

A study on family support perceived by pre-service music teachers in musical instrument education: Konya city case

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ABSTRACT

The aim of this study is to determine how pre-service music teachers perceive family support during the process of individual musical instrument training. The study group of the research consists of undergraduate pre-service music teachers studying at Necmettin Erbakan University Ahmet Keleşoğlu Faculty of Education Fine Arts Education Department Music Education as a major in the 2019-2020 academic year. The "Perceived Family Support Scale in Instrument Education" developed by Girgin (2015) was used as a measurement tool in the study. Percentage, frequency, arithmetic mean, standard deviation values and Shapiro-Wilk, Mann-Whitney U and Kruskal-Wallis H tests were used in the analysis of the data. As a result of the research, it was determined that pre-service music teachers' perceptions of family support and sub-dimensions in musical instrument training were at a good level. In addition, it was concluded that the pre-service music teachers' perceived level of family support was higher in cases in which the parents were married, any of the parents was engaged in a branch of fine arts, and any of the parents had an instrument experience.

Keywords: family support, musical instrument training, musical education

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INTRODUCTION

Parental support in education is a very broad subject whose effect on students at different educational levels is still being researched and emphasized. Looking at previous studies, it is possible to come across studies that analysed parents' cognitive, affective and economic support in many aspects. The effect of parents' active participation in the learning process on academic achievement and self-concept (Chohan & Khan, 2010; Kayıslı, 2008; Dennis, Phinney, & Chuateco, 2005; Bean, Bush, McKenry, & Wilson, 2003) the effect of family affective support on socio-economic disadvantages (Ong, Phinney, & Dennis, 2006), the quality of family participation and its impact on motivation (Knollmann & Wild, 2007) can be examples of these.

Considering the studies conducted in music education, it was seen that family support within the scope of basic-intermediate level instrument training; the effect of different types of parental support on learning outcomes in instrument education (Creech, 2010; Margiotta, 2011), student perceptions of parental involvement and support required for instrument learning (Ho, 2011), the effect of parent support and interactions on learning processes in musical learning, perceptions of parents and students (Ho, 2009), the role of the family in children's musical development (Mcpherson, 2009), instrument teaching approaches in terms of parental involvement (Bugeja, 2009), the effect of parental choices in instrument training (Comeau & Huta, 2015), burnout in instrument training, analysis of family support and habits of instrument playing (Gerçeker, 2018) were studied in terms of some variables in instrument training (Arslanhan, Egilmez, & Engur, 2019).

Upon reviewing the literature, it was found out that the way researchers deal with family support is slightly different than the studies conducted in lower education grade in the studies conducted at the undergraduate level. As it is known, universities are institutions where students from different social, cultural and economic environments study. In the studies carried out in this context, it was seen that family support, which is considered as a type of social support, did not comprise individuals who actively participated in learning tasks, cooperated with the school and the teacher, as one would expect in lower levels of education. Rather, it comprises individuals who provided psychological and financial support and could refer to the student when needed (Dennis, Phinney, & Chuateco, 2005; Cutrona, Valerie Cole, Assouline, & Russell, 1994; Cheng, Ickes, & Verhofstadt, 2012; Lee, Golstein, Dik, & Rodas, 2020). In these studies, it was found that the family support that university students receive in the process of discovering and adapting to differences alleviated the burden of their learning processes and positively affected their attitude, motivation and academic success. However, in studies conducted on university students, it was seen that the literature needed more researches in order to obtain more clues about family support or perceived family support.

In this study, the family was considered within the framework of musical instrument training, which has a very large place in the programs of professional music education institutions in our country and in the world for the undergraduate level. It was frequently stated in related studies that musical instrument training was one of the most important dimensions of musical knowledge and skill development in musical knowledge (Girgin, 2015; Demirci, Parasız, & Gülüm, 2017; Özmenteş, 2008). The music teacher training institutions are the most common examples of professional music education institutions in Turkey. In these institutions, pre-service music teachers receive individual musical instrument education under the name of "Individual Musical Instrument Education Lesson" for 7 semesters, mostly with an instrument they choose according to their own preferences. At the end of the process, they are expected to gain proficiency in their instrumental abilities and teaching skills. As the professional importance of this competence is understood, the number of researches trying to understand and define the instrument learning process of higher education students has increased (Babacan & Gökbudak, 2011; Young, Burwell, & Pickup, 2012; Yüksel, 2014; Zahal, 2016; Cheng & Southcott, 2016; Hallam, et al., 2017). The ultimate aim of these relevant studies can be considered as determining the elements and relationships that the student interacts with in the instrument learning process, analysing their needs, and evaluating interventions for these needs. The process of professional instrument training is also a process that is not familiar to the wide segment of

societies, and requires meeting certain special needs and providing individual working opportunities. Most of these needs are needs that can be met with the support of the family. Responsibilities such as procurement, maintenance and repair of the instrument, ensuring the continuity of the working materials other than the instrument and the individual working environment are a necessity for the process to function. For this reason, determining the level of family support perceived by pre-service music teachers specifically for musical instrument training is important in meeting the learning needs of these students. Studies dealing with the subject with a similar perspective were found in the literature (Gerçeker, 2018; Arslanhan, Egilmez, & Engur, 2019). However, studies on the subject are very limited.

Considering that families' positive perception of music and art may have positive effects on the student's instrument learning process, the artistic background of the parents was included in the study. On the other hand, another study (Zdzinski, 1996) showed that as students grew older, parents' involvement in music made less difference in a child's musical achievement, but had a greater effect on attitudes towards music and motivation.

According to Roksa and Kinsley (2019, p.415), the emotional support of the family plays an important role in developing positive academic results. According to Girgin (2016), determining which areas are affected by the factors behind their affective characteristics and their positive or negative affective characteristics may contribute to eliminating the negativities faced by pre-service teachers in musical instrument training and increasing their qualifications in musical instrument training. In this direction, the aim of the research is to determine the level of family support perceived by pre-service music teachers in musical instrument training, to determine whether their perception levels differ statistically significant on the determined variables and to contribute to the relevant literature.

1.1. Research Problem

In order to determine the level of family support perceived by the pre-service music teachers in musical instrument training and to determine whether their perception levels differ on the determined variables, the answers of following questions were sought.

- What is the level of family support perceived by the students of the Department of Music Education in instrument training?
- What is the perception level of the "Sensitivity" and "Involvement" sub-dimensions of the students?
- Do the general and sub-dimension scores of the level of family support perceived by the students in instrument training vary according to gender, class, living with the family, the marital status of the parents, the mother or father's dealing with any branch of fine arts, and any of the parents having previous or current experience with instrument?

METHOD

2.1. Research Model

Since it was aimed to examine the relationship between the variables determined in the study and family support perceived by the students of the department of music education in instrument education, the relational scanning model was used in the study.

2.2. Research Group

The sample of the study consists of 133 pre-service music teachers who continue their education at Necmettin Erbakan University, Ahmet Keleşoğlu Faculty of Education, Music Education Department in the 2019-2020 academic year. The demographic characteristics of Students' "Gender", "Class", "Living with family during university", "Marital status of parents", "Any of the parents having experience in any branch of fine arts", " Any of the parents having previous or current experience with musical instrument " were presented in Table-1.

Table 1 Pre-service Music Teachers' Demographic Information

Variables		f	%
Gender	Woman	84	63,2
	Men	49	36,8
Class	Undergraduate 1	29	21,8
	Undergraduate 2	29	21,8
	Undergraduate 3	32	24,1
	Undergraduate 4	43	32,3
Living with the family during University	Yes	58	43,6
	No	75	56,4
Marital Status of the Parents	Married	103	77,4
	Divorced	30	22,6
Any of the parents having experience in any branch of fine arts	Yes	23	17,3
	No	110	82,7
Any of the parents having previous or current experience with musical instrument	Yes	39	29,3
	No	94	70,7
Total		133	100

When Table 1 was examined, It was seen that 63.2% of the pre-service music teachers participating in the study were "female", 36.8% "male", 21.8% "Undergraduate 1", 21.8% "Undergraduate 2", 24% 1 of them "Undergraduate 3", 32.3% was "Undergraduate 4" students, 43.6% lived with their family, 56.4% lived apart from their family, 77.4% parents were together, 22.6% of the students' parents were separate, 17.3% of their parents were engaged in any branch of fine arts, 82.7% of their parents did not do anything related to any branch of fine arts,% 29.3% of the parents had previous or current experience with an instrument, and 70.7% of them had no previous or current experience with any of their parents.

2.3. Data Collection Tools

The data obtained in the study were collected with a personal information form and a scale of family support perceived in musical instrument training. The scale of family support perceived in instrument training was developed by Girgin (2016). The scale consists of 8 negative, 15 positive total 23 items. The lowest score that can be obtained from the scale is 23 and the highest score is 115. Type of scale is 5-point Likert. For the measurement tool, students were asked to mark one of the options "I never agree", "I do not agree", "I am undecided", "I agree" and "I completely agree" opposite each item. In the analysis conducted to develop the perceived family support scale in instrument training, the KMO value of the scale was found to be .95, and the Bartlett Sphericity Test was found to be 4767.809. The reliability of the scale was calculated by looking at the Cronbach Alpha coefficient. The reliability of the

sub-dimensions of the scale's development study is .93 and .92, respectively. The Cronbach Alpha value of the whole scale is .96. The two dimensions that emerged as a result of factor analysis were named as "sensitivity" and "involvement in the process". The reliability of the sub-dimensions determined in this study is 0.94, 0.91, respectively. The Cronbach Alpha value of the whole scale was determined as 0.96.

2.4. Data Analysis

Percentage, frequency, arithmetic mean, standard deviation values and Shapiro-Wilk, Mann-Whitney U and Kruskal-Wallis H tests were used to analyse the data using the SPSS package program. In the statistical analysis, P values was taken .05. Negative items in the scale were calculated by reversing. The level range scores of the scale items were as follows; 1.00-1.79 "I totally disagree", 1.79-2.59 "I disagree", 2.60-3.39 "I am undecided", 3.40-4.19 "I agree" 4.20-5.00 "I totally agree".

FINDINGS

In this section, the family support and "sensitivity", "involvement in the process" sub-dimension levels perceived by pre- service music teachers in musical instrument training were determined and these levels were determined by gender, class, living with the family during university life, the marital status of the parents, any fine arts interest of the mother or father, whether any of the parents having experience in any branch of fine arts and any of the parents having previous or current experience with instrument.

Table 2 Pre-service Music Teachers' Perceived Family Support and Sub-Dimension Levels in Instrument Education Arithmetic Mean Scores

Mean Scores Perceived Family Support and Sub-Dimension Levels in Musical Instrument Education	N	Ort.	Sd.
Perceived level of family support in musical instrument training	133	3,90	0,76
Sensitivity sub-dimension level		4.20	0,75
Sub-dimension level of involvement in the process		3,57	0,84

When Table 2 was examined, it was seen that the mean levels of the "Agree" and "Sensitivity" sub-dimensions ($x = 4$) of the "family support perceived by students in musical instrument training" ($x = 3.90$) and "being involved in the process" sub-dimension ($x = 3.57$), 20) was in the "I totally agree" evaluation range. This result shows that the perceptions of family support and sub-dimensions in musical education department students were at a good level.

Table 3 Distribution of Kruskal-Wallis H Test Results According to the Class Variable of the Level of Family Support Perceived by Pre-service Music Teachers in Instrument Education

Variables	N	Mean	χ^2	sd	p
Class	Undergrad 1	29	64,64	3	0,26
	Undergrad 2	29	67,29		
	Undergrad 3	32	57,75		
	Undergrad 4	43	75,28		

$p < 0,05$

When Table 3 was examined, it was seen that the level of family support perceived by the pre-service music teachers in musical instrument training did not make a statistically significant difference

according to the class variable ($p = 0.02$). In this case, it can be said that the level of family support perceived by the students in musical instrument training does not change according to the class variable.

Table 4 Distribution of Results of the Mann-Whitney U Test According to Variables of the Level of Family Support Perceived by Pre-service Music Teachers in Instrument Education

Variables		N	Mean	Total	U	z	p
Gender	Woman	84	71,23	5983,50	1702,500	-1,66	0,97
	Man	49	59,74	2927,50			
Living with the family during university	Yes	58	67,92	3939,50	2121,500	-0,24	0,81
	No	75	66,29	4971,50			
Marital Status of Parents	Married	103	71,62	7377,00	1069,000	-2,57	0,01
	Divorced	30	51,13	1534,00			
Any of the parents having experience in any branch of fine arts	Yes	23	87,35	2009,00	797,000	-2,79	0,00
	No	110	62,75	6902,00			
Any of the parents having previous or current experience with musical instrument	Yes	39	84,14	3281,50	1164,500	-3,30	0,00
	No	94	59,89	5629,50			

$p < 0,05$

When Table 4 was examined, it was found out that the level of family support perceived by the pre-service teachers in musical instrument training did not make a statistically significant difference according to the variables of gender ($p = 0.97$) and the state of living with the family ($p = 0.81$), and the marital status of the parents ($p = 0,01$), the status of the mother or father dealing with a branch of fine arts ($p = 0.00$), and the fact that any one of the parents having an musical instrument experience ($p = 0.00$). According to this result, it can be said that the perceived level of family support by the students is higher in cases in which parents were married, one of the parents is engaged in a branch of fine arts, and any one of the parents has a musical instrument experience.

Table 5 Kruskal-Wallis H Test Results Distribution of Pre-service Music Teachers' Perceived Sensitivity Sub-Dimension Levels in Instrument Education According to the Class Variable

Variables		N	Mean.	χ^2	sd	p
Class	Undergrad 1	29	63,98	5,42	3	0,14
	Undergrad 2	29	68,86			
	Undergrad 3	32	55,75			
	Undergrad 4	43	76,15			

$p < 0,05$

When Table 5 was examined, it was seen that the sensitivity sub-dimension levels perceived by students in musical instrument training did not make a statistically significant difference according to the class variable ($p = 0.14$). In this case, it can be said that the sensitivity sub-dimension levels

perceived by pre-service music teachers in musical instrument training do not change according to the class variable.

Table 6 Mann-Whitney U Test Results Distribution of Students' Perceived Sensitivity Sub-Dimension Levels in Instrument Education by Variables

Variable		N	Mean	Total	U	z	p
Gender	Woman	84	70,89	5954,50	1731,500	-1,53	0,13
	Man	49	60,34	2956,50			
Living with the family during university	Yes	58	69,91	4054,50	2006,500	-0,77	0,44
	No	75	64,75	4856,50			
Marital Status of Parents	Married	103	70,88	7300,50	1145,500	-2,15	0,03
	Divorced	30	53,68	1610,50			
Any of the parents having experience in any branch of fine arts	Yes	23	80,96	1862,00	944,000	-1,91	0,05
	No	110	64,08	7049,00			
Any of the parents having previous or current experience with instrument	Yes	39	80,28	3131,00	1315,000	-2,57	0,01
	No	94	61,49	5780,00			

p<0,05

When Table 6 was examined, there was a statistically significant difference at the level of sensitivity sub-dimensions perceived by students in instrument education according to the variables of gender (p = 0.13), living with the family (p = 0.44), and the parents' dealing with a branch of fine arts (p = 0, 05), the marital status of the parents (p = 0.03), the state of having an instrument experience by any of the parents (p = 0.01). According to this result, it can be said that students' perceived sensitivity sub-dimension levels are higher in cases in which parents are married and any of the parents have an instrument experience.

Table 7 Kruskal-Wallis H Test Results Distribution According to the Class Variable of the Sub-Dimension Levels of Participation in the Perception of the Pre-service Music Teachers in Musical Instrument Education

Variables		N	Mean.	x ²	sd	p
Class	Undergra 1	29	66,36	1,58	3	0,66
	Undergra 2	29	66,66			
	Undergra 3	32	60,94			
	Undergra 4	43	72,17			

p<0,05

When Table 7 was examined, it was seen that the sub-dimension levels of students' involvement in the perceived process of instrument education did not make a statistically significant difference according to the class variable (p = 0.66). In this case, it can be said that the sub-dimension levels of

inclusion in the process that pre-service teachers perceive in musical instrument training do not change according to the class variable.

Table 8 Mann-Whitney U Test Results Distribution of Sub-Dimension Levels of Participation in the Process Perceived by Pre-service Music Teachers in Musical Instrument Education According to Variables

Variable		N	Mean.	Total	U	z	p
Gender	Woman	84	71,54	6009,50	1676,500	-1,78	0,07
	Man	49	59,21	2901,50			
Living with the family during university	Yes	58	67,25	3900,50	2160,500	-0,66	0,95
	No	75	66,81	5010,50			
Marital Status of Parents	Married	103	72,15	7431,00	1015,000	-2,85	0,00
	Divorced	30	49,33	1480,00			
Any of the parents having experience in any branch of fine arts	Yes	23	91,09	2095,00	711,000	-3,30	0,00
	No	110	61,96	6816,00			
Any of the parents having previous or current experience with musical instrument	Yes	39	85,63	3339,50	1106,500	-3,60	0,00
	No	94	59,27	5571,50			

p<0,05

When Table 8 was examined, it was seen that the sub-dimension levels of the students' involvement in the perceived process of musical instrument training did not make a statistically significant difference according to the variables of gender ($p = 0.07$) and the state of living with the family during university ($p = 0.95$), however, there was a statistically significant difference according to the marital status of the parents ($p = 0.00$), the parents' status of dealing with a branch of fine arts ($p = 0.00$), and the fact that any of the parents having an instrument experience ($p = 0.00$). According to this result, it can be said that the sub-dimension levels of involvement in the perceived process are higher in cases in which the parents were married, one of the parents is engaged in a branch of fine arts, and any one of the parents has an instrument experience.

CONCLUSION, DISCUSSION and RECOMMENDATIONS

At the end of the study, it was concluded that the perceptions of family support, sensitivity sub-dimension and involvement in the process sub-dimension were at a good level in musical instrument training. This result is very important in terms of professional musical instrument training of pre-service music teachers. Musical instrument training can be a tiring and stressful process for students studying within the scope of professional music education (Edgar, 2019; Düzbastılar & Yıldırım, 2019). They are concerned about the ability to continue and develop the skills they have acquired in their instruments throughout their education and even their professional life, to be able to do some practice and rehearsals every day among other requirements of school and daily life, to find a suitable working environment, and they need more support than their peers (Conway, Eros, Pellegrino, & West, 2010) can cause them to feel psychologically exhausted. Accordingly, it is a gratifying result that pre-service music teachers perceive a good level of family support for instrument training.

No significant difference was found between the level of family support perceived by pre-service music teachers in musical instrument training and the variables of gender, class and university life with their family. There are similar studies that concluded that perceived family support does not vary according to gender in musical instrument training (Gerçeker, 2018; Arslanhan, Egilmez, & Engur, 2019). In the same studies, the perceived level of family support in instrument training according to

the grade level variable showed a statistically significant difference. Accordingly, in studies conducted with students studying in music teaching departments of different universities, Gerçeker (2018, p.451) showed that the highest perception level was at the 4th grade, the ranking continued by decreasing at the 1st, 3rd and 2nd grades, Arslanhan, Eğılmez and Engur (2019, p.538) found that the highest perception level was at the 1st grade, and as the grade level increased, the perceived parental support in musical instrument education decreased. In the same study, it was found that students' perception levels of family support did not differ according to the variable of living with the family, similar to this study. When evaluated within the scope of different studies, it can be said that the perceived level of family support results in musical instrument training are consistent according to the variable of gender and living with the family, and inconsistent according to the class variable.

It was concluded that the perceived level of family support was higher when the parents were married, any of the parents was engaged in a branch of fine arts, and any of the parents had an instrument experience. It is thought that parents who have experience with any of the branches of art or directly with any instrument, even as amateurs, have more insight in understanding the needs of their children who are learning professional instruments, and therefore, perceived family support in musical instrument training may be at a high level. Arslanhan, Eğılmez, and Engur (2019) also found in their study that the level of family support perceived by students whose parents had instrumental experience is high in musical instrument training. In the past studies on this subject, it was observed that having musical experience in the family since childhood had a positive effect on students' perception of music. According to Davidson et al. (1996, p. 400) a stable and structured family life while learning the instrument can contribute to maintaining and motivating the learning activities necessary for the development of musical skills. Sichivitsa (2004, p. 34) reported that students who stated that they had musical experience and support in their family valued music more.

No significant difference was found between the sensitivity sub-dimension levels of family support perceived by pre-service music teachers in musical instrument training and the variables of gender, class, family life in university life and the status of parents dealing with a branch of fine arts. However, it was concluded that the level of sensitivity sub-dimension perceived by students in musical instrument training was higher in cases where any of the parents had an instrument experience. There are many challenging times in musical instrument training when pre-service music teachers may need parents' sensitivity in terms of motivation and self-confidence. For example, concerts or performance exams in which they show their instrumental knowledge and skills. Feeling that the work they have done with great effort and devotion in these activities and during the musical instrument training process is valued by their families may make it easier for students to cope with the difficulties they face. In a study that examined parents' perception and values of intergenerational education (Agupusi, 2019) it was found out that children of parents, who value education and have high appreciation, have higher educational achievement and socio-economic mobility than those who value education less.

It was not surprising that there was a significant difference at the sensitivity sub-dimension level according to the variable of the parent's experience of musical instrument training, as it was expected that parents with instrumental experience would better understand their children's instrumental needs and be more sensitive as a result.

It was concluded that the sensitivity sub-dimension score was high when the parents were married. In the literature review, if mothers were less sensitive and more depressed during the divorce process, children were more likely to experience behavioural problems (Weaver & Schofield, 2015), and that mother-child couples from married families exhibit a higher level of sensitivity than mother-child couples from divorced families. (Sutherland, Altenhofen, & Biringen, 2012), there are studies reporting that students' perception of social support during university years is associated with parental attitudes (Çeçen, 2008). At this point, it is not surprising that students whose parents experience complex mental conditions such as divorce perceive family support less than students whose family life continues normally. Yıldırım (1997) stated that the perceived level of social support might change due to changes in the individual or in the sources of support.

As a result of another research, no significant difference was found between the sub-dimension levels of being involved in the students' perceived process in musical instrument training and the variables of gender, classroom and university life with family. However, it was concluded that the students' scores in the sub-dimension of involvement in the process were higher in cases where the parents were married, one of the parents was engaged in a branch of fine arts, and any of the parents had an instrument experience. In musical instrument training, families can be involved in the process by meeting the needs of the student in terms of psychological, social and economic aspects, and thus, they can positively affect the academic success of the students, their motivation to the instrument and music, as well as facilitate them to find opportunities to improve their professional self-confidence. Sichivitsa (2007) stated in his study within the scope of choral education that students whose parents are included and supported in music developed better self-concepts in music, therefore they felt more comfortable in the choir academically and socially; they valued music more and as a result they develop higher motivation.

Although the results obtained in this study gave an idea in terms of the level of family support that pre-service music teachers perceived in musical instrument training and its relationship with some variables, it was seen that more research reports were needed in order to reach more specific judgments about the university level. In related studies, it was observed that there was a need for studies on the university level that address the reasons why family support is needed in instrument training and what kind of difficulties are experienced in case of lack of need from the perspective of the student and the musical instrument instructor. On the other hand, educators are recommended to have an idea about the family support before starting to make individual evaluations and learning plans of the musical instrument students. In this way, students who cannot get support from their families, can be provided with guidance and counselling services to meet their the psychological, social and economic needs during education.

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