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## **Attitudes of Future Teachers Toward Music, and Their Previous Experiences in the Area of Music Education**

### **Postawy przyszłych nauczycieli wobec muzyki a ich wcześniejsze doświadczenia w obszarze edukacji muzycznej**

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#### **Abstract**

**Aim.** To verify the attitudes of future teachers towards music in the context of their previous musical experiences. Research problem: What attitudes towards music do future teachers of young children present in relation to their experiences in the field of music education? The following specific problems were identified: What attitudes towards music do students of teacher education programs present? What experiences in the field of music education do students of teacher education programs have, and what significance do these experiences hold for their attitudes towards music in adulthood and their chosen career path?

**Methods and materials.** The diagnostic survey method was chosen for the research, which used the survey technique. The methods for analyzing the collected research material in-

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cluded quantitative methods and statistical analysis.

**Results and conclusion.** The results indicate a significant role of positive musical experiences from childhood, such as making music together and singing carols, in shaping positive attitudes towards music in adulthood. Statistical analysis showed that students who received musical support from their families more often reported a positive attitude towards music. The family environment proved to be crucial for the development of musical competencies. The article emphasizes the importance of teachers' attitudes towards music and the need to cultivate musical traditions within families, as well as to employ various forms of musical activity in education, which supports the emotional development of children. It also includes practical tips for parents and teachers on how to support children's musical interests from an early age.

**Keywords:** musical education, attitudes towards music, musical activity in the family, musicality in the family, musical education in family, musical experiences

### **Abstrakt**

**Cel.** Zweryfikowanie postaw przyszłych nauczycieli wobec muzyki w kontekście ich wcześniejszych doświadczeń muzycznych. Problem badawczy: Jakie postawy wobec muzyki prezentują przyszli nauczyciele w związku ze swoimi doświadczeniami w obszarze edukacji muzycznej? Wyodrębniono następujące problemy szczegółowe: Jakie postawy wobec muzyki prezentują studenci studiów nauczycielskich? Jakie doświadczenia w obszarze edukacji muzycznej mają studenci studiów nauczycielskich i jakie znaczenie doświadczenia te mają dla ich postaw wobec muzyki w dorosłym życiu i w wybranej ścieżce zawodowej?

**Metody i materiały.** Do badań wybrano metodę sondażu diagnostycznego, w której wykorzystano technikę ankiety. Sporządzony kwestionariusz autorskiej ankiety składał się z 25 pytań. Opatrzony został kafeterią zamkniętą (16 pytań), półotwartą (7 pytań) oraz otwartą (2 pytania). Pytania w ankiecie dotyczyły postaw przyszłych nauczycieli wobec muzyki w odniesieniu do ich wcześniejszych doświadczeń muzycznych.

**Wyniki i wnioski.** Wyniki wskazują na istotne znaczenie pozytywnych doświadczeń muzycznych z dzieciństwa, takich jak wspólne muzykowanie i śpiewanie kolęd, na kształtowanie pozytywnych postaw wobec muzyki w dorosłym życiu. Analiza statystyczna wykazała, że studenci, którzy doświadczali wsparcia muzycznego ze strony rodziny, częściej deklarowali pozytywny stosunek do muzyki. Rola środowiska rodzinnego okazała się kluczowa dla rozwoju kompetencji muzycznych. Ponadto wyniki sugerują, że nauczyciele powinni być świadomi znaczenia swoich postaw wobec muzyki, które mają wpływ na sposób prowadzenia zajęć muzycznych z dziećmi. Artykuł podkreśla konieczność kultywowania tradycji muzycznych w rodzinach oraz stosowania różnorodnych form aktywności muzycznej w edukacji, co może wspierać rozwój emocjonalny dzieci i ich

pozytywne nastawienie do muzyki. Propozycje praktyczne dla rodziców i nauczycieli są również istotnym elementem wniosku, wskazują na konieczność wspierania muzycznych zainteresowań dzieci od najwcześniejszych lat.

**Słowa kluczowe:** edukacja muzyczna, postawy wobec muzyki, aktywność muzyczna w rodzinie, umuzykalnianie w rodzinie, wychowanie muzyczne, doświadczenia muzyczne

## **Introduction**

The formation of attitudes toward music begins in early childhood through the first musical experiences within the family environment (Gordon, 2016). Subsequent stages of music education—in kindergarten, school, and college—play a key role in sustaining and developing these attitudes. Positive musical experiences turn out to be particularly important, as they can generate the need for further contact with music and provide an important source of motivation to engage in musical activities. As Kamińska (2002) points out, these experiences provide the foundation for musical interests, aesthetic preferences, and various forms of activity and participation in musical culture.

## **Attitudes Toward Music in the Context of Early Educational Experiences**

The subject of musical experiences has been widely analysed in scientific literature. Manturzewska (2002), Kamińska (1997, 2001, and 2002), Pleniewicz (2001), Ławrowska (2003), Pałosz (2009), Kataryńczuk-Mania (2010), Kumik (2010), Kozłowska-Lewna (2012), Parkita (2014), K. Wilk (2018), Szubertowska (2020), and Bonna (2022) emphasize that the development of musical attitudes is a dynamic process, conditioned both by the environment and the individual. In the literature on the subject, attitudes are defined as a relatively constant tendency of a person to have a positive or negative attitude towards another person, object or event (Strelau, 2008). In the context of educating future teachers, attitudes towards music play a particularly key role, because they can influence the way music classes are conducted with children. As A. Wilk (2004) notes, teachers should be characterized by a positive attitude towards music, which includes both acceptance of various forms of musical activity and development of one's own emotional sensitivity. Early musical experiences, such as singing together or making music in the family, can determine the future teachers' later attitude towards music and their approach to music education.

Manturzevska (2002) indicates that musical attitudes have a significant impact on the development of musical abilities, motivation to acquire musical skills, and the development of aesthetic interests. In the process of acquiring musical competences, the acquisition of the so-called “musical language” is of great importance—the ability to understand the structure and symbolism of music—which promotes the formation of specific musical preferences and attitudes towards music (Meyer, 1974; Hargreaves, 1984). In this context, early musical experiences play a key role in shaping lasting aesthetic preferences and musical values, which translate into long-term attitudes towards music in adult life.

In pedagogy, the importance of full development for later attitudes and views of an adult is emphasised. According to Koźmińska and Olszewska (2014), children should have the opportunity for full, healthy development. Kunowski (2003), on the other hand, argues that it is the dynamism of values that determines the outcomes of the educational process, and the values that a person prefers which motivates their actions.

Early musical experiences refer to all forms of a child’s contact with music in the initial stages of their development, including both passive listening and active participation in musical activities. They include singing, playing instruments, dancing, rhythmic, and attending concerts or music classes. Such experiences can play a key role in shaping positive attitudes towards music (Kozłowska-Lewna, 2012; Trzos, 2014; Majzner, 2017; Podlipniak, 2023; Sadowska, 2022).

Early musical experiences determine attitudes towards music in adults. The key role is attributed to the family, which is individual and unique as an educational environment (Kazubowska, 2010) and family members become role models (Miczyńska-Kowalska, 2010). Parents are considered the first and most important teachers of a child, and the family home is the most important school (Gordon, 2016). Children are intentionally introduced to the musical heritage of the natural environment in which they live. The meaning of this stage of a child’s musical development depends on the environment, which should be characterised by diversity and many available options for musical engagement in various directions of musical culture (Trzos, 2018). The importance of the home environment for developing positive attitudes towards music in children was also emphasized by Uchyla-Zroski, who pointed out children’s sensitivity to their parents’ encouragement to sing, the desire to show off in front of family members, and singing freely, regardless of the degree of correctness (Uchyla-Zroski, 2015). Unfortunately, Weiner’s research (2010) shows that the knowledge of many parents in the area of musical development is fragmentary and based on popular opinions. They believe that musical competences can be acquired at any age, which is not true, because childhood is the critical period for acquiring these competences. Parents also do not feel responsible for developing their children’s

musical interests. If solid foundations of music learning are not mastered at home or in kindergarten before children enter the typical school system, problems with music education will persist. Overcoming this gap in musical education is impossible, which is why most teachers engage in fruitless efforts to compensate for inadequate musical foundations (Gordon, 2016). What children do not develop early in life cannot be developed later to the level that could have been achieved earlier. For example, when children are not musically trained, especially in the critical period, they are deprived of the opportunity to develop their ability to listen to music intelligently and their performing ability later in life (Gordon, 2016). New reports by Trainor indicate that early musical experiences are the cause of various effects on similar experiences later in life (Weiner, 2017). The research results also indicate the special importance of musical activity in the child's environment before starting school and in early school education. Therefore, the role of high-quality early family environment influences in this regard should be emphasized (Szubertowska, 2020). Studies have found that the areas of the brain activated by music increase in size when musical education begins earlier in life (Kozłowska-Lewna, 2012).

Musical development at subsequent stages of education is possible if there are appropriate environmental factors, such as an appropriate level of musical culture in the society, access to music, as well as stimulation and support for the child's musical activity (Burowska & Głowacka, 2006). Such a supportive attitude should be continued at subsequent stages of education and during pedagogical studies. According to researchers such as Swaminathan and Schellenberg (2018), greater openness of future teachers can increase the likelihood of continuing music education and increasing sensitivity to music. The selection of specific music is also influenced by certain personality traits and a sense of identity (Pałosz, 2009; Rentfrow & Gosling, 2003).

## **The Role of the Teacher in Shaping the Musical Attitudes of Students**

The teacher plays a key role in the process of shaping the musical attitudes of their students. Their influence is particularly important in artistic education, where, in addition to imparting musical knowledge and skills, it is important to develop aesthetic sensitivity and build positive experiences related to music. The contemporary music educator faces the challenge of preparing students to function in a world where art is increasingly treated as a commodity, which can lead to the depreciation of artistic values (Konaszkiewicz, 1998). The importance of the teacher's authority in this process is emphasized by Olbrycht (2007), who points to the role of the teacher as a role model and inspiration for children. In order to effectively fulfil this role, the music educator should possess not only the necessary knowledge in the field of their artistic specializa-

tion but also have appropriate psychological and pedagogical preparation (Konaszewicz, 1998). Plenkiewicz (2001) indicates that an effective teacher should be characterized by such features as cordiality, understanding, patience, common sense, kindness, and accuracy, which builds students' trust and promotes effective teaching. At the same time, a music teacher should have a positive attitude towards music, which translates into the attractiveness of the classes and the shaping of positive attitudes towards music in children (Ławrowska, 2003).

According to Arends (1998), an effective teacher is a person with high pedagogical qualifications, which allows them to create inspiring didactic situations and support the aesthetic development of students. Parkita (2014) notes that a modern music teacher plays multidimensional roles, such as a guide, animator of musical culture, educator, or researcher. Each of these roles requires creativity, which, according to Kowalska and Tęczyńska-Kęska (2022), should replace the mechanical duplication of patterns. It is this creative approach that allows the teacher to create classes that are emotionally and cognitively engaging, which helps to shape lasting attitudes towards music.

As Kisiel (2018) notes, one of the key tasks of a music teacher is to awaken an aesthetic attitude in students. This attitude allows children to develop sensitivity in the reception of artistic works and build the need for contact with art. The teacher should therefore not only impart knowledge and skills but also inspire students to discover the value of music in their daily lives, which can contribute to the development of positive attitudes towards art and culture in general.

Noteworthy is the importance of the teacher's activities aimed at developing musical abilities, because the most significant changes in children's musical development occur between the first and thirteenth years of life—the auditory analyser matures and psychomotor skills improve, both of which are associated with increasing precision in auditory reception of various musical parameters, reproducing them with voice, movement, or an instrument. As Burowska and Głowacka claim, an important condition for musical development is the maturation of musical memory and auditory imagery, which affects the correct performance of mental operations based on musical material (Burowska & Głowacka, 2006). Weiner (2017) emphasizes the significance of the age between 5 and 6, when children are more susceptible to training absolute pitch. The dynamic development of the sense of rhythm occurs until the age of 8, while intonation singing takes place from the age of 9–10. Pure intonation is formed in a child until about the age of 9 (Kozłowska-Lewna, 2012), and this is related to the critical periods in the development of specific skills, which are understood as specific periods of time in which a given behaviour must appear (Spitzer, 2007). The most important development of musical abilities and musicality occurs in preschool and beginning of primary school, which is why targeted activities of the family and teachers are so

important at that time. School is also most often mentioned among the sources of musical interests and passions (Wilk, 2004).

Musical abilities can be enriched through upbringing, education, and teaching. It is then possible to experience music aesthetically, but also to develop musical interests. In research conducted by American scientists (Amunts *et al.*, 1997), it was proven that the brains of skilled musicians react differently to musical stimuli compared to the brains of non-musicians, and that this effect is observed mainly in people who began musical practice at an early age. At this time, the musical activities of parents, and then teachers, are very important, carried out through joint singing, listening to music of various styles, creating ostinatos, instrumentation, joint movement with music, and playing instruments. Later, a significant task of music education teachers becomes musicalization of students, sensitizing them to the elements of music and developing positive attitudes towards music (Semik, 2017).

## **Problem and Purpose of the Research**

The aim of the research was to verify the attitudes of future teachers towards music in the context of their previous musical experiences. An application goal was also identified, which was to popularize knowledge about the purposefulness of early musical experiences for developing positive attitudes towards music.

The following research problem was formulated in the conducted research: What attitudes towards music do future teachers of children exhibit in connection with their experiences in the area of music education?

From the main problem formulated in this way, the following detailed problems were distinguished:

- What attitudes towards music are exhibited by pedagogical college students?
- What experiences in the area of music education do pedagogical college students have, and what bearing do these experiences have on their attitudes towards music in adult life and their chosen career path?

## **Research Method and Sample Characteristics**

The selection of the group for the study was purposeful. The criteria for selecting students for the group were: the same major and year of study.

132 second-year students of preschool and early school pedagogy participated in the pilot study. The study was conducted in 2024 at the University of the National

Education Commission in Krakow. Detailed data on the study group are presented in the Table 1.

**Table 1**

*Characteristics of the study group*

	Study group	%
Total Number	132	100
Women	130	98.5
Men	2	1.5

The diagnostic survey method was chosen for the study, using the survey technique. The questionnaire prepared by the author consisted of 25 questions: 16 closed questions, 7 semi-open questions and 2 open questions. The questions in the survey concerned age, field of study, musical education in the family, singing in the family home, ability to play instruments in the family, various forms of musical activity by the parents, attendance at a music school or choir, and attitudes towards music and classical music of the surveyed students.

## Data Analysis Procedure

Among the methods of analysing the collected research material, quantitative methods and statistical analysis were used. Statistical thinking, treated with caution in pedagogy, allows for the possibility of establishing certain facts based on the function of credibility, which pedagogues rarely deal with—for example, using the logistic regression method, during which they interpret how close the model fits empirical data (Pasikowski, 2021).

Statistical analysis was carried out using the Statistica Pl package. The survey concerned the attitudes towards music of students of preschool and early school pedagogy in relation to their previous musical experiences. It consisted of 25 questions, including 16 closed-ended, 7 semi-open-ended and 2 open-ended questions. All questions from the survey were subjected to quantitative analysis, and mean values for selected variables were also calculated. The nonparametric Mann-Whitney  $U$  test was used to compare continuous variables between two independent groups, while the  $\chi^2$  test was used to analyse categorical variables. The results of statistical tests were presented as  $p$  values. In order to examine the influence of selected independent variables (sociodemographic characteristics and musical experiences) on the dependent variable (declared attitudes towards music), logistic regression was conducted, both univariate and multivariate (Babbie, 2020; Stanisz, 2005). The regression method was chosen

because it allows for the assessment of the direction and strength of the influence of independent variables on the dependent variable, which is not possible using correlation analysis (King & Minium, 2009). The analysed dependent variable was a dichotomous variable (positive or negative attitude towards music), which additionally justified the choice of this method (Field, 2017).

In this case, positive or negative attitudes towards music in relation to the previous musical experiences of future teachers were considered worthy of exploration. The section on the analysis of research results discussed data in which statistical significance was found.

## Research Results

The results of the conducted research showed the state of attitudes towards music declared by the students and the relationships between attitudes towards music of future teachers in relation to their previous musical experiences. Details are presented in the Table 2.

**Table 2**

*The results of the study on the attitudes towards music of the child's future teachers in relation to their previous experiences in the field of music education*

		Declared answer		<i>p</i>
		Like Music	Dislike music	
Total number of answers		122	10	
Age		21 ± 0.9	21.3 ± 1.3	0.41
Musical education in the family		23 (18.9%)	1 (10%)	0.49
Making music together in the family		51 (41.8%)	0	0.009
<b>Forms of musical activity used in the family home</b>				
<b>1. Singing</b>	Singing by mother	91 (74.6%)	4 (40%)	0.02
	Singing by father	53 (43.4%)	4 (40%)	0.83
	Singing Christmas carols in the family home	113 (96.2%)	5 (50%)	<b>&lt;0.0001</b>
<b>2. Playing instruments</b>	Ability to play instruments by family members	76 (62.3%)	2 (20%)	0.009
	Father's ability to play a musical instrument	19 (15.6%)	1 (10%)	0.64
	Having a musical instrument in the family home	95 (77.9%)	4 (40%)	0.008

		Declared answer		
		Like Music	Dislike music	<i>p</i>
<b>3. Listening to music</b>	Listening to music in the family home	115 (94.3%)	8 (80%)	0.09
	Listening to pop music in the family home	116 (95.1%)	8 (80%)	0.06
	Listening to classical music in the family home	17 (13.9%)	1 (10%)	0.73
<b>Extracurricular forms of contact with music</b>				
	Attending a music school	17 (13.9%)	0	0.21
	Attending a choir	72 (59%)	1 (10%)	0.003
<b>Experiences</b>				
	Family members confirming musical abilities in the child	90 (73.8%)	1 (10%)	<b>&lt;0.0001</b>
	Lack of musical abilities in the family home	40 (32.8%)	5 (50%)	0.27
	Lack of singing skills assessed by a teacher	28 (23%)	3 (30%)	0.61

The study included 132 students of preschool and early school education, including 130 women and 2 men. All participants completed the second year of full-time studies. The age range was 20–25 years. The largest part of the study group were 21-year-olds: 61.4% (81 people). Of the study participants, 122 declared a positive attitude towards music, which constituted 92.4% of the study group. Referring to A. Wilk's research, it should be emphasized that it indicated 69.9% of positive attitudes towards music among children (Wilk, 2004), especially those who studied under the supervision of specialists (Bonna, 2016). In older youth, including high school students, the need to provide the opportunity to choose the musical experiences they have contact with is emphasized (Sloboda, 2008). The analysis conducted by Szubertowska (2003) also indicated positive attitudes of young people towards music, while the research conducted by Majek (2012) indicated 56% positive attitudes towards music among adults aged 20–23. The research conducted by Chesky (Chesky *et al.*, 2009) indicates that attitudes towards music among students of music subjects may be similar to those of non-music majors or slightly different only due to a different level of daily involvement in music.

Statistical analysis allowed us to identify a relationship between the attitudes towards music of future teachers and their previous musical experiences. Students who heard from someone in their family in childhood that they could sing nicely were statistically more likely to respond positively to the question about attitudes towards music ( $p < 0.0001$ ). The obtained results confirm the opinion of educators about the importance of music education in early childhood. Parents are the first teachers of a child in the initial period of development, and their task is to direct activities so that the child receives

unstructured, informal interactions (Gordon, 1997). The environment should provide stimuli that can influence fascination with music and motivation for music (Kamińska, 1997). Parents should also motivate children to engage in musical activity, because 7 to 8-year-old children are most sensitive to their parents' encouragement to sing, and they also like to sing in public (Uchyla-Zroski, 2015), and positive musical experiences create a need for further contact with music (Kamińska, 2002). Magnin's (2016) research also emphasized the importance of encouraging singing for the development of a child's sense of value and trust. People in whose family home Christmas carols were sung, declared more often that they liked music ( $p < 0.0001$ ).

In addition to the important issues mentioned, other issues that could occur with a larger group of people were also discovered. At the level of significance of the statistical trend, it was established that musical interests were more frequent in people whose family members can play an instrument ( $p = 0.009$ ), as well as in people who spent time making music in childhood ( $p = 0.009$ ). Having musical instruments in the family home could also be of significant importance ( $p = 0.008$ ).

Unfortunately, out of five forms of musical activity (Burowska *et al.*, 1994; Kisiel, 2005; A. Wilk *et al.*, 2017) that appeared in their family homes, future teachers mentioned only singing, playing instruments, and listening to music. Making music is the form of musical activity least often engaged in by parents and teachers (Semik & Szczyrba-Poroszewska, 2024), and a creative approach to music is considered to require special skills.

Detailed data on the significance of previous musical experiences for attitudes towards music are presented in Table 3.

**Table 3**

*Logistic regression model*

	Univariate models			Multivariate model		
	OR	95% CI	P	OR	95% CI	P
<b>Musicality rated by family members</b>	25.3	3.08–207.7	<b>0.003</b>	18.4	2.15–156.9	<b>0.008</b>
<b>Singing Christmas carols at home</b>	12.6	3.06–51.6	<b>0.0005</b>	7.13	1.51–33.7	<b>0.0132</b>

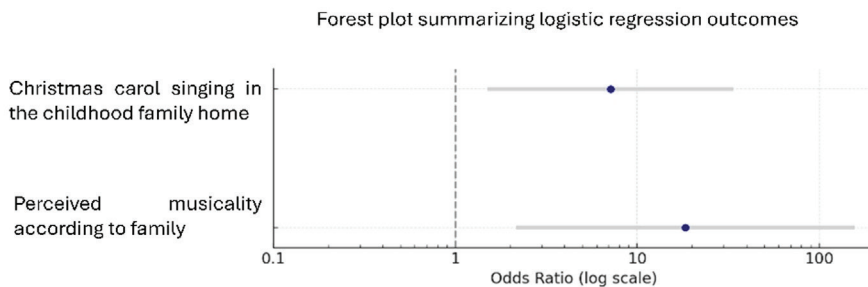
Among the selected factors, only two significant correlations were found. It concerned musical abilities as defined by family members, as well as singing Christmas carols at home. Analysis using a single-factor and multifactor logistic regression model showed that each of these factors was separately significant for the declaration of the surveyed persons' positive attitudes towards music. Taking into account all factors and their mutual interactions, only the statement of musical abilities assessed by family members

and singing Christmas carols at home were significant for the declared attitudes towards music of future teachers. Factors that may be significant for the students' attitudes towards music were also established as  $R^2 = 0.3807$ , calculated according to Nagelkerke, which means that the above-mentioned 2 questions determine 38% of factors of people declaring positive attitudes towards music. Interestingly, in as many as 38 cases (out of 91 people answering affirmatively), the assertion of a child's musical abilities, for example saying that the child sings nicely, was made by both parents (41.8%). In 33 cases, it was the mother who praised and thus motivated the child (36.3%), in 19 cases (20.8%) it was the grandparents, and only in 1 case it was the father alone (1.1%).

The discussed research results are presented in graphic form:

**Figure 1**

*Results of logistic regression analysis, graphically presented in the form of a forest plot*



The points on the graph indicate the risk ratios (OR) for the analysed factors along with 95% confidence intervals (CI). The vertical line at  $OR = 1$  indicates no effect, and the values on the right side ( $>1$ ) suggest increased chances of a positive attitude towards music. The values on the left side ( $<1$ ) indicate lower chances of a positive attitude. Bonna in her research indicates that in families where the atmosphere is friendly towards music, words of praise and encouragement to take up singing are not spared. In as many as 81.82% of families, children who sing correctly were praised for this activity, while in the group of students with low singing skills, children received praise in 51.72% of families. It was also found that 63.64% of children who sing correctly are encouraged to sing often by their parents, but only 36.36% with low skills in this area are encouraged to undertake the described activity (Bonna, 2012). Analysing the presented data, it can be assumed that Christmas carols are the most

frequently sung musical pieces in family homes, in contrast to other options. These results are similar to the results of other researchers (Szubertowska, 2020). If people in the child's immediate environment like singing, then singing may become highly valuable for the child in the future (Szubertowska, 2020). Early childhood experiences consisting of examples of correct singing, the child's own singing and singing with the child are also important for singing skills (Kamińska, 1997). Kinal's research also confirms the significant importance of musical activity in the child's environment before starting school (Bonna, 2012). It turns out that some environmental conditions in the child's family home may determine interest in music later in their adult life. However, it should be noted that despite the vast and varied repertoire of Polish songs, as well as historically rich traditions in this area, the practise of making music together at home and passing on musical tradition in this way has almost completely disappeared (Jabłońska, 2014). It is hard to believe that Christmas carols, which our culture is plentiful with, have also disappeared from these family singing practices. Of course, they have not disappeared completely—they can be heard in public spaces in Poland long before Christmas. We often hear that such recordings of carols replace singing them together by household members (Szubertowska, 2020). To sum up, the factors influencing positive attitudes towards music include primarily environmental conditions, such as the recognition of musical abilities by relatives and singing Christmas carols together.

## **Conclusion**

The conducted research verified the attitudes of future teachers towards music in the context of their previous musical experiences. The results of statistical analyses indicate that musical experiences in the family and educational environment can significantly influence attitudes towards music in adult life. Based on the obtained results and the analysis of the subject literature, the following conclusions can be formulated:

1. Positive musical experiences in childhood influence the formation of positive attitudes towards music in adult life. Students who had contact with music in childhood—especially through joint music-making, singing carols, or playing instruments in the family—more often declared positive attitudes towards music. This confirms the thesis that early musical experiences play an important role in shaping later musical interests and passions.
2. Family environment is a key factor shaping attitudes towards music. Family, as the first educational environment, has the greatest influence on children's attitudes towards music. The study showed that people, who, as children, experienced positive musical activities from their parents (*e.g.*, singing by parents,

being motivated by parents to sing) declared a positive attitude towards music much more often.

3. Making music together and singing carols in the family home have a particularly significant impact on attitudes towards music. Logistic regression analysis showed that singing carols in the family home and positive assessments of musical abilities by family members are among the strongest predictors of positive attitudes towards music. Making music together, especially during the holiday season, can strengthen family bonds and shape an emotional attitude towards music.
4. Attitudes towards music are shaped by a wide range of educational experiences. Not only the family environment, but also kindergartens, schools, and universities have an impact on attitudes towards music. The surveyed students, who had previous experiences related to music education (*e.g.*, participation in a choir or music school) showed a higher interest in music and more positive attitudes towards music.
5. Early musical experiences are the foundation for shaping musical competence and musical sensitivity. According to the literature on the subject (Gordon, 2016; Kamińska, 2002; Manturzevska, 2002), the period of early childhood is crucial for the development of musical competence. The obtained research results indicate that the lack of appropriate musical experiences in childhood can lead to indifference or even negative attitudes towards music in adulthood.
6. The role of the teacher in shaping positive attitudes towards music is crucial. The research results confirm that future teachers should demonstrate positive attitudes towards music, because their own attitude towards music influences the way they conduct music classes with children. Teachers who have positive musical experiences and are open to various forms of musical activity are more likely to develop musical sensitivity in their students.
7. Cultivating musical traditions in families is of great importance. Singing songs together, especially carols, is one of the most important elements supporting the development of positive attitudes towards music. Unfortunately, in modern families, the practice of making music together is becoming less and less common, which can lead to a weakening of emotional bonds with music.
8. Music education should include various forms of musical activity. According to the research results and the literature on the subject (Burowska & Głowacka, 2006; Manturzevska, 2002), it is recommended to use five forms of musical activity: singing, playing instruments, listening to music, creating music, and moving with music. It is important for teachers to use these forms from the earliest stages of preschool education.

9. Positive musical experiences can support children's emotional development. The research results indicate that children who were praised for their musical abilities or encouraged to sing are more likely to experience positive emotions related to music. Supporting children in their musical activity affects their self-esteem and builds emotional sensitivity.
10. Practical conclusions. Based on the conducted research, the following recommendations can be made:
  - To parents: Support your child's musical interests through joint music-making, singing, and motivating them to develop musical abilities.
  - To teachers: Use various forms of musical activity in working with children and create positive musical experiences for them from the earliest stages of education.
  - Pedagogical universities: Introduce educational programs that support the development of musical sensitivity of future teachers and show them how important a role music plays in children's education.

## **Limitations of the Research**

The data analysis and conclusions from the research were based on data on declared attitudes towards music, obtained using a survey. In the future, it would be valuable to take up the issue of the actual state of music education students as it relates to their interests and musical preferences, as well as comparing the declared vs. the actual level of their musical ability.

It should be noted that the research is territorially limited. The survey questionnaire was completed by students at the Pedagogical University of the Commission of National Education in Krakow, so future research could be expanded to include other institutions that educate future teachers of kindergartens and grades I–III of primary school. An extremely interesting issue could then be the comparison of the level of musical ability of students in specific universities, relating them to environmental conditions from early childhood, as well as examining the level of musical ability of students after completing the entire music module at university.

The research was conducted as a pilot. In the future, further research should be conducted on a wider research sample, for example on other years of study and among teachers, in order to obtain a full overview of the situation.

In relation to the conducted research, it is necessary to emphasise the fundamental role of the family and educational environment in shaping attitudes towards music in adult life, and, in particular, positive motivations and joint music-making in the family home.

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