

Relationship between Self-Confidence, Test Anxiety and Musical Skills of Candidates Attending Music Teacher Skills Test

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Abstract

In this study it is aimed to determine the relationship between self-confidence, test anxiety and musical skill levels of candidates attending music teacher tests. The study group of the correlation research pattern is formed of 233 candidates entered music teacher special skills test in İnönü University. Before taking the test two data collection tool namely Self-Confidence Form and Test Anxiety Inventory were applied to candidates. Musical skills scores formed of combination of musical audition, musical playing and singing solo successes were taken from the university database. After the normality analysis process, Pearson correlation and determination coefficients, arithmetical mean, standard deviation, minimum-maximum score values were determined. Furthermore, relations were visualized with point scatter graphics. As a result of research it was determined that self-confidence of the candidates were high and musical skills and test anxiety scores were found to be moderate. It was found that there were significant relation in negative direction at low level between test anxiety and self-confidence and between self-confidence and musical skills there was moderate relationship in the positive direction. Solo singing was the dimension having the highest level of relationship in self- confidence and music skills areas. It has been determined that there was significant relationship between music skills and test anxiety at negative direction at low level: the highest level of relationship between musical skill dimensions was in musical audition scores.

Key Words: Music teacher, music teacher skills test, special skills test, self-confidence, test anxiety, music skills

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INTRODUCTION**Music Skills Tests**

Musical ability is a prerequisite for performing some musical behaviors or in other words for concluding certain behaviors with musical success. According to Kuzgun (2003), skill is power to learn any behavior, knowledge or talent. This power is part of inborn secret power processed with interaction with the environment and education and made available for new learning. In this sense, skills are cognitive, audial and psychomotor abilities developed by a person using his capacity until a certain age and they can be considered as hints to make a prediction about to what extent person Below, some musical skills and musical achievement tests from literature are given (Tankız 2011; Boyle & Radocy, 1987):

- Seashore Measures of Musical Talents-1919 (Colman, 2009)
- Standardized Tests of Musical Intelligence (Wing, 1958, 1970)
- Music Achievement Tests-MAT (Colwell, 1970)
- Measures of Musical Abilities (Bentley, 1966)
- Musical Aptitude Profile (Gordon, 1965,1995)
- Primary Measures of Music Audiation (Gordon, 1979, 1986)
- Intermediate Measures of Music Audiation (Gordon, 1982)
- Advanced Measures of Music Audiation (Gordon, 1989)
- K-D Music Tests (Kwalwasser&Dykema, 1930).
- Kwalwasser Music Talent Test (Kwalwasser, 1953)

Music Teacher Skills and Achievement Test Practices in Turkey

These tests are implemented by music teacher education programs of universities. While testing applications differ in some respects the main approach in this selection process is generally similar. In these tests having often two-tier

may get benefit from education. Gordon (1986) expressed that musical skill as musical learning capacity starting from birth and maybe from mother's womb in an interactive way with environmental factors (education, etc.) until the age of nine. Tarman (2002) described musical skills as "entirety of emotional, audial and cognitive behaviors related to one or some of musical hearing, discrimination, musical literacy and musical singing-playing skills"; Tankız (2011) described as "latent power kept by person to exhibit musical behaviors without going through a musical educational process."

- Drake Musical Aptitude Tests (Drake, 1957)
- A Test of Musicality (Gaston, 1959)
- The Biondo Musical Aptitude Test (Biondo, 1957)
- The Leblanc Music Talent Quiz (Moore, 1954)
- Music Listening Evaluation Form (Viggiano, 1975)
- Tilson-Gretsch Musical Aptitude Tests (Tilson, 1941)
- Pan-American Music Aptitude Test (Pan-American, 1951)
- Iowa Tests of Music Literacy-ITML (Gordon, 1970)
- Silver Burdett Music Competency Tests-SBMCT (Colwell, 1979)
- Aliferis Music Achievement Test (Aliferis, 1954)
- The Watkins-Farnum Performance Scale (Watkins&Farnum, 1954)

structure; musical hearing-literacy, musical playing and musical singing fields are basic skill areas. Efe (2006) has classified applications made in music teacher student selection tests in Turkey under 8 parts:

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Applications made under the titles of Single Sound, Multi Sounds Perception, repeating and naming: Single-volume hearing, two sounds hearing, double sounds hearing and naming, three sounds hearing, four sounds hearing, hearing the middle one of three sounds played simultaneously, hearing the second one of four sounds played simultaneously, hearing the third one of four sounds played simultaneously, repeating wide range five different sounds with "na" syllable, after a given guide sound defining five separate sound with name and level and after a given guide sound defining five different sounds with name and level.

Applications made under the title of hearing melodies: tonal melody hearing and modal (modal) melody hearing, simple melody hearing, hearing melodies to mixed-clunky extent, short melodies, long melodies, mixed melodies.

Applications made under rhythm hearing title: Simple rhythm hearing, mixed-syncopated rhythm hearing, long rhythm sentence, short rhythm sentence.

Applications made under musical literacy: Musical writing (dictation), musical reading (Transcription).

Applications made under Measurement of Verbal and Musical Expression skills title: candidate's short speech on his CV, reading a given text, impersonation on a given subject, application of musical dynamics on a given topic.

Applications made under instrument field title: The ability to play instrument, right hand-left hand coordination.

Applications made under Sound Field title: Detonation-intonation, quality and color of sound, sound width, adaptation to changing tone, suitability for development in sound education.

Written Applied Tests: Measurement of musical perception skills, test for availability assessment in music theory and hearing education, general culture and basic music knowledge test

There are many studies in the literature in Turkey about music teacher skills test applications. Various researches were conducted such as about test success and anxiety levels of candidates attending Special skills test (Yokuş, Yokuş & Kalaycıoğlu, 2013; Güdek, 2009; Sazak&Ece, 2004); learning styles and academic achievement, cognitive flexibility levels (Zahal, 2014; Sağer, Zahal&Gürpınar, 2015); creativity and test success (Bağcı, 2003); demographic characteristics and test success (Sağer, Zahal&Gürpınar, 2015; Tankız, 2011); scores basis to placement and test success and test size (Sağer, Zahal&Gürpınar, 2013; Arapgiri-oğlu&Tankız, 2013; Ece&Sazak, 2006; Sağer, 2007; Atak Yayla, 2006, Ece, 2007), capacity of test to predict academic success (Yağcı, 2009; Atak Yayla, 2003), validity and reliability of the test (Ece&Kaplan, 2008; Tarman, 2002), test applications (Efe, 2006).

İnönü University Faculty of Education Music Education Program Special Skills Tests as study area of the Research consists of two stages in accordance with "Musical Perception (50 points)" and "performance (50 points)" classification. The first stage is formed of dictation (15 points), multi sound hearing (10 points) and melody-rhythm repeating (25) and the second stage is formed of musical play (25 points) and singing (25) sub-dimensions (İnönü, 2015). In general test has a two-stage structure formed of musical audition, musical playing and solo singing fields.

Multi sound hearing dimension of test consists of two sounds, three sounds and four sounds formed of chords and tones. Test practitioners play tones and chords from the piano and candidate is requested to repeat played multi sounds separately "na" syllable. In melody repetition dimension melody played by piano is requested to be repeated in a melodic and weighing structure with "na" syllable. In weighing-rhythm repeat dimension test practitioner plays weighing structure by hitting pens or his hands. Candidate is requested to repeat this weighing structure in the same way. In the musical playing and solo singing fields candidates

play classical works with musical instruments they decided and they sing. Scoring of all aspects of the test is carried

out by five professors expert in five fields. Below are sample questions applied in the test.



Figure 1. Examples of dictations applied in tests (Musical Writing)



Figure 2. Examples for melody repeat applied in test



Figure 3. Examples for weighing repeat field applied in test

Self-Confidence

Self-confidence is a fact arising from self-assessment of individual as a result of his satisfaction level about himself and variable according to time and circumstances (Kugle, Clements, Powell & Philip, 1983). Woolfolk (1995) defined self-confidence value attributed by individual to his skills and behaviors.

In the literature, there are lot of researches based on subject of the relationship between music and self-confidence. Gooding & Standley (2010) examined effect of exposure to music therapy over clinical analytical skills and confidence

levels of pre-intern students and drawn attention to the increase in students' confidence level. Wehr-Flowers (2006) examined self-confidence, attitudes and anxiety levels of 137 students studying in middle school, junior high school, high school, college, and community jazz programs within 60 miles of a major Midwestern university in terms of learning jazz improvisation according to gender variable and concluded that self-confidence and attitude levels of female students were lower while their anxiety was higher. Theodorakou & Zervas (2003)

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examined the effects of motion-based music education to confidence level of elementary school students. In the study; it is concluded that music education involving physical activities was more effective in mental competency, social acceptability and physical appearance dimensions of students. Sinden (1999) examined relationship between music performance anxiety and perfectionism, coping style, self-efficacy and self-esteem through university students getting education in instrument field. It was found that low general self-efficacy, low self-esteem, dimensions of perfectionism (high concern over mistakes, high doubts about actions, and low personal standards), and adhering to an emotional coping style were predictors of musical performance anxiety.

Venesile (1992) examined self-esteem, personality characteristics and music teaching behaviors of prospective elementary classroom teachers. It was found that there was no significant relation between self-confidence levels of students and other variables. Ergen & Bilen (2010) found that accompaniment violin education increased confidence level of primary school students. In study of Otacıoğlu (2006), it is stated that there is a positive correlation between success of the instrument and confidence and academic achievement. Özevin Tokinan & Bilen (2011) in their study conducted with music teacher in candidates determined that creative dance events enhanced self-confidence of music teacher senior

Test Anxiety

Berksun (2003) defines anxiety as; "number of changes that occur during threat or danger in emotional, behavioral and physical areas and their subjective experiences." According to approach of Liebert & Morris (1967) basic components of anxiety are worry and emotionality. According to this approach worry is cognitive and priority anxiety. It is directed to earlier failure of individuals. The emotionality constitutes automatic responses given within the framework of stress and uncertainty experienced in case of any situation like test, assessment and etc. It contain bodily and physiological

students. Seddon & Biasutti (2008) concluded that blues activities carried out with elementary school teachers without expertise in the field of music, improved their confidence levels. Çevik Kılıç & Gür (2015) examined levels of self-confidence of 236 classroom teachers and music teacher candidates for the musical talent according to gender, class, age, and academic achievement variables. According to the research it was concluded that those with high academic achievement and those with lower class level and age had higher self-confidence related to musical abilities. Ekinçi (2013) examined solo stage performances of music teacher candidates and variables that affect it. It was found that male teacher candidates had higher self-confidence than girls for stage performances. In addition to these findings as technical level of performance area is increased confidence level is also increased. In research of Otacıoğlu (2008) it is found that as problem-solving skills of counseling and guidance and music teacher candidates are increased their self-confidence level is also increase whereas any variable does not predict another one. Çeşit, Ece&Kafadar (2012) examined differing condition of self-esteem and problem-solving skills of high school students according to variable of getting arts education. It was found that there was no significant difference in the scores of students getting and not getting art education and their self-esteem levels were closer to higher.

reactions such as rapid heartbeats, sweating, fewer and then sudden chills, flushing, nausea, nervousness and tension (Spielberger & Vagg 1995).

Spielberger (1980) established the concept of test anxiety on this approach. According to Spielberger (1972) test anxiety; is an unpleasant condition experienced during a test or assessment situation, prevents individual to reveal his actual performance, having cognitive, affective and behavioral characteristics and which creates tension. Sarason (1984) specified that test anxiety is formed of four dimensions; worry, tension, test-irrelevant thinking and bodily symptoms.

In the literature there are various studies dealing with music skills and test anxiety.

In Güdek's (2009) study it was found that test anxiety of candidates taking music teacher special skills differed significantly according to gender and test success. It has been found that female candidates had higher test anxiety than male candidates. Also it was stated that candidates who passed test had lower anxiety levels compared to candidates who failed the test and there was no significant relationship between test anxiety and age, parents' education level, school type, instrument fields, and family income. Sazak & Ece (2004) tried to identify test anxiety of fine arts high school students with TAI (text anxiety inventory). It was found that level of test anxiety of students was at intermediate level and didn't differ according to gender. Piji Küçük (2010) examined test anxiety, self-confidence and musical success of music teacher candidates (third-fourth grade), with a relational approach. It was expressed that test anxiety of students was at moderate level and there was a negative relationship between test anxiety and self-confidence and musical success. In addition it is stated that there is no significant difference in test anxiety according to gender, school type and class. Another study where TAI was used is study of Sezer (2009). Effects of music therapy on test anxiety of high school students were examined. In the context of music therapy high school students listened to Classical Turkish Music, Classical Western Music and ney music. According to the results of research it has been found that music therapy reduced the level of students' test anxiety. Nacakcı & Dalkıran (2011), studied test anxiety of music teacher candidates about instrument test. Accordingly, level of anxiety of a large part of students was found to be at intermediate level. In addition those with higher academic achievement were found to have a lower level of anxiety. Kurtuldu (2009) put forward that reliability and validity of the measurement tool he developed for determination of test anxiety for piano education were at high levels. In the development process of the scale, study

group was formed by music teacher candidates studying in three universities.

Palancı, Altun Dinç & Doğan (2015) adapted music performance scale developed by Doğan (2013) for high school students for university students. They concluded that adapted inventory consists of three factors as its original form and the form is a scale that can be used for university students. Also Doğan & İskender (2015), have implemented a psycho-educational program to reduce music performances anxiety and demonstrated that the model was successful in terms of retention and reducing anxiety. Dalkıran (2015) examined the relationship between self-assessment and test anxiety. He stated that test anxiety is significant predictor of pre-test self-assessment performance. In addition he found that test anxiety was not significant predictor of self-assessment performance after test.

In the field of medicine many researches were conducted on music, and anxiety. Wong, Lopez-Nahas & Molassiotis, 2001) (Hamel, 2001; White, 1999; Chlan, 1998; Winter, Paskin & Baker, 1994; Elliot, 1993; Barnason & Nieveen 1995). Hamel (2001), in their study on patients waiting for cardiac catheterization they found that music therapy intervention reduced anxiety.

Above, conceptual framework and available literature related to musical skills tests, music teacher skills tests, test anxiety and self-confidence. Starting from this information in this study it is aimed to reveal relationship between test anxiety, confidence levels and music skills of music teacher candidates. In other words, success in the musical skills test was considered as a reflection of music skills and interaction between music skills, test anxiety and self-confidence was investigated. Hence sub-objectives of the research were constructed as follows.

- How are identifying values of SCF, TAI and musical skills scores?
- Is there a significant difference in K-MPAI scores compared to LS-3?

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- Is there a significant relationship between SCF and TAI?
- Is there a significant relationship between SCF and musical skills?
- Is there a significant relationship between TAI and musical skills?

METHODOLOGY

Research Model

In this study, relationship between test anxiety, self-confidence and music skills of the candidates taking music teacher skills test is analyzed. In this regard study has been created in the context of the correlation model. In correlation approach two or more variables are analyzed together with changes without any interference (Karasar, 2007; Büyüköztürk, Çakmak, Akgün, Karadeniz and Demirel, 2010).

Study Group

The study group of research is formed of candidates attending İnönü University Music Teacher Special Skills Test (n = 233). 58.4% of study group is formed of females and 41.6% males. 81.5% of candidates are between 17-20 ages, 14.6% between 21-24 ages and 3.9% is 25 and over; 60.1% was from fine arts high school, 32.2% from general high school and 7.7% from other schools.

Instruments

In the study; three instruments were used namely Se Self –Confidence Form (SCF), Test Anxiety Inventory (TAI) and İnönü University Faculty of music skills test score databases where scores of candidates were taken. SCF and TAI were immediately applied to candidates before attending to test. Musical skills total scores (MSTS) and musical audition, playing and singing scores as sub-dimension of MSTS were collected from database

Self –Confidence Form (SCF)

Özevin, Tokinan (2008) developed SCF by utilizing scales developed by Olesch (1995), Napoli, Kilbride&Tebbs (1992) and Rosenberg (1965). For the development of SCF primarily trial form of

36 items were applied to music teachers candidates (n = 278). As a result of factor analysis number of items was reduced to 19 and form was determined to have a single factor structure. The reliability coefficient of SCF was .81 and item-total correlation values ranged between .31 and .49. In five-points Likert-type form; there are five negative statements as items 14, 16, 17, 18, 19. Maximum point that can be taken from the SCF is 95 points and minimum score is 19. As score raises self- confidence level also increases. Reliability analysis related to this form and item-total correlation values are presented.

Table 1. Reliability and item-total correlation values of SCF

Cronbach $\alpha = .85$ (SCF Total)	Item-Total Correlation
Item 1	.56
Item 2	.34
Item 3	.42
Item 4	.54
Item 5	.39
Item 6	.48
Item 7	.44
Item 8	.54
Item 9	.57
Item 10	.55
Item 11	.59
Item 12	.56
Item 13	.51
Item 14*	.42
Item 15	.32
Item 16*	.33
Item 17*	.31
Item 18*	.40
Item 19*	.33

**Marked items are reversed.*

Reliability level of SCF was at high level ($\alpha = .85$). Item-total correlation values were determined to be in the range from .31 to .59.

Test Anxiety Inventory (TAI)

TAI developed by Spielberg (1980) was adapted to Turkish by Öner (1990). TAI is an inventory of four Likert type consisting of two factors worry (n = 8) and emotionality (12). Worry determines cognitive dimension of test anxiety and emotionality defines more physiological aspects. Minimum score that can be taken from inventory of 20 items is 20 points and maximum score is 80. As score increases

level of test anxiety also increases. Reliability coefficient for all tests was found to be .87. Reliability analysis for TAI and item-total correlation values are given in Table 2.

Table 2. Reliability and item-total correlation values of TAI

Cronbach $\alpha = .93$ (TAI Total)	
Worry (8 Items)	Item-Total Correlation
Cronbach $\alpha = .82$	
Item 2	.49
Item 3	.61
Item 4	.39
Item 5	.48
Item 8	.71
Item 12	.59
Item 17	.65
Item 20	.66
Emotionality (12 Items)	
Cronbach $\alpha = .90$	
Item 1*	.55
Item 6	.66
Item 7	.56
Item 9	.61
Item 10	.56
Item 11	.61
Item 13	.76
Item 14	.75
Item 15	.64
Item 16	.72
Item 18	.62
Item 19	.66

As seen in Table 2, it was determined that entire reliability level of TAI inventory was at a high level with .93. Item-total correlation values of Worry ($\alpha = .82$) and emotionality ($\alpha = .90$) factors were observed to vary between .48 and .76.

Data Analysis

Score types for which data analysis processes were performed; SCF, TAI, musical skill and factor scores related to these dimensions. TAI, SCF and musical skills scores of candidates were standardized by converting into Z scores. Then normal distribution state of processed data were investigated. For this purpose; normal distribution curves, histograms, skewness-kurtosis and Kolmogorov-Smirnov (K-S) test values were examined.

Table 3. Kurtosis and skewness values and K-S Test Significance Level Results

	N	Skewness	Kurtosis	(K-S)
				p
SCF		.12	-.60	.20
TAI		.25	-.13	.20
Worry		.55	.04	.00**
Emotionality	23	.09	-.32	.20
Musical skill (Total)	3	.46	-.33	.02*
Musical audition		.76	.03	.00**
Musical playing		.20	-.72	.00**
Solo singing		.37	-.17	.00**

* $p < .05$, ** $p < .0$

When the K-S test results are analyzed; was determined that there were deviations from normality in worry, musical skill, musical audition, musical playing and solo singing scores ($p < .05$). But it is seen that values of all skewness and kurtosis points are in the range of ± 1 . It was concluded that it is normal that these standardized values are in the range of ± 2 (George and Mallery, 2012) or with another aspect in the range of ± 3.29 (Tabachnick&Fidell, 2007; Kalaycı, 2010) and acceptable for normalcy. When the normal distribution curves and histograms are examined it is seen that deviation from normality was not at an excessive level. In this regard, it is deemed appropriate to use parametric statistical techniques for analyzing the data.

Reliability analysis of TAI and SCF was done by determining Cronbach α values. In addition, item-total correlation coefficients in the forms were calculated for validity of structure. Later; arithmetic mean, standard deviation, minimum-maximum values of form total, factor, musical skills and musical skills musical audition, musical playing, solo singing scores were presented under the descriptive statistics. For determination of relationship between TAI-SCF and musical skills of candidates and effect sizes Pearson's correlation (r) and determination coefficient (r^2) were calculated. In the interpretation of

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Pearson r value $r < .3$ weak, $.3 < r < .7$ medium and $.7 < r$ high relationship level were applied (Köklü, Büyüköztürk ve **RESULTS**

Çokluk, 2007). The significance level was taken as (p) and .05. and 01.

Table 4. Descriptive values of K-MPAI and Learning Mode scores

Score type	N	Minimum	Maximum	\bar{X}	sd
SCF		47	95	72.58	10.74
TAI (Total)		20	77	42.97	12.21
Worry		8	31	15.71	4.76
Emotionality		12	48	27.26	7.92
Musical skill (Total)	233	39.35	97	59.78	11.06
M. audition		38.00	98.00	63.55	10.92
M. playing		1.20	100	57.38	19.33
Solo singing		16.20	94.00	54.12	15.58

Maximum score that can be taken from the SCF is 95. Hence, it was found that self- confidence level of candidates taking music teacher skill test was high ($\bar{X}_{SCF}=72.58$). Furthermore, even the lowest self-confidence level candidate was identified to have a moderate confidence level ($\bar{X}_{SCF\text{minimum}}=47$). Considering that maximum points that can be taken from TAI is 80 it is concluded that emotionality and worry of candidates as test anxiety and test anxiety factors are at moderate level ($\bar{X}_{TAI}=42.97$, $\bar{X}_{Worry}=15.71$, $\bar{X}_{emotionality}=27.26$). Maximum score that can be taken from MSTs and musical audition, musical playing and singing areas forming MSTs is 100. In this regard musical skills ($\bar{X}_{MSTs}=59.78$) score of candidates are at moderate level and area where they are

the most successful is musical audition ($\bar{X}_{m.audition}=63.55$); the lowest level of success area was solo singing ($\bar{X}_{m.singing}=54.12$) whereas score differences were smaller between these factors. Correlation analysis between SCF and TAI is presented Table 5.

Table 5. Correlation (r values) between SCF and TAI

	(1)	(2)	(3)	(4)
(1) SCF		-.36**	-.32**	-.36**
(2) TAI			.94**	.98**
(3) Worry				.84**
(4) Emotionality				

**p<.01

It has been found that there is significant correlation in negative direction between TAI and SCF slightly above weak level [$r = -.36$, $p < .01$]. As to determination coefficient, this relationship meets 13% of the total variance. The relationship between level of self-confidence of candidates and TAI factors were found to be at similar levels [$r_{worry} = -.32$; $r_{emotionality} = -.36$; $p < .01$].

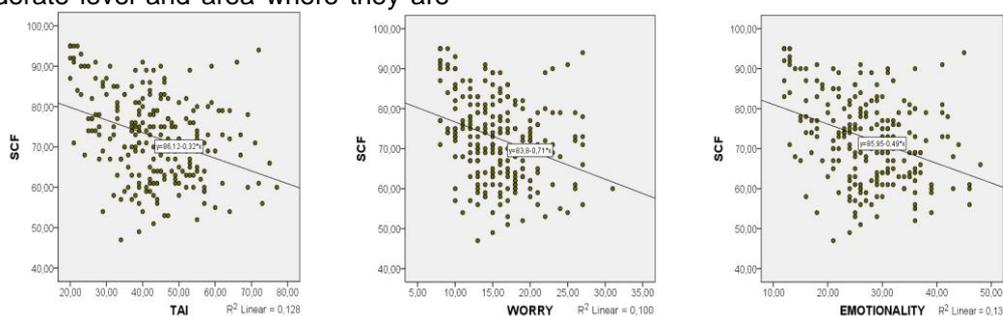


Figure 4. Point scatter graphic of correlation between SCF with TAI, Worry and Emotionality

As it is seen in the scatter point graphs relating to the TAA and SCF factor scores,

as level of self- confidence of candidates increases, test anxiety, emotional effects

for test anxiety (emotionality) and anxiety levels decrease. In other words as test anxiety increases self- confidence level decreases. In Table 6 correlation analysis results for relationship between musical audition, musical playing and solo singing

Table 6. Correlation (r values) between SCF and musical skills scores

	(1)	(2)	(3)	(4)	(5)
(1)SCF		.54**	.32**	.46**	.52**
(2) MSTS			.70**	.82**	.83**
(3) M. Audition				.25**	.29**
(4) M. Playing					.76**
(5) S. Singing					

**p<.01

It is determined that there is a moderately significant correlation between self-confidence levels of candidates and MSTS in positive direction [r = .54, p <.01]. Considering the determination coefficient, 29% of difference in self- confidence scores can be explained by MSTS. Considering the relationship between self-confidence scores and sizes of musical skills it is determined that the highest level relation is in solo singing with .52 followed

successes forming SCF and musical skills total scores (MSTS) and MSTS are given.

by musical playing with .32 and musical audition with a score of .46 (p <.01).

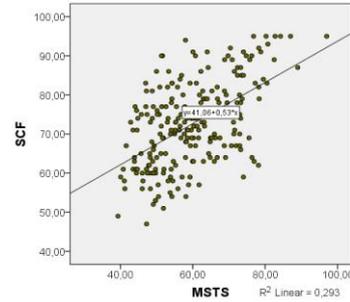


Figure 5. Point scatter graphic of correlation between SCF with MSTS

As seen in Figure 5, as level of self-confidence rises also musical skill scores rise. In Table 7 correlation analysis results between TAI and MSTS musical skills scores are given.

Table 7. Correlation (r values) between TAI and musical skills scores

	(1)	(2)	(3)	(4)	(5)	(6)	(7)
(1)TAI		.94**	.98**	-.35**	-.34**	-.23**	-.25**
(2) Worry			.84**	-.32**	-.31**	-.21**	-.23**
(3) Emotionality				-.34**	-.34**	-.23**	-.25**
(4) MSTS					.70**	.82**	.83**
(5) M. Audition						.25**	.29**
(6) M. Playing							.76**
(7) S. Singing							

**p<.01

It was determined that there is a significant relation at weak level between TAI and MSTS scores in negative direction [r=-.35, p <.01]. This relationship meets 12% of the total variability in

scores. It has been found that dimension with the highest correlation with music skills sub area TAI is musical audition with -.34, followed by solo singing with -.25 and musical playing with -.23.

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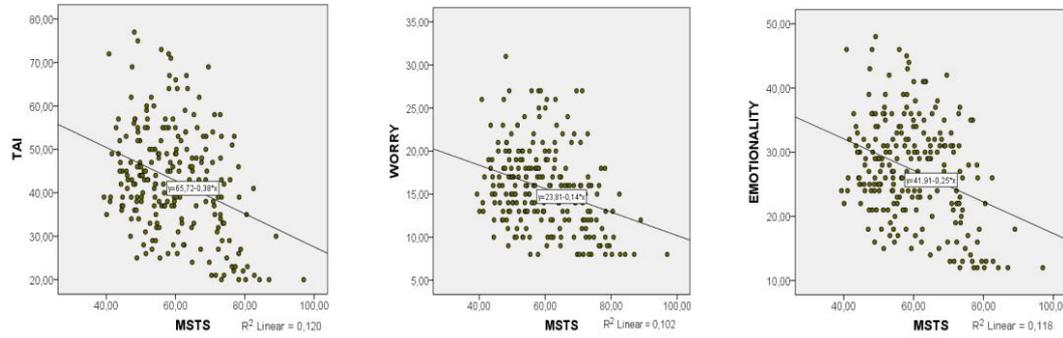


Figure 3. Point scatter graphic of correlation between MSTS with TAI, Worry and Emotionality

Considering points scatter graphic of TAI and MSTS scores it is observed that as musical skills total scores decrease

though at weak level, test anxiety increases and as test anxiety decreases musical skills total score increases.

DISCUSSION AND CONCLUSION

It was found that self- confidence levels music teacher candidates were high. Özevin Tokinan (2008) examined the influence of creative dance events on self-confidence of music teacher candidates. It has been found that Pretest (=89-90) and posttest (=93-94) scores were quite high. While these findings are similar to our study results they are higher than the values obtained in this study. This difference may stem from the fact that study group of Özevin Tokinan (2008) was formed of fourth class music teacher students and students had higher musical knowledge, skills in this respect and naturally performing more musical events compared to candidates attending to test. Çevik, Kılıç & Gür (2015) stated that self-confidence regarding music skills music and classroom teacher candidates was slightly above intermediate level; Otacıoğlu (2008) stated self-confidence of music and psychological counseling-guidance teachers was high and Ekinci (2013) stated that more than half of students have enough self-confidence related to the stage performance. Research results obtained in this respect is similar to other studies. Music is a discipline where it is necessary to perform in front of audience. Music teacher candidates or candidates attending music teacher skills test have the experience to communicate with other people and

community musically. The high self-confidence level of these candidates is indeed expected.

In the study it has been observed that test anxiety level of music teachers was at an average level. In the literature, there are studies similar to this finding. Sazak&Ece (2004), Güdek (2009), Yokuş, Yokuş&Kalaycıoğlu (2013) also found that anxiety level (TAI, state and trait anxiety inventory) of candidates attending musical skills test was at moderate level. Nacakcı & Dalkıran (2011) expressed that anxiety of students for individual instruments was moderate.

It was determined that there is significant relationship at negative direction between test anxiety and self-confidence below the average level. In research of Piji Küçük (2010) on music teachers the results is in same direction and nearly at the same level. In many studies conducted through different working groups similar results were obtained Peleg, 2009; El-Anzi, 2005; Thomas, Hanton&Maynard, 2004; Wachelka&Katz, 1999; Zeidner&Schleyer, 1999; Koivula, Hassmen&Fallby, 2002; Rawson, 1992; Lekarczyk&Hill, 1969; Wilson&Rotter, 1986; Krane&Williams, 1987; Kenow&Williams, 1992; Fisher, Schneider, Pegler& Napolitano, 1991). In many areas as self-confidence level increases, test anxiety decreases.

Hence, to reduce anxiety suppressing success in musical playing, singing and musical audition dimensions self-confidence promoting activities should be performed for students. Moderate correlation at positive direction was found between music skills and self-confidence. In study of Piji Küçük (2010) there was no significant correlation between the instrument success and self- confidence. A relationship in the negative direction

was found between test anxiety and music success. In research of Nacakcı & Dalkıran (2011), it was found that those with high instrument success have low anxiety level. Hence, it is proposed to concentrate on studies about strategies and techniques for coping with test anxiety in order to increase the success in musical skills.

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