Journal of Gifted Education and Creativity,
8(3), 95-105, December 2021
e-ISSN: 2149- 1410
jgedc.org

Young Wise Publishing
youngwisepub.com

Research Article

Investigation of musical self-confidence and motivation of music talent students in Science and Art Centers in instrument education

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Article Info

Received: 12 October 2021
Accepted: 16 December 2021
Available online: 30 Dec 2021

Keywords:
Instrument training
Musical self-confidence
Musical motivation
Science and Art Center

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Published by Young Wise Pub. Ltd.

Abstract

The aim of this study is to examine the musical self-confidence and motivation of students who are accepted to Science and Art Centers (SAC) with their musical talent as a result of instrument training. At this point, the effects of the instrument training given to the students within the scope of the study on the musical self-confidence and motivation levels were investigated. Within the scope of the study, fifty students who received music education in nine SACs constituted the sample of the study. Two main data collection tools were used in the study. The first of these is the "Instrument Performance Self-Efficacy Scale" and the second is the "Individual Instrument Training Motivation Scale". Both scales were carried out in the form of "pretest-posttest" before and after the instrument training, which was carried out with students for a total of forty hours, two hours a week for five months. According to the findings obtained in the study, in SAC students receiving instrument training; It has been determined that the motivation for the performances of the students in individual instrument works has increased, even though they are criticized or disliked by the teachers. In addition, it was observed that students' desire to play an individual instrument increased, while their self-efficacy did not change.

To cite this article:
Dereli, R. (2021). Investigation of Musical Self-Confidence and Motivation of Music Talent Students in Science and Art Centers in Instrument Education. *Journal of Gifted Education and Creativity, 8*(3), 95-105.

Introduction

The main purpose of education in all societies from past to present is to transfer and shape the cultural heritage of that society to the generation that is preparing to become a new individual to the society, and to prepare it for the roles it will continue in the future (Çınar, 2002). Since the education process is multifaceted, it is divided into different branches. The main element of multidimensional education is; to observe the differences in the abilities and interests of individuals and to ensure that they receive trainings that support these areas. It is clear that among these trainings, music education has an important place in the life of the individual. Music education is one of the most important fields of education that allows people to interact with each other, to question them from different perspectives, to develop analysis, synthesis and creativity skills, and to reveal the creative characteristics of the individual (Atılgan Bozarslan, 2020: 7).

Music Education

The reflections of education on the art and intellectual community have not only been realized through literary works and intellectual works, but also through works of art enriched with objects of deep manners and knowledge. In this respect, one of the general education disciplines that has been present since the day it started and has survived until today thanks to its influence and potential has been "art education". Art education started in the European continent in the 19th century. It has spread to other countries since the middle of the century, its influence has been felt greatly on societies and has been placed at an important point in the general education system. With the categorization of art,

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the art of music within the phonetic arts and music education, which is among the dimensions of this art; It has an important mission such as developing and enriching the skills related to music as a process of changing, developing, interacting and performing in one's musical characteristics, and acquiring disciplined and regular working habits with the ability to make music together. Personally, it aims to acquire musical culture, learn to benefit from music and develop musical talent. From a social point of view, it ensures that a common music culture is preserved, assimilated, modern music culture is gained, and the common values that people reveal with rules, practices and positive reactions are strengthened through music (Küçüköncü, 2006: 19-20).

Çiçek (2000: 5) is the music education given in schools; It defines it as "education carried out as a whole with the activities of instrument, hearing, pleasure and aesthetic education, based on voice education, and the main purpose of which is to enable children to use their voices correctly". From this point of view, music education can also be defined as "the process of bringing musical behaviour to the person and revealing a musical behaviour change through musical experiences". During this process, the trainings for the targeted purposes are carried out by determining how the main musical information will be given to the children, how long and with which methods they should be given. With a systematic music education, one's interaction with the musical environment becomes more efficient, regular and healthy (Atılgan Bozarslan, 2020: 8-9).

General Music Education

General Music Education; included in formal education. Compulsory at primary and secondary school level; at high school and undergraduate level, to be included in elective courses; aims to provide individuals with the common general art culture necessary for a happy, balanced and healthy life (Uçan, 1996: 31). With the trainings given, it is aimed to improve the quality of music life of people and to gain a common general music culture throughout their education life, as well as to make people more sensitive, conscious and correctly using music and music branches. In general music education given in pre-school and primary school; While trying to gain a basic musical culture, the person is given the opportunity to encounter various musical instruments and to test himself in certain behavioural dimensions of music. Activities that are mostly performed in the form of games in the first years of the individual are gradually transformed into behaviours through certain activities in the following years. Within the framework of secondary school level general music education; While attention is paid to establishing a certain balance between cognitive, affective and psychomotor behaviours, it takes on a more cognitive and affective structure at the high school and undergraduate level (Uçan, 1994: 26).

One of the institutions that provide education to students with musical talent throughout the country is Science and Art Centers (SACs).

Science and Art Centers (SACs)

Science and Art Centers; They are special education institutions opened to provide support education to students who continue their education in formal education institutions and who have been identified as having special talents in one or more of the fields of general mental ability, visual arts or music talent, in order to develop their talents and use their potential at the maximum level (MEB BILSEM Student Diagnostics Guide, 2018: 6).

SACs, which offer an enriched and differentiated education and training program in addition to the education they receive in their own schools, in order to help students with special abilities realize and use their capacities, improve their personal and social awareness levels and contribute to themselves and then to the society they live in. It provides service in more than 180 centers (Böke, 2019: 13).

Curriculum implemented in Science and Art Centers; with the guidance of relevant classroom or branch teachers, in an interdisciplinary structure, integrated with personal learning and supporting students to acquire high-level, cognitive, social and academic skills that may be needed in adulthood such as active problem solving, creativity and decision making. Planning, implementation and evaluation levels in institutions are carried out in a way that allows students to learn by raining and living, to offer solutions to real life problems, to support creativity, to communicate effectively with their environment, to make inventions through scientific research (MEB BILSEM Directive, 2016).

Music Education in Science and Art Centers

Being carried out within the scope of BILSEMs, the Music education program aims to enable students to acquire an aesthetic perspective towards events and the world, to use their existing talents at the highest level, and to raise happier people for the society. In project-based music education, which is based on the principle that each student expresses himself through music in line with his individual abilities, aesthetic anxiety and aesthetic perspective, which are accepted as the basis of art education, come to the fore as the main target acquisitions. Students who come to Science and Art Centers by being determined from the field of music talent participate in trainings on the basis of project-

based individual activity. In the Special Talents Development Program (ÖYGP), there are activities related to basic musical information, musical reading-hearing-writing, individual instrument, individual voice and choir education for students in the field of music talent. Within the scope of this program, it is aimed that students reinforce their musical education with instrument and voice training, and present these acquisitions on special days (MEB BILSEM Directive, 2016).

Motivation

The term "motivation", which is frequently used in daily life, has not been found to have a full meaning in Turkish. The expression "motivation" is derived from the English and French words "motive". The Turkish equivalent of the word "motivation" can be stated as "motivation, motive or behaviour" (Eren, 2017: 19). The expression "Motivation" is included in the Turkish Dictionary of the Turkish Language Association as "starting to act with the influence of an internal or external stimulus that determines the side, potential and priorities of one's action" (Önen and Tüzün, 2005: 20). When motivation is examined in terms of "musical life", it can be explained as "the individual's desire and need to work on his musical life" (Atılgan Bozarslan, 2020: 26).

Musical Motivation

It is known that the music education process is quite different from the processes in other education fields. One of the most important factors that creates this difference is the interpretive and creative characteristics of the student and the educator. Within the scope of music education, the student's ability to grow up as an original interpreter and creator depends on the motivation of the instructor, the source of this motivation and the form of influence in the process, apart from his own abilities (Günal, 1999: 27).

In order for the student to be truly self-motivated, it is necessary to attend the music lesson both physically and mentally and be aware of what is done within the scope of that lesson. In order to keep the student in the course both physically and mentally, it can be asked why the work being done in the course has to be done. Creating a discussion environment for students in this way will increase their participation in the lesson completely, thus helping them to be motivated. Because when children understand the benefits of the activities in the lessons, the topics covered, the meaning and purpose of the activity, they will think that they are doing something for themselves. This will allow children to be more motivated. The presentation of diversity is another factor that increases motivation, because diversity is among the most important tools for motivation. In addition to providing different activities, music also contributes to the diversity to be made in planning. The musical experiences of the students will make them happy. In this way, their motivation for learning will increase. Achieving success increases motivation. A correct and effective education provides all these things (Çilden, 2014: 6).

Confidence

"Trust encompasses a relationship based on honesty. Trust; It can be against Allah, the supreme power, against individuals, against itself, and against reality. Faith is accepted as a mystery universe outside of human perception" (Altıntaş, 2015: 1). Self-confidence, on the other hand, starts with trusting oneself and the other person first. A self-confident person has positive ideas about herhimself. She/He recognizes her/himself by accepting her/himself as she/he is (Sevilla, 2019: 23).

Musical Confidence

Since the concept of self-confidence has many stages, has many aspects and is related to the subject, a concept of "musical self-confidence" can be mentioned based on the general definition of self-confidence. Examination of musical self-confidence, as well as revealing an important part of general self-confidence, is valuable in terms of revealing an opinion on the issue of self-confidence of young people in adolescence, which develops quite independently from other areas. As a result that Daniel (2006: 5) also emphasizes, high musical self-confidence is expected to be a balancing element in other subjective disciplines where the person has low self-confidence.

Harter's (1992) work comes first among the studies suggesting that musical self-confidence can be shaped by children. Harter (1992) also revealed that early musical experiences could have a profound impact on children's musical life.

Austin (1990), on the other hand, concluded in his study that the self-confidence model that a student sets for himself directly directs that student's motivation in participating in musical activities and his behaviours in the music lesson. McLendon (1982), on the other hand, in his research data based on individual narratives; found that many adults with low musical self-confidence were not allowed to participate in any musical activity or be involved in the field of music while in primary school.

Based on all these mentioned, the study focused on the musical self-confidence and motivation of the musical talent students who received instrument training at the Science and Art Center.

Problem of Study

In Turkey, the individual voice education process can be started at the university level as "Full Time", as early as the age of eighteen, for reasons such as the completion of the adolescence period and the completion of the voice development process. The "Part Time Choral Singing" departments in the conservatories also provide training to students from the earliest age of sixteen. In addition, since these departments offer part-time education opportunities, individuals who are subject to education also continue their education at the secondary or higher education institution, where they continue their education simultaneously. Similarly, in Fine Arts High Schools, education is given to students between the ages of fifteen and eighteen. In some of these institutions, there is only a "choir lesson", and in some, there is a collective lesson called "voice education lesson", which is one hour in the curriculum of the last grades regarding the higher education entrance exams. However, when it is examined, it is seen that this course does not include an education suitable for its purpose, as it does not allow individual training to be a collective course, and because these trainings are not given by competent educators in the field of voice education, the scope of the course is limited to determining a "work" for the students in the name of higher education entrance exams (Kar, 2012: 3).

On the other hand, it is not correct to say that "there are no studies for any training that will directly affect the talents of individuals with special talents in the field of music". The institution that stands out in terms of developing the talents of individuals with special talents within the scope of music in Turkey; They are Science and Art Centers serving under the Department of Development of Special Talents of the Ministry of National Education, General Directorate of Special Education and Guidance Services (Böke, 2019: 12). The problem of the study is that the musical self-confidence and motivation of the musical talent students studying in these institutions are affected as a result of the instrument training they receive. Accordingly, the sub-problems determined for the study are as follows:

- How is the change in the musical self-confidence of the musical talent students of the Science and Art Centers as a result of the instrument training they receive?

a. What is the change in musical self-confidence according to gender as a result of the instrument training received by the music talent students of the Science and Art Centers?

b. What is the change in musical self-confidence of the music talent students of the Science and Art Centers according to their grade levels as a result of the instrument training they receive?

- What is the change in the musical motivations of the musical talent students of the Science and Art Centers as a result of the instrument training they receive?

a. What is the change in the musical motivation of the music talent students of the Science and Art Centers according to gender as a result of the instrument training they receive?

b. What is the change in the musical motivation of the music talent students of the Science and Art Centers according to their grade levels as a result of the instrument training they receive?

Aim of Study

In this study, it is aimed to examine the changes in musical motivation and self-confidence of musical talent students who receive instrument training in Science and Art Centers as a result of these trainings. In this way, it is also aimed to discuss the efficiency of instrument trainings in the discipline of music in Science and Art Centers and to contribute to increasing the effectiveness of these trainings.

Significance of Study

When the literature is examined, studies on the musical self-confidence and motivation of individuals have been found. However, no study has been found on the level of musical self-confidence and motivation of individuals with musical talent as a result of their instrument training. Likewise, although there are many studies in the literature for the music talent students of the Science and Art Centers, no study has been found on the changes in the musical self-confidence and motivation of these students. This is very important for the originality of the study. In addition, as a result of the study, the efficiency of the instrument training given in Science and Art Centers will be discussed and suggestions will be made to make these trainings more beneficial. This situation is very important in terms of its contribution to the "instrument training" process in the field of Science and Art Center Music.

Limitations

Study;

- Out of one hundred and eighty Science and Art Centers operating throughout Turkey, nine of them operating in Ankara,
- Fifty of the music talent students of the Science and Art Centers,
- The instrument training applied to the determined students within the scope of the study was limited to the five-month period.

Assumptions

In the study;

- Objective answers were given to the scales used to measure students' musical self-confidence and motivation,
- Students regularly attend five-month instrument training,

It is assumed that the teachers who teach instruments in nine different Science and Art Centers carry out their work within the specified program within the required time.

Method

In this section, the method of the research is presented with the relevant titles.

Research Model

In the study, the pretest-posttest control group model, which is one of the real experimental methods, is included. The experimental design determined for the research, the independent variable whose effect on the sample group was examined, was determined as "Research-Based Learning Approach". Some dependent variables were tried to be observed within the sample group (musical self-confidence and musical motivation), and these dependent variables were compared within the framework of the data obtained before and after the instrument training given to the sample group for five months with scale studies.

Sampling

The universe of the research consists of music talent students in more than 180 Science and Art Centers operating throughout Turkey. However, the sample group was determined due to the difficulty of reaching all students and the difficulty of the five-month instrument training to be applied to these students. In the research, 8-18 year olds who are studying in four of the Science and Art Centers in Ankara (Altındağ, Yasemin Karakaya, Keçiören and Yenimahalle Science and Art Center) operating throughout Turkey and in Trabzon, Gaziantep, Bursa, Ordu and Adana Science and Art Centers. Worked with fifty music talent students. At this point, while the sample group was being formed, it was determined by the "random selection" method among the musical talent students who were receiving music education in the Science and Art Centers mentioned above. Tables regarding the frequency and percentages of students based on gender and class are shared in Table 1 and Table 2.

Table 1.

Distribution of Students Participating in the Study by Gender

	Frequency (n)	Percent (%)
Female	24	48,0
Male	26	52,0
Total	**50**	**100,0**

Table 2.

Distribution of the Students Participating in the Research by Grade Level

	Frequency (n)	Percent (%)
4th Grade	5	10,0
5th Grade	6	12,0
6th Grade	5	10,0
7th Grade	8	16,0
8th Grade	7	14,0
9th Grade	8	16,0

10th Grade	4	8,0
11th Grade	6	12,0
12th Grade	1	5,0
Total	**50**	**100,0**

When Table 1 and Table 2 are examined, it is seen that the students participating in the study show a homogeneous distribution based on both gender and class.

Data Collection Tools

As data collection tools in the study; musical motivation scale and musical self-confidence scale were used.

Musical Self-Confidence Scale

The self-confidence scale of musical talent developed by Özmenteş (2006) consists of twenty items. The scale is composed of positive and negative attitude statements.

Musical Motivation Scale

The Musical Motivation Scale with five dimensions, developed by Asmus (1989) and adapted into Turkish by Otacıoğlu (2009), was used. In the expressions of the five-point, likert-type scale; they are evaluated by asking them to mark one of the ratings between "Not at all important (1)" and "Extremely important (5)". The average score obtained from the dimensions of music-related background, effort, environmental factors and classroom environment, talent factor, music perception and emotions shows the motivation levels of the students for that dimension. Otacıoğlu (2009)determined the reliability coefficient (Cronbach's Alpha) of the scale as 0.963 within the scope of the adaptation studies of the scale into Turkish. The scale consists of a total of thirty-one items.

Individual Instrument Training

Within the scope of the study, a joint planning was made for the individual instrument training to be given to the students by the Music Teachers working in the above-mentioned nine Science and Art Centers. According to this planning, the students were given a total of forty hours of training, two hours a week, for five months, in the instruments they were skilled at. Within the scope of the study, the "Pink Panther" piece was taught to the students, and as a result of the five-month training, all of the students involved in the project performed this piece together.

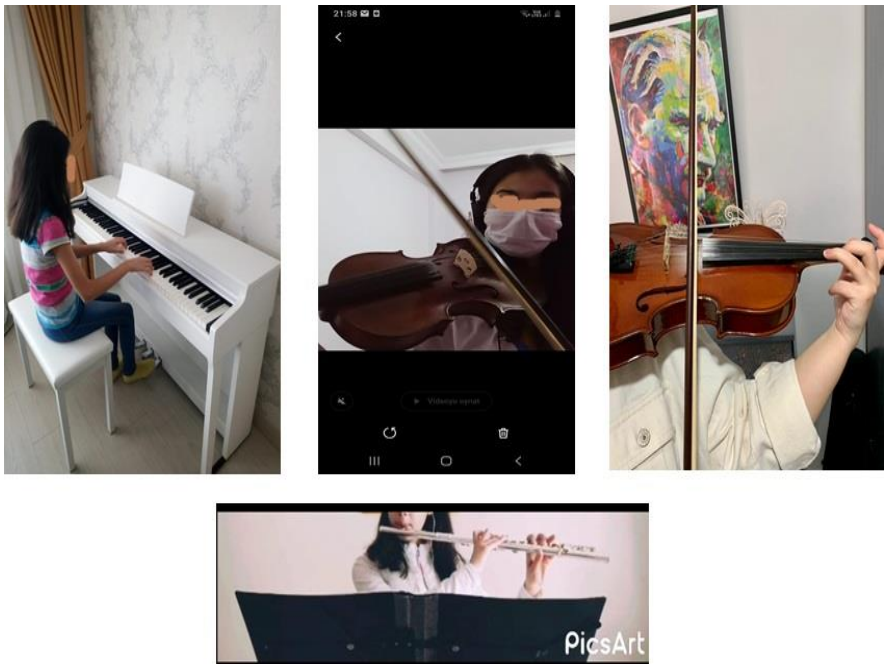

Figure 1.

Frames from the Individual Education Process

Data Collection

The data for the study were applied twice, before and after the five-month instrument training, by the Music teachers working in nine Science and Art Centers.

Analysis of Data

SPSS 25.0 was used to analyze the data obtained in the research. In the evaluation of the scale, scores were made between 1 and 10 for the Musical Self-Confidence scale and between 1 and 5 for the Musical Motivation Scale, and the averages of the students' answers were determined in both the pre-tests and the post-tests. The obtained analysis results are presented in the findings.

Results

As a result of the analyses made for the data obtained in the study, the findings were reached and presented in tables below according to the sub-problems.

Table 3.

Changes in Musical Self-Confidence of Science and Art Center Music Talent Field Students as a Result of Applied Instrument Training by Gender

	Gender	PreTest	Post Test
The Number of Participants	Female	24	24
	Male	26	26
	Total	50	50
Overall Average	Female	5,52	5,85
	Male	6,28	6,61
	General	5,90	6,23
Number of Students Below Average	Female	15	9
	Male	12	14
	Total	27	23

As a result of the analyzes made, important findings were reached about the musical self-confidence levels of the students before and after their instrument training. According to Table 3, the self-confidence levels of both male and female students before their five-month instrument training seem above the average (5,90). However, it was observed that this average increased for both genders after instrument training (6,23). In addition, it is noteworthy that twenty-seven students were below the average before the instrument training, while twenty-three students were below the average after the training.

Table 4.

Changes in Musical Self-Confidence of Science and Art Center Music Talent Field Students According to Grade Levels as a Result of Instrument Training

	Grade	Pre Test	Post Test
The Number of Participants	4	5	5
	5	6	6
	6	5	5
	7	8	8
	8	7	7
	9	8	8
	10	4	4
	11	6	6
	12	1	1
	Total	50	50
Overall Average	4	5,60	6.21
	5	5,73	5,88
	6	5,90	5,93
	7	5,98	6,30
	8	6,00	6,23
	9	5,95	6,33
	10	6,57	6,57
	11	5,70	5,60

	12	5,20	4,66
	General	5,90	6,23
Number of Students Below Average	4	3	3
	5	3	3
	6	3	2
	7	4	3
	8	4	3
	9	4	3
	10	2	2
	11	4	4
	12	0	0
	Total	27	23

When Table 4 is examined, it is observed that the musical self-confidence of the students on the basis of grades increased in the pretest-posttest results of the five-month individual instrument training (5,90-6,23). However, it is noteworthy that their self-confidence has decreased, especially at the secondary education level (11-12th grade).

Table 5.

Changes in Musical Motivation of Science and Art Center Music Talent Field Students as a result of the Instrument Training by Gender

	Gender	**Pre Test**	**Post Test**
The Number of Participants	Female	24	24
	Male	26	26
	Total	50	50
Overall Average	Female	3,38	3,44
	Male	3,02	3,04
	General	3,20	3,24
Number of Students Below Average	Female	11	9
	Male	15	15
	Total	26	24

Looking at Table 5, findings similar to Table 3 were encountered. Accordingly, it was determined that the general average of the musical motivation levels of the students was very close to each other in both the pre-test results and the post-test results (3.20-3.24), whereas the number of students below the average did not change in the post-test for males and generally decreased (26-24).

Table 6.

Changes in Musical Motivation of Science and Art Center Music Talent Field Students According to Grade Levels as a result of Instrument Training

	Grade	**Pre Test**	**Post Test**
The Number of Participants	4	5	5
	5	6	6
	6	5	5
	7	8	8
	8	7	7
	9	8	8
	10	4	4
	11	6	6
	12	1	1
	Total	50	50
Overall Average	4	3,25	3,25
	5	3,4	3,46
	6	3	3,15
	7	3,2	3,2

	8	3,2	3,22
	9	3,25	3,35
	10	3	3
	11	3,22	3,22
	12	3,03	3,03
	General	3,20	3,24
Number of Students Below Average	4	3	3
	5	3	3
	6	3	3
	7	3	2
	8	4	3
	9	4	3
	10	3	2
	11	3	3
	12	1	1
	Total	27	23

When Table 6 is examined, it is observed that the musical motivations of the students on the basis of classes according to their five-month individual instrument training are above the average in the pretest-posttest results (3,20-3,24). However, it is remarkable that the motivations did not change on a general basis as a result of the instrument training, only an increase was observed at the 6th grade level.

Conclusion and Discussion

This section has been prepared in accordance with the sub-headings of the conclusion, discussion and suggestions presented within the framework of the findings and comments obtained from the research.

The results obtained within the scope of the research are shared below according to the sub-objectives of the research.

- It has been determined that the musical talent field students of the Science and Art Centers have increased their musical self-confidence as a result of the instrument training they have received.
- Similarly, while the musical self-confidence of both male and female students in the Music and Art Centers' musical talent field increased, and the number of female students whose musical self-confidence was below the average as a result of instrument training, the same could not be recorded for male students.
- In addition, when the change in musical self-confidence as a result of the instrument training received by the music talent students of the Science and Art Centers is examined on a class basis, no significant change has been recorded.

According to the results obtained by Sevilla (2019) in her master's thesis study, which she prepared within the scope of Music Master's Program at Istanbul Okan University Social Sciences Institute, she could not find any relationship between musical self-confidence and gender. Likewise, no correlation was found between musical self-confidence and age.

Kocaarslan (2009), on the other hand, determined that the musical self-confidence levels of female students are higher than male students in the results of his master's thesis study, which he prepared in Marmara University Institute of Educational Sciences, Fine Arts Education Department, Music Teaching Department.

Austin (1990), in his article published in the Journal of Contributions to Music Education, similarly determined that the musical self-confidence level of female students is higher than that of male students.

There are similarities between the results obtained in this study and the results stated above.

- As a result of the instrument training received by the music talent students of the Science and Art Centers, no significant change was detected in their musical motivations.
- Similarly, no gender-related differences were found in the musical motivations of the musical talent students of the Science and Art Centers as a result of the instrument training they received.
- In addition, as a result of the instrument training received by the music talent students of the Science and Art Centers, no significant difference was found in the musical motivations according to the grade levels. On the other

hand, it was observed that the musical motivation of the secondary school students participating in the study was lower than the students at other education levels participating in the study.

Kocaarslan (2009), on the other hand, determined that the musical motivation levels of female students are higher than male students in the results of his master's thesis study, which he prepared at Marmara University, Institute of Educational Sciences, Fine Arts Education Department, Music Teaching Department.

Atılgan Bozarslan (2020) determined that the musical motivations of the Fine Arts High School students, who constitute the sample group of the study, did not show any change according to gender and class level, in the results of the master's thesis study that he prepared at Marmara University, Institute of Educational Sciences, Department of Fine Arts Education, Department of Music Teaching. .

Bilen (2020) observed that the musical motivation of female students participating in the study is higher than male students in the results of his master's thesis study, which he prepared in Kocaeli University Social Sciences Institute Musicology Department Performance Art.

There are similarities between the results obtained in this study and the results obtained in the studies referred to above.

Apart from these, the following differences were observed in the students as a result of the individual instrument trainings held in nine different Science and Art Centers for five months;

- It has been observed that the students' desire to "create an archive of notes" for their individual instruments has increased.
- An increase has been detected in students' interest in working techniques related to their individual instruments.
- It has been determined that students' belief that they can complete a study or work in line with the plan and program determined within the study period has increased.
- It was observed that while the individual instrument teacher was sampling the piece, the students' belief that they could perform like their teachers increased.
- It was observed that the students' feelings of frustration, anxiety and reluctance decreased while playing their individual instruments.

Recommendations

All these results show how important individual instrument training is for children with musical talents at a young age to increase their musical self-confidence and musical motivation. Advancing age, parallel classes and exam stresses that children face, negatively affect the concentration and motivation towards music, reducing productivity. For this reason, developing these talents of students whose talents are determined in the field of music from an early age will increase their interest, motivation and self-confidence in music, while gaining a working discipline, as stated in the literature. Starting from here;

- It would be beneficial to revise music education programs from early ages in educational institutions and to develop special programs for students who have an interest and talent in the field of music.
- In schools, teachers responsible for music education share the printed publications (magazines, books, etc.) that can support musical literacy in order to increase the talent and interest of students with talent and interest in music, and to keep their musical motivation high, and then spare time for these students to read the music they are interested in. exchange of ideas on their fields can make important contributions.

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