



| Research Article / Araştırma Makalesi |

Examination of Music Teachers' Childhood Experiences of Music

Müzik Öğretmenlerinin Çocukluk Dönemi Müzik Yaşantılarının İncelenmesi¹

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Keywords

1. Art
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Abstract

Purpose: This study aims to examine the musical experiences of music teachers in childhood.

Design/Methodology/Approach: The research was conducted using the phenomenology research design within the framework of the qualitative research approach. Participants of the study consist of twenty-three music teachers working in the secondary and high schools affiliated with the Ministry of Education in the Kahramanmaraş province in the 2020-2021 academic year. The research data were collected using a semi-structured interview form and conducted for content analysis.

Findings: Family, teacher, school, and environment play an important role in individuals' musical experiences in childhood. Participants' tendency towards music during childhood is attributed to their parents' interest in music and encouragement of music in their children, discovery and guidance of the students' musical talent, the facilities offered by the school, including an appropriate setting for learning music, organization of the musical activities such as choirs and courses at school, and events held by non-governmental organizations.

Highlights: It is seen that music helped introverted and/or shy individuals socialize by allowing them to express themselves better. It was also revealed that the participants interested in music during childhood were self-confident, happy, and peaceful individuals with a wide social circle and without financial concerns.

Öz

Çalışmanın amacı: Bu araştırmanın amacı, müzik öğretmenlerinin çocukluk dönemini, müzik yaşantısı bakımından incelemektir.

Materyal ve Yöntem: Araştırma nitel araştırma desenlerinden biri olan olgubilim deseninde gerçekleştirilmiştir. Araştırmanın çalışma grubunu, 2020-2021 eğitim öğretim yılı, Kahramanmaraş ili, merkez ilçelerinde yer alan ortaokul ve liselerde müzik öğretmeni olarak görev yapan yirmi üç öğretmen oluşturmuştur. Araştırmada veriler yarı yapılandırılmış görüşme formu toplanmıştır. Verilerin analizinde içerik analizi tekniğinden faydalanılmıştır.

Bulgular: Bireylerin çocuklukta müzik yaşantıları üzerinde aile, öğretmen, okul ve çevre önemli bir rol oynamıştır. Katılımcıların çocukluk döneminde müziğe yönelmelerinde; ailenin müziğe ilgisi, müzik dersine giren öğretmenlerin müziği sevdirmesi ve çocuğun yeteneğini keşfedip yönlendirmesi etkili olmuştur. Bunların yanında okulun müzik ortamı için sunduğu imkânlar, sivil toplum kuruluşlarında düzenlenen müzik etkinlikleri, arkadaşlarının müzikle ilgilenmesi, çevrenin motive etmesi de müziğe yönelmelerinde etkili olmuştur.

Önemli Vurgular: Müziğin katılımcıların hayatına yansımaya bakıldığında müzikle ilgilenmeden önce içine kapanık, utangaç bir yapıda olan bireylerin müzikle ilgilendikten sonra sosyal, kendini iyi ifade edebilen bireyler olduğu görülmüştür. Çocukluk döneminde müzikle ilgilenen katılımcıların kendine güvenen, sosyal çevresi geniş, mutlu, huzurlu, maddi kaygıları olmayan bireyler oldukları belirlenmiştir.

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INTRODUCTION

Considering the development of individuals, it is known that the most sensitive period is childhood. Art education provided during this period is important for their physical, mental, social, and emotional development (Güven, 2017). It has multiple aspects and dimensions. Individuals trained in these different shapes and dimensions are expected to understand and interact with a different perspective, to be open to innovation, to follow scientific, technological, and social developments, and to develop themselves (San, 2019). Music education is one of the most important areas in art education (Güven, 2017).

Music education, which enables children's cognitive and emotional growth, is important in terms of raising well-equipped individuals (Ergen & Bilen, 2010). Children start to get music education at an early age, and their being guided appropriately supports their development in a positive way and enables them to become more successful and happy individuals (Deleş & Kaytez, 2020). Music has multi-faceted contributions to people's lives. Music made contributions to the academic, physical, social, and cultural development of individuals. As they are engaged in musical activities, they can express themselves better (Kılıç, 2016). Music education contributes to their social and aesthetic development and the improvement of their self-expression. Through these gains, they develop personalities to be more successful (Coşkuner, 2007). Moreover, it is known that music delays aging by reducing stress and pain (Yener, 2011). Each period has its own characteristics and dynamics in formal music education in Turkey.

With the music education given in the pre-school period, it is aimed to appeal to the senses of children, to help their mental development, to create a musical culture, to prepare the child for basic education by developing his mother tongue (Ministry of National Education [MoNE], 2017). Considering that learning at an early age is more effective and permanent than at other times, pre-school music education should be provided with the appropriate methods in that it can be effective in gaining musical behaviors such as listening to quality music, playing the instruments, and singing. As a result, the productive and aesthetic skills of the children improve, and their attention span is extended, eliminating mental and physical fatigue. In this vein, Özal Göncü (2002) believes they can develop social skills such as self-expression, cooperation, taking responsibility, and being disciplined.

Music plays a great part in the psychological development of children during primary education. Meeting many personal and social needs through music in this period, they recognize their emotions well, learn to control them, and get the opportunity to express themselves better. They avoid negative emotions such as insecurity and aggression. Thereby, they are able to establish better communication with others and socialize more healthily (Deveci, 2010; Ördেকci, 2016; Yazıcı, 2009). Their musical environment consists of various individuals interested in music and musical instruments. The environment in concern includes new formations, developments, changes and transformations. This turns into concrete behaviors such as musical movement, creating one's own musical taste, making use of the surrounding objects as musical instruments, playing the musical instruments, and singing in the primary school period. All these transformation and development involves dimensions such as musical talent, musical intelligence, and practicing music (Uçan, Yıldız & Bayraktar, 1999).

The secondary education period is when young people are in search of identity, they decide what they want out of life, and display their individual differences. Furthermore, young people seek for attention, admiration, approval and love from others during this period. For this, they participate in a number of activities, care more about others' thoughts for themselves, and strive to acquire the characteristics of the group to which they want to belong. Namely, they may need music education to manage that (Uçar, 1989). Individuals' interest in music ensures respect from others, and improves their cooperation skills and confidence. Consequently, they become happy individuals who attain self-actualization (Apaydınlı, 2012).

Musical talent is both innate and influenced by the environment. In other words, both heredity and environment contribute to the development of musical ability. Individuals fail to improve their musical talent if they lack exposure to musical activities at early ages. Heredity is not adequate to discover and improve the musical talent (Göğüş, 1999). According to Denac (2008), children's interest in music is closely related to their teacher and household. Factors such as teachers' attaching significance to music activities, their using these activities in the classroom, and their family members' experiences of music influence their interest in music.

Music has an impact on every phase of human life, especially during childhood and adolescence. Music lessons play an important role in the socialization of the individual. Music activities, for instance, entail many positive behaviors such as cooperation, socialization, obeying the rules, and respecting others and what they do (Ördекci, 2016). Music nourishes the souls of children and keeps them away from pessimism and bad attitudes, leading them to be optimistic and happy individuals. Music education helps children learn to look at events and situations from different perspectives, to recognize themselves, and to form a strong character through artistic production (Toksoy, 2000). Individuals respond to the music they hear even during infancy. During this period, for example, they calm down with the lullabies, and they get better sleep. As they grow older, they repeat the sounds they hear and hum simple melodies. As they sing while growing up, their voices and breathing improve day by day. Musical activities such as keeping the rhythm, strengthening their muscles while playing the instruments, dancing, and singing contribute to their physical development and improvement of their communication skills. Singing enables one to gain the ability to train their voice and to work collaboratively. Their social development and imagination are supported by playing musical instruments and listening to music, respectively. To put it into a nutshell, individuals who grow up in an environment well-supported by music will have a better understanding of art and aesthetics even if they do not prefer a music-related profession (Sun & Seyrek, 2002). Thanks to music, the child recognizes the feeling of love. Their psychology is strengthened by their love for the society they live in and life (Yönetken, 1993).

When the literature on music education in Turkey is examined, Turkey is not at the desired level in music education (Kahyaoglu, 2010). Educational difficulties continue determining and developing students' musical talent (Durdu, Algan, & Çetin, 2021). Önal (2012) found in his research that almost half of the students in Turkey first noticed their musical talents and decided to study in the music department themselves. It has been concluded that families and teachers are not at the desired level in guiding students, and they are behind in this regard. Students in music education; ability, readiness, environment (Akkol, 2018), family (Akkol, 2018), school (Özdemir & Yıldız, 2011), teacher (Durdu, Algan & Çetin, 2021; Helvacı, 2012), friend, programs attended, events experienced Many factors such as The most important group that can evaluate and explain these factors; They are music teachers with their knowledge and experience. Therefore, in this study, the childhood experiences of music teachers were examined. In this context, the problem sentence of the research is determined as, "What are the factors affecting the musical experiences of music teachers when their childhood period is examined?" Music talent, inherited to the individual, cannot turn into musical behavior unless interacting with the music environment (Özdemir & Yıldız, 2010). This research is important because it determines the environmental factors in the childhood music experiences of music teachers.

The main purpose of this research is to examine the musical experiences of music teachers in their childhood and to determine the reflections of factors such as family, school, teacher, and environment that may affect their musical experiences in this direction. Within the scope of this purpose, answers to the following questions were sought.

1. How do music teachers describe themselves when they think about their childhood experiences?
2. What music-related activities did music teachers participate in during their childhood?
3. Which event/s have been most influential in music teachers' inclination towards music?
4. What are the contributions of the families of the music teachers to their experiences of music during childhood?
5. What are the contributions of the schools that music teachers attend to their experiences of music during childhood?
6. What are the contributions of their music teachers to their experiences of music during childhood?
7. What reflections did the music teachers' experiences of music have on their lives?

METHOD

This chapter provides information about the research design, participants, data collection tools used in the research, data collection process, and data analysis.

Research Design

This research was carried out using the phenomenology design, one of the qualitative research designs. Phenomenology design is a design that focuses on dealing with all aspects of the cases by collecting detailed data about the cases that we are aware of but do not have detailed information about (Yıldırım & Şimşek, 2011). These cases are; experienced events, experiences, perspectives, attitudes, and ideas can appear in various forms (Merriam, 2013). In the phenomenology design, it is tried to reveal how people make sense of the phenomenon or phenomena, their ideas, perspectives and experiences about the phenomena (Johnson & Christensen, 2004; Patton, 2014). In this study, music teachers' childhood music experiences were accepted as facts and were examined in depth within the scope of factors such as family, environment, place of residence, school, and music teacher.

Participants

The study group research consisted of twenty-three volunteer teachers working as music teachers in secondary and high schools in the central districts of Kahramanmaraş in the 2020-2021 academic year. While determining the participants, the maximum diversity sampling method, one of the purposive sampling methods, was used. Purposeful sampling is a sampling method in which information-rich and diverse situations are selected, which allows for research in all details in line with the purpose of the research (Patton, 2014). While the maximum variety was preferred in the research, it was aimed to determine whether there are similarities and differences between the various situations and to reveal their dimensions, if any (Glesne, 2013). In order to provide this diversity, it grows in different settlements such as towns, districts, and provinces. Music teachers graduated from different music schools such as conservatories, education faculty, and music teaching departments. In this study, the participants were coded, and their names were kept confidential in order to comply with the ethical rules. Accordingly, the teachers who participated in the interview were coded as T1, T2, T23, according to the order of the interview. Demographic information of the study group is given in Table 1.

Table 1. Demographic characteristics of the working group

Code	Gender	Place of Growth	Graduated High School Type	Graduated Faculty Type	Professional Seniority Year
T1	Woman	District	Normal highschool	Faculty of Education	Over 15
T2	Man	District	Normal highschool	Conservatory	6-10
T3	Woman	Province	Normal highschool	Faculty of Education	11-15
T4	Woman	District	Normal highschool	Faculty of Education	11-15
T5	Man	Disrict	Normal highschool	Conservatory	6-10

T6	Woman	Povince	Fine arts high school	Faculty of Education	11-15
T7	Man	Town	Super high school	Faculty of Education	11-15
T8	Woman	Province	Anatolian High School	Conservatory	6-10
T9	Woman	Povince	Normal highschool	Conservatory	6-10
T10	Woman	Province	Normal highschool	Faculty of Fine Arts	1-5
T11	Man	Disrict	Fine arts high school	Faculty of Fine Arts	11-15
T12	Woman	Province	Fine arts high school	Faculty of Education	Over 15
T13	Man	Province	Vocational high School	Faculty of Education	Over 15
T14	Woman	Province	Fine arts high school	Faculty of Education	Over 15
T15	Man	Disrict	Normal high school	Conservatory	1-5
T16	Man	Province	Vocational high School	Conservatory	6-10
T17	Woman	Disrict	Fine arts high school	Faculty of Education	6-10
T18	Woman	Province	College	Faculty of Education	11-15
T19	Man	Province	Normal highschool	Conservatory	6-10
T20	Man	Province	Anatolian High School	Faculty of Education	1-5
T21	Man	Disrict	Normal highschool	Faculty of Education	11-15
T22	Woman	Disrict	Normal highschool	Conservatory	6-10
T23	Woman	Province	Fine arts high school	Faculty of Education	1-5

When the Table 1 is examined, there is information about the music teachers' gender, the place where they grew up, the status of the secondary school they attended, the type of high school they graduated from, the type of faculty they graduated from, and their professional seniority.

Data Collection Tools

The data in this study were obtained through interviews. Interview is the most important data collection tool used in phenomenological research. In order to reveal the experiences related to the cases and their meanings, the interview offers researchers the opportunity to examine through flexibility, interaction, and probe questions (Yıldırım & Şimşek, 2011). Research data were collected with a semi-structured interview form. In a semi-structured interview, the researcher can provide the target person to elaborate their answers by asking different questions on the subject, provided that they do not disrupt the course of the interview (Türnüklü, 2000). While preparing the interview questions, a literature review was conducted, and the opinions of experts in the field were consulted. In order for the open-ended questions to be understandable, questions were asked to two participants before the interviews, and the interview form was prepared by receiving feedback. A sample from the questions asked to the participants were "What are the contributions of your family in your musical life during your childhood?" and "What are the reflections of your musical life on your life?". The teachers to be interviewed were informed about the research, and interviews were held on a voluntary basis. The interviews were conducted in the school environment, at home, and in the cafeteria. One interview lasted approximately 60 minutes. In addition, the interviews were audio-recorded on a voluntary basis.

Data analysis

Content analysis was used to analyze the data obtained in the research. In line with the suggestions of Yıldırım and Şimşek (2011), first of all, the data of the research were transferred to the computer environment and made ready for analysis. Then, the answers given by the participants were coded separately by two researchers independently of each other. Themes were created from the codes that were finally reached and presented in the form of tables. In addition, direct quotations from the participants' views were included.

Content analysis consists of collecting the interrelated data obtained, and organizing and interpreting them clearly. In content analysis, the concepts that explain the data and the relationship network of these concepts are determined through coding. This process is also known as "inductive analysis". Inductive analysis is the process of determining the main theme of the problem based on the details of the data obtained by the researcher. Coding is giving names to meaningful parts of the data. Each meaningful piece or section in the data is called a concept. A category (theme) is formed by examining the connection between concepts and bringing them together in a higher-level group (Yıldırım & Şimşek, 2016).

Validity and Reliability

In qualitative research, conducting the research in an ethical way is the first stage of validity and reliability (Merriam, 2013). In this study, attention was paid to the volunteering of the participants; the participants were informed about the research, the identities of the participants were kept confidential, and codes were given instead. In addition, participant confirmation was obtained in the reporting (Berg and Lune, 2015; Christensen et al. 2015). Lincoln and Guba (1985) identified four topics in terms of ensuring validity and reliability in qualitative research: credibility, transferability, consistency, and confirmability. *Credibility*. In qualitative research, the preferred methods to ensure and increase the credibility of the research are explained as expert review, participant confirmation, triangulation, researcher's stance, and depth-oriented data collection (Merriam, 2013; Creswell, 2016; Patton, 2014). In this research, every stage of the research was presented to the expert opinion, and the research was carried out in line with the recommendations of the experts. The accuracy of the information was confirmed by the participant. In this study, the participants were coded, and detailed information about the participants was presented in the form of tables and explanations. All stages of the research are described in detail. *Transferability*. It is concerned with its adaptation and transfer to

similar contexts or situations, provided that certain findings of a previously completed research are not out of context (Guba, 1981). Therefore, transferability is leaving the extent to which the findings of any research are valid for other situations to the people in that situation (Merriam 2013). In order to ensure the transferability of this research, each stage of the research was described in detail, the research findings were explained in detail by supporting direct quotations, and clear, understandable, and plain language was used for the readers. *Consistency*. The data obtained in the research should be consistent with the findings and results (Merriam, 2013). Consistency; means that the findings and interpretations of the research are consistent among themselves. Creswell (2016) explains the concept of reliability in qualitative research as the coding of research data by more than one researcher and ensuring the harmony between these codes. In order to ensure consistency in the research, two researchers coded separately and created themes, and then compared the codes and themes they created using Miles and Huberman's fit formula ($\text{Reliability} = \frac{\text{Consensus}}{\text{Consensus} + \text{Disagreement}} \times 100$) and calculated the agreement between them (Miles and Huberman, 1994). The agreement rate between the encoders was found to be 0.83. The fact that this result in the research is .70 and above means that it is reliable (Akay & Ültanır, 2010: 80). Researchers discussed the different encodings among themselves and determined the most appropriate code (Silverman, 2005). *Confirmability*. Confirmability; It is about the fact that the findings reflect the researched phenomenon as much as possible, away from the ideas, wishes and point of view of the researcher (Morrow, 2005). Confirmability is being open to external audit (Creswell, 2016). In order to ensure confirmability in this research, all the work done during the research process was recorded and filed in a computer environment.

FINDINGS

In this section, the findings are given in order according to the sub-purposes of the research. The codes and themes obtained from the opinions of music teachers were presented by being aggregated. In addition, direct quotations from the views of the participants were also included.

Personal Characteristics of Music Teachers in Childhood

The findings obtained from the opinions of the participants about how music teachers describe themselves in childhood and their personal characteristics are presented in Table 2 in the form of themes and codes.

Table 2. Childhood personal characteristics of music teachers

Themes	Codes	Participants
Extrovert	Energetic/Active	T7, T8, T10, T11, T15, T18
	Social	T10, T14, T22
	Game-lover	T4, T23
	Friendly	T6, T17
	Responsible	T12
	Sociable	T1
	Curious	T13
	Joker	T1
	Helpful	T15
	Copycat	T5
	Self-expression	T6
Introvert	Naughty	T7
	Shy	T3, T7, T8, T19
	Alone	T3, T20
	Timid	T8, T20
	Silent	T20
Mood	Mature	T14
	Happy	T1, T4, T5, T6, T10, T11, T16, T17, T18
	Calm	T3, T12, T20
	Emotional	T15, T19
	Full of love	T5, T13
	Bad-tempered	T6
	Irrational/day dreamer	T9
	Rebellious/anxious	T18
	Stubborn	T6
	Confident	T18
Spoiled	T7	

When Table 2 is examined, the personal characteristics of music teachers in childhood are classified as extrovert, introvert and mood. It is seen that music teachers are generally active in childhood while some of them are introvert. It is also revealed that they had a peaceful and happy childhood. In addition, there are music teachers who describe themselves as rebellious, bad-tempered and day dreamers in their childhood. Direct quotations from teachers' opinions on the subject are below.

"I was a happy, a complete playchild. I was a cheerful, happy child who did not spend much time at home and played games on the street. A child who makes a microphone and sings at home..." (T4). "I was a very active, somewhat rebellious, extrovert but

somewhat anxious, self-confident but very entertaining and joyful child. I was very interested in silkworm. I would watch, observe and follow them.”(T18). “I was very active and had a happy childhood.” (S11). “I can say that I was a loving child (T5). “I was an introvert and quiet child. I wasn't naughty, I was mostly alone, I didn't have many friends. Since I am very fond of my family, I would not feel the need for friends.” (S3). “I was a happy child living in Ankara, being able to benefit from the opportunities of the city. I was expressive, friendly, somewhat bad-tempered and stubborn.” (S6). “I was a quiet, calm, self-sufficient child. I didn't like to talk like that. I didn't like going into a crowd. With the effect of being the only child in the family, when I played, I would play alone.” (T20). “I was someone extremely active but also shy, hard to get used to, unable to keep himself in the foreground, cold-blooded but warm-blooded...” (T8). “It would not be wrong to say I was shy and melancholic” (T19).

Musical Activities Attended by Music Teachers in Childhood

The findings obtained from the teachers' opinions about the music activities they attended during their childhood are given in Table 3 in the form of themes and codes.

Table 3. Music activities attended by music teachers during childhood

Themes	Codes	Participants	
Taking Instrument Course	Baglama	T5, T9, T15, T18, T22	
	Guitar	T2, T6, T11, T23	
	Piano	T1, T11,	
Playing an Instrument	Baglama	T5, T7, T13, T16	
	Flute	T12, T17, T18	
	Guitar	T11, T20	
	Violin	T6	
	Keyboard	T21	
School Activities	Mandolin	T23	
	Joining social activities	T5, T6, T7, T14, T16, T17, T19, T21, T22,	
	Participation in school choir	T1, T3, T6, T8, T9, T10, T11, T12, T14, T15, T17, T22, T23	
	Singing songs	T2, T3, T5, T6, T8, T9, T10, T12, T16, T17, T19, T20	
	Listening to music	T1, T2, T5, T21, T23	
	Participating in special choirs	T2, T8, T12, T19, T20	
	Making music instruments with materials	T1, T4, T9, T21, T23	
	Going to music concerts and festivals	T2, T3, T5, T11, T17	
	Other Activities	Dance shows	T4, T8, T9, T18, T20
		Working in wedding ceremonies	T7, T13, T21
Folk dances		T1, T14, T15	
Participating in music competitions		T2, T20	
	Involvement in theatrical activities	T9	

As shown in Table 3, the music teachers participated in many activities such as instrument courses, playing instruments, school activities and other activities during their childhood. More specifically, they took courses in the baglama (f:5), guitar (f:4), piano (f:2), and played the baglama (f:4), flute (f:3), guitar (f:2), violin, keyboard and mandolin. Those who took part in school choirs sang songs in different settings during their childhood (f:13). It is also seen that they participated in many social activities inside and outside the school. Their opinions on this concern are presented below.

“I have participated in baglama courses, theater studies, dance and choir studies since primary school” (T9). “I usually attended school choirs. I went to the guitar lessons in middle school.” (T23). “I was in the school choir and orchestra in primary and secondary schools. I went to the instrument courses, the longest of which was on the piano.” (T11). “I took part in all music activities organized in the primary school ...from the dance activity in the nursery to the flute concert in the 5th grade. I was a guest in many programs organized by the district directorate of national education when I was in high school. I was playing the guitar and knew how to accompany the music. I ranked third in the Barış Manço Songs Interpretation Contest.” (T20). “I participated in the social events in middle school and high school. Starting from the primary school, I used to go to the concerts once or twice a year.” (T5). “I usually took part in choirs at school ceremonies and attended a baglama course in a public education center.” (T22). “When we got together with relatives on special occasions such as weddings, engagements and henna night, we would all make music together. I attended the choirs outside the school. At school, I tried to be involved in music by taking choral and solo pieces.” (T10).

Cases/Events Affecting Music Teachers' Tendency to Music during Childhood

The findings related to the phenomena or events that affect the music teachers' inclination towards music in childhood are given in Table 4 as themes and codes.

Table 4. Facts/Events affecting the music teachers' tendency to music during childhood

Themes	Codes	Participants
Teacher-driven	Music teacher's discovery and guidance of the talent in middle school	T1, T6, T8, T11, T14, T17, T22, T23
	Classroom teacher's discovery and guidance of the talent	T5, T12, T14
	Music teacher's tutoring in middle school	T6, T22
	Music teacher's taking them to the concert in middle school	T11

	Music teacher's organization of a trip to the fine arts high school for the middle school students	T17
	Music teacher's bringing the keyboard to class	T18
	Music teacher's motivation of the students in high school	T19
Family-driven	Family members' interest and attention to music	T3, T7, T9, T10, T12, T13, T14
	Performing the musicianship profession in the family	T3, T7, T8, T20
	Interest in music	T1, T2, T4, T5, T18, T19, T20, T22, T23
	Love of music	T2, T4, T14, T21,
Individual-driven	Self-discovery of the talent	T4, T6, T18, T20
	Inner curiosity	T18
	Professional preference	T7
	Impact of the social environment	T5, T10, T13, T15, T16
	Receiving an instrument as a gift	T2, T16, T21
Environment-driven	The neighbor's playing an instrument	T15, T16
	Receiving appreciation at music events	T12

Table 4 indicates that the facts/events affecting the music teachers' tendency to music were classified as teacher-driven, family-driven, individual- and environment-driven. Teacher-driven tendencies mostly occur with the discovery and guidance of the music teachers in middle school. The family's interest, performance and appreciation of music were influential in the participants' tendency to music. Being personally interested in music and social environment's love for music are other factors that encourages the participants' tendency to music. Direct quotations from the opinions of music teachers expressing the facts or events that affect their inclination towards music are given below.

"I began to be interested in music in the 6th grade thanks to our music teacher's discovery of my talent. Thanks to his effort and guidance, I studied music. While I was unaware of the existence of a fine arts high school, due to the fact that we lived in a small town, he took us to the fine arts high school in the city center. I saw the flute, heard its voice and fell in love with the flute there for the first time, so to speak, and said to myself, "I should definitely study fine arts." (T17). "Because my father was interested in music (a local musician), I also began to be interested in music. Almost everyone in our house is interested in music. My brother also studied music and preferred to be a musician. He makes his living on music and working as an academician in the field of music. It wasn't an event that made me interested in music but my father's profession, taking care of us at home, and the environment we were living in." (T3). "I've been very interested in music ever since I could remember. I even used my toys to make music. My music teacher noticed my interest and talent in middle school and directed me to study music." (T23). "As a child of an Alevi family, music was always played in our house. Therefore, I must have been influenced by the environment in which I grew up." (T13).

Familial Contribution to Music Teachers' Childhood Music Experiences

The findings regarding the contribution of the family to the music teachers' childhood musical experiences are given in Table 5 in the form of themes and codes.

Table 5. The familial contribution to music teachers' childhood music experiences

Themes	Codes	Participants
Financial support	Sending them to the music course	T2, T4, T5, T9, T10, T11, T15, T17, T18, T23
	Buying them a musical instrument	T2, T5, T13, T15, T17, T18, T20, T23
	Providing them private music lessons	T1, T5, T6, T20, T23
Moral support	Supporting their decisions on music	T2, T4, T5, T6, T9, T11, T12, T14, T15, T17, T22, T23
	Encouraging them to study at a music school	T6, T11, T12, T14, T17, T19, T20, T23
	To motivate them on music	T5, T15, T22, T23
Hidden contribution	Supporting them in participating in music events	T3, T5
	Growing in an environment characterized by music	T3, T7, T8, T12, T16, T19, T20
	Family members' interest and appreciation of music	T1, T3, T4, T6, T12, T16
	Having a musician in the family	T3, T7, T8, T20

Table 5 shows that the familial contribution to the music teachers' early experiences of music is classified as financial support, moral support and hidden contribution. Concerning the financial support of the families, they contributed to the development of their tendency to music by sending them to music courses (f:10), buying them musical instruments (f:8) and providing them private music lessons (f:5). They also supported them by appreciation of their decisions and encouraging them to study music. Growing up in an environment characterized by the music is considered hidden contribution provided by the families. The following are the participants' opinions about their familial contributions.

"I have always received my family's financial and moral support. Countless to remember, sending me to an instrument course (driving me to the course, buying me an instrument, supporting my decision when I wanted to study music, providing private music lessons, and etc. were among their contributions" (T23). "They supported me in every way. ...both in the school choirs I attended, in the concerts we organized, and in high school. For example, I wanted to study at a fine arts high school, they confirmed by decision, and they were always with me when I was in high school." (T14). "I told my family that I wanted to attend a baglama course in the first year of high school. They also supported me with great enthusiasm and I was immediately enrolled in the course

and they bought me a baglama. The taste of the concert I gave at home every night still lingers.” (T15). “At that time, families were not as conscious as they are now. Whenever I was engaged with music, I would get scolded. My father always got angry with me and forced me to study my school subjects. I did not receive any support from my family.”(T21).

Contribution of the Music Teachers' Schools to their Music Experiences

The themes and codes obtained from the findings related to the contribution of the schools attended by the music teachers to their music experiences are given in Table 6.

Table 6. School contribution to the music teachers' music experiences

Themes	Codes	Participants
Individual Development	Celebrations of the special days and weeks	T1, T2, T4, T5, T6, T7, T9, T10, T11, T12, T14, T15, T16, T17, T19, T20, T21, T22, T23
	Organization of the choir activities	T1, T3, T5, T9, T22
	Teaching playing instruments in lessons	T3, T6, T17, T20
	Organizing music and instrument courses (free-of-charge)	T11, T12
Social Development	Assigning students duties and responsibilities in musical activities	T2, T3, T4, T5, T6, T7, T16, T19, T20,
	Increasing students' popularity and providing them privileges	T2, T3, T7, T20
	Valuing artistic activities	T14
	Discovery and encouragement of the students' talent by the school administration	T19
Talent Development (by the school infrastructure)	Offering a study room	T12, T17
	Offering a music room	T20, T21
	Expert teaching staff	T17, T18
Acceptance to University	Extra score on the university entrance exam	T6
	Training students for the talent tests	T6
Professional Development	Furthering education in music	T6, T9
	Affecting career choice	T3, T9

As seen in Table 6, contributions of the schools are classified as individual development, social development, talent development, acceptance to university and professional development. Organizing celebration activities for the special days and weeks (f:19), having musical equipment in schools and training students for the talent tests can be counted among the contributions of the schools to the music teachers' development. Direct quotations from the relevant opinions of the participants are given below.

“I was lucky in primary and middle school because I was living in the town center. Free music courses were organized in our school. I had the opportunity to attend instrument courses.” (T11). “I think it's a great support for schools to constantly allow the use of their stages and discovery of my musical talent. They might not have noticed it or they might have ignored it, and I might not be performing this profession now. I think the biggest support is that they discovered my talent and encouraged me to be on the stage.” (T4). “That a very successful teacher specialised in music ran our music course in the middle school and that music activities are held in our school on special days and weeks enabled me to progress in music better. The contributions of my study at the fine arts high school are countless. First of all, all of my friends were interested and talented in music like me. Secondly, the study halls at the fine arts high school helped us improve ourselves by providing a comfortable setting. It was a privilege for us to be trained by the expert teachers.” (T17). “Studying at Fine Arts High School developed me considerably in music theory and instruments at an early age. I easily passed the university talent test with this infrastructure and the extra scores I got on the university acceptance.” (T6). Giving me the opportunity to sing in schools may have even affected my choice of profession.” (T3).

Their Teachers' Contribution to the Music Teachers' Experiences of Music

The codes and themes obtained from the findings regarding their teachers' contributions to the music teachers' experiences of music are presented in Table 7.

Table 7. Their teachers' contribution to the music teachers' experiences of music

Themes	Codes	Participants
Primary School Teacher	Discovering and guiding students' talent	T4, T5, T7, T9, T12, T22
	Assigning duties and responsibilities to students	T5, T7, T11, T12
	Motivating students	T5, T11, T12
	Teaching playing instruments	T12
Primary School Music Teacher	Assigning duties and responsibilities to students	T1
	Discovering and guiding students' talent	T1
	Motivating students	T1

	Encouraging student for self-discovery	T18
	Introducing and popularizing music	T18
Middle School Music Teacher	Discovering and guiding students' talent	T1, T2, T3, T6, T7, T8, T14, T17, T21, T22, T23
	Motivating students	T7, T8, T10, T17, T21, T22
	Assigning duties and responsibilities to students	T4, T10, T11, T21
	Presenting the field-specific knowledge	T4, T8, T14, T18
	Private tutoring	T1, T6, T22
	Teaching playing instruments	T4, T6, T20
	Caring the students	T4, T21
	Informing students about music institutions	T3
	Engraining music	T11
	Taking students to concerts	T11
Being a model	T18	
Training students for the talent tests	T6	
High School Music Teacher	Being a model	T14, T15, T17, T20, T8, T14
	Guiding students	T6, T14, T15, T19, T20
	Presenting the field-specific knowledge	T8, T14, T17, T20
	Engraining music	T11, T15
	Assigning duties and responsibilities to students	T2, T11
	Caring the students	T20, T23
	Motivating students	T19
Private tutoring	T23	
Other Teachers	Motivating students	T3, T7, T16, T21, T22
	Assigning duties and responsibilities to students	T1, T5, T16
	Guiding students	T3, T9

Table 7 shows that their teachers generally contributed to the development of the music teachers by discovering and guiding their talents, assigning them duties and responsibilities, motivating them and being a model for them. Their music teachers were more effective in discovering their talent and guiding them in middle schools while music teachers in high schools were relatively taken as models by the students. The participants' opinions are cited below.

"My primary school teacher's assigning me some duties in social activities at school, advising my parents to encourage my talent/interest in music, and calling me as 'the classroom artist' were the biggest contributions for me". (T5). "Our primary school music teacher was hard-working, she discovered the students' interest and talent in music and encouraged them to study music. Our teachers in the middle school provided many contributions to my development. For example, our math teacher used to play the baglama for the last minutes of the lessons, we used to sing along." (T1). "My middle school music teacher is the person who guided my entire life. I got my first training on the notes and instruments from him (T6). I took him as a model with his character and expertise (T14).

Reflections of Music Experiences on Music Teachers

The findings regarding the reflections of music teachers' musical experiences are given in Table 8 in the form of themes and codes.

Table 8. Reflections of the teachers' music experiences on them

Themes	Codes	Participants
Psychological	Peace	T13, T14, T15, T17, T18
	Confidence	T2, T5, T6, T11, T19
	Sensuality	T5, T12, T20
	Bliss	T1, T4, T5
	Feeling of comfort	T4
	Therapy	T14
	Anger management	T20
	Optimism	T1
Financial	Improved imagination	T9
	Having a profession	T3, T5, T6, T7, T16, T21, T22
	Financial income	T2, T5, T7, T16, T21
Social	Comfortable student life	T2, T5
	Expansion of the social circle	T5, T7, T11, T17, T21
	Socialization with others	T3, T7, T19, T20
	Ability to express oneself	T5, T17, T18, T19
	Popularity	T20, T21
	Visiting various places	T3, T16

	Being initiative/sociable	T3, T19
	Sensitivity	T5
	Being beneficial to students	T14
	Being beneficial to their family/friends	T23
	Doing the job loved	T1, T5, T6, T14, T23
	Gaining a different perspective	T9, T14, T15
	Ensuring survival	T4, T18
	Being beneficial and model to their children	T4, T14
	Gaining a critical perspective	T8
	Avoiding TV addiction	T4
Personal	Feeling oneself special	T10
	Gaining elegance	T12
	Developing composing skills	T2
	Self-awareness	T17
	Being vigorous and energetic	T18
	Being knowledgeable	T21
	Effective time-management	T21

Table 8 indicates that the reflections of music teachers' musical experiences on themselves are categorized as psychological, financial, social and personal. The participants stated that their musical life made them peaceful and happy. They also stated that they earned income on music. Those who express that their social circle is wide thanks to music emphasized that they are vigorous and energetic because they do the job they love. The following are their opinions about the reflections of their musical experiences.

"As you know, our lessons are like the periods when we relax. I was always positive, but music made me even more positive." (T1). "I definitely believe that people who deal with music are more self-confident. Going on stage, playing instruments, singing and performing this professionally as a teacher and training the students on music definitely made great contributions to me." (T6). "Music has a lot of contributions and reflections on my life... First of all, we can say that music nourish our soul. If I hadn't been interested in music, I wouldn't have developed so much self-awareness." (T17). "I consider myself a sensitive and emotional individual with high-self-esteem who is self-confident, and can express oneself in the best way possible thanks to music." (T5). "I learned how to make money with music at the conservatory. For years, I earned money by making music in various cities of Türkiye. Thanks to music, I met very good people, traveled to a lot of places, and gained many experiences... I was honored to be a teacher, but I have always been a strange musician..." (T16). "It played an important role in my choice of profession. I became a music teacher now thanks to my music experiences. I also think that I became a more social, talkative and sociable person thanks to music." (T3). "Music has always added refinement, elegance and sensitivity to my life" (T12).

DISCUSSION CONCLUSION AND RECOMMENDATIONS

The current research revealed many factors that determine, direct, and affect the childhood music experiences of the music teachers. Among them are their family, teachers, school, environment, and technology. More specifically, their family's interest in music, their teacher's love of music, and discovery, and guidance of their talent contributed to their development of a tendency to music in their early life. In addition, the opportunities/facilities offered by the school they attended, music events organized by non-governmental organizations, their friends' interest in music, and being motivated by the people around them encouraged this tendency. Considering the reflection of music on their life, it was seen that music helped introverted individuals become more social ones who could express themselves better. It was also determined that the participants interested in music during childhood were self-confident, happy, and calm individuals with a wide social circle and no financial worries.

This study revealed that music teachers had different personal characteristics during childhood. For instance, some were reportedly extroverted, active, and social, while others were introverted, shy, and reluctant to speak. During this period, they experienced various emotions such as cheer, bliss, and anxiety. This finding was supported by Kara (2020), who reported that pre-service music teachers are mostly talkative, lively, and extrovert. Likewise, Yaşar (2020) concluded that the individuals who received music education get depressed much less frequently (2%) and are happier than those who did not (17.3%). Our finding is also in line with Çevik Kılıç (2017), who reported that music teachers are cheerful, enthusiastic, lively, calm, and peaceful individuals.

Another finding of the study showed that the activities organized in the schools and other school facilities contributed to the musical lives of the participants. Especially those who studied music in the fine arts high school were more knowledgeable in music, had stage experience at an early age, had better access to the facilities, and had no difficulty moving to the next level of education thanks to the comprehensive music education they received. The existing literature also emphasized the significance of organizing social activities in schools in the discovery and guidance of the student's talents (Koç Akran & Yıldız, 2020).

The study indicated that the music teachers who attended the instrument courses and participated in the choirs or other music activities during their childhood consider themselves social individuals. Some of them reported that they became social and self-confident individuals after participating in music activities. This particular finding overlaps with Güven (2017), who concluded that musical activities contribute to the development of children's social skills.

As mentioned earlier, the music teachers' tendency to music in childhood is largely affected by their music teachers in middle school, family, environment (city of residence), technology, and their personal interests and abilities. Their teacher's interest in music, giving them assignments and responsibilities, discovering their talent, and directing them to schools of music influenced the development of their tendency to music. It was not surprising to see especially the effect of their music teacher in middle school in this concern since it was the first time they were taught by a branch teacher. The finding related to the influence of familial support over the teachers' tendency to music is supported by Dittgen (2018), who found that familial support has a great place and importance in the musical life of the child. Tatar (2013), on the other hand, states that the relationship between the city and music does not only mean hearing the sounds of music in that city but also that it has different effects on individuals. In a similar vein, Göğüş (1999) states that musical talent emerges with the effect of environment and heredity. Both contribute to this talent in unknown proportions. However, it is a product fed naturally by the influence of the environment. It does not seem to be an expected situation for someone who did not have a musical environment in their childhood to show their musical talent and achieve musical success. The teacher, family, environment, and technology that emerged in this research could be considered the environmental factors in the emergence of musical talent, while personal interest and talent express hereditary factors.

Concerning the reflections of their childhood musical experiences on the music teachers, it is seen that music gives them peace, increases their self-confidence, and helps them be more emotional and sensitive. The participants stated that music made them more sociable, provided them with a wide environment, widened their horizons, helped them see the world from a different window, provided them with a profession and financial comfort, and, most importantly, made them feel happy by doing the job they love. All in all, it can be concluded that individuals interested in music are happy and peaceful and have different perspectives. This finding is approved by Uslu (2009), who reported that music increases self-confidence and contributes to the socialization and social development of individuals and that individuals who are interested in music are cheerful and happy. Lastly, the findings reported in Küçük's (2012) research are similar to the ones revealed by this study in that both showed that music teachers love their profession and choose it knowingly and willfully.

Based on the results obtained from the research, the following suggestions were made for the practitioners and researchers.

- Quality music education should be provided in childhood for many positive experiences, such as peace and happiness, socialization, self-confidence, and self-expression.
- Music lessons should be conducted by branch teachers to discover talented children, process their talents, and guide them appropriately.
- Schools should be prepared for music education with their teachers and musical equipment (music room, skill workshop, sound system, etc). Activities should be held in which students will display their musical talents (choir studies, competitions, music courses, etc.).
- Families should be cooperated to discover and/or develop students' musical talent. Especially parents could be recommended to be in cooperation with schools and inform the teachers about their children's talent once they discover it. The same can be recommended for the teachers. Namely, they should inform the parents about the musical talent of their children and encourage the students to get education on music.
- For pre-service and in-service preschool and classroom teachers, training programs should be regularly organized on the subjects such as music education, and music teaching methods and techniques.
- This research was conducted using the qualitative method. Other research can be conducted on similar subjects by using different research methods, such as quantitative or mixed.

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Statements of publication ethics

We hereby declare that the study has no unethical issues and that research and publication ethics have been observed carefully.

Researchers' contribution rate

The study was conducted and reported with equal collaboration of the researchers.

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Ethics committee approval was obtained from the Social and Human Sciences Ethics Committee, Kahramanmaraş Sütçü İmam University, Türkiye (Date 29.09.2020 & No. 37271). In addition, consent was obtained from the Kahramanmaraş Provincial Directorate of National Education, Türkiye (Date: 27.04.2021 & No. 35776031).

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