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WELCOME INTRODUCTION

Dear EDULEARN13 participants,

It is a pleasure to welcome you to the 5th annual International Conference on Education and New Learning Technologies.

During the conference time, we will all have the opportunity to meet colleagues from all parts of the world, share our experiences, and discuss the most relevant trends in education.

EDULEARN13 welcomes delegates from more than 80 countries. This multicultural experience gives us the opportunity to meet new partners and learn from each other in an international and friendly atmosphere.

We hope you enjoy your participation in EDULEARN13. All presentations will be scheduled according to specific topics so we encourage you to attend the different oral and poster sessions and join the networking experiences that this conference will provide you.

We wish to express our sincere thanks to all participants for their contribution to EDULEARN13. This conference would not be possible without you, your enthusiasm, work, ideas and motivation that will make this conference alive.

We hope you enjoy these conference days and your stay in the wonderful city of Barcelona.

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THE ROLE OF THE FAMILY FOR REVEALING AND IMPROVING THE MUSICAL TALENTS OF PRE-SCHOOL CHILDREN

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Abstract

Music education, which enables the cognitive, emotional and psychomotor development of individuals, is an indispensable element of modern education. Besides, music enables individual to establish communication with his /her environment more easily and express his/her feelings more easily and thus contributes to the development of social skills and self-confidence. In the pre-school period, the accurate determination of children's talents and planning of their music education are of great importance because music education is to be approached methodologically and consciously and started at an early age. As Kodaly, who argues that music education starts as early as the pre-natal period, states family is of great importance in music education. One of the most important factors that encourage the children for musical education are the parents and the home atmosphere. Therefore, family plays an important part in the emergence and development of the child's musical talent at an early age.

In this study in which families' consciousness levels and approaches in the emergence and development of pre-school children's musical talents are examined, the survey model, which is one of the qualitative study techniques, was used. The analysis of the data obtained has been made using Statistical Package for Social Sciences (SPSS17:00). According to the results of the study, it was observed that although the frequency parents sing with their children, listen to music and play musical games with their children is good, the frequency they take their children to musical activities, follow musical activities at school and provide them private music education is low.

Keywords: Parents and music education, pre-school music education, music education, musical talent.

1 INTRODUCTION

Music, which is one of the activity areas of art, is not only an educational area in which a child can have musical success but also an educational tool that supports and motivates the education necessary for the child to complete his cognitive, affective and psychomotor developments in a healthy and balanced manner. It was revealed in many studies that an accurate and purposeful musical education started at a very early age provides a certain level of musical success and some certain musical gains.

Idea of using music as an educational tool and opinions suggesting a child raised by listening to music will become a good and honest person goes back to Confucius and Farabi. Renowned Turkish physician Ibn-i Sina stated that lullabies should be sung while putting a child to sleep to improve a child spiritually and that the children be moved softly for physical development [1].

Understanding of using music as an effective educational tool in the Eastern and Western traditions attracted the attention of many educators and pedagogues in the modern age. Gesell, who is considered as one of the founders of pedagogy science and who is known for his important contribution to the improvement of human mind; Bühler, who is known for his division development into stages and his opinions regarding children; Piaget, who opened the door for the applied training studies of today with the work he conducted about social and moral (ethical) development of children pointed out music and art as an educational method [2].

According to Uçan the preschool period is both physically and mentally the fastest period in person's lifetime. A child that was born within a musical environment involves into a more conscious and effective interaction with music and musical environment. As a result of this, he develops more comprehensive behavior patterns such as sleeping with music, playing with music, resting with music, entertaining with music, learning with music, working with music, communicating with music, earning

his living with music, improving himself with music, realizing himself with music and getting over himself with music etc. [3].

Music enables a child to establish a more comfortable communication with his environment and to express himself better thus helping the improvement of his social skills and self-confidence. Musical living starting with audible perception in infancy affects speaking skills of children, their learning skills for concepts and skills for using their bodies in a coordinated manner. A child interested in music shows improvement in cognitive, affective and psychomotor terms and becomes proud of himself /herself resulting in his self-confidence to improve also.

Hargreaves (1986) listed the basic stages of child development by ages as it follows:

0 – 1 ages: They react to sound.

1 – 2 ages: They produce music by themselves.

2 – 3 ages: They start to repeat the lyrics of songs they hear.

3 – 4 ages: They can perceive the structure of a tune and improve their voice tone with the help of an instrument.

4 – 5 ages: They can distinguish the tonal differences in songs and repeat simple rhythms.

5 – 6 ages: They can distinguish hard sounds from soft sounds. They can make “similar” or “different” differentiation in easy tone and rhythm structures.

6 – 7 ages: They can distinguish a tonal music from a non-tonal music and they can prefer the tonal one [4].

As it is seen, the most important factor regarding the training received in the first years of musical development, which starts from mother's womb and passes through critical stages in infancy and preschool period, is the family. Children's gaining musical skills they need for themselves and the discovery of musical ability they have depends on the interest, support and guidance of their family. Families' being knowledgeable, conscious and educated in this sense is highly critical for the musical education of their children.

Kodaly expressed the importance of family consciousness in musical education with the following words:

“I used to think that the musical education of a child needs to start nine months before his birth. Now I think otherwise. Musical education of children should start nine months before the mother gives birth...”[5].

Dr. Shinichi Suzuki's (1898-1998) *Suzuki School* based on the philosophy of “raising a good human being” yielded successful results and he underlined the importance of the family and the teacher in musical development of the child. Family is very important in terms of implementing principles of ear training and making the child gain every ability step by step. The family is responsible for teaching the child how to make music just as they are responsible for teaching him how to talk. For this reason, the family should turn the environment at home into a rich “learning environment”. Family's participation in each lesson provides the basis of mother tongue approach in Suzuki method. It is necessary especially for the mothers to monitor all lessons of a child and take notes. In addition to that, it is also necessary for the mother to have a teaching education in order to be able to develop the ability education of the child, to monitor the works of her child at home and to help him/her [6].

The family is the most important body in which a child shapes his spiritual and material world. A child provides the roots of his emotional development with the interaction he had with the individuals in his family. Life of a child within his family environment provides the basis for his/her development at school and his/her emotional development in advanced ages. It is a fact that children who are supported by their families are more successful in social life and in terms of academic skills. Parents should try to know their children with all their qualities and support them without having perfectionist expectations.

Parents and home environment is the most important factor among the factors encouraging a child in terms of music. Beginning from his infancy period, a child takes his parents as his role models, likes the things they like and takes an interest in things they are interested in. Interest of the family in music, their point of view regarding music and their music taste will largely shape the child's musical life. Therefore, the family being a negative or positive role model to the child will affect his whole life.

Giving two examples regarding these role models will be appropriate. The first case of this is the father of Wolfgang Amadeus Mozart, the child prodigy of the musical world.

Leopold Mozart, who was also a musician, displayed an extremely conscious approach in terms of discovering and improving his son's skills, made him get lessons from the best teachers, listened to his works for hours with patience and organized many organizations for his son to display his skills and to make him famous. If Mozart's father did not support his son, maybe, little Mozart would not be able to stand out among his peers, display his skills and the world would be deprived of his works.

On the other hand, the second example is the father of Handel, who presents a contrary example for this. His father opposed Handel's musical interest and desire and wanted and insisted on him to register the Faculty of Law, Hale University. With the help of his mother, Handel made practice with his harpsichord he hid in the attic, the sound of which he silenced with some cloth. Rise of Handel's musical career started with the death of his father and he became a world-renowned composer.

Although not every family has children such as Mozart, who was a genius, and Handel, who was extremely talented in music, opportunities should be presented to children to increase the positive gains of music in their lives, to improve their musical skills and to make them have musical experiences and the education they need to become a good and selective music audience should be given to children.

Uslu (2007) mentioned ways that families can use regarding musical education and stated that the musical education should be started early, the family needs to approach the subject in a more sensitive manner for the educated child to be a successful musician and a happy person and it is necessary for the parents to need to know their child closely and analyze the interest and skills of their children well. He also said that the musical environments to be formed is very important in terms of determining the interest and abilities of the children, for example, an instrument can be placed among his toys, music could be listened at home and songs could be sung, musical fairy tales and musical films can be followed and the television and concert programs could be watched. He stated that doing these things will cause the interest of the child realize itself naturally [7].

Kavanaugh recommended to the parents some musical activities which they could perform with their children in infancy and preschool period:

For infants:

- Play music in the background near them
- Sing to them
- Imitate their sounds to them
- Let them experience many diverse sounds, including any musical instruments in the house
- Allow them, with supervision, to experiment with a piano or other instruments
- Furnish them with musical toys for their age level
- Encourage their singing, with or without you
- Play games singing a known song faster or slower
- Play games showing loud vs. soft
- Encourage clapping along to music
- Incorporate movement when listening to music
- Pretend to play various instruments along with music
- Play various types of rhythm instruments.

For preschoolers:

- Play "listening games" (for example, drop a spoon away from sight; they must guess what has made the sound).
 - Through recordings begin recognition of different instruments and instrumental group
 - Play games recognizing the different instruments on recordings
 - Explore the differences between singing and speech
 - Play games clapping a variety of simple rhythms
 - Show them books that display a variety of musical instruments
 - Read short anecdotal stories about different composers and compositions.
- [8]

World-renowned violinist Yehudi Menuhin made some suggestions for parents to support their children's musical development:

“Do not force your children into playing any instruments if he does not want to do so. Place music into his life in a way that will not disturb him thus waking up an interest in him slowly. For example, if a nice concert is being given on the radio, do not talk and want him to listen. Make him read interesting books regarding the lives of musicians. Take him to concerts and opera” [7].

The parents do not need to be professional musicians in order to educate their children in music. By means of their love and intuition, they can be sensitive about preparing the artistic material that will draw the attention of their children by knowing the qualities of their children well thus creating appropriate conditions for them.

It is necessary for the family to be sensitive regarding the subject especially in case of the child, who started the musical education early and it is essential to know children well for this. Displaying an approach with which a child can express himself well without forcing the child at any time, without discouraging and criticizing his creativity and to create an

1.1 Methodology

In this study, in which the effect of families on revealing and developing musical abilities of children in preschool period was assessed, a quantitative study method, survey model was used. Survey is a data collection tool that is commonly used in “scanning” method which is commonly used quantitative studies. “Scanning models is a study form that aims to describe a situation in the present situation as it was or is. The incident, individual or object subject to study is tried to be defined within its own conditions and as it is. No effort is made to change or affect them in any way. The thing desired to be known exists and it is right there. The important thing here is to be able to “observe and identify” [9].

1.2 Population and Sample

Families of children being educated in kindergartens affiliated to the Ministry of Education are the population of the study. 120 student families, who voluntarily answered the survey that was developed by the researchers, provide the sampling for the study. Children of the families were between the ages of 4 and 6 in the study in question and their distribution by ages is given in the table below.

| Participation rate | n | f |
|--------------------|-----|------|
| 4 | 12 | 10 |
| 5 | 74 | 61,7 |
| 6 | 34 | 28,3 |
| Total | 120 | 100 |

1.3 Data Collection Tool

Data obtained from the literature regarding the research subject provided guidance while forming the questions for the measurement tool prepared by the researchers regarding the problem and the purpose of the study. First part of the scale presents the questions measuring parents’ participation in musical activities with children (Singing songs, listening to music, playing musical games, directing them to music, going to concerts, purchasing musical materials intended for children). In the second part, it was questioned whether or not children got private musical lessons in addition to the ones given in school, how well the families monitored the music lessons of their children, their opinion regarding the idea of their children becoming professional musicians in the future and how well they placed music in the lives of their children. Scale has 11 questions and it was prepared as five point likert scale. Rating articles was formed as 1- “always”, 2- “often”, 3- “generally”, 4- “rarely”, 5- “never”.

1.4 Analysis and Interpretation of Data

Quantitative data obtained by means of survey forms within the framework of the general purpose and the main problem of the study was interpreted by considering the frequencies and percentage in SPSS 17 program.

2 FINDINGS

Findings obtained as a result of the quantitative analysis of the data are given in tables in this chapter.

Table 1. The rate of agreement with the expression “We sing together with my child”

| Rate of Agreement | n | f |
|-------------------|-----|------|
| Always | 32 | 26,7 |
| Frequently | 24 | 20 |
| Usually | 32 | 26,7 |
| Rarely | 32 | 26,7 |
| Never | 0 | 0 |
| Total | 120 | 100 |

According to Table 1, 73.4% of the families participating in the survey sang with their children whereas 26.7% rarely sang.

Table 2. The rate of agreement with the expression “We play musical games at home together with my child (dance, counting, clapping, rhythm etc.)”

| Rate of Agreement | n | f |
|-------------------|-----|------|
| Always | 20 | 16,7 |
| Frequently | 32 | 26,7 |
| Usually | 34 | 28,3 |
| Rarely | 34 | 28,3 |
| Never | 0 | 0 |
| Total | 120 | 100 |

According to Table 2, 71.7% of the families played musical games with their children whereas 28.3% of them rarely played musical games.

Table 3. The rate of agreement with the expression “I encourage my child to sing”

| Rate of Agreement | n | f |
|-------------------|-----|------|
| Always | 22 | 18,3 |
| Frequently | 46 | 38,3 |
| Usually | 30 | 25 |
| Rarely | 22 | 18,3 |
| Never | 0 | 0 |
| Total | 120 | 100 |

According to Table 3, 81.6% of the families motivated their children to sing whereas 18.3% of them motivated their children rarely.

Table 4. The rate of agreement with the expression “I encourage my child to play an instrument”

| Rate of Agreement | n | f |
|-------------------|-----|------|
| Always | 18 | 15 |
| Frequently | 20 | 16,7 |
| Usually | 16 | 13,3 |
| Rarely | 46 | 38,3 |
| Never | 20 | 16,7 |
| Total | 120 | 100 |

According to Table 4, the percentage of families motivating their children to play an instrument is 45%. Percentage of the answer “rarely” is 38.3% whereas the percentage of the answer “never” is 16.7%.

Table 5. The rate of agreement with the expression "I make my child listen to music"

| Rate of Agreement | n | f |
|-------------------|-----|------|
| Always | 38 | 31,7 |
| Frequently | 22 | 18,3 |
| Usually | 38 | 31,7 |
| Rarely | 18 | 15 |
| Never | 4 | 3,3 |
| Total | 120 | 100 |

According to Table 5, 81.7% of the families made their children listen to music whereas 15% of them rarely made their children listen to music. 3.3% of the families do not make their children listen to music.

Table 6. The rate of agreement with the expression "I take my child to concerts"

| Rate of Agreement | n | f |
|-------------------|-----|-------|
| Always | 10 | 8,3 |
| Frequently | 6 | 5 |
| Usually | 22 | 18,3 |
| Rarely | 54 | 45 |
| Never | 28 | 23,3 |
| Total | 120 | 100,0 |

According to Table 6, 31.6% of the families take their children to concerts. 45% of the families "rarely" take their children to the concerts whereas 23.3% of the families stated that they "never" take children to concerts.

Table 7. "Does your child get any private musical lessons (instrument, hearing, chorus etc.)?"

| Rate of Agreement | n | f |
|-------------------|-----|-----|
| Yes | 12 | 10 |
| No | 108 | 90 |
| Total | 120 | 100 |

According to Table 7, 10% of the children get private musical lesson whereas 90% of them does not get such lessons.

Table 8. The rate of agreement with the expression "I want my child to get musical education other than the music lessons of he gets at school (musical classes, private lessons etc.)"

| Rate of Agreement | n | f |
|-------------------|-----|------|
| Always | 48 | 40 |
| Frequently | 10 | 8,3 |
| Usually | 32 | 26,7 |
| Rarely | 22 | 18,3 |
| Never | 8 | 6,7 |
| Total | 120 | 100 |

According to Table 8, 75% of the families want their children to get a musical education other than the lesson provided at school. In addition to that, 18.3% of the families "rarely" want this whereas 6.7% of the families "never" want such a thing.

Table 9. The rate of agreement with the expression "I closely follow musical activities of my child and obtain information from his teacher"

| Rate of Agreement | n | f |
|-------------------|----|------|
| Always | 10 | 8,3 |
| Frequently | 12 | 10 |
| Usually | 28 | 23,3 |
| Rarely | 46 | 38,3 |
| Never | 24 | 20 |

| | | |
|-------|-----|-----|
| Total | 120 | 100 |
|-------|-----|-----|

According to Table 9, 41.6% of the families follow up the music lessons in schools and obtain information from their children's teachers whereas 38.3% of them "rarely" followed up the lessons and 20% of them did not follow the lessons.

Table 10. The rate of agreement with the expression "I want my child to be a musician in the future"

| Rate of Agreement | n | f |
|-------------------|-----|------|
| Always | 34 | 28,3 |
| Frequently | 6 | 5 |
| Usually | 28 | 23,3 |
| Rarely | 32 | 26,7 |
| Never | 20 | 16,7 |
| Total | 120 | 100 |

According to Table, 10 56.6% of the families want their children to be a professional musician. 26.7% of the families "rarely" want their children to become a professional musician whereas 16.7% of the families "never" want such a thing to happen.

Table 11. The rate of agreement with the expression "I cannot think of a life without music for my child"

| Rate of Agreement | n | f |
|-------------------|-----|------|
| Yes | 110 | 92,6 |
| No | 10 | 7,4 |
| Total | 120 | 100 |

According to Table 11, *percentage of The rate of agreement with the expression "I cannot think of a life without music for my child" is 92.6% among families.*

3 CONCLUSION

In this study, approaches of the parents for revealing and developing musical abilities of the preschool children were examined and the results that were obtained were summarized.

In Tables 1 and 2 parents' singing together with the children and playing musical games with them were researched and it was concluded that 72.5% of the parents sang and played musical games with their children. According to this result, parents' singing and playing musical games with their children is a positive situation. This high tendency that was revealed shows that parents are willing to establish a musical communication with their children. Togetherness of all the members of a family has an important place in the musical education. Therefore, it can be said that this high tendency brought new suggestions in terms of providing new working opportunities and environment for music teachers. In addition to that, 27.5% of the parents said stat that they sang and played musical games with their children rarely. Considering the importance of musical in the preschool period, this tendency may seem low but it is still thought-provoking. Children's participation in musical activities with their children outside the school is important in terms of member of families spending a quality time. Therefore, the parents should be encouraged to sing with their children and play musical games with them and this tendency should be reversed by providing relevant training to the parents.

According to the results of findings obtained in Table 3 and 4 where the motivation provided by parents to children in terms of singing and playing instruments was measured;

It was seen that parents tendency to motivate their children to sing was at a higher rate than their tendency to motivate their children to play instruments. As it is known, learning to play an instrument is a process that is much more complex and longer than the process of learning to sing. When the ages of the children of parent in the working group are considered, it is seen that they were at an age between 4 and 6. Considering the fact those muscles for playing instruments form in an easier and faster manner in early ages, it can be said that preschool children between the ages of 4 and 6 are in an appropriate age to start their training for playing instruments. For this reason, it is important in terms of professional musical education of the children and cognitive, affective and psychomotor development of the children for the parents and the teachers to direct these children to play instruments. State kindergardens do not have musical teachers in Turkey. Musical activities in

kindergardens are conducted by the kindergarden teachers. Music lesson is applied first half years 3 hours, second half years 4 hours at 3rd grade in the undergraduate program of kindergarden teaching. There are globally accepted methods regarding the musical education of the children (Orff, Kodaly, Dalcroze, Suzuki and others.). It is very difficult for kindergarden teachers to learn such methods in a period as short as 1 year at an academic level. For this reason, music teachers should also work in kindergardens in addition to kindergarden teachers. Also number of lessons should be increased in undergraduate study regarding preschool teaching and expert academicians should give these lectures.

When the percentage of parents' taking their children to concerts and making their children listen to music is taken into consideration as a result of Tables 5 and 6, it is seen that the percentage of making their children listen to music is very high when compared to the percentage of taking children to the concerts. If we are to discuss the reason for this, it comes to mind that the sampling group can be a factor in this. Sampling group of the study lives in Konya. No musical activities such as opera, ballet, symphony orchestrate, children's choir or children's musical are organized in Konya regularly. In other words, there is no community giving regular concerts intended for children. This situation decreases children's chances to watch and listen to live performances. The more professional musical performances children watch the more their interaction with music will improve. For this reason, children's participation in live events such as concerts and musicals appropriate for their children will not only increase their interest in music but also improve tier musical culture. Also, 18.3% of the parents make their children listen to music "rarely" whereas 3.3% of them "never" make their children listen to music, 45% of them "rarely" take their children to concerts and 23.3% of them never take their children to concerts. This remarkable and extremely low tendency is submitted for the attention of institutions responsible for musical education. The Governorate, Municipalities, Universities, Provincial Directorates and District Directorates of Education should organized live concerts for the children and visual and audible materials should be donated to children. Also, musical theaters and explanatory concerts should be organized; governmental institutions should prepare projects for this purpose. Not only art centers but also schools should be visited and one on one musical activities should be conducted by drawing children to musical education more.

According to the results of the findings obtained in Tables 7 and 8, it was determined that the parents were willing to make their children get private musical lessons and 10% of the children got private lessons. Musical education is expensive compared to many hobby educations. Especially, instrument training is expensive since it is provided one on one and its training is a long process. This situation causes extra costs to families. For this reason, institutions that act as public institutions should increase the number of their courses regarding musical education and their activities should cover the whole city. Many musical education projects can be developed and an action can be taken in terms of providing musical education to children as much possible in this sense. Not only instrument training but also ideas to make music such as choirs or playing in instrument choirs such as block flute and melodic choirs can be realized with providing financial resources with projects.

According to the results of the findings obtained from Table 9, it was seen that parents followed the musical activities of their children at a rate below the average. Music education is not an education that is conducted only with the music teacher and which keeps the family out. When the history of music is taken into consideration, it is seen that famous musicians were raised better when closely supported by their parents. Therefore, parents' part of the musical education should be kept in mind and awareness should be created regarding this issue by educating the parents.

According to the results of the findings obtained from Table 10, 56% of the parents have positive opinions about their children's becoming professional musicians in the future. It is necessary to have talent and get professional musical education for a long time in order to be a professional musician. For this reason, the fact that families have positive opinions about their children's becoming professional musicians in the future can be considered as a pleasing result for the profession of musician.

In Table 11, it is seen that 92% of the parents stated that they could not think of a life without music for their children. Music in preschool period covers an important part of the children's lives. According to education understanding of the present day, many educational behaviors are transferred to the children by means of music. Placing music in a child's life during this period should be one of the important duties of the families and the teachers.

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