

## Quality Instrumental Education in Classroom Environment: Perspectives of Teachers and Academicians

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### Abstract

This study attempted to identify the requirements and indicators of quality instrument education to provide quality instrument training in music lessons offered within the scope of general education. In this study, in which the phenomenological approach, one of the qualitative research methods, was adopted, the study group was composed of music teachers working in general music education and academicians who took an active role in teaching practice courses at universities. There were seven music teachers and six university lecturers in the study group formed in line with this scope. Interviews were conducted with the participants who made up the study group for the quality instrument training in the classroom environment. In the light of the findings obtained in the present study, it was concluded that music teachers and academicians believe that for quality instrument education to take place in the classroom environment, an appropriate environment, sufficient lesson hours, and essential instruments should be provided, the correct methodology should be applied. The played works should be individually or as a group performed at such activities, like as concerts and auditions. In line with all these results, the things that should happen to be able to say that instrument education is qualified in the classroom environment are listed.

**Keywords:** Instrument education, instrument education in the classroom, quality instrument education, music education, general music education.

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## Sınıf Ortamında Nitelikli Çalgı Eğitimi: Öğretmen ve Akademisyen Bakış Açıları

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### Öz

Bu çalışmada genel eğitim kapsamında gerçekleştirilen müzik derslerinde nitelikli çalgı eğitimi verilebilmesi için gereklilikler ve nitelikli çalgı eğitiminin göstergeleri tespit edilmeye çalışılmıştır. Nitel araştırma yöntemlerinden olan fenomenolojik yaklaşımın benimsendiği bu çalışmada çalışma grubu genel müzik eğitiminde görev yapan müzik öğretmenleri ve üniversitelerde öğretmenlik uygulaması derslerinde aktif görev alan akademisyenlerden oluşmuştur. Bu kapsam doğrultusunda oluşturulan çalışma grubunda yedi müzik öğretmeni ve altı öğretim elemanı bulunmaktadır. Çalışma grubunu oluşturan katılımcılarla sınıf ortamında nitelikli çalgı eğitimine yönelik görüşmeler gerçekleştirilmiştir. Elde edilen bulgular ışığında müzik öğretmeni ve akademisyenlerin sınıf ortamında nitelikli çalgı eğitiminin gerçekleştirilmesi için uygun ortam, yeterli ders saati, gerekli çalgıların sağlanması, doğru bir yöntemin uygulanması ve çalınan eserlerin konser, dinleti vb. etkinliklerle bireysel ya da grup olarak paylaşılması gerektiğini düşündükleri sonucuna varılmıştır. Elde edilen veriler doğrultusunda sınıf ortamında çalgı eğitiminin nitelikli olabilmesi için bulunması gereken hususlar sıralanmıştır.

**Anahtar Sözcükler:** Çalgı eğitimi, sınıf ortamında çalgı eğitimi, nitelikli çalgı eğitimi, müzik eğitimi, genel müzik eğitimi.

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## Introduction

Instrument education, which is one of the components that should be attached importance in music education, has been carried out for years, based on the master-apprentice relationship, by transferring the knowledge and skills to the student individually by making use of the methods in the relevant literature (Tutu, 2001). In the process of implementing instrument education in the classroom environment, different methods and techniques are applied since more than one student is addressed, and educators mostly use their own training methods based on their experiences (Özmenteş & Taşkın, 2011). Given that each educator may have a different teaching process developed by himself/herself, “What specifies that an acceptable instrument education takes place in general music education?” and “How should instrument education be implemented in the classroom in general music education?” The answers to these questions will shed light on instrument education in the classroom environment.

Atalan (1998, p. 11) defines instrument education as follows: “Instrument education, which is one of the important areas of music education, is the process of gaining new behaviors and creating the desired changes consciously and through learning by experience based on the cognitive, sensory and psychomotor behaviors of individuals and societies consisting of individuals through instrument teaching.” In Türkiye, general music education is carried out in a classroom environment with the whole class or with a group of students who choose the elective music course. Therefore, instrument training is implemented as a group, not individually. This practice has advantages as well as challenges. According to Rogers (1974), the students who took the music education in a group turned out to be superior in skills, such as hearing ability, comprehension of musical signals, sight-singing, and transposition and improvisation abilities compared to those students who took the music education individually. Shockley (1982) similarly stated that musicianship skills were acquired more naturally in a group environment. Playing music in the presence of their friends also augments students’ self-confidence. Taking music lessons within a group enables the students to have the notion of “group dynamics,” thus creating positive sharing and cooperative working behavior among themselves. Furthermore, the group work accelerated students' mental development and increased their motivation levels (Webber, 1958; Mehr, 1965).

When the teacher’s instrument or school instrument is in question in the music lessons, what immediately come to mind are the instruments used by the teacher in such issues as increasing the attention of the student, accompanying the songs, and helping the students comprehend the musical notation (Gökalp & Şahin, 2013). As far as the historical process of general music education in our country is concerned, especially instruments, such as mandolin, recorder and melodica, are taught more intensively in the classroom environment. Besides, the instruments that students frequently play in the classroom environment, the use of more diverse instruments can increase the interest in the music lesson and make the lesson more enjoyable. However, according to Karataş and Kılıç (2017), besides the melodica, using instruments, such as bağlama (Turkish traditional instrument), violin, and guitar, can also increase their interest and participation in the lesson.

The aim of instrument education carried out in the classroom environment is to offer a quality instrument education. Quality education aims to develop behaviors that will meet the needs of the individual and society comprehensively and to support the development of the individual, the people with whom the individuals interact, his/her family and the social environment s/he is a member of, so that the individuals can achieve the necessary behavioral changes that are in harmony with the society they live in, can integrate with their spiritual culture, and eventually achieve the needed behavioral change without losing its individual personality while doing all these. After the definitions of quality and quality education, the students in a quality music education process are expected to turn their skills into performance, such as being able to read music texts and play an instrument appropriately (Kabataş, 2017).

When the studies on quality instrument education are examined, the studies on individual instrument education carried out within the scope of professional music education at the undergraduate level were mostly carried out in the relevant literature (Albayrak & Bulut, 2021; Cerit, 2010; Moray, 2003; Özmenteş, 2013; Şentürk, Kapçak, and Işıksungur, 2018). It has been revealed that there are a very limited number of studies on instrument education in the classroom environment and that these

studies seem to fail to answer such questions as “How is quality instrument education in the classroom defined, and how should it be implemented?”

To fill the gap in the literature above, the present study aims to identify the academicians and music teachers’ views on how quality instrument education should be implemented in the classroom environment. In line with this purpose, answers to the following questions are sought:

What are the participants’ views;

- 1) about the necessity of instrument training in general music education?
- 2) about the instruments that can be used in the instrument training process within the scope of general music education?
- 3) on quality instrument training?
- 4) on the indicators of quality instrument training?
- 5) about the quality instrument training process?

## **Method**

### **Research Model**

In the present study, the phenomenological research method, one of the qualitative research models, was adopted in an attempt to identify the perceptions of music teachers regarding quality instrument education in the classroom environment. Phenomenological research, which is the philosophy and qualitative research model of today, is based on lived experiences (Merriam & Grenier, 2019). This study attempted to make sense of what quality instrument education was like and how it should be implemented in the classroom environment through the data obtained by means of interviews with the participants.

To conduct the present study, ethical approval was obtained from the Research and Publication Ethics Committee of Bursa Uludağ University, with the session dated 27 May 2022 with the session number 2022/05.

### **Study Group**

The participants in this study consisted of music teachers and university lecturers. The study group was formed by the purposive sampling method. While forming the study group in the study, although easily accessible case sampling was adopted, some homogeneous cases were still considered. It was emphasized that the instructors were selected from among the university lecturers who were experts in general music education, who took musical special teaching methods courses, or who observed their students in this respect in teaching the practice courses for many years, or who conducted the school instrument lessons. In the selection of music teachers, elements, such as performing instrument training in the classroom and being experienced in general music education, were considered. Consequently, the study group was formed with 13 people, six academicians, and seven music teachers from different countries, who voluntarily agreed to participate in this study. Table 1 illustrates the demographic information of the study group.

**Table 1***Demographic Information of the Study Group*

Participants	Participant code	Title	Gender	Age	Institution	Tenure/Year	Education status
1	MT 1	Music Teacher (MT)	Female	29	High School (HS)	5-9	Ph.D.
2	MT 2	MT	Male	43	HS	10-14	M.A.
3	MT 3	MT	Male	41	HS	10-14	Graduate
4	MT 4	MT	Female	38	HS	10-14	Graduate
5	MT 5	MT	Female	38	HS	10-14	Graduate
6	MT 6	MT	Female	31	HS	5-9	M.A.
7	MT 7	MT	Male	42	Secondary School	15+	M.A.
8	UL 1	Prof. Dr.	Male	49	Çanakkale Onsekiz Mart University	15+	Ph.D.
9	UL 2	Prof. Dr.	Female	48	Çanakkale Onsekiz Mart University	15+	Ph.D.
10	UL 3	Lecturer	Male	49	Bursa Uludağ University	15+	M.A.
11	UL 4	Lecturer	Male	49	Dokuz Eylül University	15+	M.A.
12	UL 5	Assoc.Prof.	Male	35	Gazi University	10-14	Ph.D.
13	UL 6	Dr. Lecturer	Female	63	Bursa Uludağ University	15+	Ph.D.

**Data Collection Tools**

Data were collected by the interview method in this study. After the literature review, a semi-structured interview form was prepared by the researchers. Correspondingly, six open-ended questions were prepared to establish the demographic information of the study group in an attempt to establish age, professional experience, gender, the institution where the participants currently worked; and another set of six questions about their educational status, their views on instrument education, quality instrument training, its requirements and the process. The interview form was finalized in consultation with an expert in music and research methods, as well as three music teachers.

**Data Collection and Analysis**

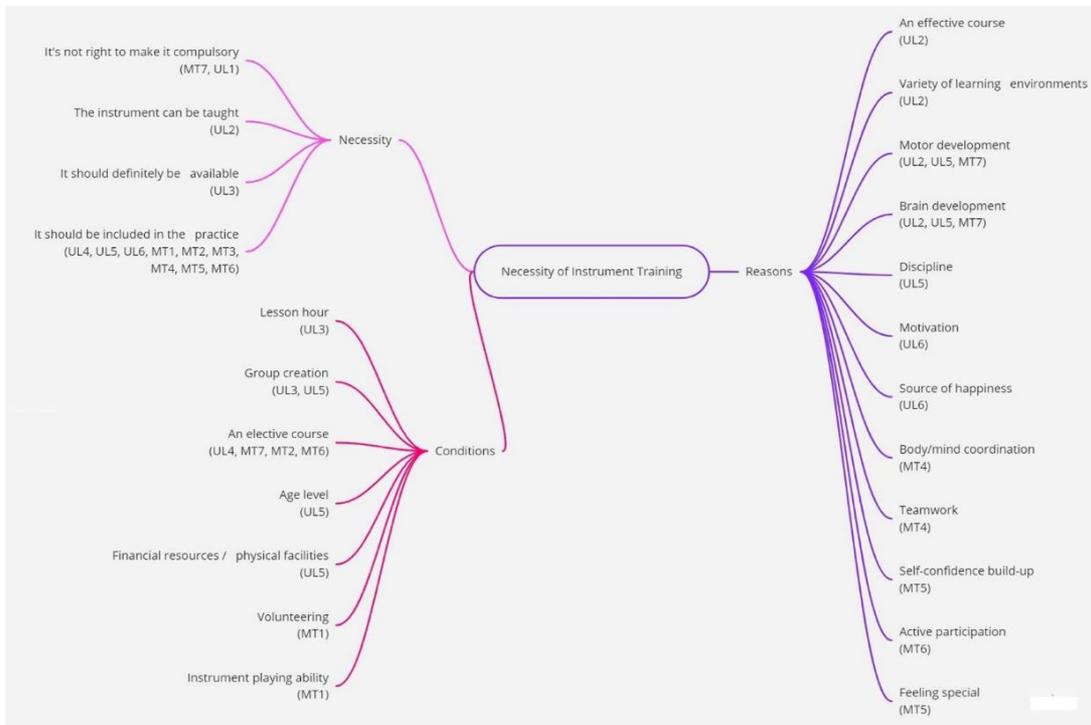
The data collection process in this study was carried out face to face or in written form with the music teachers and university lecturers at the time appropriate for them after the official permissions were obtained. In this study, the data obtained from the interviews were analyzed using the content analysis method and tabulated by creating themes and codes.

Consistency analysis was implemented by examining the data analyzed separately by the researchers for the validity and reliability of the identified themes and codes. The reliability formula proposed by Miles and Huberman (1994) was used to calculate the reliability (consistency) of this study. The reliability of this study was established as 79.41% as a result of the calculation. Reliability calculations over 70% were considered reliable for the study (Miles & Huberman, 1994). With the result obtained, it is possible to say that the data analysis of this study was reliable. Furthermore, to ensure the validity and reliability of the study, the participants were described in detail under the title of the study group in the method section, and their views were individually included in the results section. Moreover, the researcher triangulation method was utilized to increase the study's reliability. In the triangulation

method employed by the researchers, the collection, analysis, and interpretation of data necessitate the involvement of multiple researchers (Başkale, 2016). In this context, the data obtained in the study were analyzed by both researchers.

## Results

This study aimed to identify the opinions of academicians and teachers on what constitutes quality instrumental music education in a classroom setting. To answer the question, “What should quality instrumental music education be like in a classroom environment?” interviews were conducted with participants. Regarding the necessity of instrument training in the classroom in general music education, the questions “What are your views on the necessity of providing instrument training in music lessons? Do you think it should be included within the curriculum?” were asked, and the theme “Necessity of Instrument Training” was obtained. In Figure 1, the theme, sub-themes and codes are presented.



**Figure 1.** Participants' views on the theme of the necessity of instrument training

As shown in Figure 1, the participants evaluated the necessity of instrument training regarding “necessity,” “reasons” and “conditions.” Participants predominantly believed that it was necessary to provide instrument training in general music education, providing that sufficient class hours and appropriate age groups, as well as the necessary financial resources and physical opportunities, were provided. It was revealed that this necessity was based on reasons, such as reinforcing the theoretical knowledge of the student, developing their self-confidence by making them feel special, body-mind coordination and experiencing teamwork. Furthermore, some participants stated that it was incorrect to make instrument training compulsory in the classroom environment and that it should be included in the program as an elective course.

Some of the participants' views on the “Necessity of Instrument Training” theme are as follows:

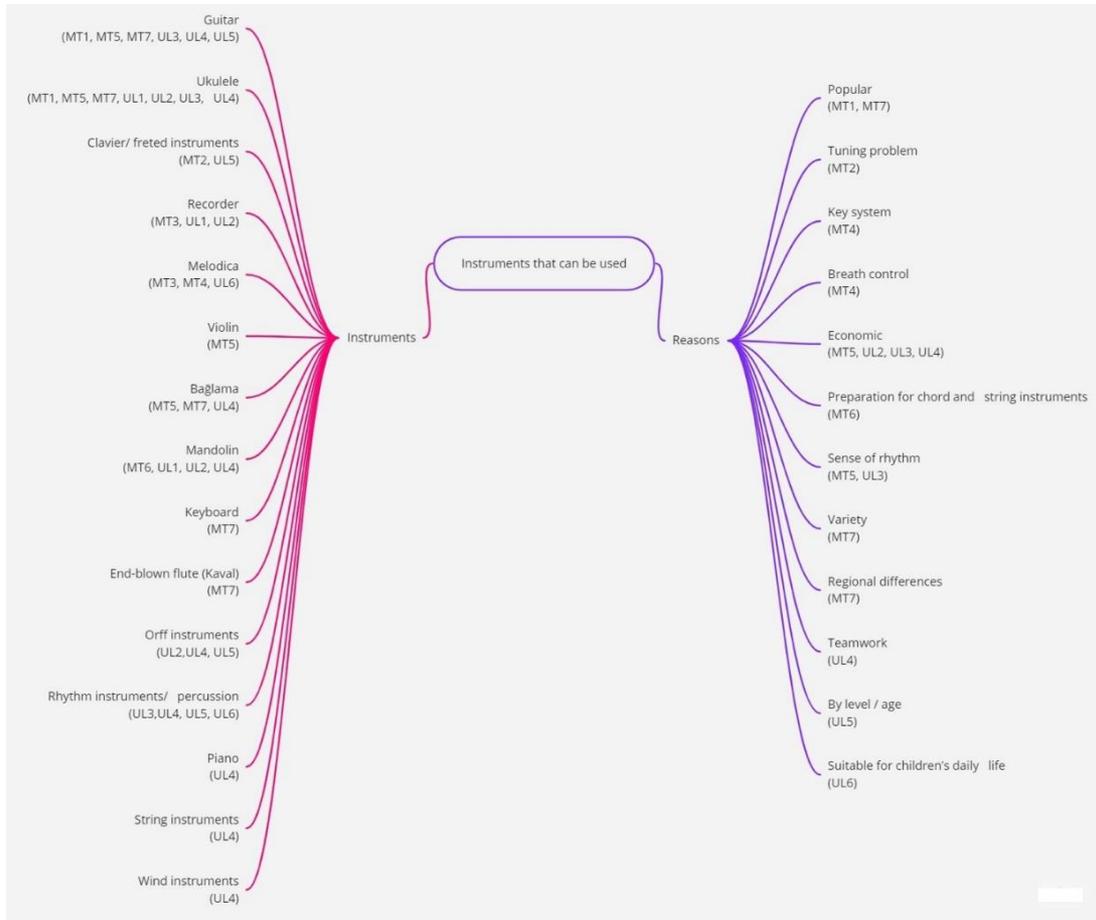
*“It is necessary because, in the music class, students don't just want to sing and read notes; they also want to play an instrument. Moreover, I think that the students who receive instrument training in the lesson feel special, contributing to their build-up of self-confidence” (MT5).*

“... as a teacher who has observed the processes of the students I have trained for more than twenty years after they start to work as teachers, **I do not think that it is the right approach to make instrument education compulsory in general music lessons or, from a broader perspective, in formal education institutions**” (MT7).

“Class hours should be increased, and **groups should be formed in line with the interests and abilities of the students, and they should be planned to include the teacher’s practice hours**” (UL3).

“The instrument to be taught should be specified by considering many factors, such as **the age level of the group trained, the number of groups, and the financial resources and physical facilities of the school**” (UL5).

The participants of this study were asked the questions, “What are the most suitable instruments for offering quality instrument training in the classroom environment in general music education? Can you explain it with your reasons?” From the responses obtained, the theme of “Instruments that can be used” was obtained. In Figure 2, the theme, sub-themes and codes formed from the responses of the participants to the theme of instruments that can be used are illustrated.



**Figure 2.** Participants’ views on the theme of instruments that can be used

As seen in Figure 2, most participants stated that guitar, mandolin and rhythm instruments, especially ukulele, could be used primarily in instrument education in the classroom environment. The findings showed that the music teachers and university lecturers participating in the study mostly preferred popular and easy-to-tune string, key, chord, wind and percussion instruments for reasons, such

as gaining a sense of rhythm and experiencing teamwork in accordance with the students’ daily lives, especially for economic reasons.

Some participants’ views on the “Instruments that can be used” are as follows:

“...Since they are **cheap and easily accessible, the recorder and mandolin are the main ones. With a vast usage area, the ukulele can be another one. Moreover, before all this, basic music education can be offered with the Orff instruments**” (UL2).

“The most suitable instruments, since they enable children to learn by keeping a tempo that coincides with their active **daily life, and by doing and experiencing, are wooden spoons, finger cymbals, tambourine, bell, steel triangle, small drum, snare drum, darbuka, bendir, castanets, rhythm sticks, metallophone and melodica**” (UL6).

In an attempt to identify the views of the participants on the elements required for quality instrument training in the classroom environment in general music education, the following question, “What are your views on the course duration, class size and requirements for quality instrument education in the classroom environment?” was asked. The theme of “Qualified Instrument Education” was formed from the answers obtained. In Figure 3, the theme, sub-themes, and codes are presented.

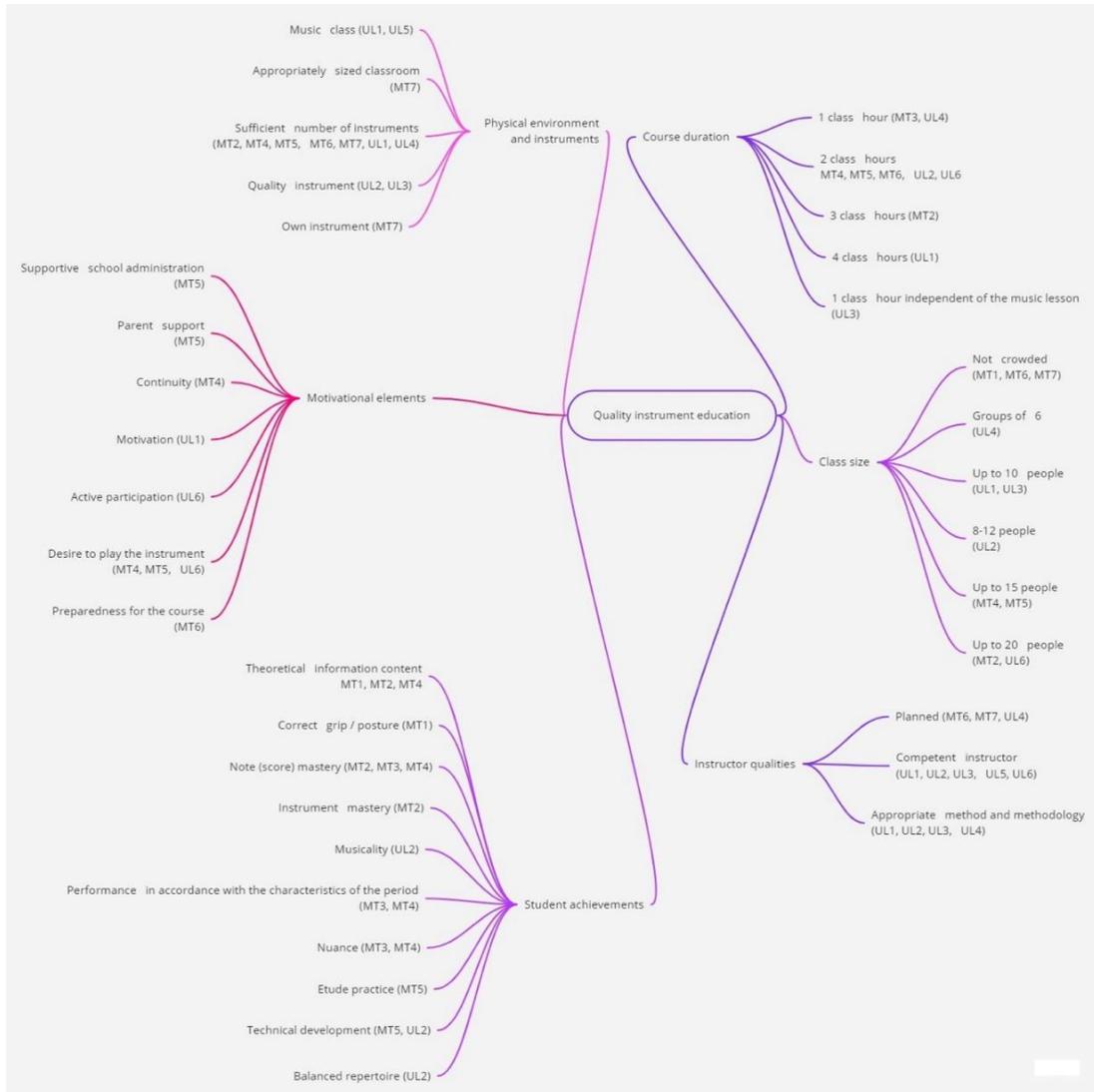


Figure 3. Participants’ views on the theme of quality instrument education

As shown in Figure 3, the participants evaluated quality instrument education from the perspective of “class duration,” “class size,” “physical environment and instruments,” “motivational elements,” “instructional qualities” and “student achievements.” It was revealed that the music teachers and university lecturers participating in this study mostly believed that the music lessons should be given at least two hours a week and in groups that were not overcrowded. Furthermore, most participants stated that there should be a sufficient number of instruments for the physical environment and instruments sub-theme. The desire to play was one of the motivational factors most specified by the participants. Moreover, while the participants frequently indicated their views about the competence of instructors, they also mentioned that appropriate methods and methodology should be used. The participants, while stating that many achievements could be an indicator of quality instrument education, especially emphasized the content of theoretical knowledge and note mastery.

Some of the participants’ views on the “Quality Instrument Education” theme are as follows:

*“If the school has a special **music class**, an enduring environment can be offered” (MT1).*

*“One of the biggest problems is that the music lesson is just one hour. We need time long enough during which we can both teach theoretical knowledge and carry out etudes and practices, which means at least **3 class hours** of music lessons per week... A **level repertoire created with mastery of notation**, control of rhythm and command of keyboard are the most important achievements of students” (MT2).*

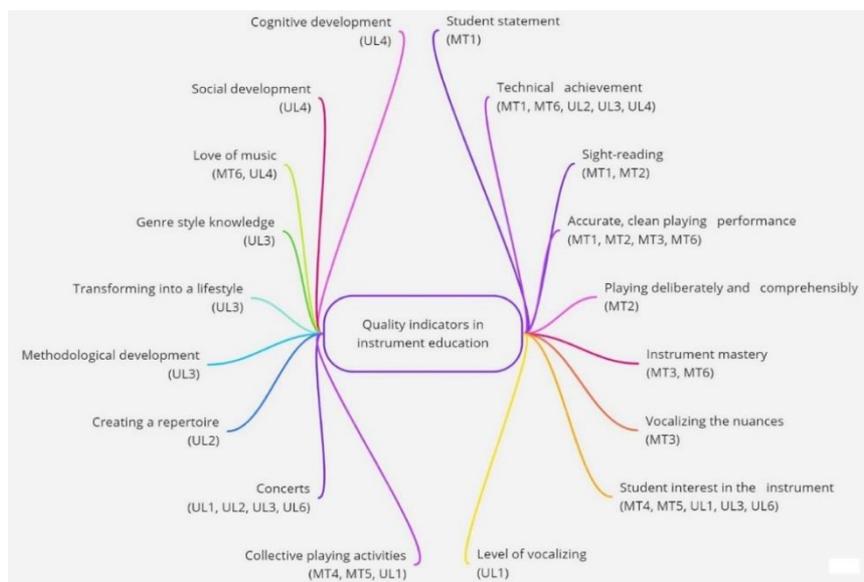
*“... class size should **not exceed 15**, personally speaking... If the student's **desire to play** an instrument continues, if s/he can play the notes and chords cleanly, **apply the nuances**, and interpret the works **in accordance with the characteristics of the period** of the composer, we can define it as a quality lesson” (MT4).*

*“We can say that it is an indication of quality education if there are students who are **eager and motivated** to play instruments, **if parents support, this course if etudes are carried out and also if there are courses aimed to develop students technically**” (MT5).*

*“In my opinion, the fact that the teacher has acquired the principles of **progressivity and continuity** is a critical factor in quality instrument education. It is equally important to note that the teacher should be organized and planned, the students come prepared to the lesson, and both teacher and students should **avoid absenteeism**” (MT6).*

*“It is important to aim to produce **an expert teacher competent in his/her field**, suitable instruments, purpose-fit methodology, sufficient time frame, quality music suitable for age and emotion level (UL3).*

Another question asked to the participants was, “What are the quality indicators for quality instrument education in the classroom in general music education?” and the theme of “Quality Indicators in Instrument Education” was obtained from the participants’ responses. In Figure 4, the theme and codes are illustrated.



**Figure 4.** Participants' views on the theme of quality indicators in instrument education

The participants of this study reported that the indicators of the quality of the instrument education in the classroom were primarily technical achievement, the student's interest in the instrument, playing accurately and cleanly, performing concerts, collective playing activities, sight-reading skills, mastery of the instrument and love of music. In Figure 4, it is explicit that the participants specified many different elements as the quality indicators of instrument education in the classroom environment.

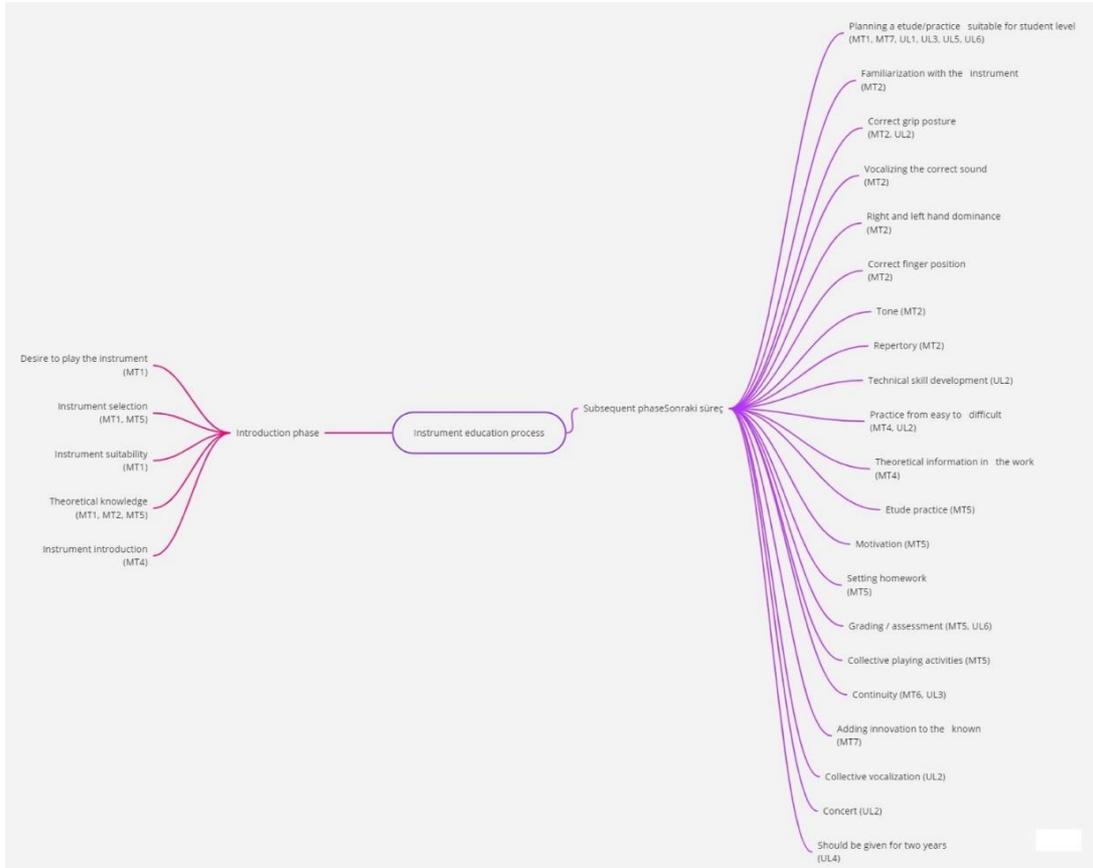
Some of the participants' views on the theme of "Quality Indicators of Instrument Education" are as follows:

*"Completion of the processes of correct technique, musicality and balanced repertoire is the quality indicator of instrument education"* (UL2).

*"An expert teacher who has a good command of the field, appropriate instruments, purpose-fit methodology, sufficient time frame, producing quality music suitable for age and emotion level are the indicators of quality in instrument education"* (UL3).

*"If the student's desire to play an instrument continues in instrument education, if s/he can play the notes and chords cleanly, if s/he can apply the nuances, if s/he can interpret the works in accordance with the characteristics of the period of the composer, we can define it as a quality lesson"* (MT4).

Regarding the participants' views on the quality instrument education process in the classroom in general music education, the theme "Instrument Education Process" was formed. In Figure 5, the theme, sub-themes and codes formed from the responses of the participants are presented.



**Figure 5.** Participants' views on the theme of the instrument education process

Figure 5 illustrates the sub-themes and codes formed based on the views of the participants on quality instrument education. Correspondingly, the participants grouped this phase as the initial phase and the subsequent phase. According to some participants, during the initial phase of instrument education, the student's desire to play an instrument and its suitability for the instrument should be considered, a correct instrument selection should be made, and theoretical knowledge deficiencies should be eliminated, as well as knowledge on the introduction to the instrument. In the subsequent phase, most participants emphasized the importance of planning and specified their views about what should be in that phase.

Some of the participants' views on the "Instrument Education Process" theme are as follows:

*"... a program should be made, and **continuity** should be ensured. The important issue here is to structure the process in such a way as to achieve appropriate-effective learning. More importantly, instrument education in the classroom should give the student **the motivation** to play an instrument, rather than providing artistic performance" (UL1).*

*"Technical skills should be introduced gradually. Skills required by **listening to each other** and **performing collectively** and individually should be taught. **Technical and interpretation** efforts should be carried out on an entertaining repertoire. The process should be completed with the stage of exhibiting the preparations" (UL2).*

*"It is necessary to prepare a well-prepared **lesson plan** in a way that will develop cognitive and psychomotor skills in students, conduct the lesson in accordance with this plan, **measure** and **assess** the student achievements aimed in education, and eventually based on this result, the plan should be revised and updated if necessary" (UL6).*

### Discussion, Conclusion and Recommendations

In the present study, quality instrument education in the classroom environment was investigated from a phenomenological point of view. In the light of the ensuing results, the themes of the necessity of instrument education within general music education, the instruments that could be used, the requirements of quality instrument education, the indicators of quality instrument education and the quality instrument education process were obtained. Within the scope of these themes, the conceptual framework of the problem “How quality instrument education should be implemented in the classroom environment?” was created.

In the light of the data obtained, it was concluded that instrument education should be included in general music education. It was reported by the participants that instrument education was a significant step in general music education, and that playing an instrument led to achievements, such as self-confidence, physical and mental coordination, and teamwork in students. Consistent with the findings obtained in the present study, Acar Önal and Aydoğan (2012, p. 59) reported that instrument education was significant regarding “one’s ability to think multi-dimensionally and discipline himself/herself.” Küçüköncü (2006) regarded instruments as a tool that ensured the desired quality of music education.

Furthermore, while the majority of the study participants (n=11) who mentioned the early period instrument education, adopted the view that instrument education should be included within the curriculum, and two participants argued that instrument education should not be made compulsory in parallel with the latest music programs of the Ministry of National Education. Participants literally thought that a system in which the student was included in the process of wanting and choosing to play an instrument would be much more beneficial for music education. Similarly, Tanınmış (2014, p. 175) stated that “... it is impossible to instill the desired love of music by forcing the child to play an instrument.”

Regarding instruments that could be used in the classroom, the participants stated that in addition to instruments, such as the ukulele, guitar, and rhythm instruments, that were easily accessible and had no tuning problems, key instruments, string instruments, and wind instruments could also be used. Some studies were carried out on the use, advantages and disadvantages of all these instruments in the classroom environment (Gayretli, Yılmaz, & Zahal, 2021; Giebelhausen, 2016; Lessard, 2011; Ranelli & Smith, 2011; Thibeault, 2015). Furthermore, it was also stated by some participants that the baglama and end-blown (kaval) flute, which were Turkish music instruments, could be taught as classroom instruments. These suggestions can be considered for the content created by considering the student expectations and local requirements. In their study, Özkasnaklı and Dalkıran (2017) identified students’ views on playing instruments in general music education. They concluded that the majority (438) of the students (n=822) who participated in this study wanted to play the guitar first and then the baglama. In the study conducted by Üstün and Albuz (2020) on this subject, when 1321 music teachers’ use of Turkish music instruments was investigated, the findings showed that 35.3% of the teachers did not use Turkish music instruments. However, with the addition of the Baglama Training course in the music teaching program developed by the Higher Education Institution in 2018, it is believed that there will be an increase in the ability of music teachers to use Turkish music instruments. As a result, the use and teaching of Turkish music instruments, such as baglama, in the classroom environment, will rise.

In this study, the findings showed that a music class was required to provide quality instrument training in the classroom environment. The significance of the music class was also reported in many studies on general music education (Atak Yayla & Dalmışlı, 2014; Şahin & Toraman, 2014; Yaman Akkuzu, 2016; Kademli & Çelik Kılıç, 2019; Taşkıran & Şenol Sakin, 2022). The participants also stated that instrument education could only be implemented in a classroom environment with a sufficient number of instruments and they further emphasized the importance of a quality instrument as well as using one’s own instrument.

When the participants were asked their views about the class size suitable for performing qualified instrument education in the classroom environment, it was clear that all the participants indicated the class sizes that were not overcrowded, although the numbers they described as “overcrowded” changed. Although the participants articulated different views about the duration of lessons, it was stated by most participants that the music lesson should be for two lesson hours. In the light of these findings, in line

with the views of the participants, it was concluded that it would be more appropriate to perform music lessons or activities in which instrument education would be carried out within the scope of compulsory or restricted elective lessons/activity hours other than the restricted elective music lessons, with eager students and in line with the teacher's time planning.

In addition to the duration of lessons, class size, physical environment and instruments, the participants also stated that their teaching competence and qualities were equally important for implementing quality instrument education in the classroom environment. In general, the participants emphasized that the teacher carrying out the training should have the skill and ability to use a regular, competent, and appropriate method and methodology. Similarly, according to Umuzdaş (2013, pp. 2-4), "the experience of an art instructor and his/her training in the field significantly affect the quality of education. ...The proficiency of a music teacher in his/her instrument also affects the quality of that teacher's teaching performance."

While the participants, on the one hand, predominantly specified the technical achievement, student's interest in the instrument, correct/clean playing and concerts as indicators related to quality instrument education in the classroom environment, they also emphasized the elements of collective playing activities, sight-reading skills, instrument mastery and love of music. In addition to all these, the participants also stated that students' statements, playing deliberately and comprehensibly, vocalizing the nuances correctly, vocalization level, creating a repertoire, methodological development, transforming it into a lifestyle, knowledge of genre and form, social and cognitive development were required as well. In addition to all these indicators regarding the education process, presenting the works that point to the end of a deadline in collective or individual activities in or out of school was particularly emphasized by the participants. Çimen (2008) had a similar view and showed that the technical and musical knowledge gained by the students and exhibited on the stage, in front of an audience, was among the objectives of instrument education. According to the participants, the instrument education process should operate in line with the principles of progressivity and continuity. Participants stated that each stage should be planned in detail, challenges to be encountered, and solutions should be tried to be identified, and this planning should be ready to get changed dynamically during the process.

In conclusion, based on the data obtained in the present study, it has been concluded that for instrumental music education in a classroom setting to be considered qualified, the following aspects should have been realized:

- Class size that is not overcrowded (up to 20 people) consisting of student groups eager to play instruments should be ensured.
- Sufficient course hours, not less than two lesson hours per week, should be offered.
- A music classroom suitable for making music collectively, equipped with sufficient materials and instruments should be made available.
- Motivational support (school administration and parent support, student continuity, student interest, student readiness) should be provided.
- Competent teachers who can apply the right and appropriate methodology and carry out appropriate planning at every stage of education should be available.
- Students should be able to demonstrate correct instrument-playing attitudes and skills.
- Collective playing activities for the development of listening and vocalization skills should be organized.
- In line with the repertoire appropriate for the level, the works should be exhibited through events, such as concerts.

In line with the results obtained from this study, the following are recommended to the researchers who will investigate this or similar subjects in the future:

- Studies can be conducted on the issues to be considered while creating appropriate age groups in collective instrument education. Interdisciplinary studies can be conducted on the effects of playing an instrument on teamwork in the classroom environment.
- Studies can be performed to plan the teaching methodology and materials of the instruments primarily in the classroom environment. Studies can be conducted to identify the effects of teaching qualities for motivation in the instrument-playing process.

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