

High School Students' Music Listening Habits and Attitudes towards Intangible Cultural Heritage Elements

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Abstract

In this study, it was aimed to reveal the relationship between high school students' music listening habits and their attitudes towards intangible cultural heritage elements. The research sample consists of 353 students studying at Isparta Süleyman Demirel Science High School. Research data were collected with a structured questionnaire. In the first part of the structured questionnaire consisting of three parts, there are questions to determine gender and grade, in the second part there are questions to determine the music listening habits of the students, and in the last part there is the Intangible Cultural Heritage Attitude Scale, the validity and reliability study of which was conducted by Gürel and Çetin (2019). The analyses within the scope of construct validity of the measurement tool were made and evaluated to be appropriate. In addition, as a result of the reliability analysis applied to the entire scale, Cronbach's Alpha result was calculated as .871. Independent samples t-test and one-factor analysis of variance (ANOVA) were used to analyse the data obtained from the research. According to the results of the analyses, when the music listening habits of high school students and their attitudes towards intangible cultural heritage elements were examined, it was determined that there was no significant relationship according to gender, grade level, music listening tool, frequency of allocating special time for music listening and Turkish lyrics of music. In addition, it was determined that there was a significant difference between the type of music students listened to and their attitudes towards intangible cultural heritage elements.

Keywords: Intangible Cultural Heritage, Music Listening, Music Education, Music Preferences.

Introduction

Music is involved in most people's lives in various ways. Music functions in social, emotional and cognitive experiences and constitutes an important aspect of life. In addition, music serves as a tool through which individuals can present themselves in a positive way and respect their differences by doing so, and it functions to create and develop a sense of identity (Kelly-McHale, 2013). With all these aspects, music takes place in people's lives and is acquired and transmitted in different ways (North et al., 2017).

Research shows that music has an impact on the social, cultural, educational and even religious development of contemporary society, and therefore, knowing people's music preferences is considered crucial for understanding the factors associated with music consumption (Solli, Rolvsjord, & Borg, 2013). Music preference is expressed as positive or negative, permanent or temporary affinity for different music genres and styles (Lorenzo-Quiles, Soares-Quadros, & Abril, 2020). Therefore, when the factors related to music preference are examined, it is generally seen that familiarity with music and hearing music repeatedly, social and cultural influences, personality, function and usage areas of music, social class of the listener and religious beliefs of the listener come to the fore (Lorenzo-Quiles, Soares-Quadros, & Abril, 2020). In addition to the mentioned factors, there are also studies revealing the relationship between age and gender with music preference (Fircke & Herzberg, 2017; North, 2010; Ok & Erdal, 2015;).

It is stated in various studies that music plays a natural and important role in the growth and development periods of young children (Özdemir & Yıldız, 2010; Mutlu Yıldız & Karakelle, 2017; Sökezoğlu Atılğan, 2020). However, music is recognised as a vital element in the lives of young people because music functions as an important tool to express the emotions and feelings that young people experience daily (Lorenzo-Quiles, Soares-Quadros, & Abril, 2020). In terms of musical development, it is emphasised in most studies that musical preferences and their degree of intensity are directly related to age (Lorenzo-Quiles, Soares-Quadros, & Abril, 2020). For example, adolescence is considered a very important period for the development of musical identity. It is stated that the music listened to during this period is remembered because this period corresponds to the period of self-discovery (Way et al., 2019). In this context, research indicates that adolescents benefit greatly from listening to music (Tarrant, North, & Hargreaves, 2000) because it is stated that listening to music helps to regulate emotions especially for adolescents, helps them develop a sense of self, gives a sense of commitment and belonging, acts as a supportive system in troubled times, relieves loneliness, improves social skills and increases emotional sensitivity (Mohan & Thomas, 2020). Therefore, it is important to examine the music listening habits of students and the related dimensions in secondary education, in other words, high school, where students in adolescence are studying.

The Secondary Education Music Course Curriculum in Turkey mainly aims to “raise students as individuals who have adopted national and spiritual values, respect universal values, recognise their own music culture and world music cultures, use music technology, have an aesthetic perspective, and have self-confidence” (MoNE, 2018). When the Secondary Education Music Course Curriculum, which is structured in line with the learning area-based approach, is examined, it is seen that “Listening-Singing” and “Music Culture” learning areas are predominant (MoNE, 2018). In this context, the fact that the concepts of listening skill and music culture are spread over the entire programme draws attention to these concepts.

“Music is an enculturation-acculturation and acculturation method, form and field” (Uçan, 2005, p.28). At this point, while culture acts as a mortar in the process of the formation of societies (Gürel & Çetin, 2017), music is reflected as an important building block of this process because “culture is a unifying element when viewed from the point of view of the society to which it belongs, and a distinctive element when viewed from the point of inter-nationality” (Nurlu & Gülden, 2017). The protection, determination and transfer of cultural elements, which are of such vital importance for societies, to future generations reveals new requirements. The United Nations Educational, Scientific and Cultural Organisation (UNESCO), known for its work in the field of education, science and culture, takes various initiatives to identify and protect world cultural heritage products. UNESCO divides cultural heritage into tangible and intangible cultural heritage. Paintings, sculptures, heritage sites, movable and immovable cultural heritage products are considered as tangible cultural heritage, while cultural heritage products such as traditions, customs, handicrafts, music, folk dances are considered as intangible cultural heritage (Oğuz, 2013). In this context, the cultural elements that societies have contribute to keeping them alive, developing their feelings of living together and maintaining this feeling effectively. Therefore, in this framework, it can be said that intangible cultural heritage elements constitute a large part of these elements, which also include the national values of the society.

At the meeting held in Paris on 17 October 2003, UNESCO signed the “Convention on the Protection of Intangible Cultural Heritage”. Turkey was included in this convention on 19 January 2006 (Gürel & Çetin, 2017). The Convention aims to “protect intangible cultural heritage, to respect the intangible cultural heritage of relevant communities, groups and individuals, to increase sensitivity at local, national and international levels on the importance of intangible cultural heritage and to ensure mutual appreciation, to ensure international cooperation and assistance” (UNESCO, 2003, p.2). There are steps expected to be taken by the participants of the convention in order to realise these objectives. At this point, strengthening education-oriented activities is emphasised (UNESCO, 2003).

Education plays a critical role in identifying, creating, developing and transferring culture to future generations (Sülün & Balkı, 2008). Education raises individuals who form culture, thus education plays an important role in the development, transfer and protection of culture to new generations (Akyüz, 2016). Therefore, the link between culture and education is explained on the basis that culture is the source of education and education is the carrier of culture (Gürel & Çetin, 2017).

The Basic Law on National Education Number 1739, which states the General Objectives of Turkish National Education, includes the statement “to raise Turkish citizens who adopt, protect and develop the national, moral, humanitarian, spiritual and cultural values of the Turkish Nation”. In this context, it is seen that there is an emphasis on the transformation of educational policies, regulations and curricula into a structure that includes cultural heritage. It can be said that the curricula put into practice by the Ministry of National Education in 2018 were updated in this sense. One of the competences in the Turkish Qualifications Framework (TQF), which is included in all curricula, is “cultural awareness and expression”. It can be said that the skill desired to be given with this competence is cultural heritage awareness.

The realisation of an effective cultural education in educational institutions, which is one of the most important means of culture transfer, is important in terms of achieving the objectives of educational programmes. For this reason, it is important to determine the attitudes of young people, especially high school students, who are in adolescence, who are searching and questioning themselves and their identity, towards intangible cultural heritage. Because it is thought that the determination of the aforementioned situation will give an idea about how education that includes culture should be in education policies, thus contributing to the adoption of national values by students and raising individuals who know the society they live in better.

Researchers who focus on culturally sensitive music education mention that teachers should use culture as a resource (Abril, 2009). Therefore, it is thought that intangible cultural heritage elements can be examined in various aspects within music

education researches considering the music curriculum. In the literature, there are few studies on intangible cultural heritage in the field of music education (Özkan Köse & Yüksel, 2019). On the other hand, there are studies on listening skill, which is one of the basic skills of music education, and students’ listening habits, tastes and preferences in the development of this skill. It is seen that these studies mostly cover undergraduate students (Ercan & Akgün Barış, 2016; Özen, 2016; Şenoğlu Özdemir & Can, 2019; Yağışhan, 2013; Yazıcı & İrven, 2015). It is also seen that there are studies on similar topics for primary and secondary school students (Kamalı & Temiz, 2017; Nurlu & Gülден, 2017; Sakar & Maba, 2015; Taş, 2020). At the high school level, there are studies examining the relationship between music listening habits and anxiety level (Aydoğan & Gürsoy, 2007), the effect of music genres on violence tendency (Uluçay, 2018), music appreciation and preferences (Doğan, 2020). In the literature, there is no study examining high school students’ music listening habits and intangible cultural heritage elements. This study aims to reveal the relationship between high school students’ music listening habits and their attitudes towards intangible cultural heritage elements. The sub-problems of the research, which are sought to be answered in line with this purpose, are as follows;

- Do high school students’ attitudes towards intangible cultural heritage differ significantly according to gender?
- Do high school students’ attitudes towards intangible cultural heritage differ significantly according to the grade of the students?
- Do high school students’ attitudes towards intangible cultural heritage differ significantly according to the type of music listened to?
- Do high school students’ attitudes towards intangible cultural heritage differ significantly according to the music listening tool?
- Do high school students’ attitudes towards intangible cultural heritage differ significantly according to the frequency of allocating special time for listening to music?
- Do high school students’ attitudes towards intangible cultural heritage differ significantly according to whether the music has Turkish lyrics?

Method

In this section, the research model, population and sample, data collection tool and data analysis are explained.

Research Model

This study is a descriptive research aiming to reveal the relationship between high school students' music listening habits and their attitudes towards intangible cultural heritage elements. The survey model was used within the framework of the purpose of the research. With the survey model approach, it is aimed to describe a past or current situation as it exists (Karasar, 2008). However, survey research is also defined as "studies aiming to collect data to determine certain characteristics of a group" (Büyüköztürk et al., 2008, p.15).

Population and Sample

The population of this study consists of Süleyman Demirel Science High School students in Isparta province. The number of students enrolled in the data collection process is 527. In determining the sampling frame, considering the 95% confidence interval and 5% margin of error, it was determined that the minimum number of participants was 222. In order to reach enough participants in the study, simple random sampling, one of the probability sampling techniques, was used. In this sampling method, each potential participant constituting the population has an equal probability of being represented. With this feature, it is considered to be suitable for use in researches conducted with registered students in a school (Kozak, 2014, pp. 115-116). In this direction, the research sample consists of 353 students studying at the school in question. The data of the study were collected from 353 participants with a structured questionnaire. The distribution of the students included in the study according to their demographic characteristics is given in tables below (Table 1-2).

Table 1 Distribution by Grade

Grade	f	%
9th Grade	116	32,9
10th Grade	97	27,5
11th Grade	98	27,8
12th Grade	42	11,9
Total	353	100

According to Table 1, 32.9% of the students were 9th grade students (n=116), 27.5% were 10th grade students (n=97), 27.8% were 11th grade students (n=98) and 11.9% were 12th grade students (n=42).

Table 2 Distribution by Gender

Gender	f	%
Female	192	54,4
Male	161	45,6
Total	353	100

According to Table 2, when the gender distribution of the students participating in the study is analysed, it is seen that the ratio of female students is 54% (n=192) and the ratio of male students is 46.6% (n=161).

Data Collection Tools

The structured question form used in the study consists of three parts. In the first part, there are questions to determine gender and high school grade level. In the second part, there are four questions to determine the music listening habits of the students. In this part, the students were asked which music genre they prefer to listen to, with which tools they listen to music, whether they allocate a special time for listening to music and the importance of Turkish lyrics in the music they listen to. The researches of Şenoğlu Özdemir and Can (2019) and Gökçen, Can, and Bağcı (2021) were taken into consideration in the formulation of questions about music listening habits.

The last part includes the Intangible Cultural Heritage Attitude Scale (ICHAS). The scale, whose validity and reliability study was conducted by Gürel and Çetin (2019), consists of 5 dimensions: Social Life, Traditional Arts, Cultural Consciousness, Oral Traditions, Knowledge and Practices on Nature and

the Universe. The scale, whose data were collected from 367 students studying in the 5th, 6th, 7th and 8th grades in 6 secondary schools in Bartın city centre, consists of 23 items in total. The Cronbach alpha internal consistency coefficient of the Intangible Cultural Heritage Attitude Scale (ICHAS) was found to be .89 in the original study. Later, the scale was used in another study (Gülduran & Gürdoğan, 2021). In this study, as a result of the validity and reliability studies carried out with the personnel working in Muğla Provincial Directorate of Culture and Tourism, five statements were deleted from the question set and they carried out their studies with a question set consisting of 18 statements (Gülduran & Gürdoğan, 2021).

In this study, in order to determine the construct validity of the measurement tool, Exploratory Factor Analysis (EFA) and Confirmatory Factor Analysis (CFA) were performed. Before the evaluation of the collected data by exploratory factor analysis,

it was checked whether the data showed normal distribution and whether the sample was sufficient. Normality assumption test results were calculated as Skewness coefficient -.108, standard error .132; kurtosis coefficient -.236, standard error .264. According to these results, the data are normally distributed (Gürbüz & Şahin, 2014, p. 218). Then, Kaiser Mayer Olkin (KMO) and Barlett Sphericity test were performed to determine the adequacy of the sample size. The Kaiser Mayer Olkin (KMO) value of .60 and above indicates that the sample is sufficient and the Barlett Sphericity test result is significant, indicating that the matrix formed by the relationships between variables is significant for factor analysis. In this study, KMO value was found to be .904 and Barlett Sphericity test result was found to be significant. As a result of the exploratory factor analysis, 5 sub-dimensions were obtained from 13 question items that were consistent with each other (Table 3).

Table 3 Explanatory Factor Analysis Results

Item	Factor 1: Traditional Arts	Factor 2: Oral Traditions	Factor 3: Social Life	Factor 4: Nature and the Universe	Factor 5: Cultural Awareness
I play Turkish Folk Dances played in our region.	,838				
I enjoy watching folk dances (horon, zeybek, halay, etc.).	,738				
I would like to attend courses organised on Turkish handicrafts (calligraphy, marbling, evil eye beads, etc.).	,735				
I am interested in traditional Turkish clothing (caftan, head cloth, bindallı, shalwar, etc.).	,651				
I participate when there are activities related to Turkish performing arts (Karagöz, Puppet, etc.) around me.	,590				
It is fun for me to listen to Nasrein Hodja jokes.		,775			

I like listening to Turkish fairy tales (Keloğlan, Forty Thieves, etc.).			,668		
I believe it is necessary to celebrate our religious holidays.				,852	
I think that religious holidays (Ramadan and Eid al-Adha) strengthen social relations.				,835	
I would like to learn the 12-animal Turkish calendar					,764
Shepherd festivals (ram slaughter, sheep flotation, etc.) are a richness for Turkish culture					,693
Turkish delight is one of the most important elements of Turkish palatal delight					,633
When I go to a place I have not been to before, I would like to learn about the cultural characteristics of that place.					,433
Eigenvalues	5,139	1,472	1,064	,919	,834
Variance explained %	39,53	11,32	8,18	7,07	6,41

Confirmatory Factor Analysis was also applied within the scope of construct validity. According to the results shown in Table 4, the path diagram with parameter values is given in Figure 1. According to these results, it was evaluated that the confirmatory

factor analysis goodness indices were appropriate (Gürbüz & Şahin, 2016, p. 337). Finally, as a result of the reliability analysis applied to the entire scale, Cronbach’s Alpha result was calculated as .871.

Table 4 Confirmatory Factor Analysis Results

Scale	CMIN	P	CMIN/df	CFI	NFI	IFI	GFI	AGFI	RMSEA
SOKMTÖ	132,600	,000	2,411	,954	,924	,954	,942	,904	,063

Note: CMIN=Chi-square; CMIN/df=Chi square/Degree of freedom ratio; RMSEA= Root Mean Square Error of Approximation; CFI= Comparative Fit Index; RFI= Relative Fit Index; IFI= Incremental Fit Index; GFI= Goodness of Fit Index

Data Analysis

In the study, the intangible cultural heritage attitudes of the students were examined according to socio-demographic characteristics and variables that constitute music listening habits and analysed with difference tests. It was decided to use parametric tests in the research in line with the result that the

data obtained showed normal distribution.

Independent samples T-Test is used to test whether the difference between the means of two unrelated samples is significant (Büyüköztürk, 2009, p. 39). In this framework, whether the intangible cultural heritage attitudes of the students differ significantly according to gender and whether the

music listened to is Turkish or any foreign languages was investigated by applying independent samples T-Test to the data obtained. In addition, one-factor analysis of variance (ANOVA) was used to analyse the averages of more than two groups and the processes related to them. One-factor analysis of variance is applied to test whether the difference between two or more unrelated sample means is significantly different from zero (Büyüköztürk, 2009, p. 48). Thus, it was analysed whether students' attitudes towards intangible cultural heritage differed according to each variable that constitutes music listening habits.

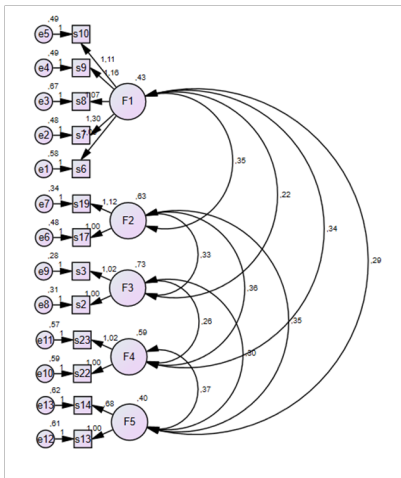


Figure 1 Research Model

Findings

In this section, the data were analysed by performing appropriate statistical tests to reach the determined purpose of the research and the following findings were obtained.

Findings Regarding the Intangible Cultural Heritage Attitudes of High School Students According to Gender Variable

Independent samples T-Test was applied to determine whether the intangible cultural heritage attitudes of high school students participating in the study differed significantly according to gender. The findings of the analysis are presented in Table 5.

Table 5 Gender and ICHAS Difference Analysis

Gender	N	Mean	S.S.	S.D.	t	p
Female	192	2,4627	,63268	351	-1,576	,116
Male	161	2,5719	,96034			

According to Table 5, when the scores of high school students' attitudes towards intangible cultural heritage were analysed, it was seen that the mean scores of female students ($\bar{x}=2,46$) were lower than the mean scores of male students ($\bar{x}=2,57$). On the other hand, the results of the independent samples T-Test analysis show that high school students' attitudes towards intangible cultural heritage do not differ significantly according to gender since the p value is greater than 0.05 ($t=-1.576$; $p>0.05$).

Findings Related to the Intangible Cultural Heritage Attitudes of High School Students According to Grade Variable

One-factor analysis of variance (ANOVA) was applied to determine whether the grade of high school students participating in the study showed a significant difference on the intangible cultural heritage attitude scores. The findings of the analysis are presented in Table 6.

Table 6 Grade and ICHAS Difference Analysis

Scale	Grade	N	Mean	F Test	p
ICHAS	9th Grade	116	2,5975	1,885	,132
	10th Grade	97	2,5329		
	11th Grade	98	2,3893		
	12th Grade	42	2,5125		

In Table 6, when the relationship between the intangible cultural heritage attitude scores of high school students and the grade variable is examined, it is determined that the highest mean score belongs to the 9th grade ($\bar{x}=2,59$), the 10th grade mean score ($\bar{x}=2,53$) and the 12th grade mean score ($\bar{x}=2,51$) are quite close to each other, and the lowest mean score belongs to the 11th grade ($\bar{x}=2,38$). At this point, when the data in the table are analysed, it is determined that the intangible cultural heritage attitudes of the students do not differ significantly according to the grades.

Findings Related to the Intangible Cultural Heritage Attitudes of High School Students According to the Type of Music Listened

One-factor analysis of variance (ANOVA) was applied to determine whether the type of music listened by the high school students participating in the study created a significant difference on the intangible cultural heritage attitude scores. Table 7 shows the findings of the analysis.

Table 7 Music Genre and ICHAS Difference Analysis

Scale	Music Genre	N	Mean	F Test	p
ICHAS	Pop Music	126	2,4969	5,576	,000
	Turkish Folk Music	9	3,0940		
	Rock Music	95	2,3109		
	Turkish Art Music	8	3,3462		
	Classical Music	15	2,8051		
	Jazz	2	1,8077		
	Arabesque	23	2,7893		
	Hip-Hop/Rap	57	2,4642		
	Techno/Electro	12	2,3846		

According to the results of the analysis in Table 7, it was seen that students' attitudes towards intangible cultural heritage differed according to the type of music they listened to ($F=5,576$; $p<0,05$). Tukey test was performed to determine from which groups the differences originated. In the multiple comparison table obtained as a result of the Tukey test, the music genres in which attitudes differed were analysed. According to the findings, it was determined that there was a significant difference in the attitudes towards intangible cultural heritage between students listening to Turkish Art Music ($\bar{x}=3,34$) and students listening to Pop Music ($\bar{x}=2,49$), Rock Music ($\bar{x}=2,31$), Jazz ($\bar{x}=1,80$), Hip-hop/Rap ($\bar{x}=2,46$) and Techno/Electronic ($\bar{x}=2,38$). From another point of view, according to the differentiated music genres,

it can be said that the intangible cultural heritage attitudes of the students who listen to Turkish Art Music are significantly more positive than the students who listen to Pop Music, Rock Music, Jazz, Hip-Hop/Rap and Techno/Electronic music genres.

On the other hand, it was observed that there was a significant difference in the attitudes of students listening to Turkish Folk Music ($\bar{x}= 3,09$) and students listening to Rock Music ($\bar{x}= 2,31$). Finally, it can be said that there is a significant difference in the attitudes of students who listen to Arabesque Music ($\bar{x}= 2,78$) and students who listen to Rock Music ($\bar{x}= 2,31$). According to these results, it can be stated that the attitudes of students who listen to Turkish Folk Music and Arabesque Music are significantly more positive than those of students who listen to Rock Music.

Findings Related to the Intangible Cultural Heritage Attitudes of High School Students According to Music Listening Tool

A single factor analysis of variance (ANOVA) was used to determine whether the music listening tools of the high school students participating in the research showed a significant difference on the intangible cultural heritage attitude scores. Table 8 shows the findings that emerged as a result of the analysis.

Table 8 Difference Analysis of Music Listening Tool and ICHAS

Scale	Tool	N	Mean	F Test	p
ICHAS	Mobile Phone	298	2,5165	,669	,614
	Computer	39	2,4852		
	Tablet	3	2,6410		
	Radio	7	2,5055		
	Personal Music Player	4	2,0000		

When Table 8 is analysed, it is seen that students mostly listen to music with their mobile phones ($\bar{x}=2,51$). However, no significant relationship was found between the technological tool used in the context of students' music listening habits and their

attitudes towards intangible cultural heritage ($F=,669$; $p>0,05$).

Findings Related to the Intangible Cultural Heritage Attitudes of High School Students According to the Frequency of Allocating Special Time for Listening to Music

One-factor analysis of variance (ANOVA) was used to determine whether the frequency of allocating special time for listening to music of the high school students participating in the study constituted a significant difference on the intangible cultural heritage attitude scores. Table 9 shows the findings of the analysis.

Table 9 Frequency of Allocating Special Time for Listening to Music and ICHAS Difference

Scale	Frequency	N	Mean	F Test	p
ICHAS	Never	33	2,46	2,016	,111
	Rarely	121	2,60		
	Often	120	2,51		
	Always	77	2,37		

According to Table 9, the majority of the students stated that they rarely ($\bar{x}=2,60$) allocated special time for listening to music. On the other hand, those who often ($\bar{x}= 2,51$) allocate special time for listening to music are also in the majority. However, there was no significant relationship between intangible cultural heritage attitudes and allocating special time for listening to music. In other words, students' attitudes do not differ significantly according to the frequency of time allocation ($F= 2,016$; $p>0,05$).

Findings Related to High School Students' Attitudes towards Intangible Cultural Heritage According to the Turkish Lyrics of the Music

Finally, independent samples T-Test was applied to determine whether the music with Turkish lyrics listened by the participant high school students showed a significant difference according to their attitudes towards intangible cultural heritage. The findings of the analysis are shown in Table 10.

According to Table 10, more than half of the students stated that it is important for the music they listen to to have Turkish lyrics. At this point, the analysis findings reveal that students' attitudes

towards intangible cultural heritage do not differ according to the level of importance of lyrics ($t=-1,253$; $p>0,05$).

Table 10 Difference Analysis between Turkish or Foreign Lyrics of Music and ICHAS

Having Turkish lyrics	N	Mean	S.S.	S.D.	t	p
Not Important	154	2,4590	,60143	349	-1,253	,211
Important	197	2,5463	,68127			

Discussion and Conclusion

The aim of this study was to reveal the relationship between high school students' music listening habits and their attitudes towards intangible cultural heritage elements. 353 high school students participated in the study and the results obtained were compared with the studies in the literature. The results obtained are presented on the axis of the sub-problems of the research.

When the intangible cultural heritage attitude scores of high school students in terms of gender variable are examined, it is seen that male students are more positive than female students. Nevertheless, at this point, it was determined that gender did not significantly affect the attitude towards intangible cultural heritage. The result obtained is similar to Glduran and Gldođan's (2021) study on the determination of employees' awareness of intangible cultural heritage, which showed that intangible cultural heritage attitudes do not differ statistically significantly with gender, marital status and working time. However, in the study conducted by Grel and Çetin (2020) in order to determine the awareness and attitudes of pre-service teachers towards intangible cultural heritage, it is seen that there is a significant difference between gender and intangible cultural heritage attitudes, so the result obtained differs from the research in question.

When the findings related to the intangible cultural heritage attitudes of high school students according to the grade level variable were examined, it was determined that 9th grade students had the highest attitude score and 11th grade students had the lowest attitude score. At this point, it is statistically

seen that the grade level does not have a significant effect on intangible cultural heritage attitudes. The result obtained coincides with Polat (2018)'s finding that there is no statistically significant relationship between pre-service teachers' cultural heritage awareness attitudes and grade level. However, it is seen that pre-service social studies teachers' achievements towards intangible cultural heritage differ significantly with the grade level variable (Gürel & Çetin, 2020). Similarly, the finding of Sidekli and Karaca (2013) that the cultural heritage attitudes of social studies teaching 4th grade students are more positive than 1st grade students also differs from this study.

When the findings regarding the intangible cultural heritage attitudes of high school students according to the type of music listened to are examined, it is seen that the intangible cultural heritage attitudes of high school students differ according to the type of music they listen to. At this point, it was determined that the attitudes of high school students listening to Turkish Art Music, Turkish Folk Music and arabesque music were significantly more positive than the attitudes of students listening to other music genres (Pop, Rock, Jazz, Hip-Hop, Techno / Electronic, Classical). It is thought that this result is related to Nurlu and Gülден's (2017) study in which secondary school students' views on local and foreign music were examined within the framework of culture transfer. According to the results of Nurlu and Gülден (2017), students are mostly aware of Turkish Folk Music and Turkish Art Music genres, but there are deficiencies in the music curriculum in terms of introducing and popularising these traditional music to students, and students gain awareness of these genres mostly in the family environment. In this context, traditional music is considered as one of the important elements of intangible cultural heritage. Therefore, it is thought that laying these foundations within the family structure, which constitutes the most important source of cultural transmission, is decisive. Because studies reveal that the education students receive affects their listening preferences at a very low rate (Şenoğlu Özdemir & Can, 2019; Tekeli, 2013; Yağışhan, 2013) However, it is thought that the awareness gained from the social environment has an effect on the prominence of the arabesque music genre, which is

a genre that includes traditional music elements. In Gökçen, Can, and Bağcı's (2021) study on the music listening habits of teachers, it is stated that one of the prominent music genres is Turkish Folk Music and it is an important factor that it reflects the core culture and cultural diversity in Turkey. In support of the findings, Marshall and Naumann (2018) state that people have strong identity relationships with certain types of music and therefore music preferences can be used to communicate about their cultural identity. In the light of these data, it can be said that especially students' music listening habits are an important factor in determining their attitudes towards intangible cultural heritage.

When the findings related to high school students' attitudes towards intangible cultural heritage according to the music listening tool were analysed, it was determined that the students mostly used mobile phone and least used personal music player as music listening tools. Here, it was determined that the music listening tool did not significantly affect high school students' attitudes towards intangible cultural heritage. The result obtained from the research that the students mostly use the mobile phone as a music listening tool is similar to the result obtained in Gökçen, Can and Bağcı's (2021) research. As it is known, "the innovative opportunities provided by the internet have made social media more active and important as the new communication network of the postmodern world. In this context, social media have created new communicative networks and environments in the social and social order" (Yağbasan & Yağbasan, 2020, p.126). In this context, it is seen that smartphones, which have found many areas of use, are widely used today. Therefore, the fact that the phone is both easily accessible as a music listening tool and that the music industry has moved to the digital platform and become compatible with phones may have played an effective role in this result. However, it was observed that the music listening tool had no effect on the intangible cultural heritage attitude of the students.

When the findings related to the intangible cultural heritage attitudes of high school students according to the frequency of allocating special time for listening to music are evaluated, it is seen that students mostly rarely allocate special time for listening to music.

However, no significant relationship was found between high school students' attitudes towards intangible cultural heritage and their special time for listening to music. The finding that the students mostly rarely allocate time to listening to music differs from the finding of Şenoğlu Özdemir and Can (2019) that the participants mostly always allocate time to listening to music, which was stated as a result of the research in which music teacher candidates participated. The age level of the students and the fact that the subject is approached professionally in a research whose participants are music teacher candidates are thought to be a determining factor in the formation of this difference. In terms of high school students, it is thought that the cultural transmission that the students have acquired from the family environment, which has been emphasised before, plays a determining role.

When the findings related to the intangible cultural heritage attitudes of high school students according to the Turkish lyrics of the music were analysed, it was determined that it was mostly important for the students that the music they listened to had Turkish lyrics. However, statistically, it was observed that the importance of Turkish lyrics in the music they listened to and their attitudes towards intangible cultural heritage did not differ significantly. Unlike this study, there are also studies that found that it is not important whether the music listened to has Turkish or foreign lyrics, and that the lyrics are in the second plan (Erdal, 2009; Gökçen, Can, & Bağcı, 2021).

As a result, it was determined that there was a significant difference between the type of music listened by high school students and their attitudes towards intangible cultural heritage elements. In addition, when the music listening habits of high school students and their attitudes towards intangible cultural heritage elements were analysed, it was determined that there was no significant relationship between gender, grade level, music listening tool, frequency of allocating special time for listening to music and the fact that the music had Turkish lyrics.

Based on the results of the research, as Bond (2017) emphasises, music teacher educators can lead students to develop a positive disposition about diversity in terms of both society and music by

encouraging students to think about the effects of culture on learning. In addition, studies examining the relationship between music education and intangible cultural heritage can be conducted for various learning levels. Johnson (2014) argues that the narrow definition of artistic beauty reflected in the Western classical tradition and the legitimising function it serves reduces the musical preferences of students whose culture and social position are outside this tradition to an inferior status. Similarly, he argues that identifying note reading as the most important curriculum outcome reduces the musical knowledge of aurally-based cultures to an inferior status. Based on this, studies can be carried out to describe and develop the area covered by cultural sensitivity in music education and music teaching programmes.

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