Т. 12. №11 2026
https://doi.org/10.33619/2414-2948/132

UDC 373.3.016:78 https://doi.org/10.33619/2414-2948/132/53

CANON BY LIST, CANON BY CRITERIA: THE CONSTRUCTION OF A NATIONAL MUSIC REPERTOIRE IN THE PRIMARY SCHOOL MUSIC CURRICULA OF TURKEY AND KYRGYZSTAN

*©**Istanbullugil F**., ORCID: 0009-0006-8349-3155, Kyrgyz-Turkish Manas University, Bishkek, Kyrgyzstan, 2552y0701004@manas.edu.kg*
*©**Gül Ya**., ORCID: 0000-0002-8191-2647, Scopus ID: 57300355000, Ph.D., Kyrgyz-Turkish Manas University, Bishkek, Kyrgyzstan, yavuz.gul@manas.edu.kg*

КАНОН СПИСКОМ, КАНОН КРИТЕРИЕМ: КОНСТРУИРОВАНИЕ НАЦИОНАЛЬНОГО МУЗЫКАЛЬНОГО РЕПЕРТУАРА В ПРОГРАММАХ ПО МУЗЫКЕ НАЧАЛЬНОЙ ШКОЛЫ ТУРЦИИ И КЫРГЫЗСТАНА

*©**Истанбуллугил Ф. Х**., ORCID: 0009-0006-8349-3155, Кыргызско-турецкий университет Манас, г. Бишкек, Кыргызстан, 2552y0701004@manas.edu.kg*
*©**Гюль Я. Э**., ORCID 0000-0002-8191-2647, Scopus ID: 57300355000, Ph.D., Кыргызско-турецкий университет Манас, г. Бишкек, Кыргызстан, yavuz.gul@manas.edu.kg*

Abstract. This study compares what the primary school music curricula of Turkey and Kyrgyzstan offer children as their own music, and at which level each system fixes that choice. The research was designed as a qualitative document analysis and the comparison follows Bereday's four-stage model. The documents examined are the grades 1–4 section of the music curriculum published in Türkiye in 2025 within the Turkey Century Education Model, and the music subject standard for grades 1–4 issued by the Kyrgyz Academy of Education in 2022. The two documents follow opposite logics. The Turkish curriculum names a common repertoire of twenty works, places the national anthem at the centre of its learning outcomes and links music lessons explicitly to national unity. The Kyrgyz standard names no work and no composer, defines the repertoire through selection criteria, does not mention the state anthem, and builds national music around performer figures such as komuzchu, akyn, and obonchu. The regional category also differs. The Kyrgyz standard names the music of the peoples of Central Asia and never uses the word Turkic, while the Turkish curriculum absorbs a work by an Azerbaijani composer into the national category without opening a separate heading. The content headings of the Kyrgyz standard reproduce the sequence of the Soviet school music programme almost word for word, with the step once devoted to the other peoples of the country now filled by Central Asia.

Аннотация. В статье сравнивается то, что программы по музыке начальной школы Турции и Кыргызстана предлагают ребенку в качестве его собственной музыки, и то, на каком уровне каждая система закрепляет этот выбор. Исследование построено как качественный анализ документов, сравнение проведено по четырехступенчатой модели Бередея. Материалом послужили раздел 1–4 классов программы по музыке, изданной в Турции в 2025 году в рамках Модели образования «Столетие Турции», и предметный стандарт по музыке для 1–4 классов, утвержденный Кыргызской академией образования в 2022 году. Два документа следуют противоположным логикам. Турецкая программа называет общий репертуар из двадцати произведений, помещает государственный гимн в центр образовательных результатов и прямо связывает урок музыки с национальным единством. Кыргызский стандарт не называет ни одного произведения и ни одного композитора, определяет репертуар через критерии отбора, не упоминает государственный гимн и выстраивает национальную музыку вокруг фигур

Тип лицензии CC: Attribution 4.0 International (CC BY 4.0)

Т. 12. №11 2026
https://doi.org/10.33619/2414-2948/132

исполнителей и создателей, таких как комузчу, акын и обончу. Различается и региональная категория. Кыргызский стандарт называет музыку народов Средней Азии и нигде не использует слово «тюркский», тогда как турецкая программа включает произведение азербайджанского композитора в национальную категорию, не открывая отдельного раздела. Содержательные заголовки первых классов кыргызского стандарта почти дословно воспроизводят последовательность советской школьной программы по музыке, причем ступень, прежде отведенная другим народам страны, заполнена народами Средней Азии.

Keywords: music education; curriculum; comparative education; canon, national identity; Kyrgyzstan; Turkey.

Ключевые слова: музыкальное образование; учебная программа; сравнительная педагогика; канон, национальная идентичность; Кыргызстан; Турция.

The primary school music lesson is one of the first official settings in which a child meets national culture. Deciding which song, which instrument, and which composer enters the curriculum is a political decision as much as a pedagogical one, because these choices determine which music counts as ours. Comparative scholarship on patriotism and nationalism in music education remains limited, and Central Asia is almost absent from it [1].

Turkish language scholarship, by contrast, has a tradition of comparing music curricula across countries. Studies have compared the curricula of Turkey and England for grades 4 and 5 and the teaching of staff notation in Turkish and Azerbaijani primary schools, analysed successive Turkish curricula, and examined curricula in terms of core values [2-5].

These studies are largely descriptive at the level of lesson hours, outcomes, and content, and they do not read the curriculum as a text of national identity. No study comparing the music curriculum of Kyrgyzstan with that of Turkey was found. Turkey and Kyrgyzstan form a productive pair for this question. The two countries share a language family and historical roots, but their conceptions of national music passed through different institutional paths. In Turkey, the music policy of the early republican period aimed to create a new national music by treating folk material with Western techniques, and this orientation shaped school music for decades [6].

In Kyrgyzstan, national music was institutionalised within the Soviet nationalities policy formula of national in form and socialist in content. Folklore was collected, national instruments were adapted to orchestras, and a national opera and philharmonic were founded [7].

After independence, oral tradition, the komuz and the art of the akyn returned to the centre of national identity [8].

School music, meanwhile, had been tied to a pedagogical model shared across the Soviet Union, the most widespread example of which is the programme developed from 1973 under the scientific direction of Kabalevsky, which introduces music through the basic genres of song, dance and march [9].

Both countries have recently rewritten their curricula. In Turkey, the Turkey Century Education Model has been introduced in stages since the 2024–2025 academic year, and the music curriculum covering grades 1–8 was published in 2025 [10].

In Kyrgyzstan, the primary school music standard adopted in 2019 was renewed in 2022 [11].

The study asks three questions: Which musical genres and elements does each curriculum define as national, and at which level does it fix that definition? How are national, regional, Turkic, and global music positioned in the choice of repertoire and instruments? What values and identity aims are attached to the music lesson, and how do these relate to the political past of each country?

Тип лицензии CC: Attribution 4.0 International (CC BY 4.0)

Т. 12. №11 2026
https://doi.org/10.33619/2414-2948/132

Three concepts frame the analysis. In music history, canon refers to the body of works, composers and genres that a society treats as worth transmitting and that institutions sustain [12].

Curricula are among the most visible sites of this selection. Apple describes the curriculum as a selective tradition that designates parts of the available knowledge as legitimate, which means that what is left out is as analytically relevant as what is included. The same framework raises a further question: a curriculum may name the works itself, or it may set criteria and leave the choice to textbooks and teachers. The first centralises selection, the second distributes it. Billig's concept of banal nationalism is equally useful, since national identity is reproduced in unnoticed daily repetitions such as anthems, songs for commemorative days and first encounters with a national instrument. Finally, music education is a field where global trends and local traditions intersect, so the place of global content is included in the analysis alongside national and regional content [13-15].

Material and Methods

The study is qualitative and uses document analysis. The comparison follows the description, interpretation, juxtaposition and comparison stages of Bereday, and the interpretation stage applies the principle of contextual analysis, reading the curricular texts together with the historical and political context of each country. For Turkey, the general sections and the themes, learning outcomes and common repertoire lists for grades 1–4 of the 2025 music curriculum were examined [10, 16-18].

For Kyrgyzstan, the Kyrgyz language text of the 2022 subject standard for grades 1–4 was examined; the standard for grades 5–7 was used only as a supporting document to confirm the scope and continuation of the formulations [11, 19].

The study addresses the intended level of the curricula. Textbooks and classroom practice were excluded. This produces an asymmetry, since the Turkish curriculum names works inside the curriculum, while the Kyrgyz standard leaves the choice of works to textbooks. The asymmetry is treated not as missing data but as evidence that the two systems fix the canon at different levels, and it is reported as part of the findings. The documents were first described in their own terms and then coded under the categories of curricular structure, repertoire, instruments, persons and institutions, values and identity aims, and geographical scope. The Kyrgyz text was coded in the original language, and the quotations were translated by the authors. The presence or absence of particular expressions, such as "the anthem", "Turkic" and "Central Asia", was verified by full-text searches in both documents. Both authors coded the documents independently, and the few divergent codings were resolved through discussion. The main limitation of the study is that a written curriculum does not directly reflect classroom practice.

Results and Discussion

Curricular structure. Table 1 compares the general structure of the two curricula. Kyrgyz pupils in the first two grades receive twice as many music lessons as their Turkish peers. The Turkish figure also reflects a historical decline: under the 1994 and 2006 curricula music was taught two hours a week in the first three grades [4].

The internal logic differs as well. The 49 Turkish outcomes are highly repetitive, with singing works of different genres, singing works related to commemorative days, singing works from the common repertoire and accompanying music with bodily movement recurring in every theme. The Kyrgyz standard organises outcomes under three subject competences, emotional-evaluative, musical-aesthetic and performative, and the expected level rises visibly across grades, from voicing an opinion about a piece in grade 1 to justifying the difference between folk and professional music and writing short reviews in grade 4.

Тип лицензии CC: Attribution 4.0 International (CC BY 4.0)

Т. 12. №11 2026
https://doi.org/10.33619/2414-2948/132

Table 1

GENERAL STRUCTURE OF THE TWO CURRICULA, GRADES 1–4 [10, 11]

Dimension	*Turkey (2025 curriculum)*	*Kyrgyzstan (2022 standard)*
Weekly lessons	One hour in every grade (36 per year)	Two hours in grades 1–2, one hour in grades 3–4
Organisation	Two themes per grade: Musical Language and Musical Culture	Four content lines and one leading theme per grade
Learning outcomes	49 outcomes in grades 1–4; four of them recur in every theme	Outcomes grouped under three subject competences
Staff notation	Absent in grades 1–4; introduced in grade 5	Musical alphabet in grade 1; two-part singing from notation in grade 2
Named repertoire	Common repertoire list of five works per grade (20 in total)	None; selection criteria only
National anthem	Seven of the 49 outcomes concern the national anthem	Not mentioned
Teacher	Not regulated; in practice the class teacher	Music specialist only; must play an accompanying instrument

Musical literacy and the teacher. The sharpest structural difference concerns notation. The Kyrgyz standard begins with a musical alphabet in grade 1 and expects pupils to sing their own part in two-part choral pieces from notation in grade 2. The Turkish curriculum contains no notation in grades 1–4; musical writing appears in the description of grade 5. Here too a historical retreat is visible: notation began in grade 3 under the 1994 curriculum and in grade 4 under the 2006 curriculum, while instrumental teaching began in grade 2 and grade 1 respectively [4].

In the 2025 curriculum, playing an instrument is no longer a learning outcome at all and appears only as enrichment for pupils who already play. The Kyrgyz standard states that only a music teacher may teach the subject and that the teacher must be able to accompany on the piano, bayan or accordion. The Turkish curriculum contains no such provision and primary music lessons are conducted by class teachers, whose preparation has been reduced to a single three-credit course [20].

Both Özgül and Şaktanlı report that class teachers and student teachers themselves would prefer music specialists to teach these lessons. The Kyrgyz standard is an example of that proposal turned into a rule [4, 20].

The level at which the canon is fixed. The Turkish curriculum ends each grade with a Common Repertoire List of five works. The curriculum describes this list as the feature that most distinguishes it from earlier curricula and states its purpose openly: the works are to be sung throughout the country so that national unity is strengthened and a shared repertoire is formed for every age [10].

The twenty works for grades 1–4 consist of seven school songs, five pieces of Turkish art music, four folk songs, two marches and two popular songs. The folk songs come from the provinces of Artvin, Trabzon, Kırşehir and Mersin. Not a single work of Western music, of classical music written for children, or of another country's folk music appears in the list. The Kyrgyz standard names no work and no composer. It defines the repertoire through criteria: the emphasis lies on the multi-layered structure of Kyrgyz national musical culture and of the musical culture of the Central Asian region, the material must be humanistic and multicultural and suited to the psychological characteristics of primary pupils, and the layers to be drawn upon are folk music, the heritage of Kyrgyz composers and of world classics, and the work of contemporary composers [11].

National music is built around persons rather than works. Pupils are expected to name folk komuz players, kyl kyyak players, obonchu melody makers and akyns, and to learn about their lives and creative work. In the Turkish curriculum the unit of the national canon is the work; in the Kyrgyz standard it is the performer and the maker. This difference should not be read as a mere drafting

Тип лицензии CC: Attribution 4.0 International (CC BY 4.0)

Т. 12. №11 2026
https://doi.org/10.33619/2414-2948/132

preference. In a school system that publishes textbooks in Kyrgyz, Russian, Uzbek and Tajik, a single national song list would not be equally applicable everywhere. The standard requires the repertoire in schools teaching in other languages to consist of songs in the language of instruction while obligatory examples in the state and official languages are added. Its language of tolerance, multiculturalism and civic belonging, and the normative documents it rests on, including the 2008 concept of multicultural and multilingual education and the 2012 concept of strengthening the unity of the people, point in the same direction. The solution also follows a design logic characteristic of the post-Soviet space, in which national and regional content enters as a component defined at the level of the standard while the choice of works is left to the teacher. Burlak reports that Russian music teachers face serious difficulties in repertoire selection and language as a result. The price of a canon by criteria is visible here: the burden of choice shifts to the textbook and the teacher [21].

Anthem, ritual and values. In the Turkish curriculum the national anthem is a fixed centre. Seven of the 49 outcomes concern it and they progress by grade, from analysing its elements to interpreting its words, then to singing it with attention to the text and finally to its rhythm. The curriculum also regulates the reference recording to be used and the points at which pupils should breathe. The outcome on commemorative days appears in every theme and foresees the singing of songs and marches for days that allow pupils to recognise their national identity [10].

Patriotism is listed among the associated values in all eight themes examined. Compared with the previous curriculum this represents an intensification: in the 2018 curriculum patriotism ranked third among the values emphasised in the outcomes for grades 1–8, after self-control and responsibility [5].

The Kyrgyz standard does not mention the state anthem at all, and foresees no musical activity tied to commemorative days. This absence does not mean that the anthem is not sung in Kyrgyz schools, but it shows that the anthem is not defined among the learning aims of the music lesson. The aim of music education is instead formulated as deep respect for the music of the Kyrgyz people together with a tolerant attitude towards the music of different peoples and generations [11].

Love of the homeland appears only in the definition of a general social and communicative competence, alongside respect for national traditions, understanding of cultural diversity and the formation of a shared civic identity as a citizen of Kyrgyzstan. Region, the Turkic world, and the Soviet legacy. The word "Turkic" does not occur in the Kyrgyz standard. The regional category is Central Asia. The leading theme of grade 3 is the music of my people and of the peoples of the world, and the table of contents lists Kyrgyz professional music, the music of the peoples of Central Asia, and the music of the peoples of the world. Two regional names coexist in the document: the concept section uses "Borbor Aziya", the Kyrgyz equivalent of Central Asia in its post-Soviet form, while the table of contents repeats the Soviet term "Orto Aziya" four times. The expression Turkic world is likewise absent from grades 1–4 of the Turkish curriculum. Yet the common repertoire of grade 3 includes Mavi Boncuk by the Azerbaijani composer Alekper Tagiyev, labelled as Turkish art music. A work from the Turkic world is presented inside the national category without a separate heading. This was not always so. In the 1994 primary curriculum one of the units of grade 7 was titled Music in Our Country and in the Turkic Republics [4].

Today the Turkic world appears as a separate category only at a higher level: the curriculum for the elective course Music of the Turkic World, prepared for fine arts high schools, divides the Turkic world into four regions and treats Kyrgyzstan under the heading Turkestan Turks together with Uzbekistan, Kazakhstan, Turkmenistan and East Turkestan, introducing instruments such as the komuz, the kyyak and the choor and artists such as Toktogul Satylganov [22].

The same geography is thus named twice over in two different ways. The Turkish curriculum places the region in an ethno-linguistic frame as Turkestan Turks, while the Kyrgyz standard places

Тип лицензии CC: Attribution 4.0 International (CC BY 4.0)

Т. 12. №11 2026
https://doi.org/10.33619/2414-2948/132

it in a geographical and partly Soviet frame as the peoples of Central Asia. Neither primary curriculum treats the Turkic world as a named category, which shows the distance between the policy discourse of educational cooperation among Turkic states and the texts of the curricula themselves. The Kyrgyz standard contains no explicit reference to Soviet or Russian music. Russian is mentioned only as the official language and among the subjects for interdisciplinary links. The continuity lies elsewhere. As Table 2 shows, the content headings of the first grades reproduce the sequence of the Soviet programme. The 1985 teacher's guide prepared under Kabalevsky's scientific direction devotes the four quarters of grade 1 to the three whales of song, dance and march, to what music tells us about, to where the three whales lead the pupil, and to what musical speech is; the guide describes the first theme as the deep foundation of the whole course of music education [9].

The Kyrgyz standard carries the Kyrgyz equivalents of these four headings in grades 1 and 2. The correspondence continues in grade 3, where the Soviet guide moves from the music of the pupil's own people to that of the other peoples of the country and then to the peoples of the world [9]. The Kyrgyz standard keeps the same sequence but fills the intermediate step with the peoples of Central Asia and inserts Kyrgyz professional music.

Table 2

CONTENT HEADINGS IN THE SOVIET GUIDE AND IN THE KYRGYZ STANDARD [9, 11]

Soviet teacher's guide [9]	*Kyrgyz standard [11]*	*English rendering*
Grade 1, quarter 1: The three whales of music — song, dance and march	Grade 2: Yr, biy, marsh — muzykanyn uch negizi	Song, dance and march: the three foundations of music
Grade 1, quarter 2: What music tells us about	Grade 1: Muzyka emne jonundo aytyp beret?	What does music tell us about?
Grade 1, quarter 3: Where the three whales lead us	Grade 2: Yr, biy, marsh bizdi kayda alyp barat?	Where do song, dance and march lead us?
Grade 1, quarter 4: What musical speech is	Grade 1: Muzykalyk til degen emne?	What is musical language?
Grade 3, quarter 1: The music of my people	Grade 3: Menin elimdin muzykasy	The music of my people
Grade 3, quarter 2: ... the music of the other peoples of my country...	Grade 3: Kyrgyz elinin kesiptik muzykasy; Orto Aziya elderinin muzykasy	Kyrgyz professional music; the music of the peoples of Central Asia
Grade 3, quarter 3: ... the music of the peoples of the world...	Grade 3: Duyno elderinin muzykasy	The music of the peoples of the world

The formula that Frolova-Walker used for Soviet national music building thus appears reversed: the content is national and the form is Soviet [7].

The Soviet narrative of brotherhood among the peoples of one country has been replaced by regional neighbourhood, while the stepped architecture of the narrative has been preserved intact. Continuity is visible in the language of values as well. A late Soviet dissertation on patriotic education through music in Uzbekistan defined patriotism and internationalism as a dialectical whole and counted among the indicators of success both the pupil's awareness of belonging to their own people and their readiness to learn the music of other peoples [23].

The pairing of deep respect for Kyrgyz music with tolerance towards the music of different peoples can be read as the same formula transposed into a civic vocabulary. This continuity is not named. A recent article by Shambetova, one of the authors of the standard, discusses Dalcroze, Orff, Kodály and Suzuki as the concepts of music education and does not mention Kabalevsky at all [24].

Тип лицензии CC: Attribution 4.0 International (CC BY 4.0)

Т. 12. №11 2026
https://doi.org/10.33619/2414-2948/132

Western methods are not new in the region either: the extended music education programmes developed at the Academy of Sciences of the Kirghiz SSR in 1987 already rested on the principles of Orff and Kodály [25].

The Turkish curriculum of 2006 likewise presented the same four Western names as contemporary teaching methods [4].

Western methods have become the shared language of modernisation in both countries, yet they stand beside two very different curricula, one moving away from notation and instrumental practice and the other preserving the literacy structure inherited from the Soviet school. It should also be noted that professional Kyrgyz music is itself an institutional product of the Soviet period. P. Shubin, counted among its founders, was trained at the St Petersburg Conservatory and came to Frunze in 1928 at the invitation of the People's Commissariat of Education, prepared the theory and instrument programmes of children's music schools himself, and wrote children's songs and piano pieces that entered their teaching repertoire [25].

Patriotism has not disappeared from Kyrgyz music pedagogy. In the article by the authors of the standard, awakening love of the homeland through küüs, folk songs and patriotic songs is stated openly among the educational aims [24].

This suggests that patriotism is carried more by pedagogical discourse and classroom practice than by the text of the standard. The limitations of the study follow from its scope. The analysis is confined to the intended level of the curricula. Which works appear in Kyrgyz textbooks, how the common repertoire is implemented in Turkish classrooms, and how music teachers in both countries interpret these documents are questions for further research. An examination of Kyrgyz primary music textbooks at the level of individual works would be the natural next step for testing the finding of a canon by criteria.

Conclusions

The primary school music curricula of Turkey and Kyrgyzstan show two countries with shared historical roots constructing national music at school along two different routes. Turkey sets out a named common repertoire determined centrally and intended to be sung throughout the country, organised around the national anthem. Kyrgyzstan adopts a standard that names no work, sets criteria instead, defines national music through performer and maker figures, and uses a multicultural civic vocabulary. In the Kyrgyz standard the Soviet legacy has been erased from the content but survives in the pedagogical architecture and in a value formula transposed into civic language; the content headings of the first grades follow those of the Kabalevsky programme, and the step once devoted to the other peoples of the country is now filled by the peoples of Central Asia. Neither curriculum treats the Turkic world as a named category. For comparative education the study shows that music curricula are as productive a source for research on national identity as history and language curricula, and that the question of the level at which a canon is fixed offers a useful analytical tool for comparing curricula across countries.

References:

1. Hebert, D. G., & Kertz-Welzel, A. (2016). *Patriotism and nationalism in music education*. Routledge.

2. Tatlı, S. (2010). *Türkiye ve İngiltere ilköğretim 4. ve 5. sınıflar müzik dersi öğretim programlarının karşılaştırılması* (Master's thesis, Anadolu University (Turkey)).

3. Asgerov, M. (2014). Türkiye ve Azerbaycan ilkokullarında müzik derslerinde nota öğretiminin karşılaştırılması. *Ağrı İbrahim Çeçen Üniversitesi Sosyal Bilimler Enstitüsü Temel*

Тип лицензии CC: Attribution 4.0 International (CC BY 4.0)

Eğitim Anabilim Dalı Sınıf Öğretmenliği Bilim Dalı. Yayınlanmamış Yüksek Lisans Tezi. Ağrı. (in Turkish).

4. Özgül, İ. (2009). Türkiye'de ilköğretim müzik dersi öğretim programının çözümlenmesi. In *ICANAS 38 Proceedings. Ankara, Atatürk Culture, Language and History High Institution,* 609-625. (in Turkish).

5. Tankız, K. D., & Aldemir, Y. (2025). İlköğretim ve ortaöğretim müzik dersi öğretim programlarının kök değerler açısından incelenmesi. *Yegah Müzikoloji Dergisi, 8*(4), 3690-3719. (in Turkish). https://doi.org/10.51576/ymd.1810805

6. Stokes, M. (1992). The Arabesk Debate: Music and Musicians in Modern Turkey. Oxford.

7. Frolova-Walker, M. (1998). " National in form, socialist in content": Musical nation-building in the Soviet Republics. *Journal of the American Musicological Society*, *51*(2), 331-371.

8. Levin, T. (1996). The Hundred Thousand Fools of God: Musical Travels in Central Asia (and Queens, New York). Bloomington.

9. Abdullin, E. B., Beider, T. A., & Vendrova, T. E. (1985). Muzyka v nachal'nykh klassakh. Moscow. (in Russian).

10. Millî Eğitim Bakanlığı (2025). Türkiye Yüzyılı Maarif Modeli müzik dersi öğretim programı (1-8. sınıflar). Ankara. (in Turkish). https://mufredat.meb.gov.tr

11. Кыргыз билим берүү академиясы (2022). Кыргыз Республикасынын мектептеринде 1-4-класстарда музыка предметин окутуунун стандарты. Бишкек. (in Kyrgyz).

12. Weber, W. (1999). The history of musical canon. *Rethinking music*, *347*, 336-55.

13. Apple, M. W. (2004). Ideology and Curriculum. New York.

14. Billig, M. (1995).Banal Nationalism. London.

15. Kertz-Welzel, A. (2018). Globalizing Music Education: A Framework. Bloomington.

16. Bowen, G. A. (2009). Document analysis as a qualitative research method. *Qualitative research journal*, *9*(2), 27-40.

17. Bereday, G. Z. F. (1964). Comparative Method in Education. New York.

18. Phillips, D., & Schweisfurth, M. (2014). Comparative and International Education: An Introduction to Theory, Method, and Practice. London.

19. Kyrgyzskaya akademiya obrazovaniya (2023). «Muzyka»: Predmetnyi standart dlya 5-7 klassov obshcheobrazovatel'nykh uchebnykh zavedenii Kyrgyzskoi Respubliki. Bishkek. (in Kyrgyz).

20. Shaktanly, Ch. (2023). Sravnenie soderzhaniya kursa muzyki v programme podgotovki uchitelei nachal'noi shkoly s rezul'tatami obucheniya po kursu muzyki v nachal'noi shkole. *Mezhdunarodnyi zhurnal Akademii sotsial'nykh nauk,* (13), 588-606. (in Turkish). https://doi.org/10.47994/usbad.859883

21. Burlak, O. A. (2020). Osobennosti organizatsii urokov muzyki s natsional'no-regional'nym komponentom. *Sovremennye naukoemkie tekhnologii, 12*, 140-144. (in Russian).

22. Ministerstvo natsional'nogo obrazovaniya (2022). Uchebnyi plan po turetskoi mirovoi muzyke. Ankara. (in Turkish).

23. Dustov, S. (1989). Patrioticheskoe vospitanie uchashchikhsya 5-7 klassov obshcheobrazovatel'nykh shkol sredstvami muzyki (na materialakh Uzbekskoi SSR): avtoref. dis. ... kand. ped. nauk. Kiev. (in Russian).

24. Shambetova, K. D., & Turumbekova, M. A. (2025). Muzykalyk bilim zhana tarbiya berүүnүn kontseptsiyasy. *Vestnik Kyrgyzskogo gosudarstvennogo universiteta imeni I. Arabaeva,* (2/3), 40-47. (in Kyrgyz). https://doi.org/10.33514/1694-7851-2025-2/3-40-47

Тип лицензии CC: Attribution 4.0 International (CC BY 4.0)

25. Boronbaev, A. Zh., & Vdovkina, A. D. (2024). Znachenie muzykal'noi shkoly v razvitii kul'tury Kyrgyzstana. *Vestnik Oshskogo gosudarstvennogo universiteta. Filosofiya. Sotsiologiya. Politologiya,* (1(3)), 31-38. (in Russian). https://doi.org/10.52754/16948823_2024_1(3)_5

Список литературы:

1. Hebert D. G., Kertz-Welzel A. Patriotism and nationalism in music education. Routledge, 2016.

2. Tatlı S. Türkiye ve İngiltere ilköğretim 4. ve 5. sınıflar müzik dersi öğretim programlarının karşılaştırılması. Master's thesis. Eskişehir, Anadolu University, Institute of Educational Sciences, 2010. (in Turkish).

3. Asgerov M. Türkiye ve Azerbaycan ilkokullarında müzik derslerinde nota öğretiminin karşılaştırılması // Ağrı İbrahim Çeçen Üniversitesi Sosyal Bilimler Enstitüsü Temel Eğitim Anabilim Dalı Sınıf Öğretmenliği Bilim Dalı. Yayınlanmamış Yüksek Lisans Tezi. Ağrı. 2014.

4. Özgül İ. Türkiye'de ilköğretim müzik dersi öğretim programının çözümlenmesi // ICANAS 38 Proceedings. Ankara, Atatürk Culture, Language and History High Institution, 2009. P. 609-625.

5. Tankız K. D., Aldemir Y. İlköğretim ve ortaöğretim müzik dersi öğretim programlarının kök değerler açısından incelenmesi // Yegah Müzikoloji Dergisi. 2025. V. 8. №4. P. 3690-3719. https://doi.org/10.51576/ymd.1810805

6. Stokes M. The Arabesk Debate: Music and Musicians in Modern Turkey. Oxford, Clarendon Press, 1992.

7. Frolova-Walker M. National in Form, Socialist in Content: Musical Nation-Building in the Soviet Republics // Journal of the American Musicological Society. 1998. V. 51. №2. P. 331-371.

8. Levin T. The Hundred Thousand Fools of God: Musical Travels in Central Asia (and Queens, New York). Bloomington, Indiana University Press, 1996.

9. Абдуллин Э. Б., Бейдер Т. А., Вендрова Т. Е. Музыка в начальных классах. М.: Просвещение, 1985.

10. Millî Eğitim Bakanlığı. Türkiye Yüzyılı Maarif Modeli müzik dersi öğretim programı (1-8. sınıflar). Ankara, 2025. https://mufredat.meb.gov.tr

11. Кыргыз билим берүү академиясы. Кыргыз Республикасынын мектептеринде 1-4-класстарда музыка предметин окутуунун стандарты. Бишкек, 2022.

12. Weber W. The History of Musical Canon // Rethinking Music. Oxford, Oxford University Press, 1999. P. 336-355.

13. Apple M. W. Ideology and Curriculum. New York, RoutledgeFalmer, 2004.

14. Billig M. Banal Nationalism. London, Sage, 1995.

15. Kertz-Welzel A. Globalizing Music Education: A Framework. Bloomington, Indiana University Press, 2018.

16. Bowen G. A. Document Analysis as a Qualitative Research Method // Qualitative Research Journal. 2009. V. 9. №2. P. 27-40.

17. Bereday G. Z. F. Comparative Method in Education. New York, Holt, Rinehart and Winston, 1964.

18. Phillips D., Schweisfurth M. Comparative and International Education: An Introduction to Theory, Method, and Practice. London, Bloomsbury, 2014.

19. Кыргыз билим берүү академиясы. «Музыка»: Кыргыз Республикасынын жалпы билим берүүчү мекемелеринин 5-7-класстары үчүн предметтик стандарты. Бишкек, 2023.

20. Şaktanlı S. C. Sınıf öğretmenliği programı müzik dersi içeriklerinin ilkokul müzik dersi kazanımları ile karşılaştırılması // USBAD Uluslararası Sosyal Bilimler Akademi Dergisi. 2023. V. 5. №13. P. 588-606. https://doi.org/10.47994/usbad.859883

Тип лицензии CC: Attribution 4.0 International (CC BY 4.0)

21. Бурлак О. А. Особенности организации уроков музыки с национально-региональным компонентом // Современные наукоемкие технологии. 2020. №12. P. 140-144.

22. Millî Eğitim Bakanlığı. Türk dünyası müzikleri dersi öğretim programı. Ankara, Directorate General for Vocational and Technical Education, 2022. https://mufredat.meb.gov.tr

23. Дустов С. Патриотическое воспитание учащихся 5-7 классов общеобразовательных школ средствами музыки (на материалах Узбекской ССР): автореф. дис. ... канд. пед. наук. Киев, 1989.

24. Шамбетова К. Д., Турумбекова М. А. Музыкалык билим жана тарбия берүүнүн концепциясы // Вестник Кыргызского государственного университета имени И. Арабаева. 2025. №2/3. P. 40-47. https://doi.org/10.33514/1694-7851-2025-2/3-40-47

25. Боронбаев А. Ж., Вдовкина А. Д. Значение музыкальной школы в развитии культуры Кыргызстана // Вестник Ошского государственного университета. Философия. Социология. Политология. 2024. №1(3). P. 31-38. https://doi.org/10.52754/16948823_2024_1(3)_5

Поступила в редакцию
09.09.2026 г.

Принята к публикации
16.09.2026 г.

Ссылка для цитирования:

Istanbullugil F., Gül Ya. Canon by List, Canon by Criteria: The Construction of a National Music Repertoire in the Primary School Music Curricula of Turkey and Kyrgyzstan // Бюллетень науки и практики. 2026. Т. 12. №11. С. 477-486. https://doi.org/10.33619/2414-2948/132/53

Cite as (APA):

Istanbullugil, F., & Gül, Ya. (2026). Canon by List, Canon by Criteria: The Construction of a National Music Repertoire in the Primary School Music Curricula of Turkey and Kyrgyzstan. *Bulletin of Science and Practice, 12*(11), 477-486. https://doi.org/10.33619/2414-2948/132/53

Тип лицензии CC: Attribution 4.0 International (CC BY 4.0)