

THE INFLUENCE OF MUSIC EDUCATION ON THE CHILD'S DEVELOPMENT

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Abstract:

In the international pedagogical literature (Bresler, Catterall, Chapleau, Iwanaga, Miksza), research of the interconnectedness of children's socioeconomic status, music education, and student performance has been an important field. Such research confirms the presence of major differences between the school performance of students involved and those not involved in music activities, with better performance from those that study music.

The basis of analyzing the empirical research was provided by a personally designed and recorded database: "Learning Music in Hungary 2017." During the survey we used the quantitative method, in the form of a self-completed questionnaire.

Hypotheses:

1. I presuppose that learning music can compensate for social disadvantages, which is observable, among others, in better academic performance, and a greater motivation for learning.
2. I presuppose that the children take part in the music related activities in order to achieve social acceptance, apart from the intention to learn how to play an instrument. To test the hypotheses on the compensatory effect of learning music we strove to see whether better academic performance was apparent in the case of children of parents with lower qualifications, too, or whether the academic performance of music learners was better only due to the higher qualifications of the parents. Looking at the findings from the aspect of school subjects it was found that music learners perform better in all subjects, regardless of their parents' school performance.

In primary art schools playing music together, whether chamber music, orchestral, or choral, establishes a special link among the members. The feeling of belonging to a community provides the members with support and a sense of safety, thus it acts as a safety net. In addition, the improvement of several personality traits is facilitated by community life, e.g. accepting the community's values and norms, mutual support and cooperation.

Keywords: primary art school, music education, socioeconomic status, transfer effect

INTRODUCTION

In the international literature of the study of education (Bresler 2002, Catterall – Chapleau – Iwanaga 1999, Miksza 2007), research into the interconnectedness of children's socioeconomic status, music education, and student performance has been an emphatic field. Such research confirms the presence of major differences between the school performance of students involved and those not involved in music activities, with better performance from those that study music. Furthermore, students of lower social status involved in music education have better academic performance than what is expected based on their social standing.

Research into the status of music learners has been carried out in Hungary, too, (Bácskai – Manchin – Sági – Vitányi 1972, Barkóczi – Pléh 1977, Gévayné 2010), which similarly shows that students studying music fare better in tests of physical skills, productivity in the given subject, and sociometry.

The relevance of this research is that a significant transformation has taken place in the system of primary music institutions. On the one hand, the network of institutions has been enlarged considerably. In the 1950s there were about fifty institutions in the country where students could learn music; by the late 21st century, over 700 institutions presented the opportunity to learn music. The expansion of the institutional network is also connected to increasing demands from society. While in primary and secondary schools the teaching of music is seen as relegated to the background, the popularity of learning musical instruments has been on the increase, and the trend is currently continuing. On the other hand, social demands, the goals of educational policy, and economic factors facilitated the birth of a new type of institution: the primary art school (hereinafter referred to as “AMI”). Act No. LXXIX of 1993 is a milestone in art education, as it made the teaching of music and art an element of public education, which provided the institutions with a safer prospect for the future. The range of courses offered by schools was broadened, with fine and applied art, theatre and puppetry, as well as dance alongside music (Decree No. 11/1994 of the Minister of Culture and Public Education). In addition, new courses were launched in music such as folk, jazz, and electro-acoustic. All of this has made self-expression available for an ever-broadening population of children in their own fields of interest.

HYPOTHESES, SAMPLE AND METHODS OF DATA PROCESSING IN THE „MUSIC LEARNING IN HUNGARY 2017” RESEARCH

The basis of analyzing the empirical research was provided by an individually designed and recorded database: “Learning Music in Hungary 2017.” Data collection was carried out between June 2016 and January 2017. During the survey we used the quantitative method, in the form of a self-completed, paper-based questionnaire. The questions in the questionnaire were based on the research questions. The first three groups of questions strove to determine the social status of music learners (basic demographical variables, economic capital, cultural capital). The second batch of three topics had to do with learning (performance, plans of further studies, and motivation to learn music). The final batch of questions needed responses only from children studying music, as it included questions expressly about learning music. Demographical variables included gender, class, familial structure, the number of siblings, and the type of community. To determine the economic capital of the family we explored the parents’ status in the labor market, their occupation, objective and relative financial standing. To determine cultural capital we analyzed the parents’ highest qualification, musical biography, habits of singing and playing music together in the family, the size of their home library, the children’s habits of spending their free time, their extracurricular activities, and the allotted time. To determine academic performance we explored the end-of-term and end-of-year average grades, the grades by subject, and the use of ICT devices. In the area of planned further studies, the type of secondary school and learning for the music profession were mapped. Data on learning music included questions regarding the number of years of learning music, the reasons for starting, the people involved, the instrument, the occasions and the time allotted, the practice, concerts and competitions.

The area of empirical study was Borsod-Abaúj-Zemplén, Szabolcs-Szatmár-Bereg, and Hajdú-Bihar Counties. The choice was justified by the fact that taking into account the geographical nationwide distribution of primary art schools, the concentration of institutions is the highest in the three border counties, irrespective of the central region. When selecting the

primary art schools, we strove to have comparable data, thus we decided upon the primary art schools located in county seats in the case of all of the three counties, which are institutions with long histories and specializing in the teaching of music. Choosing this type of institution was also supported by the fact that different attitudes and motivations are required on the part of both children and parents to have music lessons in a school which the students attend to complete compulsory education or a school which the students need to attend besides the former, which consumes extra time and energy and requires dedication.

The target group of the research is composed of children of the age of 13-15. We selected this age group since based on the age composition of music learners it was probable that they learned music of their own free will and they had accumulated enough experience during the years to provide creditable answers. The questionnaires for the group of music learners were completed by all students of the selected primary music schools in the given age group (N= 5207 students; n=269 students). To choose the members of the control group we decided upon institutions that came in third (were in the middle fifth) regarding the results of the National Assessment of Basic Competences, as in the case of sampling it was important not to choose students from "elite schools" or "disadvantaged institutions," but the eight-graders of schools of average standard (OKM: N= 83442 students; n=282 students). Regarding the control group we took care to target only students that do not learn music. When processing the data we used an SPSS program, and as for methods we compiled two- and three-dimensional cross-tabulation and carried out variance analysis, cluster analysis, and logistic regression. To compose groups for objective financial standing we performed cluster analysis on the basis of the families' non-perishable material goods. Social background was analyzed as per the following variants: gender, number of siblings, the father's highest qualification, the mother's highest qualification, objective financial standing, relative financial standing.

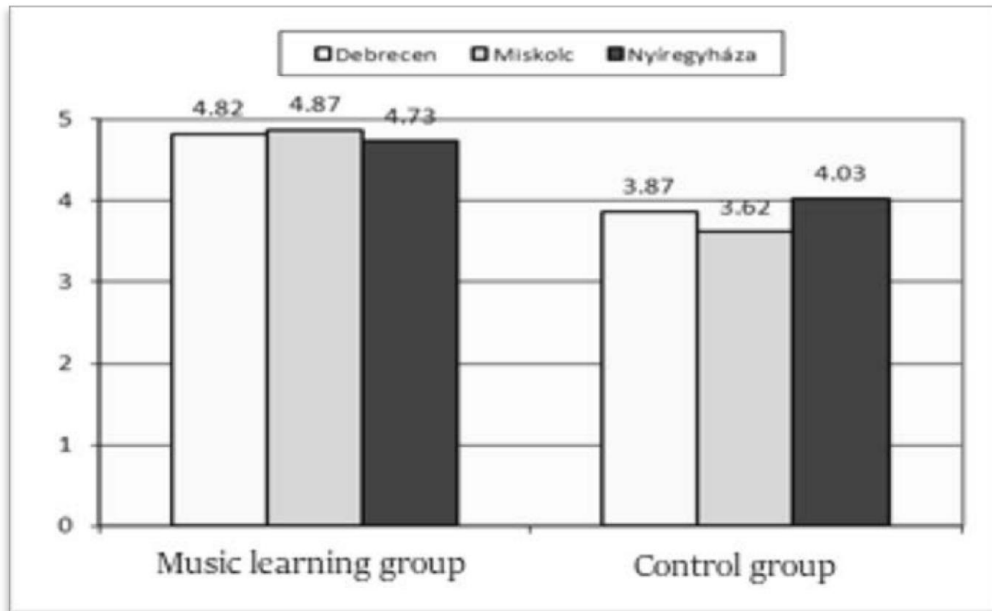
Hypotheses:

1. I presuppose that learning music can compensate for social disadvantages, which is observable, among others, in better academic performance, a greater motivation for learning, choosing a higher standard of school type, a more efficient way of managing social and individual crises.
2. I presuppose that the children undertake the tasks and burdens involved in learning music to gain personal attention, a feeling of success, and community experience besides the will to learn the instrument.

RESULTS

Several factors influence the student's performance: socio-economic status of the family, school climate, motivation of the children etc. (Balázs et al. 2013; Fehérvári – Széll 2014; Horn – Sinka 2006; Széll et al, 2016). In our research, the musical studies of the students were regarded as the most important aspect of the study, observing what areas are affected by that, how skills, abilities, attributes, taste, values etc. become an incorporated capital developing during music learning. One of the objectively tangible components of this is academic achievement.

Figure 1: Academic achievement regarding grades
(Source: 'Music Learning in Hungary 2017' research, self-edited) (n=551)



The grade point average shows a similar pattern in all three cities. The difference between the students learning music and the control group is clearly visible as it is almost one degree between the two groups. So, a significant difference ($p=0,000$) can be seen for the students learning music both in the half of the year and at the end of the year. Two reasons can stand in the background. One can be found in the social background of children studying music while their parents have a higher educational level and the proportion of those having a university degree is much higher than expected. There are many references in the literature to the relationship between the educational level of the parents, academic achievement and further education plans (Lannert 2004; Pusztai 2009). Since the role of the family background is significant in the OECD countries regarding educational level (Fényes 2009; Fehérvári - Széll 2014), family background of the students cannot be ignored. Research results of Horn and Sinka (2006) also show that the effectiveness of children is justified by the social background of children in 42% and only in 5% by factors influenced by school. The other reason can be the transfer effects of music learning. Several international and domestic research confirm that children studying music are more successful in their studies because they are more persistent, more focused, have a more positive attitude toward work and the effects of music transfer are also prevalent in different subject areas (Janurik - Józsa 2016; Neville et al 2008; Thompson et al 2004). These can explain the differences in the results of the two groups.

To test the hypothesis on the compensatory effect of learning music we strove to see whether better academic performance was apparent in the case of children of parents with lower qualifications, too, or whether the academic performance of music learners was better only due to the higher qualifications of the parents. In the case of parents without a degree, there are also significant differences experienced between music learners and non-music learners. There are no music learners that have an average of grades lower than 3, and only 10% performed below 4. In contrast, in the control group 9% are below an average of 3 and almost half of the children are below 4. In the case of all-5 students there is a significant difference ($p=0.000$) between the two groups, with proportions of 12.5% and 31.4% in the control group and the music learners, respectively.

Table 1: Academic achievement regarding the grades and the parents' educational level
(Source: 'Music Learning in Hungary 2017' research, self-edited) (n=551)

(%)		2-2.9	3-3.9	4-4.9	excellent
parents without higher educational degree	control group	9.9	35.8	41.8	12.5
	music learners	0	9.9	58.7	<u>31.4</u>
parents with higher educational degree	control group	1.3	15.9	64.1	18.7
	music learners	0	4.5	45.3	<u>50.2</u>

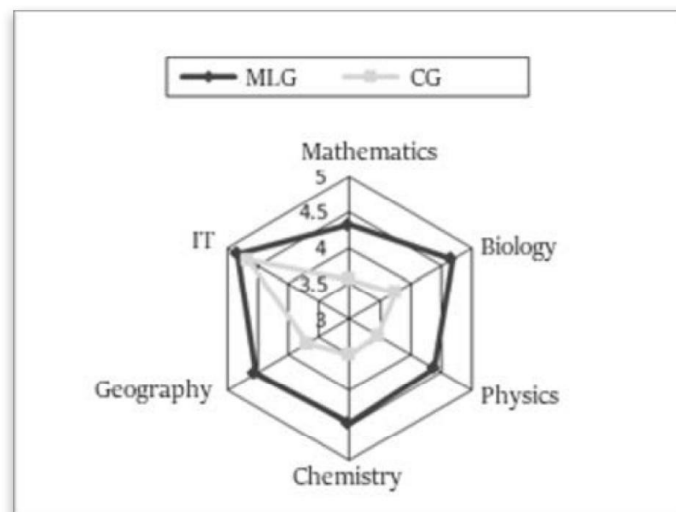
(The underlined values indicate that there were significantly more people in the cell of the table than would have been expected on the basis of random arrangement)

Controlling the children's academic performance with the parents' qualifications it was found that even the children of parents of lower qualifications have an average higher by a full grade in the group of music learners. Therefore, there is a non-quantified, but probable, conclusion that learning music provides an opportunity to upward mobility in the long run, with which social disadvantages can be overcome.

Measuring grade point average, the different subjects were divided into three subjects: science subjects, human subjects and skills subjects. It was assumed that differences could be found between the music learner students and the control group.

Although there was a significant difference between the results of the music learner students and the control group by controlling the educational level of the parents with the exception of the IT subject, we got a more precise picture through the analysis on the basis of the subject groups.

Figure 2. The differences between the averages of the science subjects
(Source: 'Music Learning in Hungary 2017' research, self-edited) (n=551)

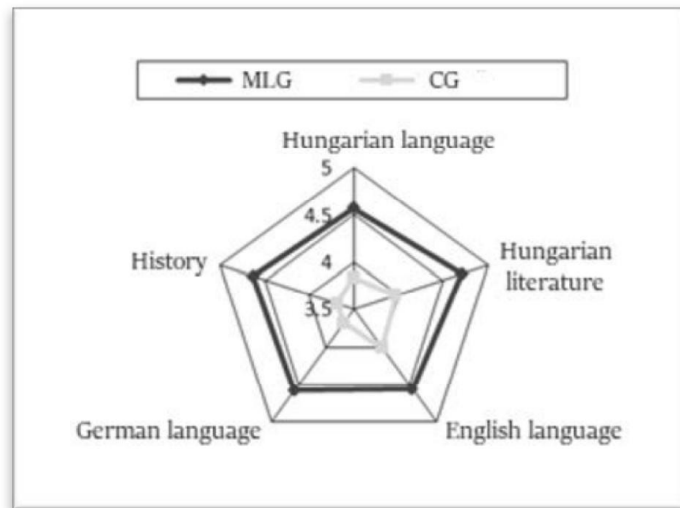


(MLG=Music learning group, CG=Control group)

Regarding scientific subjects, the biggest difference can be seen between the two groups in chemistry, physics and biology, and the smallest is in IT. The achievement of both the music learning group and the control group was balanced concerning this single subject, the difference comparing other natural sciences was significant ($p=0,000$). Searching for the best and worst averages at the level of the subjects, mathematics (4,1) was had the lowest average among music learners and (3,5) chemistry was the lowest among the control group while the

average of biology was the highest in both groups. The biggest differences between the results of the groups could be experienced in this subject which was approximately one grade.

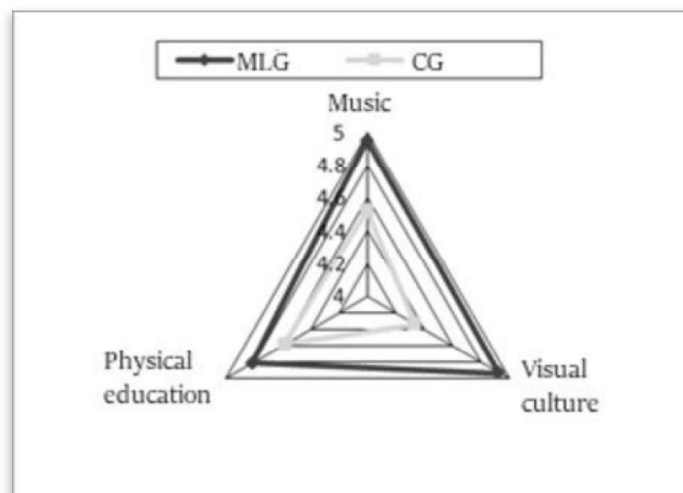
Figure 3: The differences between the averages of the human subjects
(Source: 'Music Learning in Hungary 2017' research, self-edited) (n=551)



(MLG=Music learning group, CG=Control group)

Regarding human subjects, approximately a difference between 0,5 and one grade could be seen between the two groups so it is more moderate than in the case of science subjects. The biggest difference between the averages is in history while the lowest is in English between the music learners and the control group. Among music learning students, the average was the lowest in the English language (4,56) and the highest (4,71) in Hungarian literature. Other subjects appeared in the control group: the German language had the smallest (3,68) and the English language had the highest average (4,01).

Figure 4: The differences between the averages of the skills subjects
(Source: 'Music Learning in Hungary 2017' research, self-edited) (n=551)



(MLG=Music learning group, CG=Control group)

On the whole, the results of these subjects show the slightest difference in students' results which is less than half a grade. Regarding the three skills subjects, the smallest difference between the groups can be found in physical education and the highest in visual culture.

Concerning skills subjects, as it was presumed, music learning students have the highest average (4,95) in music and the lowest in PE (4,81). In the control group, physical education has the highest average (4,58) and visual culture has the smallest average (4,34).

Summarizing the results of the three subject groups, it can be concluded that the grade point averages of the music learning students are higher in each subject, which is also consistent with the results obtained at the half-year and end-year averages.

Looking at the findings from the aspect of subjects it was found that music learners perform better in all subjects, regardless of their parents' school performance. The greatest differences between the two groups were shown in the results of science subjects (approx. 1 grade) and the smallest in skills subjects (lower than half a grade).

In the empirical investigation the aspirations of children to conduct further studies were controlled with parents' qualifications to see whether it was learning music or the higher qualifications of parents that influenced the preference for elite training. The results show that in the control group there was a high number of applications to vocational grammar schools (approx. half), as well as four-year grammar schools (approx. a third). Among music learners the children of parents with lower qualifications also had plans of further studies in institutions of higher prestige. 76% of students chose various grammar schools, and over half of those applied to elite schools. So children of both graduates and non-graduates, who learn music, preferred elite schools. The preference for vocational secondary schools is insignificant (0.25%), and applications to vocational grammar schools are almost totally accounted for by plans to study in the vocation. Thus the compensatory effect of learning music is traceable in plans of further studies in higher-prestige schools, too. This provides an opportunity for students to reach a higher status in the future.

The hypothesis that learning music can provide children from lower-status families with an opportunity of mobility can also be confirmed. Therefore, primary art schools have both elitist and compensatory functions, with different emphases depending on the given region.

Table 2: Further educational intensions

(Source: 'Music Learning in Hungary 2017' research, self-edited) (n=551)

(%)	ELITE training			NON-ELITE training		
	5-year language training	6-year secondary grammar school	8-year secondary grammar school	4- year secondary grammar school	secondary vocational school	secondary technical school
Debrecen music learning students	12.3	<u>25.5</u>	3.8	37.7	19.8	0.9
Miskolc music learning students	10.1	<u>15.7</u>	<u>20.2</u>	34.8	19.2	0
Nyíregyháza music learning students	<u>14.8</u>	1.6	<u>4.9</u>	<u>59</u>	19.7	0
Debrecen control group	11.7	0	0	39.4	<u>41.5</u>	<u>7.4</u>
Miskolc control group	2.9	0	0	33.8	<u>60.3</u>	3
Nyíregyháza control group	0.9	0	0	42.2	<u>49.5</u>	<u>7.3</u>

(The underlined values indicate that there were significantly more people in the cell of the table than would have been expected on the basis of random arrangement)

Compared to the national data of the Central Bureau for Statistics (2016/2017), we found that the data of the control group were closer to the national average; however, there also strong differences could be experienced. National statistics showed balanced ratios as the ratio of grammar schools was 40% (approximately 7% of them was 8-year grammar school, approximately 11% of them was 6-year grammar school and approximately 82% of them was 4-year grammar school), the ratio of secondary vocational secondary schools was 32%, the ratio of secondary technical schools was approximately 25% while the ratio of vocational schools and skill-developing schools was 3%. In the sample, however, significant differences could be seen regarding the different types of secondary schools. There was a significant shift in the direction of secondary grammar school, especially among children studying music (about 80%), but the prevalence ranged from 38 to 50% in the control group as well depending on the settlement. Controversially, the importance of secondary vocational schools is negligible as its ratio was below 10% in both groups. In the case of the control group, the importance of the secondary vocational schools was higher as its ratio varied between 42% and 59%.

As a significant distortion could be experienced in the control group due to the dropout of the 6-grade and 8-grade grammar schools' school, only orientations could be identified measuring further learning intentions. However, all in all, we could say that the application for non-elite training was more dominant in the control group, emphasizing the noticeable appearance of the secondary vocational schools. In the group of students learning music, elite training is more important as the majority of applications at secondary vocational schools meant specialized learning in the field of music.

The educational level of the parents and the further education plans of the children showed a close correlation ($p=0,000$).

In the case of graduate parents, more than two-thirds of their children would like to study in different types of grammar schools while in the case of non-graduate parents, secondary vocational school applications were also found in a high ratio. In the control group, further secondary technical school application also appeared. Thus, learning a profession is an important consideration for them.

Table 3: The educational level of the parents and further educational intentions
(Source: 'Music Learning in Hungary 2017' research, self-edited) (n=551)

(%)		ELITE training			NON-ELITE training		
		5-year language training	6-year secondary grammar school	8-year secondary grammar school	4- year secondary grammar school	secondary vocational school	secondary technical school
control group	non-graduate parents	4.50	0	0	31.60	<u>57.40</u>	6.50
	graduate parents	9.50	0	0	<u>58.10</u>	28.40	4.10
music learning students	non-graduate parents	17.00	11.00	8.00	40.00	24.00	0.00
	graduate parents	11.90	20.30	9.50	39.50	18.20	0.50

(The underlined values indicate that there were significantly more people in the cell of the table than would have been expected on the basis of random arrangement)

A significant difference was detected between the educational level of the parents and the type of secondary school chosen for further education, regarding both the father and the mother. The higher the educational level of parents is, the higher is the chance that their

children learn in secondary grammar school. At the same time, the lower is the educational level of the parents, the higher is the proportion of secondary vocational school or secondary technical education. Domestic and foreign research has confirmed that the further educational intentions and school choice of the children is influenced by their social background (Engler 2010; Ferge 1980; Gzásó 1976; Goldthorpe 1997; Morvai 2017). The school choice of the parents is influenced by the pursuit for maintaining family status or for social mobility (Goldthorpe 1996; Schumann 2009). Based on rational decision-making theory (Boudon 1998; Goldthorpe 1996), further education is an investment that entails costs but can have benefits in the future. This is provided by the social position that students can obtain through the certificate they have obtained (Becker 1964) which also affects their material and existential position. It also can be observed that people with lower social status are risk-averse, have less trust in the future return of the studies and underestimate the usefulness of further education that also influenced the investment in music learning. Therefore, preference is given to institutions providing professional qualifications which means less risk in the labor market (Boudon 1998; Engler 2010). On the other hand, parents having high educational level consider learning as an investment, therefore they support their children's further education. According to Róbert (1986), the academic career of the children is mostly influenced by the educational level of the father (Pusztai - Verdes 2002). Behind the challenging further education plans, not an empty performance pressure stands but a kind of lifestyle value. The higher is the educational level of the parents, the more important is for them that their children enjoy their work and earning a salary is only a secondary reason (Andor 2002). Thus, besides the previous study results, the socio-economic background of the pupils has a fundamental impact on the family's educational investments and the secondary school choice (Pusztai - Fináncz 2003).

Similar to the academic achievement, the further educational aspirations of the children were also controlled by the educational level of the parents to see whether the music education or the higher educational level of the parents had an influence on the preference of elite education. The results show that the children of parents with lower educational level also have bigger education plans among the pupils studying music as shown in Table 4. In the case of children having both graduate and non-graduate parents, preference is given to elite schools as the different types of grammar schools were chosen. The importance of secondary technical school is insignificant, and applications for secondary vocational schools are almost entirely covered by specialized learning plans. Thus, the compensatory effect of music learning can be seen in higher quality further education aspirations.

By researching further educational plans among students learning music, it was examined how much they wanted to have a musical career. This included nearly one fifth of students (16,5-22%), which is much higher than the national average (3-5%) (Association of Secondary Vocational Schools 2013). This high rate of application can be explained by the fact that we have studied high-quality primary art schools of county seats, where a higher proportion of children with outstanding skills could be found. In addition, another reason can be that all of the three cities own a music school.

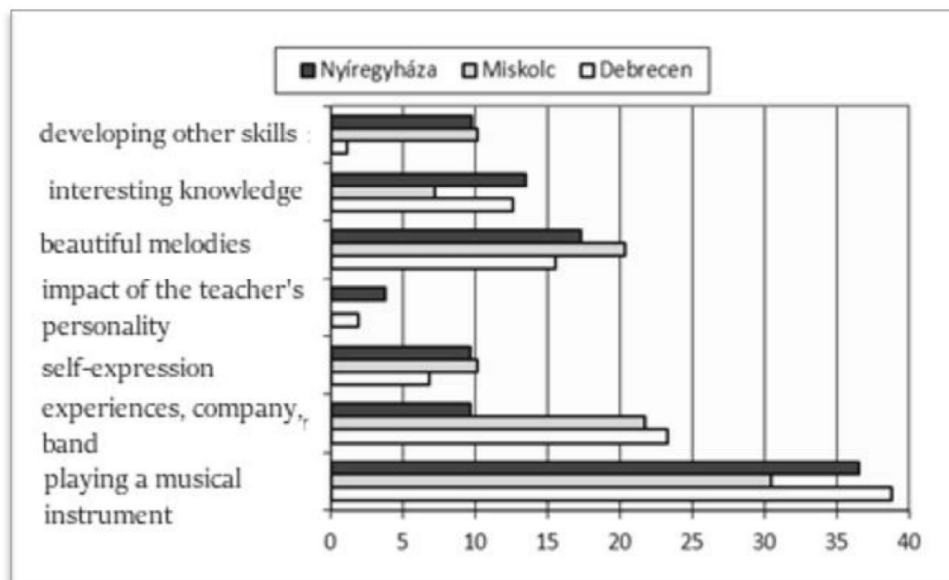
Altogether, it can be concluded that the further education aspirations of the children coincide with the facts of the literature. Among parents of the children studying music, the proportion of those having a degree is highly overrepresented. This can be observed in further education plans as well as they are more likely to encourage their children to apply for elite training. In the control group, parents in a lower social status are in a higher proportion, which also affects the further education plans of their children. They choose the non-elite training, especially those of the secondary vocational schools in an outstanding ratio.

Our investigations also confirmed the second hypothesis. In primary art schools playing music together, whether chamber music, orchestral, or choral, establishes a special link among the members. The joint work and goals may assist the tying of serious bonds, which are not only relevant within the school. The feeling of belonging to a community provides the members

with support and a sense of safety, thus it acts as a safety net. In addition, the improvement of several personality traits is facilitated by community life, e.g. accepting the community's values and norms, dedication to and responsibility for matters of the community, mutual support and cooperation. The central role of community experiences and social bonds is confirmed by the findings on why learning music is attractive.

Our study has clearly shown that learning music requires a lot of time and energy. Therefore, persistence and determination are required for successful work. So, the question could be raised that what children found to be attractive, interesting in music education, why they took on these extra burdens. Based on the individual responses of the students, seven groups could be formed: 1. playing a musical instrument; 2. experiences, company, band; 3. self-expression; 4. impact of the teacher's personality; 5. beautiful melodies; 6. interesting knowledge; 7. developing other skills.

Figure 5: What is attractive in learning music?
(Source: 'Music Learning in Hungary 2017' research, self-edited) (n=269)



In all three cities, the experience of 'playing musical instrument' is the most decisive. This is definitely an important feedback for teachers of primary art schools as it shows that they work in a motivating way, with the right tools and attitudes, making the instrument play a joy and experience for the students. It is also worthwhile to reconsider that the category of "he/she liked a musical instrument" was the second most popular among children for the reasons of music learning at the beginning. In Debrecen and Miskolc, the categories of 'experiences, company, band' and 'beautiful melodies' were outstanding. In Nyíregyháza, the groups of 'beautiful melodies' and 'interesting knowledge, culture' were characteristic. Thus, the beautiful melodies have a great importance in all three cities, which is also important because the development of the aesthetic sense and the authentic musical formation have also of significant importance in music education. Not in a huge proportion, but also the possibility of self-expression appeared that is important in personality development and self-realization. The impact of the personality of the teacher is not decisive in any city, which is interesting as the results of a previous interview showed that direct, good relationship with the teacher during music education is a determining positive experience for students, which is less common in traditional education. Besides the experience of playing an instrument, 20% of the children marked the category "experiences, friendly company, band" as second most important.

SUMMARY

The dissertation provides an overview of the system of art education in the 21st century, disclosing the opportunities for self-expression available to young people interested in arts. Through a detailed analysis of the realm of “users” we strove to present the double function of art schools and their roles in preserving social status and generating change.

We hope that backed by the objective facts and research findings both teachers and parents as well as the actors of educational policy can have a clear view of the opportunities involved in learning music.

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Utjecaj glazbenog obrazovanja na razvoj djeteta

Sažetak: U međunarodnoj pedagoškoj literaturi (Bresler, Catterall, Chapleau, Iwanaga, Miksza) naglašava se važnost istraživanja povezanosti dječjeg socioekonomskog statusa, glazbenog obrazovanja i uspješnosti učenika. Takva istraživanja potvrđuju postojanje velikih razlika između školskog uspjeha učenika koji su uključeni u glazbene aktivnosti i onih koji to nisu, u korist učenika koji se bave glazbom. Polazište za analizu empirijskog istraživanja bila je osobna baza podataka: „Učenje glazbe u Mađarskoj 2017.“ Primijenjena je kvantitativna metoda, a sudionici su sami ispunjavali pisani upitnik.

Hipoteze:

1. Pretpostavljam da učenje glazbe može nadoknaditi socioekonomske nedostatke, što je vidljivo, između ostalog, u boljoj akademskoj uspješnosti i većoj motivaciji za učenje.
2. Pretpostavljam da djeca sudjeluju u glazbenim aktivnostima kako bi postigla društveno prihvaćanje, osim namjere da nauče svirati instrument.

Kako bismo testirali hipoteze o kompenzacijskom učinku učenja glazbe, nastojali smo vidjeti je li bolji akademski uspjeh prisutan i u slučaju djece roditelja s nižom razinom obrazovanja ili je akademski uspjeh učenika koji se bave glazbom bolji samo kod djece roditelja koji imaju višu razinu obrazovanja. Gledajući na rezultate s gledišta školskih predmeta, utvrđeno je da učenici koji se bave glazbom imaju veći uspjeh u svim predmetima, bez obzira na školski uspjeh roditelja.

U osnovnim umjetničkim školama zajedničko sviranje glazbe, bilo da se radi o komornoj glazbi, orkestralnoj ili zbornoj, dovodi do uspostavljanja posebne veze među članovima. Osjećaj pripadnosti zajednici pruža članovima podršku i osjećaj sigurnosti te djeluje kao sigurnosna mreža. Osim toga, poboljšanje nekoliko osobina ličnosti olakšano je životom u zajednici, npr. prihvaćanje vrijednosti i normi zajednice, uzajamna podrška i suradnja.

Ključne riječi: osnovna umjetnička škola, glazbeno obrazovanje, socioekonomski status, učinak prijenosa

Der Einfluss der Musikerziehung auf die Entwicklung des Kindes

Zusammenfassung: In der internationalen pädagogischen Literatur (Bresler, Catterall, Chapleau, Iwanaga, Miksza) ist die Erforschung der Wechselbeziehung von sozioökonomischem Status der Kinder, Musikausbildung und Schülerleistung ein wichtiger Forschungsbereich. Diese Forschung bestätigt das Vorhandensein großer Unterschiede zwischen der schulischen Leistung der Schüler, die an Musikaktivitäten beteiligt sind, und derjenigen, die nicht an Musikaktivitäten beteiligt sind, mit besseren Leistungen derer, die sich mit Musik beschäftigen. Die Grundlage für die Analyse der empirischen Untersuchung bildete eine persönlich erstellte und aufgezeichnete Datenbank: „Musiklernen in Ungarn 2017“. Während der Umfrage verwendeten wir die quantitative Methode in Form eines selbst auszufüllenden Fragebogens.

Hypothesen:

1. Ich gehe davon aus, dass das Erlernen von Musik soziale Nachteile ausgleichen kann, was unter anderem in einer besseren akademischen Leistung und einer höheren Motivation zum Lernen zu beobachten ist.
2. Ich gehe davon aus, dass Kinder an musikbezogenen Aktivitäten teilnehmen, um soziale Akzeptanz zu erreichen, abgesehen von der Absicht, das Spielen eines Instruments zu erlernen.

Um die Hypothesen über den kompensatorischen Effekt des Musiklernens zu testen, haben wir uns bemüht festzustellen, ob sich auch bei Kindern von Eltern mit geringerem Qualifikationsniveau eine bessere schulische Leistung zeigt, oder ob die schulische Leistung der Musikschüler nur aufgrund des höheren Qualifikationsniveaus der Eltern besser ist. Betrachtet man die Ergebnisse unter dem Aspekt der Schulfächer, so wurde festgestellt, dass Musikschüler in allen Fächern besser abschneiden, unabhängig von der Schulleistung ihrer Eltern.

In den Kunstgrundschulen stellt das gemeinsame Musizieren, ob Kammermusik, Orchester oder Chor, eine besondere Verbindung zwischen den Mitgliedern her. Das Gefühl der Zugehörigkeit zu einer Gemeinschaft gibt den Mitgliedern Unterstützung und ein Gefühl der Sicherheit, somit zugleich als ein Sicherheitsnetz dienend. Darüber hinaus wird die Verbesserung mehrerer Persönlichkeitsmerkmale durch das

Gemeinschaftsleben erleichtert, z.B. durch die Annahme der Werte und Normen der Gemeinschaft, gegenseitige Unterstützung und Zusammenarbeit.

Schlüsselbegriffe: Kunstgrundschule, Musikunterricht, sozioökonomischer Status, Transfereffekt