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The Relationships between Attitudes towards Instrumental Practising, Self-Esteem and Demographic Characteristics of Pre-Service Music Teachers

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ABSTRACT

The aim of this study is to determine the relationships between pre-service music teachers'general self-esteem levels and attitudes towards instrumental practice and their personal characteristics such as gender, age, high school from which they graduated and university at which they took music education. The sample of this study consisted of 424 (n=424) pre-service music teachers at Adnan Menderes University, Dokuz Eylül University, Muğla Sıtkı Koçman University, Çanakkale 18 Mart University and Pamukkale University. Data were collected using the Rosenberg Self-Esteem Scale (Çuhadaroğlu, 1986) and The Attitude Scale Towards İnstrumental Practice (Özmenteş, 2007). It has been observed that pre-service music teachers have high levels of self-esteem and middle level attitudes towards instrumental practice and while there is positive but low level relationship between their self-esteem and attitudes towards instrumental practice, there is no significant relationship between their self-esteem and attitudes towards instrumental practice and their age, gender and the type of high school from which they graduated. After all, there was a significant relationship between their self-esteem and attitudes towards instrumental practice and their grade levels. No significant relationships were found between pre-service music teachers' general self-esteem and their musical instruments when they chose them voluntarily, but significant relationships were found between their attitudes towards instrumental practice and their musical instruments when thewy did not choose them voluntarily.

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Keywords:
Pre-service music teacher, Self-esteem, Attitude towards instrumental practice.

Introduction

Instrument training is a sub–dimension of music education. Whether professional or nonprofessional, every music education topic should relate to the instrument because instrument playing is one of the ways to express music. Instrument training can be identified as the achievement of the technical information and ability that is required in efficient music expression. Schleuter (1997; Özmenteş 2007), emphasized that the information and the ability that are needed in instrument training needed to be achieved systematically. Hallam (1998) considered the process of learning to play an instrument as an ability development. In our country, instrument training is given in faculties of education, mainly in conservatories and Fine Arts High Schools.

The instrument training given in a faculty of education aims to improve pre-service music teachers' ability to use their instruments proficiently in their careers as professional music teachers. However, this circumstance should not give the sense that instrument training in music education faculties can be underestimated. The ability of an ideal music teacher to play his instrument at a sufficient level is not a feature, it is a necessity. This is because a music teacher's ability to play his instrument proficiently in his

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classes influences his students positively in their process of achieving musical information and ability. The teacher's skill and expertise in playing the instrument can act as a model for the students. For this reason, instrument training in music education faculties is a subject that should be greatly emphasized.

Being successful in instrument training is in direct proportion to evaluating how the instrument practice period is spent. There needs to be an emphasis on the instrument practice process. Chaffin, İmreh and Crawford have divided the process of learning a new piece into four parts. These are, the overall picture of the piece (seeing the bigger picture), dealing with the technical problems in the piece, automation and technical work that are required in order to play the piece by heart, preparing the piece for performance and finally making arrangements in order to preserve the general attitude of the piece (Zhukov, 2009). Instrument practice process is a period where the individual achieves the technical ability required to perform a good level of musical expression. Özmenteş (2007) stated that the instrument practice process is one of the most important variables that influence instrument performance but she also emphasized that the time allocated to instrument practice is not always in a positive relation with the performance itself.

There needs to be deliberate practice in order to increase the efficiency in the instrument practice process. This term, suggested by Ericsson, Krampe and Tesch-Romer (1993), defines a study that identifies the problems in the piece or etude and gives feedback regarding these and is inspected by the teacher. Deliberate practices are different in context from the practices that have motivational incentives (like external prizes) and those that do not target a certain goal (playing) and solely focus on playing pleasure. Deliberate practices are practices that contain specially designed strategies that are aimed at increasing the performance that one possesses at that exact moment. Ericsson (1997) stated that in instrumental practice it is believed that to be most productive the task should be well-defined and the difficulty of level should be appropriate for the musician and feedback must be informative and opportunities should be provided for repetition and correction of errors (Hewitt, 2001)

It contains many learning strategies such as efficient practice, slow practice, progressive speed practice, metronome usage, silent practice and identifying the source of the problem and analyzing the music (Barry, 1992; Pace, 1992; Zhukov 2009). Tannhauser (1999) considers that the most efficient way to practice is to repeat the problem areas until mastering them.

The frequent repetition approach is suggested by Gruson (1998). Gruson has stated that the best way to practice is to divide the part into small pieces and to practice them individually.

Instrument practice process can be influenced by many factors. These can be defined as the student's opinion and beliefs regarding his capacity to play the instrument, feedback gathered from his teacher and friends, musical styles that he is inclined towards and adaptation to the pieces that he needs to play, whether he enjoys instrument lessons and whether he can organize the instrument practice process properly. Mcpherson and McCormick (1998) stated that students' cognitive levels while performing instrument practice were important but overlooked key aspects regarding the development of their practices and improving their other musical abilities. They considered that the students who clearly define high level of instrument practice with extracurricular activities (playing for own pleasure, improvising their own music), repertoire (learning new pieces) and technical work (warm up exercises, scale and arpeggio work, transcription etudes, etc.) conduct their exercises by memory and constantly judge themselves for their success or failure. In addition, it has been emphasized that these students are sufficient in terms of instrument practice through efficient learning. Özen (2004) indicated cognitive, psychomotor and affective areas in the instrument education and instrument practice process and defined these as follows: cognitive area - apprehending necessary techniques in instrument playing; psychomotor area - enabling the coordination of both hands; affective area - the love for the instrument, attitude towards disciplined playing, improvement of instrument playing and making the instrument a part of life.

When the success of an individual regarding instrument practice is concerned, his attitude towards this process can be decisive. The instrument practice process contains psychological notions such as the individual's motivation for achieving success, self-efficacy and general self-esteem level. For this reason, the attitude definition of Allport (1967), which approaches the attitude notion with a psychological perspective, might help us to understand attitudes towards instrument practice. According to Allport, attitude is a state where it creates a directive or influential power on responses and conditions that an individual might show

to objects, a condition that organizes and readies itself to act intellectually and neurotically (İnceoğlu, 2010:8). In parallel to Alport's definition, if we discuss attitudes towards instrument playing, the state where the individual builds upon the process is the state when the individual becomes ready for the instrument playing process in terms of intellectual and neurotic means. When Alport defines attitude, he has mentioned the experience of the individual and emphasized the importance of experience in creation of attitude.

In this context, while it can be stated that the experience that an individual gathers from an instrumental performance or an interaction with his teacher in class can positively or negatively affect his attitude towards the instrument practice process, creation of the aforementioned experiences through learning exposes the relation between attitude and learning.

İnceoğlu (2010:20) stated that attitudes have three creative factors: intellectual, emotional and behavioral, and expressed that there is an organization and thus an internal consistency between these factors. According to this assumption, the knowledge one possesses regarding a subject (intellectual factor) determines how one will approach (emotional factor) that subject (positive, negative or neutral) and what kind of attitude one will portray (behavioral factor). When considered from the point of the instrument practice process, whether the individual understands effective instrument practice strategies and loves instrument practising and spends time practising the instrument explains the behavioral factor. Organization of these three factors consistently with each other might help the individual to adopt a positive manner regarding the instrument practice process.

İnceoğlu (2010: 27) expressed that in a group or a sub-culture to which the individual belongs, if a certain behavior is described as correct, even if the individual does not approve he has to portray that behavior in that group's dynamics. He explained that group dynamics, or group norms, create serious sanctions on the individual who is a part of the group.The ones who do not comply with the group norms always face the risk of being excluded from the group. When a group of individuals trained in the instrument training process is considered, if individuals in the group have developed a negative attitude towards instrument practice, then those who have joined the group recently might exhibit behaviors such as not practising, in order to avoid exclusion from the group. Besides, if the student has a prior instrumental history, the quality and the quantity of this history might be influential on instrument practice.

The recent studies conducted on psychology and education have found a positive correlation between students' self-beliefs and their academic performances (Bandura, 1986; Pajares & Miller, 1997). Valentine, DuBois & Cooper (2010) found that academic achievement can be influenced by self-beliefs. Pullman and Allik (2008) found that although academic self-esteem predicts school achievement systematically and accurately, student's opinions about their general self-worth also have some associations with academic accomplishments.

One of the perceptions regarding oneself is self-esteem. Self-esteem, which is one of the most researched variables in the fields of psychological guidance and psychology, is explained by Rosenberg (1965) as an individual's positive or negative attitude towards himself. He states that self-esteem has two dimensions: high and low self-esteem. Those who possess high self-esteem feel that they are valuable and important, but this is not self-righteousness; those who have low self-esteem are not happy with themselves and they reject themselves. Coopersmith (1967) defines self-esteem as an individual's ability to perceive himself as sufficient, important, successful and valuable (Güloğlu and Kararırmak, 2010). The term 'self' can be shortly defined as an individual's ability to be aware of himself and the perception of self. According to the theory of self, an individual acts according to the notion of self. Self is created once an individual is aware of himself and starts interacting with his environment. The individual perceives his environment by reconciling this self-notion (Abbasoğlu and Öncü, 2011).

Eroğlu et. al., (2012) stated that self is a method where an individual perceives himself and explained how an individual sees himself and what they think regarding their personality. An individual expresses his personality through true self and ideal self.

Real self is about an individual's features, namely about who he is. İdeal self is about who he wants to be. In addition to these, the individual can also comment on his personality by observing his social environment (social self) and observing himself when alone. In this regard, two more dimensions are added

to self: social self - external self and ours - internal self.

While Hartz and Thick (2005) emphasized the importance of self-esteem, they also stated that it enables the creation of sufficiency and endurance that are essential in order to overcome life's challenges. When an individual considers his sufficiency, this influences his emotional experiences, future behavior and long term psychological compliance. For this reason, self-esteem marks a very important point in an individual's personal development process.

General self-esteem is formed as a result of an individual's self-consideration. The judgment, formed by the individual after self-consideration, is decisive for the level of general self-esteem. General self-esteem is the judgment of valuableness that the individual reaches, in terms of self-esteem. General self-esteem is a condition of admiration that is created by the individual by validating the notion of self. The individual can criticize himself or fully approve himself. For an individual to like or to have regard for himself, he doesn't need to have superior qualities. This is because general self-esteem is a state of mind that enables being pleased with oneself, seeing oneself as a valuable, positive being and trusting oneself (narrated from Yörükoğlu 1998 by Otacıoğlu 2009).

General self-esteem has emotional, cognitive, social and indirectly physical elements. Seeing oneself as valuable, the ability to express one's abilities, knowledge, desire to succeed, praising oneself, being accepted, loving one's physical attributes, and being loved are leading factors in creation and development of general self-esteem (Özkan, 1994).

Özkan (1994), while defining general self-esteem, stated that factors such as a) others' respect b) competency and c) individual's assessment of these two elements for himself (selfdom) are found in the development of general self-esteem. Irak (2012) expressed that general self-esteem has two main components: self-competence and self-liking. In addition to cognitive and emotional dimensions, self-competence also contains expectations regarding an individual's own identity. On the other hand, self-liking is about an individual's social values that he attributes to himself, despite others.

The level of general self-esteem affects an individual's success and ability at school and at work, his ability to overcome stress and to develop relations and his liveliness and playfulness levels. Normal, healthy people who maintain general self-esteem at a consistently high level have matching aliveness and peppiness. These people are self-confident. People who possess weak-structured self-esteem are those who have lost their aliveness and energy. They do not trust themselves, or even find themselves as worthless and hopeless and their successes and abilities are at low levels (Özkan, 1994).

Another factor that plays a decisive part in students' musical achievements is the notion of self. Klinedinst (1991) has stated that the notion of self in music plays an important role regarding students' ability to memorize music in their instrument classes. Marsh and Roche (1996) expressed that self-notion and self-esteem levels of the students who are attending art courses that require performance have higher correlation when compared to the students who attend art courses that do not require performance (Katoschi, 2008). Aitchison (1995) found that self-evaluation produced positive influences for intrinsic interest in music and the perception of music performance ability (Hewitt, 2001). İn the music education literature there is some evidence that instrument education has a positive effect on self-esteem. Costa (2004) in his research stated that piano instruction had a positive effect on children’s self-esteem. It can be said that the self-esteem levels and musical instrument education have reciprocal interactions with each other.

When the Turkish national field of musical education is analyzed, it is observed that general self-esteem, respect and attitude are the subject of many studies. From these studies, Otacıoğlu (2009) have analyzed the relation between general self-esteem levels and instrument achievements of pre-service music teachers and found that there is a significant relation between academic achievement, instrument achievement and general self-esteem.

Küçük (2010) considered general self-esteem in terms of examination anxiety and instrument achievement and while he could not find a significant difference in terms of instrument achievement statistically, he observed a significantly negative relation between examination anxiety and general self-esteem. Again, Küçük (2010) compared the self-esteem of pre-service music teachers with their attitudes towards the teaching profession. At the end of the study, Küçük gathered a positive, high level of significant

correlation between general self-esteem levels of pre-service music teachers and their attitudes towards the teaching profession. Küçükosmanoğlu (2013) studied the general self-esteem levels of pre-service music teachers in terms of many variables such as gender, age, class and high school. At the end of the study, he found that the general self-esteem levels of pre-service music teachers represent significant differences in terms of gender. In addition he saw that, compared to boys, girls had a higher level of general self-esteem, there was a significant difference between age variables and general self-esteem levels and there was no significant difference between the high schools of students and general self-esteem levels. There appears to be a lot of research in the literature about another variable, which is attitude. When the literature is studied, various researchers have conducted scale development studies in order to survey attitudes in different fields. These are: Özmenteş (2006) - attitudes towards music courses, Canakay (2006) - attitudes towards music theory, Ekici (2012) - attitudes towards individual singing courses, Yalçınkaya and Eldemir (2013) - attitudes towards individual instrument courses and Şeker and Saygı (2013) - attitudes towards musical education of class pre-service teachers. In addition to these, the following attitude studies have been conducted: attitude towards the teaching profession (Sağlam 2008: Küçük 2012), attitude towards instrument practice (Özmenteş 2009) and attitude towards secondary education music course (Varış and Cesur, 2012).

The purpose of all these studies is to find whether there is a relation between general self-esteem levels of the students who are attending music education departments and their attitude toward instrument practice. Moreover, there have been efforts to find whether there is a significant relation between general self-esteem levels and attitudes towards instrument practice in terms of variables such as age, gender, class and high school. It is hoped that the findings of the study will be beneficial for the regulation and development of programs that are targeted towards instrument courses. In accordance with the study, the questions below need to be answered:

1. At what level are the Pre-service music teachers' general self-esteem and their attitudes towards instrument practice?
2. Is there any statistically significant correlation between pre-service music teachers' general self-esteem levels and their attitude towards instrument practice?
3. Is there a statistically significant relation between pre-service music teachers' general self-esteem levels and their attitude towards instrument practice in terms of gender and high-school?
4. Is there a statistically significant relation between pre-service music teachers' general self-esteem levels and their attitude towards instrument practice in terms of age, class and the school they attended?
5. Is there a statistically significant relation between pre-service music teachers' self-esteem and attitudes towards instrument practice and voluntary instrument selection and playing?

Method

In the study, a relational screening model, which is a type of screening model, was used. Screening model aims to portray a situation that existed in the past or still exists as is. As for the relational screening model, it defines the existence of alteration and its level between two or more variables. (Karasar, 2012).

Study Group

The Study Group consisted of freshmen, sophomores, junior and senior students of mainly Adnan Menderes University, Faculty of Education, Department of Fine Arts, Department of Music Education and Muğla Sıtkı Koçman University, Dokuz Eylül University, Pamukkale University and 18 Mart University, Faculty of Education, Department of Fine Arts, Department of Music Education. The descriptive statistics of the study group are shown in table 1.

Table 1. Descriptive statistics of study group

Participating Universities	N	%
Adnan Menderes.	92	21,7
18 Mart	81	19,1
Pamukkale	67	15,8
Sıtkı Koçman	91	21,5
Dokuz Eylül	93	21,9
Total	424	100,0
Gender		
Male	175	58,7
Female	249	41,3
Total	424	100,0

Data gathering tools

The data of the study were gathered in the second semester of the 2013-2014 academic year using "Attitude scale towards instrument practice", Rosenberg general self-esteem scale and "Information form", created by the researcher.

Rosenberg general self-esteem scale. In order to determine the general self-esteem levels of pre-service music teachers, the general self-esteem scale, developed by Rosenberg (1965) was used (Küçük, 2010). Adaptation of the Rosenberg general self-esteem scale to Turkey was done by Çuhadaroğlu (1986). Rosenberg emphasizes the importance of self-evaluation in terms of general self-esteem. The questions on the scale are mostly aimed at this theme. Rosenberg general self-esteem scale consists of twelve sub-categories composed of multiple-choice questions. These are, general self-esteem, continuity of self notion, trust in people, susceptibility to criticism, depressive affectivity, fancifulness, psychosomatic indications, Feeling of interpersonal threat, participation to discussion, parent attention, relation with father and psychic isolation. In this study, general self-esteem sub-scale is used. In the general self-esteem sub-scale, ten articles are used. Alpha reliability coefficient that belongs to general self-esteem sub-scale used in this study is found to be α= .84.

Attitude scale towards instrument practice (ASRIP). In order to measure pre-service music teachers' attitude towards instrument practice, attitude scale (developed by Özmenteş, 2007) regarding instrument practice has been developed. The scale has a 5 - point Likert scale. It is scored as: Definitely agree = 5 points, Agree = 4 points, partially Agree = 3 points, Disagree = 2 points, definitely Disagree = 1 point. In the scale, the minimum amount of points is 28 and the maximum is 140 points. The Cronbach Alpha reliability coefficient of the scale, consisting of 28 articles, has been found as α= .95 (Özmenteş, 2007). As for this study, the alpha reliability coefficient is found to be α=.94.

Information form. This is a form created by the researcher in order to gather information regarding students' gender, age, class and high schools.

Data Analysis

In order to determine whether the gathered data showed any distribution, Kolmogorov-Smirnov test has been conducted and the test results are given in table 2.

Table 2. Kolmogov-Smirnov table regarding whether data show normal distribution

		Atip	S-esteem
N		424	424
	Mean	95,6698	31,5142
Normal Parameters[a,b]	Std. Deviation	22,07230	4,85631
Kolmogorov-Smirnov Z		1,425	1,549
Asymp. Sig. (2-tailed)		,035	,016

As can be seen in Table 2, neither data gathered from general self-esteem nor attitude towards instrument practice scales have normal distribution. For this reason, non-parametric tests are used in analysis process.

In the study, the levels of participants' attitude towards instrument practice and self-esteem are reached by taking the averages of the points gathered from the scales. Whether there is a significant relation between general self-esteem levels and attitudes towards instrument practice is determined with Spearman correlation. The relation between general self-confidence and attitude towards instrument practice and gender and high school is measured with Mann Whitney - U test and the relation between independent variables like school, class and age is found by using Kruskall-Wallis test.

Findings

General self-confidence levels of the music teacher department students and their attitudes towards instrument practice are given in table 3.

Table 3. Participants' levels of general self-esteem and their attitudes towards ınstrumental practice

	N	Min.	Max.	Mean	S
General Self-Esteem	424	14	40	31,5	4,8
Attitude towards Instrumental Practice	424	28,00	140	95,6	22,07

As can clearly be seen in Table 3, music education students' general self-esteem levels are 31.5 and the standard deviation is 4.8. According to these data, it can be stated that the self-esteem levels of the participants are high. Similarly, participants' attitude towards instrument practice point is 95.66 and the standard deviation is 22.07. With this gathered score, it can be interpreted that participants' attitude towards instrument practice is at a medium level.

Another question of the study is whether there is a positive or a negative relation between participants' general self-esteem levels and their attitude towards instrument practice. This answer has been given in Table 4.

Table 4. Correlation between participant's self-esteem and attitude towards instrumental practice

	General Self-Esteem
Attitude Towards Instrumental Practice	r= ,225**

p > 0,01

As can be seen in Table 3, a positive, low-level relation (at a level of 0.01) has been found between self-esteem levels of the participants and their attitude towards instrument practice. Based on the gathered result, it can be stated that participants' attitude towards instrument practice increases as their self-esteem increases.

The third question of the study was about whether there is a statistical difference between participants' general self-esteem and their attitude towards instrument practice in terms of gender and high school. The results are given in table 4 and table 5.

Table 5. The relationship between participants' general self-esteem and their attitudes towards ınstrument practice and gender and high school

	Gender	N	U	Z	p
Self-Esteem	Female	249	21,023	-,617	,537
	Male	175			
Attitude towards Instrumental Practice	Female	249	21,092	-,560	,576
	Male	175	23		

p> 0,05

As can be seen in Table 5, there isn't a statistical significant difference between participant pre-service music teachers' self-esteem and attitude towards instrument practice in terms of gender.

Table 6. The self-esteem levels of pre-service music teachers and their attitude towards ınstrument practice in terms of high school.

	Hıgh School	N	U	Z	p
Self-Esteem	AGSL	321	16154,5	-,349	,727
	Another High school	103			
Attitude Towards Instrumental Practice	AGSL	321	16204,5	-,302	,762
	Another High school	103			

p> 0,05

As clearly seen in Table 6, the high schools of participant pre-service music teachers do not constitute a statistically significant difference between self-esteem levels and their attitude towards instrument practice.

The fourth question of the study is whether there is a difference between the self-esteem levels of pre-service music teachers and their attitudes towards instrument practice in terms of voluntary instrument selection and playing. The findings related to this question are given in table 7.

Table 7. Instrument practice attitudes of pre-service music teachers who voluntarily selected or did not select their instruments in terms of class.

	Instrument	N	U	Z	p
Self-Esteem	Yes	370	9709	-,335	,738*
	No	54			
Attitude Towards Instrumental Practice	Yes	370	8161,5	-,2,174	,030**
	No	54			

p > 0,05* p < 0,05**

As can be seen in Table 7, pre-service music teachers' (who voluntarily selected or did not select their instruments) attitudes towards their instruments have been examined in terms of class and a statistically significant difference has been found in attitudes of pre-service music teachers who did not choose their instruments voluntarily.

The fifth question of the study aimed to find whether there is a significant difference between pre-service music teachers' self-esteem levels and their attitude towards instrument practice in terms of age, class and the school they attend. The answers are given in tables 7, 8 and 9.

Table 8. Instrument practice attitudes of pre-service music teachers who voluntarily selected or did not select their instruments in terms of class.

	Ins. Choosing Voluntarily	**n**	**Mean Rank**	**Ss**	x^2	**p**	**Difference**
Yes	Freshman	83	202,79	3	3,750	0,290*	Statistically no difference
	Sophomore	97	177,30				
	Junior	90	189,54				
	Senior	100	175,47				
	Total	370					
No	Freshman	5	46,30	3	11,882	0,008**	Fresh-Sop. Fresh-junior Fresh-Senior
	Sophomore	16	30,00				
	Junior	18	27,08				
	Senior	15	19,07				
	Total	54					

p> 0,05** p< 0,05*

As can be seen in Table 7, pre-service music teachers' (who voluntarily selected or did not select their instruments) attitudes towards their instruments have been examined in terms of class and a statistically significant difference has been found in attitudes of pre-service music teachers who did not choose their instruments voluntarily.

Table 9. Kruskal Wallis test results of participants' attitudes towards instrument practice and their self-esteem levels in terms of age

	Age	n	Line aver.	Ss	x^2	p	Statistical Difference
Attitudes Towards Instrumental Practice	17-19	76	238,37	2	4,689	0,96	No Statistical Difference
	20-22	279	204,40				
	23 and older	69	216,75				
	Total	424					
Self-Esteem	17-19	76	215,45	2	,125	0,940	No Statistical Difference
	20-22	279	212,72				
	23 and older	69	208,36				
	Total	424					

p>0,05

As can be seen in Table 9, there is a statistically significant difference between participants' attitude towards instrument practice and their self-esteem levels in terms of age.

Table 10. Kruskal Wallis test results of participants' attitudes towards ınstrument practice and their self-esteem levels in terms of universities they attend

	School	n	Line Aver.	Ss	x^2	p	Statistical
Attitude Towards Instrumental Practice	Adnan	92	211,7	4	9,36	0,53	No Statistical Difference
	18 Mart	81	195,31				
	Pamukk	67	189,17				
	S.	91	216,77				
	Dokuz	93	241,52				
	Toplam	424					
Self-Esteem	Adnan	92	195,75	4	6,40	,171	No Statistical Difference
	18 Mart	81	215,10				
	Pamukk	67	213,02				
	S.	91	208,79				
	Dokuz	93	238,77				
	Total	424					

p > 0,05

In Table 10, it is seen that there is no statistically significant difference between participants' attitudes towards instrument practice and their self-esteem levels.

Table 11. Kruskal Wallis test results of participants' attitudes towards ınstrument practice and their self-esteem levels in terms of their classes.

	Class	N	Line Aver.	Ss	x^2	p	Statistical Difference
Attitude Towards Instrumental Practrice	Freshman	88	242,82	3	8,19	0,042	Freshman-Sophomore, Freshman-Senior
	Sophomore	113	207,74				
	Junior	108	212,52				
	Senior	115	193,95				
	Total	424					
Self-Esteem	Freshman	88	204,08	3	8,51	0,037	Sophomore - Senior
	Sophomore	113	235,03				
	Junior	108	219,71				
	Senior	115	190,03				
	Total	424					

$p< 0,05$

In Table 11, it can be seen that there is a statistically significant difference between participants' attitudes towards instrument practice and their self-esteem levels in terms of class. Again, according to Table 8, the participants' attitudes towards instrument practice differ in favor of freshman when compared to sophomore and senior classes. The participants' self-esteem levels differ in favor of sophomores when compared to seniors.

Discussion

It is seen that pre-service music teachers possess a medium level attitude towards instrument practice and a high level of self-esteem. When the Turkish national literature regarding music education is analyzed, it is seen that the pre-service music teachers have high levels of self-esteem. In his study conducted with 82 pre-service music teachers, Küçük (2011) determined that the general self-esteem level of pre-service music teacher's is high. In this aspect, this study shares a similarity with Küçük's study. As a predictor of musical performance anxiety, Sinden (1999) worked with 138 instrument students in his study where he analyzed general self-esteem and reported a low level of self-esteem among students. In this regard, the study contradicts Sinden's study. In his study where he examines 191 music education students' self-esteem and musical self-efficacy, Özmenteş (2014) considered the self-esteem of the students in terms of their gender. In the study, the average score of male students' self-esteem was found to be 35.49, while the females' average score was 36.09. The high self-esteem level shown by that study is similar to this study.

According to the findings of the study, participants' attitude towards instrument practice is found to be at medium level. İnceoğlu (2010) stated that values are very important in creation of attitudes and defined the notion of value as events and facts in the vicinity of the individual that represent benefits for that individual. In addition, İnceoğlu emphasized that aforementioned values are means for the individual rather than ends. Instrument training is a vital part of music teacher education. However, the main purpose of instrument training is enabling the pre-service music teacher to play his instrument efficiently in his professional life. Konakçı (2010) studied the faculty of fine arts department music students' attitudes towards individual instrument courses and stated that students possess an upper-medium level of attitude towards individual instrument courses. In the conducted study, it is seen that participants emphasized the necessity of individual instrument courses. This aspect can be supportive of the fact that individual instrument courses can be accepted as means. Koca (2013) stated that pre-service music teachers feel competent in their individual instrument abilities throughout their professional lives. A study by Akbulut (2014) has shown that, as a response to the question "In which level do the students see themselves regarding

using individual instrument course purposes and principles in music education, gaining principles as foundations of related exercise, etude and piece, ability to consider and enrich the present repertoire in line with personal development?" the students have stated that they are competent. The students' feelings of being competent in their individual instruments can be the reason that they have a medium level of attitude towards instrument practice.

İn the study, a low level of positive relationship is found between participants' self-esteem levels and their attitudes towards instrument practice (r=,225 p<0/01). This finding can also show that the increase in self-esteem level may have a positive effect on their attitude towards instrument practice. In order to determine how self-esteem level could explain the attitude towards instrument practice, a regression analysis has been conducted and it was observed that the self-esteem level can only explain the attitude towards instrument practice at a level of .047. This finding shows us that the attitude towards instrument practice is influenced by many other variables.

In the process of music teacher education, instrumental skills form a part of individuals' academic achievements. For this reason, individuals' attitudes towards instrument practice can be seen as a factor that influences their academic achievements. Baumaister, Campell, Krueger and Vohs (2003) have stated that an individual's high level of self-esteem does not influence his academic performance and achievements; on the contrary, self-esteem is a result of academic achievement. Baumaister et. al., suggested that working to improve an individual's self-esteem is not an indication of higher academic achievement, this effort could even lead to adverse results. Robin, Dodge and Sandidge (1977) have found a positive, but weak correlation between self-esteem and the benchmarks of success (student evaluation by teachers, behaviors and performances of students) and described the findings as positive in theory, but negligible in practice. In that sense, the study is similar to the findings of Robin et. al. When the Turkish national music education literature is analyzed, there are limited numbers of studies that explore self-esteem and instrument practice. Even though this study does not directly focus on academic achievement, it analyzes the attitude towards instrument practice, which is an important aspect that influences academic achievement in music education. When attitudes are considered to be important factors that affect behaviors, the study findings support the aforementioned literature.

Another finding of the study is that attitudes towards instrument practice and self-esteem do not form a statistically significant difference in terms of participants' gender. When the Turkish literature regarding the subject is analyzed, different findings of self-esteem and gender relation are found. Küçükosmanoğlu (2013) compared the self-esteem levels of pre-service music teachers' with their socio-demographic features and stated that the pre-service teachers' self-esteem levels constituted a significant difference according to gender and that this significant difference was found to be in support of females. On the other hand, Otacıoğlu (2009) could not achieve a significant difference between pre-service music teachers' self-esteem level and their gender. Similarly, Özmenteş (2014) again could not find a statistically significant difference between pre-service music teachers' self-esteem levels and their gender. İt can be said that these findings are both consistent with the findings obtained and contradictory to this research's findings. Özmenteş has worked with students who attended the faculty of education and conservatories in İzmir and Ankara and could not gain a statistically significant difference between students' attitudes towards instrument practice and their gender. The addition of conservatories in Özmenteş's (2007) study creates a sample difference between two studies. For this reason, even though the gathered findings look parallel, we can define these as similar rather than parallel.

In the conducted study, it was seen that participant's self-esteem levels do not create a significant difference according to the high school from which they graduated. The finding is parallel to Küçükosmanoğlu's (2013 findings. Nonetheless, a statistically significant difference was found between those pre-service teachers who are graduates of music high schools and graduates of general high schools, regarding their level of self-esteem. In this regard, the study findings contradict Küçük's study. In the study, no statistically significant difference was found between attitudes towards instrument practice and graduated high school. This finding can be seen as a result of a central education program applied to the students of departments of fine arts or other high school types. Although it would be imagined that pre-service music teachers who are the graduates of departments of fine arts would have a higher degree of

instrument levels, compared to the graduates of other high schools, the findings at hand show that this case does not have a vital effect on their attitudes towards instrument practice.

In the study, it has been determined that the pre-service music teachers' self-esteem levels and their attitudes towards instrument practice do not constitute a statistically significant difference in terms of age. The study findings are parallel with Küçükosmanoğlu (2013). In his study, Küçükosmanoğlu could not find a significant difference between pre-service music teachers' self-esteem and their ages either. On the other hand, the findings at hand contradict Otacıoğlu (2009). In his study, Ocatıoğlu determined that pre-service music teachers' general self-esteem constituted a significant difference according to their ages and stated that pre-service music teachers 23 and older had a higher level of self-esteem compared to pre-service music teachers between the ages of 18-22.

Likewise, a statistically significant difference could not be found between pre-service music teachers' attitudes towards instrument practice and their ages. All the same, Özmenteş (2007) found a significant difference in attitude towards instrument practice according to age. However, since both studies contain different sample groups, these two studies might not be indicated as parallel.

In the study, a statistically significant difference could not be found between pre-service music teacher's self-esteem levels, attitudes towards instrument practice and the universities they attended. All of the universities that form the samples of this study are departments of music education and all of these departments of music education follow the same curriculum; this can be stated as the reasons behind the findings. In his study about the self-esteem levels and musical self-efficacy of the students who attend professional music education schools, Özmenteş (2014) used a sample consisting of different music schools and reached findings that are parallel to the findings at hand. In this regard, it can be stated that the pre-service music teachers attending different music schools do not produce a positive or a negative effect on general self-esteem levels.

In the study, a statistically significant difference was found between pre-service music teachers' self-esteem levels, attitudes towards instrument playing and their classes. When general self-esteem score averages are analyzed, it is seen that there is a difference between sophomore and senior pre-service music teachers and the self-esteem score is lower among seniors. When it is considered that self-esteem is an individual's positive or negative attitudes towards himself, it can be stated that the attitudes of pre-service music teachers towards themselves decline through time. The reason might be that the individuals are in a denser interaction and as a result of this interaction they can assess themselves thoroughly, hence they judge themselves more clearly. Study findings of Otacıoğlu (2009), could not find a statistically significant difference between pre-service music teachers' attitudes towards instrument practice and their ages.

All the same, Özmenteş (2007) found a significant difference in attitudes towards instrument practice according to age. However, since both studies contain different sample groups, these two studies might not be indicated as parallel.

In his study, Otacıoğlu chose junior and senior classes as samples and could not achieve a significant difference between class and self-esteem. In this study, the difference is recognized, however this difference was found between sophomores and seniors. There was no statistically significant difference between juniors and seniors. When the studies of general disciplines that focus on general self-esteem and class comparison are analyzed, similar results are achieved with the study at hand. Abbasoğlu and Öncü (2013) studied the physical education pre-service teachers' general self-esteem levels according to their class and stated that there was a statistically significant difference between self-esteem levels in terms of class. Expressing that the significant difference found was in favor of senior classes, Abbasoğlu and Öncü stated the reason as the knowledge and experience that the physical education students had gained by the senior year having a positive effect on their self-esteem levels. The study at hand, in this respect, contradicts the study of Abbasoğlu and Öner. The reason for this is that in contrast with physical education, the self-esteem scores in music education reach their lowest point in the senior year. In another study conducted into self-esteem levels of nursing and midwifery students, Dinçer and Öztunç (2009) could not find a statistically significant difference between self-esteem level and class. Randle (2007) has stated that the nursery students start their education with a normal level of self-esteem, but they graduate with a lower self-esteem level. In some studies, it is argued that the repressive and stressful education environment of nursery education

affects the self-esteem levels adversely. Similar findings can be found in the study at hand. Is this an indication that the education of a pre-service music teacher is repressive and stressful too? Is this the reason why the pre-service music teachers' show low levels of self-esteem? No doubt these questions can be the foundations for future studies.

Another finding of the study was that there was a statistically significant difference between pre-service music teachers who voluntarily choose and play their instruments and those who don't and their attitude towards instrument practice. When this difference is analyzed, it is observed that the pre-service music teachers who voluntarily choose and play their instrument have a higher level of attitude towards instrument practice. Through the music education process, for a pre-service music teacher, the ability to play his preferred instrument of choice makes a positive impact on his attitude towards instrument playing and this is expected. In addition, İnceoğlu (2008) states that the judgment an individual makes is shaped and fortified by the environment that individual is in. However, this judgment can be ruled out just as easily. Therefore, in time the pre-service music teacher can rule out this judgment of his regarding the involuntary selection of his instrument, through his experience and knowledge and increase his attitude towards instrument practice.

For this reason, when the attitudes of pre-service music teachers, who voluntarily or involuntarily chose their instruments, are analyzed, the attitude levels of both pre-service music teacher groups are found to be decreasing from freshman year to senior year. Although the differences in pre-service music teachers who voluntarily chose their instrument are significant, the low scores of these are apparent. Nonetheless, in pre-service music teachers who did not choose their instruments voluntarily, a statistically significant relation is found between freshman and sophomore, freshman and junior and freshman and senior classes. The difference gathered is in favor of freshman and this shows that there is a linear attitude line from freshman to senior year. In the light of these findings, it can be said that the negative attitude that the pre-service music teachers develop due to involuntary selection of their instruments does not resolve to a positive attitude. The reason for this might be that the necessary knowledge required for the positive attitudes could not be given to the students.

The final finding of the study is that there is a statistically significant difference between pre-service music teachers' attitudes towards instrument playing and their classes. As a result of the Kruskal Wallis test, which was conducted to locate the difference, it was determined that the difference is in favor of sophomore classes, as compared to sophomore and senior classes. At this point, it can be stated that the pre-service music teachers' attitudes towards instrument playing decrease towards graduation. In this study, the factors that can affect the pre-services music teacher's attitudes towards instrumental practise are not analyzed. The reason for the changes in attitudes towards instrumental practice according to the pre-service music teacher's class can be the subject of future research.

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