

# A Research on the Content of the Flute Education Course Carried out in Faculty of Education Music Teacher Education Departments and Faculty of Fine Arts Music Departments in Turkey

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## Abstract

One of the most important areas of music education is instrument education. Vocational music education, which is within the scope of music education in Turkey, is carried out in Education Faculties, Fine Arts Faculties, and State Conservatories in order to provide individuals with music as a profession. In these institutions, flute education is also included within the scope of “Individual Instrument” courses, where many instruments are available. In the research, the opinions of the lecturers working in different institutions were taken regarding the content of the flute education courses conducted in the Department of Music Education of Fine Arts Education Department and the Music Department of the Faculty of Fine Arts in Turkey. The research is important in order to show whether the students studying flute have achieved the goals of the flute education program, which they must earn in the four-year period, and that the students’ success in this regard can be increased. In this context, interview questions developed by the researcher and receiving expert opinions were applied to the study group, and the data obtained were tabulated and presented using the content analysis method, one of the qualitative research methods.

**Keywords:** music education, instrument education, flute education

## 1. Introduction

### 1.1 Introduction of the Problem

In the research, it is questioned whether the time allocated to flute education lessons given under the name of “individual instrument training”, which is held in the music departments of fine arts faculties in institutions that train music teachers in our country, is sufficient for the target behaviors that should be acquired in a four-year period. This also affects the content of the courses. The problem of this research is “To what extent is the flute education given under the name of “individual instrument training”, which is carried out in institutions that train music teachers and in the music departments of fine arts faculties, in terms of duration, to the desired goal?”.

### 1.2 Explore the Importance of the Problem

While seeking an answer to the problem, the following sub-problems will also be examined:

How many minutes do your lessons take?

Do you do warm-up exercises in your classes?

Do you do breathing exercises in your classes?

Do you do long tone studies in your classes?

Is your training content based on etudes?

Is your training content based on musical works?

Do you include Turkish Music works in your lessons?

Which period works do you include the most and why?

Which study books do you prefer in order to improve technique? Why?

Do you think the weekly course hours, that are deemed appropriate, are adequate?

In this context, the research aims to examine the opinions of the lecturers working in the music departments of the faculties of fine arts and the institutions that provide flute education in Turkey about the adequacy of the time allocated to the course and the course content. In accordance with the data obtained, ideas have been put forward on how the time allotted for flute training, which is given under the name of individual instrument training, should be standardized in our country's circumstances.

### *1.3 Describe Relevant Scholarship*

Music, which is one of the most important cultural and artistic representations in every social group, functions as a meeting point between human diversity and the common points of other cultures. "This idea was supported by Iniesta Masmano's (2014) who said that music is always present in our society, operating such as a meeting point between human diversity and the things that other cultures have in common: the emotions, from their intrinsic proprieties (organization of the composition) to extrinsic, of their social nature is extremely important (Román & Caudeli, 2019). Armstrong (2006) describes the musical intelligence as the capacity that every human has to differentiate, change, perceive and express different sounds, and the special features of them. "The praxial philosophy of music education rests on two premises. The first is that the nature of music education depends on the nature of music. The second is that the significance of music education depends on the significance of music in human life. In other words, the most reasonable way to explain the nature and values of music education is to begin with an explanation of the nature and significance of music (Elliott, 2005)".

Art education, which improves the aesthetic perceptions of societies from the past to the present, is seen as the most important phenomenon in the progress of contemporary societies and opening up to the innovations brought by the age. In this context, art has been the mirror of societies that have given the necessary care and value to science and art since ancient times and has reflected the development of that society (Akyürek, 2020). "Children need listening adults who will take turns to create shared meanings in playful contexts. Practitioner guidance is strongly needed at this time on creative ways to implement the themes of the new Foundation Stage Framework, i.e. listening together; playing and learning outdoors; music and dance; number, shapes and problem solving; being me; and mark making and representation (Griffiths, 2009)".

Music education, a branch of art education, includes the daily interaction of students with their music preferences. According to Droe, "One of the purposes of music education should be to expand knowledge of music styles and music preference. Students exiting a music program should have a more expanded basis for choosing music and perhaps an increased preference for different styles of music than before they started (Droe, 2006)".

While stating that music is a part of daily life, Green also explains that through informal music learning practices, students can re-conceive not only popular music but also other music genres. "Most music educators would agree that encouraging young children to experience as many styles and pieces of music as possible would be legitimate and, indeed, highly desirable. As children grow up, and especially for those who go on to study music in Higher Education, we would certainly want to encourage some critical distance so that celebration could give way to a more balanced judgement, allowing considered responses and evaluation of different musics in relation to a variety of criteria (Green, 2006)".

The general purpose of music education is to make the sounds perceived by individuals through sounds a part of their lives and to ensure that the individual gains critical appreciation with the development of creativity. According to Urfioglu (1989), music education aims to enable people to recognize local, national, and universal music and national culture and traditions through music (Urfioglu, 1989). Thus, music education enables the individual to acquire behavior or change behavior by developing his/her ability in line with his/her goals. "It is the process of giving an individual certain musical behavior through his own life, changing the individual's musical behavior purposefully (in a certain way) through his own life, or creating and developing certain changes in the individual's musical behavior through his own life, and developing the individual's musical behavior purposefully (in a certain way) through his own life (Uçan, 1997)".

According to Say (2001), music education aims to meet the aesthetic needs of the society through musical activities and interactions, improve its taste, and contribute to a happier individual and social level by making musical life more effective and productive (Say, 2001). For this purpose, music education is examined in three groups general music education, amateur music education, and vocational music education. It is defined as the general music education that every individual with an interest in music receives at school. Amateur music education is the education given to individuals who are interested in music as a hobby within the scope of courses and private lessons. The education given to individuals who have a talent for music and think of it as a

profession for themselves falls within the scope of vocational music education (Uçan, 1997).

“Vocational music education is carried out in Faculties of Education, Faculties of Fine Arts, and State Conservatories in order to make music a field of work, occupation, and profession for individuals. As one of the types of music education, the teacher training department of vocational music education is currently conducted under the roof of Graduate School of Fine Arts Music Education Departments affiliated to Education Faculties (Ataman, 2010)”.

In this context, music education, which constitutes one of the important dimensions of the field of art education, is carried out in Education Faculties, Faculties of Fine Arts, and State Conservatories in order to provide individuals with vocational music education. “The main purpose of music education is to educate young generations who have formed personalities, enjoyed the social life, turned to national and universal music art, and became a living, practicing, and creative partner of contemporary civilization in music, along with other branches of science, technique, and fine arts (Tufan & Güdek, 2008, cited by Konakcı, 2010)”.

One of the most important aspects of music education carried out with vocational music education is instrument education. Various instruments are taught within the scope of individual instrument courses given in the Music Departments of the Faculties of Fine Arts and Music Teacher Education Departments of the Faculties of Education in Turkey. Flute education, on the other hand, is one of the important branches of instrument education within the scope of music education. According to Uslu (1996), it is an important form of occupation of instrument education, music education, and therefore the art of music, which is the source of one’s identification and integration with oneself by using a musical instrument, allowing him/her to express his/her feelings and leading him/her to be social (Uslu, 1996). For this purpose, instrument education has an important place in music education. “Through instrument education, students will improve their skills, enrich their knowledge about music, and try to raise their musical appreciation to a high level (Tanriverdi, 1997)”. In accordance with this information, instrument education is an important and indispensable part of general music education. At the same time, it is one of the most important dimensions of music education given in music teaching departments, music departments, and conservatories. Instrument education, which is carried out in institutions that train music teachers and in the music departments of fine arts faculties, is carried out individually under the name of “Individual Instrument” or “Individual Instrument and Teaching” courses for a period of 4 years / 8 semesters. “The most important purpose of the instrument training carried out in these institutions is: “to enable pre-service teachers to develop their musical thoughts and perceptions, to see music education as a whole with all its branches, and to acquire behaviors in cognitive, affective, and psychomotor areas (Otacıoğlu, 2007, cited by Ataman, 2010)”.

In line with this information, instrument education according to Akbulut (2014), chooses one of the string, wind, and bowed string instruments suitable for the physical structure of the student and compatible with international sound standards, or a voice lesson according to the competence of his/her voice. This selection is made with the joint decision and assistance of the faculty members of the department. The course covers technical exercises and studies in stages, samples from the works of Turkish and world composers, instrument-specific literature, and learning-teaching techniques in school music education in accordance with the individual development of the student (Y.Ö.K. 1998, cited by Akbulut, 2014).

For this reason, the importance of institutions that train music teachers intending to gain teaching skills is revealed. The student gains technical knowledge and skills about the flute with the flute training, which is carried out one-on-one with a planned program between the teacher and the student.

## **2. Method**

### *2.1 Identify Subsections*

In this study, the literature review method was used while collecting data. During the research, firstly, information on the subject was collected and expert opinions were received.

This research is a descriptive study in terms of the method followed and the quality of the collected data, in accordance with the screening model, in order to determine the opinions of the instructors about whether the time allocated to the lesson is sufficient in acquiring the basic techniques in flute education of the students who take the “individual instrument lesson” (flute education) carried out in the music education departments and music departments. “Descriptive Analysis: According to this approach, the data obtained are summarized and interpreted according to predetermined themes. The data can be organized according to the themes posed by the research questions, or it can be presented by considering the questions or dimensions used in the interview and observation processes (Yıldırım & Şimşek, 2006)”. The study group of this research consists of 10 (ten) flute

instructors working in music education institutions affiliated with higher education institutions in Turkey.

## 2.2 Research Design

The data obtained from the research were obtained using the literature review method and the interview technique with instructors who are working as flute instructors in music education institutions of various universities in Turkey. The interview form, which was formed with open and closed-ended questions based on expert opinion, was prepared by the researcher in line with the purposes of the research.

In the research, the findings obtained by the literature review and interview method were divided into categories by the content analysis method in line with the subproblems of the research and presented in the form of descriptive tables.

## 3. Results

### 3.1 Data Analysis

Table 1. Opinions of instructors regarding the duration of the flute lessons given under the name of individual instrument training

Instructor 1: Classes take 30 minutes due to the pandemic.
Instructor 2: Officially 45 minutes. However, we usually study for 50-60 minutes.
Instructor 3: Classes take 50-60 minutes.
Instructor 4: One lesson is about 30-40 minutes.
Instructor 5: Our classes used to last 45 minutes as one lesson a week before the pandemic. However, due to the pandemic, it was limited to 30 minutes.
Instructor 6: Classes take 20 minutes due to the pandemic.
Instructor 7: Our lesson duration is 50 minutes, but the learning process may vary depending on the student's readiness and the speed of grasping the information. My classes can be more or less than 50 minutes.
Instructor 8: Classes take 90 minutes.
Instructor 9: Normally, we had 120 minutes of class time per week, but after entering the pandemic, this time was reduced to 30 minutes.
Instructor 10: Classes take 60 minutes.

The findings obtained, it is observed that the weekly lesson hours of flute instructors working in different higher education institutions differ from institution to institution. According to the findings, flute lessons given in music teacher education and music departments were reduced to 20 or 30 minutes due to the pandemic.

Table 2. Opinions of instructors on applying warm-up exercises to students in flute education

Instructor 1: Since the lesson time is short, I try to allocate 5 minutes. Previously, I used to do warm-up exercises for longer periods.
Instructor 2: I can't do warm-up exercises for every lesson. I just explain and show the warm-up program that I have prepared in printed form, showing what they should do during the first period of flute training with me. The duration of the lessons is not sufficient for that. Often, I even have to interrupt our work.
Instructor 3: I do warm-up exercises in some lessons.
Instructor 4: Yes.
Instructor 5: Under normal conditions, I used to do it at the beginner level. In the following period, I wanted my students to come by making this preparation before the lesson since the lesson time was just enough to listen to the studies and sketches and teach the new subject.
Instructor 6: Since time is limited, I do warm-up exercises, although not every lesson.
Instructor 7: At the beginner level, I am practicing in the classroom. So that they can gain the right study habits. At the undergraduate level, yes, I show them how to warm up, but in the following period, this is the responsibility of the student, I observe and make my warnings.
Instructor 8: Although not in all my classes, I try to do them.
Instructor 9: I do warm-up exercises with my beginner students. However, I do not spare time for this in class, thinking that it is a behavior that my advanced students have acquired.
Instructor 10: We work with my students who are just starting to study flute, but I do not include it in my lessons with my advanced students, I make the necessary warnings during the lesson.

According to the findings, flute training within the "individual instrument lesson" takes an average of 50 minutes per week. In this process, it is seen that some faculty members spare very little time for warm-up exercises due

to time constraints. It is seen that some faculty members do warm-up exercises with beginner students and do not do these for upper-class students who have made these exercises a habit, in order not to waste time in the lessons. According to the findings, the limited class hours in a week show that there is not enough time to be allocated for the warm-up exercises.

Table 3. Opinions of instructors on applying breathing exercises to students in flute education

Instructor 1: Yes, I usually do breathing exercises, although not every lesson.
Instructor 2: I don't do it every lesson with every student. We do different exercises at the beginner level. Before long tune and tone exercises, I give some breathing exercises. I also practice it in vibrato exercises. Before performing Largo's works, we do breathing exercises to control their heart rate and breathing rate with my students, who are overanxious, have a high anxiety threshold or have panic attacks.
Instructor 3: I include breathing exercises in my classes.
Instructor 4: I do exercises to increase breathing capacity.
Instructor 5: Yes, I definitely do it at beginner levels.
Instructor 6: Yes, I do exercises for a short time.
Instructor 7: The subject of breathing exercises is somewhat different. Whatever kind of problem the student has about breathing, I show them the exercises that can solve that problem during the semester and have them practice. However, it is up to the student to continue or not. I check this in every lesson, I observe, and I make my warnings or affirmations, but I don't do breathing exercises every lesson.
Instructor 8: I don't do breathing exercises every lesson. However, I check it in my lessons and make the necessary warnings.
Instructor 9: We do breathing exercises every lesson with my beginner-level students. I observe my advanced students in class and make necessary warnings.
Instructor 10: I don't do breathing exercises every lesson.

The findings imply that it is seen that each faculty member includes breathing exercises during the lesson. At the same time, it is seen that some faculty members-only practice breathing exercises with their beginner students in their classes. According to the findings, it is observed that the faculty members practice breathing exercises in accordance with the problem experienced by the advanced level student, although not every lesson.

Table 4. Opinions of instructors on doing long tone studies with students in flute education

Instructor 1: Yes.
Instructor 2: We are studying in some lessons.
Instructor 3: I do long tone studies in some lessons.
Instructor 4: Yes. I support long tone studies with forte and piano nuances on Trewor Wye Book 1 (Tone) or Marcel Moyse De La Sonorite books.
Instructor 5: Yes, I definitely do long tone studies at beginner levels. I want it to be done before the lesson at later levels.
Instructor 6: Especially at the beginner level, I have students do these studies in every course.
Instructor 7: I don't do long tone studies every lesson. I practice how it should be done at the beginner level.
Instructor 8: Before I start a lesson, and usually with my beginner students, I allocate time for long tone studies.
Instructor 9: With my beginner students, I do allocate time for it.
Instructor 10: I allocate time for it in some classes.

The findings show that it is understood that flute instructors usually do long tone studies with their beginner-level students. As a result of the data, it is revealed that long tone studies are the first and most important link to daily work routines, therefore it is important to do the exercises regularly and consciously every day.

Table 5. Opinions of instructors on their etude-based studies with students in flute education lessons

Instructor 1: It can change depending on the student's needs or deficiencies. If the technical subjects in the etude are not complete, I make them work more on the etude. Normally, I try to allocate equal time to the etudes and the musical works.
Instructor 2: No. I try to divide class time appropriately. However, some courses may be technical and etude studies, and some courses may be work-oriented. During the semester; I am following a structured work on Tone exercises, Finger exercises, Scale exercises, Etude, Musical Works, Duos, Trios.
Instructor 3: I try to allot time to all subjects, not just etudes.
Instructor 4: I give more weight to etudes.
Instructor 5: I dedicate half of the course time to etudes.
Instructor 6: I dedicate a short time of my courses to etudes.
Instructor 7: In terms of quantity, yes, but the amounts of etudes and musical works are not equal. I am trying to do as many etudes as possible in a period and to expand the educational repertoires.
Instructor 8: Yes, I train mainly on technical and melodic etudes.
Instructor 9: I usually do etude-based exercises.
Instructor 10: I spend the course time mainly on etudes.

The findings imply that it is seen that more time is devoted to etudes in general, even though there are instructors who try to allocate equal time to work and etudes in flute training courses. According to the findings, it is seen that the students are worked in a more technical sense.

Table 6. Opinions of instructors on their musical work-based studies with students in flute education lessons

Instructor 1: It can change depending on the student's needs or shortcomings. If the technical subjects in the musical work are not complete, I make them exercise more on the work. Normally, I try to allocate equal time to the etudes and the musical works.
Instructor 2: I try to allocate equal time to musical works and other studies.
Instructor 3: No.
Instructor 4: I conduct flute studies with exercises, scales, etudes, and musical works on various articulations.
Instructor 5: I dedicate half of the course time to musical works.
Instructor 6: My lessons are usually based on musical work-based studies.
Instructor 7: The students have a grade-level curriculum and we take this into account, but they also have extra individual needs and wishes. Depending on the situation, the musical work studies may increase.
Instructor 8: No.
Instructor 9: During the four-year and eight-term period of study, I have students study at least one piece of musical work each semester.
Instructor 10: I give place to musical work-based studies with my advanced students. I determine the technical etudes on the musical work and have them do the appropriate studies.

In line with the findings acquired above the duration of the etude allocated to the student varies according to the work which was given considering the technical level. The results of the findings show that the musical works are included in each lesson equally in terms of time.

Table 7. Opinions of instructors on studying Turkish music works in flute education lessons

Instructor 1: Yes.
Instructor 2: I give Turkish Music Etudes that I wrote and polyphonic Turkish Music in books and works and arrangements of Turkish Composers.
Instructor 3: Sometimes.
Instructor 4: I include flute works by contemporary Turkish composers or Turkish music works arranged for flute in my lessons.
Instructor 5: As long as the level is appropriate, yes.
Instructor 6: We are studying Turkish music works with my advanced students.
Instructor 7: Yes, they enjoy playing makam pieces.
Instructor 8: I rarely include them.
Instructor 9: We are studying Turkish music works with my advanced students.
Instructor 10: Sometimes I include them according to the level of the students.

In line with the findings, it is seen that Turkish music works are studied heartily by the students in flute lessons. According to the findings, the sources of Turkish music works adapted for flute should be multiplied and addressed to students of all levels.

Table 8. Opinions of instructors regarding which period pieces they practice in general in flute education lessons

Instructor 1: It depends on the level of the student. In general, I give place to Baroque, Classical periods, and Turkish works. Since the works of the romantic period generally have technical difficulties, if the level of the student is appropriate, I also have them study the works of this period.

Instructor 2: If we consider all the periods, the Baroque period is the one we study the most. They perform baroque works more easily at the beginner level and the next level. Since we still study Bach at an advanced level, the Baroque Period takes place more. I choose works that they can play in contemporary works as well. I also include today's composers, especially in their joint performances and concert preparations.

Instructor 3: It depends on the level of the student. Predominantly Baroque.

Instructor 4: As much as possible, I have students study musical works in every period and style. Within this period, I give importance mainly to the select flute works of the baroque period, classical period, and French composers.

Instructor 5: Although it varies according to the level and progress of the student, the Baroque period generally predominates. There is no specific reason, but I can say that it is because there is more freedom to determine the works suitable for the level in terms of repertoire. At the graduation level, I aim to introduce students to Baroque, Classical, Romantic, and possible Contemporary works.

Instructor 6: Considering the fact that the works are common and well-known, the ease of comprehension of the students, and the richness of the literature, I place the classical works first and then the baroque works.

Instructor 7: We don't have a condition where students have to study for a certain period the most. I try to keep period works as diverse as possible. I think that recognizing and studying works with different stylistic features in different periods will contribute to students' technical and musical interpretation skills.

Instructor 8: I teach Baroque, Classical, and Romantic Period works according to their suitability for the students' level. In general, I mostly give place to the works of the Baroque period.

Instructor 9: I include works from all periods in terms of the development of different techniques and interpretation skills.

Instructor 10: In general, I include works of the Baroque and Romantic periods.

According to the findings obtained, although it is tried to include works of each period, it is observed that baroque period works are usually included because they can be performed more easily. Since Bach's works are included at the advanced level, it is seen that the Baroque Period is included more.

Table 9. Opinions of instructors on the etude books they mainly use in flute education lessons

Instructor 1: Trevor Wye Practise Books for the Flute, Skalaiskola Fuvolara Tonleiter Schule, Scales, and Arpeggios J Davies, Gariboldi 30 etudes for flute, Köhler op.33 I/II/III, M.Moyce De la Sonarite, C.J.Andersen Etude books (Op.41, op.37, op.33, op.21, op.30, op.15, op.63, op.60), Taffanel and Gaubert 17 Big Daily Exercises, M.A. Reichert 7 Exercises Journaliers pour la Flute Technical exercise and etude books are among the most basic educational materials in flute education. I use the etude books that I have mentioned here in terms of covering systematic information, in terms of flute education, and in terms of addressing students at different levels.

Instructor 2: Csupor: Beginner-grade, placement of finger and positions.

Eördögh: Middle-grade, placement of finger and positions.

Reichert: Advanced-grade, technical exercises.

Scales I-II: Scale and interval exercises

Trevor Wye: Tone, Technique

Galway: Tone exercises

Philippe Bernold: Embouchure technique

Instructor 3: Marcel Moyse, Stephanow, Reichert, Kohler, Gariboldi.

Instructor 4: Taffanel & Gaubert Complete Flute Method, Trevor Wye exercise books, Marcel Moyse De La Sonarite, other exercise books by grades, Reichert 7-day exercise, Gariboldi and Köhler etudes.

Instructor 5: Primarily to develop a good technique. I think studying scales is very important for students of all levels. At the beginner level, I use G. Gariboldi's method called "Methode Complete de Flute". With the concept of tone, I initiate students to work on the scales. I use Sakalaiskola I for this. I use the Sakalaiskola II with the later stages of the method. I have them study A. Reichart, provided that it is appropriate for the level and progress of the students. In addition, Drouet and E. Köhler op.33 I-II-III are the etude books that we use the most.

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Instructor 6: I find Garibaldi, Marcel Moyse, and Taffanel effective and adequate in developing tone, and technique. I try up-to-date books but mostly use basic books.

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Instructor 7: If our fundamental behaviors are correct, the Taffanel and Marcel Moyse series of techniques and the more advanced Reichert daily Exercises are my most frequent recommendations.

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Instructor 8: Marcel Moyse-De La Sonorite, Giuseppe Gariboldi-Etude Complete des Gammes, Matheus Andre Reichert- 7 Exercices Journaliers Pour la Flute.

Sonorite sound saturation study explains the basic elements of the flutist's sound production with close sounds. Gariboldi Scales includes the most common passages in flute playing and his works. Reichert's works have consecutive, arpeggio, and triple transitions as a whole in a certain cycle of Tonal Concepts.

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Instructor 9: I continue with Taffanel & Gaubert Complete Flute Method, Trewor Wye exercise books, Marcel Moyse De La Sonorite, Reichert 7-day exercise, Gariboldi, and Köhler etudes.

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Instructor 10: Taffanel & Gaubert Complete Flute Method, Trewor Wye, Gariboldi and Köhler etudes.

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As a result of the findings, it is seen that the etude books used in flute lessons are preferred as Marcel Moyse-De La Sonorite, Giuseppe Gariboldi-Etude Complete des Gammes, Matheus Andre Reichert-7 Exercices Journaliers Pour la Flute and Sakaliskola 1-2. As a result of the findings, it is seen that the books containing technical information preferred in flute education form a common curriculum in the fine arts music department and fine arts education music teacher education departments. This shows that students receive flute education under equal terms with the same content.

Table 10. Opinions of the instructors on the adequacy of the weekly lesson time allotted to flute education lessons

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Instructor 1: Lessons can be two hours per week.

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Instructor 2: The sum of the instrument lessons of the students during their undergraduate education corresponds to only 63 hours. And that is not an adequate time.

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Instructor 3: I find it inadequate.

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Instructor 4: Obviously, 2 hours a week is not enough for Instrument Training.

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Instructor 5: The course time is definitely not enough. I am saddened that I was only able to teach for 4 semesters with the prospective teachers who will graduate this year, due to the 1.5-year online education period and the program applied to them.

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Instructor 6: It is definitely not enough.

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Instructor 7: Class hours are definitely not enough. It should be at least 2 hours.

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Instructor 8: 90-120 minutes a week is quite enough time.

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Instructor 9: I do not find the weekly course time sufficient for the technical equipment that the student needs to acquire and the musicality that he/she needs to achieve.

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Instructor 10: I don't find it sufficient.

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In the findings obtained the absence of individual instrument lessons in the 8th term in the new music teacher education program of 2018 and the students getting into the department of music teacher education mostly start from scratch, create a major problem. Lesson hours, which are 45 minutes per week, are considered insufficient by the instructors. The sum of the instrument lessons of the students during their undergraduate education corresponds to only sixty-three hours. This is not seen as sufficient time for an individual who has mastered and qualified his/her instrument. Forty-five minutes a week is not considered sufficient to be able to do all the subjects mentioned in the study in class. The pandemic that has been going on for the last two years has negatively affected instrument lessons as well as everything else.

#### 4. Discussion

It is concluded in line with the findings obtained from the research that;

The weekly lesson hours of flute instructors working in Music Departments and Music Teacher Education Departments affiliated with the higher education institution differ from institution to institution,

In the lessons lasting an average of fifty minutes, enough time cannot be allocated for the warm-up exercises to be done at the beginning so that the course content can be done,

The faculty members practice breathing exercises at the beginning with students who are new to flute education, but since the lesson time was not considered sufficient to listen to the etudes and works and to teach the new



subject, they practice the breathing exercises in accordance with the problem experienced by the advanced student,

Although there are instructors who try to allocate equal time to work and etude studies in flute training classes, more time is devoted to etude studies in general,

Even though the works of each period are tried to be included in the lessons, the baroque period works are generally included at the beginner level because they can sing more easily,

Although there is a weighted course content in the sense of technical study, each course tries to devote time to musical work studies with equal times,

Preferred etude books form a common curriculum in the fine arts music department and fine arts education music teacher education departments.

Within the scope of the research, it is seen that the basic information to be taught in terms of content is not sufficiently qualified due to the insufficient time of the “flute training” courses given within the scope of “Individual Instrument Training” carried out within the Fine Arts Education Music Teacher Education Departments and Fine Arts Faculties Music Departments in Turkey. Due to the current pandemic, the fact that the lessons that were one or two hours a week were reduced to twenty or thirty minutes has exacerbated this situation.

Extending the duration of the lessons in order to train individuals who develop their musical knowledge and appreciation with instrument education, which is one of the most important aspects of professional music education, will be beneficial in terms of solving the problems encountered by contributing to a more qualified education.

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