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**Parental Involvement in Private Violin Lessons:
Survey of Teacher Attitudes and Practices.**

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**Submitted December 2008
A thesis submitted to McGill University in partial fulfilment
of the requirements of the degree of M.A.
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Your file *Votre référence*
ISBN: 978-0-494-66997-6
Our file *Notre référence*
ISBN: 978-0-494-66997-6

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Abstract

The primary research question of this paper examines teachers' philosophies concerning parental involvement and pedagogical practices. Specifically, what are violin teachers' attitudes and practices concerning parental involvement? Secondary research questions were formulated as a result of major topics arising from the review of literature and focused on how and why teachers formed their personal philosophies towards parental involvement. The following research is unique in that it defines the concept of parental involvement directly from the perspective of the teacher. Because any one teacher oversees the development of many violin students, he/she is in an extraordinary position to comment on factors, conditions and behaviours across a large sample of students with differing types and degrees of parental involvement. Specifically, this study investigates factors of parental involvement that violin teachers believe to have a positive impact on student success.

Cette étude a pour but d'examiner les philosophies qu'ont les professeurs de violon envers l'implication parentale et leurs approches pédagogiques lors des leçons. Spécifiquement, quelles sont les attitudes adoptées par les professeurs lorsque l'on parle d'une implication parentale? Les sujets secondaires de cette étude ont été formulés en résultats de recherche littéraire et se concentrent surtout sur le professeur et sa philosophie personnelle envers l'implication du parent. Cette recherche est innovatrice de sorte qu'elle définit le concept de ce qu'est une implication parentale du point de vue du professeur. Puisque celui-ci est le principal concerné pour témoigner du progrès de son étudiant, il occupe une place de choix pour remarquer les facteurs, les conditions et les comportements qui se présentent dans la leçon et chez les étudiants lorsque qu'un parent est présent. Cette étude porte un regard, de façon spécifique, sur les facteurs positifs de l'implication parentale, le tout vu par les professeurs.

Acknowledgements

I wish to acknowledge the assistance of my thesis supervisor, Dr. Lisa Lorenzino, for her work in advising and editing throughout the preparation of this manuscript. I also wish to thank George Stathopoulos for his assistance in the statistical analysis of the survey data. Finally, I also wish to thank the many participant volunteers for their eager contributions to this research.

Personal Introduction and Outline

The question of whether or not to involve parents when children learn a musical instrument is a contentious one. There are many teachers who do not involve parents in the learning process, and who have good reasons for their views. Other teachers allow parents to get involved, or even encourage active participating in lessons and/or practices. Many music teachers have themselves learned an instrument on a one-to-one basis with their teacher, with no additional parental involvement. It is a relatively new idea to involve parents in education generally, and in instrumental learning in particular. (MacMillan, 2005a, p. 8)

As a young violinist, my parents were not involved in my music lessons which were offered in a group setting at my elementary school from grades 4 through 12. My parents were very supportive of my lessons in that they attended all recitals and concerts and drove me to extra after-school rehearsals. They were not however asked to attend lessons, or to participate in the home practice beyond signing the practice record.

While in university, I started teaching private violin students. On the advice of a fellow violinist, I took Suzuki teacher training during the summer of 2003. In this course, I learned that the Suzuki method views parental involvement as a key ingredient. From that point on, I began teaching violin in the Suzuki style.

Over the ensuing years, I had discussed pedagogical issues with many colleagues, all of whom I found to have various and often contrasting opinions as to the role of parents in the private violin studio. Some of these teachers were Suzuki trained, however, the majority were not. As a result of these casual conversations, I became increasingly interested in the topic of parental involvement in private violin lessons to the extent that I decided to pursue a Masters degree of Music Education at McGill University in order to focus on the

issue. My informal observation, that most violin teachers had differing opinions about parental involvement, all with seemingly valid reasons to support their philosophies, fuelled this interest. Some teachers gave accounts of personal experiences, good and bad, of the effect(s) of parental involvement on their students and/or their relationship with their students. Many teachers expressed the sentiment that working with parents was one of the most challenging aspects of teaching music to children.

Private teachers are by their definition, separated and independent. Prior to this research, it was my informal observation that private violin teachers (outside of trained Suzuki specialists) were far from united in their attitudes and practices concerning parental involvement. For Suzuki violin teachers, parental involvement is a dictated key ingredient of their methodology; for other non-Suzuki violin teachers, one cannot be sure as to their attitudes or personal practices concerning parental involvement.

What is actually happening in private violin studios? Do teachers want parents to be involve and, if so, how or in what manner? Can teachers confirm a correlation between parental support and student achievement and if so, how does this compare with literature concerning parental support and musical achievement?

The overriding goal of this study is to ascertain violin teachers' attitudes and practices concerning parental involvement, and to investigate factors that might contribute to the formation of these attitudes. The paper is organised in the following manner: Chapter One, presents a review of related literature, beginning with a short history of violin pedagogy followed by a review of literature

concerning parental involvement in music and in other skill-acquisition domains. Following, Chapter Two gives a detailed presentation of the research problem as outlined, as well as a full report of the methodology used to explore the research topic. Chapter Three presents results and data obtained from the survey while Chapter Four presents results and data obtained from the interviews. The pedagogical value and significance of the findings will be discussed in Chapter Five. The paper concludes with a summary of findings as well as implications and recommendations for further research in Chapter Six.

CHAPTER ONE

A brief introduction to the general history of the violin and violin teaching helps situate violin pedagogy within its tradition in Western European and North American culture, while simultaneously defining the foundation and role of modern violin pedagogy. By analyzing the conventions of violin teaching, playing and learning, we can better understand why and how we have come to teach, learn, and play as we do today. Specifically, a clear preconception of the historical significance of the traditional *master-pupil relationship* aids in understanding current issues affecting contemporary private violin teaching.

History of Violin Pedagogy

While the precise date of the first violin is a topic surrounded by controversy, many historians and experts of the field agree that the violin, in its 'true form' as is recognized today, originated approximately in 1550 near Milan Italy (Boyden, 1965). Prior to 1550, instruments existed that were similar to the violin (c.1520-1550). These violin predecessors broadly fell into three categories of string instruments, namely, the *rebec* (three strings, tuned in fifths with a pear-shaped body), the *Renaissance fiddle* (fretted with five strings), and the *lira da braccio* (seven strings with a shape similar to the modern violin, but varying in size from a small to large viola) (Boyden, 1965). It is significant that each of these contributing instruments were progressively superseded with the advent of the true violin (c.1550), an instrument which combined into one instrument and family the musical and technical capacities that had been previously dispersed among several (Boyden, 1965).

While researchers are unable to date the precise origin of the violin, it is certain that musicians have been learning to play the instrument for as long as it has existed, there being several early treatises focusing of violin pedagogy. One of the earliest treatises mentioning violin playing, “*Scintille di musica* by G.M. Lanfranco, was published in 1533 in Brescia. The treatise refers to ‘*violette da arco senza tasti*’ (small bowed arm viols without frets)” (Kolneder, 1998, p. 254). An additional treatise concerning violin playing by Ganassi, *Regola rupertina*, was published in Venice 1542 and gives fingerings for playing the “‘*viola da brazzi senza tasti*’ (arm viola without frets), tuned in fifths” (Kolneder, 1998, p. 255). Kolneder (1998) suggests that most early treatises were intended for *rebec* players learning to play the violin, an instrument that required slightly different techniques.

Music instruction in the sixteenth-century followed the master-to-pupil approach. Stolba (1968) states:

Instruction was handed down by word of mouth and by demonstration – a situation in which notated or written pedagogic material would naturally have been considered superfluous by many masters who preferred to assign as practice difficult passages from sonatas... yet as time passed, and instruction books began to be published, the authors revealed in their prefaces the fact that the *had* written rules or composed music for didactic purposes. (Stolba, 1968, p. 35)

The increased use of method books coincides with the shift in role of the violin changing from accompanying vocal music, doubling vocal lines, or replacing the lines of missing singers, to performing music composed specifically for the instrument (Kolneder, 1998). “Vocal music dominated sixteenth-century musical life; there was far less purely instrumental music, much of it dance music, and it played a generally less significant role. In the course of the seventeenth century

this changed greatly, to the extent that ca. 1700 we find composers who wrote hardly any vocal music, and publishers who almost exclusively printed instrumental chamber music and orchestral works” (Kolneder, 1998, p. 262).

Stolba (1968) states that “the increased technical demands of the music being written for the violin aroused in people the desire to know more fully the resources of the instrument, thus creating also the desire for increased technical training. In reality this interest served to set in motion a circle which not only caused the development of the instrument to full capacity, but also resulted in the formation of ‘schools’, and later, conservatories...” (Stolba, 1968, p. 42).

In an analysis of violin treatises written between 1700-1761 Boyden (1965) writes:

There is a marked discrepancy in the technical level of treatises for the instruction of amateurs and those for advanced players. This situation is a natural reflection of the corresponding gulf between the amateur and the professional violinist in the early eighteenth century... The instruction of virtuosi was, and (for the most part) still is, the responsibility of an individual master; and the pupil-master relationship was central to advanced instruction. For the first time, however, treatises devoted to the instruction of advanced players appeared about 1750. These were intended to be used with a teacher, and they had the effect of helping both the teacher and the pupil, making instructions more uniform, and introducing the ideas of the best current practice in Italy and Germany to a far wider circle than had been possible previously. (Boyden, 1965, p. 357)

The first advanced method book focusing on violin pedagogy was Geminani’s 1751 publication, *The Art of Violin Playing*, a volume well known to contemporary violinists. Shortly after, in 1756, one of the most influential books concerning violin playing was published by Leopold Mozart, *Versuch einer grundlichen Violinschule* (Boyden, 1965). Similarly, numerous amateur method books by anonymous authors were published at the end of the seventeenth and

eighteenth century. These books were designed as ‘teach-yourself’ guides for amateurs in England, France, and Germany (Boyden, 1965). “Strangely, Italians published very little concerning violin instruction during the period of their greatest influence. The reasons were compounded no doubt, of the old attitude of master-pupil relationship and a jealous guarding of instruction as trade secrets” (Boyden, 1965, p.361).

In surveying violin pedagogy materials from the mid-eighteenth century and onwards, repeated references to the master-pupil approach to teaching can be found. As Boyden (1965) remarked, this situation of pedagogy is not unlike the traditions practiced today. Currently, students wishing to learn how to play the violin employ the ‘master’ violinist in much the same manner as violin students did almost 300 years ago.

As the violin became increasingly present in the seventeenth and eighteenth centuries, more advanced pedagogies were developed to support the instrument’s rise in popularity. Early writings and treatise concerning violin pedagogy described basic techniques, fingers, and exercises for learning the instrument. Later violinists and violin teachers refined methods and techniques for playing and passed these traditions on to their students.

Following this tradition, current music pedagogy research strives to refine the development of instrumental skills via a range of avenues. One stream of research explores the effects of parental involvement used in the master-pupil model violin lesson.

Review of Literature: Parental Involvement in Music Education

Parental involvement has been defined as a factor that can positively affect a student's learning of a musical instrument. The following review of literature concerning innate talents, natural abilities, and skills development gives an overview of research relating to factors of parental involvement believed to affect musical achievement and learning. Examining the literature related to the acquisition of expertise enables an understanding of the nature of the acquisition of practical violin skills and surrounding pedagogical concerns. This exploration is essential in order to understand the general philosophies of teaching, as well as the beliefs of individual violin teachers.

Talent and Learning Opportunities

In their article entitled, "*Biographical precursors of musical excellence*", Sloboda and Howe (1991) examine the family backgrounds of promising young musicians, in terms of how their parents might have helped or contributed to the child's high level of achievement. The study consists of 42 student participants from a specialist school for the musically gifted and included 20 parental interviews concerning early signs of childhood musical development. Results indicate most students did not show any particular signs of early musical talent. The findings also show that the *best* students had not only done less formal practice as children, but they also had parents who were less musically accomplished than the parents of the *average* students. Almost all of the parents took an active role supervising and encouraging the progress of their child.

Commenting on this same study, Sloboda (2005) writes, "Children whose parents were not musically accomplished tended to receive a high level of praise

and admiration from their families for objectively rather modest achievements. This, in its turn, encouraged the children to develop a strong sense of themselves as special, as the 'musician' in the family. Musical parents tended to have higher standards, which were reflected in a more rigid, achievement-oriented, family environment, with much less admiration for modest achievements" (Sloboda, 2005, p. 270). Sloboda (2005) also points out that the most successful students in the Davidson, *et al.*, (1996) study, had parents who:

...were more likely to attend instrumental lessons with their children, obtain feedback and instructions from teachers, and actively supervise daily practice on a moment-to-moment basis, often at some considerable cost to their own schedule... Parents of low-achieving children were less likely to have meaningful contact with the teacher, and were likely to confine their domestic interventions to telling children to 'go and do your practice', without any direct involvement in it. In sum, therefore, it seems that abnormally high levels of early practice are sustained by abnormal levels of social and cognitive support, mainly by parents. (Sloboda, 2005, p. 282)

Concerning the same study, Howe & Sloboda (1991) report, "the majority of parents had at some time experienced some active participation in music, and it is clear from the interviews that the early home environments of a substantial number of the subjects were strongly influenced by their parents' musical interests" (p. 43). Further relating to this study, Sloboda (2005) writes, "Practice activities are not always inherently rewarding to young children, and we (Sloboda & Howe, 1991) found that most children in a sample of students at a specialist music school had not always enjoyed practice as young children. They often required parental support, even direct supervision, to accomplish regular practice" (p. 269).

These results concur with earlier research of Sosniak (1985b) who conducted retrospective interviews with young professional pianists and their parents concerning their childhood musical development. In almost all cases, the parents were found to be highly supportive and willing to make a long-term commitment to their child's learning.

The monitoring the parents did when the children were beginning their studies seems to have had enormous consequences. By trying to ensure that the child and teacher 'get along,' the parents were, in effect providing the kind of instruction that would in itself provide further motivation for learning. By insisting on daily practice, the parents were helping teach discipline and establish a habit. The pianists report later on the habit was hard to break. (Sosniak, 1985b, p. 480)

Likewise, when questioned whether parents should urge or force students to practice, pedagogue Samuel Applebaum wrote, "All great artists with whom I have spoken to said that they had to be reminded or urged to practice. Otherwise they would have not achieved their technical skill" (Applebaum, 1986, p. 139).

Parental Support, Interest and Supervision

In their article, "*The role of parental influences in the development of musical performance*", Davidson, Howe, Moore & Sloboda (1996) report on 257 interviews conducted with children studying a musical instrument and their parents. Findings suggest that the most successful students had parents who were highly involved in the earliest stages of learning. They also noted the type of involvement from parents was typically in the form of listening rather than performing music. The authors found a correlation between the progression of the parental involvement over the course of the child's study and dropout rate. "The children who failed to continue with lessons had parents who were, on average, less interested in music and who did not change their own degree of involvement

with music over their child's learning period. Overall, the most musically able children had the highest levels of parental support." (Davidson *et al.*, 1996, p. 399). It seems that parental support in terms of increased interest in the child's learning over time was more important than any musical activity of the parent.

A doctoral thesis by Doan (1973) involving seventh and eighth grade violinists and their parents, examines the effect of parental involvement on performance quality/ability. Doan's results suggest that parental supervision of home practice had the most positive effect on student's performance ratings over all variables examined. Contributing factors included parental attendance of student concerts as well as professional music concerts, owning a record player and owning recordings of violinists. These factors seemed to also positively affect student's performance ratings had the most effect on the student's musical achievement. As Doan (1973) writes:

The following suggested activities seem to contribute to the performance ability of violin students. Parental concern for these items might assist the development of young instrumentalists.

1. Students should study with a private teacher in addition to school lessons and rehearsal.
 2. A parent should listen to the student while he practices.
 3. Students should have the opportunity to use the following musical apparatus: record player and records, metronome, books about music, tape recorder, and piano.
 4. Parents and students should attend concerts and recitals by professionals whenever possible.
 5. Parents should attend their student's school performances.
 6. A musically involved family usually has several family members who play instruments or participate in musical performance themselves...
- (Doan, 1973, p. 85)

Likewise, Brokaw (1983) investigates the "relationship between total minutes of parental supervision of home practice and student achievement of technical-physical (proper embouchure, acceptable hand position, correct

instrument position, and correct posture) and musical (correct articulation, accurate melody, precise rhythm, and proper phrasing) performance objectives in beginning instrumental music performance during the early stages of instrumental study” (Brokaw, 1983, p. 10). Results suggest that parental supervision of home practice is associated with higher performance achievement. Brokaw concludes “while it was not surprising to discover a strong relationship between the amount of time a student spends practicing and the student’s achievement in performance, the results of this study would suggest that the amount of time spent by parents in supervising home practice is even a better predictor of successful achievement in the initial stages of development” (Brokaw, 1983, p. 97).

In a study of 397 music students between grades 4-12, Zdzinski (1996) examines selected aspects of student reported parental involvement, among other factors, to musical performance and cognition. His results found students of all grade levels benefited from increased parental involvement. Zdzinski (1996) writes:

Typically parents are their children’s first teachers. They can help to provide positive attitudes towards learning and also can influence student achievement. While the idea of parental involvement in education is not new, much more can be done to enhance educational outcomes through the informed use of parental involvement. The results of this investigation show that parental involvement is related to musical learning outcomes in all domains and that all grade levels can benefit from increased parental involvement in music. Research has much to offer in identifying parental involvement activities that may prove valuable to increased student success. (Zdzinski, 1996, p. 45)

In a survey of music teachers concerning parental involvement in piano lessons, Macmillan (2004b) found that while most parents and students were open to parental involvement in the lesson, some music teachers were not. Her findings

suggest that piano teachers, "...who have (a) pedagogical qualifications, (b) have followed specialist courses, and (c) are experienced, prove more likely to encourage parental involvement" (Macmillan, 2004b, p. 295). Macmillan (2005b) notes that while the majority of research literature concludes that parental involvement improves student achievement, the majority of piano teachers in her survey preferred to teach without parental involvement. Macmillan writes, "It is clear that the issue of parental involvement which, in my experience, is not commonly practiced in music, is a subject worthy of further study" (2005b, p. 8).

Suzuki Method

The concept of parental involvement and music lessons is perhaps best known through the now world famous Suzuki violin method. Shinichi Suzuki devised a highly aural and sequential method for young students that led to the 1945 Talent Education movement in Matsumoto, Japan (Hermann, 1981). One key point of the method is that the mother (parent) of the child was required to learn to play the violin at an amateur level before the child could begin. The child was required to observe the mother practice during this period and attended all lessons with her.

The Suzuki parental involvement condition had two purposes. Firstly, the mother needed an understanding of violin technique because she would serve as the home teacher directing all the practice sessions. Secondly, when the child observed the mother he/she would naturally want to imitate her. Suzuki believed such a high degree of parental involvement would invoke a strong desire to practice and willingness to learn in the child. Suzuki writes:

Although we accept infants, at first we do not have them play the violin. 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. The idea is to get the child to say, 'I want to play, too', so the first piece is played every day on the phonograph, and in the studio he just watches the other children (and his mother) having their lessons. The proper environment is created for the child. The mother, moreover, both at home and in the studio, plays on a small violin more suited to the child. The child will naturally before long take the violin away from his mother, thinking, 'I want to play too'. He knows the tune already. The other children are having fun; he wants to join in the fun. We have caused him to acquire the desire. (Suzuki, 1983, p. 95)

The Suzuki method is often referred to as the 'mother-tongue' approach.

As Suzuki states in his book, *Ability Development from Age Zero*:

To speak Japanese well, children must develop their language ability to a very high level. One cannot simply say that Japanese children speak Japanese because they are Japanese. If an American spoke Japanese as well as Japanese children do, it would be called a brilliant language ability. Yet a baby starts from scratch at birth and by five or six years of age has internalized the language. Here is a wonderful method of education. The best method in the world is hidden within the mother tongue education, I thought. This event should fit into all education methods. I began to search. Then, at last I decided, 'If a child speaks his language fluently, he has developmental possibilities. Other abilities should therefore develop according to the way he is raised.' I ask all mothers, 'Does your child speak well?' If the answer is 'Yes,' then I say, 'If so, then that is the evidence that your child can develop excellent abilities with a good education. Have confidence.' Man grows in the same way he is reared. Man can develop to a high level according to the way he is raised. Every child can be educated, but children are not born with education. Knowing this fact will become the basis for insights regarding the nature of mankind. (Suzuki, 1969, p. 5)

Concerning entrance requirements to the Talent Education program,

Suzuki states, "...any child can enter with any test, because our principle is based

on the premise that talent is not inborn, that every child acquires ability through experience and repetition” (Suzuki, 1983, p. 17).

Innate Talents

In their article entitled “*Innate talents: reality or myth?*” Howe, Davidson, & Sloboda, (1998) tackle the longstanding notion of innate talent in music education. Their research concludes that the concept of innate talent is perhaps unjust and unsupported by evidence. They write, “Categorising some children as innately talented is discriminatory. Evidence suggests that such categorisation is unfair and wasteful, preventing young people from pursuing a goal because of the unjustified conviction of teachers or parents that certain children would not benefit from the superior opportunities given to those who are deemed to be talented” (Howe *et al.*, 1998, p. 407). The researchers suggest that high abilities typically deemed as indications of innate talents might be more correctly labelled as the result of years of dedicated practice and unique learning opportunities made possible by parents and teachers.

Researchers Howe, Davidson, Moore, & Sloboda (1995) suggest that the differences found in the performance abilities of musicians might be more likely attributed to increased early musical learning experiences or learning opportunities rather than to the existence of innate talents. Their study involved retrospective interviews of parents concerning early indications of exceptional musical talent in their children. The results suggest that one of the only significant differences found between the most musically skilled children and other less advanced children is an earlier indication of spontaneous childhood singing. Howe *et al.* (1995) noted that more advanced children were more likely to have

access to a piano in the home suggesting that their more advanced musical skills might be attributed to their increased opportunity for learning rather than indications of innate talent.

Deliberate Practice

The role of deliberate practice has also been recognized as affecting the rate of acquiring and learning musical skills. The 2-part study of Ericsson, Krampe, & Tesch-Romer (1993) suggests that expert performance is an “acquired characteristic resulting from extended deliberate practice” (p. 363). In Study 1, Ericsson, Krampe and Tesch-Romer investigate the number of hours violinists practiced compared to their achievement level. The results indicate that more skilled violinists practiced on average more than less skilled violinists. In Study 2, Ericsson, Krampe and Tesch-Romer similarly investigate amounts of practice, sleep and leisure activities and the level of achievement with 24 pianists. The results again indicate that the expert group practiced significantly more than the amateur group.

At no point during development did the two groups accumulate comparable amounts of practice, or, as we would infer, attain comparable levels of performance. The expert pianists started on the average 4 years earlier than the amateurs. Their average amount of practice increased each year until it attained its current high level, whereas the amateurs maintained their early levels until adulthood. The current amount of practice assessed from the dairies is more than 10 times higher for the experts than for the amateurs. (Ericsson, Krampe, & Tesch-Romer, 1993, p. 386)

Another study by Sloboda, Davidson, Howe, & Moore (1996) concerning practice and musical achievement yields similar results. The study involves 257 interviews of music students between the ages of 8-18. The researchers also collected 94 samples from student practice dairies detailing the amount of time

spent practicing music as well as time spent doing other non-musical activities. Findings conclude, “there was no evidence that high achievers were able to gain a given level of examination success on less practice than low achievers. High achievers tended to be more consistent on their pattern of practice from week to week, and tended to concentrate technical practice in the mornings. These data lend strong support to the theory that formal effortful practice is a principal determinant of musical achievement” (Sloboda *et al.*, 1996, p. 287). These results suggest the importance of quality practice for an extended period of time. The authors write, “An important that question remains is how it comes about that high achieving musicians are able to sustain, from the earliest years, levels of formal practice which are greatly in excess of the population norm. In another paper, (Davidson, Howe, Moore & Sloboda, 1996) state, “we have shown that even the most able individuals find it hard to motivate themselves to rigorous practice, and that the role of the parents is absolutely crucial in this respect” (Sloboda *et al.*, 1996, p. 308). Other researchers also suggest the importance of quality practice for an extended period of time (Ericsson, Tesch-Romer, & Krampe, 1990; Pitts, Davidson, & McPherson, 2000; McPherson, 2001; Williamon, & Valentine, 2000). In fact, Ericsson, Krampe, & Tesch-Romer, (1993) conclude “...characteristics once believed to reflect innate talents are actually the result of intense practice extended for a minimum of 10 years” (p. 363).

Motivation

When researchers investigate issues of sustaining deliberate practice over the course of many years, they look to identify aspects of motivation and parental

or teacher support that creates an ideal environment for such conditions to occur. In their article concerning musical skill acquisition, Davidson, Howe, & Sloboda, (1997) discuss several aspects of the environment that might affect motivation and the learning of a musical instrument, such as the influence of parents, peers, siblings, professional performers and music teachers. Other researchers have also discussed how these environmental factors can affect a child's motivation (Covington, 1983; Eccles, 1983; Eisenberger, & Armeli, 1997; Hallam, 2002, Ginsburg, & Bronstein, 1993; Legette, 1998). Hallam (1998) suggests, "...older children may be more influenced by peers while younger children may be more influenced by their parents and teachers" (p. 129).

Asmus (1986) discusses the implications of attribution theory for teaching music saying, "beliefs students have about the causes for success and failure at a musical task will influence how the students approach the task in the future. Teachers who encourage students with effort related attributions are more likely to have students who adopt the view that is they try hard and apply themselves, they can achieve in music" (Asmus, 1986, p. 274). It seems very likely parents would also affect student's attributions in music similarly. Sloboda, (2005) suggests that the child's relationship with significant adults such as parents and teachers is a crucial factor in predicting long-term involvement in music learning. Likewise, the research of Klinedinst (1991), involving 205 fifth-grade beginner instrumentalists, also suggests that students' attitudes towards music achievement, their self-concepts as musicians, and their home environments have a strong relationship.

Sports and Other Domains

The importance of parental involvement has often been noted in the other skill acquisition domains such as fine arts, math, science and sports (Bloom, 1985; Bock, & Ackrill, 1993). Ericsson, Krampe, & Tesch-Romer (1993) write:

Considering the cost of pursuing expert-level performance and the small number of individuals who, out of millions of children exposed to such domains as sports and music, can make a living as professionals, it seems remarkable that individuals get started and are encouraged to continue. From many interviews with international-level performers in several domains, Bloom (1985) found that these individuals start out as children by engaging in playful activities in the domain. After some period of playful and enjoyable experience they reveal 'talent' or promise. At this point parents typically suggest the start of instruction by a teacher and limited amounts of deliberate practice. The parents support their children in acquiring regular habits of practice and teach their children about the instrumental value of deliberate practice by noticing improvements in performance. (Ericsson, et al., 1993, p. 369)

In the area of general education, Georgiou (1999) suggests there are two well-defined parental factors affecting scholastic achievement. The first is the kind of attributions the parent makes concerning their child's success while the second is the degree to which the parents are involved in the child's school life. Howe, (1990) suggests parents can influence their children's education in two ways; a) by helping children to gain essential knowledge, skills and mental strategies, and b) by transmitting to the child their values and "...their attitudes towards those kinds of achievements that depend upon learning and practice" (Howe, 1990, p. 99).

Student Age

Other researchers raise similar questions that can be applied to the area of violin pedagogy. For example, Jorgensen (2001) investigates the advantages of an early start to instrumental instruction on performance achievement level of

students enrolled in a music conservatory. Jorgensen concludes that in general (for the student population as a whole, not on an instrument-specific basis) those who started at a younger age had higher performance grades.

Concerning the Suzuki method and age of starting violin lessons, Starr (1976) writes:

Suzuki feels that the three-year old is most desirous of pleasing the mother and therefore regards this as the best starting age. However, by no means all of the mothers wanting to register their children for lessons bring three-year-olds as beginners. 'Do you turn older children away?' 'What is the oldest child you accept as a beginner?' These questions are often directed to Suzuki. 'No age limit', he replies. 'I say to mothers of older children, 'Let us start today before the child is older!'. (p. 9)

Gender

Zdzinski (1992), found a correlation between parental involvement, musical aptitude, and student gender involving 113 middle school wind instrument students. He writes:

A three-way interaction of parental involvement, music aptitude, and gender was found for performance achievement. A high degree of parental involvement seems to be associated with inhibited performance for females having relatively low musical aptitude. However, for males having low aptitude and a combination of high parental involvement, performance achievement seems to be enhanced. This result may be linked indirectly to that of Deci, Cascio, and Krusell (1973), who found similar gender differences in response to positive feedback, where males outperformed females on a task after receiving positive feedback. These researchers suggested that males viewed positive feedback as information about their own competence at a task, whereas the females viewed the feedback as a form of control. One might speculate that parental involvement is a form of feedback; this interpretation might also help explain this interaction. Differing maturation rates between the sexes also may influence this interaction. (Zdzinski, 1992, p. 123)

Parental Pushiness

Research by Davidson, Moore, Sloboda, & Howe (1998), investigated the characteristics of music teachers that most affected student learning. In a study

involving interviews with 257 children, the researchers reported, “we discovered that the most successful learners regarded their teachers differently from those children who ceased music study. The more successful learners rated their first teacher higher than did other learners on personal dimensions such as friendliness, and rated their current teacher higher than did other learners on task-oriented professional dimensions such as pushiness” (Davidson, *et al.*, p. 141).

An article by Austin (1988) entitled, *The effect of music contest format on self-concept, motivation, achievement and attitude of elementary band students*, examined the impact of rated versus unrated performances on 44 fifth and sixth grade instrumentalists. Austin found that after one month of preparation for evaluation, the group subjected to a rated final evaluation with additional comments from the adjudicator, improved more than the group receiving comments only. This research raises interesting questions for violin teachers.

Multiple Instruments

A study by Sloboda & Howe (1992), concludes with recommendations for parents concerning choosing an instrument and instrumental teachers for their child. One recommendation concerned the benefit of studying multiple instruments. Sloboda & Howe (1992) write, “Classroom-based instruction on instruments such as recorder can be a useful stepping-stone to excellence on other instruments. Children should be encouraged to learn several instruments, or to try new ones if old ones are dropped. The first instrument is not necessarily the one on which a child eventually will excel. Diversity of instrumental experience is associated with excellence” (p. 293).

Motivation and Satisfaction

The topics of motivation and achievement, both previously mentioned in this chapter have been investigated in combination with child satisfaction and parental involvement in violin lessons. Researchers, Rife, Shnek, Lauby and Lapidus (2001) state, “feelings of satisfaction are vital to learning because they provide the motivation necessary for children to continue to participate in private music lessons” (p. 21).

Parental Praise

Researchers such as Scott (1992) investigated the effect of teacher praise on student attentiveness and perseverance. The results of this study found that students who were trained under the Suzuki method spent more time on a perseverance task than other non-Suzuki students. Scott (1992) suggests that this difference might be attributed to the observation that Suzuki teachers demonstrate more praise for student perseverance and attentiveness than other traditional teachers.

Rewards and Punishments

Another research article by Eisenberger & Armeli (1997) entitled, *Can salient reward increase creative performance without reducing intrinsic creative interest?* raises other questions that can be applied to violin teaching. The results of Eisenberger & Armeli (1997) suggest that “the explicit requirement of novel performance for salient reward enhances generalised creativity without any loss of intrinsic creative interest” (p. 652).

Summary of Research Problem

Summary of Research Goals

The primary research question examined teachers' philosophies concerning parental involvement and pedagogical practices. Specifically, what are violin teachers' attitudes and practices concerning parental involvement? Secondary research questions formulated as a result of major topics arising from the review of literature focused on how and why teachers formed their personal philosophies towards parental involvement. The following research is unique in that it defines the concept of parental involvement directly from the perspective of the teacher. Because any one teacher oversees the development of many violin students, he/she is in an extraordinary position to comment on factors, conditions and behaviours across a large sample of students with differing types and degrees of parental involvement. Specifically, the study investigates factors of parental involvement that violin teachers believe to have a positive impact on student success.

Secondary Focuses

The sub topics were divided as follows:

1. Early start, student age and parental involvement (Jorgensen, 2001).
 - a. Do students progress faster at a young age when parents are involved?
 - b. How does the perspective of Suzuki compare to current violin teacher practices and attitudes?
2. Parental involvement as a form of control vs. positive feedback (Zdzinski, 1992).

- a. What is the perspective of violin teachers concerning parental involvement as a form of control or as positive feedback?
 - b. Do violin teachers find that students of differing genders react differently towards parental involvement?
 - c. This idea can be taken one-step further to ask if male or female students react differently towards male or female parental involvement.
3. Perception of teacher friendliness and other characteristics (Davidson *et al.*, 1998).
 - a. Do teachers find that children with parents who seem more friendly have higher musical abilities than others?
 - b. Do teachers find parents who are more pushy have more musically successful children?
 - c. What recommendations concerning pushiness would teachers make to parents concerning their child's learning?
4. Public performance or music contests and parental involvement (Austin, 1988).
 - a. Should parents push their child to perform in public festivals or competitions?
 - b. Do teachers recommend that parents enrol their child in music competitions or graded performance examinations such as Royal Conservatory of Music practical examinations (RCM), to help motivate and provide long-term practice goals?

- c. Do teachers discourage this practice? Moreover, if so, why or why not?
- 5. Parent's role in choosing instruments, or multiple instruments (Sloboda & Howe, 1992).
 - a. Do teachers encourage students to study multiple instruments?
- 6. Perseverance and parental involvement (Scott, 1992).
 - a. What is the relationship between parental praise and student attentiveness and perseverance?
 - b. Can teachers comment of the effects of parental praise?
- 7. Rewards and creative motivation (Eisenberger and Armeli, 1997).
 - a. Do teachers recommend parents to offer rewards or prizes for good practice behaviours?
 - b. Should parents reward performance achievements with treats or gifts?
 - c. Carried one-step further, should parents punish their children or remove privileges when students resist practice?
- 8. Satisfaction and parental involvement (Rife, Shnek, Lauby, & Lapidus, 2001).
 - a. What are teacher's perceptions of this relationship of parental and child satisfaction?
 - b. Do teachers observe a relationship between children who are most satisfied with levels of parental involvement?

Clearly, one can see the possible dichotomy between theory and practice.

Is there a direct conflict between music education research and the actuality of

violin teaching? As Moore, Burland & Davidson (2003) write, “it is evident that parents can have a significant influence on the musical child’s progress, but it is still to be determined which aspects of parenting are critical in determining children’s success as adult musicians and the relative influence of parental input compared with that of teachers and peers” (p. 530).

CHAPTER TWO

Methodology

The primary objective of this study was to ascertain violin teachers' attitudes and practices concerning parental involvement, and to determine what factors affected the formation of these attitudes. The research question was implemented in two forms, firstly by a survey questionnaire, and secondly with personal interviews of ten selected violin teachers. The research goal of the survey questionnaire was to identify current violin teachers' pedagogical practices and philosophical attitudes towards parental involvement. The research objective of the personal interviews was to delve more deeply into how and why the philosophical approaches of these teachers were formed.

Through the process of reviewing research literature, an extensive inventory of themes was developed. As each article pertaining to the topic was annotated a list of possible research questions was devised. These questions formed the basis for this study. Research questions were formatted and divided into survey or interview content. Table 1 shows the research questions as divided into survey themes and interview themes.

Table 1. Research Questions for Survey and Interview

A – Survey Questions
1. Do teachers teach in the same style that they themselves were taught?
2. Do teachers only ask for the same amount of parental involvement that they themselves had?
3. Does parenthood affect teacher attitudes/practices towards parental involvement?
4. Does level of musical training affect attitudes/practices towards parental involvement?
5. Does pedagogical training verses performance training affect attitudes/practices differently?
6. What do teachers recommend parents do at the lesson and at home, if

anything?
7. Do teachers associate parental involvement with student achievement?
8. Does gender or age of the teacher affect their attitudes/practices towards parental involvement?
9. Does number of years of teaching experience affect attitudes/practices?
10. Do teachers think that parental involvement is important for students of all ages? & other age related observations.
11. Do teachers think student gender affects student reaction towards parental involvement?
12. Do teachers think boys or girls need/desire different amounts/types of parental involvement?
13. Do teachers think the gender of the parent affects the quality of parental involvement?
14. Do teachers think that parental involvement negatively or positively affects: Discipline? Motivation? Turnover rates? Student confidence and self-esteem? Attendance? Parent-child relationship? Teacher-child relationship?
B – Interview Sub-Questions
1. What are age related differences, in terms of teacher recommendations for parental involvement for a 5-year old, or for another parent with a 10 year old, 15 year old, at the home and at the lesson?
2. What about specific problems that arise when dealing with parents? What are teacher's tips for dealing with issues such as, parents who are too pushy, too talkative or overly critical? In retrospect, how would the teacher deal with a similar situation again?
3. Concerning practice at home – Do teachers feel parents should dictate home practice in terms of when the students practices, how much and what is played? Should parents make practice schedules for their children? Should the parent use rewards, treats or gifts to encourage home practice? Does the answer change depending if the student is a 5-year old, a 10-year old, or a 15-year old?
4. Should parents push performance-oriented activities to motivate their child such as exams or festivals? Should parents push the child to perform at social events, parties or visits from friends or family?
5. Should parents encourage the child to play multiple instruments? Does the advice change depending on the age of the student?
6. What differences do teachers notice (if any) between a student who's parents seem to be involved more than a student who's parents are not. For example, can parents affect a student's level of satisfaction in music lessons? Or does parental praise seem to affect perseverance or confidence?
7. In terms of providing positive experiences with music, what is the parent's role in providing musical experiences for the child outside of the violin lessons?

Survey Format

The survey questions were of three types: True/False, Likert scale multiple choice, and short answer descriptive/anecdotal commentary. Questions were designed through consideration of the predicted responses, therefore questions that were predicted to be answered as “yes or no” were allotted to the True/False category, while questions that demanded more gradation of response, were allotted to the Likert section. The final short answer section allowed for more free-style and personal interpretation on the part of the participant. The 45 True/False questions were divided among the following six categories: 1) at the lesson, 2) home practice, 3) the effects of parental involvement, 4) teacher relationship with student, 5) concerning the parents and 6) studio policies. The nine Likert questions used the following five-point scale, A) Strongly agree, B) Agree, C) Neutral, D) Disagree, E) Strongly disagree. The Likert questions focused upon the following four topics: 1) insisting on home practice, 2) rewards and punishments, 3) parental attributions 4) teacher confidence. The final short answer section contained 14 fill-in-the-blank questions pertaining to age and level of all students, one 3-point Likert scale question, as well as six free commentary questions with blank space provided, pertaining to gender, attitude changes and recommendations for parental involvement. The free commentary section was designed to enable teachers to describe in detail, what they believed constituted good parental behaviour in the lesson, and to give suggestions for correct parental supervision of practice habits at home.

The survey also ascertained demographic information from the teachers such as age, gender, years of teaching experience and training background. For

the purpose of this study, the term *parental involvement* referred to parental activities above and beyond financing music lessons or providing transportation to music lessons. These actions were assumed the minimum norm for all students taking private violin lessons. Participants were also asked to only comment on the parental activities of students under the age of 18.

The survey was piloted on November 15th 2007 with the help of three music teachers who were otherwise independent of the project. Recommendations for clarifications to the survey questions were obtained and under the supervision of the thesis supervisor, changes were implemented. The revised surveys were distributed between January 5th and January 30th, 2008. The deadline for submission from participants was February 28th, 2008. See APPENDIX A for the pilot survey, and APPENDIX B for the final survey version.

Survey Participants

The survey (and interview) subject population was recruited from Ottawa, Ontario and surrounding area. Because Ottawa is the city in which I reside, for ease of access to suitable participants this geographic location was selected. Violin teachers were contacted by word-of-mouth as well as through email and phone invitations through the Suzuki Music School of Ottawa, the Ottawa Symphony Orchestra, the Musicians' Union of Ottawa-Gatineau, the Gatineau Symphony Orchestra, online web pages and/or advertisements posted by individual private teachers and through the University of Ottawa Music Department.

Participants were invited to complete the survey after hearing or reading a short description of the nature of the research. (See APPENDIX C - invitation

letter sent to perspective participants). Subjects were informed of my status as a Masters of Music Education student at McGill University. They were also informed that my thesis research involved developing a surveying violin teachers concerning opinions about parental involvement in private violin lessons. Participants were informed that the survey was four pages of True/False multiple choice style questions and that it would take approximately 30 minutes to complete. If subjects expressed interest in participating, the survey was given/mailed to them with a pre-stamped return envelope and further instructions. 55 surveys were distributed in total.

Subjects were advised that their participation was voluntary and that they could decline to answer any question or to withdraw at any point. All quotes and responses are presented under a pseudonym and teachers were requested not to submit student names in their comments. No financial compensation was offered to participants for their involvement. Participants mailed surveys to my home in envelopes that had been provided.

Care was taken to ensure that research invitations were distributed to violin teachers from a range of pedagogical backgrounds so that results would not favour a specific methodological or philosophical background (i.e., Suzuki trained specialists). Criteria for participant eligibility was that teachers taught students under the age of 18. Eligible participants included teachers who did not have any students currently in their studio as well as those with very few. Therefore, retired teachers, or teachers without any current students were accepted as participants. Also, teachers of any experience level were accepted as there was no minimum years of teaching experience limit set as a control.

Interview Format

Interviews took place between May 11th and June 25th 2008 at various locations and times in Ottawa as determined by the participant. Subjects included 3 male and 7 female participant violin teachers. All interviews were audio taped and then transcribed. Interviews ranged in length from 12 to 45 minutes. Questions were read aloud to each participant, during the interview. Several participants requested to briefly read over the question sheet immediately before the interview. APPENDIX D contains the interview question script.

During the interviews, no additional comments or instructions were given after each question was read aloud. Participants were given as much time to speak as desired and they indicated when they were ready for the next question. In general, participants received no additional prompting, with a few exceptions. Any additional comments on the part of the interviewer are notated in the transcripts as follows, KK: "*further prompt*". Interviews were taped using *Normal Bias UR90 minute Maxell Audio Cassette* tapes, on a *Sony TCM-465V Cassette-corder* tape recorder and were later transcribed word-for word, by a process of re-listening and typing. All interviews are transcribed with only minor deletions of repeated hesitations, for example: "*um, er, ah...*" etc.

Interview Participant Selection

Of the 55 surveys distributed, 43 were returned, resulting in a return rate of 78.1%. Of the 43 returned surveys, 33 subjects (76.7%) agreed to participate in the interview portion. I had not anticipated this eagerness to participate in the interview, and therefore devised a method to determine which 10 of the 33 volunteers would be involved. Under the direction of my supervisor, I chose 10

participants based on who had offered the most *interesting*, and/or *comprehensive* answers on their survey, along with participants whose responses notably differed from that of the majority. This methodology enabled a detailed investigation of the variations in responses.

The McGill Research Ethics Board II issued a *Certificate of Ethical Acceptability of Research Involving Humans* for this research - REB# 232-0507, See APPENDIX E.

CHAPTER THREE

Survey Results

The following chapter presents results obtained from the survey questionnaires. Results of participant demographics are followed by results for each survey question by category: a) True/False questions, b) Likert scale questions, c) short answer/commentary questions.

Teacher Demographics

Survey participants were asked to supply the following demographic information: a) gender, b) age, c) education and training, d) years of experience, e) professional memberships, f) parenthood. This information was collected for cross-correlation purposes. Each demographic factor was examined against the remaining results of the survey to determine if a causal relationship existed between factors.

Surveys Returned and Gender

Of the 55 surveys distributed, 18 were given to male violin teachers, and 37 to female teachers. Of the 43 surveys returned, 11 (25.58%) were from male participants and 31 were from females (74.42%). This yields a return percentage of 61.1% from male teachers, and 83.7% of female teachers.

Age of Teachers

41 of 43 participants supplied their ages in the demographic portion of the survey. Ages ranged between 22- 63 with a mean average of 37.24 years (1527 total years/ 41). The median age was found to be 33, while the mode (most frequent age) was 26, with four participants reporting their age to be 26. Figure 1 outlines the age distribution of participants.

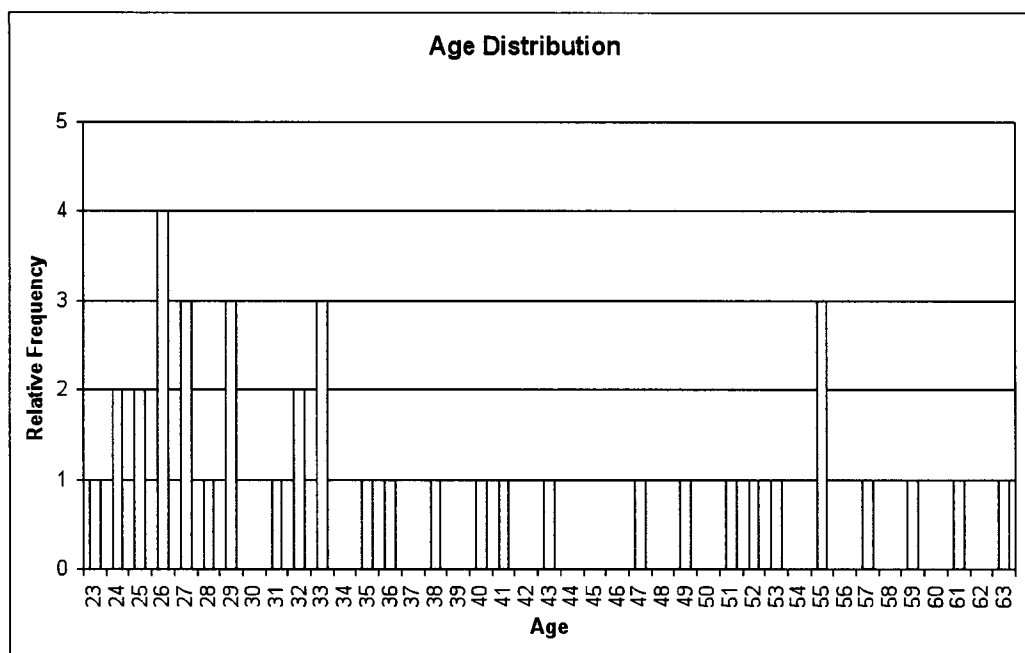


Figure 1. Age Demographics of Teachers, Years by Relative Frequency Level of Training

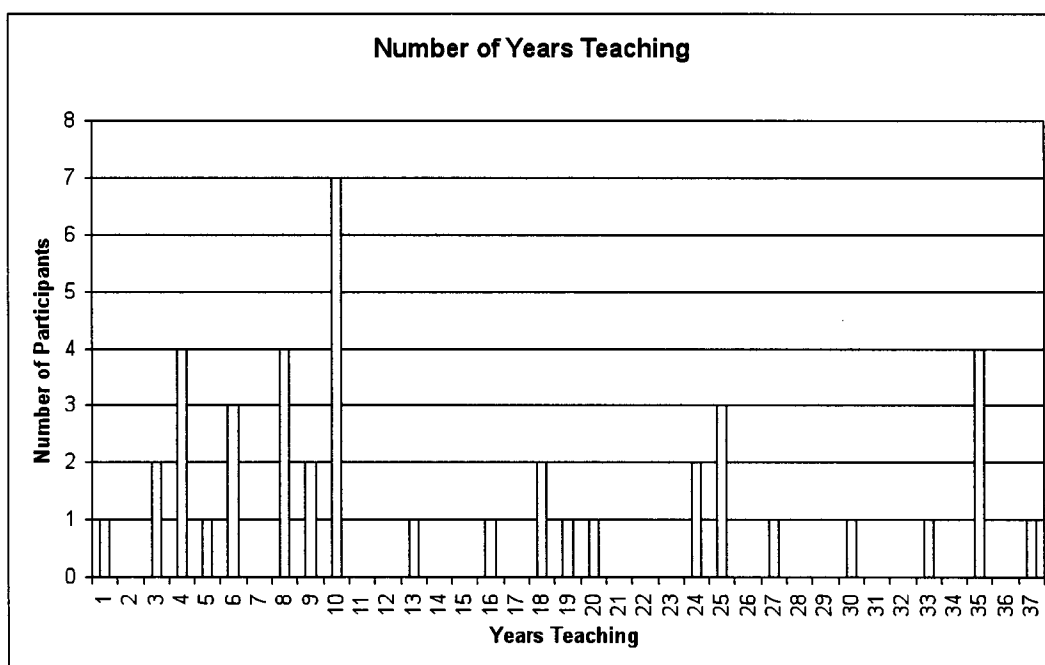
51.16% (N=22 of 43 participants) reported having attained a Bachelors of Music in Performance, while 41.86% (N=18) reported having a Masters of Music in Performance. 25.58% (N=11) of the participants reported having attained a Bachelors of Music in Education and 4.65% a Masters in Music Education (N=2). 6.98% (N=3) reported Teacher's College Certifications, 11.63% Performance Artist Diplomas. 48.84% of participants also reported having Suzuki Teacher Certifications (N=21). Table 2 outlines the level of training of all participants. Seven participants listed training as *other* which included: Certificate in Baroque Violin Performance, Kodaly Certificate Training, Bachelors of Arts and Sciences, Masters of Experimental Psychology, Mimi Zweig's String Pedagogy Teacher Training, Bachelors of Arts in Music Education, Diplome d'Etudes Collegiales (DEC) in Music.

Table 2. Training Demographics Reported by Teachers and Frequency

Training Reported	Number Of Participants
Bachelors Music Performance	22
Bachelors Music Education	11
Masters Music Performance	18
Masters Music Education	2
Teachers College Certifications	3
Doctorate Music	2
Performance Artist Diploma	5
Conservatory Undergraduate degree	3
Conservatory Masters degree	4
Suzuki teacher training	21
Royal Conservatory teacher certifications	2
Other training	7

Years of Teaching Experience

Participants were asked to record their number of years of teaching experience. The mean average was found to be 15.35 years of teaching experience, while the mode and median were both found to be 10 years. Figure 2 outlines these results.

**Figure 2. Years of Experience by Frequency of Responses**

Music Teacher Associations and Music Journals

When asked if participants belonged to music teacher associations, 23 participants (53.49%) reported that they did. 60.47 % of the participants (N= 26) also reported that they read music journals. A listing of music associations reported by participants is outlined in Table 3. Table 4 outlines music journals reported by participants.

Table 3. Professional Membership and Associations by Frequency Indicated

Music Teacher Associations	Number Of Participants
College Music Society	2
New Brunswick Registered Music Teacher	2
Suzuki Association of the Americas	13
Suzuki Association of Ontario	4
Quebec Music Educators Association	2
Quebec Band Association	1
Canadian Music Educators Association	1
Greek Society for Music Education	1
International Society for Music Education	1
American String Teachers	3
Gloucester Music Teacher Association	1
American Viola Society	1
Canadian Viola Society	1
Suzuki Music Montreal	3
Royal Conservatory Music	1
Vincent-d'Indy	1

Table 4. Professional Literature: Journal Titles by Frequency

Music Journal	Number of Participants
Strad	11
Strings	8
American String Teacher	3
Suzuki Association of the Americas	11
Canadian Music Educators Association	1
International Society for Music Education	1
Recorder	2
Ontario Music Educators Association	2
Notif	1
Suzuki Association of Ontario	2
International Musician	2
La Scena Musicale	1

Youngest Students Accepted

Participants were asked to indicate age of the youngest student that they accepted to teach. Figure 3 highlights the frequency of ages as reported by participants.

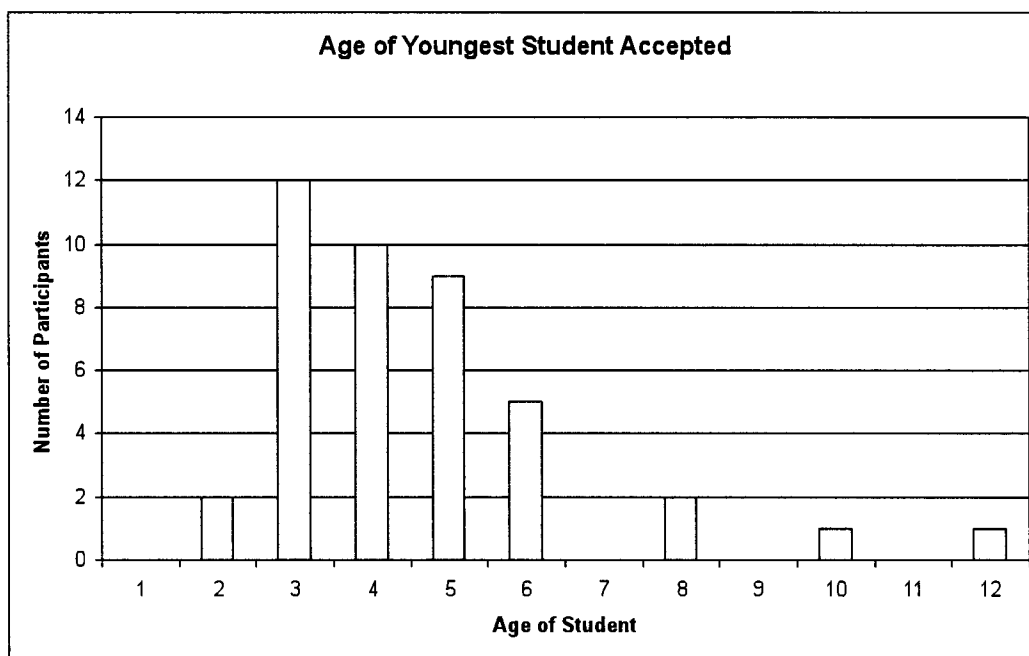


Figure 3. Starting Ages of Youngest Student by Frequency of Responses

Parenthood

44.19% of the participants (N=19) reported having children of their own. Of this number, 23.26% (N=10) reported they are *Always* involved in their child's music lesson, while 4.65% and 9.3% reported being *Often* (N=2) and *Sometimes* (N=4) involved respectively. No participants reported being *Rarely* or *Never* involved, however 62.79% reported *N/A* (N=27), possibly representing participants with children not currently studying an instrument.

Survey True/False Questions and Responses

43 True/False questions were included in the survey. Table 5 displays the results obtained from the True/False portion of the survey. Questions are listed by category and outline the number and percentage of participants' selections. N/A or no answer indicated are also calculated and presented.

Table 5. True/False Questions and Responses

Questions	#	True	#	False	#	Blank
At the lesson, parents should...						
A. drop the child off, and return when the lesson is finished	11	25.58%	31	72.09%	1	2.33%
B. come in and attend the lesson	39	90.70%	3	6.98%	1	2.33%
C. take notes for the child of the teacher's instructions	38	88.37%	4	9.30%	1	2.33%
D. listen silently	33	76.74%	9	20.93%	1	2.33%
E. read a book	10	23.26%	32	74.42%	1	2.33%
F. sit directly in the teaching room	34	79.07%	7	16.28%	2	4.65%
G. wait just outside the teaching room	12	27.91%	29	67.44%	2	4.65%
H. participate fully	19	44.19%	21	48.84%	3	6.98%
I. ask questions	38	88.37%	5	11.63%	0	0.00%
Concerning practice at home...						
A. The parent should supervise the home practice session moment by moment	19	44.19%	22	51.16%	2	4.65%
B. Parents should listen in on the home practice	34	79.07%	9	20.93%	0	0.00%
C. Parents should analyze and comment upon the child's practice	29	67.44%	10	23.26%	4	9.30%
D. The parent should prompt the child to practice each day	39	90.70%	4	9.30%	0	0.00%
E. The parent should insist on practice even when the child resists	23	53.49%	18	41.86%	2	4.65%
I think that increased parental involvement in violin lessons...						
A. Ensures practice is more regular at home	41	95.35%	2	4.65%	0	0.00%
B. Makes the quality of home practice better	40	93.02%	3	6.98%	0	0.00%
C. Is only important for young children	11	25.58%	32	74.42%	0	0.00%
D. Is only important for beginners	6	13.95%	37	86.05%	0	0.00%

E. Positively influences lesson attendance	38	88.37%	5	11.63%	0	0.00%
F. Leads to lower dropout rates and student turnover	33	76.74%	8	18.60%	2	4.65%
G. Leads to better assigned task and homework completion	40	93.02%	2	4.65%	1	2.33%
H. Negatively affects student self esteem	5	11.63%	36	83.72%	2	4.65%
I. Positively affects the student's perceived competence on the violin	36	83.72%	5	11.63%	2	4.65%
J. Leads to a better parent-child relationship	33	76.74%	6	13.95%	4	9.30%
K. Leads to a better teacher-child relationship	26	60.47%	11	25.58%	6	13.95%
L. Leads to more discipline problems in the lesson	6	13.95%	37	86.05%	0	0.00%
Concerning the teacher relationship with the student...						
A. I have a private relationship with the student, one on one	24	55.81%	16	37.21%	3	6.98%
B. I have a three part relationship with the parent, child and myself	38	88.37%	3	6.98%	2	4.65%
C. I think my relationship with the student is disturbed by parental involvement	4	9.30%	37	86.05%	2	4.65%
D. I see the parent as part of my teaching team	36	83.72%	7	16.28%	0	0.00%
E. I think parents are an essential part of music education	38	88.37%	5	11.63%	0	0.00%
F. I think parents are superfluous or unessential additions to the music lesson	0	0.00%	43	100.00%	0	0.00%
G. I sometimes feel threatened by parents who want to be highly involved	13	30.23%	29	67.44%	1	2.33%
H. I feel like I should not discipline the student when the parent is present	6	13.95%	35	81.40%	2	4.65%
I. I feel like it is easier to discipline the student when the parent is present	14	32.56%	25	58.14%	4	9.30%
Concerning the parent...						
A. I find it easier to teach the children of other musicians	9	20.93%	30	69.77%	4	9.30%
B. It makes no difference if the parents have any music training	18	41.86%	22	51.16%	3	6.98%

C. I prefer not to teach the children of other musicians	3	6.98%	38	88.37%	2	4.65%
D. I have regular communication with parents concerning progress & homework	38	88.37%	5	11.63%	0	0.00%
E. I sometimes have communication with parents	24	55.81%	18	41.86%	1	2.33%
F. I rarely speak to parents	1	2.33%	40	93.02%	2	4.65%
In my studio...						
A. Parental involvement is absolutely required	23	53.49%	18	41.86%	2	4.65%
B. Parental involvement is encouraged only for beginners	16	37.21%	24	55.81%	3	6.98%
C. I discourage the parents of my students from being involved directly	2	4.65%	39	90.70%	2	4.65%

Survey Likert Scale Questions

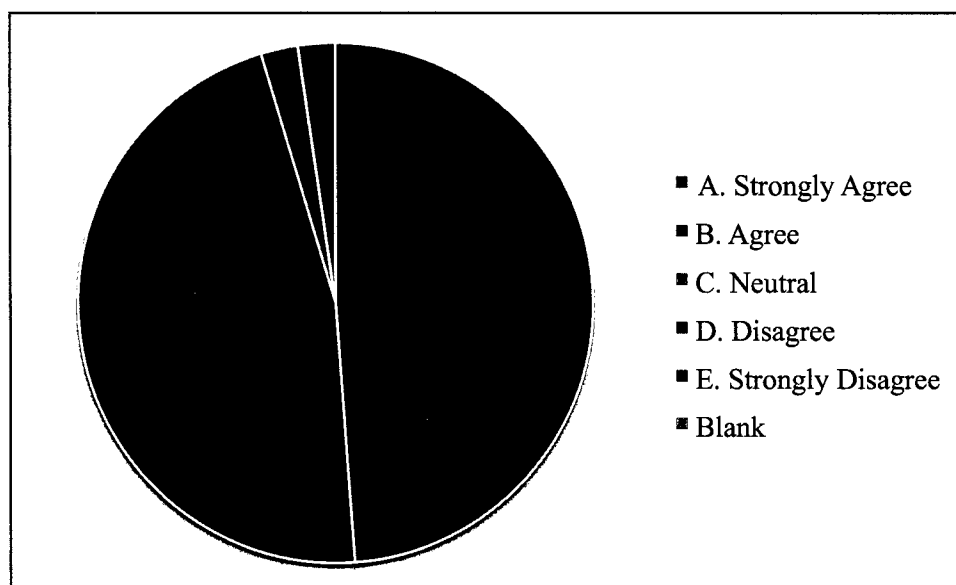
Table 6 outlines results for the following nine Likert questions presented on the survey:

1. Insisting on home practice shows a commitment to learning from parents...
2. Insisting on home practice leads to resentment in the student...
3. Parents should negotiate with the child concerning home practice
4. Parents should offer practice incentives to the child such as prizes, gifts or treats...
5. Parents should punish children or remove privileges when they resist practicing...
6. I prefer parents to not attend the lesson, so that the lesson is private and undisturbed...
7. Parents seem confident that they can help carry out my instructions at home...
8. Parents express concern that they are unskilled in music, unable to help at home...
9. When the parents are present in the lesson, I feel my authority is challenged...

Table 6. Likert Results

Ques	A	% A	B	% B	C	% C	D	% D	E	% E	F	N/A	X	Blank
1.	21	48.84	20	46.51	1	2.33	0	0.00	1	2.33			0	0.00
2.	0	0.00	5	11.63	11	25.58	15	34.88	10	23.26			2	4.65
3.	6	13.95	13	30.23	9	20.93	10	23.26	4	9.30			1	2.33
4.	4	9.30	12	27.91	18	41.86	7	16.28	2	4.65			0	0.00
5.	0	0.00	8	18.60	5	11.63	19	44.19	10	23.26			1	2.33
6.	1	2.33	2	4.65	11	25.58	18	41.86	10	23.26			1	2.33
7.	3	6.98	26	60.47	10	23.26	2	4.65	0	0.00	2	4.65	0	0.00
8.	2	4.65	20	46.51	8	18.60	12	27.91	0	0.00	1	2.33	0	0.00
9.	1	2.33	3	6.98	4	9.30	21	48.84	11	25.58	1	2.33	2	4.65

The following nine charts (Figures Figure 4-Figure 12) further outline the data reported on the Likert scale portion of the survey. Questions are indicated for each and the right-hand legend indicates proportions.

**Figure 4. Insisting on Practice Shows Parental Commitment**

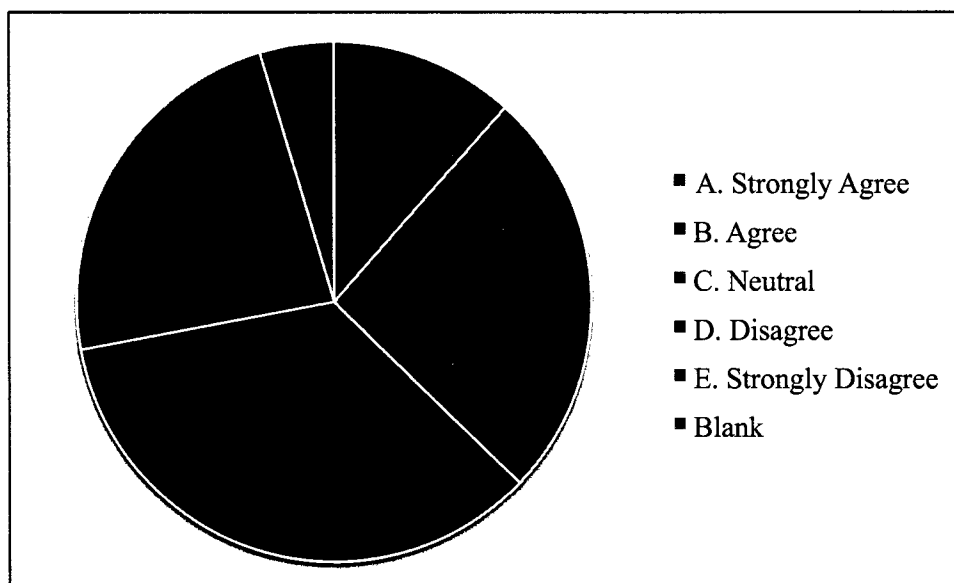


Figure 5. Insisting on Practice Leads to Student Resentment

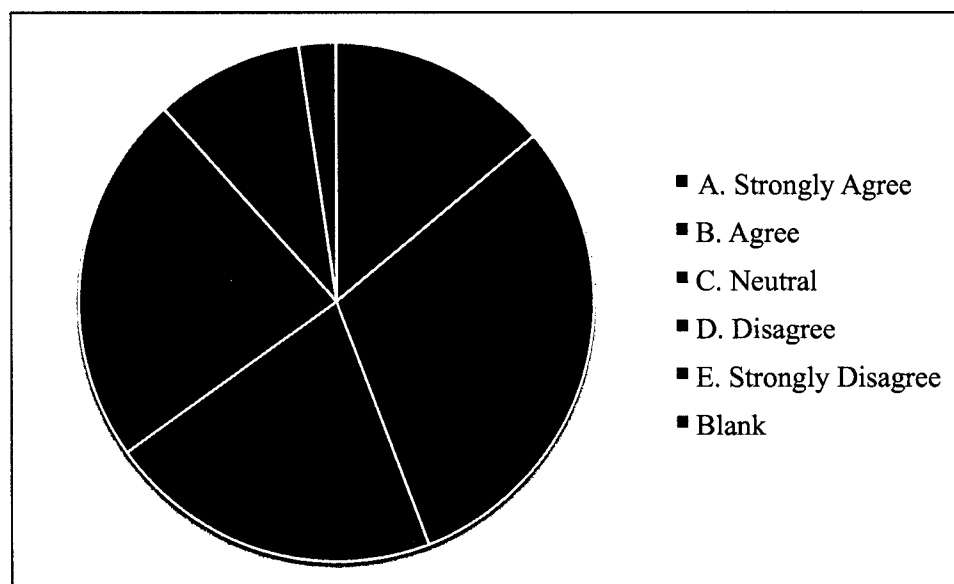


Figure 6. Parents Should Negotiate with the Child Regarding Practice

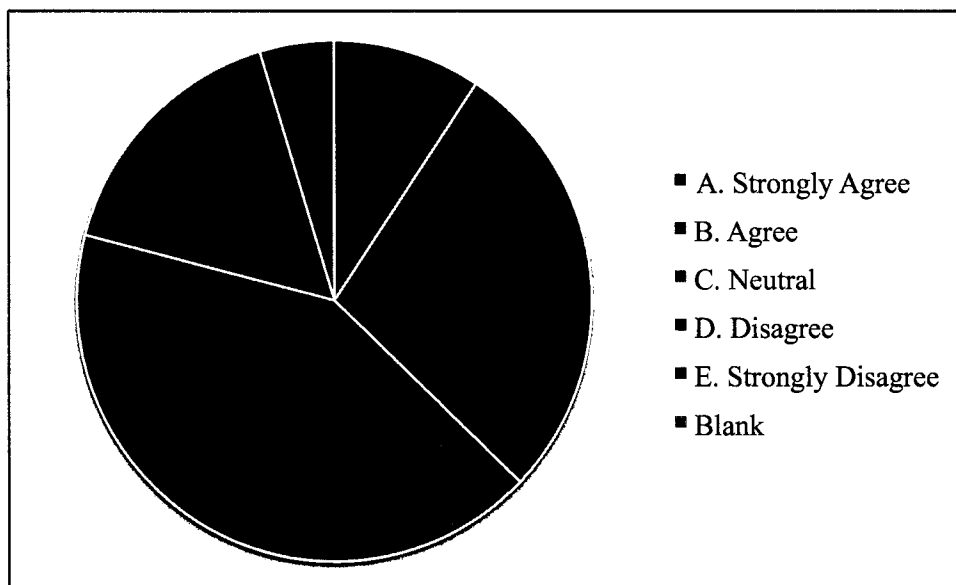


Figure 7. Parents Should Offer Practice Incentives

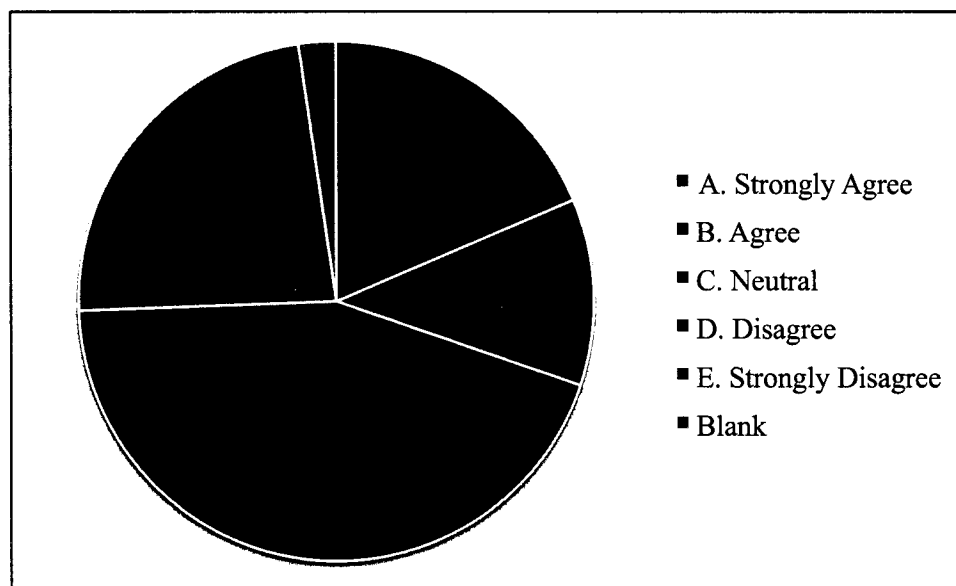


Figure 8. Parents Should Punish Children Regarding Practice Habits

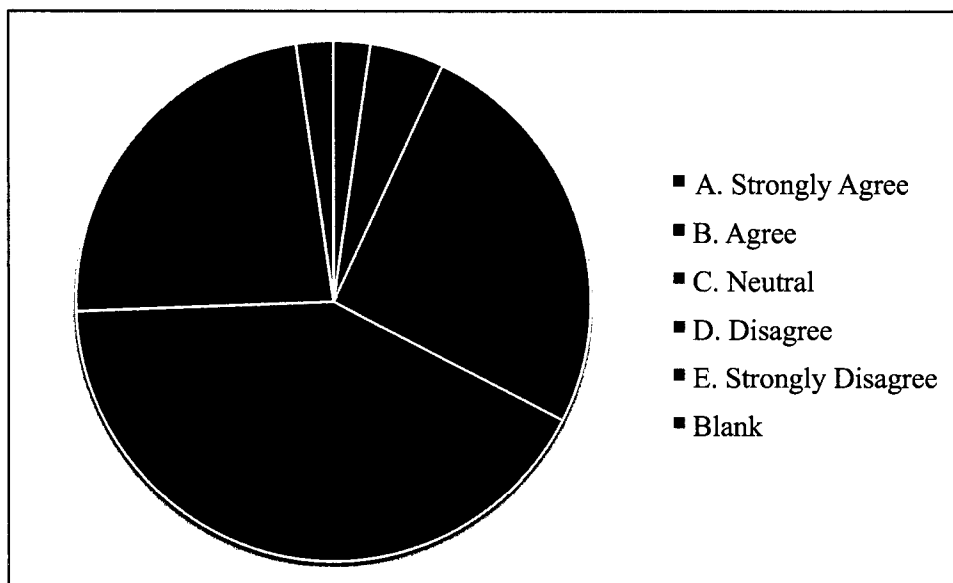


Figure 9. Prefer Parents Not Attend Lesson

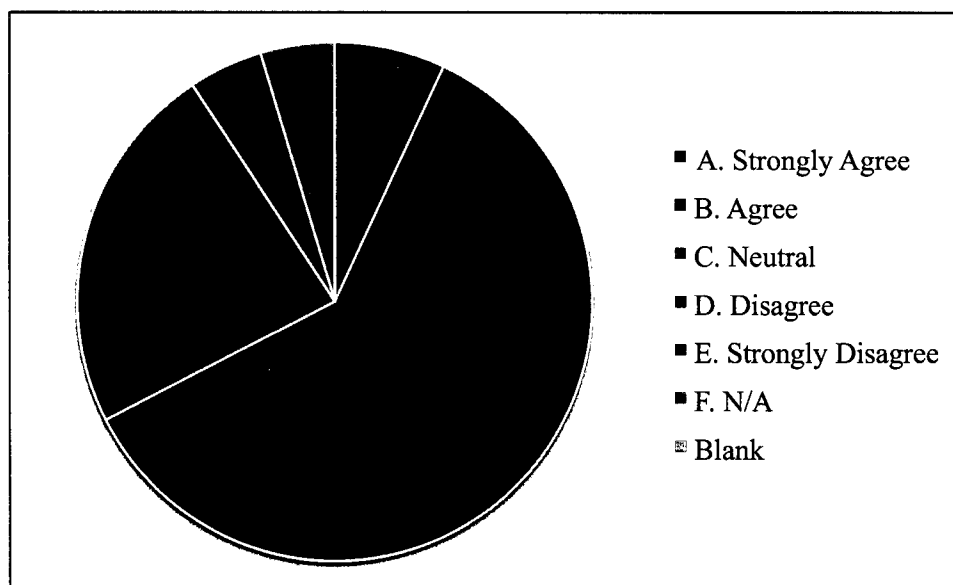


Figure 10. Parents Seem Confident They Can Carry Out Teacher's Instructions

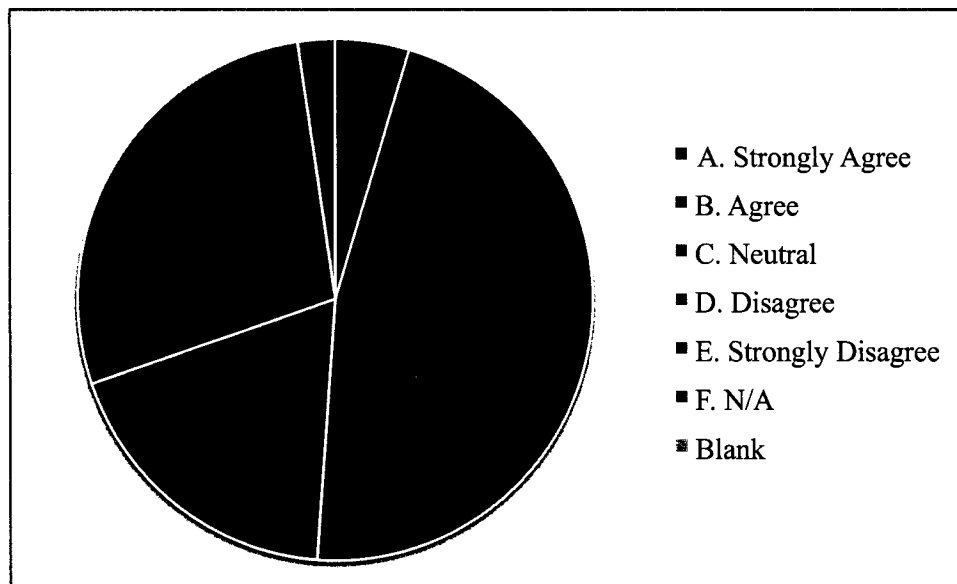


Figure 11. Parents Express Concern That They Are Unskilled and Unable to Help

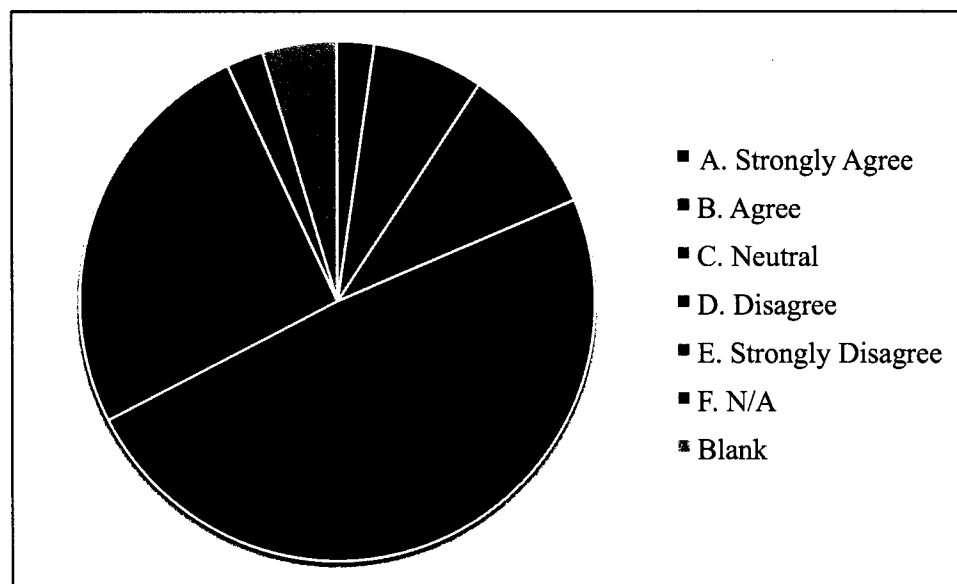


Figure 12. When Parents Are Present in Lesson, Teacher Feels Challenged

Short Answer Commentary

The survey contained eight short answer questions followed by an additional section allowing participants final free commentary.

Figure 13 reports student ages as listed per participants in the short answer section of the survey. In the case where the number of student ages reported by a teacher did not correctly equal the number of students reported by that teacher, a result of *Unknown* has been recorded, indicating that the age values were disregarded for the participant. It was believed that teachers correctly reported the total number of students in their studios as opposed to the total number of students falling under each age category.

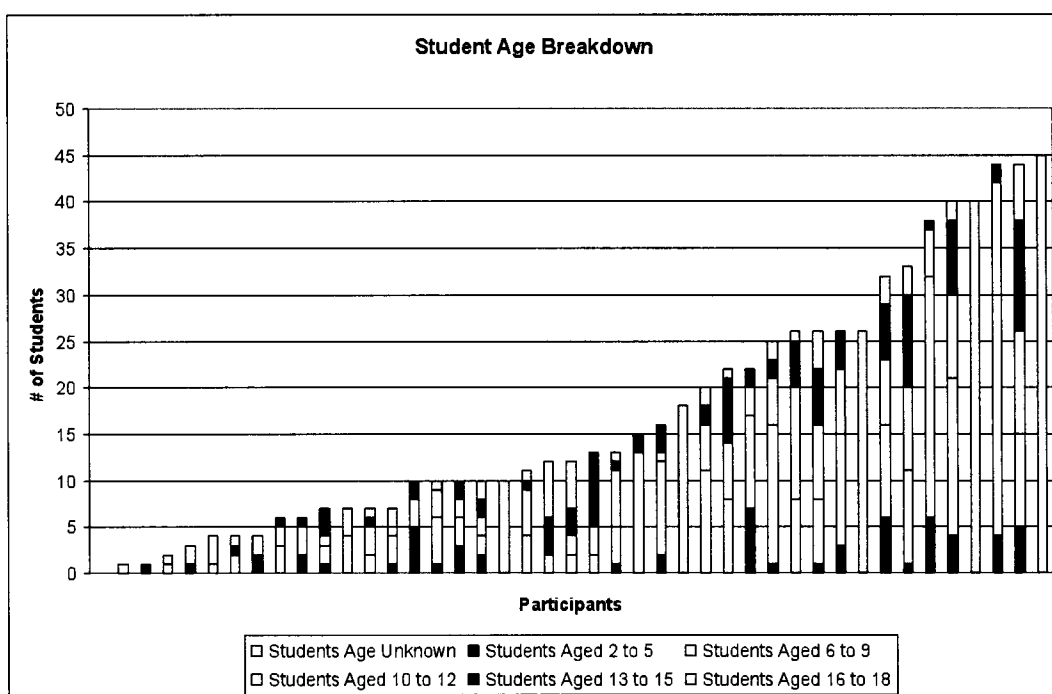


Figure 13. Number of Students by Age Category per Participant

Figure 14 highlights the number of students reported by teachers and the level of their parents' participation using a five-point Likert scale (*Always, Often, Sometimes, Rarely, Never*). Unknown participation indicates age values disregarded for that participant.

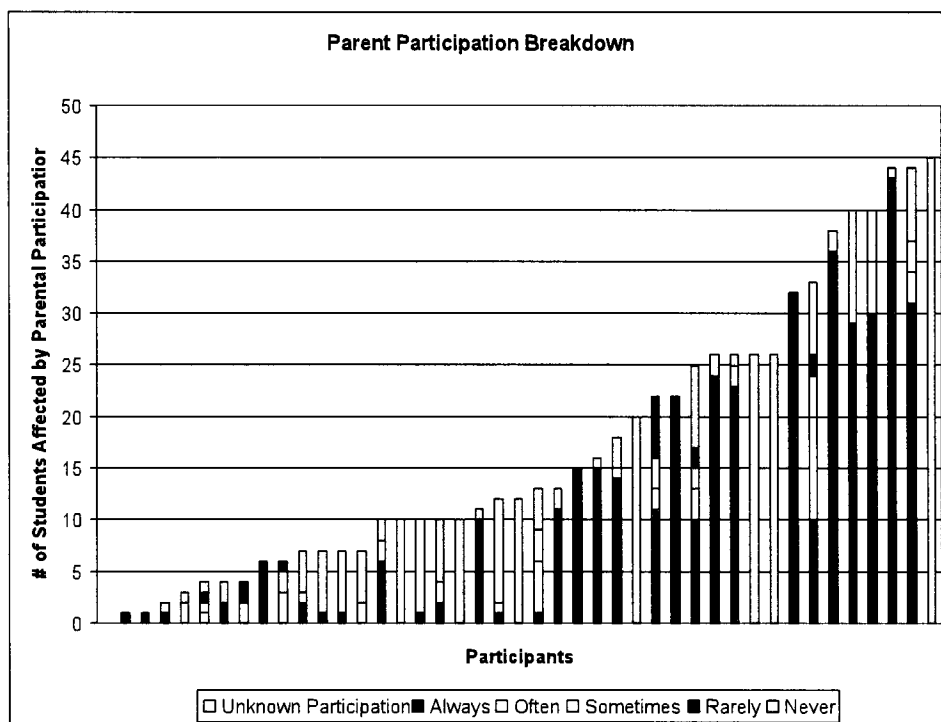


Figure 14. Number of Students by Parental Involvement per Participant

Figure 15, outlines the practical playing levels of students for each participant as organized by *Unknown*, *Beginner*, *Intermediate* and *Advanced*.

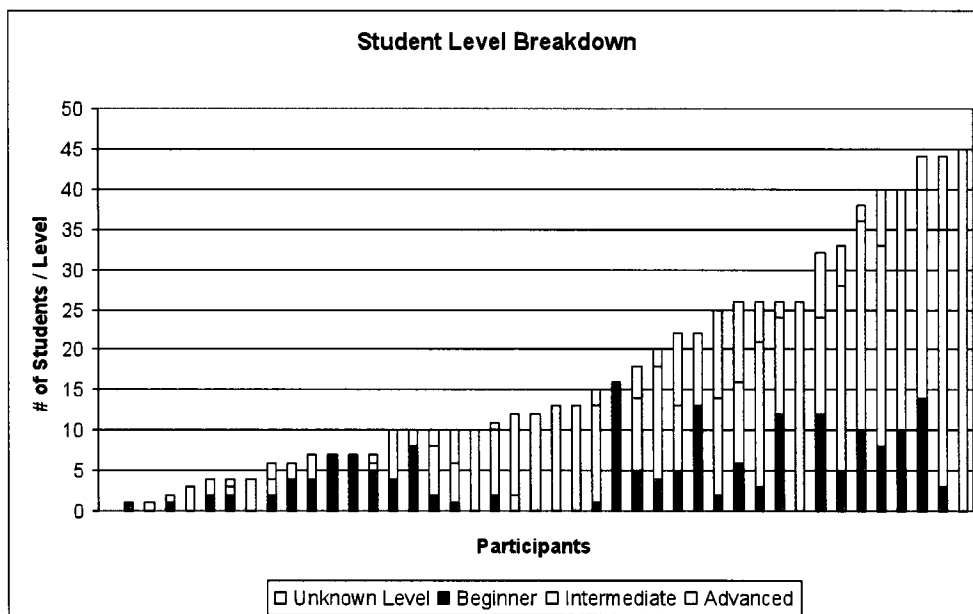


Figure 15. Number of Students by Level per Participant

The following section presents results from the short answer portion of the survey. For each of the following seven questions, the odd-numbered tables between Table 7 and Table 19 present an analysis of common themes indicating the number of similar responses, and percentage of teachers who answered so. Common themes were selected based on the highest frequency of similar responses. The right-hand column of each odd-numbered table between Table 7 and Table 19 is labelled as, *% of responses*, and adds up to a vertical total equalling more than 100%. This is because several participant made multi-themed comments, and hence each differing theme was counted individually, thus equalling more than 100% when the values are added vertically. Table 8 through Table 18 outline selected highlights from transcribed responses. Survey participants are numbered from P1 through to P43 according to the order in which surveys were returned. M/F indicates male or female followed by the age recorded by participant. Some participants did not record their ages and therefore are indicated as Male or Female only.

1. Question: Is there a certain age you feel should be a cut-off for having parental involvement? Why?

Table 7. Cut off Age and Parental Involvement: Themes

Common themes:	# of similar responses	% responses
No, there is no cut-off	13	30.2
It varies depending on other factors...	23	53.5
It depends on the relationship of the parent and child	7	16.3
It depends on the level of maturity	9	20.9
It depends on the level of ability	4	9.3
When the child wants independence	9	20.9
When the child takes responsibility	5	11.6
When the relationship of the parent and child changes	20	46.5
Age 8-9 is the cut-off	1	2.3

Age 10-13	11	25.6
Age 14-15	5	11.6
When the child is a teenager	7	16.3

Table 8. Cut off Age and Parental Involvement: Highlights

Selected Highlights:
P2(M38): No. If there is a positive relation between the two, no age limit. If there is tension, around 12 and up parental involvement could be reduced.
P14(F63): I think it varies according to the student and how the student related to his/her parents. The mother of my teenager usually stops in at the end of each lesson. Another father always attended lessons up to grade 6 exam.
P15(F51): No. Every situation is different. I try to look at the relationship between parent and child, and decide together.
P29(M29): Not necessarily. Even with older beginners, I insist on parental involvement when possible. Often, students are less capable of seeing their own posture or technical problems and therefore less capable of taking corrective steps. I make sure that students and parents are well aware that one of the parent's role is to act as an objective observer. Age can be a consideration in cutting off parental involvement, but definitely not the only one.
P33(F26): I think parents should be involved at all times. Their degree of parental involvement may vary as their child grows. I think children, and even teens need to feel support and interest from their parents to maintain their own interest and progress.

2. Question: In your own violin lessons as a child, were your parents involved?

Table 9. Past Experience: Themes

Common themes:	# of similar responses	% responses
Yes, they were involved	28	65.1
No, they were not involved	15	34.9
One of my parents helped me practice	8	18.6
Came to the lesson	10	23.3
Encouraged me to practice	6	14.0
Only when I was young/beginner	6	14.0
I did not like them being involved	3	7.0
I wanted them to be more involved	3	7.0

Table 10. Past Experience: Highlights

Selected Highlights:
P12F27: Yes, I started through the Suzuki program at 5 years old. My mother took notes at lesson, and helped me practice at home. She always had creative ideas to keep me motivated to practice. As I got older, she would listen from another room.
P32M57: Yes. My mother always. But only in the first years. I even had the

impression that she knows violin well. But then, when I became more mature, and the level of my playing went up, I realised that she doesn't know as much as I do. I wanted to show her how to do it!

P34F26: Not really, because I already had piano lessons for which my mother was more involved, as she's a pianist. I was old enough and knowing enough music to do it by myself.

P35F31: Mo mom attended every lesson, but she always read a book in the lesson. She would only talk to me about lessons when we got home. I felt it's a pressure to "perform" in a lesson for her; but it's kind of nice when I didn't understand a certain point of the lessons. She could explain to me what she thought what the teacher meant.

3. Question: Concerning the gender of the student, do students of different sexes respond differently to parental involvement?

Table 11. Student Gender: Themes

Common themes:	# of similar responses	% responses
No, there is no difference	33	76.7
No other common themes were found		

Table 12. Student Gender: Highlights

Selected Highlights:
P3F55: Indifferent – sex of student has nothing to do with parental involvement
P5M32: It makes little difference. Personality is the bigger issue.
P24F33: I don't think it's a huge factor in my experience. The maturity of a given student and the tension of the parent-child relationship seems to be much more important.
P38F55: I don't find that this splits along gender lines. It's very individualistic and depends on the nature of the long-term relationship the parents has with the child.

4. Question: Concerning the gender of the parent, do mothers or fathers respond differently to parental involvement?

Table 13. Parent Gender: Themes

Common themes:	# of similar responses	% responses
No difference	11	26.2
Yes, there is a difference	31	73.8
Mothers seem more involved	17	40.5
Fathers seem more relaxed	5	11.9
Fathers – negative comment	7	16.7
Mothers – negative comment	1	2.3

Table 14. Parent Gender: Highlights

Selected Highlights:
P2(M38): I find generally fathers to be more calm and less talkative, both are equal about seeing that practice is done
P4F40: More often it is the mother who comes to the lesson but I also have great dedicated fathers. I don't think gender plays a role.
P5M32: Yes. Mothers tend to be overly protective and involved in a negative way. Fathers tend to be more detached.
P8F49: I would say sometimes the father try to change the practice routine rather than follow the teacher's plan
P12F27: No. It depends entirely on the personality. I've worked with laid-back mothers and fathers, pushy mothers and fathers, anxious mothers and fathers, and balanced mothers and fathers.
P15F51: Yes, mothers get involved, take notes, ask questions. Fathers don't do anything.
P18M55: Fathers tend to be more supportive (nurturing)
P34F26: Fathers are really not listening to the lesson, reading newspapers or fooling around... Mothers are concentrated and really want to do well their job.
P38F55: Mothers are generally much more involved. Fathers tend to, at least initially, be mystified by and even non-supportive of a child's serious involvement in music, particularly if it pulls the child away from sports.
P43F61: "Parental involvement" had nothing to do with the gender of the parent.

There was one blank response for question five, so percentages are calculated out of 42 total responses instead of 43.

5. Question: Over your years of teaching, has your attitude towards parental involvement changed?

Table 15. Attitude Change Over Time: Themes

Common themes:	# of similar responses	% responses
Yes, it has changed	30	71.5
No, it has not changed	12	28.6
I now place more emphasis on parental involvement	15	35.7
I now place less emphasis on parental involvement	3	7.1
I feel more comfortable now working with parents	7	16.7
How I work with parents has changed	6	14.3

Table 16. Attitude Change Over Time: Highlights

Selected Highlights:
P3F55: My attitude remains the same although I have witnessed more and more successful musicians who are succeeding without active parental support.
P4F40: I have become more convinced of the importance of parental involvement. Learning an instrument is a big commitment from a family to a child...
P5M32: Yes. Aside from my youngest student, I keep as much distance as possible – Communications are by email only. Too many psycho parents.
P9F: I was less comfortable with parents sitting in at first, now that I have more experience I usually prefer it. If a teacher can't manage a parent, the lessons can become a performance for the parent rather than focused on what will help the child learn best.
P12F27: Yes. In the beginning, I left the decision of parental involvement entirely up the parents. Now parents in my studio are required to attend lessons until the child is at least 11 years old.
P19F52: My ideas have changed. I now believe that parental involvement is the most important part of a successful students support network.
P42M36: Yes. I have learned of some of the pitfalls. Generally students who are learning the violin are entering a critical phase when they need to be learning, independently from their parents.

There was one blank response for question six, so percentages are calculated out of 42 total responses instead of 43.

6. Question: Write a recommendation for parents, define what you think constitutes good support. Parents should...

Table 17. Good Support Recommendations: Themes

Common themes:	# of similar responses	% responses
Keep a positive/encouraging attitude	16	37.2
Praise the child	7	16.3
Take the child to concerts	5	11.6
Take notes during the lesson	8	18.6
Encourage home practice	20	46.5
Practice at home with the child	7	16.3
Respect and trust the teacher	5	11.6

Table 18. Good Support Recommendation: Highlights

Selected Highlights:
P2(M38): Have a positive joyous attitude about music learning. Invest time into developing games and creativity to make practicing more interesting and fun. Ensure daily listening of pre-recorded music – songs to be played, classical music and other genres too. Practice daily as a habit. Praise a child for excellent tone, intonation, rhythm and encourage change when these are not present. Go to see

live music, particularly other children playing.
P3F55: Parents should themselves be convinced that music education should be part of their child's education and on equal footing as the other subjects. All problems related to parental involvement and support stem from the parent's attitude and belief/ philosophy on music education.
P8F49: Discuss a practise schedule with their child. Remind the child to practice. Have the child be aware of what is required during the practise. Gently remind the child of posture, tone, intonation, Praise the child often, back-off slightly if the relationship becomes confrontational, gradually increase child's own responsibility and gradually back away from structured involvement.
P9F: #1 –trust the teacher, (if you don't, find someone else). Come to lessons on time and organised, listen thoughtfully, and only ask questions when you aren't interrupting the flow of things (the teacher might be on the point of explaining it anyway!) Respect them as a professional. #2- let the student have a relationship with the teacher. Don't answer questions for the child, or jump in with explanations and excuses. Accept that for the lesson time, the teacher is the authority your child needs to respond to. #3 – Be a home support system. Take good notes, help set up a practice schedule and experiment with what gets your child motivated. Help them work through the times when they don't want to practice and find solutions instead of letting them quit when it gets tough.
P22F35: Have the materials ready for lessons and practices. Have a plan for their practices, following the teacher's plan. Be creative and fascinated by the learning process. Be non-competitive. More sure he understands what to do. Have the child be exposed to music, CDs, concerts, books etc... other events such as summer institutes... Practice everyday with the child. Think in long term to prepare the child to independence in music and love of it... Be there! Don't miss lessons and groups... help the child create relationship with other friends musicians... understand the process of learning and ask questions at the teacher if needed.

7. Question: In comparison to your childhood experience, do you ask the parents of your students to have:

Table 19. More, Less, or Same Level of Involvement

A. same involvement		B. more involvement		C. less involvement	
# participants	%	# participants	%	# participants	%
22	51.16	17	39.53	4	9.30

There is not a *selected highlights* chart presented for Question seven as it is a Likert 3-point scale question as opposed to a short-answer style.

Cross Correlations: True/False

The following variables were examined in reference to the True/False portion of the survey: a) gender, b) age, c) years of teaching experience, d) having children, e) Suzuki training, f) performance training, g) education training. Table 20 through Table 26 outline this data.

Table 20. Gender Significance and True/False Survey Results

Ques #	Male & True	MT %	Male & False	MF %	Female & True	FT %	Female & False	FF %
1	2	18.18%	9	81.82%	9	28.13%	22	68.75%
2	9	81.82%	1	9.09%	30	93.75%	2	6.25%
3	9	81.82%	2	18.18%	29	90.63%	2	6.25%
4	6	54.55%	5	45.45%	27	84.38%	4	12.50%
5	2	18.18%	9	81.82%	8	25.00%	23	71.88%
6	8	72.73%	2	18.18%	26	81.25%	5	15.63%
7	2	18.18%	8	72.73%	10	31.25%	21	65.63%
8	4	36.36%	7	63.64%	15	46.88%	14	43.75%
9	8	72.73%	3	27.27%	30	93.75%	2	6.25%
10	6	54.55%	5	45.45%	13	40.63%	17	53.13%
11	7	63.64%	4	36.36%	27	84.38%	5	15.63%
12	7	63.64%	3	27.27%	22	68.75%	7	21.88%
13	10	90.91%	1	9.09%	29	90.63%	3	9.38%
14	8	72.73%	3	27.27%	15	46.88%	15	46.88%
15	10	90.91%	1	9.09%	31	96.88%	1	3.13%
16	10	90.91%	1	9.09%	30	93.75%	2	6.25%
17	3	27.27%	8	72.73%	8	25.00%	24	75.00%
18	2	18.18%	9	81.82%	4	12.50%	28	87.50%
19	9	81.82%	2	18.18%	29	90.63%	3	9.38%
20	7	63.64%	4	36.36%	26	81.25%	4	12.50%
21	9	81.82%	1	9.09%	31	96.88%	1	3.13%
22	1	9.09%	9	81.82%	4	12.50%	27	84.38%
23	8	72.73%	2	18.18%	28	87.50%	3	9.38%
24	9	81.82%	1	9.09%	24	75.00%	5	15.63%
25	7	63.64%	3	27.27%	19	59.38%	8	25.00%
26	0	0.00%	11	100.00%	6	18.75%	26	81.25%
27	5	45.45%	4	36.36%	19	59.38%	12	37.50%
28	10	90.91%	0	0.00%	28	87.50%	3	9.38%
29	3	27.27%	7	63.64%	1	3.13%	30	93.75%
30	9	81.82%	2	18.18%	27	84.38%	5	15.63%
31	9	81.82%	2	18.18%	29	90.63%	3	9.38%

32	0	0.00%	11	100.00%	0	0.00%	32	100.00%
33	5	45.45%	6	54.55%	8	25.00%	23	71.88%
34	0	0.00%	11	100.00%	6	18.75%	24	75.00%
35	4	36.36%	7	63.64%	10	31.25%	18	56.25%
36	3	27.27%	8	72.73%	6	18.75%	22	68.75%
37	4	36.36%	6	54.55%	14	43.75%	16	50.00%
38	1	9.09%	10	90.91%	2	6.25%	28	87.50%
39	8	72.73%	3	27.27%	30	93.75%	2	6.25%
40	8	72.73%	3	27.27%	16	50.00%	15	46.88%
41	0	0.00%	10	90.91%	1	3.13%	30	93.75%
42	7	63.64%	3	27.27%	16	50.00%	15	46.88%
43	4	36.36%	7	63.64%	12	37.50%	17	53.13%
44	1	9.09%	10	90.91%	1	3.13%	29	90.63%

While Table 20 outlines a comparison of participant gender and the frequency of responses per True/False questions on the survey, a chi-square test revealed a statistically significant dependency between the participant's gender and the response to the following two True/False survey questions:

1. Question: At the violin lesson parents should listen silently. Female participants were more likely to answer this question as True, than males.

Chi Square: 5.110 (significant to $p=0.025$).

2. Question: Concerning the teacher/student relationship, I think my relationship with the student is disturbed by parental involvement. Female participants were more likely to answer this question as False, than males.

Chi Square: 6.156 (significant to $p=0.01$).

Table 21. Age Significance and True/False Survey Results

Ques #	Under 34 & True	U34T %	Under 34 & False	U34F %	Over 34 & True	O34T %	Over 34 & False	O34F %
1	8	34.78%	15	65.22%	3	16.67%	15	83.33%
2	20	86.96%	2	8.70%	17	94.44%	1	5.56%
3	22	95.65%	1	4.35%	14	77.78%	3	16.67%
4	21	91.30%	2	8.70%	12	66.67%	6	33.33%
5	7	30.43%	16	69.57%	3	16.67%	15	83.33%

6	20	86.96%	2	8.70%	13	72.22%	5	27.78%
7	8	34.78%	14	60.87%	4	22.22%	14	77.78%
8	8	34.78%	13	56.52%	11	61.11%	7	38.89%
9	20	86.96%	3	13.04%	16	88.89%	2	11.11%
10	11	47.83%	12	52.17%	8	44.44%	9	50.00%
11	18	78.26%	5	21.74%	15	83.33%	3	16.67%
12	15	65.22%	6	26.09%	14	77.78%	3	16.67%
13	20	86.96%	3	13.04%	18	100.0%	0	0.00%
14	12	52.17%	10	43.48%	11	61.11%	7	38.89%
15	22	95.65%	1	4.35%	18	100.0%	0	0.00%
16	21	91.30%	2	8.70%	18	100.0%	0	0.00%
17	9	39.13%	14	60.87%	2	11.11%	16	88.89%
18	5	21.74%	18	78.26%	1	5.56%	17	94.44%
19	19	82.61%	4	17.39%	18	100.0%	0	0.00%
20	17	73.91%	5	21.74%	15	83.33%	2	11.11%
21	21	91.30%	1	4.35%	17	94.44%	1	5.56%
22	4	17.39%	18	78.26%	1	5.56%	17	94.44%
23	20	86.96%	2	8.70%	16	88.89%	2	11.11%
24	17	73.91%	4	17.39%	16	88.89%	1	5.56%
25	15	65.22%	5	21.74%	11	61.11%	5	27.78%
26	5	21.74%	18	78.26%	1	5.56%	17	94.44%
27	14	60.87%	8	34.78%	9	50.00%	8	44.44%
28	18	78.26%	3	13.04%	18	100.0%	0	0.00%
29	1	4.35%	21	91.30%	3	16.67%	15	83.33%
30	18	78.26%	5	21.74%	17	94.44%	1	5.56%
31	20	86.96%	3	13.04%	17	94.44%	1	5.56%
32	0	0.00%	23	100.0%	0	0.00%	18	100.0%
33	7	30.43%	15	65.22%	5	27.78%	13	72.22%
34	6	26.09%	16	69.57%	0	0.00%	17	94.44%
35	7	30.43%	15	65.22%	7	38.89%	8	44.44%
36	6	26.09%	16	69.57%	3	16.67%	13	72.22%
37	10	43.48%	11	47.83%	8	44.44%	9	50.00%
38	2	8.70%	20	86.96%	1	5.56%	17	94.44%
39	21	91.30%	2	8.70%	16	88.89%	2	11.11%
40	12	52.17%	11	47.83%	11	61.11%	6	33.33%
41	1	4.35%	21	91.30%	0	0.00%	17	94.44%
42	11	47.83%	12	52.17%	12	66.67%	5	27.78%
43	12	52.17%	11	47.83%	3	16.67%	13	72.22%
44	1	4.35%	22	95.65%	1	5.56%	16	88.89%

While Table 21 outlines a comparison of participant age and the frequency of responses per True/False questions on the survey, a chi-square test revealed a

statistically significant dependency between participant's age and the response to the following three True/False survey questions:

1. Concerning the teacher/student relationship, I feel like I should not discipline the student when the parent is present. Teachers under the age of 34 were more likely to answer True, than those over the age of 34. Chi Square: 4.979 (significant to $p=0.05$).
2. I think that increased parental involvement positively influences lesson attendance. Teachers over the age of 34 were more likely to answer False than those under the age of 34. Chi Square: 4.074 (significant to $p=0.05$).
3. In my studio, parental involvement is encouraged only for beginners. Teachers over the age of 34 were more likely to answer True than those under the age of 34. Chi Square: 5.017 (significant to $p=0.05$).

Table 22. Teaching Experience Significance and True/False Survey Results

Ques #	Under 11 & True	U11T %	Under 11 & False	U11F %	Over 11 & True	O11T %	Over 11 & False	O11F %
1	7	29.17%	16	66.67%	4	21.05%	15	78.95%
2	20	83.33%	3	12.50%	19	100.00%	0	0.00%
3	22	91.67%	2	8.33%	16	84.21%	2	10.53%
4	20	83.33%	3	12.50%	13	68.42%	6	31.58%
5	6	25.00%	17	70.83%	4	21.05%	15	78.95%
6	20	83.33%	2	8.33%	14	73.68%	5	26.32%
7	7	29.17%	15	62.50%	5	26.32%	14	73.68%
8	9	37.50%	13	54.17%	10	52.63%	8	42.11%
9	20	83.33%	4	16.67%	18	94.74%	1	5.26%
10	11	45.83%	12	50.00%	8	42.11%	10	52.63%
11	18	75.00%	6	25.00%	16	84.21%	3	15.79%
12	16	66.67%	5	20.83%	13	68.42%	5	26.32%
13	21	87.50%	3	12.50%	18	94.74%	1	5.26%
14	14	58.33%	9	37.50%	9	47.37%	9	47.37%

15	23	95.83%	1	4.17%	18	94.74%	1	5.26%
16	22	91.67%	2	8.33%	18	94.74%	1	5.26%
17	7	29.17%	17	70.83%	4	21.05%	15	78.95%
18	4	16.67%	20	83.33%	2	10.53%	17	89.47%
19	21	87.50%	3	12.50%	17	89.47%	2	10.53%
20	20	83.33%	4	16.67%	13	68.42%	4	21.05%
21	22	91.67%	1	4.17%	18	94.74%	1	5.26%
22	3	12.50%	19	79.17%	2	10.53%	17	89.47%
23	20	83.33%	2	8.33%	16	84.21%	3	15.79%
24	18	75.00%	3	12.50%	15	78.95%	3	15.79%
25	16	66.67%	5	20.83%	10	52.63%	6	31.58%
26	4	16.67%	20	83.33%	2	10.53%	17	89.47%
27	13	54.17%	9	37.50%	11	57.89%	7	36.84%
28	19	79.17%	3	12.50%	19	100.00%	0	0.00%
29	2	8.33%	20	83.33%	2	10.53%	17	89.47%
30	19	79.17%	5	20.83%	17	89.47%	2	10.53%
31	21	87.50%	3	12.50%	17	89.47%	2	10.53%
32	0	0.00%	24	100.00%	0	0.00%	19	100.00%
33	9	37.50%	15	62.50%	4	21.05%	14	73.68%
34	5	20.83%	18	75.00%	1	5.26%	17	89.47%
35	6	25.00%	17	70.83%	8	42.11%	8	42.11%
36	7	29.17%	15	62.50%	2	10.53%	15	78.95%
37	11	45.83%	11	45.83%	7	36.84%	11	57.89%
38	2	8.33%	20	83.33%	1	5.26%	18	94.74%
39	21	87.50%	3	12.50%	17	89.47%	2	10.53%
40	13	54.17%	11	45.83%	11	57.89%	7	36.84%
41	1	4.17%	22	91.67%	0	0.00%	18	94.74%
42	12	50.00%	11	45.83%	11	57.89%	7	36.84%
43	11	45.83%	12	50.00%	5	26.32%	12	63.16%
44	1	4.17%	22	91.67%	1	5.26%	17	89.47%

While Table 22 outlines a comparison of participant years of teaching experience and the frequency of responses per questions, a chi-square test confirmed no significant relationships between the attribute of experience and the True/False survey questions.

Table 23. Parenthood Significance and True/False Survey Results

Ques #	Yes & True	YT %	Yes & False	YF %	No & True	NT %	No & False	NF %
1	3	15.79%	16	84.21%	8	33.33%	15	62.50%

2	18	94.74%	1	5.26%	21	87.50%	2	8.33%
3	17	89.47%	1	5.26%	21	87.50%	3	12.50%
4	13	68.42%	6	31.58%	20	83.33%	3	12.50%
5	2	10.53%	17	89.47%	8	33.33%	15	62.50%
6	15	78.95%	4	21.05%	19	79.17%	3	12.50%
7	3	15.79%	16	84.21%	9	37.50%	13	54.17%
8	10	52.63%	8	42.11%	9	37.50%	13	54.17%
9	16	84.21%	3	15.79%	22	91.67%	2	8.33%
10	9	47.37%	10	52.63%	10	41.67%	12	50.00%
11	15	78.95%	4	21.05%	19	79.17%	5	20.83%
12	14	73.68%	4	21.05%	15	62.50%	6	25.00%
13	18	94.74%	1	5.26%	21	87.50%	3	12.50%
14	13	68.42%	6	31.58%	10	41.67%	12	50.00%
15	18	94.74%	1	5.26%	23	95.83%	1	4.17%
16	18	94.74%	1	5.26%	22	91.67%	2	8.33%
17	1	5.26%	18	94.74%	10	41.67%	14	58.33%
18	1	5.26%	18	94.74%	5	20.83%	19	79.17%
19	18	94.74%	1	5.26%	20	83.33%	4	16.67%
20	16	84.21%	2	10.53%	17	70.83%	6	25.00%
21	19	100.00%	0	0.00%	21	87.50%	2	8.33%
22	0	0.00%	19	100.00%	5	20.83%	17	70.83%
23	16	84.21%	3	15.79%	20	83.33%	2	8.33%
24	16	84.21%	2	10.53%	17	70.83%	4	16.67%
25	13	68.42%	4	21.05%	13	54.17%	7	29.17%
26	2	10.53%	17	89.47%	4	16.67%	20	83.33%
27	9	47.37%	9	47.37%	15	62.50%	7	29.17%
28	19	100.00%	0	0.00%	19	79.17%	3	12.50%
29	1	5.26%	18	94.74%	3	12.50%	19	79.17%
30	17	89.47%	2	10.53%	19	79.17%	5	20.83%
31	17	89.47%	2	10.53%	21	87.50%	3	12.50%
32	0	0.00%	19	100.00%	0	0.00%	24	100.00%
33	3	15.79%	16	84.21%	10	41.67%	13	54.17%
34	0	0.00%	18	94.74%	6	25.00%	17	70.83%
35	6	31.58%	10	52.63%	8	33.33%	15	62.50%
36	1	5.26%	16	84.21%	8	33.33%	14	58.33%
37	9	47.37%	9	47.37%	9	37.50%	13	54.17%
38	1	5.26%	18	94.74%	2	8.33%	20	83.33%
39	18	94.74%	1	5.26%	20	83.33%	4	16.67%
40	10	52.63%	8	42.11%	14	58.33%	10	41.67%
41	0	0.00%	18	94.74%	1	4.17%	22	91.67%
42	14	73.68%	4	21.05%	9	37.50%	14	58.33%
43	4	21.05%	14	73.68%	12	50.00%	10	41.67%
44	1	5.26%	17	89.47%	1	4.17%	22	91.67%

While Table 23 outlines a comparison of participant parenthood and the frequency of responses per True/False questions on the survey, a chi-square test revealed a statistically significant dependency between participants reporting having children of their own and the response to the following six questions:

1. Concerning the parent, I find it easier to teach the children of other musicians. Teachers who were also parents were more likely to answer True, than teachers who did not have children of their own. Chi Square: 5.019 (significant to $p=0.05$).
2. Concerning the teacher/student relationship, I feel like I should Not discipline the student when the parent is present. Teachers who were not parents, were more likely to answer True, than those teachers who had children of their own. Chi Square: 5.501 (significant to $p=0.025$).
3. I think that increased parental involvement is only important for young children. Teachers who were not parents, were more likely to answer True than those who had children of their own. Chi Square: 7.382 (significant to $p=0.01$).
4. I think that increased parental involvement negatively affects student self esteem. Teachers who were also parents, were more likely to answer True than those who were not. Chi Square: 4.918 (significant to $p=0.05$).
5. In my studio, parental involvement is absolutely required. Teachers who had children were more likely to answer True, while teachers who were not parents, were more likely to answer False. Chi Square: 6.124 (significant to $p=0.01$).

6. In my studio, parental involvement is encouraged only for beginners.

Teachers who were parents, were more likely to answer True, than teachers who are not. Chi Square: 4.310 (significant to $p=0.05$).

Table 24. Suzuki Training Significance and True/False Survey Results

Ques #	Yes & True	YT %	Yes & False	YF %	No & True	NT %	No & False	NF %
1	3	14.29%	18	85.71%	8	36.36%	13	59.09%
2	21	100.00%	0	0.00%	18	81.82%	3	13.64%
3	21	100.00%	0	0.00%	17	77.27%	4	18.18%
4	17	80.95%	4	19.05%	16	72.73%	5	22.73%
5	4	19.05%	17	80.95%	6	27.27%	15	68.18%
6	19	90.48%	2	9.52%	15	68.18%	5	22.73%
7	4	19.05%	17	80.95%	8	36.36%	12	54.55%
8	12	57.14%	8	38.10%	7	31.82%	13	59.09%
9	20	95.24%	1	4.76%	18	81.82%	4	18.18%
10	11	52.38%	9	42.86%	8	36.36%	13	59.09%
11	17	80.95%	4	19.05%	17	77.27%	5	22.73%
12	17	80.95%	3	14.29%	12	54.55%	7	31.82%
13	18	85.71%	3	14.29%	21	95.45%	1	4.55%
14	11	52.38%	9	42.86%	12	54.55%	9	40.91%
15	20	95.24%	1	4.76%	21	95.45%	1	4.55%
16	20	95.24%	1	4.76%	20	90.91%	2	9.09%
17	5	23.81%	16	76.19%	6	27.27%	16	72.73%
18	4	19.05%	17	80.95%	2	9.09%	20	90.91%
19	19	90.48%	2	9.52%	19	86.36%	3	13.64%
20	15	71.43%	4	19.05%	18	81.82%	4	18.18%
21	20	95.24%	1	4.76%	20	90.91%	1	4.55%
22	2	9.52%	19	90.48%	3	13.64%	17	77.27%
23	18	85.71%	3	14.29%	18	81.82%	2	9.09%
24	18	85.71%	3	14.29%	15	68.18%	3	13.64%
25	14	66.67%	5	23.81%	12	54.55%	6	27.27%
26	2	9.52%	19	90.48%	4	18.18%	18	81.82%
27	11	52.38%	9	42.86%	13	59.09%	7	31.82%
28	19	90.48%	1	4.76%	19	86.36%	2	9.09%
29	2	9.52%	19	90.48%	2	9.09%	18	81.82%
30	19	90.48%	2	9.52%	17	77.27%	5	22.73%
31	19	90.48%	2	9.52%	19	86.36%	3	13.64%
32	0	0.00%	21	100.00%	0	0.00%	22	100.00%
33	4	19.05%	16	76.19%	9	40.91%	13	59.09%
34	4	19.05%	15	71.43%	2	9.09%	20	90.91%

35	6	28.57%	11	52.38%	8	36.36%	14	63.64%
36	2	9.52%	16	76.19%	7	31.82%	14	63.64%
37	13	61.90%	6	28.57%	5	22.73%	16	72.73%
38	1	4.76%	19	90.48%	2	9.09%	19	86.36%
39	19	90.48%	2	9.52%	19	86.36%	3	13.64%
40	10	47.62%	10	47.62%	14	63.64%	8	36.36%
41	0	0.00%	20	95.24%	1	4.55%	20	90.91%
42	13	61.90%	7	33.33%	10	45.45%	11	50.00%
43	7	33.33%	12	57.14%	9	40.91%	12	54.55%
44	1	4.76%	19	90.48%	1	4.55%	20	90.91%

While Table 24 outlines a comparison of participant Suzuki Teacher Training and the frequency of responses per True/False questions on the survey, a chi-square test revealed a statistically significant dependency between participants reporting they had been trained according to the Suzuki method and the response to the following three True/False survey questions:

1. At the violin lesson parents should, take notes for the child of the teacher's instructions. Teachers without Suzuki training were more likely to answer False than teachers with Suzuki training. Chi Square: 4.421 (significant to $p=0.05$).
2. Concerning the parent, it makes no difference if the parents have any music training. Suzuki trained teachers were more likely to answer True, while non-Suzuki teachers were more likely to answer False. Chi Square: 8.021 (result is significant to $p=0.01$).

Table 25. Performance Training Significance and True/False Survey Results

Ques #	Yes & True	YT %	Yes & False	YF %	No & True	NT %	No & False	NF %
1	5	22.73%	16	72.73%	6	28.57%	15	71.43%
2	20	90.91%	1	4.55%	19	90.48%	2	9.52%
3	20	90.91%	1	4.55%	18	85.71%	3	14.29%
4	18	81.82%	3	13.64%	15	71.43%	6	28.57%

5	6	27.27%	15	68.18%	4	19.05%	17	80.95%
6	16	72.73%	4	18.18%	18	85.71%	3	14.29%
7	6	27.27%	14	63.64%	6	28.57%	15	71.43%
8	11	50.00%	8	36.36%	8	38.10%	13	61.90%
9	21	95.45%	1	4.55%	17	80.95%	4	19.05%
10	11	50.00%	9	40.91%	8	38.10%	13	61.90%
11	21	95.45%	1	4.55%	13	61.90%	8	38.10%
12	16	72.73%	3	13.64%	13	61.90%	7	33.33%
13	21	95.45%	1	4.55%	18	85.71%	3	14.29%
14	11	50.00%	9	40.91%	12	57.14%	9	42.86%
15	22	100.00%	0	0.00%	19	90.48%	2	9.52%
16	22	100.00%	0	0.00%	18	85.71%	3	14.29%
17	7	31.82%	15	68.18%	4	19.05%	17	80.95%
18	3	13.64%	19	86.36%	3	14.29%	18	85.71%
19	19	86.36%	3	13.64%	19	90.48%	2	9.52%
20	16	72.73%	4	18.18%	17	80.95%	4	19.05%
21	21	95.45%	1	4.55%	19	90.48%	1	4.76%
22	3	13.64%	17	77.27%	2	9.52%	19	90.48%
23	20	90.91%	0	0.00%	16	76.19%	5	23.81%
24	18	81.82%	2	9.09%	15	71.43%	4	19.05%
25	17	77.27%	2	9.09%	9	42.86%	9	42.86%
26	3	13.64%	19	86.36%	3	14.29%	18	85.71%
27	12	54.55%	8	36.36%	12	57.14%	8	38.10%
28	20	90.91%	1	4.55%	18	85.71%	2	9.52%
29	1	4.55%	19	86.36%	3	14.29%	18	85.71%
30	20	90.91%	2	9.09%	16	76.19%	5	23.81%
31	22	100.00%	0	0.00%	16	76.19%	5	23.81%
32	0	0.00%	22	100.0%	0	0.00%	21	100.0%
33	8	36.36%	13	59.09%	5	23.81%	16	76.19%
34	3	13.64%	17	77.27%	3	14.29%	18	85.71%
35	10	45.45%	10	45.45%	4	19.05%	15	71.43%
36	6	27.27%	14	63.64%	3	14.29%	16	76.19%
37	9	40.91%	12	54.55%	9	42.86%	10	47.62%
38	0	0.00%	21	95.45%	3	14.29%	17	80.95%
39	21	95.45%	1	4.55%	17	80.95%	4	19.05%
40	11	50.00%	10	45.45%	13	61.90%	8	38.10%
41	0	0.00%	20	90.91%	1	4.76%	20	95.24%
42	12	54.55%	9	40.91%	11	52.38%	9	42.86%
43	7	31.82%	12	54.55%	9	42.86%	12	57.14%
44	0	0.00%	20	90.91%	2	9.52%	19	90.48%

While Table 25 outlines a comparison of participant Performance training and the frequency of responses per True/False questions on the survey, a chi-

square test revealed a statistically significant dependency between participants reporting holding a Bachelors of Music Performance degree and the response to the following five questions:

1. Concerning practice at home, parents should listen in on the home practice. Teachers without a Bachelors of Music Performance were more likely to answer False than those who did. Chi Square: 7.307 (significant to $p=0.01$).
2. Concerning the teacher/student relationship, I think parents are an essential part of music education. Teachers without a Bachelors of Music Performance were more likely to answer False than those who did. Chi Square: 5.927 (significant to $p=0.025$).
3. I think that increased parental involvement, positively affects the student's perceived competence on the violin. Teachers without a Bachelors of Music Performance were more likely to answer False than those who did have Bachelors of Music Performance. Chi Square: 5.423 (significant to $p=0.025$).
4. I think that increased parental involvement, leads to a better teacher-child relationship. Teachers with a Bachelors of Music Performance were more likely to answer True than those who did not have one. Chi Square: 6.894 (significant to $p=0.01$).

Table 26. Education Training Significance and True/False Survey Results

Ques #	Yes & True	YT %	Yes & False	YF %	No & True	NT %	No & False	NF %
1	3	27.27%	8	72.73%	8	25.00%	23	71.88%
2	11	100.00%	0	0.00%	28	87.50%	3	9.38%

3	9	81.82%	2	18.18%	29	90.63%	2	6.25%
4	7	63.64%	4	36.36%	26	81.25%	5	15.63%
5	2	18.18%	9	81.82%	8	25.00%	23	71.88%
6	9	81.82%	2	18.18%	25	78.13%	5	15.63%
7	2	18.18%	9	81.82%	10	31.25%	20	62.50%
8	7	63.64%	4	36.36%	12	37.50%	17	53.13%
9	9	81.82%	2	18.18%	29	90.63%	3	9.38%
10	5	45.45%	6	54.55%	14	43.75%	16	50.00%
11	8	72.73%	3	27.27%	26	81.25%	6	18.75%
12	8	72.73%	3	27.27%	21	65.63%	7	21.88%
13	11	100.00%	0	0.00%	28	87.50%	4	12.50%
14	6	54.55%	5	45.45%	17	53.13%	13	40.63%
15	11	100.00%	0	0.00%	30	93.75%	2	6.25%
16	10	90.91%	1	9.09%	30	93.75%	2	6.25%
17	0	0.00%	11	100.00%	11	34.38%	21	65.63%
18	0	0.00%	11	100.00%	6	18.75%	26	81.25%
19	11	100.00%	0	0.00%	27	84.38%	5	15.63%
20	10	90.91%	0	0.00%	23	71.88%	8	25.00%
21	10	90.91%	0	0.00%	30	93.75%	2	6.25%
22	1	9.09%	10	90.91%	4	12.50%	26	81.25%
23	10	90.91%	1	9.09%	26	81.25%	4	12.50%
24	9	81.82%	1	9.09%	24	75.00%	5	15.63%
25	6	54.55%	4	36.36%	20	62.50%	7	21.88%
26	2	18.18%	9	81.82%	4	12.50%	28	87.50%
27	6	54.55%	4	36.36%	18	56.25%	12	37.50%
28	11	100.00%	0	0.00%	27	84.38%	3	9.38%
29	1	9.09%	10	90.91%	3	9.38%	27	84.38%
30	10	90.91%	1	9.09%	26	81.25%	6	18.75%
31	10	90.91%	1	9.09%	28	87.50%	4	12.50%
32	0	0.00%	11	100.00%	0	0.00%	32	100.00%
33	2	18.18%	9	81.82%	11	34.38%	20	62.50%
34	0	0.00%	10	90.91%	6	18.75%	25	78.13%
35	4	36.36%	5	45.45%	10	31.25%	20	62.50%
36	1	9.09%	9	81.82%	8	25.00%	21	65.63%
37	6	54.55%	5	45.45%	12	37.50%	17	53.13%
38	1	9.09%	10	90.91%	2	6.25%	28	87.50%
39	9	81.82%	2	18.18%	29	90.63%	3	9.38%
40	6	54.55%	4	36.36%	18	56.25%	14	43.75%
41	1	9.09%	9	81.82%	0	0.00%	31	96.88%
42	7	63.64%	3	27.27%	16	50.00%	15	46.88%
43	2	18.18%	8	72.73%	14	43.75%	16	50.00%
44	0	0.00%	10	90.91%	2	6.25%	29	90.63%

While Table 26 outlines a comparison of participant Education training and the frequency of responses per True/False questions on the survey, a chi-square test revealed a statistically significant dependency between participants reporting holding a Bachelors of Music Education degree and the response to the following question:

1. I think that increased parental involvement is only important for young children. Teachers without a Bachelors of Music Education were more likely to answer True for this question than teachers who did have a Bachelors of Music Education. Chi Square: 5.081 (significant to $p=0.025$).

Correlations: Likert Scale Questions

Chi-square testing revealed four interactions between the Likert scale questions and the seven demographic attributes, a) gender, b) age, c) years of teaching experience, d) having children, e) Suzuki training, f) performance training, g) education training. The following section highlights these results. The chi-square test is an appropriate statistical test for cases dealing with nominal data (i.e. non-quantitative data). In this case, the two variables tested for independence are: a) participant attribute (e.g. age, gender... etc) and b) participants' answers to Likert questions. On the other hand, independent samples t-tests are more appropriate for cases when one of the variables being tested is continuous (e.g. height, weight, etc). The only such continuous variables in this circumstance fall under the participants' attributes: "years teaching" and "age". However, due to the relatively small sample size, I have elected to transform these variables into binary assertions. For the "years of teaching experience" attribute, I will simply

consider "10 years and under" and "over 11 years". For the "age" attribute, I will simply consider "under 34" and "over 34".

A statistically significant dependency was discovered between participants reporting they had been trained according to the Suzuki method and the response to the following Likert scale question:

1. I prefer parents not attend the lesson, so that the lesson is private and undisturbed. Teachers with Suzuki Teaching training, were more likely to *Strongly Disagree* with this question than teachers without Suzuki training. ($p=0.025$, $df=4$, the chi square critical value was 11.143, Chi square =11.673)

A statistically significant dependency was discovered between participants reporting having children of their own and the responses of the following two questions:

1. Insisting on practice leads to student resentment. Teachers with children of their own were more likely to *Strongly Disagree* with this statement than teachers without children. ($p=0.05$, $df=3$, the chi square critical value was 7.81, Chi square = 8.279)
2. Parents express concern that they are unskilled in music, and unable to help. Teachers without children of their own were more likely to *Agree* with this question than Teachers with children of their own. ($p=0.05$, $df=4$, the chi square critical value was 9.49, Chi square: 10.899)

A statistically significant dependency was discovered between participant's age and the response to the following question:

1. Parents seem confident they can help carry out my instructions at home. Teachers over the age of 34 were more likely to answer Neutral to this question than teachers under the age of 34. ($p=0.025$, $df=4$, the chi square critical value is 11.143, Chi square: 12.594)

CHAPTER FOUR

Interview Results

This chapter outlines results from the interview portion of the study. Three male teachers and seven female teachers were interviewed. For reporting purposes, their information has been coded as M1 - M3 for the male participants, and F1 - F7 for the female interview participants. The odd-numbered tables between Table 27 and Table 39 outline the frequency of responses by common themes as analyzed from the interviews followed by selected highlights from interview transcripts. Responses are organized by question. Common themes were selected based on the highest frequency of similar responses. The right-hand column of the odd-numbered tables between Table 27 and Table 39 are labelled as, #, and add up to a vertical total equalling more than ten. This is because several participant made multi-themed comments, and hence each differing theme was counted individually, thus equalling more than ten when the values are added vertically. The even-numbered tables between Table 28 and Table 40 outline selected highlights from interview transcriptions for each question. The use of an ellipsis indicates a portion of the transcript that has been removed for length purposes.

Age Differences and Recommendations

Participants were asked to describe age related differences for three hypothetical situations; for a five-year-old, a ten-year-old, and a fifteen-year-old violin student. Participants were then asked to highlight their recommendations for parents, both at home and at the lesson for each of the hypothetical situations.

Table 27. Student Age: Themes

Common Themes:	#
Five year old – parents should be at the lesson	8
Five year old - at home parents should help supervise the practice	9
Ten year old – parents come to the lesson less or not always	9
Fifteen year old – parents are much less involved	9
Make practice fun for the five year old	3
Help organize the home practice for the ten year old	8

Table 28. Student Age: Highlights

Selected Highlights:
<p>M1: In the case of youngsters, 5 year olds and younger students, a parent has to be quite heavily involved in the lesson and at home. Basically in terms of guidance, if they have a lesson once a week, they are going to have to have a bit of guidance from their parents just to recall some of the actions that they are supposed to be repeating...Parental involvement can be very important at that age.</p> <p>By the time they get to 10 years of age, I would say that they should be basically working on their own, to be self-sufficient, like they would be at school. They wouldn't be asking their parents for help with homework all the time... I do find that a 10 year old should be self-sufficient for as far as lessons go, they can be alone one on one with the teacher in the lesson.</p> <p>A 15 year old, should be independent enough and self motivated enough to practice and I don't think that the parent should be involved in the lessons at all at the point. At 15, they are in high school and they might even come to lessons on their own, quite possibly, and should have reached a level of being self-sufficient at that point.</p>
<p>M3: ...for the 5 year old, because of the level of maturity, I think it's actually best if the parent attends the lesson. In some cases just for emotional comfort and needs of the student, and sometimes it's good to have the parents there when you have to explain this and that. I actually find that parents are best in that case, if they are taking notes, but not actually involved in the lesson. If they are taking notes, or asking questions for explanations so that they can help the child along with the practice, I think that is terrific, but interference beyond that is a little bit less desirable.</p> <p>For a ten-year-old kid ... it is probably good if the parent attends some of the lessons but not all of them. I think it's best if the parents are still involved in terms of keeping track of the child's progress, you know, coming to pick up the kids after the lesson and talking to the teacher. Also making sure that the practice is done at home, and even in some cases, supervising the practice.</p> <p>With a 15-year-old kid, at the point the kids should have enough maturity to basically be on their own. I think that the parent should not get involved, especially in the case where parents are too pushy or overly competitive, even more so than the child. It's best if the parent keeps the distance, preferably that the parents is also respectful of the teacher...</p>
<p>F2: ...For a ten year old...They should create an environment for that child to</p>

practice productively. So if there are younger siblings running around, it's the parent's responsibility for the parent to create the environment so the child can practice productively...This is actually prevalent for all age groups, this theme of creating an environment where learning can take place. But I think, parents mistake handing for independence in practice, with just lassie-faire, and not doing anything for that child. The child can still be practicing on his or her own, but the parent needs to be responsible still for creating the environment for learning to take place...

Problems with Parents, Tips and Solutions

Participants were asked to describe a problematic situation with a parent they had experienced. They were also asked to describe how they dealt with that situation, and/or would approach it again now in retrospect. Participants were prompted to discuss situations such as: a) parents who spoke excessively during the lesson time, b) parents who were excessively critical, c) overly pushy, or d) apathetic.

Table 29. Problems with Parents: Themes

Common Themes:	#
Parents as overly critical	3
Parents talking during the lesson	4
Parents and disrespectful behavior towards the teacher	3
Pushy parent	5
Apathetic parent	3
Teacher should address any problem, privately with the parent, without student	3

Table 30. Problems with Parents: Highlights

Selected Highlights:
M2: This year, I had for my first time; I had to tell a parent that they were talking too much. And I just explained to them that I was concerned that the child was getting enough playing time. And that all their questions and thoughts were very important and valid, and that was very stimulating as a teacher, but for me the bottom line is having the student do as much playing as possible, and that if they could try to refrain from so many questions and perhaps just a little bit more of observation in the lesson, and if they were really desperate to talk about some things, and for us to find a time outside the lesson we could speak, and the parent had no problem with that was fine and reduced their talking and we got more time.
F5: I find that in hindsight, almost any problem between parent and teacher can

be solved by speaking with the parent directly and privately. I feel that it is up to me as the teacher, since the parents are hiring me to teach their children to set the ground rules. Parents come into this with their own ideas and expectations, so it's up to me to sit down with that parent, lay out my expectations, lay out the ground rules and make sure that parents are sticking to that. I find that in most cases just simply that type of communication and me being really clear about my expectations, can solve most things. If we don't see eye to eye and I feel really strongly about an issue then the parent might need to find another teacher.

F6: That is a good question. Yes, to all of the examples that you said, and Yes, I would act differently now, I was very young. I was very naïve...So for parents who talk too much...It solved itself, because I had two families that would come together in the same car and the mothers would talk and talk, and never go away. It was really hard and I was upset...I should have just asked, "please stay in the other room" but I didn't have another room at that point. Sometimes we are stuck, I should have just asked them to go outside. So one of the families stopped playing the violin, so that solved itself. But, if that ever happens again, yes, I would ask them to leave the room...

Home Practice, Charts and Rewards

Participants were asked if they thought parents should dictate home practice in terms of a) when the student practices, b) how much the student practices, and c) what is played during practice time. Participants were also asked if they thought that parents should make practice schedules for their children. Finally, participants were questioned about the use of rewards, treats or gifts to encourage home practice and whether or not their response would change depending on the age of the student.

Table 31. Rewards: Themes

Common Themes:	#
Parents should guide the home practice for young students, 5 - 7 years old	8
Yes, or maybe parents should use practice charts	4
Yes, or maybe parents should use rewards	6
No, parents should not use rewards	2

Table 32. Rewards: Highlights

Selected Highlights:
M3: I think it depends on the age of the student, I think a five-year-old kid in an ideal scenario would have supervised practice. I think that terms what should be practiced should be decided by the teacher, I think in terms of controlling the

quality of the practice, the parent should be there to supervise. I think that no five year old is able to practice or make decisions on his own that are necessarily correct without an external pair of ears... By the time the kid reaches let's say 9 and 11 or 12, I think that in some cases, the parents still need to help the kid design the schedule of practicing. Most students by that time if they have learned what to do, then they should know how to do it... and it should be done at a specific and regular time so that consistency can be made....With a 15 year old... should be able to practice on their own. But I think that having still a parent who disciplines and says 'Look, we've been paying for lessons and you've been going there, you're expected to practice'. You might not be able to actually impose a practice schedule, but you have to impose that it still gets done. And I think that a lack of parental supervision and discipline with kids even at that age, it leads to a lack of consistent work.

In terms of rewards, I think that it can be in some way good, with some kids. If a kid knows that at the end of a certain amount of practice, there is a small reward for getting it done, it can be a positive motivational factor for many kids... I think that improvement, is something that I think for most kids is difficult to see. It's too far looking and it's not as much of an immediate emotional reward...

F4: I think up until about 9 until 11, the parents have to be the ones at home saying practice, just as they would say, do your homework. The kid is not going to want to practice everyday and it's unfair to expect a child to have that kind of motivation all the time. I would think they would have to have somebody who is encouraging. Not as far as what to practice, it depends, if you are a parent sitting there with the notebook, saying "play this, try it again, let's do this bar three times in a row like your teacher said" some kids might really like that, and others might want to be more independent. That probably varies from child to child. But I think that the most important thing is that the parent just establishes a consistent time, so that the child knows when to practice...

KK: "What about rewards...?"

F4: Yes, it's a good thing. Yup, I think, yeah, you have to do it. Kids need bribing, because what's the other option, punishment? This is no good. I am totally against taking away privileges if they don't practice, I don't think that is the answer... But yeah, small treats are fine. Especially if it's involved with a chart, if they are kind of tracking, so that they get used to motivating themselves maybe for a week, instead of just for your big performance that is three months away.

F7: I think that practicing should be like homework. And I think that no matter what age, 5, 10 or 15. If you start categorizing or prioritizing school over music, this is how music disappears from our overall society. It becomes a not very important thing, it's a pastime, it's a recreation activity, and I think it's really dangerous. So I think that they really do need to just about place just as much importance on their daily practice as they do with their homework. If they don't do their daily math problem, then they get in trouble at school, they have grades they have to worry about, but just because we don't have grades doesn't mean that it lessens our skills in violin playing. So should parents use rewards and treats? I really don't think so. It depends on the child. When I was growing up, my parents kind of expected it, and it was kind of like discipline...

Performances, Exams, Festivals and Social Events

Participants were asked if they felt that parents should push or encourage performance-oriented activities in order to motivate their child (i.e. music exams or festivals). Participants were also asked if they thought parents should push/encourage their child to perform at social events, parties or visits from friends or family.

Table 33. Social Performances: Themes

Common Themes:	#
Yes, students should perform at family or social events	8
Yes, or maybe yes, students should take exams	4
Yes, or maybe yes, students should play in music festivals	3
No, students should not be pushed to play in music festivals	2
Personal bad experience play exams and/or festivals in the past	3

Table 34. Social Performances: Highlights

Selected Highlights:
<p>M3: Okay I think it depends on the kids. I think that in terms of playing for social events and family, and stuff, that's actually a good idea, it enables the kid to play in front of the public and stuff like that. As for concerts and exams, I personally think that it's not a parent's decision; it's a teacher's decision. And I think that parents can discuss it with the teacher, but I think that parents should not register the students for concerts and or exams without the consent of the teacher...I think a lot of parents overstep their boundaries with lack of professional knowledge, and I think it can be detrimental to everybody, the parent, the child and the teacher...</p>
<p>F2: I think that this is one of those questions that depends, but I would like to use a different word from 'push', and focus on 'encourage'. I think that playing music or learning a musical instrument, part of that is sharing your music. And so sharing it can take the form of a performance, like a studio recital or a group class concert or an orchestra concert, Or playing for family. And I think that children should be encouraged to share their music, Also, share with a retirement home, and if the parents aren't sure, and need guidance I think the teacher is an invaluable resource for this...</p> <p>And I would like to make a different between a performance and an exam, or festival. A festival is a public performance and it is graded, for the most part, unless you opt for the non-competitive stream, and you are compared to your peers. With an exam, it's not public, you are graded but you are not compared with your peers in a public way, so that has a different effect...</p>
<p>F3: About performances, I have the experience with my student, at the beginning they don't want to play at all, but I say, "okay let's try". It's good if we start at six</p>

or seven, once they play a couple of times, they kind of get more interested in that, especially if the experience was good. But at the same time, we have to be very careful. If the experience wasn't very good in the beginning, you have to insist the second or third time. And they will see, especially if they are more happy with that, it's going to be more interesting for them the next time...

The exam... They just have to think positively about it. It's just as experience, it's not about points, or about how much you get for that, or what you are going to get, it's just an experience.

F5: Okay, so pushing kids to perform. Performance is a really part of playing an instrument. Performance are a way of being social with other people, they are a means of expressing one's self. So I would use the word motivation, motivating your child to perform... it is a very fine balance between pushing and motivation, and at a certain point you really do understand your child's comfort zone, and your student's comfort zone, as a teacher.

Multiple Instruments

Participants were asked if they felt that parents should encourage the child to play multiple instruments. They were also asked if their response would change depending on the age of the student.

Table 35. Multiple Instruments: Themes

Common Themes:	#
Depends if the child can manage the extra work	8
Yes, or maybe yes, it is a good to play more than one instrument	9
Piano is a good secondary choice	5
Depends on the desires of the child	5

Table 36. Multiple Instruments: Highlights

Selected Highlights:
M2: ...I think that if there is time and there's a desire by the child it doesn't hurt that as long as sufficient practices being given to both the instruments there's obviously cross-pollination, a second instrument should, as long as it is within the same kind of family of Western musical instrument it should be easier to learn a second instrument, and can provide a lot of pleasure but I don't see inherent any inherent reason to learn or not learn a second instrument that's just an issue of time and interest
F3: Multiple instrument, well it's not a bad idea, but at the same time, be careful with that. I would advise maybe one instrument and then later one another one. For myself, two instruments was enough for me. I don't think three or four would be good, maybe later on but at the beginning, I don't think so.
F7: I think that multiple instruments might be good, I mean obviously if the student has too much on their plate then it's too much, period. I think it at least opens their eyes to at least other possibilities... And they can see that their talent

is not just one fold, they can transcend it to other instruments.

Satisfaction, Perseverance, Confidence

Participants were asked to outline any observed difference(s) between students whose parents seemed to be involved with lessons as compared to those who had little if any parental involvement. For example, did participants believe that parents affected a student's level of satisfaction in music lessons? Or, did parental praise seem to affect perseverance or confidence?

Table 37. Satisfaction and Confidence: Themes

Common Themes:	#
Depends on the age of the child	5
Yes, parental involvement affects those things	5

Table 38. Satisfaction and Confidence: Highlights

Selected Highlights:
M1: This is an interesting thing, because I would think it depends very much on age. At a certain age, I think the child wants to feel like that they are not doing it for their parents, and I think it is very healthy if they do feel this way, that they are doing this for their own reasons, maybe they don't really say it like that, but I think that's how they are probably developing. Again, this can happen probably around age 10 and later as well, where they are doing it for their own reasons. A parent who is involved is always good, but to be able to make their own mistakes or take their own chances, I think that is very important because there are many things that I think a parent can't teach their child directly, and there comes a point where they have to make those mistakes and learn from them, it's tough, but they sort of have to do that.
F1: Yes, I think praise definitely affects motivation and perseverance, like anything that they do. They need to know that the support is in place. When they know that they have earned their parent's support they will rise higher. As for satisfaction, if they are present as in alert, like looking you in the eye during the lesson, not looking out of focus, and aware in the lesson. I find that it is usually because that support system is in place.
F2: Wow, that's a really brilliant question, I think that, I really do, and now I am speaking more from personal experience, my parents really encouraged me and my siblings and then came to all our concerts, they didn't overdo it with the praise though. The way it was in our family, it was just like it's a normal thing for everyone to take a musical instrument. Everyone plays one, you just do it. Violin just happened to be what I did, but my siblings did piano, my sister took voice, my brother did drums as well...It was just considered normal part of growing up. Sure there were fights in regard to practicing from all three of us, with especially

my mother, but my father too, and I think that my parents gained many grey hairs from that, but I think that the perseverance that they showed in getting us through it, really taught us a lot...

F5: I think that parental involvement really is responsible for 99.9% of the child's success, and comfort level with their instrument. I firmly believe that these kids want to please their parents, number one. So if the parents shows that studying an instrument is really something that is a high priority then I think the child will be more inspired to do it...The parent is definitely a role model in the child's life, and the parental involvement and the parent's appreciation, dedication, determination, and energy paves the way for student's successful music endeavours.

Positive Musical Experiences

Participants were asked to comment upon the parent's role in terms of providing musical experiences for the child outside of the violin lessons.

Table 39. Positive Experiences: Themes

Common Themes:	#
Listen to music in the home	8
Listen to music of different genres	5
Take children to see live concerts	8

Table 40. Positive Experiences: Highlights

Selected Highlights:
M2: I think the parents role there again is critical. I think if the parent can get children exposed to music on a daily basis through CDs or recordings, take them to live concerts, they can be concerts of other children, any live concert, they can be expensive, ones cheap ones, it can be of violinists obviously violins, but any music, choral, wind, percussion, any kind of concerts where music is being played reinforces the value and importance of music. Children are not stupid. They may not cognitively understand it, but if you do more of something, that obviously indicates as some sort of value placed on that...
F1: The parents can provide tickets to the symphony. Not just that though, actually they should expose their children to all kinds of music of all genres. The radio is an excellent resource for this...The parent can also provide records. In my own experience, classical music was always in the background. The genres get into your ear...
F5: I think the parent's role is to create opportunities... exposing the kids to other musicians, other situations where there are going to be musicians, exposing the kids to other opportunities, having them go to a school that focuses on music and the arts, having them join a youth orchestra and then standing back and letting the child get as involved as they want to in that.
F6: That's a good question. I think they should put on CDs. Keep them away from the computer and the video games. That doesn't work for anything basically.

Take them to concerts...

F7: I think the parent should definitely take them out to shows, concerts, recitals. Expose them to as much as possible, not just in the classical sense, but to any kind of music. Fringe festival, or somewhere where there is outdoor performances. I think that being able to see someone perform whether it is speech arts, or art, or performing arts, I think it is something that gives the child some kind of inspiration...

CHAPTER FIVE

Discussion

The following chapter outlines the significance of results from both the survey and interviews. Discussion is organised firstly with a presentation of survey topics followed secondly by topics from the interviews.

Survey Topics

By comparing and contrasting survey results with existing literature in this area, the following discussion will situate the findings of the survey. The following survey topics will be explored:

- At the Lesson
- Negotiation of Home Practice
- Avoiding Practice and Parental Resentment:
- Rewards and Punishment
- Teacher Relationship
- Parent as Musician
- Parental Attributions
- Age Cut-off for Teens
- Childhood Experiences
- Gender of Student
- Gender of Parent
- Attitude Changed with Experience
- Teacher Recommendations
- Gender Of Teacher
- Age Of Teacher
- Parenthood
- Suzuki Training
- Performance Training
- Education Training
- Childhood Experience

At the Lesson

Starr (1976) in discussing parental behaviour at the lesson and Suzuki methodology writes:

The teacher's training of the parent is very important. New parents should be instructed in parental behaviour at lessons. They should be asked to

avoid talking to the children during the lessons. The child needs only one teacher at a time. Expressions of praise or disapproval are equally out of place, as is the sharp, audible intake of breath, or the sigh. Parents should be encouraged to take notes, not only to refresh their memories during the week, but also to have a valuable record of growth of their children's skills. (p, 15)

In response, teachers in the survey agreed with several of Starr's findings. Results indicated the majority of teachers agreed that parents should attend the lesson (90.7%, N=39, True), as well as sit directly in the teaching room, (79.07%, N=34, True) listen silently (76.74%, N=33, True), and take notes (88.37%, N=38, True).

Home Practice and Negotiation of Practice

Concerning teacher recommendations for negotiating home practice time between parents and students, pedagogue Samuel Applebaum (1986) states, "Often parents make the mistake of asking students to practice when they are engaged in other activities. Practice sessions, if possible should be scheduled a day, or even a week, in advance. When students agree to set aside certain times for practice, they are more likely to practice willingly. Interrupting students when they are doing something that is pleasurable may not be the best way to develop a love for the instrument and a desire to practice" (Applebaum, 1986, p. 138).

Teachers in the survey partially agreed with these concepts. 90.7% answered that parents should prompt the child to practice each day (N=39, True). Teachers were divided when it came to a parent supervising moment-by-moment, the home practice session (44.19, N=19, True and 51.16, N=22, False). Teachers agreed that parents should listen in on home practice (79.07%, N=34, True), and also that the parent should analyze the child's practice (67.44%, N=29, True).

With respect to insisting on home practice and the effect of parental involvement on child motivation from the Suzuki perspective, Starr (1976) writes, “Suzuki does not believe that the correct way is to force the child to practice every day. The highest degree of ingenuity and creative imagination must be brought into play to create the most favorable environment for the child” (Starr, 1976, p. 11). In contrast, the teachers in the survey were divided on the topic of insisting on practice at home when the child resists. 53.49% (N=23) answered True, while 41.86% (N=18) answered False.

Also concerning home practice, Peterson (2001) writes, “Unfortunately, many young music students do not know how to practice. The majority of high school and middle school students – even the more advanced musicians and the ones who study privately – have difficulty establishing effective practice habits. Because ‘practice makes permanent,’ it is imperative that young musicians learn how to practice correctly” (p. 46). Peterson (2001) goes on to discuss including parents in both the private lesson, the home practice and encourages the use of documented practice plans.

Results from the survey coincide with these concepts. 95.35% of teachers indicated that parental involvement ensured more regular practice at home (N=41, True) and that parental involvement raises the quality of home practice (93.02%, N=40, True). Teachers strongly indicated that parental involvement positively influenced lesson attendance (88.37%, N=38, True), and lead to better homework completion (93.02%, N=40, True).

In keeping with this, Pitts, Davidson & McPherson (2000) similarly advise:

Instrumental teachers have for years been exhorting their pupils to practice, and despairing if they do not, but how many children really understand what 'practice' is? Expecting children to sustain independent learning between lessons is a considerable demand, and one that often becomes a source of friction at home, as practice becomes another chore to add to general homework. Maintaining effective and enjoyable learning between lessons is an important part of playing an instrument, but simply telling children to practice is not sufficient to foster the motivation resources that they will need if they are to make significant progress. (p. 45)

Avoiding Practice and Parental Resentment

With regards to parental involvement at home and constructive criticism from a Suzuki perspective, Starr (1976) notes that the parent should approach home practice with a friendly yet firm attitude and avoid overly negative criticism. Starr suggests this technique of parental encouragement and cooperation during home practice sessions aids learning (Starr, 1976, p. 19).

Teachers in the survey indicated similar advice for parents. Teachers agreed that insisting on practice shows a commitment to learning for the child (95.35% - Strong agree, N=21 and Agree, N=20). The majority of teachers also indicated that they did not feel that insisting on practice would lead to resentment (58.48% - Disagree, N=15 and Strongly disagree, N=10).

Similarly, Mooney (2001) writes:

At home, practicing should be pleasant so that the child will enjoy it and look forward to the next session... The length of the practice, especially with very young children, should be determined by the child's interest and attention span. If the child can no longer concentrate, he will probably not retain what he worked on anyway, so nothing good can come from over-extending the practice session. Suzuki said, 'Two minutes with joy five times a day'. Be advised, however, that this idea can be carried too far. I sometimes hear from parents, 'If I insist that my child practice when he doesn't want to, he won't enjoy himself and that is contrary to Suzuki's positive approach'. While it is true that if we push too hard the children will learn to resent their studies, it is also true that the skills necessary to play an instrument require regular practice and if students don't progress

they won't enjoy what they are doing. The answer is to reach a happy medium and to be as creative as possible in maintain a regular practice schedule. One mother had this to say after she revised her ideas about practising: 'Before, if they (her children) didn't practice regularly, I didn't push, thinking it would spoil their enthusiasm. However, the results of a regular practice schedule have been rewarding, the better they play, the more the want to play'. (p.27)

Rewards and Punishments

Teachers were divided concerning negotiating practice with the child, 44.18% (Strongly agree, N=6 and Agree, N=13) while 32.56% Disagreed (N=10) or Strongly disagreed (N=4). Teachers were in agreement 67.45% (Disagree, N=19 or Strongly disagree, N=10) that parents should not punish children for not practicing. In terms of offering incentives such as rewards or gifts to the child, teachers were divided in their responses. 37.21% of teachers Strongly agreed (N=4) or Agreed (N=12), 20.93 Disagreed (N=7) or Strongly disagreed (N=2). 41.86% of teachers indicated that they felt neutral on this topic (N=18).

In reference to rewards, Lackey (2001) suggests techniques for developing positive practice attitudes and reinforcing cooperative behaviour:

Parents – your time and attention are the most valuable rewards you can give your child. This is what he or she prizes more than anything else. You can use this powerful reward in positive ways to reinforce a desired behaviour. If your child worked willingly on even one very small item during practice time, you have a golden opportunity to try this technique. Later in the day, when you have time, say something like, 'I enjoyed our practice time so much today. The way you worked on the second line of Lightly Row (you supply the specifics) made me feel so proud of you. Hmmm! I have a few minutes before I have to start dinner. Would you like to play a game of Winnie-the-Pooh (read a story, go for a walk, play house, or whatever activity your child especially enjoys)?' Do not say you are doing this because he practiced well, but just casually follow the praise with a reward of your time and undivided attention. Do this every day at first, then perhaps it can be done only occasionally. Soon your child will be eager to spend time practicing with you. (p.28)

Teacher Relationship

The majority of teachers indicated that they felt they had a three-part relationship between teacher, parent and child (88.37%, N=38, True). Teachers also indicated that their relationship with the child was not disturbed by parental involvement (86.05%, N=37, False), seeing the parent as part of their teaching team (83.72%, N=36, True). While the majority of teachers agreed that parents are an essential part of music lessons, (88.37%, N=38, True), all teachers agreed that parents are not unessential (100%, N=43, False). This slight difference in the numbers could indicate that some teachers feel that parents are not essential, only minimally or partially essential, or rather, important in some way, in music education.

From a Suzuki perspective on the essential relationship of parent and teacher:

The Suzuki approach relies strongly on the cooperative relationship of teacher, parent, and student in a pleasant, yet disciplined environment. To ensure a successful, enjoyable experience for all, parents must be committed to providing enthusiastic support for the process of learning to play the instrument. Since Suzuki's approach is modeled on the way children learn to speak their native language, it involves listening, observation and imitation of parent and teacher. The teacher serves as mentor to both parent and child in their study of the instrument, teaching the child at the lesson and guiding the parent in developing techniques for teaching the child at home. (S.A.A. – author unspecified, 2001, p. 5)

In terms of discipline, while the teachers were partially divided, the results indicate that the majority of teachers do not feel threatened by parental involvement (67.44%, N=29, False) and that parental involvement did not deter them from disciplining the student (81.40%, N=35, False). In keeping with this, on the short answer section of the survey, teachers were asked if they felt

challenged by the parent's presence. Only 9.31% indicated that they did, (Strongly agree, N=1 or Agree, N=3), while 74.42% indicated that they did not feel challenged (Disagree, N=21 or Strongly disagree, N=11).

Parents as Musicians

Macmillan (2005a) in a review of parental involvement in music education, concludes that parents need not necessarily be musically trained in order to help their children's musical studies. She emphasises that it is the role of the teacher to guide the parent in aspect of parental support. The author writes:

In instrumental tuition, parents need not be musically trained – it is more important that they provide time and support for their children's musical activities. To be successful, parents must have confidence in their own abilities. So teachers need to value parental input, learn to work with parents, and show them how they can best assist. They need to motivate parents and convince them that their help will make a difference. Therefore, teachers' attitudes to parental involvement are critical. (MacMillan, 2005a, p. 16)

Survey results are supportive of these findings in that teachers reported they did not find it easier to teach the children of other musicians (69.77%, N=30, False). 88.37% answered that they did not dislike teaching the children of other musicians (N=38, False).

Parental Attributions

Sloane (1985) in his article concerning parental attributions for helping the child with home practice, and retrospective interviews with successful concert pianists and their parents writes:

Occasionally, the parents took lesson themselves, 'to help him, because we wanted to do everything we could' [M of P-4] and to better understand what was required of their child. Those who did not attend lessons themselves had frequent discussions with the child and with the teacher or coach. Parents also bought books and subscribed to magazines to learn

more about the details of instruction and performance in the specific talent field. (Sloane, 1985, p. 454)

Sloane continues:

The parents of athletes and musicians learned to judge their child's progress and assess his or her strengths or weaknesses. In addition to the frequent discussions with the instructor, the parents also evaluated the child's progress by attending meets or tournaments or recitals. And they attended *all* of them. They knew what the instructional goals were from their involvement in daily practice. They were learning more and more about the field – the rates of progress that were reasonable to expect and what the child's next goals would be. At the 'public' events, the parents could judge the child's progress relative to the previous event and to the child's peers. (Sloane, 1985, p. 456)

When questioned about parental attributions, 67.45% of teachers indicated that parents seemed confident in helping their children (Strongly agree, N=3 or Agree, N=26). Teachers were more divided in their responses to whether parents expressed concern that they were unskilled in music and therefore unable to help their child. 51.16% of teachers indicated that parents did express that concern (Strongly agree, N=2 or Agree, N=20) while 27.91% of teachers indicated that parents did not express that concern to them (Disagree, N=12).

Concerning parental attributions and the importance of educating parents to aid their children, Fink (1977) states:

During the past decade I have been teaching the Suzuki method which brings me into contact with the parents on a regular basis. Many of the beginning children in this system are not yet in first grade, which means the parents must assume complete responsibility for the instrument as well as the daily training that takes place at home. And naturally many of them feel inadequate at first. So that they will not transmit their tensions and insecurities to the children, group parent's sessions precede or run concurrently with the child's first lessons. At this time, the parent experiences the first steps in learning to play the violin, becomes acquainted with those aspects of the string instrument with which he will have to deal, and discusses the common concerns of practice, attitude, motivation and personal relationships. These sessions have taught me a lot about what parents would like to know. Periodic get-togethers, which

include the parents of older students, the exchange of comments, ideas and questions, has made it clear that families share similar problems no matter what their background. (p. 6)

Parental Involvement with Teens

On the topic of child independence from a Suzuki perspective:

We should not overlook the fact that the child should eventually become independent in his musical study. This should be encouraged little by little. Some teachers tell their students from the beginning that they want them to become good self-teachers. A child is encouraged in this if the teacher occasionally plays for the child asking the child to correct the teacher when necessary. By the time the child is advanced, if he is old enough and reads the music well, he can be given a new piece without any previous instruction from the teacher. He should be asked to find the most difficult passages and show his teacher how they should be practiced. (Starr, 1976, p. 17)

By this account, the child not only acquires independence from the parent, but also in a way, from the teacher. The child is asked to take on a kind of musical 'responsibility', making judgments, and decisions regarding his own playing and practice. Starr (1976) suggests that the parental involvement should lessen imperceptibly as the child matures and naturally takes on the role as the self-instructor.

Applebaum (1986) also discusses the issue of child independence. He offers, "From my own experiences, and after speaking with many great artists I would say that between the ages of 12 and 14, students are likely to take a greater interest in their practicing and will start to enjoy practicing alone" (Applebaum, 1986, 139).

The teachers in the survey indicated various factors that might determine an eventual cut-off point for parental involvement in violin lessons. While 30.2% of teachers (N=13) indicated that there was no cut-off for parental involvement,

the majority of teachers responded that there was a cut-off which was dependant on other factors (53.5%, N=23). Some of the most frequent depending factors described were, a.) a change in the relationship of the parent and the child (46.5%, N=20), b.) maturity of the child (20.9%, N=9), and c.) as the child craves independence (20.9%, N=9). Some teachers provided general ages when they thought parental involvement should stop or become less. The majority indicated this age to be between 10-13 (25.6%, N=11), age 14 -15 (11.6%, N=5) or as a 'teenager' (16.3%, N=7).

Fink (1977) offers the following advice concerning parents and teens:

Many factors will influence the degree of success that your child experiences in his study of a string instrument. As a concerned parent you would like to believe that it is within your power to regulate these factors, but it is only realistic to acknowledge that the older the child, the less *direct* control you can effectively exert. Obviously, the parent's role is one of extreme importance not matter how old the child. Your part, however, will vary with the child's age, and it will change as the child grows in years as well as in musicianship. If you child is still very young, perhaps pre-school through second grade, there is little question that his interest and accomplishment depends almost totally on you. This is quite a responsibility, but a good teacher can guide you in setting the home environment, developing a practice routine, and using the best psychology. You will experience rewards in the joy of learning and sharing together through this early start that can never be duplicated. As the student's age increased, your influence should become more subtle, although not obscure. The importance you give to music in your life will be observed by your children as are the other values you hold. (p. 7)

Teacher's Childhood Experiences

As MacMillan (2005a) points out, one of the reasons teachers might be reluctant to involve parents in their teaching may be due to the fact that many teachers did not have parents involved in their own lessons. The concept of the *private* lesson, one-on-one, is familiar to most teachers, whereas parental involvement might be a relatively new concept.

The survey indicated that the majority of teacher's had parents who were involved in practice (65.1%, N=28). Some of the teachers specified activities such as attending the lesson (23.3%, N=10), helping with home practice (18.6%, N=8), or encouraging children to practice at home (14.0%, N=6). The majority of teachers now ask for the same level of involvement from the parents of the student (51.16%, N=22), or more (39.53%, N=17). Only 9.3% of the teachers ask for less involvement from parents compared to their own childhood experience (N=4).

Gender of Student

In an article entitled *Gender Differences in Parental Involvement and Adolescents' Mathematics Achievement*, Muller (1998) reports, "the relationship between parental involvement and achievement is similar for girls and boys and diminishes over the course of high school to the point that parental involvement has essentially no relationship to the gains in achievement made by seniors" (p. 336).

76.7 % of teachers in the survey reported that gender of the student had no relationship with parental involvement (N=33). There were no trends among those teachers who did indicate that there was some kind of gender difference. Answers varied too widely to lend themselves to analysis.

Gender of Parent

Suzuki literature often refers to parental involvement as the role of the mother. This reference is indicative of the time (1960-1980) when the method was popularized, in Japan. In his 1976 book, Suzuki teacher William Starr clarifies, "The term 'mother' is used more frequently than 'parent' throughout this chapter solely because more mothers than fathers seem to have the opportunity to attend

lessons and practice with their children. The impression must not be given that fathers cannot assume this role. The author wishes to acknowledge the growing number of fathers who, having this opportunity, do work with their children” (Starr, 1976, p. 18).

While 26.2% of teachers indicated that there was no gender difference concerning parental involvement (N=11), the majority of teachers in the survey indicated some differences in the gender of parents (73.8%, N=31, Yes). Of the various differences noted in the short answer portion of the survey, the most frequent comment was that mothers seem more involved in the music lessons (40.5%, N=17). Some teachers offered further clarification on this, others did not. As participant P3F55 suggested, perhaps the differences are a result of “...allocation of time, traditionally mothers seem to have more time to devote to the children”. 16.7% of teachers (N=7) made critical comments towards fathers and their typical involvement, for example, participant P8F49 stated, “...sometimes the fathers try to change the practice routine rather than follow the teacher’s plan” or as P34F26 stated, “Fathers are really not listening to the lesson, usually reading newspapers or fooling around...”. 11.9% of teachers (N=5) commented that fathers seem more relaxed; this could be taken either as a positive or negative observance, for example P1(F41) writes, “Mothers seem to be more involved – more questions, more comments, on top of practicing. Fathers drop them off or read a book, often more relaxed”.

In support of this concept, Yurko (2001) writes in an article entitled, *Dads make a difference*,

One of the successful features of the Suzuki method is the triangle of the teacher, student, and parent, who is usually the mother. But what about the father? What is his role in this? As with things in most families, it varies. Often a father does not have the flexibility to attend lesson or help with practicing. However, if he is supporting his children and wife in their musical studies there can be real success. It helps if he remembers to ask about the lesson on lesson day. Often just, 'I'm so pleased that you're learning to play' can be a terrific motivator for his child. (p. 32)

Attitude Change and Experience

When teachers were asked to evaluate their change in attitude towards parental involvement throughout time, the majority indicated that their attitude had changed in some way (71.5%, N=30, Yes). Furthermore, 35.7% of teachers (N=15) said that they now place more emphasis on parental involvement, while 7.1% indicated that they now place less (N=3). Other comments included that teachers had grown more comfortable working with parents over their years of experience (16.7%, N=7), and some aspect of how they work with the parents had changed with time (14.3%, N=6).

Teacher Recommendations

When asked to give a recommendation for parental involvement, participants most frequently indicated that the parent should encourage home practice (46.5%, N=20). Secondly, teachers noted the importance of parents keeping a positive and encouraging attitude (37.2%, N=16). Other common themes included taking notes during the lesson (18.6%, N=8), practicing at home with the child (16.3%, N=7), giving praise (16.3%, N=7), taking the child to concerts (11.6%, N=5), and finally, respecting and trusting the teacher (11.6%, N=5).

These findings are in agreement with Starr & Starr's (1983) summary of recommendations for parents at the lesson. Starr and Starr (1983) highlight the following points, a.) give the lesson your undivided attention, b.) take notes during the lesson, c.) refrain from speaking excessively or giving instructions to the child during the lesson, d.) control negative body language, e.) ask questions at the end of the lesson.

Gender of Teacher

Participant gender was compared with results from the True/False portion of the survey. When asked, "I feel like I should not discipline the student when the parent is present" 100% of male participants (N=11) responded False, in contrast to 75% of female participants (N=24) who responded likewise. When participants were asked if they felt their relationship with the student was disturbed by parental involvement, 63.63% of male participants (N=7) responded False, in contrast to 93.75% of female participants (N=30). Chi-square testing confirmed this result as a statistically significant dependency between participant gender and the response of this question. Participants were also questioned if the parent should insist on practice even when the child resists. Female participants were divided equally, with 48.88% (N=15) answering True and 48.88% answering False (N=15), while the majority of male participants answered True (72.73%, N=9).

Age of Teacher

When teacher age was compared with results from the True/False portion of the survey, several differences were noted. When asked if parental involvement was encouraged only for beginners, of teachers over the age of 34, 72.22%

answered False (N=13). Teachers under the age of 34 were closely divided with 52.17% answering True (N=12), while 47.83% answered False (N=11). Chi-square testing confirmed this result as a statistically significant dependency between participant's age and their response to this question.

Teachers over the age of 34 were found to be in 100% agreement (N= 18, True) concerning the following five questions:

1. "I have a three part relationship with the parent, child and myself" (teachers under the age of 34 answered 78.26% True, N=18);
2. "Parental involvement positively influences lesson attendance" (under 34 – 82.61% True, N=19);
3. "Ensures practice is more regular at home" (under 34 – 91.3% True, N=21);
4. "Makes the quality of home practice better" (under 34 - 95.65 True, N=22)
5. "The parent should prompt the child to practice each day" (under 34 – 86.96% True, N=20).

Parenthood

When parenthood was compared with results from the True/False portion of the survey several differences were found. For example, when questioned if parental involvement should be encouraged only for beginners, participants who indicated that they had children answered 73.68% False (N=14) as opposed to those without children [50.0% True (N=12) and 41.67% False (N=10)]. Chi-square testing confirmed this result as a statistically significant dependency between the attribute of parenthood and the response to this question.

The majority of participants with children answered True (73.68%, N=14) when asked, "In my studio, parental involvement is absolutely required". Only 37.5% of participants without children answered in a similar manner (N=9).

Participants with children (84.21%, N=16) reported being less likely to feel threatened by highly involved parents than participants without children (54.17%, N=13). 94.74% Of participants with children (N=18) indicated that parental involvement is not only important for young children, as opposed to 58.33% of participants without children who answered similarly (N=14). Chi-square testing confirmed this result as a statistically significant dependency between the attribute of parenthood and the response to this question.

Of note, participants with children were found to be in 100% agreement on the following three questions, (True, N=19 and False, N=19 on the third question):

1. Parental involvement leads to better assigned task and homework completion, True or False? (Participants without children answered 87.5% True, N=21);
2. I have a three-part relationship with the parent, child and myself, True or False? (Participants without children answered 79.19%, N=19 True);
3. Parental involvement negatively affects student self esteem, True or False? (Participants without children answered 70.83%, N=17 False).

Suzuki Training

Suzuki training was compared with results from the True/False portion of the survey. When asked if it makes a difference if the parents have any music training, the majority of teachers with Suzuki training responded True (61.9%, N=13) while non-Suzuki teachers responded oppositely, False (72.73%, N=16). Chi-square testing confirmed this result as a statistically significant dependency between the attribute of Suzuki training and the response to this question.

90.48% of Suzuki teachers indicated that the parent should sit directly in the teaching room (True, N=19) while 68.18% of non-Suzuki teachers responded in a similar fashion (True, N=15). Also, 80.95% of Suzuki teachers indicated that

the parent should not wait outside the teaching room (False, N=17), 54.55% of non-Suzuki teachers indicated the same (False, N=12).

Interestingly, participants with Suzuki training were found to be in 100% agreement (True, N=21) on the following two questions:

1. Parents should come in and attend the lesson, True or False? (Non-Suzuki teachers answered 81.82% True, N=18);
2. Parents should take notes for the child of the teacher's instructions, True or False? (Non-Suzuki – 77.27% True, N=17).

Performance Training

A comparison of performance training and results from the True/False portion of the survey revealed several differences. For example the majority of teachers that reported having a Bachelors of Music Performance also reported that parents should listen in on the home practice (95.45% True, N=21), as opposed to teachers who did not report having a Bachelors of Music Performance, where 61.9% answered True (N=13). Chi-square testing confirmed this result as a statistically significant dependency between the attribute of Performance training and the response to this question.

77.27% of teachers with Bachelors of Music Performance indicated that parental involvement lead to a better teacher-child relationship (True, N=17). In contrast 42.86% of teachers not indicating a Bachelors of Music Performance answered True (N=9). Chi-square testing confirmed this result as a statistically significant dependency between the attribute of Performance training and the response to this question.

Participants with Bachelors of Music Performance were found to be in 100% agreement (True, N=22) on the following three questions:

1. Parental involvement ensures practice is more regular at home, True or False? (Non-B.Mus Performance participants indicated 90.48% True, N=19);
2. Parental involvement makes the quality of home practice better, True or False? (Non-B.Mus Performance participants indicated 85.71% True, N=18);
3. I think parents are an essential part of music education, True or False? (Non-B.Mus Performance participants indicated 76.19% True, N=16).

Education Training

Education training was compared with results from the True/False portion of the survey. The majority of participants who reported having a Bachelors of Music Education (72.73% False, N=8) indicated that parental involvement should be encouraged not only for beginners, while 50.0% of participants without a Bachelors of Music Education reported similarly (False, N=16). 81.82% of participants holding a Bachelors of Music Education answered False when questioned if it is easier to teach the children of other musicians (N=9), while 65.63% of teachers without a Bachelors of Music Education indicated False (N=21). Also, 81.82% of teachers with a Bachelors of Music Education (N=9) reported not being threatened by highly involved parents, while 62.5% of other teachers indicated that they were not threatened (N=20).

Of note, participants with education training were found to be in 100% agreement (False, N=11) on the following two questions and 100% agreement (True, N=11) on the third question:

1. Parental involvement is only important for young children (Participants without Bachelors of Music Education answered False 65.63%, N=21);
2. Parental involvement is only important for beginners (Participants without Bachelors of Music Education answered False 81.25%, N=26);
3. Parental involvement positively influences lesson attendance (Participants without Bachelors of Music Education answered True 84.38%, N=27).

Childhood Experience

A comparison of childhood experience of parental involvement and results from the True/False portion of the survey exposed the following distinctions. 53.85% of participants who reported having parental involvement in their own childhood lessons responded that parents should not wait outside the teaching room during the lesson (False, N=14) as compared to 88.24% of participants without having parental involvement, indicating False (N=15).

In addition, teachers reporting not having parental involvement in their childhood experiences were found to be in 100% agreement (True, N=17) on the following two questions:

1. Parental involvement ensures practice is more regular at home, True or False? (Teachers with childhood parental involvement reported 92.31% True, N=24);
2. Parental involvement positively influences lesson attendance, True or False? (Teachers with childhood parental involvement reported 80.77% True, N=21).

Interview Topics

The following discussion will situate the results of the interviews by comparing and contrasting findings from interviews with existing literature. The following interview topics will be discussed:

- Age Differences and Recommendations
- Problems with Parents, Tips and Solutions
- Home practice, Charts and Rewards and Age
- Performances, Exams, Festivals and Social Events
- Multiple Instruments
- Satisfaction, Perseverance, Confidence
- Positive Musical Experiences

Age Differences and Recommendations

The result of the interviews showed that the majority of teachers agreed that parents should attend the lesson for a five year old (N=8), and by age ten or older, parents could attend the lesson less often (N=9). At age fifteen, teachers indicated that parents are involved much less than for a ten year old (N=9). The teachers also indicated that at home, for a five year old, the parent should supervise the practice (N=9) and try to make the practice sessions fun, or game-like (N=3). Teachers indicated that for a ten year old, the parent can assist at home by helping the child organise and manage practice time (N=8).

Also in support of age related changes in the relationship of parent and child, Starr and Starr (1983) offer the following suggestions for parents. a.) Allow your child to perform tasks that he can do for himself even if results do not match adult standards, b.) Allow enough time for practice to move at a relaxed pace, c.) Ask children rather than demanding tasks, d.) Follow through on consequences for a child's actions. (Starr & Starr, 1983, p. 150).

Problems With Parents: Tips and Solutions

When teachers were asked to describe problems with parents that they had experienced, and their solutions, the most frequent example given was that of an overly pushy parent (N=5). The second most frequent answer was a situation in which the parent was overly talkative during the lesson time (N=4). Teachers also mentioned that overly critical parents (N=3), disrespectful behaviors towards the teacher (N=3), and parental apathy (N=3) were common problems. Teachers offered various commentaries on these topics, the most common advice being that

it is best to be clear about expectations beforehand (N=6), but if problems arise, contact the parent privately outside of the lesson (N=3).

Starr & Starr (1983) comment, “with the child standing beside them, parents often discuss her weaknesses and shortcomings as though she were deaf, dumb, and blind. She doesn’t seem to be listening, but maybe the child is smart enough to pretend not to listen so they she can avoid embarrassment, or maybe she blocks out the words to avoid being hurt” (p. 144).

In keeping with the importance of the teacher making their expectations clear to the parent, Kempter (1991) 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)

Also concerning clear expectations, Pitts, Davidson & McPherson (2000) state:

The involvement of parents in children’s practice is a sensitive area, and can become a source of conflict rather than providing the intended encouragement. Parents, teachers, and children need to share similar goals about the child’s learning if it is to be effectively supported, but there are many points at which those lines of communication can break down. This is another area of learning and practice which demands deliberate effort and consideration, and cannot be left to chance. It is all too easy to perceive practice as a chore, a view which can be reinforced by well-meaning parental reminders, and yet sustaining musical interest and enjoyment is arguably the most significant factor in the early stages of learning an instrument. (p. 47)

Sand (2000) describes a pushy parent situation in her biography of the world-renown violin teacher, Dorothy Delay. Sand writes:

Kristina, a gifted ten year old, is saddled with an aggressive mother who constantly seeks special treatment under the guise of parental concern and affection. 'Please arrange for Kristina to have a concert/ get management/ meet Isaac Stern/ meet Kurt Masur/ meet whomever, Miss Delay, or she will be so unhappy.' Kristina's mother is a classic stage parent with a cultivated repertoire of tricks, ranging from the obsequious to the hysterical to the underhanded. While it is probably true that if you scratch any major violinist, you are more than likely to find an ambitious parent in constant attendance in the background, not all of them, mercifully, fit such a destructive profile. (Sand, 2000, p. 79)

As in the above example, the parent appears to be pushing the student harder and/or in a different direction than the teacher would like to see. It also appears that the parent is not respecting the leadership of the teacher. Starr (1976) comments upon this issue stating that parents who are overly concerned with the child's progress from piece to piece as a sign of achievement, should be reminded constantly of the qualitative aspect of performance.

String pedagogue Samuel Applebaum (1986) discusses the issue of parents being overly critical in a negative way by pointing out the habit of some parents to constantly scold the student over errors. He suggests that this action leads to an association on the part of the student of practice and a displeased parent. "Practice sessions should be a pleasant experience to be enjoyed by the student and the parent. While parents may not know very much about music, they can help by gently suggesting certain things that can always be improved: posture, concentration, tone quality, and intonation. The parent should not, however, assume the role of the teacher and correct every mistake (Applebaum, 1986, p. 138).

Home Practice, Charts, Rewards and Age

In the interviews, participants were questioned about home practice and the use of charts and rewards. Eight of ten participants indicated that the parent should lead or guide the practice for young students between the ages of five and seven. Some of the teachers recommended, either in full or partially, the use of practice charts (N=4), while the majority of teachers endorsed the controlled use of rewards (N=6) to encourage home practice depending on the age of the student in question.

Concerning practice, and rewards specifically for teenaged students, Csikszentmihalyi, Rathunde & Whalen (1993) conclude:

... The first generalization is: No teenager can develop without both immediate and long-term extrinsic rewards. It is naïve to believe that good teaching alone, good textbooks, and excellent instructional facilitates will lead to the development of talent. Unless students are motivated to learn, even the best learning environment is useless, and to motivate people to learn it is necessary to provide a combination of extrinsic and intrinsic rewards... The fifth and final generalization to be made about the development of talent is: No child succeeds unless he or she is strongly supported by adults, usually parents, and usually both parents. The importance of family support was clearly brought out in the work of Benjamin Bloom, who detailed the great sacrifices in terms of time, energy, and money required to cultivate the talents of the gifted. (p. 150)

Concerning parental involvement in the structure of home practice, Applebaum (1986) suggests that some students resist practice because of solitude and lonesomeness associated with it. "All students like to feel that their parents are interested in their music, and many will enjoy their parents' company while they are practicing" (Applebaum, 1986, p. 138). This coincides with the comments from one of the interviews, participant F6 commented that when it comes to trying to encourage children to practice, "Sometimes it's just your

presence [that the child wants]. They just don't want to be alone in their room to practice, so you read your book, you do your bills, and then you say once in a while, 'oh come on, do it again it sounds great!'. Similarly, Sosniak (1985) noted in a series of retrospective interviews with successful concert pianists and their parents,

All pianists had parents who monitored at least the quantity if not the quality of daily practice, typically in very unthreatening ways. Sometimes parents sat on the piano bench with their children, 'because it's pretty hard to just sit down and practice without someone beside you' [M of P-4]. More often, they listened from another room and praised, encouraged, and instructed as they saw fit. Parents helped children develop the habits of practice, discipline, and attention to detail while the activity was still predominantly 'fun'. (Sosniak, 1985a, p. 415)

Performances, Exams, Festivals and Social Events

In support of performances in familial situations, eight of ten teachers endorsed performing home concerts, for family and friends, and/or at other family social events. Most teachers commented that such performance would be a low-pressure situation, and most likely would include positive encouragement and feedback from family and friends. In terms of exams or festivals, teachers were more divided in their responses. Four teachers responded that they felt exams should be encouraged, while only three teachers suggested that music festivals should be encouraged. Two teachers said that music festivals should not be pushed, and three teachers mentioned that they had had personal bad experiences with music festivals and/or exam type situations themselves in the past. These results are in keeping with the findings of Sosniak (1985) from her series of retrospective interviews with successful concert pianists and their parents.

Multiple Instruments

Analysis of common themes revealed that nine out of ten teachers recommended multiple instruments if the student could manage the extra work involved (N=8). Piano was the most frequently mentioned choice for a secondary instrument (5). Results concur with the research of Sloboda and Howe (1992) who advise parents against initiating instrument lessons unless requested by the child. They also suggest “children should be encouraged to learn several instruments, or to try new ones if old ones are dropped. The first instrument is not necessarily the one on which a child eventually will excel. Diversity of instrumental experience is associated with excellence” (Sloboda & Howe, 1992, p. 293).

Satisfaction, Perseverance, Confidence

Violinist and writer Kato Havas writes:

I have noticed over and over again (of course there is always the exception) that a specially gifted child is much freer and responds much better if his mother is not present at the violin lessons. The mother can sit quite quietly in one corner, and even pretend to read, but without her even knowing it, she almost always exudes anxiety for him to do well, especially when the child is working for an examination or a performance. On these occasions, in order to prove his worth, he is expected to play a great deal better than the other children or at least a little better. Without the parent being fully conscious of it, the degree of praise the child receives at home often goes hand in hand with the degree of his success in front of an audience, or in the marks the examiner allots him. (Havas, 1973, 106)

While Havas discourages parental attendance of lessons, she emphasises the impact of parental praise in the home environment. Interview results varied widely regarding this topic making it difficult to analyse common themes; however, five teachers responded that they felt student satisfaction, perseverance

and confidence were positively related to the child's relationship with the parent.

As participant F5 stated:

I think that parental involvement really is responsible for 99.9% of the child's success, and comfort level with their instrument. I firmly believe that these kids want to please their parents, number one. So if the parent shows that studying an instrument is really something that is a high priority then I think the child will be more inspired to do it... I find that usually, the child wants to please the parent. The parent is definitely a role model in the child's life, and the parental involvement and the parent's appreciation, dedication, determination and energy paves the way for student's successful music endeavours.

Such a statement is supportive of Mooney (2001), who writes, "Perhaps the single most important factor in a child's motivation is his parents' attitude. As is the case when a child learns to speak, the parent's interest and enthusiasm is contagious. If parents are equally enthusiastic about their child's music study, they will find ways around any problems which may occur" (p.27). Likewise, the research of Woody (2004) also suggests that the best source of motivation a child can have stems, in part, from positive encouragement on the part of parents (p.18).

Positive Musical Experiences

Concerning a series of retrospective interviews with successful concert pianists and their parents, Sosniak (1985a) writes, "The pianist's parents encouraged their children to sing songs, identify notes, or pick out tunes. Some parents play children's records, others kept the family radio tuned to an FM classical radio station" (p.411).

Similarly, teachers indicated that the top two activities parents could positively influence their child in a musical way would be to take the child to concerts (N=8), and play music in the home (N=8) of all genres, including but not limited to classical (N=5).

Woody (2004) affirms the following:

Musicians who become exceptional performers enjoy musically stimulating home environments as children. Their parents, although usually not performers themselves, have a keen interest in music and expose their children to musical activities as part of the family's recreational time. These musicians report favourable memories of early music influences, such as parental singing, experimentation with musical instruments, and other forms of playful musical engagement... Such pleasant and enjoyable experiences no doubt contribute to an intrinsic motivation to become more involved with music". (p.18)

Further concerning the importance of positive childhood experiences with music and the development of musical ability, Sloboda, Davidson & Howe (1994) state, "these experiences are so pleasurable that children often increase their engagement with music in hope of repeating them, thus providing motivation for the very large amounts of practice required to attain high levels of performance skill" (p.353).

Starr & Starr (1983) write, "of all the gifts we can give our children the most far-reaching one is the positive environment we provide daily in our homes. Parents who show great love for music or exhibit great excitement and enthusiasm for any activity often find their children caught up by that emotional eagerness into the same pursuits" (p. 152).

CHAPTER SIX

Summary

Research Questions Revisited

In summary, the primary objective of this study was to ascertain violin teachers' attitudes and practices concerning parental involvement, and to determine what factors affected these attitudes. In terms of teacher attitudes, the study confirmed that most teachers found parental involvement to be an essential part of music education. Most teachers agreed that parental involvement should include attending the lesson, taking notes, and asking questions. Generally, teachers also recommended that parental involvement at home should include practice prompting, monitoring and ensuring regular practice is being carried out. In terms of factors that affect the attitudes of teachers, results indicated that of all the attributes examined (gender, age, teaching experience, parenthood and training), parenthood seemed to have the most frequent significant affect on teacher responses.

The following table of research questions and summative research findings outlines the general findings of this paper. Table 41 outlines the general findings from the survey portion while Table 42 outlines the general findings of the teacher interviews.

Table 41. Research Questions Revisited: Survey

A – Survey Questions	Findings
Do teachers teach in the same style that they themselves were taught?	Most teachers teach in the same style of their early lessons, in terms of asking for parental involvement.
Do teachers only ask for the same amount of parental involvement that they themselves had?	Most teachers ask for the same amount of parental involvement, or more than they experienced.

Does parenthood affect teacher attitudes/practices towards parental involvement?	Yes, teachers who were also parents, were more likely to insist that parental involvement was required.
Does level of musical training affect attitudes/practices towards parental involvement?	Yes, teachers with Suzuki training were more likely to agree that it makes no difference if the parents have any music training, as opposed to non-Suzuki teachers.
Does pedagogical training verses performance training affect attitudes/practices differently?	Yes, differences were noted between teachers with a music performance background as compared to teachers with a music education background. (Please refer to Chapter 5 – for full discussion of differences noted).
Do teachers associate parental involvement with student achievement?	The majority of teachers felt that parental involvement directly affected the quality and quantity of home practice.
Does gender of the teacher affect their attitudes/practices towards parental involvement?	Yes, most differences noted referred to discipline and the relationship of the teacher and student.
Does age of the teacher affect their attitudes/practices towards parental involvement?	Yes, older teachers were more likely to view their relationship as a three-part, with parent-teacher-child.
Does number of years of teaching experience affect attitudes/practices?	Yes, teachers with more experience were more likely to ask parents to attend lessons, and also viewed their relationship as a three-part model.
Do teachers think that parental involvement is important for students of all ages?	Most agree yes, the role of parental involvement is dependant upon the age of the student, among other factors such as relationship of the parent and child.
Do teachers think student gender affects student reaction towards parental involvement?	Most teachers agreed that gender does not affect student reaction.
Do teachers think boys or girls need/desire different amounts/types of parental involvement?	Most teachers agreed that gender does not affect student reaction.
Do teachers think the gender of the parent affects the quality of parental involvement?	Most teachers agreed that gender does not affect parental involvement.
Do teachers think that parental involvement negatively or positively affects: Discipline? Motivation? Turnover rates? Student confidence and self-	Most teachers agreed that parental involvement positively affected all factors listed.

esteem? Attendance? Parent-child relationship? Teacher-child relationship?	
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Table 42. Research Questions Revisited: Interview

B – Interview Sub-Questions	Findings
What are age related differences, in terms of teacher recommendations for parental involvement for a 5-year old, or for another parent with a 10 year old, 15 year old, at the home and at the lesson?	Most teachers agreed, parental involvement is highly essential for children aged five, while for age ten the role changed to one of a practice monitor, and at age fifteen, most teachers suggested the child should be autonomous.
What about specific problems like “parents who talk too much during the lesson”? What teacher’s tips for dealing with this? Or with parents who are too pushy? Overly critical parents? Parents who do not seem to care? Or any other example, and how the teacher dealt with it, or would deal with it again?	Teachers mostly agreed in their comments of dealing with problematic situations, it is best to be direct and if possible, contact the parent privately to discuss issues as soon as they arise.
Concerning practice at home – Do teachers feel parents should dictate home practice in terms of when the students practices, how much and what is played? Should parents make practice schedules for their children? Should the parent use rewards, treats or gifts to encourage home practice?	Depending on the age of the student, the parent’s role as home practice supervisor changes. From a young age, the parent is more vital as a practice leader, while at an older age, the role of the parent varies depending on other factors such as relationship of parent and child, or ability and maturity level of the child.
Should parents push performance-oriented activities to motivate their child? Exams or festivals? Should the parents push the child to perform at social events, parties or visits from friends or family?	Most teachers agree that family and social performances are extremely beneficial. Teachers are divided concerning their recommendations for exams and festivals.
Should the parent encourage the child to play multiple instruments? Does teacher advice change depending on the age of the student?	Most teachers encourage multiple instruments if the desire is student-based, and if the student can handle the additional responsibility and commitment. Piano is recommended as a secondary instrument.
What differences do teachers notice (if any) between a student who’s parents seem to be involved more than a student who’s parents are not.	Many teachers agreed that parental involvement directly affects the child’s motivation, satisfaction and perseverance.
What about providing positive	Most teachers recommended parental

experiences with music what is the parent's role in providing musical experiences for the child outside of the violin lessons?	support such as taking the child to live concerts, providing musical exposure to other genres through CD's and radio.
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The following Table 43 highlights pros and cons and provides a general combined summary of the recommendations gathered from teachers from both the survey (short answer portion) and the interview segment of this research. In general there were more positive results found in support of parental involvement in private violin lesson than negative factors associated with parental involvement.

Table 43. Pros and Cons of Parental Involvement

Positive	Negative
Empowers the child.	Children resist help from parents.
Helps the child understand the content of the lesson and grasp points.	Can create tension between parent and child.
Ensures practice is done. Manage practice time.	Child can resent being watched over when they crave independence.
Parents can help fix posture that the student cannot otherwise see.	Overly involved or eager parents do more harm .
Parents can help make practicing more enjoyable, games etc...	Overly negative or critical comments, or comparing children can lead to low self-esteem.
Praise from parents is motivating for children, and affects perseverance and confidence.	When music is not emphasised as important by the parent, the child usually loses interest.
Parents ask questions that can help clarify practice at home.	Some parents try to take control during the lesson, either by talking too much, or disrespecting the teacher.
Taking notes at the lesson will help the child practice at home.	
Parent can help teacher by discussing problems privately as they arise.	
Parents can create positive performance situations for family and friends.	
Taking children to concerts and providing opportunities for listening to music is highly motivating.	

Implications and Recommendations

An overarching theme found throughout the collection of data for this paper was the recognition of each parent-child situation as unique. When asked to comment on the issue of parental involvement in violin lessons, most teachers warned of the difficulty of generalisations and expressed the complexity of this topic. Each student has a unique relationship with the parent and also with the teacher. The tri-relationship of parent-teacher-student is one of seemingly endless possibilities. While teachers can make recommendations based on an ideal situation with idyllic circumstances, the reality of teaching is probably most often far from this. My research has shown that while there are small differences in the responses of teachers, many teachers agree on the general role of parent, across various factors. Teachers seem comfortable recommending what parents should do, and hold strong opinions on what ideal parental involvement involves. Perhaps, the real work lies in recommending solutions for less-than-ideal situations and working with parents and students whose relationship requires special attention on the part of the teacher.

Because of the relatively small sample size of this research, further research with larger samples must be completed to confirm results. This research could be extended to include a forum for teachers to express specific teaching problems as well as offering advice concerning teaching and parental involvement. Teachers listed their most frequent journals read as *Strad*, *Strings* and the Suzuki Association magazine. These journals could offer an excellent opportunity for disseminating information and research of this nature back to private teachers.

In conclusion the original purpose of this paper was to ascertain violin teachers' perceptions of parental involvement in the private teaching studio. Specifically, what do teachers ask for in terms of parental involvement and what is actually happening in private studios in terms of parental involvement. In addition, this paper also sought to examine the reasons why teachers hold their individual beliefs concerning parental involvement and what has shaped their personal philosophies. This paper has also highlighted the reality that the topic of parental involvement in the private music studio is somewhat overlooked in music education research. The findings of this paper suggest that teachers do hold strong opinions as to the role of parents – most suggesting that parental involvement is a very important part of private violin lessons. However, teacher opinions and practices are somewhat widespread and conflicting on the smaller subtopics.

In conclusion, Sloboda & Howe (1992) write, “our overall results suggest that musical excellence is achieved by the necessary contribution of three people: the child, the teacher, and the parent. It is possible that the parent’s vital role sometime may be overlooked in discussions of instrumental learning” (p. 293).

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APPENDICES

Appendix A: Pilot Survey

RESEARCH CONSENT – MCGILL UNIVERSITY

Title of Research: Parental involvement in private violin lessons:

Survey of teacher recommendations

Researcher: Kenda Kalverboer, Masters Candidate Music Education

Supervisor: Lisa Lorenzino, lisa.lorenzino@mcgill.ca

Contact Information: kendakalverboer@mail.mcgill.ca

Purpose of the research: To identify teacher attitudes, perceptions and personal philosophies towards parental involvement in violin lesson.

What is involved in participating: Please fill out this questionnaire survey relating to your own experience teaching the violin and what you feel constitutes good parental support. The following 4 page survey should take approximately 30 minutes to complete. Return it using the attached pre-stamped envelope at your earliest convenience on or before **December 1st 2007.**

Returning the completed survey form will signify your consent and agreement to participate in this study. Your participation is entirely voluntary and you can choose to decline to answer any question or even to withdraw at any point from the project.

At the end of the survey, it will ask you if you would like to participate in an additional personal interview to further discuss the topic. If you are willing to participate in this interview, you should fill in the *interview consent form* attached at the end of the survey and return it along with the survey by mail as instructed. The *interview consent form* will not be attached or stored with the information gathered from your survey. Obviously, this portion of my research will not be anonymous to me, however anything you say in the interview will be presented under a pseudonym and the information will be reported in such a way as to make direct association with yourself impossible. My pledge to confidentiality also means that no other person or organization will have access to the transcribed interview materials.

INSTRUCTIONS:

When completing the survey, please circle your answer, or fill in the blanks. If the question is not applicable to you, mark NA. For the purpose of this study, comment only on the parental involvement of students under the age of 18. If you have any questions while completing the survey, please contact me or my advisor as needed.

Thank you for your participation,

Kenda Kalverboer

DEMOGRAPHIC INFORMATION

Male _____ Female _____

Age: _____

What kind of musical training do you have? Circle as many as apply and add extras:

- | | |
|------------------------------------|--|
| A. Bachelors of Music, Performance | H. Conservatory Undergraduate degree |
| B. Bachelors of Music, Education | I. Conservatory Masters degree |
| C. Masters of Music, Performance | J. Suzuki Teacher training |
| D. Masters of Music, Education | K. Royal Conservatory of Music teacher certifications (ARCT) |
| E. Teachers college certifications | L. Other - |
| F. Doctorate of Music | M. Other - |
| G. Performance artist diploma | |

How many years have you been teaching? _____

Do you belong to any music teacher associations, which ones? _____

What is the youngest age of student you accept to teach? _____

Do you have children?

- A. Yes B. No

If your children take music lessons, are you involved in their lessons?

- A. Always B. Often C. Sometimes D. Rarely
E. Never F. NA

TRUE OR FALSE

At the lesson, parents should...

- | | | |
|---|---|---|
| A. drop the child off, and return when it is finished | T | F |
| B. come in and attend the lesson | T | F |
| C. take notes for the child | T | F |
| D. listen silently | T | F |
| E. read a book | T | F |
| F. participate fully | T | F |
| G. ask questions | T | F |

Concerning practice at home...

- | | | |
|---|---|---|
| A. The parent should supervise the home practice session moment by moment | T | F |
| B. Parents should listen in on the home practice | T | F |
| C. Parents should analyze and comment upon the child's practice | T | F |
| D. The parent should prompt the child to practice each day | T | F |
| E. The parent should insist on practice even when the child resists | T | F |

I think that increased parental involvement in violin lessons...

- | | | |
|---|---|---|
| A. Ensures practice is more regular at home | T | F |
|---|---|---|

- | | | |
|--|---|---|
| B. Makes the quality of home practice better | T | F |
| C. Is only important for beginners or young children | T | F |
| D. Positively influences lesson attendance | T | F |
| E. Leads to lower dropout rates and student turnover | T | F |
| F. Leads to better assigned task and homework completion | T | F |
| G. Negatively affects student self esteem | T | F |
| H. Positively affects the student's perceived competence on the violin | T | F |
| I. Leads to a better parent-child relationship | T | F |
| J. Leads to a better teacher-child relationship | T | F |
| K. Leads to more discipline problems in the lesson | T | F |

Concerning the teacher relationship with the student...

- | | | |
|--|---|---|
| A. I have a private relationship with the student, one on one | T | F |
| B. I have a three part relationship with the parent, child and myself | T | F |
| C. I think my relationship with the student is disturbed by parental involvement | T | F |
| D. I see the parent as part of my teaching team | T | F |
| E. I think parents are an essential part of music education | T | F |
| F. I think parents are superfluous or unessential additions to the music lesson | T | F |
| G. I sometimes feel threatened by parents who want to be highly involved | T | F |
| H. I feel like I should not discipline the student when the parent is present | T | F |
| I. I feel like it is easier to discipline the student with the parent is present | T | F |

Concerning the parent...

- | | | |
|---|---|---|
| A. I find it easier to teach the children of other musicians | T | F |
| B. It makes no difference if the parents have any music training | T | F |
| C. I prefer not to teach the children of other musicians | T | F |
| D. I have regular communication with parents concerning progress and homework | T | F |
| E. I sometimes have communication with parents | T | F |
| F. I rarely speak to parents | T | F |

In my studio...

- | | | |
|--|---|---|
| A. Parental involvement is absolutely required | T | F |
| B. Parental involvement is encouraged for beginners | T | F |
| C. I discourage the parents of students from being involved directly | T | F |

LIKERT SCALE QUESTIONS

Insisting on home practice shows a commitment to learning...

- A. Strongly agree B. Agree C. Neither D. Disagree E. Strongly disagree

Insisting on home practice leads to resentment...

A. Strongly agree B. Agree C. Neither D. Disagree E. Strongly disagree

Parents should negotiate with the child concerning home practice...

A. Strongly agree B. Agree C. Neither D. Disagree E. Strongly disagree

Parents should offer practice incentives to the child such as prizes or treats...

A. Strongly agree B. Agree C. Neither D. Disagree E. Strongly disagree

I prefer parents to not attend the lesson, so the lesson is private & undisturbed...

A. Strongly agree B. Agree C. Neither D. Disagree E. Strongly disagree

Parents seem confident that they can help carry out my instructions at home...

A. Strongly agree B. Agree C. Neither D. Disagree E. Strongly disagree F.NA

Parents express concern that they are unskilled in music, unable to help at home...

A. Strongly agree B. Agree C. Neither D. Disagree E. Strongly disagree F.NA

When the parents are present in the lesson, I feel my authority is challenged...

A. Strongly agree B. Agree C. Neither D. Disagree E. Strongly disagree F.NA

SHORT ANSWER QUESTIONS

How many students (under the age of 18) do you currently have in your studio? _____

Of that total number, indicate how many students have parents who attend the weekly lesson:

A. Always ____ B. Often ____ C. Sometimes ____ D. Rarely ____ E. Never ____

Is there a certain age you feel should be a cut-off point for having parental involvement? Why?

In your own violin lessons as a child, were your parents involved? Please explain how:

In comparison to your childhood experience, do you ask the parents of your students to have:

- A. the same level of parental involvement as you had growing up
- B. more parental involvement
- C. less parental involvement

Concerning gender of the student, do students of different sexes respond differently to parental involvement?

Concerning the gender of the parent, do mothers or fathers respond differently to parental involvement?

Over your years of teaching, has your attitude towards parental involvement changed, and how?

Finally, write a recommendation for parents, defining what you think constitutes good support. Parents should...

Additional comments?

RETURN INSTRUCTIONS:

Place your completed survey in the envelope that has been provided. Mail the survey on or before **December 1st 2007**.

If you found this survey interesting and would like to discuss this topic more, I would like to invite you for a personal interview.

While the personal interview can not be anonymous, as I will meet with you face to face, I can assure you that all the information I gather will be transcribed anonymously and any reference to your comments will be presented only under a pseudonym. The interview can occur at your convenience. If you would like to have an interview, please fill out the following interview consent form. You will be asked to sign your name and give your phone number so that I can contact you. Once again, I assure you that this contact information will immediately be stored separately from your above survey, and your information will be coded anonymously.

Mail the completed survey as instructed above, regardless of accepting a personal interview.

The information that I have gathered will be used for music education research specifically pertaining to teaching violin. I hope you enjoyed thinking about this topic and I hope you will consider speaking with me further in a personal interview!

Thank you again,

Kenda Kalverboer
kendakalverboer@mail.mcgill.ca

Interview consent form:**RESEARCH CONSENT FORM: MCGILL UNIVERSITY**

Title of Research: Parental involvement in private violin lessons: Survey of teacher recommendations

Researcher: Kenda Kalverboer, Masters Candidate Music Education

Supervisor: Lisa Lorenzino, lisa.lorenzino@mcgill.ca

Contact Information: kendakalverboer@mail.mcgill.ca

Purpose of the research: To further identify teacher attitudes, perceptions and personal philosophies towards parental involvement in violin lesson. The teacher oversees the development of many violin students and so is in an extraordinary position to comment on factors, conditions and behaviours that he or she sees across a large sample of students all under his or her guidance and all with differing amounts of parental support.

What is involved in participating: I will ask you a few questions relating to your own experience teaching violin lessons and what you feel constitutes good parental support. The time and length of the interview will be at your own convenience.

Your participation is entirely voluntary and you can choose to decline to answer any question or even to withdraw at any point from the project. Anything you say will only be presented under a pseudonym and the information will be reported in such a way as to make direct association with yourself impossible. My pledge to confidentiality also means no other person or organization will have access to the transcribed interview materials and they will be coded and stored in such a way as to make it impossible to identify them directly with any individual. Your signature below is needed to signify that you agree to participate in this interview. This form will be in no way attached or stored with the results from the survey or personal interview.

Consent:

I have read the above information and I agree to participate in the interview.

Phone number: _____

Name: _____

Date: _____

Signature: _____

PLEASE PLACE IN ENVELOPE

Appendix B: Final Survey

RESEARCH CONSENT – MCGILL UNIVERSITY

Title of Research: Parental involvement in private violin lessons: Survey of teacher recommendations

Researcher: Kenda Kalverboer, Masters Candidate Music Education

Supervisor: Lisa Lorenzino, lisa.lorenzino@mcgill.ca

Contact Information: kendakalverboer@mail.mcgill.ca

Purpose of the research: To identify teacher attitudes, perceptions and personal philosophies towards parental involvement in violin lessons.

What is involved in participating: Please fill out this survey relating to your own experience teaching the violin and what you feel constitutes good parental support. The following 4 page survey should take approximately 30 minutes to complete. Return it using the attached pre-stamped envelope at your earliest convenience on or before **February 29th 2008**.

Returning the completed survey form will signify your consent and agreement to participate in this study. Your participation is entirely voluntary and you can choose to decline to answer any question or even to withdraw at any point from the project.

At the end of the survey, you will be asked if you would like to participate in an additional personal interview to further discuss the topic. If you are willing to participate in this interview, you should fill in the *interview consent form* attached at the end of the survey and return it along with the survey by mail as instructed. The *interview consent form* will not be attached or stored with the information gathered from your survey. Obviously, this portion of my research will not be anonymous to me, however anything you say in the interview will be presented under a pseudonym and the information will be reported in such a way as to make direct association with yourself impossible. My pledge to confidentiality also means that no other person or organization will have access to the transcribed interview materials.

INSTRUCTIONS:

When completing the survey, please circle your answer, or fill in the blanks. If the question is not applicable to you, mark NA. For the purpose of this study, comment only on the parental involvement of students under the age of 18.

If you have any questions while completing the survey, please contact me or my advisor as needed.

Thank you for your participation,

Kenda Kalverboer

DEMOGRAPHIC INFORMATION

Gender: _____ **Age:** _____

What kind of musical training do you have? Circle as many as apply and add extras:

- | | |
|------------------------------------|--|
| A. Bachelors of Music, Performance | H. Conservatory Undergraduate degree |
| B. Bachelors of Music, Education | I. Conservatory Masters degree |
| C. Masters of Music, Performance | J. Suzuki Teacher training |
| D. Masters of Music, Education | K. Royal Conservatory of Music teacher certifications (ARCT) |
| E. Teachers college certifications | L. Other - |
| F. Doctorate of Music | M. Other - |
| G. Performance artist diploma | |

How many years have you been teaching? _____

Do you belong to any music teacher associations, and if yes, which ones? _____

Do you read any music journals, and if yes, which ones? _____

What is the youngest age of student you accept to teach? _____

Do you have children?

- A. Yes B. No

If your children take music lessons, are you involved in their lessons?

- A. Strongly agree B. Agree C. Neither D. Disagree E. Strongly disagree F. NA

TRUE OR FALSE

At the violin lesson, parents should...

- | | | |
|---|----------|----------|
| A. drop the child off, and return when the lesson is finished | T | F |
| B. come in and attend the lesson | T | F |
| C. take notes for the child of the teacher's instructions | T | F |
| D. listen silently | T | F |
| E. read a book | T | F |
| F. sit directly in the teaching room | T | F |
| G. wait just outside of the teaching room | T | F |
| H. participate fully | T | F |
| I. ask questions | T | F |

Concerning practice at home...

- | | | |
|---|----------|----------|
| A. The parent should supervise the home practice session moment by moment | T | F |
| B. Parents should listen in on the home practice | T | F |
| C. Parents should analyze and comment upon the child's practice | T | F |
| D. The parent should prompt the child to practice each day | T | F |
| E. The parent should insist on practice even when the child resists | T | F |

I think that increased parental involvement in violin lessons...

- | | | |
|--|---|---|
| A. Ensures practice is more regular at home | T | F |
| B. Makes the quality of home practice better | T | F |
| C. Is only important for young children | T | F |
| D. Is only important for beginners | T | F |
| E. Positively influences lesson attendance | T | F |
| F. Leads to lower dropout rates and student turnover | T | F |
| G. Leads to better assigned task and homework completion | T | F |
| H. Negatively affects student self esteem | T | F |
| I. Positively affects the student's perceived competence on the violin | T | F |
| J. Leads to a better parent-child relationship | T | F |
| K. Leads to a better teacher-child relationship | T | F |
| L. Leads to more discipline problems in the lesson | T | F |

Concerning the teacher relationship with the student...

- | | | |
|--|---|---|
| A. I have a private relationship with the student, one on one | T | F |
| B. I have a three part relationship with the parent, child and myself | T | F |
| C. I think my relationship with the student is disturbed by parental involvement | T | F |
| D. I see the parent as part of my teaching team | T | F |
| E. I think parents are an essential part of music education | T | F |
| F. I think parents are superfluous or unessential additions to the music lesson | T | F |
| G. I sometimes feel threatened by parents who want to be highly involved | T | F |
| H. I feel like I should not discipline the student when the parent is present | T | F |
| I. I feel like it is easier to discipline the student with the parent is present | T | F |

Concerning the parent...

- | | | |
|---|---|---|
| A. I find it easier to teach the children of other musicians | T | F |
| B. It makes no difference if the parents have any music training | T | F |
| C. I prefer not to teach the children of other musicians | T | F |
| D. I have regular communication with parents concerning progress and homework | T | F |
| E. I sometimes have communication with parents | T | F |
| F. I rarely speak to parents | T | F |

In my studio...

- | | | |
|---|---|---|
| A. Parental involvement is absolutely required | T | F |
| B. Parental involvement is encouraged only for beginners | T | F |
| C. I discourage the parents of my students from being involved directly | T | F |

LIKERT SCALE QUESTIONS

Insisting on home practice shows a commitment to learning from parents...

A. Strongly agree B. Agree C. Neither D. Disagree E. Strongly disagree

Insisting on home practice leads to resentment in the student...

A. Strongly agree B. Agree C. Neither D. Disagree E. Strongly disagree

Parents should negotiate with the child concerning home practice...

A. Strongly agree B. Agree C. Neither D. Disagree E. Strongly disagree

Parents should offer practice incentives to the child such as prizes, gifts or treats...

A. Strongly agree B. Agree C. Neither D. Disagree E. Strongly disagree

Parents should punish children with penalties or remove privileges when they resist practicing...

A. Strongly agree B. Agree C. Neither D. Disagree E. Strongly disagree

I prefer parents to not attend the lesson, so that the lesson is private and undisturbed...

A. Strongly agree B. Agree C. Neither D. Disagree E. Strongly disagree

Parents seem confident that they can help carry out my instructions at home...

A. Strongly agree B. Agree C. Neither D. Disagree E. Strongly disagree F.NA

Parents express concern that they are unskilled in music, unable to help at home...

A. Strongly agree B. Agree C. Neither D. Disagree E. Strongly disagree F.NA

When the parents are present in the lesson, I feel my authority is challenged...

A. Strongly agree B. Agree C. Neither D. Disagree E. Strongly disagree F.NA

SHORT ANSWER QUESTIONS

How many students in total (under the age of 18) do you currently have in your studio? _____

Of the total number, how many are between the ages of:

2-5 _____ 6-9 _____ 10-12 _____ 13-15 _____ 16-18 _____

Of the total number, how many students have parents who attend the weekly lesson:

Always _____ Often _____ Sometimes _____ Rarely _____ Never _____

Of that total number indicate how many students are:

Beginner _____ Intermediate _____ Advanced _____

Is there a certain age you feel should be a cut-off point for having parental involvement? Why?

In your own violin lessons as a child, were your parents involved? Please explain:

In comparison to your childhood experience, do you ask the parents of your students to have:

- A. the same level of parental involvement as you had growing up
- B. more parental involvement
- C. less parental involvement

Concerning gender of the student, do students of different sexes respond differently to parental involvement?

Concerning the gender of the parent, do mothers or fathers respond differently to parental involvement?

Over your years of teaching, has your attitude towards parental involvement changed, and how?

Finally, write a recommendation for parents, defining what you think constitutes good support. Parents should...

Additional comments:

RETURN INSTRUCTIONS:

Place your completed survey in the envelope that has been provided. Mail the survey on or before **February 10th 2008**.

If you found this survey interesting and would like to discuss this topic more, I would like to invite you for a personal interview.

While the personal interview can not be anonymous, as I will meet with you face to face, I can assure you that all the information I gather will be transcribed anonymously and any reference to your comments will be presented only under a pseudonym. The interview can occur at your convenience. If you would like to have an interview, please fill out the following interview consent form. You will be asked to sign your name and give your phone number so that I can contact you. Once again, I assure you that this contact information will immediately be stored separately from your above survey, and your information will be coded anonymously.

Mail the completed survey as instructed above, regardless of accepting a personal interview.

The information that I have gathered will be used for music education research specifically pertaining to teaching violin. I hope you enjoyed thinking about this topic and I hope you will consider speaking with me further in a personal interview!

Thank you again,

Kenda Kalverboer
kendakalverboer@mail.mcgill.ca

Interview consent form:**RESEARCH CONSENT FORM – MCGILL UNIVERSITY**

Title of Research: Parental involvement in private violin lessons:

Survey of teacher recommendations

Researcher: Kenda Kalverboer, Masters Candidate Music Education

Supervisor: Lisa Lorenzino, lisa.lorenzino@mcgill.ca

Contact Information: kendakalverboer@mail.mcgill.ca

Purpose of the research: To further identify teacher attitudes, perceptions and personal philosophies towards parental involvement in violin lesson. The teacher oversees the development of many violin students and so is in an extraordinary position to comment on factors, conditions and behaviours that he or she sees across a large sample of students all under his or her guidance and all with differing amounts of parental support.

What is involved in participating: I will ask you a few questions relating to your own experience teaching violin lessons and what you feel constitutes good parental support. The time and length of the interview will be at your own convenience.

Your participation is entirely voluntary and you can choose to decline to answer any question or even to withdraw at any point from the project. Anything you say will only be presented under a pseudonym and the information will be reported in such a way as to make direct association with yourself impossible. My pledge to confidentiality also means no other person or organization will have access to the transcribed interview materials and they will be coded and stored in such a way as to make it impossible to identify them directly with any individual. Your signature below is needed to signify that you agree to participate in this interview. This form will be in no way attached or stored with the results from the survey or personal interview.

Consent:

I have read the above information and I agree to participate in the interview.

Phone number: _____

Name: _____

Date: _____

Signature: _____

PLEASE PLACE IN ENVELOPE

Appendix C: Invitation Letter

Hello Violin Teacher,

My name is Kenda Kalverboer and I am a Suzuki violin teacher here in Ottawa. I hope you do not mind me writing you, but I wanted to invite you to participate in my Thesis research concerning parental involvement in private violin lessons.

Currently, I'm doing my masters of Music Education at McGill, and part of my final thesis research is to conduct a survey of violin teachers concerning their opinions about parental involvement in private violin lessons. It's about 4 pages of true/false style questions, should take about 30 minutes. Would you consider participating? I would really appreciate your comments and insights on this exciting topic.

If you are interested, just let me know your mailing address and I'll send you out a copy with instructions and a self-addressed return envelope!

Thanks for your time in considering this, I appreciate it!

Sincerely,

Kenda Kalverboer
kenda.kalverboer@mail.mcgill.ca

Appendix D: Interview Script Guide

KK: “When I read over the surveys, one of the most common answers that I received, for all the questions, was that it depends on the age, personality of the child, relationship of the parent and child, as well as the level of student. Let’s just talk about the age of the child for a moment. Basically, if a parent approached you and asked, “I want to help my child in whatever way you think is best. What should I be doing?”... Briefly what are some of the things you might tell them in terms of the differences if they had a 5 year old, or for another parent with a 10 year old, 15 year old, at the home and at the lesson?”

KK: “Concerning in the lesson - What about specific problems like “parents who talk too much during the lesson”? What are your tips for dealing with this? Or with parents who are too pushy? Overly critical parents? Parents who don’t seem to care? Do you want to share any other “bad-parent” stories and how you dealt with them, or would deal with them again?”

KK: “Concerning practice at home - Should parents dictate home practice in terms of when the students practices, how much and what is played? Should parents make practice schedules for their children? Should the parent use rewards, treats or gifts to encourage home practice? Does your answer change depending - 5 year old, for a 10 year old, 15 year old?”

KK: “Should parents push performance-oriented activities to motivate their child? Exams or festivals? Should the parents push the child to perform at social events, parties or visits from friends or family? On another note, should the parent encourage the child to play multiple instruments? Does your advice change depending on the age of the student?”

KK: “What differences do you notice (if any) between a student who’s parents seem to be involved more than a student who’s parents are not. For ex, Can parents affect a student’s level of satisfaction in music lessons? Or does parental praise seem to affect perseverance or confidence?”

KK: “What about providing positive experiences with music what is the parent’s role in providing musical experiences for the child outside of the violin lessons?”