

Comparison of Self-Concepts of Secondary School Students Receiving and not Receiving Musical Instrument Training

Nihan Yağışan

*Necmettin Erbakan University, A.K. Education Faculty, Konya, Turkey
nihanyagisan@yahoo.com*

Coşkun Arslan

*Necmettin Erbakan University, A.K. Education Faculty, Konya, Turkey
coskunarslan@konya.edu.tr*

Abstract

The aim of this study is to compare self-concepts of secondary school students. The study was conducted on a total of 235 students receiving private musical instrument training outside school (n= 115, male: 63, female: 52) and students not receiving musical instrument training (n=120, male: 65, female 55). The students in the study group are aged between 12 and 15. Piers-Harris Self-Concept Scale for Children, which was developed by Piers and Harris (1964) and adapted into Turkish by Çataklı and Öner (1986-1987), was applied to collect data. For statistical analyses of the data independent samples t test was used. The results of the study revealed that students receiving musical instrument training had more positive self-concept in *happiness and satisfaction, anxiety, popularity, behavior and compliance* sub-dimensions compared to the students not receiving musical instrument training. As a result of the study it was found that students' not receiving musical instrument training had more positive self-concept in terms of *physical appearance and mental ability and school success* sub-dimensions compared to the students receiving musical instrument training.

Keywords: Musical instrument training, self-concept, secondary school students

Self, which is defined as a system of certain feelings, values and concepts an individual has, comes into being as a result of individuals interaction with himself/herself, physical and social environment (Ersanlı, 1996). As for self-concept, it includes all the perception and assessments about individual's abilities, interests, needs, attitudes and other personality characters (Erkan, 1993). Besides, self-concept is individual's self-image composed of individual specific attitudes, feelings, perceptions, values and (Onur, 1993). Self-concept does not develop at once. Self-concept develops in a dynamic and life-long process which is of ultimate prominence in adolescence and adulthood (Gander & Gandiner, 1995). Self-concept of an individual is influenced from love and values received from parents in childhood, interactions with peers, success or failures in school life, social class of the family s/he lives in and many other experiences in life. In contrast, self-concept influences physically and spiritual wellness of an individual, his/her interactions with other people and the quality of these interactions, academic success, choice of profession and many other choices s/he makes in his/her life (Onur, 1993). As people get older, they interact with a lot of new people in new environments they enter, acquire new experiences and find chances to assess their behaviors in line with successes and failures and reactions from other people. As result of these different learning experiences, people develop differentiated self-concepts (Crain and Bracken, 1994). Self-concept has three dimensions: cognitive, affective and behavioral. The concept also develops in three dimensions as self-image, ideal self and self-respect. Self-concept can be regarded as an umbrella term which includes ideal self, self-image and self-respect. These three concepts under this umbrella term, that is self-image, ideal-self and self-respect, are related with the development of this umbrella concept (Pişkin, 2003).

One of the most important concepts with regard to assessment of individual's concept is self-respect. Self-respect is attitude individual develops with regard individual's self (Kaya & Sackes, 2004). Rosenberg (1965) classifies self-respect as positive or negative and regards it as individual's assessment of self as valuable or valueless.

Children with low self-respect have high levels of anxiety and depression levels and weak friendship relations. Some of these children might have difficulty in participating in play groups, sport teams and might be involuntary to participate activities. These children can be said to be the students having the most difficulty. In this period, children's self-respects can be heightened by presenting them opportunities to be successful and can be made more compliant. With raising self-respect, children can have higher self-confidence, establish better

relations with other people, express themselves better and observe rules of the society more as they feel themselves as a member of the society, share and cooperate with other people (Öksüz & Ayvalı, 2012). Children with high self-respect have higher creativeness capacities and take on more active roles in social groups. They act more directly and realistically for their personal aims. They accept the difference between their competencies and real performances more easily in such areas as their academic performance or achievement in courses, peer relations and physical activity. They are less anxious about their physical appearance differences. They can accept these differences and have positive feelings about themselves (Özgün, 2013).

When “self design” which is defined with such terms as self-planning, self-representation, self-description, self-understanding, self-regarding and self-assessment is assessed in relation with musical education, it is seen that it is directly related with the principles, objectives and individual’s acquisitions in musical education. Besides realizing self-confidence increasing properties, musical education features such characteristics as contributing self-actualization, self-realization, personality development, enrichment of his/her own life and thus provides the individual with the opportunity to lead a healthier and happier life (Uçan, 1996). Therefore, the effect of music on self development, especially in children and its educational functions are of great importance.

Studies support the view that children and youth receiving musical instrument training and thus attending many activities and develop their social skills will have positive self-concept and developed social skills, and be self-confident, self-realizing and self-expressing, extravert, active, happier and exorable (Kulaksızoğlu, 2001; Gifford & Dean, 1990; Çoban, 2005). Besides, it is argued that music is influential on the development of discipline, responsibility and self-perception (Eskioğlu, 2003), and help decreasing aggressiveness and mistrust (Güngörmüş, 1988) and singing and playing together develop the feelings of solidarity and friendship in youth (Kulaksızoğlu, 2001).

Music educationalist emphasize that academic success of a student who can establish a bond with music at school increases and children realize themselves under the positive effect of this interest in other walks of life. Similarly, scholars argue that children who can make music a part of their experiences in school years and who can play any instrument have a more positive personality, self-confidence, thinking and listening habit and creativity and self-expression ability besides having very healthy intelligence and social development (Öztürk, 2002).

Besides increasing self design, musical education increases social self design. Compliance and success in group studies in school and groups increases children's social self design as well. Group works in class and school develops students' social self-confidences thanks to compliance and success they show in groups. In interactions with others our self-confidence increase and others ideas about us influences our opinions about ourselves. Every new musical experience increases and transforms our self-confidence with regard to music. (Greenberk, 1970; Rearick, 2002).

A point which is particularly seen interesting by musical educationalist is that self-concept is a multi-dimensional concept. In other words, individual's having high ability in one area or having positive feelings with regard to their success balances their weaknesses in other areas. Considering this in terms of music education, an individual who is successful in music can compensate for weaknesses in sports and other academic areas or social skills (Reynolds, 1992). Following from these, it can be argued that music education and musical instrument training which is one of the sub-dimensions of this education contribute to the self-respect of the child because longitudinal studies reveal psychological and sociological dimensions of music in that many methods and therapy applications related with music education contribute to the personal development and self-confidences and to the solution of behavioral and spiritual problems of children, adolescent and adults.

Following from these approaches, this study aims to examine self-concepts of secondary school students receiving musical instrument training (at least for one year and upmost 5 years) and those who are not receiving such training.

Method

Participants

In this study relational screening model which is one of the screening models has been used. The screening model is a research approach which aims to describe an existing or a past fact as it is. Relational screening model is a model that aims to determine the existence and/or level of co-variance between two or more variables (Karasar, 1995).

The study group is composed of secondary school students who have been receiving private musical instrument training for 1 to 5 years and attending state or private schools in Ankara, Konya, Trabzon, Antalya provinces. The students were chosen randomly and voluntarily participated in the study. While some of the students work with tutors, some

attend private music courses. All of the students receive 1 hour of musical instrument training course per week. However, the study hours vary depending on the individual. While some of the students actively play the musical instruments they get trained for at school, some of them cannot play the musical instruments.

The group of the students not receiving musical instrument training is composed of 120 students who do not receive any musical instrument training other than music courses at school and attending private and state schools in Ankara, Konya, Trabzon, Antalya provinces. The students were chosen randomly and voluntarily participated in the study. Descriptive statistics with regard to the study group are given in the table below.

Table 1

Distribution of the Students Receiving Musical Instrument Training and of the Students Not Receiving in terms of Grade

	Students receiving musical instrument training	Students receiving instrument training	not musical	Total
6th grade	35	32		67
7th grade	48	49		97
8th grade	32	39		71
Total	115	120		235

Table 2

Number and Ages of the Students Receiving and Not Receiving Musical Instrument Training

Age	Students receiving musical instrument training	Students receiving instrument training	not musical	Total
12	32	29		61
13	37	31		68
14	32	39		80
15	14	21		35
Total	115	120		235

Table 3

Distribution of the students receiving musical instrument training and those not receiving musical instrument training in terms of gender

	Students receiving musical instrument training	Students not receiving musical instrument training	Total
Male	63	65	128
Female	52	55	107
Total	115	120	235

Instruments

Personal Information Form: The personal information form developed by the researchers is composed of questions prepared to obtain data about gender, age, grade and musical instrument training of the students.

Piers-Harris Self-concept Scale for Children (PHBK): Piers-Harris Self-concept Scale for Children was developed by Piers and Harris in 1964 to measure self-concept of 9 to 16 year olds. The scale was translated into Turkish by Çataklı and Öner (1986-1987). The scale composed of 80 defining statements, each of which is responded either as “yes” or “no”. The score an individual can get on this scale ranges between 0 and 80. The scale which can be administrated both individually and as a group is scored with an answer key. High scores mean that the individual has positive feelings about himself/herself and low scores indicate that s/he has negative feelings about himself/herself. For the reliability study of the Turkish version of Piers-Harris Self-Concept Scale male and female students from two different socio-economic levels were used. The resulting reliability coefficients (mean $r = .87$) and internal consistency coefficients (for the whole sample with Kuder-Richardson 20 formula, $r = .89$) were found to be at adequate levels. AS for construct validity of the scale Piers-Harris Self-concept Scale for Children and Exam Anxiety Inventory was administrated to a total of 1388 students. The correlations between the two scales (for the second level of the primary school – .50, for high school –.47) were found to be significant at .01 significance level (Çataklı and Öner, 1986- 1987).

The Piers-Harris Self-concept Scale for Children is composed of six sub-scales. Behavior sub-scale is composed of 16 questions and measures self-respect of children with regard to their behavioral problems (for example, " I frequently get into trouble "). Happiness and satisfaction sub-scale is composed of 13 questions and measure general self-respect (for

example, "I am happy with my life "). Anxiety sub-scale is composed of 13 questions and measures lack of assessment of sadness and feeling bad (for example, "I frequently get sad and worried "). Popularity sub-scale is composed of 11 questions and measures the lack of rejection of individual by his/her peers (for example "I am not loved by everyone "). Physical appearance sub-scale has 10 questions and measures positive assessments about physical appearance (for example "I am handsome"). Mental ability and school success sub-scale is composed of 7 questions and measures positive assessment in academic area (for example "I am intelligent") (Öztürk & Sayar, 2000).

Data Analysis

Data were analyzed using SPSS 16.0 package program. For the statistical analysis of the study descriptive statistics were used to present the characteristics of the study group. For the comparison of the self-concepts of the students receiving musical instrument training and those of the students not receiving musical instrument training, t-test for independent samples were used.

Results

Table 4

Independent t-test results with regard to self-concept means scores of the students receiving musical instrument training and those not receiving musical instrument training

			N	Mean	Std. Deviation	t	p
HAPPINESS AND SATISFACTION	Students receiving musical instrument training		115	9,76	2,39734	8.43	.00
	Students not receiving musical instrument training		120	7,50	1,60880		
ANXIETY	Students receiving musical instrument training		115	7.14	2,14709	-2.66	.00
	Students not receiving musical instrument training		120	7,91	2,28866		
POPULARITY	Students receiving musical instrument training		115	9,02	2,38409	7.97	.00
	Students not receiving musical instrument training		120	6,99	1,35036		
BEHAVIOR AND COMPLIANCE	Students receiving musical instrument training		115	11,70	2,26137	7.98	.00
	Students not receiving musical instrument training		120	9,69	1,48831		
PHYSICAL APPREARNACE	Students receiving musical instrument training		115	6,70	1,86366	-18.64	.00
	Students not receiving musical instrument training		120	9,97	,22204		
MENTAL AND SCHOOL	Students receiving musical instrument training		115	3,97	1,26672	-24.86	.00
	Students not receiving musical instrument training		120	6,98	,28940		

When table 4 is examined, it is seen that there is a significant difference between students receiving musical instrument training and those not receiving musical instrument

training in terms of happiness and satisfaction sub-dimension ($t=8.43$, $p<.01$). When the difference between mean scores is examined, it is seen that the mean scores of the students receiving musical instrument training is 9.76, students not receiving musical instrument training is 7.50. It is seen that high score on the self-concept scale indicates that they have that feature more. Accordingly, it is seen that students receiving musical instrument training are happier and more satisfied compared to students not receiving musical instrument training.

It is seen that mean scores of the students receiving musical instrument training and those not receiving musical instrument training are significantly different ($t=-2.66$, $p<.01$) in terms of anxiety sub-dimension. When the difference between mean scores is examined, it is seen that the mean score of the students receiving musical instrument training is 7.14, and the mean score of the students not receiving musical instrument training is 7.91. High scores on self-concept scale indicate high levels of relevant feature. According to this result, students receiving musical instrument training have less anxiety compared to the students not receiving musical instrument training.

It is seen that mean scores of the students receiving musical instrument training and those not receiving musical instrument training are significantly different ($t=7.97$, $p<.01$) in terms of popularity sub-dimension. When the difference between mean scores is examined, it is seen that the mean score of the students receiving musical instrument training is 9.02, and the mean score of the students not receiving musical instrument training is 6.99. High scores on self-concept scale indicate high levels of relevant feature. According to this result, students receiving musical instrument training have more popularity perception compared to the students not receiving musical instrument training.

It is seen that mean scores of the students receiving musical instrument training and those not receiving musical instrument training are significantly different ($t=-7.98$, $p<.01$) in terms of behavior and compliance sub-dimension. When the difference between mean scores is examined, it is seen that the mean score of the students receiving musical instrument training is 11.70, and the mean score of the students not receiving musical instrument training is 9.69. High scores on self-concept scale indicate high levels of relevant feature. According to this result, students receiving musical instrument training have more positive perception in terms of behavior and compliance compared to the students not receiving musical instrument training.

It is seen that mean scores of the students receiving musical instrument training and those not receiving musical instrument training are significantly different ($t=18.64$, $p<.01$) in

terms of physical appearance sub-dimension. When the difference between mean scores is examined, it is seen that the mean score of the students receiving musical instrument training is 6.70, and the mean score of the students not receiving musical instrument training is 9.97. High scores on self-concept scale indicate high levels of relevant feature. According to this result, students not receiving musical instrument training have more positive physical appearance perception compared to the students receiving musical instrument training.

It is seen that mean scores of the students receiving musical instrument training and those not receiving musical instrument training are significantly different ($t=-24.86$, $p<.01$) in terms of mental and school success sub-dimension. When the difference between mean scores is examined, it is seen that the mean score of the students receiving musical instrument training is 3.97, and the mean score of the students not receiving musical instrument training is 6.98. High scores on self-concept scale indicate high levels of relevant feature. According to this result, students not receiving musical instrument training have more positive perception in terms of mental and school success compared to the students receiving musical instrument training.

Discussion and Conclusion

When the results of the study is assessed generally, it is found that the students receiving musical instrument training have higher happiness and satisfaction, popularity perceptions, more positive perceptions in terms of behavior and compliance and less anxiety compared to the students not receiving musical instrument training. The result of this study indicates that receiving musical instrument training is influential on students in terms of enabling them to have psychologically positive feelings about themselves. Many studies on this issue (Barry, 1992; Costa-Giomi, 1998; Barış, 2006) show that music education and musical instrument training have positive effects on self-concept. Besides, the studies support the view that children and youth receiving music education, in particular musical instrument training have positive self-concept and developed social skills, and be self-confident, self-realizing and self-expressing, extravert, active, happier and exorable (Kulaksızoğlu, 2001; Gifford & Dean, 1990; Çoban, 2005). Besides all, it is stated that music is influential on the development of discipline, responsibility and self-perception (Eskioğlu, 2003), and help decreasing aggressiveness and mistrust (Eskioğlu, 2003; Güngörmüş, 1988). In addition, in their studies Nolin and Vander et al. (1977) revealed that students who took part in orchestras and cohorts developed higher self-concept compared to those who did not take part in such

activities. In the same vein, in another study by Murdock (1991) it was revealed that children who receive music education have higher social self-concept compared to those who did not receive music education (Reynolds, 1992). In another study by Costa-Giomi (1998), it was reported that students who received the piano training for more than 3 years had significantly higher perception and mental representation scores and determined that self concept and musical talents of these individuals also developed in this process. Similarly, in a study by Barry (1992) it was found that the self concept scores of the children who participated in the art education which also included music education increased significantly. All these results support the results of study.

Another result of our study is that the students' not receiving musical instrument training had more positive physical appearance perception and better perception their mental and school success compared to the students receiving musical instrument training. Physical appearance perception which can be either positive or negative is based on both individual's self assessment and on the feedbacks from other people. In previous findings of our study it is seen that the feeling of positivity especially in terms of feeling of self-satisfaction is higher in students receiving musical instrument training. In terms of physical appearance, the fact that students who do not receive musical instrument training have more positive physical appearance perception compared to students receiving musical instrument training and students receiving musical instrument training have inner satisfaction can be related with the fact that student not receiving musical instrument training regard physical assessment which can be classified as outer satisfaction more positively. More detailed examination of this result in further studies with different sample groups would clarify the issue.

Another result of our study is that students' not receiving musical instrument training have more positive perceptions in terms of their mental capacity and school achievement compared to the students receiving musical instrument training. Mental abilities and school skills is also dependent on characteristics students have in terms of academic success, intelligence, interest, ability etc. . Therefore, the fact that the students not receiving musical instrument training have more positive perception in terms of mental abilities and school success compared to the students receiving musical instrument training can be attributed to their school success and these abilities they think they have. It is doubtless that expecting great changes in mental abilities of students just with musical instrument training would be inadequate with regard to these skills, which are dependent on many variables.

When our study is assessed generally, it has some limitations. As the study is not based on long years of observation, we cannot have information about change in time. Another limitation of the study is that self-concept is a variable that can be influenced from a variety of variables. Therefore, further studies especially those including longitudinal assessment and different aspects of music, instrument training and different characteristics of students can yield to more clarifying results.

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