



RESEARCH ARTICLE

"3 Violins-1 Cello": An Ideal Arrangement Model for Children's Orchestras (Is It)?

Filiz Yıldız*

Department of Music, Afyon Kocatepe University, State Conservatory, Afyonkarahisar, Turkey

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ARTICLE INFO	ABSTRACT
Received: Apr 24, 2024 Accepted: Aug 1, 2024	The CAKA (Cihat Aşkın and Little Friends) Project, with its educational philosophy, basic approaches, principles, objectives, course processes, and vision, contributes to the national and global music culture. This project, which is an important and successful example of amateur music education, is based on lifelong learning and student-centred principles. Another feature of the project is that it supports professional music education. In addition to many fundamental educational philosophies adopted by the project, it is expected that students will recognize various music genres, especially Turkish and Western music, understand that music is a universal language, and build a repertoire from various music types. In our country, finding solo and orchestra repertoire, especially for children, in amateur or professional music education is quite challenging. Teachers frequently encounter this issue during the project process. This study focuses on the arrangements, adaptations, and original orchestra pieces produced as a solution to this problem for "three violins and one cello." The tonal and modal structures, polyphonic approaches, adaptation and arrangement situations, instruments used outside of the 3 violins-1 cello combination, tempo and nuance terms, and meter types of the orchestra pieces are analysed using content analysis techniques in this qualitative and descriptive study. The validity of the produced works, their ability to meet student needs, usefulness, learnability, and consistency with social realities are gathered through structured interviews with an orchestra conductor. The obtained data are analysed according to qualitative techniques.
Keywords	
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*Corresponding Authors: filizyildiz@aku.edu.tr	

INTRODUCTION

In almost every society, it is known that music is used as an educational tool and as a field of education. Music and music education are seen as important elements for an individual's happiness, peace, health, and cultural development. It is also believed that music and music education contribute to social development, individual and societal peace, and tranquillity.

State-affiliated or private music education institutions manage the process of general, amateur, and professional music education. Among these processes, some music education projects become more recognized and prominent. The CAKA project is the product of an idea realized by Cihat Aşkın in Bursa.

CAKA (Cihat Aşkın and Little Friends)

The project, initiated by the world-renowned violinist Prof. Dr. Cihat Aşkın in 2001, was launched under the umbrella of Uludağ University State Conservatory and is Turkey's first and only national music education project. Following the opening of the first CAKA branch in Bursa in 2007, branches in Ankara, İzmir, Mersin, Istanbul Küçükçekmece, Afyon, Kayseri, Bolu, Konya, Manisa, Balıkesir, Atşehir, Trabzon, and Çanakkale were established, extending education across Turkey. To date, it has become the largest music education project in Turkey, continuing and thriving in this scope. In the project, études and pieces are determined within the framework of the "student-oriented" principle. One of the most important goals is for the student to perform solo or as a member of an orchestra regularly and at specific intervals. The repertoire is one of the primary aspects to be carefully considered in both individual and group performances. At this point, the role of the teacher becomes decisive. The teacher involved in the project should be innovative, a producer of the project, adopt the philosophy of instrument education, and most importantly, prepare students for individual or group performances.

CAKA afyon and its orchestra

CAKA Afyon began its educational activities on January 13, 2013, under the leadership of Uğur Türkmen with 17 students. The first Afyon CAKA Education Concert took place on March 25, 2013. In this concert, all the children performed on stage for the first time. Subsequently, concerts with different themes were held every three months, and these events continue to this day. In addition to Uğur Türkmen and Filiz Yıldız, violin educators Gonca Görsev, Kılıç, Sevgi Taş, Gülşah Tazegül, and Gonca Yerlikaya have also taught in the project.

By the end of 2016, it was observed that the children involved in the project were ready to make music together. Selections of pieces appropriate to their levels and ages were made, and these pieces were arranged by Uğur Türkmen for three violins and one cello. Throughout the year, three individual concerts (in March, June, and September) and one collective concert (in December) are held, involving all students. Preparation for the December concert begins in September and is completed with the concert held in December or January. Afyon CAKA held its first major year-end concert in December 2016, and since 2017, it has continued to give concerts under the name Afyon Kocatepe University Children and Youth Orchestra-CAKA.

The orchestra has continued its work more systematically by determining a different theme for each year-end concert. Concerts with themes such as "Film Music" in 2017, "Symphonic Rock" in 2018, "Symphonic Folk Songs" in 2019, "Tangos and Waltzes" in 2022, and "Afyon CAKA 10th Anniversary Special Concert" in 2023 were held at the Afyon Kocatepe University Congress Centre. These highly appreciated concerts attract great interest from the public, and the orchestra also performs concerts outside the city. These activities lead to new efforts and explorations each year.

At this point, it can be said that the educational music repertoire, which is greatly needed and especially desired to include music from our country, is insufficient or not suitable for the students' levels. Composing educational music should be seen as a separate field because the goal here is to develop the students' skills rather than artistic concerns. The speed of students' development and the various features to be developed should be the main focus of the work to be done.

Educational music composition

Educational music composition is a field where the focus is more on students. Therefore, it must be closely intertwined with education, especially amateur music education. On the other hand, composition is a field where works are produced with a much greater focus on the artist and the artist's performance, directly considering the stage performance of the music. However, the development of an artist is generally the result of the amateur music education process and the skills

developed step by step through the educational music repertoire in this process. In this gradual process, there is a need for a rich repertoire and a variety of options that allow educators to choose, focusing on embedding and developing the skills of students on their journey to becoming artists.

"Talented students struggling with intonation anomalies in school orchestras during their education" (Kutluk, 2018: 82) find it difficult to develop their talents due to the inadequacy of educational music. Especially, it can be very difficult to find works that are extensions of our country's music culture and focus on their own culture. Saygun's advice to his student Özkan Manav stands out as an important teaching for educational music composers in this regard: "Never break away from tradition. A composer should be attached to the land where he was born and raised. He should not depart from tradition; he should be a part of tradition. Many explorations can be made within the tradition" (Yedig, 2012). Here, there is a specific suggestion for the production of works aimed at the education of polyphonic music. Despite the fact that the education in the field of polyphonic music is mostly based on European music, it leads to an education based largely on European foundations and causes our children to be alienated from their own culture.

Lessons in composing educational music are generally given to and valued for those who will become music teachers in the future. The scope of this course includes "producing new works for voice and instruments to develop the Turkish school music repertoire, composing monophonic school music with tonal, modal, and maqam methods, and harmonizing these compositions" (Demir, 2012: 19).

Demir points out a significant deficiency in this field and makes suggestions. "Turkish music educators and composers have a serious duty. This duty is to produce works that support the spiritual development of our children and youth, that are suitable for their vocal ranges, with as few prosody errors as possible, and that focus on nature, humans, homeland, flag, and important days" (2012: 28).

Polyphony

"Polyphony is the fusion of simultaneously sounding voices in an orderly manner towards a specific purpose and according to changing views over time" (Cangal, 1988: 147).

Regarding polyphonic music, defined as "music that involves more than one voice part," it is stated that "its development process extends from the Middle Ages to the present day in Europe. Starting from the 11th century, polyphony developed along two general orientations in terms of method: The first is horizontal polyphony based on the counterpoint technique, known as Polyphony (polyphony); the second is vertical polyphony based on the science and art of harmony, known as Homophony (homophony). In contemporary music, new polyphonic styles and techniques have been developed, not adhering strictly to these two polyphony methods" (Say, 2002: 135).

According to Tura (2019: 13), the first attempts at polyphony, rooted in European culture, were made by the church in the seventh century. Initially, the addition of parallel fourths, fifths, and octaves to a monophonic melody led to the emergence of the structure known as organum in the ninth century.

Orchestra

According to Randel (1969), "In Ancient Greece, an orchestra was the area in front of the stage where the chorus, dancers, and singers performed. During the Middle Ages, this term began to refer to the stage itself" (cited in Yöndem, 2006: 146).

Orchestras are formed by gathering many instruments to make music together. These collective music activities are valuable for both educators and listeners. While the primary goal of professional orchestras is audience satisfaction, amateur orchestras focus on the satisfaction and development of the performers. Therefore, amateur orchestras are formations that should be given special attention by educators. The repertoire of amateur orchestras naturally consists of educational music. In this context, adaptations and arrangements come to the forefront within educational music. Adaptations

can be described as reworking musical pieces for different instruments without significantly altering their structural characteristics. Arrangements, especially, can be defined as reworking large-scale musical pieces to fit smaller scales or different settings without altering their original characteristics, while also considering the features of the individuals or groups who will perform them.

Faruk Yener mentions many adaptations and arrangements in the history of music. For instance, J. S. Bach's A minor sonata, originally composed for solo violin, has been adapted for guitar (1995: 18); Debussy's Nocturnes, originally composed for orchestra, has been arranged for two pianos (1995: 42); Granados's piece "The Maiden and the Nightingale," originally composed for opera, has also been adapted for piano, as noted in Yener's work.

Throughout history, many renowned music figures have engaged in adaptation and arrangement. Freuccio Busoni is among the most well-known. Busoni "(1866-1924) was a piano virtuoso and a composer of great passions. This passion sometimes tended to hinder his success in longer compositions. He also dedicated himself to adaptation, arranging, and adapting works originally written for other instruments" (Ridley, 2007: 136).

These statements can be considered as evidence that Busoni did not view composition merely as producing new works. For him, composition also meant working with music as material to present it to the audience in the best possible way. Just as a painter works with colours, the materials of a composer are sounds and music. A melody found by one composer can be transformed into a large-scale orchestral work by another composer, and there are many examples of this in music history. However, it is important that these efforts by the composer also create an environment for students and amateur musicians who want to develop themselves. For example, an educator and composer must engage in activities that allow students to encounter beautiful examples of music, which should not be considered an easy task, rather than simply rewriting pieces appropriate for the level of an orchestra or ensemble composed of their students. Without such efforts, it is clear that amateur musicians cannot develop their musical skills and expressive abilities sufficiently to perform large-scale works.

In line with these thoughts and goals, adaptations and arrangements have been made to suit the work of individuals involved in the CAKA Project, who are receiving amateur music education. The work titled "Three Violins, One Cello" is seen as a method composed with the aim of supporting group work, developing the ability to play together, and enhancing listening and simultaneous musical expression abilities. It can serve as an example for those working in the field of educational music.

Since the CAKA project is the brainchild of Cihat Aşkın, a violin virtuoso, it is centered around the violin. Therefore, violin education is prioritized in this project. Like in other cities, the CAKA Project in Afyon was initially structured around violin education and later expanded. In this context, the Afyon CAKA Orchestra began its work with monophonic music and then transitioned to polyphony. As it is a violin project, no other instrument was included initially, but a cello was added later to provide a bass sound for the orchestra. The work continued with three violins and one cello.

Goals and repertoire selection of the orchestra

The orchestra aims to strengthen its members' theoretical knowledge, support solfeggio education, introduce different instruments, develop ensemble playing skills, and enhance rhythm, nuance, intonation, sight-reading, memory, and talent. The orchestra's repertoire includes works from different periods of classical music, Turkish folk music, and art music, as well as pieces from various genres of popular culture (pop, film music, etc.). Since each concert has a different theme, the repertoire is chosen accordingly.

Orchestra arrangement

The seating arrangement in the orchestra is from left to right: 1st violin, 2nd violin, 3rd violin, cello. Other instruments, which vary according to the theme, are placed behind the 3rd violin, near the cello. Since the orchestra performs a concert every year in December or January, rehearsals start in September and end with the year-end concert in December or January. If there are any concerts within the city or outside the city after the year-end concert, the orchestra resumes rehearsals. Preparations (arranging the sheet music, setting up the rehearsal room) are done before each lesson. Rehearsals are held once a week (3 hours), with increased hours and days before concerts.

The importance of polyphonic works in music education

It is known that polyphonic education is generally provided in school choirs. Yönetken states, "Avoid failed polyphony; it is better not to do it at all than to do it poorly. It is best to perform it when it can be done properly" (1996: 53). This view can also be applied to ensemble music education, including chamber music and orchestra training. For example, in the CAKA Orchestra, pieces are produced for three violins and a cello according to the principle of "student suitability" when the students are ready.

In general, amateur, and professional music education, polyphony is seen as one of the important achievements that should be imparted to students. In general music education, it is aimed for middle and high school students to sing and play two- and three-part pieces. In professional music education, especially in schools where Western music is taught, polyphony is at the centre of the curriculum. In the CAKA project, performing polyphonic works is also among the goals for students receiving violin education. Alongside duos, trios, and quartets, "three violins and a cello" pieces have been written in recent years to help students acquire the skills to play in an orchestra.

Adaptations, original works, and arrangements have been produced by paying attention to classical harmony rules and using chords that students can comprehend. Although not much, there are some instances of quartal harmony and contrapuntal approaches. The aim here is to help students acquire new cultural behaviours and develop new habits in music. Art education is defined as "a process of deliberately imparting specific artistic behaviours to an individual through their own experiences" (Uçan, 1994: 70).

Similar to the goal of music education, one of the objectives of education, in general, is known as "a process of changing behaviour. It is the process of intentionally bringing about desirable changes in an individual's behaviour through their own experiences" (Demirel, 1993: 36). Imparting a polyphonic music culture is seen as one of the important goals of both general music education and individual or ensemble instrument education. It is also an important factor in the development and evolution of both the individual and the society they live in. While learning their own music, the individual will also become aware of and appreciate the music of other cultures. Teaching the polyphonic elements of our traditional music is a beautiful example of this. Another example is provided by Kumral: "While preserving culture on one hand, efforts are made to develop cultural elements on the other. The reorganization of traditional folk dance choreography to be presented to the world and made recognizable is an example of this" (2016: 120).

This process will also contribute to the development and evolution of society. "All kinds of changes and developments fall within the scope of social change and development" (Şahin, 2016: 353). Muammer Sun emphasizes the importance of educational music education and its significance for society and culture with the following words: "Educational music teaching is also important culturally. A society can sustain itself with the values it creates and adds to its way of life and to the life of humanity, which are appropriate to its era. Music is a branch of the cultural field; a society can sustain its existence in this field with the music it creates and incorporates into its way of life, suitable to its era (art music, military music, entertainment music, and educational music). It can be said that

to the extent these are achieved in the field of music, the society can sustain its musical existence, and to the extent they are not, it cannot. Thus, it can be said that music has both social and cultural importance in all its forms" (1969: 198).

Goals in performing polyphonic works

For the student to:

Develop understanding, expression, listening, and creativity,

Recognize various music genres, especially Turkish and Western music, and understand that music is a universal language,

Grow individually, culturally, and socially,

Contribute to the cultural life of their society,

Create a repertoire from various music genres, especially Turkish and Western music,

Develop the habit of participating in individual and group activities,

Represent themselves, their family, and their country both nationally and internationally,

Internalize values and attitudes such as unity and solidarity, tolerance, love, respect, sensitivity, patriotism, peace, aesthetics, responsibility, status, patience, discipline, honesty, politeness, motivation, success, and cooperation through their education (Türkmen & Yıldız, 2023: 35).

When creating polyphonic arrangements for the CAKA Afyon Orchestra, attention is paid to the student profile, readiness levels, individual differences, and social environment. The orchestra is not homogeneous. Students have mental, physical, environmental, cultural, and emotional differences. The musical tastes and preferences of the residents of Afyonkarahisar are also considered an important detail.

Educational scientist Sönmez emphasizes the multi-dimensional nature of education. "Education should be lifelong, compulsory for everyone up to the age of eighteen, uninterrupted, coeducational, directly democratic, secular, based on contemporary science, art, and thought, and multi-dimensional" (2017: 23).

Multi-dimensionality is also highly valued for the CAKA Afyon Orchestra.

Ali Uçan notes that Prof. Eduard Zuckmayer did not separate the principles of educational and artistic value in concerts. "Prof. Zuckmayer never separated the principle of educational value from the principle of artistic value in both lessons and daily practices, as well as concert activities. He always considered and applied them together and as intertwined. While doing so, he sought to highlight the most suitable examples of these two principles from the fields of contemporary Turkish art music and international art music" (2012: 155).

Uçan also mentions that Zuckmayer introduced distinguished works by Turkish composers and arranged pieces based on Turkish folk music sources (2012: 155-156).

METHODOLOGY OF THE RESEARCH

This research began with the question of whether the original compositions, adaptations, and arrangements for three violins and one cello by music educator Uğur Türkmen represent an ideal arrangement model. The aim is to evaluate these works from the perspective of a conductor in terms of their validity, ability to meet student needs, usefulness, learnability, and consistency with social realities. The research also seeks to determine the tonal and modal structures, polyphonic approaches, adaptations, and arrangements, as well as the use of instruments other than the three violins and one cello, tempo and nuance terms, and the variety of measures used.

This research is significant as it aims to contribute to the literature by providing a repertoire, particularly for children, which is often challenging to find in amateur or professional music education in our country.

The study is limited to 89 pieces composed, adapted, or arranged by music educator Uğur Türkmen for the Afyon Kocatepe University Children's and Youth Orchestra (Afyon CAKA).

In this qualitative and descriptive study, content analysis technique is used to determine the tonal and modal structures, polyphonic approaches, adaptations, arrangements, the use of instruments other than the three violins and one cello, tempo and nuance terms, and the variety of measures in the 89 pieces. Data regarding the validity, ability to meet student needs, usefulness, learnability, and consistency with social realities of the produced works were obtained through a structured interview with an orchestra conductor. All obtained data were analysed according to qualitative techniques.

FINDINGS

Data from content analysis and structured interviews in the research

This section presents the data obtained from the content analysis and structured interviews conducted in the research.

Table 1: Distribution of Works by Types

Genre	Number of Works
Educational Music	7
Popular Music (Pop, film music, tangos, Arabesque, etc.)	48
Turkish Folk Music (THM)	21
Turkish Art Music (TSM)	5
Sufi Music	1
Classical	7
Total	89

All 89 works included in the study were composed, adapted, or arranged by music educator Uğur Türkmen for the Afyon Kocatepe University Children and Youth Orchestra (Afyon CAKA). The distribution of these works by genre reveals a concentration in popular music and Turkish folk music. As seen in Table 1, popular music includes genres such as pop music, film scores, tangos, etc. The high number of these music types may be due to both the enjoyment of the orchestra members while playing and the greater interest from the audience.

Table 2: Distribution of original, adapted, and arranged works by genre

Genre	Original Compositions	Adaptations	Arrangements	Total
Educational Music	6	-	1	7
Popular Music	-	24	24	48
Turkish Folk Music	-	1	20	21
Turkish Art Music	-	-	5	5
Sufi Music	-	-	1	1
Classical	-	6	1	7
Total	6	31	52	89

When analysing the content of the works, it is observed that 6 works are original compositions, 31 works are adaptations, and 52 works are arrangements. In popular music, the numbers of adaptations and arrangements are equal. However, since Turkish folk music and art music pieces are monophonic, nearly all of them have been arranged. Classical works, being polyphonic, have been adapted for the orchestra.

Table 3: Tonal and modal structures of the works

Genre	Original Composition		Adaptation		Arrangement		Total		Overall Total
	Tonal	Maqamal	Tonal	Maqamal	Tonal	Maqamal	Tonal	Maqamal	
Educational Music	6	-	-	-	1	-	7	-	7
Popular Music	-	-	16	8	12	12	28	20	48
Turkish Folk Music	-	-	-	1	-	20	-	21	21
Turkish Art Music	-	-	-	-	-	5	-	5	5
Sufi Music	-	-	-	-	-	1	-	1	1
Classical	-	-	6	-	1	-	7	-	7
Total	6	-	22	9	14	38	42	47	89
Overall Total	6		31		52		89		

Table 3 reveals that out of the total works, 42 are tonal and 47 are maqamal. The presence of maqamal structure in Turkish folk music and Turkish art music shows that the principle of drawing from one's own culture is considered.

Out of the works, 88 are written in a triadic harmony system, and one is written in a tetradic harmony system. It is known that the work written in the tetradic harmony system is a Turkish folk music piece and was arranged.

Regarding the time signatures, it is observed that 72 works are written in simple meters (2/4, 3/4, 4/4), 7 are in compound meters (6/8), and 8 are in irregular meters (5/8, 7/8).

In terms of tempo markings, 42 works are marked as moderato, 37 as allegro, 6 as adagio, 1 as andante, 1 as presto, 1 as adagio-allegro due to being in two sections, and 1 as allegro-adagio-allegro due to being in three sections.

Dynamics in the works include mezzoforte (mf), piano (p), forte (f), and fortissimo (ff).

In addition to the three violins and one cello, the orchestra has been accompanied by accordion, baglama, bendir, drum, electric baglama, electric guitar, flute, kabak kemane, kanun, kaval, violin, kemencha, clarinet, horn, and piano according to the concert themes. All vocal works have been performed by a soloist at the concerts. Although not specified in the scores, the orchestra is almost always supported by drums and keyboards in every concert. The drummer also takes on the role of conductor.

Data obtained from interviews with the orchestra conductor are as follows:

The conductor stated that the works were arranged in a polyphonic approach in a simple, clear, and understandable language, both for the public and for the performing children, with both pragmatic and pedagogical approaches. The conductor considered the arrangement of 3 violins and 1 cello to be an ideal model for children's and youth orchestras. The conductor expressed great happiness at being invited as a guest conductor for the "10th Anniversary Special Concert" of the AKU Children's and Youth Orchestra in January 2023, enjoyed managing the orchestra, and experienced emotional moments as the Afyon CAKA shared the stage with orchestra members and Cihat Aşkın. The conductor praised the pre-concert, concert, and post-concert organization as very good and well-planned. They found the orchestra level to be quite high, considered the seating arrangement to be appropriate, and noted that the selection of works for the concert was very successful. They highlighted that the inclusion of popular music, classical music, and film music pieces ensured that the energy in the hall remained high, and the audience's reactions were very positive.

Examples of works produced for Afyon CAKA Orchestra

Below are examples of the first staves of an original work as well as an adapted and arranged work for the Afyon CAKA Orchestra.

CAKA TANGO CAKA VALS
TANGO

Uğur TÜRKMEN

Allegro

Figure 1: Example of an original work composed for Afyon CAKA Orchestra

IEVAN POLKKA

Loituma
Uyarlama: Uğur TÜRKMEN

Allegro

Figure 2: Example of an adapted work for Afyon CAKA Orchestra

SEN MEVSİMLER GİBİSİN

Moderato S. ŞAHİN
Düzenleme: Uğur TÜRKMEN

The musical score is arranged for five parts: Solo, I. Keman, II. Keman, III. Keman, and Çello. The time signature is 3/4 and the tempo is Moderato. The Solo part consists of six measures of rests. The I. Keman part has a melodic line with slurs over the first six measures. The II. Keman part has a rhythmic line with slurs over the first six measures. The III. Keman part has a rhythmic line with slurs over the first six measures. The Çello part has a rhythmic line with slurs over the first six measures.

Figure 3: Example of an arranged work for Afyon CAKA Orchestra

CONCLUSION

Based on the conducted studies, it has been concluded that the 3 violin and 1 cello model can serve as an example in the field of educational music. The findings suggest that works planned and presented in this manner for orchestral performances can be beneficial. The studies have demonstrated that involving students in group music activities, such as an orchestra, with their instruments yields positive results. Although the contributions of these studies to students are a subject for further research, it is understood that they strengthen students' abilities to listen, perform music together, and recognize and contribute to both different musical cultures and their own cultural development.

RECOMMENDATIONS

1. Educators and students interested in the topic may face challenges in finding orchestral works for children and youth. Efforts should be directed towards creating new and original works while considering the principle of environment-to-universe.
2. Collaborative working groups can be established with sensitive educators and composers, especially those from composition departments.
3. Incentive competitions can be organized to promote educational music composition.
4. Festivals and summer and winter schools where children's and youth orchestras can come together can be organized.
5. An archive of repertoires for children's and youth orchestras can be established.
6. Training programs on educational music composition can be provided for students studying in composition departments, who will be the future music educators. Certificate programs can be developed.
7. Scientific studies can be conducted on the repertoires of amateur orchestras.

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