculturation process continued, the educational approaches I adopted and the basic points I took as a model began to form. Over time, I was also curious about the understanding of education in Village Institutes. The driving force that inspired my research started with this process. Because I started to see the synthesis of the basic educational approaches that I adopted in many pedagogues in the Village Institutes education system. Her father, who was a music teacher in Village Institutes and directed the research to a great extent, Prof. With the guidance of Filiz Kamacıoğlu, we completed our thesis study titled “Research of Applicability and Practicability the Music Education and Song Repertories of Village Institutes as an Educational Model” in 2008. This work process showed me how sacred a process education is, what can be achieved on a voluntary basis even in the face of impossibilities, and what a great potential people have in terms of what they can do. It has largely guided my teaching and guided me when I faced difficulties. It made me look at my profession, which I have been working on for 17 years, from a different perspective and with love. Prof. who volunteered for me to do the work at hand and spared all his knowledge, archive, valuable time and effort related to the field years ago. I would like to

express my heartfelt thanks and respect to Filiz Kamacioğlu for her support and encouragement. Working together is always a pleasure and honour...

Assoc. Prof. Dr. Tuğçem KAR

With love to my son
Bulut and my husband
Kaan who support me in
all my endeavors...

“The responsibility of all kinds of content belongs to the author or authors.

*The financial and legal responsibilities that may be subject to national
and international copyrights also belong to the authors.*

1. INTRODUCTION

Village Institutes, which is one of the most original efforts in the history of education in our country, was established with the aim of carrying these efforts of our country, which was established as a result of the Republican revolution and entered into a modernization effort, to the rural areas (Aksu M, Arda B, Güvercin CH, 2004).

Thanks to the Village Institutes, revolutions and developments were ensured to enter the villages, increasing the loyalty of the people living in the rural areas to the identity of the new state, and gaining the consciousness of the nation. With the law dated 17.04.1940 and numbered 3803, 21 Village Institutes were established in 21 regions until 1948. In fact, "High Village Institute" was opened in Ankara Hasanoğlu , which will form the basis of "Village University " (Aksu M, Arda B, Güvercin CH, 2004).

The basic features of the education in these institutions, which are open both summer and winter, were that it was an original and secular education model that was oriented to the five senses, taught by living, based on collaboration and production, including culture and vocational courses, as well as music, sports and folk dances. In the Village Institutes, students were given an intensive 11-month education consisting of

theoretical and practical courses in one academic term (Village Institutes Regulation, 1947).

The annual education plan of the institutes is as follows.

15 September 15 June: Education and Training Practice.

15 June 15 September: Agriculture, Health, Workshop and Construction Studies.

15 August 15 September: Leave on Duty (Village Institutes Regulation, 1947).

Education in Village Institutes was different from today's education system. However, we see that there are common points with the new trends that have emerged in the field of education recently. The fact that the basic features of the education in the Village Institutes are based on a production-based system that teaches by living, and the emphasis on subjects that develop the person such as music, sports and art increases the importance of this education system today.

1.1. Formation Phase of Principles and Methods in Teaching

XVII. XVIII. XIX. and XX. centuries;

Socrates (470-399 BC), one of the ancient Greek thinkers, developed a unique teaching method, called the "socratic

method". In this method, logical thinking such as asking questions, analyzing, searching for reasons, drawing conclusions and making generalizations has been essential. It requires verbal communication between the student and the teacher. According to Socrates, intelligences are "pregnant with truth". The art of education consists of "giving birth" these intelligences. Thus, Socrates named his method of inquiry "maiötik", which means "art of procreation" in Greek (Hesapçioğlu, 1998).

Quintilianus (40 (35)-120 (95) AD), one of the Roman thinkers , used the concept of "didactic" for the first time. This thinker laid the foundations of some educational views that are still valid today in his work called "The Art of Oratory" (Hesapçioğlu, 1998).

Dutch philosopher and cleric D. Erasmus It is known that (1469-1536 AD) used this concept of "didactic" in his works. He is against harsh discipline based on oppression. He praised the interesting education. He attached great importance to narration and argued that it is necessary to go from words to things, not from things to words (Hesapçioğlu, 1998).

J.W.Ratke (1571-1635), a German educator, was among the first to use the word "didactic". He used this word in the sense of "the science of teaching by the easy method". He

advocated that everything should be taught in an orderly manner, that naturalism should not be avoided, that repetition should be applied to gain mastery, and that questions should be given importance during teaching. He emphasized the important role of individual experiences in learning. He argued that objects should be learned first, and then concepts related to objects should be learned (Hesapçioğlu, 1998).

The first thinker who made the greatest contribution to the scientific methods of dealing with today's "Instructional Science" is the great Czech educator J.A.Comenius (1592-1671). He is one of the most important educators of the 17th century. His most important work in the field of "Didactics" is "Didaktica Manga - Great Didactic". He gave an important place to experiment and observation in his works and found thinking right after examining the facts. Its teaching principles are based on psychological data. Again, the thinker wrote five successive books on language teaching, in which he used illustrations to facilitate the work for the first time. This approach was accepted as a revolution in textbook writing at the time (Hesapçioğlu, 1998).

Another thinker who contributed to the science of education and lived in the same century is J.Locke (1632-1704). An English thinker, he taught Greek, oratory, and philosophy at

Oxford University colleges. He is one of those who are interested in teaching subjects in the 17th century. In addition to academic studies on the functioning of the mind, the philosopher focused on learning problems related to childhood. According to him, the child mind is an empty slate open to all kinds of perceptions (tabula rasa) Instead of teaching based on memory, he advocates a teaching that is done through the senses and aims to gain knowledge acquisition habits. He is known as an experimental-sensuous philosopher (Hesapçioğlu, 1998).

It can be said that the seventeenth century was a period in which the aims to be examined and the methods to be used in education were reformulated. F.Bacon, JWRatke, J.A.Comenius and J.Locke contributed greatly to this realization. The main principles put forward by these philosophers and educators can be summarized as follows;

- a) Education from simple to complex, from concrete to abstract.
- b) Objects before rules.
- c) Relying on the student's own examination and research rather than dependence on an authority.
- d) Interest in learning; replacement of coercion.

- e) Determining the method in learning and teaching activities according to the order and movement of nature,
- f) Using the child's mother tongue as a means of communication in teaching.
- g) In order for education to be a science, the development of a scientific method specific to it (MM Thomson (1959) determined / Oğuzkan , 1985).

XVIII. The century is the time section when the “ Age of Enlightenment” started in Europe. The common thought of educational thinkers of this century; it can be summarized as being more optimistic, humane and rational (Hesapçioğlu, 1998).

One of the most important thinkers of this century is J.J.Rousseau (1712-1778). His most important work on this subject is “Emile” . His thoughts on the science of education can be summarized as follows: In education and training, it is necessary to comply with the order of nature and to stay away from all kinds of effects of society. The child should develop in contact with the realities and problems of life. The aim is to raise neither a scholar nor an educated man. The aim is to raise people with sound judgment and ability to learn the information they want in the future (Hesapçioğlu, 1998).

He also brought opinions on the subject of teaching the courses and subjects in different ways according to their characteristics. According to him, education; It is the essential condition for gradually eliminating the individual and social alienation of man again and again. According to him, everyone should subordinate his personality and all his power to the supreme administration of a general will. On the other hand, everything that comes out of their creative hands is good, but spoils in the hands of people. How does Rousseau come out of this contradiction? Rousseau's educational thought; characterized as "negative education". Negative education does not mean to give up education, but rather to give up forms of direct influence and method and to prevent negative external influences. The trainer should not train subordination and obedience, on the contrary, he should create situations in which the child who grows up in a partnership relationship can recognize the laws of things and, with his advancing age, the relations between people. This freedom, of course, does not mean that a person can do whatever he wants, but that he can balance his forces with his desires. Of course, the state of being subject to one's own physicality and the laws of things is a state of freedom (determined by Baltacıoğlu (1925) Hesapçioğlu, 1998).

These thoughts of Rousseau have played an important role in educational movements such as " anti-authoritarian education and deschooling of society" , which developed in the second half of the 1960s, by influencing the "consolidation of education movement " that developed in the 1920s and 1930s at the beginning of our century (by R. Süssmuth (1976) was determined by Hesapçioğlu, 1998).

I.Kant (1724–1804) is an Enlightenment thinker. His problem, like Rousseau, is the problem of "human freedom". Such freedom is expressed in man's free will and thus in man's act of reason, not gained empirically from experience, not tested in experience. Such freedom of will has nothing to do with choosing from a variety of pleasurable options in everyday life. Kant's freedom of will is a freedom that depends on the good, refers to the independent, good will of man, it has a moral-moral value. Thus, this freedom of will is a freedom in the character of duty. Man has to see and apply the possibility of freedom as a duty. This duty character of freedom takes the form of an order that is absolutely valid and thus categorical (Hesapçioğlu, 1998).

It is this duty that must be explained to man, the possibility of freedom as such, this is the basis of human nature. Those who do not use this opportunity of freedom as

homework are those who cannot demonstrate "the ability to use their own mind and understanding freely without the guidance of another person". education in Kant; It is the creation of the possibility of freedom as a duty in human beings. This ultimate state is enlightenment. Enlightenment is getting rid of the immaturity, that is, the inability to manage oneself freely, and the inability to develop their possibilities freely due to one's own fault (Dedicated by DJLowisch (1982) Hesapçioğlu, 1998).

One of the important thinkers of the eighteenth century is the Swiss J.H.Pestalozzi (1746-1827). The thinker, who made important contributions to the development of teaching science with his thoughts and practices, is actually a student of J.J.Rousseau. His written works are quite numerous and the ones to be mentioned in terms of teaching science are as follows; " How Gertrud Teach Her Children 1801", " The Swan Song 1826". Pestalozzi tried to put forward a sound mind training method based on psychology with all his might. Rejecting the method of Socrates, he sought to find a method of intuition that could systematically transform sensible intuitions into ideas. He dwelled at length on the number, shape and word problems, which, according to him, were fundamental. This led him to mechanize teaching, dogmatism and verbalism (parrotism). What remains of Pestalozzi's pedagogy is what Rousseau took: that is, it is necessary to follow the child's

abilities. He should avoid putting books between the child and reality. It should constantly encourage the child to activity (determined by J.Leif - G.Rustin (1980) Hesapçioğlu, 1998).

JF Herbart, one of the famous educators of the nineteenth century (1776–1841). Herbart, a German educator, made important contributions to the teaching of science to its current state. He also developed a unique teaching method. His method is based on the work of the human mind. He saw the mind as a mechanism that produces something with the impressions it receives. Thus, the importance of perceiving based on senses, assimilation of them, putting them in order, and identifying old perceptions with new ones has been tried to be revealed in teaching (Hesapçioğlu, 1998).

Going from here, he explains the teaching method called "formal steps", which was widely used both at the time and later. This method; It consists of the steps of 1.preparation (motivation), 2.presentation (explanation), 3.comparison (association), 4.generalization, 5.application steps (Hesapçioğlu, 1998).

Another educational thinker of the period was F.Fröbel. (1787–1852) . He is a German educator and is best known as the founder of kindergartens and kindergartens. He sees the school as a small society. Because, according to him, education is to

participate in life itself. Fröbel emphasizes the importance of play in the learning process. As a result, his method is in favor of an active, lively and natural method (Hesapçioğlu, 1998).

Let us mention three other movements that lived in the last quarter of the nineteenth century and contributed to the development of teaching science. The first of these is W.Wunt. (1833-1920) opened the first psychology laboratory in Leipzig in 1879. Second movement, F. Galton (1822-1914) and his contemporaries in this period in England in the fields of biology, psychology and sociology, statistical research methods were developed and started to be applied. The third movement is the American educator J.K.Cattel. (1860-1914) "Mental", which is considered to be the first work on measurement and evaluation tests and Measurements" (Oğuzkan , 1985).

In the first half of the twentieth century, the educational trends and approaches that started to appear in the previous century gained more clarity. Movements such as "Art education, Business education, Collective education" and approaches called "Rural education hostel" and "Production School" were among the most discussed topics in the early twentieth century. Psychology, sociology, anthropology, philosophy, etc. The researches and studies carried out in the

fields of science have greatly affected school education in terms of purpose, principle, content and method (Hesapçioğlu, 1998).

E.LThorndike (1874–1949). This educator has conducted research on subjects such as the measurement of intelligence, motivation, interest, individual differences, and problem solving. And with these researches, he enabled the learning process to be handled with a new understanding. Especially his studies on stimulus-response have given a new direction to studies on learning. He also focused on transfer in learning and became an educator who used statistical methods in his research (Hesapçioğlu, 1998).

G.Kerschensteiner (1854–1932) Past school systems a learning school (Lernschule) or a book-notebook school (Schule der Bücher) and Heft) sees as; He wants these to be demolished and replaced by the establishment of a new school based on business and character principles. The principle of character is a principle that must be observed throughout education and is based on moral education. On the other hand, education at school should be shaped on handicraft and mental work (Ergün, Özdaş 1997) . He strongly opposes book schools (traditional schools). On the contrary, it is the essays, practices, activities and crafts that bring knowledge to the child. To know is to be able to do. For this reason, it is necessary to encourage

children and young people to work with care and understanding, and for this, it is necessary to teach in accordance with deep-rooted interests that are very different from surface interests. This is the basic principle of the business school (Hesapçioğlu, 1998).

J. Dewey (1859–1952) This educator was a philosopher who was a professor at the University of Chicago. His thoughts on education stem from pragmatism and task psychology, the philosophical current on which the thinker is based. And these thoughts led to the birth of an education movement called “new education”. Pragmatist American educational thinker "learning by doing" (learning by doing) is based on the principle. For him, life means activity. The school must be an "active school" based on student activity. The student should learn by doing business and work actively in a business community (Ergün, Özdaş 1997) . In him, school is a work or an activity environment. For this reason, it has led to the emergence of a new understanding of teaching and school. The child must gain knowledge by making effort, but the work done must meet a particular need of the child. In order to make children comprehend the determined curriculum, children's interests should be explored. And based on these interests, they should be taught to learn by doing (Hesapçioğlu, 1998).

Learning work should also be regarded as a problem solving process. In this way, J. Dewey contributed to the development of the teaching approach known as "project management". These ideas developed by J.Dewey should be applied within the framework of the understanding of "education for democracy", in the following sense; In the school, which is considered as a business community, students gain democratic behaviors by working on common assignments (Hesapçioğlu, 1998).

Educational Principles of Contemporary Educators;

Ellen Key wants the old education system to be completely abandoned and the new system to be built according to the principles of natural education and individual freedom education. Natural education (J.-J. Rousseau) (Ergün, Özdaş , 1997).

Berthold Otto has adopted the natural teaching of children in accordance with their age and developmental stages. "Collective teaching" (Gesamtunterricht) The main thing here is to teach something when the student asks or when the occasion arises. According to him, school should be an "extended family" (Ergün, Özdaş , 1997).

of Maria Montessori is also based on the principle of the child's self-activity. Every child has the power to educate himself. It is

to determine the needs of the child, to be handled by the educator, and to provide an appropriate environment and tools for him to train himself (Ergün, Özdaş , 1997).

Helen Pankhurst is also based on the principle of individual work in education. Its Dalton In the Plan , the system of annual classes is abolished, special laboratories (or "course corners") are established for each lesson, contracts are made regarding the lessons to be prepared by the students, and the teacher is completely taken to the position of advisor (Ergün, Özdaş , 1997).

Carleton W. Washburn 's The Winnetka Plan is also based on the principle of individual flexibility in teaching. In the Winnetka Plan, this individual work (individual work), group work and creativity (group and creative activity) is also seen to be added (Ergün, Özdaş , 1997).

German educator Peter Petersen introduced the principle of community to education. According to him, the school should be a community school of life (Lebensgemeinschaftschule), where the human individual should be made a "personality" regardless of state, religion and other worldviews. This means a natural and warm human environment. This educator also wants the strict system of annual classes to be abolished, but instead replaces it with

groups rather than individual work - as in the Dalton Plan. Children form groups depending on their wishes (3-6 people), a student who does enough work in one group moves to a higher group. Here, grade, report card, failing in class etc. there is none. There should be many rooms in the school where each group can work comfortably (Ergün, Özdaş , 1997).

Hermann, representative of the rural education movement Lietz brought the principle of national education to the fore. Lietz , affiliated to Fichte , is based on the principle of national education at all educational levels; It wants children and young people to be given a historical and cultural awareness, a religious and moral mentality (Ergün, Özdaş , 1997).

William H. Kilpatrick developed the "project method" based on the principle of student activity in teaching . According to this, student groups of 8-10 people develop projects according to themselves and work according to their interests and abilities in their planning and processing (Ergün, Özdaş , 1997).

Dr. Ovide Decroly is the " Decroly" which he implemented and developed in his own school. In his method, he worked with the principle of "real closeness to life" and with the slogan "education for life through life". According to him,

the following four needs of the child are his main interests and life principles: nutrition, protection from cold, protection from enemies, working in society, promotion, rest. (Ergun, Özdaş, 1997).

Based on the principle of the child's interests and spontaneous activity in teaching, Adolf Ferrière, active school (l'école) active) advocated handicraft-based education in his draft; he said that the education to be organized accordingly will both develop the body and mind and raise the children morally and socially (Ergün, Özdaş, 1997).

Paul Östreich acts on the principle of productivity in education. Material and moral values that will lead people to socialist society should be produced in school. People should shape life by rising on their own morals and freedoms without becoming mechanized (Ergün, Özdaş, 1997).

Soviet educators in Nadeshda K.Krupskaya and Pavel petrovich Blonski, on the other hand, developed the polytechnic production school project. Instead of the handicraft-based business school developed by liberal (capitalist) educators, they recommend an industrial-based "production school" (Ergün, Özdaş, 1997).

The Principle of collectivity shows its essential value in Anton S. Makarenko. Collectivism advocates collectivism,

socialism and even communism against one-sided individualism . The school should be a collective that will be realized by a classless society, political education should be given first, then business education and character education should be given (Ergün, Özdaş, 1997).

1.2. Educational Approaches Affected by Village Institute Programs

1.2.1. Henry Pestalozzi's Approach of Education

The Swiss education reformer was educated at the University of Zurich. He defended the idea of focusing on education for the glorification of society. He bought a farm he named Neuhof. Admiring Jean Jacques Rousseau's book *Emile* in 1762, he wanted to apply Rousseau's ideas about education to his own child. However, he realized that the implementation of this education system was impossible and started working on children and education himself. In 1774, he found a group of neglected children and took them into his home. He taught them about the farm industry, social ethics, language, arithmetic, music, and games. During these studies, an illiterate peasant woman, who was later named Gertrude in Pestalozzi's writings , helped him. Although this small school was closed for lack of money in 1779, it formed the basis of Pestalozzi's

later work. Pestalozzi believed that society could be corrected with education, that every human being is conducive to goodness, and that every child should have a personality (Çoban, 2007).

Contrary to Rousseau, he defended that it is not nature that gives social morality and intellectual knowledge, ability and good behavior, and he claimed that a child should receive instruction and discipline from his parents and teachers in order to develop his abilities, morals and behaviors. In primary schools in Europe, during Pestalozzi's lifetime, children were subjected to saying something like a machine without understanding it, too harsh discipline and mechanical rules (Çoban, 2007).

Pestalozzi was very upset about this situation and said that discipline should be based on love and understanding. He said that the child should learn the information he will learn by censoring himself and deciding that it needs to be learned, not by force as in the current system (Çoban, 2007).

Pestalozzi argued that it is always necessary to go from the simple to the complex, basing each step on the previous knowledge. Although he was against mechanical education, he said that this system should also be known. Pestalozzi also attached great importance to moral education. He argued that

moral education was a vital value for individuals to fulfill their constructive role in society. He gave importance to three basic developments: Head = Mental, Heart = Virtuous, Body = Psychomotor (Çoban, 2007).

1.2.2. George Kerchensteiner's Approach to Education

Starting from the principle of "starting from the child", Kerchensteiner reached state citizenship education through business school. According to Kerschensteiner, the duties of primary schools are; helping the choice of profession, moralizing professional work, moralizing the social order. For this reason, he wanted workshops, gardens, kitchens, vertical work rooms, laboratories for each school . But he was against the transformation of general education schools into vocational schools. Business School = Handicraft + Mental Work.

Kerchensteiner, the biggest shortcoming of traditional schools was that they were oriented only to the development of mental abilities. His 'learning school' embraced the transformation of his early childhood into a 'work school' (<http://freinet.org/icem/history.htm>), a continuation of the 'play school '. According to him, Educational Functions of Work;

It was Spontaneous Activity, Experience Knowledge, Business Virtues, Overcoming Challenges, Objectivity, Working in Groups (<http://freinet.org/icem/history.htm>).

1.2.3. John Dewey's Approach of Education

He was the famous philosopher and reformer of the USA. As a philosopher, he was connected to the "pragmatism" movement. It used " activity " as the prerequisite and aim of pragmatism . Dewey He named his teaching "instrumentalism" in order to distinguish the unique flavor of pragmatism from others (Tonguç, İ.H, 1998).

Dewey actually saw thought as connected to concrete life areas and thus accepted it as a means to overcome life's tasks and problems. According to Dewey, thought emerged from " experience " that brought active life with it. The things that responded to thinking and knowing were practical interests, such as needs and obligations. Information could not be grasped through abstract understanding. On the contrary, they were learned while active. Actively acquired experiences served as the basis for further activities. Dewey deduced from this the basic principle: " learning by doing" (learning by doing). According to Dewey, life consisted of activities, but despite this,

young people were condemned to remain passive in the old school (Tonguç, İ.H, 1998).

In return, Dewey demanded that the child be given its own worth. School should be the child's home. According to Dewey , activity was the main characteristic of life. Even school furniture in old schools condemned students to passive learning. Dewey predicted that the old classroom system should be abolished in the new school and teaching should be done in places such as laboratories , libraries, playgrounds, workshops and even kitchens (Tonguç, İ.H, 1998).

1.2.4. Constructivism

Principles of Constructivism;

Emphasizes learning, not teaching.

Supports and accepts autonomy and initiative.

It sees learners as beings with will and purpose.

He thinks of learning as a process.

It supports the learner's research.

It affirms the critical role of experience in learning.

It supports the natural curiosity of learners.

It takes into account the mental model of the learners.

It emphasizes understanding while evaluating performance and learner.

He sees himself in the principles of cognitive theory.

It uses cognitive terminology such as predict, create and analyze.

It takes into account how the learner learns.

It supports the learner to be in conversation with other learners and the teacher.

It supports learning together.

Engages learners in real-world situations.

It gives importance to the context in which learning takes place.

It takes into account the learner's beliefs and attitudes.

It provides learners the opportunity to create new knowledge and understand from real experiences (Can, 2006).

by Confrey and Piaget , adapted from clinical interviews, are as follows:

Providing evidence from students' words

Monitoring the development of the problem (without leaving the point of view),

Supporting students' autonomous expressions,

Asking students to explain and express their expressions
in different ways,

Avoiding expressions that contain evaluation when they
do not support the method,

Getting out of the answerer role

Checking that the student remains emotionally confident
in the interaction and participates in problem solving.

Allowing the student to find errors and contradictions,

Providing the time to allow the expression to fully
unfold (Confrey 1998), (Eggen & Kauchak, 2001).

1.3. İsmail Hakkı Tonguç's Approach of Education

According to Sabahattin Eyüboğlu's statements from
Tonguç's discourse;

“Does our state have to serve the people? Yes. Are the
majority of our people peasants? Yes. Are the majority of our
villagers illiterate? Yes. Since primary education is compulsory
in our constitution, do we have to deliver primary education to
all villagers as a state and as a nation? Yes. So what are we

waiting for? Head, heart and money this work, to make a primary education mobilization?" (Eyüboğlu, 1999).

"Even the teachers we sent to the villages next to Ankara, without knowing the conditions of the Turkish villagers, could not fulfill their duties properly, could not be the ambassador of the Republic, and the literacy they taught faded away after a few years. On the other hand, even the remains of the madrasah, which the Ottoman Empire placed in the villages in order to adopt their own world view, are still active because they comply with the conditions of the village and seek a solution to the problems of the villagers in their own way. We have to create a new village teacher type who will settle in the village, be supported by the state, love his job and have a say in the village. The school that will train this type cannot be a former teacher's school established according to city conditions. It is necessary to establish a new school that reconciles work and education for the villagers who are more concerned with work than words. Moreover, there is a business school that has been trying to establish itself in the West since Pestalozzi and has gained value in recent years. A sergeant gave us the clue to this new school we could establish. During a village tour we took to prepare the primary education report that Atatürk requested, we found literate children in a village where no teachers had ever entered.

Returning from the army a few years ago, this sergeant spontaneously taught children to read and write in the field and in the mill. He explained that the republic is not a sultanate, what Atatürk did for our country, that diseases come from germs, that the train runs with water vapor..." (Eyüboğlu, 1999).

According to Sabahattin Eyüboğlu; Tonguç traveled as much as he read, knew as much as he loved, was open to the new world as well as old Anatolia, was as cold-blooded as he was enthusiastic. He wanted to establish what he was thinking right away, to live, to make it work. Even if he tolerated thoughts that were not constructive, did not take into account the circumstances, and were left to others to realize, he would not adopt them, he would not harbor them around him. From thought to work, or from work to thought; This was Tonguç's dream while he was preparing the Village Institutes programs and living his daily life (Eyüboğlu, 1999).

Examining the pedagogical movements that emerged in Europe between the 1st and 2nd World Wars, Tonguç says:

"The first thing to be done for nations like us was to find a way of education that could be implemented with our own means and possibilities, taking into account the principles of the new pedagogy, and to try to create a school system unique

to us. If we are successful in doing this, we can reach institutions that can realize modern education in the village by taking the shortcut without deviating from the wrong paths of other nations in the past.” (Tonguç, 1998).

1.4. Aims and Principles of Village Institutes

1. Education should teach the student to learn and research. Education was based on research, study, and experimentation.
2. Training had to be done for production. It was not enough to reproduce a tool, a tool. The student had to produce it himself. A wall should not be built and demolished, but a building should be built instead.
3. Education should be student-centered. All kinds of educational, cultural, economic and social activities were aimed at the better upbringing of the student.
4. Education had to be continuous. In the Village Institutes, the production of goods, services, ideas and education was carried on without stopping.
5. All kinds of activities should serve the village development ideal. It was the ideal of the village, which

was remembered and cared for in all of the students' work.

6. Institute education should be secular. Each student was free in his own religious belief. The administration of the institutes did not interfere with the religious duties of the students, moreover, they provided opportunities for those who wanted to do their religious duties.
7. Education should be democratic and students should experience democracy. Village Institutes gave their students the freedom to think, express their thoughts with different means of expression, will (will) and action. The only limit to these freedoms was someone else's freedom limit. From educational programs to the management of day-to-day affairs, students either participated in the administration or led it themselves.
8. Every student entering the institute had to be successful. It was usual for the selected students to choose the field, the art, in which they would be successful. There were all kinds of possibilities in the Village Institutes to transform the latent powers of the students into competence, otherwise they would be created. Reading was always supported (Yücel, 1997).

1.5. Aims and Principles of Contemporary Turkish National Education, General Teaching Principles

1.5.1. Objectives of Today's National Education

are the objectives stated in the “National Education Basic Law No. 1739 dated 14.6.1973 ” . In the 2nd article of this law, the General Objectives of Turkish National Education are stated in 3 paragraphs. These general objectives are the objectives related to the knowledge, skills and behaviors that should be acquired by children and young people studying at all educational levels and institutions (Hesapçioğlu, 1998).

Article 2- The Purpose of Turkish National Education, All Members of the Turkish Nation;

1. Adhering to Atatürk's Revolution and Principles and to Atatürk's Nationalism expressed in the Constitution; Adopting, protecting and developing the national, moral, spiritual and cultural values of the Turkish Nation; loving and always trying to glorify his family, homeland and nation; To raise citizens who know their duties and responsibilities towards the Republic of Turkey, which is a democratic, secular and social state of law, based on human rights and the basic principles at the beginning of its Constitution, and who have acted upon them (Hesapçioğlu, 1998) .

2. A balanced and healthy personality and character in terms of body, mind, morals, spirit and emotions; free and scientific thinking power; have a broad worldview; respectful of human rights; values personality and enterprise; responsible for society; to raise them as constructive, creative and productive people (Hesapcioğlu, 1998).
3. To prepare them for life by developing their interests, talents and abilities, by acquiring the necessary knowledge, skills, behaviors and the habit of working together, and to enable them to have a profession that will make them happy and contribute to the happiness of the society .

Thus, on the one hand, to increase the welfare and happiness of Turkish citizens and Turkish society; On the other hand, it is to support and accelerate economic, social and cultural development in national unity and integrity, and finally to make the Turkish nation a constructive, creative and distinguished partner of contemporary civilization (Hesapcioğlu, 1998).

1.5.2.Principles of Today's National Education

The basic principles of our National Education System are located between the 4th and 17th articles of the National Education Basic Law No. 1739 dated 1973. The principles set here are:

- a) Generality and equality: Educational institutions in Turkey are open to everyone regardless of language, race, gender and religion. No privilege can be granted to any person, family, group or class in education (Ergün, Özdaş, 1997).
- b) Needs of individual and society: National education service is organized according to the wishes and abilities of Turkish citizens and the needs of Turkish society (Ergün, Özdaş, 1997).
- c) Orientation: During their education, individuals are trained by being directed to various programs or schools in line with their interests, talents and abilities. The national education system is organized in such a way as to realize this orientation in all respects. Guidance services and objective measurement and evaluation methods are used in directing and measuring success (Ergün, Özdaş , 1997).

- d) Right to education: It is the right of every Turkish citizen to attend primary education. Citizens benefit from education institutions after primary education institutions to the extent of their interests, talents and abilities (Ergün, Özdaş , 1997).
- e) Equality of opportunity and opportunity: Equality of opportunity and opportunity is provided to all men and women in education. Necessary aids are provided through free boarding, scholarships, loans and other means in order to ensure that successful students who are deprived of financial means receive education up to the highest education levels. Special measures are taken to raise children in need of special education and protection (Ergün, Özdaş, 1997).
- f) Continuity: It is essential that the general and vocational education of the individuals continue throughout life. In addition to educating young people, it is an educational duty to take necessary measures to ensure continuous education of adults in order to help them adapt positively to life and work areas (Ergün, Özdaş, 1997) .
- g) Atatürk's Revolution and Principles and Atatürk's Nationalism: Atatürk's reforms and principles and

Atatürk's nationalism, which is expressed in the Constitution, are taken as a basis in the preparation and implementation of the curriculum related to every degree and type of our education system, and in all kinds of educational activities. It is important to protect, develop and teach national morals and national culture within the universal culture in its unique form without deteriorating or degenerating. Emphasis is placed on teaching the Turkish language, as one of the basic elements of national unity and integrity, at all levels of education, without spoiling its characteristics and without exaggeration; It is tried to enrich it as a modern language of education and science, and for this purpose, necessary measures are taken by the Ministry of National Education in cooperation with the Atatürk High Council of Culture, Language and History (Ergün, Özdaş , 1997).

- h) Democracy education: For the realization and continuation of a strong and stable, free and democratic social order, the awareness of democracy, the knowledge, understanding and behavior of the dormitory administration, the sense of responsibility and respect for spiritual values, which are required

by the citizens, are tried to be gained and developed in all kinds of educational activities. ; however, it is not allowed to make political and ideological suggestions contrary to Atatürk's nationalism, which is expressed in the Constitution, and to interfere with daily political events and discussions of this nature (Ergün, Özdaş , 1997).

- i) Secularism: Secularism is essential in Turkish national education. Religious culture and moral education are among the compulsory courses taught in primary and secondary schools, high schools and equivalent schools (Ergün, Özdaş , 1997).
- j) Scientifics's: Curriculum of all grades and types, educational methods, and course materials and equipment are constantly developed according to scientific and technological principles and innovations, and the needs of the environment and the country (Ergün, Özdaş, 1997).

Increasing efficiency in education and ensuring continuous development and innovation are based on scientific research and evaluations. Educational institutions responsible for producing information and technology and developing our culture are equipped and strengthened accordingly; Studies in

this direction are encouraged and supported financially and morally (Ergün, Özdaş , 1997).

- k) Planliness: The development of national education is planned and carried out in accordance with the economic, social and cultural development objectives, taking into account the education-manpower-employment relations, and focusing on vocational and technical education that will provide the necessary technological development in industrialization and modernization in agriculture. The levels of professions and the title, authority and responsibilities of each level are determined by law, and the establishment and programs of formal and non-formal vocational education institutions of all degrees and types are arranged in accordance with these levels. The standards regarding the location, personnel, building, facility and its annexes, equipment, tools, equipment and capacities of educational institutions are determined in advance and it is ensured that the institutions are established in an optimal size and operated efficiently according to these standards (Ergün, Özdaş , 1997).
- l) Co-education: It is essential to provide mixed education for boys and girls in schools. However,

according to the type of education, opportunities and necessities, some schools can be reserved for girls only or boys only (Ergün, Özdaş , 1997).

m) Cooperation between the school and the family:

Cooperation between the school and the family is ensured in order to contribute to the realization of the objectives of the educational institutions. For this purpose, School-Parent Associations are established in schools. The establishment and functioning of School-Parent Associations are regulated by a regulation to be issued by the Ministry of National Education (Ergün, Özdaş , 1997).

n) Education everywhere: The aims of National Education are tried to be realized not only in public and private educational institutions, but also at home, in the environment, in the workplace, everywhere and at every opportunity. Educational activities of each official, private and voluntary organization are subject to the supervision of the Ministry of National Education in terms of their suitability for the purposes of National Education (Ergün, Özdaş , 1997).

1.5.3. General Teaching Principles

1. The principle of relativity to the child (or relative to the student)

It is based on the physiological and psychological characteristics and individual differences of the student in the preparation of the lesson program or the processing of the lesson. This principle has developed as a result of the developments in Developmental and Learning Psychology and the views of pedagogues from the "Child Movement Movement", one of the contemporary educational movements. In the old teaching system, the selection and teaching of the subjects was done entirely according to the wishes of the adults, and a "teacher-centered" lesson was taught in the classroom . Based on this principle, a "student-centered" teaching has emerged both in the selection and teaching of the subject, the school building, the seating arrangement in the classroom, the textbook and other course materials, and the teaching of the course (Ergün, Özdaş, 1997).

2. The principle of "from the known to the unknown"

It will be much easier for the student to gain new knowledge and experience based on their previous knowledge and experience while preparing a textbook and lecturing in the classroom.

Developing new information by comparing it with the old information and verifying the old ones when necessary will make the information system of the student much more robust (Ergün, Özdaş, 1997).

3. The principle of "concrete to abstract"

The development of the mind in the child is from concrete to abstract. A person always learns the things he sees and perceives as concrete more easily than they are explained with abstract concepts. For this reason, the student should be confronted directly with the objects and objects that are the subject of the lesson, if possible; when this is not possible, a model, photograph or other symbol of that object or event should be shown. Especially in primary school students, real objects that they see with their eyes and hold with their hands are more meaningful (Ergün, Özdaş, 1997) .

For this reason, students should be taught concrete things first, and then the abstract should be reached. Concrete subjects should be used in teaching abstract subjects. Recent developments in audio-visual tools and especially in computer technology have greatly facilitated the application of this principle in all levels and subjects of instruction (Ergün, Özdaş, 1997).

4. The principle of "close to far"

In arranging the information to be taught to the student, giving examples, he should act both naturally and socially from his closest environment. This is true not only in terms of place and life, but also in terms of time. The principle of away from the near time, away from the immediate family and school environment, away from the close village-town-region-country environment can be easily used in many lessons, and following this principle increases the level of learning. Some principles such as "relevance to the environment" and "relevance to society" can also be considered within this framework. In primary education, such a sequence should be followed. Introductory information about the student's school and immediate environment; information about the village or town, and finally, information about the district, province, region, our country and the world should be given (Ergün, Özdaş, 1997) .

5. Saving (economy) principle

All kinds of education and training activities should be organized in a way to obtain the highest efficiency with the least amount of time, effort and energy. For this reason, education must be planned from the beginning to the end in all aspects. Unplanned and methodless courses will waste very limited teaching time and opportunities, and a desired regular

learning cannot be achieved. While teaching the teacher and learning the students, they should find economical and practical methods and techniques and even develop their own techniques in accordance with the subject and level (Ergün, Özdaş, 1997).

6. The principle of openness

The student should be able to see concretely all the topics covered in the lesson; If this is not possible, you can share your picture, sound, graphic, model etc. should be able to perceive audio-visual (Ergün, Özdaş, 1997) .

If the teacher teaches only on the basis of verbal expression, he should teach a very clear and meaningful lesson with words and sentence structures that the student can understand. By taking students directly to nature and to the scene and making observations; animals, plants, etc. related to the subject of the lesson. bringing their examples to the classroom; fishes in the aquarium, birds in cages or frozen, plants dried, using plastic molds of some things, some events in photographs, films, plans, maps, graphics, sound recordings, etc. By using the elements that make it easier to understand, the principle of clarity in teaching is complied with. Experiments made in the classroom can also be considered as activities in line with this principle (Ergün, Özdaş, 1997).

7. Activity Principle

This is also called "student action" or "business policy". The old school, perhaps due to its lessons and subjects, kept the student in a position that did not attend the lesson, only listening to what the teacher said and trying to get it passively (this is generally still the case in religious lessons). On the other hand, when the opinion that active learning of students is more effective in pedagogy and psychology emerged, and the conditions of participatory democracy and competitive liberal economy were forced, the importance of the principle of activity in teaching increased (Ergün, Özdaş, 1997).

In today's teaching activities, instead of the student who just listens and tries to understand, a student who actively participates in the lesson, asks questions, researches some subjects with their own plans and techniques, systematizes and organizes what they find, makes comparisons, observes, thinks and draws conclusions and participates in the lesson in this way is required. (Ergun, Özdaş, 1997).

8. The principle of proximity to life

School and teaching environment should not be an artificial environment detached from life; It should offer a life that is close to life, not far from the reality there, and does not break the student's connection with life. Since the school

prepares the students for life, the teaching there should be the life itself (Ergün, Özdaş, 1997).

Course topics and examples given during the lecture should be chosen from life. The language used while teaching children, the social environment created, etc. it should be close to real life (Ergün, Özdaş, 1997).

9. Integrity Principle

This principle, emphasized by G. Kerschensteiner , demands that the aspects of the child to be educated should be taken and evaluated as a whole. The child should be considered as a whole in terms of physical and spiritual forces (such as thought, emotion, will) and should be educated in a balanced way in all aspects. After all, physical and spiritual forces constantly affect each other and are interconnected. If only the body is developed and the mind and moral aspects are not developed or vice versa, it is unstable; people who can be harmful to both society and themselves will be raised (Ergün, Özdaş , 1997) .

This principle also means that information is presented in an interconnected and complementary manner. This is the reason for the collective teaching practice in primary schools. "The primary school-age child cannot comprehend the entities, events, and the information that is intended to be taught to him

or her in a way that is ordered according to the branches of science (Ergün, Özdaş, 1997).

10. The principle of obedience to authority and freedom (the principle of sociability)

One of the chief tasks of education is to socialize children in a balanced way.

In this socialization, parents, school administrators and teachers should recognize and respect the forces such as regulations, laws, religion, morality, tradition and custom, which are the spiritual authorities of the society . Because these forces are the pillars of the social structure, and when the child becomes an adult, he will assume these roles and become the representative of these forces. In addition, in educational activities, the child should be given the pleasure and responsibility of making his own decisions, managing himself, being free in critical situations, and making free decisions. It should not be forgotten how vital it is for the child to produce free decisions and original solutions when the school is trying to give a set of knowledge, thought and behavior patterns. (Ergün, Özdaş, 1997).

11. The principle of securing knowledge and skills

The purpose of teaching is to teach individuals and groups a selected set of knowledge and skills, to adopt them

and to teach them to other individuals and groups. In other words, attention should be paid to the interests of the society, intelligence, talents and interests of the individual in education, as well as to the complete and correct teaching of knowledge and skills. Although the knowledge and skills are not forgotten and transferred to future generations without deterioration, thanks to books, audio and video recording environments, these knowledge and skills must be placed in the brains and bodies of young people in order for them to be fully evaluated and further developed in real life (Ergün, Özdaş, 1997).

1.6. Contemporary Music Education Concepts

1.6.1. Emile Jacques Dalcroze “Musical Movement Through Rhythm Music Education”

The purpose of this musical education understanding; hearing ear; body that performs, feels, senses; It is to establish the connection between the brain that reasoning, imagining and correcting (Çoban, 2007).

Eurhythmics

The term was coined by Dalcroze , and although today it is often used to describe the whole approach, it actually refers

to only one of the three basic principles that make up the approach. According to Chosky , “ Dalcroze Eurhythmics is a music education approach based on the assumption that the basic element in music is rhythm and all musical rhythms are found in the natural rhythms of the human body (Toksoy 2005). Physical movements and musical rhythms are used to strengthen students' performance and perception of musical values (Dale, 1998).

Dalcroze used the hand gestures of the conductors in the first stage of his lessons, and in the next stage, he developed hand gestures that included methods from two beats to twelve beats (Toksoy, 2005).

He also divided body and leg movements to correspond to various note values. Campbell stated that as Dalcroze's method of movement with music developed, students displayed muscle and nervous system abilities that could understand the smallest differences in length, time, density and structural expression (Toksoy, 2005).

A mixed repertoire of joint movements is necessary in order to best practice the learned musical movements. Children's musical movements can be very diverse.

These can be a combination of hands, arms, head, shoulders and many parts of the body.

Children's movements consist of personal and immediate reactions. As children process tempo, rhythm and musical measure with their bodies, they learn to adapt suddenly to changes in music (measure, rhythm, dynamics or length) and they make progress (Toksoy, 2005).

Ear Training (Solfege and Rhythmic Solfeggio)

Dalcroze's solfeggio training is unique in its connection to Eurhythmics; He uses the human sound to reveal the interrelationship of vocal ranges and combines this experience with music theory and notation (Dale, 1998).

the Dalcroze approach, the singing is complemented by hand gestures. These hand gestures represent the fret position in space, or a stance with the fingers on the arm, as if on a keyboard. Children tend to react to harmonic change by hearing and acting; they turn to the center for tonic (key note), right for dominant (fifth degree of scale) and left for subdominant (under dominant) chords (Toksoy, 2005).

Improvisation

Dalcroze, the third stage of his method, improvisation, children movement, rhythmic and invites freedom of

expression through instrumental discourse. Children, who first watch and imitate the melody, rhythm and movements of their teachers, then create a repertoire of movements and musical thoughts that they choose on their own (Dale, 1998).

This method has a technical integrity that conveys music to students in depth. This is because movement is known as an important part of the musical response (Dale, 1998).

These basic stages that make up the whole of the Dalcroze method are not independent of each other; on the contrary, they are intertwined and cover each other in the sense of the points where they intersect. Monica Dale (1998) exemplifies this situation as follows:

Developing improvisational movements against a melodic phrase in the Eurhythmics course; using a rhythmic phrase while giving an improvised melody with the human sound; Creating rhythmic and harmonic variations on a given melody can be observed in the improvisation class. All these activities are related to all phases of the method. When a different class hour cannot be allocated for solfeggio and improvisation lessons, the Eurhythmics lesson turns into a structure with a wider content and covering more areas (Dale, 1998).

Since no sub-branch of music is underestimated, Dalcroze's approach aims at a holistic education in music; ear training, singing, instrument playing, theory and master musicianship (Martin, 1953).

Dalcroze approach includes understanding of rhythmic movements and musical concept in teaching. It includes rhythmic movements in learning and understanding the musical concept (Erdal, Gürşen, 2005).

Three Basic Educational Principles in the Dalcroze Method

1. Music Education Cannot Be Realized Without Listening
2. Theory Comes After Practice
3. The Improvisation Phase is Inevitable in the Educational Process (Dale, 1998).

In cases where students cannot do an improvisation exercise, the teacher does not stay fixed in place; on the contrary, it tries to find and improve what is missing, makes changes in the lesson, and even creates new exercises suitable for the situation at that moment (Özal, 2007).

As a result, the task of ensuring the operability of this method largely depends on the teacher. The purpose of the long, intense and heavy training process required to become a

Dalcroze practitioner is to train valuable teachers who can perfectly apply every step of the method (Özal, 2007).

1.6.2. Zoltan Kodally “Music Education Through Musical Ensemble”

According to this understanding of music education; We can list the characteristics of a good musician as follows :

1. Well-trained ear, 2. Well-trained intellect, 3. Well-trained heart, 4. Well-trained hand.

Tools of the Kodally Method; The tonic Sol-fa method is phonomime and tartmimi.

Objectives of the Kodally Method;

To develop to the best possible degree the musicality inherent in all children; To teach children the familiar language of music, to help them learn to literally read and write musically; To ensure that children know their musical heritage, namely the folk songs that are the product of their language and culture; It is to make the great world art music available to children by performing, listening, studying and analyzing master works that can explain the value of music based on the science of music and arouse a love (Çoban, 2007).

In summary, this understanding of music education;

Singing, which is the basis for teaching music,

Using both folk and art music,

Tonic sol-fa, phonomime, weighing methods,

Child development,

The teaching system listed in a regular series,

It is based on revealing a universal musical literacy ability (Shepherd, 2007).

Today, Kodally's works are passed on to new generations by the Zoltan Kodally Pedagogical Institute, which was established in Kecskémet, the city where he was born (Gültek , 2007).

1.6.3. Carl Orff "Music Education Through Musical Movement, Rhythm Singing, Playing Improvisation"

Orff Method, by Carl Orff , which encourages learning in a completely natural way, using elements that the child is familiar with to give basic musical education to children. It is a method developed by The most basic element of this method is the unity of dance, music, speech, language, body and

movement . By using these basic elements, musical development is provided in the child when the Orff method is applied. At the same time, with this development, the child's learning discipline, taking group responsibility, learning to work with others and attention skills are developed (Gürses, 2005).

It enables active learning, with imitation and exploration leading to improvisation and music writing. Before learning to read and write, the child learns to speak (Gürses, 2005).

Rhythm; It is the fundamental element inherent in music, dance and speech. The Orff Method, which is a "language" based on this basic element;

- a) Emphasizing body sound and gestures for rhythm,
- b) Using the most natural and first of all instruments, "sound",
- c) Importance is given to all types of drums according to each size, shape and sound variety.
- d) "Ostinato" (repeated rhythmic, verbal or the spoken form) was born using (Gürses 2005).

Schulwerk's Basic Views;

- a) Dance and music is the elemental expression of the physical, spiritual and mental power of a person .

- b) Language, dance and music are the areas of movement that the child does not separate from each other.
- c) The instrument accompanies the song from the beginning.
- d) Creativity is involved when practicing word-of-mouth or notation music or traditional dance forms.
- e) Every person has the potential to express himself through music and movement.

The basic summary of this understanding of music education;

“Experience first, express later.” or “put the experience into words after experiencing the whole body concept” (Gürses, 2005).

1.6.4. Shnichi Suzuki “Music Education Through Musical Talent Development”

Suzuki School (Method), Dr. It is a pre-school music teaching method created by Shnichi Suzuki and accepted by music educators all over the world. This method differs from many preschool programs in that it aims to teach instrument training to young children, regardless of their skill level. In

addition, the Suzuki Method, like other preschool music programs, focuses on one-to-one teaching (one student, one teacher) rather than group teaching (Kasap, 2005).

The objectives of the Suzuki method can be summarized as follows:

1. To give instrument training to children starting at the age of 3 or 4,
2. Having children listen to music continuously, if possible, from birth,
3. After starting instrument training, switching to musical notation training,
4. To have the given activities repeated every day (Suzuki children," he advised,
5. Making music with and in front of others in a natural way,
6. To follow the lessons of other students and to have a group lesson once a week,
7. To provide family cooperation,
8. To prepare a positive learning environment,
9. Children's sizes are small in homes and large in concert halls to enable them to give concerts,
10. To provide high standards of education by trained teachers,

11. Through the language of music with Suzuki students around the world to establish a social communication (Butcher, 2005).

Listening to music in the native language approach has been the first and most important element of the Suzuki method. From the moment they are born, children learn to speak naturally and fluently by constantly listening and imitating the nuances of their mothers' speech. If children live in a musical environment as in their mother tongue approach, the same results will be obtained in their musical education (Kasap, 2005).

With Suzuki's mother tongue approach, children begin to listen to the Suzuki repertoire as early as possible, even as soon as they are born. Suzuki recommended that students listen to music for several hours each day. For this reason, the sound recordings of the works that will be taught in the coming years are played by children many times while they are eating, playing or resting. After the children start the lessons, listening to the musical works that they will study or work with every day allows them to learn quickly. Suzuki believed that every student could be successful with his/her mother tongue approach, and assumed that every child could play “musical”

although music development depends on the child (Kasap, 2005).

In teaching the Suzuki method, teachers should pay particular attention to the following points;

1. Ear before eye
2. Motivation
3. Taking small steps by building on what has already been learned
4. Natural movement – a performance-appropriate body posture
5. A rhythmic flow provided by an effective and comfortable technique
6. Constantly repeating the works in order to be able to play confidently (Kasap, 2005).

1.7. Village Institutes 1943 and 1947 Music Education Programs

1.7.1. Village Institutes 1943 Music Education Program

Course Objectives:

- 1) Developing the student's ability to listen to musical pieces, taganni in accordance with the note, and play with the help of an instrument.

- 2) To ensure that he can identify the parts of the music he hears with the help of measured notes in accordance with the level of the class he is in.
- 3) To improve the general musical level and taste of restrained tones.
- 4) To increase the student's ability to work through musical studies.
- 5) To give the student the habit of spending his spare time with music.

Principles to be Considered in Music Teaching:

- 1) Music education in Village Institutes will develop the child's musical understanding according to the characteristics of the child's soul. The teacher should adjust all his work according to the child, prompt the child to activity and activate his senses. The student should accept playing a saz as the main activity. All music studies of the institutes should be built on this basis.
- 2) Music consists of two essential elements: sound and rhythm. Accordingly, it is necessary to introduce these two elements in music education from the very first step, in such a way that the child has no doubts. The

safest tool to use to give the child an idea of rhythm and strengthen their sense of rhythm is the metronome. This tool should be used extensively in the first grades. In order to promote musical sounds, many musical instruments can be counted; these instruments must be a fixed-pitched, bellows reed. The first of these is harmony . If it is not possible to supply this, it is appropriate to use an accordion for this work.

- 3) Music lessons should be very diverse. For this purpose, all kinds of opportunities and tools should be used. Pointless exercises should not be included in the lessons. Music education should be accepted as a whole and should not be divided into parts such as theory, solfege, orthography and others. Playing the instrument and teaching notation should be carried out together. Especially in the first grades, it should be accepted as a necessity.
- 4) Village children encounter their own music and games from birth. His national taste begins to be formed from an early age with the effects of the environment. Folk songs and games are the only means in the formation of this pleasure. In creating this pleasure,

folk songs and plays should be utilized to the maximum extent.

1st CLASS (two hours per week)

- a) Introducing the sounds (not exceeding one octave) included in the nature scale,
- b) Processing the sounds included in the nature gamut with unity, dual, quatrain, and octal values: spelling, solfeggio,
- c) Left key, stave, gauge, gauge line, gauge numbers,
- d) Duties of replication point and link signs,
- e) Teaching and playing small and beautiful school songs according to the principles mentioned in articles 1, 2, 3,
- f) Teaching two- and three-sound canons and making them in a way that will serve to instill polyphonic musical taste,
- g) Simple nuance signs: F= strong, P= light, MF= medium strong, crescendo and decrescendo ,

- h) Playing the fundamentals required to be gained in the above items with an instrument (mouth harmonica, mandolin, violin, accordion).

2nd CLASS (two hours per week)

- a) Expanding and strengthening the technical knowledge and habits that are required to be gained in the first year,
- b) Introducing the sounds from the deep left to the thin left , including the nature scale ,
- c) The practice of these sounds with unity, dual, quatrain, octal and hexadecimal values: orthography and solfeggio,
- d) Teaching and playing children's songs according to the principles stated in the 2nd and 3rd articles,
- e) Playing simple two-sound songs with saz and preparing the basis for the tegannis of dichotomous songs,
- f) Continuing the canons
- g) Nuance signs: PP = very light, MP = medium light, FF = very strong, nuanced playing and teganning,

- h) Simple dimensions and markings,
- i) Continuing to play the saz,
- j) Playing village folk songs and teganni.

3rd CLASS (two hours per week)

- a) Strengthening and expanding the technical knowledge and habits desired to be gained in the first and second grades,
- b) Showing sounds with additional lines: Additional lines above and below the portal,
- c) Simple and compound beats: Simple and ink styles: Analysis of some folk songs in terms of style,
- d) Comparison with trilogy and compound sections,
- e) Different styles: 5/8, 9/4 and others... Activities that will be the basis for observing and comparing the styles with other styles, Examining a piece that is played and sung in this respect,
- f) Signs that change the sound; sharp, flat, single and others...
- g) Trying to give the idea of tone and tonality,
- h) Teganni of two-sound songs with and without saz,

- i) Teganni and playing of harmonized double-sound folk songs: Choir formation.

4th CLASS (two hours per week)

- a) Strengthening and expanding the technical knowledge and habits desired to be gained in the first, second and third grades,
- b) Suspense points: teaching and performing mordant, trill, apogiature, grupetto and others,
- c) Intervals, their names: to raise awareness on harmonic and melodic intervals and to train the student to perform them with an instrument,
- d) Major and minor tones and their comparison with national tones,
- e) Playing and singing of two- and three-sound songs and folk songs,
- f) to give sound and to sing,
- g) Transposition and modulation,
- h) Simple idea of harmony, Studying and playing harmonic written parts,

- i) Information and signs about movement, emphasis and nuance.

5th CLASS (two hours per week)

- a) Enlarging and strengthening the technical knowledge and habits that are desired to be gained in the first, second, third and fourth grades,
- b) To be able to play the student's songs and songs with a “bağlama” upbringing,
- c) Teaching and notation of village folk songs,
- d) Fundamentals in teaching music: Movement and change
- e) Training of students in music education,
- f) Music teaching on a business basis,
- g) In the examination and determination of children's nursery rhymes and songs with songs and in music education teaching and singing songs and folk songs, singing and singing according to the child's voice setting of folk songs (Village Institutes Curriculum, 1943).

1.7.2. Village Institutes 1947 Music Education Program

Music Lesson Objectives:

1. Developing the child's ear, vocal organs, sense of rhythm and taste;
2. To students; to gain the ability to quickly grasp, sing, play and write the mood of the game with songs and folk songs that can be included in primary school;
3. The student; to train as a cheerful, energetic teacher who can spread the music culture.

Music Lesson Directives:

1. Music education and training in Village Institutes; It will be done according to the child's spiritual and organic characteristics. The teacher will adjust all his work according to the child and will direct him to the activity.
2. Music; It is an activity that collectively works the senses of hearing, sight, touch, movement and sound. According to this; in music teaching; a method that works all the child's sense and voice organs will be followed. The biggest task in music; a method that works only the ear, although it falls on the ear; it is considered deficient in proportion to the presence of other senses

and organs. Music; It is very similar to its mother tongue in that it works many senses and organs together. For this reason, community and integrity in mother tongue teaching; it will also form the basis of music education.

3. Music education should be accepted as a whole; courses should be conducted in a way that conforms to this integrity. It is not correct to include activities such as teaching singing, solfeggio, spelling, music writing, playing a musical instrument and listening to selected music pieces in the music lesson alone. It would be appropriate for them to be fused and connected to each other.
4. In order to ensure that music lessons are carried out in various activities; various instruments and tools such as piano, harmonium, accordion, violin, mandolin, bağlama, sound ladders should be used.
5. Playing a musical instrument; It has a very important place in music education in that it works the senses altogether and is the basis of the ear. In primary schools; In order for the music education to be carried out in a fundamental way, the students; they should be allowed to finish the institute having learned to play an instrument.

6. Music; it is built from two essential elements; sound and rhythm. Accordingly, it is necessary to introduce these two elements in music education from the very first step, in such a way that the child has no doubts. One of the tools to be used to develop the child's sense of rhythm and to give him the idea of rhythm is the metronome. To gain the idea of rhythm, to develop the sense of rhythm; Students also need to be active themselves. The sense of rhythm develops when the child makes rhythmic movements. Accordingly, students; Harmonious body and especially hand movements should be made in accordance with the movements and rhythms of a piece of music that is sung or played.
7. To introduce music sounds; It is recommended to use one of the fixed fret, bellows and string instruments. The teacher should make plenty of use of the musical instrument in order to save his own sound energy and to have permanent effects in the child's ear.
8. Child; In order to lead to polyphonic music, it is necessary to carry out musical notation teaching and instrument playing together and to give the student the ability to do solfeggio. After gaining the technique and skill of playing school songs with an instrument, written

according to the principles specified in the curriculum items; It will be passed to the playing and singing of the two-sound songs written in accordance with this principle. Canons written according to the width of the child's voice and folk songs in canon character should be used in giving polyphonic musical education and pleasure to the child.

9. A dry note will not be taught. Non-verbal written exercises make the child very bored and alienated from the music. Accordingly, the benefits to be obtained from nonverbal written exercises should be provided with exercises to be done on the sound ladder and with sound signs. In order to teach notation, the notes of songs and folk songs suitable for the child's level should be processed by spelling and solfege. should be read in words. How to play the taught song and folk song with a musical instrument should also be shown.
10. Extracurricular music studies should be given importance in the institute. Choirs are at the forefront of these works. Two types of choirs can be established in the institute.

All students participate in the first. This chorus; At opportune times, he works on monophonic or simple

dichotomous songs, folk songs and canons for at least 15 minutes in the morning. The second one is attended by male and female students who have passed the age of puberty and whose sounds have matured. In this choir; harmonized folk songs and canons are sung with polyphonic choral works.

As in all musical studies, parts that exceed the child's sound should not be made to be sung in choral studies, and children's shouting should be prevented.

11. Collective tool work should also be included outside of the classroom. Collective tool studies; It should be done with children who are advanced in playing musical instruments. They work by meeting at convenient times of the week.
12. Selected musical pieces should be listened to at appropriate times of the day by making use of the radio, amplifier, speaker, microphone and pickup facilities in the institutes.
13. Record collections should be made from folk songs with works of artistic value, and these records should be used in classroom and extracurricular music activities.
14. The means of benefiting from concerts or conferences of well-known musicians should be sought, and when the

opportunity arises, concerts or opera performances to be held in places close to the institute; student groups should be sent.

15. Students should be allowed to study personal music during their free and resting hours, and their music learning should be encouraged by the institute teachers in various ways.

First Grade (two hours per week)

- a) Gradual grasping of the sounds in the natural scale on the vocal ladder and with sound signs (phonomimi), not exceeding one octave.
- b) The sounds in the nature scale; processing in the song with unity, duality and quatrain values: orthography and solfegia.
- c) Left key, stave, additional line, measurement numbers: Comprehension of 2/4, 3/4, 4/4 (C) measures with little children's songs.
- d) Duplication point and link sign and their processing in the song.
- e) Teaching school songs with notes in accordance with the principles mentioned in articles 1,2, 3; Having

students play with instruments such as violin, mandolin, accordion, bağlama.

- f) Teaching two-three sound canons and performing them in a way that will serve to develop polyphonic musical taste.
- g) Nuanced singing and stealing. Simple nuanced words and signs.

Second Grade (two hours per week)

- a) Comprehension of the sounds from the thick si to the thin mi in the nature scale on the vocal ladder and with sound signs.
- b) The processing of the sounds from the thick si to the thin mi in the nature scale with unity, double, quatrain, and octal values in school songs: orthography and solfegy.
- c) Teaching and playing school songs and ballads that can be sung at school in accordance with the principles mentioned in Articles 1 and 2.
- d) Playing simple dichotomous songs and preparing the basis for singing dichotomous songs.
- e) Teaching and playing two- or three-sound canons and folk songs with canon character.

- f) Continuing to teach simple measures, their signs and numbers.
- g) Teaching and playing village folk songs, songs and marches.

Third Grade (one hour per week)

- a) Introducing the sounds from the thick left to the thin left on the vocal ladder and with sound signs.
- b) Comprehension of the sounds from the thick left to the thin left in the nature scale with unity, binary, quatrains, octal, and hexadecimal values in school songs: spelling and solfegia.
- c) Representation of sounds with single lines; additional lines above and below the staff.
- d) Time, beat, simple and compound beats, simple and compound measures, Syncopation. Listening to simple and compound metered songs and examining their rhythms.
- e) Having folk songs with mixed metrics listened to and having their effects on the ears examined in terms of rhythm.
- f) Sound-changing signs; Teaching sharp, flat, single and their shapes and functions in song notes.

- g) Trying to gain the idea of tonality with songs and folk songs.
- h) major and minor tones with one sharp and one flat ; types of minors.
- i) Singing two-sound songs with and without saz.
- j) Keep making the canon sing.

Fourth Grade (two hours per week)

- a) Comparison of triple and compound beats; comprehension of doubling and trilogy in the song.
- b) mixed sizes; $5/8$, $7/8$, $9/8$ etc. activities that will be the basis for comparing measures with simple and compound measures. The examination of a piece played, sung and listened in this respect.
- c) Giving brief information about ornamental notes and signs and teaching them in the song.
- d) Intervals; Introduction of names, melodic and harmonic intervals.
- e) Major and minor tones and their comparison with the tones in folk songs.
- f) Teaching, making and playing the songs and folk songs with two sounds.

- g) Transposition , vocalization and singing by playing and singing.
- h) Teaching modulated songs and brief information about modulation.
- i) Playing harmonic pieces on radio and records and giving the idea of simple harmony.
- k) Teaching movement and stress on parts, metronome.
- l) Examining the selected songs in terms of form. Brief information about motif, sentence, period and lied forms .

Fifth Grade (one hour per week)

- a) Educating students so that they can play small children's songs and folk songs with a bağlama.
- b) Transposing songs and ballads according to the width of the child's voice.
- c) The point to be considered in teaching and singing songs.
- d) Prosody; Appropriateness of words, meaning and music in songs, examination of songs in terms of prosody.
- e) To give brief method information about primary school music teaching.

- f) Teaching children's nursery rhymes and songs with songs.
- g) Giving brief information about well-known composers whose works have been listened to (Village Institutes Curriculum, 1943).

1.8. Music Lesson Practices in Village Institutes

Music was planned as a culture lesson, 2 lesson hours a week, and art studies were also planned.

Objectives of the Music Lesson:

Your request;

- a) Developing the ability to listen to musical pieces, to chant in accordance with the note, to play with the help of an instrument,
- b) Ensuring that he can detect the musical pieces he hears with the help of measured tones, in accordance with the level of the class he is in,
- c) To improve the general musical level and taste of restrained tones,
- d) To increase the student's ability to work through musical studies,

- e) To give the student the habit of spending his spare time with music (Village Institutes Education Program 1943, 1947).

Principles to be considered in Music Teaching:

- a) Music education in Village Institutes will develop the child's musical understanding according to the characteristics of the child's soul. The teacher should adjust all his work according to the child, encourage the child to activity and activate his senses.
- b) The student should accept playing an instrument as the main activity. All music studies of the institutes should be built on this basis.
- c) Pointless exercises (exercise) should not be included in the lessons. Music Education should be accepted as a whole and should not be divided into parts such as theory, solfege, orthography and others. Playing the instrument and teaching notation should be carried out together.
- d) In Village Institutes, folk songs and plays should be utilized to the maximum in forming the national taste of the child (Village Institutes Education Program, 1943, 1947).

In line with these directives; Music activities took an important place in most of the institutes. Orchestras and choirs were established. Musical games were played. There have been many Village Institute music teachers who received their basic education from here. Many of them became primary school teachers who used the violin well in their classes (Village Institutes Curriculum, 1943, 1947).

1.9. Interviews with Village Institutes Graduates

When the interview findings were analyzed;

1 Akçadağ Village Institute graduate, 1 Aksu Village Institute graduate, 2 Arifiye Village Institute graduate, 3 Beşikdüzü Village Institute graduate, 1 Çifteler Village Institute graduate, 3 Kepirtepe Village Institute graduate, 2 Pamukpınar Village Institute graduate, 2 Pazarören Village Institute graduate. It was seen that the graduates of Village Institute were interviewed and two of these graduates were also graduates of Hasanoğlu High Village Institute.

It was observed that 9 graduates studied at the institute from the first semester to 1945, and 6 graduates after 1945.

It has been observed that 7 graduates have been teaching in villages for more than their compulsory service period, and 8

graduates have been teaching in primary schools in cities after their compulsory service period.

To the question “ *Can you describe the educational approach in Village Institutes?*” ; 4 graduates have an understanding of learning by doing, 6 graduates have an understanding of education in which culture, profession and art courses are given without interruption, 1 graduate has an understanding that gives great importance to reading and world classics, 1 graduate has an understanding that fully prepares him for life, It was observed that 1 graduate stated that practice is an understanding that attaches great importance to practice, 1 graduate has an understanding that specializes in agriculture, construction and health, and 1 graduate has recently been a student and theoretical applications have gained weight.

“*What do you think is meant when Life Schools are mentioned?*” ; 5 graduates gave the answer "Village Institutes are explained", 1 graduate gave the answer "Business Schools are explained", 5 graduates gave the answer "Schools that teach by living", 2 graduates gave the answer "Schools that Teach Life", 2 graduates said "Schools where everything is taught by doing" explained”.

“*What is the place of the Learning by Experiencing Model in the Education of Village Institutes?*” ; It was observed that 6

graduates gave the answer "Learning in life was the basic philosophy in Village Institutes", 8 graduates gave the answer "Learning while living had a great place", and 1 graduate gave the answer "Practical applications were made a lot".

"Would a path be followed in education from the simple to the complex, from the known to the unknown?" ; It was observed that 15 graduates answered "yes".

To the question *" What were your observations in music lessons?"* ; 1 graduate emphasized the intensity of folklore and music studies in the morning meetings, 1 graduate emphasized that everyone played instruments, 4 graduates emphasized that theoretical and practical training was given a lot of space, 1 graduate emphasized that all kinds of songs were sung, 3 graduates said that they could not work intensively outside the classroom, 1 graduate said that they could not work intensively outside the classroom . It was seen that dictation and ear work up to three sounds were emphasized, 3 graduates emphasized the weight of playing and singing, 1 graduate emphasized that he was given a mandolin as soon as he left.

When the interview findings were analyzed; To the question *"How many years did you study the music lesson"*; It was observed that 15 graduates gave the answer "5 years".

To the question *"How many hours per week was the music lesson?"*; It was observed that 15 graduates gave the answer "2 hours".

To the question *"Were there any lessons based on kinetic education, rhythmic education, playing, singing and improvisation in music education?"*; It was observed that 2 graduates emphasized dynamical education by citing morning folklore and ronts as an example, 4 graduates emphasized the weight of playing and singing, 8 graduates emphasized that all these trainings were available, and 1 graduate did not express an opinion.

To the question *"Were the music lessons divided into theoretical and practical?"*; It was observed that 8 graduates gave the answer "he was not leaving", 6 graduates gave the answer "he was leaving", and 1 graduate did not express an opinion.

To the question *"Was it theoretical knowledge or practical knowledge?"*; It was observed that 4 graduates gave the answer "practical knowledge was mainly", 10 graduates gave the answer "both were taught equally", and 1 graduate did not express an opinion.

"Would your teacher use the voice ladder?" ; It was observed that 11 graduates answered "yes", 1 graduate answered "no", and 3 graduates did not express their opinion.

"Would ear work be done in the lessons?" ; It was observed that 12 graduates answered "yes" and 3 graduates did not express their opinion.

To the question *"Would dictation be done in the lessons?"*; It was observed that 8 graduates gave the answer "yes", 3 graduates gave the answer "no", and 4 graduates did not express their opinion.

"Would musical instruments be used in the lessons?"; It was observed that 15 graduates answered "yes".

"Would the teacher use the musical instrument in the lessons?"; It was observed that 15 graduates answered "yes".

To the question *"Did you mainly learn songs in lessons?"* ; It was observed that 7 graduates answered "we would learn everything equally" and 8 graduates answered "yes".

"Do you learn songs from the notes or by ear?"; It was observed that 8 graduates gave the answer "we learned with their notes", 4 graduates gave the answer "we learned by ear", and 3 graduates gave the answer "we learned in both ways".

"Would there be works from various repertoires in your song repertoire and would they be related to the unit?"; It was observed that 15 graduates answered "yes, sometimes it would be related to the unit".

"Would school songs be sung in the lessons?"; It was observed that 15 graduates answered "yes".

"Would folk songs be sung in the lessons?"; It was observed that 15 graduates answered "yes".

"Were folk songs sung with notes in the lessons?"; It was observed that 2 graduates gave the answer "sometimes", 1 graduate gave the answer "we learned in both ways", 2 graduates answered "no, we learned by ear", and 10 graduates answered "yes".

"Would there be extracurricular music studies?"; It was observed that 15 graduates answered "yes".

To the question *"How many hours per week were extracurricular music studies?"*; It was observed that 1 graduate gave the answer "It was 4 hours on Wednesdays", and 14 graduates gave the answer "They worked on Saturdays and during free working hours every day".

To the question *"Were there single or polyphonic choirs?"*; It was observed that 14 graduates answered "yes" and 1 graduate did not express an opinion.

To the question *"Would the choir be given weight in extracurricular music studies?"*; It was observed that 7 graduates gave the answer "yes, we used to study choirs for concerts", and

8 graduates gave the answer "the emphasis was on the choir and orchestra".

"Were there chamber music or orchestral groups?"; It was observed that 15 graduates answered "yes".

To the question *"Would the emphasis be given to playing musical instruments in individual music studies outside the classroom?"*; It was observed that 2 graduates gave the answer "Everybody would focus on the field they would specialize in", 2 graduates gave the answer "The weight would be determined according to the content of the program", 8 graduates gave the answer "The choir and orchestra would be emphasized", and 3 graduates answered "yes".

"Which instruments were usually used "; 5 graduates gave the answer "piano, accordion, violin, baglama (cura), mandolin", 1 graduate gave the answer "piano, violin, saz, mandolin", 1 graduate gave the answer "string instruments, mandolin, saz, accordion", 1 graduate 1 graduate gave the answer "saz, mandolin, accordion", 1 graduate gave the answer "accordion, mandolin", 1 graduate gave the answer "saz, violin", 1 graduate gave the answer "violin, mandolin, accordion, kemençe", 1 graduate answered "orchestral instruments and traditional instruments", 1 graduate gave the answer "violin, mandolin", 1 graduate gave the answer "mandolin, accordion,

violin", 1 graduate gave the answer "violin, mandolin, baglama".

To the question *"Would the level be advanced in the instruments operated"* ; It was observed that 13 graduates answered "yes", 1 graduate answered "Of course, he could not come to a very advanced level", and 1 graduate did not express an opinion.

To the question *"Were there any plays, musical plays and ronts you played"*; It was observed that 11 graduates answered "yes" and 4 graduates did not express their opinion.

"Do you remember what games you played?"; It was observed that 6 graduates answered "I can't remember" and 9 graduates answered "yes".

To the question of *"What kind of applications were made to improve the students' abilities"* ; 7 graduates gave the answer "we would practice a lot", 2 graduates did not express their opinion, 1 graduate gave the answer "A student who finished the first method and started the second method was given as a student who just started the first method, this would improve our teaching skills", 3 graduates said "choir, We would do orchestra, ear and music listening exercises" and 2 graduates gave the answer *"We used to play stage plays"*.

“What kind of applications were made to improve the musicality of the students”; It was observed that 3 graduates gave the answer "we would do lots of studies in the same way", 3 graduates gave the answer "we used to do concerts and performances", 7 graduates answered " working nuance in choir and orchestra works", and 2 graduates did not express their opinion.

“Are there any music-related courses during the summer season or during the holidays or on weekends apart from music lessons?” ; It was observed that 2 graduates answered "yes", 11 graduates answered "no", and 2 graduates did not express their opinion.

2. DEVELOPMENT

2.1. A Model Study on the Applicability of Music Education in Village Institutes in Today's Education System

General Benefits;

- Understanding the individual's own responsibilities and value in the formation of a society and the culture of that society at school.
- To be able to gain ethical and moral values

- Providing the individual with multiple vocational qualifications (handicrafts, animal husbandry, agriculture, construction, etc...)
- Raising generations who attach importance to art and literature
- Providing music and stage experience with violin and mandolin orchestras, thus increasing the motivation to work and raising conscious listeners
- Performing the world classics they read as theatre works in the amphitheatres they built themselves
- Ensuring development by establishing in places close to the railway line far from the centre
- Teaching everyone, regardless of gender, every job from baby care to housework
- Raising generations who know the history, geographical location and needs of their country
- Assigning each individual the task of teaching the method he/she has completed by directing the students he/she will be responsible for, and gaining the ability to be an instructor

Musical Benefits;

- To awaken the person's interest in art by teaching instruments and putting the method of learning by doing and living at the centre.
- To make each individual responsible for each other and to make his/her friends in the lower grades love and teach music
- Gaining artistic self-confidence that the person can achieve everything with the understanding of learning from simple to complex, from known to unknown
- Creating a conscious art audience
- To internalise the concept of respect for the artist by comprehending the working difficulties of those who perform the art of music professionally
- Even if we only look at the 20 Village Institute songs selected for this study, we can see that they emphasise the importance of truthfulness, the importance of literacy, the contribution of agriculture to the country, respect for nature and animals, the importance of development, love for children, love for country, flag, homeland and republic, and respect for the ancestor.

If we make a short comparison;

1. Education in the Village Institutes was continuous. Music lessons were 2 hours a week. Theoretical knowledge was taught by practising while playing a musical instrument. Therefore, it was permanent. In addition, individual music studies, choirs and orchestras, musical games were practised with talented students. Today, music lessons in primary schools are one hour a week. This is not enough time for human development. Theoretical knowledge cannot be permanent as it is given theoretically.
2. In the Village Institutes, accordion, bağlama, mandolin the teaching of musical instruments such as violin was at the forefront. Today, only block flute is used as a musical instrument in primary school lessons. Block flute is not a sufficient instrument for music teaching. It does not ensure the development of the student. In the Village Institutes, visual techniques such as fonomimi (sound ladder) were used for the students to distinguish the sound intervals and tartimimi for them to distinguish the differences in rhythm. Today, these methods are not used in

secondary schools. However, these methods enable students to perceive music in a more concrete way.

3. In the Village Institutes Music Programme, importance was given to the elements that would directly ensure the development of the child, his/her ear, vocal organs,
4. Developing the sense of rhythm was taken into the foreground. Today, in the Primary Education Music Programme development is discussed in more detail. For example, 'through music to develop aesthetically; feelings, thoughts and experiences with more abstract concepts such as 'being able to express through music. It was tried to reach a conclusion. However, concrete examples for practice are more developmental.
5. In the Village Institutes, information that goes from simple to complex, from easy to difficult, is brought into life and learnt by living. A student-centred teaching system was applied. Today, knowledge in primary schools remains within the limits of class hours. Songs are mostly taught by ear. However, the most permanent method in learning is to learn the information from its essence.

2.1.1. Village Institutes Music Education Song Repertoire

YALANCI ÇOBAN no:1

A.M.ATAMAN

SES İÇİN

Ev - vel za - man i - çin - de

Kal - bur sa - man i - çin - de

Bir kü - çük ço - ban var - mış

Ya - lan - cı - lık ya - par - mış

Ya - lan - cı ya - lan - cı

Sa - na kim - se i - nan - maz

Ya - lan - cı ya - lan - cı

Sö - zü - ne kim - se kan - maz

SEVİYE: İlköğretim Birinci Devre (1. 2. 3. Sınıf)

Müzik nedir, ses, ritim, yükseklik, kuvvet, renk kavramları, porte, nota değerleri, suslar, çoğaltma noktası, basit ölçülerin vuruşları, ses merdiveni, gamın dereceleri.

YALANCI ÇOBAN
No:1

Yalancı yalancı sana kimse inanmaz,
Yalancı yalancı sözüne kimse kanmaz.

Sürüsünü alarak, kavalını çalarak,
Çıkmış bir gün kırlara, çiçekli bayırlara,

TUĞÇEM KAR

OKUYORUM

no:2

SÖZ:TAHSİN DEMİRAY

SES İÇİN



SEVİYE: İlköğretim Birinci Devre (1. 2. 3. Sınıf)

Kulak çalışmaları, tekrar işaretleri, şarkıları gürlüğüne göre söyleyebilme.

OKUYORUM

No:2

A B C Ç D E F, Bak su gibi akıyor,
Ben bunları okurken dedem memnun bakıyor.

Arkası bak ne kolay, G H I İ J K L,
A mübarek ne olur, bari biraz kekele.

Kabil mi hiç bak dinle, M N O Ö P R S,
İşte artık son harfler, Ş T U Ü V Y Z.

BAHAR

no:3

SÖZ: NAİME HALİT

SES İÇİN

Ba - har gel - di ba - har gel - di Bak kır - la - rın şen - li - ği - ne

U - zak - lar - dan kuş - lar gel - di Pa - pat - ya - lar aç - tı yi - ne

O - va - lar - da sa - rı be - yaz Bin - bir renk - li çi - çek - ler var

Ar - tık bi - ze yak - laş - tı yaz Se - vi - ne - lim gel - di ba - har

SEVİYE: İlköğretim Birinci Devre (1. 2. 3. Sınıf)

Birinci, ikinci, üçüncü, dördüncü ve yedinci derecede solfej okumaları.

BAHAR

No:3

Bahar geldi bahar geldi,
Bak kırların şenliğine,
Uzaklardan kuşlar geldi,
Papatyalar açtı yine.

Ovalarda sarı beyaz,
Bin bir renkli çiçekler var,
Artık bize yaklaştı yaz,
Sevinelim geldi bahar.

KARINCA

no:4

SÖZ:HASAN ALİ YÜCEL

SES İÇİN

Hiç dur-ma-dan ça-lı-şır güç-lük-ler-le uğ-ra-şır e-vi-ne er-zak ta-şır ça-lış-kan-dır ka-rın-ca

E - vi ye - rin al - tın__ da Am - ba - rı__ alt ka - tın__ da

Her iş o - nun sır - tın__ da Ne as - lan - dır ka - rın__ ca

SEVİYE: İlköğretim İkinci Devre (4. 5. Sınıf)

Bağ işaretli, müzikte ifade (kuvvet; vurgu, aksan nüans; piano, forte, mezzopiano, mezzoforte, pianissimo, fortissimo), staccato, legato, crescendo, decrescendo.

KARINCA

No:4

Kendinden daha ağır,
Tanelere saldırır,
Hiç dinlemez kaldırır,
Pehlivandır karınca.

Çalışır sinsi sinsi,
Didinir çıkmaz sesi,
Hep iştir düşüncesi,
Çok yandır karınca.

BÜLBÜL

no:5

SÖZ: ALİ ULVİ

SES İÇİN

Ey - bül - bül gü - zel kuş şim - di sen ner - de - sin?
Ner - de se - nin o mah - sun fer - ya - dın Ne - gü -
zel ö - ter - din ö - ter - din de son - ra su - sar -
dım Ne ol - du o se - nin tat - lı gür se - sin
sön - dü - mü yok - sa ar - tık he - ve sin

SEVİYE: İlköğretim İkinci Devre (4. 5. Sınıf)
Dört sese kadar basit kanon okuma çalışmaları.

BÜLBÜL
No:5

İlkbahar,
İlkbahar,
O tatlı ilkbahar,
Çiçekleriyle göçüp giderken,
Feryatlar koparır,
Boş kalan zavallı kalbinden,
O zaman ağzımda şarkı ne arar,
Mahzunum işte ben de derdim var.

TUĞÇEM KAR

YAĞMUR

no:6

M.FUAT KORAY

SES İÇİN

Rüz - gar - lar kat - tı bak ön - le - ri - ne O - gö - zü yaş - lı bu -

lut - la - rı yi - ne Yağ - mur - ya - ğa - cak Mor dağ - lar

sis giy - di tül ye - ri - ne Yür - du - mu - zun e - ri çift - çi - le - ri - ne Gün - ler - do - ğa -

cak Ko - şa ko - şa gel co - şa co - şa gel Fa - kat yap - ma sa - kın öy - le sel

Bu - lut - lar dağ gi - bi dol - du - lar Dağ - lar - da bu - lut

gi - bi ol - du - lar Va - rı yo - ku bo - ğa - cak

SEVİYE: İlköğretim İkinci Devre (4. 5. Sınıf)

Senyo, puandorg, 16'lık nota ve sus, bileşik ölçülerden 3/8 6/8, senkop, müzikte hareket, tempo terimleri (largo, adagio, andante, moderato, allegretto, allegro, presto), metronom, 2/2'lik usul.

YAĞMUR

No:6

Rüzgârlar kattı bak önlerine,
O gözü yaşlı bulutları yine,
Yağmur yağacak.

Koşa koşa gel, Coşa coşa gel,
Fakat yapma sakın öyle sel,
Bulutlar dağ gibi doldu,
Dağlar da bulut gibi oldular,
Varı yoku boğacak.

Mor dağlar sis giydi tül yerine,
Yurdumuzun eri çiftçilerine,
Günler doğacak.

Koşa koşa gel, Coşa coşa gel,
Fakat yapma sakın öyle sel,
Bulutlar dağ gibi doldu,
Dağlar da bulut gibi oldular,
Varı yoku boğacak.

TUĞÇEM KAR

BURÇAK TARLASI

no:7

DERLEME

SES İÇİN

Of E - li - mi sal - la - dım de ğ - di di - ke - ne _____

İn - ti - zar e - de - lim a - nam bur - çak e - ke - ne

Of İ - şit - ti - ğim ses - ler e - zan - se - si - dir _____

E - zan se - si de - ğil a - nam ge - lin ya - sı - dır

SÖZ...

SEVİYE: İlköğretim İkinci Devre (4. 5. Sınıf)

Ses değiştiren işaretler (diyez bemol natürel), majör dizi kalıbı (2T 1Y 3T 1Y).

BURÇAK TARLASI

No:7

Ne de zor olurmuş,
Burçak yolması,
Burçak tarlasında anam,
Gelin olması.

TUĞÇEM KAR

NİNİ

no:8

F.H.ATREK

SES İÇİN

Ev-de 1-şık-lar sö-ner nin - ni Gök-te a-teş-ler ya-nar nin - ni

Dağ-dan i-ner ku-zu-lar nin - ni Ka-ra-rır coş-kun su-lar nin - ni

Gök-te ay-de-de gü-ler nin - ni U-yu yav-rum u-yu der nin - ni

Ge-ce gök-ler-den in-di nin - ni Gül-yü-zün göl-ge-len-di nin - ni

Bu ak-şam ö-bek ö-bek nin - ni Yıl-dız-lar bi-rer çi-çek nin - ni

Pen-ce-re-den gi-re-cek nin - ni Rü-ya-nı süs-le-ye-cek nin - ni

SEVİYE: İlköğretim İkinci Devre (4. 5. Sınıf)

Usuller; 2/4 3/4 4/4 2/2 3/2 4/2 2/8 3/8 4/8

6/4 6/8 6/16 9/4 9/8 9/16 12/8 12/16

5/8 7/8.

NİNİ
No:8

Evde ışıklar söner ninni,
Gökte ateşler yanar ninni,
Dağdan iner kuzular ninni,
Kararır coşkun sular ninni,
Gökte ay dede güler ninni,
Uyu yavrum uyu der ninni.

Gece göklerden indi ninni,
Gül yüzün gölgelendi ninni,
Bu akşam öbek öbek ninni,
Yıldızlar birer çiçek ninni,
Pencereden girecek ninni,
Rüyayı süsleyecek ninni.

DETLİ KAVAL

no:9

M.SARISÖZEN DERLEME

SES İÇİN



Dertli kaval gönlüm gibi in - le dur... Yüreğimin a-cı - sı - nı u - nut - tur...

Yanık sesinle ya - ra-me Mer - hem vur... Dertli kaval dertle - ri - mi sen sus - tur...

Bu da bi-zim dağ a - ma o dağ de - ğil... Bu da u-lu dağ a - ma o dağ de - ğil...

Ah neyleyim a-nam babam sağ de - ğil... Dertli kaval dertle - ri - mi sen sus - tur...

SEVİYE: İlköğretim İkinci Devre (4. 5. Sınıf)
Üçleme, ikileme, armonik ve melodik aralıklar.

DETLİ KAVAL

No:9

Dertli kaval gönlüm gibi inle dur,
Yüreğimin acısını unuttur,
Yanık sesinle yarama merhem vur,
Dertli kaval dertlerimi ses sustur.

Bu da bizim dağ ama o dağ değil,
Bu da bizim dağ ama o dağ değil,
Ah neyleyim anam babam sağ değil,
Dertli kaval dertlerimi ses sustur.

TUĞÇEM KAR

DURMAYALIM**no:10****NİHAT SÖZEN**

SES İÇİN

Dur - ma - ya - lım ar - ka - daş dur - ma - ya - lım ko - şa - lım

Kim - se - nin aş - ma - dı - ğı en - ge - li biz a - şa - lım

Ka - nı - mı - zı kay - na - tan öl - kü - ye u - la - şa - lım

Da - i - ma he - de - fe _ koş hep i - le - ri i - le - ri

Köy Ens - ti - tü le ri nin ey peh - li - van genç - le - ri

NOT: Son satır okul isimlerine göre uyarlanabilir.

SEVİYE: İlköğretim İkinci Devre (4. 5. Sınıf)
Ton, tonalite, minör gam ve çeşitleri)

DURMAYALIM**No:10**

Şerefle koş şanla koş,
Kalmasın hiç engelin,
Dağları volkan gibi,
Gürleyen sesle delin,
Köye doğru yürümek,
Senin bir tek emelin.

Daima hedefe koş,
Hep ileri ileri,
Köy Enstitülerinin,
Ey pehlivan gençleri.

TUĞÇEM KAR

ATAMIZA

no:11

DÜRİYE KÖPRÜLÜ

SES İÇİN

Sev - gin - le do - lu - dur hep gö - nül - le - ri - miz

Yük - sek u - lu A - ta - mız

Her şey - de ön - der - sin Bi - ze ün ve - ren - sin

Ta - rih - te de sen bir ta - ne - sin

SEVİYE: İlköğretim İkinci Devre (4. 5. Sınıf)

Ton, tonalite, minör gam ve çeşitleri, beşinci ve altıncı derecede solfej okumaları.

ATAMIZA

No: 11

Bütün ulus ister,
Senin için elbet,
Canını feda etmek,
Bize sen can verdin,
Türkü sen yükselttin,
Ülkümüzdür,
Yolunda gitmek.

TUĞÇEM KAR

ANKARA MARŞI

no:12

H.BEDİ YÖNETKEN

SES İÇİN

An-ka-ra An-ka-ra güzel An-ka-ra Se-ni gör-mek is-ter her bah-tı ka-ra

9 Sen-den yar-dım u-mar her dü-şen da-ra Ye-ter-sin on-la-ra güzel An-ka-ra

17 Bur-cu-na göz di-ken dik baş-lar in-sin Türk gü-cü o-ra-da her gü-cü yen-sin

25 Yok-tan var e-dil-miş ilk şe-hir sen-sin Var-ol-sun top-ra-ğın ta-şın An-ka-ra

SEVİYE: İlköğretim Üçüncü Devre (6. 7. 8. Sınıf)
Solfej okuma çalışmaları.

ANKARA MARŞI

No:12

Ankara Ankara güzel Ankara,
Seni görmek ister her bahtı kara,
Senden yardım umar her düşen dara,
Yetersin onlara güzel Ankara.

Burcuna göz diken dik başlar insin,
Türk gücü orada her gücü yensin,
Yoktan var edilmiş ilk şehir sensin,
Varolsun toprağın taşın Ankara.

BAYRAĞIM

no:13

S:H.ALİ YÜCEL M:H.BEDİ YÖNETKEN

SES İÇİN

A - ta - la - rım gök - ten ye - re — İn - dir - miş - ler ay - yıl - dı - zı

Bir bu - lu - ta sar - mış - lar Ren - gi şa - fak - tan kı - r - mı - zı

Va - zi - fem - dir bay - ra - ğı - mı Üs - tün tut - mak her bay - rak - tan

Can ve - ri - rim Kan dö - ke - rim Vaz - ge - çe - mem ben bu hak - tan

Vaz - ge - çe - mem ben bu hak - tan

SEVİYE: İlköğretim Üçüncü Devre (6. 7. 8. Sınıf)
Solfej okuma çalışmaları.

BAYRAĞIM

No:13

Atalarım gökten yere,
İndirmişler ay yıldızı,
Bir buluta sarmışlar,
Rengi şafaktan kırmızı,

Vazifemdir bayrağımı,
Üstün tutmak her bayraktan,
Can veririm kan dökerim,
Vazgeçmem ben bu haktan,
Vazgeçmem ben bu haktan.

KAMAYI VURDUM

no:14

BİLECİK HALK TÜRKÜSÜ

SES İÇİN

Ka - ma - yı vur - du mu ye - re Ka - ma - yı vur - du mu ye - re

5 Kız çık - tı pen - ce - re - ye Kız çık - tı pen - ce - re - ye

9 Vur - pat - la - sın pat - la - sın Çal - oy - na - sın oy - na - sın

13 Vur pat - la - sın pat - la - sın Çal oy - na - sın oy - na - sın

SEVİYE: İlköğretim Üçüncü Devre (6. 7. 8. Sınıf)

Solfej okuma çalışmaları.

KAMAYI VURDUM

No: 14

Kız Allah'ı seversen,
Al beni içeriye,
Vur patlasın patlasın,
Çal oynasın oynasın

Alı pullu bıçağım,
Sapından tutacağım,
Vur patlasın patlasın,
Çal oynasın oynasın.

Uykum gelene kadar,
Bekleyip yatacağım,
Vur patlasın patlasın,
Çal oynasın oynasın.

CUMHURİYET MARŞI

no:15

SÖZ: B. UŞAKLI MÜZ: A. KOPUZLU

SES İÇİN

E-ğil - mez ba - şı - mı - za taç yap - tık hür - ri - ye - ti Za - fer -

le kal - bi - mi - ze yaz - dık cum - hu - ri - ye - ti Za - fer - le kal - bi - mi -

ze yaz - dık cum - hu - ri - ye - ti Yol gös - ter - di gök - ler - den bi - ze

bin - ler - ce yıl - dız Kıp - kı - zıl u - fuk - lar - dan taş - tı al bay - ra - ğı -

mız Kıp - kı - zıl u - fuk - lar - dan taş - tı al bay - ra - ğı - mız

SEVİYE: İlköğretim Üçüncü Devre (6. 7. 8. Sınıf)

Solfej okuma çalışmaları.

CUMHURİYET MARŞI

No:15

Eğilmez başımıza taç yaptık hürriyeti,
Zaferle kalbimize yazdık cumhuriyeti,
Zaferle kalbimize yazdık cumhuriyeti,
Yol gösterdi göklerden bize binlerce yıldız,
Kıpkızıl ufuklardan taşı al bayrağımız,
Kıpkızıl ufuklardan taşı al bayrağımız.

SONBAHAR

no:16

S: İRFAN EMİR M: BEDRİ AKALIN

SES İÇİN

Ey son - ba - har sol - gun ba - har

Ne - den böy - le ke - der - li - sin

Ka - pıl - dı - ğın bir dert mi var

E - ri - yor - sun i - çin i - çin

SEVİYE: İlköğretim Üçüncü Devre (6. 7. 8. Sınıf)
Solfej okuma çalışmaları.

SONBAHAR

No:16

Ey sonbahar solgun bahar,
Neden böyle kederlisin,
Kapıldığın bir dert mi var,
Eriyorsun için için.

Yavaş yavaş yükselirken,
Bacaların dumanları,
Bir sis iner yükseklerden,
Sarar bütün ormanları.

DUMLUPINAR

no:17

S: İZZET ULVİ M: Z. AYDINTAN

SES İÇİN

Dum - lu - pı - nar gel - dik sa - na Yüz sür - me -

3
ge top - ra - ğı - na Dum - lu - pı - nar Dum - lu - pı -

6
nar Ne de şi - rin bağ - la - rın var

SEVİYE: İlköğretim Üçüncü Devre (6. 7. 8. Sınıf)
Solfej okuma çalışmaları.

DUMLUPINAR

No:17

Ey gelincik niçin tasan,
Sevgilinden ırak mısın?
Şehitlerin al kanından,
Yaratılmış bayrak mısın?

Dumlupınar suyun Kevser,
Armağanın büyük zafer,
Dumlupınar Dumlupınar,
Herkes bugün seni arar.

TUĞÇEM KAR

ZİRAAT MARŞI

no:18

S: B.K.ÇAĞLAR M:ADNAN SAYGIN

SES İÇİN

Sü-rer e-ker bi-çe-riz - gü-ve-nip ö-te-si-ne - Mil-le-tin her
 ka-zan-cı mil-le-tin ke-se-si-ne Top-lan-dık baş çift-çi-nin
 A-ta-türk-ün se-si-ne Top-rak-la - sa-vaş i-çin zi-ra-at cep -
 he-si-ne Top-rak-la sa-vaş i-çin - zi-ra-at cep-he-si-ne
 Biz u-lu-sal var-lı-ğın - te-me-li-yiz kö-kü - yüz Biz yur-dun
 öz sa-hi-bi e-fen-di-si köy-lü - yüz Biz yur-dun öz sa-hi-bi
 e - fen - di - si köy - lü - yüz

SEVİYE: İlköğretim Üçüncü Devre (6. 7. 8. Sınıf)

Süsler (çarpma, mordan, trill, grupetto), transpozisyon, modülasyon).

ZİRAAT MARŞI

No:18

Sürer eker biçeriz güvenliğin ötesine,
 Millet her kazancı milletin kesesine,

Toplandık baş çiftçinin Atatürk'ün sesine,
 Toprakla savaş için ziraat cephesine,
 Toprakla savaş için ziraat cephesine,

Biz ulusal varlığın temeliyiz köküz,
 Biz yurdun öz sahibi efendisi köylüz,
 Biz yurdun öz sahibi efendisi köylüz.

TUĞÇEM KAR

VATAN MARŞI

no:19

A. YEKTA

SES İÇİN

Baş - ka bir aşk is - te - mez aş - kın -

la - çar - par kal - bi - miz Ey va - tan göz - yaş -

la - rın din - sin ye - tiş - tik çün - kü biz Gül ki -

sen ne - şen - le gül - sün ay gü - neş top - rak de -

niz ey va tan göz - yaş - la - rın din -

sin ye - tiş - tik çün - kü biz

SEVİYE: İlköğretim Üçüncü Devre (6. 7. 8. Sınıf)

Armoni, fa anahtarı, çocuk sesi sınırları, öğrenci korusu, öğrenci orkestrası, müzik imlası, mandoline başlangıç.

VATAN MARŞI

No: 19

Başka bir aşk istemez aşkınla çarpar kalbimiz,
Başka bir aşk istemez aşkınla çarpar kalbimiz,

Ey vatan gözyaşların dinsin yetiştik çünkü biz,
Ey vatan gözyaşların dinsin yetiştik çünkü biz,

Gül ki sen neşenle gülsün ay güneş toprak deniz,
Gül ki sen neşenle gülsün ay güneş toprak deniz,

Ey vatan gözyaşların dinsin yetiştik çünkü biz,
Ey vatan gözyaşların dinsin yetiştik çünkü biz.

TUĞÇEM KAR

VEDA MARŞI

no:20

S:C.TÜRKMEN S:ÇELEBİ M:H.YÜCEL

SES İÇİN

Tam beş se-ne si - nen - de - ya - ra - mı - zı

sen sar - dın Gö - rü - nen ü - mit biz - de

bir ta - ne - cik sen var - dın Gö - rü - nen ü - mit

biz - de bir ta - ne - cik sen var - dın

ül - kü - mü - ze i - nan - dık ve on - dan

hız al - dık Der - din - le beş yıl yan - dık

sa - na ve - da ens ey ti o - tti kul

SEVİYE: İlköğretim Üçüncü Devre (6. 7. 8. Sınıf)
Doğru şarkı söylemek.

VEDA MARŞI

No:20

Sağlam göğüs tunç yürek aydın kafa sert bilek,
Hepimizde bir dilek gidiyoruz elveda,
Haydi, yürü arkadaş dağlar boyun eğecek,
Az zamanda köylerin başı göğe erecek.

2.1.2. Conclusion

Village Institutes are the schools opened by Law No. 3803 dated 17 April 1940 to train primary school teachers. Hasan Âli Yücel, who is the Minister of National Education on December 28, 1938, directed this educational project which is completely unique to Turkey. The Village Institutes have not yet fully embraced the wounds of the War of Independence, during the period when World War I was felt with all its weight; is the educational-education institutions that are opened to spread the primary education over the country and to bring the villagers to a modern, contemporary life. These institutions also have unique architectural identities (Kabataş, 2017).

In the village institutes, music, theatre, folk dances, painting, poetry, writing and reading, reading and summarising literary books, eloquent and effective speaking, handicrafts, sculpting, and various sports activities were carefully and persistently encouraged from the very early years. The talents and interests of each student were carefully monitored and their development was ensured (Apaydın, 1997, p. 92). According to Tonguç, fine arts make students happy and develop their personality. In fact, a similar approach is observed in labour lessons. It is thought that design skills

including creativity, thinking and shaping skills should be acquired in work activities. Due to the change in educational ideology, traditional rote learning has been abandoned and the principle of enabling the child to become active spontaneously through work has gained value (Kurtuluş, 2003).

The search for a new understanding of schooling and education in Germany under the influence of pedagogical reform had various consequences. Among these was the art education movement. This new understanding based on the child led to the discovery of the richness of his/her forms of self-expression. The realisation of this creative potential primarily affected painting education, and instead of traditional technical drawing, freehand and nature-based painting education gained importance (San, 2003).

İsmail Hakkı Tonguç, the theorist and founder of the Village Institutes, was influenced by the views of western researchers such as G. Kerschensteiner, J. Dewey, H. Pestalozi, F. Frabel, F. Kirby as well as educators such as Satı Bey, İ. Mahir Efendi, Edhem Nejat and İsmail Hakkı Baltacıoğlu in the formation and development of the idea of the Village Institutes.

It is stated in publications that when the Village Institutes were opened, there was no ready-made curriculum, and education and training activities were regulated by the

circulars of the General Directorate of Primary Education (General Directorate of Primary Education) during what can be called the foundation years (Oğuzkan, 1990).

Different programmes dated 1943, 1947 and 1953 were implemented in the village institutes. The following can be stated about the art courses in these programmes: The 1943 programme envisaged that education and training activities in the institutes would be organized and carried out with an understanding that emphasized work, skill and production. One of the most striking features of this programme was that it provided students with a wide range of opportunities both inside and outside the classroom in areas such as health, physical education, music, painting, games, excursions, studies and free reading, among other teaching activities (Oğuzkan, 1990).

The 1943 curriculum of the Village Institutes was based on a certain view. The basis of this view was an educational philosophy that could be defined with expressions such as education and training in production, education based on skills and work, and education based on realism. In addition, another important feature of this programme was that the learning environment was not only considered within the narrow confines of the classroom, laboratory or workshop walls. The

explanations and directives given on the teaching of various courses clearly show that the learning environment designed for the education and training activities to be carried out in the institutes covers a natural, social and cultural field of study and research that extends from the immediate environment surrounding the school to the nearby villages and regions. Another distinctive feature of this programme is that it is frequently mentioned that the students come from the villages and that they will return to the villages and serve there, and it is emphasized that this situation should be taken into consideration in the organization of teaching activities (Oğuzkan, 1990).

According to Makal, 'the search for appropriate education and revitalization of villages according to the conditions of the country was named and realized in the Village Institutes. The architects of the Second National Architectural Movement were faced with the Village Institutes as an area where they could put forward their thoughts and approaches'. Emin Onat, together with the architect Leman Tomsu, took the first step by building the Instructor Course / Village Teacher Schools Mahmudiye / Hamidiye (1937) and Kepirtepe (1938), which are referred to as the period of the Project Village Institutes. One of the most important features of the Village Institutes is that they have a student-centered education

environment where learning by doing and living is dominant. Education in Village Institutes is based on the principle of 'education through art' as well as 'education through work' (Kurtuluş, 2001, p. 32).

Today, primary education has decreased from 5 years to 4 years and secondary education has increased from 3 years to 4 years. The village institutes, which were established to train teachers for primary education institutions and to develop the villages, not only trained qualified teachers in agriculture, animal husbandry, construction and labor education, but also built their own schools, opened higher institutes, contributed to production by agriculture and animal husbandry in the village where they were established, and became an educational institution that provides every competence to human beings with the understanding of equality of women and men from baby care to housework. It has built its own amphitheaters, staged world classics, violin orchestras, mandolin orchestras, and educated people through art, and has raised generations who know and develop their country and lands in a modern and secular line. While today music lessons have become elective or are passed over as empty lessons even though they are included in the curriculum, art was seen as the first condition for development at that time. Taking the music education approaches and pedagogues of the world as

examples, Dalcroze, Kodally, Orff, Suzuki were able to include special music teaching methods in their programmes. It was accepted as an acculturation programme that proved that it was possible to develop and raise people through art.

The Positioning of the 21 Village Institutes in Türkiye



3. TABLES**Table 1. Locations and Foundation Years of Village Institutes**

LOCATION OF INSTITUTE	NAME OF THE INSTITUTE	FOUNDED YEAR
ESKİŞEHİR	ÇİFTELER	1937
İZMİR	KIZILÇULLU	1937
KIRKLARELİ	KEPİRTEPE	1938
KASTAMONU	GÖLKOY	1939
MALATYA	AKÇADAĞ	1940
ANTALYA	AKSU	1940
SAMSUN	LÂDİK / AKPINAR	1940
KOCAELİ	ARİFİYE	1940
TRABZON	BEŞİKDÜZÜ	1940
KARS	KILAVUZ	1940
ADANA	DÜZİÇİ	1940
ISPARTA	GÖNEN	1940
BALIKESİR	SAVAŞTEPE	1940
KAYSERİ	PAZARÖREN	1940
ANKARA	HASANOĞLAN	1940
KONYA	EREĞLİ / İVRİZ	1941
SİVAS / YILDIZELİ	PAMUKPINAR	1942
ERZURUM	PULUR	1942
DİYARBAKIR / ERGANİ	DICLE	1944
AYDIN	ORTAKLAR	1944
VAN / ERCİŞ	ERNİS	1948

Source: (Village Institutes Regulation 1947).

Table 2. Courses Taught in Village Institutes in 5 Years and Weekly Class Hours

COURSE TITLE	1ST CLASS	2. CLASS	3RD CLASS	4TH CLASS	5TH GRADE	TOTAL
TURKISH	4	3	3	3	3	736
HISTORY	2	2	1	1	1	322
GEOGRAPHY	2	2	1	1		276
CITIZENSHIP INFORMATION		1	1			92
MATHS	4	2	2	3	2	598
PHYSICAL		2	2	1	1	276
CHEMICAL			2	2		184
NATURE AND SCHOOL HEALTH KNOWLEDGE	2	2	2	1	1	368
FOREIGN LANGUAGE	2	2	2	1	1	414
HAND WRITING	2					92
PICTURE - BUSINESS	1	1	1	1	1	230
PHYSICAL EDUCATION AND NATIONAL GAMES	1	1	1	1		184
MUSIC	2	2	2	2	2	460
MILITARY SERVICE		2	2	2	2	368
HOME ADMINISTRATION AND CHILD CARE					one	46
TEACHING INFORMATION				2	6	368
AGRICULTURAL BUSINESS ECONOMY AND COOPERATIVE					1	46
TOTAL						5060

Source: (Village Institutes Regulation 1947). (Village Institutes Curriculum 1943).

Table 3. Numerical Information About Village Institutes

Academic year	Number of Institutes	Number of Teachers			Number of Students		
		Woman	Male	Total	Girl	Male	Total
1937 – 38	2	5	21	26	60	526	586
1938 – 39	3	7	34	41	85	711	796
1939-40	4	10	50	60	166	1.401	1,567
1940 – 41	14	46	189	235	500	5,163	5.663
1941 – 42	17	80	214	294	775	7,277	8,052
1942 – 43	18	101	259	360	1.008	9.153	10,161
1943 – 44	18	128	298	426	1,595	12,571	14,166
1944 – 45	20	145	360	505	1,765	13,796	15,561
1945 – 46	20	119	403	522	1,727	13,806	15,529
1946 – 47	20			547	1,336	12,822	14,158
1947 – 48	20			642	1.078	11,814	12,892
1948 – 49	21			709	773	11,244	12,071
1949 – 50	21			672	721	13,251	13,972
1950 – 51	20			597	773	13.222	14,090
1951 – 52	20			570	706	12,467	13,173
1952 – 53	20			544	881	11,312	12,193
1953 – 54	20			449	951	11,981	12,932

Source: (Altunya , N. 2002)

**Table 4. Institutions Training Music Teachers in The Republic
Period**

YEAR	INSTITUTIONS TRAINING MUSIC TEACHERS FOR SECONDARY EDUCATION	INSTITUTIONS TRAINING MUSIC TEACHERS FOR PRIMARY EDUCATION
November 1, 1924	Music Teacher's School	
1934	Music Teacher and Representation Academy	
1936	Ankara State Conservatory	
1937	Gazi Music Teachers and Education Institute Department of Music	
1942-1947	Hasanoğlu Village Institute	
1980	Higher Teacher Schools Music Department	
1982	Faculty of Education Department of Music	
1985	State Conservatory Right to Teaching	
1998	Faculty of Education GSE .B M.O.AD	
1953		Istanbul Capa Music Seminar
1963		Ankara Music Seminar
1989-1997		ME B Music Teaching Course

Source: (Senturk, N. 2001)

Table 5. Education Faculties Training Music Teachers

YEAR	COMPANY NAME	TODAY'S NAME OF THE INSTITUTION
1924	Music Teacher's School	Gazi University Gazi Education Faculty Music Education Department
1969	Istanbul Ataturk Education Institute Music Department	Marmara University Atatürk Faculty of Education- GSEB-Department of Music Education
1973	Izmir Buca Education Institute Department of Music	Dokuz Eylul University Buca Education Faculty Music Education Department
1977-1979	Nazilli Education Institute Music Department	
1981	Bursa YOO Music Department	Uludag University Education Faculty Music Education Department
1987	Konya Selcuk University Education Faculty Music Education Department	
1989	Trabzon Karadeniz Technical University Fatih Education Faculty Music Education Department	
1989	Malatya İnönü University, Faculty of Education,	

	Department of Music Education	
1992	Erzurum Atatürk University Kazım Karabekir Education Faculty Music Education Department	
1993	Isparta Süleyman Demirel University Burdur Education Faculty of Music Education Department	
1994	Van 100. Yıl University Faculty of Education Department of Music Education	
1994	Bolu Abant İzzet Baysal University Faculty of Education Department of Music Education	
1994	Niğde University Faculty of Education Department of Music Education	
1996	Denizli Pamukkale University Faculty of Education Department of Music Education	
1996-1997	Diyarbakir Dicle University, Adıyaman Faculty of Education, Department of Music Education	
1996	Şanlıurfa Harran University,	

	Faculty of Arts and Sciences, Department of Music Education	
1996	Çanakkale 18 Mart University Faculty of Education Department of Music Education	
1998	Sivas Cumhuriyet University Faculty of Education GSE . BC	
1999	Samsun 19 Mayıs University Faculty of Education GSE . BC	
1999	Tokat Gazi Osman Paşa University Faculty of Education GSE . M.O.P.	
2001	Muğla University Faculty of Education GSE . BC	

Source: (Senturk, N. 2001)

REFERENCES

- Akalın, B. (1945), *Köy Enstitüleri Müzik Eğitimi Kılavuzu*, İstanbul, Milli Eğitim Basımevi.
- Akarsu, H. (2005), *Kepirtepe Aydınlığı*, Ankara: Öğretmen Dünyası Yayınları.
- Aksu, M. ve Arda, B. ve Güvercin, C.H. (2004), Köy Enstitüleri ve Sağlık Eğitimi, *Ankara Üniversitesi Tıp Fakültesi Mecmuası*, Cilt 57, Sayı 2, Ankara: 97- 103.
- Altunya, N.ve Apaydın, T. ve Aydoğan, M. ve Başaran, İ.B ve Gazalcı, M. (2000), *Dünyaya Örnek Bir Eğitim Uygulaması Köy Enstitüleri*, İstanbul: Tüses Yayınları, 1. Basım.
- Altunya, N. (2005), *Köy Enstitüsü Sistemine Toplu Bir Bakış*, İstanbul, Kelebek Matbaası, 1. Basım.
- Altunya, N. (2002), *Köy Enstitüsü Sisteminin Düşünsel Temelleri*, Ankara: Uygun Yayınevi, S:47.
- Arlı, M. ve Nazik, M.H. (2004), *Bilimsel Araştırmaya Giriş*, Ankara: Gazi Kitabevi, 3. Baskı.
- Arman, H. (1969), *Piramidin Tabanı-Köy Enstitüleri ve Tonguç*, Ankara: İş Matbaacılık ve Ticaret, 1. Basım.

- Aydoğan, M. (2006), *Köy Eğitim Sistemi-Köy Enstitüleri*, Ankara: Aydan Yayıncılık, 1. Basım.
- Baltacıoğlu, İ.H. (1925), *Jean-Jacques Rousseau. Terbiye Felsefesi*, İstanbul: Cumhuriyet Matbaası.
- Can, T. (2006), *Oluşturmacılık/Constructivism*, İstanbul: google news.
- Confrey, J. (1998), "*Sound and Perspective: Hearing Epistemological Innovations in Students*", *Constructivism and Education*, Ed. By Larochelle, M.& Bednarz, N. & Garrison, J, Cambridge University Press, Cambridge: UK, pp: 104-121.
- Çağdaş Akpınar Eğitim, (2002), *Bilim, Kültür ve Aktüalite Dergisi*, Sayı 6, İstanbul.
- Çoban, S. (2007), *Özel Öğretim Yöntemleri Ders Notları*, İstanbul.
- Dale, Monica. (1998), *Teaching Methods: The Dalcroze Method. Music Teacher Directory*.
<http://www.musicstaff.com/Lounge/article15.asp> .
- Eggen, P & Kauchak, D, (2001), *Education Psychology: Windows on classrooms*, Prentice Hall, Upper Saddle River, NJ, USA.

- Ekiz, D. (2003), *Eğitimde Araştırma Yöntem ve Metotlarına Giriş*, Ankara: Anı Yayıncılık.
- Erdal, Gürşen. (2005), *Müzik Öğretim Yöntemlerinden Dalcroze Metodu ve Kullanımı Bildirisi*, Erciyes Üniversitesi GSF. Müzik Sempozyumu, Kayseri: 14-16 Nisan.
- Ergün, M. ve Özdaş, A. (1997), *Öğretim İlke ve Yöntemleri*, İstanbul: Kaya Matbaacılık.
- Ertürk, S. (1972), *Eğitimde Program Geliştirme*, Ankara: Hacettepe Üniversitesi Yayınları.
- Eyüboğlu, S. (1999), *Köy Enstitüleri Üzerine*, Ankara: Yeni Gün Haber Ajansı Basın Ve Yayıncılık.
- Fidan, N. (1986), *Okulda Öğrenme ve Öğretme*, Ankara: Kadioğlu Matbaası.
- Fischer, E. (1985), *Sanatın Gerekliliği*, Ankara: Sevinç Matbaası.
- Gültek, B. (2007), *Zoltan Kodally ve Kodally Yöntemi Çevirisi*, Müzik Eğitimi Yayınları.
- Gürses, Z. (2005), *Müzik Eğitiminde Mutlak Yaklaşım Olan Orff Yöntemi İle Örnek Bir Ders Etkinliği*, İstanbul: 15-16 Ocak Eğitimde Örnekler Konferansı, Sabancı Üniversitesi Yerleşkesi.

- Has, A. (2003), *Niçin Köy Enstitüleri*, Tekirdağ: ÇYDD Tekirdağ Şubesi Yayınları, no:1.
- Hesapçioğlu, M.(1998), *Öğretim İlke ve Yöntemleri*, İstanbul: Beta Basım Yayım Dağıtım A.Ş, Genişletilmiş 5. Baskı.
- Hesapçioğlu, M. ve Gürsel, M. ve Üre, Ö. ve Sünbül, A.M. ve Sarı, H. ve Izgar, H. ve
- Livatyalı, H. ve Güven, K. ve Sarpkaya, R. ve Yavuz, M. (2005), *Öğretmenlik Mesleğine Giriş*, Ankara: Eğitim Kitabevi Yayınları, 2. Baskı.
- İslamoğlu, A.H. (2003), *Bilimsel Araştırma Yöntemleri*, İstanbul: Beta, 2. Basım.
- Kabataş, M. (2017). Köy Enstitülerinde Müzik Ve Sanat Eğitimi. *ulakbilge*, 5 (13), s.1109-1124
- Kalyoncu, N. (2006), *Türkiye’de Orff Schul-werk Uygulamaları*, Bolu: *Yaratıcı Drama Dergisi* 1-2, s: 89-104.
- Kaptan, S. (1998), *Bilimsel Araştırma ve İstatistik Teknikleri*, Ankara: Tekışık, 11. Baskı.
- Karasar, N. (2005), *Bilimsel Araştırma Yöntemi*, Ankara: Nobel, 15. Basım.
- Kasap, B. T. (2005), *Suzuki Okulu Metodu*, Ankara: İnönü Üniversitesi Eğitim Fakültesi Dergisi, cilt 6, sayı9, s:115-128.

Kirby, Fay Dr.(1962), *Türkiye’de Köy Enstitüleri*, Gül dikenî Yayınları, Ankara.

Kurtuluş, Y. (2001). Köy Enstitülerinde sanat eğitimi ve Tonguç. Ankara: Güldikenî Yayınları. Kurtuluş, Y. (2002). Sanat eğitimi hareketi ve Tonguç. *Eğitim ve Bilim*, 123, 31-34.

Köy Enstitüleri Amaçlar-İlkeler-Uygulamalar (1995), Ankara: Köy Enstitüleri ve Çağdaş Eğitim Vakfı Yayınları, 1. Basım.

Köy Enstitüleri Öğretim Programı (1943), 04.05.1943, Ankara: T.C Maarif Vekilliği Maarif Matbaası.

Köy Enstitüleri Öğretim Programı (1947), Ankara: Karar Tarihi:10.10.1947, Milli Eğitim Basımevi.

Köy Enstitüleri Yönetmeliği (1947), T.C Milli Eğitim Bakanlığı, Ankara: Milli Eğitim Basımevi, 45-51.

Köy Enstitüsü Programları (2004), Ankara: Köy Enstitüsü ve Çağdaş Eğitim Vakfı Yayınları, 1. Baskı.

Köy Okulları ve Enstitüleri Teşkilat Kanunu İzahnamesi (1943), Ankara: Maarif Matbaası.

Leif, L & Rustin, G.(1980), *Pedagoji Doktrinleri Açısından Genel Pedagoji*, İstanbul, Milli Eğitim Basımevi.

Lowisch, D.J. (1982), *Einführung in die Erziehungsphilosophie*, Wissenschaftliche Buchgesellschaft, Darmstadt.

- Martin, Frank. (1953), *Dalcroze Eurhythmics*. Brüksel: UNESCO
Uluslararası Müzik Eğitimi Kongresi Bildirisi.
- Menekşe, N.(2000), *Kuruluşundan Günümüze Kıpırtı*,
Lüleburgaz: Prizma Press Matbaacılık.
- Oğuzkan, A.F. (1985),*Orta Dereceli Okullarda Öğretim (Amaç İlke
Yöntem ve Teknikler)*, Ankara: Emel Matbaacılık Sanayi.
- Oğuzkan, F. (1990). Köy Enstitüleri öğretim programı.
Kuruluşunun 50. Yılında Köy Enstitüleri. Ankara: Eğit-
Der Yay. 12-37.
- Özal, K. (2007), *Suzuki Metodu*, Müzik Eğitimi Yayınları,
Samsun: OMÜ Sosyal Bilimler Enstitüsü.
- Özden, Y. (2002), *Öğretmenlik Mesleğine Giriş*, Ankara: s:269-295.
- Sarioğlu, M. (1998), *Kıpırtı Toprağı-Şiir*, Eksen Yayınları,
Lüleburgaz: 1. Basım.
- Süssmuth, R. (1976), *Erziehungsverhältnis Problemgeschichte der
neueren Paedagogik III*, Berlin: J.Speck Ed. Stutgard, Köln.
- Şentürk, N.(2001), *Musiki Muallim Mektebinden Günümüze
Müzik Öğretmeni*
- Yetiştiren Kurumlar, Ankara: G.Ü. Gazi Eğitim Fakültesi Dergisi
Cilt 21, Sayı 2, 135-142.

- Toksoy, A.C. (2005), *Günümüz Müzik Eğitiminde Kullanılan Metotlar ve Yaklaşımlara Genel Bir Bakış*, Müzik ve Bilim.
- Tonguç, İ.H. (1998), *Eğitim Yolu İle Canlandırılacak Köy*, Ankara: Köy Enstitüleri ve Çağdaş Eğitim Vakfı Yayınları, 3. Basım.
- Uçan, A. (1997), *Müzik Eğitimi Temel Kavramlar İlkeler Yaklaşımlar*, Ankara: Müzik Ansiklopedisi Yayınları.
- Uçan, A. (2006), *Müzik Öğretmenliği Yeterlilikleri*, Denizli: Pamukkale Üniversitesi, Ulusal Müzik Eğitimi Sempozyumu (s. 68-91).
- Yalçın, G. Kamacıoğlu, F. (2007), *Beşikdüzü Köy Enstitüsü Hikayesi Bitmedi*, KAVEG Yayınları, 1. Basım, İstanbul.
- Yalman, A.E. (1998), *Yarımın Türkiye'sine Seyahat*, Ankara: Köy Enstitüleri ve Çağdaş Eğitim Vakfı Yayınları, 3. Basım.
- Yücel, H.A. (1994), *Türkiye'de Orta Öğretim*, Ankara: Kültür Bakanlığı Yayınları, 1. Basım
- Yücel, H.A. (1997), *Köy Enstitüleri ve Köy Eğitimi ile İlgili Yazıları ve Konuşmaları*, Ankara: Köy Enstitüleri ve Çağdaş Eğitim Vakfı Yayınları, Birinci Basım.
- <http://www.egitim.aku.edu.tr/ogretimilkeleri.ppt>
- <http://www.egitim.aku.edu.tr/metod01.htm>

<http://www.egitim.aku.edu.tr/metod00.htm>

<http://freinet.org/icem/history.htm>

[http:// www. müzikeğitimcileri.net](http://www.muzykegitimcileri.net)

**AS AN EDUCATIONAL MODEL THE APPROACH OF
MUSIC TRAINING IN VILLAGE INSTITUTES AND
APPLICABILITY TODAY**

yaz
yayınları

YAZ Yayınları
M.İhtisas OSB Mah. 4A Cad. No:3/3
İscehisar / AFYONKARAHİSAR
Tel : (0 531) 880 92 99
yazyayinlari@gmail.com • www.yazyayinlari.com

ISBN: 978-625-6104-35-8



9 786256 104358