

**Parental Involvement
in their Children's Instrumental Music Learning.**

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August, 2014

A thesis submitted to McGill University
in partial fulfillment of the requirements
for the degree of Master of Arts in Music Education

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Abstract

The purpose of this research was to understand parental involvement in children's one-on-one instrumental music learning and to examine how parents' personal backgrounds influence their involvement. Parents with a child between 6 and 11 years old who takes classical one-on-one music lessons on a regular basis were recruited throughout Canada, and a sample of 71 participants completed an online questionnaire. The research sought to answer the following primary questions:

- a. How are parents involved in their children's instrumental learning in terms of (a) attending lessons, (b) supporting their child's home practice, (c) communicating with the teacher, (d) doing musical activities that are related to music learning and (e) hiring a teacher?
- b. Does the personal background of the parent make a difference in his or her involvement?

The results suggest that parents' different backgrounds, such as number of children, culture and level of musical training, make a difference in how they engage in attending lessons, supervising home practice, communicating with the teacher, employing a teacher and providing a musical environment to the child. For instance, the number of children affected parental attendance at lessons while their musical training influenced how they supervise home practice and provide a musical environment for the child. As this study suggests that the parents' individual differences influence their involvement, instrumental teachers should be more aware of these factors to provide appropriate guidance on parental involvement according to the needs of each student and his or her parents. Regular communication about difficulties or expectations should play an essential role in the growth of the child's music learning.

Résumé

Cette étude visait à mesurer la participation de parents d'enfants âgés de 6 à 11 ans qui suivent des leçons individuelles de musique classique instrumentale et à déterminer l'influence des antécédents personnels des parents sur leur participation. Un échantillon de 71 parents recrutés à travers le Canada a répondu au questionnaire en ligne. Les questions principales de recherche étaient :

- a. De quelle façon les parents sont-ils engagés dans l'apprentissage instrumental de leur enfant en ce qui a trait (a) à leur présence aux leçons, (b) à la supervision du travail à la maison, (c) à la communication avec le professeur, (d) aux activités musicales associées à l'apprentissage de la musique, et (e) à la recherche d'un professeur de musique pour leur enfant.
- b. Les antécédents personnels des parents influencent-ils leur participation?

Les résultats suggèrent que les antécédents, tel que le nombre d'enfants, la culture et le niveau de formation musicale, influencent l'engagement des parents quant à leur présence aux leçons, à la supervision du travail à la maison, à la communication avec le professeur, à la recherche d'un professeur et à l'environnement musical de l'enfant. Par exemple, le nombre d'enfants affecte la fréquence de présence aux leçons tandis que le niveau de formation musicale influence le type de supervision utilisée durant la pratique instrumentale à la maison et le genre d'activités musicales offertes à l'enfant. Une conscience accrue des professeurs, en ce qui a trait aux différences individuelles entre parents, leur permettrait de guider les parents et leurs enfants selon leurs besoins spécifiques afin de possiblement influencer la participation des parents dans l'apprentissage musical de leur enfant. Une communication régulière entre parents, enfants et professeurs quant aux difficultés et attentes de tous pourrait jouer un rôle important dans l'apprentissage musical individuel de l'enfant.

Acknowledgements

I am indebted to many people who contributed to the completion of this research. First, I owe my deepest gratitude to my wonderful supervisor, Dr. Isabelle Cossette, for her patience, motivation and great support. I cannot imagine completing this thesis without her careful supervision and warm encouragement. Besides my supervisor, special appreciation is extended to Dr. Lisa Lorenzino and Dr. Joel Wapnick who provided insightful comments and guidelines. Advice and comments given by Dr. Richard Cooper, Audrey-Kristel Barbeau and Clara Lu have been an enormous help to me. I would like to acknowledge the financial, academic and technical support of Schulich School of Music, including the wonderful librarians and staff. I am truly blessed to have had the great contribution of all the enthusiastic participants, including parents, music institutions and teachers. I am grateful to my family for their unfailing love and support; my loving grandmother, Jaesook Lee; father, Ilsung Suk; mother, Bosim Choi; sister, Minkyung Suk and my two cats, Koya and Hiru. Lastly, thanks to my God, the Almighty, for His showers of blessings throughout my research work.

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Introduction

Background and Rationale

Over the past 30 years, a considerable amount of academic research has revealed the value of parental involvement in children's education, especially in their development of cognitive and social skills (Jeynes, 2003; MacMillan, 2004; McPherson, 2009; Reynolds, 1992; Zdzinski, 1992). For instance, parental involvement appears to have a positive impact on children's academic success including their literacy development (Paratore, Melzi & Krol-Sinclair, 1999; Sénéchal & LeFevre, 2002), mathematical achievement (Fan & Chen, 2001; Lorenz, 1994), and musical growth (Davidson, Sloboda, & Howe, 1995; Zdsinski, 1992). As research has provided convincing evidence that parental involvement is unquestionably associated with children's educational development (Davidson, Howe, Moore & Sloboda, 1996; Epstein, 1991; Ho, 2011; Sui-Chi & Willms, 1996), scholars, educators, and even policy-makers have begun to emphasize collaboration between schools and families to achieve greater accountability for children's education (Hill & Taylor, 2004). The Irish National Teacher's Organization states that:

Parental involvement in the education of their children cannot in today's world be viewed as an optional extra for professional teachers and effective schools. It is clear that parents want to be positively and productively involved in the life and work of their children in school and that positive parental attitude to education are an important influence on children's educational development and subsequent life chances. Teachers therefore have a professional obligation to create and nurture structures that will support and develop positive parental involvement and participation in the life and work of schools. (1997, p. 111).

With the contribution of various groups of scholars, the literature on this particular topic has flourished; beyond the primary focus in parental involvement and students' academic

achievements, scholars have expanded their interest to investigate various topics including (a) educators' attitudes toward involving parents (Kalverboer, 2008; MacMillan, 2004; McBride, 1993), (b) the relationship between parents' backgrounds and involvement (Bakker, Denessen & Brus-Leaven, 2007; Ho, 2011; Lonigan & Whitehurst, 1998), (c) parents' motivation for involvement in children's education (Green, Walker, Hoover-Dempsey & Sandler, 2007), and (d) parenting practices and school dropout (Astone & McLanahan, 1994; Blondal & Adalbjarnardottir, 2009).

In the domain of music education, although scholars recently have begun to explore various aspects of parental involvement, the majority of research on this topic is still narrowly focused on children's musical achievement. Creech and Hallam (2003) write:

“Perhaps researchers have concentrated on too narrow a concept of factors leading to musical achievement ... we have consequently tended to value what we measure rather than measure what we value” (p. 30).

As Creech and Hallam (2003) mention, most research on children's music learning has focused on narrow parameters of parental involvement that prevent a wider understanding. Therefore, parents' concerns or difficulties concerning their participation in different areas of music learning have not been sufficiently studied. Furthermore, important variables suggested in general education literature that may affect parental participation have yet to be considered. Such variables include parents' culture, parent-child relationship, parents' education, socioeconomic status, and musical training.

Purpose of the Study

This research aims to understand how parents are involved in various areas of their child's instrumental learning, and to examine how parents' individual backgrounds affect their involvement.

Research Questions

Primary questions:

- a. How are parents involved in their children's instrumental learning in terms of (a) attending lessons, (b) supporting their child's home practice, (c) communicating with the teacher, (d) doing musical activities that are related to music learning and (d) hiring a teacher?
- b. Does the personal background of the parent make a difference in their involvement?

Secondary questions:

- c. What difficulties and concerns do parents have regarding their participation in lessons and home practice?
- d. What motivates parents to enroll their child in instrumental music lessons?
- e. How do parents believe they should be involved?

Outline of the thesis

This thesis is organized in the following manner: Chapter 1 presents a review of related literature in three parts: (a) what is parental involvement? (b) what factors affect parental involvement? and (c) what are the various types of parental involvement in children's private instrumental learning? Chapter 2 presents the methodology of this study. Chapter 3 reports results and data obtained from the survey. The value and significance of the findings will be discussed in Chapter 4; and finally, limitations and conclusion are provided in Chapter 5.

Chapter 1

Review of Literature

1.1.What is Parental Involvement?

1.1.1. Definition of parental involvement. Since the definition of parental involvement varies within the related literature, it is necessary to provide the definition that is going to be used in this study. In the 2004 Elementary and Secondary Education Act (ESEA), the United States federal government, for the first time in the history of ESEA, developed a specific statutory definition of parental involvement:

participation of parents in regular, two way, and meaningful communicating involving student academic learning and other school activities ensuring that (a) parents play an integral role in assisting their children’s learning; (b) parents are encouraged to be actively involved in their child’s education at school; (c) parents are full partners in their child’s education and are included, as appropriate, in decision making and on advisory committees to assist in the education of their child; and (d) other activities are carried out (p. 3).

Parental involvement in music lessons differs from parental involvement in school to some extent, since “music lessons are typically private, one-on-one activities that occur for 30 minutes to an hour, once a week or two” (Harris, 2008, p. 2). There is no such legal definition of parental involvement in music learning in particular; however, scholars have explored several aspects of parental support in music learning that are similar to parental involvement in the school setting: (a) attendance at lessons (Davidson et al., 1996; MacMillan, 2004; Margiotta, 2011), (b) supervision of home practice (Davidson et al., 1996; McPherson & Davidson, 2002; Zdzinski, 1992), (c) communication between parents, teacher and student (Creech & Hallam, 2003), and (d) providing musical environment/activities (Brand, 1986 ; Gordon, 1967; Shelton,

1996). The present study will examine these four types of involvement in addition to exploring one variable of the researcher's own interest from teaching experience: hiring a music teacher.

1.1.2. Theoretical frameworks of parental involvement.¹ Scholars have presented several theoretical frameworks to guide the research on parental involvement (Epstein, 1987, 1992, 1994; Fan & Chen, 2001; Hoover-Dempsey & Sandler, 1995, 2005). For instance, Epstein (1987) classified four types of parental participation in children's school education: (a) basic obligations, (b) school-to-home communications, (c) parent involvement at school, and (d) parent involvement in learning activities at home. Later, Epstein (1992, 1994) expanded the categories to six types: (a) assisting parents in child-rearing skills, (b) school-parent communication, (c) involving parents in school volunteer opportunities, (d) involving parents in home-based learning, (e) involving parents in school decision-making, and (f) involving parents in school-community collaborations. Although Epstein's framework has been extensively recognized in prospective studies (Amstrong-Piner, 2008; Barksdale, 1997; Ho, 2011; Hodges, 2013; Wright, 2009), this framework is limited to the school environment, as it emphasizes how school teachers can promote parental participation for children's education (Fan & Chen, 2001).

Besides Epstein's, Hoover-Dempsey and Sandler (1995) presented another comprehensive framework on parental involvement which theoretical conceptualization centers on three key subjects: (a) why parents become involved in their children's education, (b) how parents choose specific types of involvement, and (c) why parental involvement has positive influence on students' education outcomes. "This theoretical framework promises to be more

¹ The information is based on Fan, X., & Chen, M. (2001). Parental involvement and students' academic achievement: A meta-analysis. *Educational Psychology Review*, 13(1), 1-22.

than a typology for parental involvement, because it not only deals with specific types of parental involvement, but more importantly, it attempts to explain why parents choose to be involved, and what the mechanisms are through which parental involvement exert positive influence on students' educational outcomes" (Fan & Chen, 2001, p. 3).

More recently, Hoover-Dempsey and Sandler's (2005) new theoretical framework illustrates five different aspects of parent involvement: (a) parents' motivators or predictors of involvement; (b) parents' choices of involvement based on their skills, knowledge, time, and energy; (c) various techniques or mechanisms parents use in their involvement, such as reinforcement, modeling, and instruction; (d) child's perceptions of parents' involvement activities and child's proximal academic outcomes; and finally, (e) summative measurements of student achievement, typically involving standardized tests. This framework assumes that "parents were not a collective subgroup of the school population, but rather a collection of individuals all having multiple needs and assumptions concerning their child's education" (Nolan, 2008, p. 13).

The present study does not exactly follow any of the particular frameworks that are previously mentioned since parental involvement in school education and one-on-one music learning differ to some extent; however, the research was inspired by Hoover-Dempsey and Sandler (2005) as it similarly examines parents' choices of involvement based on their skills, knowledge, availability and on the way they use various techniques in their involvement. More importantly, the approach to the present research is similar to Hoover-Dempsey and Sandler's work (2005) as parents are considered as individuals with different backgrounds, approaches, needs and difficulties in their child's music learning.

1.2. What Factors Influence Parental Involvement in School and Music Education?

Since music education research typically reflects trends in general education research (Creech & Hallam, 2003), a comprehensive review of both music and general education literature is necessary. The following sections describe factors that have been shown to influence parental involvement in children's education.

1.2.1. Parents' socioeconomic status (SES). According to the National Center for Education Statistics (2012), the three major components of a student SES measure are family income, parental educational attainment, and parental occupational status. Research on children's school education generally suggests that parents' SES influences their involvement in children's education. Studies show that parents with lower SES participate in their children's education much less than parents with higher SES (Baker & Stevenson, 1986; Lareau, 1989). For instance, parents with a higher level of education are more likely to advocate for their children's placement in honors courses and actively manage their children's school work (Baker & Stevenson, 1986). In contrast, parents from lower socioeconomic backgrounds encounter more obstacles to their involvement, such as nonflexible work schedules, lack of resources, transportation issues, and stress due to living in underprivileged neighborhoods (Baker & Stevenson, 1986). Another possible explanation is that lower-socioeconomic families often have inadequate education themselves, and this may lead the parents to have more difficult experiences with school as they may not feel competent to communicate with teachers or school authorities (Lareau, 1989).

According to music education research, North American parents' SES seems to be an even more significant factor in regard to whether or not children study music outside of school, since

instrumental programs and providing a musical instrument can be costly. Thame (1979) reported that parents with college degrees were more likely to advocate music learning in elementary school than parents without college degrees (Thame, 1979). In Canada, Brandstorm and Wiklund's study conducted in 1996 also demonstrated that children of higher-level employees and university graduates (of higher SES) study music significantly more than children of parents with a working-class background (of lower SES) (Brandstorm & Wiklund, 1996). Similarly, McCarthy (1980) showed that in the United States, the duration of participating in instrumental programs is also associated with parents' SES; children of parents with higher SES tended to participate longer than those having parents with lower SES. Also, Phillips (2003) indicated that American students who have high SES parents have considerably richer musical home environments than those with low-SES parents, stating that high-SES students have greater chances to be exposed to various musical activities since their parents can afford them. For the purpose of the present study, SES will be measured by the participant's highest education degree completed and the family annual income.

1.2.2. Parents' musical training. Along with parents' socioeconomic status, parents' musical training seems to influence the support they provide to their child's instrumental music learning process. Although research reveals that successful musicians do not necessarily have parents with expert knowledge in music, Margiotta (2011) argues that parents who have a certain amount of musical training may (a) provide their children with more musically minded support, (b) expose them to more concerts and activities that are related to music, and (c) guide them more effectively towards the goals to be accomplished in one-on-one music learning (Margiotta, 2011). Conversely, Hallam (1998) claims that parents without musical training are often unacquainted with their role in their child's musical development, they do not play an active role

during the lesson and home practice sessions, and they tend only to chaperone their children to and from lessons (Hallam, 1998).

1.2.3. Parents' cultural differences. Scholars generally use the notion of culture compatibly with race or ethnicity. However, Jones (1991) claims that this can be problematic when attempting to understand humans' behavioral differences, since race is typically defined in terms of physical characteristics (i.e. skin color, facial features, and hair type), whereas 'culture' has been defined as "highly variable systems of meanings which are learned and shared by people or an identifiable segment of a population, representing designs and ways of life that are normally transmitted from one generation to another" (Betancourt & Ropez, 1993, p. 630). For this reason, Betancourt & Lopez (1993) encourage researchers to give greater consideration to cultural elements when understanding behavioral differences associated with racial groupings.

The literature implies that parents' culture influences their involvement in children's education in various ways (Ho, 2011; Lee & Bowen, 2006; McNeal, 1999; Sewell & Shah, 1968). For instance, Fan & Chen (2001), Jeynes (2005), and Lee & Bowen (2006) report that in the United States although parents of cultural minority groups value education and are more prone to highlight the significance of it than parents from Caucasian ones, they show less participation in school activities (Stevenson, Chen & Uttal, 1990). Similarly, the results of Sui-Chu & Willms' study (1996) examining 24,599 parents in the United States show that Asian parents are less engaged in discussing school programs, communicating with school staff, volunteering and attending meetings than Caucasian parents are, although they have higher expectation for their children's educational achievement than Caucasian parents do. However, interviews conducted by Ramirez (2003) with Latino immigrant parents in the United States reveal that these parents

had several reasons for their under-involvement in school. For example, they often felt that educators were not aware of their cultural and ethnic differences, and they also mentioned that their lack of proficiency in English made communication with school personnel difficult (Ramirez, 2003). In this study, parents seemed to feel abandoned and helpless while trying to participate in their children's school activities (Ramirez, 2003).

In terms of helping children with homework, McNeal (1999) found that in the United States, Caucasian parents often help their children when they are struggling with their homework, while parents from minority groups may help their children nonetheless, as they consider that academic achievement is directly associated with their children's success (McNeal, 1999). Indeed, Sui-Chu & Willms (1996) also indicate that parents of minority groups (e.g. Hispanic and Asian parents) tend to provide more supervision at home than do Caucasian parents. Ho (2011) further claims that “considering the different cultural practice in parental involvement, intervention programs should address these issues to develop more culturally-sensitive practices to sharpen the focus of intervention” (Ho, 2011, p. 37). Investigating various characteristics of parents with different backgrounds, Ho challenges scholars to investigate “what types of involvement are more effective for whom and why” (Ho, 2011, p. 37).

Since the present study examines the effect of parents' different personal backgrounds, including cultural differences, participants were asked to choose a culture with which they identify. As Canada is a country of high cultural diversity, the researcher made categories of various cultural groups in Canada and asked participants what group they identified with the most. The categories were African, Asian, European, Latin, North American, Middle Eastern and other minority cultures in Canada.

1.2.4. Parents' gender. Parents' gender was also found to be one of the factors that affect their involvement in children's education. Studies on this particular topic in the United States (Baker & Stevenson, 1986; McBride & Mills, 1999) have shown that mothers are significantly more engaged in children's education than fathers. For instance, mothers are more prone to help their child with assignments, communicate with teachers about learning progress or a problem, and put in much effort to improve the child's academic achievement. In contrast, fathers often play an indirect role in their children's education, spending more time with their child in playful and physically stimulating interactions than mothers do (Baker & Stevenson, 1986; Lamb, 1977; Luk, Farhat, Iannotti & Simons-Morton, 2010). It could be argued that in two-parent families in which the mothers do not work outside home, the fathers have significantly less direct interaction with their children; however, the tendency for the fathers to be less engaged in their children's education was consistent, regardless of whether the parents were dual or single earners (McBride & Millis, 1999).

Studies on parental involvement in private music education generally examine the role of mothers more extensively than that of fathers, since many children are from traditional families where the mothers are the primary care givers (McPherson & Davidson, 2002). In terms of parents' gender role difference, private violin teachers from Kalverboer's study have commented on their involvement: "allocation of time, traditionally mothers seem to have more time to devote to the children...fathers are really not listening to the lesson, usually reading newspapers or fooling around" (Kalverboer, 2008, p. 97).

1.2.5. Attitudes of educators. General education studies have shown that educators' attitude on engaging parent could influence the level of parental involvement (Epstein, 1986;

Green, Walker, Hoover-Dempsey & Sandler, 2007; MacMillan, 2004). According to Epstein, teachers have reported two major opposing philosophies on collaborating with parents in children's education (1986). Firstly, some educators feel that their professional status is threatened if parents are involved in activities that are usually the teacher's tasks (Epstein, 1986). They believe that "teachers should maintain their professional, general standards and judgments about their students, while parents should maintain their personal, particularistic standards and judgments about their children at home" (Epstein, 1986, p.277). This perspective of the teachers may cause disconnection between parents and schools and eventually discourage parents' active participation in their child's school education. Conversely, in the second perspective reported by Epstein, other educators consider that their teaching is more effective when they obtain parental support on learning activities at home, which encourages parents to be good collaborators, sharing responsibilities for their children's education (Epstein, 1986).

In music education, perhaps the Suzuki approach, a method to teach instrumental music developed by a Japanese violinist in the mid-20th century, would be one of the best known supports of the second perspective mentioned in Epstein's study. Since Suzuki believed that a high degree of parental involvement positively influences a child's music learning, he developed a method with a unique feature of intensive parental involvement, including parents' presence during the lesson, assistance with student practice, and shared musical experiences within the family (Zdzinski, 1996). According to this method, the parent needs to thoroughly understand how to play the instrument because (a) the method is designed in such way that the child learns how to play an instrument by imitating the parent and the teacher; and (b) the parent serves as a home teacher, directing all the practice sessions (Kalverboer, 2008). Suzuki writes:

First we teach the mother to play one piece so that she will be a good teacher at home. As for the child, we first have him simply listen at home to a record of the piece he will be

learning. Children are really educated in the home, so in order that the child will have good posture and practice properly at home, it is necessary for the parent to have first-hand experience. The correct education of the child depends on this. Until the parent can play one piece, the child does not play at all. This principle is very important indeed, because although the parent may want him to do so, the three or four year old child has no desire to learn the violin. (Suzuki, 1983, p. 95)

As the Suzuki approach requires a high level of parental involvement as a mandatory feature of the learning process, this research excluded the parents who have children in Suzuki training in order to assure that the results are unbiased by this mandatory involvement. It would have been not fair to compare parents who voluntarily participate in their child's learning to those who are imposed to participate.

1.3. What are the Different Types of Parental Involvement in Children's Private Music Learning?

While thousands of studies have been conducted on parental involvement in school settings, a smaller branch of research focuses on parental involvement within the context of private music lessons (Harris, 2008, p. 2). Private music learning typically involves one-on-one lessons/sessions that last for 30 minutes to an hour every one to two weeks (Harris, 2008). Since the private music lesson has unique learning features that differ from most academic environments, parental activities in this setting also differ from those in the school setting. The commonly discussed parental activities related to music lessons in the literature are outlined as follow: (a) parents' attendance at lessons; (b) parents' supervision of home practice; (c) communication with the teacher and (d) providing musical environment to the child. Parents' motivation to enroll their child in the music lessons was included in this section of the literature review as it may facilitate a more comprehensive understanding of the topic.

1.3.1. Parents' attendance at lessons. Studies suggest that one of the most important aspects of parental involvement in children's music learning is their contribution during the lesson (Davidson et al., 1996; Margiotta, 2011). Margiotta (2011) more specifically claims that parents' attendance at music lessons constitutes an essential role in a child's learning progress, explaining that this allows parents to absorb essential information discussed during the lesson that might otherwise go unnoticed. Parental attendance at lessons is particularly beneficial for younger children since they are less autonomous than older ones (Margiotta, 2011). Indeed, Davidson et al.'s study (1996) reveals that the most successful learners had parents who typically either regularly communicated with the teacher about the learning process or were actually present in the lessons; this result was constant through all levels of children's successful learning (Davidson et al., 1996). Parents who were interviewed in the study reported that their own presence at lessons facilitated them to offer helpful instructions during home practice sessions:

Yes, I used to sit in the lessons so that I knew what Sally was supposed to do in her practice. It meant that I could always give her some help if she could not remember what she had to do (p. 409).

On the other hand, in McMillan's study, those parents who had never attended lessons had various reasons for not attending (Macmillan, 2004). Some parents did not think their presence was necessary, presuming that the only reasons for attending would be a discipline problem or a lack of trust in the child. Others considered lessons to be a private activity between the teacher and the child. Similarly, some teachers who discouraged parental attendance at lessons reported that it tended to (a) interrupt lessons, (b) be an obstacle to the development of an independent pupil-teacher relationship, and (c) make it difficult for children to take responsibility for their own practice (Macmillan, 2004).

1.3.2. Parental support in home practice. Along with parents' attendance at lessons, research suggests parents' supervision of home practice is a significant predictor of young beginners' successful musical achievement (Brokaw, 1982). Supervised practice can produce optimal conditions for deliberate practice which often leads to children's musical accomplishment efficiently (Lehmann, 1997). As studies emphasize the importance of parental supervision in home practice, McPherson and Davidson (2002) argue that it is worth investigating "the nature of the relationship around music practice between parent and child" (McPherson & Davidson, 2002, p. 143). Their study shows that parents have different expectations and knowledge about their children's music practice. For instance, mothers who have insufficient knowledge about how to support their children's practice assumed minimal practice would be enough (McPherson & Davidson, 2002). On the other hand, other mothers who had more demanding expectations insisted on consistent and regular practice. Another major finding of this study was that the different approach or expectation of the child's practicing was associated with the parents' own musical training. For instance, one mother reported that "realistically, about ten minutes a day is all you can expect an 8 year old to do. I did about that much" (pp. 147-8).

Renwick & McPherson's analysis (2002) of home practice videos shows that parents' supervision of their child's home practice take different forms. When the child was practicing, 65% of the parents were in close proximity, and 81% of their time was spent listening, 12% guiding and 6% was spent teaching actively (Renwick & McPherson, 2002).

1.3.3. Communication. Scholars also have emphasized that a fundamental part of effective teaching and learning in children's education is based on good communication between parent, teacher and student as it allows their feelings and opinions to be respected (Hallam & Creech, 2003; Melnick, 1999). Melnick (1999) encourages teachers to communicate with parents to discover the parents' hopes and expectation for their children, which may differ from what the student desires or what the teacher anticipates. Indeed, Duke (1999) found that in highly respected instrumental teachers' studio, there was a close agreement amongst the parents, pupils and teachers with respect to goals and outcomes of music learning. Also, a mother from Davidson et al.'s study (1996) reports that "We've got to know Emma's teachers really well, so there's no messing about: if she has not been getting something right, I hear about it and then I can ask her to work on it at home" (p. 409).

MacMillan (2004) shows that most of the instrumental teachers in her study appreciated regular communication with parents about practicing, progress, goals, problems and arrangements. However, some teachers believed that children need to take responsibility for their own learning; thus, the teacher-parent interaction is not necessary. The study also found that teachers failed to meet parents' expectations regarding communication. When asked about teachers' communication, parents did not think that teachers are as communicative as they themselves think they are (MacMillan, 2004).

1.3.4. Providing musical environment for the child. Several studies have also suggested that parental activities related to music education and providing musical home environment are significantly related to children's musical development. For instance, Shelton (1966) found that the home musical factors associated with the first-grade children's musical

ability include frequent exposure to singing by the parents or on records, but other factors such as presence of a musical instrument in home and parental concert attendance showed insignificant relationship to children's musical development. Gordon (1967) and Brand (1986) also suggests that environmental factors such as (a) hearing music at home, (b) siblings playing or singing, (c) parent singing to and with the child, and (d) providing toy musical instruments were significantly related to children's musical development. Scholars do not fully agree on which musical activities/environment influence children's musical development.

1.3.5. Parents' motivation to enroll their child in music lessons. According to Dai and Schader (2001), there are many other reasons to motivate parents to enroll their child in music training, beyond the parents' decision to develop their children's musical talents. They suggest the three following categories of parental motivation: (a) intrinsic benefits (i.e. development of musical and aesthetic sensitivity and enrichment of their child's inner life), (b) extrinsic factors (i.e. social recognition, fame, applause and more opportunities and avenues for success for children) and, (c) improvement of desirable personal attributes for their child (i.e. diligence, work ethic, increased intelligence) (Dai & Schader, 2001). However, parents' priorities and value perceptions about their child's music training may change in response to their musical development (Dai & Schader, 2002). When music learning begins, some general incentives (i.e. developing appreciation for music or good habits) may be sufficient to justify their support of their child's music lessons (Dai & Schader, 2002). However, when music lessons become gradually more demanding, students' perceived talent and effort levels turn out to be crucial factors that parents need to consider when deciding whether they want to keep supporting music lessons or not (Dai & Schader, 2002).

1.3.6. Summary. Reflecting the general education research, there has been considerable amount of music education studies on the relationship between children's musical achievement/enrollment in music program and parents' personal backgrounds. However, important variables such as culture, socioeconomic status and availability of the parents that according to general music education research may affect parental involvement have yet to be considered in the context of one-on-one instrumental learning. More importantly, parents' background and how they actually participate in various aspects of their child's learning has not been sufficiently studied since the existing research has been narrowly focusing on students' musical achievement in relation to parental involvement. The present study attempts to verify if parents' individual background, such as their culture, socioeconomic status, musical training and availability, affects their involvement in their children's one-on-one music lesson, their supervision of homework (practice), their communication with teachers, in the activities related to music learning they do with their children as well as in the hiring a teacher. In addition, this study also attempts to investigate parents' difficulties and concerns regarding their participation in lesson and home practice as well as their motivation to enroll their children in one-on-one music lessons.

Chapter 2

Methodology

The purpose of this study was to investigate how parents are involved in their child's instrumental music learning, and to examine the relationships between their personal backgrounds and involvement.

2.1. Recruitment

For this study, 71 parents with children taking one-on-one instrumental music lessons were recruited throughout Canada (Alberta, British Columbia, Manitoba, New Brunswick, Nova Scotia, Ontario, Prince Edward Island, Quebec, and Saskatchewan). The recruitment of the subject population took place in various music institutions, free instrumental programs, and through self-employed instrumental teachers who were contacted through online web pages and advertisements. First, the invitation letter to the survey was sent to teachers and music schools, asking them to forward the survey to their students' parents who met the criteria. The inclusion criterion was to be a parent with a child in elementary school (between 6 and 11 years old) who takes classical one-on-one music lessons on a regular basis. As the goal of this research was to measure parental involvement, parents who had children in Suzuki training were excluded as this approach requires a high level of parental involvement as a mandatory feature of the child's music learning (i.e. parental attendance at lessons, supervision of home practice and parental meetings). The invitation letter contained a short description of the research and the survey, and the consent form was also included. (See Appendix 2- Recruitment material and consent form). Participants were informed of the researcher's status as a Master's student in Music Education at McGill University. The purpose of the research, which is to understand parental involvement in

children's music lessons and to examine how parents' personal background influences their involvement, was provided to parents before they agreed to participate. Participants were informed that the survey was three pages of multiple choice, Likert, and short answer questions, and that it would take approximately 15 minutes to complete. Participants were advised that their participation was voluntary and that they could decline to answer any questions; however, since the survey was anonymous, they were also advised that they could not withdraw once the survey had been submitted. Participants were offered to participate in a draw upon completion of the survey but this was optional; one of the participants would be selected to win a \$50 gift card from a music store. The McGill Research Ethics Board II issued a Certificate of Ethical Acceptability of Research Involving Humans for this research - REB File #: 287-1213.

After presenting the consent form in the invitation e-mail, the link to the survey was provided. Parents who agreed to participate followed the link and completed the survey using McGill Lime Survey. In the opening message of the survey, parents were informed that the questionnaire was to be completed by a parent who is the primary participant in the child's instrumental learning. Parents who had more than one child currently taking instrumental music lessons were asked to choose the child with whom they were the most involved.

Since the invitation letter was sent by either teachers or institutions and the researcher did not ask how many parents were reached, the response rate of the survey could not be collected.

2.2. Survey Format

The survey consisted of 16 questions and was divided into three sections: (a) parental demographic information, (b) parental involvement, and (c) parental attitudes on instrumental training and on their involvement. The questionnaire is provided in Appendix A (p. 71). Each

question was composed by the researcher after reviewing the related literature (Macmillan, 2004; Kalverboer, 2008; Dai & Scharder, 2002).

The first part of the survey collected parents' demographic information including parents' (a) gender, (b) number of children, (b) musical training, (d) level of interest in playing and listening to music, (d) highest education degree completed, (e) family annual income and (e) cultural identification. The second part of the survey queried parents about their involvement in their child's instrumental learning, employing multiple choice and dichotomous questions as well as short answers (e.g. attendance at lessons, supervision of home practice, communication with the teacher, providing musical environment to the child, and hiring a teacher). In the third part of the survey, endorsement Likert (strongly agree, agree, disagree, strongly disagree and I do not know) and short answer questions gauged parental attitudes and values on instrumental learning and parental involvement in child music learning. At the end of the survey, parents were asked why they enrolled their children in music lessons, and what their ideal parental involvement consisted of.

2.3. Pilot Study and Period of Data Collection

The survey was pilot tested in December 2013 with the help of three parents and three teachers who gave recommendations for improvement and clarification of the survey. Some minor changes were made based on these suggestions. Data collection of the survey was conducted between January 23 and February 13, 2014.

2.4. Data Analysis

For the analysis of the quantitative data, percentages were calculated from answers to questions about parents' demographic information and their involvement. For short descriptive answers, thematic analysis was applied. Reading through the short answers of each applicable question, the researcher found common themes and organized them in various categories. Thematic categories used for each question are provided in the Results section and a complete transcription of answers is given in Appendix C, p. 80.

The answers to questions 1 and 5 are not reported. In Q1, parents were asked where they had received the invitation to participate in the survey from. As the consent form mentioned that school and teacher names would be confidential, results are not provided here. In Q. 5, as there was a technical issue with the online survey, parents' who had more than 11 years of musical training did not have access to the sub question. Therefore, the main music training they received could not be reported in the Results section.

In order to investigate the relationship between parents' personal background and their involvement, parental demographic factors were examined against the involvement factors collected through the survey.

- Analyzed demographic factors include:
 - (a) Relationship with the child: father or mother
 - (b) Number of children: one, two or three and more
 - (c) Level of musical training: less than 4 years vs. 4 or more years
 - (d) Cultural identification: Asian, European, North American or minority cultures

Parents' socioeconomic status (the annual family income and parents' highest degree obtained) was one of the variables intended to be analyzed, however, since the majority of the parents had high SES, this factor was not included in the analysis.

The involvement factors were themed as follows:

- (a) Attendance at lessons: frequency of attendance;
- (b) Supervision of practice session: frequency of supervising homework and parents' main strategy to supervise practice;
- (c) Communication: frequency of communication with the teacher about the child's music learning and whether or not parents have discussed of short-/long- term goals with the teacher and the child;
- (d) Providing a musical environment for the child: playing music at home with the child, performing music with the child in a group, encouraging the child to learn another instrument, attending concerts with the child and sending the child to a music camp;
- (e) Employment of a music teacher: interviewing the teacher, consideration of teacher's CV and watching the first lesson.

Each demographic factor was compared to the involvement factors, and chi-square (χ^2) test was used to verify if parents' involvement significantly differed according to their demographic factors. A significance level of .05 was used for interpretation of all data analysis ($p < .05$). This analysis allowed the following questions to be verified: (a) Is parental involvement of fathers and mothers different? (b) Is involvement of parents with one, two and three or more children

different? (c) Is involvement of parents with different levels of music training different? (d) Is involvement of parents from various cultures different?

In some cases, categories of answers were grouped differently than in the original survey in order to facilitate data analysis. For example, the answers about the number of children that participants have were grouped in three: (a) one child; (b) two children and (c) three or more children, since there were only a few parents with four or five children. In terms of parents' musical training, the questionnaire offered the answer options as none, less than 1 year, 1-3 years, 4-7 years, 8-11 years and 11 years or more. In the data analysis, the answers were grouped as less than 4 years and more than 4 years of musical training, considering that parents with more than 4 years of musical training would be more likely to have sufficient musical knowledge to supervise a beginner musician, whereas those with less than 4 years of musical training may have limited musical skills. Regarding parents' cultural identification, since Asian, European and North American had a relatively a large number of participants, whereas since Latin and Middle Eastern only had 6 parents in total, these two cultures were grouped with 'minority cultures' in Canada.

Chapter 3

Results

This chapter presents the results obtained from the survey questionnaires. The results are organized in the following manner:

(a) Parents' demographic information:

- Parents' gender
- Number of children
- Years of musical training
- Level of interest in music
- Highest education degree obtained
- Annual household income
- Culture.

(b) Parental involvement:

- At lessons
- During supervision of practice
- In communication
- In providing a musical environment for the child
- In employment of the teacher
- Parents' motivation to enroll the child in instrumental lessons
- Parents' opinion on good parental involvement and parental attitudes toward instrumental learning.

(c) Relationship between parents' demographic factors and their involvement.

The parents' demographic factors included:

- Parents' gender: father or mother
- Number of children parents have: one, two and three or more children
- Musical training: less than 4 years or 4 or more years
- Culture: Asian, European, North American or minority cultures.

Their involvement was measured by:

- Frequency of attendance at their child's lessons
- Frequency of home practice supervision
- Strategies for supervision of home practice: actively supervising/ giving help only when the child is struggling/ just listening to the child's practice
- Frequency of communication with the teacher
- Discussing long/short term goals of the music training with the teacher and the child
- Providing musical environment to the child
- Actions in hiring a music teacher: interview/ consideration of CV/ watching the first lesson.

3.1. Parents' Demographic Information

The researcher requested that the parent who is the most involved in the child's music learning responds to the survey. The majority of the participants reported to be mothers ($n=53$); 17 participants reported to be fathers. Table 1 shows demographic data in actual numbers as well as percentages. Parents were also asked to indicate how many children they have: 18 parents had a single child, 31 parents had two children, and 22 parents had three or more children. Parents' years of musical training varied from none to professional training: no musical background ($n=17$), less than 1 year training ($n=3$), 1-3 years ($n=10$), 4-7 years ($n=13$), 8-11 years ($n=12$) and 11 years or more training ($n=6$). Parents were also asked to indicate their level of interest in playing and listening to music (1= not interested to 5= highly interested). The average score associated with their interest in playing music was lower than for listening (music playing $Mean (SD)=3.61(1.15)$; listening, $M(SD)= 4.22(0.89)$). The majority of parents had a high socioeconomic status as is demonstrated by their highest education degree obtained and their family annual income. More than 70% of the parents reported having either a Bachelor's degree or a graduate degree. In addition, 21% of them ($n=15$) reported having an annual household income of \$75,000 and more, and almost 55% reported \$100,000 and more ($n=39$); together this makes 75% of participants ($n =54$) earning a high level of income annually. Only about 14% of them ($n=10$) reported earning less than \$50,000 per year. Participants identified themselves with Asian culture ($n=16$), European culture ($n=19$), North American ($n=26$) and minority cultures in Canada including Latin ($n=2$), Middle Eastern ($n=4$), Métis ($n=1$), and Caribbean ($n=1$).

Table 1

Parents' demographic information (N=71)

Q2. Relationship with the child	Number of participants (%)
Father	17 (23.94%)
Mother	53 (74.64%)
Other	1 (1.41%)
Q3. The number of children	Number of participants (%)
1	18 (25.35%)
2	31 (43.66%)
3 or more	22 (30.98%)
Q4. Years of musical training	Number of participants (%)
None	17 (23.94%)
Less than 1 year	3 (4.22%)
1-3 years	10 (14.08%)
4-7 years	13 (18.31%)
8-11 years	12 (16.90%)
11 years or more	16 (22.53%)
Q6. Level of interest in playing music	Number of participants (%)
1 (not interested)	3 (4.23%)
2	10 (14.08%)
3	18 (25.35%)
4	21 (29.58%)
5 (highly interested)	19 (26.76%)
Q7. Level of interest in listening to music	Number of participants (%)
1 (not interested)	1(1.41%)
2	1(1.41%)
3	12 (16.90%)
4	23 (32.39%)
5 (highly interested)	33(46.48%)
No answer	1(1.41%)
Q8. Highest education degree attained	Number of participants (%)
High school degree	2 (2.82%)
College degree	12 (16.90%)
Bachelor's degree	29 (40.85%)
Graduate degree	28 (39.44%)
Q9. Annual household income	Number of participants (%)
\$ 0- \$25,000	2 (2.82%)
\$25,000-\$50,000	8 (11.27%)
\$50,000-\$75,000	5 (7.04%)
\$75,000-\$100,000	15 (21.13%)
\$100,000 or more	39 (54.93%)
No answer	2 (2.82%)
Q 10. Identified culture	Number of participants (%)
African	0 (0%)
Asian	16 (22.54%)
European	19 (26.76%)
Latin	2 (2.82%)
North American	27 (38.03%)
Middle Eastern	4 (5.63%)
Other	2 (2.82%)
No answer	1 (1.41%)

Note. Numbered Q indicates the question in the survey to which these results refer. See Appendix A, p. 71.

3.2. Parental Involvement in Music Learning

3.2.1. Attendance at lessons. The majority of parents ($n=52$) reported that they were either attending their child's lesson every week ($n=27$) or never attended the lessons ($n=25$). In between, parents reported attending lessons every other week ($n=3$), once a month ($n=5$), once a semester ($n=8$) or once a year ($n=3$). Among the parents who attended their child's lessons ($n=46$), more than half ($n=25$) reported that they watch the lesson silently. Another 11 parents indicated that they do something unrelated during the lesson. Only about 8 parents reported playing an active role during lessons (i.e. actively participating or taking notes). Others videotaped the lesson ($n=2$) and listened to lessons while caring other children ($n=1$).

The main two reasons for attending their child's lessons were 'helping homework becomes easier' ($n=17$) and 'seeing the child's learning progress' ($n=15$). Some parents indicated that they attend the lesson because the child or the teacher wants them to be present during the lesson ($n=4$). Other reasons included 'all the options mentioned are true' ($n=1$) or parents drive the child to the lesson and stay there ($n=2$).

Those 25 parents who indicated that they never attended lessons had various reasons; they did not want to interrupt lessons ($n=7$), or they did not think it is necessary ($n=4$) or the teacher preferred them not to attend the lesson ($n=5$). Other reasons included 'I have three younger children to care for,' 'I was not aware that parents could attend the lesson' and 'I have never been invited.'

In question 20, parents were also asked to indicate whether or not the teacher wants them to attend lessons. 19 parents reported that the teacher wanted them to attend lessons, but 28 parents reported that the teacher did not want them to attend lessons. Another 23 parents indicated that they did not know the teacher's preference.

Table 2

Parental attendance at lessons

Q 11. Frequency of attending lessons	Number of participants (%)
Every week	27 (38.03%)
Every other week	3 (4.23%)
Once a month	5 (7.04%)
Once a semester (3-4 months)	8 (11.27%)
Once a year	3 (4.23%)
Never	25 (35.21%)
Q 12. Main reasons for attendance	Number of participants (Total 46)
My teacher wants me to attend the lessons	4 (8.70%)
My child wants me to attend the lessons	5 (10.87%)
It is easier to help my child's home practice	17 (36.96%)
I like to see the learning progress of my child	15 (32.61%)
Other	5 (10.87%)
Q 13. Parental activities during lessons	Number of participants (%) (Total 46)
I actively participate	4 (8.69%)
I take notes	2 (4.35%)
I watch the lesson silently	25 (54.34%)
I do something unrelated to the child's lessons	11 (23.91%)
Other	4 (8.70%)
Q 14. Main reasons for not attending lessons	Number of participants (%) (Total 25)
The teacher does not want me to attend the lesson/ not allowed to be presented	5 (20.00%)
I do not think it is necessary	4 (16.00%)
I do not want to interrupt lessons	7 (28.00%)
Other	8 (32.00%)
Missing value	1 (4.00%)
Q 20. Teachers' preference on lesson attendance	Number of participants (%)
The teacher wants me to attend lessons	19 (26.76%)
The teacher does not want me to attend lessons	28 (39.43%)
I do not know	23 (32.39%)
No answer	1 (1.41%)

Note. Numbered Q indicates the question in the survey to which these results refer. See Appendix A, p. 71.

When asked about the difficulties they experienced during the lessons (Q. 15), 13 out of 46 parents provided short written comments. The difficulties they reported included: 'not wanting to intervene in the lesson' ($n=3$), 'my presence at the lesson distracts the child' ($n=3$),

‘seeing my child is not focused’ ($n=3$), ‘feeling uneasy with the teacher’ ($n=2$), ‘staying focused during the entire lesson’ ($n=2$). (See Appendix C, p. 80 for full answer transcription)

3.2.2. Supervision of home practice. Table 3 presents the frequency and types of home practice supervision. Most of the parents supervise their child’s home practice on a daily or weekly basis; 28 parents reported very frequent supervision (daily or 5-6 times a week), other parents reported supervising 3-4 times a week ($n=16$) and 1-2 times a week ($n=20$). About 10% of parents ($n=7$) reported not supervising on a weekly basis.

Table 3

Parents’ supervision of home practice

Q 16. Frequency of supervision	Number of participants (%)
Everyday	19 (26.76%)
5-6 times a week	9 (12.68%)
3-4 times a week	16 (22.54%)
1-2 times a week	20 (28.17%)
Once every other week	2 (2.82%)
Once a month	1 (1.41%)
Never	4 (5.63%)
Q 17. Types of supervision	Number of participants (%) (Total 67 parents)
Supervising closely (analyze and comment moment by moment)	25 (37.31%)
Giving help only when my child is struggling	28 (41.79%)
Just listening to the child’s practice	10 (14.92%)
Other	1 (1.49%)
Missing value	3 (4.48%)
Q 20. Teachers’ preference on parental supervision of home practice	Number of participants (%)
My teacher wants me to supervise	40 (56.34%)
My teacher does not want me to supervise	8 (11.27%)
I do not know	23 (32.39%)

Note. Numbered Q indicates the question in the survey to which these results refer. See Appendix A, p. 71.

When supervising home practice, ‘giving help only when the child is struggling’ was mostly commonly reported ($n= 28$), followed by ‘supervising closely moment by moment’ ($n=25$)

and to a lesser extent ‘just listening to their child’s practice’ ($n=10$). Parents were also asked to indicate the teacher’s preference on parental supervision of home practice. More than half reported that their child’s teacher wants them to supervise ($n=56$), but 8 parents indicated that the teacher does not want them to supervise. 23 parents reported that they do not know.

44 out of 67 (65.67%) parents who indicated that they supervise their child’s home practice provided comments in the open-ended Question 18 on their difficulties when supervising home practice (Table 4 and Appendix C, p. 80. Answers were categorized according to seven themes as shown in Table 4. Most of the parents made a single-themed comment on what difficulties they experienced; ‘Parents’ lack of musical competency’ was reported the most frequently ($n=10$), followed by ‘Motivating/encouraging the child to practice’ ($n=9$), ‘Dealing with the child’s frustration/ lack of patience or focus’ ($n=8$) and ‘Child does not follow my instruction on practice’ ($n=5$). Parents also commented that they had overwhelmed the child ($n=3$) and lost their patience during supervision of home practice ($n=2$).

Table 4

Parents’ difficulty during the supervision of home practice

Q 18. Parents’ difficulty during home practice	Number of parents (%)
Parents’ lack of musical competency	10 (24.39%)
Motivating/encouraging the child to practice	9 (20.45%)
Dealing with child’s frustration/lack of patience or focus	8 (18.18%)
Child does not follow my instruction on practice	5 (11.36%)
Parent overwhelmed the child	3 (6.82%)
Parent losing patience during supervision	2 (4.54%)
Other	7 (15.90%)

Note. Numbered Q indicates the question in the survey to which these results refer. See Appendix C, p. 80 for full answer transcription.

The additional comments grouped as ‘Other’ ($n=7$) were ‘my teaching may conflict with the teacher’ ($n=1$), ‘if I was a parent with no musical training, it would be difficult for me to supervise ($n=1$)’, ‘working remotely from the child and not being able to help the practice’ ($n=1$), ‘stubbornness’ of the child ($n=1$) and ‘disappointment that the child could not read the notes’ ($n=1$) and ‘the child is overly depending on the parent’ ($n=1$).

3.2.3. Communication. Table 5 outlines the frequency of communication between parents and teachers concerning the child’s music learning. Most of the parents indicated that they communicated with the teacher at least once a month; weekly ($n=27$), bi-weekly ($n=9$), and monthly ($n=19$). There were some parents who communicated with the teacher only once a semester ($n=10$) or once a year ($n=6$).

Table 5

Frequency of communication

Q 19. Frequency of communication	Number of parents (%)
Every week	27 (38.03%)
Every other week	9 (12.68%)
Once a month	19 (22.76%)
Once a semester	10 (14.08%)
Once a year	6 (8.45%)

Note. Numbered Q indicates the question in the survey to which these results refer. See Appendix A, p. 71.

Table 6 outlines the data on parents discussing music learning goals with the child and teacher in the past year. In general, most of the parents ($n=54$) talked about long/short term goals with the child, but fewer parents ($n=43$) reported having the same kind of discussion on goals with the teacher.

Table 6

Discussion of long-/short- term goals

Q 21. Parents' discussion in the past year	Yes	No
Long/short term goals discussion with child	54 (76.06%)	17 (23.94%)
Long/short term goals discussion with teacher	43 (60.56%)	28 (39.44%)

Note. Numbered Q indicates the question in the survey to which these results refer. See Appendix A, p. 71.

3.2.4. Providing musical environment for the child. Parents were asked to indicate whether or not they tried certain activities related to the child's music education during the past year (see Table 7). Most of the parents reported that they listened to music with the child at home ($n=68$), played music with the child at home ($n=55$) and attended concerts with the child ($n=53$). More than half of the parents reported encouraging the child to learn another instrument ($n=42$). Many fewer parents ($n=19$) reported that they performed/sang with the child in a group outside the home (i.e. in a community centre, church, etc.), or that they sent the child to a music camp ($n=12$).

Table 7

Providing musical environment for the child

Q 21. Musical environment/ activities in the past year	Yes	No	No answer
Listened to music with the child at home	68 (95.77%)	2 (2.82%)	1 (1.41%)
Played music with the child at home	55 (77.46%)	16 (22.54%)	0 (0.00%)
Performed/sang music with the child in a group at a community center, church, etc.	19 (22.76%)	51 (71.83%)	0 (0.00%)
Encouraged the child to learn another instrument	42(59.15%)	27 (38.03%)	2 (2.82%)
Attended concerts with the child	53 (76.65%)	18 (25.35%)	0 (0.00%)
Sent the child to a music camp	12 (16.90%)	59 (83.10%)	0 (0.00%)

Note. Numbered Q indicates the question in the survey to which these results refer. See Appendix A, p. 71.

3.2.5. Hiring a music teacher. Parents were asked to rank seven factors they may consider when choosing a music teacher (see Figure 1). 68 out of 71 parents answered this question. Parents indicated that the most important factor was the teacher's personality ($n=23$), reputation ($n=14$), educational background ($n=9$), teaching experience ($n=9$), child's preference ($n=7$), and reasonable tuition ($n=6$). No parent considered teachers' gender to be the most important factor. Figure 1 also shows the second most important factor considered by parents when hiring a teacher. Teacher's personality was considered the most important factor (the first and the second most important factors) by 48 parents.

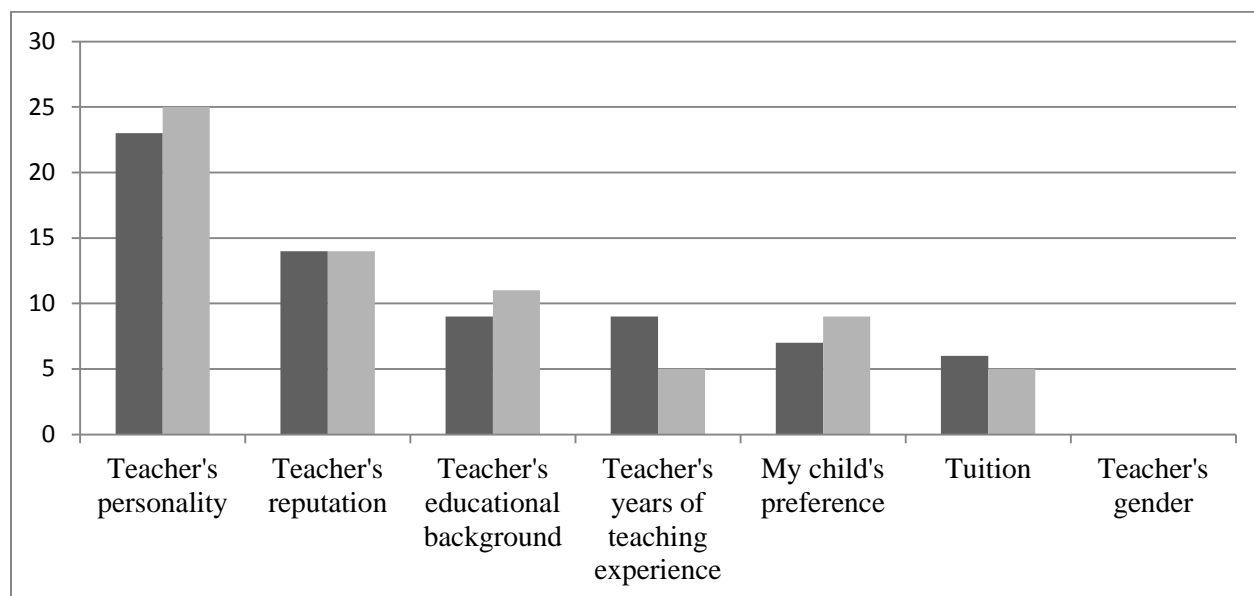


Figure 1. First two factors considered when employing a music teacher. 68 of the 71 participants answered this question. Dark gray is the first most important factor according to parents' answers; pale gray is the second most important one. See Q 22 in Appendix A, p. 71.

Figure 2 outlines some of the strategies parents used when employing an instrumental teacher. Almost every parent in this study reported that they ask the child's opinion about the first lesson ($n=69$) and about 70% of parents ($n=49$) reported actually attending the first lesson. Half of the parents ($n=36$) indicated that they interviewed the teacher, but fewer parents considered the teachers' CV/resume ($n=24$).

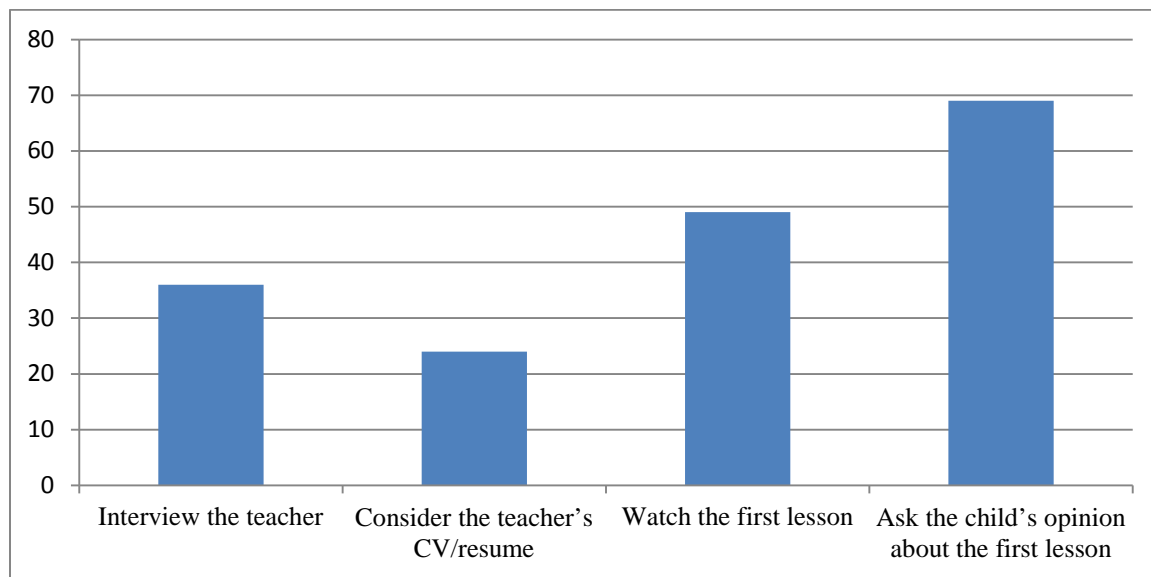


Figure 2. What parents do when employing an instrumental teacher ($N=71$). See Q 23 in Appendix A, p. 71.

3.2.6. Parents' motivation to enroll the child in instrumental lessons. 69 out of 71 parents responded to the open question on their motivation to enroll their child in instrumental lessons (Q. 24). Since many participants provided multi-themed answers, each differing theme was counted individually. Thus, the number of answers ($N=93$) was more than the number of parents ($N=71$). As explained in the Method section, the researcher categorized the answers in various themes as is shown in the full transcription of answers provided in Appendix C, p. 80.

Table 8 presents the different answers according to the categories made in order of frequency of occurrence (from the most to the less frequent).

Table 8

Parents' motivation to enroll their child into music lessons

Q 25. Parents' motivation	Occurrence of answers (N=90) (%)
Development of non-musical skills (e.g. academic, cognitive and work ethic)	18 (20.00%)
Enrichment of the child's life	17 (18.89%)
Child's interest in music	16 (17.78%)
Parents' previous musical experience	16 (17.78%)
Musical development	8 (8.89%)
Lack of school music education	3 (3.33%)
Parents' perceived talent of the child	2 (2.22%)
After seeing a concert	2 (2.22%)
Other	8 (8.89%)

Note. Numbered Q indicates the question in the survey to which these results refer. See Appendix C, p. 80, for full answer transcription.

According to the answers, the development of the child's academic and cognitive skills seems associated the most with parents' motivation to enroll their child in music instrumental learning ($n=18$). Also, parents reported that enrichment of the child's life ($n=17$) (i.e. enjoyment and love of music) and the child's interest in playing music ($n=16$) led them to enroll their child in instrumental lessons. Parents' previous musical training was also one of the most frequently mentioned motivation factors ($n=16$) as they commented that they wanted their child to have the same opportunity and benefits they had had from taking music lessons. Other reasons such as 'musical development' ($n=8$), 'lack of school music education' ($n=3$), 'parents' perceived musical talent of the child' ($n=2$) and 'seeing famous musicians in concerts' ($n=2$) also motivated parents to enroll their child in instrumental lessons. Answers that occurred only once were grouped in 'other reasons' category ($n=8$) and included 'providing an extra activity to make

the child away from computer games’, ‘to make a common interest with the friends’, ‘parent had no opportunity to learn music but want their child to learn music.’

3.2.7. Parents’ opinion on what constitutes good parental involvement in the child’s music learning. 69 parents out of 71 parents commented on what constitutes good parental involvement (see Table 9). Same as the previous question, since many participants made multi-themed comments, each differing theme was counted individually ($N=115$). The researcher came up with common themes while reading through the comments (See Appendix C, p. 80, for full answer transcription). Parents believe that good parental involvement includes encouraging the child ($n=30$), assisting home practice ($n=26$), exposing the child to musical environment ($n=9$) and communicating with child and teacher ($n=7$). Parents also commented that not putting too much pressure on the child ($n=6$), and attending lesson ($n=3$), and learning music for themselves ($n=2$) are important. Other comments ($n=10$) included ‘being more available’ ($n=2$), ‘making music learning more fun’ ($n=1$), ‘balance between praise and critique’ ($n=2$), and ‘let the child know that he/she is privileged to learn music’ ($n=1$).

Table 9

Parents’ opinion on good parental involvement

Q 26. Parents’ opinion	Answer occurrences ($N=93$) (%)
Encouragement (praise and support)	30 (32.26%)
Assisting home practice	26 (27.96%)
Exposure to musical environment	9 (9.68%)
Communication among parents, child and teacher	7 (7.53%)
Not to pressure the child (not overly involved)	6 (6.45%)
Attending lessons	3 (3.23%)
Parents’ music learning	2 (5.38%)
Other	10 (10.75%)

Note. Numbered Q indicates the question in the survey to which these results refer. See Appendix C, p. 80, for full answer transcription.

3.2.8. Parental attitudes toward instrumental music training. Figure 3 outlines parents' values and attitudes towards instrumental training and their involvement (Q. 24). Most of the parents either strongly agreed or agreed that instrumental learning has various benefits including enrichment of the child's inner life ($n=69$), developing discipline and diligence ($n=69$) and positive impact on the child's academic work ($n=61$). Also, most of parents either strongly agreed or agreed that instrumental learning is as important as other academic training for their child ($n=60$).

Parents strongly agreed or agreed with the statements that 'instrumental training is for enjoyment rather than training' ($n=50$), and 'educators have a responsibility of encouraging parental involvement ($n=48$)'. The statement 'My attendance at music lesson is important for my child's music learning' was the most controversial statement; 35 parents either strongly agreed or agreed with the statement but 30 parents disagreed or strongly disagreed. However, most parents agreed that communication with the teacher ($n=64$) and supervision of homework ($n=62$) are important elements of their child's music learning.

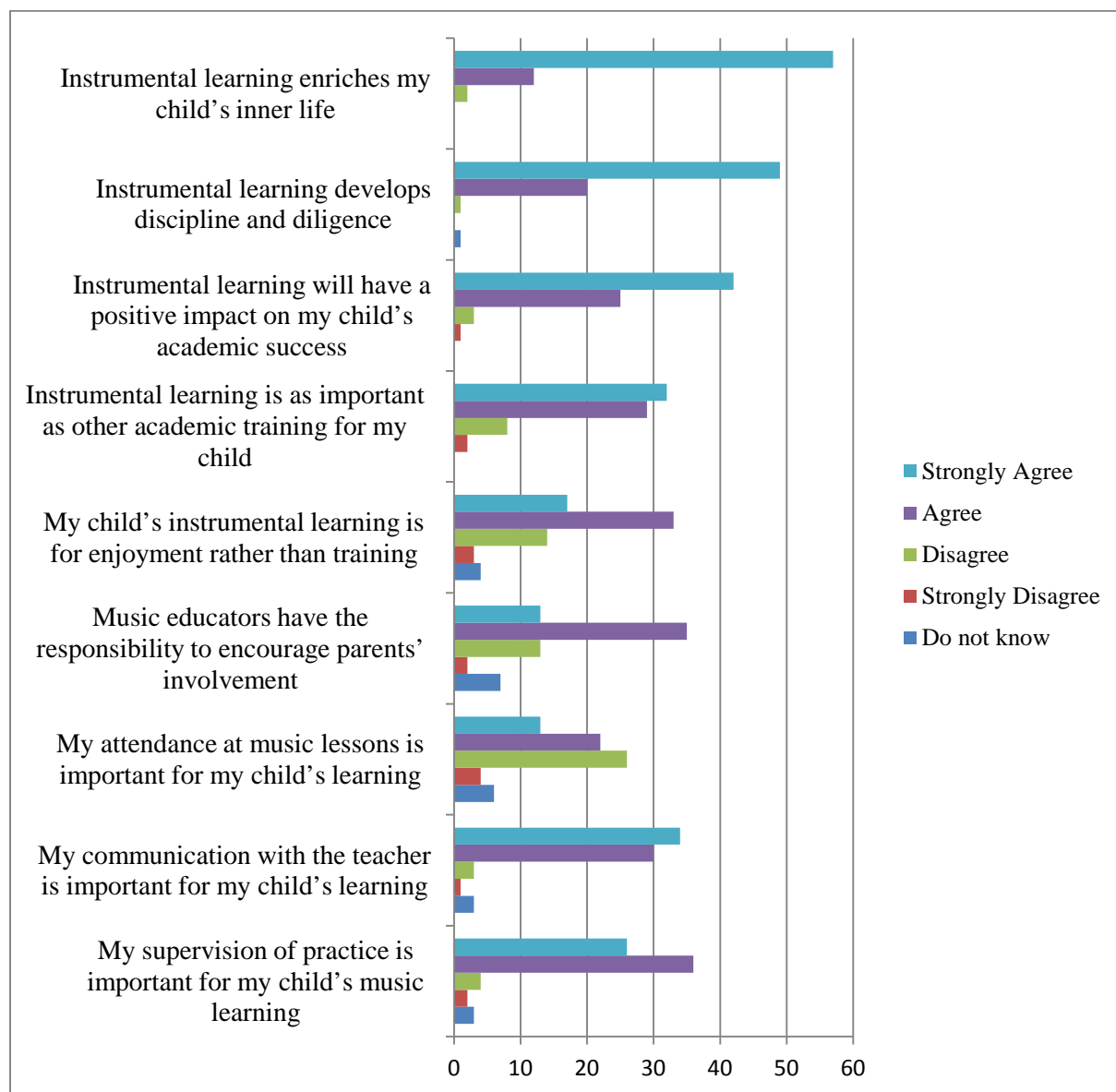


Figure 3. Parental attitudes towards instrumental training and their involvement.

3.3. Relationship between Parents' Demographic Factors and Involvement

3.3.1. Attendance at lessons. Table 10 presents results on the relationship between parents' demographic information and the frequency of lesson attendance. The results indicate that fathers attend weekly lessons more than mothers do ($\chi^2(1, N=70) = 4.521, p = .033$). Parents who have more than three children reported a significant lower rate of weekly lesson attendance than parents who have one or two children ($\chi^2(1, N=53) = 5.105, p = .023$). Similarly, parents who have more than three children have a higher rate of not attending lessons than parents with two children ($\chi^2(1, N=53) = 4.523, p = .033$).

Table 10

Frequency of lesson attendance and parents' demographic variables

Parents' demographic variables		Every week	1-2 times a month	1-3 times a year	Never
Relationship (N=70)	Father (17)	10 (58.82%)*	1 (5.89%)	3 (17.65%)	3 (17.65%)
	Mother (53)	16 (30.19%)*	7 (13.21%)	8 (15.09%)	22 (41.51%)
# of children (N=71)	1 (18)	8 (44.44%)	2 (11.11%)	3 (16.67%)	5 (27.78%)
	2 (31)	15 (48.39%)*	4 (12.90%)	4 (12.90%)	8 (25.81%)*
	3+ (22)	4 (18.18%)*	2 (9.09%)	4 (18.18%)	12 (54.55%)*
Musical training (N=71)	< 4 yrs (30)	12 (40%)	2 (6.67%)	6 (6.67%)	10 (33.33%)
	4 yrs + (41)	15 (36.59%)	6 (14.63%)	5 (12.20%)	15 (36.59%)
Culture (N=70)	Asian (16)	10 (62.5%)*	2 (12.5%)	4 (25%)	0 (0.00%)*
	European (19)	5 (26.32%)*	0 (0.00%)	5 (26.32%)	9 (47.37%)*
	North American (27)	9 (33.33%)	4 (14.81%)	3 (11.11%)	11(40.74%)*
	Other	3 (37.5%)	1 (12.5%)	2 (25.00%)	2 (25.00%)

Note. Bold and * indicate a significant difference between the variables ($p < .05$).

Correlation of parents' cultural identification and their lesson attendance shows that Asian parents attend lessons every week significantly more than European parents do ($\chi^2(1, N=35) = 4.644, p = .031$). Also, European and North American parents report significantly more than

Asian parents that they have never attended lessons (European: $\chi^2 (1, N= 35) = 10.202, p=.001$ / North American: $\chi^2 (1, N=43) = 18.759, p=.003$). On the other hand, parents' musical training (4 or more years and less than 4 years) does not show any significant impact on the frequency of lesson attendance. Further analysis on parents' musical training in more parameters (less than 1 year, 1-4 years and 4 or more years) confirms that the relationship between music training and attendance at the child's lesson was not correlated.

3.3.2. Supervision of home practice. Table 11 correlates data about parents' demographic information and frequency of supervising their child's home practice. None of the parents' demographic variables show significant differences in the frequency of practice supervision.

Table 11

Frequency of supervising home practice and parents' demographic variables

Parents' demographic variables		5 or more days a week	3-4 times a week	1-2 times a week	Not supervising on weekly basis
Relationship (N=70)	Father (17)	5 (29.41%)	6 (35.29%)	5 (29.41%)	1 (5.88%)
	Mother (53)	22 (41.50%)	10 (18.87%)	15 (28.30%)	4 (7.54%)
# of children (N=71)	1 (18)	4 (22.22%)	6 (33.33%)	6 (33.33%)	2 (22.22%)
	2 (31)	14 (45.16%)	7 (22.58%)	8 (25.81%)	2 (6.45%)
	3+ (22)	10 (45.45%)	3 (13.64%)	6 (27.27%)	3 (13.64%)
Musical training (N=71)	< 4 yrs (30)	11 (36.67%)	4 (13.33%)	10 (33.33%)	5 (15.00%)
	4 yrs + (41)	17 (41.46%)	12 (29.29%)	10 (24.39%)	2 (4.88%)
Culture (N=70)	Asian (16)	9 (56.25%)	1 (6.25%)	4 (25.00%)	2 (12.50%)
	European (19)	6 (31.58%)	5 (26.32%)	7 (36.84%)	1 (5.26%)
	North American (27)	11 (40.74%)	10 (37.04%)	4 (14.81%)	2 (7.41%)
	Other (8)	1 (12.5%)	0 (0.00%)	6 (75.00%)	1 (12.50%)

Note. Bold and * indicate that the significant difference between the variables ($p < .05$).

Table 12 presents the relationship between parents' demographic information and how they supervise their child's home practice. The results show that parents who have more musical training report supervising home practice closely (moment by moment), more than parents who have less training ($\chi^2 (1, N= 64) = 3.91 p=.047$). Contrastingly, parents who have less musical training just listen to the child's practicing significantly more than parents who have more musical training ($\chi^2 (1, N=64) = 4.766, p=.029$). Amongst the parameters correlated, musical training is the only one that impacts significantly the way parents supervise their child's practice.

Table 12

Forms of supervision and parents' demographic variables

Parents' demographic variables		I supervise closely (moment by moment)	I give help only when my child is struggling	I just listen to the child's practice	Other
Relationship (N=63)	Father (16)	5 (31.25%)	8 (50%)	3 (18.75%)	0 (0.00%)
	Mother (47)	19 (40.43%)	20 (42.55%)	7 (14.89%)	1 (2.13%)
# of children (N=64)	1 (16)	8 (50.00%)	6 (37.50%)	1 (6.25%)	1 (6.25%)
	2 (29)	11 (37.93%)	15 (25.42%)	3 (5.08%)	0 (0.00%)
	3+ (19)	6 (31.58%)	7 (36.84%)	6 (31.58%)	0 (0.00%)
Musical training (N=64)	< 4 yrs (25)	6 (24.00%)*	11 (60%)	7 (28.00%)*	1 (4.00%)
	4 yrs + (39)	19 (48.72%)*	17 (43.59%)	3 (7.69%)*	0 (0.00%)
Culture (N=63)	Asian (14)	5 (35.71%)	6 (42.86%)	3 (21.43%)	0 (0.00%)
	European (18)	9 (50.00%)	7 (38.89%)	2 (11.11%)	0 (0.00%)
	North American (25)	8 (32.00%)	13 (52.00%)	4 (16.00%)	0 (0.00%)
	Other minority culture (6)	2(33.33%)	2 (33.33%)	1(16.67%)	1 (16.67%)

Note. Bold and * indicate a significant difference between the variables ($p < .05$).

3.3.3. Communication. Table 13 shows the correlation between parents' demographic information and communication with the teacher about their children's music learning. The data indicates that Asian parents communicate with the teacher significantly more than North

American parents ($\chi^2 (1, N= 43) = 4.46, p=.034$). Other variables than culture (i.e. parents' gender, number of children, and musical training) do not make a significant difference on the frequency of communication with the teacher.

Table 13

Communication and parents' demographic variables

Parents' demographic Variables		Every week	1-2 times a month	Once a semester	Once a year
Relationship (N=70)	Father (17)	9 (52.94%)	4 (23.53%)	3 (17.65%)	1 (5.88%)
	Mother (53)	17 (32.08%)	24 (45.28%)	7 (13.21%)	5 (9.43%)
# of children (N=71)	1 (18)	9 (50.00%)	6 (33.33%)	3 (33.33%)	0 (0.00%)
	2 (31)	10 (32.26%)	14 (45.16%)	5 (15.63%)	2 (6.45%)
	3+ (22)	8 (36.36%)	8 (36.36%)	4 (18.18%)	4 (18.18%)
Musical training (N=71)	< 4 yrs (30)	13 (43.33%)	10 (33.33%)	4 (13.33%)	3 (20.00%)
	4 yrs + (41)	14 (34.14%)	18 (43.90%)	6 (14.63%)	3 (7.32%)
Culture (N=70)	Asian (16)	10 (62.50%)*	4 (25.00%)	2 (12.5%)	0 (0.00%)
	European (19)	7 (36.84%)	8 (42.11%)	2 (10.53%)	2 (10.53%)
	North American (27)	8 (29.63%)*	12 (44.44%)	4 (14.81%)	3 (11.11%)
	Other (8)	2 (25.00%)	4 (50.00%)	2 (25.00%)	0 (0.00%)

Note. Bold and * indicate a significant difference between the variables ($p < .05$).

Table 14 presents parents' demographic information and whether they have discussed long/short term goals of music learning with the teacher or the child in the past year. None of the demographic factors significantly influence parents' discussion with either the child or the teacher.

Table 14

Discussion of long/short term goals and parents' demographic variables

Parents' demographic information		Discussed long/short term goals of music learning with the child	Discussed long/short term goals of music learning with the teacher
Relationship (N=70)	Father (17)	11 (64.71%)	9 (52.94%)
	Mother (53)	42 (79.25%)	33 (62.26%)
# of children (N=71)	1 (18)	16 (88.89%)	14 (77.78%)
	2 (31)	21 (61.76%)	17 (54.84%)
	3+ (22)	17 (77.27%)	12 (54.55%)
Musical training (N=71)	< 4 yrs (30)	22 (73.33%)	16 (53.33%)
	4 yrs + (41)	32 (78.05%)	25 (60.98%)
Culture (N=70)	Asian (16)	15 (93.75%)	11 (68.75%)
	European (19)	14 (73.68%)	13 (68.42%)
	North American (27)	20 (74.07%)	13 (48.15%)
	Other (8)	5 (62.5%)	6 (75.00%)

Note. Bold and * indicate that the significant difference between the variables ($p < .05$).

3.3.4. Providing musical environment for the child. Table 15 presents parents' demographic information and whether they have done musical activities with their child during the past year. The results indicate that parents who have more than 4 years of music training played music with the child at home significantly more than parents who had less musical training ($\chi^2 (1, N=71) = 9.077, p=.002$). When asked whether parents played music with the child in a community group (e.g. community centre, church, etc.), mothers answered 'yes' significantly more than fathers did ($\chi^2 (1, N=70) = 11.362, p= .0007$). However, parents' demographic variables did not make a significant difference in terms of performing other activities (e.g. encouraging the child to learn another instrument and attending concerts with the child).

Table 15

Providing musical environment for the child and parents' demographic variables

		Playing music at home	Playing music in a group	Encouraging to learn another instrument	Attending concerts	Sending the child to a music camp
Relationship (N=70)	Father (17)	11 (64.71%)	4 (23.53%)*	7 (41.18%)	10 (58.82%)	2(11.76%)
	Mother (53)	43(81.13%)	37(69.81%)*	34 (64.15%)	42 (79.25%)	9(16.98%)
# of children (N=71)	1 (18)	10 (55.55%)	3 (16.67%)	13(72.22%)	14 (77.78%)	5(27.78%)
	2 (31)	28 (90.32%)	10 (32.26%)	15 (48.39%)	25 (80.65%)	5 (16.13%)
	3+ (22)	17 (77.27%)	6 (27.27%)	14 (63.64%)	14 (63.64%)	2 (9.09%)
Musical training (N=71)	< 4 yrs(30)	18 (60.00%)*	6 (20.00%)	14 (46.67%)	20 (66.67%)	5 (16.67%)
	4 yrs +(41)	37(90.24%)*	12 (29.27%)	25 (60.98%)	26(63.41%)	7 (17.07%)
Culture (N=70)	Asian (16)	13 (81.25%)	8 (50.00%)	11 (68.75%)	13 (81.25%)	4(25.00%)
	European (19)	16 (84.21%)	5 (26.32%)	12(63.16%)	15 (78.95%)	0 (0.00%)
	North American (27)	21(77.78%)	5 (18.52%)	16(59.26%)	20 (74.07%)	7 (25.93%)
	Other (8)	4 (50.00%)	1(12.50%)	3 (37.5%)	5(62.5%)	1(12.50%)

Note. Bold and * indicate a significant difference between the variables ($p < .05$).

3.3.5. Hiring a music teacher. Table 16 presents the correlation between parents' demographic information and how they proceed when employing an instrumental music teacher. The data shows that parents who have more musical training interview the teacher more than parents who have less than musical training ($\chi^2 (1, N=71) = 4.096, p=0.042$). Also, parents of more than three children reported that they watch the first lesson less than parents with one or two children do ($\chi^2 (1, N=40) = 8.21, p=.004, \chi^2 (1, N= 53) = 5.23, p= .033$ respectively). Parents' gender and culture do not make a significant difference in terms of how they proceed when hiring a music teacher.

Table 16

Strategies for hiring a music teacher and parents' demographic variables

Parents' demographic variables		Interview	Consider the CV/Resume	Watch the first lesson
Relationship (N=70)	Father (17)	7(41.18%)	4 (23.53%)	12 (70.59%)
	Mother (53)	28 (52.83%)	19 (35.85%)	36 (67.92%)
# of children (N=71)	1 (18)	9 (50.00%)	5 (27.78%)	16 (88.89%)*
	2 (31)	16 (51.62%)	14 (45.16%)	23 (74.19%)*
	3+ (22)	11 (50.00%)	5 (22.73%)	10 (45.45%)*
Musical training (N=71)	< 4 yrs (30)	11(36.67%)*	10 (33.33%)	22 (73.33%)
	4 yrs + (41)	25 (60.98%)*	14 (34.14%)	27 (65.84%)
Culture (N=70)	Asian (16)	8 (50.00%)	7 (43.75%)	14 (87.50%)
	European (19)	11 (57.89%)	7 (36.84%)	11 (57.89%)
	North American (27)	12 (44.44%)	8 (29.62%)	17 (62.96%)
	Other (8)	4 (50.00%)	2 (25.00%)	6 (75.00%)

Note. Bold and * indicate a significant difference between the variables ($p < .05$).

Chapter 4

Discussion

This chapter compares the results obtained from the survey to the findings from the literature. The discussion is organized in the following manner: parents' (a) socioeconomic status; (b) musical training; (c) number of children; (d) cultural difference; (e) gender; and (f) motivation.

4.1. Parents' Socioeconomic Status and their Involvement

In this study, the majority of participants had high socioeconomic status (SES) as is demonstrated by their reported family annual income and highest educational degree completed; 75% of participants reported earning \$75,000 or more annually, and 70% had a Bachelor's degree or a graduate degree. Thus, this study was not able to answer if parents' SES has an impact on parental involvement in children's instrumental learning because the majority of parents had a high level of income and education.

However, the results about parents' SES are in accordance with findings of studies mentioned in the literature review (Albert, 2006; Brandstorm & Wiklund, 1996; McCarthy, 1980; Phillips, 2003) that children of higher SES-parents (university graduates and high level employees) study music significantly more than children of parents with lower SES. Phillips (2003) commented that "lower SES students may not be able to afford registration fees, instrument rentals [and] private lessons..." (p. 115).

Indeed, since the cost of instrumental music lessons is relatively expensive compared to other types of education, not every child has the same opportunity to learn a musical instrument. Taebel and Coker (1980) stated that in elementary school music classes, "the problem with low SES pupils does not seem to be that they fail to learn at about the same rate as others, but that

they start so much further back than others” (p. 261), which suggests that children of higher SES parents learn music outside of school far more than children of lower SES parents (Taebel & Coker, 1980). An enhanced awareness of inequality in children’s music education may help to explore other avenues, such as community music programs for children from lower SES background who are interested in taking music lessons. In this study, some of the participants who had their children enrolled in free instrumental programs organized by volunteer music teachers commented that “the program was free, and [it is] during the school time, so it was really perfect ... we honestly probably never would have tried otherwise.” Supporting these programs, especially in schools located in lower SES areas, may provide more opportunities to learn music for those children who cannot afford private music lessons. In order to verify if SES of parents has an impact on their involvement, further research should be done in collaboration with free instrumental programs as one-on-one lessons also exist in such programs.

4.2. Parents’ Musical Training and their Involvement

The results of this study suggest that parents’ musical training may affect how they are involved in some aspects of the child’s music learning. For instance, parents with 4 or more years of training supervise home practice closely (moment by moment) more than those who have less musical training. On the other hand, parents with less musical training (4 years or less) reported that they just listen to the child’s practice more than the other group of parents. Furthermore, parents’ comments on difficulties of supervising home practice reveal that parents experience different types of difficulties depending on their level of music training (See Appendix C, p. 80). Parents with less training reported that they experienced difficulty due to their lack of musical competency ($n=10$ parents), commenting that

As the music becomes more complex and due to my minimal music knowledge, I cannot help them through their frustrations as easily...My child plays the violin and I personally did not learn violin. So when he plays, I could tell if he sounds good. However, I can't be sure if his movements are correct.

A parent with more than 4 years of musical training also mentioned that “if I was a parent who had no musical background, it would be very hard for me to know what my child needs to practice and what he needs to do.” Indeed, many comments imply that it may be a challenge for parents with limited competency in music to assist their child during home practice sessions as supervision may require specific knowledge (e.g. reading notes or understanding the mechanism of playing an instrument). This is an area in which educators could easily contribute by providing guidance to parents.

Parents who have more than 4 years of musical training reported encountering different types of difficulties. For example, they reported losing patience during supervision ($n=4$), demanding too much of the child ($n=3$), and worrying that parental supervision might conflict with the teacher ($n=1$). Some of the comments were: “When he has asked for help, my assistance has overwhelmed him and I made him cry” and “She doesn't like scales and exercises and we sometimes get into arguments about these things.” It is possible that parents with more musical knowledge/training might expect their child to practice in certain way, and this might cause a conflict between them, especially when the child does not meet the parent's expectation. Support by educators could also contribute to making parents' expectations reasonable and approachable. Discussing and analyzing goals would be one avenue to help in this matter as it has been shown in Duke's study that setting goals is highly essential in instrumental learning (1999). In his study, there was a close agreement amongst parents, pupils and teachers with respect to goals and outcomes of music learning in highly respected instrumental teachers' studio (Duke, 1999). The

researcher expected that parents with more musical training would discuss the goals of music learning with the child more than the parents with less training, as they would know the learning process better than the other group of parents, but the results indicate that there is no significant difference in this aspect. This might have been due to the fact that the question was not specific enough to verify how the goals were discussed in detail.

Other than supervision of home practice, parents with more musical training indicated playing music with the child at home significantly more than those who have less music training. Also, when hiring a music teacher, parents with more music training had a higher rate of interviewing the teacher than those with less training. Other than the results reported here, different levels of parents' musical training did not affect their attendance at lessons, communication with the teacher/child and providing other musical activities (except for playing music with the child).

Overall, this study confirms the findings of earlier studies (Hallam, 1998; Margiotta, 2011) that involvement of parents with music training may differ from those who do not have musical training. It has been argued that parents with musical competency may provide their children with a more musically minded support, such as exposing them to concerts and musical activities and guiding them more efficiently towards the goals to be accomplished (Margiotta, 2011). On the other hand, parents without musical training tend to be unaware of the role that they can play in the child's musical development. For instance, they are prone to be less engaged during the lesson and home practice sessions, and they only chaperone their children to and from lessons (Hallam, 1998).

However, it would be precipitous to conclude that the active participation of parents with more years of musical training (e.g. closely supervising homework moment by moment) is more beneficial to the child's musical progress in the long run, since those parents reported having a conflict with the child more than those who supervise less closely. As mentioned earlier, parents with competency in music may have higher expectations than those who have limited knowledge in music, and their demand and high expectation may frustrate the child as he or she goes through unpleasant practice sessions with the parent. It may be necessary for teachers to be aware of pupils' home practice environment (e.g. understanding the difficulties of the parents in practice sessions, parents' musical competency and expectation) to facilitate students and parents to foster more enjoyable and productive practice sessions. Further research should investigate the child's difficulty with parents who have different levels of music training to confirm the results of this study.

4.3. Number of Children and Parental Involvement

The results suggest that it may be more challenging for parents with more than three children, as compared to the parents with fewer children, to dedicate as much of their time to the musical development of one particular child. For instance, parents with three or more children had a significantly lower rate of weekly lesson attendance than those with two children. They also reported having never attended lessons considerably more than parents of two children. Furthermore, when hiring a music teacher, parents who have more than three children reported a lower rate of watching the first lesson than parents of one or two children.

A parent commented, "I have three younger children to care [for] and do not want to interrupt [the] lesson since I do not have a sitter during the day." Indeed, sitting in a music

lesson for thirty minutes to an hour for one child may challenge the parent when other children are in need of care. This suggests that the number of children parents have can be directly associated with the parent's availability. For those parents who cannot be present during the lesson for various reasons, teachers' detailed notes of the home practice instruction and important information that has been discussed during the lesson would be appreciated by parents, as studies reveal that accessing detailed information about home practice is particularly beneficial for younger children's musical development (Davidson et al., 1996; Margiotta, 2011).

Other than parental attendance during lessons, the number of children did not significantly influence the level of parental involvement in other areas (i.e. supervision of home practice, communication with the teacher, providing a musical environment for the child).

4.4. Cultural Differences in Parental Involvement

The results of this study imply that parents' culture may affect the way parents are involved in their children's music learning. Asian parents showed a higher involvement in most areas of the child's music learning. For example, they reported attending lessons every week significantly more than did European parents. Similarly, European and North American parents reported having never attended lessons significantly more than Asian parents did. Results also indicate that Asian parents communicate with the teacher far more often than North American parents do.

However, research in school education in the United States (Fan & Chen, 2001; Jeynes, 2005; Lee & Bowen, 2006) suggests that although cultural minority groups of parents (Asian, African-American, Latin) tend to emphasize the importance of education more than Caucasian parents do, they are less engaged in discussing school programs, communicating with teachers,

volunteering and attending meetings. The reasons for their under-involvement include their limited language proficiency or their perception that school staff is unaware of their cultural differences (Ramirez, 2003). It is possible that since the one-on-one music lesson discussed in this thesis is typically private and less formal than education in a school setting, Asian parents may feel more comfortable communicating with the teacher and attending lessons. Another possible reason that would need to be verified may be that they can choose the teacher of their children; Asian parents may hire a music teacher who speaks their language, which perhaps makes communication with the teacher easier.

School educational research also suggests that cultural minority groups of parents are prone to provide more supervision of their children's homework than Caucasian parents do because they perceive that schooling is directly linked to the child's educational success (McNeal, 1999). In this study, neither the frequency of supervision nor the types of supervision significantly differed among the various cultural groups. Since supervision of music practice requires musical competency, it is assumed that culture is a less significant factor than musical training as regards practice supervision.

4.5. Gender of Parents and Parental Involvement

Concerning children's education in general, many studies have shown that mothers are far more engaged in their child's learning than fathers are (Baker & Stevenson, 1986; Luk et al., 2010). For instance, compared to fathers, mothers are more likely to help their child with homework, to communicate with teachers about learning progress or a problem, and to enroll their child in music training to improve the child's academic achievement. Similarly, the majority of violin teachers in Kalverboer's study (2008) indicated that mothers seem to be more

actively involved in the child's music learning than fathers; mothers had more frequent communication with teachers and more actively involved themselves during the lessons than fathers did.

The present study confirms that more mothers were involved in their child's instrumental learning than fathers were, considering that the majority of participants in this study were mothers. However, parents' gender did not seem to influence the general involvement level although some differences were noted between fathers' and mothers' involvement: fathers more than mothers indicated attending lessons every week; in other cases, mothers tended to provide more musical environment (i.e. performing music in a group outside home) to the child than the fathers did. Nevertheless, mothers' and fathers' involvement in supervision of homework, communication with the teacher, and hiring a teacher were not significantly different.

Overall, the results of this study suggest that when fathers decide to be responsible for a certain part of the child's education (i.e. music learning in this case), their level of involvement is not any different from mothers'. However, it should be noted that the sample size of mothers and fathers in this study was not equal and this could have created a bias in the results.

4.6. Parents' Motivation to Enroll their Child in Instrumental Music Lessons

Exploring reasons that motivate parents to enroll their child in music training, Dai and Schader's study (2001) shows that when parents decide to invest considerable financial resources and time in their child's music training, most of them do not report that their motivation is the growth of their child's musical proficiency for its own sake. Rather, Dai & Schader report that parents provide reasons that

“reflect a range of nonmusical benefits of music training for their children such as discipline, diligence, academic performance, and intelligence; even though music training

may not lead to ultimate success as a professional musician, the personal benefits were seen to be worthy of the investment on the part of the parent (2001, pp. 25-6).

The present study accords with the findings of Dai & Schader (2001). Parents consider that instrumental training may be beneficial for their child's academic/cognitive abilities development and work ethic. They also believe that music training enriches the child's life including the enjoyment of and love for music. Interestingly, a number of parents indicated that their own early musical experience prompted them to encourage their child to learn a musical instrument, which was not mentioned in Dai and Schader's study (2001): "I had positive experiences as a piano student and a school band player." and "I wanted my child to have the same opportunity as I had." These comments seem to suggest that music learning is transmittable to the next generation, especially when parents had a positive music learning experience. Making music education more accessible for adults (e.g. local community music program) might be a good strategy for promoting music education for children.

Overall, this study confirms that parents believe in the benefits of music education in diverse aspects of the child's life. Further research about the influence of instrumental learning on children's non-musical development such as their academic achievement, self-esteem, aesthetic sensitivity, needs to be explored.

4.7. Implications

The findings of this study suggest that parents' different backgrounds such as the number of children they have, level of musical training and culture, make a difference in how they are engaged in attending lessons, supervising home practice, communicating with the teacher, employing a teacher and providing a musical environment for the child. As this study provides the evidence that some of the parents' individual differences influence their involvement,

instrumental teachers should be more aware of those factors to offer appropriate guidance tailored to the needs of each student and his or her parents.

This is in strong agreement with Kempter (1991) who writes:

Parents start their child's music education with different backgrounds and expectations, and with different ideas about how their child learns and what it means to study an instrument...The properly educated and motivated parent can be a pillar of support to the student and the teacher! Parents who are simply told to be positive and encouraging with their children are not being given sufficient information or support to handle long-term daily practice, especially if the child is very young. Teachers need to give parents specific help in managing home practice, keeping practice friendly and maintaining interest at the beginning, and during the years that follow. (p. 1)

Studies suggest that parental support especially in younger children's music learning not only contributes to the children's success in acquiring musical skills but also influences their musical aptitudes (Mcpherson, 2009; Zdzinski, 1992, 1996). Teachers' awareness of the characteristics of parents (and the child) through regular communication about their difficulties or expectations would play a crucial role in the development of the child's music learning. Especially, the parents' comments (see Appendix C, pg. 80) on difficulties of homework supervision and motivation reveal that each individual is unique; thus, teachers and music institutions need to raise their awareness of various characteristics including parents' availability, culture and musical competency. For instance, music institutions can organize parents' meeting or short music courses for parents, specifically designed to those who do not have musical competency or who have difficulties supervising home practice. For parents who are not available for attending lessons or communicating with the teacher in person, teachers can write the points that have been discussed during the lesson. Making a weekly report could also help parents be aware the child's learning progress. For parents' culture, we cannot generalize the

influence of a particular culture on children's music learning; however, educators' awareness of certain cultural characteristics of parents could facilitate them to provide more appropriate guidance on parental involvement. This would greatly aid them to be better collaborators for children's music learning as well as to create a more enjoyable and productive learning environment tailored to the needs and culture of different children and their parents. This may also contribute to reducing the drop-out rates of children's instrumental learning.

For future research, supervision of home practice would need more attention within the topic of parental involvement in children's instrumental learning as many parents expressed having various difficulties on this particular aspect. Studies that explore learners' characteristics and diagnose problems between parents and the child during practice sessions may aid instrumental teachers to provide strategies to parents on how to supervise home practice. Furthermore, although difficult to measure, research should investigate if the practice environment/atmosphere with parents has an impact on children's drop-out rates.

Chapter 5

Limitations and Conclusion

5.1. Limitations

This study has several limitations that need to be mentioned.

(a) Recruitment of participants: Since the invitation letter was first sent to various music institutions and teachers who forwarded it to parents and since the researcher did not ask how many parents had been reached, the response rate could not be collected. It should also be noted that parents who agreed to participate might differ from the ones who declined to participate; for example, parents who agreed to participate might have a higher interest in the topic of parental involvement than those who declined to participate. The results might then reflect the characteristics of parents who are more involved. The invitation letter should have specified that the study recruited parents of children who were taking ‘one-on-one’ instrumental lessons only. Until a set date and for the first 62 questionnaires collected, the researcher sent the invitation to schools where no group classes were given. After a certain date, the letter was sent to schools and teachers who were involved in both individual and group lessons. As a result of this, some parents with children in group instrumental classes responded to the survey. The researcher excluded the answers that were received from parents with children enrolled in group classes as these have different learning features compared to individual lessons. The exclusion was done by reading comments and by verifying from where the invitation had been received. Although this was a flaw, it made us aware that there seems to be a real interest from parents, as we collected

over 60 responses from parents who have children enrolled in classical group lessons. It would be interesting to see how parental involvement differs between those two populations.

(b) Survey questions: As mentioned earlier, due to a technical issue when creating the survey, Question 5 about parents' main instrumental training could not be reported since parents who have more than 11 years or more training ($n=16$) did not have access to the sub-question. Considering the participants' answers about 'attending lessons,' it is possible that the term 'attendance' was interpreted in various ways. The intention of the question was to identify if parents were actually present during the lesson. However, since the term could be interpreted as 'going to the lesson with the child', 'giving a ride to the lesson' without necessarily being present at the lesson, it is possible that more parents indicated attending their child's lesson than is actually the case. Although parents' socioeconomic status was not analyzed in correlation to their involvement, parents' family annual income should have been asked in a more accurate manner whether or not it was before tax, since income tax can significantly affect their family income. Some participants have limited competency in English; it is possible that they did not have an accurate understanding of the questions and it was difficult to analyze their comments. It would be appropriate particularly for the study of cultural minority groups to have the survey in different languages.

(c) Data analysis: Although the pool of participants was reasonably large for a master's thesis, it was not large enough to perform the statistical analyses required to construct validity. In order to statistically validate the results provided here, a follow-up study should include a larger number of participants.

5.2. Conclusion

Studies in the domain of music education revealed that parental support especially in younger pupils' music learning not only contributes to the children's musical achievement but also influences their musical aptitudes. However, earlier studies have narrowly focused on parental involvement in relation to students' musical achievement. Parents' individual background and how it influences their involvement in their child's music learning had not been sufficiently studied in the context of one-on-one music learning.

The primary purpose of this study was to understand how parents are involved in their child's one-on-one instrumental music learning. Specifically, the study aimed to investigate how parents' personal backgrounds influence their involvement in various aspects of the child's music learning. From analyzing the survey answers of 71 parents who have children in instrumental lessons, the findings suggest that parents' different backgrounds, such as the number of children they have, level of musical training and culture make a difference in how they are involved in attending lessons, supervising home practice, communicating with the teacher, employing a teacher and providing a musical environment for the child. For instance, the number of children affected parental attendance at lessons while their musical training influenced how they supervise home practice and provide musical environment for the child.

In conclusion, this study clearly suggests that the parents' individual differences influence their involvement. In practice, these findings should help instrumental teachers to tailor guidance to parents according to the needs of each student and his or her parents. Regular communication about the difficulties or expectations should significantly contribute to the growth of the child's music learning.

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Appendix A: Parental Survey

Dear Parents,

You are invited to participate in this survey about your involvement in music learning for your child. This research will contribute to a better understanding of parental involvement in children's music learning and the specific needs that parents have according to their backgrounds.

Please note that:

1. This survey is completely anonymous, and no identifying information will be asked.
2. This questionnaire should be completed by the parent who is the *main supervisor* of a child's instrumental learning.
3. If you have more than one child who is currently taking instrumental music lessons, and if you are not evenly participating in their learning, please choose the child with whom you are the most involved.

Thank you again for your participation.

1. Where did you get the invitation to participate in this survey?

Parents' demographic information

2. What is your relationship to the child?

- ☐ Father
- ☐ Mother
- ☐ Other: _____

3. How many children do you have?

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5 and more

4. How many years of instrumental training do you have?

- ☐ None
- ☐ Less than 1 year
- ☐ 1-3 years
- ☐ 4-7 years
- ☐ 8-11 years
- ☐ 11 years or more

5. What is the main instrumental training you received?

- ☐ One-on-one instrumental lessons
- ☐ Orchestra/band program
- ☐ Suzuki training
- ☐ Self-taught
- ☐ Other

6. How interested are you in playing music? (1= Not interested; 5= Highly interested)

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5

7. How interested are you in listening to music? (1=Not interested, 5=Highly interested)

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5

8. What is the highest education degree you completed?

- ☐ High school degree
- ☐ College degree
- ☐ Bachelor's degree
- ☐ Graduate degree

9. What is your annual household income?

- ☐ \$0-\$25,000
- ☐ \$25,000-\$50,000
- ☐ \$50,000-\$75,000
- ☐ \$75,000-\$100,000
- ☐ \$100,000 or more

10. With what culture do you identify yourself the most?

- ☐ African
- ☐ Asian
- ☐ European
- ☐ Latin
- ☐ North American
- ☐ Middle Eastern
- ☐ Other: _____

Involvement

11. How often do you attend your child's lesson?

- ☐ Every week
- ☐ Every other week
- ☐ Once a month
- ☐ Once a semester (once 3-4 months)
- ☐ Once a year
- ☐ Never

12. What is the main reason for you to attend the lessons?

- ☐ My teacher wants me to attend the lessons
- ☐ My child wants me to attend the lessons
- ☐ It is easier to help my child's home practice if I attend the lessons
- ☐ I like to see the learning progress of my child
- ☐ Other: _____

13. What do you mostly do during the lesson?

- ☐ I actively participate
- ☐ I take notes
- ☐ I watch the lesson silently
- ☐ I do something unrelated to the child's lessons (e.g. reading a book or doing my own work)
- ☐ Other

14. What is the main reason you do not attend lessons?

- ☐ The teacher does not want me to attend the lesson
- ☐ I am too busy
- ☐ I do not think it is necessary
- ☐ I do not want to interrupt lessons
- ☐ Other: _____

15. What difficulties have you experienced during the lessons?

16. How often do you supervise your child's practice?

- ☐ Everyday
- ☐ 5-6 times a week
- ☐ 3-4 times a week
- ☐ 1-2 times a week
- ☐ Once every other week
- ☐ Once a month
- ☐ Never

17. How do you mostly supervise your child's practice?

- ☐ I supervise closely (e.g.: analyze and comment on practicing moment by moment)
- ☐ I give help only when my child is struggling
- ☐ I just listen to the child's practice
- ☐ Other: _____

18. What difficulties have you experienced while supervising your child's practice?

**19. How often do you communicate with the teacher about your child's music learning?
(e.g. the learning progress, problems and difficulties...etc.)**

- ☐ Every week
- ☐ Every other week
- ☐ Once a month
- ☐ Once a semester (3-4 months)
- ☐ Once a year

20. My child's teacher wants me to...

Attend lessons	Yes	No	I do not know
Supervise practice	Yes	No	I do not know

21. In the past year, have you done any of the followings?

- ☐ Listened to music with your child at home Y/ N
- ☐ Played music with your child at home Y/ N
- ☐ Discussed long/short-term goals of music learning with your child Y/ N
- ☐ Discussed long/short-term goals of music learning with the teacher Y/ N
- ☐ Performed/sang with your child in a group at a community centre, church, etc. Y/ N
- ☐ Encouraged your child to learn another instrument Y/ N
- ☐ Attended concerts with your child Y/ N
- ☐ Sent your child to a music camp Y/ N

22. Within the following, please rank the consideration factors, from the *most* important (=1) to the *least* important (=7), when choosing a music teacher.

- ☐ Teacher's years of teaching experience
- ☐ Teacher's personality
- ☐ Teacher's educational background
- ☐ Teacher's gender
- ☐ My child's preference
- ☐ Reasonable tuition rate
- ☐ Teacher's reputation (recommendation from others)

23. When choosing a music teacher...

Do you interview the teacher? Y/ N
Do you consider the teacher's CV/resume? Y/ N
Do you watch the first lesson? Y/ N
Do you ask the child's opinion about the first lesson? Y/ N

Parental Attitudes

24. I believe....

	Strongly Agree	Agree	Disagree	Strongly Disagree	I do not know
Instrumental learning enriches my child's inner life					
Instrumental learning develops discipline and diligence					
Instrumental learning will have a positive impact on my child's academic success					
Instrumental learning is as important as other academic training for my child					
My child's instrumental learning is for enjoyment rather than training					
Music educators have the responsibility to encourage parents' involvement					
My attendance at music lessons is important for my child's learning					
My communication with the teacher is important for my child's learning					
My supervision of practice is important for my child's music learning					

25. What was your motivation to enroll your child in instrumental lessons?

26. Please describe what you consider to be a good parental involvement in your child's music learning.

Thank you for your participation. If you would like to get a chance to win a \$50 gift card of a music store of your choice, please leave your e-mail address here:

Appendix B: Recruitment Material and Consent Forms

Letter of invitation

Dear (name of the institution/ teacher)

Hi, my name is Seungwon Suk and I am currently pursuing a Master's degree in Music Education at the Schulich School of Music of McGill University, under the supervision of Dr. Isabelle Cossette. For my study on parental involvement in music education, I would like to invite parents who have a child between 6-11 years old who takes classical music lessons on a regular basis and who DO NOT have Suzuki training.

I would greatly appreciate it you could kindly forward the letter below to the parents of your students. Please note that the names of the institution, teachers, parents and students will not be reported in my study.

Sincerely,

SeungWon Suk

Dear Parents,

My name is SeungWon Suk, and I am a Masters student in Music Education at McGill University. As a part of my thesis research, I invite you to participate in my study on parents' attitudes and involvement in children's instrumental music learning. In order to participate, you must be a parent of a child (6-11 years old) who is taking classical instrumental lessons on a regular basis and he/she must NOT have Suzuki training currently.

In this study, you will be asked to fill out a short 3-page survey with questions about your attitudes and involvement in your child's instrumental learning. This survey will take approximately 10-15 minutes of your time.

If you wish, your participation will give you the chance to win a \$50 gift card of a music store of your choice. Please follow the instruction on how to win the prize at the end of the survey.

Please read the consent sheet below. Once read and if you accept to participate, follow the link at the bottom of this e-mail.

McGill University

SUBJECT INFORMATION AND CONSENT SHEETS

Project Title: Parental Attitudes and Involvement in Their Children's Music Learning

You are invited to participate in the experiment described below.

Introduction and Aim

This research aims to understand how parents are involved in their child's instrumental learning and to examine how parents' personal backgrounds influence their involvement and attitudes.

Description of the study - methods and demands: A questionnaire will be sent to you by e-mail (link) or in person if you prefer to get a hard copy. The questionnaire is about your child's instrumental learning and how you are involved in it. You will be answering the questions using Likert scale, short answers and descriptive and anecdotal commentary. This survey will take approximately 10-15 minutes to fill in.

Benefits and Possible Risks: There is no known possible risk associated to participating in the study. The invitation message may have been sent by the teacher of your child but the teacher will not know if you participate or not, and this will not impact your relationship with the teacher of your child. By participating in this study, you will have a chance to win a free \$50 gift card of a music store. If you would like to participate in this draw, you will have to provide your e-mail at the end of the survey. The winner will be asked to provide their address so that I can send the gift card. Once the draw is done, your e-mail address will be deleted. One winner out of 60 participants will be selected.

Withdrawal from Study: You can stop participating at any time before submitting your answers but as participation is anonymous, data cannot be withdrawn once submitted.

Subject Rights: You will be asked to read this consent sheet prior to participating in the project to indicate that you are aware of the research topic and the nature of your participation. If you do not feel comfortable with any question asked by the investigator, you will have the right to refuse to answer. Your participation in this study is voluntary and you have the right to ask questions at any time.

Confidentiality: Please note that data will be analyzed using the personal laptops of the principal investigators, Seungwon Suk and Dr. Cossette, which are protected by a password. The results of the analysis may be published but no results will be associated to you specifically.

Contacts: If you have any questions or wish to discuss this study with me, please feel free to contact me at 514-969-7789 or email me at seungwon.suk@mail.mcgill.ca. You can also contact my supervisor, Dr. Isabelle Cossette, Professor in Music Education at McGill University at isabelle.cossette1@mcgill.ca. If you have any questions or concerns about your rights or welfare as a participant in this research study, please contact the McGill Research Ethics Officer at 514-398-6831 or Lynda McNeil (Lynda.mcneil@mcgill.ca)

Signature: I acknowledge that I have read the above statement which explains the nature, object and the possible risks of the investigation, and that the statement has been explained to me to my satisfaction. Responding and submitting the responses to both the online or hardcopy versions of the survey indicate that I agree to participate.

LINK TO THE SURVEY:

<https://surveys.mcgill.ca/limesurvey/...>

Thank you,

SeungWon Suk

Appendix C: Full Answer Transcription of the Open-Ended Questions of the Survey

Q 15. What difficulties have you experienced during the lessons?

Answers from parents on difficulties during the lesson (N=13)

The comments were grouped in the following categories;

- (A): Not wanting to intervene in the lesson ($n=3$)
- (B): Parent's presence at lesson distracts the child ($n=3$)
- (C): Seeing the child is not focused/ not behaving well ($n=3$)
- (D): Feeling uneasy with the teacher ($n=2$)
- (E) Staying focused during the entire lesson ($n=2$)

Parents' comments on difficulties during the lesson
(A) Not intervening when I perceive that my child is not taking things seriously
(B) Child not paying attention to teacher once I arrive
(E) My child's teacher and I get to talking and take away from the lesson
(A) I know that I should be silent, but since I know about music well enough, I tend to answer/comment during the lesson. My child's teacher did not like it
(E) I have trouble staying awake
(B) My daughter may sometimes be distracted if I am present in the room
(B) My child becomes distracted and doesn't listen to the teacher. I feel the teacher is inhibited
(C) At times, having my child stay focused the entire lesson
(D) With one teacher, a couple of years ago, I felt uneasy. My attendance helped validate my daughter's anxieties in the presence of this teacher which I was mistakenly downplaying
(C) Sometimes my child had trouble keeping her attention focused or find the right balance between joking around about and then getting back to working
(C) Some lack of attention on my child's part. This problem is less serious now that she is older
(D) My daughter was not happy with her new teacher and I wanted to observe her in class
(A) Sometimes I intervene if my child is being too rambunctious (does not happen very often

Q 18. What difficulties have you experienced while supervising your child's practice?

Answers from parents on difficulties during the supervision of home practice (N=44)

The comments were grouped in the following categories;

- (A): Parents' lack of musical competency (n=10)
- (B): Motivating/encouraging the child to practice (n=9)
- (C): Dealing with child's frustration/lack of patience or focus (n=8)
- (D): Child does not follow parents' instruction on practice/ conflict (n=5)
- (E): Parent overwhelmed the child (overly involved) (n=3)
- (F): Parent losing patience during supervision (n=2)
- (G) Other (n=7)

Parents' comments on difficulties during the supervision of home practice
(A) No knowing music sufficiently...to be able to bring more than encouragement
(E) She does not like it when I get over involved and I respect that.
(C) That she is always not patient during the practice
(A) Since I do not play the piano, I have to solely rely on the practice I sit in on to help with daily struggles and questions
(C) She gets frustrated easily
(D) Personality conflicts with daughter - strong headed and don't like to listen to me. I'm the mom not teacher she thinks.
(C) Keeping their focus on music, deciding how best to help them
(E) When he has asked for help, my assistance has overwhelmed him and I made him cry.
(G) I find it is difficult when my child depends on me showing the piece that she learned the previous lesson with her teacher other than make an effort to play by herself.
(C) He gets frustrated and gives up easy.
(B) Sometimes they don't practice as often
(B) To motivate the child, making a regular practice time
(G) My teaching may conflict with my child's teacher's teaching
(B) Encouraging her to make an effort when she is having difficult so she doesn't give up.
(B) I have difficulty in getting my child motivated to practice well and long enough.
(B) They don't want to practice
(F) I lose patience if I know she can do it but for some reason just is not able to do it at the moment.
(G) On most occasions my child immediately gets frustrated if I am involved with his practicing, although he usually wants me to sit near him. It is a tough balance to decide whether to correct a mistake or counting issue, or just sit and be supportive. Sitting and being supportive and silent is usually best.
(D) Sometimes he doesn't want to listen when I correct him
(B) Sometimes it's hard to motivate him to put in the practice time requested
(D) Does not want to listen to me

(G) Stubbornness
(G) Disappointed with the fact that my child couldn't read the notes. And not being able to help my daughter work out her frustrations in the beginning.
(B) Sometimes motivation to practice, especially if the pieces are deemed by my child to be boring.
(B) First of all, just to get her to sit down and practice is a huge challenge. I often lose my patience because it's very difficult to get children to actually PRACTISE a piece correctly by breaking it down and repeating sections. She thinks that playing a piece all the way through one time is practicing, no matter how many times I and the teacher tells her that it's not sufficient. Also often she doesn't feel like practicing and so she whines about it the whole time. Another issue is that she refuses to do the things she doesn't like such as scales and exercises. We sometimes get into arguments about these things.
(A) The difficulties I have are that I am not very knowledgeable with note reading so I cannot really help her much with that aspect. But I help her with organizational skills and with her technique learning. I make sure that she practices all the teacher is expecting for the week and that she is ready for upcoming examinations and or concerts
(F)/(E) I get impatient. He gets frustrated if I comment too much.
(A) At times, although I can read music, as I am not a piano player, I may not be certain of a certain fingering
(A) Lacking a minimum of piano playing skills
(A) If I was a parent who had no musical background it would be very hard of my child to practice what he needs to do.
(C) Again, keeping her focused; often she is tired after school.
(B) motivation and discipline
(G) In my opinion, music is passion. If my child likes it, she will do the practice herself.
(C) Some frustration with my instructions; my child is occasionally frustrated by her own mistakes
(A) My child plays the violin and I personally did not learn violin. So when he plays I could tell if he sounds good however I can't be sure if his movements are correct
(A) I don't know about music
(A) Limited knowledge of music theory
(D) My daughter does not listen to my advice.
(C) Child's frustration with difficult pieces.
(G) I work with her remotely i.e.: we face time for her lesson with the iPad. This means that I can't always see if she is struggling with fingering etc.
(D) Sometimes she doesn't like me to get involved.
(B) Motivating him to practice regularly and to get all of his homework done. Sometimes I do not know exactly what is expected.
(C) If he is having trouble and gets frustrated, and he doesn't want help or wants to give up it can be frustrating for me too.
(A) As the music becomes more complex and due to my minimal music knowledge I cannot help them through their frustrations as easily

Q 25. What was your motivation to enroll your child in instrumental lessons?

Answers on parents' motivation to enroll their child in music lessons (N= 90)

The comments were grouped in the following categories;

- (A) Development of non-musical skills including academic, cognitive or work ethic (n=18)
- (B) Enrichment of the child's life (enjoyment of music) (n=17)
- (C) Child's interest in music (n=16)
- (D) Parents' previous musical experience (n=16)
- (E) Development of musical skills (n=8)
- (F) Lack of school music education (n=3)
- (G) Parents' perceived talent of the child (n=2)
- (H) After seeing a concert (n=2)
- (I) Other (n=8)

Comments on parents' motivation to enroll their child in music lessons
(B)/(I) I think music is an important part of life and enriches it importantly. Neither my wife nor I had that opportunity as children and we thought our children would benefit tremendously from learning music and singing.
(B)/(A)To enrich her life, to let her know about efforts, diligence, patience...
(D) I am a musician.
(D) I play the piano; she asked to play the violin. My husband and I value the benefits of a musical education.
(G) I found in here talent
(A)/(E)To cultivate discipline and learn performance skills
(C) She asked to play, she was 5 at the time and wasn't able to read music yet but I didn't want to hold her back. I found an exceptional teacher to work with her!
(B) The enjoyment of music
(B)Their love of music and being a well-rounded child
(D)/(A) I enjoy music very much and had positive experiences as a piano student and a school band player. I believe that a music education builds not only music appreciation but improves academic performance and overall discipline for any area of study.
(A)/(D) 1) Educational advantages 2) My background involved music and I want my children to have a rich experience like I did. 3) Give my child a well-rounded experience including music, athletics, academics, spiritual enrichment, etc.
(B) I believe music enriches one's life and I hope my child do live her life happily with music.
(D)/(B) I played piano & wanted my child to have the same opportunity as I had. I also knew my child had interest in music so it wasn't a stretch to start.
(H) After see other music artist concert
(F)/(A) I feel that what public schools are able to offer is not enough for children to formally learn music. I feel that music education enhances the development of children in many aspects of their lives, including academics and work ethic.

(D) I use to play piano when I was younger
(D)/(A) I am a musician, and I wanted to share my passion with my child. Also, learning music has many benefits to development of academic learning, language skills...etc.
(C)/(B)/(F)/(A) Enjoyment of music; their interest; lack of music education in the school system; developing their brains in different ways.
(B) My daughter said she wanted to try and had shown signs of enjoying music practice at school or playing with instruments (percussion) on her own.
(D)/(I) I grew up with lessons, and I have read the research about the benefits to children who experience lessons.
(B) To enrich my child life
(A) cognitive development
(E) Learning to read music will enable her to sing or play any instrument she chooses in the future.
(D) Both my husband and I studied music as kids and teenagers (and adults) and it continues to be important in our daily lives. We want our kids to have the same opportunity.
(C)/(E) He loves music; he loves to learn new things. Also being quite smart i thought it would be good to develop another part of his brain, not just academics.
(A) Playing an instrument is good for your brain, work ethic and is fun
(D) I took lessons as a child, it seemed natural.
(C) The kid showed aptitude and desire to learn
(E) Encourage her to develop music skill for future
(B)/(A) I think it is important for my children to enjoy music and it facilitates their creative development.
(E) I believe that learning to read and play music is a valuable life skill.
(C)/(D) My children have wanted to learn how to play musical instruments ever since they were toddlers. Plus, I also played a musical instrument when I was a kid.
(D)/(A)/(B) As a former piano teacher, I believe the lessons gained through the discipline of music lessons are critical to the whole development of my child. Music enriches my life greatly, and I wanted to expose my children to the same opportunities I had.
(C) My child showed interest in learning to play the piano.
(A) I feel it helps them develop new areas of their brain and concepts such as discipline and commitment.
(E) Learning and playing music instruments
(A) Development of self-discipline and contribution to language and math cognitive functions/success. Later, demonstration of aptitude surpassed earlier motivations.
(C) He asked for it
(A)/(B) I strongly believe that instrumental learning is an integral part of academic learning as well as personal enjoyment. Music enriches one's life and is very gratifying
(G) He has talent, a great ear and I could see he enjoyed it.
(B) My child loved math at a very early age...math and music I believe are related... <input type="checkbox"/> My child loves the piano, loves music, loves to be creative, loves to perform <input type="checkbox"/> Music enriches his life, it brings peace and love
(C) My child insisted to learn to play the piano
(C) My daughter expressed interest in playing piano. Once she had taken a semester of lessons,

she and I evaluated her commitment to and enjoyment of the lessons and the instrument in general, and together we decided to re-enroll her. This process has been repeated at the end of every semester for years now.
(B)/ (C)/ (A) She was very keen and loves music, had aptitudes, it would be a life enrichment - music, unlike sports, you can enjoy playing for most of your life, improve repertoire and music history knowledge, learn an additional language - music!, great discipline, helps much with organizational skills and academics
(D) Music is my passion
(B) Give her something to focus on and enrich herself.
(I) My daughter loves to try new things. The program was free, and during school time so it was really perfect. And she loves it very much. We honestly probably never would have tried otherwise.
(I) It was free and my child was interested in trying a new instrument out.
(I) My child is taking voice.
(D) My own very positive experience with music /playing music (and my regret that i didn't learn more); how happy it makes me (and how my husband regrets sometimes to have missed the chance of musical training himself).
(B)To learn an instrument is one of the ways to understand and appreciate music and to enrich my child's life.
(I) I'd like to let my child to explore to many activities not only in music but also in sports. Learning at least one instrument, she has interest topics to talk with her friends. And she has something to play with in spare time besides computer games.
(E) I believe that some musical education is an essential part of a child's education.
(H) My child showed a lot of interest in playing violin when he first saw Andre Reo live in Holland.
(G) I knew that my daughter is talented and musical.
(D) Music lessons, solfege, instrument practice, exams and competitions were an integral part of my life when growing up. I wanted to provide the same opportunity for my child (and will again for my younger one) since it has enriched my life.
(D)/(C) I play piano. From an early age, he wanted to learn.
(C) He loves music and wants to learn as much as he can about it.
(C) Child's intention and our affection to music.
(B) I hope that my daughter can enjoy playing the piano as a lifetime hobby
(C) She asked.
(F)/(C)Enhance music education in the public education system and provide a lifelong skill to my child
(E) Acquisition of music knowledge
(A) I believe that learning a musical instrument gives her a set of skills that she can use in many parts of her life - discipline, trust in process, listening
(B)/(I) do believe that music enriches your life. I wanted to take piano as a child but had no opportunity to do so. It is something that we enjoy doing together.
(B)Love of music
(A) To become academically stronger
(A) I think learning an instrument is very important (a kind of intelligence to foster, for social reasons and for enjoyment, and a sense of mastery and accomplishment).

(I) You never hear an adult say, "I wish I never learned to play an instrument." You always hear an adult say, "I wished I learned to play an instrument!" There are so many life opportunities if you understand and learn an instrument/music. The problem is if you want a career where music is involved and you haven't started as a child you are at a huge disadvantage.

Q 26. Please describe what you consider to be a good parental involvement in your child's music learning.

Parents' answers on good parental involvement (N=93)

The comments were grouped in the following categories;

- (A) Encouragement (praise and support) (n=30)
- (B) Assisting home practice (n=26)
- (C) Exposure to musical environment (n=9)
- (D) Communication (n=7)
- (E): Not to pressure the child, not overly involved (n=6)
- (F) Attending lessons (n=3)
- (G) Parents' learning music (n=2)
- (H) Other (n=10)

Comments on good parental involvement
(D) Three-way team: child, teacher, parent, with strong dialogue and active participation. Need strong feedback from teacher to parents so that we can do better as parents.
(A) I try to encourage her to keep the practice and stay open to listen to her struggling and difficulties. But I am not teaching her in detail because it is a domain of teacher.
(A) Help during practice
(A)/(B) To encourage her and give her firm guidance when she's young. As she gets older, support her in her goals.
(D)/ (A)/ (B) Talking often to teacher. Knowing what they are doing in each week and helping where I can. Encouraging them to play instruments they enjoy.
(B) I think most young children need to be supervised during practices not simply to ensure it is done, but more to help with the learning process. We talk about technical aspects and we talk about the music-what kind of song is it, how does the song make you feel, how do you want the listeners to feel, etc.
(B)/(A)I want my child to take ownership of his music experience. My involvement is meant to support and help him in his learning. I will assist him as he practices early in the week; later on he needs to be able to do it independently and then go to his teacher for more instruction and feedback.
(A) Encourage or praise loudly correct softly.
(C) Share the music associated with
(A) To encourage them to practice and to not skip lessons

(A)/ (H) To pay attention to the child's need and questions. To encourage the enjoyment and appreciation of music. To make it fun (as much as possible) and not like homework.
(B) Supervising practice, encouragement, and going to concerts (exposing my child to musical environment)
(A)/ (B) Since they are young, they need help with the daily routine of practicing and what practicing is. They need to be encouraged and shown how they have progressed. Learning will not happen without daily practice, and they need my commitment to that too.
(A)/ (B)/ (F) Because my child does not enjoy practicing, I feel my presence helps her to stay focused. I try to keep the practice positive and encouraging. She is very talented and is very rewarded when accomplishing a piece of music. I would prefer to be less involved, so she could be more independent and sometimes this works as well.
(B) To remove my child' boring. to help him face the difficulty when practice
(B) (C) Any activities that will help him flourish with his learning of piano. Taking him to lessons, practicing with him, putting on music at home, educational videos, and bringing him to concerts.
(A) Encouragement and praise
(H) Don't know how to answer that question
(B)/(A)/(E) Encouragement and support, and enforcing the routine of daily practice. Not too much teaching or correcting.
(B) Supervising practice, theory, attending performances,
(H) Participant her session
(A) The parents need to take an interest in all aspects of their child's learning not just academic. I don't have any musical training but have encouraged and supported my children during their learning.
(B) When my son started taking lessons I would sit with him every day to encourage him and direct the practice. Now that he is older he mostly practices on his own. I still sit with him when he is learning a new piece to ensure he has the correct notes and counting.
(A)/(E) Encouraging, but not pushy. Giving them independence to practice and learn on their own, but being there for them when they need help (whether it be in understanding the music, or just helping them work out their frustrations).
(A)/ (B)/ (D) Active engagement with the teacher, weekly reviewing the assignments and adjustments, and ongoing support and encouragement of progress and discipline.
(B)/ (C) Prompting my child to practice, ensuring she practices the items outlined by her teacher and attending studio parties, concerts with her, etc.
(B) Listening and understanding what and how the child has to practice. Making sure that the child practices regularly and correctly.
(A) Gently encourage my children to keep learning
(B)/ (D) Reserving time each day for practices, setting goals (with regards to exams, concerts, etc.), and maintaining regular contact with instructor to assist in the achievement of lesson objectives.
(A)/ (B) Helping to practice; encouraging to improve; acknowledging progress
(D)/ (A) A good parental involvement is to make sure that the teacher is aware of what you and your child expect from the instrumental learning and training. Ex. long-term goals, concert exposure, competitions, expectations, etc. I also believe that parents need to encourage their child to set a practice routine and schedule and take notes when the encounter problems in order

to take them up with their teacher at the next lesson. Lastly, I feel that making sure that there is a good relationship with the teacher and child is also very important.
(A)/ (E) Support and encouragement. Discipline and commitment but not pressure
(F)/ (A)/ (C)/ (B) To be there for the child at the lesson, the practices, the concerts... to encourage and show love and appreciation
(B)/ (A) Encouragement and supervision
(E) A parent should have very little involvement in the process because it is the child's activity and the child's interest, intellect, and future which are being developed, not the parent's. I get the piano tuned, tell her that "her playing sounds beautiful" if I happen to be in the room, and occasionally mention that she appears to be having fun when she's at the piano. I am opposed to any forcing, pushing, or strong encouragement which the child could interpret as the parent insisting on "performance," just as I am against having parents present at any children's activities, for example hockey games and practices or dance lessons. I believe we should let kids play and just enjoy activities for their own pleasure, not to impress their parents or their social circle. After all, it's not like I expect my daughter to become a concert pianist; school is where her real focus should be.
(F)/ (A) When she was younger, attend from time to time the lesson (I did not want to interfere or cause unease in the student teacher relationship), encourage when things get difficult in order to understand that all things do as we get more experienced, that is it not a good reason to give up, help them gain the understanding that all skills require hard work, help guide the practice effort, attend and appreciate the beautiful results!
(H) See my child become a good musician
(A)/ (D) Encourage practice, discuss lessons learned, talk to teacher
(A)/ (C) Talking to the child about their enjoyment, being encouraging and attending all concerts.
(A) Helping at home with his practice and making sure he practices every day to other day.
(A)/ (H) Positive and truthful comments about ability.
(D)/ (A)/ (B) Talk to the teacher after the lesson, talk to the child after the lesson, follow her practicing every day (with different levels of involvement, depending on the child, the mood of the day, the practicing program, the age etc). Most of all: Being enthusiastic about it! And have both parents' support; e. g. my husband doesn't have any musical training, but he enjoys listening and can listen very carefully and comments, too; so the kids are very happy when he just sits there and listens to the practice or to a "performance".
(A)/ (C) To encourage and support my child's music leaning daily. To create opportunities to listen various types of music and to attend concerts.
(H) Let the child to decide which instrument she wants to play and when she wants to play.
(A)/ (H) A strong indication of support in the child's efforts; a reasonable combination of encouragement (praise) and critique (identifying mistakes etc); encouragement to develop the discipline to practice and improve.
(H) Music to me is a breath taking. It takes me somewhere else out of this world. I always tell my son that he should stop playing when he doesn't like to play anymore. As long as he is always looking forward going to his lessons I become more sure that it is worth what we are doing
(A)/ (D) Encouragement for the child and Communicating with the teacher.
(F)/ (C) Sitting through lessons, supervising practice, teaching the things that didn't come up at

the lesson, playing music together (and enjoying the work from both the child and the parent in making the piece sound better)
(C) We are very close. My son plays music that I compose, and says he loves it, and I listen to music to he composes, and I love it right back. I don't think there could be a better parent/child involvement.
(A)Encouragement! Always let them know they are doing great
(G) If parent has some academic background in music which helps learning process more fun and effective.
(E) When I was a child, I did not practice playing the piano. But my parents let me go to the teacher even when I did not touch the piano for a week. If they nagged me to practice, I would have quitted. I now enjoy playing the piano. I am so thankful for my parents for their decision. So I don't push my kid to practice so much.
(B) I try to help with homework and supervise practice.
(A) Encouragement when work is difficult, praise for practice and achievement, assist with material when you can
(H) Availability
(A) Encouraging and consistent guidance. Modeling persistence.
(C)/ (B) I really like it when we both have fun playing and singing. Involvement should depend on your child's needs. My daughter requires supervision due to easily being distracted and losing focus. This however applies to all of her learning.
(A) Listening and encouraging.
(G)/ (B)/ (A) When the parent also takes lessons and demonstrates and models the learning process. Being interested and engaged, encouraging and making sure he practices and perseveres.
(B)/ (H) Making sure they practice regularly even from an early age. This gets them in a routine early on and is easy to maintain that teaches them time management. To be there during their practices and tell them you enjoy listening when they play. When they say they can't do it to encourage them to try their best and that the world won't end if they don't get it right away. To let them know music is a privilege and that they are special to have that privilege.