



Research Article

Analysis of the textbook titled Western Music Theory and Practice for the 9th grade of Fine Arts High Schools in Türkiye

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Abstract

This study examines the compliance of the 9th-grade Western Music Theory and Practice textbook, used in Fine Arts High Schools, with the curriculum set by the Ministry of National Education, as well as the suitability of its content for the developmental levels of students. The research was designed using the document analysis method, which is one of the qualitative research approaches. The selected document for analysis was the 9th-grade Western Music Theory and Practice textbook currently used in Fine Arts High Schools in Türkiye. Content analysis was applied to the textbook, and the findings were presented thematically. The analysis showed that the textbook consists of four units and 135 pages, organized as follows: Unit 1 – Introduction to Music Theory, Unit 2 – Simple Measures, Unit 3 – Scales and Tones in Music, and Unit 4 – Interval Information. The distribution of topics within the units is as follows: Unit 1 covers Basic Music Theory, Rhythm, and Tempo; Unit 2 focuses on Rhythm and Metric Units; Unit 3 addresses Scales, Tones, and Major and Minor Tones; and Unit 4 deals with Intervals and Melodic and Harmonic Structures. The distribution of examples in the units is as follows: Unit 1 contains 8 examples, Unit 2 contains 10 examples, Unit 3 contains 12 examples, and Unit 4 contains 9 examples. Regarding the time signatures used, Unit 1 includes 4/4, 3/4, and 2/4; Unit 2 includes 4/4, 3/4, and 2/4; Unit 3 includes 4/4 and 6/8; and Unit 4 includes 4/4. In terms of tonalities, Unit 1 uses C Major and A Minor; Unit 2 uses C Major; Unit 3 uses C Major, A Minor, G Major, and E Minor; and Unit 4 uses C Major. When evaluated in terms of the pedagogical level suitable for students, Unit 1 was assessed as high level, Unit 2 as moderate level, Unit 3 as high level, and Unit 4 as moderate level. As a result of the research, it was found that the 9th-grade Western Music Theory and Practice textbook generally aligns with the curriculum and is structured in accordance with students' developmental levels. However, it was also determined that some units may require additional examples and more detailed explanations. Furthermore, increasing the diversity of musical examples and incorporating more exercises involving different tonalities and meters could enhance the textbook. The findings suggest that while the textbook fundamentally meets educational requirements, updates and enrichment of the content are necessary.

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Introduction

Art education is an important field of education in terms of developing the individual's aesthetic perception, increasing creative thinking skills and gaining sensitivity to cultural heritage. In this context, Fine Arts High Schools in Türkiye are

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institutions where art education is institutionalized and offers students basic gains in different areas of art with an interdisciplinary approach (Yıldız, 2020). The music education provided in these high schools contributes to both the individual development and academic orientation of the students. The textbook titled "Western Music Theory and Practice", especially taught in the 9th grade, presents the basic building blocks that form the students' musical understanding. The textbook in question aims to provide students with basic music theories, develop note reading and writing skills, and provide a background in basic theoretical subjects such as tonality and harmony knowledge (Çevik, 2019). In addition, it is aimed for students to reinforce the information learned in practice with application-based examples. However, the pedagogical adequacy of the content of the book, its interdisciplinary harmony and its relationship with the contemporary understanding of music education are the main issues that need to be examined academically (Kaya, 2022). In particular, how Western music theory is positioned within the Turkish music education system, the up-to-dateness of the resources used, and the appropriateness of the students' age levels should be evaluated in this context (Erdoğan, 2021). In addition, the relationship of the book with the curriculum, the diversity it offers in terms of teaching methods, and the extent to which it includes student-centered learning approaches should also be considered (Şahin, 2023).

This study aims to analyze the "Western Music Theory and Practice" textbook in terms of content, structure, pedagogical suitability, and music education approaches. This analysis aims to contribute to the music education literature and to create a reference for educational materials to be developed in the future (Demir & Polat, 2018). In addition, this review will also make inferences based on teacher and student opinions on the effectiveness of the book in practice (Özkan, 2020).

Music education in Türkiye is shaped by various textbooks in accordance with the curriculum of the Ministry of National Education. In this context, "Western Music Theory and Practice 9th Grade Textbook" stands out as a resource that introduces the basic concepts of Western music for high school students and supports theoretical knowledge with practice. This book aims to help students grasp the basic elements of Western music, develop their note reading and writing skills, and advance their musical perception in a disciplined manner.

This article aims to evaluate the content structure, narrative style, pedagogical approach, and its compatibility with the curriculum. While the theoretical sections of the book cover the notation system, scales, intervals, rhythmic structures, and basic harmony information, the practical sections include solfege studies, instrument practices, and musical analyses. Thus, an approach has been adopted that not only provides students with theoretical knowledge, but also shows them how to use this information in practice.

The content of the book is designed to help students better understand the subjects by supporting it with visual materials, note examples and exercises. However, factors such as the narrative language used, its suitability for the student's level and its effectiveness in line with the curriculum objectives are the main elements that determine the success of the book. In addition, the extent to which it overlaps with today's understanding of music education and whether it is supported by digital resources are among the issues that need to be evaluated.

In this study, a comprehensive evaluation will be made by considering the content and pedagogical approach of the book, its potential to develop students' musical skills and its contribution to teachers' teaching. Thus, whether the book is sufficient for high school level music education, the aspects that need to be developed and the musical skills it can provide to students will be examined in detail.

Music education is an important field of education that affects the social, emotional and cultural development of the individual. Especially in Türkiye, Fine Arts High Schools (FAHS) play an important role among the schools that provide vocational music education. FAHSs support the multi-faceted development of students by providing both theoretical and practical music education through Western Music Theory and Application courses (Sülün, 2007). The main purpose of these courses is to develop students both professionally and personally by providing them with musical hearing, reading and writing skills (Uçan, 2005, p. 14). However, it is stated that the current textbooks and curricula have various deficiencies and that innovations are needed in this process (Orhan, 2006).

In particular, the curriculum changes made by the Ministry of National Education in recent years have led to some discussions between teachers and students. According to the views of music teachers and educators, it has been emphasized that the curriculum remains weak in terms of application and that the textbooks used in the Western Music Theory and Practice course in particular are inadequate in terms of visual materials and examples (Sardaş Çelik, 2016). For this reason, it is stated that current textbooks should be reconsidered and developed in order to make music education more efficient (Karabulut, 2018).

Music theory is a discipline that examines the ways in which sounds are organized, their rhythmic and harmonic structures, notation systems and the basic building blocks of music. Institutions providing music education around the world use various textbooks to provide students with theoretical knowledge. These books have a wide range from beginner to advanced levels and focus on content that includes both Western music and different musical traditions.

One of the most widely used music theory textbooks in the world is Walter Piston's "Harmony". This book is a resource that explains the tonal harmony system in detail and provides important information in terms of harmonic analysis and composition. Another important work is Joseph Straus's "Elements of Music". This book aims to provide students with a solid foundation at the beginner level by presenting the basic structures of music theory in an understandable language.

Another frequently used source in the field of music education in the USA and Europe is Tonal Harmony - written by Stefan Kostka & Dorothy Payne. This book offers a systematic approach to understanding tonal music structure based on classical music rules and is especially preferred by university level music students. Similarly, Aldwell and Schachter's "Harmony and Voice Leading" is an important resource for academic level music analysis, including traditional harmony and counterpoint techniques.

There are also music theory books covering different traditions other than Western music. Bruno Nettl's works on ethnomusicology are among the academic resources aimed at understanding the theoretical structures of world music, while Nikhil Banerjee's books on the Indian Raga system are an important reference source for understanding traditional music theory in India. Various books written on Chinese, Arabic and African music theories also provide a wide range of resources in the field of ethnomusicology.

Modern music theory books are no longer limited to printed sources, but are supported by interactive digital platforms. In particular, online course materials, software and mobile applications make learning music theory more accessible and practical. Textbooks used for music education around the world are constantly evolving to include cultural differences and historical processes, and offer a broad perspective for understanding different aspects of music theory.

Theoretical Framework

Western Music Education and Its Development in Türkiye

Western music education, especially in Türkiye, has shown great development from the Ottoman period to the present day. Although the introduction of Western music in the Ottoman Empire began in the 19th century, it was more systematically included in the education system in the Republican Period (Yüksel, 2020, p. 14). With the modernization movement of the Republic, Western music education began to be widespread in schools in Türkiye. Especially in Fine Arts High Schools, Western Music Theory and Practice courses were included as an important part of music education (Sağır, 2022, p. 56).

Within the curriculum programs of the Ministry of National Education of Türkiye (MoNET), Western music aims to provide students with theoretical musical knowledge as well as to develop practical skills. However, research shows that the teaching materials and textbooks used in the courses are insufficient in practice-based education (Sülün, 2007, p. 23). For this reason, it is stated that the curriculum should be supported with more applied examples.

Music Education and Curriculum Evaluation in FAHS's

Fine Arts High Schools have a special place in the field of music education. The education provided in these schools aims to ensure the musical development of students. However, various criticisms are brought to the agenda in terms of curriculum and textbooks. Karabulut (2018), in his study examining the effects of program changes made in Anatolian

Fine Arts High Schools on student performance, stated that the curriculum emphasized theoretical knowledge and that students were not sufficiently supported in terms of applied music education (Karabulut, 2018:46).

In the research conducted by Sağer (2022), it was stated that the curriculum of the Instrument Ensembles course revised in 2016 in FAHSs was organized in accordance with the principle of polyphony by bringing together Western music and traditional Turkish music instruments (Sağer, 2022:57). However, it is stated that these regulations could not be fully implemented due to the difficulties encountered in practice. Sağer (2022) emphasizes that the curriculum should be revised to be more practice-based.

Methods Used in Western Music Theory and Practice Courses

Western Music Theory and Practice courses aim to provide students with basic skills such as note reading, hearing, solfege, musical analysis and harmony. The teaching methods used in these courses play an important role in the students' learning process. Deniz (2022) investigated how cooperative learning methods are used in Western Music Theory and Practice courses. In his study, he found that cooperative learning methods enabled students to participate more actively in the lessons and positively affected their development in musical skills (Deniz, 2022:105).

This method especially includes group work and team-based learning techniques. Students' learning in interaction with each other accelerated their musical development and ensured that theoretical knowledge was reinforced with practical applications (Deniz, 2022, p. 106). These findings show that cooperative learning methods should be given more place in the curriculum.

The Importance of Music Education Textbooks and Visual Materials

Music education textbooks are an important resource for teachers and students. However, current literature reveals that textbooks are weak in terms of content and visual materials. Sardaş Çelik (2016) states that textbooks are successful in providing theoretical information to students but are insufficient in practical education due to the lack of visual materials (Sardaş Çelik, 2016, p. 37).

It is emphasized that books should be enriched so that students can use both theoretical information and visual elements more effectively in lessons. Visual materials help students understand abstract music concepts and move on to practice more easily (Sardaş Çelik, 2016, p. 38).

Comparative Approaches in Western and Turkish Music Education

The differences and similarities between Western music education and Turkish music education are a frequently discussed topic in the literature. Özgen (2016), in his study on the forms and formats between Western and Turkish music, stated that both types of music developed similar forms for certain emotional and ritual purposes (Özgen, 2016:130). The differences between these two types of music are evaluated in terms of cultural and technical elements.

While Western music differs from Turkish music with its notation system and harmonic structures, Turkish music draws attention with its modal structure and rhythmic diversity. For this reason, it is stated that both types of music should be included in a balanced way in music education programs.

Related Literature

Music theory is a fundamental academic discipline that deals with the organization of sounds, harmonic structures, rhythmic and melodic systems. While music education is shaped by different pedagogical approaches and curriculum structures globally, the textbooks used have become one of the fundamental carrier elements of this education. For example; in Europe, music education is carried out in a disciplined manner, especially through conservatories and universities. Topics such as tonal harmony, counterpoint, analysis and contemporary music theory constitute the basic content of music theory courses. In Europe, music theory teaching is generally built on theoretical approaches such as Heinrich Schenker's structural analysis method and Jean-Philippe Rameau's understanding of the tonal system (Bent & Pople, 2013). In terms of textbooks, Stefan Kostka and Dorothy Payne's book "Tonal Harmony" is considered one of the basic resources in conservatories and music academies in Europe. Additionally, Arnold Schoenberg's book "Theory of Harmony" is one of the works frequently used in contemporary music theory courses. While music education in France, Germany and England is based on pedagogical methods that intertwine theory and practice, music theorists such

as Nadine Hubbs and Carl Schachter emphasize the analytical approach in textbooks (Cook, 1994). In recent years, music education in Europe has been made more accessible by using interactive curricula supported by digital resources. In particular, digital platforms such as "Open Music Theory" have become widespread as complementary resources to traditional textbooks (Gossett, 2018).

In Turkey, music education has a structure where traditional Turkish music and Western music education are carried out together. In particular, in Fine Arts High Schools, conservatories and music departments in education faculties, topics such as note reading, harmony, counterpoint and form knowledge are covered in music theory courses (Uçan, 2005). Textbooks used in teaching music theory in Turkey are generally translated or adapted from Western music-based sources. Ahmet Say's "History of Music" and "Music Theory" books are among the local sources frequently used in the education process. In addition, Özkan Manav and Muammer Sun's music theory books provide important contributions to harmony and solfège education. However, the number of textbooks on Western music theory is more limited compared to Europe and most books are prepared more for practice (Say, 2002).

Studies conducted in the field of music education in Turkey in recent years have revealed that music theory teaching needs to be given a more disciplined structure and brought into line with international standards. In this context, the textbooks titled "Western Music Theory and Practice" included in the MoNET curriculum are among the current resources that aim to provide students with basic musical knowledge (MoNET, 2018). However, in terms of teaching methods, it is stated that the analytical and applied approach in Europe has not been fully adopted in Turkey and that teaching methods based on memorization are more dominant (Öztürk, 2017).

Purpose of the Study

The purpose of this study is to examine the conformity of the curriculum book used in the 9th grade Western Music Theory and Practice course in Fine Arts High Schools with the MEB curriculum. In this context, the adequacy of the theoretical and practical information in the textbook, the musical skills acquired by the students and the applicability of these skills will be evaluated. In addition, whether the examples used in the textbook are suitable for the development level of the students and the visual adequacy of the teaching materials will be investigated.

Problem Statement and Sub-Problems

The main problem of the study is to what extent the Western Music Theory and Practice (WMTP) book prepared by the MoNET used in the Western Music Theory and Practice course taught in Fine Arts High Schools is compatible with the curriculum, at what levels it is used and whether the contents are suitable for the student levels. Within the framework of this main problem, the following sub-problems are also focused on:

- What types of topics are included in the Western Music Theory and Practice textbook?
- Are there sufficient sample structures provided in the Western Music Theory and Practice textbook?
- What meters are used in the Western Music Theory and Practice textbook?
- Which tones are preferred in the Western Music Theory and Practice textbook?
- Are the topics and sample structures in the Western Music Theory and Practice textbook appropriate for the student's development level?
- To what extent are the topics and examples in the Western Music Theory and Practice textbook compatible with educational principles?

This study aims to examine the topics to be covered in the 9th grade Western Music Theory and Practice Education textbook within one year. In line with the results of the research, the study is considered important in terms of making suggestions regarding the units in the textbook and updating the content of the book when necessary.

Method

Research Model

This research was designed as a descriptive research based on the scanning model. Scanning models aim to reach general judgments about the universe by examining a large universe through a specific sample or group. According to Karasar

(2010), "general scanning models are examinations conducted on the entire universe or a sample in a universe consisting of a large number of elements" (p. 79). In this study, the 'document review' method, one of the qualitative data collection methods, was also used. Document review "includes the process of collecting data through the systematic examination and evaluation of official or private documents" (Ekiz, 2017:70).

The subjects in the textbook examined in the research were analyzed in line with the determined criteria and the obtained data were presented in tables.

Documents

The documents of this study is the 9th grade Western Music Theory and Practice textbook taught in the music departments of Fine Arts High Schools in Türkiye. The sample of the study was selected from the units and topics in this textbook. The book provides a suitable sample for the study because it is a widely used resource in FAHSs across Türkiye and prepared by the Ministry of National Education. The units and topics of the book examined are detailed in the table below:

Table 1. Unit and topic headings in the 9th grade Western Music Theory and Practice textbook

Unit No	Unit Title	Subheadings	Pages
Unit 1	Introduction to Music Theory	1.1. Basic Music Terms and Signs 1.2. Unit Time in Music 1.3. Speed and Loudness in Music	12-39
Unit 2	Simple Measures	2.1. Simple Two-Time Measures 2.2. Simple Three-Time Measures 2.3. Simple Four-Time Measures	43-60
Unit 3	Scales and Tones in Music	3.1. Scale 3.2. C Major 3.3. A Minor	62-100
Unit 4	Interval Information	4.1. Unitary Interval 4.2. Double Intervals 4.3. Triple Intervals 4.4. Quadruple Intervals 4.5. Quintuple Intervals 4.6. Sextuple Intervals 4.7. Seventh Intervals 4.8. Octal Interval	101-135

Table 1 shows the unit titles and subtitles covered in the 9th grade Western Music Theory and Practice textbook in detail. The book consists of a total of four main units, and each unit covers various topics under subtitles.

Unit 1 includes the basic theoretical information and signs of music, and provides students with the necessary infrastructure to understand musical concepts. In this section, in addition to musical terms, basic musical features such as time, speed and volume are covered.

Unit 2 focuses on simple meters and examines simple meter structures with different times. These meter types allow students to understand the basics of rhythmic structures.

Unit 3 deals with scales and tones, and focuses especially on basic scale structures such as C Major and A Minor. This unit aims to teach the concept of tonality.

Unit 4 focuses on musical interval information, and all intervals starting from the unitary interval to the eighth interval are covered in detail. This section helps students better understand melodic and harmonic relationships.

Data Analysis

The units and topics in the book were analyzed in accordance with the problems and sub-problems determined within the scope of the research. The book was selected as the main data source examined in the study because it is one of the basic sources used in Fine Arts High Schools across Türkiye. The data was collected using the document review method in line with the determined subheadings and unit topics. In this study was analyzed using the content analysis method.

Content analysis involves the systematic examination of the data in the examined documents in line with certain themes and codes. During the analysis process, each unit and subheading in the textbook was evaluated based on criteria such as suitability for the student's development level, compliance with educational principles, and the variety of sample structures used.

In addition, the content of each unit was presented in tables and the degree to which these contents were compatible with the curriculum was determined. While analyzing the suitability for the student level and the requirements of the curriculum, the adequacy of the visual materials and musical examples of the book were also considered. In this direction, conclusions were reached on the extent to which the book was used in classes and its contribution to practical education.

Results

Textbook content

In line with this sub-problem, the unit and topic types in the textbook were examined and classified according to the table below.

Table 2. Types of units and topics in the textbook

Unit No	Unit Title	Subjects	Pages
Unit 1	Introduction to Music Theory	Basic Music Theory, Rhythm, Speed	12-39
Unit 2	Simple Measures	Rhythm and Metric Units	43-60
Unit 3	Scale and Tone in Music	Scales, Tones, Major and Minor Tones	62-100
Unit 4	Interval Information	Intervals, Melodic and Harmonic Structures	101-135

As seen in Table 2, the textbook covers topics such as music theory, rhythm, units of measure, scales and tones. The first unit introduces students to the basic building blocks of music; the following units cover more advanced topics such as rhythm and measures, scales and tones. This allows students to gradually develop their musical knowledge.

Example Structure

The number and variety of musical examples in the textbook were analyzed within the scope of this sub-problem. The table below shows the number and variety of musical examples presented in each unit.

Table 3. Number and variety of musical examples in the textbook

Unit No	Unit Title	Samples (f)	Sample Types	Pages
Unit 1	Introduction to Music Theory	8	Note Samples, Rhythm Studies	12-39
Unit 2	Simple Measures	10	Double, Triple and Quadruple Time Measures	43-60
Unit 3	Scale and Tone in Music	12	Major and Minor Scale Samples	62-100
Unit 4	Interval Information	9	Melodic and Harmonic Intervals	101-135

As seen in Table 3, different types of musical examples are presented for each unit. While the Introduction to Music Theory unit includes note and rhythm studies, the Basic Measures unit provides examples on different timed measures. The Scale and Tone unit shows examples of major and minor scales, and the Interval Information unit shows melodic and harmonic intervals. Although the number of examples seems sufficient, some units may need more variety.

Measures

In line with this sub-problem, the measurement units in the textbook were examined and the measurements used in each unit were analyzed. The table below shows the measurement units used in the textbook.

Table 4. Units of Measurement Used in the Textbook

Unit No	Unit Title	Units of Measure Used	Pages
Unit 1	Introduction to Music Theory	4/4, 3/4, 2/4	12-39
Unit 2	Simple Measures	4/4, 3/4, 2/4	43-60
Unit 3	Scales and Tones in Music	4/4, 6/8	62-100
Unit 4	Interval Information	4/4	101-135

As seen in Table 4, common meter units such as 4/4, 3/4 and 2/4 are used in the textbook. While 6/8 meter is also included in the Scale and Tone unit, simpler meters are preferred in other units. This provides a gradual transition to help students understand more complex rhythms after basic rhythmic structures.

Tones

The tones used in the textbook were examined and it was determined which tones were covered in which units.

Table 5. Tones used in the textbook

Unit No	Unit Title	Used Tones	Pages
Unit 1	Introduction to Music Theory	C Major, A Minor	12-39
Unit 2	Simple Measures	C Major	43-60
Unit 3	Scales and Tones in Music	C Major, A Minor, G Major, E Minor	62-100
Unit 4	Interval Information	C Major	101-135

Table 5 shows that C Major and A Minor tones are the most frequently used tones in the textbook. In addition, G Major and E Minor tones are also covered in the Scale and Tone unit in Music. These tones allow students to learn both major and minor tones in the music education process.

Suitability to Student Development Level

The suitability of the contents in the textbook to the student development level has been analyzed. The table below shows the suitability of each unit to the student development level.

Table 6. Suitability of the contents in the textbook to the development level of the students

Unit No	Unit Title	Used Tones	Pages
Unit 1	Introduction to Music Theory	High level	12-39
Unit 2	Simple Measures	Moderate level	43-60
Unit 3	Scales and Tones in Music	High level	62-100
Unit 4	Interval Information	Moderate level	101-135

As seen in Table 6, the Introduction to Music Theory and Scale and Tone units were found to be highly suitable for the student development level. However, it was observed that some topics in the Basic Measures and Interval Information units may need further explanation depending on the students' level of understanding.

Conclusion and Discussion

Topics

It shows that the units and topics in the textbook cover the basic topics in terms of music education. The book includes the main components of music education such as basic music theory, rhythm, measures, scales, tones and intervals, and each unit focuses on a specific musical skill.

These results support the view that music education should be structured in a gradual manner (Sülün, 2007). These units, which start with basic theoretical information in particular, enable students to prepare for more advanced musical concepts such as rhythmic structure and scales. Similarly, studies have also shown that gradual structuring of music education is effective in the learning process (Karabulut, 2018). However, it is thought that the diversity of the topics in the book can be increased and more different types of music can be included.

Examples

The textbook shows that a sufficient number of musical example structures are presented. However, it is seen that more variety can be provided in some units. A sufficient number of examples are presented, especially in rhythm and scale studies. In the literature, it is stated that the number and variety of musical examples have significant effects on students' ability to put their theoretical knowledge into practice (Deniz, 2022).

The examples presented in the textbook allow students to reinforce musical concepts. However, it can be suggested that more musical examples should be used in some units and more practice should be done in different tones and meters. Using different example structures, especially in topics such as scale and interval knowledge, can enable students to better understand these topics.

Measures

The textbook shows that the most commonly used measures are basic measures such as 4/4, 3/4 and 2/4. In addition, more complex measures such as 6/8 are also included in some units.

The measures used in the textbook are important in terms of understanding the rhythmic structures that form the basis of music education. In particular, the use of more complex measures such as 6/8, in addition to simple measures, allows students to become familiar with different rhythmic structures (Sardaş Çelik, 2016). However, it may be recommended to include other rhythmic structures so that students encounter more variety of measures. This will contribute to students expanding their perception of musical rhythm.

Tones

It was observed that the most frequently used tones in the textbook were C Major and A Minor, and that tones such as G Major and E Minor were also included.

Teaching major and minor tones in music education is of great importance in terms of musical perception development. The tones used in the textbook enable students to recognize both major and minor structures and develop their understanding of tonality (Özşen, 2016). However, including other major and minor tones can expand students' perceptions of different tonalities. In addition, it may be recommended to include more diverse tones so that students can recognize tones from different cultures.

Level

It shows that the units in the textbook are largely appropriate for the student's development level, but some topics may need additional explanations and more examples.

Appropriateness to the student's development level is a critical factor in terms of the efficiency of music education. The majority of the units in the textbook are organized at a level that students can understand. However, it is thought that some topics (e.g. interval information) need to be explained in more depth and supported with more examples. Using educational materials appropriate for the student's level is a requirement that is frequently emphasized in the literature (Karabulut, 2018). Therefore, providing more explanations and examples in some units of the book can increase student success.

As a result of this research, it was seen that the Fine Arts High School 9th grade Western Music Theory and Practice textbook was generally compatible with the curriculum and was prepared in a structure appropriate to the development level of the students. However, it was determined that more examples and explanations may be needed in some units. The variety of musical examples used in the textbook can be increased and more applications can be made on different tones and meters. The results show that the book should be updated and the content should be enriched.

Recommendations

As a result of this review, the content, pedagogical approach and contributions to the music education process of the 9th Grade Western Music Theory and Practice textbook were evaluated. Some suggestions were presented for both researchers and practitioners (teachers, educators and curriculum developers) in order to make the book more functional as an effective learning tool.

Recommendations for Further Research

- Scientific studies should be conducted on the effect of the book on student success. It should be investigated how effective the book is in terms of helping students understand music theory, read notes and gain application skills.
- Comparative analyses should be conducted with different music education models. The content of the book should be compared with other music education resources to reveal its strengths and weaknesses.
- Studies should be conducted on student feedback. Surveys and interviews should be conducted to measure how students perceive the language, narrative style and application activities of the book.
- Studies should be conducted to evaluate teachers' usage experiences. How the book is used by teachers, what the deficiencies are and its contribution to the teaching process should be investigated.

- The integration of digitally supported music education materials into the content of the book should be examined. Research should be conducted on how the textbook can be made more effective with digital applications and online learning tools.

Recommendations for Practitioners

- The content of the book should be supported with practical activities. In order for students to retain their knowledge of music theory, more emphasis should be placed on instrument practices, solfege studies and listening analyses.
- Additional resources appropriate to the student level should be used. Since the content of the book may be challenging for some students, it should be supported with additional materials and workbooks appropriate to the basic level.
- The learning process should be enriched with visual and auditory materials. The note examples and theoretical explanations in the book should be made more understandable with music concerts and interactive applications.
- Digital education tools covering the topics of the book should be used. Computer or tablet-supported educational software can help students learn music theory more actively.
- Student feedback should be integrated into the course process. Regular feedback should be received from students about the comprehensibility and effectiveness of the content of the book and the course should be shaped accordingly.
- The book's compatibility with the curriculum should be constantly reviewed. The course book should be evaluated in line with the updated curriculum and new approaches developing in music education and revised when necessary.
- Considering that the visuals in the book are not sufficient in number and quality, it is thought that it would be beneficial to enrich the book in terms of visuals and to prepare and examine the visuals meticulously.
- Considering that the information in the book is insufficient to form the basis for the new information to be created, it is thought that it would be beneficial to increase the informative scope of the book and to express the preparatory information in a more understandable way.
- It has been concluded that the theory, method, technique, terminology and symbols in the book are not suitable for the level of the students. In this context, it is thought that it would be beneficial to reconsider these elements in the book according to the level of the students.
- It is thought that it would be beneficial to prepare the etudes and works to be written or selected according to the principles of gradualness and clarity of education and to prepare the texts in the book in a way that can be understood by the student. It is thought that it would be beneficial if, in addition to the etudes and works written by the commission included in the content of the book, there were also etudes and works from the universal repertoire. In this context, it would be beneficial to conduct a compilation book study.
- It is thought that improving the measurement and evaluation criteria of the book will increase the ability to better detect the achievement of goals and behaviors.

Limitations of the Study

The study was limited to the topics and units included only in the 9th grade Western Music Theory and Practice Education textbook in Türkiye.

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