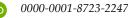# The Effect of Musical Play on the Social Skill Development of Primary School Students

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ARTICLE INFO	ABSTRACT
	The purpose of this study is to determine the effect of musical play on the social skill development of third-grade students and to investigate the opinions of classroom teachers on the effect of musical play on the social skill development of their students. The study sample consists of 60 students: 30 in the experimental group, and 30 in the control group. Musical play activities were applied in the experimental group for 10 weeks. At the end of the research, interviews were conducted with both the experimental and control group classroom teachers. The results demonstrate a significant difference, in of the experimental group, between the posttest total scores, adjusted according to the students' social skills scale pretest total score averages. According to the answers to interview questions from the classroom teachers, musical play is beneficial for the development of social skills.

1. Introduction

Social skills are various sets of behaviors that can contribute to a person's social competence, resulting in healthy, productive relationships (Leme et al., 2015). These skills enable individuals in society to communicate positively and be successful and happy, positively affecting their lives in social environments such as school, play and business, regardless of age (Stanley, 2010). Wilson and Sabee (2003) defined social skills as behaviors that are necessary for establishing good relationships with other individuals in an individual's social environment. Individuals with these skills can express their feelings comfortably and find practical solutions to problems encountered (Wilson & Sabee, 2003); thus, they are more advantageous as they are accepted in society easily, and are more successful in their relationships. Social skills can be developed by interacting with the social environment (peers, parents, etc.) (Warnes et al., 2005), as well as through appropriate and planned educational process (Gresham, 1997). In social skills education, there should exist many methods, techniques and activities that contribute to the development of children's social skills in school, their family and their close environment (Durualp & Aral, 2010; Gülhan, 2012; Stanley, 2010).

Social skills are not only skills related to a single field, but are multi-layered skills that are fed by all cognitive, affective, and psychomotor skills (Caldarella & Merrell, 1997). In previous studies, those multi-layered skills have been divided into categories or dimensions in many ways (Caldarella & Merrell, 1997; Jurevičienė et al., 2012; Ladd & Mize, 1983; Tamaki & Takahashi, 2013). Among all these studies, Jurevičienė et al. (2012) presented a more comprehensive theoretical model regarding the structure of social skills. According to this model, social skills are modeled in five components: (1) interaction skills, (2) communication skills, (3) participation skills, (4) emotional skills and (5) social cognition skills. , Jurevičienė et al. (2012) defines

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interaction skills as "management and control abilities of mutual interactions which include the management of one's own behavior, and the abilities to manage and control the interaction of other with him/her" (p. 47). *Communication skills* are defined as the capacity to establish and sustain verbal and nonverbal communication as well as psychomotor talents, whereas planning, organizing, and evaluating activities as well as taking part in group activities are all part of *participation skills*. Self-awareness, self-evaluation, emotional expressiveness, emotional sensitivity, and self-regulation are elements of *emotional skills*, whereas *social cognitive skills* are made up of social sensitivity and decision-making abilities (Jurevičienė et al., 2012).

Interaction with music positively strengthens one's social ties with others (Cross, 2001; Freeman, 2001). Music facilitates social interactions and interpersonal relationships (Boer et al., 2011; Rentfrow, 2012), and the use of music leads to social activities such as listening (Williams, 2001), playing music or singing (Frith, 1981). In addition, shared music preferences create deep social bonds between individuals and increase social attractiveness (Boer et al., 2011; Lonsdale & North, 2011). Social identity (Baker, 2001; Halnon, 2005), and social connection (Frith, 1981; Leung & Kier, 2008) are cited as important factors that motivate people to listen to music. Along with its positive effects on the development of social skills in out-of-school environments, music can be used as an educational tool (Burak, 2019). One of the educational tools that can be used in the development of children's social skills is musical play. Musical play gives children the opportunity to interact socially, contributes to the development of social skills such as patience and cooperation (Tarnowski & Leclerc, 1994), and encourages social competence and peer-group interaction (Lew & Campbell, 2005).

It is difficult to reach a precise definition of play, as the play types vary and each has its own definition (Miller & Almon, 2009; Yi, 2021). Although there are many different definitions of play, most theorists and educators agree that play involves free choice, enjoyment, motivation and a focus on the process rather than the product (Brock et al., 2009; Frost et al., 2008; Niland, 2009). Play provides natural and experiential learning that supports children's construction of their own knowledge of and place in the world (Stone, 1995). In addition, play is explained as an enjoyable activity realized with intrinsic motivation (Rubin et al., 1983) and as an enjoyable, self-motivated, non-purposeful and spontaneous behavior independent of the rules imposed by adults (Patrick, 1996). An important distinguishing feature of play is that it is meaningless: play is designed to be fun, and no other results are expected (West, 2015).

Musical play has been defined as "combining the art of music and play to provide a unique way for learning" (Littleton, 1991, p. 9). It consists of activities that allow children to explore, improvise and create with sound (Littleton, 1998). Research demonstrates that music learned through fun experiences is internalized and personalized by children (Fox & Liu, 2012). Similarly, to play in general, the process is perceived as more important than the product to be obtained for musical play (Tarnowski, 1999). It is necessary to include musical play in the curriculum to achieve the musical development of children through play (Fox & Liu, 2012; Niland, 2009) and to create an appropriate educational environment (Kemple et al., 2004). In a study on the implementation of musical play, Berger and Cooper (2003) developed a 10-week music education program for preschool children and their parents, and concluded that children need long, uninterrupted time for play, and appropriate materials in the environment (Berger & Cooper, 2003). Kemple et al. (2004) emphasized that when children have a rich musical environment with appropriate guidance from adults, their musical development is ensured, and the authors also made suggestions for the development of playgrounds that enable children to make discoveries in music through play. Furthermore, Stevens (2003) identified the benefits of free musical play, reporting that giving young children time for guided free play in music class improves learning and creativity. These studies underline the importance of musical play as an educational tool to promote musical development and learning in children.

According to Niland (2009), the common goal of music educators has traditionally been to develop children's musical skills. Moreover, in the context of general music education, music is a social activity (Burak, 2019). With musical play activities, children can more easily understand their social environment and human relations (Ayan & Kaya, 2016; Öztürk & Can, 2020). Kılık (2001) revealed that there was a significant increase in the social development of a group in which the practices involved musical play activities, compared to the other group. Similarly, Özbey (2010) examined the effect of musical play on social skill development in early childhood. In her research, rhythm studies, musical play and creativity-based rhythmic movements were included in the practice. According to the results of this experimental study, there was a significant increase

in the total posttest score of the experimental group compared to the control group (Özbey, 2010). These studies provide evidence that musical play can be effective in children's social skill development.

Current Study

Considering the effects of musical play on children's social development, such play used in primary school may play an important role in the development of students' social skills. However, the studies on the effects of musical play mainly focused on the preschool period (Berger & Cooper, 2003; Kemple et al., 2004; Stevens, 2003). There is a need for research that aims to reveal the effects of musical play on the developmental areas of primary school children, as well. The purpose of this research is to determine the effects of musical play on the social skill development of third-grade students and to determine the views of classroom teachers on the effect of musical play on their students' social skills development. To achieve this aim, answers were sought to the following research questions:

1. Do musical play practices have a statistically significant effect on the development of social skills of 3rd grade primary school students?
2. What are the opinions of the classroom teachers of 3rd grade primary school students, who both participate and do not participate in the musical game practice, regarding the effects of these practices on the development of their social skills?

2. Methodology

A sequential explanatory design, a mixed-methods research approach, was used in this study (Creswell, 2003). In this design, wherein the priority is usually quantitative data, qualitative data is mainly obtained to increase the quantitative data, and the analysis of the data is interrelated and often combined in data interpretation and discussion sections (Baki & Gökçek, 2012). The experimental design of the research is the "pretest–posttest design with unequal control group". In this approach, no attempt is made to equate the elements in the groups by neutral assignment. An experiment and a control group are selected from the existing groups (classes in the school environment) by unbiased assignment. Care is taken to ensure that the groups are similar in terms of certain characteristics (Akdağ, 2010). There was an experimental and a control group in this study. The qualitative dimension of the research was achieved with semi-structured interview. The purpose of conducting semi-structured interviews is to support the quantitative data obtained from musical play applications. Semi-structured interview provides the opportunity to ask in-depth questions about the subject studied, to make the situation more explanatory and to gain answers by asking the questions again if the answer was incomplete or unclear (Çoruhlu et al., 2009).

2.1. Participants

The research study group consisted of third-grade students in a state primary school in Kars (a city in the eastern part of Turkey) during the 2021–2022 academic year. Lots were drawn to determine the experimental and control groups. The group in which the musical play program was applied was called the experimental group (n = 30; 16 girls, 14 boys), and the group in which activities from the third-grade music textbooks were applied was called the control group (n = 30; 17 girls, 13 boys). In addition, interviews were conducted with the classroom teachers of the experimental and control groups. The classroom teacher (Teacher1/T1) of the experimental group is a 49-year-old male with 27 years of classroom teaching experience. The control group classroom teacher (Teacher2/T2) is a 54-year-old male with 32 years of classroom teaching experience.

2.2. Data Collection

Social Skills Scale The "social skills scale" is a five-point Likert-type scale developed by Kocayörük (2000), used in the current study to measure the development of behaviors of third-grade students (8- to 9-year-olds). These behaviors include to make eye contact, say hello, wish good day, listen, start a conversation, continue the conversation, ask questions, thank, introduce oneself, ask permission, compliment, join the group, ask for help, apologize, persuade, comply with the division of labor, fulfill group responsibility and self-reward. The scale consists of 20 questions, and its reliability was found to be .75 (Cronbach's alpha coefficient).

Semi-Structured Interview Form The semi-structured interview form was applied to the classroom teachers of the experimental and control groups after 10 weeks of practice. In the interviews, the aim was to determine how the teachers structured their views on the effect of musical play on the social skill development of primary school third-grade students by relating them to specific practices and lessons. The researcher prepared the interview protocol, which included the questions they planned to ask, in advance. The prepared form was subjected to the opinion of two instructors who are experts in classroom and music education. The form consisted of seven questions to reveal how students structure their experiences. The interview was conducted with the classroom teachers. The researcher enabled the teacher to give more detailed answers in cases where the flow of the interview was affected by various sub-questions

2.3. Experimental Procedures

Experimental applications were conducted for 10 weeks, with one lesson of 40 minutes per week. The social skills scale was applied to both groups before and after the experimental applications. Music lessons for both groups were taught by the researcher. While the acquisitions selected from the third-grade music program were processed through musical play with the experimental group, the control group were processed with the Primary School Music third-grade textbook activities. The activities in this book consist of questions and answers, song teaching by ear repetition, straight narration and accompaniment to songs with regular beats. The lesson plans of the musical play applied in the experimental group were developed by the researcher and were prepared by consulting two faculty members who are experts in classroom and music education at Akdeniz University. Similarly, the social skills and achievements aimed to be developed during the research were selected by consulting two faculty members who are experts in classroom and music education at Akdeniz University. The experimental practices in line with the musical acquisitions and social skills to be gained were explained in detail each week.

Table 1. *Experiment Group Process*

Week	Musical Acquisitions	Social Skill Category	Social Skills	Song	Musical Play
1st	Following the rules of singing together.	Interaction Communication Participation	Starting the Relationship: Introducing oneself, greeting, wishing a good day.	Train	Freeze Train play
2nd	Following the rules of singing together.	Interaction Participation Social cognition	Working with the Group: Division of labor and responsibility in the group, participation in the play.	Train	Me in the mirror
3rd	Singing at appropriate speed and loudness.	Communication Interaction	Speech: Starting, continuing, ending the conversation, continuing without pausing, asking permission to speak.	Snowy mountains Wooden Horse	Speak and make your own rhythm Frog Play
4th	Using voice correctly when speaking and singing.	Communication Interaction Participation Social cognition	Speech and Social Participation: Asking questions and answers. Speaking about what is true. Voluntarily participating in activities of interest.	Let's Go to the Market	What's In My Box? Rhythmic Walking
5th	Expressing feelings and thoughts about the music.	Emotional Communication	Emotional Skills: Expressing positive/negative feelings about others, expressing one's own feelings, praising friends.	Be Cheerful and Stay Young	What Does Music Mean? Emotion Ball
6th	Accompanying the music with rhythm instrument, which is created by the students.	Communication Social cognition	Listening: Listening carefully to what is being said. Giving information on faults.	Don't Do Nasreddin Hodja	Maracas
7th	Singing songs, including folk songs from own culture.	Communication Interaction Participation Social cognition	Instruction-giving skills: Asking questions, offering answers, giving verbal instructions and following these instructions. Generating fun ideas. Consequence Acceptance Skills: Accepting consequences when not following the rules, failing or behaving inappropriately.	Five fingers The Stream Is Coming	Whose Hand on Hand Where is my handkerchief?

8th	Matching musical notes and colors.	Communication Interaction Emotional Social cognition	Self-control Skills: Reacting according to the emotional state of the other, apologizing when necessary. Avoid quarreling, harming and disturbing. Expressing emotions, such as excessive joy, sadness and anger, appropriately.	Boatman	Rainbow
9th	Converting different melody sentences in music into dance and play.	Communication Interaction Participation Social cognition	Cognitive Skills: Behaving appropriately in the social environment, solving problems, asking for help with the problem they cannot solve.	Mad	Pattern Station with Music Cap the Ball
10th	Developing music culture by listening to different types of music	Communication Interaction Social cognition Emotional	Maintaining Relationship: Asking, thanking and offering help to others.	Sculpture	Moving Sculpture Asking for Help

2.4.Data Analysis

For the quantitative data, an independent groups t-test was applied to the social skills scale pretest scores, and covariance analysis was applied to the posttest scores. The appropriate inferential analysis technique and whether the scale values were normally distributed were evaluated by skewness and kurtosis techniques. As a result of the analyses, it was calculated that the social skills scale pretest score totals remained in the range of -2 to +2, for the experimental group skewness (0.752) and kurtosis (-0.505) values and the control group skewness (-0.025) and kurtosis (-0.860) values. It was calculated that the students' social skills scale posttest score totals remained in the range of -3 to +3, for the experimental group skewness (-1,215) and kurtosis (2,766) values and the control group skewness (0.879) and kurtosis (1,827) values. Content analysis method was used for the analysis of the qualitative data. As a result of the interviews with the teachers, the categories were determined and the data were classified according to the selected categories and became understandable. Considering the answers of the teachers and the questions asked, suggestions for the practices were determined. Quotations summarizing the basic thoughts in the statements made by the teachers are included.

2.5. Ethical

Necessary approval for the use of scales in the study was obtained from the Social and Human Sciences Research Ethics Committee at Akdeniz University. (Document Number: 2021/122)

3. Findings

Quantitative Findings

As seen in Table 2, students' social skills scale pretest score totals show a significant difference between the experimental and control group (t (41,44) = 3.694, p = 0.001). The students in the control group ($\bar{X}$ = 61.96) had a significantly higher score in the pretest than the students in the experimental group ($\bar{X}$ = 54.17). The effect size of this significant difference was calculated to be high (η^2 = 0.2).

Table 2. *T-Test Results of Students' Social Skills Scale Pre-Test Scores*

Variable	Group	N	$\bar{X}$	S	T	SD	P
Social Skill	Experiment	2	54,17	9,8	3,694	41,44	0.001
	Control	2	61,96	5,2			

*Note: ***p<0.001*

Since a significant difference was observed between the social skills pretest score totals of the students in the experimental and control groups, covariance analysis was applied on the social skills posttest score totals. To perform covariance analysis, the assumption of homogeneity of regression slopes must be met. The decision on whether this assumption is met is made by observing the interaction between the group variable and the common variable. The fact that the F value of the interaction variable is not statistically significant indicates that the homogeneity of the regression curves is assumed.

Table 3. *Post-Test Group X Pre-Test Scores Joint Test Results*

Source	Type III Sum of Squares	SD	Mean Squares	F	P
Adjusted Model	456,721*	3	152,240	3,946	0,013
Intercept	1912,746	1	1912,746	49,576	0,000
Pre-Test Score	68,520	1	68,520	1,776	0,188
Post-Test Group	33,289	1	33,289	0,863	0,357
Post-Test Group * Pre-	10,782	1	10,782	0,279	0,599
Error	2006,261	52	38,582		
Total	239193,000	56			
Adjusted Total	2462,982	55			

*Note: * R^2 = 0,185 (Adjusted R^2 = 0,138), Dependent variable: Posttest Score*

As seen in Table 3, the joint effect of the posttest Group X pretest score on the students' social skills scale posttest scores is not statistically significant (F (1.52) = 0.279, p > 0.5). This finding shows that the slopes of the regression lines calculated for the prediction of the social skills scale pretest total score of the students in the experimental and control groups are equal. Therefore, the assumption of homogeneity of the regression curves is satisfied. The analysis was started after verifying these assumptions. First, the adjusted means of the students' social skills scale posttest score totals were calculated. Related findings are presented in Table 4.

Table 4. *Descriptive Statistics of Social Skills Scale Post-Test Scores by Group*

Group	N	S	Mean	Adjusted Mean	Standard
Experiment	28	6,950	67,642	68,163	1,237
Control	28	5,349	62,392	61,872	1,237
Total	56	6,691	65,017		

When the adjusted means of the students' posttest score totals were examined, the mean of the experimental group, which was X = 67,642, was calculated as XAdjusted = 68,163. The mean of the control group, which was X = 62,392, was calculated as XAdjusted = 61,872. The results of the covariance analysis regarding whether the difference observed between the mean values of the adjusted social skills scale posttest score totals of the groups is significant or not are presented in Table 5.

Table 5. *Covariance Analysis Results of Posttest Scores Adjusted for Social Skills Scale Pretest Scores*

Source	Type III Sum of Squares	S D	Mean Squares	F	p	Partial η^2
Pretest Score	60,065	1	60,065	1,	0,215	0,029
Posttest Group	442,340	1	442,340	11	0,001*	0,180
Error	2017,043	53	38,057			
Adjusted Total	2462,982	55				

*Note: ***p = 0.001, R^2 = 0,181 (Adjusted R^2 = 0,150), Dependent variable: posttest score*

As seen in Table 5, there was a significant difference between the posttest total scores adjusted according to the social skills scale pretest total score averages of the students in the experimental and control groups (F (1.53) = 11,623, p = 0.001). When the pretest total scores were controlled, the social skills scale posttest total scores of the students in the experimental group were statistically significantly higher than the posttest total scores of the students in the control group. This significant difference has a high effect size (η^2 = 0.18).

Qualitative Findings

Students' Social Skill Development

Benefits: Teacher 1 incorporates the concept of development in the definition of social skills. Regarding the skill dimension of sociability, Teacher 1 states that the friendship relations of students with advanced social skills are positive and that this is reflected in the lessons and affects academic success positively. Teacher 1 also

thinks that some concepts, such as communication, sharing, cooperation and responsibility, are fundamental to social development. Regarding the skill dimension of sociability, Teacher 1 argues that many social skills exist in all areas of life. He states that social skills in the school environment are general enough to be applied to different disciplines and that the same skills can be used in solving various problems encountered in daily life. A student's being socially effective and successful also reflects positively on the lessons. For this reason, according to Teacher 1, an effort to develop social skills will positively affect students' success in lessons. Teacher 2's thoughts on this subject support these views. Teacher 2 states that sociability is versatile and that the success of socially developed students is reflected in the lessons. Social skills are necessary to be successful in any given field, and, therefore, activities for the development of social skills should be a priority in school.

Inadequacy: Teacher 1 states that the social skills of his students are not sufficient and that this reflects negatively on their achievement. Teacher 2 also thinks that his students' social skills are insufficient. He states that when his students encounter a problem in any social environment, they expect a solution from someone (teacher, friend, parents, etc.) instead of solving the problem themselves. In addition, he states that the skills are insufficient for matters such as division of labor and taking responsibility in group assignments. According to Teacher 1, family is a key factor here.

The Importance of the Primary School Period: Teacher 1 states that the primary school period is an important time in terms of cognitive, affective and physical development, along with social skills, in children. He states that during this period, children discover, wonder and question themselves and their immediate environment in every sense. Teacher 2 also thinks that environments should be provided for students to develop their social skills in school and at home. Considering the opinions of the teachers, it is understood that the primary school period is important in terms of development and that this period should be spent productively in terms of the development of social skills.

The Effect of Musical Play on Social Skill Development

Teacher 1 states that there are forms of play and skills that each child is expected to exhibit according to the developmental period they are in. In addition, he states that play also contributes to the cognitive, emotional, physical and social development of the child. Teacher 1 thinks that music is an effective tool for expressing feelings and thoughts, just like play. According to Teacher 1, the use of activities that combine music and play will benefit students in many ways, including social skills. Teacher 2 thinks that students who are shy and have problems with communication can improve with the use of musical play and sees music as one of the best ways to express emotions. He thinks that students can express their feelings and thoughts better with musical play. According to the opinions of both teachers, musical play contributes to the development of students' social skills.

"For students who cannot express themselves in different ways, musical play is a great opportunity." (T2)

Using Play for Socialization in Music Activities

In Turkey, there are expressions that include behaviors that require group work and cooperation for the achievement of the third-grade music lesson program. Activities such as singing together and starting and finishing songs simultaneously require the cooperation of students. Therefore, these activities involve socialization. Teacher 1 states that plays aimed at socialization should be used in music lesson activities.

"I aim to socialize students with group work, cooperative plays and musical plays in lessons such as physical education and free activities where plays are heavily involved." (T1)

Teacher 2 states that he often includes play aimed at socialization within in-class and extracurricular activities. He states that he includes play that aims to socialize in accordance with the outcome, especially in music lessons. He states that outside of the classroom he uses play abundantly in music studies and in shows and events prepared for festival and ceremonies, and that these integrate music and play. He thinks that he contributes to the socialization of children in this way.

Contribution of Implemented Musical Play in this Study to Social Skills

Expressing that social skill areas are a highly broad subject, Teacher 1 associates these areas with concepts such as communication, expressing emotions, understanding and telling, and joining the group. He states that

the use of musical play in lessons also develops these concepts and contributes to the social development of the students. Teacher 1 also referred to the causes of problems in the development of students' social skills.

"The physical structures of the schools, the curriculum and the level of academic achievement that the family expects from the child do not allow children to develop socially. In this sense, I think that musical play is a breath, a chance for students, a tool that allows them to have a good time with their peers, and an opportunity for them to express themselves. I observed that they showed improvement in socialization by sharing the behavior they gained here with their peers in other environments." (T1)

4. Discussion, Conclusion and Recommendations

According to the results of the research, the 10-week music education program, which aims to develop social skills and includes musical play, is effective in the development of social skills of primary school students. While the social skills scale pretest scores of the control group were calculated to be significantly higher than those of the experimental group, the scale score mean of the experimental group, which was 54.17, increased to 68.16 after the experiment, and the mean score of 61.96 for the control group was recalculated as 61.87. The results of the study are similar to those that reveal that musical play has a positive effect on students' social skill levels (Kilik, 2001; Özbey, 2010). The current results show that a music education program, which incorporates musical play and aims to develop social skills, contributes to the development of students' social skills in the primary school period. The activities aimed at improving social skills applied to the experimental group were activities in which the students were active in group interaction through games containing rhythm, body percussion, story and movement. In these activities, students were allowed to hold hands in the circle, jump, clap, sing songs by hitting their knees, and repeat the rhythms they heard simultaneously. Thus, students were able to learn by experiencing music in social interaction. Overy (2012) emphasized the importance of learning music by experiencing group dynamics and synchronization in music education. In addition, collective music activities performed in social interaction facilitate synchronized movement, which strengthens the social bonds of individuals in musical interaction and increases social skills and togetherness (Wiltermuth & Health, 2009). In this respect, using developmentally appropriate play in the primary school period is recommended to develop students' social skills.

The teachers underlined that the primary school period is important for the social development of the students and that it should be spent productively. Teachers also reported that children's communication skills will improve with musical play and that musical play should be considered as an opportunity for social skill development. However, there is insufficient evidence that teachers are working to ensure the socialization of students in music lessons. The pre-experimental social skill scores of the control group students were higher than those of the experimental group. In this case, (considering that students are similar to each other in terms of age, gender and socioeconomic status), the control group teacher may have given more space to social activities. However, based on the findings of this study, there is a need for research to reveal how much space teachers give to activities that improve their students' social skills in music lessons.

The fact that musical play contributed to the development of social skills of primary school students suggests that they received insufficient music education in previous periods, that musical play was not sufficiently included in music education in the preschool period and that activities were not conducted enough for their socialization. Musical play should be available to students considering the developmental characteristics of children (Cirelli et al., 2020; Lense & Camarata, 2020; Rajić, 2021). Musical play applied to children in this study can also be applied to children during the preschool period. However, since the students did not receive adequate music education and did not engage in musical play before this, this play suited their musical development, and for this reason the students enjoyed this play and their social skills improved. Although the teachers believe that their students' socialization is beneficial, it could be said that they do not adequately apply musical play in their education. The reason this play is not implemented adequately may not be because they do not believe in the socialization of children or the benefits of musical play on socialization but because they do not have the sufficient knowledge, skills and experience in this regard. For this reason, it is recommended to conduct studies that aim to reveal the competencies of teachers of music lessons in the primary school period regarding music education and the application of musical play.

This research reveals that musical play is effective in the development of social skills in the primary school period. However, that educators have positive opinions about the usefulness of musical play for the development of social skills is not enough for their students to develop socially. In this regard, it is beneficial for the educators to give enough space to musical play in primary school, as well as in preschool, to develop their students' social skills. This research was limited to the social skill development of primary school students regarding musical play. In future studies, the effect of musical play on the emotional and cognitive development of primary school students could be investigated. Studies could be conducted to reveal the competencies of teachers of music lessons regarding musical play. It is recommended to conduct studies with the aim to increase the competence of teachers who are insufficient in terms of musical play application and various music teaching methods and techniques.

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