



# Assessment of Preschool Teacher Candidates Music Literacy Levels: A Pilot Study

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## Abstract

Music education enables children and young people to continue their educational lives in a cognitively and emotionally healthy and happy way and to recognize themselves. Teachers are the most authorized people to deliver these aims of music education to children in the right way. Preschool teachers teach music lessons in preschool education. Teachers, who aim to raise individuals who are sensitive to society and healthy in terms of spirit, body, and mind, play a great role in our educational lives. The aim of this study is to determine the music literacy levels of preschool teacher candidates. The study group for the research consists of students studying at Eskişehir Anadolu University Faculty of Education, Department of Basic Education, Preschool Teaching Program in the 2021–2022 academic year. The research is in the survey model, which is one of the quantitative research methods, and the "Music Literacy Scale" developed by Afacan and Şentürk (2016) were used as data collection tools. In the study, it was found that preservice preschool teachers' music literacy levels regarding their ability to recognize and apply the terms used in children's songs were at an average level, and it was concluded that the only music literacy area in which they considered themselves sufficient was the knowledge and use of method and technique in songs. It was determined that the music literacy areas in which pre-service teachers considered themselves inadequate were musical perception and use of voice, Orff method knowledge, and Orff instrument application skills. It was concluded that they were undecided in the field of educational music repertoire.

**Keywords:** Music, music education, preschool teaching, music literacy

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## 1. Introduction

Preschool education is the beginning of an individual's educational life. Among the goals of education, it is important to educate individuals in many ways.

Education aims at the development of the individual in all aspects of artistic, social, cultural, and scientific qualities that can be useful to society (Acay, 1999).

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Art education and music education, which constitute an important branch of art education, are of great importance in raising individuals who can think critically, think creatively, express themselves, have high self-confidence, have strong social skills, and are developed in all aspects in accordance with the educational understanding of the century we are in. As Seyrek and Sun (1998, p.29) stated in their study, "Children are the adults of the future. The healthier, more personalized, and happier they are, the more secure the future of society will be". The child's musical life, which begins in the womb, is shaped by the favorite music listened to in the family environment and continues with the first music education through the teacher in preschool education. In preschool music lessons, educational and enjoyable lessons can be taught with many different activities, such as singing, playing musical games, listening to music, preparing music activities, creating a children's choir, using Orff instruments, and practicing rhythm. Sounds, music, and play have an important place in a child's life in terms of cognitive, physical, and psychological development, starting in the first months. From a different perspective, Kant (2009) argues that children should be educated for their future state of development. In his study, Işın (2008) states that preschool music activities support the cognitive development of the child while contributing to many areas such as language development through songs by revealing the creativity aspect of the child, self-recognition, and developing motor skills with instruments and rhythm exercises. Music activates the emotional world of human beings, allowing them to recognize and express themselves and direct their emotions (Birol, 2002). Since music is directly related to excitement and emotions, it helps children overcome difficulties such as tension, fear, and aggression and prepare a calmer and safer environment (Yıldız & Şen, 1999).

Preschool teachers are in charge of teaching music lessons. The role of the teacher in shaping individuals and societies carries great responsibilities. The teacher should know the developmental characteristics of the child, discover different aspects of the child, and be a good observer. The teacher should know the level of the child and help him or her move from this level to a higher level. They should nurture and increase children's innate interest in music without diminishing it (Sun & Seyrek, 1998). Teachers need music education in the development of the child as an auxiliary tool for teaching general knowledge in different age groups (Çilden, 2011).

Ayaş (2009, p.6), in his study on the teaching profession and the importance of training teachers well, states that "considering teaching as a profession that can be done by every educated individual is perhaps one of the most important mistakes we have made as a nation throughout history". The same idea is true for music education, which plays an important role in shaping our lives, from our home to our education and personality. Music courses are included in preschool and classroom teaching departments. A teacher is expected to have a basic knowledge of music and a general culture of music in order to be able to perform music activities (Ersoy, 2003). Music education is given by academicians who are experts in their fields in preschool and

classroom teaching departments. Since 1998, there have been courses called "Music 1-2" and "Music Teaching" in the faculties of education in order to provide more comprehensive and well-equipped music courses in preschool and classroom teaching departments. In the programs of these courses, it is aimed that teachers are trained in the fields of "general theoretical knowledge, instrument knowledge, voice knowledge, song knowledge, and music teaching methods and techniques" and have the competence to have basic knowledge at the level of music teaching (Ercan, 2006, p.13). When the course contents of the preschool teaching undergraduate program of the Council of Higher Education are examined, it is seen that there is a course "Music Education in Early Childhood" in the 3rd and 4th semesters.

Within the scope of this course, the topics such as,

- "The importance of music in preschool education
- The relationship between music and education
- Musical development and musical skills of 0–8-year-old children
- The use of music in achieving the goals of the preschool education program and creating an appropriate repertoire
- Introduction and analysis of children's songs
- Criteria to be considered in the selection of children's songs
- Techniques for teaching songs to preschool children
- Establishment of an educational environment and equipment related to music education in pre-school education institutions
- Spiral education model integrated with music activities"

are included (YOK, 2023)

Within the scope of general culture and elective courses, there are "Turkish Music" and "Art and Aesthetics" courses; and within the scope of field education elective courses, there are courses named "Dance, Rhythm, and Orff Education in Early Childhood" (YOK, 2023). It is thought that preschool teachers' ability to teach music lessons effectively and efficiently will be directly proportional to their musical literacy. In their study, Afacan and Şentürk (2016) state that preschool and primary school teachers' having music literacy will affect and benefit them in their professional lives in terms of teaching music lessons more effectively, developing their song repertoire, and being productive in various dimensions of music education such as deciphering, playing, musical reading, writing, and singing.

The problem statement of the research was determined as "What is the level of music literacy of pre-service preschool teachers?" based on an assessment of how preschool teachers view the music courses taught in education faculties and the topics covered in

these courses. In line with the determined problem statement, answers to the following sub-problems will be sought.

1. How is preservice preschool teachers' ability to recognize and apply the terms used in children's songs?
2. How is the preservice preschool teachers' knowledge of method techniques and their ability to use them in songs?
3. How are preservice preschool teachers' musical perception and ability to use their voice?
4. How is preservice preschool teachers' knowledge of educational music repertoire?
5. How is preservice preschool teachers' knowledge of the Orff method and their ability to use Orff instruments?

### *1.1. Objective and Importance*

The aim of this study is to determine the music literacy levels of preschool teacher candidates. It is important to determine the music literacy levels of preschool teacher candidates who will continue the music education given in the preschool period, which is the first stage of our educational life, and to shed light on new studies in this field.

## **2. Method**

### *2.1. Research Design*

The research is in the survey model, which is one of the quantitative research methods. "Studies aiming to collect data to determine certain characteristics of a group are called survey research" (Büyüköztürk et al. 2012). Survey models are studies that aim to describe the events and objects that are the subject of the research as they exist by observing them in an appropriate way, without changing or influencing them in any way (Karasar, 2012). The research is in the general survey model among survey models. "General survey models are survey arrangements carried out on the whole universe or a group, sample to be taken from it in order to make a general judgment about the universe in a universe consisting of a large number of elements". (Karasar, 2012).

### *2.2. Study Group*

The study group for the research consisted of 69 pre-service preschool teachers studying at Anadolu University, Department of Preschool Education, in the 2021-2022 academic year who attended music education courses in the III and IV semesters. The

research was planned as a pilot study within the scope of the special field of the study group.

### *2.3. Data Collection*

The "Music Literacy Scale," developed by Afacan and Şentürk (2016) was used as a data collection tool in the study. Prior to the research, permission to use the "Music Literacy Scale" in this study was obtained from both researchers via e-mail and telephone. The Cronbach's Alpha reliability coefficient of the "Music Literacy Scale", which was developed in line with the achievements of the courses by examining the contents of music education courses in preschool and primary education departments, was determined to be 0,904. The 5-point Likert-type scale, which initially consisted of 41 items, was finalized with 32 items and five factors as given below as a result of the pilot study.

Factor 1, Cronbach's alpha=0,852, "Ability to Recognize and Apply Terms in Children's Songs"

Factor 2, Cronbach's alpha=0,815, "Knowledge of Method-Technique in Songs and Ability to Use It"

Factor 3, Cronbach's alpha=0,785, "Musical Perception and Ability to Use the Voice"

Factor 4, Cronbach's alpha=0,713, "Knowledge of Educational Music Vocabulary"

Factor 5, Cronbach's alpha=0,859, "Orff Method Knowledge and Orff Instrument Application Skills"

In line with this result, the "Music Literacy Scale" consists of five sections with the titles of the above-mentioned factors (Afacan & Şentürk, 2016).

In research, it is frequently practiced to repeat a scale, study it on a different sample, and discuss the results from different dimensions. Neuman (2017) states that replication with different researchers and different criteria can be useful in terms of validity and reliability in order to reveal different dimensions of a subject. In addition to the expectation of innovation and originality in research, there is a need for empirically repeated tests in terms of the reliability of research, scales, and the creation of different perspectives on similar issues. (Hyman, Lamb, & Bulmer, 2006) explain the importance of using well-prepared and validity- and reliability-tested questions that are suitable for the purpose of the previously prepared subject in order to save time for researchers. It is important to use replication studies in research in order to verify previously obtained results or in the event of the possibility of obtaining different results due to personal errors, carelessness, software errors, etc. (Burman, Reed & Arm, 2010).

Accordingly, the scale developed by Afacan and Şentürk (2016) was applied to another sample and factor analyzed. Since the questions in the study were adapted from the original scale, factor analysis was conducted first. As a result of the Kaiser-Meyer-Olkin

(KMO) value being greater than 0,60 (KMO=0,779) and the Bartlett Sphericity Test result being  $p < 0,05$  ( $p = 0,000$ ), it was determined that the research was suitable for factor analysis. Below are the results of the factor analysis of the "Music Literacy Scale".

Table 1. Factor Analysis Results

Factors	Item No.	Factor Weights	Factor Explanations	Cronbach's Alpha
ARAT	ARAT3	0,815	38,471	0,910
	ARAT8	0,780		
	ARAT9	0,754		
	ARAT4	0,712		
	ARAT7	0,706		
	ARAT1	0,698		
	ARAT5	0,678		
	ARAT6	0,633		
	ARAT2	0,609		
MTU	MTU1	0,838	11,512	0,830
	MTU5	0,778		
	MTU3	0,631		
	MTU2	0,607		
	MTU4	0,504		
EMV	EMV3	0,812	9,300	0,852
	EMV4	0,790		
	EMV1	0,756		
	EMV2	0,687		
ORFF	ORF2	0,953	6,995	0,936
	ORF3	0,925		
	ORF1	0,880		
MPA	MPA2	0,747	5,099	0,904
	MPA1	0,721		
TOTAL			71,377	0,921

In Table 1, the sub-dimensions (ARAT, MTU, MPA, EMV, and ORFF) that make up the variables of the music literacy scale are coded under the separate dimensions of each. Table 1 shows that the sub-dimensions of the variables in the study are grouped as expected from the scale, and the factor loadings and reliability coefficients are presented. According to the findings obtained from Table 1, it is seen that the sub-dimensions of the variables examined in the research are distributed as expected and are grouped under 5 dimensions at the expected level, and these factors explain 71,377% of the total variance. Reliability coefficients were examined in the calculation of internal consistency, and they were found to be above 0,70 indicating high reliability.

The data for this study were administered by the researcher to preschool teacher candidates at Eskişehir Anadolu University in the spring semester of the 2021-2022 academic year. After briefly explaining the purpose of the study to the students, they were asked to carefully read the explanatory text in the data collection tool. They were informed that the research scale consisted of five sections, and the section titles were read. It was stated that their total time was 30 minutes, and the importance of their sincere participation in the questions on the scale was explained.

#### *2.4. Data Analysis*

In the analysis of the research data, frequency and percentage calculations from descriptive statistical techniques were used. The data obtained from the data collection form were analyzed with the SPSS 24.0 statistical package program.

In the study, it was adapted from the "Music Literacy Scale" developed by Afacan and Şentürk (2016) after a literature review. As a result of the 32 items in the original scale not providing the desired factor distribution in the research, 9 questions were not included in the analysis in order to make the factor distributions equivalent to the original scale. In this form, the study showed an equivalent factor distribution with the original scale. Data analysis was performed by coding the titles of the 5 sections in the data collection form. Accordingly, the title codes of the data collection form and the number of questions are given below. After the literature review, the data collection form adapted from the "Music Literacy Scale," developed by Afacan and Şentürk (2016), was applied. The titles of the five sections in the data collection form were coded, and data analysis procedures were performed. Accordingly, the title codes of the data collection form and the number of questions are given below.

A total of 23 questions, including:

1. Ability to Recognize and Apply Terms in Children's Songs: ARAT (9 questions)
2. Method-Technical Knowledge and Use Skills in Songs: MTU (5 questions)
3. Musical Perception and Ability to Use the Voice: MPA (2 questions)
4. Information on Educational Music Vocabulary: EMV (4 questions)

## 5. Orff Method Knowledge and Orff Instrument Application Skills: ORFF: (3 questions)

*2.5. Ethical Consent of the Research*

In this study, all the rules set out in the scope of the "Directive on the Ethics of Scientific Research and Publication in Higher Education Institutions" were adhered to. Participants were informed of the topic and purpose of the study, and their written and verbal consent was obtained, indicating that the data would be used in scientific research.

Ethics committee consent information

Name of the committee that made the ethical evaluation: Çankırı Karatekin University Ethics Commission

Date of ethical evaluation decision: 08.03.2022

**3. Results**

This section presents the frequency analysis of the factor analysis results of the scale in line with the research sub-problems. Frequency tables and comments of each dimension are presented under headings.

In the tables, the statements used in the Likert-type scale are given through numerical data. Accordingly; 1,00- Strongly disagree, 2,00- Disagree, 3,00- Undecided, 4,00- Agree, 5,00- Strongly agree.

*3.1. Results Related to ARAT "Recognizing and Applying the Terms in Children's Songs" dimension*

*Table 2. Frequency Table for ARAT Dimension*

	Frequency	Percent	Valid Percent	Cumulative Percent
1,00	1	1,4	1,4	1,4
2,00	4	5,8	5,8	7,2
3,00	14	20,3	20,3	30,4
<b>4,00</b>	<b>35</b>	<b>50,7</b>	<b>50,7</b>	<b>85,5</b>
5,00	7	10,1	10,1	100,0
Total	69	100,0	100,0	



When the frequency distribution table of the answers given by the participants to the questions related to the "ARAT" variable in Table 2 is examined, it is seen that the percent of the answers given by the participants as agreeing to the questions directed to them is higher than the others (50,7%). In this direction, it can be said that the students' level of music literacy in the field of recognizing and applying the terms used in children's songs is sufficient at a limited level.

### *3.2. Results Related to MTU "Knowledge of Method-Technique and Using Skills in Songs" the dimension*

*Table 3. Frequency Table for MTU Dimension*

	Frequency	Percent	Valid Percent	Cumulative Percent
1,00	1	1,4	1,4	1,4
2,00	1	1,4	1,4	2,9
3,00	12	17,4	17,4	20,3
<b>4,00</b>	<b>47</b>	<b>68,1</b>	<b>68,1</b>	<b>88,4</b>
5,00	8	11,6	11,6	100,0
Total	69	100,0	100,0	

When the frequency distribution table of the answers given by the participants to the questions related to the dimension of "MTU" in Table 3 is examined, it is seen that the percent of the answers given by the participants as agreeing to the questions directed to them is higher than the others (68,1%). In this direction, it can be said that the students' level of music literacy in the field of method-technical knowledge and usage skills in songs is sufficient.

### *3.3. Results Related to Dimension of MPA "Musical Perception and Use of Voice"*

*Table 4. Frequency Table for MPA Dimension*

	Frequency	Percent	Valid Percent	Cumulative Percent
1,00	3	4,3	4,3	4,3
2,00	6	8,7	8,7	13,0
3,00	26	37,7	37,7	50,7
<b>4,00</b>	<b>29</b>	<b>42,0</b>	<b>42,0</b>	<b>92,8</b>
5,00	5	7,2	7,2	100,0
Total	69	100,0	100,0	

When the frequency distribution table of the answers given by the participants to the questions related to the "MPA" dimension in Table 4 is examined, it is seen that the percent of the answers given by the participants as agreeing to the questions directed to them is higher than the others (42,0%). Accordingly, it can be said that preservice preschool teachers' musical literacy levels in the field of musical perception and use of voice are inadequate.

*3.4. Results Related to the EMV "Knowledge of Educational Music Vocabulary" Dimension*

*Table 5. Frequency Table for EMV Dimension*

	Frequency	Percent	Valid Percent	Cumulative Percent
1,00	4	5,8	5,8	5,8
2,00	13	18,8	18,8	24,6
<b>3,00</b>	<b>31</b>	<b>44,9</b>	<b>44,9</b>	<b>69,6</b>
4,00	15	21,7	21,7	91,3
5,00	6	8,7	8,7	100,0
Total	69	100,0	100,0	

When the frequency distribution table of the answers given by the participants to the questions related to "EMV" in Table 5 is examined, it is seen that the percent of the participants undecided answers to the questions directed to them is higher than the others (44,9%). Accordingly, it can be said that preservice preschool teachers are undecided about the issues related to educational music repertoire.

*3.5. Results Related to ORFF "Educational Music Vocabulary" Dimension*

*Table 6. Frequency Table for the "ORFF" Dimension*

	Frequency	Percent	Valid Percent	Cumulative Percent
1,00	14	20,3	20,3	20,3
<b>2,00</b>	<b>22</b>	<b>31,9</b>	<b>31,9</b>	<b>52,2</b>
3,00	17	24,6	24,6	76,8
4,00	13	18,8	18,8	95,7
5,00	3	4,3	4,3	100,0
Total	69	100,0	100,0	

When the frequency distribution table of the answers given by the participants to the questions related to "ORFF" in Table 6 is examined, it is seen that the percent of the answers given by the participants as disagreeing to the questions directed to them is higher than the others (31,9%). In this direction, it can be said that preservice preschool teachers' knowledge of the Orff method and Orff instrument application skills are low.

#### **4. Conclusion, Discussion and Recommendations**

In line with the findings of the study, it was determined that preservice preschool teachers' musical literacy levels in the first-dimension area related to their ability to recognize and apply the terms in "ARAT" children's songs were at an average level. This shows that pre-service preschool teachers find them adequate at an average level in terms of recognizing and applying the terms, musical signs, and simple rhythm patterns in children's songs. In their study using the same data collection scale as the literature, Mentiş and Köksoy (2018) found that the first four sub-dimensions of music literacy levels of pre-service primary school teachers were higher than the results of this study. They found that the music literacy levels in the sub-dimensions of orff method knowledge and orff instrument application were low, similar to this study. Arslan (2010) developed a music literacy test to determine the music literacy levels of primary school graduates. As a result of the study, he found that the participants who graduated from public schools had a lower level of music literacy than the participants who graduated from private schools. Özkut and Kaya (2012) found that preschool teachers stated that the music education they received in undergraduate education was insufficient. While stating that music is a valuable field that cannot be limited to one class hour and an educational tool to teach concepts and knowledge to children, they emphasize the importance of making music a natural part of the learning process in the classroom at all hours of the day. In another similar study, Dinç Altun and Uzuner (2018) found that classroom teachers had problems with the music teaching process and that the music education they received at university was not sufficient. In this context, they emphasize the importance of providing in-service training for music education and teaching to classroom teachers.

In the study, it was concluded that preservice preschool teachers' music literacy levels in the second-dimension area of method-technique knowledge and utilization skills in "MTU" songs were sufficient. This shows that the majority of preschool teachers have a sufficient command of music teaching methods and techniques while teaching children's songs, that they can transfer children's songs to students in accordance with their methods, and that they feel themselves at a level to prepare music lesson activities that increase students' musical appreciation levels. In the literature, unlike the results of this study, Kılıç (2009) found that classroom teachers faced problems in developing themselves in music education and that the music education they received in their undergraduate education was not sufficient. He emphasized that classroom teachers should be trained on teaching methods and techniques in music education by focusing on practical studies in music education. In the studies of Aslan and Deniz (2011) and Çimen (2018), in which the music literacy levels of secondary school students were determined, it was determined that the general music literacy levels of the students were insufficient. In this regard, they made suggestions for increasing course hours, restructuring

programs, and organizing physical environments. In many studies conducted with pre-service primary and preschool teachers, it has been stated that teachers find the music education they receive at university inadequate and that they want seminars and in-service trainings to be organized in order to improve themselves in the field of music education. Koç (2016) found that taking the general approaches course in preschool music education had a significant contribution to students' positive attitudes towards the music education course.

In the study, it was determined that preservice preschool teachers' level of musical literacy in the third dimension of "MPA" related to musical perception and use of voice was inadequate. This situation shows that preschool teachers cannot distinguish the musical sounds they hear according to their subtlety and thickness and that they do not feel themselves at a level where they can read children's songs correctly through rhythmic reading, solfege reading, and using their voices correctly. In line with this result of the study, Gül and Bozkaya (2014) determined that pre-service preschool teachers did not gain enough basic knowledge, skills, attitudes, and behaviors in the field of music education and emphasized the importance of music education being provided by well-trained teachers at this important stage of childhood, which will leave permanent traces. Otacıoğlu and Gürşen (2016) aimed to examine the musical perception levels of pre-service preschool teachers. As a result of the study, they found that there were differences in the "Musical Perception" scores of the students participating in the study according to various variables, including age, playing an instrument in the family, belief that they can teach music lessons adequately after graduation, and being interested in music (amateur) outside of school.

In the study, it was concluded that pre-service preschool teachers were undecided about music literacy issues in the fourth dimension of "EMV" related to educational music repertoire. This situation shows that preservice preschool teachers feel undecided about recognizing the types and repertoire of children's songs. The fact that the percentiles in the majority of the sub-dimensions of the research are very close to the average level suggests that students can improve their knowledge in the field of music education with some support and work with good instructors. Akpınar (2021) concluded that preschool teachers use educational children's songs from music genres related to music education, integrate music activities with play activities, and teach songs. Sungurtekin (2016) determined the differences in the classroom teacher training program regarding finding the competencies in the "Music" and "Music Teaching" courses important and gaining competencies. He found that pre-service teachers had difficulties transforming the competencies in the music and music teaching course into achievements, but they found the music and music teaching competencies important.

In the study, it was determined that preservice preschool teachers had low levels of "ORFF" knowledge and Orff instrument application skills. This outcome is regrettable

because it highlights the importance of using Orff instruments effectively in lessons and their beneficial contributions to people's music education, particularly those of children. Coinciding with this result, Mentiş and Köksoy (2018), using the "Music Literacy Scale", which is the data collection tool in this study, found that the levels of Orff method knowledge and Orff instrument application skills of prospective primary school teachers were low. In the literature, Aral, Köksal Akyol, and Sığırtmaç (2006); Çevik (2007); Ekici (1998); Morgül (2003); and Sungurtekin (2005) stated that Carl Orff music education approaches and Orff instruments provide positive effects on different behaviors such as self-expression, developing creativity, learning by making and experiencing musical instruments, and increasing their expressive power. Sungurtekin (2016) conducted interviews with the lecturers conducting music education courses in the primary teacher training program about the competencies that prospective primary teachers should acquire in "music" and "music teaching" courses, using the Delphi technique, about the music course education field competencies of prospective primary teachers and their competencies related to music and aesthetics. In the study, it was suggested that pre-service primary school teachers should be directed to special music teaching methods, techniques, and approaches such as instrument playing, Dalcroze, Orff-Schulwerk, Kodaly, etc. in their lessons. In Alparslan's (2010) study, while preschool teachers emphasized that preschool music education is important in the development of children, the majority of preschool teachers found the music education they received at university inadequate, and preschool teachers stated that they had difficulty using accompaniment instruments while implementing music activities. Özel (2017) aimed to examine the musical skills of preschool students and the music education and training applied. As a result of the study, it was concluded that the applied music education and methods (Orff Approach, Suzuki Method, Zoltan Kodaly, and Dalcroze Approaches) contribute greatly to the musical skills of preschool students in a fun and efficient way.

In the dimensions of the study, it can be said that the situations in which preschool teachers feel inadequate, undecided, or adequate are related to music education self-efficacy. Çevik (2011) emphasized the importance of self-efficacy as well as the training of classroom teachers equipped with the field of music and found that female teachers had more self-efficacy than male teachers in terms of their ability to teach music lessons. It is also noteworthy that the level of self-efficacy increases as the age of teachers increases. Açılmış and Kuşdemir Kayıran (2021) examined the levels of self-efficacy, attitude, and interest in music teaching of pre-service classroom teachers and classroom teachers according to various variables in their study, and as a result, they found that their self-efficacy averages regarding music teaching were at a medium level; their attitudes were positive, and their interest levels towards music were high. Akpınar (2021) found that preschool teachers' music education self-efficacy beliefs showed a significant difference according to different variables. Yıldız (2017) developed a self-efficacy scale for music education that can be applied to preschool candidates.

Music education positively affects students in terms of cognitive, affective, and psychomotor behaviors at every level of education, starting from the preschool period. Although the levels of musical knowledge, equipment, methods, and repertoire vary at each level of education, well-trained educators and prospective teachers will touch the music education lives of their students in proportion to their interest and desire. It is thought that the higher the music literacy levels of pre-service teachers, the higher their interest, desire, and reflection on music education will be. At this point, the level of knowledge of preservice preschool teachers about the behaviors aimed to be achieved in music education can be increased by planning innovative programs. Pre-service teachers can be informed about music teaching methods, seminars, and symposiums related to music education, and their participation can be ensured.

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