



The Impact of School Music Activities on Parents' Attitudes Toward Music Lessons

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Abstract

This study aims to examine the effect of music activities on the attitudes of parents of primary and secondary school students toward music lessons. A quasi-experimental design with a single group pre-test–post-test model, one of the quantitative research methods, was employed. The implementation phase of the research was conducted with 3rd, 4th, and 7th-grade students studying at a village school in the Karesi district of Balıkesir, Turkey. Over eight weeks, music activities, including choir, rhythm, and solo performances, were organized and transformed into a showcase. Before and after the implementation, the Attitude Scale Towards Music Education (MEİTÖ) developed by Güdek and Karakaya (2013) was administered to parents. The data collected were analyzed using the paired samples t-test, a parametric test, following the Shapiro-Wilk normality test. The analysis revealed a statistically significant difference between the pre-test and post-test results ($p = .001 > .05$). This finding indicates that the music activities positively affected parental attitudes. The study highlights the importance of family involvement in effectively delivering music lessons. It suggests that longer-term, inclusive, hands-on activities may more effectively change and transform parental attitudes.

Keywords: Music education, art activities, parental attitude, music lessons

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1. Introduction

Music education significantly affects primary and middle school students' cognitive, emotional, social, and even physical development. Research has shown that children who are regularly engaged in music demonstrate more advanced development in various areas such as problem-solving, language development, motor skills, attention span, and creativity compared to their peers (Sökezoğlu Atılğan, 2020, p. 132). Moreover, music contributes to students' ability to express themselves, build self-confidence, and learn to work harmoniously within a group (Blasco-Magraner et al., 2021). Music education in schools aims to provide students with a rich and diverse experience of music-making, enabling them to step into the world of music and to feel

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and discover themselves as a part of it (Toyne, 2021, p. 105). In this respect, music lessons are not merely artistic activities, but also serve as a fundamental educational tool that supports the holistic development of students.

Considering the contributions of music education to students' cognitive, affective, and psychomotor development, it is observed that the music education provided at the primary school level remains insufficient in many respects. In numerous schools, the lack of necessary physical and pedagogical infrastructure for music education hinders the effective implementation of the course in line with its intended goals. The absence of dedicated music classrooms, the predominance of theoretical content over practical application, and the marginalization of music lessons within an exam-oriented education system negatively affect students' active participation and artistic development. Moreover, due to the shortage of music teachers, classroom teachers who are not specialists in the field often conduct music classes in primary schools, further diminishing the quality of music education. All these factors significantly limit the role and functionality of music education within the broader education system, adversely impacting students' artistic expression skills, creative thinking capacities, and aesthetic sensitivity (Bağcı & Can, 2019; Kaptan & Giral, 2015; Öztürk, 2006; Yazıcı, 2012; Unanoğlu, 2005).

The current situation is not only a result of structural deficiencies but also influenced by the attitudes of parents, teachers, and administrators toward music education. Music lessons are often perceived as “unimportant,” “free time,” or simply a “break.” Because they are not seen as directly contributing to academic achievement, they tend to be deprioritized by educational stakeholders and decision-makers. Research has shown that school principals demonstrate a moderate to low level of effort in actions such as providing dedicated music classrooms, recognizing the necessity of music education, and emphasizing the importance of music lessons to parents (Gün, 2009; Kılıç, 2009). However, it is believed that increasing the number of music activities and planning lessons to emphasize hands-on experiences and active student participation would enable students to enjoy these activities and develop more positive attitudes toward school. This can directly contribute to students' social and academic development in the long term. At the same time, integrating music lessons into national holidays, special events, and school ceremonies as an active part of school culture is thought to support students' sense of responsibility, stage experience, and sense of belonging. In all these processes, music teachers bear significant responsibilities. Well-planned and effective music activities designed by music teachers can positively influence the overall attitude toward music education within the school; in this way, positive changes can occur in the perceptions and approaches of all stakeholders—including students, parents, teachers, and administrators—toward music lessons.

Some international studies reveal that the attitudes of parents, students, and administrators toward music education differ significantly from those observed in Turkey. In these studies, the role of music education in students' development is more strongly emphasized; families actively participate in music-related activities, and music lessons are regarded as an integral part of the educational system (Nielsen et al., 2023; Pitt & Hargreaves, 2017; Rena et al., 2017; Briscoe, 2016). The role of the family in the educational process is one of the key factors influencing a child's academic success and attitude toward school. Particularly in primary school-aged children, families' importance on education and their guidance play a crucial role in shaping the child's interest in lessons and overall motivation. The family is one of the most significant determinants of a student's academic performance. Families can influence their children's academic outcomes in multiple ways. Cooperation between school and family has substantially contributed to students' academic achievement (Aslanargun, 2007, p. 120). Research has demonstrated that school–family collaboration positively affects students' attitudes toward school and individual subjects. Parents are a child's first teachers. The family's socio-economic status, cultural background, attitudes toward education and school, and value systems directly impact the school environment. These factors are reflected in the quality of education children receive and their overall engagement in the learning process (Genç, 2016, p. 29).

In Light of this information, the effective implementation of music lessons should not be limited to the efforts of teachers alone; the attitudes and support of parents must also be integrated into the process. Enriching the content of music lessons can encourage students to participate more willingly and positively influence parents' perceptions of the subject. At this point, the following question becomes particularly significant; *"Do music activities impact parents' attitudes toward music lessons?"* Seeking an answer to this question is critical—not only for enhancing the effectiveness of music education, but also for establishing a healthy model of arts education within the student–parent–school triangle.

2. Method

2.1. Research design:

This study was conducted using a quasi-experimental design, which falls within the scope of quantitative research methods. *"Experimental studies serve all the purposes of science as they are the most suitable for establishing cause-and-effect relationships"* (Erkuş, 2009, p. 60). Quasi-experimental designs are an experimental approach in which

participants are not randomly assigned to experimental and comparison groups (Robson, 2015, p. 133). These designs are typically employed in cases where authentic experimental designs cannot be applied, particularly within the field of social sciences (Tutar & Erdem, 2022, p. 134). In this study, a one-group pretest-posttest design, one of the quasi-experimental models, was used.

2.2. Study Group

The study group consists of the parents of third, fourth, and 7th-grade students from Bakacak Village, located in the Karesi district of Balıkesir. The demographic characteristics of the students whose parents participated in the study are presented in Table 1.

Table 1. Demographic Characteristics of the Students in the Implementation Group

Balıkesir / Village School		
	Frequency	Percentage
3rd Grade	13	29.5
4th Grade	16	36.4
7th Grade	15	34.1
Total	44	100

According to Table 1, 44 students from the 3rd, 4th, and 7th grades participated in the experimental group, with the highest number of students in the 4th and lowest in the 3rd grades. The planning of music activities took into account the age groups and grade levels of the participating students. Değer (2012) emphasized the importance of educational games in establishing children's choirs, significantly contributing to children's socio-cultural development. He stated that educators who effectively use educational games should establish children's choirs within institutions such as universities and the Ministry of National Education (MEB), and that these institutions should provide full support for such initiatives (p. 214). Moreover, a study conducted with primary school students revealed that choir training positively affects the social skills of young children (Sökezoğlu Atılğan & Ördেকci, 2014, p. 22). In this context, it was determined that students in the 3rd and 4th grades are at an appropriate age for choir singing, and the choir group was selected from these grades without administering a musical aptitude test. On the other hand, the rhythm and solo groups were formed from 7th-grade students—who are at the middle school level with more

advanced musical perception and motor skills—based also on the recommendations of school administrators and teachers. The demographic information of the parents participating in the study is presented in Table 2.

Table 2. Demographic Information of Students in the Implementation Group and Parents in the Participant Group

Implementation and Participant Group	Frequency	Percentage
Parents Who Completed the Scale	28	63.6 %
Students Participating in the Study	44	100 %

As shown in Table 2, out of the 44 students in the implementation group, the parents of 28 students signed the Voluntary Consent Form. The parents who signed the consent form were administered the *Attitude Scale Towards Music Education* (MEİTÖ). The scale, which measures attitudes towards the music lesson, had a participation rate of 63% among the parents of the students involved in the study.

2.3. Implementation

Within the scope of the study, the *Attitude Scale Towards Music Education* (MEİTÖ) was first administered to the parents of 3rd, 4th, and 7th-grade students attending the village school (Güdek & Karakaya, 2013). Following this, students were divided into choir, rhythm, and solo groups. These groups practiced separately and together for 8 weeks, with 2 lesson hours per week. During the final week, a music performance was prepared. The solo and rhythm groups rehearsed in the music classroom and social activity room, while the choir practiced in the conference hall. Students in the solo group were accompanied by bağlama and guitar, whereas the choir group was accompanied by piano. In the choir rehearsals, emphasis was consistently placed on singing without shouting and listening attentively to fellow singers. Body movements and dances were incorporated to complement the spirit and rhythmic structure of the children's songs taught. The rhythm group used instruments such as darbukas, cajons, and maracas. A teacher actively participated in the rhythm group to ensure rhythmic unity and synchronization, playing alongside the students. This approach was considered an important method for developing students' sense of rhythm and maintaining group synchronization. The teacher was a "locomotive," guiding the rhythmic flow and ensuring group cohesion. Students first performed the prepared

show at Balıkesir University Necatibey Faculty of Education, followed by a performance at their school. After the events, the MEİTÖ scale was administered again to the parents. Below is a summary of the activities conducted during the 8-week implementation period.

2.3.1. Planning and introductory activities were conducted alongside student selections in the first week of the implementation. To determine the students who would join the rhythm group, rhythm repetition exercises were administered; based on the results, 10 students who performed successfully were included in the rhythm group. Additionally, all students underwent a musical ear test involving melody repetition and single-tone perception. According to the test results, five students who could accurately replicate the given tones and volunteered were assigned solo parts. The remaining 29 students were placed in the choir group. Following the selections, the implementation phase began immediately without delay. Work on rhythm patterns was initiated with the rhythm group. The solo group was integrated into the choir group. After approximately 15 minutes of vocal warm-up and basic vocal exercises, the lyrics of April 23rd songs by Halil Bedii Yönetken and Saip Egüz were taught to the students using the echo method.

2.3.2. In the second week of the implementation, the rhythm group worked on rhythm patterns suitable for the April 23rd songs studied the previous week. After a 10-minute vocal warm-up, the choir group rehearsed the April 23rd songs again and also worked on *Bayram Türküsü*, a piece by Erdoğan Okay, which was taught to the students.

This week, the solo group focused on folk songs from the Black Sea region (*Karadeniz Türküsü*) and the Burdur region (*Dere Geliyor*). Solo practices were conducted with bağlama and guitar accompaniment to support the singing of these folk songs.

2.3.3. In the third week of the implementation, the rhythm group worked not only on the April 23rd songs learned the previous week, but also on *Bayram Türküsü*. In the choir group, previously learned songs were reinforced after vocal warm-ups and exercises. Additionally, work was done on *Ey Ata Minnet Şarkısı* by Salih Aydoğan. Body movements were added to the previously learned songs during this week. The solo group reviewed the previously learned folk songs and practiced singing them from memory.

2.3.4. Due to a central exam within the province, the fourth week's activities began 30 minutes later than scheduled. The rhythm group reinforced the songs learned in previous weeks. After a 10-minute warm-up and vocal exercises, the choir group repeated all pieces, with body movements added to *Ey Ata Minnet Şarkısı*. The solo

group revisited the previously learned folk songs and additionally worked on *Bahça Duvarından Aştım* by Neşet Ertaş.

2.3.5. In the fifth week, a one-hour group rehearsal was conducted first, followed by a collective rehearsal with all groups together. During the group rehearsals, the pieces' technical deficiencies and musical shortcomings were addressed with solution-focused practices. Additionally, the division of choir and solo parts in the performances was determined, the musical flow of the pieces was clarified, and these sections were examined in detail. During the collective rehearsal, all learned songs were performed with rhythmic accompaniment. In the folk songs *Karadeniz Türküsü*, *Dere Geliyor Dere*, and *Bahça Duvarından Aştım*, the verses were sung by the soloists while the choristers performed the chorus sections.

2.3.6. During the sixth and seventh weeks of the implementation, collective rehearsals of all pieces were conducted; the pieces were sequenced from beginning to end in accordance with the staging arrangement, creating a general performance flow. This allowed for a holistic evaluation of the repertoire and a review of the stage harmony and overall presentation of the pieces.

2.3.7. In the eighth week, three rehearsals were held over three different days. The first rehearsal served as a general rehearsal prior to staging, during which the entire repertoire was reviewed one final time from both technical and musical perspectives. In the second rehearsal, the stage positions of the choir and rhythm group were determined; sound arrangements, microphone checks, and stage transitions were practiced. Additionally, the choir order was established to clarify the stage flow. In the third and final rehearsal, participants took the stage wearing the costumes to be used during the performance, conducting a full-dress rehearsal under conditions closest to the actual representation.

2.3.8. In the ninth week, a stage rehearsal was first held at Balıkesir University, followed by a musical performance featuring the rhythm and solo groups at the same venue. The following day, the students presented the same musical performance at their own school, allowing them to share their performance with their peers and families.

2.1. Data Collection

The “Attitude Scale Towards Music Education” developed by Güdek and Karakaya (2013) was used to collect data in this study. The scale was administered to the parents of 3rd, 4th, and 7th-grade students attending Bakacak Village School before and after

the implementation. Ethical committee approval and permission from the Ministry of National Education were obtained for the research. Of the 44 students participating in the implementation, 28 parents consented to participate in the study. Voluntary consent forms were obtained from both the participating students and their parents.

2.2. Data Collection Instruments

This section provides information about the "Attitude Scale Towards Music Education" (MEİTÖ) used in the research. The scale Güdek and Karakaya (2013) developed consists of 34 items. Designed on a 5-point Likert scale, the construct validity analyses revealed that the scale is suitable for factor analysis and initially indicated a five-factor structure; however, it was determined that using the scale as a single-factor measure is more appropriate based on the results. The instrument's reliability was confirmed by Cronbach's Alpha test results, demonstrating that the scale is reliable. In light of these findings, the validity and reliability analyses indicate that MEİTÖ is suitable for measuring parents' attitudes toward music education.

2.3. Data Analysis

Quantitative data obtained through the data collection instruments were analyzed using IBM SPSS Statistics 26.0 (The Statistical Package for the Social Sciences). A normality test was conducted to determine which test to use to measure the effect of the applied music activities on parents' attitudes toward music lessons. According to various studies, if the sample size exceeds 30 ($N > 30$), the Kolmogorov-Smirnov test should be used; if the sample size is below 30 ($N < 30$), the Shapiro-Wilk test is preferred (Gürbüz & Şahin, 2018, p. 214; Can, 2023, p. 90). Considering that the sample size of this study is 28 ($N = 28$), the Shapiro-Wilk normality test was applied.

Table 3. Results of the Shapiro-Wilk Normality Test

Test	Statistic	p	Skewness	Kurtosis
Pre-test	,929	0,60	,332	-,010
Post-test	,937	0,94	-,594	,674

In Table 3, an initial examination of the Shapiro-Wilk normality test results reveals that the pre-test and post-test score averages meet the normality criterion ($p > .05$). In addition to the p-value, it is generally accepted that if the skewness and kurtosis values

fall between -1.96 and +1.96, the distribution can be considered normal (Can, 2023, p. 87). Based on this assumption, the means, skewness, and kurtosis values indicate that the pre-test and post-test averages exhibit a normal distribution. Accordingly, since the pre-test and post-test measurements related to the effects of the musical activities on parents' attitudes toward music lessons show normal distribution, the paired samples t-test, a parametric test, was used in this study.

3. Findings and Interpretation

This section presents the mean attitude scores of parents towards the music activities. The item-based pre-test and post-test score results of the MEİTÖ scale are shown in Table 4.

Table 4. Findings on Item-Based Pre-Test and Post-Test Comparisons of the MEİTÖ Scale

Scale Items	N	Pre-Test X	Post-Test X	sd	t	p
1. The music education provided at school enhances students' interpersonal communication skills.	28	3,53	4,25	1,07	-3,487	,002
2. I want my child to play a musical instrument.	28	3,14	4,32	1,37	-5,393	<,001
3. I want my child to show the same importance to music class as other classes.	28	3,39	4,10	1,16	-3,041	,005
4. I want my child to engage in music as a hobby.	28	3,28	4,03	1,23	-3,379	,002
5. I would not be uncomfortable if my child pursues a career related to music in the future.	28	3,17	3,85	0,95	-3,293	,003
6. I find music education beneficial in developing children's creativity.	28	3,25	4,25	1,13	-5,392	<,001
7. I believe that music classes positively affect children's self-expression.	28	2,92	4,25	0,95	-7,111	<,001
8. I am willing to buy a musical instrument for my child to engage in music.	28	3,14	4,17	1,03	-5,291	<,001

9. Music classes should be included in educational institutions at every level of education.	28	3,03	4,21	0,90	-6,892	<,001
10. Talented students in music education should be identified and guided correctly in schools.	28	3,67	4,10	1,16	-1,941	,063
11. I believe that music classes in primary education guide children to learn music professionally in the future.	28	2,78	4,10	0,98	-7,111	<,001
12. I want my child to be involved with music during their free time.	28	3,32	4,00	1,05	-3,400	,002
13. Increasing the hours of music classes in schools is important for children's emotional development.	28	3,03	4,00	1,07	-4,765	<,001
14. Music class is as important as other classes.	28	2,53	3,75	1,37	-4,688	<,001
15. I want my child to participate in a school musical activity.	28	3,60	4,25	1,16	-2,929	,007
16. I support my child's participation in youth or children's choirs.	28	3,60	4,17	1,23	-2,458	,021
17. I believe the music classes provided at school contribute to developing students' musical talents.	28	3,35	4,25	0,95	-4,942	<,001
18. I think music classes in schools help children to relax, even for a short period.	28	3,21	4,17	1,13	-4,484	<,001
19. I see the activities conducted in music classes as a relaxation activity for children.	28	3,71	4,07	0,95	-1,987	,057
20. I believe my child enjoys music classes.	28	3,07	4,17	1,06	-5,496	<,001
21. I think children feel relaxed when playing instruments or performing pieces.	28	3,17	4,07	0,99	-4,753	<,001

22. I believe that music classes in primary education are effective in helping children gain a sense of self.	28	2,71	4,10	1,22	-6,005	<,001
23. Music classes in primary education contribute to children's development of positive personality traits.	28	3,17	4,03	1,17	-3,852	<,001
24. Music education provided at school contributes to developing students' social skills.	28	3,28	4,32	1,10	-4,960	<,001
25. Developing instrumental skills in music classes contributes to my child's self-confidence.	28	3,14	4,17	1,07	-5,118	<,001
26. My child's interest and curiosity towards different cultures increase through exposure to diverse music genres in music classes.	28	2,71	4,14	1,42	-5,303	<,001
27. Taking the stage in any musical activity at school contributes to my child's self-confidence.	28	3,39	4,10	1,11	-3,382	,002
28. I believe that music education helps my child become a solution-oriented person.	28	2,75	4,10	1,28	-5,598	<,001
29. I think receiving music education from an early age positively affects my child's success in other fields.	28	2,75	4,03	1,38	-4,916	<,001
30. I believe music contributes to other subjects.	28	2,42	3,96	1,31	-6,162	<,001
31. The songs my child learns in music class influence their personality.	28	3,32	4,03	1,21	-3,116	,004
32. I like it when my child does their music homework at home.	28	2,89	4,25	1,19	-6,019	<,001
33. I think music class is educational and instructive.	28	3,21	4,28	1,01	-5,582	<,001

34. I appreciate it when the music teacher praises my child during music class.	28	3,96	4,32	0,98	-1,910	,067
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When examining the pre-test and post-test means obtained from MEİTÖ in Table 4, it is observed that, except for items 10, 19, and 34, all other items show a statistically significant increase in post-test results compared to pre-test results.

The p-value obtained for item 19 ($p = 0.057$) is slightly above the commonly accepted significance level of 0.05. Therefore, the pre-test and post-test difference is not considered statistically significant. However, the proximity of the p-value to the significance threshold and the observed increase in the arithmetic mean indicate a positive trend in the perception of the relaxing effect of music education in this item. Additionally, considering the pre-test mean of item 19 ($\bar{X} = 3.71$), it is understood that participants already had a high level of agreement with this statement, which may explain the lack of a marked difference in the post-test.

The other two items that did not show statistically significant differences, "Identification and necessary guidance for talented students in music class" (Item 10) and "The child being appreciated by the music teacher" (Item 34), can be said to reflect complex situations that cannot be explained solely by students' attitudes towards the music class. Such statements may also relate to families' general attitudes towards the education system, teacher-student relationships, the importance of achievement, and the child's individual development. Indeed, the high pre-test attitude scores obtained for these items (Item 10 $\bar{X} = 3.67$; Item 34 $\bar{X} = 3.97$) appear to have prevented the increase observed in the post-test from reaching the level of statistical significance.

On the other hand, the most significant increases were detected in items 30, 29, and 11. These three items particularly emphasize themes such as the contribution of music to other subjects, the effect of early music education on overall academic success, and the guiding role of the music class for students. These findings reveal that music education is beginning to be perceived as a powerful tool for academic achievement and career guidance. The results of the attitude general score t-test are presented in Table 5.

Table 5. t-Test Results for MEİTÖ Pre-Test and Post-Test Comparisons

N	Pre-Test $\bar{X}$	Post-Test $\bar{X}$	sd	t	p
28	3,16	4,13	,16	-6,466	,001

In Table 5, a statistically significant difference was found in repeated measures regarding the effect of music activities on parents' attitudes toward the music class ($p = .001 < .05$).

4. Conclusion and Discussion

In this section, the research findings were discussed within the question, "Do music activities affect parents' attitudes toward music lessons?" The results were interpreted by comparing the findings with relevant literature. The study revealed that the music activities significantly increased parents' attitude scores toward music lessons. According to the research findings, parents demonstrated significantly positive attitudes regarding music education's academic and cognitive contributions. Notably, high levels of agreement were observed in statements such as "I find music education beneficial for developing children's creativity" (Item 6), "I believe early music education positively affects my child's achievements in other areas" (Item 29), "I think music contributes to other subjects" (Item 30), and "I believe the music lesson is educational and instructive" (Item 33). This indicates that parents perceive music lessons as an artistic activity and an important educational tool supporting children's overall learning processes. Supporting this view, Buğdacıgil et al. (2023) reported that early music education is an artistic element, supports cognitive development, and particularly contributes to academic success in mathematics and science. Similarly, Şendurur and Akgül Barış (2002) compared year-end academic achievements of students with and without music education and found that students who received music education performed better across all subjects. These results suggest music education may positively influence students' general academic performance.

Another finding indicated that parents' attitudes toward music education's social, emotional, and personal developmental contributions were significantly positive. High attitude levels were recorded for items such as "Increasing music lesson hours in schools is important for children's emotional development" (Item 13), "I view music lesson activities at school as a relaxation activity for children" (Item 19), "I believe primary school music lessons help children gain a sense of self" (Item 22), and "I think the songs my child learns in music class affect their personality" (Item 31). Hou (2024) demonstrated that music-based interventions significantly improve students' emotional regulation skills and reduce stress levels. In another study, Kwan Ho et al. (2020) revealed that parents reported multifaceted benefits of music, including increased happiness, enhanced self-confidence, positive behavioral changes, and strengthened parent-child relationships. The research and related literature indicate that parents recognize music education's diverse contributions to emotional regulation, self-development, and social relationships, thus exhibiting significantly positive attitudes toward music education.

Parents' attitudes toward approaches to music education were also found to be significantly positive. High levels of agreement were identified in items such as "I want my child to play a musical instrument" (Item 2), "I want my child to engage with music during free time" (Item 12), "I would not be bothered if my child pursued a career related to music" (Item 5), "I want my child to show the same importance to music lessons as other subjects" (Item 3), and "I support my child joining youth or children's choirs" (Item 16). Özmenteş (2012) found a significant relationship between students' positive attitudes toward music lessons and music-related activities at home, alongside parents' interest and supportive attitudes toward music. This suggests that parents' positive approaches to music education strengthen children's attitudes toward music lessons. Similarly, Nunez and Rodriguez (2021) reported that parental support for children's music education is based on perceived benefits of music and correlates with the frequency of musical interactions within the family. Wan et al. (2023) emphasized the important role of parental attitudes in children's musical development. The current findings and literature indicate that families generally hold positive and significant attitudes toward music education, and such positive approaches support children's interest and musical development.

Various studies in the literature reveal that families generally display positive attitudes toward music education (Türkmen, 2010; Ustaoglu & Akgül Barış, 2025; Temiz, 2008). The influence of parental attitudes on children's engagement in music education is frequently emphasized in the literature. Güdek and Karakaya (2013) argue that children's success in music education is closely related to parents' attitudes and emphasize the need for systematic evaluation of parental attitudes. This perspective demonstrates that music education is not solely an individual effort but also heavily influenced by family support. Similarly, Sichivitsa (2007) found that children encouraged by their families to participate in musical activities developed stronger musical self-concepts. These children reportedly felt more comfortable in academic and social contexts such as choir participation, valued music more highly, and showed stronger motivation for long-term participation in musical activities.

Moreover, Upitis et al. (2016) concluded that children's success in music classes largely depends on their families' interest, support, and guidance. These findings suggest that parental support in music education is not only motivational but also an essential part of the learning process.

The results demonstrate that parents' attitudes toward music education are significantly positive across cognitive, emotional, social, and academic development domains. These findings highlight that parental support increases children's interest in music education and directly contributes to learning.

5. Recommendations

Based on the research findings and the information obtained, the following recommendations are presented:

- a) To more accurately evaluate the impact of music activities, there is a need for long-term, planned, and systematic music programs. Future studies are recommended to be designed to cover broader time periods.
- b) Sample groups used in research should be more diverse in quantity and quality; studies are suggested to include parents from different socioeconomic levels, regions, and cultural backgrounds.
- c) Seminars, workshops, and informative meetings aimed at increasing families' contributions to music education should be organized to raise parents' awareness about how they can support their children's musical development.
- d) School music programs should be enriched with activities that engage students and parents, involving them in the process. This approach is recommended to increase family participation and enhance students' interest in music lessons.
- e) Measuring and monitoring parental attitudes is an important data source for developing music education. Therefore, it is suggested that scales be developed and regularly implemented to determine parents' attitudes.
- f) Strengthening teacher-parent collaboration should be encouraged, as it positively influences students' attitudes toward music education. Teachers should be motivated to maintain regular communication with families.
- g) Policies related to music education should be developed with a perspective that prioritizes family participation not only at the school level but also at the societal level. This way, music education can become sustainable within the classroom and in the home environment.

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