



Creativity in primary education music curriculum in Türkiye

İlhan Özgül^{a*}

^a Kastamonu University, Faculty of Education, Kastamonu 37200, Türkiye

Abstract

This study investigates the place of the *musical creativity* learning area, which is one of the four learning areas of the Music Curriculum in Turkey, in the music curriculum, the relationship between musical creativity outcomes and skills specific to the area, the scope of the musical creativity subject area, and the distribution of the subject areas covered according to grade levels. Document analysis, one of the qualitative research approaches, was used in the study. It was determined that the rate allocated to the musical creativity learning area in the curriculum needs to be low/insufficient. The outcomes related to the musical creativity learning area are mainly pertinent to “listening-singing, making music with rhythmic activities and expressing oneself through music” among the skills specific to the site. Musical creativity covers the activities of composing, music and dance/moving, dramatization, performing, listening to music, and using music technologies within the subject area. While music and dance/moving are included in all grades in primary and secondary school education, listening to music, performing, and accompaniment with rhythm instruments are primarily included in secondary school education. It was found out that the musical creativity subject areas and scope defined in the curriculum are at the level of “little creativeness.” It is thought that pre- and post-service training that follows the nature, practices, and development of musical creativity in creating a harmonious learning environment in schools is essential for musical creativity designs to have meaningful outputs in school.

Keywords: Music curriculum, musical creativity, skills and outcomes, primary school.

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1. Introduction

The main focus of the Music Education Program is the music curriculum. The Music Curriculum is a program aims at providing the knowledge and skills that consist of certain specifics of knowledge about music focusing on skills and practice in some schools, in line with the aims of the education program and in a planned manner. The curriculum intends to provide knowledge and skills that generally consist of certain aspects of expertise, focusing on skills and practice in some schools, in line with the aims of the education program and in a planned manner. Music teaching is a learning experience for the student

* Corresponding author: İlhan ÖZGÜL ORCID ID.: <https://orcid.org/0000-0002-5615-7934>
E-mail address: ilhanozgul@kastamonu.edu.tr

to make the desired change in his/her behavior by interacting with the elements of the environment prepared for him/her. Therefore, it is the pre-designed plan of teaching and its appearance in practice. In the stated framework, a curriculum is not a timee, a list of objectives, principles-explanations, learning areas, tools and materials, or a book that is given to the teacher and required to be followed (Uçan, 2005; Özgül, 2022). Therefore, it is important that the music curriculum is interpreted by the practitioners acknowledging all its dimensions so that it can be structured in relation to the teaching processes.

Turkish National Education System consists of the main steps including pre-school basic education, primary school, secondary school, secondary education, and higher education. In general, there are kindergartens/nurseries that provide care and education to preschool children aged 0-3 years, kindergartens that provide education to children aged 4-6 years and nursery classes that provide education to children aged 6 years. There are primary education schools that provide eight-year compulsory-uninterrupted education to children in the age group of 7-11 in the 1st-4th grades at the primary school level, and children in the age group of 11-14 in the 5th-8th grades at the secondary school level. There is 1 class hour of a compulsory music lesson (40 minutes) per week in primary and secondary schools. In these institutions, music lessons are conducted by classroom teachers in primary schools and by music teachers in secondary schools. In this context, the music lesson curriculum (primary and secondary schools) covering eight years, which entered into force in 2018, is implemented in primary schools. The most basic feature of the primary education program is that the program focuses on four learning areas. These learning areas are "listening-singing, musical perception and knowledge, music culture" and "musical creativity".

In this direction, it might be a meaningful and purposeful act to delve into the concept of creativity to better situate the notion of musical creativity in the relevant line of literature. Creativity is “the ability to produce work that is both novel (i.e., original, unexpected) and appropriate (i.e., useful, adaptive concerning task constraints)” (Sternberg & Lubart, 1999). We need motivation, and perhaps grit, to work, practice, try, and experiment in order to produce and develop these novel and appropriate things including artistic, scientific, technological, sometimes interdisciplinary inventions and new social programs and activities.

Musical creativity, on the other hand, can be seen as both a product and a process in which the musician is involved (Uçan, 2005). Composer/music producer can be defined as a person who expresses his/her feelings and thoughts by using the elements of music, interprets musical works from a new perspective, makes adaptations or new arrangements, and adds new sections to an arranged work (Hennessy, 2009). There are approaches that examine and scrutinize creativity in a broader sense and classify it in three or four dimensions including mini-c, little-c, Pro-c, Big-C (Kaufman & Beghetto 2009). Creativity can be divided into two types, “big C” and “little c”. Scientists/artists such

as Einstein in physics, Martha Graham in dance, Picasso in visual art, Beethoven, Brahms and Saygun in music both contributed to the existing culture and changed it through their creativity with “big C” Creativity with “little c” can be thought of as discovering things that may be important to one's own life or work and making it more fulfilling and enjoyable. Activities of creativity with little c are not expected to result in a reputation/fame or an outstanding product/output (Craft, 2001; Csikszentmihalyi, 1996; INTO, 2009; Kokotsaki, 2012, Özgül, 2015). In this sense, musical creativity activity levels of the school music education should be considered as “little c”.

Musical creativity practices can be seen as an interesting process from time to time by both researchers and related classroom and music teachers. Most recently, in the "Proceedings of the 24th EAS Conference" in 2016, representatives from approximately 20 countries presented the historical process, contents, application approaches and theories of musical creation in the music lesson curriculum of their own countries. In this context, the subject areas and scope of musical creativity in the primary and secondary school music curriculum of the member countries of the EAS organization were examined. Musical creativity subject areas are defined as Performing (singing, playing instruments, orff instruments, body percussion), presenting (drama, dance, visual arts forms), improvising rhythm, music making, Moving and dancing, Listening and perceiving, Music production and improvisation, Musical games, vocal improvisation, Instrumental improvisation, Games with singing, Folk dance, PC in the music, Performing (singing, playing instruments, orff instruments and body percussion), integration with other arts.

According to Schola Europaea Music syllabus (2017), the music program aims to develop students' Critical understanding, Communication, Cultural understanding, and Creativity abilities. The scope of creativity in the program is expressed as "the ability to use existing musical knowledge, skills, and understanding for new purposes and in new contexts. Exploring innovative ways in which music can be combined with other art forms". There are limited studies on musical creativity and teaching processes in primary school music curriculums in Turkey. These studies include the examination of the learning and teaching processes of the lesson plans made in the musical creativity learning area (Barışeri, 2022), the creative dimension of music education, the effect of creative drama on the outcomes of musical creativity learning area (Sever, 2010), the Effects of Creative Drama and Orff-Schulwerk Practices on Attitudes Towards Music Lesson (Burak & Erdoğan 2018), The Place of Creativity in Music Lessons in Turkish Primary and Secondary Education (Kalyoncu & Özeke, 2016), and classroom and music teachers' perceptions about the development of imagination and creativity (Sungurtekin, 2021). In the literature, no structured study was found on creativity in the primary school music curriculum, which was renewed in 2018. In this context, answers were sought to the following questions regarding interpreting the musical creativity learning area in the 2018

music curriculum.

1.1. Problems

1. How is the status of the musical creativity learning area in the music curriculum?
2. What is the relationship between the outcomes of the musical creativity learning area in the music curriculum and the skills specific to the site?
3. What is the scope of the outcomes related to the musical creativity subject area in the music curriculum?
4. How is the distribution of the musical creativity subject areas by grade levels?

2. Method

This section gives the aim and importance of the study, the research model and the data analysis process.

2.1. Aim and Importance of the Study

The study aims to contribute to the organization of activities and practices in the process of recognizing and interpreting the musical creativity subject areas and conducting the lessons by determining the status of the musical creativity learning area, which is one of the four learning areas of the 2018 Music Lesson Curriculum, in the curriculum, the distribution of the defined outcomes according to the grade levels, the scope of the products related to the Musical Creativity Subject Area. In addition, doing so is deemed important in terms of providing new data to the Ministry of National Education (MoNE), Turkish Qualifications Framework (TQF) and European Qualifications Framework (EQF) for future studies.

2.2. Research Model

A four-dimensional analysis of the Music Lesson Curriculum, which was published and entered into force in 2018, was made regarding the place of the musical creativity learning area in the curriculum, the relationship of the outcomes with the skills specific to the area, the scope of the outcomes related to the Musical Creativity Subject Area, and the distribution of the musical creativity subject areas according to grade levels. In this context, document analysis, which is one of the qualitative research designs, was used in the study. In document review, official documents, curriculums, regulations and guidelines, school improvement programs, student and teacher textbooks, student homework and course exams, in-school and out-of-school correspondences were examined in depth within the scope of a specific subject and objective (Bowen, 2009; Merriam, 2018, Patton, 2014; Yıldırım ve Şimşek 2011). Document review provides the opportunity to

examine the existing records and documents related to the research topic, to reveal the general trends, alternative thoughts, practices, and approaches related to the current situation.

2.3. Data Analysis

Four approaches were developed to examine the musical creativity learning area of the 2018 Music Lesson Curriculum. *Firstly*, the place of musical creativity learning area of 2018 Music Lesson Curriculum compared to other learning areas was determined. *Secondly*, the relationship between the outcomes defined in the musical creativity learning area and the skills specific to the area was examined. While examining the relationship between the skills specific to the area and the outcomes, care was taken to develop a program and work with a music education expert to carry out the reliability and validity practices meticulously. The level of agreement and disagreement of the experts on coding was determined as 82% (Miles & Huberman, 1994). While analyzing the data regarding the relationship between the outcomes and the skills specific to the area, descriptive and content analysis was made and shown in a table. On the other hand, the final situation in the table was determined by providing an agreement between the researchers and the author in the items that did not have a unity of harmony regarding the relationship between the skills specific to the area and the outcomes. The scope of the outcomes related to the Musical Creativity Subject Area, in other words, which elements and subject areas of music are covered by the expressions of outcomes of musical creativity was investigated. The subject areas of musical creativity outcomes were determined as composing, accompaniment with a rhythm instrument, music and dance/moving, dramatization, listening to music (understanding), performing, and benefiting from information technologies. In the fourth problem, the distribution of the subject areas determined in the Musical Creativity learning area according to primary school grade levels was determined.

3. Results

3.1. The status of musical creativity learning area in the music curriculum

The data collection tools used first were piloted. The results of validity and reliability applications are presented in Table 1.

Table 1. The relationship between the outcomes related to the musical creativity learning area and the skills specific

	Learning Areas				
	Listening-Singing	Musical Perception and Knowledge	Musical Creativity	Music Culture	Total
Primary School	32	21	15	18	86
Secondary School	30	17	21	25	93
Total	62	38	36	43	179
%	34.6	21.2	20.0	24.2	100

When Table 1 is dwelled upon, it is clear that a total of 179 outcomes related to four learning areas were defined in the music curriculum. These outputs are, respectively, musical creativity 36, musical perception and knowledge 38, music culture 43, and listening-singing 62. Musical creativity distribution in learning areas is seen as "listening-singing", "music culture", musical perception and knowledge 38 and musical creativity 36 at the highest rates. It can be said that the distribution of learning outputs in secondary school is close to learning outputs in primary school. While the rate allocated to three learning areas among four learning areas is 80%, the rate allocated to musical creativity is 20%. Music creativity area has the lowest rate among learning areas.

3.2. *The relationship between the outcomes of the musical creativity learning area in the Music Curriculum and the skills specific to the area*

Table 2. The relationship between the outcomes of the musical creativity learning area and the skills specific to the area

Primary and Secondary School Outcomes	Basic Skills												
	1	2	3	4	5	6	7	8	9	10	11	12	13
Mü.1.C.1		X							X				
Mü.1.C.2									X	X			
Mü.1.C.3										X			X
Mü.1.C.4		X							X				
Mü.1.C.5									X				
Mü.2.C.1			X						X				
Mü.2.C.2		X							X				
Mü.3.C.1						X			X				
Mü.3.C.2		X							X				
Mü.3.C.3					X								
Mü.3.C.4		X							X				
Mü.4.C.1					X				X				
Mü.4.C.2									X				X
Mü.4.C.3									X	X			X
Mü.4.C.4								X					

Mü.4.C.5	X													
Mü.5.C.1	X													
Mü.5.C.2									X					
Mü.5.C.3	X													
Mü.5.C.4								X					X	
Mü.5.C.5								X					X	
Mü.5.C.6						X					X			
Mü.6.C.1			X											
Mü.6.C.2								X						
Mü.6.C.3									X				X	
Mü.6.C.4	X													
Mü.6.C.5									X				X	
Mü.6.C.6						X					X			
Mü.7.C.1								X					X	
Mü.7.C.2									X				X	
Mü.7.C.3			X											
Mü.7.C.4			X	X										
Mü.7.C.5						X					X		X	
Mü.8.C.1			X	X										
Mü.8.C.2								X	X					
Mü.8.C.3									X				X	
Mü.8.C.4							X				X		X	
Total		-	9	1	-	6	3	4	1	17	9	-	4	12

1. To be able to recognize music 2. To be able to provide music-body harmony 3. To be able to make music individually or collectively 4. To be able to see the bond between music and society 5. To be able to establish a connection between music and culture, history and aesthetics 6. To be able to associate music with national and spiritual values 7. To be able to associate music with different sciences as a branch 8. To be able to understand that music can be learned by every person 9. To be able to make music with listening, singing and rhythmic activities 10. To be able to express oneself through music 11. To be able to change cultural heritage and diversity 12. To be able to use music technologies 13. To be an effective music producer.

When the relationship between the acquisitions related to the musical creativity learning area and the skills specific to the area is examined, it appears that it covers the skills of "listening, singing, making music with rhythmic activities" and "expressing oneself through music" at the highest rates. Subsequently, musical creativity outcomes include the skills of providing music-body harmony and being an effective music producer and making music individually or collectively. Musical creativity outcomes cover the skills such as "associating music with culture, history and aesthetics", "associating music with national and spiritual values" and music technology skills at the lowest rates. Outcomes defined in the musical creativity areas did not include the skill areas of "recognizing music", "seeing the bond between music and society", "associating music with different sciences as a branch", "understanding that music can be learned by every person", and "changing cultural heritage and diversity".

3.3. Scope of the outcomes related to the Subject Areas of the Musical Creativity learning area

Table 3. Scope of the outcomes related to the musical creativity subject areas

Musical Creativity Subject Areas	Scope of Musical Creativity Subject Areas
Composing	<ul style="list-style-type: none"> • Sound games, experimenting with melodies • Accompanying verbal and nonverbal melodies with rhythm instruments (rhyme, counting, folk song and lullaby) • Creating rhythm patterns using sound (note values) and rest values appropriate for the level • Accompanying the melodies he/she listens to, sings and plays with his/her instrument
Music and Dance/moving	<ul style="list-style-type: none"> • Turning simple rhythmic melodies into movements (2/4, 4/4- counting, rhymes, songs and game music) • Turning different rhythmic $\frac{3}{4}$, $\frac{6}{8}$-melody sentences into dance • Turning different rhythmic $\frac{3}{4}$, $\frac{6}{8}$, $\frac{7}{8}$, $\frac{9}{8}$-melody sentences into dance • Turning two- and three-part songs, ballads and game music, defined in the same and different structure, into dance
Dramatization	<ul style="list-style-type: none"> • Dramatizing the story he/she is listening to using different sounds and materials • Expressing his/her feelings through the forms of expression such as painting, drama, and poetry • Expressing his/her feelings in written and verbal forms
Performing (playing and singing)	<ul style="list-style-type: none"> • Vocalizing the rhythm patterns created by the students according to their level with voice, body percussion and percussion rhythm and melody instruments • Vocalizing the melody experiments created by the students according to their level
Listening to Music	<ul style="list-style-type: none"> • Expressing his/her feelings and thoughts about different types of music they listen to. • Expressing his/her feelings and thoughts about the music they listen to in different ways of expression (written-oral expression, drama-painting...). • Expressing his/her feelings and thoughts about the music they listen to by using information technologies.
Music Technologies	<ul style="list-style-type: none"> • Notating the works created by the students individually and as a group with musical notation programs, recording and editing with music and sound editing programs (composing and editing)

The musical creativity subject areas of the outcomes in the music curriculum are defined in 6 dimensions. These dimensions include composing, music and dance/moving, dramatization, performing, listening to music and music technology activities. Composing

activities were defined at the level of accompanying verbal and non-verbal melodies such as rhyme, counting, ballads and lullabies with rhythm instruments, creating rhythm patterns using sound (note values) and rest values appropriate to their level, playing sound games, and making simple melody experiments. Music and dance/moving activities were defined at the level of turning two and three-part counting, rhyme, song, and game music written in simple, compound and mixed scale numbers into moving/dance. Dramatization was defined at the level of dramatizing the story he/she listens to by using different sounds and materials, expressing his/her feelings in written and verbal forms of expression such as painting, drama and poetry. Performing refers to vocalizing the rhythm patterns and melody experiments created by the students in accordance with their level with voice, body percussion and rhythm instruments. Listening to Music includes students' ways of expressing their feelings and thoughts about different types of music they listen to, with different forms of expression such as written oral expression, drama-painting, and information technologies. Music technologies cover the activities of notating the compositions and arrangements created by the students individually and as a group with notation programs, recording and editing with music and sound editing programs.

3.4. Distribution of Musical Creativity Subject Areas According to Grade Levels

Table 4. Distribution of musical creativity subject areas according to grade levels

Subject Areas	Grade Levels							
	1	2	3	4	5	6	7	8
Composing	X		X					
Accompanying with a rhythm instrument	X				X	X	X	X
Music and dance/moving	X	X	X	X	X	X	X	X
Dramatization	X	X					X	
Listening to music	X				X	X	X	X
Performing (playing and singing)	X				X	X	X	X
Music technologies						X	X	X

When the distribution of outcomes related to musical creativity subject areas according to grade levels is examined, music and dance/moving take place in all grade levels in primary and secondary schools. Listening to music, performing and accompaniment with rhythm instruments are mostly included in secondary school outcomes. Whereas the subject area of composing is only included in primary school, the subject area of music technologies is included in secondary school. The subject area of music and dance/moving was identified as the main focus of the musical creativity learning area. Whilst listening to music, performing and accompaniment with rhythm instruments are defined as learning areas at the second level, the subject areas of composing and music technologies seem to be complementary elements.

4. Discussion and Conclusion

The 2018 music curriculum is a continuation of the 2006 music curriculum. Musical creativity area was included in the 2006 program at a rate of 19.5% and in the 2018 program at a rate of 20%, and there was no significant change in the allocated proportion of the musical creativity area. Musical creativity learning area has a low rate among learning areas in music education programs (Kalyoncu & Özeke, 2016; MEB, 2006, 2018; Özgül, 2022). We can explain the reasons for the lowest number of curriculum outputs/outcomes in the musical creativity learning area as follows. In primary compulsory music lesson is applied per week. It may not be possible for students who take music lessons within the scope of general music education during one session to actively participate in musical creativity activities. In addition, the dimension of "instrument playing" was removed from the "Listening-Singing-Playing" learning area in the 2006 music curriculum. Performing (singing, instrument playing) is one of the basic learning areas of general music education programs. According to Özgül (2021), performing/instrument playing (mandolin, block flute, melodica) has always been included in the scope of "school music education" approaches in the process of music education that has been applied for over 100 years in our country. The fact that "instrument playing" was not included in the learning areas and student outcomes in the 2018 Music Curriculum seems to be an interesting structuring.

The relationship between the outcomes of the musical creativity learning area and the skills specific to the area covers the skills of "listening to music, singing and making music with rhythmic activities" and "expressing oneself through music" at the highest rates. Subsequently, musical creativity outcomes include the skills of providing music-body harmony and being an effective music producer, and the skills of making music individually or collectively. Defined skills are included in psychomotor learning area. According to Kratus (1990), Every creative action consists of three components, the person who is creating, the process of creation, and the product that is created. These three components person, process and product can be used as the basis of a system for the development of goals and objectives. The person component defines the musical abilities of creative people that reflect their musical qualities. Creative people can provide original, fluent, flexible and detailed answers to solve a musical problem. The process component refers to how creation occurs. The most important features of the creative process are problem finding, idea generation, modification of ideas, and evaluation of tentative solutions. The product is associated with the results of creative activity. when musical productions are analyzed, it could include a description of how musical elements such as rhythm, meter, timbre, tonality, texture, form, and Dynamics.

The outcomes of the musical creativity learning area are mostly related to the skill of "listening to music, singing" shows parallelism with the principles of "listening, performing, composing" in the music teaching process. Music is the process of combining

sounds in an aesthetic structure on purpose. Composing and performing are the two main rings of this process. Improvisation is the intersection of these two main rings. Listening to music, on the other hand, is related to and encompasses all of them (Swanwick, 1996; Uçan, 2005, YÖK, 1997). According to Hennessey (2009), listening to music seems unrelated to creative music making, but it is important in developing the listener's understanding, knowledge, and skills about making music outside of listening. Our musical imagination is engaged through thinking and talking about how repeated listening and music make us feel and what happens in music. Listening and responding through movement and dance, painting, drawing, or writing gives meaning and connects different forms of expression and imagery.

Subject areas of musical creativity in the music curriculum; Composing, music and dance/movement, dramatization, performing, music listening and music technology activities. The subject areas determined in the program point to the Elementary music and movement education approach specified in the Orff method. The basic idea in the Orff Method is music, movement, and speech. In Orff method, it helps to discover, experience, understand and make sense of the constituent elements of music such as rhythm, melody, tone color, musical texture, Dynamics, musical forms, and harmony (Cary, 2012; Kotzian 2018; Özgül 2009, 2015, Tutt, 1993; YÖK 1997). The Orff Method is a method that encourages learning in a completely natural way by using elements that the child is used to in order to give basic music education to children. The most basic element of this method is the unity of dance, music, speech, language, body and movement. By using these basic elements, musical development is provided in the child. At the same time, with this development, the child's learning discipline, learning to work with others and attention skills are developed (Özgül, 2022). However, it is important for music teachers to experience and make sense of this interpretation process themselves first.

In conclusion, it can be said that the rate allocated to the musical creativity learning area in the music curriculum is low/insufficient, the musical creativity subject areas and the scope of the subject areas are similar to the music curriculum contents of Eas countries and Schola Europaea Music syllabus. The musical creativity outcomes defined in the curriculum are at the level of “little creativity”. The “little creativity” outcomes defined in the curriculum should be understood and structured by all practitioners. In reality, a music curriculum is not a set of objectives, principles-explanations, learning areas, learning outcomes and literature that music teachers want to follow during the lesson. In this sense, in order to produce outputs suitable for the level in practice, it is considered important to first create a musical learning-teaching environment in schools, and then to make efforts to carry it forward by following the nature, practices and development of musical creativity, to include these practices sufficiently in the classroom and music teacher education model, to organize pre-service and post-service trainings, and to ensure

that music lesson hours and practices are at a sufficient level in schools.

5. Practical Implications

It is important that the music teaching program in primary schools is understood by the practitioners in all its dimensions and that it is structured in relation to the teaching processes. In this context, the findings regarding the analysis and structuring of the music program that has been in effect since 2018 are stated.

1. The rate allocated to musical creativity learning in the program is less/insufficient.
2. The musical creativity learning area includes the skills of listening-singing, making music with rhythmic activities and expressing oneself through music, which are domain-specific skills.
3. The subject areas of musical creativity are composing, music and dance/movement, dramatization, performing, listening to music and using music technologies.
4. The subject area of music and dance/movement is included in all classes in primary and secondary schools.
5. The musical creativity subject areas and scope defined in the curriculum are at the level of “little creativeness”.

6. Limitations and Future Research

This study is limited to the analysis of the *musical creativity* learning area of the Primary Education Music Curriculum. Studies on teachers' perceptions of musical creativity, their applications in musical creativity subject areas, musical creativity learning-teaching processes and their outputs can be planned.

Disclosure of Interest Statement and Ethical Declaration

The authors herein report that he have no conflict of interest. The present study was carried out adhering to ethical and scientific conduct. All the referencing and in-text citations in the manuscript are in line with the related academic conventions.

Data share statement

Data will be available on request.

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