EVALUATION OF THE INSTRUMENTAL PERFORMANCES OF MUSIC TEACHERS IN ACCORDANCE WITH DIFFERENT VARIABLES

Dr. Zafer KURTASLAN
Necmettin Erbakan University AK Education Faculty Music Education Department Konya-Turkey
zkurtaslan@gmail.com
Dr. H. Hakan OKAY
Balikesir University Necatibey Education Faculty Music Education Department Konya-Turkey
Assist. Prof. Dr. Ozer KUTLUK
Necmettin Erbakan University AK Education Faculty Music Education Department Konya-Turkey
Assist. Prof. Dr. H. Serdar CAKIRER
Necmettin Erbakan University AK Education Faculty Music Education Department Konya-Turkey

ABSTRACT

Training about use of the instruments is one of the important aspects of music teachers'' training. Instrumental training covers all aspects of the music education. Music teacher able to use a certain instrument with proficiency may make the music-teaching atmosphere more productive. A music teacher should be able to play his/her instrument in class at a certain level to gain the appreciation of the students; contribute to development of music culture of the students by providing samples from national and universal instrumental music repertoire. He/she should be able to convert the training in to a pleasure through his/her instrument. A music teacher should influence his/her students both as a trainer and as an artist.

In this research the self-efficacies of the music teachers were researched in the light of the objectives specified above. A scale developed by the researchers was applied in order to determine the individual instrumental self efficacy tendencies of the music teachers. According to the results of the research, no significant difference was detected depending on the service years, education level, type of school graduated by the music teachers while some significant differences were detected according to the school type recruited, type of individual instruments and frequency of playing individual instruments in class.

Key words: Music teacher education, individual instrumental education, self efficacy

INTRODUCTION

The institutionalization of music teaching education academically was realized in Turkey with the opening of the "School of Musical Teachers" in 1924, affiliated to the Ministry of National Education. The School of Musical Teachers was transformed to Gazi Secondary Teachers' School and later the Institute of Education in 1938-1939. It was renamed as Musical Branch of the Gazi Secondary Teaching and Education Institute. Since 1982, with the reorganization of the higher education, the mission of growing music teachers was transferred to the faculties of education under universities. Different regulations were made in the instrumental training programs regarding the scope, contents and lesson hours during this period and instrument training held an important place in music teachers' training since its start.

The subjects in the Music teaching undergraduate program at universities level fall into 3 branches as subjects of area and area education, teaching vocational subjects and general culture subjects. The program consists of the necessary subjects to provide a music teacher all the qualifications required. These qualifications are connected with the fact that the candidate music teachers have sufficient knowledge accumulation about subject of music, the realization of the aimed behaviors required to enable them acquire which form the theoretical and practical dimensions of music and make them gain the basic pedagogical approaches as a requirement of teaching profession (Ece, Şengül, 2010).

Students preferring the music teaching undergraduate program can be classified in two groups according to the type of high schools they graduate, as Anatolian Fine Arts and Sports High Schools (AGSSL) and normal-vocational high schools. AGSSL consists of 3 departments as music, art and physical education. Music departments of these schools are the main source of students for the music teaching undergraduate programs. The education

period of AGSSL is four years. The second group that prefers the music teaching undergraduate programs is of students completing their normal and vocational schools. The students in this group prepare themselves for the entrance exams of music teaching undergraduate program by completing private courses. Most of the students gaining the privilege to study in the music teaching undergraduate program are from AGSSL (Kurtaslan, 2009).

The aim of the instrument training in music teaching education is to teach the music teacher candidates to play one or more instruments at a certain level to meet the requirements of the class at primary, secondary and high schools level. It also helps them to acquire a repertoire including national and international pieces of instrumental music at the aimed level. While the music teacher candidates in Turkey choose to play one of the Turkish or Western instruments as the specialization instrument, they also learn how to play "record flute, guitar and baglama" within the scope of the school instruments class. And piano training is obligatory for each student during the undergraduate study. However, in the last year (8th semester) of the education, classes of "*individual instrument and its training*" and "*piano and its training*" are provided. (http://www.yok.gov.tr/component/option,com_docman/task,cat_view/gid,134/Itemid,88/).

In Turkey music classes are obligatory in primary and secondary schools and music is taught as an optional class in high schools. The aim of the music classes under the general music education in the primary and secondary schools attached to the Ministry of Education, is to make the students acquire a minimum common-general musical culture. The musical theory education of minimum level, the training of singing, instrument playing, listening and development of a musical culture forms the scope of the lesson. General musical education is important as it forms the bases of amateur and professional music education (Uçan,1997). Therefore one of the most important missions of the music teachers working in the institutions providing general musical education is to develop a love for music among students. In order to do so it is important for the teacher to have the knowledge of musical training methods and a sufficient academic background. On the other hand, his/her mastery over the musical instrument is also very important for making his/her students appreciate him/her (Öztürk, 2001).

According to Bayraktar, a music teacher has to influence the students both by his/her educator and artist identity. The music teacher is the person to act as a messenger on behalf of the art of music. This is largely subject to his/her skill of playing and teaching one or more instruments well enough (1989: 161).

Besides the music teacher's making use of his/her pedagogical formation in transferring the knowledge accumulation to the student, the effective performance of his/her sound and instrument, makes the education and training setting more functional. Moreover, effective use of training materials and training instruments by the music teacher in general music training in the class makes the education and training process more effective and lasting. It is considered extremely important that the teachers must play the instrument efficiently in the class in which they were trained during training and leisure activities after class (Çağlak, 2008).

The mastery of the music teacher over his/her instrument and the effective use of it enables him/her to gain the students' appreciation and admiration. It would be easier for the music teacher to make the students like and learn music, after gaining the appreciation and admiration from them.

In Turkey, most of the students recognize music just as audial until primary school time. However the student in the music class where the teacher uses various tools and materials can see a number of instruments and integrate those instruments with the sound they generate. Besides, the music teacher can also enable the individual to show an interest in music by making use of an instrument or instruments (Çağlak, 2008).

As an important aspect of the music education the "taste in music" is another area where the teachers shall put forward by using their instruments, aiming to enable the children to acquire aesthetic values. Thus, it is also important for the music teachers to have a high level expertise in their instruments to enable the "training for pleasure" to be performed effectively in the class settings.

According to Küçüköncü (1990:66), voice of the student in general music education is the first of the basic aspects without any doubt. However, the voice training implemented with the support of the instrument becomes more teaching and lasting. Thus, the student can be aware of the way sounds he/she hears are created and objectivize the abstract elements.

As emphasized in the related literature, use of the instruments to attract a student by the music teacher in the class makes the teaching and learning setting strong. To this end, identifying the correlations between the self efficacy feelings related to the instruments of the music teachers and their making use of them in their classes forms the problem statement of the research.

Self- efficacy

Perception of self efficacy is capacity of the individuals to think and make judgments about themselves. These judgments improve the views of the individuals on how efficient they would be in performing a certain task (Uygar, 2010: 21). Bandura (1977b) call this judgment of the individual related to him as self efficacy. In another

definition Bandura (1986: 391), perception of self efficacy as "the individual's belief towards his capacity of organization and successful realization of the activities required for attaining specific targets". This belief is related to individual judgments regarding how well the individuals can perform the actions required for overcoming possible situations Uygar, 2010). The basic question related to this belief can be expressed as "Can I make it?"(Şahin, 2009). Self efficacy is related to the other variables (outcome expectations, interests and intentions) and it is considered that it influences the activity, environment, determination, emotional reactions, thought structures and his/her preferences regarding the efforts in career selection and rise of the individual (Lent et al.,1994, akt. Kurtaslan, et al., 2012).

METHOD

In this research, the self efficacy of the instrumental performance of the music teachers was evaluated using survey model, which is one of the quantitative study methods. The tool for collecting data often used in the "screening" method taking place in the quantitative study is survey. Screening models is a form of research aiming to define a state in the past or present, as it exists. The event, individual or object which is the subject of the research is tried to be defined in its own conditions and as it exists. No effort is made for changing or influencing them by any means. There is a thing to be grasped and it is just there. What is important is to be able to define it by "observing" in a suitable way" (Karasar, 2000:77).

Data Collecting Tool

Data obtained from the literature related to the research subject lead the way to forming the individual instrument. The researchers in accordance with the problem and objective of the research then prepared self efficacy scale questions.

The scale consists of 2 parts. In the 1st part personal information of the music teachers and in the 2nd part the self efficacy behaviors towards playing their individual instruments were questioned (10 articles). The scale was prepared in five point likert scale type. The grading articles of the scale consisted of options of 1-"I completely trust", "I trust very much", 3-"I trust", 4-"I trust a little", 5-"I never trust".

Analysis and Interpretation of Data

In the research, "individual instrumental self efficacy scale" was used in order to determine the musical teachers' self efficacy behaviors towards their individual instruments. To create the scale a wide scanning for literature was realized and the questions were formed. By having expert views, the questions were applied to the music teachers upon the view that they were proper for measuring their self efficacy behaviors. After the internal validity and factor analysis task, a scale of one factor and 10 questions arose. The Cronbach's Alpha value of the internal validity of the scale is .93; the rate of explanation of total variance is 62.754 %. Thanks to these values it can be stated that the scale is a quite reliable tool. Through the scale developed, the behavior of the music teachers towards their self efficacy regarding their instruments was demonstrated as a type of score.

In order to determine the relations between the self efficacy scores demonstrated with the scale and various variables related to the music teachers, ANOVA and t-test was applied for independent sampling. In ANOVA implementations, Scheffe test and Bonferroni test was applied to define differences in the situations and among various groups.

FINDINGS

In this section, the self efficacy towards the individual instruments, sex, high school type graduated, the undergraduate program completed, graduation degree, service period, school type they are recruited, level of individual instrument used in class and frequency of use in class of the music teachers were analyzed and the results were provided in tables.

Table 1.Comparison of the self efficacy behaviors of the music teachers towards their individual instruments according to sex

Sex	N	$\overline{\chi}$	Ss	Sd	T	P
Male	56	31.96	10.41	110	-1,264	.50

Female	56	34.41	10.06	

According to Table 1, when the relation between the self efficacy behaviors of the music teachers towards their individual instruments and their sex is evaluated with t test, it is observed that there is no significant difference (t=-1,264, p<0.05).

Table 2.Comparison of the self efficacy behaviors of the music teachers towards their individual instruments according to the high school type graduated

Type of High School	N	$\overline{\chi}$	Ss	Source of Variance	Total of Squares	sd	Average of Squares	F	P
General High School	39	30.48	10.56	Between Groups	436.319	2	218.159	2.110	.126
Vocational School	9	34.66	10.70	Within Groups	11268.744	109	103.383		
School of Fine Arts	64	34.62	9.85						
Total	112	33.18	10.27	Total	11705.063	111			

When Table 2 is analyzed, and the relation between the self efficacy behaviors of the music teachers towards their instruments and the type of high school they have graduated is evaluated with ANOVA test, an insignificant difference of p<0.05 is observed between the variables.

Table 3.Comparison of the self efficacy behaviors of the music teachers towards their individual instruments according to the undergraduate program completed

Programme	N	$\overline{\chi}$	Ss	Source of Variance	Total of Squares	Sd	Average of Squares	F	P
Faculty of Education	99	34.13	9.92	Between Groups	853.695	2	426.847	4.288	.016
Conservatory	5	22.60	10.06	Within Groups	10851.368	109	99.554		
Faculty of Fine Arts	8	28.13	10.61						
Total	112	33.19	10.27	Total	11705.062	111			

According to Table 3, the self efficacy behaviors of the music teachers towards their instruments demonstrate significant difference depending on the undergraduate programs they have completed (p<0.05). In the end of Scheffe test applied to determine between which groups this difference was observed, a difference was detected between the faculties of education graduates ($\overline{\chi}$ =34.13**)** and those of conservatory ($\overline{\chi}$ =22.60) on behalf of the faculty of education.

Table 4. Comparison of the self efficacy behaviors of the music teachers towards their individual instruments according to their graduation degrees

Graduation degree	N	$\overline{\chi}$	Ss	Sd	T	P
Undergraduate	87	31.55	10.24	110	-3,280	.046
Post Graduate	25	38.89	8.30			

As seen in Table 4, in the end of the t test applied a significant difference of p<0.50 was detected in accordance with the self efficacy behaviors of the music teachers, on behalf of the post graduate music teachers ($\overline{\chi}$ =38.99)when compared to those having the bachelor's degree ($\overline{\chi}$ =31.55)depending on their graduation.

Table 5.Comparison of the self efficacy behaviors of the music teachers towards their individual instruments according to their service period

Service Period	N	$\overline{\chi}$	Ss	Source of Variance	Total of Squares	Sd	Average of Squares	F	P
0-5 years	44	34.36	11.18						
				Between Groups	277.112	4	69.278		
6-10 years	31	30.68	10.10						
								.649	.629
11-15 years	22	33.68	9.18						
16-20 years	9	34.11	9.69	Within Groups	11427.951	107	106.803		
21 years and more	6	34.33	9.76						
Total	112	33.19	10.27	Total	11705.063	111			

In Table 5, where the self efficacy behaviors of the music teachers are evaluated according to their service period, it can be seen that there is no difference of p<0.50 level between the groups.

Table 6. Comparison of the self efficacy behaviors of the music teachers towards their individual instruments according to the type of school they are recruited

School Type	N	$\overline{\chi}$	Ss	Sd	T	P
Private	25	38.72	6.46	110	3,179	.001
State	87	31.60	10.63			

As seen in Table 6 when the self efficacy behaviors of the music teachers are evaluated according to the school types significant difference of $p<0.50$ is detected. According to thee findings music teachers recruited under private schools had higher self efficacy behaviors($\overline{\chi}$ =39.72) than those recruited under state schools ($\overline{\chi}$ =31.60).

Table 7.Frequency of music teachers playing their individual instruments in their classes

Instrument Types	Always (f, %)	Frequently (f, %)	Generally (f, %)	Rarely (f, %)	Never (f, %)	Total
Guitar	6 (20)	2 (8,7)	2 (8,3)	-	-	10
Baglama	5 (16,7)	11 (47,8)	4 (16,7)	1 (5)	-	21
Violin	5 (16,7)	1 (4,3)	9 (37,5)	8 (40)	4 (26,7)	27
Flute	3 (10)	4 (17,4)	1 (4,2)	1 (5)	1 (6,7)	10
Viola	-	-	-	2 (10)	2 (8,3)	4
Oud	1 (3,3)	3 (13)	2 (8,3)	1 (5)	1 (6,7)	8
Cello	-	-	1 (4,2)	4 (20)	8 (53,3)	13
Kanoun	-	1 (4,3)	3 (12,5)	3 (15)	1 (6,7)	8
Vocal	10 (33,3)	1 (4,3)	-	-	-	11
Total	30	23	22	20	17	112

According to Table 7, 64 % of the music teachers participating in the research play their instruments in their classes in degrees of “always”, “frequently” and “generally” while 36 % play them “rarely” and “never”.

Table 8.Comparison of the self efficacy behaviors of the music teachers towards their individual instruments according to the level of instrument performance

Level	N	$\overline{\chi}$	Ss	Source of Variance	Total of Squares	Sd	Average of Squares	F	P
Very well	20	40.75	5.98	Between Groups	5700.482	3	1900.161	34.177	.000
Well	48	36.63	8.72						
Medium	30	30.27	7.27	Within Groups	6004.581	108	55.598		
Poor	14	16.86	4.12						
Total	112	33.19	10.27	Total	11705.063	111			

In Table 8 significant differences were detected according to the instrument performance levels of the music teachers. When this situation is evaluated with Scheffe test; it is observed that there is no difference between the music teachers assessing himself/herself as “very well” and “well”; and apart from this all groups have differences among each other.

Table 9.Comparison of the self efficacy behaviors of the music teachers according to the type of individual instruments

Instrument Types	N	$\overline{\chi}$	Ss	Source of Variance	Total of Squares	Sd	Average of Squares	F	P
Violin	27	28.11	10.62	Between Groups	1920.200	8	240.025	2.527	.015
Viola	4	41.50	8.70						
Cello	13	29.46	11.55						
Guitar	10	38.10	6.20						
Kanoun	8	33.25	11.17						
Baglama	21	37.52	7.24						
Flute	10	33.30	10.93	Within Groups	9784.863	103	94.999		
Vocal	11	31.54	10.47						
Oud	8	36.74	9.13						
Total	112	33.19	9.85	Total	11705.063	111			

As seen in Table 9 the self efficacy behaviors of the music teachers have a significant difference according to their individual instruments in a level of p<0.50. When the reason of this difference is analyzed with Bonferroni test, a difference was detected between the self efficacy of the music teachers playing the violin ($\overline{\chi}$ =28.11) and the baglama ($\overline{\chi}$ =37.52) on behalf of those playing baglama.

Table 10.Comparison of the self efficacy behaviors of the music teachers towards their individual instruments with the frequency of playing their instruments

Level	N	$\overline{\chi}$	Ss	Source of Variance	Total of Squares	Sd	Average of Squares	F	P
Always	30	39.13	8.34	Between Groups	3953.302	4	988.325		
Frequently	23	35.57	7.40						
Generally	24	33.79	9.10					13.642	.000
Rarely	20	30.75	9.66	Within Groups	7751.761	107	72.446		
Never	15	19.93	7.81						
Total	112	33.19	9.85	Total	11705.063	111			

In Table 10 it is observed that significant differences of p< 0.50 exist in the frequency of playing the instruments of the music teachers and their self efficacy behaviors. When the source of these differences were analyzed with Scheffe test, the teachers stating that they "never" played their instruments ($\overline{\chi}$ =19.93)reflected differences with all other groups to the contrary of their self efficacy senses; when those stating that they played them "rarely" ($\overline{\chi}$ =30.75)were compared to those stating they "never" played them a difference on behalf of them were observed and when compared to those stating they "always" played them ($\overline{\chi}$ =39.13) a reverse difference was detected.

CONCLUSION AND DISCUSSION

In the light of the findings obtained from this study in which the self efficacy of the music teachers in their individual instruments the following conclusions were reached:

1.No difference existed regarding the variation of sex, type of high school graduated and service period of the music teachers on their individual instrument self efficacy. When the fact that the music teachers graduating from Anatolian Fine Arts High School (AGSSL) receive an extra instrumental training of four years than those graduating from other types of high schools is taken into consideration, it can be viewed that the self efficacy behaviors of the graduates of AGSSL should have a higher value. However, according to the data presented in Table 2, it was concluded that the instrumental training that those music teachers received in AGSSL had no positive or negative effect on their self efficacy behaviors. According to this finding, it may be concluded that there are differences between the music teachers graduating from AGSSL and the other types of high schools regarding their views on the level they have to play their individual instruments in the music classes or the quality of the instrumental training provided in AGSSL is worth discussing.

2.Significant differences were detected in the self efficacy behaviors towards individual instruments of music teachers according to the undergraduate programs they completed, their graduation degrees, school types they are recruited by. Although it is expected that the conservatory graduates are more confident in their instrumental performance, it is attractive that the music teachers graduating from the faculty of education have higher self efficacy behaviors. In Turkey the undergraduate program in the music education is under the the faculty of education. Besides the graduates of conservatory, whose principle aim is to become performers and those of faculty of fine arts, whose principle aim is to become music scientists also become music teachers by completing the teaching certificate programs. Naturally the music teachers graduating from these programs are less efficient than the music teaching

department graduates regarding the branch knowledge and teaching formation. It is observed that the conservatory graduate music teachers participating in the study are those graduating from vocal training department and that they received a basic training of instruments. It can be stated that their self efficacy of individual instruments is low just for this reason.

According to the acquired findings, the postgraduate music teachers have higher level of self efficacy for individual instruments than the BA graduates. The fact that the post graduate teachers have more instrumental training and that they strengthen their artistic and scientific identities more than those having BA degrees demonstrate that this situation is a natural result.

According to the acquired findings, the music teachers working in private schools have more individual instrumental self efficacy than those working in state schools. In Turkey the recruitment of teachers in state schools is realized by assignment of those who become successful in the Public Personnel Selection Examination (KPSS), according to the contingencies determined by the Ministry of National Education. That is to say that neither the teachers has any knowledge about the features of the schools they are to be recruited nor the school administrators know about the backgrounds of the teachers to be recruited. This situation causes both the teachers and the school fail to know that they will be able to meet each other's expectations. As for private schools, the teachers are recruited having the capacity to meet the requirements of the school concerned, by taking into consideration the expectations of the school, in the end of the individual applications of teachers. As far as the importance of the musical activities for private schools is concerned, it is a natural expectation for the music teachers to have a high self efficacy of individual instruments.

3. According to the findings gained from the music teachers' frequency of playing their individual instruments in class, it is observed that the music teachers playing baglama, vocal, guitar, violin, flute, oud as an individual instrument play them in class while those having cello and viola as the instrument, have rather low degrees of operating them in class. Among the most popularly played instruments there are baglama, flute, oud and violin.Çağlak's (2008) study "The music teachers' usage of the instruments in class settings in the province of Van" detected that the most used instrument is baglama and the usage potential of viola and cello is very low. As it is known cello includes bass voices as the range of sounds. Therefore except for pleasure training operation of it its use for accompanying the songs may not be so attractive. In addition as it is not practical to carry and there are not necessarily special classes for music in every school, it has the difficulty of being a teacher's individual instrument. According to the research results, viola, another instrument not used by the teachers is generally orchestral and it carries less soloist characteristics as tone color. As the playing techniques are the same for viola and violin, teachers playing viola are observed to play violin in music classes (Çağlak, 2008). According to research results, the baglama playing music teachers' self efficacy levels are higher. Baglama is an important instrument of Turkish folk culture and is commonly used. In addition, the music teacher candidates studying at music teaching undergraduate programs have been playing baglama for some time. So the performances of the music teachers playing baglama are generally sound.

When the results obtained from the correlation between the individual instrument usage frequency and self efficacy behaviors of the teachers are considered, it was detected in the research that the self efficacy levels of the music teachers playing their individual instruments in class are higher while those not playing them are lower. Another issue to be addressed according to research results is that the teachers stating that they never or rarely use their instruments within the scope of defining values comprise the 30 % of the general total. This result means that music teachers do not play their instruments sufficiently in class and it is necessary to revise the objectives and the requirements of the instrumental training provided in the music teaching undergraduate programs in terms of the music teaching profession in Turkey.

BIOGRAPHIES

Dr. Zafer KURTASLAN

Dr. Kurtaslan is a violin, viola and chamber music instructor at the NEU Department of Music Education, in Konya, Turkey. He was the founder and konzertmeister of SU Chamber Orchestra and Selcuk Ensemble. Dr. Kurtaslan was also the conductor of the SU Student Chamber Orchestra. His academic research area is mainly focused on music and violin education. Kurtaslan gave many presentations in national and international congresses and published articles. Kurtaslan was a visiting scholar on violin and music education in the Long Island University CW, Music Department. He played at CW. Post Orchestra, Starkville Symphony Orchestra and MSU Symphony Orchestra.

Dr. H. Hakan OKAY

Dr. Okay was born in 1980 in Bursa, Turkey. He graduated from Bursa Anatolian Fine Arts High School in 1998. In 2002 he graduated from Uludag University Faculty of Education, Department of Music

Education. Okay worked as a research assistant at the Uludag University. He completed doctorate at Marmara University. His academic research area is mainly focused on music and viola education. Okay played the viola as a solist and as an ensemble player in the national and international organisations. He is a lecturer at Balıkesir University Necatibey Education Faculty since 2007.

Assist. Prof. Dr. Ozer KUTLUK

He was born in1954. After he graduated from Akşehir Training Collage for Men in 1972, he graduated Gazi Training İnstitute in 1975. He worked Karaman Lisesi and Ilgın Lisesi as music teacher. He was instructor at SU Music Education Depertmant in 1988. He completed doctorate at Gazi University, Institute of Science in 2001. He was Assist. Prof. Dr. in 2005. He was head of department beetween 2007-2009. His academic research area is mainly focused on piyano education, harmony, Turkish music harmony and musical hearing education. He is working as Assist. Prof. Dr at NEU AK Education Faculty Music Education Department

Assist. Prof. Dr. Serdar CAKIRER

Assistant Prof.Dr. H Serdar ÇAKIRER is a Ud (Lute) instructor at the NEU Depertment of Music Education in Konya, Turkey. He is teaching "Material Design and development In Music Education" and "Instrument making, maintenence and repair" lessons at NEU Depertment of Music Education in Konya, Turkey. His academic research area is mainly focused on music and Ud (Lute) education and instrument making. He gave many presentations in national and international congress and published articles. He stil Works in NEU Depertment of Music Education in Konya, Turkey.

REFERENCES

Bandura, A. (1977). Social Learning Theory.Englewood Cliffs. NJ: Prentice- Hall.

Bandura, A. (1986). Social Foundations Of Thought And Action: A Social Cognitive Theory. Stanford University. New Jersey.

Bayraktar, E. (1989). Müzik Öğretimi ve Sorunları. Türk Eğitim Derneği VII. Öğretim Toplantısı Panel ve Bildiriler. Ankara: Türk Eğitim Derneği Yayınları, 161.

Çağlak, E. (2008). Van ilinde Görev Yapan Müzik Öğretmenlerinin Sınıf Ortamında Çalgılardan Yararlanma Durumları. Yayımlanmamış Y. Lisans Tezi. Van: 100. Yıl Üniversitesi Sosyal Bilimler Enstitüsü.

Ece, A.S., Şengül, G. (2010). Müzik Öğretmen Adaylarının Bireysel Alan Derslerine Yönelik Memnuniyet Düzeyleri (İBÜ Örneği). IX. Ulusal Müzik Eğitimi Sempozyumu. 15-17 Aralık. İstanbul: Marmara Üniversitesi.

Karasar, N. (2000). Bilimsel Araştırma Yöntemi (10. Baskı). Ankara: Nobel Yayın Dağıtım.

Kurtaslan, Z., vd. (2012). Müzik Öğretmenlerinin Sosyal-Bilişsel Kariyer Kuramına Göre Öğretim Teknolojilerine Yönelik Tutumları. İdil Dil ve Sanat Dergisi 1(4).

Kurtaslan, Zafer (2009). Müzik Öğretmeni Yetiştiren Kurumlarda Ulusal Keman Eğitimi Materyallerinin Yeri ve Önemi. 8. Ulusal Müzik Eğitimi Sempozyumu. 23-25 Eylül. Samsun: Ondokuz Mayıs Üniversitesi Eğitim Fakültesi, 333-345.

Küçüköncü H. Y. (1990) Müzik Eğitimi ve Öğretimi. Çanakkale: Eğitim Yüksekokulu Yayınları.

Sahin, İ. (2008). From the Social-Cognitie Career Theory perspective: A college of aducationfaculty model for explaining their intention to use educational technology. Journal of Educational Computing Research, 38(1), 51-66, 2008.

Öztürk, G. (2001). İlköğretim Kurumlarında Görev Yapmakta Olan Müzik Öğretmenlerinin Çalgılarını Kullanmalarındaki Yeterlik Durumları. Yayımlanmamış Y. Lisans Tezi. Ankara: Gazi Üniversitesi Sosyal Bilimler Enstitüsü.

Uçan, A. (1997). Müzik Eğitimi (Temel Kavramlar-İlkeler-Yaklaşımlar). Ankara: Müzik Ansiklopedisi Yayınları.

Uygar, M. (2010). İngiliz Dili Eğitimi Anabilim Dalı Lisans Öğrencilerinin Öz Yeterlik Algılarının Farklı Değişkenlere Gore İncelenmesi. Yayımlanmamış Yüksek Lisans Tezi. Mersin: Mersin Üniversitesi Sosyal Bilimler Enstitüsü.

Web Sources

(http://www.yok.gov.tr/component/option,com_docman/task,cat_view/gid,134/Itemid,88/).

(http://www.meb.gov.tr/duyurular/duyurular2012/12yil_soru_cevaplar.pdf).