

An Investigation of Preschool Teachers' Use of Traditional Turkish Music in Music Activities

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Abstract

This study aims to determine to what extent preschool teachers include traditional Turkish music within the scope of music activities and what is the effect of this music on children. The study which was designed as qualitative research. A total of 50 preschool teachers, 92% of whom are female (n=46) and 8% are male (n=4), constitute the participants of the study. In the study, "semi-structured interview form" prepared by the researchers was used as a data collection tool. The obtained data were analyzed according to thematic analysis technique. The research findings were analyzed under four themes: "Likes and Use", "Teaching", "Developmental Contributions" and "Challenges and Solutions". As a result of the research, it was found that preschool teachers partially included traditional Turkish music in their music activities, they did not receive training on teaching traditional Turkish music during their undergraduate education, children had various difficulties in vocalizing traditional Turkish music, and traditional Turkish music had development areas such as cognitive, psychomotor and language skills on children. It has been concluded that it has positive effects on the development of cultural memory and cultural transmission.

Keywords: Preschool Education, Music Activity, Traditional Music, Turkish Folk Music, Turkish Art Music

Introduction

Preschool education institutions are at the forefront of places where children interact with their social environment, providing various stimulating environment opportunities suitable for children's interests, needs, and abilities, directing their development based on the cultural values of the society (Bayhan, 2003). Preschool education: is defined as a systematic education process that covers the period from the birth of the child to the beginning of primary education; it has a decisive effect on other periods of their lives, in which cognitive, psychomotor, social-emotional, intelligence, and language developments are completed to a large extent, personality structures are formed and constantly changing (Aral, Kandır & Can Yaşar, 2002). The effective maintenance of the preschool education process depends on the interactive application, which includes many activities in the education program to be implemented (Gündoğdu, Turan, Kızıldaş, Çimen & Kayserili, 2002). One of the activity types included in the preschool education program in music activities. Various acquisitions that develop cognitive, psychomotor, and affective behaviors, as well as speaking skills and rhythm feelings in children, are realized through musical learning that occurs as a result of music activities (Kandır & Türkoğlu, 2015).

The music activities in the preschool education program aim to contribute to the recognition of regional, national, and world music as well as correct and level music listening, singing, and instrument vocalizations (Ministry of National Education, 2013).

Different pedagogical approaches have been proposed in the context of how the practices should be in preschool music teaching. The music teaching method of Hungarian music person Kodály is one of the approaches adopted and applied by music educators in various world countries. Kodály is one of those who advocate that every nation should use its folk music as an educational tool. Kodály believed music education should be given to young children as early as possible and worked on this subject. Özeke (2007) states that Kodály thinks that language and music are together in the original character of folk music, that the natural accents in the mother tongue correspond musically in rhythm, and that folk music reflects the mother tongue characteristics. Considering that musical behaviors are complex mental and bodily actions, the effect of recognizing local and national music within the musical culture they grew up in is significant in enabling children to learn the unknown based on the known. One of the critical factors affecting the development of these musical abilities is the structuring of musical experiences suitable for the child's developmental stage (Pantović, 2018). Including local and national music in these structured lives can allow children to recognize and practice their musical culture's rhythmic and melodic structures. Uçan (1997), who has a similar view to this approach, states that music transmits culture; children learn their cultural structure through music and dance. As a result, their national feelings develop. In this context, it can be said that teaching folk songs, in addition to being a musical activity, also has an essential function in education and transferring local and national cultural values.

Depending on the effect of local and national music on individual and social life, preschool children have the function of recognizing culture and transferring it to future generations. Most researchers were interested in how music was integrated into the first years of primary education, and few examined

how preschool teachers use music in the classroom daily (Rajan, 2017). When the literature is examined, research has yet to be found to examine the use of local and national music by preschool teachers in preschool music activities. Examining the use of local and national music by preschool teachers within the scope of music activities can contribute to the planning and implementation of music education programs. The fact that preschool teachers use local and national music within the scope of music activities has yet to be examined so far constitutes the problem of this study. Based on the stated problem, this study was conducted to determine preschool teachers' use of local and national music in music activities. Based on the problem situation, the problem question of the research was formed as follows: How do preschool teachers use traditional Turkish music within the scope of music activities? The themes and research questions under these themes are as follows:

- Under the theme of "Likes and usage,"
 - What types of music do children like to listen to in the classroom?
 - What types of music do teachers use in music activities?
 - What is the situation of teachers including traditional Turkish music in their music activities?
- Under the theme of "Teaching,"
 - What is the status of teachers training in teaching traditional Turkish music within the scope of undergraduate education?
 - What are the methods teachers use in teaching traditional Turkish music?
- Under the theme of "Developmental Contributions",
 - What are the Contributions of Traditional Turkish Music to Children's Development Areas?
- Under the theme of "Challenges and Solutions",
 - How do children experience difficulties in performing traditional Turkish music?
 - What are the difficulties children experience in performing traditional Turkish music?
 - What are the teacher practices for solving the difficulties children experience in performing traditional Turkish music?

The Cultural and Educational Importance of Music in Early Childhood Years

One of the essential elements that make up culture is art. One of the branches of art that can be defined as the expression of creativity and originality based on aesthetic imagination in the expression of human feelings and thoughts is music. Customers and Johnson-Green (2003) state that music exists within the cultural structure and is lived and transmitted within this structure. The cultural environment; strongly influences children's musical experience and essential attitude towards music (Kim & Kemple, 2011). Music carries the traces of the social, historical, and local characteristics of the culture in which it was formed and developed and ensures the continuity of the culture by transferring it to future generations (Eisner, 2001; Kim & Kemple, 2011; Özkut & Kaya, 2019). The main elements it contains are folk music, polyphonic western music, popular music, choral music, instrumental music, and theory-form knowledge; the role of music culture in social life and its function in education are vital (Kurbanov, 2005). Lee Nardo, Custodero, Persellin, and Fox (2006) state that music researchers have identified an impressive practice and research knowledge base that confirms our intuition about the importance of music in children's socio-emotional, cognitive, and psychomotor development.

Early childhood years are essential for directing children's long-term educational experiences (Heckman, 2008). The knowledge and behaviors acquired in the early childhood years, where learning takes place very quickly, have an essential effect on determining the quality of an individual's character (Pantović, 2018). Educational practices covering this period play a decisive role in children's later learning and social lives. Kalil (2015) states that when educational conditions in early childhood are not equal, children's educational achievements and their expectations for an increase in these achievements decrease. From this point of view, it can be said that musical activities such as "listening and speaking" in the early childhood education process eliminate this inequality at specific points due to their nature. Kim and Kemple (2011) state that music contributes to children in various fields and should be applied effectively in early childhood education.

Temmerman (2000) states that music is a natural part of children's lives and activities and contributes to the child's intellectual, emotional, physical, and social development and aesthetic sense. A child's singing activity allows him to use his emotions and mind more, and this has excellent educational value (Đurković-Pantelić, Prokić, Krstić & Dragojević, 1998). The music education program prepared during childhood can contribute positively to the socialization of children in society, recognize and enjoy the national and universal culture, and develop their creative thoughts and behaviors (Çilden, 2001).

In addition to being a learning space and teaching tool in early childhood, music also contributes to developing children's social, cultural, and aesthetic perceptions. Okongo (2009) music; explains that it attracts children's attention because it is a natural and fun part of their daily lives and a socially and developmentally appropriate tool for their learning. According to Sušić (2018), music affects and develops the cultural and aesthetic consciousness of the individual. The cultural learning environment offers children various tools and provides direction for creative thinking, aesthetic invention, and learning (Juntunen, 2020; Ruokonen, Tervaniemi & Reunamo, 2021). Topaç (2008) states that a child who grows up in a music culture that has lost its values and is forced to listen to lowly music due to its conditions will not be sensitive to his environment and may even harm his environment.

Recommended Music to Listen to in Early Childhood Years

Črnčec, Wilson & Prior (2006) state that listening to international art music, described as the "Mozart effect," does not provide evidence that children's cognitive and academic abilities improve. One possible reason for the lack of the Mozart effect in preschoolers is that neural networks are not fully developed, and due to this lack of mature neural network definition, it is challenging to use complex music to stimulate spatial reasoning pathways until children's cortexes become less plastic (Gillespie & Glider, 2010). The view that findings such as the Mozart effect would constitute helpful early intervention strategies to improve children's cognitive development may have diverted attention

and resources from programs and policies that have already been shown to be effective and hinder the development of future programs (Črnčec et al., 2006). However, the early intervention literature has shown that momentum in early interventions can be lost when colorful but simple solutions inevitably fail, such as the Mozart effect (Jones & Zigler, 2002).

Considering that the studies on the effect of listening to international classical music on children's development need to provide sufficient evidence, it remains to be seen what the impact of teaching and listening to national and local music will be on children. However, playing this music to children will at least help protect the cultural heritage and transfer it to future generations. Gamble (1978) states that music educators have the responsibility to introduce children to the forms of folk music in the world. If this task is not fulfilled, music education cannot be fully realized. One music educator who advocates that folk music should be used in early childhood is the Hungarian music person Kodály. Early childhood education has always been a top priority for Kodály educators. The preschool period, when children are most open to learning with their rapidly developing memory, is the best time to start the ongoing process of musicianship education. Kodály states that teachers should look at their country's indigenous repertoire and traditions and draw inspiration and material from them (Waterhouse, 2015). Akkaş (1993) states that the song's melody should consist of repeatable parts, and its rhythm should be accessible among the factors considered when selecting songs for preschool children. In this context, it can be said that folk melodies can be easily used as educational material because they contain sequencings in terms of melody and rhythm.

Music Education in Early Childhood

Music is a practical central element that affects the development and learning of children by awakening their perceptions in early childhood, helping them to construct knowledge cognitively, and supporting learning (Kim & Kemple, 2011). According to Rajan (2017), music is an essential and vital component of young children's learning and development. Organized educational experiences for early childhood; usually focus on musical activities such as singing, making music through body

movements, and performing on simple percussion instruments (Rainbow, 1977). Pantović (2018) states that singing for preschool children is the broadest form of music-making that affects the development of musical abilities.

Learning experiences in preschool childhood are an essential process experienced relatively quickly and effectively in human life, impacting the following periods. First, children learn more and faster in the first few years of their lives than at any other time. These early years are essential for enhancing musical development, improving academic performance, and laying the foundation for future learning (Temmerman, 2000). The quality of the preschool period, which has a decisive effect on the later stages of the individual's life, is essential in enabling the individual's multi-faceted development (Temiz, 2006). According to Levinowitz (1998), early childhood is a stage characterized as a period of rapid development that can be supported by exposure to music. Gordon (2007) defines early childhood as a musical culture and informal learning period that prepares students to learn musical concepts directly after kindergarten. Presenting various musical experiences to children in the preschool period is vital for them to establish a positive relationship with music (Dec, 2008).

The importance and value of music in the care and education of very young children are increasingly recognized (Young, 2003). Children who start musical life early, especially in social skill levels (Williams, Barrett, Welch, Abad & Broughton 2015), self-regulation skills (Winsler, Duchenne & Koury, 2011), development of verbal memory (Roden Grube, Bongard, & Kreutz, 2014), reading skills (Gordon, Fehd & McCandliss, 2015), auditory perception and language skills (Putkinen, Tervaniemi & Huotilainen, 2013) and speaking skills (Ostrov, Gentile & Mullins, 2013). In this context, music is the basis of preschool education (Pramling & Garvis, 2013). Music education for preschool children aims to develop a love and interest in music, to develop musical abilities, and thus to affect the formation of the child's versatile personality (Pantović, 2018). Education in music encourages children to be proud of their achievements and instills a respect for quality; it also supports analytical thinking for

forming concrete solutions outside the music world. Therefore, music educators generally advocate the inclusion of music in early childhood settings (Alpaslan, 2010; Rajan, 2017).

Musical Responsibilities of Preschool Teachers

Music is an essential element in the realization of education as a teaching tool. This practical and efficient teaching tool is vital in achieving the determined educational goals. Preschool teachers, who will use music as an educational field and tool, have specific responsibilities. These responsibilities include responsible behavior, self-respect, respect for others, and promoting music culture, especially ensuring that the child likes music through activities. In order to fulfill these responsibilities, preschool teachers need to experience an effective and productive music education process.

Kirsten (2006) found that the person responsible for the music education of preschool students is the classroom teacher rather than a music expert. Lenzo (2014) states that preschool educators are generally responsible for leading music activities even though they do not have a comprehensive musical education. For this reason, Sušić (2018) argues that all teachers should have a certain level of musical competence.

Method

Research Model

This research was carried out using the qualitative research method. Yıldırım and Şimşek (2011) define qualitative research as the studies in which the process of explaining perceptions and events in their conditions with a realistic and holistic approach is followed by using qualitative data collection tools based on observation, interview, and document analysis. In this study, the Interview technique, one of the qualitative data collection techniques, was used to determine the extent to which the preschool teachers included traditional Turkish music within the scope of music activities and the effect of this music on children.

Working Group

The study group of the research was determined using the criterion sampling method, one of the purposive sampling methods used in qualitative

research. Criterion sampling is the creation of a sample based on people, events, objects, or situations that have the qualifications to reveal the problem (Büyüköztürk, Çakmak, Akgün, Karadeniz & Demirel, 2009). The main criterion determined by the researchers in the selection of the participants in the study group in the research is the selection of preschool teachers who have used or used traditional Turkish music before in music activities. The study group of the research consisted of 50 preschool teachers working in Erzurum city center in 2019. The demographic characteristics of the study group are as follows: 6 of the preschool teachers participating in the study were male, and 44 were female; 18 of them were in the age range of “24-29”, 16 of them “30-35”, 6 of them “36-40”, 2 of them “40-45”; It was determined that 17 of them had “6-10 years”, 13 of them “1-5 years”, 11 of them “11-15 years”, 1 of them “21-25 years”.

Data Collection Tools

The researchers prepared a “semi-structured interview form” to determine the extent to which the preschool teachers who participated in the research included traditional Turkish music within the scope of music activities and their views on the effects of this music on children. “Semi-structured” interviews are interviews between “structured” interviews that do not go beyond the planned questions and “unstructured” interviews that can be defined flexibly (Karasar, 2009). While creating the interview form, the relevant literature for the research was examined to ensure internal validity, and a question pool was prepared within the scope of this purpose. During the preparation of the questions, care was taken to ensure that the questions were plain, comprehensible, impartial, containing data that could be collected from the respondents, optional and explanatory (Karasar, 2009; Yıldırım & Şimşek, 2011). The suitability of the prepared questions for the qualitative research method and the purpose of the research was presented to the opinion of three academicians who are experts in the field of preschool education and music education, and it was rearranged based on these opinions. The questions in the interview form, which took their final form in line with the experts’ suggestions, were asked of

three preschool teachers who were not included in the study group but were similar to the study group, and pre-application interviews were conducted. At the end of the pre-application interviews, the order of some questions in priority was changed, and some questions serving similar purposes were removed. In the interview form prepared for the preschool teachers who make up the study group; “What are the types of music that children like to listen to in the classroom?”, “What are the types of music that teachers use in music activities?”, “How is your status in including traditional Turkish music in music activities?”, “How is your education in teaching traditional Turkish music within the scope of undergraduate education?”, “What are the methods you use in teaching traditional Turkish music?”, “What are the contributions of traditional Turkish music to the developmental areas of children?”, “How is the difficulty of children in performing traditional Turkish music?”, “What are the difficulties children experience in performing traditional Turkish music?”, “What are the practices you do to solve the difficulties that children experience in performing traditional Turkish music?” questions are included.

Data Collection

Ethics committee approval was obtained from Atatürk University Educational Sciences Unit Ethics Committee (dated 21.02.2020 and numbered-E.2000053495/decision numbered 04/01) during the research process. The study’s data were obtained through face-to-face interviews with 50 preschool teachers working in Erzurum city center and determined voluntarily. Each interview was conducted at the times that the participants and researchers had determined beforehand and in places suitable for the interview. The interviews, which lasted an average of 30 minutes, were transcribed with the consent of the participants, and the participants were assured that the interviews would remain confidential.

Analysis of Data

The obtained data were analyzed according to the thematic analysis technique. The thematic analysis focuses on meaning across the dataset, allowing the researcher to see and make sense of shared meanings

and experiences (Braun & Clarke, 2012). Based on this opinion, the data obtained were organized according to the themes asked in the interview process (based on the answers given by the participants, and scope was determined, the answers given by the preschool teachers were evaluated according to this context and arranged in a logical and meaningful integrity. Preschool teachers in the study were defined with codes such as T1, T2,T50. In order to ensure the internal reliability (consistency) of the research, the data were analyzed separately by both researchers and the findings were compared, and in case of disagreement, the opinion of a third field expert who was not involved in the research was taken. A joint decision has been reached.

Findings

The research findings were examined by considering the views on the use of traditional Turkish music in preschool education music activities under four themes: “Likes and Use”, “Teaching”, “Developmental Contributions,” and “Challenges and Solutions”.

Theme 1: Likes and Usage

Under the research theme of “Likes and Usage” of the research, there are sub-themes and categories related to the children of the musical form like to listen to, the music styles used in music activities, and the preschool teachers’ use of traditional Turkish music in their music activities. Teachers’ views on the forms of music that children like to listen to are given in Table 1.

Table 1 Forms of Music Children Like to Listen to

Sub Themes	Categories	f
Various music formats	Upbeat dance music	32
	Children songs	8
	Pop music works	8
	Instrumental works	4
	Artifacts belonging to the region	1
	Cartoon soundtracks	1
	Music made with Orff instruments	1
Traditional Turkish music	Turkish folk music works	6
	Turkish art music works	2

When Table 1 is examined, preschool teachers’

children’s “Animated dance music” (f=32), “Children’s songs” (f=8), “Pop music works” (f=8), “Instrumental works” under the sub-theme of various musical forms. (f=4), “Regional works” (f=1), “Cartoon soundtracks” (f=1) and “Music with Orff instruments” (f=1); Under the sub-theme of traditional Turkish music, it is seen that they express their opinion that they listen to “Turkish Folk Music Works” (f=6) and “Turkish Art Music Works” (f=2) with appreciation. Some of the teachers’ views on the music that children like to listen to in the classroom are as follows:

“Children mostly enjoy listening to educational children’s songs that are suitable for their level. At game events, they mostly like to listen to lively pop songs.” (T2)

“Children are more willing to act due to their age. That is why they prefer upbeat songs more.” (S9)

“Mines love folk songs. But not every song. They do not particularly like slow ballads with dramatic lyrics. They like local music. They love to do ballet in classical music. They love to imitate them.” (T10)

“Children like local music, especially during the regular game time. For example, they like the local music of Erzurum while the chair is playing snatch.” (T48)

Another situation under the research theme of “Likes and Usage” is about which musical forms preschool teachers use in music activities. Table 2 presents preschool teachers’ views about the music styles they use in music activities.

Table 2 Types of Music Teachers Use in Music Activities

Sub Themes	Categories	f
Various music formats	Children songs	31
	Pop music	16
	Upbeat music	9
	Non-verbal music	8
	Foreign music	7
	Classical music	5
	Opera	1
Traditional Turkish music	Turkish folk music	16
	Turkish art music	4
	Turkish folk dance music (halay, horon, etc.)	2

Table 2 shows that the musical forms that preschool teachers use in preschool music activities are grouped under the sub-themes of “Various music styles” and “Traditional Turkish music”. Under the sub-theme of “various musical styles”, teachers included “children’s songs” (f=31), “pop music” (f=16), “moving music” (f=9), “music without words” (f=8), “ It was observed that they used the music of “foreign music” (f=8), “classical music” (f=5) and “opera” (f=1). Under the sub-theme of “Traditional Turkish Music”, the teachers were divided into “Turkish folk music” (f=16), “Turkish art music” (f=4) and “Turkish folk dance music (halay, horon etc.)” (f=2). The opinions of some teachers about the music genres they prefer in music activities are as follows:

“I prefer non-verbal, active and playful ones. Because children like moving music more. I use music such as halay and horon for dancing in shows. But I usually prefer the active ones.” (T1)

“Children are more interested in genres such as moving music and play moods. Children are more active in this type of music. That way, they can show more interest. That is why I prefer them.” (T4)

“I use children’s songs according to the aims of the program, subject or concept.” (T15)

Another situation examined under the theme of “Likes and Usage” relates to the preschool teachers’ use of traditional Turkish music in their music activities and the reasons for this situation. Table 3 shows preschool teachers’ opinions about including traditional Turkish music in music activities and the reasons for this situation.

Table 3 The Situation of Teachers to Include Traditional Turkish Music in Music Activities

Child Theme	Causes	f
Placement	Contributing to the promotion and transfer of culture	15
	Engage children and be fun	3
	Children's love of high tempo works	3
	Availability for shows	3
	Being suitable for values education	1

Placement	Being suitable for musical mother tongue	1
	Usable as a teaching tool	1
No Place	Not suitable for children's level in terms of content and music	8
	Not attracting children's attention and not being fun	4
	Insufficient training and resources for use	2
	Not recognized by children	1
	Do not think that it will contribute to the children	1

When Table 3 is examined, it was determined that preschool teachers emphasized including or not including traditional Turkish music in music activities for various reasons. The reasons for the teachers to include traditional Turkish music in music activities were “contributing to the promotion and transfer of culture” (f=15), “Attracting children’s attention and being entertaining” (f=3), “Children’s love of high-tempo works” (f=3). It is seen that they express opinions such as “suitability for performances” (f=3), “suitability for values education” (f=1), “suitability for musical mother tongue” (f=1) and “to be used as a teaching tool” (f=1). Teachers’ reasons for not including traditional Turkish music in their music activities are “not suitable for children’s level in terms of content and musicality” (f=8), “because it does not attract children’s attention and they do not find it fun” (f=4), “Not attracting children’s attention and not being fun” (f =4), “Insufficient education and resources for use” (f=2), “Not being recognized by children” (f=1) and “Not thinking that it will contribute to children” (f=1). Some of the teachers’ opinions regarding the inclusion of traditional Turkish music in their music activities and the reasons for this situation are as follows:

“I think that Turkish folk music plays a big role in helping children get to know their own culture and keep it alive.” (T22)

“I use folk songs from the Erzurum region to promote Erzurum, the city we live in. In general, I choose songs from cities and regions while introducing that city to children.” (T6)

“I often use Turkish Folk Music. The areas where it is used the most are usually musical dance performances and local games.” (T29)

“I think there is a resource problem to guide teachers about this. It is very important that the songs contain words suitable for the age of the children. Having adequate resources for this type of music ensures that it is usable and effective in the classroom.” (T41)

“We usually use Turkish folk music in April 23 shows or year-end performances so that children can actively participate.” (T45)

“I don’t think it’s applicable because his words aren’t quite suitable for children’s level.” (T25)

Theme 2: Teaching

Under the “Teaching” theme of the research, there are sub-themes related to whether preschool teachers receive training on teaching traditional Turkish music to children and how they teach traditional Turkish music to children. Table 4 shows the teachers’ views regarding the teachers’ educational status regarding the teaching of traditional Turkish music within the scope of their undergraduate education.

Table 4 The Situation of Teachers’ Training for Teaching Traditional Turkish Music within the Scope of Undergraduate Education

Sub Themes	f
Lack of education	46
Getting an education	4

According to Table 4, it was determined that f=46 of the preschool teachers did not take lessons for the teaching of traditional Turkish music within the scope of undergraduate education, and f=4 received training. Some of the teachers’ views on their education in teaching traditional Turkish music within the scope of undergraduate education are as follows:

“We had music lessons in my undergraduate education, but it was mostly about educational children’s songs. I would also like to receive training on Turkish folk music, and Turkish art music works.” (T2)

“I did not take Turkish folk and Turkish classical music lessons privately. I saw it as a topic in a children’s literature class. We had a music lesson, but these topics were not included in the content.” (S11)

The methods preschool teachers use in teaching traditional Turkish music in music activities are given in Table 5.

Table 5 Methods Used by Teachers in Teaching Traditional Turkish Music

Sub Themes	f
Listening to the works and making them familiar	30
Show off	20
Segmenting the work	13
Do rhythm practice	8
Getting family support	3
Doing breathing exercises	2
Singing in class	1
Drawing pictures that describe the words	1
Doing a warm-up	1
Continuous repetition	1
Sorting works from easy to difficult	1
Drama and imitation	1
Using an instrument	1

When Table 5 is examined, preschool teachers indicate that in the teaching of traditional Turkish music in music activities, “Making them listen to the works and become familiar” (f=30), “Show them and get them done” (f=20), “Separating the piece into parts” (f=13), “Rhythm work”. Don’t do” (f=8), “Getting family support” (f=3), “Doing breathing exercises” (f=2), “Singing in class” (f=1), “Drawing pictures that tell the words” (f= 1), “Warming up” (f=1), “Continuous repetition” (f=1), “Sorting the works from easy to difficult” (f=1), “Drama and imitation” (f=1) and It is seen that they stated that they used the “using an instrument” (f=1) method. The opinions of some teachers about the methods they use in teaching traditional Turkish music are as follows:

“Before teaching these works, I listen to these works during activities so that children can become familiar with these works. Then, after listening to the whole piece several times or for days, I start teaching it section by section.” (T16)

“First, we listen to the music with the children. Then I say it, the children repeat it too. So he learns faster.” (T40)

“I teach their words by drawing pictures and I think they learn more easily that way. I draw a picture for each line, then I turn on the music. The child can sing the music by looking at the picture.” (T8)

Theme 3: Developmental Contributions

The third theme of the research was determined as “Developmental Contributions,” and under this theme, the views of preschool teachers on the contribution of traditional Turkish music to the developmental areas of children were discussed and shown in Table 6.

Table 6 Teachers’ Views on the Contribution of Traditional Turkish Music to Children’s Development Areas

Sub Themes	f
Cultural self-development	32
Cognitive development	12
Affective development	12
Language development	12
Social and emotional development	12
Psychomotor development	11
Musical taste	3
Sense of rhythm	2
Sense of aesthetic	1
Empathy	1
To express yourself	1
Musical skill	1
Creative thinking	1
No contribution	2

According to Table 6, preschool teachers’ use of traditional Turkish music in music activities has an impact on the child’s development on “Cultural self-development” (f=32), “Cognitive development” (f=12), “Affective development” (f=12), “Language development” (f=12), “Social and emotional development” (f=12), “Psychomotor development” (f=11), “Musical taste” (f=3), “Sense of rhythm” (f=2), Positives such as “Aesthetic sense” (f=), “Empathy” (f=1), “Self-expression” (f=1), “Musical skill” (f=1) and “Creative thinking” (f=1) reported their contribution. On the other hand, they emphasized that f=2 teachers do not think that using traditional Turkish music in music activities contributes to the child’s development. Some teachers’ views on the contribution of traditional Turkish music to the developmental areas of children are as follows:

“I think the songs sung and folk songs contribute a lot to the development of children’s vocabulary.” (Ö2)

“Every child who can sing these songs gains courage.” (T17)

“I think it’s more permanent. The melodies are more effective in the ear. He listens to the music in the family. Therefore, the permanence of the song increases.” (T35)

“When the rhythm structures of local and national music are integrated with body movements, they make significant contributions to the acquisition and development of a sense of rhythm.” (T2)

“I think it is important for the child to learn about his/her own culture and self.” (T5)

“It relaxes, socializes, helps them to empathize, express themselves, improve their vocabulary.” (T29)

“I think it is important in creating musical taste in very young age groups.” (T31)

Theme 4: Challenges and Solutions

The research’s fourth theme was “Challenges and Solutions.” Under this theme, whether the children have difficulties performing traditional Turkish music, the difficulties they experienced, and their views on the solution to these difficulties are given in Table 7.

Table 7 Teachers’ Opinions on Children’s Difficulty in Performing Traditional Turkish Music

Child Theme	f
Experience difficulties	42
Have no difficulties	8

Table 7 shows that f=42 preschool teachers stated that children had difficulties in vocalizing traditional Turkish music, and f=8 teachers stated that they did not experience difficulties. The opinions of some teachers about the difficulties of children in performing traditional Turkish music are as follows:

“There is no problem, on the contrary, they learn more easily. Children in rural areas have a more positive view of folk music, they like it.” (T21)

“Children learn very quickly.” (T1)

“They have difficulty because they are not interested.” (T37)

The opinions of the teachers who stated that children have difficulties in performing traditional Turkish music are given in Table 8.

Table 8 Difficulties Experienced by Children in Performing Traditional Turkish Music

Child Theme	Categories	f
Developmental difficulties	Dislike-unwillingness	3
	Difficulty in breathing on vocalization	3
	Difficulty memorizing concepts they don't understand	3
	Not suitable for children's vocalization level	2
	Fear of being funny when read with a local accent	1
	Not obeying children's vocal range	1
Difficulties with songs	The words have difficulty in pronunciation	10
	The difficulty of rhythmic structure of songs	6
	Long words	5
	Incomprehensibility of words	4
	The musical difficulty of the songs	1

When Table 8 is examined, it is seen that the difficulties experienced by children in performing traditional Turkish music are grouped under the sub-themes of “Developmental difficulties” and “Difficulties with songs”. Under developmental difficulties, teachers’ “Dislike-unwillingness” (f=3), “Difficulty breathing in vocalization” (f=3), “Difficulty breathing in vocalization” f=3, “Difficulty memorizing concepts that they cannot understand” f=3, It was determined that they reported difficulties such as “Not being suitable for the vocalization level of the children” f=2, “Fear of being funny when read with a local accent” f=1, “Not conforming to the children’s vocal range” f=1. Under the sub-theme of difficulties towards songs, the teachers stated that “The words contain pronunciation difficulties” f=10, “The difficulty of the rhythmic structure of the songs” f=6, “The words are long” f=5, “The

words are incomprehensible” f=4 and “The musical difficulty of the songs” ” They emphasized problems such as f=1. The opinions of some teachers about the difficulties that children experience in performing traditional Turkish music are as follows:

“They have trouble memorizing because their words are too long. I also think it doesn’t appeal to musical tastes very much.” (T3)

“I honestly don’t think children can sing easily. Because there are words that are difficult to pronounce, especially in art music. There may be words that even we have difficulty in speaking in such songs.” (T4)

“They can have breathing problems with some songs. Because children’s voices are not at a sufficient level. Some kids have trouble keeping rhythm.” (T10)

“Some songs have a hard time understanding the lyrics well above the level of children.” (T24)

The teachers’ opinions about the practices they have done to solve these difficulties are given in Table 9.

Table 9 Teachers’ Practices for Solving Difficulties Experienced by Children in Performing Traditional Turkish Music

Child Theme	f
Repeating words that are difficult to pronounce repeatedly in sections	8
Choosing songs with lyrics appropriate for children’s level	5
Teacher voiceover first to encourage children to voice	5
Choosing songs that suit children’s tastes	4
Choosing songs suitable for children’s vocal levels	4

When Table 9 is examined, it is aimed to solve the difficulties experienced by preschool teachers in singing traditional Turkish music such as “Making words that are difficult to pronounce constantly repeated in parts” (f=8), “Choosing songs with words suitable for children’s level” (f=5), “Telling children to sing”. It is seen that they expressed their opinions as “Selecting songs suitable for children’s liking” (f=4) and “Choosing songs suitable for children’s vocalization levels” (f=4). Some of the teachers’

views on their practices regarding the solution of the difficulties are as follows:

“First, I explain words they do not know the meaning of. I sing slowly myself the part where the song’s rhythm accelerates, or they cannot understand. Then the children repeat. Thus, the problem is solved.” (Ö2)

“We usually interrupt the song in situations like these.” (T9)

“I sing the song to the class before the child in order to prevent problems such as ridiculing the child by his friends. So, the other kids admit that this is not ridiculous.” (T14)

Conclusion and Discussion

The research findings were examined by considering the views on the use of traditional Turkish music in preschool education music activities under four themes: “Likes and Use”, “Teaching”, “Developmental Contributions,” and “Challenges and Solutions”. In this study, which was conducted to determine to what extent preschool teachers in Turkey give place to traditional Turkish music within the scope of music activities and what the effects of this music are on children, the results based on the findings are as follows:

Results and Discussion on the Theme “Likes and Usage”

According to the opinions of the preschool teachers, the types of music that children listen to with pleasure: “Animated dance music”, “Children’s songs”, “Pop music songs”, “Instrumental songs”, “Cartoon music” and “Orff music”, which can be grouped under the sub-theme of various musical forms. It has been concluded that Turkish Folk Music and Turkish Classical Music works are under the sub-theme of “Turkish Music” and traditional Turkish music. When the literature is examined, it is seen that there are studies to determine the music tastes of preschool children. One of these studies, Okumuş and Karadağ (2014), in their study in which they examined the effect of popular music on preschool children, stated that children preferred popular music songs, the fast one. Aldemir (2021) concluded in his research that preschool teachers attach importance to the rhythmic and entertaining musical content of the

songs they teach. These findings are similar to the result of the research that children mostly listen to dance music with liking. In addition to the studies carried out in this direction, there are also studies on the types of music that primary and secondary school students listen to, which can be considered advanced childhood. Bozkurt, Zahal, and Uyan (2015), in their study to determine the types of music that secondary school students listen to according to their emotional state, stated that the type of music they listen to does not change according to their emotional state, they prefer the music they like in every situation. They mostly listen to Turkish Pop-Rock music genres in almost all of their moods. They concluded that they prefer traditional Turkish music less. Doğan (2008) examined the relationship between the types of music that secondary school students listen to and various variables. As a result of the research, it was concluded that the rate of listening to Turkish and foreign pop music genres is high. In their research, Taşal and Vural (2011) concluded that the rate of listening to Rap and Pop music genres of primary and secondary school students is high, while the rate of listening to other types of music is low. It can be said that factors such as the level of teachers' competence in teaching traditional Turkish music, the types of music that families listen to, the music that children are exposed to in service vehicles, and the fact that other types of music are popular and easily accessible. Pantović (2018) states that the practice of music education in modern preschool institutions is stereotypical, and the use of popular music to a large extent in the development of interest in music leads to a one-dimensional musical interest.

As a result of the research, the music forms used by the teachers in their music activities mainly were "children's songs" (f=31) and least "opera" (f=1); Under the sub-theme of traditional Turkish music, it was concluded that they included Turkish folk music (f=16) the most and "Turkish folk dance" (f=2) music the least. Karakoç and Karagöz Dursun (2021) state that song teaching has an essential function in the music lesson as an activity, and it is the most used activity in music education. Aylaz (2018) states that besides being a musical activity, children's songs have a function that facilitates the transfer of cognitive and behavioral teachings to the child. A

similar study by Gillespie and Glider (2010), which focused on how preschool teachers use music to support teaching, found that "almost all examples of teacher use of music are songs." In this context, the fact that preschool teachers mostly include teaching children's songs in music activities coincides with these approaches. Aylaz (2018) states that concepts such as obeying environmental rules, recognizing national and cultural values, love and respect are conveyed to children as well as teaching cognitive behaviors such as letters, numbers and colors through songs. For this reason, preschool teachers should pay attention to the fact that the songs to be taught to children are functionally educational and instructive, covering specific topics.

It has been concluded that some of preschool teachers use traditional Turkish music in music activities. They stated that teachers use these music mostly because of "contributes to the promotion and transfer of culture". Imik (2012) states that music has an important function in the transfer of cultural values between generations. Ayhan (2015), with a similar approach, states that music is a branch of art that develops over time and is quite common today in cultural transmission. Preschool teachers' use of traditional Turkish music in music activities is very important in terms of contributing to children's learning about their own culture and learning this cultural environment while having fun.

Teachers prefer to use traditional Turkish music in music activities as "attracting children's attention and finding it fun", "children's love of high tempo songs", "suitable for performances", "suitable for values education", "musical mother tongue" and "using it as a teaching tool". explained for other reasons. Other music people, especially Kodál, have advocated the importance of using traditional music in preschool. The results of the teachers' opinions are that using traditional music in the preschool period has a significant effect on the cognitive and psychomotor achievements of the children, as well as the affective achievements such as "values education". Yukruk and Akarsu (2017) emphasize the importance of continuation of "values education" and art education together in the education process in order to change individual or social behaviors. In the study conducted by Gillespie and Glider (2010),

which supports the results of this study, regarding how teachers use music in activities, teachers primarily use music to support children's learning in the areas of academic and social skills; secondly, they concluded that they use it to support ordinary activities such as cleaning and transitioning to new activities.

Some of the preschool teachers used traditional Turkish music in music activities as "not suitable for the level of children in terms of words and music", "not attracting the attention of children and not being fun", "insufficient resources and training on how to use it", "not recognizing these types of music by children" and "It was observed that they stated that they did not use it for reasons such as "not thinking that it would contribute to children". In his research, Rajan (2017) states that the difficulties of choosing age-appropriate music for teachers limit the resources in their own music, similar to the reasons why teachers do not use traditional music because it is "not suitable for the level of children" and "because there are no resources for their teaching" in the results of this research.

Results and Discussion on the Theme of "Teaching"

As a result of the research, it was concluded that very few preschool teachers received training on teaching traditional Turkish music within the scope of undergraduate education ($f=4$), and most did not take lessons ($f=46$). Rajan (2017) concluded in his research that preschool teachers received little or no training in teaching music to children. This result indicates that the research "did the teachers receive training on the teaching of traditional Turkish music in the preschool period within the scope of undergraduate education?" similar to the results obtained from the question. Rajan (2017) states that teachers influenced this situation to reach popular and easily accessible music instead of finding ways to develop children's musical abilities or to understand musical styles and genres. This approach coincides with the result that traditional Turkish music, which is among the research results, is used less in the preschool period. Teachers who teach music but are not music teachers are aware of the importance of music education for children and believe in the

necessity of having a musical background (Barış & Özata, 2009; Hash, 2009). Nardo et al. (2006) state that although preschool teachers believe in the necessity of basic musical knowledge, they are generally unprepared to manage meaningful music teaching. Burak (2019) states in his study that preschool teachers emphasize the importance of music education given in early childhood, but they are insufficient in this area for various reasons. Kim and Kemple (2011) argue that preschool teachers' weak beliefs about the importance of music are related to their lack of musical content knowledge. Numerous studies have shown that preschool and primary school teachers think that they are not competent enough to sing and play instruments with children (Hallam et al, 2009; Russell-Bowie, 2009). Preschool teachers' delegating music activities to field experts due to their lack of interest, desire and confidence put daily spontaneous singing and playing activities in preschool education at risk. If music is to have a specific place in daily work, teachers who are confident in their own competence are needed (Ehrlin & Wallerstedt, 2014). It is also necessary for teachers to receive more training in this area in order to strengthen their competence and self-confidence (Garvis & Pendergast, 2011; Nilson, Fetherston, McMurray & Fetherston, 2013). Ehrlin and Wallerstedt (2014) state that many teachers stay away from musical activities and hide their current proficiency in order to encourage children to sing or play. Among the results of this study, it can be said that the majority of the teachers did not receive training on the teaching of traditional Turkish music in the preschool period within the scope of undergraduate education, which caused teachers' lack of knowledge in creating and using musical content.

As a result of the research, it was determined that preschool teachers use various methods to teach traditional Turkish music. Teachers stated that they apply the way of "teaching by listening to the songs and making them familiar with them" as one of the methods of teaching traditional Turkish music in music activities. Pantović, (2018) emphasizes the importance of having children listen to music to enrich perception, memory and musical experiences and improve children's musical abilities. Helvacı

(2015) states that when children remember the music they listen to at different times, they establish a cause-effect relationship between verbal expression and musical structure, supporting cognitive learning processes. In this context, it can be said that it would be beneficial for preschool teachers to choose songs that will enable them to recognize the cognitive development level of children and the cultural structure they are in and listen to them. Other methods applied by preschool teachers are “show and make technique”, “teaching by dividing the song into parts”, “teaching by rhythm work”, “teaching by dividing the songs into sections”, “teaching with family support”, “teaching using rhythm instruments”, “breathing exercises”. “teaching by doing”, “teaching by saying the words together”, “teaching by drawing pictures that tell the words”, “teaching by making warm-up work”, “teaching by constantly repeating”, “teaching by ordering the songs from easy to difficult”, “teaching by drama and imitation” and “It was concluded that “teaching using musical instruments”. Kabataş (2017) states that the musical task of the preschool teacher is to support children’s innate musical interest, not to train children as if they will grow up as musical artists. Based on this approach, it can be said that it would be beneficial for preschool teachers to teach music by making-living songs that the child is interested in or can be interested in.

Results and Discussion on the Theme of “Developmental Contributions”

As a result of the research, the use of traditional Turkish music in preschool teachers’ music activities on child development “contribution to the development of cultural self”, “effect on cognitive behaviors”, “effect on affective behaviors”, “contribution to language skills”, “contribution to social-emotional development”, “psychomotor development”. positive effect on behaviors”, “contribution to musical taste”, “contribution to the development of sense of rhythm”, “contribution to the development of aesthetic sense”, “contribution to empathic approach”, “contribution to self-expression”, “contribution to musical skills” and “contribution to creative thinking” It has been concluded that they have expressed their opinion

that it provides”. Phillips et al. (2017) state that the academic benefits of education received in the preschool period continue until adolescence. In this context, the effect of music education applied in the preschool period on the behavioral development of children is indisputable. Helvacı (2015) emphasizes that all the studies carried out to date provide evidence that music education given in the preschool period positively contributes to the child’s multidimensional development. Aşalak (2008), in his research on the effect of music education applied to preschool children on concept development, concluded that music education is important in the preschool period and that music education has a significant effect on concept development within the cognitive development stages. Özbey (2010) concluded in his study that preschool music activities help the child gain many physical, mental, language, emotional and social features. Dumont, Syurina, Feron, and van Hooren (2017) narrowed down research on the impact of music interventions on children’s five developmental domains, including motor, social, cognitive, language, and academic, between 2010 and 2016. Although the research results did not provide clear evidence, they concluded that music intervention had beneficial effects on children’s development. Türkmen (2010) concluded in his research that music education contributes to the child’s individual, social and cultural development. Başer (2014) states that music education significantly contributes to the child’s mental and emotional development, especially language development, social development, and personality development. Khasanova (2020) states that music lessons help students develop comprehensively in the field of music and form the basis of their musical culture. Gillespie and Glider (2010) emphasize that today’s results-oriented approaches explore the possible beneficial effects of music on children rather than how music is used in early childhood. Kodály, who advocates that national music is used in all music education processes, especially in childhood, and that the positive results of this will increase children’s musical capacities and develop their musical language, also states that children will recognize the values in their mother tongue, own culture and traditions through national music (Yıldırım,

2009). These findings are similar to the result of the research that traditional Turkish music contributes to the developmental areas of preschool children.

Results and Discussion on the Theme “Challenges and Solutions”

As a result of the research, it was determined that some of the preschool teachers stated that children “had difficulty” ($f=39$) in performing traditional Turkish music in music activities. In contrast, others stated they did not “have difficulty” ($f=8$). Teachers teach children “difficulty in pronouncing the words”, “difficulty in the rhythmic structure of the songs”, “difficulty in memorizing because the words are long”, “words are incomprehensible”, “reluctant reading because it is not suitable for children’s liking”, “difficulty breathing in vocalization”, “meaning They stated that they had problems such as memorizing the concepts that they could not give, “difficulty because it is not suitable for children’s vocalization levels”, “fear of being funny when read with a dialect”, “children’s voices are insufficient because their voices are not developed”, and “learning difficult because the songs contain musical difficulties”. Akıncı (2018) states that if the teacher does not have the appropriate educational environment for the song he/she chooses to teach, or if he/she is not equipped to teach the song he/she chooses, he/she may encounter negative results. Considering the finding that very few of the preschool teachers identified in this study took lessons on teaching traditional Turkish music within the scope of undergraduate education, it can be said that the difficulty of children in performing traditional Turkish music works is related to the musical equipment of the teachers. Evidence supporting this view is available in the literature. Alpaslan (2010) determined that there is a relationship between the level of music education received by preschool teachers in the undergraduate program and the level of music activities they practice. The education received causes problems in the application phase. Bolat (2017) emphasizes that the most important thing to avoid difficulties in singing studies is the right song selection and that children’s developmental levels and sound limits should be well-known when choosing songs. In addition, it would be beneficial for teachers to have

encouraging attempts to overcome children’s fear of being funny when reading in a dialect.

As a result of the research, to solve the problems experienced by preschool teachers in singing traditional Turkish music, “to make the words that are difficult to pronounce constantly repeated in parts”, “to choose songs that contain words suitable for the level of children”, “to encourage children to vocalize first, the teacher’s vocalization” and “to children’s tastes”. It was determined that they performed applications such as “choosing songs”. In the literature, there are opinions indicating the importance of the practice of “choosing songs suitable for children’s tastes”. Akıncı (2018) states that teachers must choose songs by considering the tastes and wishes of students who are willing to learn songs in different situations to evaluate students’ learning motivations. Using the words and musically appropriate songs among the songs that children encounter in their daily lives or listen to around them as teaching materials can increase children’s willingness to learn.

Limitations of Research and Suggestions for Future Studies

The results obtained in this study should be evaluated within the scope of some limitations. First, a more comprehensive examination can be done to determine the reasons that predict the results of this research. Second, the teachers answered the interview questions based on their immediate personal comments reflecting a specific period. Third, a longitudinal study can be carried out to obtain more detailed findings about the reasons for the research results. Thirdly, this research is based on the opinions of preschool teachers who work in various cities in Turkey and participate in the study as volunteers. Therefore, this should be considered when making general inferences based on the results. Conducting studies on this subject in different schools at the preschool level can ensure the generalizability of the research findings. Fourth, the data obtained in the study was collected only based on the opinions of preschool teachers.

Another limitation of this study is that the views of children and families on local and national music were not taken in this study. Studies can be

conducted on the ideas of children and families about local and national harmony. Bowles (1998), in his comprehensive research involving children from kindergarten to the fifth grade of primary school, concluded that children's interest in musical activities decreases with age. For this reason, in terms of promoting national and local music, it is essential to include the teaching and promotion of this music in musical activities in the preschool period.

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