

Discovering learning style with active music education practices

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Abstract

This study was carried out to investigate the relation between active music education methods and learning style (LS) preferences of Erciyes University, Faculty of Fine Arts, music department students. The aim of the research is to discover primarily the LSs of participants. A test used with the participants that consisting of three categories and 20 questions, and identified with visual, auditory, kinesthetic, tactile LSs that they used online, were applied. A structured interview form has been implemented to understand the test data in depth. The results imply participants indicated that if active music education methods are applied, they will be more dominant and will teach more easily. Students who indicated that they were a system that affected LSs expressed a system of disciplined, prescriptive and active music education methods or individual examples in their immediate surroundings. Students who indicated that they did not have an affected system indicated the negative effects of their environment.

Keywords: Elementary music, dun and dun learning styles, MAXQDA 11+.

1. Introduction

Since learning develops at different rates and levels for each individual, learning circumstances are also different for each individual. Because learning is unique for each individual, just like a fingerprint (Babadogan, 2000; Can, 2011; Yeni & Saracaloglu, 2009). That uniqueness comes from the variability of learning from person to person. These personal differences, which affect the learning process, can be due to *mental development, learning approach, studying tendencies and learning styles* (Felder & Brent, 2005). Learning style is one of the individual differences that significantly affect an individual's learning and that are discussed intensively in education (Kurt & Ekici, 2013).

The notion of *learning style* has emerged as a result of the examination of individual differences in learning (Kaplan & Kies, 1995). Grasha (1996, p. 4) explains LSs as 'individual features that affect the reception of information, interaction with peers and teachers and participation in educational life. While Kolb (1984) defines LSs as routes individuals take in the courses of receiving and processing information. Learning style, in general, is the preferences and approach of an individual while learning something.

There are many LS patterns for examining LSs with their several dimensions. An education based on LS can be performed by applying these patterns (Kurt & Ekici, 2013). Fer (2011) states that taking LSs into consideration in education enriches the lesson and improves curriculums, learning methods, evaluation methods and student guidance. Another benefit of student's awareness of the LS is the fact that a learning environment's success rate increases when it is regulated according to LSs. Learning styles need to be determined in order for the individual to be active and conscious during the learning process. Learning style of each student is based on a set of complex and various reactions and stimulants, feelings or previously learned behavioural patterns. These patterns start repeating themselves when student concentrates on learning new information (Akturk, 2014; Biggs, 1999; Cornett, 1983; Guven, 2004; Orr, Park, Thompson & Thompson, 1999; Riding & Rayner, 1998). A student can learn faster and be more successful in an education process that is more suitable for his/her LS. On the other hand, when ignoring the fact that different students have different LSs and imposing a standardised education, only students who are prone to that specific type of LS can be successful but others may experience learning difficulties.

Many pieces of research were carried out about LSs due to their positive effects in education (Besoluk & Onder, 2010; Cox, Sproles, & George, 1988; Diaz & Cartnel, 1999; Ekici, 2013; Truluck & Courtenay, 1999). Due to Ataseven and Aytunga (2015) research, which is an evaluation of post-graduate theses written on *learning styles* which can be accessed in full by scanning the keywords *style, learning style, learning styles*, there are 78 theses that can be accessed in full in the *National Thesis Database*. According to data in 2017, the number of post-graduate and doctoral theses between the years of 1993 and 2016 that can be accessed online on the *National Thesis Database* is 233 with the keyword *learning style*, 17 with the keyword *learning style* (in Turkish) and 1,007 with the keyword *style* (Yok, 2017). This shows that LSs are still important research subjects in Turkey.

In addition to the existence of many pieces of research based on LSs, there is no university education system based on LSs in Turkey yet. But there are educational institutions based on LSs in Turkey. For example, ELSA LSs inventory, which was developed starting from the 1960s and adapted to Turkish for primary education students, is used for detecting individual differences of primary education students. ELSA is a scale which determines LSs of students via 75 questions asked in various styles through recurring answers. Dunn & Dunn Learning Styles Model ELSA scale has five factors and correspondingly 20 elements. These elements have a spiral relationship with each other (Akturk, 2014; http://www.bilfen.com/ilkogretim_okullari/bilfen-kosuyolu-ilkokulu/ogrenme-stilleri/ogrenme-stilleri/dunn-dunn-ogrenme-stilleri-modeli.html, 2017; http://www.bilfen.com/orta_okullari/bilfen-esensehir-ortaokulu/ogrenme-stilleri/ogrenme-stilleri/ogrenme-stilleri-tanitim-videosu.html, 2017).

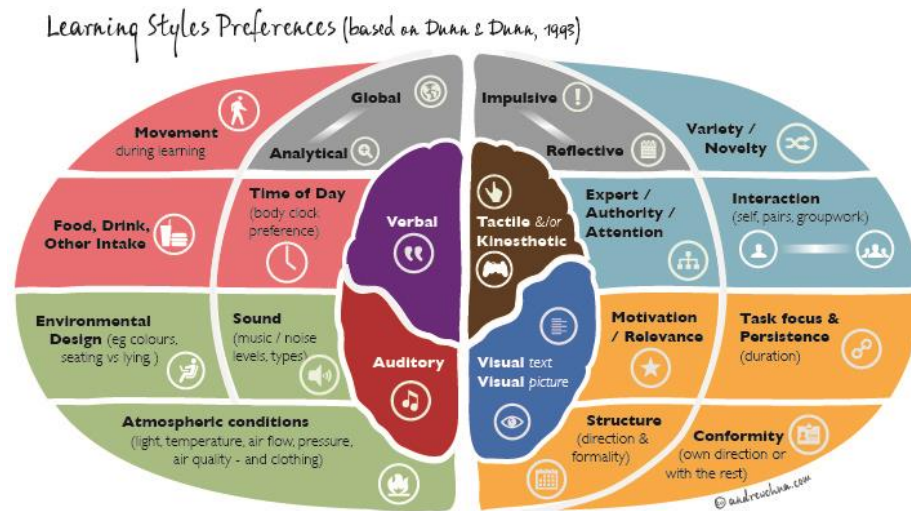


Figure 1: Dunn & Dunn learning styles brain map [Source: Kos, (2017)]

Dunn’s LS is about finding appropriate circumstances for skills used in the learning process to be used. In other words, LSs are defined as each student to use different and unique ways while preparing to learn, learning and remembering new and challenging information (Dunn, Beudury, Klavas & Babadogan, 1991; Dunn & Burke, 2007). We can’t learn new and challenging information with a style that is not convenient for us. The important thing in the notion of LSs is not how you view a movie or a painting; it is how you evaluate new and challenging material, how you internalise information and how you remember them later on (Akturk, 2014; Dunn, 2007).

There are 20 elements classified in five categories in the Dunn & Dunn LS model, which define how students learn in a permanent way based on their personal preferences. These elements are; environmental (sound, light, warmth and design), emotional (motivation, persistence, responsibility and nature), social (individual, couples, group, team, adult learning and learning via various methods), physical (perceptual, food, time and mobility) and psychological (analytic/holistic and fast reaction/calmness-reflection) (Dunn & Dunn, 1992).

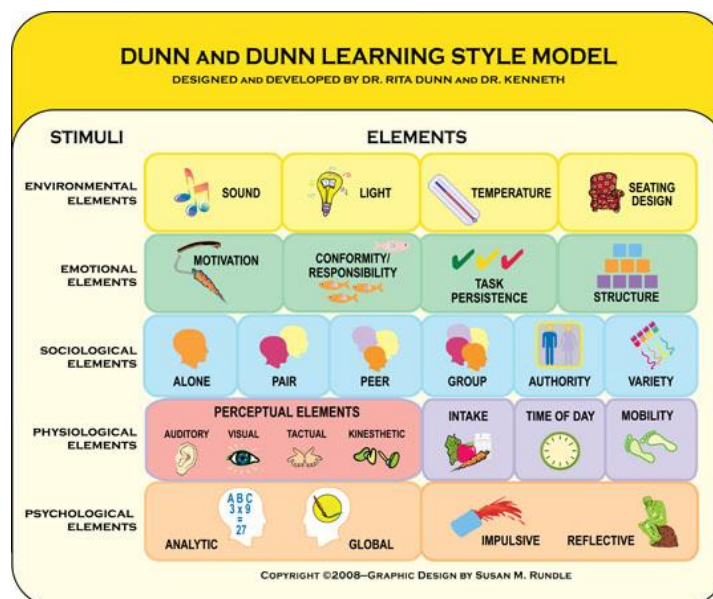


Figure 2. Dun & dun learning styles model [Source: Dunn & Burke, (2007)]

Understanding the LS of a student and implementing the corresponding style is not possible through classical education based on memorisation. An LS can only be activated in an active learning environment. Active learning gives students the opportunity to regulate their learning processes, beyond placing them as passive listeners and note-takers. This focuses on students to play active and responsible roles in their learning processes (Jayawardana, Hewagamage & Hirakawa, 2001). Active learning covers all activities that enable students to think about what they are doing and explore. In active learning, students do not only learn the subject but they also implement what they learn. Thanks to active learning, students investigate relationships between facts, implement them and compare them with previous conflicting information. During active learning, students do not learn by themselves; responsibility for learning is shared between the student and the teacher. Teacher serves as a guide at this point (Aydede & Kesercioglu, 2012).

The aim of this study is to perform music education guided by the teacher and explored by the student. Participating students performed oral presentations about active music learning methods (Orff-Schulwerk, Dalcroze, Kodaly, Suzuki) in 7 weeks of the 14 week period. During presentations, there were discussions about implementing and not being able to implement active music education applications today. *Active learning approaches (Kodaly, Dalcroze and Suzuki methods, and Orff approach)* currently used in preschool, primary and secondary music education, especially in Europe, America and some Asian countries, did not become widespread at the same level in Turkey. The primary reason for that is the fact that we don't have a teaching philosophy. A teaching philosophy is needed both in our system of education and in music education. The teaching philosophy in Turkey needs to enable individuals for making associations which they were not able to make before and for presenting new ideas and products. *Art education* holds a significant place from early ages in order for individuals to present new ideas and products and form a new idea network based on concepts they think about. And in music education, which is an important part of art education, practices such as finding and writing rhythm patterns according to lyrics, poems, rhymes and finding new melodies for these lyrics have a significant place in Orff approach (Aycan, 2017).

However, there are some challenges in the perception of the Orff approach in Turkey. The main reason for that is the fact that music lessons are not presented as workshop sessions for children between the ages of 4 and 6 during basic music education. Instead of music workshop sessions, works toward teaching to play an instrument (particularly piano) are directed at children of these ages. But for children between the ages of 4 and 6, unless they have a superior talent toward music, it is wrong to expect them to collect their attention, understand and comprehend the names of musical notes and rhythmic structures. In Orff-Schulwerk or elementary music and movement applications, which are presented as workshop sessions, keywords that explain the process are 'exploration' and 'experience'. During this exploration, activities about location, sound and form are included at every stage of the process. Vertical and horizontal planes of the location exploration of areas that can be used freely in the location are all included. If the location is a confined space such as a class, one can observe sounds of the door, windows, the clock, individuals; and if there is an external influence, the wind, birds, cats etc. (Bilen, Ozevin & Canakay, 2011)

Today, a *recorder* (block flute) is used in primary and secondary education due to its learning ease and its suitability for the child's physical structure. However, a recorder is not actually suitable for the child's physical structure and does not provide learning ease in primary and secondary education. Since diaphragms of particularly primary education students are newly developing, so a wind instrument such as a recorder is difficult to play for them. Instead, *Orff instruments* must be preferred. These instruments must be rhythm and tune instruments that can be played in a way one plays a game (Seker, 2005). Orff instruments will create an active learning environment used for exhibiting rhythmic and melodic structures of lyrics. Besides that, only attempting to use Orff instruments in education is not sufficient. Orff instruments need to be used for creating learning outputs of an exploratory process. That's why using Kodaly method alongside Orff instruments would be rewarding,

which adopts principles of sight-singing. Since they complete each other, *Orff approach* and *Kodaly method* are used together today (Aycan, 2017).

Orff approach and *Kodaly method* are used together in Aycan (2017) study because they complete each other. But there is a problem about participants not being able to sight-read the songs chosen by one voice instructor in individual voice training, and therefore not being able to carry out regular and systematic work. The aim of the study is to implement practices adapted from the Kodaly method to individual voice training lessons and to enable participating students to work more on sample songs more efficiently, thanks to this. A semi-structured interview form was prepared for obtaining research data and it was carried out with seven students from 1st and 2nd classes of University Faculty of Fine Arts Music Department. According to the results of the research, 'zi, ze, za, zo' syllables can be used for working on rhythmic structures and melodies of sample tracks used in individual voice training lessons. As a breathing exercise, rhythmic articulation practices can be done with 'lil' or 'rir' syllables which are sounded out as a result of repeating 'l' and 'r' consonants. In order to perform both breathing and rhythm practices better, sample track's melody can be sounded out in company with 'za' syllable. The point of origin of this practice is active music education. That's why it uses *Orff-Schulwerk, elementary music and movement education* and *Kodaly method*. In the study, it is foreseen that rhythmic syllable patterns need to be practiced by exploration, particularly in the *Kodaly method*, just like it is in *Orff-Schulwerk, elementary music and movement education*. These explorations are carried out by sounding out rhythmic syllables along with body movement, tapping out the rhythm and listening to voices coming from the body. *Kodaly method* offers limited opportunities since it has a certain methodical approach. But *Orff-Schulwerk, elementary music and movement education* present a chance to expand these opportunities. For example, rhythms of letters, syllables and words can be emphasised while performing talking-oriented practices. For getting to the bottom of problems about solmisation, one must understand which type of approach or method is adopted.

In Varley's (2005) work, it is stated that *Harr system* is used in America for rhythmic note practices by teachers and the rhythm is learned by counting number as in 1, 2, 3, 4 or 1 and 2, etc., as it is in *Wislow-Dallin*. But among these systems, the approach of C. *Orff* and works of *Cobb, Cheyette, Gibbs, Heffernan Bebeau* and *Gordon* (1980) focus on the rhythm of words while talking. In these sample rhythmic practices done with words, a rhythm is tapped out first on knees and then on hands; and then names, colours etc. are sounded out (Admin, 2012). In sample practices done with body percussion, learning toward various sense organs take place since *psychomotor, oral, aural skills* are used together.

Kodály
Ta TiTiTiRiTiRiTa-ah TiTiRiTiRiTi

Orff
Rats desert a sinking ship.

Orff
Health is not valued 'til sickness comes.

Orff
Children and fools must not play with edged tools.

Cobb
Cheyette
Gibbs
Pie Apple Huckleberry Gooseberry

Heffernan
Walk Run Run Slow Hold-2-3 Stop-2-3-4 Skip-ty

Bebeau
Tahn Tata Half Note Watermelon Triplet Tahndot

Gordon (1971)
1 Ne 2 ta Neta 3 ta Ne 4; 1 2 Na Ni 1 ta Nata Ni ta 2

Winslow-Dallin
1 & 2 e & a 3 e & 4; 1 2 LaLi 1 e La e Li e 2

Gordon (1980)
Du DeDutaDeta Duta DeDu; Du DuDaDi Duta DataDita Du

Figure 3: Rhythmic notation teaching methods (Colley, 1987)

In this study, active music education approaches and methods adopted in music education in Turkey and in the world were briefly examined in a descriptive framework by giving short application examples during presentations made by students. In the remaining 7 weeks, the Orff approach of active music education methods was implemented. Before implementation, the LS test that was shared online by the Ministry of National Education was applied. The reason for the test to be applied before starting practices was to determine actual LSs of individuals in the study group, who are thought to have aural LSs and educated accordingly. And it is also to examine if they learn or not based on factors in Dunn & Dunn LS test such as environmental (sound, light, warmth and design), emotional (motivation, persistence, responsibility and nature), social (individual, couples, group, team, adult learning and learning via various methods), physical (perceptual, food, time and mobility) and psychological (analytic/holistic and fast reaction/calmness-reflection).

2. Method

2.1. Research pattern

This study examines a current fact within its own existence framework. Since its limits are not certain and there are multiple pieces of evidence and data sources between the fact and the content it is included in, it is a case study (Simsek & Yildirim, 2013; Yin, 1984). A current fact such as active music education methods that was worked on within special education methods lesson is examined within the framework of participating individuals' LSs. Additionally, data variety was provided through

multiple pieces of evidence and data resources such as focus group interviews that were carried out by taking the LSs test, observational notes about students and voice recordings.

2.2. Sample

The study group consisted of $n = 21$ students who take special education methods course within the scope of pedagogical formation certificate programme in University in the spring semester of 2016–2017 school year. Participants were chosen via random sampling out of music students in the faculty of fine arts, based on criterion such as GPA, graduation status, etc.

2.3. Data collection tool and implementation

A test prepared and shared online by the Ministry of National Education was applied to participants, consisting of three categories and 20 questions in which visual, aural, kinesthetic, tactile LSs were determined. Then this test was compared with *Dunn & Dunn learning style test*; which contains steps of visual, aural, kinesthetic, tactile LSs, details these steps, examines the effects of different circumstances and situations to learning based on age groups (7–9; 10–13; 14–18; 17+) and is answered in five-point Likert scale. A semi-structured two-part online interview form was applied for an in-depth understanding of the test data. Questions on the first part of the form have the purpose of getting to know individuals, and questions on the second part have the purpose of receiving opinions of participating students about tests. In order to prevent data loss, a focus group interview was held with participants and tape recordings were taken. These tapes were recorded by stating that they will only be used for scientific purposes.

2.4. Analysis

Learning style test of the Ministry of National Education, consisting of three categories and 20 questions, was evaluated by grading. Data obtained as a result of the student focus groups interview were recorded on a two-part online interview form that was structured for an in-depth understanding of test data. As a result of the focus group that was carried out by participating students, results were updated and saved. Other data obtained from tape recordings were also updated and added to the online form. MAXQDA 11+ qualitative data analysis was carried out in for analysing the data, forming themes, providing external validity in its coding and making an analytical generalisation. Processes of the study were clearly defined for reliability and supported with related publications on the discussion part. Themes and codes that were formed via MAXQDA 11+ were examined again by qualitative research experts while finishing the research.

3. Findings

3.1. Learning styles of participating students (Figure 4).

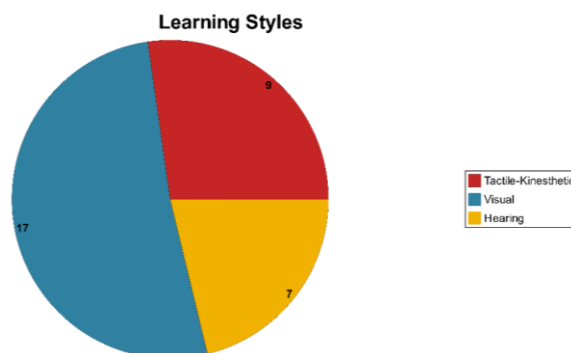


Figure 4. Learning styles of participants

According to test results of 21 students who have participated in the research, 17 of them (51.5%) learn by seeing. Nine of these students (27.5%) learn tactually and kinesthetically, and seven of them (21.2%) learn by hearing. Five out of 17 students who learn by seeing (29.4%) also learn tactually and kinesthetically and five of them (29.4%) learn both by hearing and seeing. Five out of nine students who learn tactually and kinesthetically (55.5%) also learn by seeing. Five out of seven students who learn by hearing (71.4%) also learn by seeing.

3.2. Environmental factors influencing participating students (Figure 5)

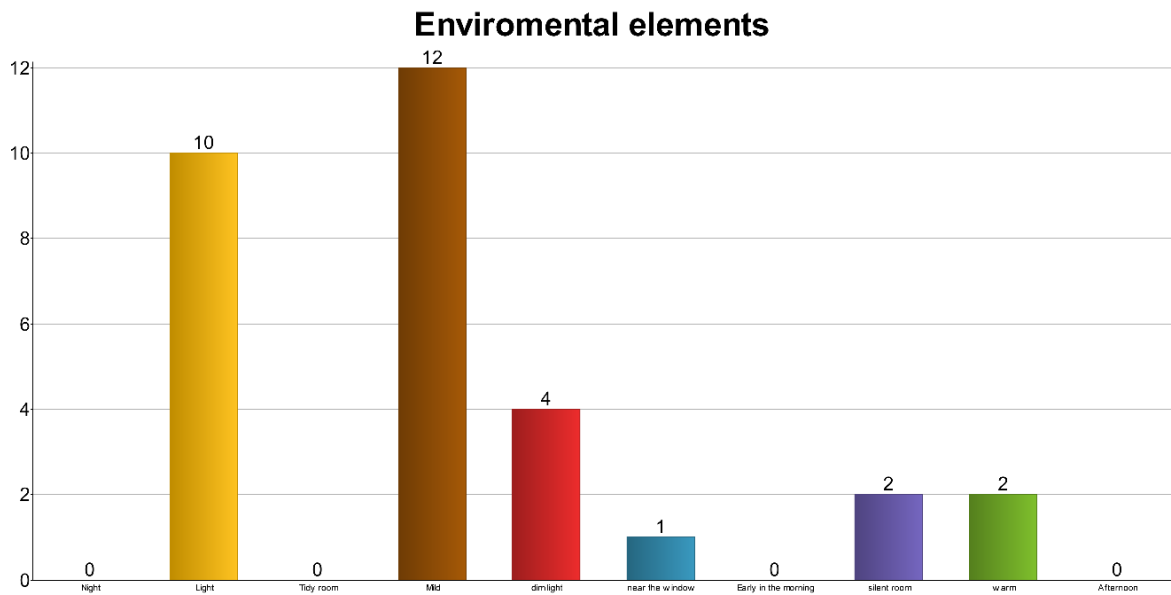


Figure 5. Environmental factors influencing learning

According to the results of focus group interview carried out with participating students, they have mostly stated that they wish to work in a warm environment (38.7%), an illuminated environment (32.3%) and near the window (3.2%). This was followed by those who prefer to work in a dim environment (12%), a silent environment (6.5%) and a hot environment (6.5%). Students did not make any comments on study hours (early in the morning, afternoon, evening).

3.3. A role model or a system that influenced participating students in their selection of the department they study in (school, the system of education etc.,) (Figure 6)

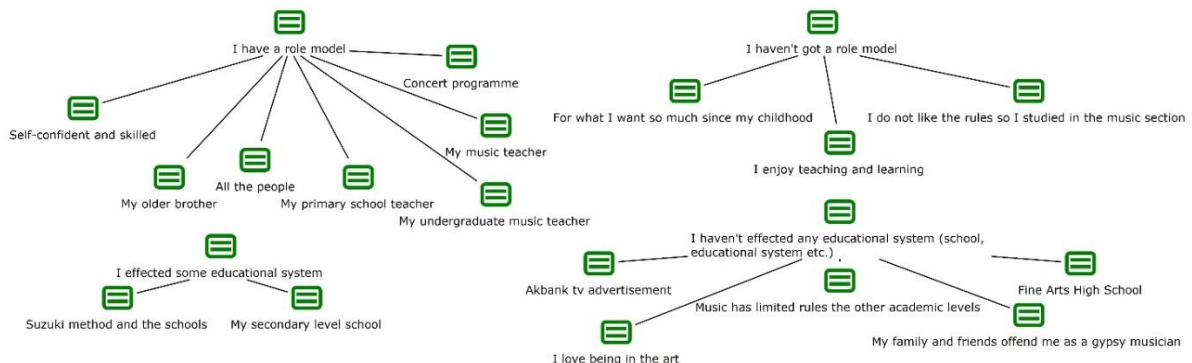


Figure 6. Is there a role model or a system that influences LSs of participants?

In the focus group with the participating students, it was asked if there are any role models or systems influencing LSs. In the coding done with MAXQDA 11+, 6 codes about having a role model, 3 codes about not having a role model, 2 codes about having an influential system and 5 codes about not having an influential system were generated.

3.4. Factors that would or would not enable the transfer of experiences based on learning styles in special teaching methods (STM) class (Figure 7)

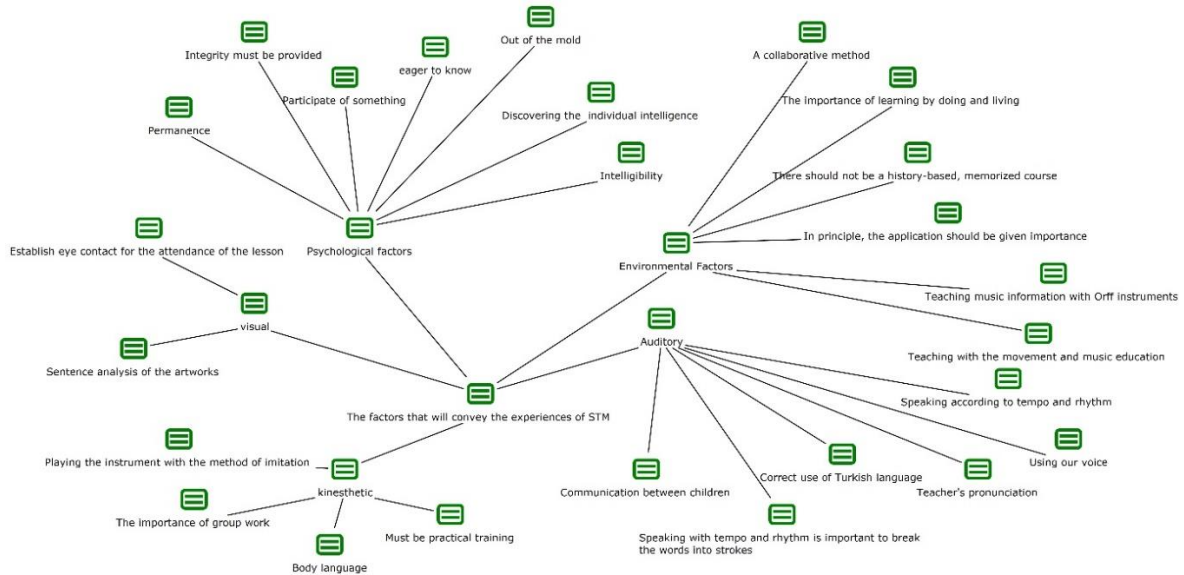


Figure 7: Factors that would enable the transfer of special teaching methods

Factors that would enable the transfer of experiences of participating students based on LSs are collected in a 5-code code map according to MAXQDA 11+ and Dunn & Dunn LSs; as in visual, aural, kinesthetic, psychological and environmental factors. The visual code has generated 2 sub-codes, the kinesthetic code has generated 4 sub-codes, the aural code has generated 6 sub-codes, environmental factors have generated 6 sub-codes and psychological factors have generated 7 sub-codes.

3.5. Opinions of participants about whether STM lessons are useful or not while learning a subject superficially or in-depth (Figure 8)

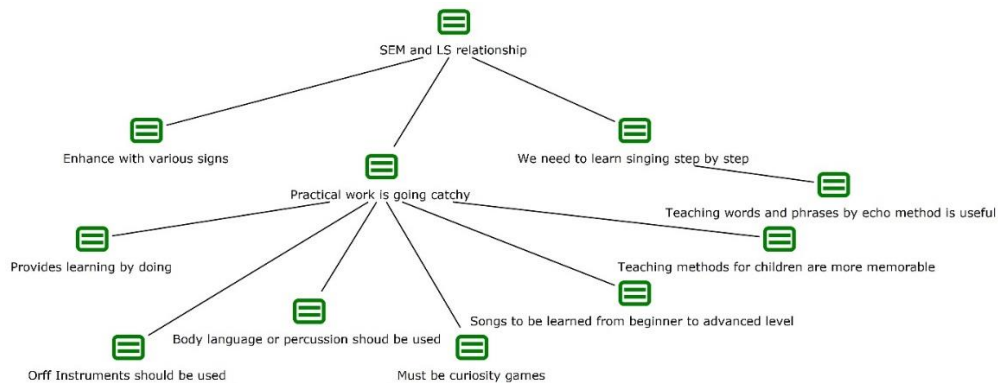


Figure 8. Relationship between special teaching methods and learning strategies

The relationship between STM and LS has generated 3 code maps and 7 sub-code maps when evaluated through the LS of a subject. Participants have stated that they reinforced the subject with

various signs, learned songs from general to specific and memorable learning has taken place with the application while learning superficially or in-depth.

3.6. Opinions of participating students on STM lessons (Figure 9)

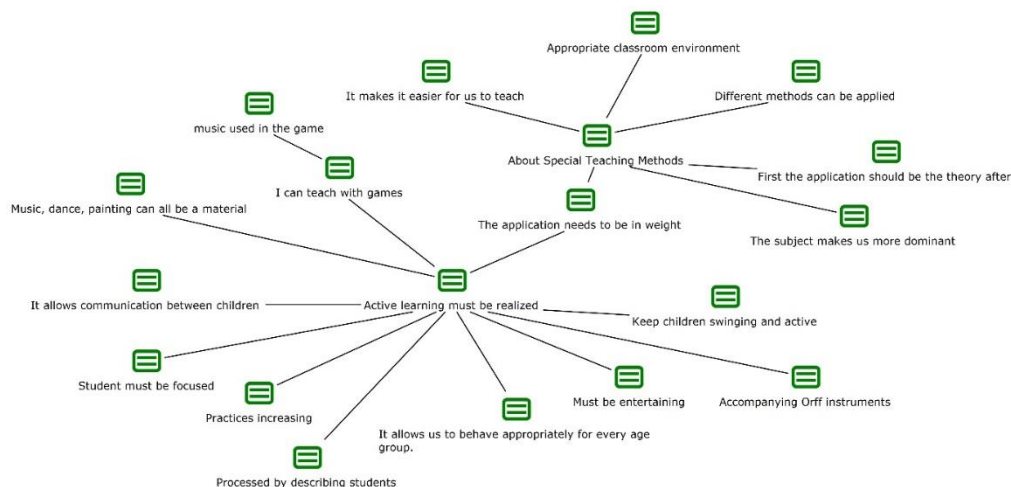


Figure 9. Opinions of participants about applications of special teaching methods lessons

When participating students were asked about their opinions on STM lessons, they have stated ideas that were collected in a code map consisting of 6 codes and 11 sub-codes. According to the coding done with MAXQDA 11+, an application intensive education needs to be given.

4. Results, suggestions and discussion

4.1. Results

In the coding done with MAXQDA 11+, 6 codes about having a role model, 3 codes about not having a role model, 2 codes about having an influential system and 5 codes about not having an influential system were mapped. Students who have stated that they have a role model specified their role models as their primary school teachers, brothers, instrument trainers at university, music instructors, concert programmes they have watched, confident and hard-working people or all people. One of the students who has stated that they don't have a role model specified that he/she already wanted to study music since childhood, another one specified that he/she doesn't like rules and another one specified that he/she really enjoys learning and teaching. One of the students who has stated that they have an influential system indicated his/her secondary school for being disciplined and normative and another one indicated Suzuki method and school which is an active music education method. One of the students without an influential system has stated that the reason for the lack of that is friends and family. Because his/her inner circle has offended him/her by calling him/her an instrumentalist. One of the students has stated that he/she was influenced just by an *Akbank tv commercial jingle*, another one has stated that he/she likes and wants to commune with arts and another one has stated that he/she studies at a fine arts high school despite the fact that the system of education did not detect his/her LS and guided him/her in a healthy way. At this point, it is seen that students can't give examples of a music education system. Examples given by students are limited and have a general scope.

According to MAXQDA 11+ and Dunn & Dunn LSs, factors are collected under 5 codes as in visual, aural, kinesthetic, psychological and environmental factors. 2 sub-codes of the visual code, 4 sub-codes of the kinesthetic code, 6 sub-codes of the aural code, 6 sub-codes of the environmental code and 7 sub-codes of psychological factors were generated. Sub-codes that were generated are: under

the *visual code*, analysis of words and phrases of the pieces to be sung and making eye contact for student's participation; under the *aural code*, performing pace and rhythm practices, dividing words into rhythmic pieces, using the Turkish language correctly, teacher's correct pronunciation of Turkish, teachers to use their voices correctly, carrying out pace-and-rhythm based talking practices; under the *kinesthetic code*, teaching children to express themselves by dancing, the need to use Orff instruments via imitation method, importance of group practices, critical importance of body language while teaching music and the need to have an applied training; under the code of environmental factors, cooperative learning, learning by doing-experience, an applied training rather than a theoretical one, a music education before the theoretical one, teaching music information via Orff instruments and the need to perform music education with movement; under the code of psychological elements, noticing individual's intelligence type, exploring it and the need for a sharing, intriguing, outside-the-box, persistent, understandable and holistic education.

Participating students were asked to comment on superficial or in-depth learning of a subject in STM lessons based on the relationship between STM lessons and LS. Participants have stated that it is necessary to learn songs from general to specific, to reinforce this with various signs and to carry out memorable applied learning. According to participants, it is useful to imitate words and phrases with *eco method* while learning songs from general to specific. It is important to utilise body language during imitation. For example, it is helpful to clap hands or tap on knees to reinforce the song while learning rhythms of words. For the applied training, learning by doing-experience takes place with intriguing games, by teaching songs from easy to complex and by using percussion and Orff instruments. In terms of environmental factors on learning, it is important to use Orff instruments; and in terms of psychological factors, it is important to play intriguing musical games.

According to the opinions of participants about STM lessons, theoretical information should follow applications and active music education methods should be applied in an appropriate class environment. With the Orff approach, which was used in this study as an active music education form, effects collected in 9 codes have emerged. These effects indicate an education in which music, dance and painting are used as materials; education is carried out via musical games; students are kept mobile and active in a student-oriented and fun education with Orff instruments being used.

4.2. Suggestions

1. Participating students have stated that they would master the subject better and learn easier if active music education methods are used.
2. According to participants, it is useful to imitate words and phrases with *eco method* while learning songs from general to specific. It is important to utilise body language during imitation
3. For applied training, learning must take place by living-experience with intriguing games, by teaching songs from easy to complex, using Orff instruments with body language and percussion.
4. Considering the fact that 21 participating students (51.5%) learn visually, a music education that combines aural (imitating lyrics with the *eco method*) and kinesthetic learning (using body language and percussion) must be given.
5. If active music education approach and methods are used in music education lessons, that education may be suitable for LSs.
6. The relationship between the active music education approach and methods to be implemented in music education lessons and the *mesk practice method* in Turkish music needs to be explored. *Mesk practice method* is considered as a memorisation technique, so experimental studies can be carried out on its relation with LSs.
7. For an education suited for LSs to occur, a university-level LSs centre needs to be established in Turkey.
8. An education suited for LSs must be realised in Turkish universities with practice schools and more pieces of research must be carried out on this.

4.3. Discussion

In the MNE test applied to the participating students, there are no environmental factors such as the ones in Dunn & Dunn test or questions toward their individual nature in terms of being a global-analytic or a reflective-reactive person. There are only 20 questions in each section of the test, relating to their individual nature in terms of being visual, aural or kinesthetic/tactile. When participants fill out this test, their vision, aural or kinesthetic/tactile attributes are revealed based on their scores on each section. MNE test doesn't have a Likert type 3-part structure with recurring questions like Dunn and Dunn test.

Knowing LSs and designing learning-teaching activities accordingly show that many students, who are labelled with a learning disability, do not actually have a learning disability; but they can easily learn given appropriate environments and stimulants. The reason for participants in this study to prefer the music department is the fact that they view music as an area with fewer rules, that they don't like rules but enjoy learning; this is actually an expression of challenges individuals face because of not having knowledge about their LSs. What we lack in our system of education today is not giving individuals limitless freedom or making it irregular but not making them explore differences in learning situations. A large part of this exploration can be provided by implementing active music education methods.

We actually encounter the type of education that is carried out by exploring LSs of individuals as the *mesk* practice method in Turkish music. In the *mesk* method, the teacher and student have a one-on-one relationship. The *mesk* method is all about masters who possess *fem-i muhsin* (excellent reciting skills) transferring their knowledge about maqam (mode), method, style and other subjects to students while teaching pieces. Thanks to the *mesk* method, musical pieces were transferred through ages, and styles used in Turkish Music was enabled to live on until today. This system, which is realised without musical notes and just by memory, depends on a master to teach. In this system, first the master performs the piece, and then the learner memorises and interprets that piece. However, the *mesk* system is still partly used today. Although instrument training is carried out by reading-writing musical notes at the present time, the only *mesk* method can provide students with traditional performance skills described as the concepts of style and attitude (Acvi, 2018). For years, Turkish Music had been taught with a system of education based on a master-apprentice relationship. Teaching of instrument playing techniques, musical movements, etc. was continued without the help of musical notes (Avci, 2017, p. 102). It is seen that *mesk* system actually develops as a memorisation technique without any visual aid like musical notes and study or exercise books. Is it more important for individuals to become music technocrats who can read notes very well? Or is it more important for them to learn by storing musical notes in their permanent memories by actively experiencing them?

When students actively participate in a lesson, they also learn permanently and store that information in their memories. If music education is structured in a way that rhythmic elements and musical notes are learned by coding them, rather than learning by memorising names of musical notes and rhythmic structures, different applications can be implemented by music teachers. For example, *soundpainting*, a technique developed by Walter Thompson in 1970s for musicians, dancers, actors and visual artists, is very interesting at this point. *Soundpainting* is a universal simultaneous composing sign or coding language. More than 1,500 movements in the language are gestured to the group by a composer/maestro called Soundpainter and performers in the group respond to these gestures in their own disciplines. This language, aimed mostly at performance, has been recently utilised more in music education. Soundpainting language, which is thought to develop creativity, has positive effects on performance-related behaviours of students such as listening to indeterminate music, stage fright, ability to improvise, having self-confidence and so on (Coskuner, 2016). Today, within the framework of the constructivist approach, students are expected to participate in lessons by actively doing and get involved in education. Contemporary music education approaches and methods (Orff-Schulwerk approach or elementary music and movement education, Kodaly and Dalcroze method) and

applications such as soundpainting need to be combined and implemented in order to support individual's permanent learning.

In music education, teaching methods and techniques used both in instrument and voice training may vary based on the music genre being taught, structures of instruments, voice features of individuals and approaches of educational institutions and educators. While these methods vary from institution to institution; narration method, a problem-solving method, project method (project-based teaching method) ranks among these teaching methods (Avci, 2018). But for these methods to be used efficiently, active music education approaches and methods also need to be used efficiently.

With regard to the world's education system; in Finland, one of the best examples according to PISA data, Orff approach is implemented as an active music education approach. The most important aspect of this approach is that it enables individuals in order to realise themselves and explore themselves. While learning with this approach, individuals can explore their strong and weak sides. For example, an individual with a visual LS can discover that his/her aural learning is weak or an individual who learns by hearing can discover that he/she can't learn in a kinesthetic/tactile way. Additionally, environmental factors in learning, sounds and images around them, for instance, can enable individuals to imitate and internalise these sounds and images. Orff instruments are used during this imitation, which are designed for children to play with ease. Since there are limited opportunities in a classroom, one needs to go into nature as much as possible.

Learning is one of the skills used for adapting to changing environmental conditions. Adaptation of organisms to their surroundings takes place through individual learning by going through certain processes. Flexible people are able to learn efficiently in changing environmental conditions and they adapt more successfully since they use it well (Alici, 2011). One of the actual life purposes of people is to get to know nature and therefore survive by fulfilling their needs such as eating, drinking and shelter. But a classroom education with no ties to nature offers a very limited perspective to individuals. In order to overcome this, class teachers, art teachers or science teachers attempt to provide a type of education based on *museum education* in various institutions, thanks to their individual efforts or under the guidance of institutions. There are plenty of model implementations based on museum-school cooperation within the system of education in the world. *Museum education*-themed lessons support the active experience of the student, the constructivist education system that prescribes them to learn by living and doing and also presents museums as active learning platforms to learn from in various lessons (Sar, 2013).

However, if educational institutions can only provide an educational environment that communes with mother nature through a wall-less education principle, which is also an important part of museum education. According to this principle, projects for students to reinforce their knowledge are used on walls. Wall-less education principle coincides with LSs. It is aimed at getting students to comprehend projects in accordance with their learning approaches (visual, aural and kinesthetic) (http://www.bilfen.com/ilkogretim_okullari/bilfen-kosuyolu-ilkokulu/ogrenme-stilleri/ogrenme-stilleri/dunn-dunn-ogrenme-stilleri-modeli.html, 2017).

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